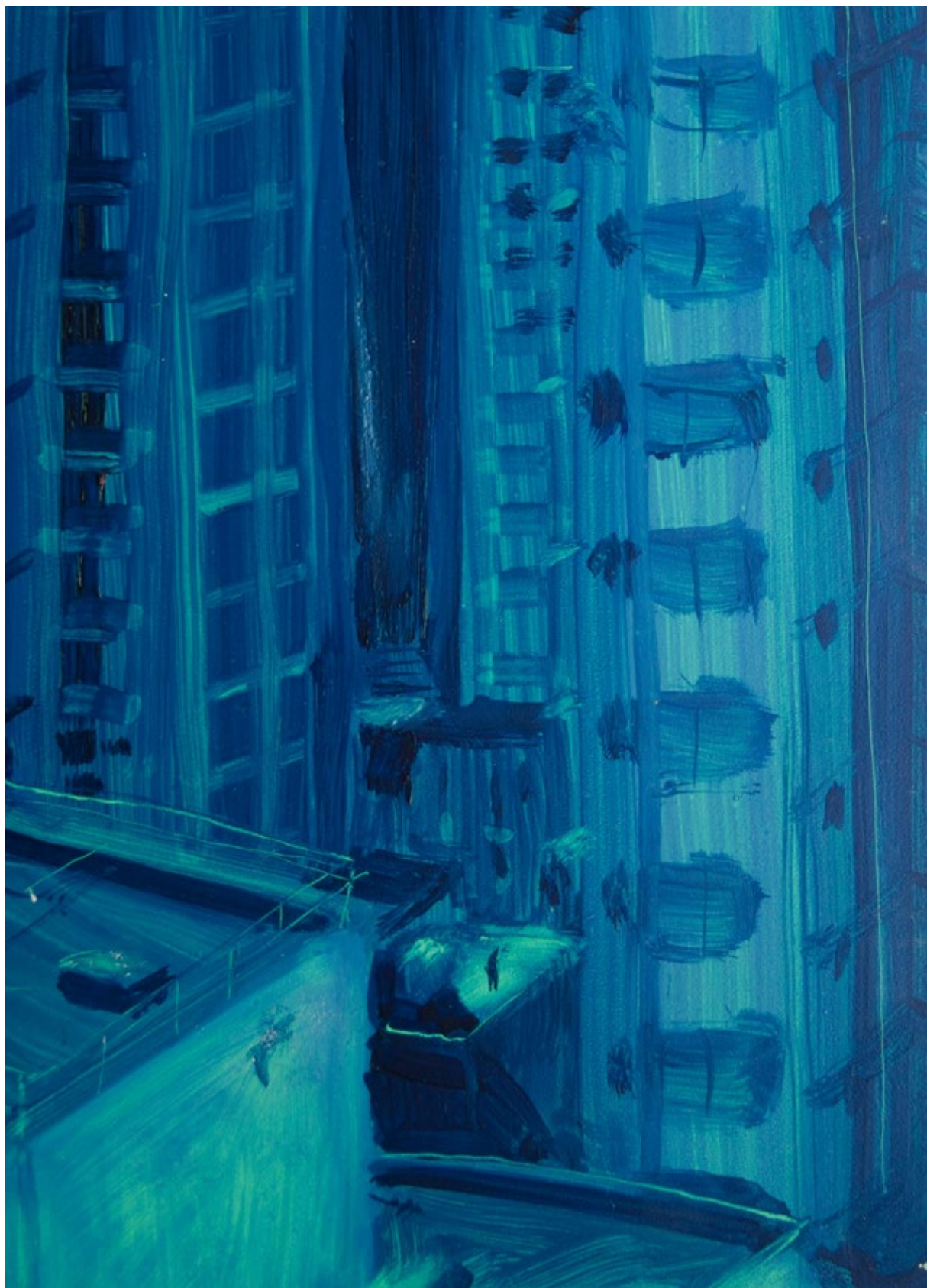


ISOLATION INTERVIEWS

RYAN ORME





ISSUE 18

Continuing the Isolation Interviews: a series of weekly artist and curator profiles highlighting current concerns, accompanied by a selection of available works.

We know that these are precarious and uncertain times for everyone and with so many people staying at home, self-isolating or social distancing, we want to be able to continue sharing some of our favourite art and artists with you. The Isolation Interviews are a weekly series of conversations with artists and curators that will explore how these new circumstances are affecting their practices, projects and productivity. We'll hear how they are finding solutions - and even opportunities - and what their plans and hopes are for the future.

Brooke Benington is committed to supporting and creating opportunities for artists. We believe that this is needed now more than ever. Most artists are self-employed, often supplementing their income by working as technicians, fabricators, assistants, teachers and a whole host of other jobs. Now, many have very suddenly lost a vital source of income. With this in mind, we are accompanying each Isolation Interview with a curated selection of work by that artist, available for purchase.

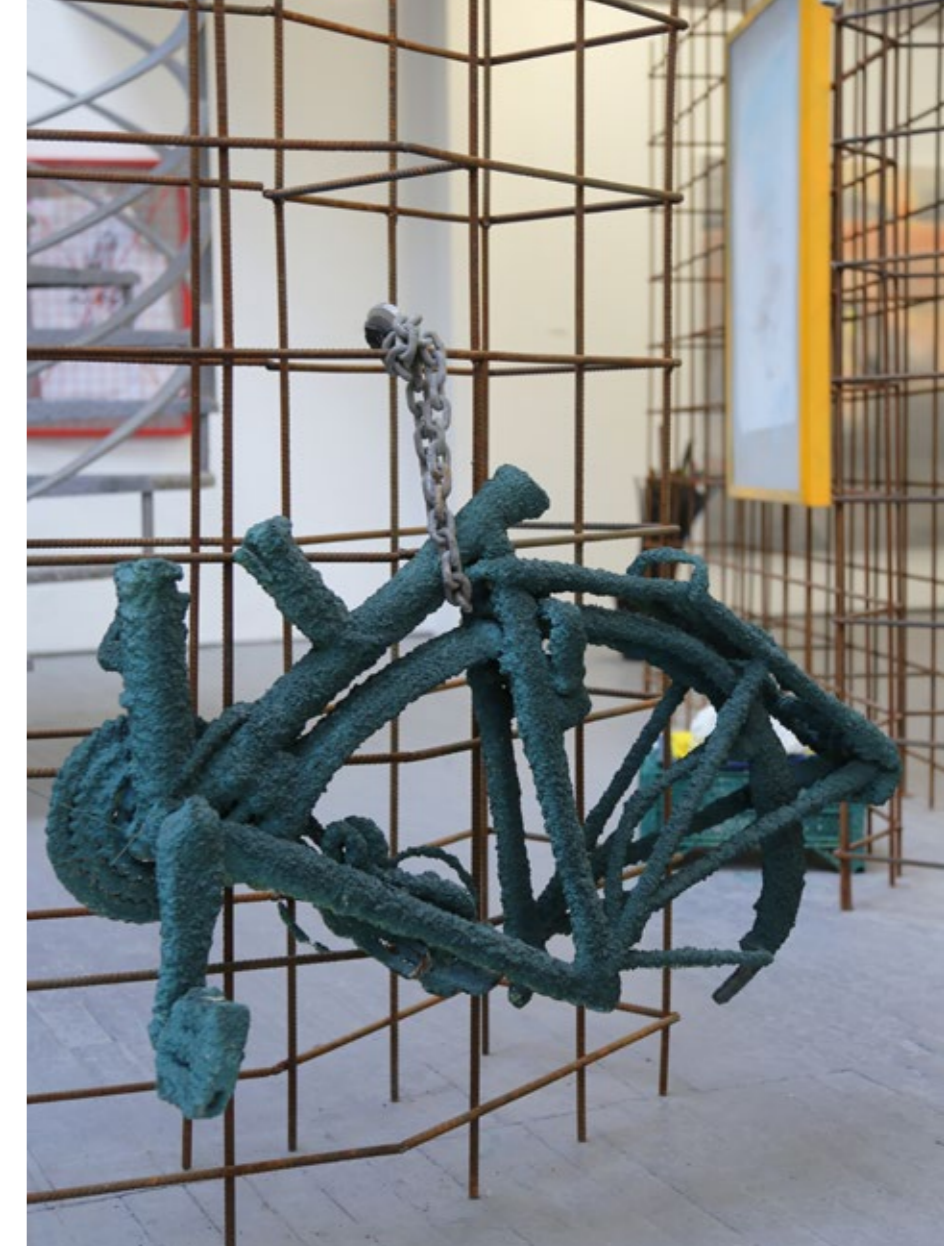
Thank you for your continued support. Stay safe and look after one another.

Lily & George
Directors, Brooke Benington



with a line drawing and sometimes the idea just works best with a more spacial, tactile dimension to it...it really just depends. I think a lot about how materials feel, what associations an object may come with, and how I can use that; this approach comes from studying sculpture for sure.

When I made 'The Other Side of Nothing (2019)' I knew I wanted to create the feeling of exploring a place, and discovering things within it . I couldn't achieve this within a 2d frame so I started by making a series of steel maquettes, playing around with forms until it started looking right. The materiality of the work moves about, but I think the underlying process of moving towards a particular feeling or experience is the consistent part.



You often create work in series that examine - among other things - collective systems, the rise and fall of industry and the human need to shape the world around us, be that positively or negatively. What draws you to a particular subject and encourages you to explore it through a body of work? And how important to you is it that these narratives are transparent, or indeed obscured, to your audience?

2020 has clearly been incredibly disruptive - but also transformative - for people around the world. How, if at all, has it impacted on your working practice and has anything surprising come out of it?

first couple of tries , but recently I have been going back into a piece, six even seven times- redoing it in different ways until its right. I think that's come from having more time , maybe?

Yeah its been a really weird year, stop-start , both disruptive and productive. The first half the year was awkward; I wasn't in a proper studio for much of it, working in a spare bedroom, and for a while in an empty house. The workshop I use for making sculpture was also closed which didn't help.

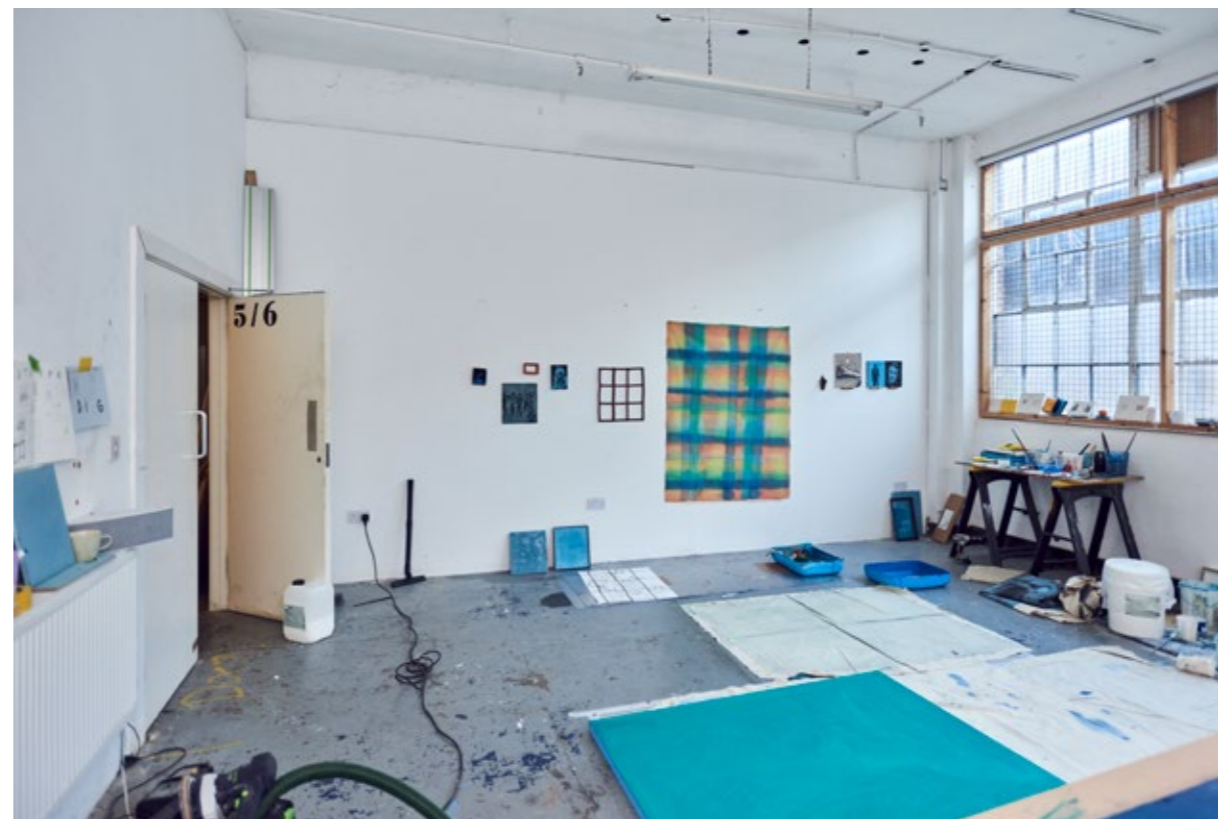
You studied sculpture at the Slade but you have a very cross-disciplinary practice that relies as much on paintings as it does the sculptural and installation elements to communicate your ideas. Could you explain a little bit about your working process? In the first instance, do you start with the painted elements and then expand outwards?

It gets a bit mixed up for me as I think about the objectyness of paintings, and I like my sculptures to have a painterly quality about them...so it can be tricky to untangle.

My work usually starts with a kind of feeling, the way it feels to be on your own in a new city perhaps. I then work towards that, trying out lots of different things until it connects. Sometimes I get there

This forced me to focus on smaller, more contained works. I stripped it back a bit and went deeper into painting and drawing. The works I made during the first lock down were really erratic, jumping between styles and subjects and changed with my mood (which I guess was also quite erratic). Its all found more of an equilibrium since I've acclimatised.

A new thing for me this year is a kind of stubborn persistence. I used to scrap a work if I couldn't get it working after the



I'm not sure why exactly, but I've always been interested in how we fit into a much larger picture. I find Scale particularly fascinating/weird because at a certain point it just becomes impossible to comprehend. I grew up in Southampton which is a working port; I used to love looking out the train windows at the fields of cars all parked in identical rows, the vast container ships and the fright-yards stacked like lego bricks. I think that visualisation of us, the vastness of human activity was very powerful for me, its hard to make sense of how we relate to that, how we play a part in a culture, a civilisation of global scale.

I'm not sure how legible I need these themes to be, sometimes they are right there on the surface, other times much

more buried. I'm interested in collective systems, but I try to make the work personal, ultimately I'm interested in human experience and its important to me that the work is intelligible on a kind of human level.

In certain bodies of work, you have chosen to paint onto prepared steel or jesmonite or even used a transfer cast technique. Is your choice of painted surface tied in with the subject matter of the work, or are these more practical or preferential decisions?

It's very much tied in with the work; I spend so much of my time experimenting with surface, thinking about how it changes things. Materials all come with baggage, and there's a lot of nuance that we intuit without even realising, we



A friend of mine recently asked me; if our society was a person, how old would they be? It really stuck with me, I'm not sure what I replied, but this year has certainly made us grow up a bit. We've been forced to think in relation to our collective systems. It was the point in a child's development when they discover that sharing offers reward as well as sacrifice.

We've been shown the practical function of social justice within a society, and an individualist narrative has become increasingly divorced from reality. The fact we've learnt this through experience rather than rhetoric is hugely powerful. I think a lot about potential space, and feel that's what we've got from this year; the potential for us to re-examine the fundamental myths and narratives of our time, the underwriting of our culture. I think this is massive, and very exciting.



know if something will be warm or cold to touch just by looking at it for example. I'll think about if I want something to feel domestic, or institutional, fixed or temporary and fleeting. I think these are all things that can amplify what I'm trying to do.

We are finally coming towards the end of this extraordinary year, and are perhaps close to being able to look back and analyse how we have all been affected and how we have all reacted and adapted, locally and globally, in the arts and as a wider community. As an artist who taken a micro and macro perspective on history within your work, do you have any thoughts on how this year has been? Are there things that have particularly disappointed you and/or pleasantly surprised you?





RYAN ORME

Ryan Orme is a London based artist working across drawing, painting and sculpture. He studied sculpture (MFA) at the Slade 2019, where he received the Felix Slade bursary and the Prenkerd Jones memorial grant. Ryan was selected for Bloomberg New Contemporaries 2019.

He was awarded the HKBU residency in Hong Kong 2019, and has work in Towner International 2020 exhibition.

www.ryanorme.com



Stokie Common, 2018
Household paint on steel panel and oil on aluminium panel
180 x 200 x 2 cm
71 x 79 x 3/4 in.
Unique



Lower Lea, 2020
Oil on wooden panel, oil and ink on aluminium, steel
151 x 122 x 6 cm
60 x 48 x 2 1/2 in.
Unique



Noticeboard, 2018
Steel frame, ink and oil stick on paper
75 x 110 cm
29 1/2 x 43 1/2 in.
Unique



Nightscape 2 (Hong Kong), 2019
Oil on aluminium
25 x 20 cm
10 x 8 in.
Unique



Nightscape 3 (Hong Kong), 2019
Oil on aluminium
23 x 16 cm
9 x 6 1/4 in.
Unique



untitled monotype, 2020
Ink, pencil and alpha K plaster
19 x 24 x 3 cm
7 1/2 x 9 1/2 x 1 1/4 in.
Limited variable edition of 3

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Photographs courtesy of Ryan Orme, Tim Jobling,
Towner Eastbourne, Studio Stagg & Rob Hill

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