

Ian Riby

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Chapel is an installation built around the pre-existing painting within it, entitled *Connection with Divinity*, and aims to amplify a few of its key themes- primarily that of the nature of belief and its purveyors' institutions, as well as, to a lesser extent, the difficulties of creative block (from which the work initially arose from conceptually).

However, I believe it would be to the benefit of my exhibit that no description or medium description be displayed alongside it, and if my name is printed it be displayed outside *Chapel*.

EXPLANATION OF WORK / CASE FOR EXCLUSION OF DESCRIPTION IN EXHIBITION

Chapel is an installation that acts to develop the key themes of the standalone painting, *Connection with Divinity*. The work followed from a conversation I had with my parents. whom prefer my older pieces to examples of my more recent practice. At one point, my father said jokingly that he wanted to feel a 'connection with divinity' when he looked at my work, which I found an interesting starting prompt. After a short period of dissatisfaction with my casual painting in the studios, painting an enclosed space with essentially nothing in it felt like an effective metaphor for both the frustration with my own painting ability at the time, as well as one for the religious beliefs connoted by divinity which inherently entail set world views. The space is also referential to the use of small, private areas within places of worship for visitor reflection. Furthermore, I felt working with such an assumed mundane subject was a playful way to respond to my father's calls for something more exciting- the painting thus also avoids loud colour.

Chapel is a separate work. *Chapel* intends to position *Connection with Divinity* more in line with its religious angle. Fundamentally, the installation consists of the following elements, each an individual metaphor. The audience should initially catch on to the installation through a couple of misleadingly colourful and playful posters located around the college. On approaching *Chapel*, the first thing a viewer should notice is the sound of bells upon climbing the stairs toward the display, however these are nothing more than recordings on a speaker- façade. On arrival, *Chapel's* entry is hindered by its door, wedged ajar by a concrete block and dressed with a black curtain to conceal some of the interior. This should raise anticipation, conceal the near empty room and build on *Chapel's* sense of entrapment. Inside, in dim light, *Connection with Divinity* rests against the wall; above, nails to hang are visible yet unused; its viewpoint is accessible with only a slight turn of the head. There is nothing much to see here, but the painting should be of more interest than the real thing. Said painting is however slightly obscured by a chair viewing the opposite wall, as if directing the audience away. The opposite wall is lit stronger and colder, more impersonal, and all that is to witness is a leant metal pole directing the eye to a faint pencil writing on the wall, reading 'CONNECTION WITH DIVINITY': there is no context given to this phrase, and it can hardly be seen. The chair and wall, together, mimic a chapel, but the room is not tidied up of scraps of cardboards, papers and stones: it is not of heightened importance. Viewers should be left disappointed and confused.

It is intended the unassuming audience, ironically, are left in a state of confoundment before the obscurely presented messaging as to fulfil *Chapel's* broader comment on religious institution, and therefore I believe it best that the installation is left unlabelled in order to promote this.