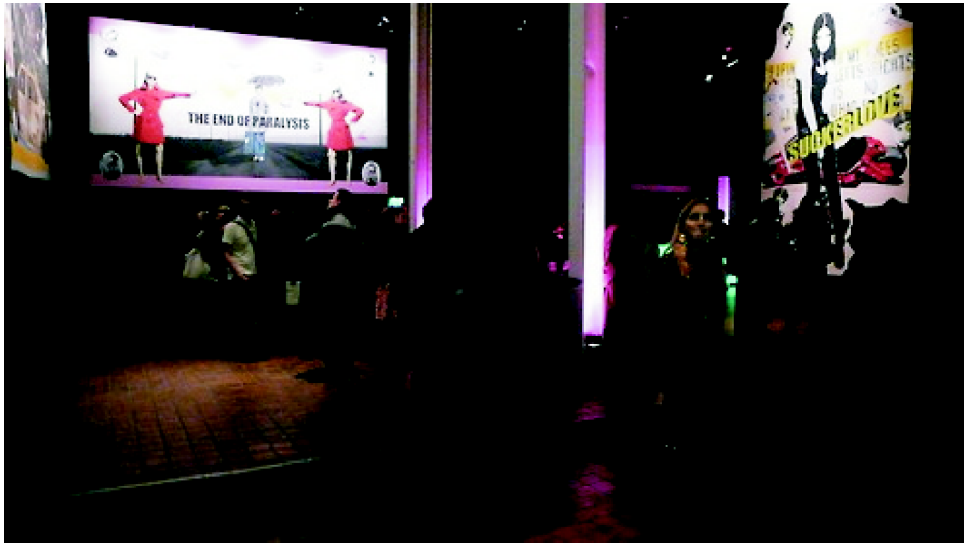


SUSPEND DISBELIEF

STUART SEMPLE



SUSPEND DISBELIEF IS A WHOLE NEW SERIES / BODY OF WORK WHICH AIMS TO EXPLORE SEVERAL NEW CONCERNS OF MINE ALONGSIDE SOME ISSUES THAT HAVE ALWAYS UNDERLINED MY WORKS.



THE SHOW WILL TAKE PLACE IN AN INTERESTING (NON-TRADITIONAL) LOCATION IN LONDON FOR A MONTH DURING OCTOBER 2013. I HOPE TO MAKE A CATALOGUE TO GO WITH IT. THE SHOW WILL CONSIST OF A SERIES OF NEW PAINTINGS, SCULPTURES AND INSTALLATIONS.

WHAT WILL IT BE ABOUT?

THE MAIN CONCEPT OF THE SHOW 'SUSPEND DISBELIEF' FALLS ACROSS A FEW CATEGORIES. FIRST OFF, A LITERAL ONE, I.E. TO PHYSICALLY SUSPEND SOMETHING, TO MAKE IT FLOAT. AND DISBELIEF CAN'T HELP BUT DEAL WITH BELIEF SYSTEMS, AND IN PARTICULAR I AM INTERESTED IN SUPERSTITIONS.

WHAT IS IT THAT MAKES A NORMALLY RATIONAL HUMAN BEING WALK AROUND A LADDER OR SALUTE TO A MAGPIE? IN THAT MOMENT THEY PAUSE THEIR NORMAL BELIEF PATTERN, THEY SUSPEND IT AND ADOPT A BELIEF IN SOMETHING ALMOST MAGICAL OR SUPERNATURAL. WE LIVE IN A WORLD WHERE MAINSTREAM MEDIA CONSTANTLY REQUIRES US TO SUSPEND OUR BELIEF IN THE REAL WORLD IN EXCHANGE FOR BEING ENTERTAINED. THE CINEMA IS A GOOD EXAMPLE. TO REALLY GET LOST IN A MOVIE AND TO HAVE THE FULL EXPERIENCE WE NEED TO PARK OUR BELIEF THAT IT IS A JUST A FILM, AND BE WILLING FOR A COUPLE OF HOURS TO GET SWEEPED ALONG WITH IT. THERE'S NO DOUBT TO ME THAT NOW WE LIVE IN A SOCIETY OF SPECTACLE AND SENSATION, ADVERTISING, MUSIC VIDEOS AND CONSTRUCTED IMAGERY COMPETE TO BE THE MOST ENTERTAINING AND THE MOST SENSATIONAL, YET SOMEHOW, FOR ME AT LEAST THEY'VE LOST SOME ENERGY THAT THEY USED TO HAVE.



THERE IS ALSO A STRONG DIALOGUE IN THE SHOW WITH CONJURING, THE NATURE OF THE MAGIC TRICK AND DECEPTION. AGAIN DAVID COPPERFIELD REQUIRES US TO TEMPORARILY SUSPEND DISBELIEF WHEN WE WATCH HIM MAKE THE STATUE OF LIBERTY DISAPPEAR. BY ALLOWING OURSELVES THAT TEMPORARY AMAZEMENT WE ARE REWARDED BY A SENSE OF AWE. NOW, ART DOES THE SAME THING, PARTICULARLY REPRESENTATIONAL PAINTING. IT'S ALWAYS A LIE, A DEPICTION OF SOMETHING, A SERIES OF MARKS THAT ONCE COMBINED PRODUCE A PICTURE OF SOMETHING. PAINTING IS NEVER THE ACTUAL THING, JUST LIKE NOUGHTS AND ONES OR PIXELS ON A SCREEN AREN'T THE THING THEY REPRESENT EITHER, BUT WE ALLOW THEM THAT ARTISTIC LICENSE SO THAT THEY CAN CONTINUE THEIR JOB.

I FIRST BECAME INTERESTED IN THESE IDEAS WHEN I WAS A TEENAGER AND GOT ASSAULTED. I GOT HIT OUT OF NOWHERE AND MY NOSE GOT BROKEN. I MADE A PAINTING ABOUT IT (A POUNDING OUTSIDE POUNDLAND, OR HOW MY NOSE GOT IT'S WONK) THAT MOMENT CHANGED THINGS FOR ME. UP UNTIL THAT POINT I WAS A KID THAT HAD NEVER BROKEN A BONE, IN A WAY I FELT I WAS INDESTRUCTIBLE. I GENUINELY BELIEVED IN MAGIC. THAT IF I FOCUSED HARD ENOUGH I COULD MAKE THINGS HAPPEN. THEN ALL OF A SUDDEN IN A SPLIT SECOND IT WAS AS IF I WOKE UP IN THE REAL WORLD, AND THAT WORLD WAS FRIGHTENING. SHORTLY AFTER THAT I HAD A NEAR DEATH EXPERIENCE AFTER A LIFE-THREATENING ALLERGY. I CAME ROUND ONCE MORE TO RETURN TO A WORLD I DID NOT RECOGNIZE. THE THINGS FROM MY CHILDHOOD THAT EXCITED ME, THAT GAVE ME ENERGY AND

HOPE, THE MOVIES THE POP SONGS, EVERYTHING JUST FELT FAKE. I FELT LET DOWN. SINCE THEN I'VE BEEN TRYING TO COME TO TERMS WITH THOSE FACTS. TRYING TO UNDERSTAND THE RELATIONSHIP BETWEEN OUR INNER WORLD, A SHARED OUTERWORLD AND THE PERCEPTIONS WE HAVE ABOUT



EACH. I TRY TO CONVEY THE VIOLENCE OF LIVING THROUGH THE ACTUAL APPLICATION OF PAINT, HOW IT IS PUT DOWN AND HOW IT MOVES ON THE SURFACE BUT I TRY TO MAKE AMBIGUOUS SITUATIONS AND NARRATIVES. THESE ARE KIND OF LITTLE FICTIONS THAT NORMALLY DEAL WITH A MOMENT OF IMPACT OR AN ARRIVAL OF SOME KIND. THERE IS ALSO A FASCINATION I HAVE WITH THE WAY CHILDREN PLAY AND MAKE BELIEVE, IN ONE CHILD'S HAND A STICK IS A MAGIC WAND IN ANOTHER IT IS A GUN. WHAT IS THE DEFINING FORCE FOR THAT? AND WHICH, IF ANY IS THE TRUTH. WHAT IS THAT POINT WHERE WE LOSE OUR INNOCENCE? WHEN A CHILD PLAYS DEAD, WE ARE NOT ALARMED, YET IF A CHILD REALLY HURTS ANOTHER WE OF COURSE RUSH TO THEIR AID.

**THE SHOW WILL CONSIST OF APPROXIMATELY 6-8 NEW VERY LARGE CANVASES AT 2M X 2M X 7 CM
IT WILL ALSO HAVE A SERIES OF LARGE CANVASES, MAYBE 8-10 AT 120 X 120 X 7 CM**

I'M ALSO WORKING ON A SERIES OF SMALLER CANVASES THAT ARE 75 X 75 X 5 CM THAT DEAL WITH SPECIFIC MOMENTS OF MAGIC WITHIN POPULAR CULTURE. THERE IS ONE CALLED "ELLIOT FLIES" WHICH IS TAKEN FROM THE MOMENT IN E.T WHERE HE FLIES ON HIS BIKE. "LEROUSO WINS" FROM THE KARATE KID AT THE MOMENT DANNY BEATS THE BAD GUYS. THERE'S "MICHAEL IN HIS DREAMING TREE" WHICH SHOWS MICHAEL JACKSON SAT IN A TREE IN NEVERLAND WHERE HE FOUND THE INSPIRATION FOR MOST OF HIS MUSIC.



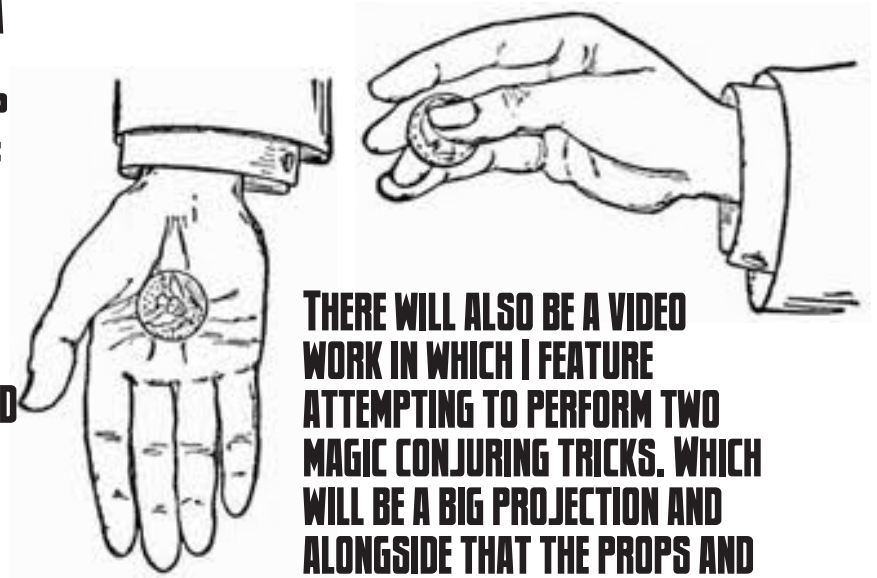
ASIDE FROM THE PAINTINGS, THERE WILL BE A ROOM YOU CAN WALK INTO WITH MY HAPPY CLOUDS THAT ACTUALLY FLOAT AROUND YOU. THE HAPPYCLOUD ROOM. THE FACT THAT THE CLOUDS FLOAT IS A SUSPENSION.



WHAT I WILL BE MAKING



THERE WILL BE A VIDEO PIECE CALLED "BLOOM" WHICH I HOPE WILL BE A 360 PROJECTION ON A DOME THAT YOU CLIMB INSIDE AND LAY DOWN, AS YOU LOOK UP I HOPE TO SHOW THOUSANDS OF FLOWERS SHOT INDIVIDUALLY WITH STOP FRAME ANIMATION. THOSE FLOWERS WILL LOOP AND BE IN A STATE OF CONSTANT BLOOMING. THEY ARE SUSPENDED IN A STATE OF PERMANENT BLOOM.



THERE WILL ALSO BE A VIDEO WORK IN WHICH I FEATURE ATTEMPTING TO PERFORM TWO MAGIC CONJURING TRICKS. WHICH WILL BE A BIG PROJECTION AND ALONGSIDE THAT THE PROPS AND GIMMICKS FROM THE VIDEO WILL BE PRESENTED IN LITTLE VITRINES, WITH A SERIES OF SCREENPRINTS ON ACRYLIC PLASTIC, SHOWING THE STEP BY STEP, BEHIND THE SCENES OF THOSE MANOEUVRES THAT I PERFORM IN THE FILM.

THE FINAL PIECE IN THE SHOW IS A SCULPTURE CALLED OMEGA, WHICH I THINK SPELLS OUT THE WHOLE THING, WE REALLY DO SUSPEND DISBELIEF IN THE FACT THAT WE ARE ALL DYING. WE PUSH THAT FROM OUR MINDS SO WE CAN GET ON WITH LIFE. OMEGA IS A SERIES OF 50 RETRO RADIOS THAT ARE SUSPENDED ON WIRES FROM THE CEILING IN A CLUSTER; THEY ARE PAINTED BLACK AND FEEL A BIT LIKE A SWARM. THEY ARE NOT TUNED INTO RADIO STATIONS RATHER THEY ARE TUNED INTO THE STATIC, WHITE NOISE BETWEEN STATIONS. THIS STATIC SOUND CONTAINS A PERCENTAGE OF THE WHITE NOISE LEFT OVER FROM THE BIG BANG. MY THEORY IS THAT IF THE ALPHA AND THE OMEGA ARE THE SAME, AS IT WAS IN THE BEGINNING SO SHALL IT BE IN THE END, THEN THE SOUND OF THE END OF THE WORLD WILL LIKELY BE THE SAME AS THAT OF THE START. THEREFORE OMEGA WILL CONTAIN A PERCENTAGE OF THE SOUND OF THE ACTUAL END OF TIME.

