

Exhibition Planning

(2024) Reflections.

Sculpture- From studio to situation.

In all honesty, I find it much easier to plan an entire exhibition than I do to plan and execute a singular sculptural artwork. It sounds borderline ridiculous to note, as to prepare and make for a whole exhibition surely takes more energy, creativity and planning than a singular work does.

However, there is an irregularity, an oddness, a madness which comes to bay when proposing an exhibition, which does not otherwise show face. The white cube gallery is a complete blank canvas, a proposition for an excitingly ambitious proposal, which far surpasses the scope of a singular work in the space.

It is as if sculpture can only be so weighted, it can only house so much energy in its own autonomy, without appearing overworked or becoming design-like. To place so much expectation, on a singular artwork, I actually find to be quite stressful. I apply this stress to singular paintings, collages, drawings, even onto cast objects. In my practice, I work with multiples- my work over the past five years, albeit very different in its aesthetic resolve, is a coherent exploration of ideas and sculptural techniques. However, with the singular artwork, there is an overarching pressure to get things right on a level which requires a complete understanding and response to the thing which you have made. When it is the unknown in making, the misunderstood elements of sculpture which are most of interest to me.

On the other hand, an exhibition made from many modular elements of sculpture, comes together in a space to form a much grander, different sense of energy. There is less pressure or expectation on the individual sculptural happening and instead, things appear in relation to the artworks around them in space, like singular dots connecting to form a much larger image. Particularly as someone with a tendency to overwork through love of process, restriction becomes a method through this mode of exhibition planning.

The unknown in making is a huge part of such process, these modular sculptural elements, ranging from aesthetically resolved artworks with glazed surfaces to raw materials such as tape, come together for the first time in an exhibition context. Yet it is worth noting that curatorial considerations, take place from the very beginning and conception of these works in studio.

There is a confidence in my own artistic capability in terms of in the room thinking amidst exhibition install, which is solely testament to trial and error explorations. Here I note my 'Sculpture & Environmental Art' page of my website for reference. Amidst my BA, I spent a huge amount of time painting my studio walls bold colours and propositioning objects and materials in the space, photographing and rearranging. It is through these early trials of materiality, the poetics of space, pictorial abstraction and modes of display- in which I have formed my own visual literacy in terms of install techniques. Which is continued through my learning to date.

I note these thoughts prior to the installation of my first solo exhibition at the Briggait in Glasgow and reflect upon the development of my practice down a curatorial trajectory. Methods of aesthetic culmination, tensions in objecthood and colour in space, actively bind my consideration towards sculptural making, with a sense of place.