

# PAINTING AND MATERIALITY: THREE CREATIVE STRATEGIES FOR TRANSFORMATION

Joint portfolio with dissertation submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy at the Glasgow School of Art

PORTFOLIO

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## PORTFOLIO

This portfolio is the completed work made in relation to the research undertaken from 2015 - 2020. The majority of these were exhibited and available for viewing to the public. Two significant exhibitions took place during this time: *Whereabouts You Are*, Reid Gallery, 2016 and *Virtues of the Real/ Necessity of the Imaginary*, The Art Space Glasgow, 2018. The final exhibition of *Fabricating Fantasy Yellow* is postponed due to the Covid-19 pandemic.

The portfolio is divided into three *Creative Strategies* to align with the dissertation and *sketchbook*. The titles of the Creative Strategies reference the propositional rationale of the thesis. The research suggests material devices and ways to transform and expand painting, therefore, the premise of the titles 'One Way to...' describe the thematic operation of the transformation.

*One Way to Shed Excess* describes the reductionist approach to structure. In this Creative Strategy, I focus on the frame as the crux for physical transformation. The frame structure is where there is potential to change the overall form of the painting.

*One Way to Take Control* references the dominant behaviours within fetishistic activities, as well as, describing the assertion of female fetishism in challenging the phallogocentric bias, as put forward in the dissertation. I saw ideas of control as something that was underlying throughout the discussions on agency and fetish.

*One Way to Become Too Fat* references the move from a reductionist approach in Creative Strategy 1, to embracing excessive uses of materials. The title indicates an enjoyment of the symptoms of desire through unapologetically embracing the

multiplicity of drapery in its folds, textures and cultural significance. The title also makes reference to the painting process 'fat-over-lean', and the fat of oil paint.

Similar to the Creative Strategies, the titles of the artworks go towards explaining the rationale behind the works. They are divided into three groups, though are not strictly confined to each Creative Strategy. The first group are identified by literal descriptions of what the piece is doing and the physical reality of the piece. It describes what you see. This approach implies the structure and physicality of the work, which aligns with the critical investigations into materiality occurring in the dissertation. Names, such as, *Hanging Structure No.1* or *Folding Structure*, define what the physical components of the materials are doing. The structures fold, hang, concertina; they are in action.

The second group acknowledge the shift in the PhD through the application of feminist methods to the research. The titles in the *Fabricating Fantasy Series* depict my conceptualisations on female fetishism and desire in my art practice. Each piece characterises a scenario and creates a particular event. These scenarios determine moments where painting and drapery come together and bring attention to the space in which they exist.

The titles in the third group interrelate to the previous titles. They still reference the fantastical but visually the work has moved into excessive uses of fabric and materiality. The artworks in Creative Strategy 3, moved into installational or architectural intervention, which changed how a viewer can physically engage with the works and be invited into the scenario. Thus, even though the titles are similar, they are suggesting another application of the term fabricating fantasy.

## CREATIVE STRATEGY 1: ONE WAY TO SHED EXCESS

This section contains the work made while using a reductionist method to explore the formal elements of painting. The finished body of work was exhibited in *Whereabouts You Are*, Reid Gallery, Glasgow 2016.

The principal works began with an exploration of the frame as a fundamental component of painting. Thereupon, it revealed the crux where transformations could take place. The manipulation of the structure and form allowed ideas of the prosthetic to emerge.

### LIST OF WORKS:

- *UNTITLED* 2015  
Wood, Oil on Linen, 196 x 110 x 5cm
- *CONCERTINA* 2016  
Teak, Oil on Canvas, Starch, Brass, Dimensions variable
- *PARALLELOGRAM WITH INGESTED FOLDS* 2016  
Teak, Canvas, Brass, 70 x 50 x 6cm
- *PARALLELOGRAM WITH HINGES* 2016  
Red Oak, 70 x 50cm
- *FOLDED LINEN IN STRETCHER* 2016  
Pine, Foldable Table, Linen, String, Wall, 180 x 90 x 60cm
- *PARALLELOGRAM NO.1* 2016  
Red Oak, Masking Tape, 70 x 50cm
- *HANGING STRUCTURE NO.1* 2016  
Wood, Rope and Sandbag in Wool, 400 x 120 x 70cm
- *FOLDING STRUCTURE* 2016  
Wood, Sandbag in Black Silk 200 x 170 x 200cm
- *PROSTHETIC AND LINEN* 2017  
Wood, String, Linen Dimensions Variable



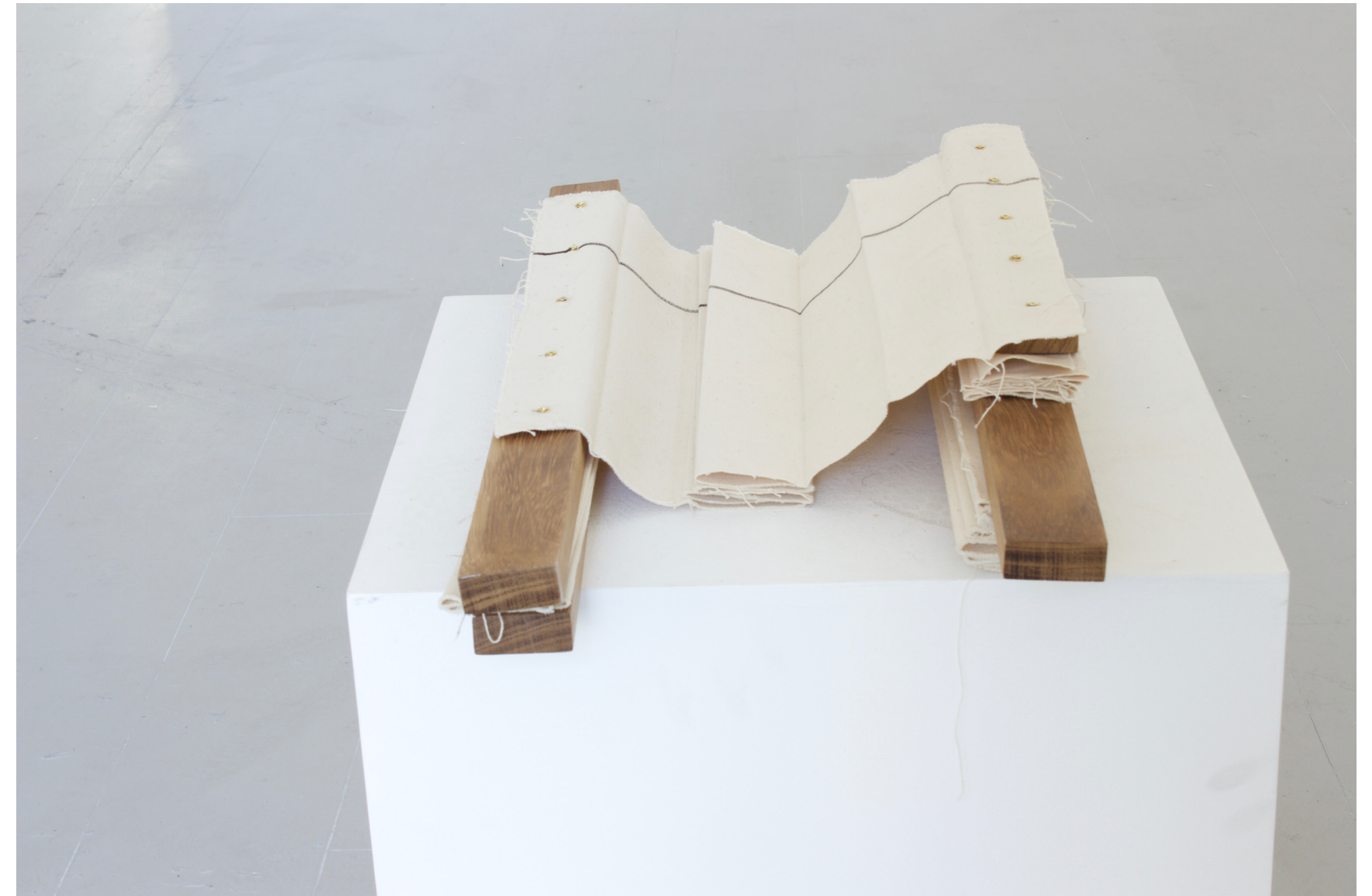
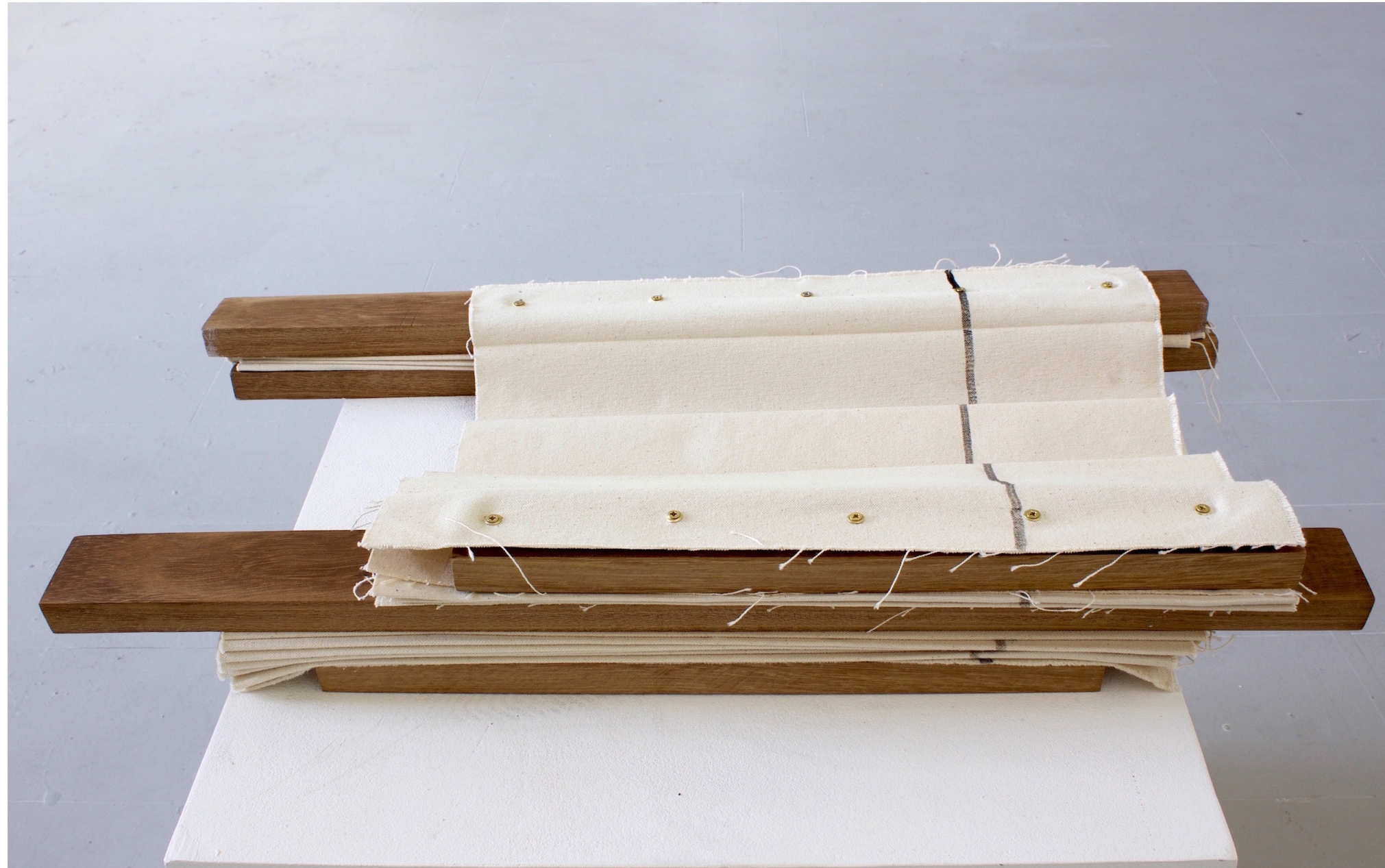


*Untitled 2015*  
Wood, Oil on Linen  
196 x 110 x 5cm









*Concertina* 2016  
Teak, Oil on Canvas, Starch, Brass  
Dimensions variable







*Parallelogram with Ingested Folds*  
2016  
Teak, Canvas, Brass  
70 x 50 x 6cm









Previous Page: *Parallelogram with Hinges* 2016  
Red Oak  
70 x 50cm

This Page: *Folded Linen in Stretcher* 2016  
Pine, Foldable Table, Linen, String, Wall  
180 x 90 x 60cm











## Whereabouts you are

Reid Gallery, Glasgow School of Art  
15th October – 10th November 2016

Eszter Biró  
Jacqueline Butler  
Mirian Calvo  
Inês Bento Coelho  
Allyson Keehan  
Fiona Jane MacLellan  
Hanan Makki  
Catherine M. Weir  
Dawn Worsley  
Polina Zioga

Curated by Allyson Keehan  
with guest curator Viviana Checchia

The Reid Gallery  
Glasgow School of Art  
164 Renfrew Street  
Glasgow, G3 6RF

Open daily:  
10.00am – 4.30pm  
(Closed 26th – 27th October)

Preview:  
Friday 14th October 2014  
5.00pm – 7.00pm

**THE GLASGOW  
SCHOOL OF ART**

Performances *This is not about...*  
by Inês Bento Coelho, and  
*Triptych* by Dawn Worsley:  
Friday 14th October  
5.00pm – 7.00pm

Performance *This is not about...*  
by Inês Bento Coelho:  
Friday 28th October  
2.00pm – 4.00pm  
Thursday 3rd November:  
2.00pm – 4.00pm

**CCA:** Centre for  
Contemporary Arts

*Parallelogram No.1* 2016  
Red Oak, Masking Tape  
70 x 50cm

Next Page: *Hanging Structure No.1* 2016  
Wood, Rope and Sandbag in Wool  
400 x 120 x 70cm











*Folding Structure* 2016  
Wood, Sandbag in Black Silk  
200 x 170 x 200cm



## *CREATIVE STRATEGY 2: ONE WAY TO TAKE CONTROL*

Included in the following pages is the body of work made in response to the fetishisation of materiality. I sought to explore ideas of the fetish as an agent for production and material investigation. A pivotal moment in the work was the Doctoral Internship at Hospitalfield in 2018. For six months, I was resident in an Arts and Crafts house. Consequently, this concentrated and active time was incredibly influential for the production of work. It is possible to trace the trajectory from the reduced aesthetic and minimal use of materials of *Creative Strategy 1* to embracing and testing excessive use of textures, fabrics and paint. Moreover, a significant result of this exploration was the reintroduction of colour.

### LIST OF WORKS:

- *BLUE VELVET STRUCTURE AND YELLOW PAINTING* 2017  
Velvet, Gesso Panel, Wood, Oil on Panel. Dimensions Variable
- *RED/OBJECT* 2018  
Oil on Panel, Velvet Cushion, Giclee Print Dimensions Variable
- *FABRICATING FANTASY: FIREPLACE SCENARIO* 2019  
Oil on Panel, Velvet Stool, Giclee Print Dimensions Variable
- *FABRICATING FANTASY: UMBRELLA STAND SCENARIO* 2019  
Oil on Panel, Velvet Cushion on Table, Giclee Print Dimensions Variable



*Blue Velvet Structure and Yellow Painting 2017*  
Velvet, Gesso Panel, Wood, Oil on Panel.  
Dimensions Variable









VIRTUES



THE ART SPACE  
CASS ART  
63-77 QUEEN ST  
GLASGOW, G1 3EN



ALLYSON  
KEEHAN  
SIN  
PARK

OF REAL/



NECESSITY

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PREVIEW 8 FEB 2019 6-8PM  
EXHIBITION 9-22 FEB 2019

IMAGINARY





*Red/Abject* 2018  
Oil on Panel, Velvet Cushion, Giclee Print  
Dimensions Variable









*Fabricating Fantasy: Fireplace Scenario* 2019  
Oil on Panel, Velvet Stool, Giclee Print  
Dimensions Variable









*Fabricating Fantasy: Umbrella Stand Scenario 2019*  
Oil on Panel, Velvet Cushion on Table, Giclee Print  
Dimensions Variable







### *CREATIVE STRATEGY 3: ONE WAY TO BECOME TOO FAT*

The material experiments in the studio, resulted in drapery being the central object and at the fore of the research. Significantly, I chose the fabrics that I found of interest and that I desire. These include satin, silk, and velvet.

There are two key works from this strategy: *Fabricating Fantasy: Red* which was included in *Virtues of the Real/ Necessity of the Imaginary* in The Art Space, Glasgow, 2019, and *Fabricating Fantasy: Yellow*.

#### LIST OF WORKS:

- *FABRICATING FANTASY: RED* 2019  
Satin, Oil on Panel, Giclee Print, Pedestal, Wooden Beading Dimensions Variable
- *FABRICATING FANTASY: YELLOW* 2020  
Work in Progress
- *SILVER DRAPE SCENARIO* 2020  
Oil on gesso panel 39 x 34 x 26cm





*Fabricating Fantasy: Red* 2019  
Satin, Oil on Panel, Giclee Print, Pedestal, Wooden  
Beading  
Dimensions Variable













*Fabricating Fantasy: Yellow 2020*  
Work in Progress







*Silver Drape Scenario* 2020  
39 x 34 x 26cm  
Oil on gesso panel