

# Translation as a Methodology within an Expanded Painting Practice

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I, Catherine Mary Smith, declare that the enclosed submission for the degree of Doctor of Philosophy and consisting of the portfolio of works titled *Translation as a Methodology within an Expanded Painting Practice* meets the regulations stated in the handbook for the mode of submission selected and approved by the Research Degrees Sub-Committee.

I declare that this submission is my own work and has not been submitted for any other academic award.

Signed:

A handwritten signature in black ink, appearing to read 'C. Smith', with a long horizontal stroke extending to the right.

Date: 01/05/2023

## Table of Contents

Introduction: [p.4](#)

Source Material: [p.5](#)

Studios: [p.8](#)

Exploratory Translations: Blank Canvas Blog Site: [p.10](#)

Exploratory Translations: Source: [p.17](#)

Exploratory Translations: Conversations: [p.21](#)

Exploratory Translations: Desk and Cup: [p.25](#)

Exploratory Translations: Object Series: [p.31](#)

Exploratory Translations: Digital Print Series: [p.43](#)

Developed Translations: Painted Marks: [p.49](#)

Developed Translations: Screen-Prints on Paper: [p.58](#)

Developed Translations: Screen-printing the Desk: [p.63](#)

Developed Translations: Studio Desk Installations: [p.71](#)

Developed Translations: The End of Painting: [p.102](#)

Public Exhibition: [p.110](#)

List of Figures: [p.111](#)

# Introduction

This work was created by practice-led research that examined *Translation as a Methodology within an Expanded Painting Practice*. The research formed a single case study of a studio-based expanded painting practice, exploring translations that emerged from a source photograph of the artist's studio (Fig.1).

# Source Material



Fig. 1



Fig. 2

# Studios





Fig. 3



Fig. 4

# Exploratory Translations: Blank Canvas Blog Site

<https://catesmithsblankcanvas.home.blog>



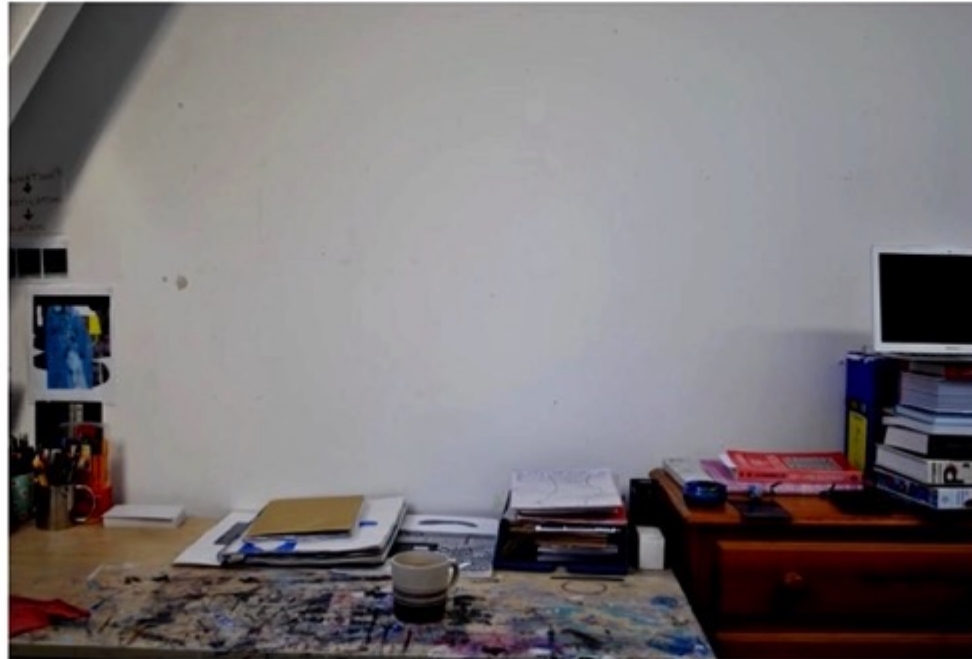
Fig. 5

# Blank Canvas: the start (fragments)

Fig. 6

<https://catesmithsblankcanvas.home.blog/2018/11/09/the-journey-begins/>

Posted on November 9, 2018



Becker, in Emmison and Smith (2000) suggests that there are manifold difficulties in using photographs as visual research, in particular what they fail to reveal in their frame.

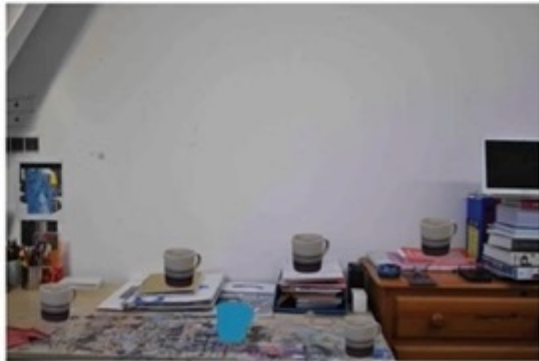
Emmison, M and Smith, P (2000) *Researching the Visual*. Sage Press, London.

# All Day Coffee

Posted on August 4, 2019

Fig. 7

<https://catesmithsblankcanvas.home.blog/2019/08/04/all-day-coffee/>



I make a cup of coffee first thing in the morning, when I arrive at the studio. It sits next to me on my desk and I begin to work while I am waiting for it to cool down. Often I get lost in work and forget the coffee is there but I always take a drink at some point. Sometimes I get the temperature just right and I drink some more, but mostly, it is cold. I re-heat the kettle and fill the cup to the top again. It sits next to me on my desk and I begin to work while I am waiting for it to cool down. I get lost in work and forget the coffee is there but I always take a drink at some point. Sometimes I get the temperature just right and I drink some more, but mostly, it is cold. I re-heat the kettle and fill the cup to the top again. It sits next to me on my desk and I begin to work while I am waiting for it to cool down. I get lost in work and forget it is there but I always take a drink at some point. Sometimes I get the temperature just right and I drink some more, but mostly, it is cold. I re-heat the kettle and fill the cup to the top again. It sits next to me on my desk and I begin to work while I am waiting for it to cool down. I get lost in work, forget the coffee is there, but

# Coffee break in Transit

Posted on [October 5, 2019](#)



One minute they were having a coffee break in the studio and the next having one on the train to Mallaig, briefly stopping at Arrochar, Ardlui, then past Loch Ossian, at points the train appears to float over land. The sheer drop from the

[Fig. 8](#)

# BLANK CANVAS

Fig. 9

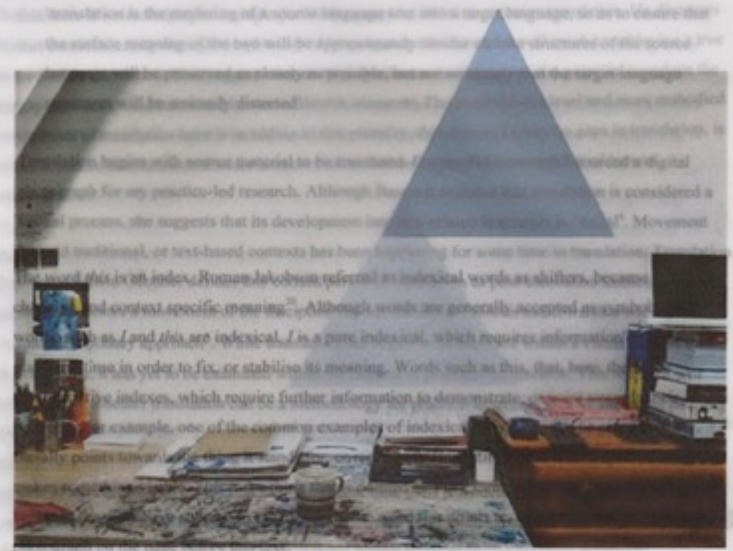
<https://catesmithsblankcanvas.home.blog/2021/04/07/blank-canvas-draft-chapter/>

## Blank Canvas: Draft chapter

Posted on April 7, 2021



painting practice-led research. Charles Peirce Sanders defined three modes of sign (sign, symbol, icon and index).<sup>17</sup> Words are considered symbols—they have arbitrary connections to their referents.<sup>18</sup> At the start of my research, I referred to this photograph, through speaking, writing and physically, using my body.<sup>19</sup> For example, by pointing to it and sometimes holding it in the air and waving it, indicating towards it as *this*, or *this thing*.



The word *thing* has many meanings. It is a noun—related to objects, material or matter, event, experiences—relating to its phenomenological presence. In adding the word *thing* into my question, *what is this thing?* I am pointing to a specific *thing*—in the context of the phenomenal and objective world. Something with many possibilities of existing or being. This allows me to undertake the research of the *thing* in the context of a phenomenological philosophical inquiry. This photograph is *this thing*. I use these words to point or orientate myself towards the possibilities of this specific photograph in the context of a phenomenological inquiry. Feminist writer and academic Sara Ahmed

<sup>17</sup> Charles Peirce, *Peirce's Semiotics: The Philosophy of Language* (London: Duckworth, 2017), p. 100.  
<sup>18</sup> Charles Peirce, *Peirce's Semiotics: The Philosophy of Language* (London: Duckworth, 2017), p. 100.  
<sup>19</sup> Charles Peirce, *Peirce's Semiotics: The Philosophy of Language* (London: Duckworth, 2017), p. 100.  
<sup>20</sup> Charles Peirce, *Peirce's Semiotics: The Philosophy of Language* (London: Duckworth, 2017), p. 100.  
<sup>21</sup> Charles Peirce, *Peirce's Semiotics: The Philosophy of Language* (London: Duckworth, 2017), p. 100.  
<sup>22</sup> Charles Peirce, *Peirce's Semiotics: The Philosophy of Language* (London: Duckworth, 2017), p. 100.

Fig. 10



# Exploratory Translations: Source



[Fig. 11](#)



[Fig. 12](#)



Fig. 13

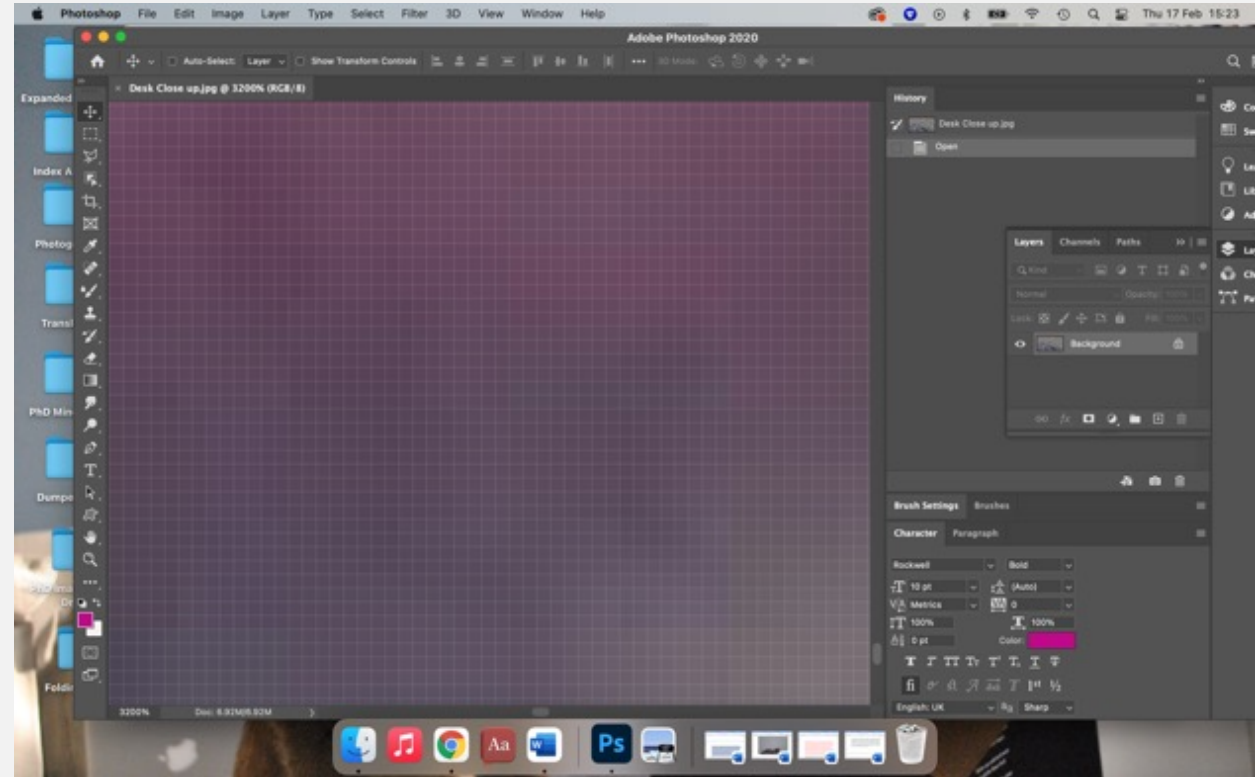


Fig. 14



[Fig. 15](#)



[Fig. 16](#)

# Exploratory Translations: Conversations



Fig. 17



Fig. 18



Fig. 19



Fig. 20



Fig. 21



Fig. 22



# Exploratory Translations: Desk and Cup



[Fig. 23](#)



[Fig. 24](#)

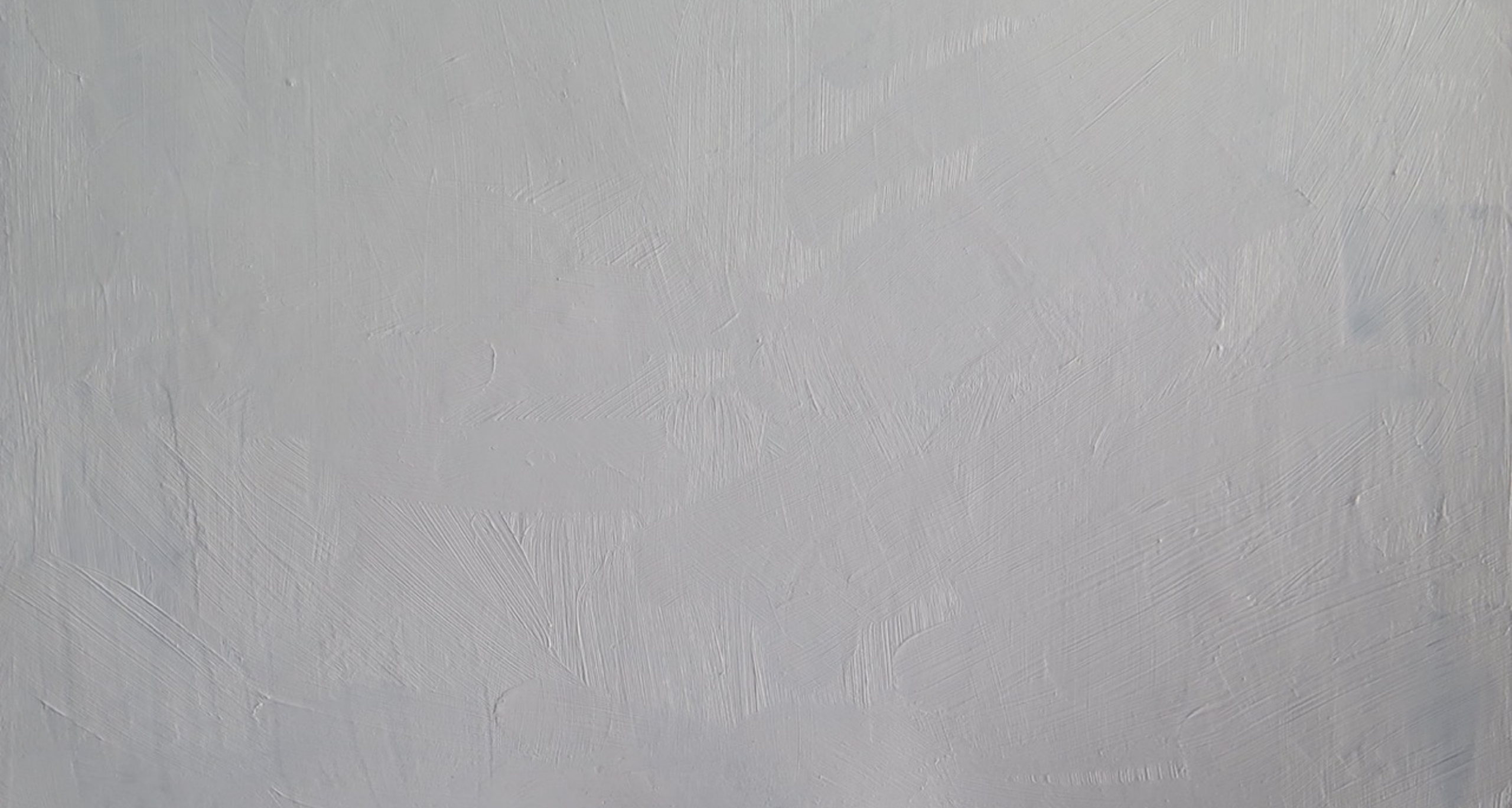


Fig. 25

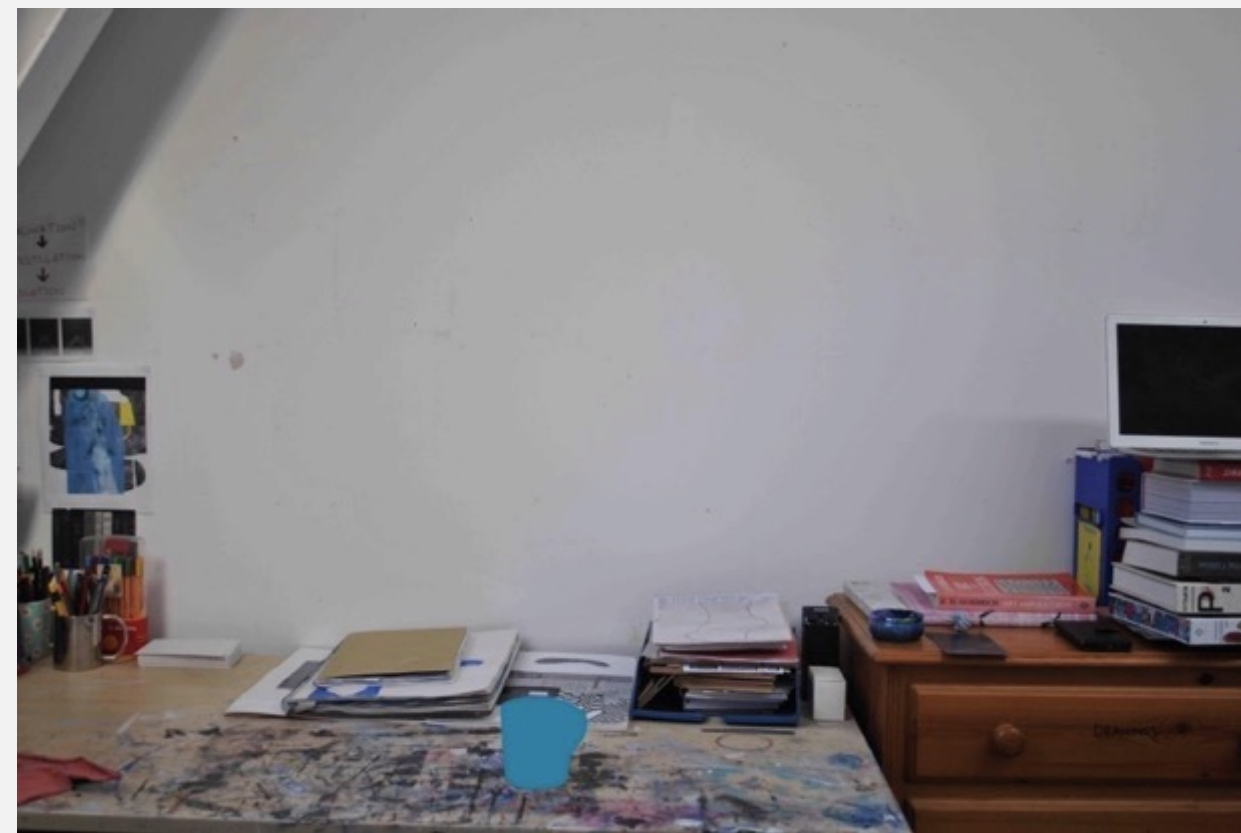


Fig. 26

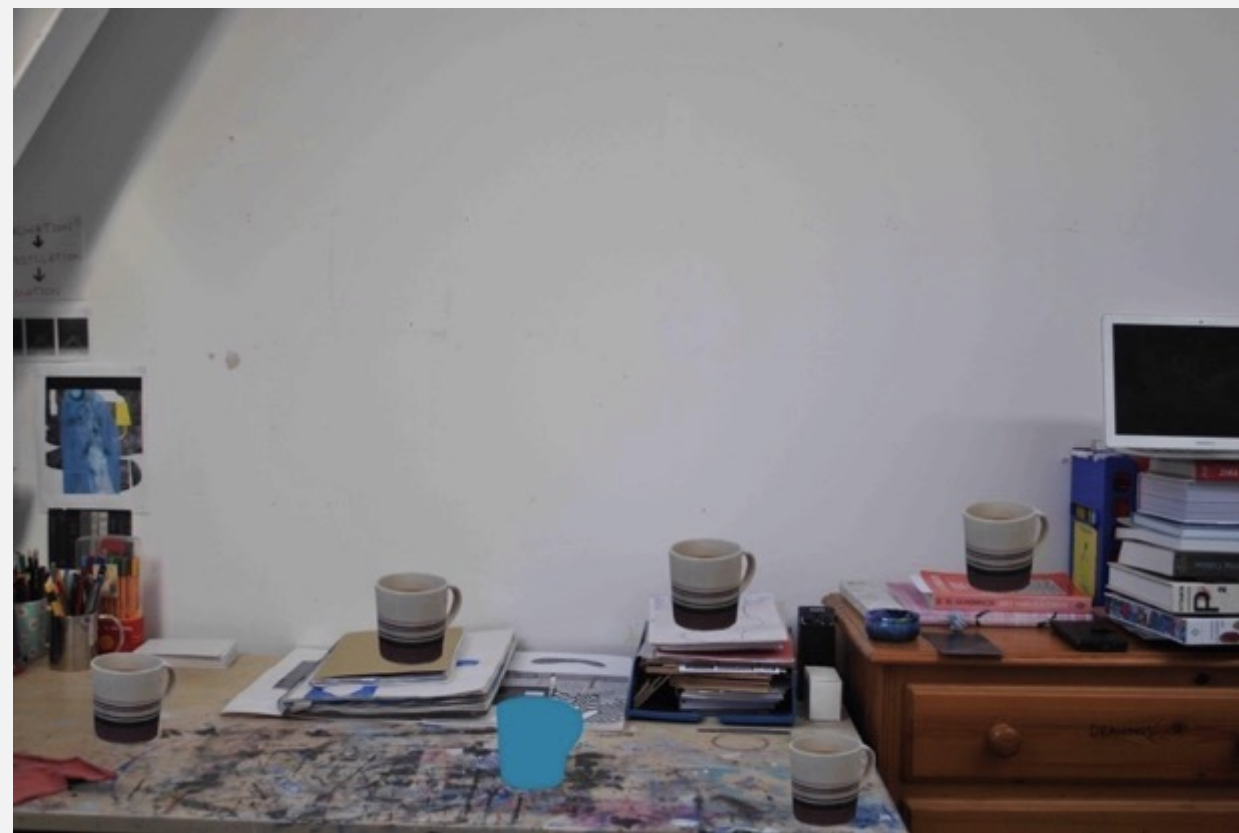


Fig. 27



Fig. 28



Fig. 29



Fig. 30

# Exploratory Translations: Object Series



Fig. 31



Fig. 32





Fig. 33



Fig. 34



Fig. 35



Fig. 36



Fig. 37



Fig. 38 and 39



Fig. 40 and 41



Fig. 42



Fig. 43



Fig. 44



Fig. 45





Fig. 46



Fig. 47



Fig. 48



Fig. 49

# Exploratory Translations: Digital Print Series



Fig. 50



Fig. 51



Fig. 52



Fig. 53

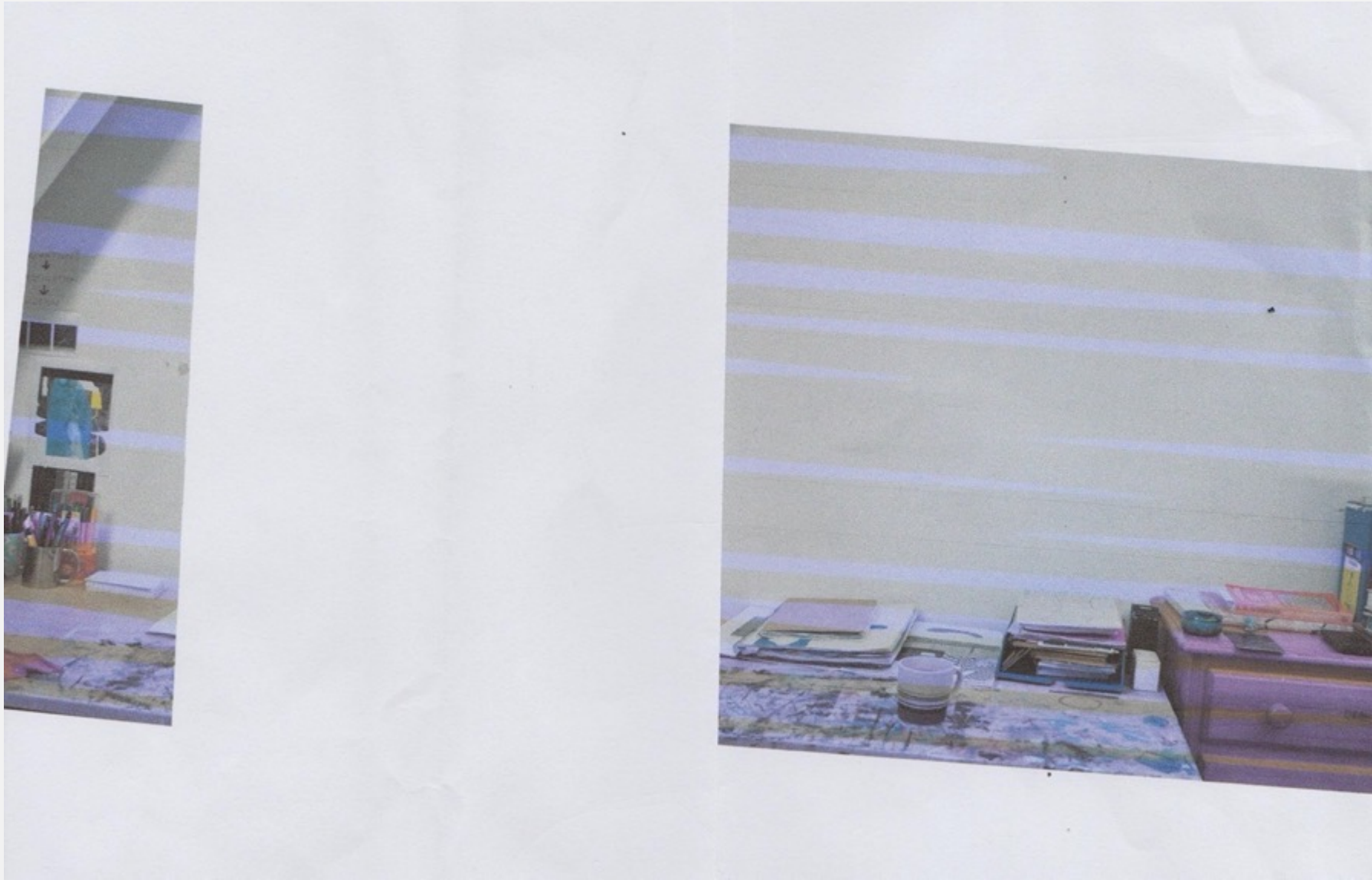


Fig. 54



[Fig. 55](#)

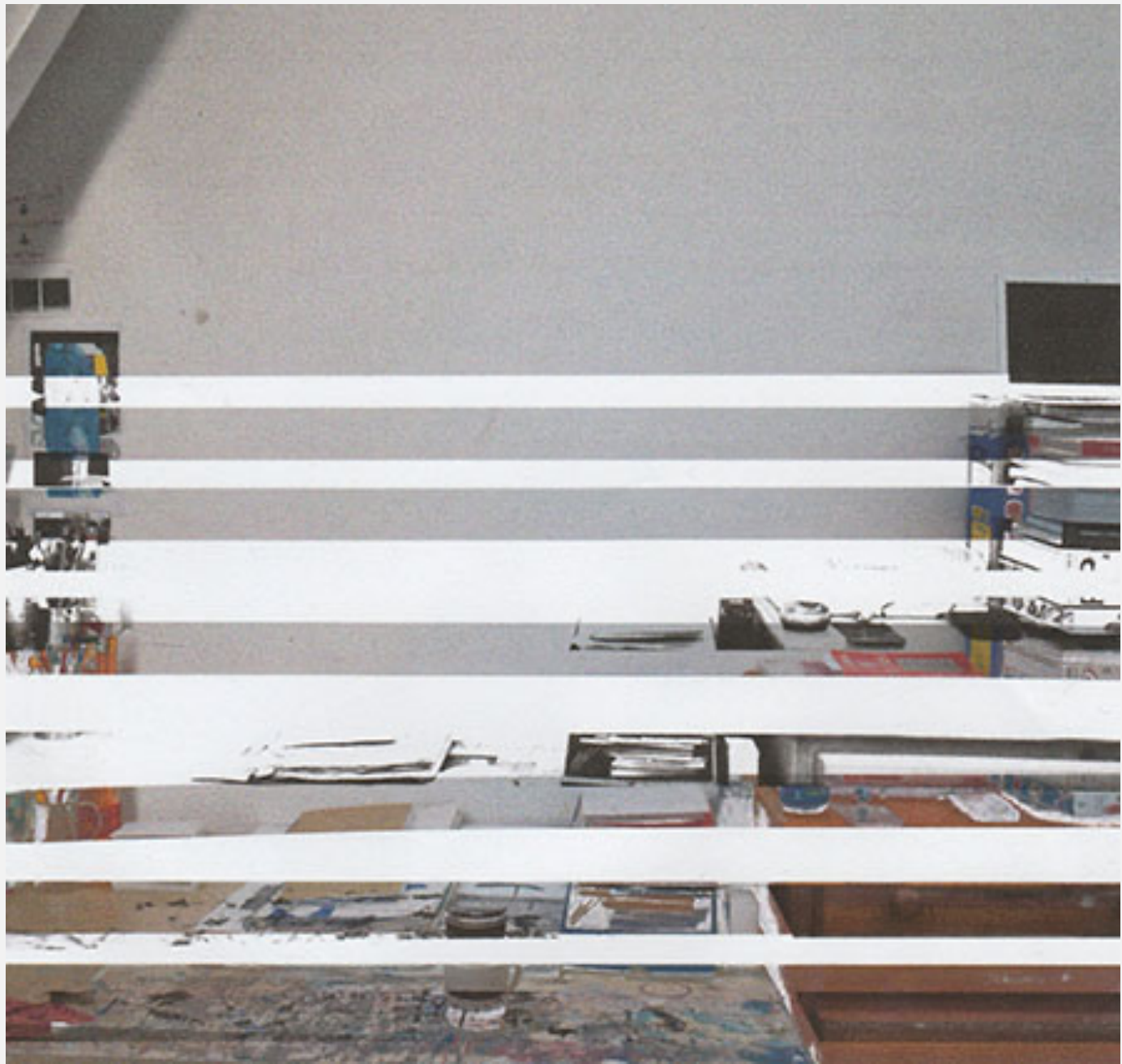


Fig. 56



# Developed Translations: Painted Marks



Fig. 57



Fig. 58



[Fig. 59](#)



[Fig. 60](#)



[Fig. 61](#)



Fig. 62

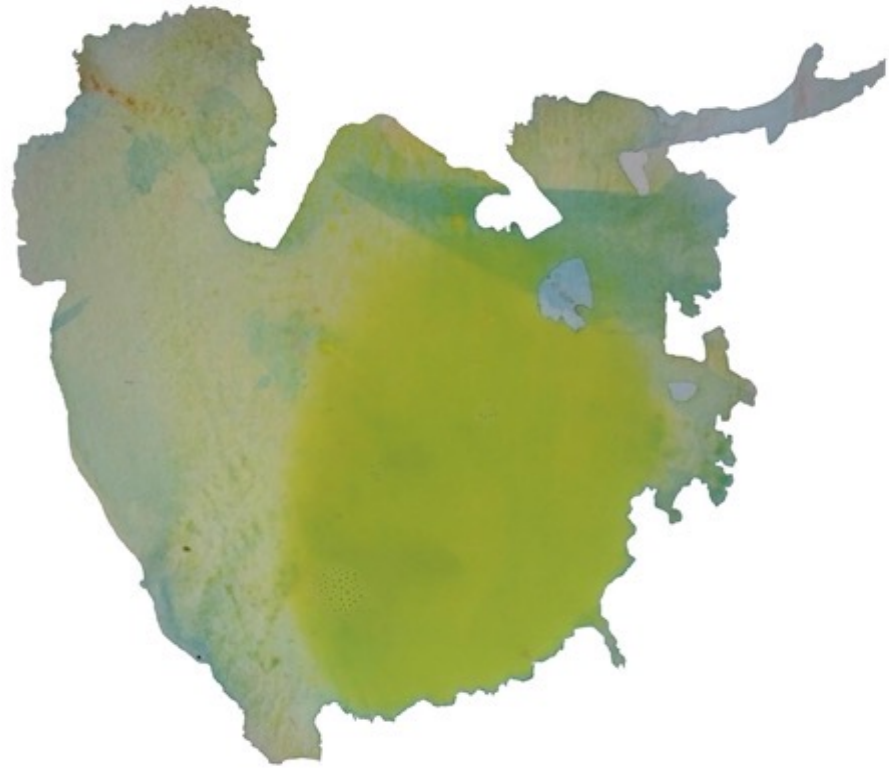


[Fig. 63](#)



[Fig. 64](#)





[Fig. 65](#)

# Developed Translations: Screen-prints on Paper



Fig. 66

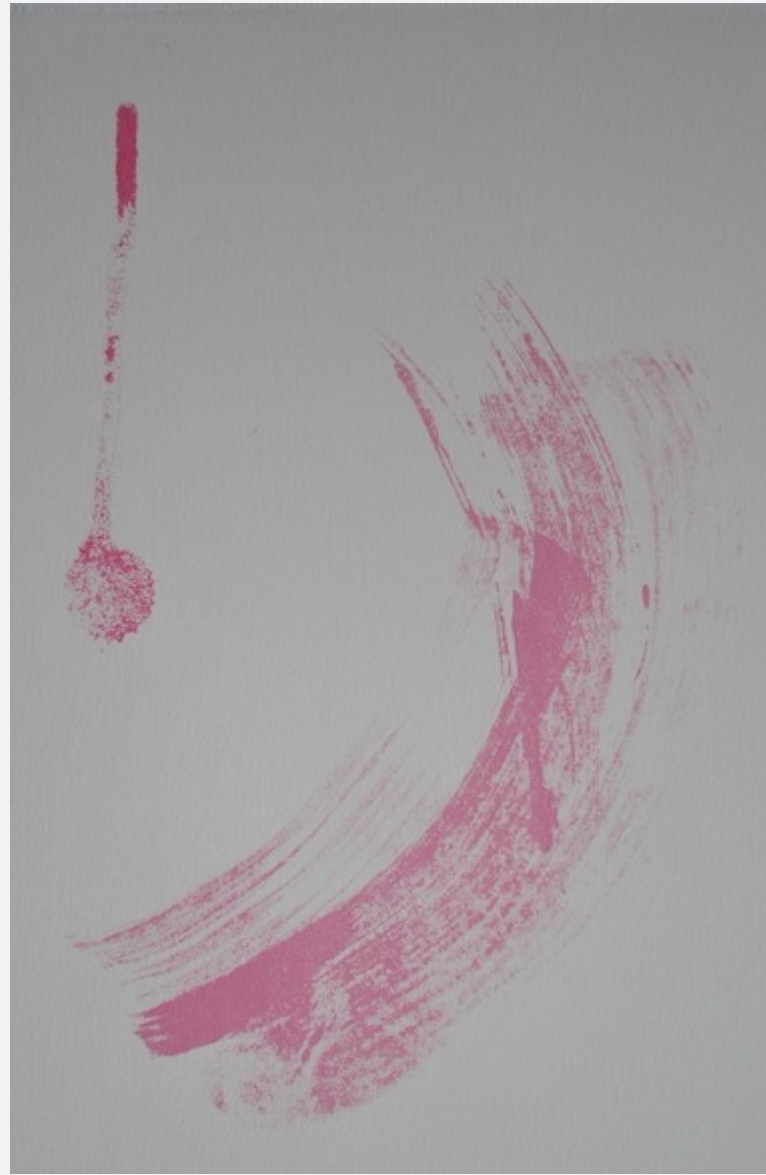


Fig. 67



Fig. 68



Fig. 69



Fig. 70

# Developed Translations: Screen-printing the Desk



Fig. 71





Fig. 72



Fig. 73



Fig. 74



Fig. 75



Fig. 76



Fig. 77

# Developed Translations: Studio Desk Installations



Fig. 78





Fig. 79



Fig. 80



Fig. 81



Fig. 82



Fig. 83



Fig. 84



[Fig. 85](#)



Fig. 86





Fig. 87



Fig. 88



Fig. 89

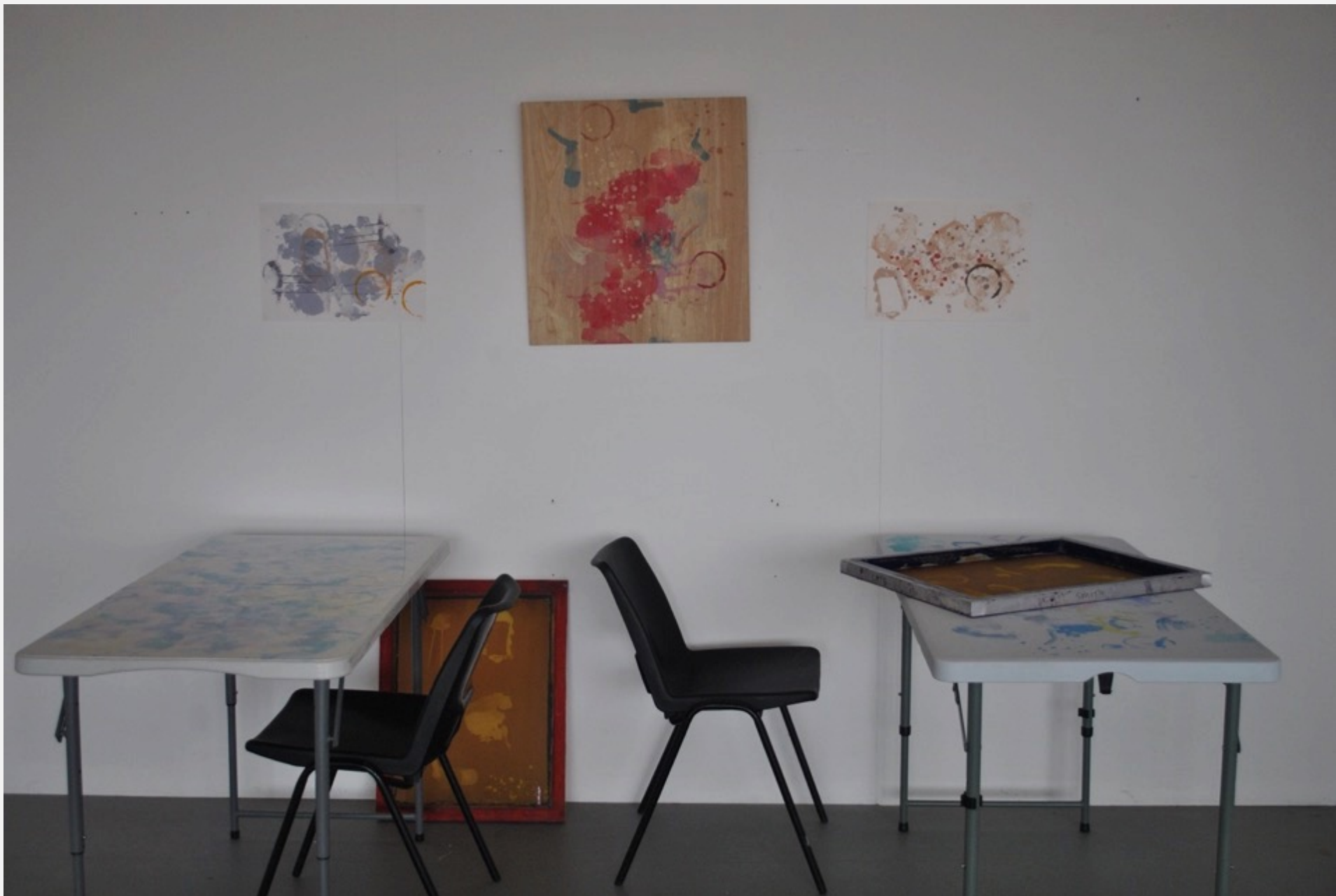


Fig. 90



Fig. 91



Fig. 92



Fig. 93



Fig. 94



Fig. 95



Fig. 96





Fig. 97



Fig. 98



Fig. 99



[Fig. 100](#)



Fig. 101



Fig. 102



Fig. 103



Fig. 104





Fig. 105



Fig. 106



Fig. 107



Fig. 108



Fig. 109

# Developed Translations: The End of Painting



Fig. 110



Fig. 111





Fig. 112



Fig. 113



Fig. 114



Fig. 115



[Fig. 116](#)



Fig. 117

# Public Exhibition

Examples of publicly presented work are provided below:

Website [www.catesmith.co.uk](http://www.catesmith.co.uk)

Blog site [www.catesmithsblankcanvas.home.blog](http://www.catesmithsblankcanvas.home.blog)

Instagram <https://www.instagram.com/catesmithpainting/>

# List of Figures

## Source Material

Fig. 1. *Source Photograph*. Digital photograph (2018) ([p.6](#))

Fig. 2. *Source Photograph*. Printed digital photograph (2018). 21cm x 14cm ([p.7](#))

## Studios

Fig. 3. *New Studio*. Digital photograph (2019) ([p.9](#))

Fig. 4. *Home and Digital Studios*. Digital photograph (2021) ([p.9](#))

## Exploratory Translations: Blank Canvas Blog Site

Fig. 5. *Blank Canvas*. Digital photograph (2019) ([p.11](#))

Fig. 6. *Blank Canvas: the start (fragments)*. Screenshot of blog page. (2018) ([p.12](#))

Fig. 7. *All Day Coffee*. Screenshot of blog page. (2019) ([p.13](#))

Fig. 8. *Coffee Break in Transit*. Screenshot of blog page. (2019) ([p.14](#))

Fig. 9. *Blank Canvas: Draft Chapter*. Screenshot of blog page. (2021) ([p.15](#))

Fig. 10. *Draft Chapter*. Layered A4 tracing paper (2021) ([p.16](#))



## **Exploratory Translations: Source**

Fig. 11. *Desaturated Source Photograph*. Digital photograph (2018) ([p.18](#))

Fig. 12. *Desaturated and Bitmapped Source Photograph*. Digital photograph (2018) ([p.18](#))

Fig. 13. *Source Photograph (Detail)*. Digital photograph (2018) ([p.19](#))

Fig. 14. *Grid Formation of Source Photograph (Detail)*. Digital photograph (2018) ([p.19](#))

Fig. 15. *Drawing From the Studio*. Printed digital photograph (2018). 21cm x 14cm ([p.20](#))

Fig. 16. *Multiplicity of Original Source*. Printed digital photographs (2018). 64cm x 43cm ([p.20](#))

## **Exploratory Translations: Conversations**

Fig. 17. *Conversations (i)*. Oil paint on printed digital photograph (2019). 21cm x 14cm ([p.22](#))

Fig. 18. *Conversations (ii)*. Oil paint on printed digital photograph (2019). 21cm x 14cm ([p.22](#))

Fig. 19. *Conversations (iii)*. Oil paint on printed digital photograph (2019). 21cm x 14cm ([p.23](#))

Fig. 20. *Conversations (iv)*. Oil paint on printed digital photograph (2019). 21cm x 14cm ([p.23](#))

Fig. 21. *Framing the Conversation*. Oil paint on printed digital photograph (2019) ([p.24](#))

Fig. 22. *Shared Conversations*. Oil paint on printed digital photograph (2019). 21cm x 14cm ([p.24](#))

## **Exploratory Translations: Desk and Cup**

Fig. 23. *Selecting the Studio Desk*. Oil paint on printed digital photograph (2019). 21cm x 14cm ([p.26](#))

Fig. 24. *Selecting the Cup*. Oil paint on printed digital photograph (2019). 21cm x 14cm ([p.26](#))

Fig. 25. *Re-locating the Blank Canvas*. Oil paint on printed digital photograph. 21cm x 14cm (2019) ([p.27](#))

Fig. 26. *Selecting the Cup*. Digital photograph (2019) ([p.28](#))

Fig. 27. *Re-locating the Cup*. Digital photograph (2019) ([p.28](#))

Fig. 28. *Selecting the Cup. Re-locating the Cup*. Digital photograph (2019) ([p.29](#))

Fig. 29. *Sketch: Looking to Place the Cup*. Digital photograph (2019) ([p.30](#))

Fig. 30. *Sketch: Mug Tree*. Digital photograph (2019) ([p.30](#))

## **Exploratory Translations: Object Series**

Fig. 31. *Holding the Photograph at its Edge, Causing it to Bend*. Digital photograph (2019) ([p.32](#))

Fig. 32. *Bending the Photograph at its Centre*. Digital photograph (2019) ([p.32](#))

Fig. 33. *Rolling and Squeezing the Photograph*. Digital photograph (2019) ([p.33](#))

Fig. 34. *Into a Folded Scrunch (Large-Grasp)*. Digital photographs (2019) ([p.33](#))

- Fig. 35. *Collage (i) Positioning, Preparing*. Digital photograph (2019) ([p.34](#))
- Fig. 36. *Collage (ii) Holding Still, Ready to Cut*. Digital photograph (2019) ([p.34](#))
- Fig. 37. *Hanging the Photograph*. Digital photograph (2019) ([p.35](#))
- Fig. 38. *Scrunching the Blank Canvas (I)*. Digital photograph (2019) ([p.36](#))
- Fig. 39. *Scrunching the Blank Canvas (ii)*. Digital photograph (2019) ([p.36](#))
- Fig. 40. *Viewing the Photograph (I)*. Digital photograph (2019) ([p.37](#))
- Fig. 41. *Viewing the Photograph (ii)*. Digital photograph (2019) ([p.37](#))
- Fig. 42. *Viewing the Photograph*. Printed Digital photograph (2019) ([p.38](#))
- Fig. 43. *Returning to the Studio (i)*. Printed Digital photograph (2019) ([p.39](#))
- Fig. 44. *Returning to the Studio (ii)*. Printed Digital photograph (2019) ([p.39](#))
- Fig. 45. *Returning to the Studio (iii)*. Digital photograph (2019) ([p.40](#))
- Fig. 46. *Folding in the Studio*. Printed digital photograph (2019). 20cm x 14cm x 1cm ([p.41](#))
- Fig. 47. *Seeing Things in the Studio*. Digital photograph (2019) ([p.41](#))
- Fig. 48. *The Studio Move*. Printed digital photograph (2019). 6cm x 11cm x 1cm ([p.42](#))
- Fig. 49. *Expanding the Studio*. Digital photograph (2019) ([p.42](#))

## **Exploratory Translations: Digital Print Series**

Fig. 50. *Low-ink print. (Horizontal)*. Printed digital photograph (2020). A4 print ([p.44](#))

Fig. 51. *Low-ink print (Wide Horizontal)*. Printed digital photograph (2020). A4 print ([p.44](#))

Fig. 52. *Low-ink print (Vertical)*. Printed digital photograph (2020). A4 print ([p.45](#))

Fig. 53. *Low-ink print (Wide Vertical)*. Printed digital photograph (2020). A4 print ([p.45](#))

Fig. 54. *Printing Studio (Folded, Separated, Running Low)*. Printed digital photograph (2020). A4 print ([p.46](#))

Fig. 55. *Printing Studio (Desaturated, Pulled, Cut)*. Printed digital photograph (2020). A4 print ([p.47](#))

Fig. 56. *Printing Studio (Centre Pull)*. Printed digital photograph (2020). 21cm x 20cm ([p.48](#))

## **Developed Translations: Painted Marks**

Fig. 57. *Translating the Desk Marks*. Acrylic paint on paper (2019). 29.7cm x 42cm ([p.50](#))

Fig. 58. *Translating the Marks on the Desk*. Acrylic paint on card (2019). 30cm x 25cm ([p.51](#))

Fig. 59. *Stain*. Scanned digital image (2019) ([p.52](#))

Fig. 60. *Large Drip*. Scanned digital image (2019) ([p.53](#))

Fig. 61. *Two Drips (Double and Single)*. Scanned digital image (2019) ([p.53](#))

Fig. 62. *Selected Swipes*. Scanned digital image (2019) ([p.54](#))

Fig. 63. *Broken Brushed (Large and Small)*. Scanned digital image (2019) ([p.55](#))

Fig. 64. *Bump & Pooled Drip (Large and Small)*. Scanned digital image (2019) ([p.56](#))

Fig. 65. *Layered Spill (Large and Small)*. Scanned digital image (2019) ([p.57](#))

### **Developed Translations: Screen-Prints on Paper**

Fig. 66. *Large Pink Drip*. Acrylic Screen-print on paper (2020). 21cm x 14cm ([p.59](#))

Fig. 67. *Small Drip (Inverted) and Swipes in Pink*. Acrylic screen-print on paper (2020). 21cm x 14cm ([p.59](#))

Fig. 68. *Blue Excess with Pooled Drip (Ochre)*. Acrylic screen-print on paper (2020). 21cm x 14cm ([p.60](#))

Fig. 69. *Spilled, Swiped, and Excessive, Adding and Editing*. Acrylic screen-print on paper (2020). 29cm x 21cm ([p.61](#))

Fig. 70. *Plan for a New Studio Desk*. Acrylic screen-print on paper (2020). 30cm x 42cm ([p.62](#))

### **Developed Translations: Screen-printing the Desk**

Fig. 71. *Study for a studio desk*. Acrylic screen-print on aluminium and resin (2020). 30cm x 30cm ([p.64](#))

Fig. 72. *Study for a Studio Desk (detail)*. Acrylic screen-print on aluminium and resin (2020). 30cm x 30cm ([p.65](#))

Fig. 73. *Study for a Studio Desk*. Acrylic screen-print on coated aluminium (2020). 30cm x 30cm ([p.66](#))

Fig. 74. *Study for a Different Perspective*. Acrylic screen-print on wood (2020). 60cm x 38cm x 30cm x 30cm ([p.67](#))

Fig. 75. *Study for a Different Perspective; Sketch for a Daydream*. Acrylic screen-print and acetate printed digital photograph on wood (2020). 29cm x 24cm x 24cm x 12cm. ([p.68](#))

Fig. 76. *The Studio Desk (detail)*. Acrylic Screen-print on readymade desktop (2021). 150cm x 75cm ([p.69](#))

Fig. 77. *The Studio Desk (detail)*. Acrylic Screen-print on readymade desktop (2021). 150cm x 75cm ([p.70](#))

### **Developed Translations: Studio Desk Installations**

Fig. 78. *Study for a Studio Desk (wood)*. Acrylic screen-print on wooden desk (2020). 100cm x 60cm x 100cm ([p.72](#))

Fig. 79. *Study for a Studio Desk (wood)*. Installation of wooden desk (2020) ([p.73](#))

Fig. 80. *Folding Desk (Gloss)*. Acrylic screen-print and resin on readymade desk (2021). 120cm x 61cm x 72cm ([p.74](#))

Fig. 81. *Folding Desk (Matte) at The End of Painting*. Acrylic screen print on readymade desk (2021). 61cm x 65cm x 8cm ([p.75](#))

Fig. 82. *Folding Desks (Matte and Gloss)*. Acrylic screen-print and resin (right) on Readymade desks (2021). 122cm x 62cm and 122cm x 61cm (right) ([p.76](#))

Fig. 83. *Study for my Studio Desk*. Acrylic paint and resin on readymade desk (2021). 120cm x 61cm x 72cm ([p.77](#))

Fig. 84. *Study for my Studio Desk*. (Detail) Acrylic paint and resin on readymade desk (2021). 122cm x 61cm x 72cm ([p.78](#))

Fig. 85. *Study for a Studio Desk*. Digital photograph of studio installation (2021) ([p.79](#))

Fig. 86. *Study for a Studio Desk*. Digital photograph of studio installation (2021) ([p.80](#))

Fig. 87. *Close Study for a Studio Desk*. Digital photograph of studio installation (2021) ([p.81](#))

Fig. 88. *Study for an Expanded Painting*. Digital photograph of studio installation (2021) ([p.82](#))

Fig. 89. *Study for a Screen-printed Desk (Matte and Gloss)*. Digital photograph of studio installation (2021) ([p.83](#))

Fig. 90. *Study for an Individual Studio Desk*. Digital photograph of studio installation (2021) ([p.84](#))

Fig. 91. *Screen Test (i)*. Screen-printing frame (2021). 42cm x 60cm ([p.85](#))

Fig. 92. *Screen Test (ii)*. Screen-printing frame (2021). 42cm x 60cm ([p.85](#))

Fig. 93. *Study for the End of Painting* Digital photograph of studio installation (2021) ([p.86](#))

Fig. 94. *At the End of Painting*. Acrylic screen-print and resin on readymade desk (2021). 100cm x 61cm x 15cm ([p.87](#))

Fig. 95. *Folding at the End of Painting*. Readymade desk (2021). 62cm x 61cm x 72cm ([p.88](#))

Fig. 96. *Resistance at the End of Painting*. Readymade desk (2021). 62cm x 61cm x 72cm ([p.88](#))

- Fig. 97. *Conversations, Hanging, on the End of Painting*. Digital photograph of installed readymade desk and screen-print frame (2021) ([p.89](#))
- Fig. 98. *Study for a Studio Desk (Overview)*. Digital photograph of installed objects (2021) ([p.90](#))
- Fig. 99. *Study for a Studio Desk*. Digital photograph of installed objects (2021) ([p.91](#))
- Fig. 100. *Reframing the Studio*. Digital studio installation (2021) ([p.92](#))
- Fig. 101. *Further Study for a Studio Desk*. Readymade desk installation (2021) ([p.93](#))
- Fig. 102. *Further Study for a Studio Desk*. Readymade desk installation (2021) ([p.94](#))
- Fig. 103. *Recollections of the studio*. Digital photograph of studio installation (2021) ([p.95](#))
- Fig. 104. *Close Recollections of the studio (I)*. Digital photograph of studio installation (2021) ([p.96](#))
- Fig. 105. *Close Recollections of the studio (ii)*. Digital photograph of studio installation (2021) ([p.97](#))
- Fig. 106. *Details from the Original. (Yellow)*. Digital photograph (2021) ([p.98](#))
- Fig. 107. *Details from the Original. (Pink)*. Digital photograph (2021) ([p.99](#))
- Fig. 108. *Details from the Original. (Brown)*. Digital photograph (2021) ([p.100](#))
- Fig. 109. *Details from the Original. (Deep Orange)*. Digital photograph (2021) ([p.101](#))



## Developed Translations: The End of Painting

Fig. 110. *The End of Painting (i)*. Digital photograph. (2021) ([p.103](#))

Fig. 111. *The End of Painting (ii)*. Installed screen-printed readymade desk (2021). 150cm x 75cm x 72cm ([p.104](#))

Fig. 112. *The End of Painting (again)*. Installed screen-printed readymade desktop (2021). 150cm x 75cm ([p.105](#))

Fig. 113. *The End of Painting (archived)*. Installed screen-print and resin on readymade desktop (2021). 150cm x 75cm ([p.106](#))

Fig. 114. *The End of Painting (Sitting, Easel)*. Installed screen-printed readymade desk (2021). 150cm x 75cm x 85cm. ([p.107](#))

Fig. 115. *The End of Painting (Standing)*. Installed screen-printed readymade desk (2021). 150cm x 75cm x 85cm. ([p.107](#))

Fig. 116. *The End of Painting (Once More with Feeling)*. Installed screen-printed readymade desk (2021) ([p.108](#))

Fig. 117. *Details of the End of Painting*. Installed screen-printed readymade desk (Detail) (2021) ([p.109](#))