

Memory, Re-enactment and Repair

Professional Doctorate in Fine Art

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Introduction

I began on the doctorate programme as a mid-career artist at a point when I wanted to review my past practice and reflect on what I believe to be the main and recurring themes in my work. Through this process my intention was to consider and plan the direction of my work more effectively. My solo exhibition, *Beautiful Trophies* had just opened at Edinburgh Printmakers the same month I started the DFA programme. This was a great opportunity to evaluate and reflect on a recent body of work, to question where I was and where I wanted to go. I considered which pieces were more successful and how I could best develop the work further. The installation work, which I created for *Beautiful Trophies*, using wallpaper and video was for me a new development in my practice (Appendix Fig. 1 & 2, p. 78). This opened up possibilities as to how future works could be presented. I wanted to consider the entire wall or all of the space and how I could incorporate images within it. My intention then was to explore the relationship between my video works and works on paper further. I also intended to increase the scale of my artwork, to maximize the physical impact of the work within the space. A period of experimentation would follow.

Early on in the programme I made the decision to record my tutorials and seminars. This data has been a fantastic source for recall and has helped me to further define elements within my practice.

At this point I had identified key elements that were important to the making of my work. These were repetition, appropriation, memory and re-enactment. The elements that I identified as important to the subject matter in my work were mortality, fragility and lament, (the human condition). These elements remain relevant to my creative practice and theoretical research.

My interest lies in specific individuals and communities, their changing states and how this impacts on personal lives and histories.

I question what is lost and what remains. Through the work there is a tendency to take something remote from the past whether imagery or cultural traditions and bring it to my own space, making something almost lost visible again. My interest in how

artists including myself, appropriate images and objects continues to be important to my ongoing research.

I began to examine the process of re-enactment in my practice, reflecting on works that I had made in order to re-enact something I had seen. I identified this approach as a vehicle for me to experience the subject on a physical and personal level. There certainly seems to be a need for me to experience something before translating it into a piece of work; I undergo an experience in order to speak about something.

I considered how repetition plays a part in the making of my and other artists work. Repetition of ideas and or actions is a way of making memory stronger.

Autobiographical Context

I was born in Paisley and spent the first six years of my childhood living in Glasgow. One of the earliest artworks I remember seeing was Salvador Dali's, *Christ of St John of the Cross*, (Fig. 1) at Glasgow's Kelvingrove Museum. I also have strong memories of visits to the Glasgow shipyards where my father worked. My father helped to build many ships including the Wahine (Fig. 2), which tragically sank with loss of life just a couple of years after it was built. My father often talks about his experiences of working in the shipyards and the ships he helped to build. He described a ship that was nearing completion as developing a soul, in some way coming alive. The symbolic act of naming and launching a ship in water has similarities with baptism, welcoming new souls. Our family would go along to the yards to see the ships being named and launched into the water. These images (Fig. 1 & 2) with their striking perspectives are, in my memory, intertwined with experiences from my childhood.



Fig. 1. Salvador Dali, *Christ of Saint John of the Cross*, 1951



Fig. 2. Wahine, Fairfield shipyard, Glasgow 1965

My family later moved to a New Town, Livingston, where everything looked the same, concrete houses and concrete public artworks. I wanted to go to college to study art, and I decided at eighteen to apply to a London college for my Foundation year. I had visited London a couple of times and found the city exciting. After completing a Foundation in Art and Design at Kingston University I went on to study a degree in Fine Art at Nottingham Trent University. My ambition was to continue my studies as a painter, inspired by an exhibition in 1987 of Scottish figurative painters entitled, *The Vigorous Imagination*. The exhibiting artists included Steven Campbell, Adrian Wisniewski, Ken Currie and Gwen Hardie. Needless to say I spent the first two years of my degree making very large paintings with a figurative content. In my second year of study a visiting artist, Eleanor Gates, introduced me to lithography. I was attracted to the indirect working process in applying marks stage by stage and the possibilities of sequence and narrative.

My visual theory at this time was influenced by my interest in film studies, and the creative developments in Scottish film and television. My thesis title *Scotland The What? Representations of Scotland on Film and Television* focused on the

Filmmaker Bill Forsyth in the context of the popular discourse, 'Tartanry and Kailyard'¹ within Scottish film culture.

Throughout my degree course I exhibited regularly and was successful in having my work selected for several open exhibitions including *The Young Contemporaries*. I won the Margaret Bryon travelling award upon the completion of my degree, and toured the Outer Hebrides. Work inspired by this tour was exhibited in the Bonington Gallery in Nottingham in 1992.

After completing my BA in Fine Art I went to study at the Royal College of Art. Whilst there, I explored all the technical areas within printmaking as well as continuing to paint. By the end of the first term I was encouraged by my Course Leader, Tim Mara, to undertake an Erasmus scholarship, studying at the Athens School of Art. I spent my second term in Greece, mainly at the school annexe in Delphi.

This was a fantastic opportunity for me to explore Greek and Roman art and architecture. My interest in the fragmentation and staging of the figure in the ancient sculptural remains, proved to be a turning point in the development of my subject matter. I was also interested in the religious iconography and votives displayed in many of the churches and shrines (Fig. 3). I was brought up as a Roman Catholic, and these images were very familiar to me.

¹ 1. Tartanry descended from the romantic historical novels of Sir Walter Scott and focuses on hills, glens, kilts, battles and the clearances. Bonnie Prince Charlie being the key figure and the Jacobite uprising of 1745 against the English King being the key event. Kailyard has its origins in the literature of J.M Barrie and centres upon community life. Kailyard means cabbage patch and deals with the parochialism of its subjects. From these roots Tartanry and Kailyard went on to influence novels, poems, paintings, advertising, films and television.



Fig. 3. L.Logue, *Icon Head*, Collagraph and mixed media on board, 1992

On returning to the R.C.A I spent some time studying human anatomy, drawing specimens at Guy's Hospital and the Hunterian and Wellcome Museums. I went on to make work, which focused on the body and human presence.

I was inspired by one of my tutors at the time, the artist Helen Chadwick. For my thesis I researched the symbolic use of hair in visual art and culture, entitled, *Hair: Myth & Ritual – Its Influence On Art*.

On completion of my MA, I remained in London and obtained a studio. Within two years I was being asked to visit various art institutions to talk about my practice. This soon led to regular work as a visiting lecturer at Kingston University. I was still making paintings, continuing with the body as my subject matter.

In 1996, I attended a part time access course, Digital Image Making & Theory, at Tower Hamlets College. At the time I was experimenting with video and photography and wanted to expand my technical skills in these areas.

I made my first video works, *Injections- 4 a day*, featuring one of my brothers, who has diabetes (Fig. 4) and *Residential Noise*, featuring my grandmother, who was

suffering from Alzheimer's (Fig. 5). My concerns in these works focused on mortality and the maintenance of the body. Both works were exhibited in venues in London.

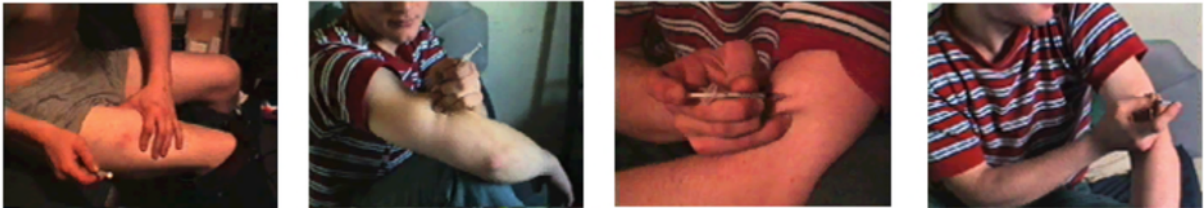


Fig.4. L.logue, *Injections- 4 a day*, video 1997

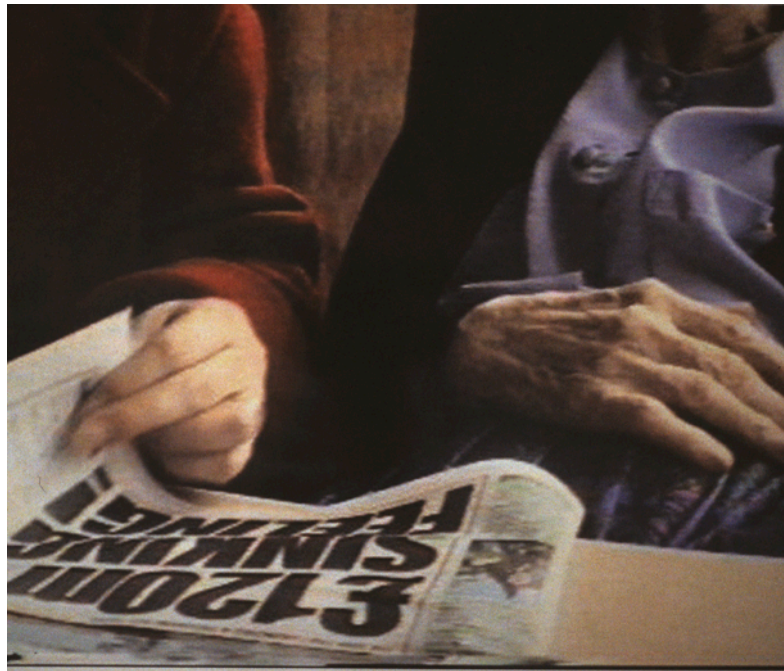


Fig. 5. L.Logue, *Residential Noise*, video, 1997

At this time I was also slowly drawn back to printmaking through my use of photo and video media, making photo print works. I made life size digital prints based on re-enactments of medical illustrations with myself as the model (Fig. 6 & 7).

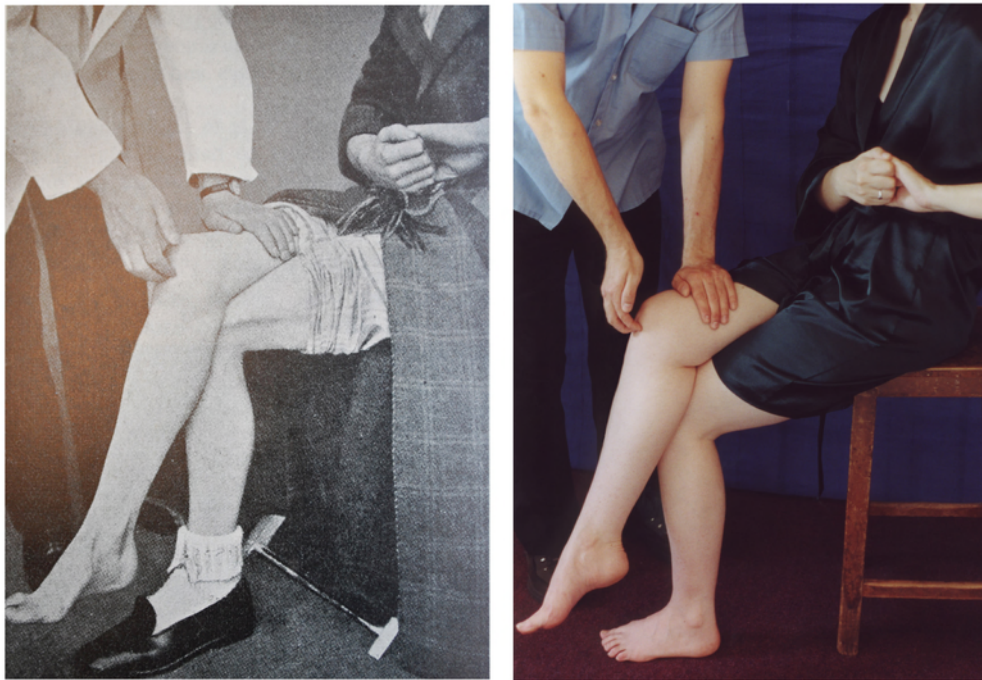


Fig. 6. Anonymous medical illustration, 1941 Fig. 7. L. Logue, *Hand on Knee*, 2001

I began teaching regularly on the Fine Art programme at Southampton Institute and Graphic Arts at the University of East London.

In 1999 I curated a large site-specific exhibition in Scotland, entitled *Estate*. The exhibition was funded by the Scottish Arts Council and Southampton Institute. I wrote the forward for the catalogue and edited the publication. My attraction to curation developed from a desire to expand my interests as a practitioner, bringing together artists who had similar concerns.

I continued to exhibit regularly up until the birth of my son in 2001. My experience of balancing my practice and teaching with motherhood was tough. In 2003 I gave up my studio of nine years and moved back to Scotland. The readjustment to living in Scotland, (where I knew very few artists), and working in London, proved to be a slow one.

In 2004 I devised and organized a public art event, *THIS IS PUBLIC ART*, which involved members of the community in West Lothian, Scotland. I wanted to question the importance, impact and role of public art in a public environment. For this event I organized a group of volunteers to wear printed, 'public art t-shirts', and to give out,

'public art printed balloons', in a busy town shopping centre (Fig. 8 & 9). The idea was that the public themselves would become public art. *THIS IS PUBLIC ART*, reappeared when I was invited to take part in the first MIMA Art Fair in Middlesbrough in October 2006.



Fig. 8. & 9. L.Logue, *THIS IS PUBLIC ART*, public art event, West Lothian, 2005

In 2005, I was invited to exhibit at the Brownson Gallery in New York, *Contemporary British Printmaking*, curated by Professor James Frank of Manhattanville College. For this exhibition I made a series of works combining digital and woodcut techniques (Fig. 10). I used my son as my subject matter and his experience of role-play. I received funding from the Scottish Arts Council for this exhibition and began to feel more established as an artist living in Scotland.



Fig. 10. L.Logue, *Masks*, Inkjet and woodcut print, 2005

In October 2007 I exhibited and co-curated, with Zoe Hodgson an exhibition at the AVA Gallery, University of East London. This exhibition entitled, *One Way or Another*, focused on individual works created between idea and final outcome. The concept for this exhibition came from my interest in how artists develop ideas and the images that are gathered and created on the visual journey before the works are resolved. I considered that what happens in-between can often be the most stimulating and exciting part of the process of making work. My contribution to this exhibition was a video piece with a working title, *Cultural event June 30th 07*. This comprised of footage I shot of one of the largest Orange Walks in the UK, which took place very close to my home. Ten artists took part in this exhibition including, Lewis Paul, Mark Currah and Eric Great-Rex.

In 2007 I exhibited in the Flock gallery, Newport, South Wales in an exhibition of altered books, *Rich and Strange*. I was asked to select a book from an artists collection and then alter it in some way. I chose, *Realism and the Cinema*, edited by Christopher Williams.

Also in 2007 I became a member of Edinburgh Printmakers and in 2008 I was invited to have a solo exhibition there. I then applied to the Scottish Arts Council and was successful in being awarded a Creative and Professional Development Bursary. Also in 2008 I was invited to participate in gallery talks and subsequently I was asked to join the Edinburgh Printmakers Board of Directors, which I did. My solo exhibition *Beautiful Trophies* opened in September 2009.

This new body of work was developed through my ongoing interest in specific individuals and communities and partly through my own participation in the sport of field archery (Fig. 11). Works for my exhibition, *Beautiful Trophies*, were developed through my interest in Bow Hunting communities. I researched how the archers/hunters represent themselves through personal and club websites and reflected on my own experience of field archery, a sport that simulates hunting with a bow and arrow. I was relatively new to the sport, but in 2009 I began competing at an international level.

The title of this exhibition, *Beautiful Trophies*, comes from a hunter's description of his deer kills as he posed for a photograph to be published on a hunting website.



Fig. 11. L.Logue, *Beautiful Trophies*, woodcut, 2007

I was interested in the closeness between hunter and kill, a touch that perhaps comes out of the desire to express power and ownership.

Through my research I came across a selection of instructions on how to photograph your trophy kill, 'clear the blood', 'choose natural settings'. For hunters following these instructions the outcome results in snapshots of animals positioned to look as alive as possible, they offer a last glimpse at how they may have appeared in life, evidence of the act of the kill is often concealed. These images for me have a beauty and surreal quality in that the dead animals are made life like as in memento mori photographs of humans (Fig. 12).



Fig. 12. Image from hunting website, photographer unknown

This exhibition was well attended and was reviewed in the Scotsman newspaper. The exhibition was given further exposure as I was invited to a live ‘in conversation’ broadcast on Leith FM, an Edinburgh based radio station. The timing of this exhibition coincided with the start of my doctorate studies and would act as a valuable springboard for reflection and development.

Theory and Creative Practice

Thematic religious iconography has always appealed to me because of the pictorial repetition. I am attracted to the formal arrangements of the figure as well as the narrative that is being depicted. I was exposed to Christian art and iconography from a very young age and it has had an immense influence on my work, and my relationship to visual art. Themes for example, *The Annunciation*, are reproduced again and again by different artists. In my memory the image of, *The Annunciation* embodies elements from all the religious paintings on this theme that I have seen, (Fig. 13).



Fig. 13. Fran Angelico, *The Annunciation* 1437-1446

When selecting images for use in my work I reference photographs that I take myself or images which I appropriate. Even before these images are in my hands I think about their impact and their potential to convey something beyond the subject matter or study. I search for images that conjure up memories, images that touch on experiences. When I have the images at hand, they are never quite what I imagine and it is only through reworking, editing or adding to the image that they come close to what I imagine.

Roland Barthes better describes this impact of the image, in his book, *Camera Lucida: Reflections on Photography*.

‘Nothing surprising, then, if sometimes, despite its clarity, the *punctum* should be revealed only after the fact, when the photograph is no longer in front of me and I think back on it. I may know better a photograph I remember than a photograph I am looking at, as if direct vision oriented its language wrongly, engaging it in an effort of description which will always miss its point of effect, the *punctum*.’ (Barthes, 1981, p. 53)

In selecting artists to research I considered the key elements of my work and looked for evidence of this in their practice. The artists that I initially selected were Jeff Wall, Richard Prince, Helen Chadwick and Nancy Spero, all of which have a strong photographic aspect to their work. They also deal with elements of the human condition, both Chadwick and Spero drawing our attention to loss, violence and death. The theorists that I initially selected were Michael Fried, Jeff Wall and Marina Warner. My decision was based on their critique of my chosen artists and their insights into process and subject matter.

The artist and art writer Jeff Wall, is known for his large photographic transparencies, which at first glance appear naturalistic but are in fact meticulously staged. For example, in his work entitled, *Adrian Walker, artist drawing from a specimen in a laboratory in the Dept. of Anatomy at the University of British Columbia, Vancouver*, 1992, he constructs the image in such a way that the sitter seems to be preoccupied with the act of drawing and unaware that he is being photographed (Fig. 14). In his book, *Jeff Wall Selected Essays and Interviews*, he describes this mode of portraiture as, 'absorptive'. The subject seems entirely absorbed in an action or state of mind and unaware of the beholder. This structure adds to the illusion that the beholder does not exist. Wall credits the art theorist Michael Fried with identifying the use of the 'absorptive mode' in painting. Wall describes the opposite of this mode as the 'theatrical' mode and states that both modes are modes of performance. Indeed there is evidence of performance in many of his works including *Adrian Walker*, which is in fact a re-enactment of a scene with the real Adrian Walker who previously had studied anatomy at the University.



Fig. 14. Jeff Wall *Adrian Walker, artist, drawing from a specimen in a laboratory in the Department of Anatomy at the University of British Columbia, Vancouver 1992, 1993*

Wall's work, mainly large scale, has strong associations with painting and cinema as well as photography. His images, many of which involve elaborate sets and actors, take months to plan. There is a combination of experiences that go in to the planning of these works both for Wall and his subjects. The history of those experiences and planning is not obvious to the beholder; the final result is seamless and gives the illusion of a single shot. I find his work to be rich in reference and unfolding narratives. Both Wall and Fried have written extensively on photography and its importance in contemporary art practice.

The art historian and art critic, Michael Fried has written about the roots and developments of modernism. In his book, *Why Photography Matters as Art as Never Before*, 2008, he argues that photography is at the cutting edge of contemporary art. In this book he discusses many artists at length, including Jeff Wall whom he considers one of the most ambitious and accomplished photographers working today. Fried states that one of the most important developments in the visual arts this past twenty years or so has been the emergence of large-scale photographs.

Marina Warner, I identified as an important theorist because of her references to religion and ritual. She is a novelist, historian and critic who has curated and co-curated a number of exhibitions as well as writing essays on art. She is one of the most incisive commentators on Helen Chadwick's work, writing essays for Chadwick's exhibition catalogues. She is an admirer of both Chadwick's and Spero's work. Warner has written award-winning studies on mythology and fairytales and is interested in archetypes related to the feminine throughout history. In her book, *Alone of all Her Sex: The Myth and Cult of the Virgin Mary*, she discusses how images of the Virgin throughout art history have contributed to her glorified status.

Warner, similar to Wall, has written essays on contemporary photography, she contributed writing to, *Veronica's Revenge, Contemporary Perspectives on Photography*. In Marina Warner's essay, *Play acting, Chimerae and the late Grotesque*, she references Christian art, and images of death.

'Images of the dead can act to rescind death's reach, in the same way as the vernicle itself, the miraculous image of Christ in his passion, became an amulet. Like all Christian relics, it was reproduced serially and infinitely, merely by contact with the original – an image of an image of an image in Catholic theology is imbued with the virtue of the model, and thus anticipates the photograph.' (Janus, 1998, p. 164)

The sense of an image being reproduced serially as a vehicle for communication and memory is at the very core of my interest in visual imagery. I mentioned earlier the repetitive poses/gestures apparent in *The Annunciation* and how those images become one image for me, an image that singularly does not exist except for in my imagination.

My interest in the work of Richard Prince is in the codes he makes visible by his selection and arrangement of images. In the same way I find the repeated gestures and poses in religious paintings and also medical photographic illustrations fascinating.

I am interested in particular works by Richard Prince, mainly his early work, which consists of found advertising images. Prior to becoming an artist he worked in the Time-Life building in New York preparing magazine clippings for staff writers. Using

a very direct form of appropriation he would rearrange, and re-photograph advertising images (Fig. 15).



Fig. 15. Richard Prince, *untitled (four single men with Interchangeable backgrounds looking to the right)*, 1977

On first appearances the alterations are minimal or non-existent. Lisa Philips writes in the Richard Prince catalogue published by the Whitney Museum,

‘...the presentation of these images in a serial fashion invited narrative speculation and made certain invisible codes all too visible. Seriality deciphered advertising’s messages of seduction and alienation by revealing the stereotypical character of gestures, poses and expressions.’ (Philips 1992, p. 27)

Over the years I have collected medical and fitness books that contain photographic images. I am drawn to the framing and the posturing of the subjects in these instructional images. The photographs are oddly cropped in order to focus on the depiction of a procedure or act. The artist Helen Chadwick was an early influence here with regards to thematic concerns. I was fortunate enough to have Helen as my tutor when I studied at the Royal College of Art between 1990 and 1992. At this time I was making photo emulsion images with x-rays of my body, and she was very encouraging about this work. She also introduced me to a fantastic series of books entitled, *Fragments for a History of the Human Body*, published in 1989. The essays

contained in these books were a great point of reference to my practice whilst studying at the RCA and helped to fuel my interest in the physical and spiritual body.

There is a strong emotive content to Helen Chadwick's work. Sadly Helen died in 1996. The last pieces she created consisted of photographs of embryos that had been discarded. These images are enlarged and encased in perspex, referencing Victorian mourning jewellery (Fig. 16). The embryos had been discarded and destroyed because they lacked perfection for implantation. Helen made them into objects of beauty. There is a fragile sense of loss and adoration in this work that is perhaps more emphasised because of the large scale of the imagery.



Fig. 16. Helen Chadwick *Monstrance*, 1996

Louisa Buck in her essay for *Stilled Lives* discussing Chadwick's photographic works of embryos states,

'In this context we are reminded that the photographic image can also magically conjure up memory and ease loss; whether nostalgically in the baby album or as a memento mori. Marina Warner has described the photograph as 'a magical summons, aiming to enshrine identity, creating a memorial which pleads for

deathlessness and issues a challenge to time'; and Helen Chadwick's comment evokes a similar sensation: '*To observe the pre-embryo down the eyepiece of the microscope at the time of fixing feels like a Victorian's view of an early photograph, except here it is life itself that is being fixed, not time.*' (Buck, 1996, no page number)

Nancy Spero, similarly to Chadwick, often references death in her work. I had been an admirer of Spero's work since my undergraduate studies, mainly because of her inventive use of print, which she uses in a much more site-specific way. In 2011 there was an exhibition of her work, spanning her career at the Serpentine Gallery.

I had seen almost all of these works in various exhibitions in the past but this was the first time I had seen the maypole work, *Maypole Take No Prisoners II* 2008, one of her last pieces made before her death in 2009 (Fig. 17). This piece, which references the victims of war is both horrific and playful. The scale and horror of this piece had impact and worked well in the exhibition entrance.



Fig. 17. Nancy Spero, *Maypole take no prisoners II*, 2008. Exhibition at the Serpentine Gallery, London, 2011

What I most enjoy about her work is the directness of mark making and recurrent use of images. Some of the heads from this piece had been used in much earlier works, which referenced the Vietnam war. Spero discusses this in an interview with Hans Ulrich Obrist. She mentions that she considers these images as actors, which she calls up so that she can use and reuse them in different situations.

‘From those individuals comes a whole theatre production; instead of starting from scratch, I have images I add to continuously and they occur over and over again- maybe not most of them, but I do use them this way. Let’s say I would use and reuse fifteen or so of the images.’ (Ulrich Obrist, 2008, p. 70)

I like the idea of archiving imagery in this way and using it differently for future works. I think that this has been a particular shift for me while reflecting on past practice as part of the doctorate process. Up until recently I was much more reluctant to re-visit past images and ideas, rarely exhibiting the same work more than once.

Thematic concerns and experimentation

The majority of tutorials in the first year focused on the writing of the proposal. The feedback from both Geoff Brunell and Karen Raney, on the content of my proposal was positive and I was given advice on structure and layout. The seminars in which I presented my past creative practice, influences and new work were also positive. In tutorials with my supervisor John Smith, he gave me some feedback as to how I could improve the sound on a video work. John also gave positive comments on the framing of the shots and the anticipation of waiting for action in the picture frame.

My end of year show in the first year was perhaps too loaded and lacked clarity. The exhibition included a video montage of archery targets being shot as well as a selection of my photographs and appropriated internet images referencing bow hunting (Fig. 18 & 19).



Fig. 18. L.Logue, *Untitled*, Year 1 Doctorate Showcase Exhibition, 2010



Fig. 19. L.Logue, *Untitled*, Year 1 Doctorate Showcase Exhibition, 2010

I chose a space that was split in to two compartments. On entering the first compartment I exhibited photographic images at opposite sides of the wall; on the left were images of 3D animal targets arranged in natural settings and on the right were images of hunters posing with their kill. My intention here was to juxtapose images of animals, which were not real but made to look alive with animals, which were real but dead and made to look like over grown soft toys or characters from Disney. There was a gap in the partition wall that led to the next compartment. For me this gap had connotations with the spaces between trees when walking in a forest. This was a fairly large space in which I arranged four monitors on wooden boxes. Each monitor played a separate video loop, all images of archery targets, some static, some being shot with arrows.

I think this loaded approach was a natural response for me having recently created a very selective body of work for a solo exhibition, *Beautiful Trophies*. The general consensus from my peers was confusion, there was too much going on. My thoughts were that an editing process would follow this rehearsal of ideas.

In the second year of my research, through the process of experimentation, I did not completely move on from the previous year's thematic concerns but opened up more possibilities for growth in perspective. I wanted to concentrate on getting other exhibitions from the momentum of the *Beautiful Trophies* work. At the same time I wanted to make a conscious effort to edit and simplify elements within the work. I began working with photographic inkjet prints adding gold leaf to obscure elements within the image (Fig. 20).



Fig. 20. L.Logue, *Golden Hind*, Inkjet and gold leaf, 2010

The sense of community, ritual and touch became more important as I clarified my interest in hunting themes. I was intrigued by the mythology related to the animal as I had been reading Marina Warner's, *From the Beast to the Blonde*, in which she explores the history of fairy tales and myths, many of which involve the relationship between humanity and animals. In her chapter, *Go! Be a Beast: Beauty and the*

Beast II, she discusses the frequent use of the bear as beast in folklore and fairy tale.

‘The bear was the king of the beasts in early medieval lore, the strongest and heaviest of animals in the western forests, and in consequence an emblem of power in feudal heraldry; it was the totemic royal symbol of the Celtic and Germanic West and dominated, alongside the wolf, the oral literature of forest peoples.’ (Warner, 1995, p. 300)

The hunted and tamed image of the bear was a key feature in my works for the *Beautiful Trophies* exhibition. I think I was initially attracted to this animal because of the strong juxtaposition of its presence and characteristics in history and mythology. The bear could symbolise aggression and gentleness.

I began the process of cropping images to focus and narrow down my interest in this human and animal relationship. In the seminars I presented some new works of re-photographed hunting images that I had appropriated from the web (Fig. 21). I tightly cropped these images and enlarged them in digital print form. Gesture and lament surfaced as key interest’s here. Geoff Brunell commented that the cropped images were more synthesised, not as graphic and also much more ambiguous than previous works I had presented. There were general comments from the student group that they found the ambiguity interesting. There were comments that the images where totem like in their representation of experience of hunting and there was a sense of anthropological interest in my selection. There followed a discussion on the importance of ceremony and that many ceremonies are without purpose. It was suggested that my interest in particular communities is perhaps more to do with the death of community. On reflection, I feel it is perhaps to do with valuing community and analysing the behaviours therein.



Fig. 21. L.Logue, Untitled 2010

There was some feedback from the programme staff and students about the lament in my subject matter and that what was often being revealed in the work was the extrapolation of gesture. This I found interesting as I began to question more how gesture makes us respond emotionally.

I have, on numerous occasions, discussed in the work and progress seminars my approach to gathering research material for referencing ideas. I endeavour to collect and accumulate items in the hope of developing ideas and works from them. These collections are grouped for example, books containing photographic medical illustrations, instructional photographs related to sports and leisure and family photographs from the late 1800s onwards.

Through my research I began selecting old family photographs. My interest was largely to do with the posing and the props and the repetition of gestures. Family portraits have an added interest for me as the images have often been re-photographed and scanned and printed numerous times over the years. Some images are at the point of losing their photographic definition: becoming the ghost of

photographic image. I find these varying qualities intriguing as the image holds a close resemblance to the original but would be far different if you compared them to each other. I am interested in the staging and posing of the body in portraiture and the repetition that is often directed by the photographer. This is evident in my early work pre-doctorate (Fig. 6 & 7, p. 8). These two particular photographic images of children, below, *Anonymous, family portrait's, 1943*, were taken in the same photographic studio (Fig. 22 & 23).

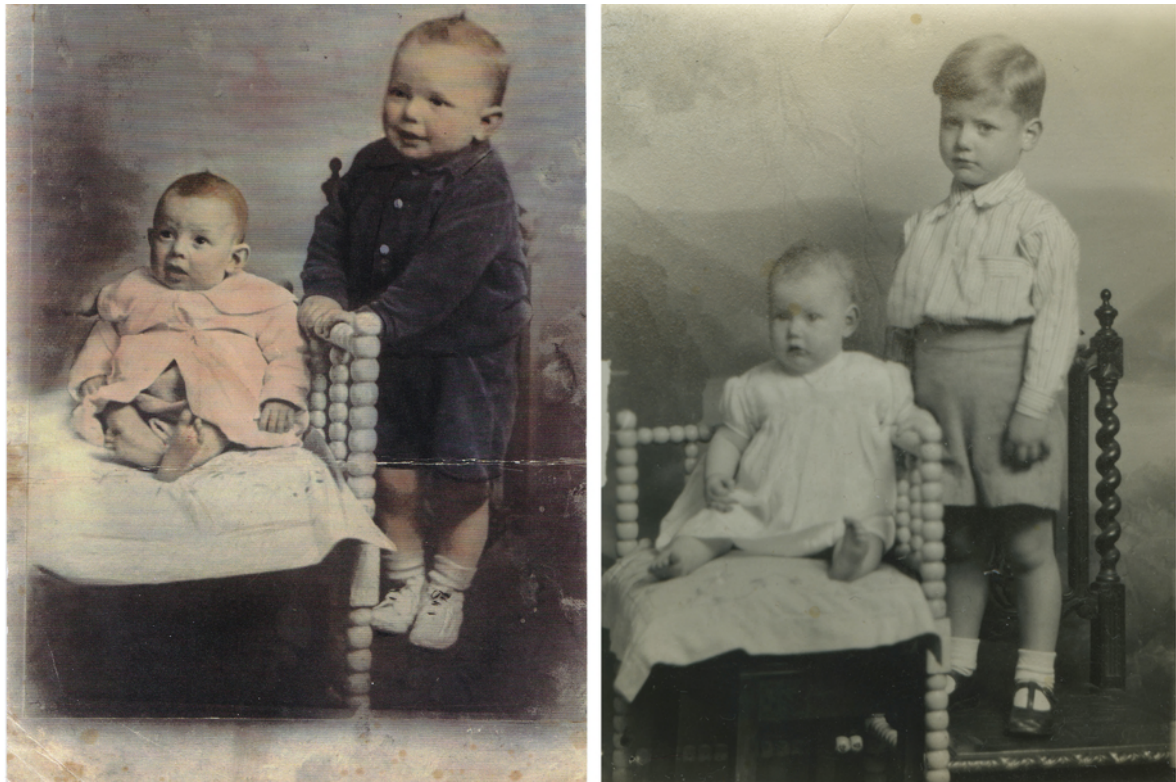


Fig. 22. & 23. Anonymous, family portrait's, 1943

The interesting thing for me is that the image on the left is my father with his younger brother; the image on the right is a fellow artist, Sarah Taylor's, father and younger sibling. I only recently discovered that both our fathers grew up in the same area of Glasgow and subsequently through these photographs there was a thread through our past. The thought that hundreds of children were photographed and posed with the same props, more than likely taken by the same photographer, interests me. Through this repetition the memory of these images become merged.

In attempting to further highlight what appeared to be a directed and conscious performance of the subjects I cropped and re-photographed images from my family album and re-presented them in sequence (Fig. 24 & 25).



Fig. 24. L.Logue, *Untitled Formal Hand Gestures*, 2011



Fig. 25. L.logue, *Untitled Formal Hand Gestures*, 2011

I continued to research the work of Richard Prince. My interest in his work relates to his use of appropriation and the codes made visible through his selection and arrangement of images. His earlier photographic appropriations, images of hands and repetitive poses, play more with coded references. It is the similarity of subject and difference of image that also interests me here (Fig. 26).

Lisa Philips writes;

‘Prince was creating an archive of sameness within difference by cropping out pictures and representing them in sets of three to four similar images....’ (Philips, 1992, p. 27)

Lisa Philips further comments on the works depicting hands;

‘The isolation and repetition of such images as a disembodied hand produced a strange, disquieting presence, what Prince refers to as ‘Social Science Fiction’. Yet,

because these works are presented as photographs – admissible evidence – the believability of the original is called into question.’ (Philips, 1992, p. 27)



Fig. 26. Richard Prince, *untitled three hands with watches*, 1980

I had been reading Paul Connerton’s book, *How Societies Remember*, in which he argues that images of the past are conveyed and made lasting by ritual performances and that this performative memory is bodily.

‘The memorising of cultural specific postures may be taken as an example of incorporating practices. In a culture where the characteristic postures of men and women are nearly identical, there may be very little teaching of posture and very little conscious learning of posture. But whenever postural differences are introduced, for example, between the postures appropriate for ceremonial occasions and for everyday activities or between the modes of sitting appropriate for males and females, some awareness of postural appropriateness is involved.’ (Connerton, 1989, p. 73)

Feedback on my work at this stage seemed to suggest that I was taking something remote from the past and bringing it in to my own space, making something almost lost visible again. This perhaps accounts for my interest in memory and lament, images that depict some kind of loss.

There has been some questioning on whether my relationship with my subject matter, be it connected by family or experience, was simply a motivating force or was it crucial to the final artefact. I don’t think that knowing the source is crucial to the understanding or appreciation of the final artefact. Sometimes the work becomes more accessible the less the audience knows. On reflection I think it is more of a motivating force. Perhaps this is an authorship issue on my part in that I feel I have to experience something in order to own and comment on it.

Healing Wounds

The turning point in year two was my video work, *Healing Wounds*. This work had more clarity and at the same time retained its ambiguity. This work referenced animal, ritual, sense of touch and religion. The focus for this work was a 3D animal target, one that I had shot on numerous occasions. In considering what it was about this object that fascinated me, I concluded that it was in some way its history, my experience of the object, the pock marked surface having been pierced with many arrows. I couldn't help but draw parallels with religious objects, I was thinking of some of the wooden Christ's and Saints I'd seen at the National Gallery in the exhibition, *The Sacred Made Real: Spanish Painting and Sculpture 1600-1700* (Fig. 27).



Fig. 27. Jan 2009 – *The Sacred made Real: Spanish Painting and Sculpture 1600-1700*, The National Gallery, London.



Fig. 28. L.Logue, *Healing Wounds*, video, 2011

I thought of these arrow holes in the 3D bear target being like wounds. I wanted to investigate them and plug them up with gold leaf, gold being a healing element (Fig. 28). Gold, with its glow and reference to religious iconography, was a material that I had used in much earlier work, for example *Icon Head* (Fig. 3, p. 6). When considering the tactile act within the video work, poking and prodding, I recalled the Caravaggio painting of Saint Thomas poking Christ's wound (Fig. 29).

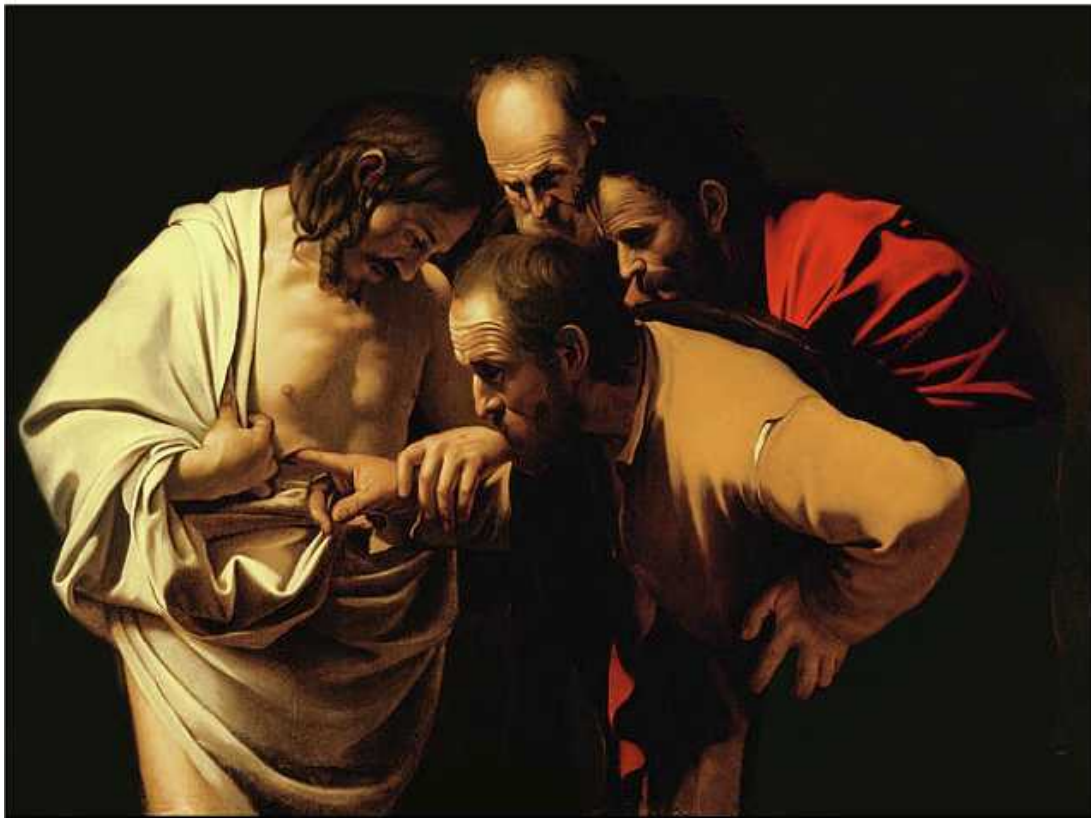


Fig. 29. Caravaggio, *The Incredulity of St Thomas*, 1602-03

Another artist that I looked at quite closely at this time was Francis Alÿs. He is a Belgian artist who lives and makes work in Mexico City. Much of his work focuses on repetitive imagery or repetitive acts, again examining difference within repetitive images. One piece that he installed in the National Portrait Gallery in 2009, *Fabiola*, focuses on a collection of images of a Saint, each created predominantly by amateur artists (Fig. 30). Each artist makes the saint their own, some more Western others more Mexican. A small handful of the images are reversed, looking in the other direction. This has perhaps occurred through the tracing, copying and printing of this image over the years, the image is reversed through the process of imitation.



Fig. 30. Francis Alÿs, *Fabiola*, National Portrait Gallery, London, 2009

Francis Alÿs had an extensive exhibition in 2010 at the Tate Modern that I found inspirational. The vast majority of works in this show were video pieces with a strong element of performance and humour. In one piece he pushes a large block of ice, in the sweltering heat of Mexico City, until it melts and becomes nothing (Fig. 31). In another piece he repeatedly drives a car up a steep hill only to have it roll back down again (Fig. 32). In the sound track for this piece an orchestral rehearsal plays loudly then fizzles out as the car fails the attempt.



Fig. 31. Francis Alÿs, *Sometimes doing Something leads to nothing*, 1997



Fig. 32. Francis Alÿs, *Rehearsal*, 1999-2001

I had been reflecting on my own work, which was going through an experimental phase. I was less concerned about the work being some how completed. I was considering temporary stabilizations within the work and enjoying the freedom to fail.

I had been reading *Failure, Documents of Contemporary Art*. This is a collection of writings that looks at the various modes and interpretations of 'failure' within artistic approach and practice. *The Politics of Rehearsal: Francis Alÿs* written by Russell Ferguson is included in the *Experiment And Progress* section of this book. Here Ferguson reflects on notions of resolution or lack of it in Alÿs' practice. He states that Alÿs has an "ambivalent relationship" to the idea of complete resolution and that his approach seems to reject conclusions in favour of repetition and recalibration.

I like the fluidity of this approach and can identify with this movement around an idea. I rarely identify with my own works as finished somehow but rather see each piece as part of a chain that embodies my intent. Ferguson further comments on the nature of rehearsal in Alÿs work,

'Alÿs' emphasis on process and response does not, then, tend towards the immaculate resolution of the masterpiece. The idea of rehearsal does, however, contain within it an ideal of what the finished work might possibly be, even if its incarnations continue to flicker and change in the light of the fire in the Platonic cave.' (Le Feuvre, 2010, p. 195)

Another book that I have found informative is *The Fall of the Studio: Artists at Work*. Through analyses of artist practice this book, by Wouter Davidts and Kim Paice, reflects on the shifts in identity and use of the artist studio. The book contains a collection of essays devoted to a range of practitioners such as Mark Rothko and Mathew Barney. It is insightful to see how broadly even the term studio is used whether it be a place that mimics the space for a site specific work or a performance space that mimics a fitness studio. Reading this book encouraged me to consider my own use of working space. I think that I adapt to different working spaces quite quickly and I work best when starting from a neutral environment. I am distracted too easily when surrounded by past works, feeling that they dictate my next move. I enjoy responding to new environments as this motivates me and helps to develop fresh ideas.

I also rekindled my interest in the work of Jean-Marc Bustamante having seen his exhibition at the Fruitmarket Gallery in 2011. I have for a long time admired the monumental scale of his photographic works. I particularly enjoy his *Tableaux* (1991) series, which comprises of twenty-two large photographs of a cypress trees (Fig. 33).

These images at first glance look like copies of each other but they are in fact subtly different. Michael Fried comments on these particular works in his book *Why Photography Matters as Art as Never Before*, (2008). He refers to the scale of Bustamante's photography, the physical aspect and reference to minimalist painting. He regards Bustamante's *Tableaux* as one of the most original and impressive photographic achievements in decades. What I appreciated most about his work is his ability to successfully juxtapose image and object and his playfulness with materials, photography, screen print, steel, Perspex, metal and concrete (Fig. 34). This notion of exploring ambiguities and correspondences between media naturally excites me as I strive not to be restricted by my use of media. I use a variety of mediums and processes, print, photography, video to make work and communicate my ideas, finding the juxtaposition of different materials refreshingly challenging. Presenting an idea or ideas across a range of media and process', for me, offers the potential for new meaning and perhaps a wider dialogue regarding the interpretation of an idea.



Fig. 33. Jean-Marc Bustamante, *Tableaux*, 1991



Fig. 34. Jean-Marc Bustamante, exhibition installation, Fruitmarket Gallery, 2011

Memory and Lament

The elements of memory and lament became central to my interests. Repetition and re-enactment I began to see as systems that I apply in order to remember or reinforce a memory, real or imagined.

I had become interested in marks that I noticed on sand stone buildings around the city of Edinburgh. The marks were evident near the entrances and exits of buildings. They were most likely created by the scorching of matches been struck against the wall. This particular series I have named *wall drawings*, (Fig. 35). My intrigue lay in the energy of this mark making and the pictorial potential born out of the repetitiveness of these accumulated marks. These were collaborative though unintentional 'drawings'. I thought about the history of places and how people behave in their environment, marks made from the subconscious.

I began to select some of them and give them titles reminiscent of the pictorial imagery they conjured up for example, *Golgotha* (Fig. 36).



Fig. 35. L.Logue, *Wall Drawing's*, photographic studies, 2011



Fig. 36. L.Logue, *Golgotha:Wall Drawing's*, photographic study, 2012

When I presented these works in the seminar group there followed a number of suggestions about how I could take this work forward for example; focusing on the aesthetic qualities of the mark making and depicting the marks photographically or through drawing, perhaps taking an anthropological approach focusing on the facts and science relating to the marks and the types of sandstone, or a film piece using fact and fiction to describe how these marks were made. On reflection I would like to retain the intensity of the human mark when considering scale and group the works with reference to their location. The marks on these buildings may at some point be removed through cleaning or they may be added to by further scorch marks. My photographs are a reference to the intensity and beauty of these marks on the stone at a particular moment in time. It is of course questionable that the configuration of the marks has any reference to the resonance and or history of the buildings. Revealing their location in the title offers the opportunity for further witness.

I have continued to archive this group of images and adding to them gradually as I discover similar marks on a host of buildings.

In 2011 I was also working on a series of images titled *Shooting Saints*, images of St Sebastian, which I shot with arrows. This felt like a continuation of my earlier video piece, *Healing Wounds*, referencing religion, ritual and scarring. Using my skill as an archer, controlled up to a point I considered the wounds themselves, (like the *wall drawings*), as being involuntary 'drawn marks', (Fig. 37 & 38).



Fig. 37. L.Logue, *Shooting Botticelli's St. Sebastian*, 2011



Fig. 38. L.Logue, *Shooting Rubens' St. Sebastian*, 2011

At this stage I made the decision to exhibit the gold leaf collage pieces that had been placed behind the images of St. Sebastian before I commenced shooting them. The works had been shot at with a bow and arrow creating depth to the surface of the image (Fig. 39 & 40). I choose to frame the gold works in box frames to emphasise the distance between the surface of the image and the depth of the puncture marks.

At the time there was some discussion on these works, which centred on how they were made and if the documentation of the making of them should be visible. I think they are much quieter and sensual pieces on there own, perhaps a remnant of a more violent act. There was some feedback that compared the gold collages to wound dressings, the appearance of the dressing having a lighter impact than the wound itself. This analogy appeals to me as what remains offers a glimpse of the violent act of making without repelling the beholder. The surface scarring can be appreciated aesthetically.



Fig. 39 & 40. L.logue, *Shooting Saints*, detail 2011

I revisited the works of Mathew Barney in particular some of his early *Drawing Restraint* pieces (Fig. 41 & 42). My interest in Barney, a former professional sportsman, lay with his use of his physicality and restraint as a way of creating marks with interruption and resistance. In my case the act of shooting was a way of de-skilling my drawing, creating marks with some interruption.



Fig. 41. & 42. Mathew Barney, *Drawing Restraint 2*, 1988 & 10 2005

Barney comments on his *Drawing Restraint* works appear on the SFMOMA web site.

'Right from the start I wanted to put my body into my work, I wanted to put my own experiences into my work and the experiences I'd had which had been most profound were on the football field. Instinctually I looked at those experiences and tried to draw them into what I was making in the studio and started using my body that way and creating situations that put some sort of resistance against my body.' (Barney, 2006, Source – SFMOMA website)

I can relate to this as I endeavour to bring my experiences in to my practice. Physically knowing my subject gives me greater authority to communicate my ideas and interests.

At this point I also revisited the work of Lucio Fontana in an attempt to understand the aesthetics of my own work. In the late 1940s, Fontana worked on a group of paintings that marked the beginning of his *Spatial Concept* series. These works consisted of slashes and holes on the surface of the paintings (Fig. 43 & 44). He would sometimes line the back of the canvases with a dark material to exaggerate the depth. My interest lay in the 'hole' series, particularly the gold pieces that resemble the surfaces in my recent works (Fig. 45).



Fig.43. Lucio Fontana
Concetto spaziale (Olii), 1960-61

Fig.44. Lucio Fontana
Concetto spaziale, 1960



Fig. 45. L.logue, *Shot Gold Leaf*, 2011

Repairing

The third and fourth year of the doctorate, 2012, was very productive in terms of both creating and exhibiting. I had a solo exhibition this year as well as commissioned work for a creative Scotland funded project in the Scottish Borders. My work was also included in several group exhibitions.

In March 2012 I went to Germany on an artist residency. The location, Artoll, was formally a psychiatric care home, and this fact did have an impact on the work I created. I was open to responding to this environment because of my interest in the resonance and history of specific locations. Artoll's setting was a starting point for me to focus on new works. Drawing parallels with the maintenance and repair of body and mind, my attention was drawn to active evidence of tree maintenance and surgery on the site - pruning, chopping and removal.

My approach was practical, taking a range of materials that I enjoy working with packed into a small wooden box (Appendix Fig. 3, p. 79). Limited time was a consideration but I wanted to work with certain limitations so I could be inventive with the materials. Prior to the residency I had been reading the *The Discovery of the Art of the Insane* and *Agnes Jacket*. The latter book, written by psychologist Gail A. Hornstein uses the case study of Agnes Richter, a patient, to offer thoughts on mental illness and recovery. In her book she describes a customised asylum uniform jacket made by Agnes. The jacket is beautifully embroidered with an autobiographical text, an old form of German script that has proven difficult for experts to decipher (Fig. 46). Incidentally this jacket formed part of an exhibition at the Hayward Gallery in 1996. The exhibition, *Beyond Reason: Art and Psychosis*, included a selection of works from the Hans Prinzhorn collection, his collection of art by psychiatric patients. I remember visiting this exhibition in 1996 and was struck by the sadness and beauty of some of the works, particularly those made by women. I remember at the time thinking about how powerful the works were regardless of material limitations. As well as *Agnes Jacket* I recall other works in this exhibition by Emma Hauck, with the words 'Sweetheart please come', written over and over again as a plea to her husband. The use of repetition and form in both women's works further strengthens their attempts to remember and communicate.



Fig. 46. Agnes Richter, *Agnes Jacket*, Prinzhorn Collection

The first few days of the residency I spent walking round the network of paths and

woodland on the clinic site. I was surprised to see so many high security units and the overall scale of the clinic area. Another thing that struck me was how neatly pruned the trees were, also the extent of tree management and cutting that seemed to be going on. I began photographing and drawing the tree stumps at the side of the pathways, often entering the woods to locate further evidence. Some of the tree stumps, coppiced trees, were desperately trying to spring to life with new shoots growing out of their severed mass.

I printed a selection of the photographs and painted on top of them in an attempt to isolate them from the background imagery (Fig. 47). This direct method of working drew attention to the shape, character and forms of the trunks.



Fig. 47. L.Logue, *Untitled Tree Trunk*, detail 2012



Fig. 48. L.Logue, *Untitled Tree Trunk Group 1*, 2012



Fig. 49 L.Logue, *Stitched drawings, 1,2, 3 & 4*, 2012

I chose to display these works in two sequenced groups (Fig. 48); referencing layering by overlapping them slightly (Appendix Fig. 4, p. 80). I decided to incorporate gold stitching into some of my tree trunk drawings, again considering this notion of repairing (Fig. 49). This was taken a stage further by gold leafing a fragment of tree trunk, using gold leaf, symbolically as a repairing, healing material (Fig. 50). I like the idea of the gold signifying a life force contained within the bark, thinking about the preciousness of the material and how its presence could draw attention to the hidden beauty of an object. I was imaginatively playing with what is normally concealed.



Fig. 50. L.logue, *Gold Tree Fragment*, 2012

I had recently come across a book on Paul Nash, *Fertile Image*, which contains a collection of photographic studies that Nash used as source material for his paintings. The subject of many of the photographs is tree trunks and dead trees (Fig. 51 & 52).



Fig. 51. & 52. Paul Nash, *Dead Tree, Romney Marsh & Tree Wound*

Andrew Causey writes,

‘Direct representations of human life are noticeably absent from *Fertile Image*. It was not that Nash found people uninteresting, so much as that he thought the human face too commonplace to record the gravity of human life. But external objects, stones, trees and man-made things could sometimes provide access to human problems: the mystery of their status and their relationship could provide analogies with human situations.’ (Nash, 1951, p. 6)

Reflecting on the work I made and exhibited in Germany I can identify a focus on breakdown and repair, not just with the tree imagery but also with a series of photographic works featuring benches, *Seating Arrangement - Studies* (Fig. 53). I discovered a row of benches in the garden area of one of the care houses on the site. Each bench was in a derelict state, falling apart in stages. The wood was rotten and broken but oddly the paint seemed reasonably fresh. It was as if the application of paint was the last attempt to revive these objects. I arranged the photographic sequence in an order that suggested the building up and falling down of the object; beginning and ending with the concrete supports for the wooden slats.



Fig. 53. L.logue, *Seating Arrangement – Studies*, 2012

Casting and Loss

In the fourth year I had several exhibitions close together. This encouraged me to be selective, thinking more about how each work relates to my research interests. I also had to clarify my intentions in catalogues and artist talks.

In tutorials with my supervisor John Smith we discussed the importance of process in my practice, how this was evident in my photographic images and how this offered a deeper conceptual insight into some of my other artistic outcomes (Appendix Fig. 5, p. 81) He thought that the combination of the formal idea with something that is much more literal worked really well.

In March 2012 I was shortlisted and invited to submit a proposal for a partnership project between Edinburgh Printmakers and Traquair House in the Scottish Borders town of Innerleithan. The aim of the project was to produce high quality, site specific new works in response to the historic Traquair House. The project was funded as part of Creative Scotland's 'Year of Creative Scotland 2012'. The commission included a new art-work in the form of a site specific installation or intervention, an edition of new work in print published by Edinburgh Printmakers and my contribution to a public event/artist talk. My proposal was accepted and after subsequent research visits to the site I began working on two sculptures that referenced Traquair's history as a hunting lodge for the Kings and Queens of Scotland, its connections to Catholicism post-reformation and its strong connections to the Jacobite cause. The bears, cast from 3D archery targets, also referenced the bears on the family crest as well as the 18th century Traquair bear gates, which have historic significance,² (Fig. 54).

This project proved to be a steep learning curve for me. The production budget covered the costs of technical assistance and teaching of the process but not for someone to make the moulds and casts (Fig. 55). I had to learn this new skill, which has been an enormous task considering the bears are over 5ft tall. My commissioned work was exhibited in the summer of 2012 on the grounds of the house (Fig. 56, 57 & 58). The bear that I cast was the same animal target that I had previously used in the *Healing Wounds* video piece. I didn't know I was going to use bear imagery until I saw the bear gates at Traquair and realised that the closed gates symbolised the loss of the Scottish monarchy. I was thinking of the loss of the crown and the loss of ancient wildlife combined.

I do like the idea of casting and its similarities to printmaking in that you can make more than one, and in that, the casting process itself is an imprint of something else. Casting marks the absence of the object and hence poses questions about loss, the

² The Bear Gates were installed at Traquair in 1738 by the Fifth Earl. However they were only in use for six years then closed after a visit from Charles Edward Stuart (Bonnie Prince Charlie). The Earl vowed that they would never be opened until a Stuart King was crowned in London.

original object and what is now presented as a reference or memory of that object. I made the decision here to cast further objects for future works.



Fig. 54. L.Logue, *Research Images*, Traquair House and Bear Gates at Traquair, 2012



Fig.55. L.Logue, *The Hunted*, (the making of), 2012



Fig. 56. L.Logue, *The Hunted*, Bear sculpture at Traquair, 2012



Fig. 57. & 58. L.Logue, *The Hunted*, Bear sculpture's at Traquair, 2012

The funding also included a print publication by Edinburgh Printmakers. The idea for this particular print was to combine some of the feminine imagery, motifs and objects from inside the house, bringing them together in one composite image (Fig. 59).



Fig. 59. L.Logue, *Research Images*, print publication, Traquair, 2012

The women in Traquair's history, including the current lady of the house, seem to have been resourceful and important to the survival of the house and its heritage in difficult times. I was particularly drawn to an object in the museum, a small 18th century patch box. This object is delicately painted with doves resting on pink hearts. It was not uncommon for these objects, which contained beauty patches or facial powders, to be inscribed with mottos, some personal and some political. The

statement written on the object reads *We Live in Hope*. I think it makes an interesting motto for the women in Traquair's history and perhaps suggests a way forward from the family's history of persecution due to their faith and politics. I also liked the idea that the box would have contained patches to cover up and disguise blemishes and pox marked skin. The final lithographic print incorporated these ideas (Fig. 60).

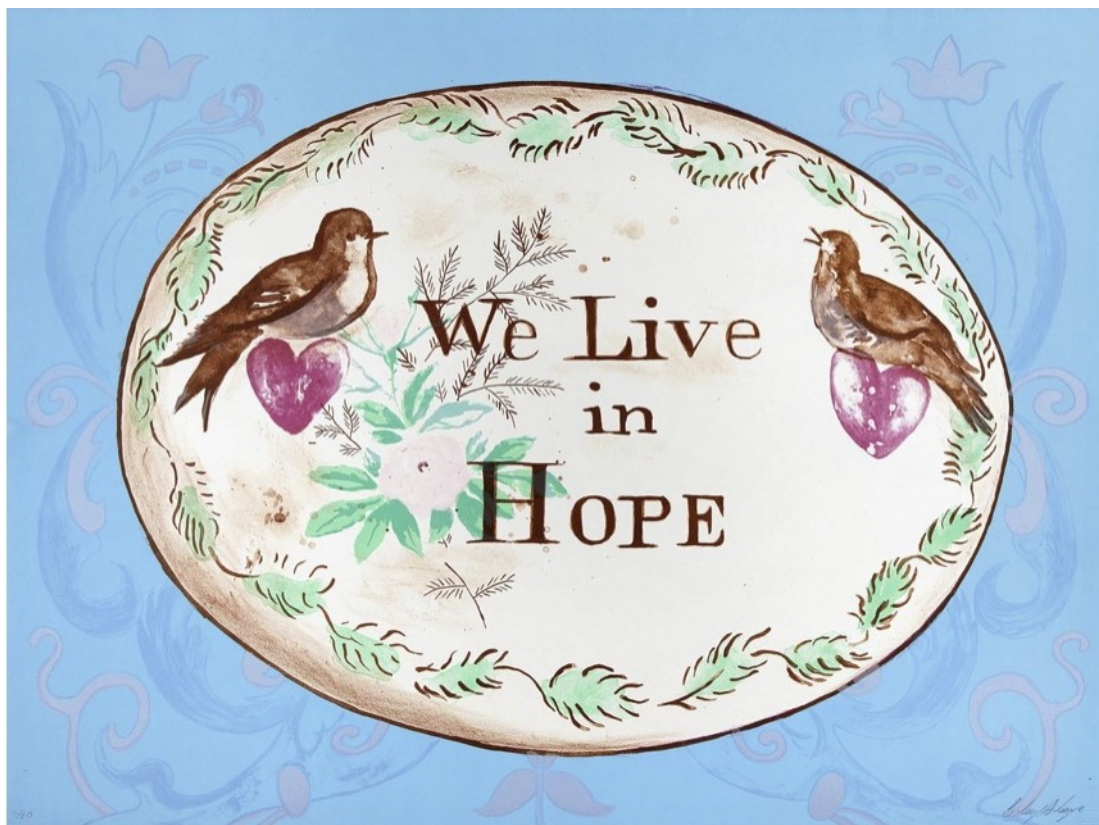


Fig. 60. L. Logue, *We Live In Hope*, lithograph and screen print, edition 25, Traquair, 2012

In September 2012 I had a solo exhibition, *Wild Lament* at the Foyer Gallery in Aberdeen. This was supported by Smart Consultants who are an Aberdeen based arts organization (Fig. 61). For this exhibition I decided to include work from the past three years alongside very recent work that had begun whilst on the Artoll residency. I included a selection of works from my 2009 solo exhibition *Beautiful Trophies* alongside my video piece *Healing Wounds* 2011 and new drawings of severed and coppiced trees (Fig. 62). I wanted to combine images relating to hunting and woodland settings as a way of commenting on a sense of lament not only in the death of the animals but the death of community and ritualistic practices associated with the landscape. The imagery was becoming poignant, related to the more obvious melancholy evident in my previous works such as the trophy images.

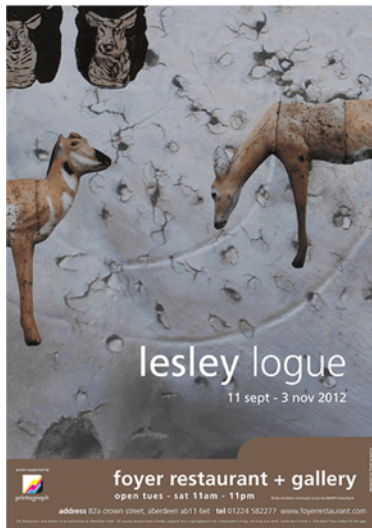


Fig. 61. Exhibition poster



Fig. 62. L.Logue, *Untitled Drawing, Wild Lament*, 2012

One of the artists that I looked at during this year was Giuseppe Penone. I was aware of Penone having seen his work in the Tate Gallery exhibition in 2001, 'Zero to Infinity: Art Povera 1962-1972'. The term Art Povera was given to a group of Italian artists who were interested in an openness towards materials and processes. The work speaks of life cycle and repair, how things adapt to disadvantage. The work *Alpi Marittime* is a iron cast of the artist hand gripping a tree. Penone attached this metal hand to the young tree. When he returned a decade later he found that the tree had responded by growing around the object, absorbing it into it's own body (Fig. 63).



Fig. 63. Giuseppe Penone *Alpi Marittime* 1968

My interest in Penone's work was rekindled when I saw the magnificent sculpture he produced for the Bloomberg Commission. This was exhibited in the Whitechapel Gallery, in September 2012 (Fig. 64 & 65). I was drawn to this artist because of the direction my work had taken in the last year and my interest in developing more tactile and sculptural works. Penone has a strong element of performance running through his practice. These experiences are often depicted through photography and enhance the understanding of the work (Fig. 66). He is interested in the tactile and the use of natural and found objects re-contextualised and reconfigured.

Prior to seeing this work I had been working with tree sections and gold leaf. His piece, a twelve metre bronze cast of a tree with gold leaf inside was like seeing a work I had visualised and wished I had made. In the documentation it is clear that he is physically involved in the making of the work. As far as I am aware he doesn't commission others to make things for him. I see parallels with my own process, the importance of being in there physically with the work, experiencing it, knowing it by touch.



Fig. 64. Giuseppe Penone, *Spazio di Luce*, 2012



Fig. 65. Giuseppe Penone, *Spazio di Luce*, 2012



Fig. 66. Giuseppe Penone, *Cedro di Versailles*, 2000-2003, photographic documentation of the making of the work, 2000

Penone discusses the use of gold in his work in a conversation with Achim Borchardt-Hume, which appears in the catalogue. Interestingly he also mentions the artist Lucio Fontana and the spatial properties relating to his use of gold in his painting.

‘Since time began, gold has been associated with the light of the sun. In Byzantine painting and the work of the Italian primitives it defines the space in which the figures are set. A hypothetical space and a symbolic one, but which is also real in so much as the reflective nature of its surface gives depth to the surface of the painting. I think that it was for these spatial properties that Fontana used gold in his painting. I admire his work even though the motivation and stance of my work are very different. The aspect of his work which interests me most is its synthesis. In the case of Spazio di Luce, it was my intention that the gold which covers the inner part of the sculpture should serve to emphasise the form of the tree, a form which developed out of the need to seek out sunlight.’ (Borchardt-Hume, 2012, p. 25)

As well as gold leaf, I have continued to use gold threads, using stitching as part of the drawing in some of my works. Leaving some of the threads loose creates a physical texture and shadows, which adds a three dimensional aspect to the work (Fig. 67).



Fig. 67. L.Logue, *Coppiced*, screen print and gold stitching, 2012

Process; Thinking and Making

One of the other artist's I have looked at in 2012 was Massimo Bartolini, who had an exhibition, *Studio Matters +1* at the Fruitmarket Gallery in Edinburgh. This exhibition included a series of small sculptures, studio works that the artist describes as thinking pieces. These everyday objects and materials are transformed by their juxtaposition and their titles, for example a piece of tree branch in a glass jar becomes reminiscent of an anatomical specimen, reinforced by its title *Torso* (Appendix 6, p. 82). What interests me about this work is the playfulness with ideas and the direct use of materials. Each small piece is suggestive of an idea but manages to retain its' openness to other possibilities. In the exhibition catalogue for *Studio Matters* Bartolini discusses the making of these works,

'Here in the studio is where I really think. But since I'm not a conceptual artist, I need something to do while I'm thinking. Doing while thinking, thinking through doing-that's what they are'. (Bartolini, 2013, p. 8)

The physicality of materials is important to the making of my work as is the approach of thinking through making. Sometimes I intuitively want to respond to materials without having clear ideas of how works may develop from them. The objects detailed in (Fig. 68) were developed through playfully cutting away sections of bark from logs.



Fig. 68. L. Logue, *Untitled wooden objects*, 2013

This process revealed the nakedness of the wood beneath the bark. I covered this surface with gold leaf to further exaggerate the inner surface of the tree fragments.

In early 2013 I had been working on the curation of an exhibition in Aberdeen, which was part of a programme of exhibitions at The Smart Gallery focusing on process (Appendix 7, p. 83). Aberdeen based Smart Consultants who have funded this exhibition run this Gallery. They also supported my solo exhibition last year in The Foyer Gallery in Aberdeen. The concept for this exhibition, *One Way or Another II*, was an extension of an idea I had for a similar exhibition in 2007, further exploring my interest in how artists develop ideas and images. This exhibition aimed to examine the work in progress of four artists, Eric Great-Rex, Lewis Paul, Sarah Taylor and myself and to open up a dialogue about possible outcomes that can develop one way or another. I discussed and selected works, which I felt complimented each other as a group as well as works that presented a dialogue within individual practice. The exhibition questioned the extent of their research and visual development and how this acts as a catalyst for completed works. To the artists the journey of thinking and making often serves to bring the idea on to the next stage leading to a stabilization or final outcome. The stages in between are rarely presented as works in themselves because the idea shifts or at times is completely abandoned. This exhibition, which opened in May 2013, enabled me to expand on issues relating to work in progress and exhibit the different stages and possibilities alongside one another.

This was an opportunity for me to exhibit sculpture work (Fig. 69) alongside my *Shot Gold Leaf* pieces as well as *Shooting Saints*. On reflection there appeared to be a clear dialogue going on between my works. The reference to scarring and wounding was key as was the reference to the memory of the object or act, evident in the bear sculpture and the gold leaf remnants of the shooting saints works. I also had to reconsider how the sculpture work was presented, as originally it was site specific; the steel plate of the sculpture was imbedded in the lawn. I made a concrete plinth so that the object referenced an indoor gallery object rather than a piece that referenced its surrounding landscape. It became a very different piece of work for me, further removed from its original intent. This opened up a new dialogue for me with the sculpture, as the meaning of the object would shift depending on the context



Fig. 69. Exhibition, *One Way or Another II*, Smart Gallery, 2013

and location in which it was shown. What is its history, real or imagined? There was for me something noble about the bears' original positioning in the landscape. Outdoors it referenced a wild and free animal and indoors the bear seemed imprisoned. I couldn't help but think of dancing and performing bears (Fig. 70).



Fig. 70. L.Logue *The Hunted*, Exhibition, *One Way or Another II*, Smart Gallery, 2013

Appropriation

Through my theoretical research I have continued to explore the possibilities as well as the issues surrounding the appropriated image. One of the books I have read this year, *Appropriation: Documents of Contemporary Art*, has been useful in referencing this broad area of art practice. 'The collapsed archive; Idris Khan' (2006) an essay by Lucy Soutter appears in this book. Here she comments on the now widespread strategy of appropriation:

'Appropriation has become, not passé, but so ubiquitous as to be beyond notice. The last Triennial proposed that appropriation has become the dominant trend in contemporary art practice, and that appropriated material no longer need signify anything in particular: not the death of the author, not a critique of mass-media representations, not a comment on consumer capitalism. On the contrary, it seems that appropriation is a tool of the new subjectivism, with the artist's choice of pre-existing images or references representing a bid for authenticity (my record collection, my childhood snaps, my favourite supermodel).' (Evans, 2009, p. 166)

As an artist and educator I am interested in the source material that ignites ideas. In my role as a tutor I am continually prompting students to question their source and ask, "what or whose material are you working from?" I do this to encourage students to think about the material they are appropriating, to understand as far as possible its original context and then to consider how or why they may renegotiate the meaning of the original. This is something I do in my own practice and enjoy unpicking the appropriation in the work of others. In Feb 2013 I was invited to give a public lecture at Edinburgh Printmakers in which I focused upon Appropriation and Authorship in Contemporary Printmaking. The subject of this talk was to present and question notions of originality within contemporary art. This was an opportunity for me to discuss not only artist like Richard Prince who openly appropriates images and other works but also the more subtle forms of appropriation that artist implement on a regular basis. The talk concluded with a discussion on the use of the Internet to source images, the speed that images can be shared, appropriated and cross-referenced. I presented artist images from Edinburgh Printmakers website alongside their source image.

Collaboration and new works

In 2013, having being previously introduced to poet and PhD student Anna Robinson at a 'Research Share' day, we decided to make a collaborative book that referenced our current interests in woodlands. I had continued to reference trees and woods in my work since the Artoll residency. I had also been re-reading *Walden* written by Thoreau, H.D. (1854), a book that had initially interested me because of its references to the outdoors, survival and hunting. I was researching woods more closely, looking in to the history and management. This led me to read Sara Maitlands' book, *Gossip from the Forest*, (2012). In this book Maitland describes the histories of particular woodlands around Britain. She delves into their complex history and overlays this with their connections to tales and folklore. In exploring forests Maitland writes,

'I am suggesting that we walk in all the forests with a double map: a rich, carefully researched but still incomplete map of the history (economic, social and natural) of woodland that spans not just centuries but millennia; and a second map which relocates the forest in our imaginations and was drawn up when we were children from fairy stories and other tales.' (Maitland, 2012, p. 49)

We both, Anna, and myself had some existing work that would complement this collaboration. We had several meetings to discuss the development of the book, the sequence of poems and images. I designed and hand printed a concertina book. The outcome of this collaboration, *In The Forest*, was exhibited in the AVA gallery Bookworks exhibition in April at UEL (Fig. 71).



Fig. 71. L.Logue, *In The Forest*, book collaboration with poet Anna Robinson, 2013



Fig.72. L.Logue, *In The Forrest*, book collaboration with poet Anna Robinson, 2013

This collaboration coincided with a planned exhibition curated by The Scottish Poetry Library and Edinburgh Printmakers. I reprinted the book, making some alterations (Fig. 72) and also submitted prints relating to haikus by the poet (Fig. 73 & 74). This exhibition opened in Edinburgh in November and will tour for a year.



Fig. 73. L.Logue, *Fallen*, screen print, collaboration with poet Anna Robinson, 2013



Fig. 74. L.Logue, *Forgive Me I have Trespassed*, screen print, collaboration with poet Anna Robinson, 2013

I have been planning new works, which will involve casting the target animal hide of archery targets (Fig. 75). I am playing with the idea that when cast they will reference armour. My research for this work has led me to look at animal hides, which are displayed as trophies. I am also looking at armour, in particular damaged armour as the animal targets I am casting are dented and punctured. The history of the action can be seen on the surface of the objects. I have been looking at the armour (Appendix Fig. 8, p. 84) worn by the Kelly Gang, (legendary Australian outlaws). This armour was amateur in its construction, heated and hammered over a bush fire. Large dents from bullets hitting the steel can be seen on the surface. It was primitive and heavy but reasonably effective. At this stage I have cast one of the animal targets in resin with bronze powder (Fig. 76). I like the idea of the armour being protective and at the same time a damaged object. I am considering how these new works will create a dialogue with key works from the past three years of my doctorate. At present these works relate in that they involve a repetitive form of mark making with reference to scarring. The history of the repetitive act and evidence of damage and repair is key.



Fig. 75. L.Logue, development image for casting 2014



Fig. 76. L.Logue, *Untitled Damaged Armour*, resin and bronze, 2014

Professional Practice - Critical reflection

At the beginning of the first year of the doctorate my solo exhibition, *Beautiful Trophies* opened at Edinburgh Printmakers. This was a fantastic opportunity to create and exhibit a large body of new work. With the support of the Scottish Arts Council creative and professional development bursary I was in the position to experiment with large digital hybrid prints and produce video works. This support gave me the freedom to be much more ambitious in the artistic outcome. This exhibition was given a positive review in the Scottish national press, which helped to increase visitor numbers. I was also invited to give a live radio interview for Leith FM in Edinburgh. This was great publicity, but a nerve-racking experience. My practice had begun to gain momentum after a much slower pace of the previous few years. This pace was the result of balancing motherhood with artistic practice and teaching. My confidence in my practice was renewed through the success of this exhibition and I was in the position to actively explore future exhibition opportunities.

Beginning the doctorate at this time was beneficial as it encouraged me to analyse and reflect on this body of work and think more critically about how to develop the work further. Through presenting new works in progress in the doctorate seminars a richer dialogue about my ideas and intent for the work began to form. I made a choice early on to include and present research relating to my works in progress as a way of unpicking my practice and inviting dialogue around some of my interests. This has helped me to clarify my intent by considering what to retain and what to edit in the works.

The second and third year of the doctorate was much more experimental as I began to narrow down certain aspects of the work and explore my interest more in depth. I was exhibiting in several group exhibitions but also laying the groundwork for future solo exhibitions, commissions and curatorial projects.

My third year on the programme was very productive in terms of exhibition opportunities. In February 2012 I was invited to exhibit work at the Scottish Arts Club, exhibiting two of my *wall drawing* prints. I was also invited to exhibit work in Aberdeen at the Foyer gallery as part of a group show entitled *Mark Making*. In March of this year as I have previously mentioned I went to Germany on an artist residency. This was a great opportunity to start a new body of work away from my

usual working environment. My work is often a response to places or objects that I am familiar with so I expected that a new environment would create a shift in the work. I approached this opportunity of working for two weeks in a new place as a chance to enjoy a period of uninterrupted creativity. I was less concerned about deadlines and creating finished works. That said I did manage to produce a lot of work while I was there. It was great to begin working in a neutral space with no visual clutter. My current studio is full of visual references and other works in progress. I am beginning to realize that a fresh starting point can be beneficial. It was a rewarding experience working alongside a large group of artists, fifteen in total. Everyone got on well together and there was a sense of community that grew within the group. I was also impressed with the approach from each artist concerning the presentation and curation of his or her work for exhibition.

Around the same time I was commissioned to make work for Traquair House in Innerleithan. I did enjoy the research aspect of this project, exploring the grounds, the house and its objects. My initial research was quite broad as I quickly became immersed in the history and possible histories of the location. For this project I made sculptural works cast from a 3D archery animal target. Casting was a new direction in my practice as was making work to be sited outdoors. This presented new challenges, both conceptually and practically. The objects would reference the landscape around them and I had to carefully consider where on the grounds I wanted them placed. I also had to consider the health and safety aspect of the work and how the sculptures would respond to the outdoor elements. The sculptures were very approachable as objects because of their human scale and their placement outdoors. They immediately became tactile objects. Their sturdy steel interior frame and steel plate base helped them survive the caresses and hugs from many visitors. The response to this project was tremendous in terms of public engagement and press coverage. This was reassuring and encouraging considering I had taken the risk of working with material that was unfamiliar to my practice. Edinburgh Printmakers produced an accompanying full colour exhibition catalogue for this project with an essay by Dr Ruth Pelzer-Montada from Edinburgh College of Art. I contributed a biography and artist statement for this publication. I certainly think that talking about my work in depth through the duration of the doctorate has been useful

when writing artist statements. This publication is strong evidence of a successful project and will be beneficial when submitting future proposals.

During this year I was also preoccupied with creating work for a solo exhibition at the Foyer gallery in Aberdeen, *Wild Lament*, which opened in September 2012. This exhibition arose from the response to my 2009 exhibition *Beautiful Trophies*. I planned an enhanced version of this exhibition with new additional works. The experience of putting this exhibition together was beneficial to the development of my practice in that I began to bridge elements of my work from the start of the doctorate to what I was making currently. This was very much an editing process, exploring the threads of ideas and considering how they connected.

In year four of the programme I worked on the curation of an exhibition in Aberdeen, *One Way or Another II*. This was again an opportunity for me to exhibit a number of works and consider the dialogue that was emerging between each piece. My intention was that this would act as a springboard when considering what to include in my final doctorate exhibition.

On the 4th of May I led an 'In Conversation' with the other exhibiting artists at the Smart Gallery. All of the exhibiting artists had either completed a practice-based doctorate or were in the process of completing a period of research associated with doctoral studies. Through this intense period of reflection and dialogue associated with past and current creative outcomes, each artist has arrived at a deeper understanding of their practice. The artists discussed their works on show and commented on the 'in-betweenness' of the creative process; ideas imagined, temporary stabilizations and ideas realized.

In many respects what I was offering the public was a similar experience of how we discuss our practice in the doctorate work-in-progress seminars. This was something new for this particular audience who were faced with artists discussing what the work might be about rather than a definitive account. This aspect of my practice has shifted quite considerably from my pre-doctorate presentations. I feel much more confident when talking about the possibilities of the work and I'm more responsive to feedback.

In August 2013 I was invited to be part of the selection panel for an open exhibition, *Fabric of the Land*, which explores links between art and science. This exhibition took place in Aberdeen University in August 2013 and will tour to Edinburgh's Dynamic Earth. My experience of curation was useful here in selecting works that would have impact collectively.

In my role as board member at Edinburgh Printmakers I have continued to work with a small team to develop and enhance the artistic programme for the next four years. I was also invited to participate in their research and development group and later their Capital Development Working Group. Being on the board has been rewarding in that the arts organisation value skills that I often take for granted. It has also been a huge learning curve reflecting and contributing to the enhancement and success of a well established and respected arts organisation.

Professional Practice – Annotated list

Solo exhibitions

Sep 2012 *Wild Lament*, Foyer Gallery, Aberdeen. Supported by Smart Consultants. Exhibiting prints and mixed media works.

Sep 2009 *Beautiful Trophies*, Edinburgh Printmakers Gallery, An exhibition of woodcut and inkjet prints, and video installation. Supported by the Scottish Arts Council creative and professional development bursary and AVA Research, UEL.

Joint / Group exhibitions

Nov 2013 Edinburgh Printmakers working in partnership with the Scottish Poetry Library launch a project that fosters collaborations between artists and poets. This exhibition will tour for one year. Exhibited concertina book and two editioned prints.

May 2013 *One Way Or Another II*, Smart Gallery, Aberdeen, Curated by Lesley Logue, in association with Smart Gallery. Exhibiting artists, Lesley Logue, Eric Great-Rex, Sarah Taylor and Lewis Paul. Exhibited sculpture, drawings and digital/photographic prints.

April 2013 *Bookwork*, AVA Gallery, UEL. Exhibited artist book, 'In The Forest' in collaboration with poet Anna Robinson. Exhibited hand printed concertina book.

March 2013 *Doctorate Exhibition*, AVA Gallery, UEL. Exhibited stitched drawings and sculpture.

Nov 2012 *Feral Landscape*, Edinburgh Printmakers. Exhibited mixed media prints.

July 2012 Mark Making, Foyer Gallery, Aberdeen. Exhibiting mixed media works.

June 2012 Reflective Histories: Contemporary Art Interventions at Traquair.
Exhibiting sculpture and editioned print work.

March 2012 Directional Forces, Artoll, Germany. Exhibited mixed media works and sculpture.

Feb 2012 Scottish Arts Club, Edinburgh. Exhibited prints.

Jan 2012 Doctorate exhibition, AVA Gallery, UEL. Exhibited gold leaf collage works.

Nov 2011 Hidden City: Edinburgh Uncovered, Edinburgh Printmakers. Exhibited prints.

Aug 2011 Arc, Guthrie Street, Edinburgh. Exhibited video and print works.

June 2011 Doctorate exhibition, AVA Gallery, UEL. Exhibited video and small drawings.

Jan 2011 Dialogue III, Brownson Gallery, Manhattanville College, N.Y. Exhibited digital prints.

Nov 2010 Myths and Legends: from the ancient to the modern, Edinburgh Printmakers Gallery, Edinburgh. Exhibited prints.

June 2010 Doctorate showcase, UEL. Exhibited video installation and photography.

Nov 2009 *Winter Exhibition*, Edinburgh Printmakers Gallery. Exhibited prints.

2009 *Mythical Lyrical*, Sueli Turner Gallery, London. Exhibited digital/screen prints

Curation

As a member of Edinburgh Printmakers Gallery working group I have contributed to the curation and organization of the gallery programme at E.P.

In August 2013 I was part of the selection panel for *Fabric of the Land*, which explores links between art and science. This exhibition was held in the Geology Department at the University of Aberdeen and tours to Edinburgh's Dynamic Earth venue.

In May 2013 I curated *One Way or Another II* at the Smart Gallery in Aberdeen.

In Jan 2011 I co curated Dialogue III, Brownson Gallery, Manhattanville College, N.Y. and AVA Gallery University of East London.

Residencies

March 2012 Directional Forces, Artoll, Germany.

Commissions

In March 2012 I was commissioned to make sculpture work for Reflective Histories: Contemporary Art Interventions at Traquair. This was a partnership project between Edinburgh Printmakers and Traquair House in the Scottish Borders town of Innerleithan, which was supported by Creative Scotland. I was also commissioned to create a lithographic print publication, edition of 25.

Collections

Royal College of Art, Traquair House and various private collections.

Teaching

1999/14 - Senior lecturer 0.5 Digital Arts and Visual Communication, Art and Design, University of East London.

Artist talks/in conversation

May 2013 Bronwen Sleight In conversation with Artist educator Lesley Logue, Bronwen Sleight, *Construct* exhibition at Edinburgh Printmakers Gallery.

May 2013 Artist talk *One Way Or Another II*, exhibition. Smart Gallery, Aberdeen.

Jan, Feb, March, April, May, June, October 2013 Creative feedback with Lesley Logue and Dr Norman Shaw, Edinburgh Printmakers.

Feb 2013, Lecture series, Lesley Logue, *Appropriation and Authorship in Contemporary Printmaking*, Edinburgh Printmakers.

Oct 2012, "Sharing My Research" conference, School of Arts and Digital Industries in collaboration with the School of Law and Social Sciences, University of East London. Delivered a presentation as part of this programme.

Sep 2012 Traquair artist talk at Traquair House. Lesley Logue will discuss *Reflective Histories: Contemporary Art Interventions at Traquair* and the work of the artists involved, Lesley Logue, Calum Colvin, David Faithfull, Duncan Robertson, Helen Douglas, Nicola Murray and Rachel Maclean.

June 2012 Artists from Quebec *Dialogue* exhibition discuss their work with artist/lecturer Lesley Logue. Edinburgh Printmakers.

October 2009 *Beautiful Trophies* gallery talk, Edinburgh Printmakers. Hunting scenes have historically portrayed the practicality and necessity of the hunt as well as the power and status achieved by taking an animals life for food or sport. Artists, Sarah Taylor and Norman Shaw will join Lesley Logue to discuss the importance and relevance of the contemporary image of the hunter in relation to the artwork in the exhibition.

Board member

2009/14 - Artist member and vice chair of Edinburgh Printmakers board of directors, Edinburgh Printmakers studio and gallery, Edinburgh. I have continued to work with The Gallery Working Group as well as the Capital Development working Group; Edinburgh Printmakers having secured Creative Scotland funding for capital development are now close to the purchasing stage of a new premise for the organisation.

Publications

Reflective Histories: Contemporary Art Interventions at Traquair 2012, Edinburgh Printmakers

Directional Forces: ArToll Germany 2012, Edited by Hedley Roberts

Reviews

Reflective Histories: Contemporary Art Interventions at Traquair

Date -1st July – 30th September 2012

<http://www.scotsman.com/the-scotsman/scotland/exhibition-review-reflective-histories-traquair-house-1-2522292>

http://www.a-n.co.uk/an_docs/a-n_magazine_1206.flip/files/assets/downloads/page0015.pdf

<http://www.thesouthernreporter.co.uk/what-s-on/on-the-hunt-for-heritage-at-traquair-1-2444247>

<http://www.thesouthernreporter.co.uk/what-s-on/homely-treasures-on-show-at-traquair-1-2365216>

2009 (Oct 12th) *Beautiful Trophies Exhibition*, Scotsman, Susan Mansfield.

<http://www.scotsman.com/news/arts-review-modern-print-masters-lesley-logue-and-gillian-murray-1-778549>

Broadcasts

2009 (Sep 13th) *Beautiful Trophies Exhibition*, Leith Tonight, radio broadcast presented by Andrew Moir and Pauline Mcneil.

<http://leithtonight.wordpress.com/tag/lesley-logue/>

Web site/blog

<http://uk.linkedin.com/pub/lesley-logue/1b/340/ba4>

<http://lesleylogue.blogspot.co.uk/>

<http://lesley-logue.tumblr.com/>

Conclusion

Through the process of reviewing my past practice I have been able to stand back and consider my work more objectively and this, I feel, has helped me to better plan the direction of new work. At the beginning of my doctorate studies I found the process of reflecting and unravelling my practice history overwhelming. It wasn't so much the task of revisiting past successes and failures but trying to understand the threads by which they were connected. I have particularly benefitted from recording my tutorials and seminars as this has given me a greater insight into the research and presentation of my work and the subsequent response from my audience.

The doctorate process has ignited my interest in theory through the discussion of my work and the work of other artists within a particular context. I enjoy the journey of making work beginning with the research where there is now a more purposeful approach and planning within my practice. Having said that, I still retain a freedom to fail as I value the process of thinking and making as much as I value the resolved work.

I now enjoy revisiting and on occasion revising past works and ideas. I think that I have developed a greater understanding of my interests and my approach to making. My need to identify with my subject on an experiential level has surfaced as crucial to my understanding and the development of my ideas. I see each piece of my work as part of a chain that embodies my intent regardless of the medium and process utilised in its creation.

I have a diverse skill set in terms of the making of my work and I am rarely 'phased' at the prospect of adopting a new technical approach. I have begun to realise how much I gain through the process of making work and how much my physical engagement is important to the development of my ideas. My interest in the physicality of process has been further enhanced by a shift in direction towards more tactile and sculptural concerns within my work.

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Fig. 71. L.Logue, *In The Forest*, book collaboration with poet Anna Robinson, 2013

Fig. 72. L.Logue, *In The Forrest*, book collaboration with poet Anna Robinson, 2013

Fig. 73. L.Logue, *Fallen*, screen print, collaboration with poet Anna Robinson, 2013

Fig. 74. L.Logue, *Forgive Me I have Trespassed*, screen print collaboration with poet
Anna Robinson, 2013

Fig. 75. L.Logue, development image for casting, 2014

Fig. 76. L.Logue, *Untitled Damaged Armour*, resin and bronze, 2014

Appendices



Appendix Fig.1. L.Logue, Installation image, Beautiful Trophies exhibition, Edinburgh Printmakers Gallery, 2009



Appendix Fig. 2. L.logue, Installation image, Beautiful Trophies exhibition, Edinburgh Printmakers Gallery, 2009



Appendix Fig. 3. L.logue, Box of materials unpacked in Artoll studio, 2012



Appendix Fig. 4. L.logue, Untitled Tree Trunk Group 2, Artoll studio, 2012



Appendix Fig. 5. L.Logue, Bear in progress, digital print, 2013



Appendix Fig. 6. Bartolini, M, *Torso*, 2003

EXHIBITION NO. TWO

ONE WAY OR ANOTHER II

LESLEY LOGUE | ERIC GREAT-REX | SARAH TAYLOR | LEWIS PAUL

4 MAY - 9 JUNE 2013

the SMART gallery
SMART Consultants
9 Albyn Terrace
Aberdeen
AB10 1YP

t: 01224 561977
e: info@wearesmartconsultants.co.uk
www.wearesmartconsultants.co.uk

gallery open:
saturday 12 - 4pm
sunday 12 - 4pm



in association with
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Appendix Fig. 7. Exhibition poster for *One Way or Another II*, 2013



Appendix Fig.8. Kelly Gang armour, State library of Victoria Museum, Australia

Reflections on the Viva Exhibition, June 2014

I made a selection for installation that I believe best connects with my ideas and the aesthetics of the works. I had some provisional plans for the positioning of the works but was open to alterations when responding to the work physically in the space. My first decision was to position the bear sculptures, which are the largest pieces. A bear is the first work encountered when entering the space (Fig. a). The sculpture is positioned at a slight angle so that the gaze of the bear is a little averted and therefore less confrontational. The object is approachable; I wanted the physicality, the human scale, of the object to draw the viewer in. Approaching the bear one is aware of a second bear positioned to the left of the gallery with this bear looking towards the first bear and the viewer as they enter further into the space. The bears are identical but far enough away from each other to suggest difference. The first bear has other works positioned around it so that physically and aesthetically it interlinks with the other works whilst the second stands before plain walls.



Fig. a.

To the right of the first bear, as you enter the space, there are a selection of photo images from my *wall drawing* series (Fig. b). I wanted to explore the surface quality of the mark making of these images, their random scores of lines, and make visual comparisons with the surface of the bear sculpture. I also wanted to formulate a connection with territorial mark making that we see in the animal world with the mark making made by humans, often linked to particular locations (Fig. c). The bears are both scarred, damaged themselves, and by implication markers.

The *wall drawing* series of images are photographic images printed on Photo Tex. I choose this material because it is matt and slightly textured which results in a softer velvety photo image. It has an adhesive backing so can be stuck directly on to the wall with no curling of the edges. The images are flush to the wall and give the illusion that they are revealed from the white wall rather than placed on top of it.



Fig. b.



Fig. c.

Behind the first bear, central on the back wall are the *Untitled Damaged Armour* works and two *Kill Zone* pieces. These are my most recent works, referencing the animal targets and juxtaposing this with references to armour. (Fig. d)



Fig. d.

This is the first time I have exhibited these works and I tried different layouts before deciding to hang the larger pieces with the smaller works in the middle. As they are quite detailed works, and their colour is rich, they needed to be a good distance apart to maximize their impact. They link with the bear sculpture in that they are also casts of 3D animal targets, all targets that I have shot myself with a bow and arrow. My experience as an archer has had a strong influence on my work in both the relationship to my subject matter and the physical performative element in my practice. I have been participating in the sport of field archery for seven years now and in that time have competed in the World, European, UK & Ireland and Scottish championships. To compete at this level you have to commit a lot of your time to practice. As an artist, educator and mother my time is limited and for me it seemed natural to draw upon my experience of archery to explore and develop ideas in my artistic practice. Field archery is a sport that simulates the hunting experience, as it is set in natural woodlands but utilising a mixture of 2D and 3D targets. Other than when competing it is a solitary sport and so I spend a lot of my time wandering in the woods shooting at targets. Most of my images from my book collaboration, *In the Forest*, originated from these solitary walks (Fig. 71, p. 60).

At the beginning of the doctorate I was making video works with targets being shot and archers, including myself, shooting them. These works had a documentary sense to them that perhaps distracted the audience from the experiential and imaginative possibilities within the work. These videos did not fully convey my underlying interests. I have not, however, ruled out videoing the physical act of shooting in future works and it may be something I return to.

I am interested in the repetitive nature of archery, using the physical body to direct an object to one particular point. It only becomes intuitive once you have learned the technical aspects of form and use of equipment. If you over-think the shot it never goes where you want it to go. I see comparisons with drawing, comparing the act of shooting the arrow holes with intuitive mark making. The *shooting saints* gold leaf pieces are for me drawings with certain restraints. I could easily have pierced holes in the surface to create a similar effect but it was important for me to experience the performance of shooting, making the holes with arrows, whilst having less control of their positioning on the surface. In this way I haven't over thought them as drawings.

To the far right of *Untitled Damaged Armour 1* I placed one Saint Sebastian, *Shooting Rubens*, rather than grouping it with the other two Saint Sebastian images. I made this decision in order to explore how this image could interrelate with the wall drawings, looking at new dialogues that were forming across works that I hadn't anticipated in the provisional plans for the installation. Placing a Saint Sebastian next to the wall drawing *Augustine United Church, George IV Bridge, Edinburgh*, which looks like body hair, created a visual narrative that for me was playfully humorous as well as aesthetically interesting (Fig. e).



Fig. e.

There is already a humorous element to the works; the idea of such a passive yet tortured image of a man is exaggerated further through the re-enactment of physically shooting the image with my arrows. Objects and/or images that depict damage or suffering can repel the viewer, often with horror, and we look for humour to make us feel more at ease and to distract us from a subject that may disturb. So for example the image of Saint Sebastian, that could be interpreted as painful and

disturbing, is made lighter by embellishing the image with more arrows. As mentioned in the autobiographical section of my report I was exposed to Christian imagery from an early age due to my Catholic upbringing. There is an explicit and often absurd nature to Christian iconography; representations of suffering that are presented for veneration, reflection and meditation. This accounts for my familiarity with images of saints and martyrs and subsequently my continued interest and licence to be playful.

To the left of the back wall I positioned *Shooting Saints*, gold leaf, (Fig. f). These images physically relate to the Saint Sebastian images. The gold leaf on paper was placed directly under the image of saints on the target butt. As I shot the image the arrows penetrated deeper in to the second layer, puncturing holes in the gold leaf. These works, as I have mentioned in the main body of the report, can be seen as remnants of the act and can be approached more aesthetically than the more recognized image of the tortured saint. I decided to place these images so that they were directly opposite the other two images of Saint Sebastian, and in this way a direct narrative is set up across these works.



Fig. f.

In front of the two images are three *Untitled Martyrs*, wood and gold leaf sculptures (Fig. g). These pieces were created over a period of about 18 months. I was initially drawn to the surface of the bark and began following the lines with a knife, cutting large sections away and exposing the wood underneath. Originally I had no real

plans for them as exhibited works but saw them more as 'thinking pieces'. Gradually they began to reference human forms and take on their own particular characters. The gold leaf martyrs are a humorous play on religious relics and are evocative of male and female torsos, some with breast like shapes. The gold leaf is reminiscent of the delicate skin of the body, the remaining bark like partial bits of clothing. This is further echoed in the images of Saint Sebastian with his naked torso and loincloth. The placement of these works in the exhibition further strengthens the dialogue between them. For this reason I also chose to place two of the *Untitled Martyrs* in close proximity to the 3rd image of the Saint, *Shooting Rubens*.



Fig. g.

The second bear, which is flanked by the *Saint Sebastians* and *Shooting Saints* gold leaf, has no work positioned behind it; this helps to create distance within the space and play with its perceived scale (Fig. h). This sculpture is in the darker, less well lit, area of the exhibition space and this adds to the illusion of difference between both

bear sculptures. Moving forward, towards the second bear, on the left hand side are two more *Kill Zones* in bronze resin. These pieces are cast from both sides of an animal target and at first glance they look like mirror images of the same object but on closer inspection the surface has a different arrangement of arrow holes (Fig. i). The images have a bodily, chest or lung-like appearance and therefore make a visual connection to the *Saint Sebastians* on the same wall.



Fig. h.



Fig. i.

Moving away from the second bear I placed a 2D image of the original 3D bear target, which was photographed during the casting process. There is again a humorous quality to this image, the passive image of the bear, half encased, waiting to be smothered in the next layer of silicon. (Fig. j)



Fig. j.

The last section of the exhibition includes my video piece *Healing Wounds* and the sculpture *Gold Leaf Tree Fragment*. These are two of the less recent works in the exhibition. The tree piece was a response to my residency at Artoll, using the tree

fragment as a metaphor for repair. The video piece also deals with notions of repair (Fig. k). It features my hand coming in to the picture frame, caressing and plugging the target holes with gold leaf. There is a gentleness and tenderness to this act, which can be interpreted as feminine. As a female artist and as an educator I am acutely aware of gender and the role it might play in the creative and conceptual process of making work. Field archery with its reference to the hunting experience is often perceived as a masculine sport, though many women do actually participate and enjoy it. A valid appreciation of the work could be interpreted along gender lines with the visual references to archery and aggression being seen as more masculine and the more delicate use of materials and references to healing being attributed to female qualities or concerns. It was not my intention to be so overt. However gender is acknowledged inasmuch as I see the work as playfully questioning gender roles on one level whilst still remaining open to wider interpretation.



Fig. k.

For Nancy Spero and Helen Chadwick, both of whom I reference in my report, the position of gender is much more relevant to their work; Spero referencing the historical and contemporary experiences of women and Chadwick frequently referencing her own body. Gender may come into the reading of my work but it is not a driver or motivating force.

My work is inspired by and rooted in my own personal life experiences. The cast targets are all animal targets that I have shot with a bow and arrow; for me they have a personal history as I have contributed to the surface damage of the target but I have also preserved it by casting it in materials which are not penetrable; resin and stone and resin and bronze. There is a breadth to my research and engagement with my subject matter that is not immediately apparent to the viewer but contributes to a reading of the work. My approach to research, questioning my everyday and personal experiences helps me to maximize my initial interest and understanding of a subject before exploring it through the making of the work. Throughout my practice the close personal communities I am part of have acted as a starting point for my ideas; I have referenced my son in print works relating to role play, I have referenced my brother and grandmother in video works relating to medical conditions, I have referenced family members in works relating to gestures and poses. Knowing my subject and having a physical connection to it gives me as an artist, more authority and authorship. This I mention in my report as having to experience something in order to speak about it. The work in the exhibition references my experiences on a personal and physical level. The *wall drawings* are reference to places I visit and walk past on a regular basis. I know these locations well and have been photographing their surfaces for the past three years, observing edits or additions to the marks. The animal target sculptures are casts of objects I have shot while participating in the sport of field archery. The *Untitled Martyrs* and images of saints reference my exposure to religion and ritual. There are references to damage and repair that can be identified throughout the exhibition.

The individual artworks do not surprise me as I know these objects and images very well and have a strong sense of their history and where they fit in my life. However I was open to, and expectant of, new dialogues being created between the works because of their grouping and placement within the space. By positioning *Saint Sebastian, Shooting Rubens* with one of the *wall drawings* the interlinking references

to the body surfaced as a new dialogue across both works. There are strong connections between all of the works in exhibition, which were always there but through the curation process they have been explored more overtly. These connections become more apparent when physically placed near one another. If I were to exhibit these particular works in a different venue and position them differently then other dialogues may become more or less apparent. As an artist and curator I am open to this challenge as long as I feel that the work is communicating my ideas. A large proportion of the work in my viva exhibition has been shown to the public for the first time. I now look forward to the prospect of exhibiting this work in future exhibitions and developing new work from the understanding I have gained about my practice through the doctorate process.

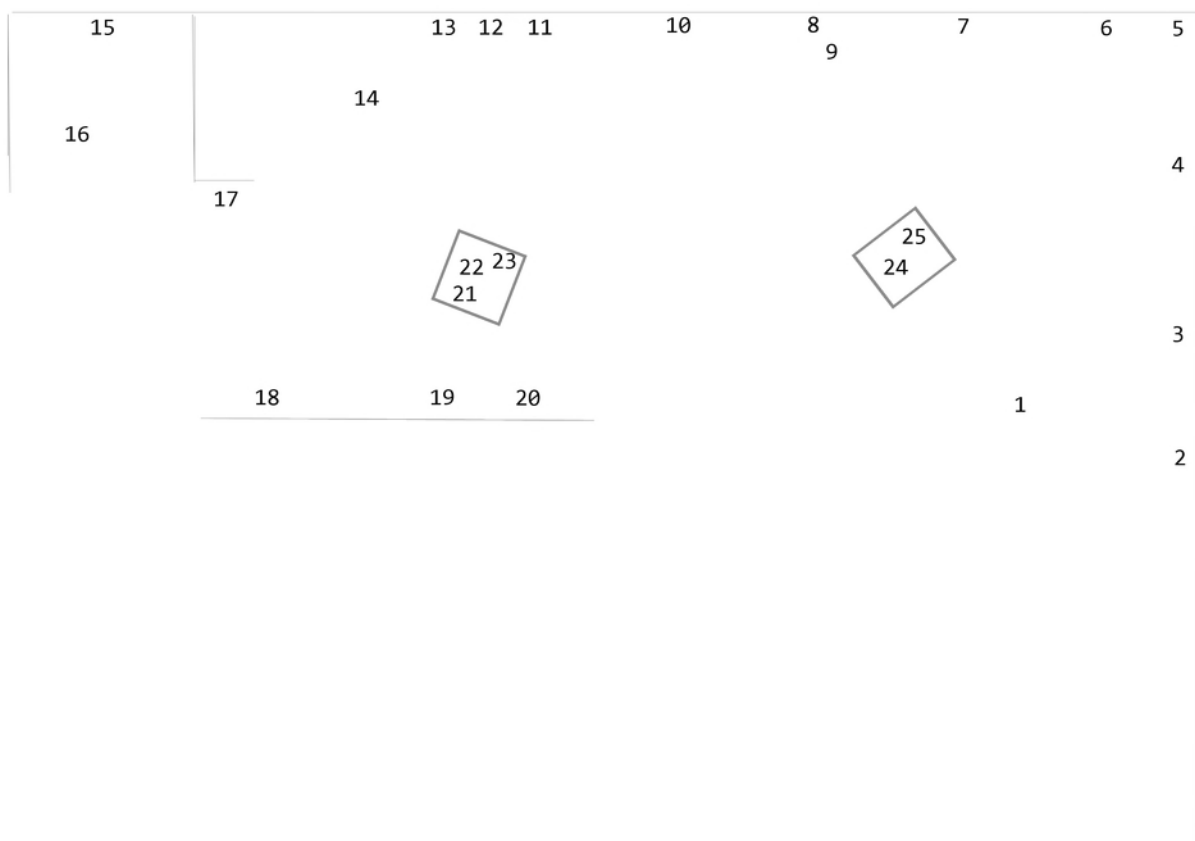
Documentation of the Viva Exhibition

List of works installed in the exhibition

1. *The Hunted 1*, Resin and stone mix, 167 x 50 cm
2. *Jericho House, Lothian Street, Edinburgh 1, 2 & 3*, Photo Tex, 42 x 28 cm
3. *Old Sheriff Court Building, Bank St, Edinburgh 1, 2 & 3*, Photo Tex, 28 x 42 cm
4. *Edinburgh University Old College, Nicholson St, Edinburgh 1, 2, 3 & 4*,
Photo Tex, 28 x 42 cm
5. *Augustine United Church, George IV Bridge, Edinburgh 1*, Photo Tex,
42 x 28 cm
6. *Shooting Rubens, St. Sebastian*, inkjet print on cotton paper, 40 x 30 cm
7. *Untitled Damaged Armour 1*, Resin and bronze, 43 x 86 cm
8. *Kill zone 1*, Resin and bronze, 26 x 37 cm
9. *Kill zone 2*, Resin and bronze, 23 x 27.5 cm
10. *Untitled Damaged Armour 2*, Resin and bronze, 49 x 82 cm
11. *Shooting Saints 2*, gold leaf on paper, paper size 43 x 33 cm, image size
Approx. 29 x 16 cm
12. *Shooting Saints 1*, gold leaf on paper, paper size 43 x 33 cm, image size
Approx. 29 x 16 cm
13. *Shooting Saints 3*, gold leaf on paper, paper size 43 x 33 cm, image size
Approx. 29 x 16 cm
14. *The Hunted 2*, Resin and stone mix, 167 x 50 cm
15. *Healing Wounds*, video, duration 7 min 39 sec, monitor size 32 inch
16. *Untitled, Gold Leaf Tree Fragment*, 28 x 48 cm
17. *Untitled Bear*, print on cotton paper, 44.5 x 35 cm
18. *Kill zone 3*, two-piece, Resin and bronze, each piece 32 x 25.5 cm
19. *Shooting Liberale da Verona, St. Sebastian*, inkjet print on cotton paper, 40 x 30
cm

20. *Shooting Botticelli, St. Sebastian*, inkjet print on cotton paper, 40 x 30 cm
21. *Untitled Martyr 1*, wood and gold leaf, 29.5 x 8cm
22. *Untitled Martyr 2*, wood and gold leaf, 23 x 5cm
23. *Untitled Martyr 3*, wood and gold leaf, 18 x 6 cm
24. *Untitled Martyr 4*, wood and gold leaf, 17.5 x 8 cm
25. *Untitled Martyr 5*, wood and gold leaf, 7 x 25 cm

Map of the exhibition space showing the position of each work



Visual Documentation of works included in the viva exhibition



1. *The Hunted 1*, Resin and stone mix, 167 x 50 cm



2. *Jericho House, Lothian Street, Edinburgh 1*, Photo Tex, 42 x 28 cm, 2014



2. *Jericho House, Lothian Street, Edinburgh 2*, Photo Tex, 42 x 28 cm, 2014



2. *Jericho House, Lothian Street, Edinburgh 3*, Photo Tex, 42 x 28 cm, 2014



3. *Old Sheriff Court Building, Bank St, Edinburgh, 1*, Photo Tex, 28 x 42 cm, 2014



3. *Old Sheriff Court Building, Bank St, Edinburgh, 2*, Photo Tex, 28 x 42 cm, 2014



3. *Old Sheriff Court Building, Bank St, Edinburgh, 3*, Photo Tex, 28 x 42 cm, 2014



4. *Edinburgh University Old College, Nicholson St, Edinburgh 1*, Photo Tex, 28 x 42 cm, 2014



4. *Edinburgh University Old College, Nicholson St, Edinburgh 2*, Photo Tex, 28 x 42 cm, 2012



4. *Edinburgh University Old College, Nicholson St, Edinburgh 3*, Photo Tex, 28 x 42 cm, 2012



4. *Edinburgh University Old College, Nicholson St, Edinburgh 4*, Photo Tex, 28 x 42 cm, 2012



5. *Augustine United Church, George IV Bridge, Edinburgh 1*, Photo Tex, 42 x 28 cm, 2014



6. *Shooting Rubens, St. Sebastian*, inkjet print on cotton paper, 40 x 30 cm, 2011



7. *Untitled Damaged Armour 1*, Resin and bronze, 43 x 86 cm, 2014



8. *Kill zone 1*, Resin and bronze, 26 x 37 cm, 2014



9. *Kill zone 2*, Resin and bronze, 23 x 27.5 cm, 2014



10. *Untitled Damaged Armour 2*, Resin and bronze, 49 x 82 cm, 2014



11. *Shooting Saints 2*, gold leaf on paper, paper size 43 x 33 cm, image size
Approx. 29 x 16 cm, 2011



12. *Shooting Saints 1*, gold leaf on paper, paper size 43 x 33 cm, image size
Approx. 29 x 16 cm, 2011



13. *Shooting Saints 3*, gold leaf on paper, paper size 43 x 33 cm, image size
Approx. 29 x 16 cm, 2013



14. *The Hunted 2*, Resin and stone mix, 167 x 50cm, 2012



15. *Healing Wounds*, video, duration 7 min 39 sec, monitor size 32 inch, 2012



16. *Untitled, Gold Leaf Tree Fragment*, 28 x 48 cm, 2012



17. Untitled *Bear in progress*, print on cotton paper, 44.5 x 35 cm, 2012



18. *Kill zone 3*, two-piece, Resin and bronze, each piece 32 x 25.5 cm, 2014



19. *Shooting Liberale da Verona, St. Sebastian*, inkjet print on cotton paper, 40 x 30 cm, 2013



20. *Shooting Botticelli, St. Sebastian*, inkjet print on cotton paper, 40 x 30 cm, 2011



21. *Untitled Martyr 1*, wood and gold leaf, 29.5 x 8cm, 2013



22. *Untitled Martyr 2*, wood and gold leaf, 23 x 5cm, 2013



23. *Untitled Martyr 3*, wood and gold leaf, 18 x 6 cm, 2013



24. *Untitled Martyr 4*, wood and gold leaf, 17.5 x 8 cm, 2014



25. *Untitled Martyr 5*, wood and gold leaf, 7 x 25 cm, 2014