

Seren Ambrose-Ellis

MA Art Interdisciplinary Practice

CASW Student Award Submission



Artist Statement

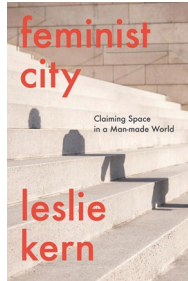
I am an Interdisciplinary artist exploring the sociology of walls and the ways in which their gradual decay become a concrete reminder of their history. I use psychogeographic methods to explore dilapidated spaces in the phenomenon of ruinophillia. Within the studio I translate the documentaries of these histories into painting. My research explores these aesthetics in contemporary commercial spaces and ways in which the digital realm can shift our societal preferences in aesthetics of space.

My first solo exhibition 'Love you, Marry Me' at The Dispensary Gallery explored graffiti mark making. Specifically looking at graffiti and vandalism as a means of communication and graffiti removal processes, known as buffing.

The successor to this exhibition, 'Yeah c'mon, yes you' at Ty Cornel art space continued to explore these themes at a more intimate level. The publication for this show touched on themes of consumerism in relation to self improvement, influencer culture, tastemaking and displacement.

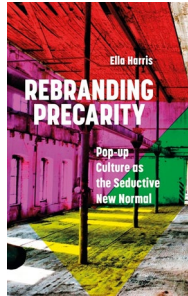


References



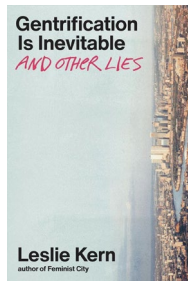
Leslie Kern's *Feminist City* provides an analysis of contemporary urban life. She envisions how we might transform the 'city of men' into a city for everyone. Kern exposes what is hidden in plain sight: the social inequalities built into our cities, homes and neighbourhoods.

This book has been important to my work, whereby I need to stay in touch with my own sense of place and environment. It has been vital to my research on walking as a woman and the female 'flâneur'. I believe that the Walker in the city has masculine privilege and that this should be talked about, not hidden. As women, we should be able to lose ourselves in our environments and flourish within its parameters, to reach the creative potential of it.



Rebranding Precarity shows how pop-up works to rebrand insecurity and encourages us to embrace precarity as the new normal. Revealing how urban crisis has particular temporal and spatial characteristics, defined by uncertainty, instability, fractures and gaps, it illuminates how those markers of crisis have been optimistically reimagined over the last few years. It examines logics that rebrand insecurity including within housing, labour economies and gentrifying areas.

When exploring the sociology of walls within environments, I am interested in examining the social issues that surround them. This informs the way I manipulate my visual imagery and re-appropriate it to give the work new meanings. *Rebranding Precarity* explores the impact of pop-up culture in the UK. It was published at the time Wrexham was running for city status, therefore the themes were relevant to Wrexham and its empty spaces at the time. This inspired my painting 'Evils meadow' and 'Wrexham Police Station'.



Gentrification is Inevitable and other lies provides a radical guide on the often-invisible forces that shape urban neighbourhoods: settler-colonialism, racism, sexism, ageism, ableism, and more. Kern draws on Pierre Bourdieu's theory of cultural capital, quoting his definition of it as the collection of symbolic elements such as skills, tastes, posture, clothing, mannerisms, material belongings, credentials, etc. This can otherwise be known as tastemaking, a theme I have explored within my painting practice in terms of its aesthetics.

'The power to define the meaning of a place is also the power to create symbolic boundaries of inclusion and exclusion. Who feels welcome? Who belongs? And whose presence becomes out of line with the redefined sense of place?'

Portfolio (Paintings)



Title: Hole, 2022
Media: Acrylic



Title: Box, 2023
Media: Acrylic, Spray
Paint and Chalk



Title: Sofia Landscape, 2023
Media: Acrylic, Spray Paint,
Collage, Chalk

‘Sofia Landscape’ and ‘Journey to the sunbed shop’ are based solely on psychogeographic theory. They visualise my own derives, aiming to capture the ambience of these journeys through colour, texture and playing around with spatial ambiguity.

Guy Debord defines the *dérive* as “a mode of experimental behaviour linked to the conditions of urban society: a technique of rapid passage through varied ambiances.”



Title: Journey to the sunbed shop, 2022
Media: Acrylic, Ink



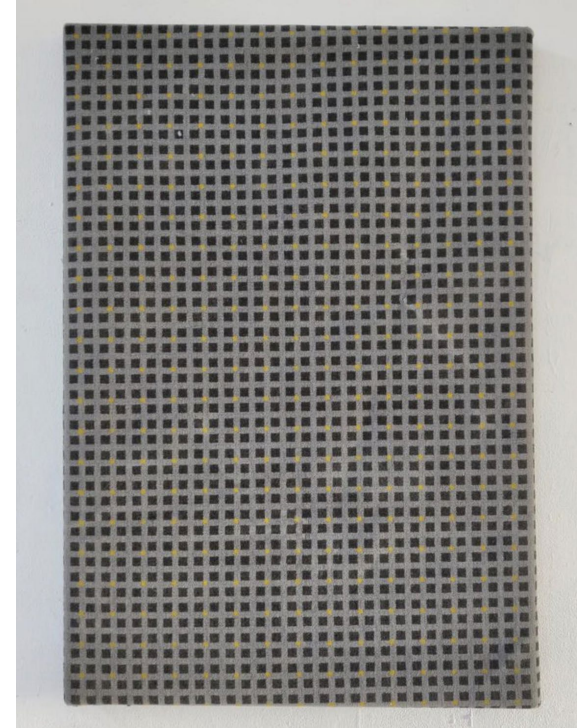
Title: Wrexham Police
Station, 2022
Media: Acrylic, Varnish

There is a public transport theme running through these works (Cab, 2023; Bus stop oxox; Open/Close, 2023) Day tickets on trains and buses allow me to take derives in new environments, which I otherwise would not come across.

In my most recent exhibition, a 1980s train Moquette imprinted with yellow pages print informed the instillation and painting 'Yellow Pages'.



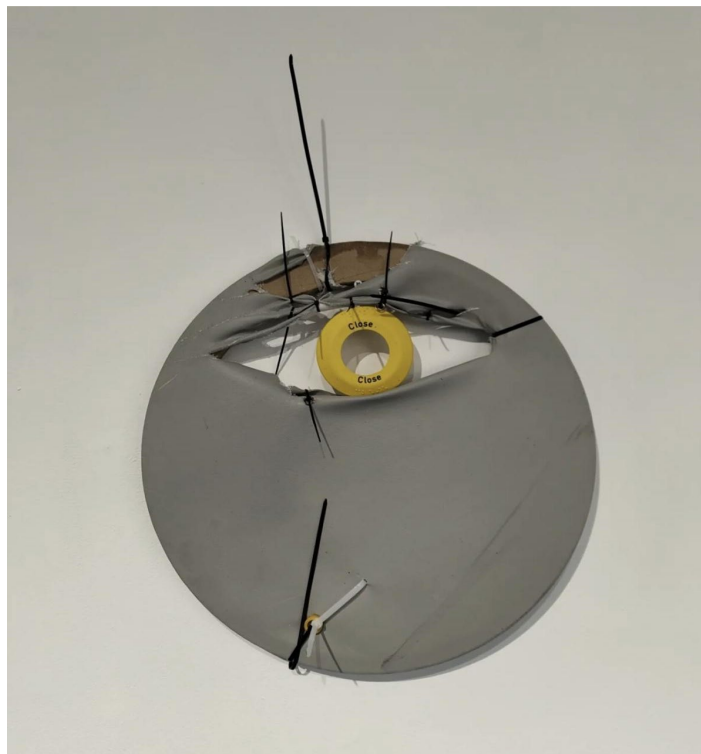
Title: Cab, 2023
Media: Acrylic, Chalk, Found Materials



Title: Moquette
Media: Original Train Moquette



Title: Yellow pages, 2023
Media: Collage, Acrylic

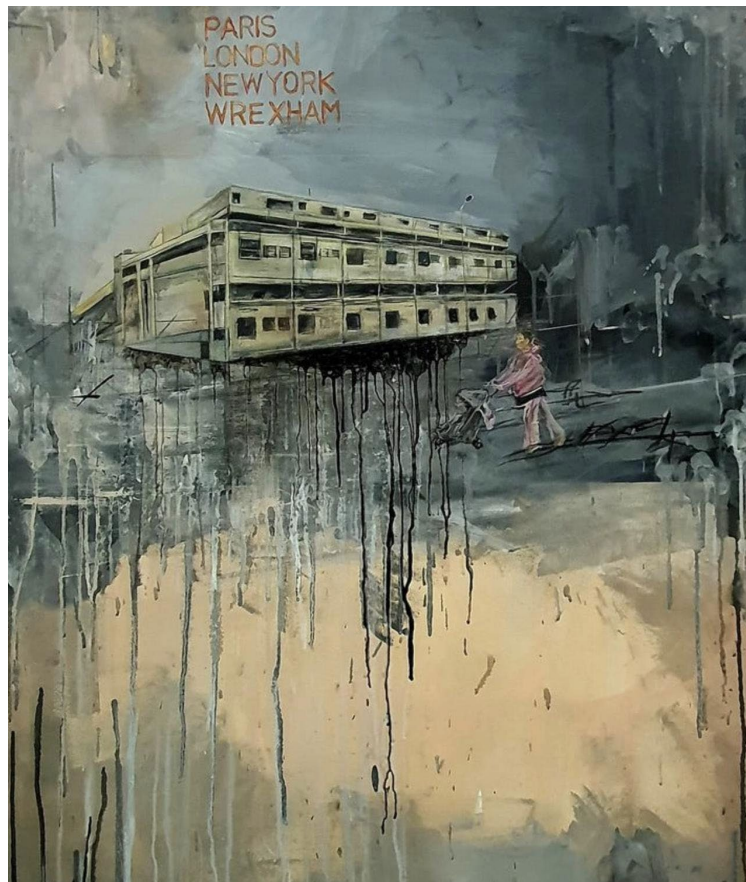


Title: Open/Close, 2023
Media: Acrylic, Found Materials

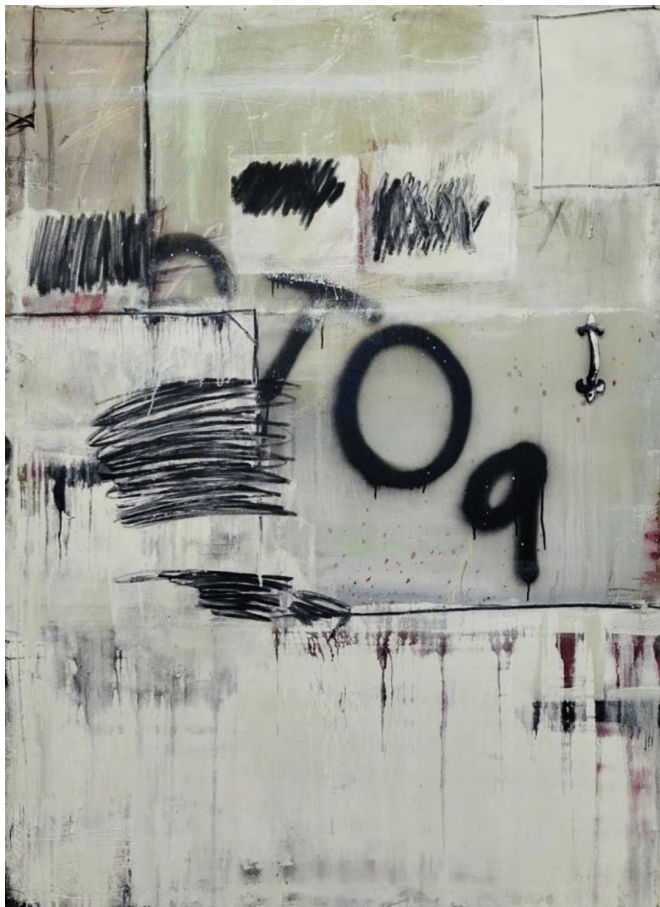
Bus stop oxox aims to capture the ambience of a rainy bus stop, using scratched mark making techniques similar to those typically found in bus shelters. I have replicated found marks found in shelters, from lighter burns, chewing gum and vandalism.



Title: Bus stop oxox, 2023
Media: Acrylic, Spray Paint,
Varnish



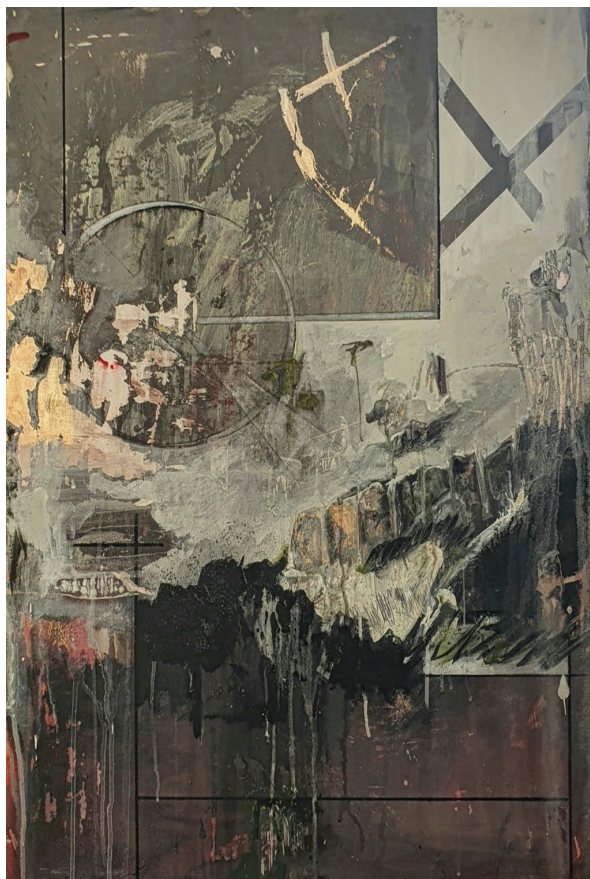
Title: Hightown Flats, 2021
Media: Acrylic, Varnish



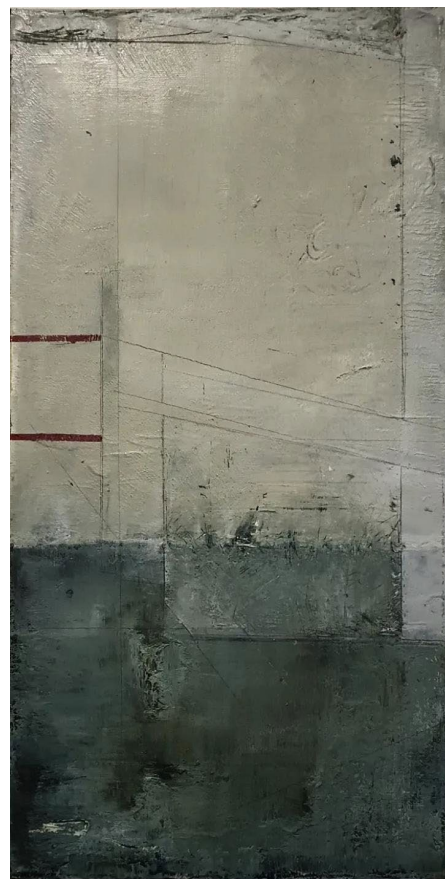
Title: Untitled, 2023
Media: Acrylic, Spray Paint, Found Materials, Chalk



Title: Heel, 2022
Media: Acrylic, Staples

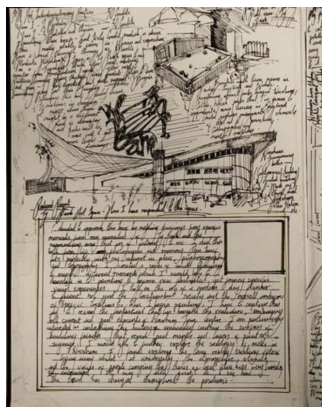
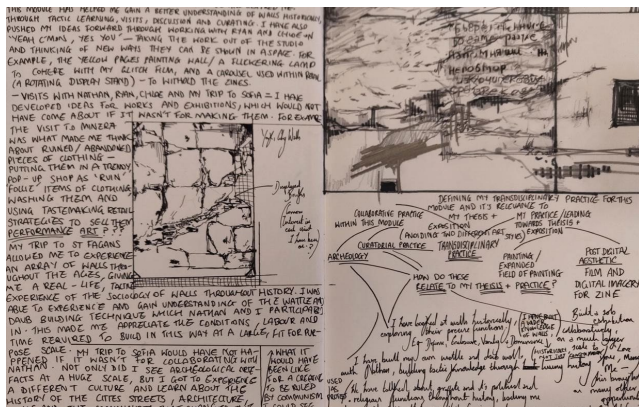
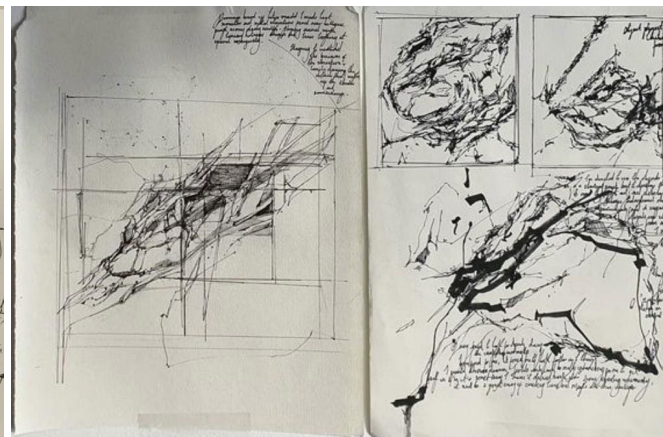
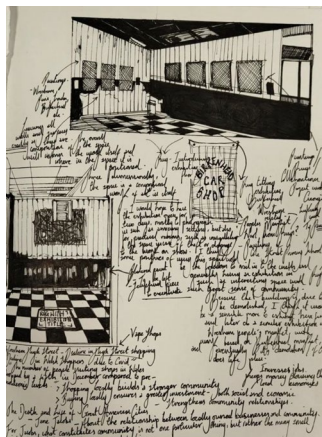
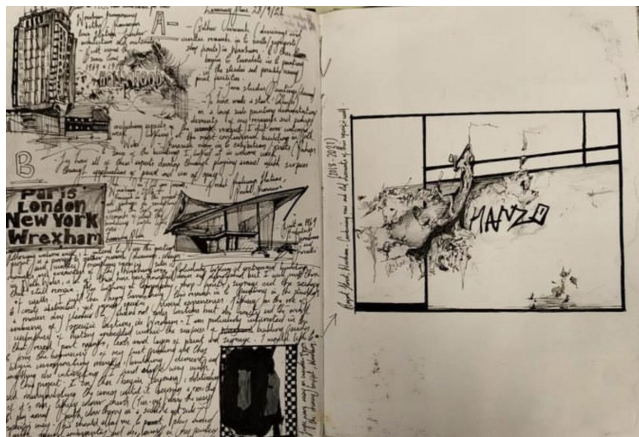


Title: Evils Meadow, 2022
Media: Acrylic, Collage



Title: Natural Ruin, 2021
Media: Acrylic and Varnish

Sketchbook Pages



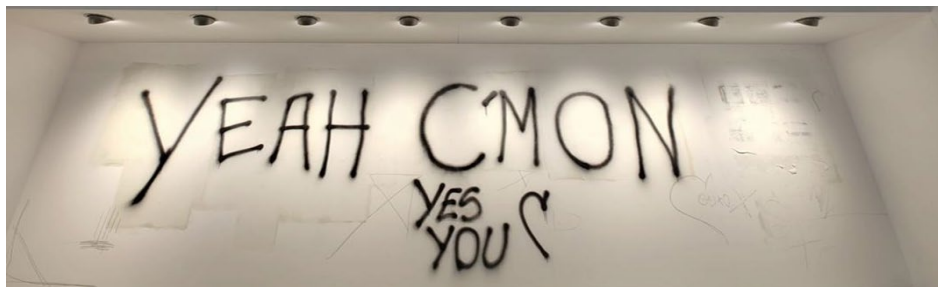
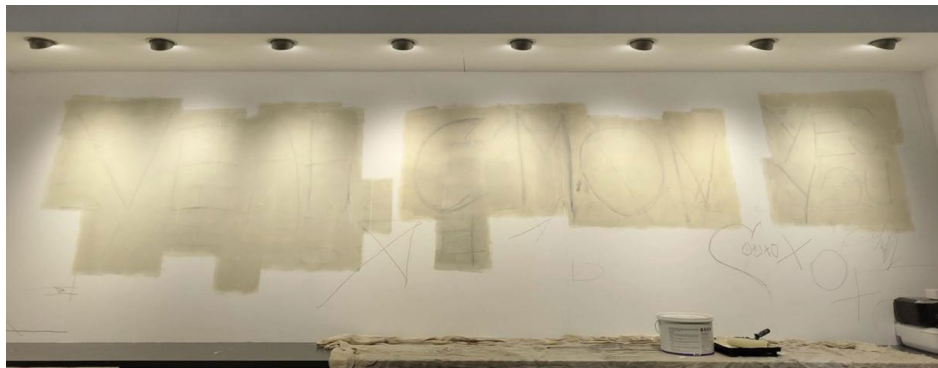
My sketchbooks help me formulate ideas and are purely supportive of my finished works. I don't consider them works in their own right but they are important in terms of observing and evaluating ways in which my research relates to the visuals.

Exhibitions

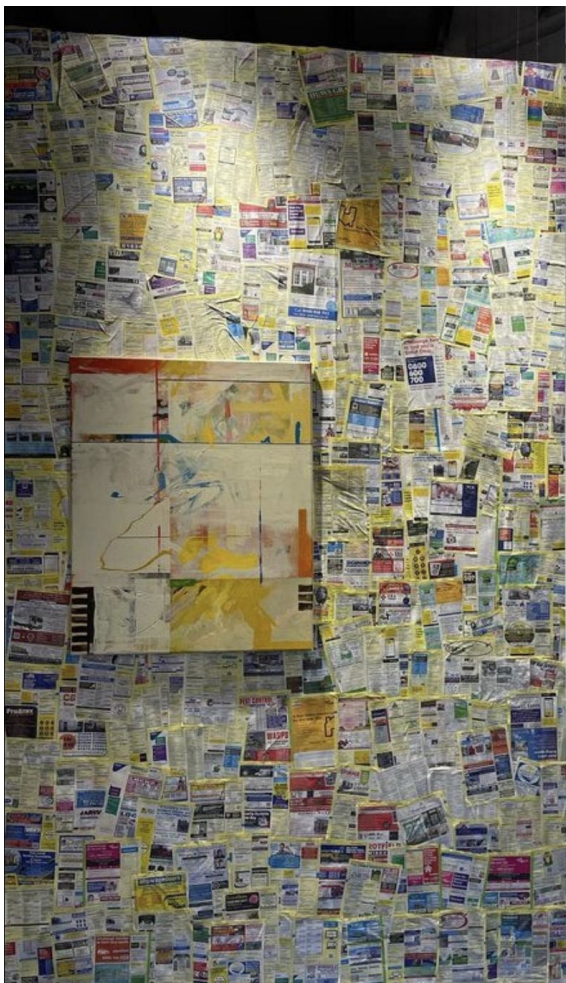


‘Love you, Marry Me’ at The Dispensary Gallery





'Yeah, c'mon, Yes you' at Ty Cornel





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Publications



Title: Marlboro, 2022

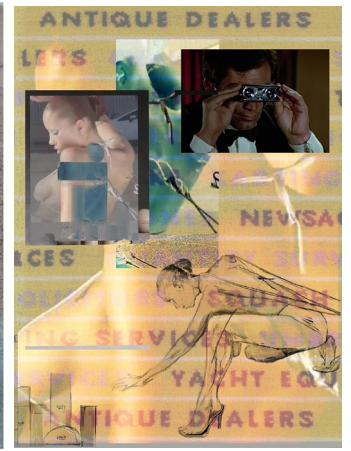
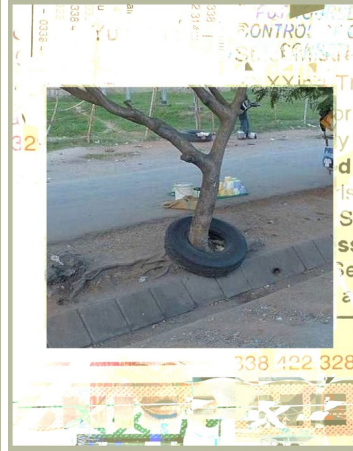
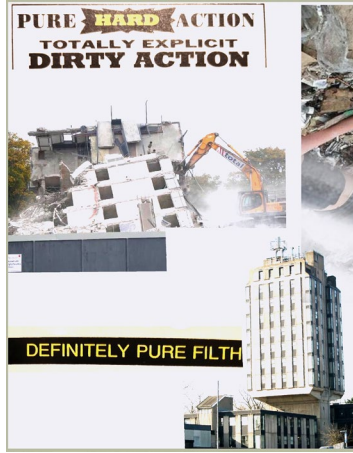


Title: St Ambrose Grove, 2023

Example pages from 'Marlboro', 2022



Example pages from 'St Ambrose Grove', 2023



Photographic Research

These are some examples of the photographic research that inspires my painting practice. The photographs allow me to explore the sociology of walls. My archive offers a means to reflect on ways that traces of the past are mediated to us through the present landscape.



