

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

SKETCHBOOK

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SKETCHBOOK

This sketchbook contains the studio experiments, reflections and intentions. It is formatted chronologically to trace the development of the research and the three Creative Strategies. Critical to these studies is the theory Elizabeth Grosz, with the implementation of feminist autoethnographic and empirical methods. The results from these investigations include: prosthetics, hinges, folded fabric, containers of paint, fetishisation of materials and immersive spaces. This reserach is defined in the shifts in practice from flat wall-mounted painting to a three-dimensional spatial conceit.

Continued within are photographs, pages from the sketchbook and research journal that indicate an experimental and reflective process. Specific practical shifts are highlighted throughout, which signify the double articulation of the theory and practice.

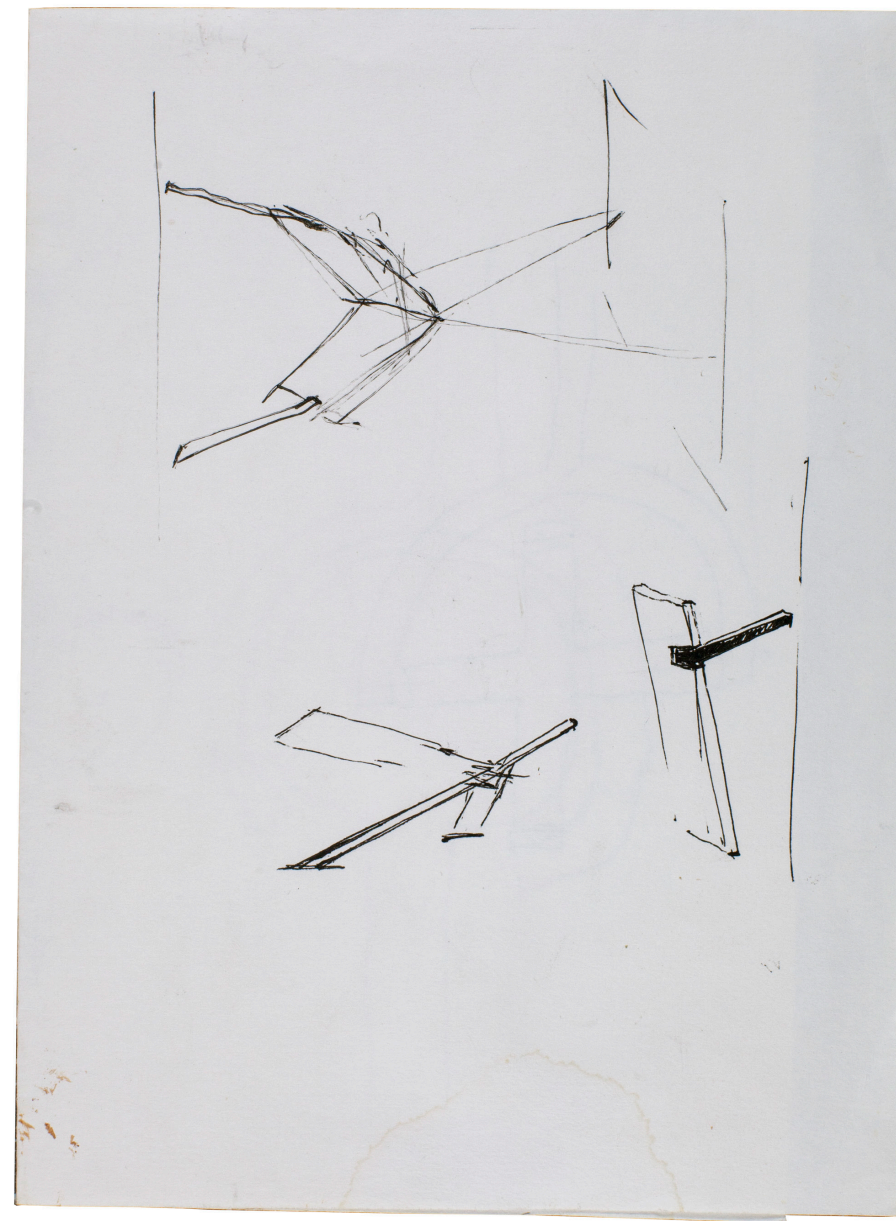
CREATIVE STRATEGY 1: ONE WAY TO SHED EXCESS

Creative Strategy 1 aligns with the conceptualisation of the prosthetic as put forward in the dissertation. These works are mostly unfinished or in a state of progress. Their exploratory nature reveals critical concerns relating to the frame and form, and the skeleton and skin (Gilbert-Rolfe, 1998 and Benjamin, 1994). The works documented in this section explore the interiority and the exteriority of painting, whilst revealing the crux where transformation can happen. Alongside the work-in-progress, are notes from my research journal, which describe the thought processes that occurred while making the artworks. The section ends with documentation of the exhibition *Whereabouts You Are*, which I co-curated with Viviana Checchia at the Reid Gallery 2016.

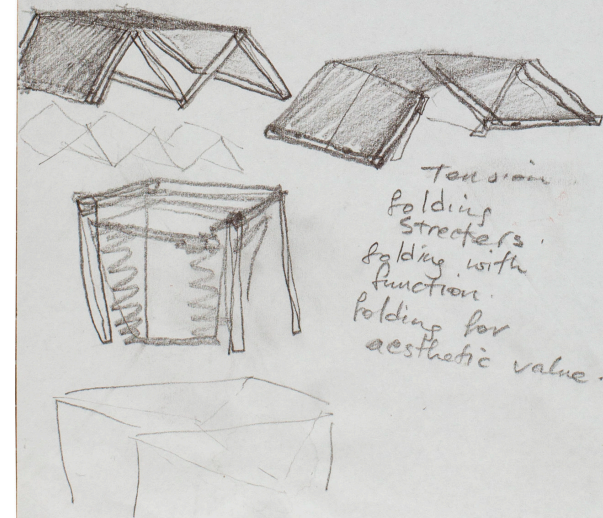
The investigations began with questioning the parameters in which I was working. I began with all relevant implementations of the frame. These were the frame as support, the frame of the medium and the frame of the subject matter. I was also looking at the performative nature of painting through adding hinges, harnesses and other elements to the structure, which created tension and therefore created new or alternative surfaces.







The collection of Essays in 'When a painting moves...' deal with the questions of 'when does a painting stop being a painting?' (pg8) How can we construct a painting that informs itself through the analogue and digital Realms? Is a moving painting a perversion of painting? Does painting have an inherently performative aspect? How does all this affect a medium as old as painting? (pg8) These are overall lightly tackled ~~and~~ add to the questions rather than a direct answering of them. The book leads us to our own questioning of what painting has become in ^{our} ~~a~~ digital age. Reinterpreting the still life.



Datum / Date:

What about tension as Surface
Where is the tension
What is the surface

13

14

15

16

17

18

19

The wood comes from recycling older pieces of wood. This is an effort in sustainability and folding in ideas of re-using and creating art work that is ~~a~~ ethically responsible. It is also folding in ideas of its history. One The teak, for example, is a science table from the University of Cardiff. The red oak was left over from a building site the plywood was a gift from a fellow student who got it from the off-cuts of a factory. It is important for me to acknowledge the history of the materiality as it is interesting the change of purpose.

Datum / Date:

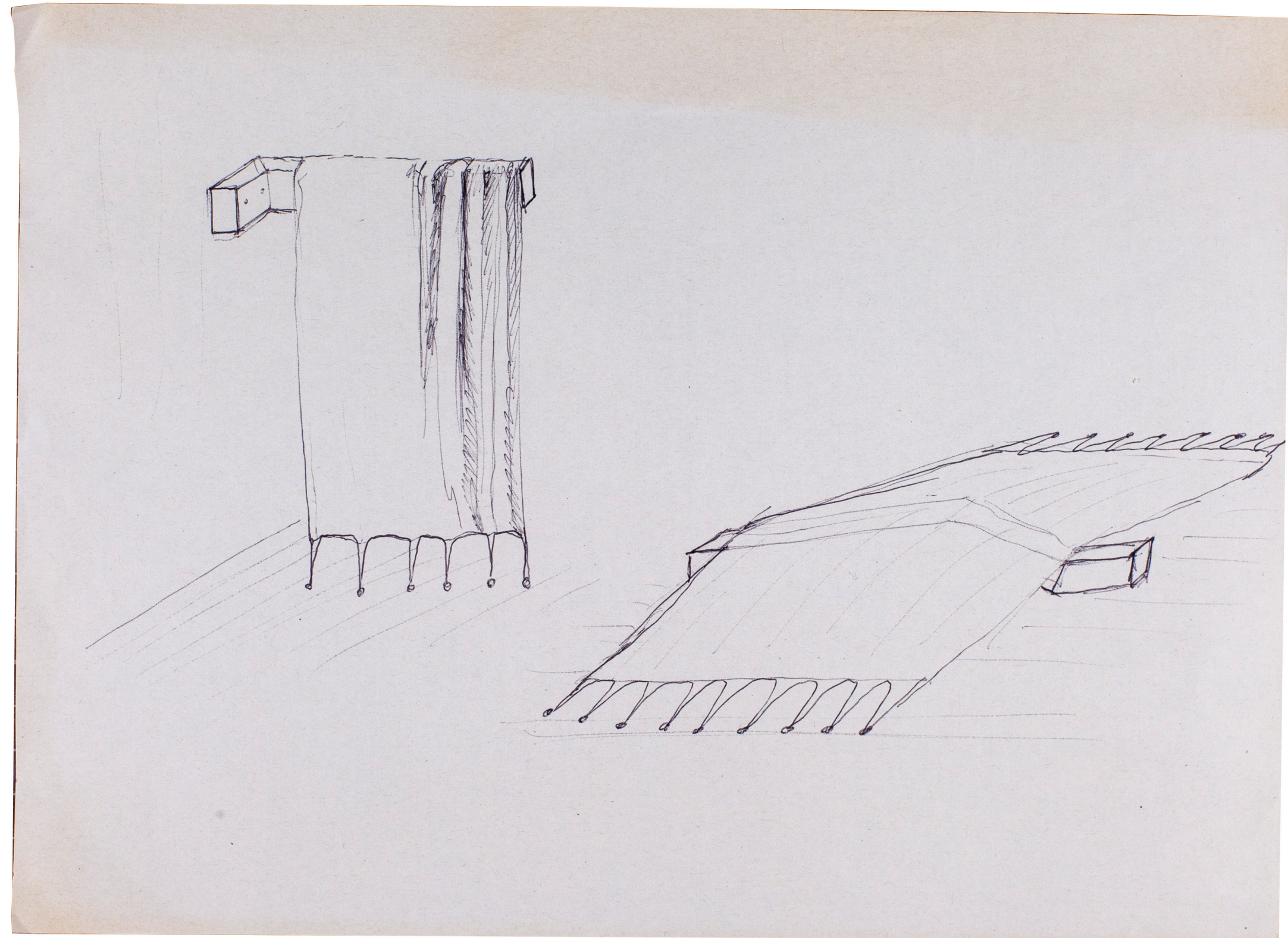
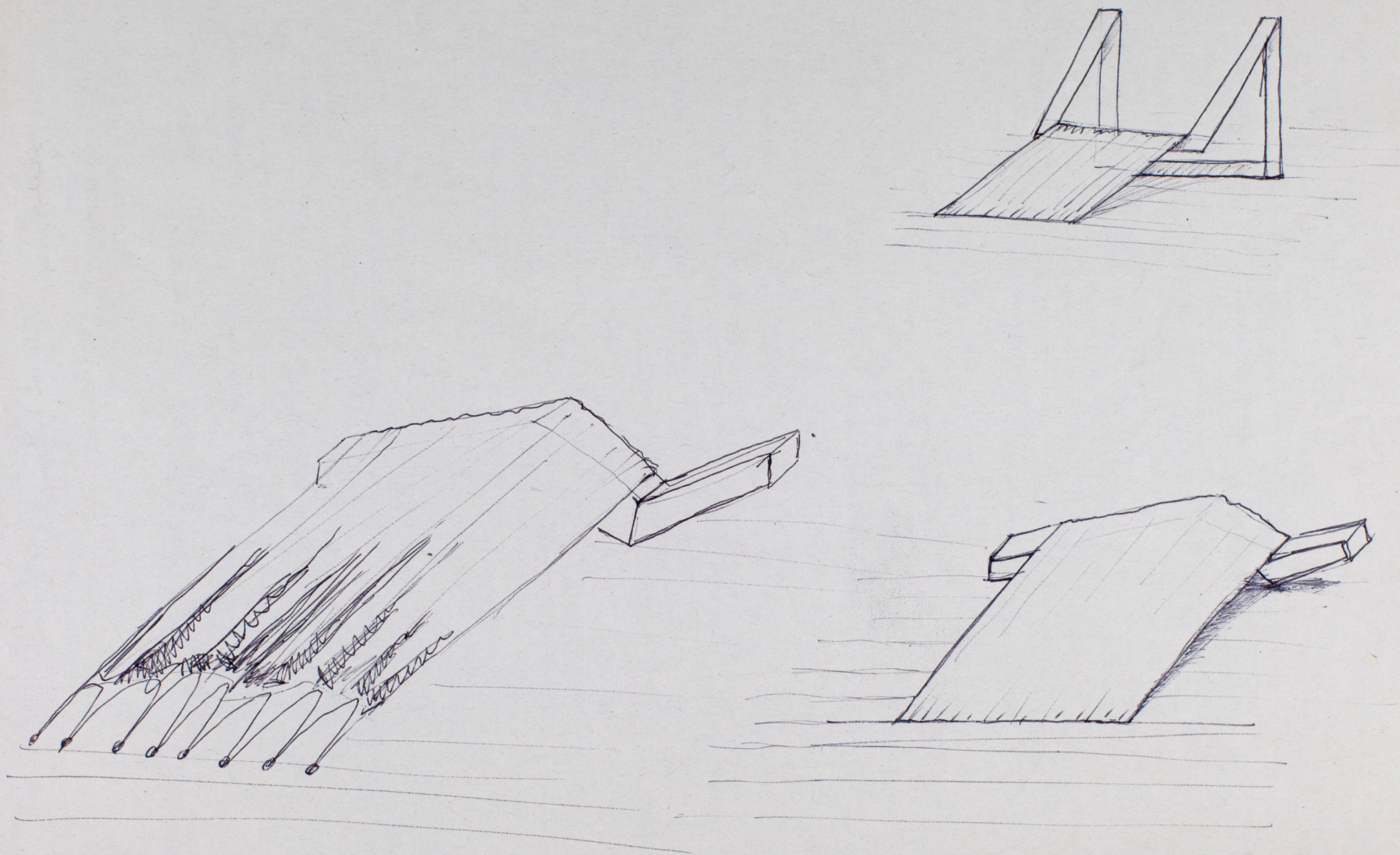
elaborate movable structures
to create tension

I have left the marks on the wood from the saws as it demonstrates how it was made. The marks are burns from the saw going through the hard wood.

piercing the membrane.

I am drawing on materials from within the world of fine art within the world of painting.

I am interested in the idea of framing, what a frame is functionally and how it does it. The frame focuses the artwork from its surroundings.



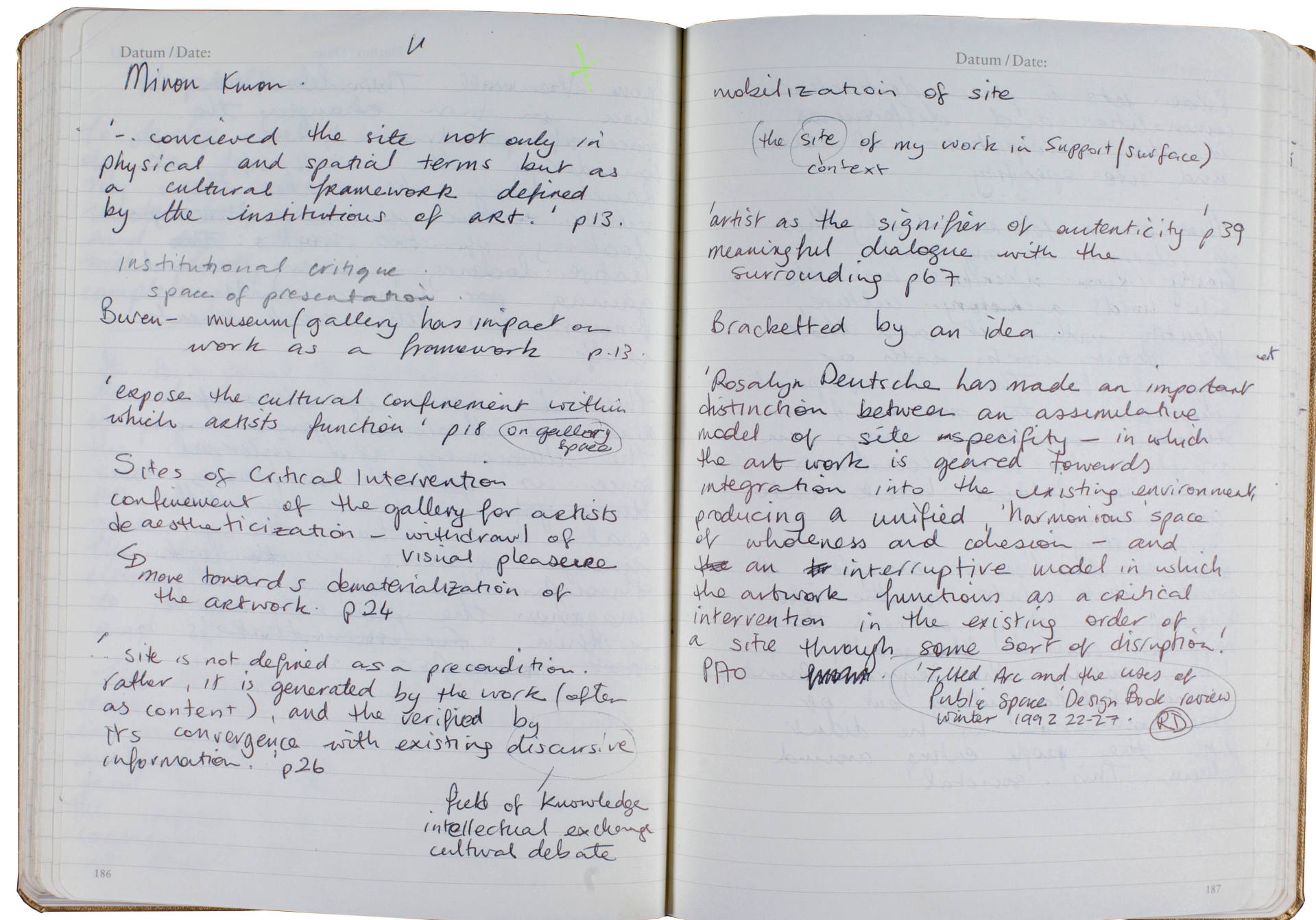


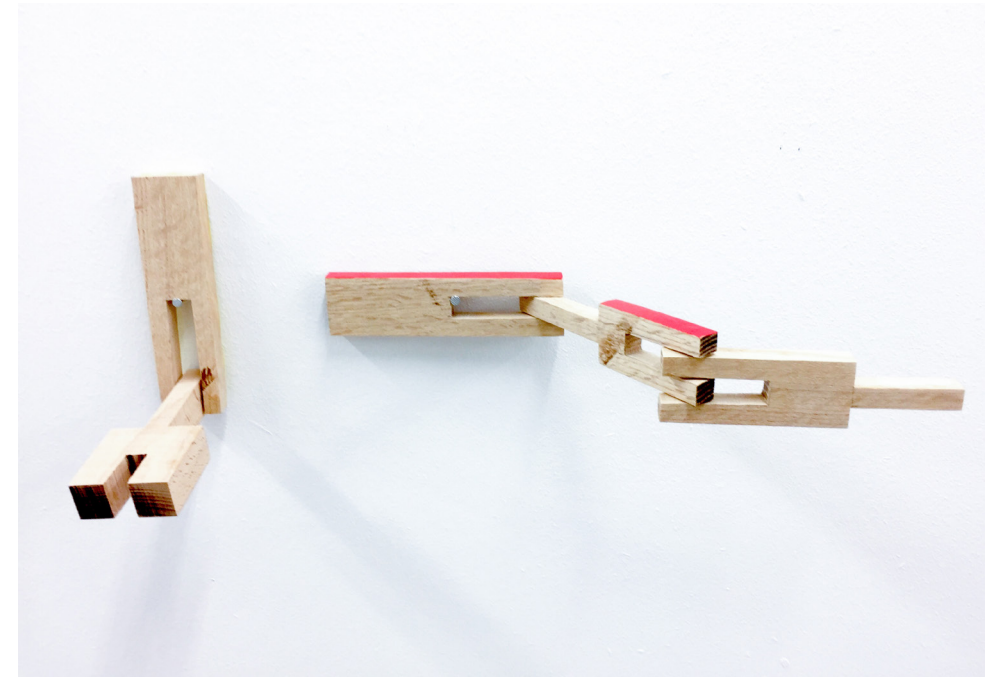
Experiments with *Folding Structure No.1*

I tested various formations with the frame and stretching of canvas.

Impact of the works that incorporate prosthetics:

The prosthetic allows the paintings to exist differently in the space. These works were no longer confined to the wall. They were self-supporting and responding to the site or were influenced by the site. This new concept of prosthetics transformed the physical constraints of the paintings. The works in this section demonstrate that the frame is the crux for exploring form and structure.





The work for the *Whereabouts You Are* exhibition was an accumulation of the key practical shifts that had taken place in the research. The three works, included in the next pages, explore a re-imagining of the frame of painting through the use of prosthetics.

Datum / Date: 1/6/16

Making plans for new work.
Need ~~cont~~ connections/hinges
truss clip, multipurpose fixing band.

Also thinking about frames.
I did the painting for Mackendrick Scholarship
I attached little wooden (teak) blocks to the edge.
these frame the painting and emphasise the edge or bring attention to the edge.

I want to consider other ways of emphasising the edge by attaching objects to it, not necessarily wood or traditional frame materials.

2/6/16

Thinking of what a frame/structure can be. Using only blocks can I make the structure ~~for~~ a surface the block could be placed around any structure/corner so it takes on the shape of the room/space.

Thinking about blob theory and it fills the shape of the space.

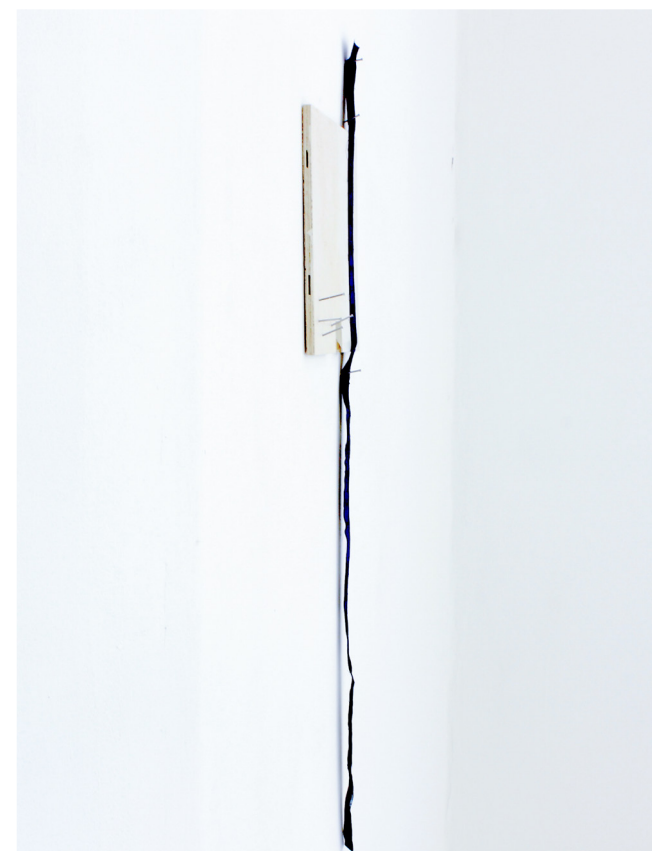
emphasis of the edge
accentuation, stress, give weight to, prominence



CREATIVE STRATEGY 2: ONE WAY TO TAKE CONTROL

Creative Strategy 2, explores the transformative effects of the fetishisation of materiality. The initial studies demonstrate my explorations into the materials indexical of fetish (rubber, ropes, satin, harnesses), which focus on tactility, movement, textures and tension. Further experiments include investigations into the materiality of paint and the artwork as a pocket or container for liquid paint, which allowed a consideration of the internal structure, fluidity and porous parameters.

A pivotal shift in the research occurred in early 2018, whilst undertaking a Doctoral Internship at Hospitalfield. This experience altered my thoughts on fetish; they became more excessive, fantastical, abundant and decorative. As explained in the Methodology, by acknowledging that art is made with the whole body and that my experience as a researcher and artist could give insights into the field of materiality, I was able to embrace this critical moment in the research. The practice changes dramatically by referencing the subject-object relationship through the use of materials and drapery. This is most evident in the works produced while at Hospitalfield (p50-65).



31/7/17

Black satin draped piece:
Black satin, ink on gesso panel,
gesso panel, support structure

- drapery fetish
- materiality
- folds
- using the space to influence the construction and form of work.
- gendered space?
- site of the work.
- site determined.
- transformations - painted element a representation of the object
- prostheses
- hybrids
- framing
- architecture
- architecture framing and shaping the work.
- artwork bearing on a support

stick and ratchet strap

stick painted on one side.

- stick uses the architecture to support it. the tension of the ratchet strap, stick and pillar is what keeps it standing.
- the architectural element is the support or prosthetic of the piece.
- balance
- transformation of purpose

acknowledge the context,
structure, construction and
purpose of the space.

Inhabiting space

Architecture ~~the~~ considers the idea of dwelling in space as the space where ~~we~~ people sleep or spend the night. That it is a different relationship to a space of, for instance, shopping or education.

31/7/17

Bullet point each piece -

Blue velvet & yellow painting.

Blue velvet, gesso panel, support structure
124 x 40 x 30cm.
Gesso panel, oil, frame 24 x 20cm

- painting installation
- dialogue between paintings
- movement of viewer
- front and back -
- draped velvet - texture - connotations of sensuality, opulence
- material fetish - emphasised by the mixing of velvet & rough support structure & painting
- colour
- framing
- bringing both pieces together through gesso panels
- movement and the consideration of space around the painting.
- fetish and materiality
- navigating space
- organisation of space and relationships

31/7/17

Red stripe:

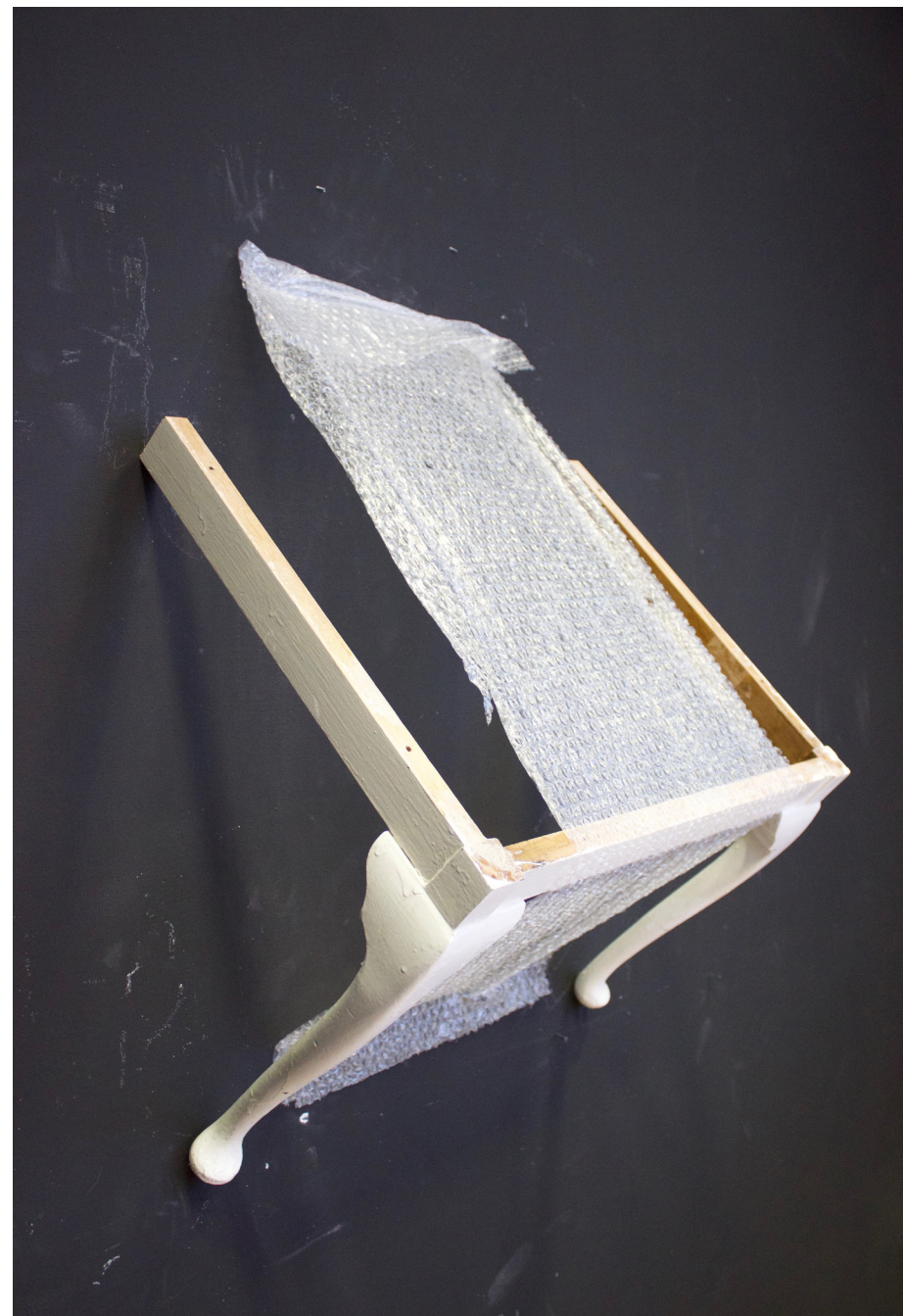
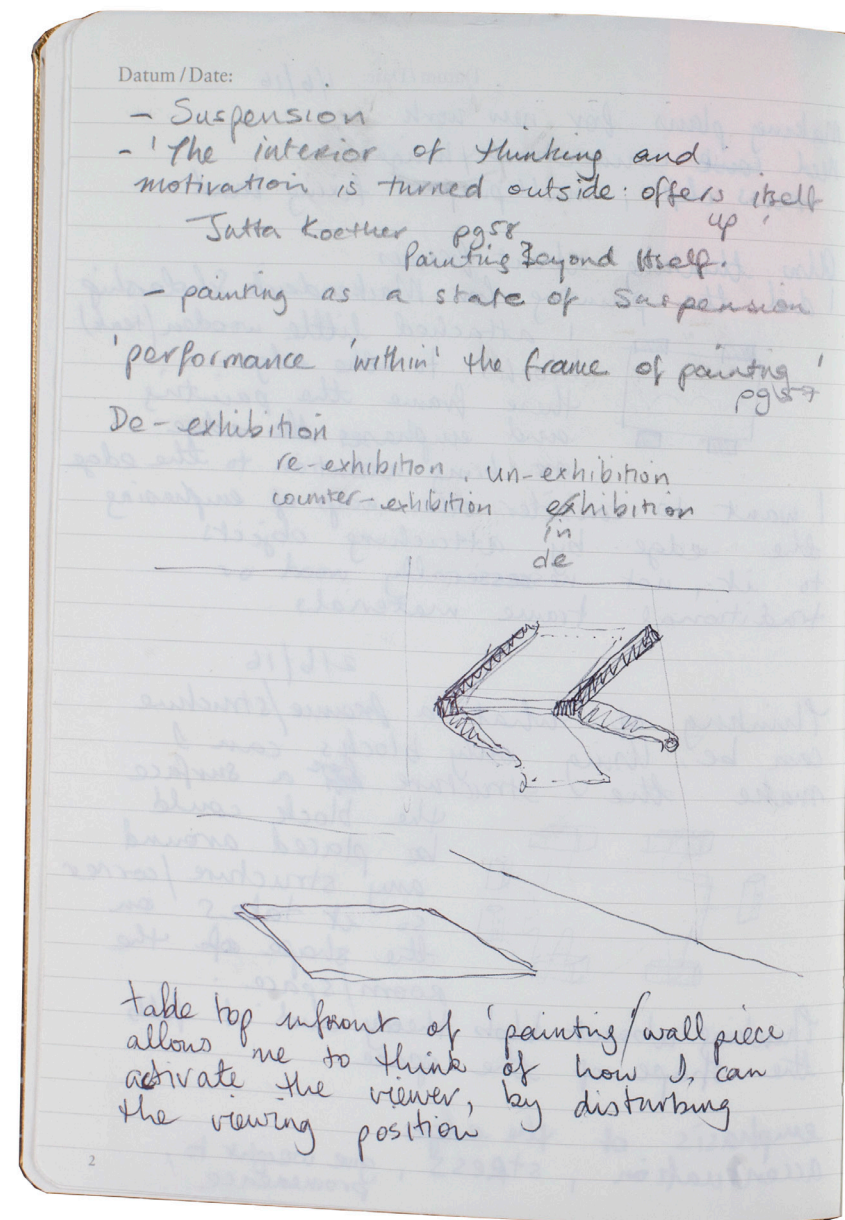
painting 30 x 25
frame 124 x 114

- framing
- line
- line that breaks the frame and extends the frame.
- the line brings the space into the work.
- the small painting - drapery, representational painting, #
- painting placed outside of the painting frame rendering the frame useless
- wooden extension creates movement into the space along the floor from the wall & ceiling.
- this considers the hinge, physically and conceptually.
- the metal piece is an obstacle for moving around/near the space of the painting. - spatial parameters + navigating space
- structure
- duality
- internal vs external
- real and illusionary space.









22/8/17

The artist can use the space or environment as a means of setting parameters for in which to work in. The artist can respond to the history, architecture, place, site, and by doing so make reactions to unearth the ghosts of the space inhabited. For the artist to do this work they must dwell and inhabit, they end spend time

Datum / Date:

locate your position in relation to painting, hold and becoming, and space, - connections between them

Discuss the space of painting

In essence...
elements highlighted, linked
focus on

Becoming instigates change
Becoming in relation to things art.

(give a context/ref about it)
instigating change
Colebrook - 'We destroy commonsense'...

Static v dynamic

Relevance on the subject
future potential

examples... xxx... in relation to... says...
as to be compared to xxx in his account of... Another connection important to acknowledge is xxx... on...

Lina Bo Bardi

Datum / Date:

improvise

flex

importation embraced contradictions
malfunctions admire the patina
recognize its patina
complex

offer oppositional, radical forms
simultaneity of painting & performance

reconciliation attending to it
anti-painting

through painting negotiate
dialogic relationship

identify things I had inherited.
reconciling disparate elements.
conceive of your own body of work.

Duality → painting / sculpture

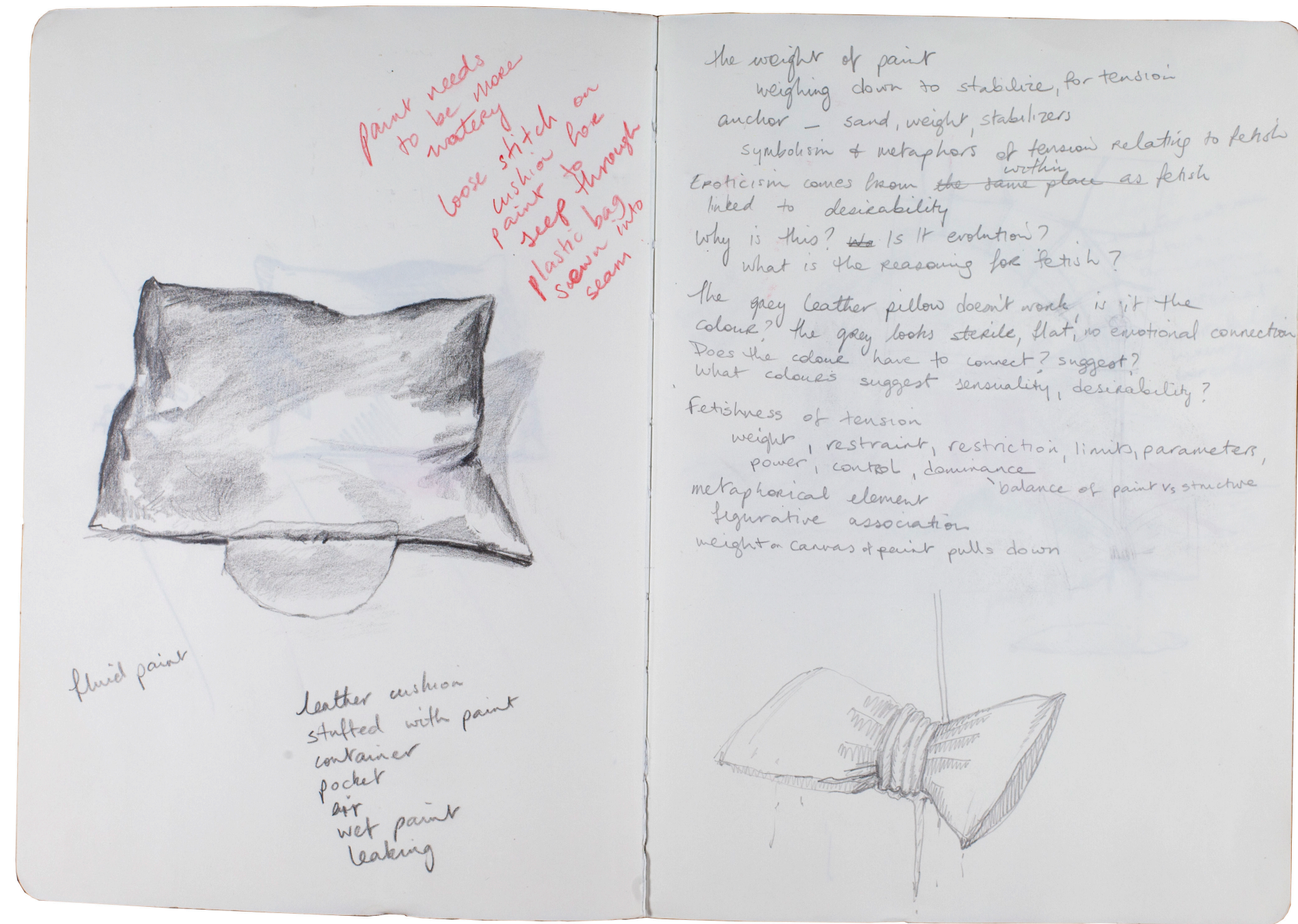
historical memory articulated in the present

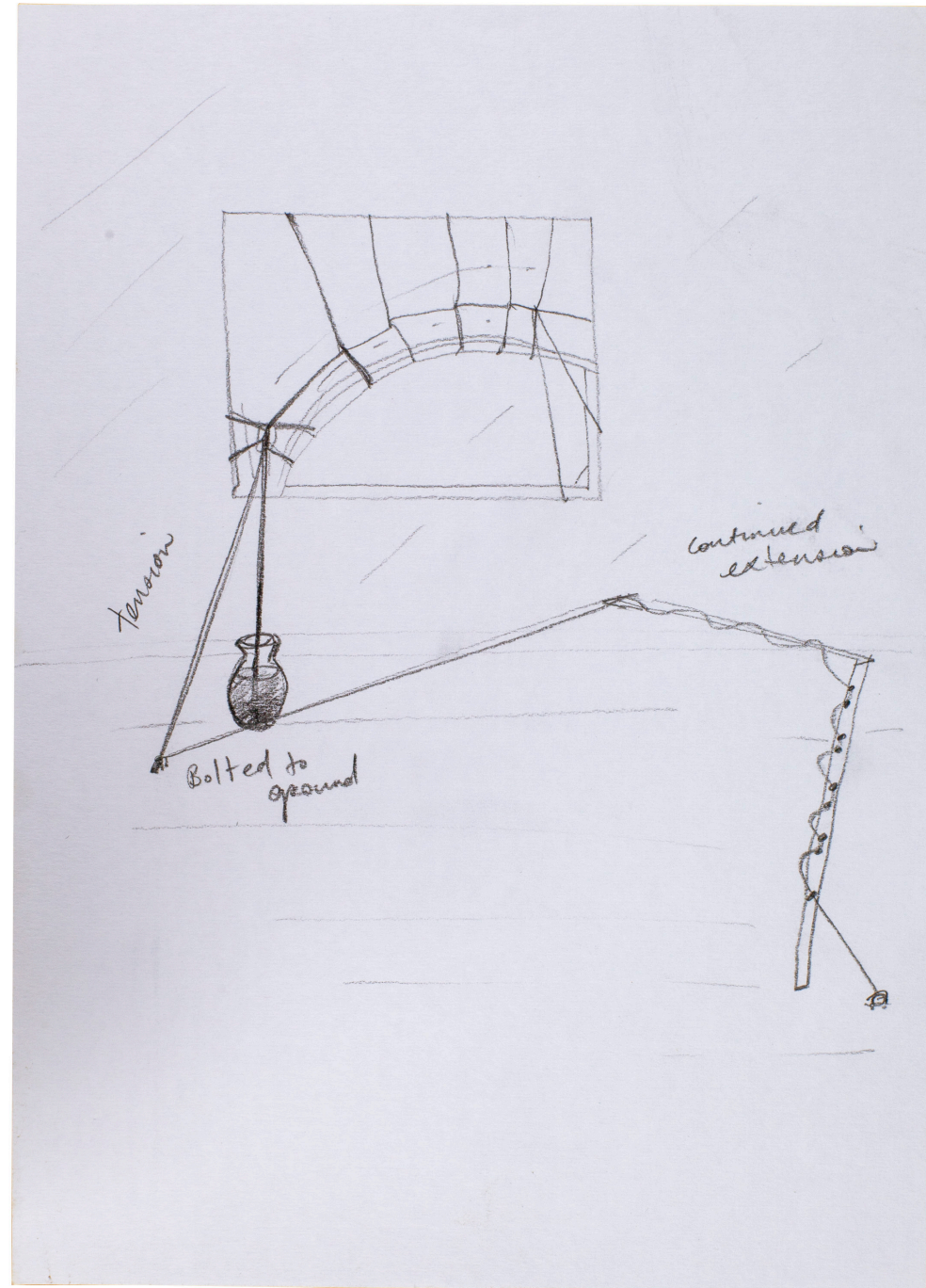
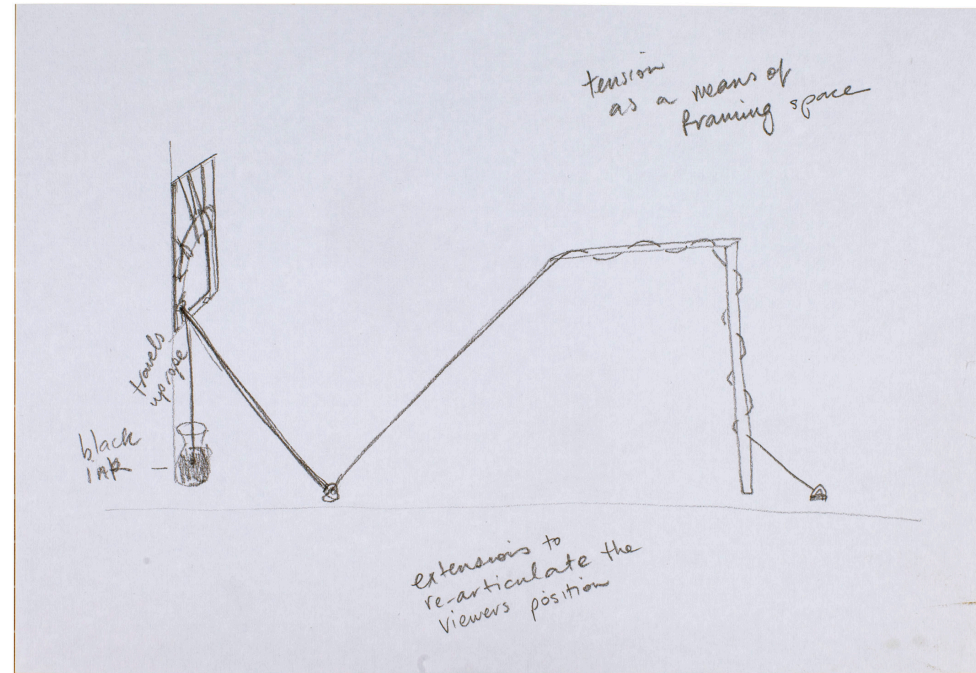
The genre of easel painting
the act of its painting

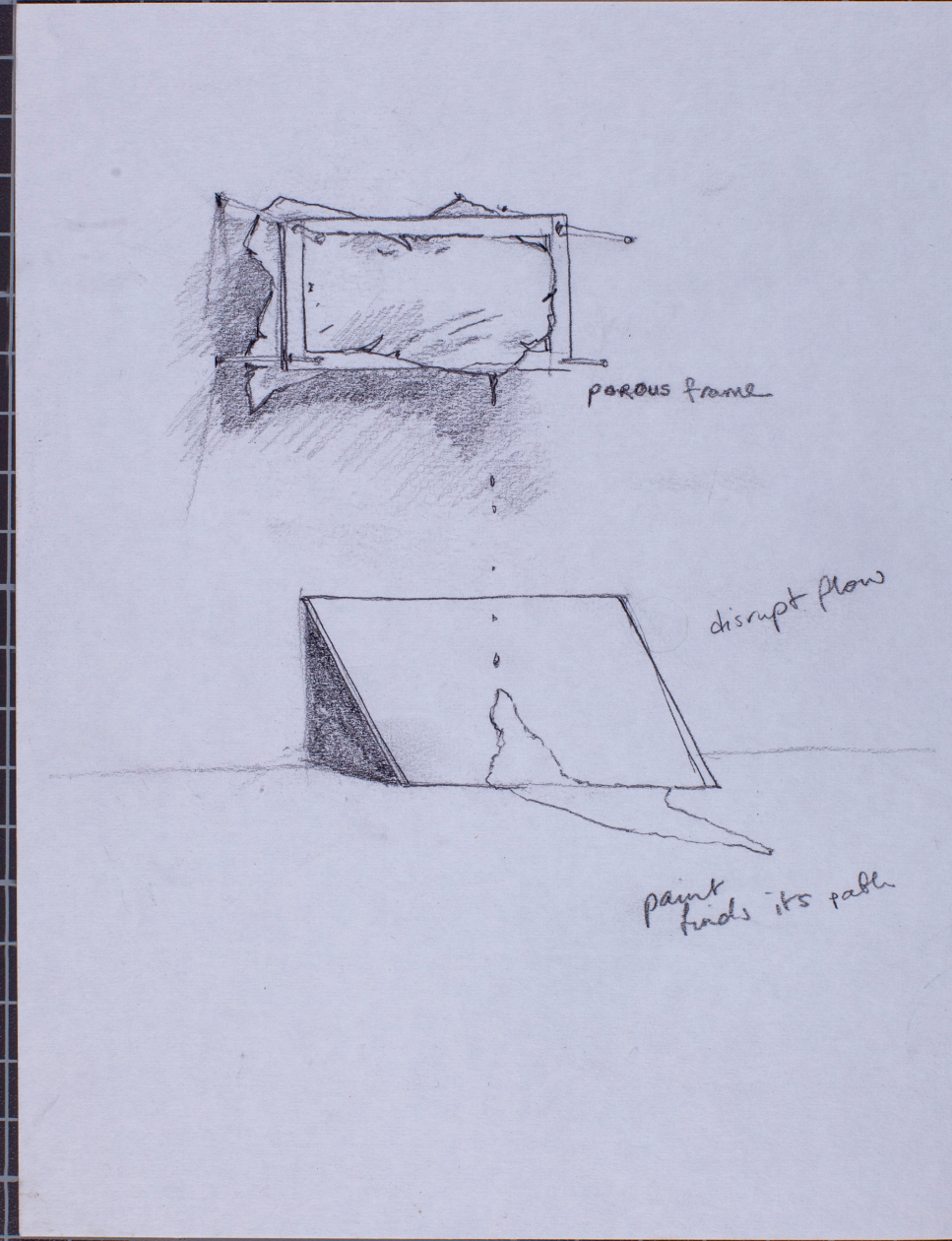
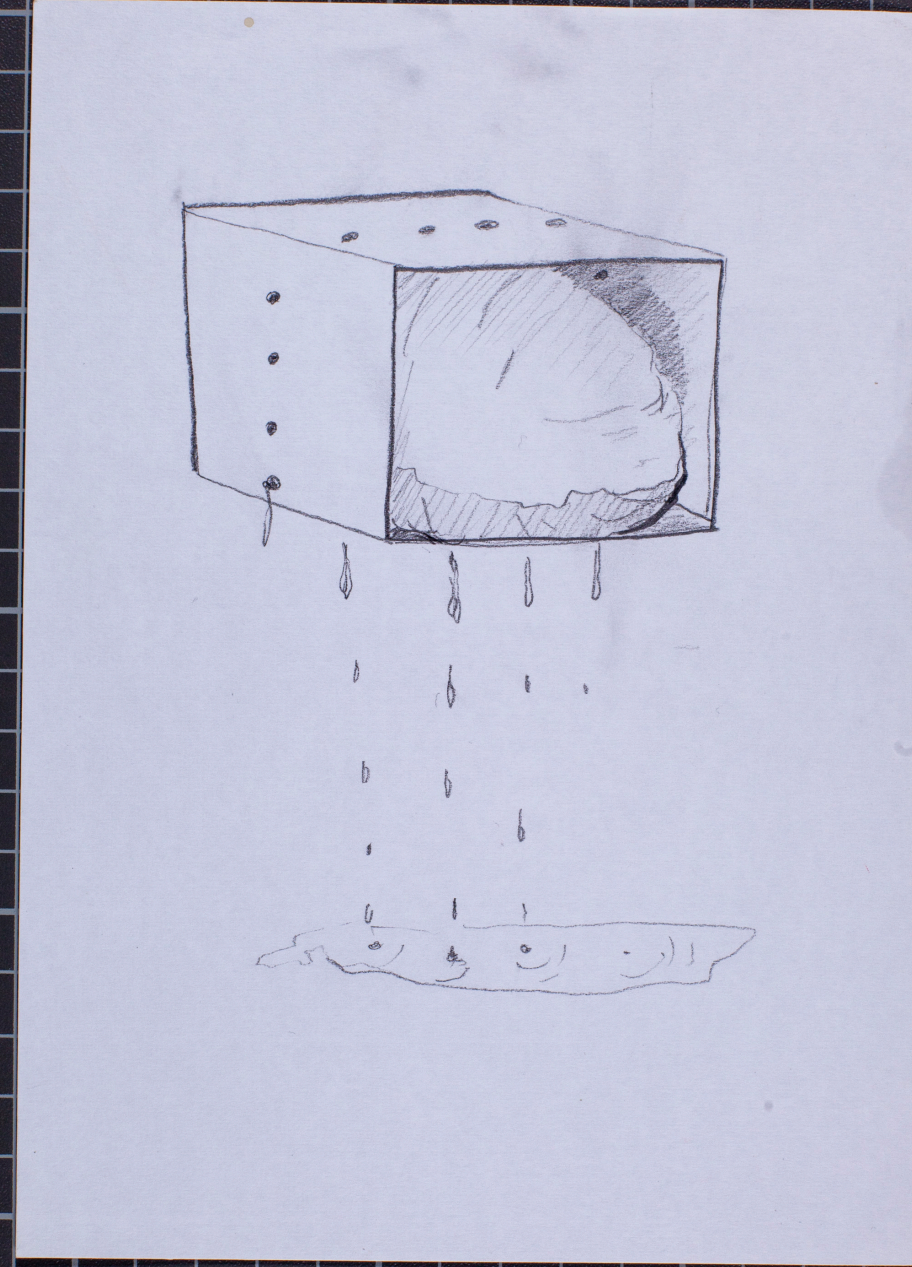
problematised terrain

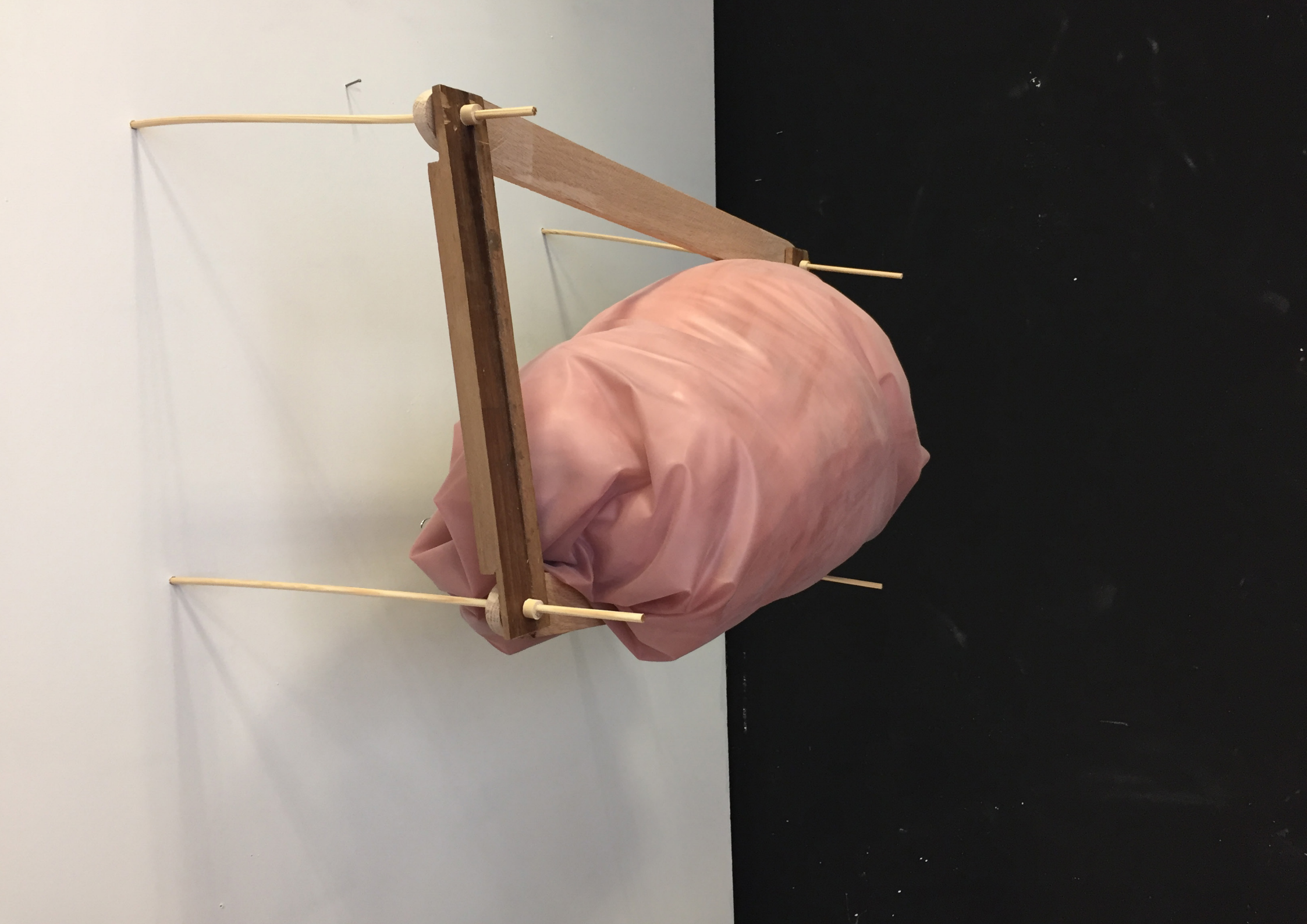


The pocket paintings created at this time reflect ideas on absorption and assimilation. By interpreting Derrida metaphorically, in that the memory suppressed will eventually leak out, these painting pockets, leak, drip and come undone. The pocket or container allowed an assimilation or integration of an external element within its form. In this case, the leather pillow becomes the pocket or vessel for holding the fluid paint; however, its stitched edges create a porosity to the structures potential.









the performative element of painting which was implemented through my interest in the ~~de~~ Serpentine Dance Hoie Fuller.

Pulling together the performative and ~~material~~ fetishistic has raised fundamental questions on what is being represented and the role of the imaginary within the paintings.

This further questioning into the image created another layer to the research, where questions of viewer interactions and experience ~~became~~ developed.

20/4/18

Representation as mimesis or resemblance

Heidegger - 'subiectum' man is at the centre of all relations

'the world is 'set out before oneself and set forth in relation to oneself' H 1977 p. 152

Materials of production

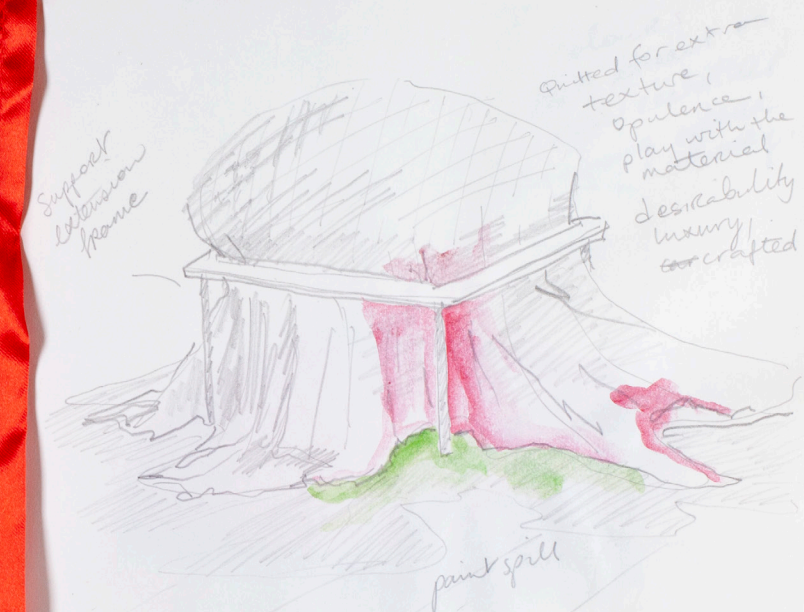
'complex relationship between humans, objects, tools and materials in artistic production' p. 53

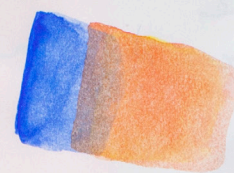
Bolt ~~to~~ speaks of Heidegger's 'original formulation of handworkability'; ~~says~~ 'In his rendering of the human-tool relationship, tools are conceived of as existing in-order-to. Tools are set to use in-order-to achieve a particular end.' p. 53

'Sampson' would argue that creativity, like intelligence, is the property of the acting ensemble, not the individual. 'we are woven together with context'

'In this shift from the individual artist to the relations between

Throughout Creative Strategy 2, my investigations comprised of exploring a broad range of materials and processes, to steer both the practice and critical concerns. These were questioning how the agency of fetish could be part of the artistic process. The impact of this study was that I realised that I was enforcing Freudian phallocentrism rather challenging it. This realisation was pivotal in the discourse of the research. Through employing a personal and therefore, female, interpretation of fetish I could challenge these perceptions. I achieved this through ideas of abject materials and personal attachments to objects, in an attempt to put myself into the research. Therefore, the body experience and person centred research gave insights into women's experiences.





colours
that attract

colours
that attract or
repel each other
- using colour
theory



authority of structure
→ defines the viewer's movement

the painting physically takes
the 2D shape of the
thing being represented

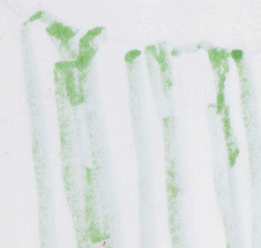
colour → symbolism
metaphor

colour - colours infect each other

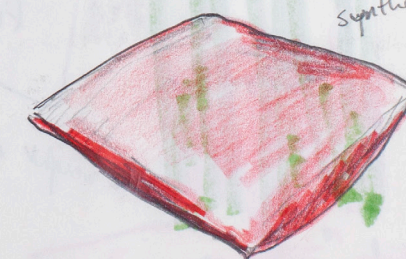
⇒ desire/longing = have the colours
desire each other



cutting away the
panel so that it's so
shape + form represent
2D representation
painting doesn't
include a background
painting + cushion



re-thinking the
edge



synthetic shiny fabric
weighed down
anchor

metaphorically
what's happening?

symbolic weighing down
→ actual weight of cushion?
heavy vs light

Jessica Stockholder —
What is she trying to
achieve with these materials?

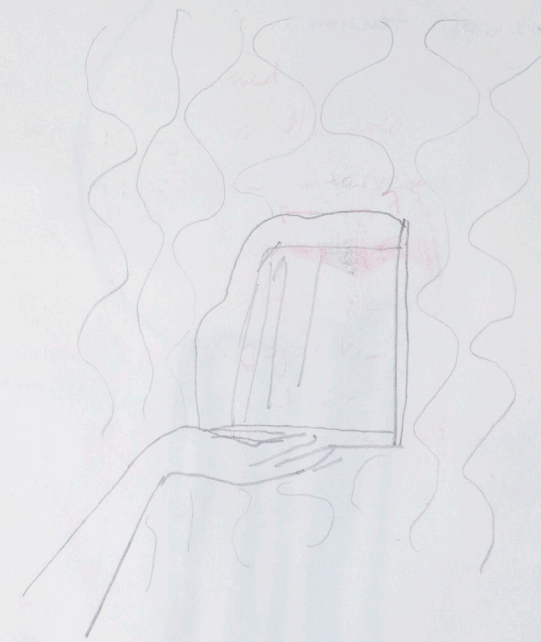
Bakhtin
adorament
as a means of covering up

Object Art.

— themes that transgress and
threaten our sense of cleanliness
and propriety particularly
referencing the body and bodily
functions

Julia Kristeva Powers of horror

1/5/18



fold within - container



framed
on 2 sides
contain
cut off
stopping the
draping

feminine
object

Vulva - sexual organ
colour association

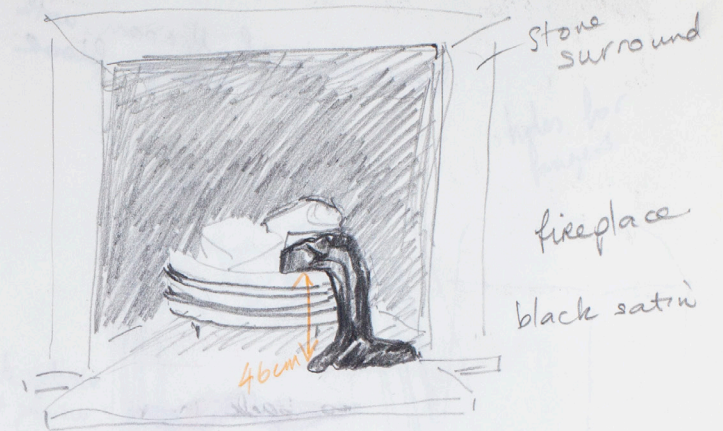




photographing painting in-situ around
hospitalfield house
the site of the painting
when they are activated
photographed in this moment
and then removed
the photograph is the evidence of
the installation / intervention
re-siting the works back in the
gallery - out of the context -
- artwork to object -
dissolving of context
only photographs + the object

Use the velvet to frame the
paintings

Rigid paintings so they can
support themselves



Domestic spaces
female spaces







photographing painting in-situ around
hospitalfield house

the site of the painting
when they are activated
photographed in this moment
and then removed

the photograph is the evidence of
the installation / intervention

Re-siting the works back in the
gallery - out of the context -

- art work to object -

dissolving of context
only photographs + the object

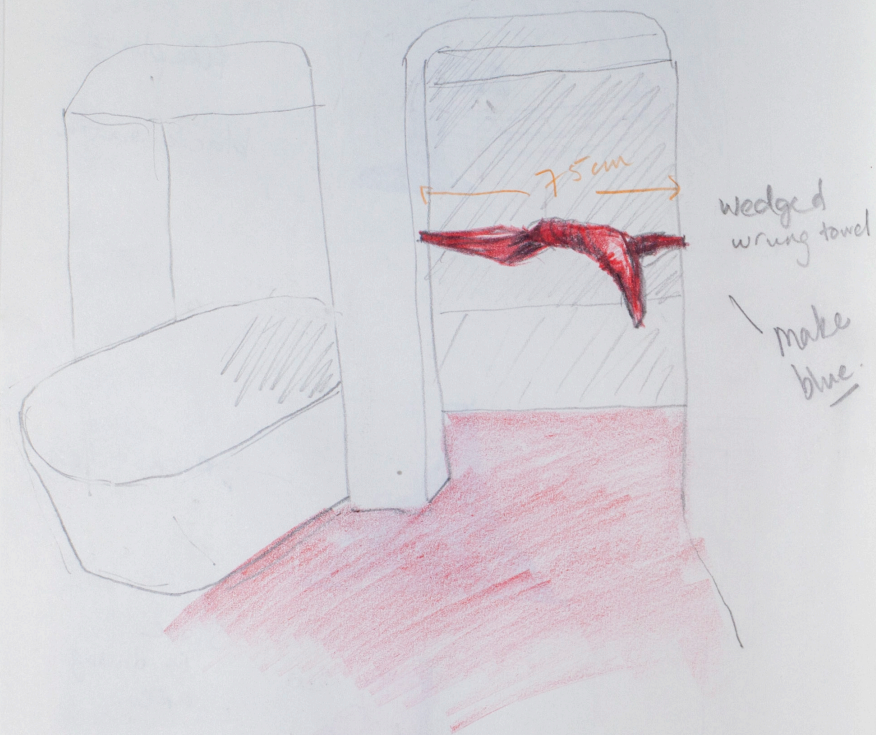
Use the velvet to frame the
paintings

Ridgid paintings so they can
support themselves





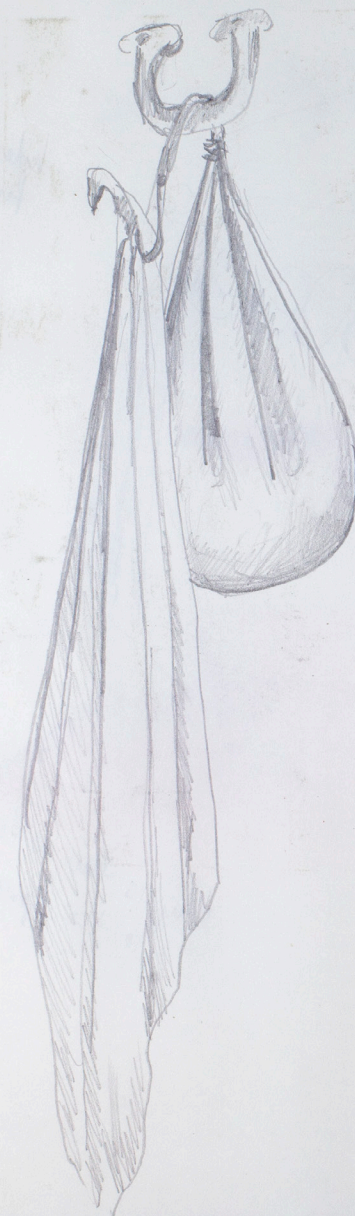
Downstairs Bathroom with
orange floor



hides bar
fingers



why is this relevant
to the space?





CREATIVE STRATEGY 3: ONE WAY TO BECOME TOO FAT

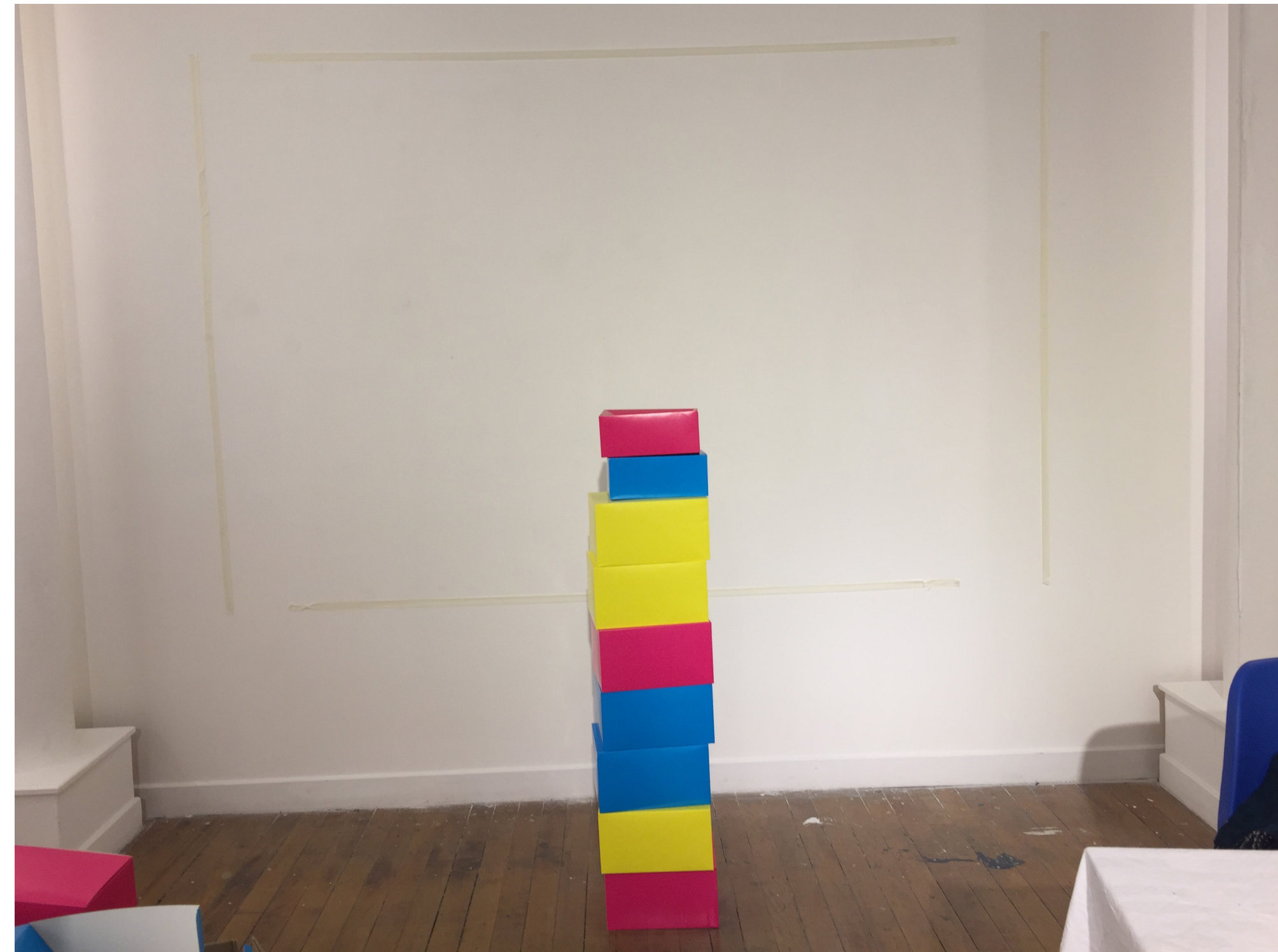
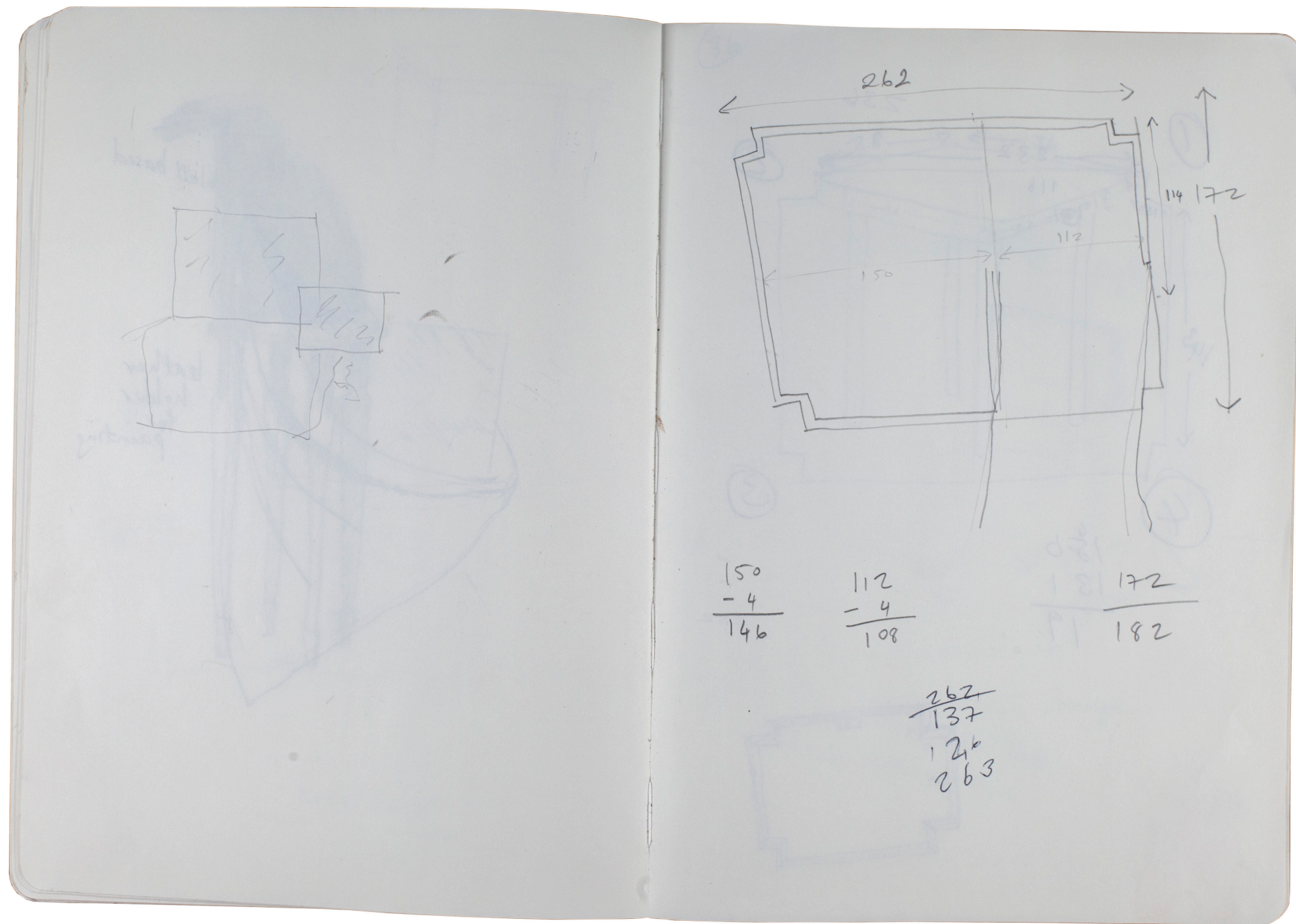
Creative Strategy 3, investigates the transformative effects of drapery. I approach this work from a female perspective on desire, meaning that it is generative and productive. Within the conceptualisation of this work, ideas of politicised and feminised material propositions emerged. These thoughts transform my application of drapery in my painting practice.

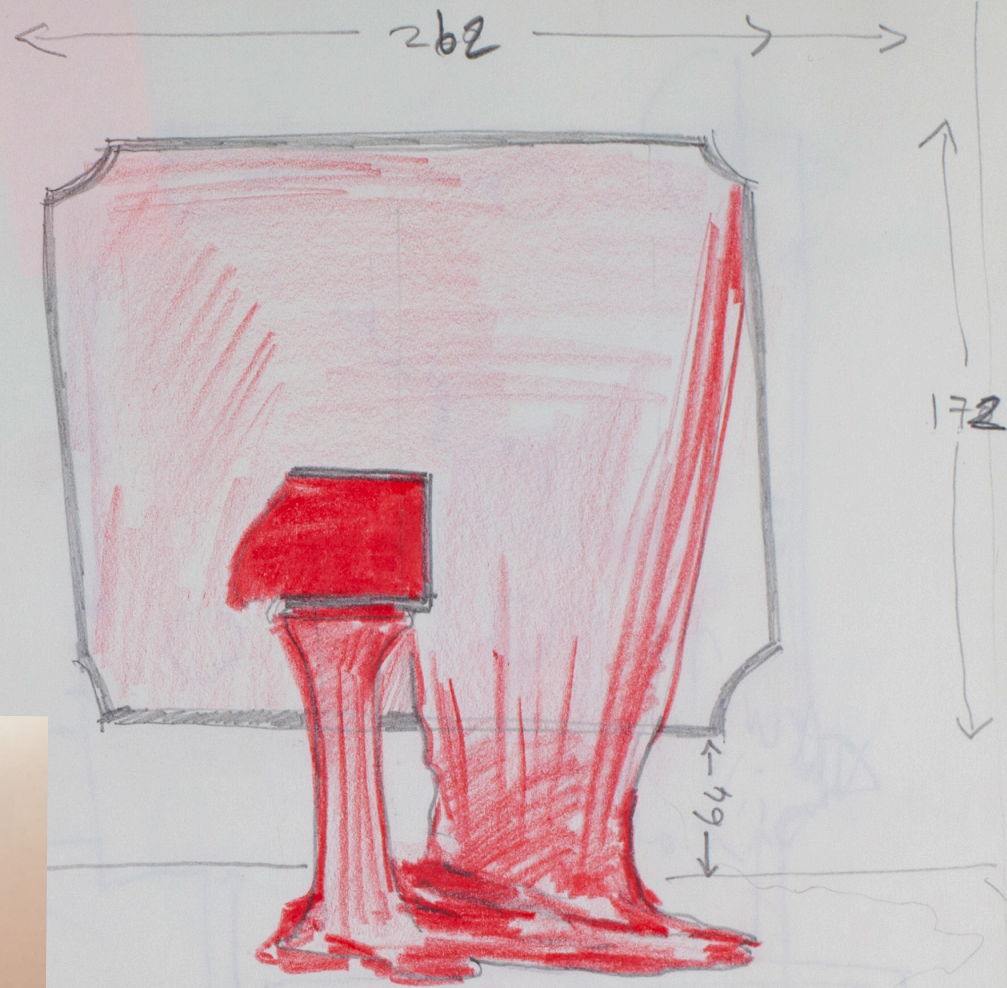
The critical investigations in this Creative Strategy examine ways in which the drape, as a desired object, can enable politicised readings of the painting. By establishing a female and feminist position to making and intention in the work, I investigate possible socio-political analysis of drapery. These intentions and interruptions activate the material. It demonstrates that drapery is defined by what it does and therefore, exposes relationships, tensions, spaces and forms.

The multimedia nature of the works engages with Deleuzian ideas of the rhizome, where there is no one singular point from which to position the work. The artworks are orientated towards experimental contact with the real (Deleuze and Guattari 1987).



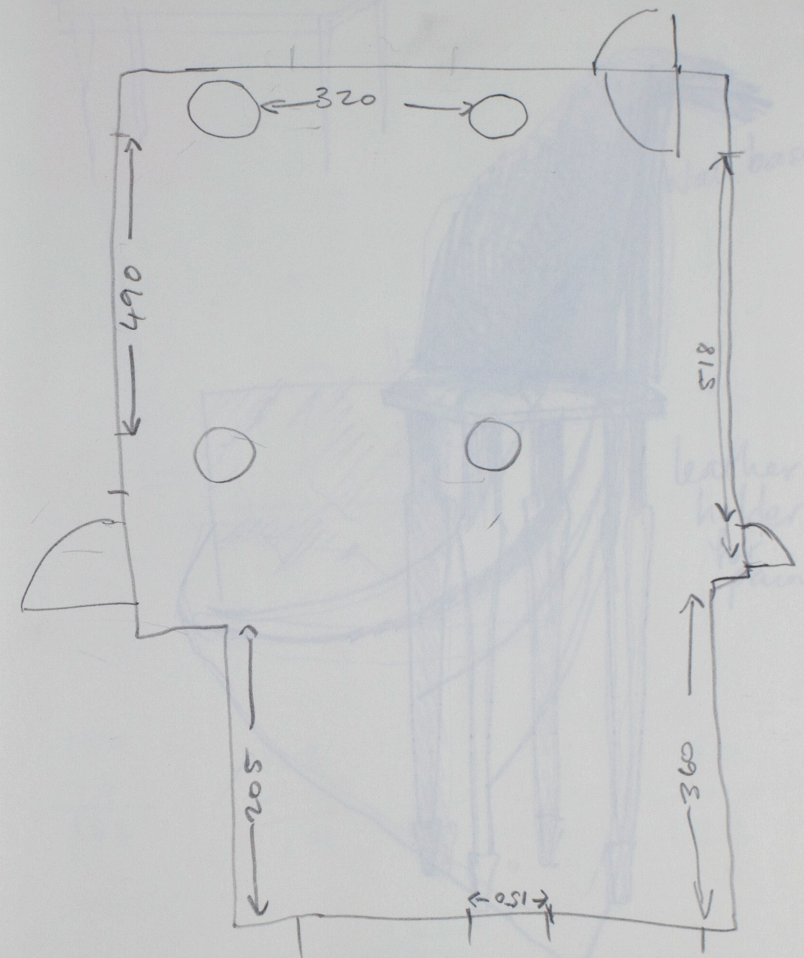






Velcro?
Drill
Tacks

fix plinth

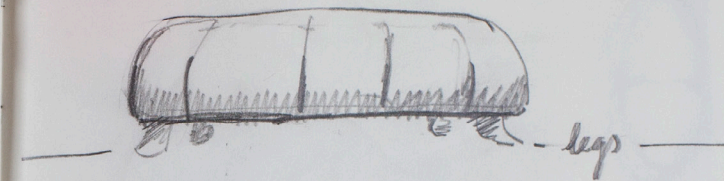


Spirit level





gold velvet seat
with painting inserted



chaise longue

the ^{drapery} paintings provide a context
for ~~their~~ realisation of
a political motivation.

Rejecting consensus

Conclusion is
bringing together
- hybridity is ^{prosthetics} drapery / ugly

Multiplicity - in drapery +
M. fetish.

Framing the scenario.
Surface
potential for further research
is through non-phalloscentric

Another goal of this
enquiry has been to move
precisely establish the position

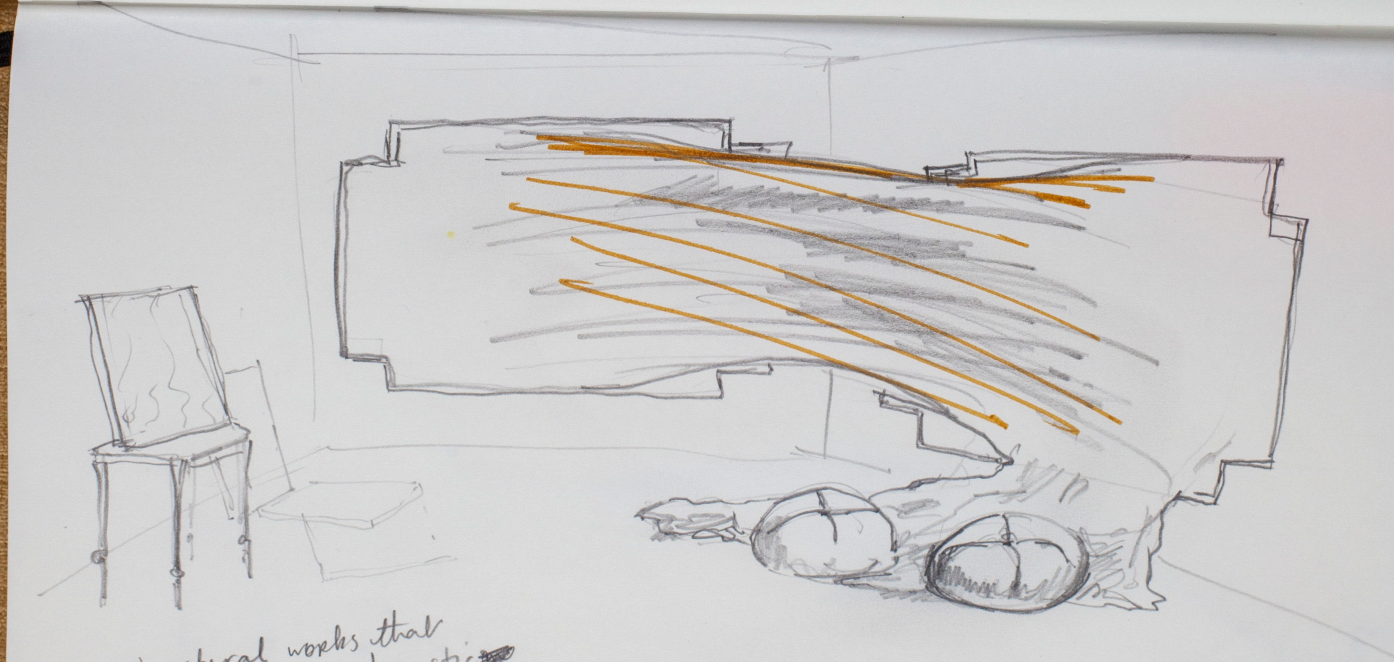
Modes of transformation
corresponding to this was.

for each of the artists examined
here, drapery ~~was~~ is an operative function
in their practice. These artists are
nearly ~~also~~ ^{to} ~~my~~ ^{non} organic practice. ~~also~~ ^{to} ~~the~~ ^{also} ~~create~~

A significant focus in this research project was the spatial concerns of painting. The works in Creative Strategy 3 expand out of painting to interrogate the real drape and to test further spatial effects. Their potential is to disrupt the perception of the architecture of the room.

The pivotal shift in the work is the conflation of actual and imagined space. In Creative Strategy 1, I investigated the thresholds of painting and the frame as the site of activity. Here, in Creative Strategy 3, the drape marks the threshold. It is a device for transition and moving between real and imaginary space.

The two significant works in this strategy fabricate fantasies that involve excessive uses of drapery and tensions of reveal and denial that drapery alludes to as a subject. I positioned drapery through notions of female desire along with ideas of multiplicity, which allowed for excessive and multiple processes and outcomes. Thereby, enabling socio-political interpretations of drapery that embrace a feminist position, making it an expository tool in discussions on gendered desire.



structural works that
refer to the domestic
creating a space that
plays on 'give a woman
a house and she'll give
you a home'

yet the ^{tension of} fabric brings a tension
into the space

paintings that challenge the
architecture and movement
within the space.

8 June 19

'The Yellow Wallpaper'

