

Exhibition Proposal

What is the work about?

The work that I have created is a reflection of a Primary 7 trip to Carlingford in May 2015. I have been working from a series of photos that I took on a disposable camera whilst I was there, and exploring the memories, or the lack thereof, that I have from the trip. I wanted to try and mimic this need to solidify the disjointed memories that remain, so I have been piecing together elements from this series of photos in order to create abstract structures that somewhat replicate this sense of disjointedness. The use of shadows in the work helps to further emphasise these themes of memory, as the position of the light in relation to the work itself can create some distortion within the structure, and play into the fading of these memories depending on the brightness of the light.

What does it look like?

My work for the exhibition is an installation in a dimly lit space. The main element of this installation is the 19x40cm laser-cut ply structure that sits on top of a plinth. The structure is a collage of elements from the photos taken on my 2015 trip to Carlingford, combining figures, landscapes, and the linear forms of the bed frames in our dorm. I, or my younger self, am at the centre of this structure, and everything extends out from this point. It is made of two parts (19x20cm each) that are attached to the edge of a square block of wood so that it sits at a right angle pointed toward the wall. In front of the plinth is a light pointed directly toward it, and the dimly lit space allows a shadow of the structure to be cast on the wall behind it.

What are your key influences (Primary and secondary research)?

My key influences for my work came in a few different forms. I am a big fan of Tracey Emin's monoprints, and how the messy and unforgiving method of printing reflects the nature of the images she is depicting. Taking inspiration from this, I tried to be more thoughtful about the materials I was using and how they could play a part in adding further meaning to my work. As well as this, Catherine McConnell Stanton's tapestry 'Vermont Swimmers' and Cornelia Parker's 'Cold Dark Matter: An Exploded View' were big influences for me in terms of combining my images to abstract them, and using shadows in my work. My series of photos have been my main influence whilst working, as I have traced them continuously, trying to combine shapes and lines so that I can make solid forms out of them, and express the feelings that they convey within me.