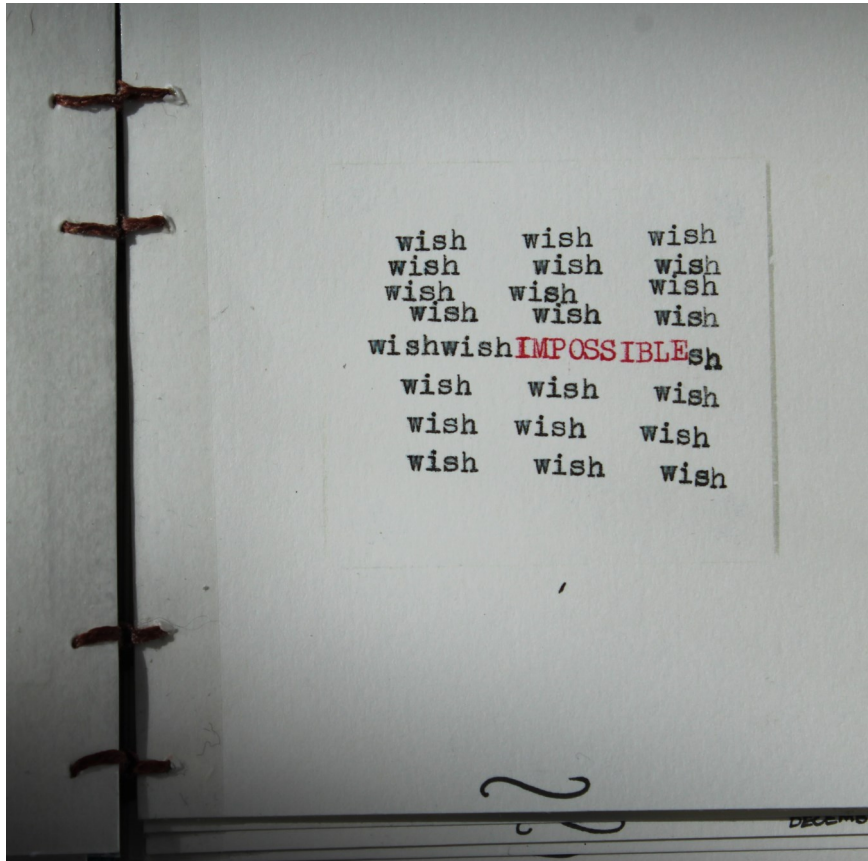




@WILLOWHARRILD ART

WILLOWHARRILD

Professional Practice Portfolio
Willow Harrild



"Remnants" 2021

Handbound artists book 'lost' in public places

Photograph: 'Lost' in the Turner Contemporary,
Margate



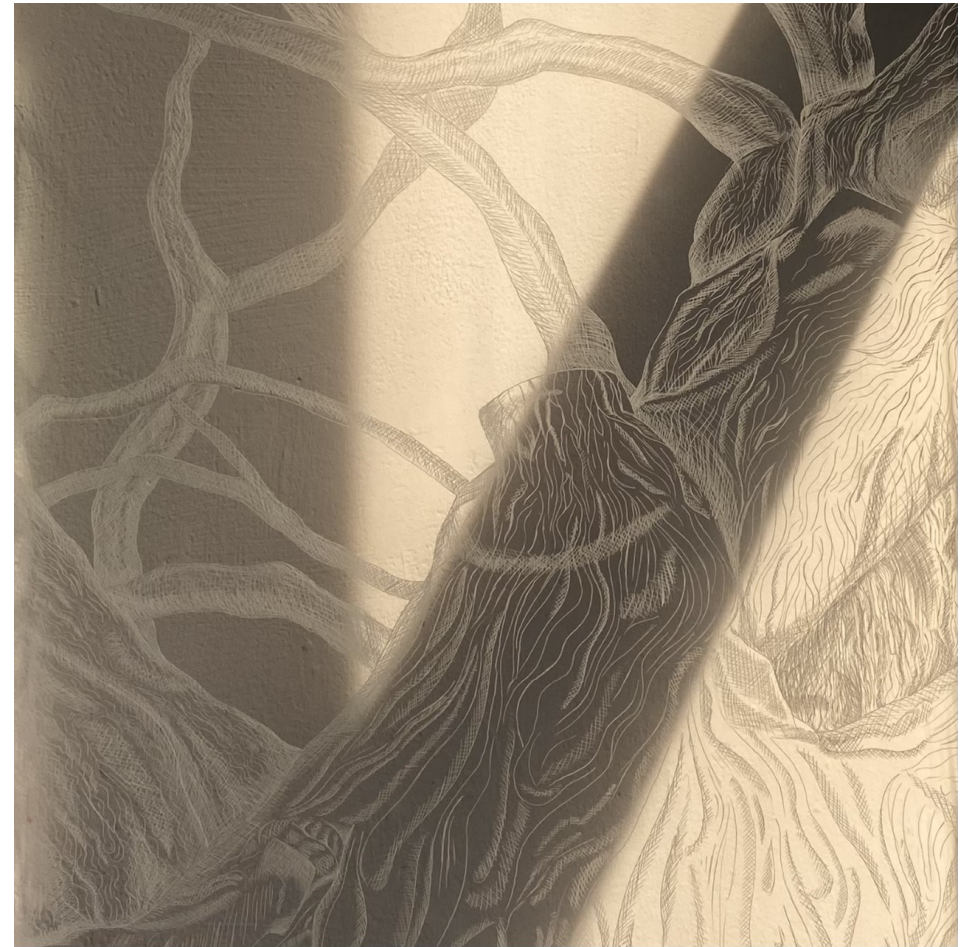


"Mabon" 2022

Lino-print and Typewriting
on Paper

Installation view at the
Fine Art Winter Exhibition
December 2022

The grain has been
cut
But the roots will
grow
anew.



"Four O'clock" 2022

Etching on Perspex

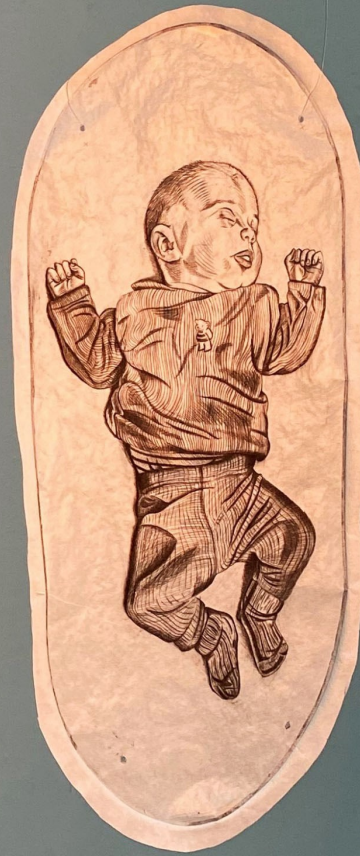
Installation view,

University for the Creative
Arts

'Jesse' 2023

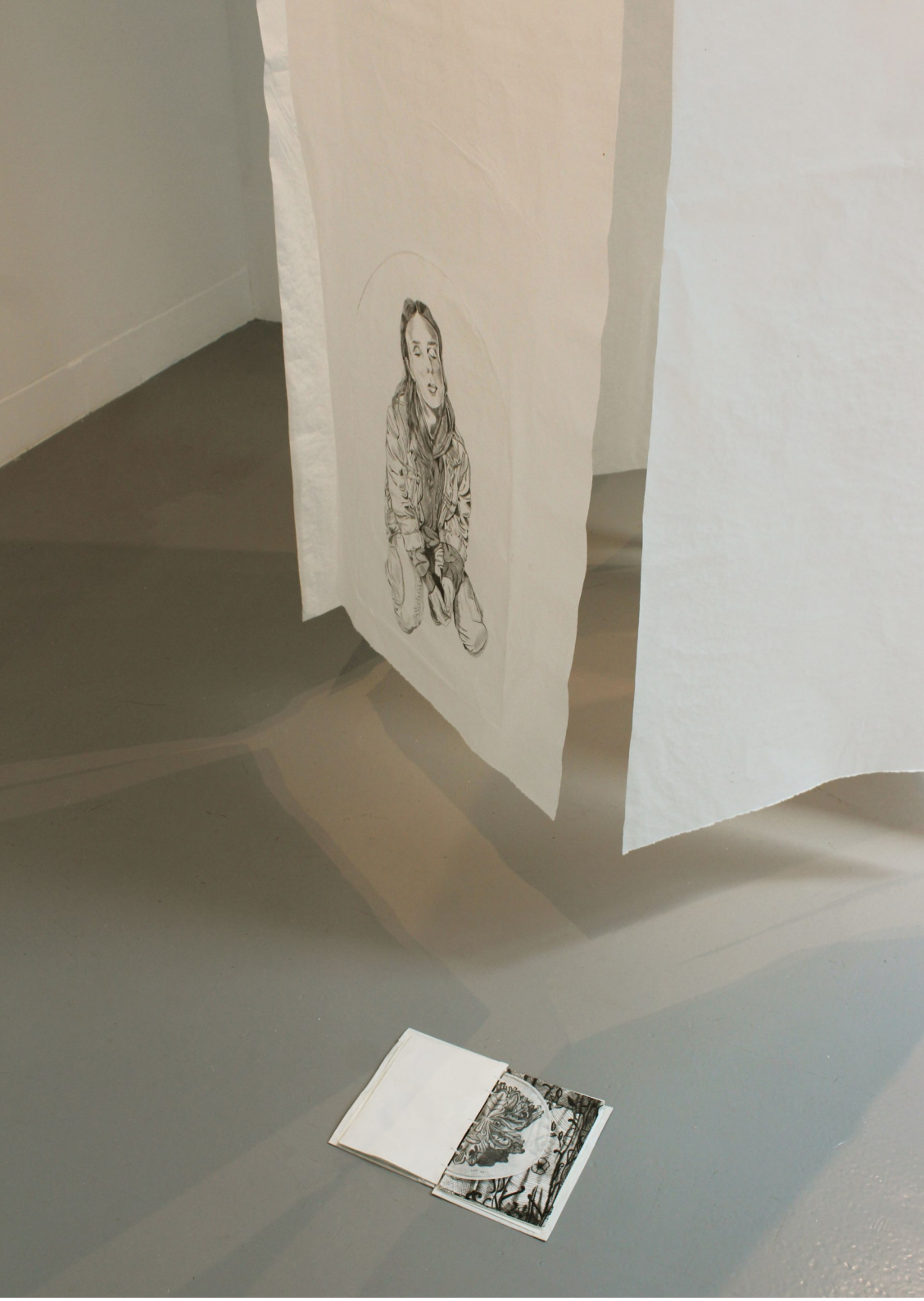
Dry-point Etching on
Rice Paper
Photograph of details





Installation view, University
for the Creative Arts







let me



'Melancholia' 2023

Dry-point Etching on Rice
Paper Installation

Herbert Read Gallery,
University for the Creative
Arts

Artist Statement
Willow Harrild

The work at hand explores the framing of the everyday to create a readable, intimate space. Through the combination of print and text, framed marks emboss the surface conceptualising a narrative in a recognisable text-based language and a more visual mark-based language, created by the method of dry-point etching. With this established combination, the linguistic ability of work is explored, forming a story-like sequence, altering the perceived mundane into its own heightened reality. With all the work pertaining to an element of my every day, they become part of the wider, ongoing “archive” in my practice, documenting life like a fragmented book, which the viewer can connect with.

As words and images populate the surface, the space between these elements also becomes readable; Georges Perec’s notions of “space as doubt” and “space as reassurance” are present, creating both comfort and uncertainty for the viewer. As highly personal works, the viewer is given glimpses of true meaning yet is provided enough space and information to unfold their own narrative, forging an intimate connection with the work.

The air of intimacy is furthered by using rice paper as a surface, making use of its transparent qualities. Largely influenced by the way sunlight is welcomed through windows, the work is illuminated giving it a soft ethereal quality, balancing out the contrasted information of the etchings. With the etching plates themselves shaped, the edges become embossed, creating an illuminated frame. In such a vast space, the embossed frame grounds the imagery akin to Giovanni Bellini’s use of parapets, providing assurance.

Aligning with my interest in art history, these grounding frames follow the silhouette of spaces which invite light, inspired by the windows in Antonello da Messina’s “St Jerome in His Study” to the sections present in stained glass windows. Despite the love of these window-like spaces, the issue of rigid containment presented itself, with the rectangular nature of the page opposing the soft framing of the plate. When researching such framing, Masaccio’s “*Holy Trinity*” became a reference due to its use of an arched space to frame and play with the perspective of imagery. Amongst this framed, window-like space, sits symbolic iconography both art historically and religiously. Linking to my interest in narrative, symbolic works such as “*Holy Trinity*” act as a visual story, creating a narrative in a framed space, serving as inspiration as well as its use of an archway. With that said, the shaping of the surface into an archway plays into the creation of an occupied window space, somewhat similar to a stained-glass window; contained yet soft enough to relax the severity of traditional framing.

With Albrecht Durer’s “*Melencolia*” providing inspiration, in my own “*Melancholia*” 2023, the elements of space, framing, light and narrative are present. Installed in the space, the work takes on a circular formation, allowing enough distance between the visual information to breathe. Encased in arched and rounded edges, the etchings play with the viewers perspective, leading on to the next window, enveloping a circular narrative. Illuminated by warm light, the images are romanticised, isolated as their own moments in time, yet set free from containment by the text floating on the surface. Reading the text and understanding the visual information requires a long duration to be spent with the work, extended by the physicality of walking around the piece. Encompassing my own experience of melancholy, the five elements provide a hint to contemporary life with a nod to art history, forging a subtle link.