



# The Glen Street Series.

'Along the Edges', 2021. Oil, colour pencil and promarker on wooden panel, 41 x 51 x 2 cm

The paintings featured within 'The Glen Street Series' depict an array of moments captured within the flat I previously shared with fellow art students and close friends Char and Holly.

When creating the series, I wanted to pay homage to the unprecedented times we were experiencing, having to complete our final year at art school from our bedrooms.

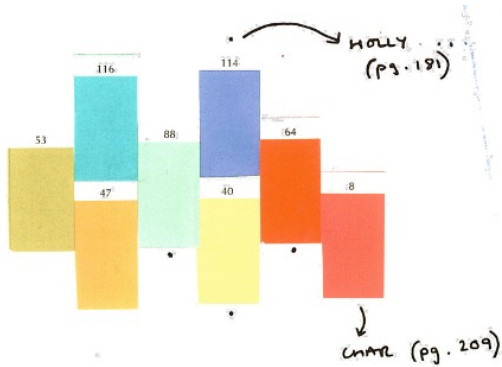
Using only reference images taken from the flat, I attempted to utilise this unique experience as a positive, turning the flat into a stage set from which I could work. At times this insular way of working presented challenges, but through constant experimentation with perspectives, viewpoints and angles I was able to evolve my work both visually and conceptually.



'Alcove II', 2021. Oil, colour pencil and promarker on wooden panel, 29.5 x 21 x 2 cm.

The series consists of a limited colour palette, as I wanted the works to feel like an extension of those living within the space. Therefore, each room was allocated a set of colours that I felt reflected both the occupant and the general aesthetic qualities of the room.

I also involved both Char and Holly in this selection process, getting them to choose a quartet of colours which they felt drawn to from the book 'A Dictionary of Colour Combinations' by Sanzo Wada.



Above: 'Door Handle', 2021. Oil and colour pencil on wooden panel, 15 x 15 x 2 cm

Below: 'Alcove I' and 'Hallway'. Both oil, colour pencil and promarker on wooden panel, 42 x 29.5 x 2 cm



# Inspired and Influenced by...

'The Hidden Switch', 2021. Oil and colour pencil on wooden panel, 15 x 15 x 2 cm

Whilst creating series I read the book 'At Home: The Domestic Interior in Art' by Frances Borzello. It provided an insightful overview of the evolution of the domestic interior within Western art history. It also highlighted the historic restriction of women to the domestic sphere, as seen in the multitude of images depicting women sitting at home.

Such notions of restriction feel particularly relevant when we consider the global situation and the fact that the UK has been in a national lockdown for many months. This experience in some ways has given us an insight into what it might have been like to be a woman back then.



Therefore, when creating works depicting the domestic, I wanted to allude to some of these themes. Borzello discusses how historically, the window of an interior “underlines [women’s] position in society, a position akin to a caged bird”, as it acts as a barrier between the exterior world, a world which is “not hers to enter”.

Due to such, every window depicted within my work is painted with no reference to the outside world, as I wanted to highlight the insular nature of lockdown both in a historical and contemporary context.



'Not Her's to Enter', 2021. Oil and colour pencil on wooden panel, 29.5 x 21 x 2 cm

The title 'Studio Interior' pays tribute to a series of paintings created by Kitty Kielland, which documented her time as a student sharing a Parisian studio with fellow artist, Harriet Becker. These paintings are said to be a testament to "female friendship and shared goals at a time of artistic change" (- Frances Borzello). This sentiment feels extremely relevant, as we also relied immensely on our friendship to navigate our way through such unprecedented times.



Left: Kitty Kielland, 'Studio Interior, Paris', 1883. Oil on canvas, 42.5 x 37 cm

Right: 'Studio Interior', 2021. Oil and colour pencil on wooden panel, 51 x 40.5 x 2 cm

