

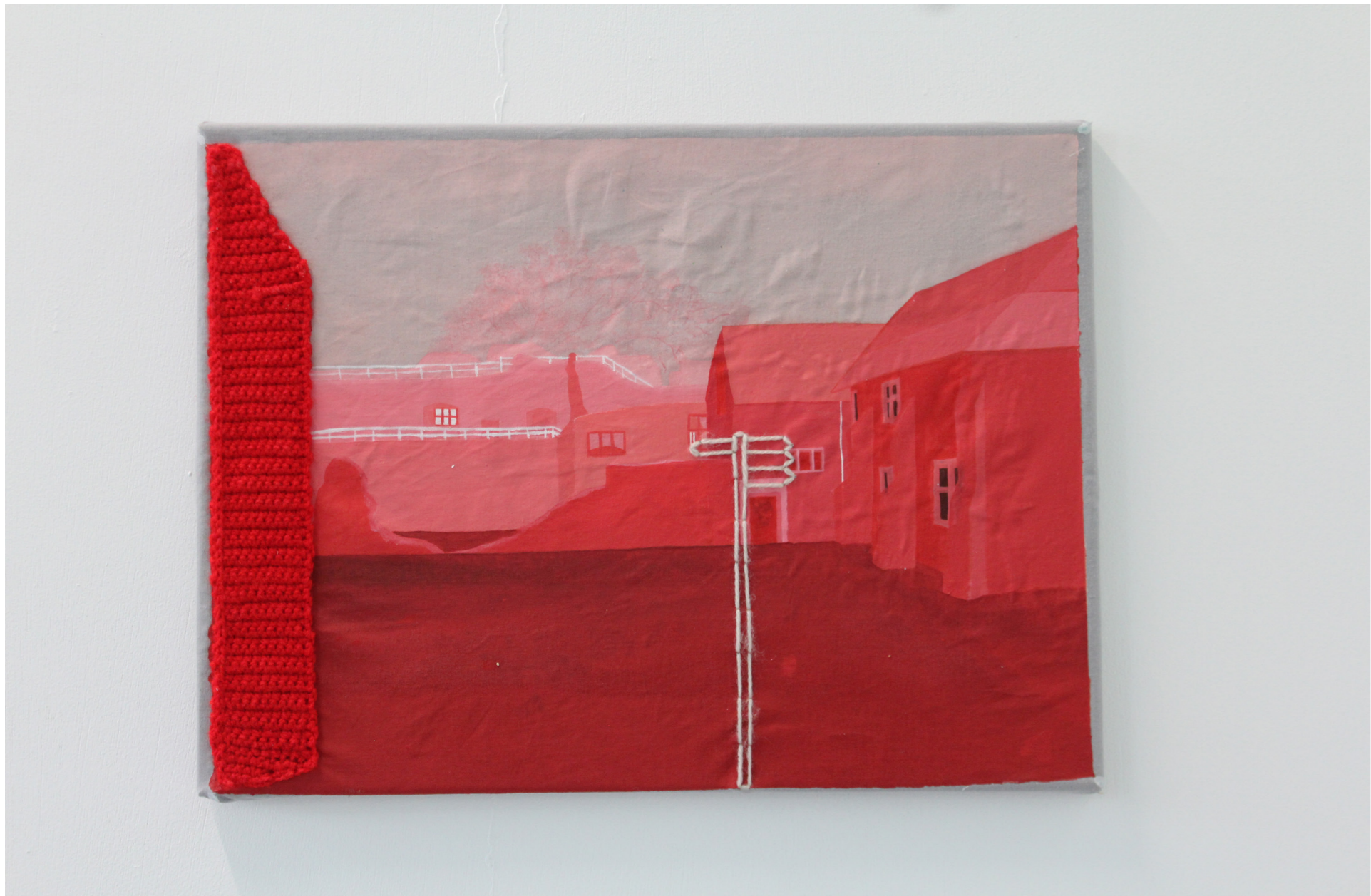
## Professional Practice Portfolio

Landscape paintings can be a means to show imagery of places that an artist has visited. Rather than keeping to the traditional perspective of a clear straight ahead view, these paintings provide a different angle showing what it was like to actually experience the space. The landscapes I choose to recreate are developed from photographs taken on family trips and holidays, things I experienced with my family, for example walking around and along the walls of Carisbrooke castle on the Isle of Wight together.

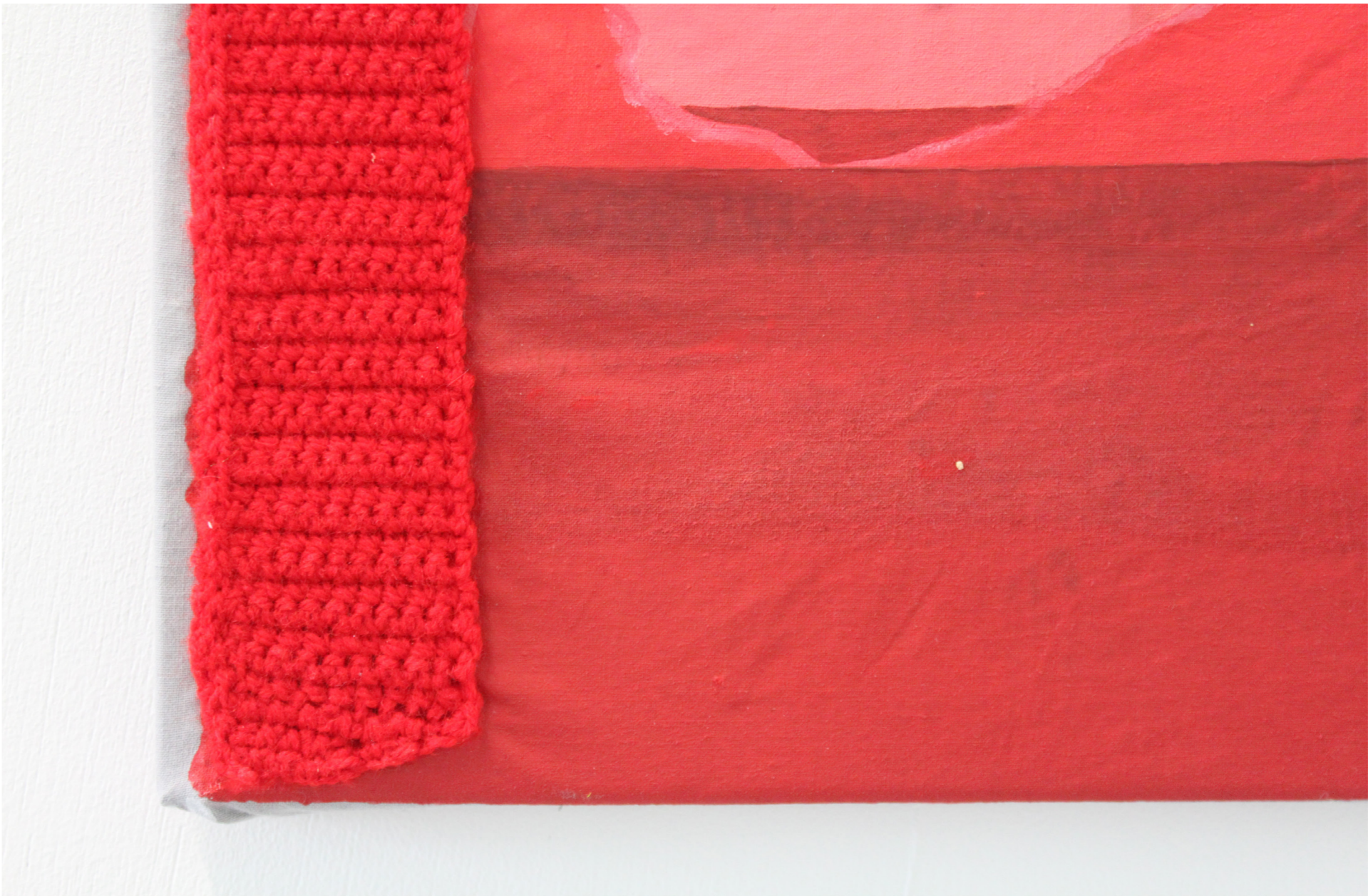
The views I am depicting were seen as a collective, the people removed to highlight the focus on the area alone. We visited the castle a few times on our trip to the Isle of Wight, with it being our most liked location, the history of the site alone being intriguing. Painting the landscapes with the absence of people focuses the audiences attention, they have an appreciation for the landmark, looking closely at the details and individual parts of the buildings, rather than the people who were there and having questions about their activities, if they're meant to be any particular person. Leaving people in the painting changes the focal point and thus the meaning and thoughts behind the work begin to change and develop.

In order to maintain more personal meanings and a textural experience, craft and colour are used, inviting the viewer to touch the work and feel the surface the way they would their surroundings. Texture is an important aspect of the work, especially when paired with the perspectives used, as one could imagine running their hands along the wood of the barriers or touching the stones, feeling them beneath their fingers. Using these craft methods, I recreate a similar sensation, although a different texture, rough, lined wood being replaced with a soft bubbly texture, conflicting with the visual receptors. The surface used introduces a new texture, rather than always being canvas material, cotton bedsheets or pillowcases are stretched over canvas frames. The varying craft materials of wool and thread introduce the idea of tapestry, and when paired with painting, it 'softens' a very constructed surface.

As I work on my paintings, I think about and research the work of many other painting artists such as Michael Raedecker and Daisy Parris. Despite their different subject matter and approaches, the processes are similar and convey similar messages. Raedecker works in peopleless landscapes in which he embroiders into the canvas, an approach very similar to my own and what led me to think about why I remove the people from my work and how it affects it. His use of embroidery inspired me to try different sewing methods rather than sticking to a basic running stitch. Parris influences my practice when thinking of my thoughts and feelings, a much more personal approach to the art. They have a much more emotional connection to their work, using the painting process as a means to help their mental health, the thoughts and emotions being conveyed in their work through the text, colour and gestures made with the brush. Putting the use of text aside, the emotions and thoughts they put into their work is something that I am trying to bring into my own work and will continue to strive to do so.



*Carisbrooke III*, acrylic paint on cotton bedsheet, wool, 31.4cm \* 41cm



Close up of *Carisbrooke III*, focused on crochet on left hand side of painting



*Carisbrooke IV*, acrylic and ready mix paint on canvas, wool, cotton thread, 49.9cm \* 60.60cm



Close up on *Carisbrooke IV*, focusing on french knots in left hand foreground of the painting



Close up on *Carisbrooke IV*, focused on buildings in middleground of painting, showing the intricate details on the work



Sideview of *Carisbrooke IV*, showing the texture and three-dimensional aspect of the painting



*Carisbrooke I*, acrylic on printed cotton fabric (fat-quarter), wool, pva glue, 29.8cm \* 39.5cm



Close up on *Carisbrooke I*, photograph is focused on crochet and sewn elements found in left hand foreground, texture of wool and stitches is visible



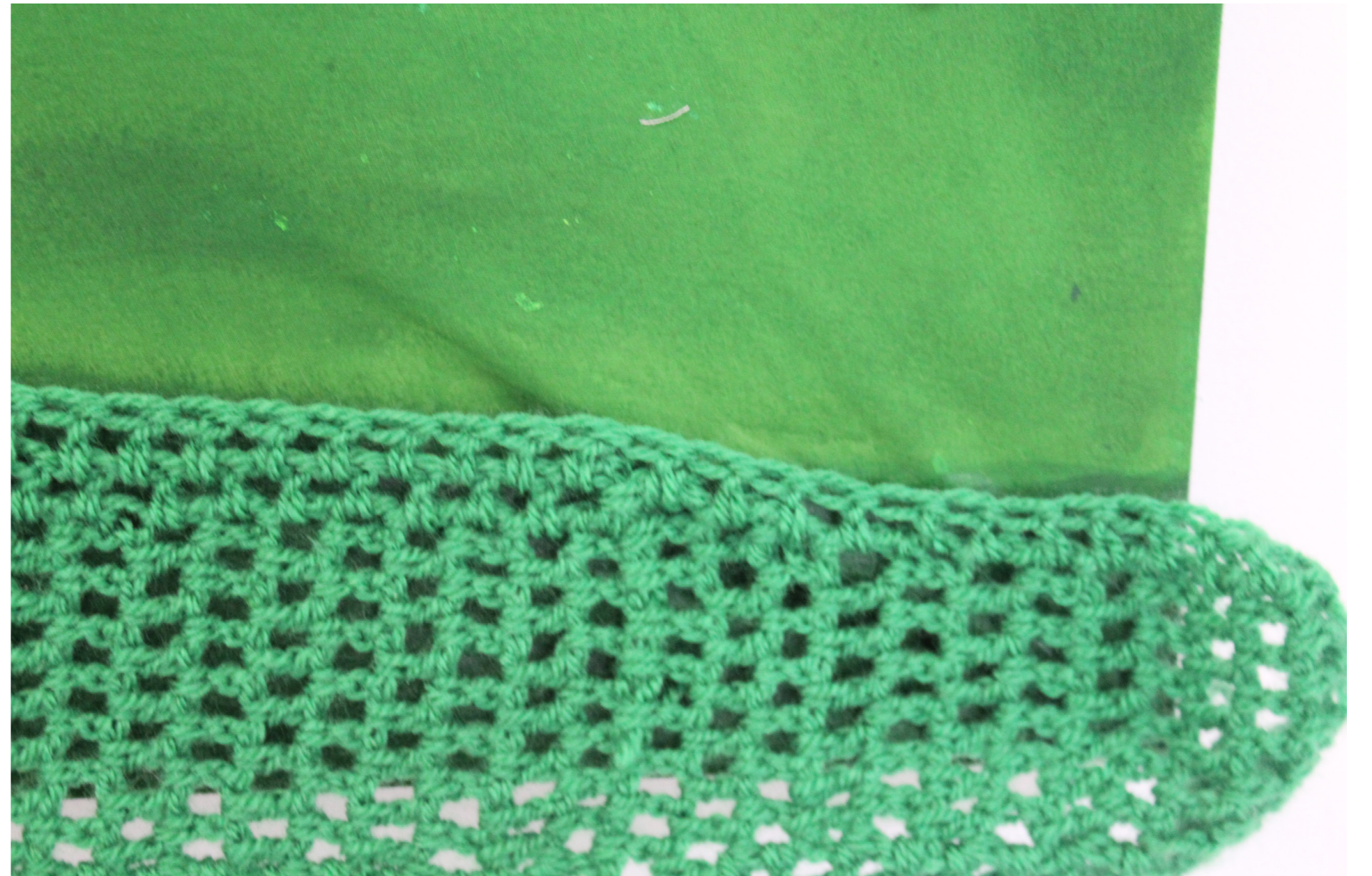
*Carisbrooke II*, acrylic on cotton bedsheet, wool, 75cm \* 99.7cm



*Carisbrooke II*, installed as a single work, all elements of the work visible



Close up on *Carisbrooke II*, looking at crochet element in foreground, that demonstrates the barrier, a half treble stitch, the colour beneath seen through the stitches



Close up on *Carisbrooke II*, looking at crochet element in foreground, that demonstrates the barrier, a half treble stitch, the crocheted fabric hanging off edges of canvas, an illusion of the barrier being in front of the work, encourages the instinct to look over it



*Carisbrooke I, II, III, IV* all displayed in preparation for graduation show



*Carisbrooke I, II, III, IV* all displayed in preparation for graduation show