

PDF  
GILL ALLDERMAN  
ALLGIL004

PGDIP FINE ART 2021

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## **and BEAUTIFUL SCARS**

*'That which leaves a trace, leaves a wound'*<sup>1</sup>

*'But 'out of a wound beauty is born'*<sup>2</sup>

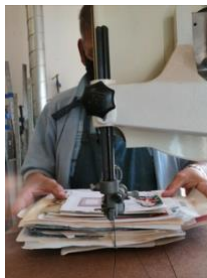
In my art practice I glue, slice, make cross sections through time and life and sew together the shattered pieces. I paint, mould and weave materials together loosely and try to find the threads that stitch and hold them as an anchor to my experience. I work intuitively and play with the juxtaposition of destroying and healing, opening and suturing, damage and repair. Scars become stronger, pliable, more beautiful and the thread, often golden, holds everything together. A woven tapestry, an emotive thread, chaotic groupings, different thoughts, a variety of materials, sometimes framed to contain and secure a sense of meaning and sometimes not, to allow for spillage and growth and new ways.

By paying attention to the scars of my life, the wounds I have cared for, I peel away these intricate layers, that I spent years accumulating and nurturing, opening the delicate armour that I wrapped myself in, and softening my thickened skin, which exposed a fragility. Confronting each layer, through the exploration of diverse materials in my art practice, a slow knowing and realisation emerges of just how strong, how vulnerable, how delicate, how unpredictable we are in a time of personal trauma when the body excavates so deep it unravels in silence and aloneness. By acknowledging the wounds, I am able to find a resting place for these scars, and wear them, with no shame.

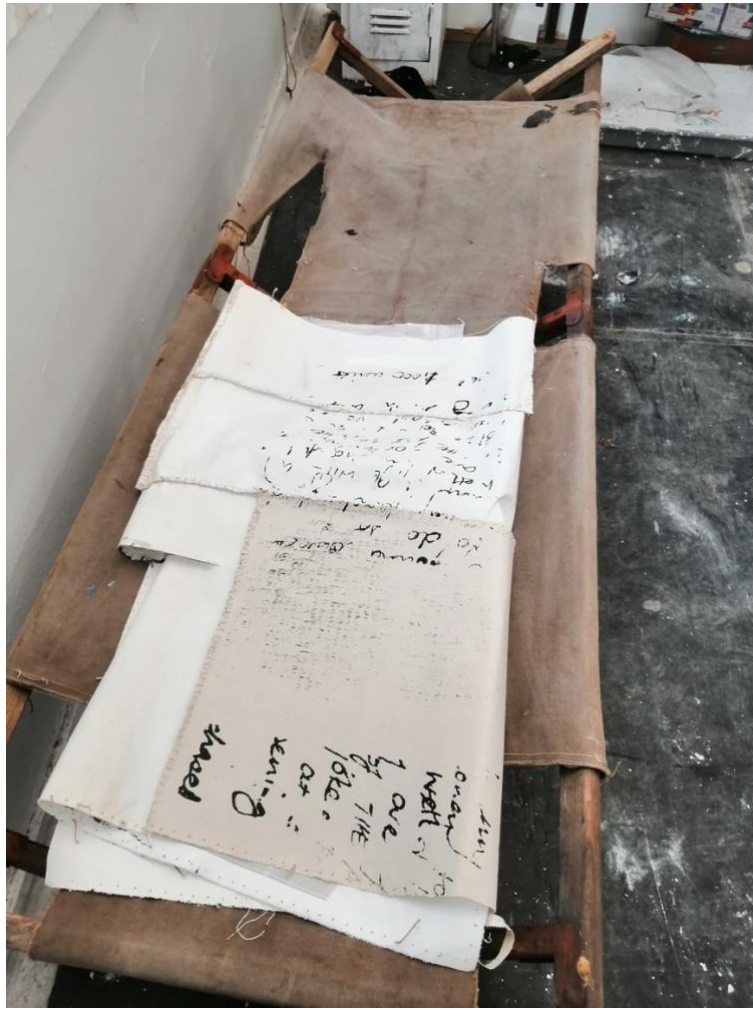
I find the visual and tactile quality of the materials I use in my art practice absorbing in that I attempt to elevate them from their devalued functional domestic realm into a position or place of value. The combination and the juxtaposition of domestic materials, with traditional high art materials has a quality that begs to find a space, to valorise the mundane, the overlooked and discarded. These mundane domestic materials - the cloths, mats, used fabrics and doilies, are also trying to reveal their lost history of usefulness.

<sup>1</sup> Translated from poet and artist Henri Michaux - "Qui laisse une trace, laisse une plaie" (Brennan.2010)

<sup>2</sup> Sweeney on talking about Alberto Burri. (Brennan, 2010, p.98)



**Wounds and Wonder** – photograph of work in progress at mid-year exhibition.  
Letters glued and cut through. Stanley Amon sawing a pile of compacted letters for Wounds and Wonder



At Rest. Screen printed canvas, metal thread, wax thread. War time stretcher. Work in progress



Gill Allderman. Hanging **The Black Letters**. 2021



1.



2.

**1.The Black Letters.**

**2.Detail**

Oil on canvas. 71 x 97 cm Framed.

WOUNDS. HEALING. SCARS.





**Wounds #1. #2.** Oil, wax encaustic on canvas. 23 x 52cm each. Framed.



**Wounds #3.** Oil, wax encaustic on canvas. 23 x 52cm each. Framed.



**Mapping.** Shellac, oil, wax encaustic, paper on canvas 32 x 32cm. Framed



**Excavating.** Oil, mesh, fabric, wax thread, gold leaf on canvas. 35 x 97cm. Framed

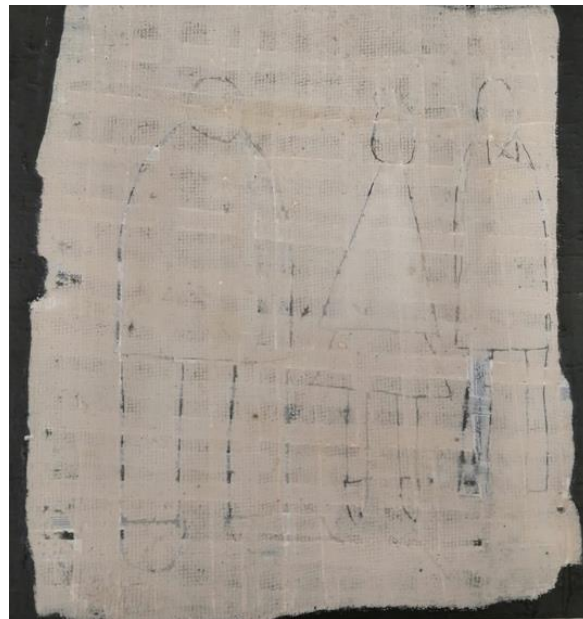


**Fading Wounds #1, #2, #3.** Oil, wax encaustic on canvas 23 x 52cm each Framed.



**Fading Wounds #4.** Oil, wax encaustic. 25 x 32cm. Framed.





**Vanishing Memories #1 and #2.** Oil, wax encaustic on canvas 32.5 x 32.5cm. Framed

DOMESTIC



**Last Supper.** Oil, acrylic, silk mats, wax thread on canvas 97 x 122cm. Framed.





**Oh Please Kiss Me Please.** Oil, fabric, handkerchief, metal thread, beads. 64 x 79cm. framed.



**Unwitnessed #2.** Linen cloth, metal thread. 62 x 92cm.





**Unwitnessed #1.** linen cloth, metal thread. 79 x 80cm



**Traces of almost nothing #1 and #2. Metal thread on canvas. 77 x 126. Framed. Gill Allderman hanging #2**



**Glass Cloth.** Cotton cloth, acrylic, oil, wax thread, oxide. 64 x 63cm. Framed.

SCAPE-COAT





**Scape-Coat – Detail**  
Felt, metal thread, painted rags  
h160 x w100cm





**Vacated.** Plaster cast of my own torso. Plaster and hessian 80 x 60cm



1 & 2. Working on a cast. 3. Artist in a cast

THE TALES: the past



**The Doillie Tales: a history of forgotten woman.** Cotton Doillies, paper, oil, gold leaf, wax on canvas.  
17.5 x 17.5 cm each. Framed



**"They Brought their Bonnets least they forgot".** Hat box, oil, gold leaf . 39 diameter x 48cm



**Gill Alderman working on Shoes and Path**

Eva hesse held onto her femininity without compromising herself and her gender.  
*"My work is good, I am pretty, I am liked, I am respected."* (cited in Lippard, Chave, p.70)

**NIGHT VIGIL**





**Night Vigil #1.** +- 74 x 144cm. Felt, metal thread.  
Finding a calm in the repetition of mark making and ending in fraught anguish.





**Night Vigil #2.** Felt. Metal thread. +- 70 x 100cm  
Anguish and tension - the scars-one repeats the trauma



**Night Vigil #3. Detail.** +- 75 x 135cm. felt, metal thread

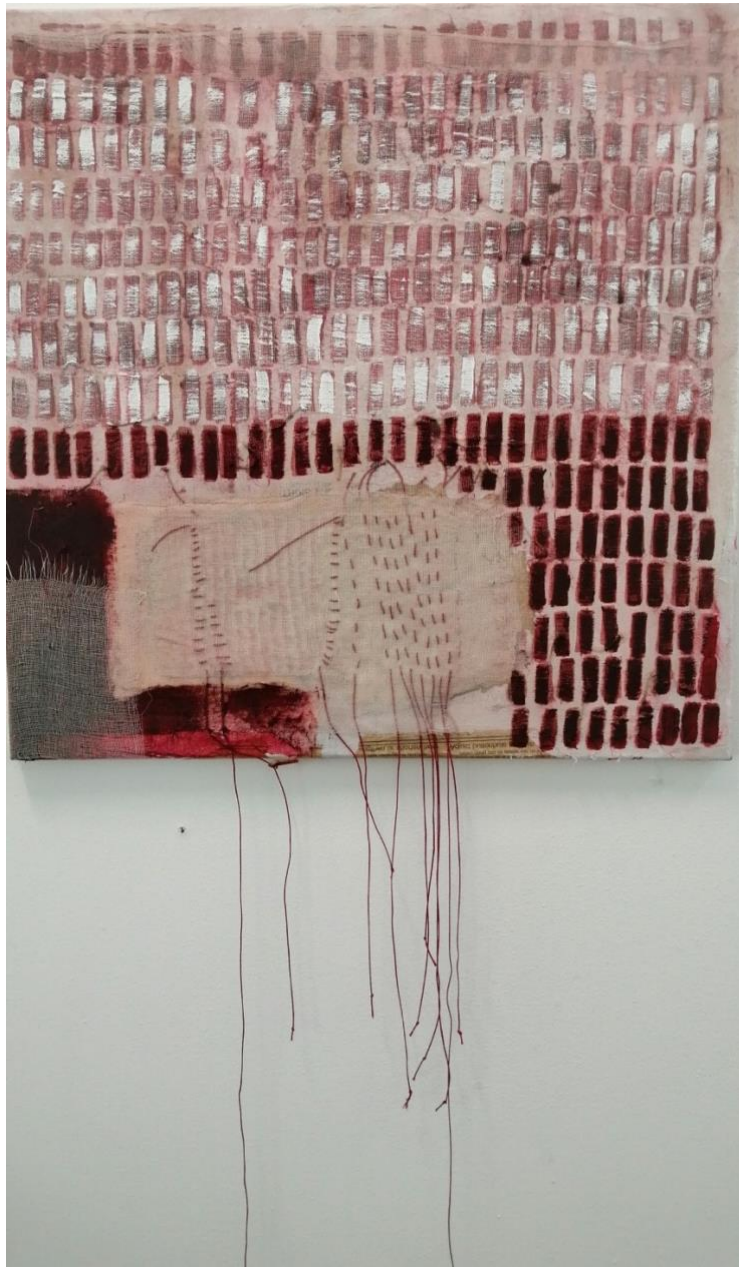
A chaotic repetition of random yet almost joyful markings that at times fall out and off and out of control



Upper Gallery Michaelis, A playful artist, Gill Allderman in front of **Night Vigil #1. #2.**

MAPPING THE MARKING





**Mapping in Red.** Fabric, paper, wax thread, oil, scrim on canvas. 60 x 60cm



**Mapping in Black.** Oil, scrim, paper, wax thread on canvas 60 x 60cm



**Mapping in White.** Scrim. Paper, tissue paper, wool, oil on canvas. Diptych. 62 x 112cm framed



**The Other Side #1.** Wax thread, synthetic fluff fabric, oil. Wooden frame 102 x 152cm.





**The Other Side #2.** Wax thread, felt, string, wood. Staples, marker. 40 x 148cm

VACATING



**Shedding #1:** vacated spaces. Fabric, tissue paper, gel. 50 x 170cm



**Shedding #2:** vacated spaces. Fabric, tissue paper, gel 50 x 90cm