

# Lydia Robinson

## *Curatorial Rationale*

Through my travels, experiences, and personal values, I have developed an exhibition reliant on my appreciation of architecture. I have portrayed this theme in numerous ways such as enhancing structural elements, placing focus on detail and pattern, developing space and form, exploring the unification of various media and by personal interpretation. My body of work incorporates a varied application of media ranging from charcoal and conte crayon drawings, to rope and ceramic sculptures as well as linocuts and acrylic on canvas, digital edits and mixed media collages. Though my media varies, I have maintained a cohesive body of work through a neutral color palette, originating from burnt sienna tones, attempting to portray an organic body of work. I began this course with a passion for architecture and photorealism, both of which have influenced a number of my pieces. While at first personal photographs were the basis of my art making process, since then I have expanded my repertoire to appreciate the design and purpose of architecture and the culture that coincides.

As an artist I have relied on photographs I have taken to influence my work. Two of my works, *44.4923, -70.8434* and *33.0019, -78.9404*, encompassing the architecture of the Sunday River Covered Bridge and the Duke Chapel, were created through photorealism and inspired by Henri Matisse's practice with charcoal. Through the use of charcoal, I was able to illustrate the implied texture. Two additional pieces are *Tunnel Vision* and *32.6106, -80.0234*; similarly influenced by personal photographs. *Tunnel Vision* is a digital media collage of four various arches I have photographed, featuring inscribed text throughout the design. This piece acts as a personal expression and representation of my path through life, following my interests with words of confidence. *32.6106, -80.0234* was an attempt to break from my body of work and explore the expressive side of the visual arts, loosely depicting the outline of a treasured building.

In addition, I created my own interpretation of structure. Inspired by the architecture of the Antebellum Era and the Greek column orders, I developed two pieces of my interpretation. In *Tied Together*, I utilized the practice of rope knotting to construct a wall hanging reflecting the ideals of form and structure. As the knots connect, they develop a secure form falling from a suspended wooden stick. *Out of Order* consisted of three column orders, all combined to one single work of art. This piece was influenced by the presence of columns in the Antebellum Era in the southern United States, where I was originally born, connecting my art indirectly to my personal roots.

In an attempt to build a cohesive yet diverse body of work, I explored the idea of pattern and design relevant to Gothic Architecture. Three works in particular are *Skeletal Ceiling*, *Radiation*, and *Piece By Piece*. Each of these pieces were inspired by the intricate designs

created by the ribbed vaults within Gothic cathedrals. *Skeletal Ceiling*, a digital work, consists of an overlay design allowing me to highlight the ceiling design of the Saint Patrick's Cathedral. This discovery of design further influenced my exploration in *Radiation* and *Piece By Piece* which both developed from the practice of mandalas. For each piece, I studied the curves of the ribbed vaults and developed my own interpretation of design in a two-dimensional form to highlight its beauty.

My final piece, which encompasses my ideals and growth is *Overgrown*. This piece was based on the word "destruction". Taking my influence of architecture, I created this piece considering old, abandoned architecture. Through clay I constructed a simple vase and destroyed it, making it appear as if it were broken. An addition was made of wire and string sculpted leaves to depict nature as it creates a home out of lost spaces and new purpose. This piece acted as an abstract expression of my theme, branching from my comfort zone of uniform structure.

While I developed an organic theme for a cohesive exhibit, I was unable to view my body of work in a self-curated exhibit. I still find that as an artist I surpassed my intentions and am proud of the body of work I produced.