

End of part 1.

GILMOUR, L.

2018

This file contains several documents:

1. *Text provided by the artist to contextualise the work (an expansion of the text in #2)*
2. *Extract from the exhibition catalogue, including the introduction by the curators, text accompanying the work by Lyndsey Gilmour and her two guest artists, and an image of Lyndsey's work (mistakenly titled "Portrait of the Fallen Rubbers").*
3. *Copy of a leaflet that was used to advertise the exhibition.*

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The painting I presented for the exhibition was an exploration into working out with a rectangular support to give the wall a more visual role rather than a functional one within the presentation of a painting. I was exploring the role of drawing when using power tools to create the support, seeing drawing as the basis of the work. Considering shadows as representations that offer an alternative or 'other' viewing of an object, the work builds on ideas of flattened form and figurative representation.

Karin Ruggaber was aligned to me as my personal tutor when I began MFA studies at the Slade School of Fine Art, London, in 2012. Karin had supported me and aided my development over the two-year study period.

Our discussions revolved around the illusionistic aspects within the discipline of Painting and this I believe was a key moment in realising my interests into a painting's relationship with the wall, exploring Painting both in terms of *surface* and as *object*. Karin's input has helped me to shape and contextualise my work more fully as I navigated my interests towards pictorial representation.

Through discussions with Karin, I learned more about the deconstruction of the image, of paintings existing in multiples and in components, each being a fragment, or a clue to the bigger 'picture'.

On one of the personal tutor group trips, Karin took us to Crystal Palace to experience the dinosaur installation within the park – the first collaborative attempt between sculptor and scientists to model full-scale replicas of extinct animals. Although inaccurate now due to paleontological developments, they act as a fascinating record of discoveries, visual perceptions, and understandings from the mid 1800s.

I worked with Izzy Thompson for a few months in 2016, when I began my teaching position at Gray's School of Art. Together, we discussed the limitations and the potentials of Painting. Mulling over the static nature of the medium and form(at), we considered how it may convey movement, flexibility and fluidity through matter, substance, imagery and presentation. Based on her experiences of Iceland, Izzy holds a deep interest in depicting remembered landscapes. We discussed her ability to manipulate paint to describe a space that the viewer can inhabit, whether that is a reconstruction or a deconstruction of reality, a depiction of an alternative reality or a heightened experience, all of which are realised through an unfolding understanding of the formalities and procedure of Painting.

Introduction

This exhibition, at the Royal College of Art's Dyson Gallery, is the third instalment of a five-part cycle of exhibitions entitled *Fully Awake*, which examines the practices of painting and teaching from an inter-generational perspective. The previous two shows, held at blip blip blip in Leeds and House for an Art Lover in Glasgow, revealed an interesting series of relationships between those participating. This show at the RCA is no exception. In some ways, revealing the benefits of these generational relationships was the initial purpose of the project. What this third show reveals, and this may become clearer in subsequent shows, is that these gains are offset by some losses, particularly at the level of the institution.

In *The Art School and the Culture Shed*¹, John Beck and Matthew Cornford set out to find Britain's lost art schools, those independent art schools that existed in small towns throughout the country before the rise of the metropolitan university and the general FE college. Some of these extinct art schools are referenced within the artist's biographies and serve as a reminder of their historical, architectural and cultural importance, once considered vital as the lifeblood of creative endeavour and individual enlightenment.

Trevor Sutton studied at the deeply innovate but now defunct Hornsey College of Art, where Tess Jaray also began her teaching career. Roger Ackling studied on the infamous Groundcourse at Ealing College of Art under Roy Ascott and later at St Martins School of Art. Estelle Thompson studied at Walsall School of Art, Kevin O'Brien at St Helens School of Art and Michael Stubbs at West Sussex College of Art and Design. Paul Huxley studied at Harrow School of Art before going on to teach at Maidstone School of Art, Luton School of Art, Ravensbourne School of Art and Design, Central School of Art and Design and Sidcup School of Art (now the site of a Morrison's supermarket as documented in *The Art School and the Culture Shed*). Other significant moments in the history of art education are illuminated in the catalogue texts, Natasha Kidd reminds us that Tess Jaray was the first female member of staff to be employed by the Slade School of Fine Art.

Fully Awake acknowledges the importance of certain artist-teachers to a younger generation of artists who now also teach in our art schools and universities. Natasha Kidd and Annette Heyer both refer to teaching as being embedded in the practice of the artists that they have invited. Natasha Kidd describes Tess Jaray's "expansive practice that includes painting, printmaking, teaching, drawing, writing and working publicly alongside experts from other fields" thus allowing her to appreciate that practice is "fluid and inclusive". In discussing the work of Roger Ackling, Annette Heyer states, "For him, teaching was part of being an artist"

Due to the influence of their teaching, some artists have been selected into this cycle of shows on multiple occasions. David Ryan was invited to exhibit at House for an Art Lover by Maggie Ayliffe, whom he had taught at Humberside Polytechnic. David is represented again, here at the RCA, at the invitation of Tim Renshaw, whom he taught at Chelsea on the MA History and Theory of Modern Art programme. Katie Pratt invited Rosa Lee as her former tutor at Winchester and the RCA to exhibit with her

in the first show at blip blip blip blip in Leeds. Kevin O'Brien, who teaches at Leeds Beckett University has also invited Rosa Lee to exhibit here as a former student of his from St Martins. Rosa sadly died in 2009 and we are deeply grateful to her son Nat for allowing us to exhibit works in both Leeds and London. We invited Estelle Thompson as a member of staff within the painting faculty at the Slade to exhibit in the exhibition at House for an Art Lover. Estelle asked her former tutor at the RCA, John Golding and her former student from the Slade Donal Moloney, to exhibit with her. Additionally we invited Pip Dickens, who teaches at Lancaster University, to take part in that same exhibition. Pip also invited Estelle to exhibit; as such she was represented in that exhibition by two works. In the exhibition here at the RCA Estelle is represented again, having been invited by her former Slade student Sarah Longworth-West who now teaches at Norwich University of the Arts.

Within the texts that each artist has contributed, there is often discussion regarding the importance of the student they have selected. Dominic Shepherd recounts that Steve Moberly often asked questions that he could not easily answer and reminds us that the best students engage their teachers in conversations, which leads them to question not only their students practices, but also their own. Interestingly, many of the artists that we invited, speculate on how much their former teacher would have appreciated the enquiry and rigour of the student they selected.

The *Fully Awake* cycle of exhibitions has included relationships between artists formed throughout the educational journey. From A level and Foundation, to BA, MA and PhD. The basis of those relationships is further extended as Annette Heyer invites her former external examiner Roger Ackling, an important and influential artist and educator who sadly died in 2014. Annette recounts her relationship with Roger, first as an external examiner and then as a member of staff at Chelsea. She talks about how he made time for silences which were enjoyable rather than awkward. This exhibition sees Roger exhibit again with his great friend Trevor Sutton, with whom he taught for many years at Chelsea. Virginia Verran was formerly an MA student of Trevor's. Both Annette and Virginia interestingly identify the balance of seriousness and mischief in relation to the teaching of these old friends. They also recount that they both began their teaching careers due to the influence of Roger and Trevor respectively.

¹ Beck, J. and Cornford, M. (2014) *The Art School and the Culture Shed*. Kingston Upon Thames: The Centre for Useless Splendour.

Lyndsey Gilmour
with Karin Ruggaber and Izzy Thomson

Karin Ruggaber had supported me and aided my development during my time on the MFA Course at the Slade. I was intrigued by the very notion of having a sculptor as my personal tutor, to help further my understanding of Painting. Early on, our discussions revolved around the illusionistic aspects within the discipline of painting and this I believe was a key moment in realising my interests into a paintings relationship with the wall, exploring the medium both in terms of surface and as object. Karin's input has helped me to shape and contextualise my work more fully as she often used analogies of text when discussing the 'image'. I learned a lot from her regarding the deconstruction of the image, of paintings existing in multiples and in components, each being a fragment, or a clue to the bigger 'picture'. I remember Karin relating this more broadly to particular crime novels, where the author did not quite know their own ending and this is something I continue to contemplate when working in the studio.

I worked with Izzy for a few months in 2016, when I began my teaching position at Gray's School of Art. Together we discussed the limitations and the potentials of painting. Mulling over the static nature of the medium we considered how it conveys movement, flexibility and fluidity through materiality, substance and function. Based on her experiences of Iceland, Izzy holds a deep interest in depicting remembered landscapes. We discussed her ability to manipulate paint so as to describe a space that the viewer can inhabit, whether that is a reconstruction or a deconstruction of reality, a depiction of an alternative reality or a heightened experience, all of which are realised through an unfolding understanding of the formalities and procedure of painting.

Lyndsey Gilmour
Born: Glasgow, 1988.
Lives and works: Aberdeen.
Studied: BA, Grays School
of Art, Aberdeen, 2006
- 10; MFA, Slade School
of Fine Art, UCL, 2012 -
2014.
Taught: Grays School of
Art, Aberdeen, 2016 -
Present.

Karin Ruggaber
Born: Stuttgart, 1969.
Lives and works: London.
Studied: Foundation,
Chelsea College of Art,
1984-85; BA, Chelsea
College of Art, 1985 - 88;
MA, Chelsea College of
Art, 1994-95.

Taught: Camberwell College
of Arts, UAL, 2000 - 2008;
Chelsea College of Arts,
UAL, 2002 - 2016; Slade
School of Fine Art, UCL,
2007 - Present.

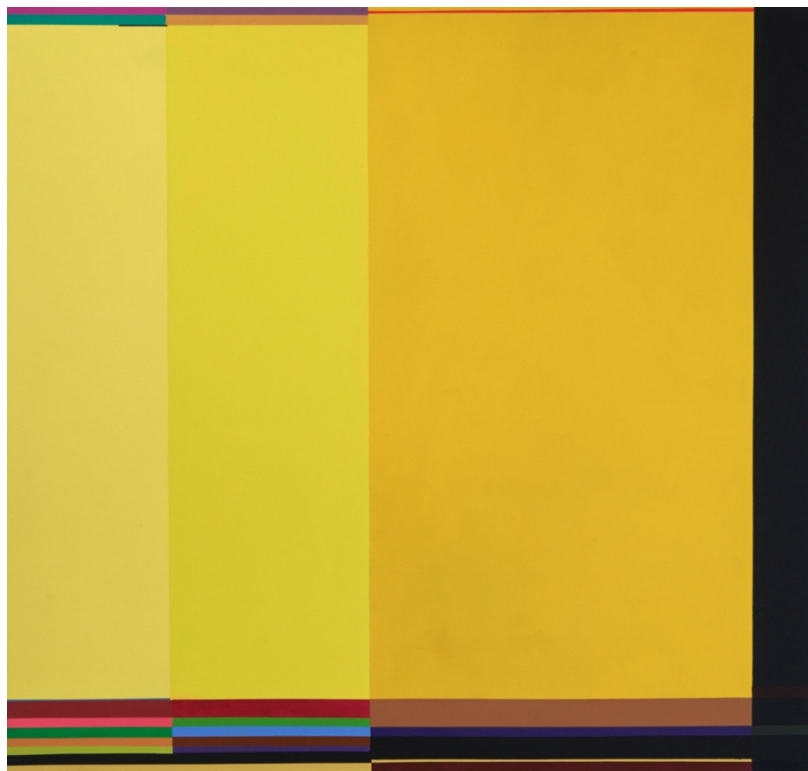
Izzy Thomson
Born: Inverness, 1993.
Lives and works: Cromarty.
Studied: BA, Grays School
of Art, Aberdeen,
2012-16.

Lyndsey Gilmour



Portrait of the Fallen Rubbers
Lyndsey Gilmour, 2017
oil paint and oil pastel on unprimed steel
40 x 50cm

Preview Invitation



We are delighted to invite you to the preview of

Fully Awake 3:5

Curated by Ian Hartshorne & Sean Kaye

Tuesday 4 September 2018, 6.30-8.30pm

The Dyson Gallery, Royal College of Art, Dyson Building, Riverside,
1, Hestor Road, London, SW11 4AN

Fully Awake is a group exhibition featuring work by 36 artists that celebrates the inter-generational relationships formed by teaching painting in UK art schools. The curators invite 12 artists to submit a piece of work, these artists then invite two 'guest' artists to exhibit with them; an artist that they have been taught by, and an artist that they have taught. This unorthodox approach creates engaging and surprising relationships between those participating.

Fully Awake is a five-part cycle of exhibitions. Initially presented at blip blip blip, Leeds, and subsequently at House for an Art Lover, Glasgow. This exhibition at Dyson Gallery is the third iteration.

The cycle of shows eschews thematic, aesthetic or theoretical concerns but aims to reveal instead much deeper levels of incidental human, personal, and psychological connections between student and teacher.

Featured artists:

Charles Danby with Neil Jeffries and Jawbone Jawbone

Michael Evans with Alan Dyer and Mark Sibley

Lyndsey Gilmour with Karin Ruggaber and Izzy Thompson

Lothar Götz with Paul Huxley and Theresa Poulton

Annette Heyer with Roger Ackling and Paul Gallagher

Natasha Kidd with Tess Jaray and Will Kendrick

Sarah Longworth-West with Estelle Thompson and Jessica Burgess

Kevin O'Brien with Sam Fisher and Rosa Lee

Tim Renshaw with David Ryan and Nancy Milner

Dominic Shepherd with Andrew Stahl and Steve Moberly

Michael Stubbs with Gerard Hemsworth and Clara Hastrup

Virginia Verran with Trevor Sutton and Aimée Parrott

Exhibition runs 3-14 September 2018.

Monday - Friday 9.30am - 5.30pm.

Sat - Sun 2pm - 7pm

*This exhibition is generously supported by Manchester School of Art and
Royal College of Art*



Royal College of Art
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Image credit: Mark Sibley, 01702044020, 2017, acrylic and Leyland matt on canvas.