

CALL FOR ARTISTS WORKING WITH ABSTRACTION

RE/DEFINING ABSTRACTION

paul lip trot MFA RESEARCH PROJECT

This research project, part of my MFA in Fine Art at Nottingham Trent University, aims to build understanding of the processes and methods that support the practice of artists working in abstraction, driven by the desire to consider the interplay between artist and art object with that of the viewer.

The research will use a series of informal interviews, in person or on Zoom, to find out more about how different artists deal with some of the issues, needs, processes and understanding encountered when working with abstraction.

WHY AM I DOING THIS RESEARCH?

Working in abstraction often makes meaning more difficult to explain in terms of its literal presentation, use of material, and the representation of 'something'.

These challenges, coupled with the limits of human perception, are fascinating, and this project seeks to understand abstraction from a range of artist perspectives.

The definition of abstraction in this context is broad, be it working directly with material, using tools in new ways to experiment, or to consider abstraction in a more conceptual sense.

HOW AM I FRAMING THE RESEARCH?

I have identified several themes that have relevance to my own practice, and hopefully to others, and will use these as a starting point for discussion. They are in a sense malleable, adjusting to bring in different perspectives and understanding as the project unfolds.

RESEARCH THEMES

- » How abstraction is understood and articulated by the artist
- » Where inspirations lie within the artists practice, within or outside of contemporary art
- » The role of material and of process within abstraction practices
- » How meaning is found and communicated with the viewer

WHY GET INVOLVED IN THE RESEARCH PROJECT?

I'm keen that this project isn't just a part of my studies, I see it as an opportunity to celebrate different approaches to abstraction and the people who use them, finding connections that might go on to support a wide network of artists. This research is driven by an attempt to understand my own practice more by developing links with artists who inspire me in their thinking or outcomes and I hope that by being involved, the artists will benefit in the form of new knowledge or understanding and a network of artists to share and support. It is also hoped that this understanding might help artists engage with audiences, old and new.

WHAT ARE THE OUTCOMES?

The project will form a large part of the final year of my MFA and I hope to be able to bring key elements of the discussions together in the form of a publication that tells one of the stories of contemporary abstraction in recent years.

SIGN UP/AGREEMENT

If you agree to being involved in the project, I will send a simple agreement form that outlines the key activities and outcomes as detailed above, with space for any stipulations to be added. This will be signed by the artist and myself before the interview happens.

As a thank you for participating, each artist involved in the 're/defining abstraction' project will receive an advance copy of the publication. The format of this publication is yet to be decided but might include a book or an online document.

FIND OUT MORE

To find out more about my practice please visit paulliptrotartist.com

To find out more about the research project please visit paulliptrotartist.com/abstraction-research-project

I will be posting updates as the project develops on the website

WHAT IS INVOLVED?

INTERVIEW

I have identified two ways of being involved depending on your location, firstly in person, at a place of your choosing, be that your studio or somewhere with a resonance for your practice; the second option is to meet on zoom.

TIME INVOLVED

Regardless of the format you feel comfortable with, the interview will take between 45 and 90 minutes and will use a set of questions across the four themes to guide the discussion. The questions will be sent a week before the meeting to give time for you to consider the themes. At the start of the interview we will discuss how you would like to approach the interview, be that working through the themes individually or taking a more organic approach.

RECORDING THE INTERVIEWS

If possible, I would like to record the interview for reference beyond my note taking, either a recording of the zoom session or using voice notes on my phone.

Following the interview, I would like to receive four images of your work that are representative of the discussion as well as an artist photo. These images will feed into the publication and might be used to demonstrate connections between artists or on an artist profile page. The copyright of all the images will remain with the artist and/or photographer.

HOW WILL THE INFORMATION BE USED?

The information provided during the interviews will feed into my research project and ultimately into the publication created on completion of the research element. The recording of the session is solely to support my research.

With agreement, images and quotes might be used to talk about the artist and the connections on social media. The use of information is limited to the remit outlined above and will not be used beyond the project.