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 21st 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 Prizeman Collection of 21st 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.
**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.

**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 Taraszkiewicz-Zwolicka and Małgorzata Ruszkowska-Macur. Other artists included in the exhibition curated by Andrew Bracey in Lincoln included Yelena Popova, Magnus Quaife, David Ryan, Stephen Snoddy, Maggie Alyiffe, 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).
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.
TRANSMEDIAING MURAKAMI HARUKI

Beyond Words

Exhibition catalogue for Beyond Words: Transmediating Murakami Haruki
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

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

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

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

All 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 21st 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) #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 Reproducian (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
Beyond Words
Enough is Definitely Enough
Made in Britain

April–May 2017, Isherwood Gallery, Wigan.
March–April 2019, General Practice, Lincoln.
March–June 2019, Gdansk.

Weblinks

Once is Not Enough exhibition

Made in Britain exhibition and catalogue

Eyes on Murakami event and Beyond Words catalogue

Enough is Definitely Enough exhibition and catalogue

Made in Britain exhibition and catalogue

Contemporary British Painting