

**Output ID** 306173875  
**Researcher** James Quin  
**Output type** Exhibition  
**Titles** Adaptation and Appropriation through Painting  
**Publication year** 2017-2019

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This multi-component output uses transmedial adaption to address temporality, between paintings and the time of making and reception. The topic is explored in paintings exhibited in four exhibitions during 2017 and 2019: *Made in Britain: 82 Painters of the 21<sup>st</sup> Century*, National Museum Gdansk, Poland; *Beyond Words*, Long Gallery, Newcastle-upon-Tyne; *Enough is Definitely Enough*, General Practice Gallery, Lincoln; and *Once is Not Enough*, Isherwood Gallery Wigan.

As one of ‘a new cohort of interesting painters with common aims emerging’ (Priseman), Quin’s exploration of the temporal conditions of painting has been seen as an original contribution in the field. These works stake distinctive positions on questions about what painting does as part of current international discourse. Mieke Bal describes such works as ‘sticky images’, that dilate time and decelerate the gaze. For *Beyond Words*, Quin used an adaptive process to produce images that functioned as first-person plural images. These parallel Murakami’s first-person plural narrative in *After Dark*, enabling reflection on meaning in narrative media, through the matter of paint. Repetition of forms in canonical works was similarly addressed in works exhibited in Lincoln and Wigan. The focus is on Velasquez’s ‘Las Meninas’ and reproductions of Matisse and Bruegel works, distilling essential aspects of part, tonality, pattern, and spatial articulation, that build recognition and emphasis on the depth cues carried through improbable means. The Gdansk exhibition was drawn from the Priseman Collection of 21<sup>st</sup> Century British Painting of work by recipients of national painting prizes since 2010. Quin’s work in this collection, first exhibited here, is also adapted from Bruegel, exploring the ‘getaway’ as discussed by Svetlana Alpers. The series of works in the output manifests the experimental nature of painting practice within research-oriented enquiry.

## Research dimension

Repetition as a form device or strategy has been present in Western painting throughout modernist and post-modern activity. It has been used as a strategy for discovery and as a device to demonstrate how painting works, uncovering what is there and highlighting difference. Quin takes a different approach to other notable figures currently working with repetition and appropriation in painting. While Cecilia Edefalk uses repetition to uncover latent subject matter (through repeating her previous works), and Rebecca Howe Quaytman uses repetition to question interpretation over time, Quin appropriates the form of paintings or other 3rd person images rather than repeating his own. The works also address spatial relationships with the site of exhibition and each other. For the series of works after Velasquez, the 45 distinct paintings combine as one piece of work. For *Beyond Words*, the paintings depict Polaroid images, placed on an ambiguous and decorated surface, partially illuminated by an indeterminate light source. They are not specific characters or events from Murakami, but images relating to recurring motifs that run through the author's work. The core research question is how encounters with repeated images shape perceptions of space and time.

## Process

The works are initiated through a systematic exploratory process through drawing, which articulates the structural elements, which is then taken through initial watercolour studies to establish colour and tonal relationship before being taken through to oil paint on board, panel or linen. Quin starts with a close copy of the original work, whether this is an existing painting or an image from a news report. Research into the original painting is undertaken, looking at the context from which it sprang and the ways it may have been interpreted over time.

The exhibition context is the material field into which the painted objects are placed to be tested. There is inevitably a range of levels of control available to the artist in such contexts, but where possible he takes executive control over the exhibition installation.



*Tokyo Underground, 1995.*  
Oil on wooden panel, 2018  
27.9 x 25.4cm

Exhibited at Long Gallery, Newcastle-upon-Tyne

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## Insights

The series of works when displayed together in the exhibitions *Once is Not Enough* and *Enough is Definitely Enough* set up particular conditions for viewers to navigate a path which directs both connections between the architecture of the gallery and the paintings and of the elements depicted within the paintings. For the works seen alone or in smaller groups, the layering of title, pictorial elements and painted surface puts into practice Mieke Bal's notion of the 'sticky image' to hold the viewer's attention.

For the catalogue and hang of the *Made in Britain: 82 Painters of the 21st Century* exhibition in Poland, Quin's work *Bruegel's Getaway* was included in the 'New Surrealisms' section, although the catalogue text more carefully describes his work as focused on the history of genre painting.

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## Dissemination

The works are being seen as exemplars of painting within the contemporary UK context, through their inclusion in a series of group exhibitions and the Priseman Seabrook Collection. The selection committee for that collection and the Gdansk exhibition included Robert Priseman, Anna McNay, Małgorzata Tarasziewicz-Zwolicka and Małgorzata Ruskowska-Macur. Other artists included in the exhibition curated by Andrew Bracey in Lincoln included Yelena Popova, Magnus Quaife, David Ryan, Stephen Snoddy, Maggie Ayliffe, Pip Dickens, Leo Fitzmaurice, Rebecca Fortnum, Jonny Green, Sharon Hal, and Cathy Lomax. Quin was invited to join the Contemporary British Painting Group by its Steering Group, led by Simon Carter. Their members 'represent some of the most exciting emerging and award-winning painting in the UK today' (CBP website).

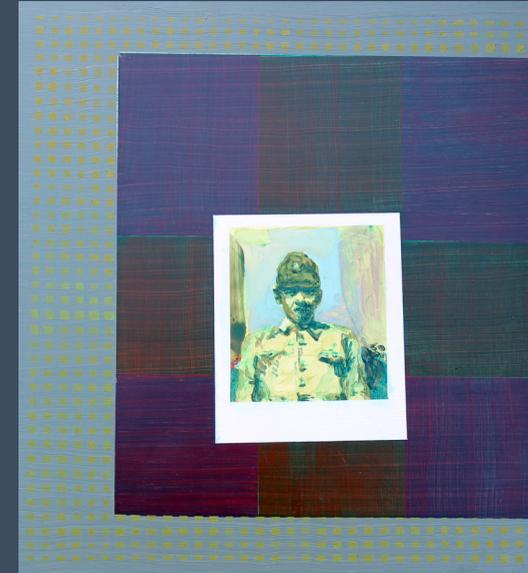


*Once is Not Enough* exhibition at Isherwood Gallery, Wigan

Beyond Words, Long Gallery, Newcastle-upon-Tyne



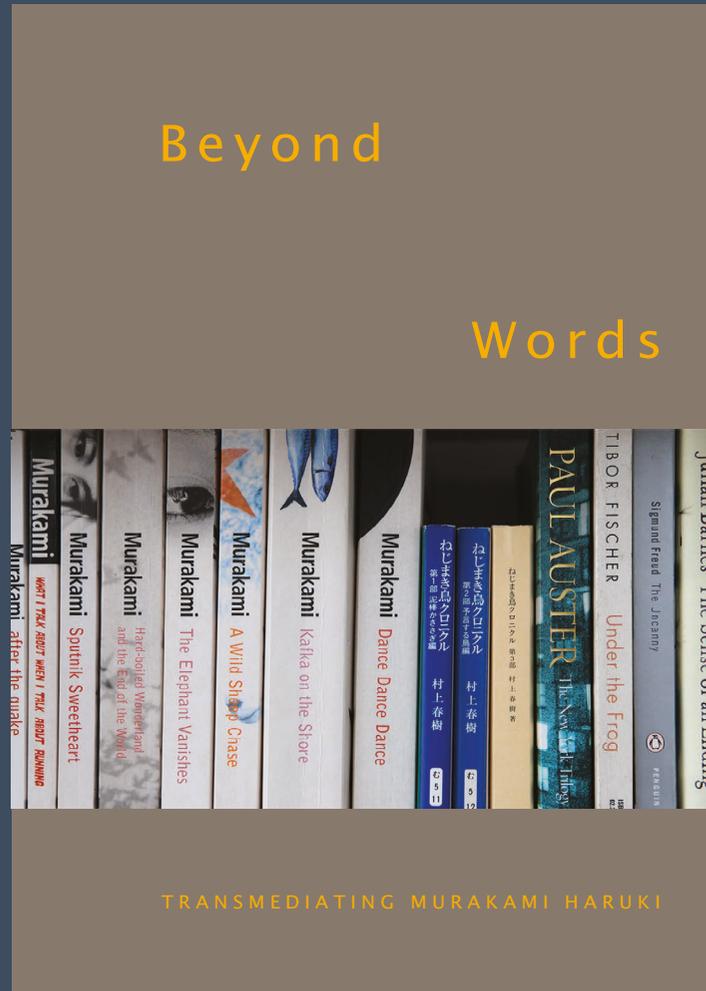
The three paintings produced for *Beyond Words: Transmediating Murakami Haruki* relate to the Japanese invasion of Manchuria by the Kwantung Army in 1931; alterity as embodied in the form of emissaries from the animal kingdom; and the nature of violence in contemporary Japan - one such iteration being the Tokyo subway sarin gas attacks perpetrated by the Aum Shinrikyo group in 1995.



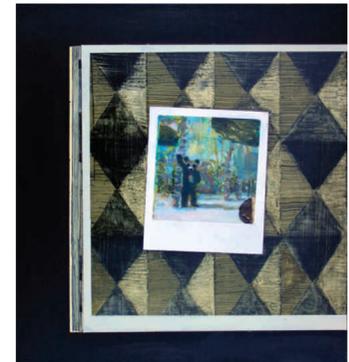
*The Nomonhan Incident, 1939.*  
Oil on wooden panel, 2018  
27.9 x 25.4cm  
Exhibited at Long Gallery,  
Newcastle-upon-Tyne



*Transcendental Farewell at the Edge of Time.*  
Oil on wooden panel, 2018  
27.9 x 25.4cm  
Exhibited at Long Gallery,  
Newcastle-upon-Tyne

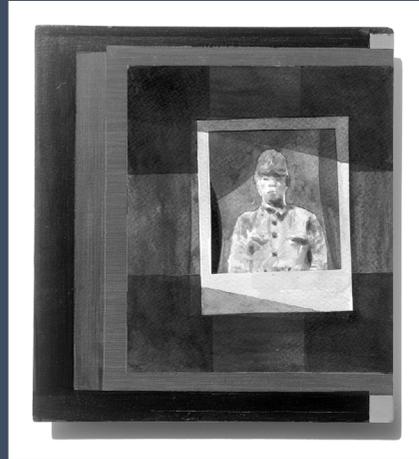


Exhibition catalogue for *Beyond Words: Transmediating Murakami Haruki*



*Transcendental Farewell at the Edge of Time*  
27.3 x 25.4 cm  
Oil on board

Exhibition catalogue for *Beyond Words: Transmediating Murakami Haruki*

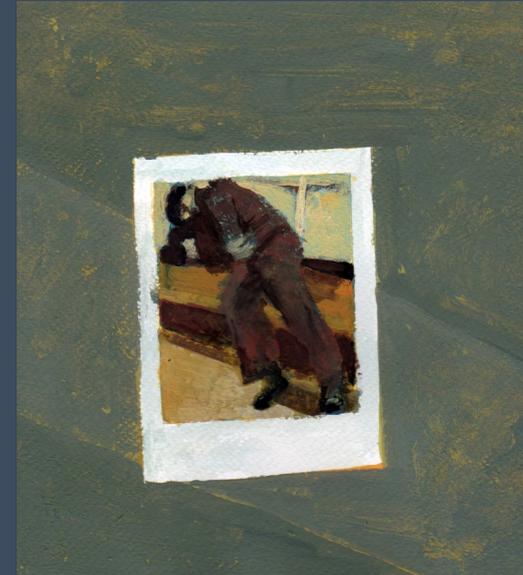


Top left  
*The Nomonhan Incident, 1939 #2.*  
Watercolour on paper, 2018  
27.9 x 25.4cm

Top right  
*The Nomonhan Incident, 1939.*  
Gouache on paper, 2018  
27.9 x 25.4cm

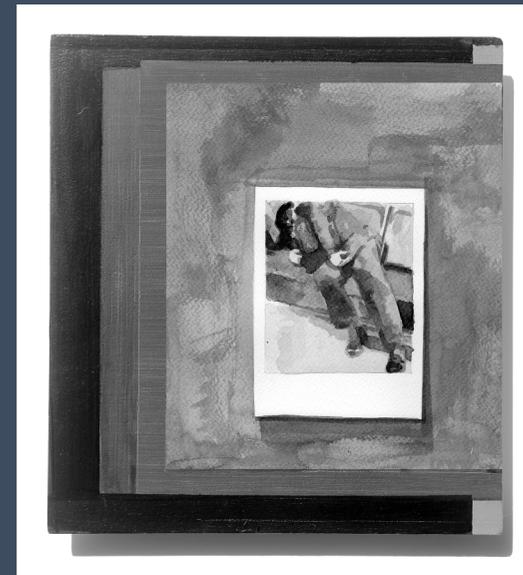
Bottom left  
*Transcendental Farewell at the Edge of Time.*  
Gouache on paper, 2018  
27.9 x 25.4cm

All exhibited at Long Gallery,  
Newcastle-upon-Tyne



*Tokyo Underground, 1995.*  
Gouache on paper, 2018  
27.9 x 25.4cm

Exhibited at Long Gallery,  
Newcastle-upon-Tyne



*Tokyo Underground, 1995 #2.*  
Watercolour on paper, 2018  
27.9 x 25.4cm

Exhibited at Long Gallery,  
Newcastle-upon-Tyne

Adaptations from Bruegel, Velasquez and Matisse



Installation shot of Gdansk show which included Quin's work *Bruegel's Getaway* in the 'New Surrealisms' section.



*Bruegel's Getaway*  
Oil on board, 2013  
50 x 45cm  
Collection: Priseman Seabrook Collection of 21<sup>st</sup> Century  
British Painting

Exhibited at National Museum Gdansk, Poland



*Repetition from Reproduction (after Bruegel)*  
Oil on linen, 2017  
28 x 26cm

Exhibited at Isherwood Gallery, Wigan



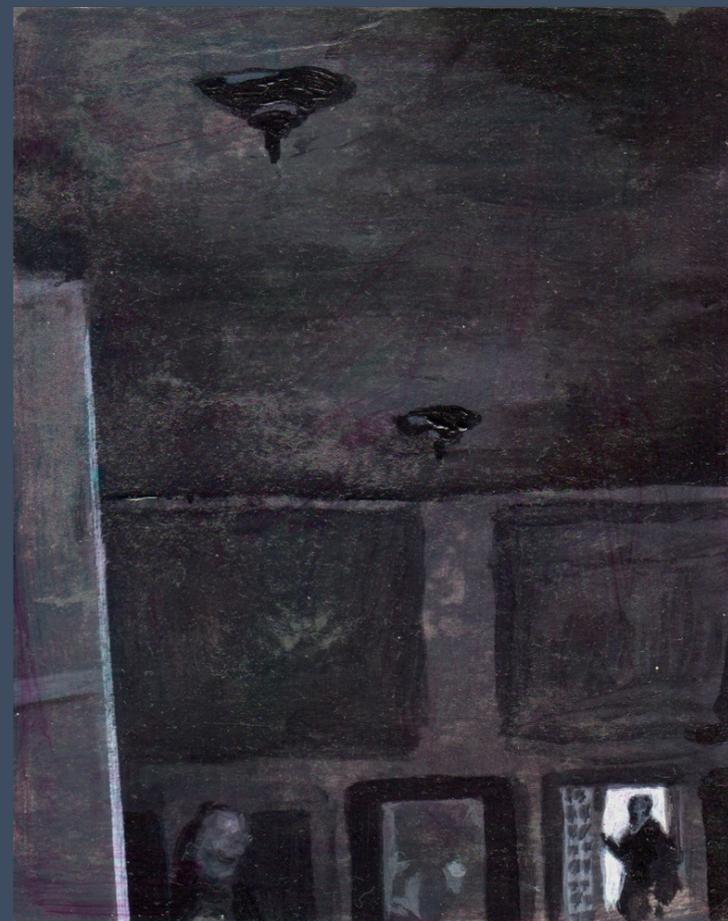
*Repetition from Reproduction (after Bruegel) #6.*  
Oil on board, 2017  
28 x 26cm

Exhibited at Isherwood Gallery, Wigan



*Repetition from Reproduction (after Velasquez) #1*  
Oil on linen, 2019  
50 x 45cm

Exhibited at National Museum Gdansk, Poland



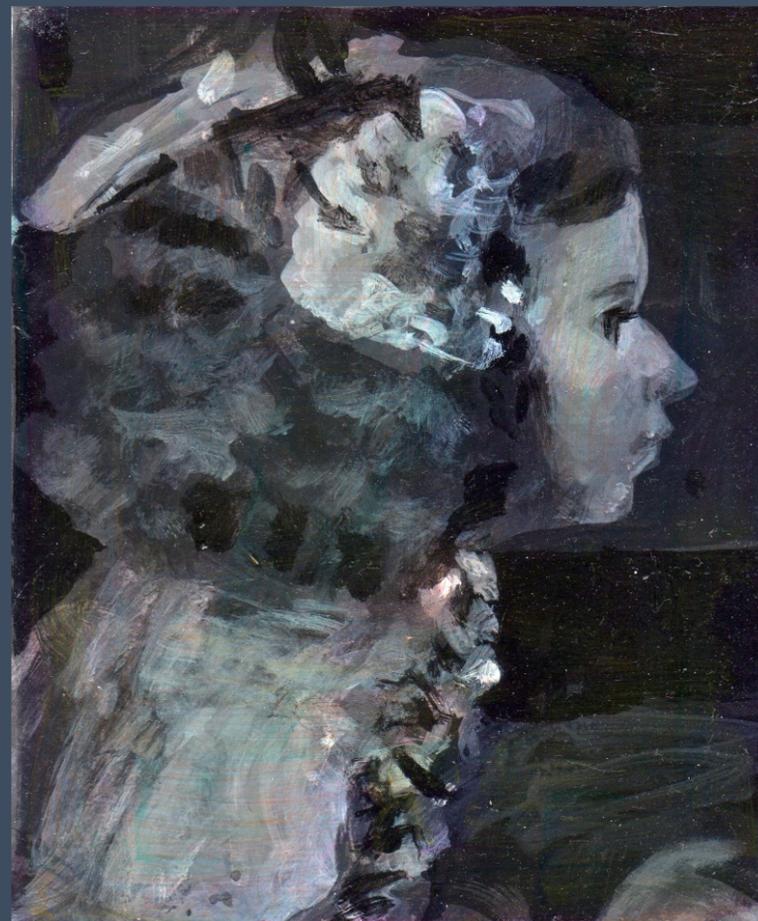
*Repetition from Reproduction (after Velasquez) #1*  
Oil on linen, 2019  
50 x 45cm

Exhibited at National Museum Gdansk, Poland



*Repetition from Reproduction (after Velasquez) #1*  
Oil on linen, 2019  
50 x 45cm

Exhibited at National Museum Gdansk, Poland



*Repetition from Reproduction (after Velasquez) #1*  
Oil on linen, 2019  
50 x 45cm

Exhibited at National Museum Gdansk, Poland



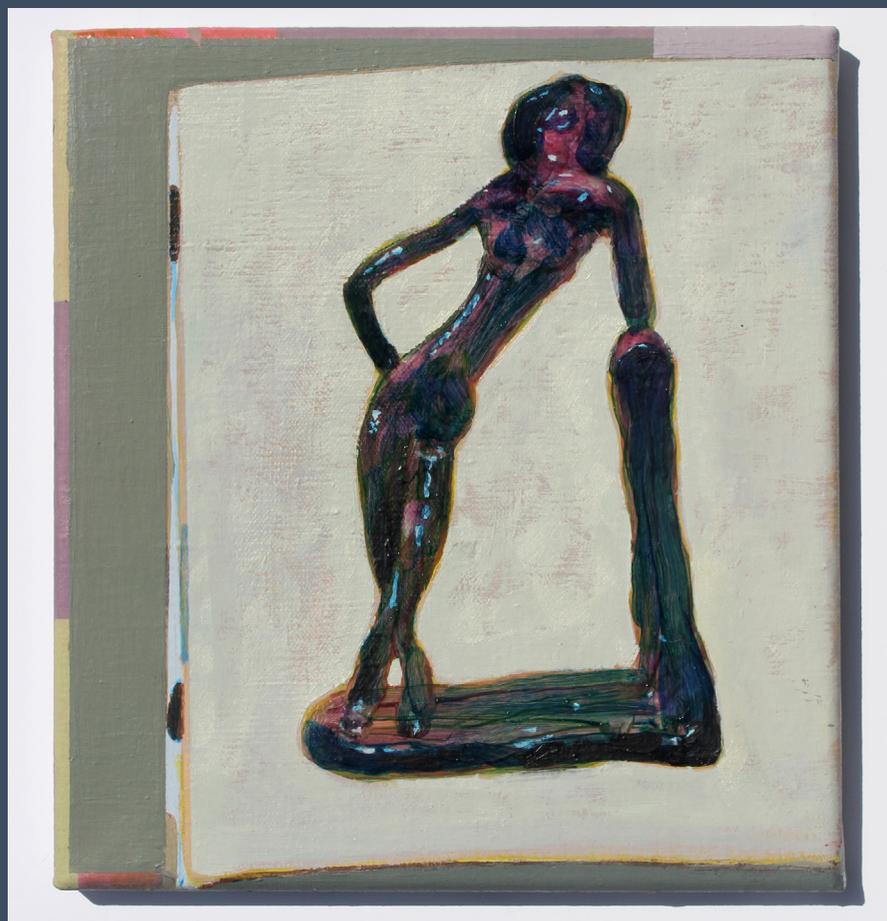
*Repetition from Reproduction (after Velasquez) #1*  
Oil on linen, 2019  
50 x 45cm

Exhibited at National Museum Gdansk, Poland



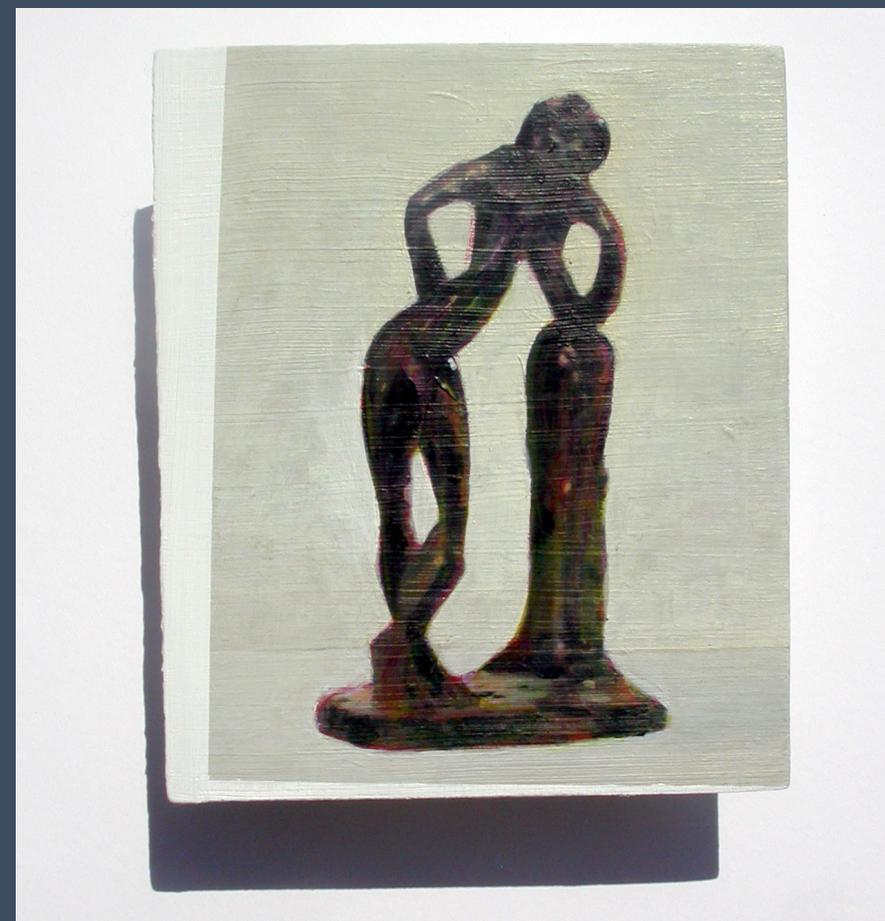
*Repetition from Reproduction (after Velasquez) #6.*  
Oil on linen, 2019  
50 x 45cm

Exhibited at National Museum Gdansk, Poland



*Repetition from Reproduction (after Matisse)*  
Oil on linen, 2017  
28 x 26cm

Exhibited at Isherwood Gallery, Wigan



*Study for Repetition from Reproduction (after Matisse)*  
Oil on board, 2017  
28 x 26cm

Exhibited at Isherwood Gallery, Wigan



Sketchbook pages showing development of *Repetition*  
from *Reproduction (after Matisse)*, 2017.

Not exhibited (preparatory study)



Sketchbook pages showing development of *Repetition*  
from *Reproduction (after Matisse)*, 2017.

Not exhibited (preparatory study)

*Once is Not Enough, Isherwood Gallery, Wigan*



Installation shot of gallery interior (second room) at Isherwood Gallery.



Gallery interior (second room) with installation of paintings at Isherwood Gallery.

**Exhibition dates**

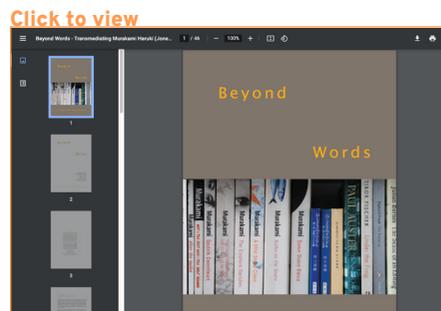
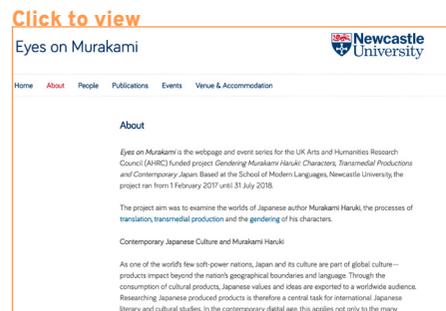
*Once is Not Enough* April–May 2017, Isherwood Gallery, Wigan.  
*Beyond Words* March 2018, Long Gallery, Newcastle-upon-Tyne.  
*Enough is Definitely Enough* March–April 2019, General Practice, Lincoln.  
*Made in Britain* March–June 2019, Gdansk.

**Weblinks**

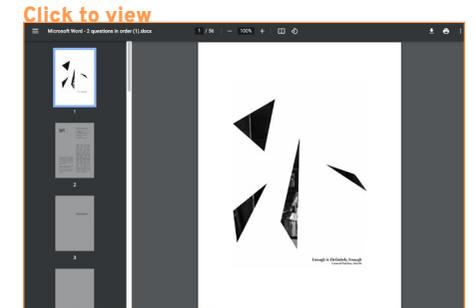
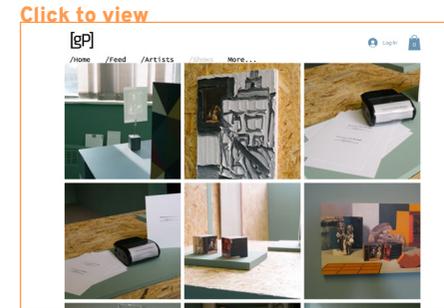
*Once is Not Enough* exhibition



*Eyes on Murakami* event and *Beyond Words* catalogue



*Enough is Definitely Enough* exhibition and catalogue



*Made in Britain* exhibition and catalogue



Contemporary British Painting

