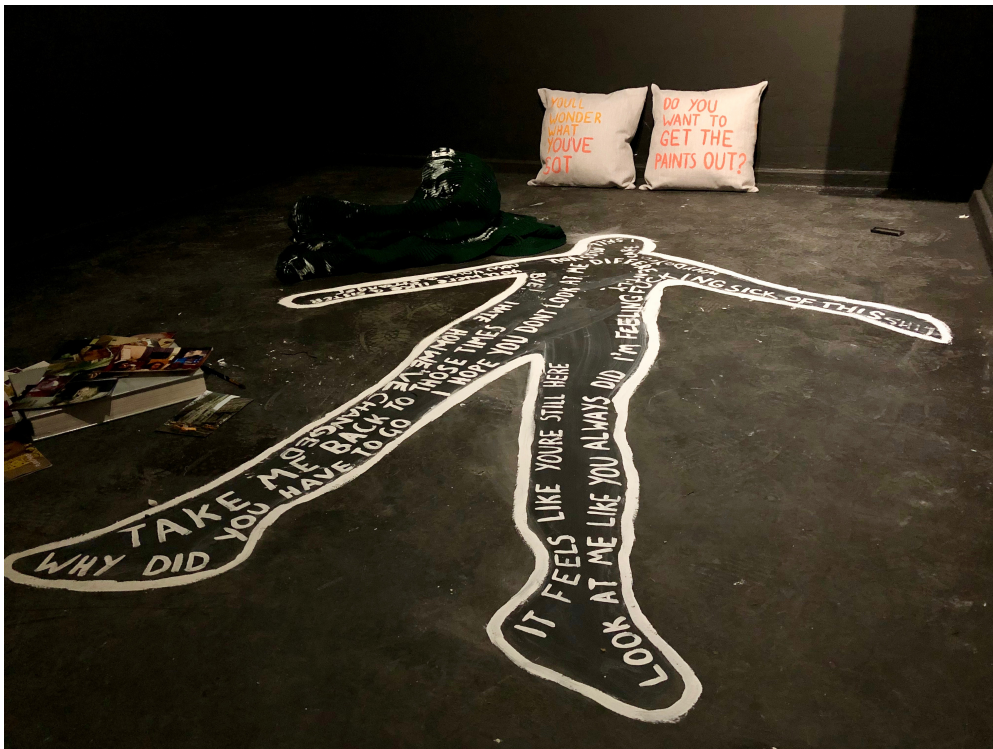


Ellie Day

Digital Portfolio



Safety Within Nostalgia

A collaborative installation exploring ideas regarding nostalgia. We had suspended material from the ceiling and placed rags filled with sentences referencing our childhood on the floor to convey a physical representation of feeling safe in memories. I had painted quotes I remember hearing my family often say as a way of reflecting back to the past. I began my exploration with text through memories. However, now I focus on present conversations.



A photography series that led me to a distinct interest in the public and conversation. I approached members of the public and, if they were willing to take part, asked them what the most important thing that has happened to them this week has been. I also sometimes asked them if they had a piece of advice for a large group of people. I was intrigued to hear directly of how we are all going through completely different situations right next to each other. I was left with an overwhelming respect for everyone's independent struggles that we face. This series sparked a whole new focus for me.



A text board series that, due to COVID-19, I was unable to finalise. With a plan to place all of the boards next to each other causing them to visually vibrate, I wanted to emphasise the buzz of public chatter that we are all familiar with. Although I moved away from working solely with text for a period of time after this series, I have recently returned to similar ideas. Currently however, I have adapted my way of working to focus on mark making and adding digital aspects.



Train Ticket Paintings

An exploration of scale and material. Throughout the period of time where I moved away from working solely with text, I experimented with the addition of figures. Instead of recording what I was hearing, I recorded what I was seeing. I painted figures with text on the back of my old train tickets which I was planning to leave in the streets and other public places. My thought process circling the idea that I gain the majority of my quotes from time spent on public transport and by leaving the paintings in streets, I would be returning them back to where they originated from, in a way.



Laptop in the Streets

Around the time of making these particularly figurative paintings, I had found myself becoming more drawn to taking photographs as I walked through busy streets and towns. The camera roll on my phone gradually being taken over by quick snapshots of the hustle and bustle of every-day life, looking as though a toddler had spent an extraordinary amount of time exploring iPhone's 'burst' feature.



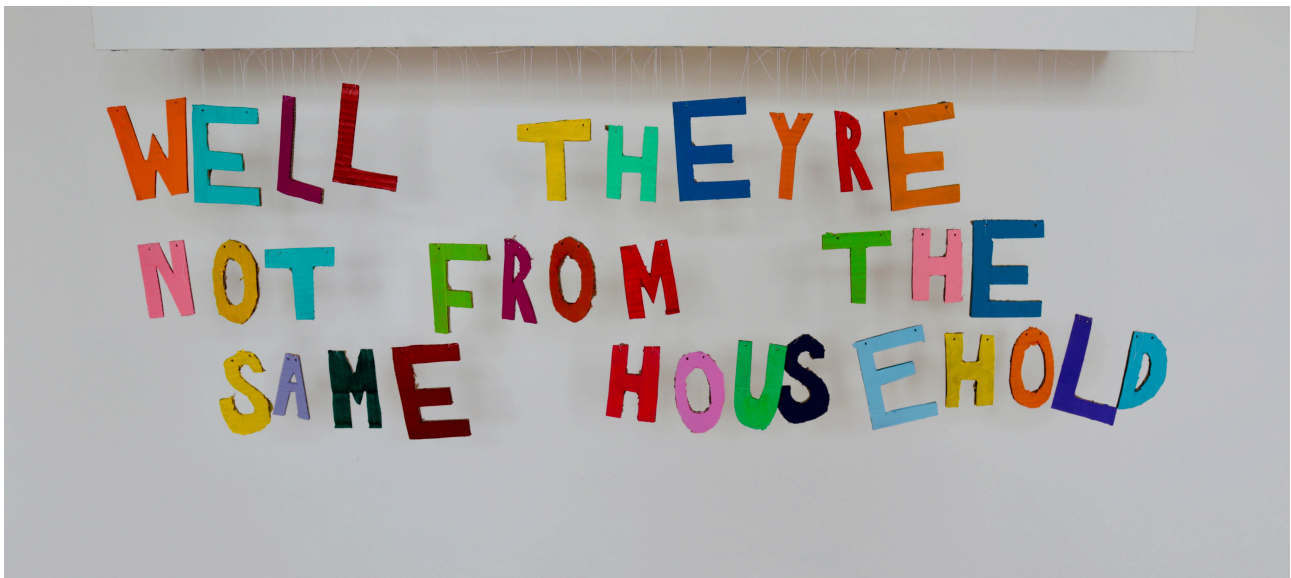
Bitchin' Sundays

For me, this painting signifies the beginning of allowing text to retake its position of holding a main focus within my practice. Peering through the drips of acrylic paint, it wasn't until I had a tutorial with my lecturer that I realised text alone held just as much power as image.



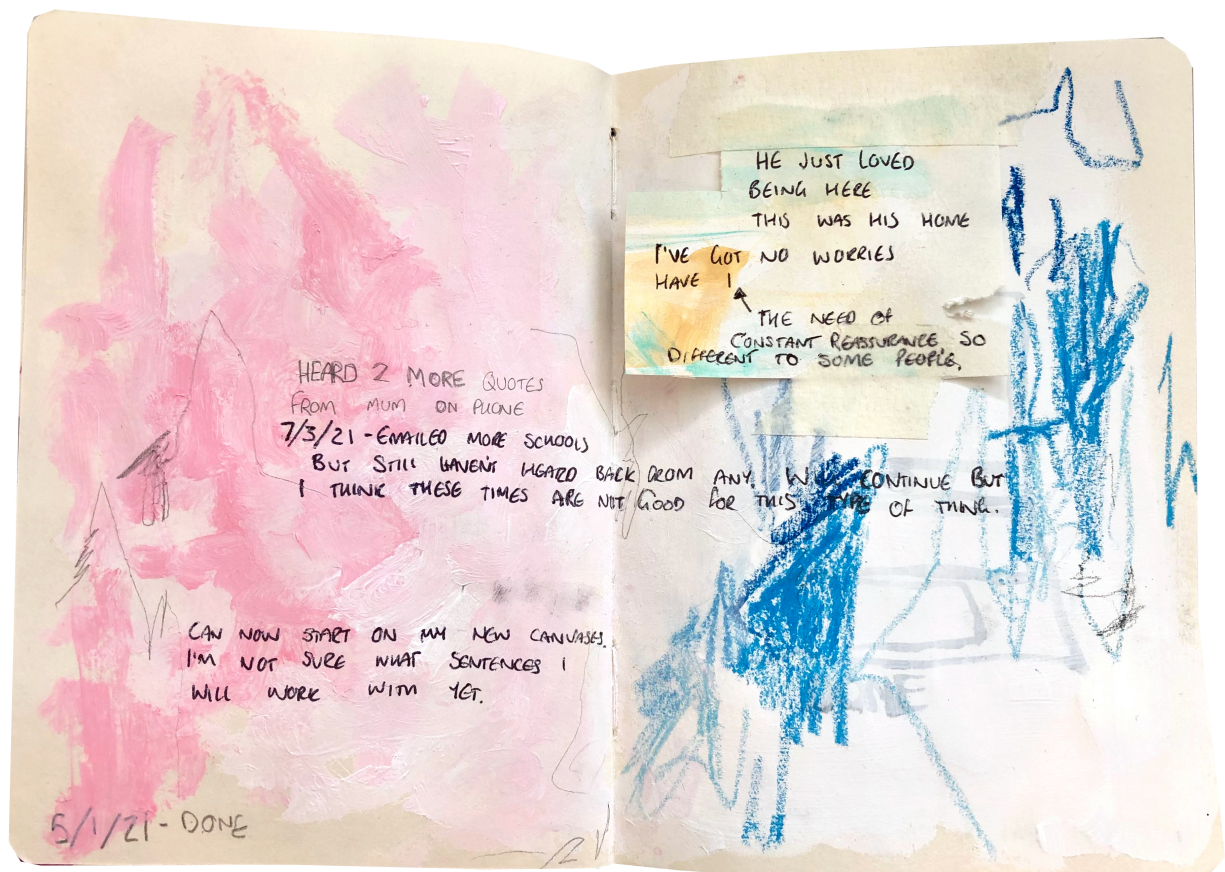
Have a Good Laugh in a Pub

I began to adapt the materials I was using to paint on. Before, the ease of using found chipboard panels drew me in, but after spending some time painting on canvas, I realised I much preferred the qualities of this material. The increase in scale also unleashed a number of new possibilities for me. After researching the work of Heather Day, an abstract artist based in California, I was inspired by her use of form, colour and the freedom she had when painting on large scale canvases.



Well, They're Not From the Same Household

After having to move away from the studio due to COVID-19, I found myself embracing the different ways of working that being at home offered me. The sentences that were making their way onto my 'overheard in public' list took a drastic change. I often have the thought that if, in 2019, I could see the future quotes that would be on my list such as 'they're not from the same household' and 'did she get a letter? No. She's not vulnerable then,' I would wonder what we had coming our way.



HEARD 2 MORE QUOTES
FROM MUM ON PHONE

7/3/21 - EMAILED MORE SCHOOLS

BUT STILL HAVEN'T HEARD BACK FROM ANY. WILL CONTINUE BUT
I THINK THESE TIMES ARE NOT GOOD FOR THIS TYPE OF THINK.

CAN NOW START ON MY NEW CANVASES.
I'M NOT SURE WHAT SENTENCES I
WILL WORK WITH YET.

5/1/21 - DONE

HE JUST LOVED
BEING HERE

THIS WAS HIS HOME

I'VE GOT NO WORRIES
HAVE I

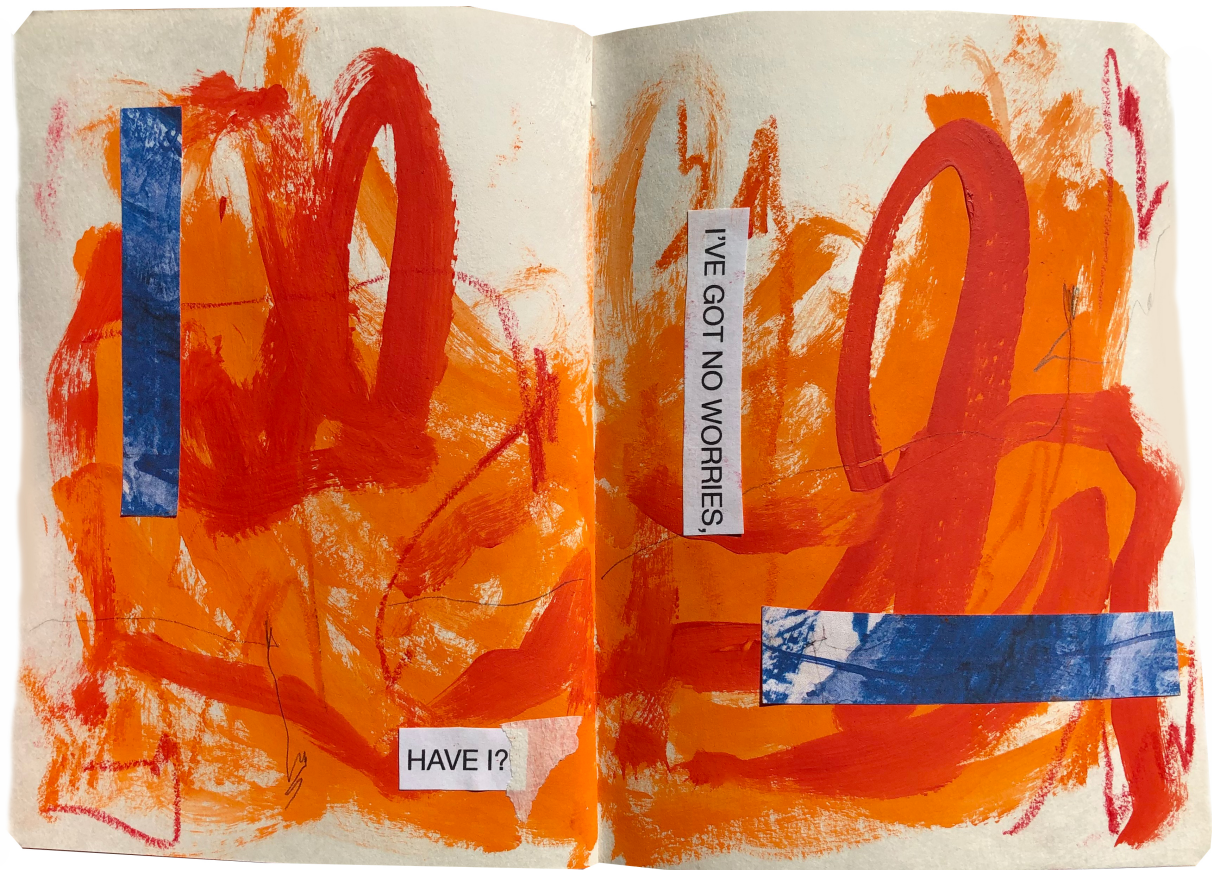
THE NEED OF
CONSTANT REASSURANCE SO
DIFFERENT TO SOME PEOPLE.

I use my sketchbook to experiment with colour and mark making. Among these explorations are notes dotted around the pages describing thoughts on future work and new sentences that have been added to my 'overheard in public' list. Having my sketchbook to hand at all times is something that is very important to me. From being at home or out in public, I use note taking as a way of catching an idea from a constant stream of thoughts that I can then take back to the studio to influence new work.



You're Talking Over My Dreams

I am currently working on this series of acrylic paintings that I have added text to digitally. There have been times throughout my practice where I have felt lost or unsettled with the work I have been making, but now more than ever I feel extremely passionate and connected to this particular path my practice has taken.

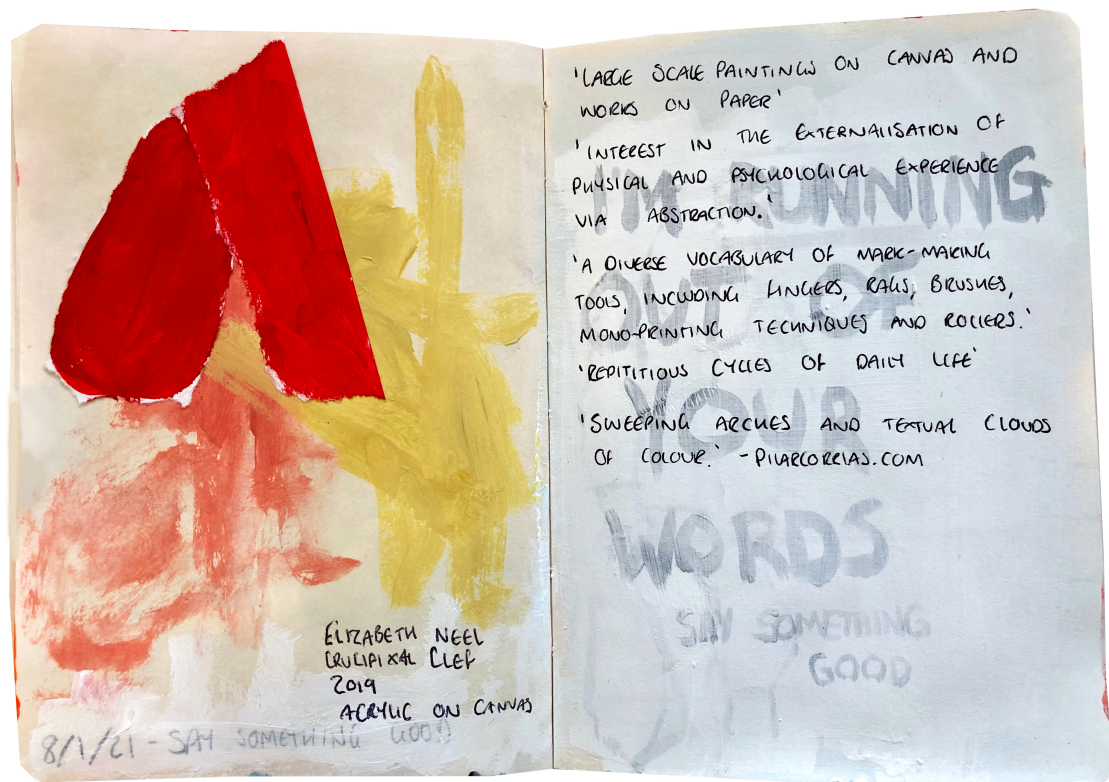


A page of my sketchbook that shows the exploration of colour, collaging and text. Here I am able to freely experiment with ways of working, enabling me to develop different aspects further.



Put a Dress on You

I have always been intrigued by artists that capture the gritty realness of life, Nan Goldin and Tracey Emin being two that particularly stand out to me. Due to my Mum working from home as a community support officer, I often hear conversations take place that express detailed insights to the varied troubles people face. It really becomes blatant that everyone is going through completely different situations right next to each other.

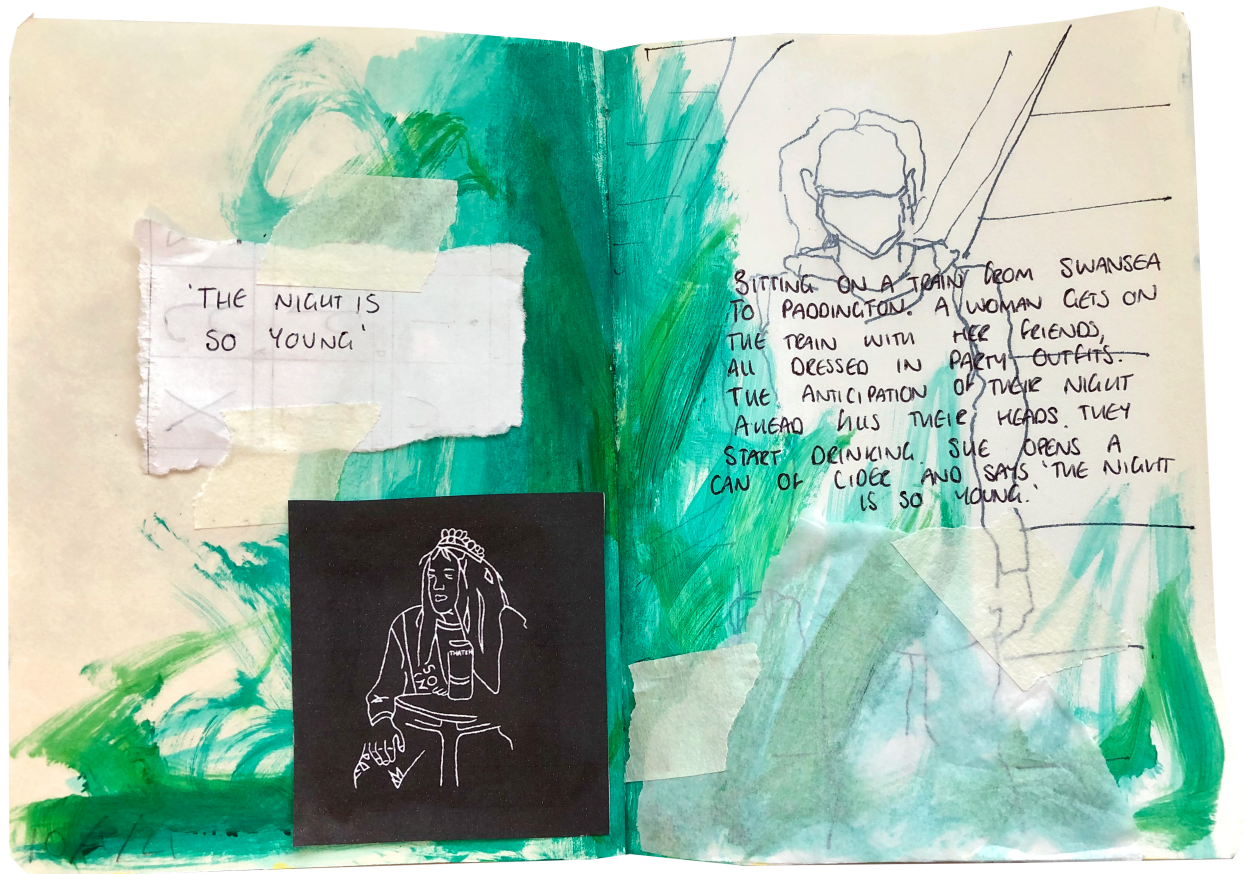


A page of my sketchbook that shows the documentation of influential artist's work. Here I have made notes about Elizabeth Neel's practice and painted reminders of colours she has used in 'Crucifixal Clef'.



Intense but Done

Considering the lack of time being spent surrounded by members of the public in these times, the sentences I use within my work are currently being dominated by my friends and family. It will be interesting to see the change in quotes as we gain normality back to our lives.



A page from my sketchbook where I am recording the moment I hear a quote I would like to use in my work. Sometimes I express details of the environment in which I hear the sentence, other times I tend to keep this only in my mind and memory.



You're Talking Over My Dreams

As well as working on a small scale for my paintings with digital text, I tend to have a large scale painting in progress along side this. Looking up from small pieces of work to see a canvas waiting to immerse you in it's possibilities brings me a rush of excitement and anticipation. I look forward to seeing where my practice will take me as I strive for it to continue with me through everything I have to come.