



## **Double Vision**

**Adam Stone**

The output is an exhibition of paintings and drawings representing two contrasting environments. Together, these works seek to explore the potential for re-presentation to provoke new readings of place. The notion of 'double vision' examines the differences between space and place, the phenomenological (bodily and perceptual) experience of place, and the relationship between place and its re-emplacement through drawing and painting.

### **Research Process**

In gallery one there were graphite drawings presenting recently cultivated agricultural edge lands, made through the iterative layering of marks. They were made after extensive visits to site, documenting these visits through sketches and photographs. These pieces collectively entitled 'Noema' reference Husserl's ideas on judgement, sense and meaning through the act of perception (1913). In relation to this, these drawings sought to investigate the real and perceived experience of being on site and making the work, with the perception of the work as both medium and image.

In gallery two there were paintings of the Merrion Centre, a Brutalist inspired 1960s shopping precinct in Leeds. The Centre was of special cultural interest as the site of the first official synagogue in Leeds, opened in 1846 (Fraser, 2019). The paintings act to triangulate, archival research in the Centre (TCS archive), online forums and site visits with theoretical discourses regarding place, representation and memory.

### **Research Insights**

The findings of this research suggest that such places are 'anthropological place' (Auge, 2008). a multi-layered palimpsest of past and present constructed by those that inhabit them. Furthermore, it is suggested that through painting place, paintings can become "a place of presentation for this world" (Casey, 2002).

### **Dissemination**

The research was disseminated through the exhibition at the Studio One Gallery, London, 2 - 11 March 2018.

# “Double Vision”

An Exhibition by Adam Stone

1<sup>st</sup> March – 11<sup>th</sup> March 2018

Studio One Gallery  
7-9 Wandsworth Plain,  
Wandsworth,  
London SW18 1ES



Noema 2, Graphite on Paper, 2014



Noema 3, Graphite on Paper, 2014



Noema 4, Graphite on paper, 2014





Noema 5, Graphite on Paper, 2014





Making Place, Oil on Canvas , 2017





Flaneur, Oil on Canvas, 2017





The Fall, Oil on Canvas, 2016



Top Brands, Oil on Canvas, 2016



New Mecca, Oil on Board, 2016



Peripheral, Oil on Board, 2017





Seconds/1, Oil on Board, 2016



Through, Oil on Board, 2016



Seconds/2 Oil on Board, 2016





Noema , Graphite on Paper, 2017











Build, Oil on Canvas, 2017



Nodal, Oil on Canvas, 2017



Exhibition Hang

## 'Double Vision' Studio One Exhibition

The exhibition at studio one was a mixture of work which included a series of landscape drawings made prior to the current research. There were also a series of smaller works on panel and four larger works on canvas that were directly related to the Merrion Centre.

The title of the exhibition 'Double Vision' sprung from William Blake's letters as follows;

And a double vision is always with me.

With my inward eye, 'tis an old man grey.

With my outward eye, a thistle across my way.

Blake, W. (1982) *The Complete Poetry and Prose of William Blake* Berkeley: University of California Press

The notion of 'double vision' was a central theme to the exhibition, perhaps most obviously in the first instance because of the two contrasting places shown. In room one a series of drawn farmland studies, which Ingold might reluctantly term 'taskscape', that being land which bears the signs of cultivation, a place in which human labour has been spent working in (not on), the land. By contrast in room two, there are a number of inner-city urban landscapes of the Merrion Centre, Leeds, what might also be described as a non-space or equally viewed as a node or hub at which a myriad of human and material networks converge. This juxtaposition of the urban and rural draws an inconclusive connection between the inner sphere of the city and the pastoral backwaters of surrounding countryside. These are two quite different places that are intrinsically reliant upon each other yet appear dramatically opposed.

Double vision might also refer to the stark material differences in the works themselves. The drawings are constructed through the intensive and repetitive layering on and erasure of graphite. Built up through gridding and projection from photographs of the site they capture the land in the early stages of cultivation for the next rotation of crops. In some of the pieces the graphite almost entirely covers the paper support reminding us of Benjamin's suggestion that a painting is achieved only when the picture plane is entirely covered. . The mood of these images is sombre with the focus on pools of water surrounded by mounds of tilled earth.

Lack of frame in the works brings the viewer closer to the work

Interesting site re drawing - <http://www.lboro.ac.uk/microsites/sota/tracey/journal/rep/wallis.html>



## List of Exhibited Works

Title	Dimensions	Medium	Title	Dimensions	Medium
Study for Androgyne	18cmm x 22cm	Oil on Board	Through	13cm x 14cm	Oil &Flock on Board
Making Place	120cm x 150cm	Oil on Canvas	Clearance	21cm x 25cm	Oil on Board
Build	120cm x 150cm	Oil on Canvas	Park	25cm x 25cm	Oil on Board
Lobby	21cm x 25cm	Oil on Board	FE	25cm x 28cm	Oil on Board
Mattering	21cm x 25cm	Oil on Board	Seconds/3	21cm x25cm	Oil on Board
Waiting	21cm x 25cm	Oil on Board	Seconds/4	21cm x 25cm	Oil on Board
Seconds / 1	20cm x 20cm	Oil on Board	Post	21cm x 30cm	Oil on Board
Seconds / 2	21cm x 30cm	Oil on Board	Peripheral 2	20cm x 20cm	Oil on Board
Peripheral	21cm x 25cm	Oil on Board	Study for Dark Matters	23cmx 29cm	Oil on Board
Please do	21cm x 25cm	Oil on board	Nodal	86cm x 120cm	Oil on Canvas
The Fall	56cm x 64cm	Oil on Canvas	Unfold	120cm x 150cm	Oil on Canvas
Top Brands	60cm x 80cm	Oil on Canvas	Palimpsest	120cm x 150cm	Oil on Canvas
			New Mecca	21cm x 25cm	Oil on Board