

# Painted Conversations

Lyndsey Gilmour + Peter Chalmers

Whitespace Gallery, Edinburgh

18/06/22 - 23/06/22

Lyndsey Gilmour + Peter Chalmers would like to thank Dr Jon Blackwood, Michael Agnew, Derrick Guild, Fergus Connor and colleagues at Gray's School of Art and RGU. They would also like to thank their family and friends who, without their support, advice and encouragement, this exhibition would not have been possible.

Zoom Exhibition Talk: Wed 22/06/22, 8pm - 8.45pm

Zoom Link: [tinyurl.com/painted-conversations](https://tinyurl.com/painted-conversations)

Instagram: @paintedconversations

This project is organised and facilitated by Lyndsey Gilmour and Peter Chalmers, a collaborative partnership that has formed through their roles as Lecturers and Early Career Researchers in the Painting Department at Gray's School of Art, Aberdeen.

For Gilmour and Chalmers, Painting remains elusive; it offers continued moments of revelation and breakthrough, and they share a belief that Painting can continue to offer valuable insight into our shared reality. This project seeks to consider and test the potential of visual dialogues between practitioners in realising these breakthroughs in Painting practice.

This exhibition presents the work of Gilmour and Chalmers together for the first time. They have focused on a sharing of knowledge by participating in each other's research questions to test how this can contribute to the advancement and discovery of both individual and shared solutions. The project is intended to expand from this initial exhibition into a series, with Gilmour and Chalmers inviting participants to contribute to these visual discussions, all the while building a network for contemporary Painting within Scotland.

Gilmour's practice focuses on representation within Painting to test modes of recognition, exploring the relationship that Paintings have with the space that they occupy. Her work investigates surface whilst celebrating each Painting's existence as a distinct object in space. Chalmers' practice – in response to a threat from meaninglessness – is centred around a question of what and how to make and whether the act of making can in itself create meaning. In recent works, image and narrative are largely removed in favour of anticipation and waiting, as Chalmers strives to make tangible this figurative grey area of meaning. Both artists share an interest in Representation. This is often found in their shared grapple to representing the unrepresentable and exploring how Painting can be used to make tangible something that is not.

In preparation for the exhibition, both artists presented each other with an existing piece of their work, which acted as a visual question or statement for the other practitioner and invited a Painting to be made in response. The response and the original paintings were exchanged once more, for a further final response to be made. The opportunity here was to consider how they could use the other's work to expand and move their own work and ideas forward. The resulting visual dialogue created six pieces of work in total, three by each artist, which makes up the content of the exhibition.



# Lyndsey Gilmour's Painted Conversation with Peter Chalmers

L. G.

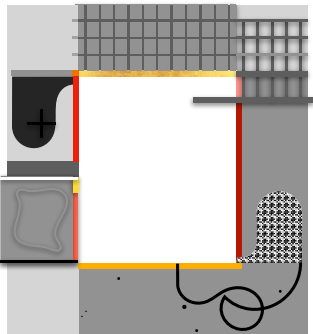
The work presented to Peter is based on a still life drawing recorded in my sketchbook and the painting attempted to bring together observational and intuitive working methods. I was striving to find a balance between the plastic construction (the paint), the depicted image and the image arrived at through the very act - and struggle - of painting.



Ground Floor Right (1), 2016-21  
Lyndsey Gilmour  
Oil on Steel

L. G.

Peter's response focused on parameters and edges. Acting as a frame, it invites the physical wall to come into play. The painting has a pictorial focus on shape, shadow and illusion. Although this work was designed to be presented as a whole, to carry out the physical exchange of artworks with Peter, I had the insight of the painting being disassembled into a number of parts.



Ground Floor Right, 2022  
Peter Chalmers  
Mixed Media on Canvas and Panel

L. G.

I returned to the position where I'd made the observational drawing that informed Ground Floor Right (1) and looked beyond the initial parameters mapped in the painting to consider the physical edges of the space. I was taken by the fragmented nature of the panels within Peter's painting and this fragmentation, along with shape, became important factors in my painted response.



Ground Floor Right (3), 2022  
Lyndsey Gilmour  
Oil on Steel

P. C.

Lyndsey's work asks questions and appears to play with ideas of illusion and surface. There is no clear figurative imagery in this work, however, there is shape and a suggestion of activity beyond the picture edge.

Working on steel, I find it playful that the 'pointillist' surface she creates almost suggests the surface on a canvas. She creates a friction, a vibration, from that flatness.

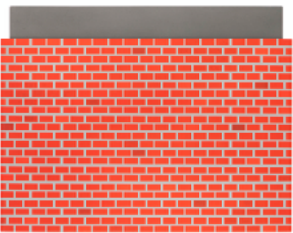
P. C.

Taking the title of Lyndsey's piece, and building on my interest in the off-stage element that is suggested, I explored the ground floor right space in my accommodation to inform my response. The result could be understood to act like a painted 'frame' to her piece. In response to Lyndsey's exploration of surface and layer, I started with the surface tooth of canvas and worked to explore ideas of flatness through a series of painted processes.

# Peter Chalmers' Painted Conversation with Lyndsey Gilmour

P. C.

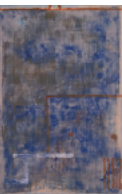
This work seeks to evoke a sense of suspense, in this case found in a glimpse over a dividing wall. The wall acts like a metaphor for my reality, anticipating the possibility of meaning, but having to live without any certainty of it.



The Writing's Behind The Wall, 2019  
Peter Chalmers  
Emulsion on Canvas  
with Emulsion on Panel Frame

P. C.

There is a real sense of intimacy to this piece by Lyndsey, in part created through the scale she uses. There is also a fragility, despite the steel support, and a sense of the ephemeral all found through layers concealing and revealing with an exquisite delicacy of touch.



Ground Floor Right (2), 2022  
Lyndsey Gilmour  
Oil on Steel

P. C.

In this work I wanted to respond to Lyndsey's process – developing and selecting through series. There is a spectrum of processes presented from the cold and mechanical through to the warmth of touch, concealing and revealing the result of a process of chance and surprise. There is no illusion present in the installation of this work, it is literally stuck to the wall, the fittings making up part of the piece, but that in itself creates an intimacy. The presentation of this work has also ensured its destruction - to be shown again, it would have to be remade. There remains a touch of the absurd in its creation, but I also wanted to enjoy making in a way that I imagine Lyndsey's work is enjoyed.



Testing Chance Encounters, 2022  
Peter Chalmers  
Acrylic and Vinyl on Inkjet Print

L. G.

In observing Peter's work, I initially considered the motif of the wall, the physical construction of the piece and the title. The 'wall' (wooden frame) acts a barrier that conceals, it places one in a position of waiting, looking, trying, or striving to see beyond but with no success (other than seeing more tonal shifts within the reds). For a seemingly 'quiet' painting, it made me feel frustrated, unfulfilled, kept at arm's length as to what the wall's metaphorical role was. It isn't simply a painting of or about a wall, it is a barrier to any further insight.

L. G.

My response adopted a process of creating barriers with paint, applying layers (of both analogous and complimentary colour) to conceal, obscure and at times destroy the (initial, conscious) 'image' I'd chosen to work with - attempting to achieve a similar ambiguity. The optical play of Peter's red and grey led me dip into colour optics. The sanding/removal of paint added an unknown, risky element that countered Peter's aspiration to construct and perfect an image through his use of opaque, uniform paint application.