

Changemakers: Building Your Personal Brand for Sustainable Employment

(ADAA5001)

Assessment 1

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When I first started creating my piece for the show, I didn't have a specific direction for it. The only parts I had completely decided on were the larger scale and the looser/sketchier painting technique. I originally chose the photo because recently I have been thinking back to that time a lot. When I was speaking with Holly during a tutorial, I mentioned how I chose it from a group of about 800 photos, all taken by me and my friends on our last day together in Chicago. She suggested selecting photos specifically from that day and turning it into a series. At that point I began to focus more on the memory aspect of these images and I am currently trying to develop painting techniques that help to emphasize this theme. I have been researching many artists that explicitly focus on memory in their practice (Tania Hillion, Lynette Yiadom-Boakye) as well as artists whose painting techniques would lend themselves to that type of imagery (Jennifer Packer, Michael Armitage). I believe the piece I displayed in the show was a good demonstration of my first attempt to change up my style and employ these new techniques, but if I could change anything about it I would have pushed the abstract and messy style more.

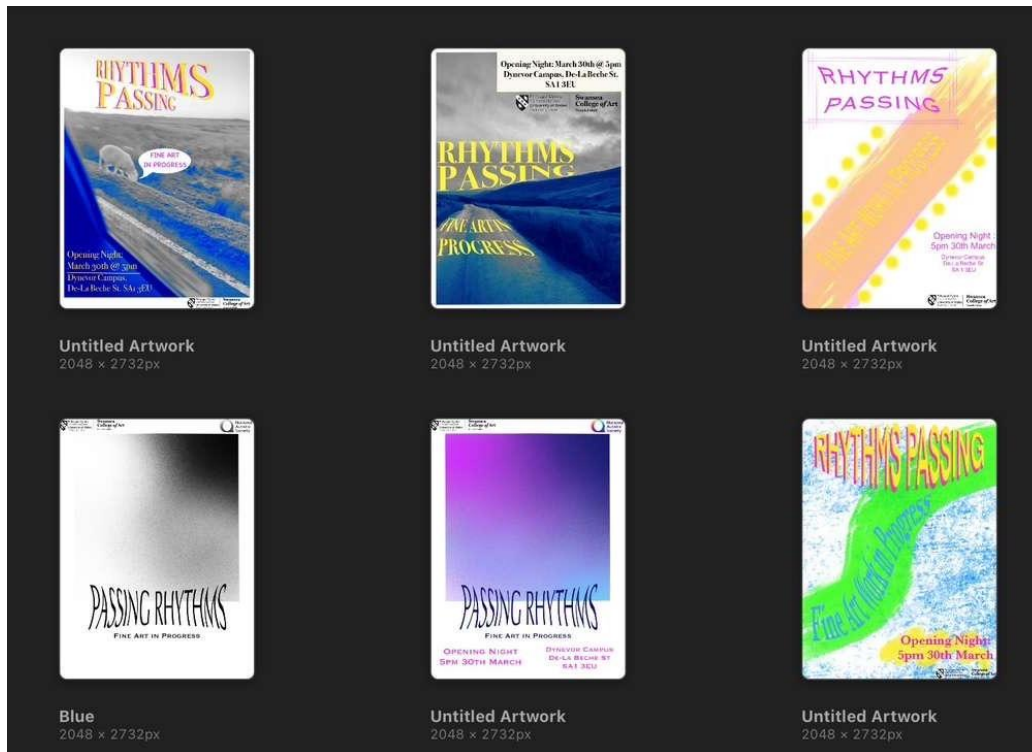


-Notebook sketch of the piece-

I found that the most helpful parts of this module were the classes leading up to the exhibition. Working together with the lecturers and classmates to figure out the layout, what looked best where and next to what, and different ways to display artwork were very useful. I'm glad I took Holly's suggestion to use clips rather than nails to hang up my piece, since I feel as though the clips allow some movement as well as helping to communicate the tone of the work.

After a meeting with classmates to plan out the show Tamara Amato, Chloe Rees and I volunteered to design and make the posters. We started by sketching out layouts and deciding what





- 'Final' designs-

When it came to selecting and creating work for this show, I wanted to try an extreme difference compared to my past work. One of my biggest struggles was sticking to small-scale paintings, usually with the subject in some abstract space or black void (basically a lack of background or setting). I also knew that I wanted the piece to not be overpowered by the exhibition space- I didn't want it to be swallowed up by the wall it was placed on. Working on a piece of this scale made me go out of my comfort zone, although I do feel it could have been more effective if the figures were life-size. I used clips to hang my work for multiple reasons, one of the main ones being that I wanted to keep it casual; this piece was my first attempt/test-run for a potential series I want to do so it's not supposed to be taken too seriously or as a final product. I felt that this painting fit well given that it was a work-in-progress show.



-Finished piece -



-On display-

I believe that the curation of the space was successful. My painting was hung in the foyer along with other works involving portraiture. This created an interesting motif between the different pieces- across from mine were a collection of portraits by Heidi Lucca-Redcliffe all facing forward. With the central figure of mine looking back it connected the works together and created a dialogue between them. Along with other figurative paintings there were also abstract works. I believe that this helped to break up the portraits, as it would have become too dominant of a theme in the space- when curating the show we specifically did not want one room to be dedicated to one type of artwork. By doing a large-scale painting on an unstretched canvas, I was able to add some texture to the wall my piece was hung on. Suspending it by clips allowed for movement and gave it some distance from the wall.

What stood out the most to me during the artist talks were the collaborations and influences from other artists. During Estefani Bouza's lecture she mentioned many artists that have inspired her work, such as Mohamed Bourouissa, LaToya Ruby Frazier and more, emphasizing the importance of research for growing your practice. She also brought up the impact art history has on her work, specifically drawing from Aby Warburg in one of her pieces. In Lucy Roger's talk she went into detail about planning

a show with photographer Ursula Schulz-Dornburg, giving a detailed description of what it's like to curate a show for/with another artist.

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<https://www.artuner.com/artists/michael-armitage/> (Accessed: 4 March 2023).

Carey, Katie (2022) *Artist Spotlight: Tania Hillion's Paintings Capture the Essence of Memory*. Available at:

<https://www.artworkarchive.com/blog/artist-spotlight-tania-hillion-s-paintings-capture-the-essence-of-memory> (Accessed: 10 February 2023).

Tate (2022) *An Introduction to Lynette Yiadom-Boakye*. Available

at: <https://www.tate.org.uk/art/artists/lynette-yiadom-boakye-16784/introduction-lynette-yiadom-boakye> (Accessed: 3 March 2023).

Tate (2022) *Lynette Yiadom-Boakye Fly In League With the Night*. Available at:

<https://www.tate.org.uk/whats-on/tate-britain/lynette-yiadom-boakye> (Accessed: 3 March 2023).

Whitney Museum of American Art (2021) *Jennifer Packer: The Eye Is Not Satisfied With Seeing*.

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