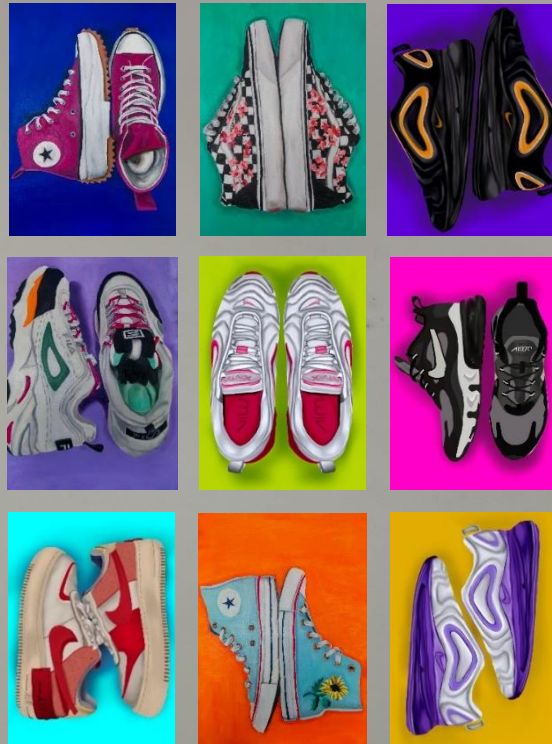


VICTORIA BISHOP | 1906424

PROFESSIONAL PRACTICE PORTFOLIO



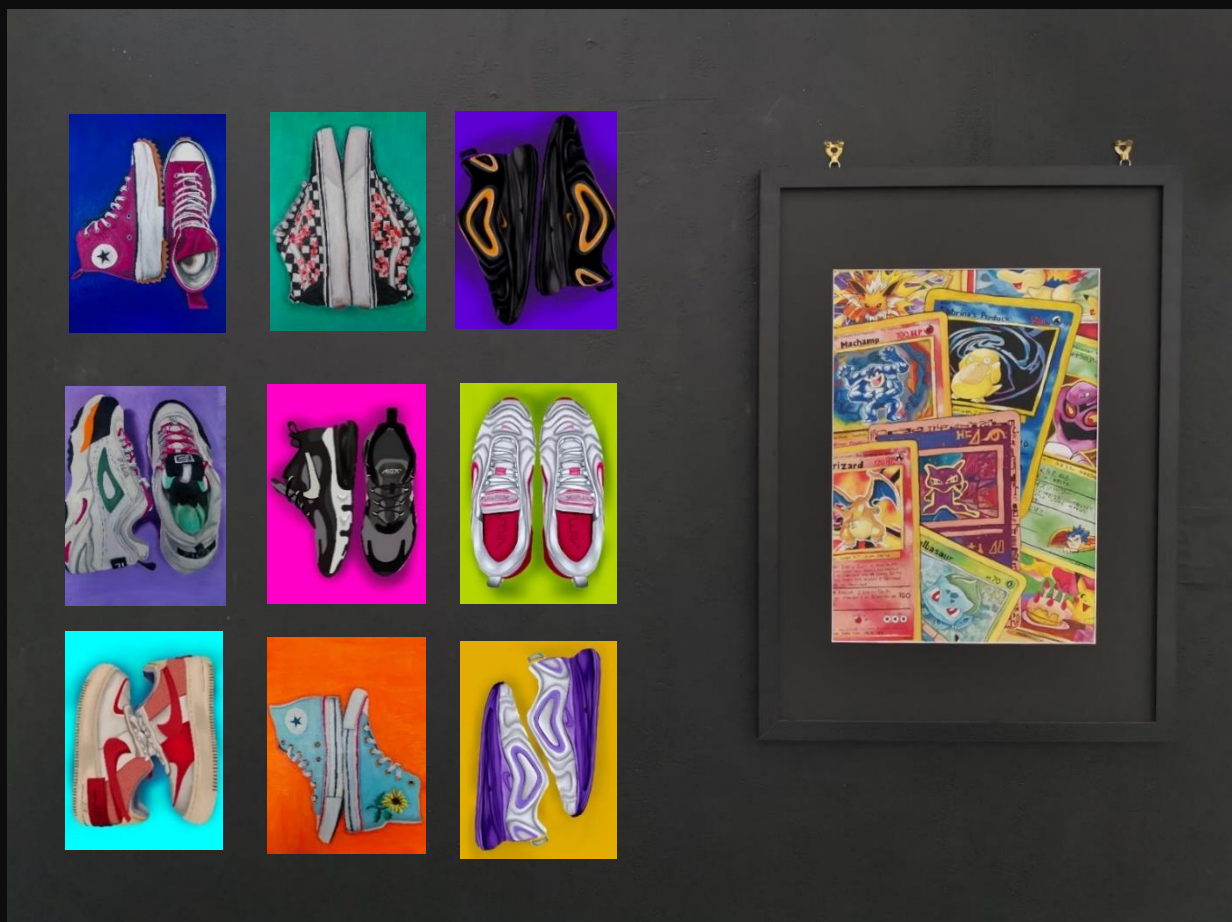
Trainers – Mixture of digital drawings printed on A4 Foamboard, 2022 (images: 2,5,6,7,9) and Oil paintings on A4 Foamboard (images: 1,3,4,8) – (installation view).



Pokémon Cards, 2022 – Oil painting on A2 paper in A1 frame.



Detail view of *Pokémon Cards* – Oils on A2 paper, 2022.



Trainers and Pokémon Cards (Installation view).



Trainers 1 and 6 (detail view) – Oils on foam board.



Sonic – Digital Drawing – 2021.



Hogwarts – Digital Drawing – 2021.



Cubes – Digital Drawing – 2021.



Installation view of: *Cubes* 100 x 75cm / *Sonic* 85 x 63cm / *Harry Potter* 74 x 52cm digital drawing prints on foamboard, 2021.



Installation view of: *Cubes* 100 x 75cm, digital drawing print on foamboard, 2021.

ARTIST STATEMENT

Being a Michael Jackson fan and collecting his memorabilia has been the source of inspiration for the exploration of the theme and terms of *fandom* and *collections* throughout my practice.

“The continued creation and circulation of stereotypes of fans and fandom in the media as signs of how groups within society are continually rearticulating and reasserting what it means to be a fan. Some media representations of fans and associated fan practices stereotypes them as 'sad', 'weird', 'nerdy', 'freakish' and 'juvenile'. This merely highlights the fact that those who mediate such stereotypes are themselves trying to comprehend and justify their own identity as a fan or, but more simply we are all fans of something” (Geraghty, 2014:15).

I decided to express what it is like to be a fan through Michael Jackson. Although there may be similarities, it is fundamentally different to creating fan art; I am using Jackson as the subject to express this meaning and for the viewers to relate to the feeling of hysteria via their own fanaticism. The work has a psychological undercurrent to fandom through hysteria; I have been looking into studies by Sigmund Freud *Studies in Hysteria* (1895) and Michel Foucault *Hysteria* (1965) which depicts hysteria as being an exaggerated and uncontrollable emotive response –directly connecting to fans’ unanimous experiences of uncontrollable emotion, which are at their epitome when interacting with their idol, at concerts for example

My Degree Show exhibition reflects on this hysteria through an intense accumulation of work and the use of repetition. My work is inspired by artists such as Yayoi Kusama, Pipilotti Rist, Andy Warhol and Peter Dreher’s *Day by Day, Good Day* (1974 – present) who use repetition of the same/ similar visual field triggers different responses from the audience. Joni Mabe with her intensive collection of Elvis memorabilia in her *Everything Elvis*; and Candice Breitz who makes use of wall space with hundreds/thousands of videos of fans singing to their idol’s music, portraying hysteria towards an idol.

Repetition has been a key tool in my practice, and most obviously in my latest body of work: subject and image repetition, affecting both aesthetic and internal sensory experience. My 25 works are repetition of subject matter, meanwhile, I used repetition of the eyes from Jackson’s *Dangerous* (1992) album which I made the conscious decision to draw digitally due to the infinite possibilities or replication and repetition, for example: as it can be multiply printed, as printed paper materials such as concert tickets, newspaper articles are valuable to a fan. The sheer multitude of eyes covering the walls create a sense of being watched, resulting in perhaps notions of paranoia, triggering at the viewers instinctual reactions and behaviours, despite the viewer being the only one actively looking.

The resolved body of work consists of small digital prints and oil wood paintings postcard size as they reference the paper material of collectables that are highly valued by fans. The traditional works derive from selected images in my personal Jackson collection which are of higher value to me, both materialistically and sentimentally. I considered this when choosing my media and opted for oil paints to represent the aforementioned value and labour-intensive aspect of my practice.

Lisa Milroy has inspired me to show an object fully on the canvas such as *Shoes* (1988), and scaling down my work and working with photo-realism to create visual trickery. These works are individual as it makes each item special but seen as a collection. I painted on wood as a contrast to the paper aesthetic whilst still being an elemental material from which paper originates. This material is substantial like the objects being painted, at postcard size like the digital prints so they have a collectable sized-theme I have created a space comparable to a shrine, emphasising a strong sense of unconditional devotion, which includes 5 shelves with 5 wooden oil paintings on each self, equalling 25 works.

25 is a common number with Jackson’s collectables – such as his 25th Anniversary albums. In 2022 it will be 25 years since his *Blood on the Dancefloor* (1997) was released, a print of the artwork of this album is displayed. Alongside the *BOTDF* print, a signed photograph from Jackson’s photographer during the 90’s is included, to whom I have connections with from the community. This is to combine my collection within the work and community, whilst connecting with the use of paper being important within fans collections. Digital works can be duplicated, which makes oil paintings more valuable as they are one-offs. The 24 digital works are printed as postcards and available to the audience as handouts so they can take away a collectable of the collection.

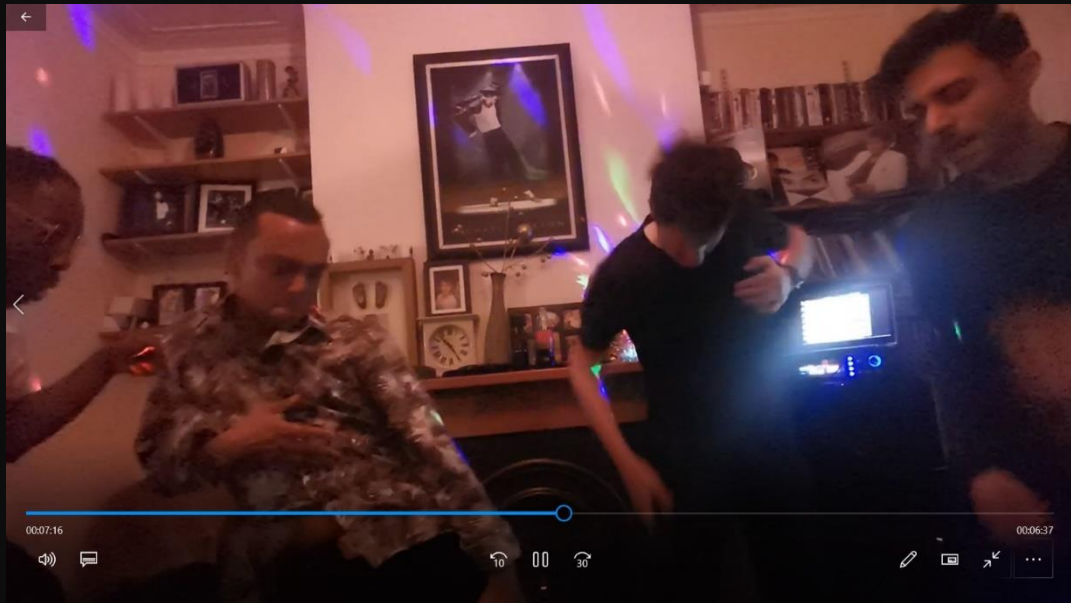
A video portraying community, connecting fandom with hysteria is included, which in the space of 6 years since I fully joined the community and went to fan-based Jackson events such as house parties and flash-mobs in London, going on Jackson-themed holidays in LA and Vegas, also to Jackson tribute shows and The Jacksons concert. The addition of this piece results in a total of 50 works on show, which is the age Jackson passed. My conclusive goal is to communicate what it is like to partake in fandom regardless of the subject. This exaggerated but conceptually accessible shrine aims to relate to the viewer, challenge their ideologies surrounding fanaticism and serve to comfort one’s own individual sense of what it means to be a fan.



Installation view – all 25 oil paintings of collection, *Oil on A6 plywood, 2022.*



Detail shots - (8 out of 25)– Peter Pan Pin, MJONE Snow Globe, MJ Lighter, Loafers ornament, Memorial Coin, Beat It Jacket Ornament, MJINNOCENT Pin, MJ 02 2009 Pin, Oil Paintings on A6 ply wood, 2022.



Fanmily community Re-make (2022) Screenshot @7:16 of a 14 Minute video portraying what it is like to be a fan: displaying memories, connections and experiences created through being a fan of the same idol.

https://www.youtube.com/watch?v=_9dwJdfxhqk



Still of projection of video in situ within my Degree Show exhibition space.



Dangerous Eyes – Digital Drawing – detail shot, 2022.



Installation detail view of: *Dangerous Eyes* printed on wallpaper -
Each eye drawing print: 31 x 12 cm.



Installation view of: *Dangerous Eyes* printed on wallpaper. -Quantity of eyes: **NUMBER**)



(2 out of 23 digital drawings) - *Pepsi Can* and *Charm bracelet* detail shots, digital drawings, 2022.



Installation view of digital drawings, 2022.