

Shaun Murray

The photograph is the drawing as well. The photograph is what everyone else gets to see, but that's a construction in of itself. And how you do it and when you do it and where you do it and what time you do it. So the physicality of it is very different because it's flat, because I use a cheap rubbish iPhone. So it appears very flat and I don't mind the flatness. I'm a bit more carefree about taking the photograph in a way, because it's kind of thinking of a studio, like, maybe you should take that in the back garden when the sun swings around. But there is agency there because of the light and the contrast. And depending what time of year, I like light to literally be direct onto the canvas and I'm taking a photograph because it produces... the colours just become a lot more vibrant and I'm not interested in taking it in a studio. Sometimes if you move a couple of steps back from where I'm taking photographs, it's the drawing placed in a car park somewhere on a chair that I eventually frame. So you don't see the world around it, which I think is quite nice.

The drawings change colour depending on what season it is or what the park's looking like when I'm going through it or the river, definitely. I don't take photographs in a room, but when I go for walks I do. And then use them as guiding things.

Mine is analog. So it's very time based in itself and I suppose the drawings are the collapse of that in time and in scale and it's about seeding and reseeding ideas. And then the drawing takes time, like sometimes a long time when I'm teaching or whatever, when I'm focused on other things. So then you make different decisions as you go along because you need to get re-excited about your work.

So the reason why I'm making physical objects now is because the drawing wasn't offering anything more in terms of colours and the layers and the lines. And now I've created these little figurines that are dancing between the sheets, like fairies at the bottom of the garden that are kind of fragments of parts. [...] It's like designing a tool which becomes part of the drawing, and that is like little things that are kind of dancing. And I want to put them in the drawing rather than having them as a separate thing. Sometimes I would make them and then photograph them in their context or a similar type of context. But now I'm thinking the drawing is the context for these little figurines to dance about. So they're going to be between the layers and then I'm going to have light if I'm going to get a sunny day to take photographs and they might not look very good...

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