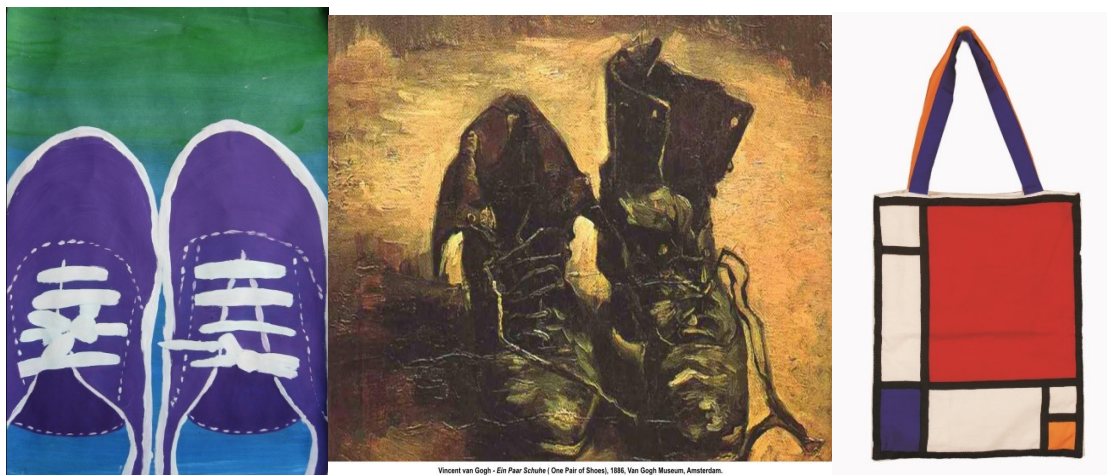


MFOR Artist Proposal Ruth Geldard

To explore the relationship and associated behaviour; emotional and physical, between a handbag and its owner/wearer. To make work that responds to, or generates questions about, the nature of that connection. To feed speculative ideas produced at the conference, back into the work, the final products of which, it is hoped, will provide evidence of the exploratory journey.



Current research looks at cultured behaviour, historically, within society in terms of the object itself and also how more generally, the *mundane* object, (here I had to substitute *shoes*), has previously performed and within an historical art context.



My previous work, has often referenced, but not explicitly, the body. To this end I wanted to begin by recording physical manifestations of the wearer, in terms of wear and fade and creases, as they appear on the bag. I am also interested in the possibility of the idea of a *psychic distance*, that connects bag and wearer. To do this I plan to treat the object, in anthropomorphic terms and have set up *portrait*, sessions where a bag is brought to my studio by its owner, side-lit, and drawn or painted, exactly as I would for a human/animal sitter. I have noticed a collective habit of keeping a handbag at a certain (safe?) distance in the public domain and a physical awareness of its exact location. * I am also interested in the possibility of a *psychic distance*, between bag and wearer that operates across time. Working informally on

the bag portraits, will be an opportunity to observe and record *behaviour* and to look for commonalities of experience.



Demonstration portrait (above) with bag included, because it was there.

I am aware of the likelihood of a gender imbalance here, as I personally, only know two men who routinely carry *man bags*, however, I am keen to explore and document any differences or similarities of experience, i.e. specifically in terms of behaviour.

The drawing and painting of the handbags provides an initial starting point and may extend to photography to record incidences of, *handbag behaviour*, in public places in the real world. At this point I can only speculate about the nature of the finished work in terms of medium or materials.



First Bag Portrait, My Own: 2010 – 2016.