

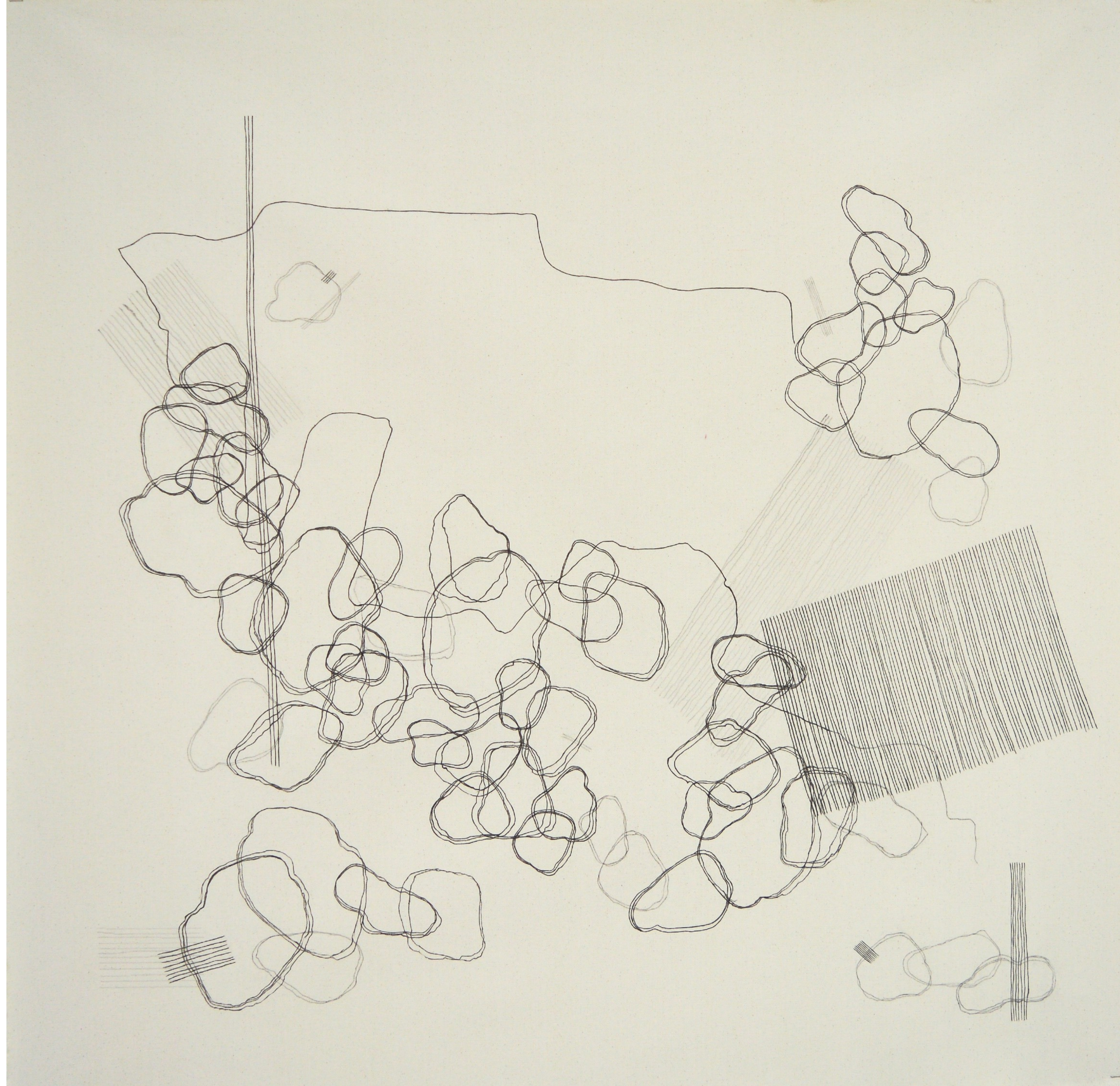
Digital Portfolio

Julia Crane

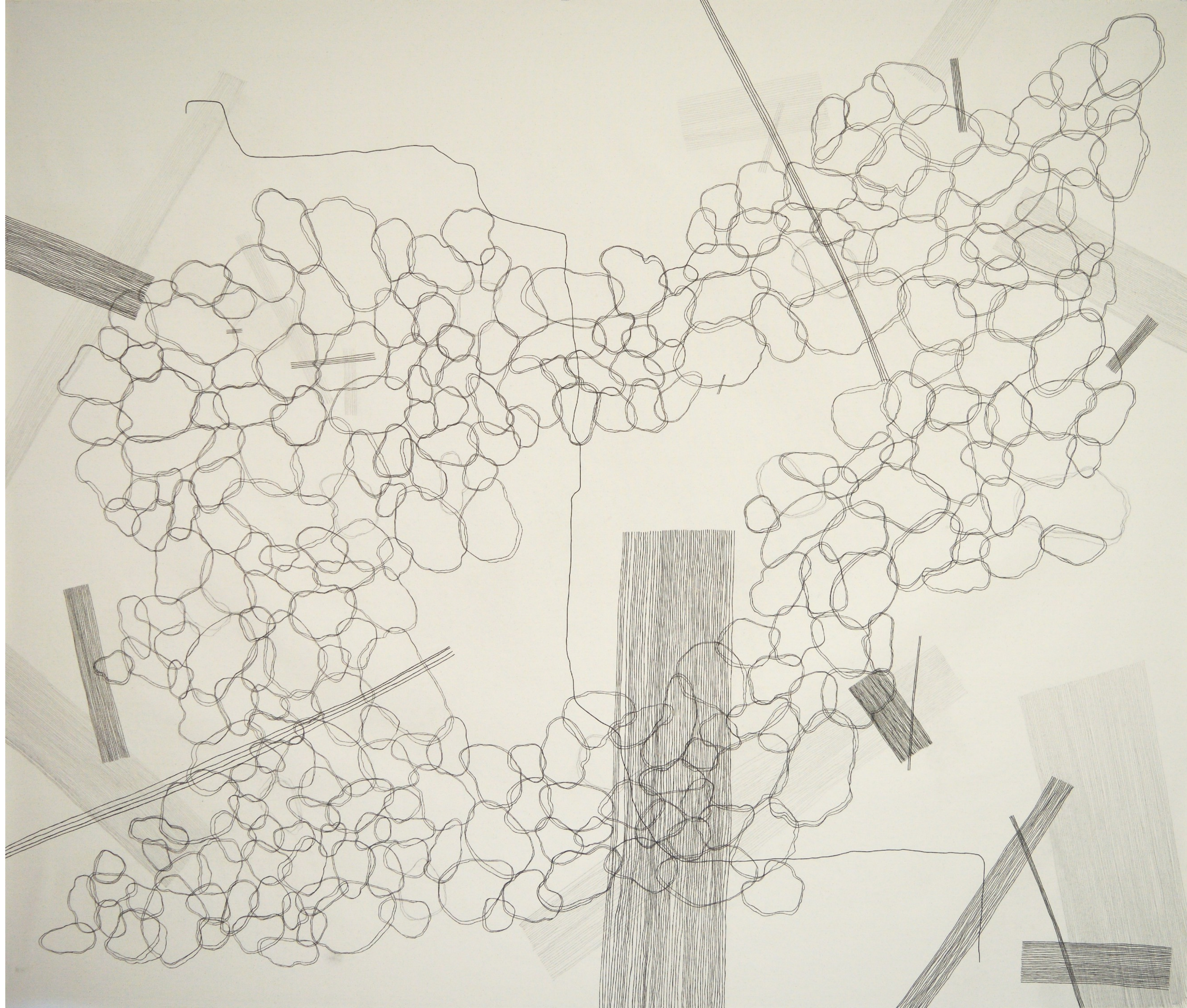
Artist Statement

Theories of forgiveness are broad and varied but while the concept itself is vast and multifarious, Julia's work aims to break down this complexity and understand the fundamental components that come together to construct forgiveness, regardless of context. With the guidance of philosophical theories, her practice begins to play with familiar imagery, abstracting it to capture the process of forgiving. Simultaneously, she strives to challenge the manner in which we refer to forgiveness. Overuse of the word has saturated our understanding of what it is to truly forgive; the practice, time and effort required to achieve genuine forgiveness. Focusing the audience's attention on the theme encourages a mindset of intentionality. Through calm, meditative compositions of imperfect repetition and symbolic organic textures of tea and rocks, the work creates a space for practice and quiet contemplation. Meanwhile, contrasts in pace, control and materials question the individuality and uniqueness of each rendition of genuine forgiveness.

Blueprint of a Forgiveness I (Commute to School) (2021)
Pen and graphite on unprimed, unstretched canvas
98 x 98 cm



Blueprint of a Forgiveness II
(Commute to University) (2021)
Pen and graphite on unprimed,
unstretched canvas
154 x 182 cm



(Portrait of Forgiveness) No.1 (2022)
Drawing ink on tracing paper
84 x 60 cm



Over a cup of tea (2022)
Tea on canvas
150.5 x 62 cm



Framework for Forgiveness (2022)
Screen print and drawing ink on lining
paper
1000 x 56 cm



No. 11 (Portrait of Forgiveness)
(2022)

Hand drawn print - drawing pen
on tracing paper

Edition of 25 - 20 available

21 x 15 cm



25/25

No. 11 (Portrait of Forgiveness)

J. Crane



feel free to remove me from my mount and enjoy me in front of a window

Degree Show Installation



Exhibition Summary

Through an enveloping environment, this exhibition seeks to provide a calming, meditative, reflective, introspective atmosphere. While 'immersive' is the more widely used term for this style of exhibition, I use the term 'enveloping' because of its more gentle, simple and manual connotations as opposed to the more dominative and digital processes implied by 'immersive'. Alongside the scale of the work, the audience feels small but not overpowered, comforted rather than fearful: they are held by the space not in it.

In symbolism of the uniqueness of forgiveness to an individual, the audience is encouraged to wander around the space, determining their own journey through the work. Through the arrangement of the work into pathways, each viewer makes discoveries at varying times, seeing things from differing perspectives and approaching the work from all angles. The different transparencies of the pieces in the exhibition layer over one another, allowing the audience to see through, behind, beyond. Pieces are hidden until the viewer intentionally moves through the space. Boundaries are blurred between individual works by the angles at which the artworks are hung in relation to the space and each other, creating this multitude of variations, combinations and conversations.

Influences of theories of Japanese architecture, in particular those relating to the shoji, are present in the curation of the exhibition and the permeable boundaries of the work. Translucency of the work directs the audience's focus internally, allowing light to enter but limiting the view out of the space. An open window and door encourages air movement, causing the paintings and drawings to move gently as they hang from the ceiling. Their subtle movements appear like breaths, encouraging the audience to breathe slowly and inspiring a meditative state.

This exhibition is a harmony of opposites. Between fast and slow pace process, softness of colour and material partnered with power of size and positioning of the audience amongst the work, structure and fluidity, all given an even voice in the work. It forms the visual representation of a non-visual process through acceptance of tension and release in its manifestation, presence and exhibition.

Brewing No. 2 (2022)

Tea on canvas

285 x 135 cm

Definition (2022)

Drawing pen on hessian fabric

308 x 100 cm



Brewing No. 1 (2022)
Tea on canvas
242 x 151 cm

Brewing No. 3 (2022)
Tea on canvas
285 x 135 cm



*(Portrait of Forgiveness) No. 2, No. 3, No.
4, No. 5, No. 6, No. 7 (2022)*
Drawing ink on tracing paper
84 x 60 cm



Brewing No. 4 (2022)
Tea on canvas
282 x 270 cm

