

Possible Events

Emma Thompson

This piece has allowed me to explore the depth of mood and emotion to which simple places can provoke. The theme of terror, much like Bibin, was a prominent emotion which I had aimed to interpret in a way which was unconventional and unlike itself. To me, terror was less about clowns or the neighbour's scary dog, more about the fear of nothingness. Man's deepest fear of the unknown is the lack of predictability or control, or even the ability to make a decision should an undesirable outcome arise. This fear further provokes feelings of anxiety and uncertainty, feelings which are difficult to emerge from. This is a piece which precisely encapsulates this terrorising feeling, characterised by perfectly normal features of a home and a normal scene, however, it feels anything but normal as it is characterised by an obscurity and the inability to truly understand the scene's full potential.

As a child, I would frequently visit my Grandmother's house. At times, I would stay the night, and I remember the feeling when I knew I had to use the bathroom at night. Despite a perfectly normal house during the day, fears worsened, and anxiety rose as I entered the long lifeless hallway. I soon came to understand that my fear of the dark was the fear of the unknown.

Dragan Bibin, a Serbian surrealist painter which drove the majority of inspiration for my piece. Bibin's focal intentions include the portrayal of the absence and the fear and dread which is paired with it. His work is primarily based off of what is not on the canvas, and how the lack of information concerning the scene causes the audience to ask questions and formulate their own conceptions of what is occurring. Bibin also explores the human condition; the struggles, apprehensions and anxieties of being human- from a very instinctual and evolutionary aspect. Bibin's tones take on an ambiguous effect, cool colours providing a sense of eerie calmness, stopping any feelings of welcome which warm tones would provide.

Bibin's sense of directional focal points is evident in the first segment of the artwork, where the two doors fit within each other, creating an 'inwards' focus through the doors and into the darkness of the next room. The symmetry of my first painting is conflicted in the next painting where the window is slightly off centre, causing a disturbing composition, particularly when the following painting is a bare wall. The bare wall complements the prior two paintings by causing the spectator to become stunted when the scene is not laid out for them to see clearly, further contributing to the mood.

During the creative-process, I formed and utilised my own technique for painting the walls, where I would use a wide brush and minimal paint application to stipple the paint on, similar to the texture of painted walls. The water-soluble oils used made it easy to work at a comfortable pace, yet did not take a long time to dry, which was effective for layering tones.