

Freelands Painting Prize 2022

Playlist

Discover some of the different music that inspires the winning artists and their practices.

Rachel Bride Ashton

- ▶ ‘Ladies for Babies (Goats for Love)’ – Nadine Shah
- ▶ ‘Only an Expert’ – Laurie Anderson
- ▶ ‘Turn the World’ – Rachel Bride Ashton

I listened to ‘Ladies for Babies (Goats for Love)’ and Nadine’s album ‘Kitchen Sink’ a lot while I was painting *Psychobiomulchinate I & II*. I love the sexy irreverent feel and out-there title of this song and her fun-poking at the expectation that women should be ladies, ‘to care less and be hairless!’ Laurie Anderson is a big inspiration and I like her dry-witted poetic musings. This one resonates particularly alongside these paintings in their reaction against the patriarchal and technocratic appropriation of our health, lifestyles, birth and good bacteria by medical ‘experts’!

‘Turn the World’ is a song I wrote about trying to bring about change out there in the world from a place of anger, when actually looking within is needed first or you just perpetuate the anger and violence. This is very linked to the core of my work which is about internal repair both psychologically and physiologically (and their intrinsic connection) as being the starting point for wider earthly repair.

Adam Charlton

- ▶ ‘Years Ago’ – Black Midi
- ▶ ‘MERRY-GO-ROUND’ – Bladee
- ▶ ‘Jigsaw Falling Into Place’ – Radiohead

‘Years Ago’ a fun hype-up track. The vocals always reminded me of ‘Blue Meanies’ by The Yellow Submarine. Bladee is the sound of lockdown. It got me out of a massive creative block in 2020. Radiohead’s complex composition of this track aligns well with how I have approached much of my work of the past year.

Natalie Joanna Gibson

- ▶ ‘Hate in My Heart’ – Inger Lorre & The Chiefs of Infinity
- ▶ ‘Aneurysm’ – Nirvana
- ▶ ‘Porcelain’ – Red Hot Chili Peppers

I enjoy music I can bounce around and sing loudly to in the studio; that motivates the dark nature of my practice and heightens my energy to work quickly without over thinking and analysing my every move or action.

‘Hate in My Heart’ has been a loved song of mine of a very long time, songs that are fuelled by a tormented soul wanting to express a strong feeling always connect to me.

Primarily focusing on instrumentals and the same lyric on repeat through the duration of the song, the dark nature and heavy sound of ‘Aneurysm’ is an energy booster for me in the studio. I immediately begin to move in time to the deep beat. Its violence-related lyrics help me think more deeply about darker imagery, to encourage myself to shock the viewer in new ways through twisting the form and figure of the lamb.

‘Porcelain’ – the melancholy lyrics and slow melody to this song has a strong connection to my practice through its discussion of loss, the struggle to find a meaning and the delicate nature of life and death has a strong bond to the meaning of my work and ties to the fragile, porcelain, appearance of the lamb’s figure.

Emma Hall

- ▶ 'Falaise' – Floating Points
- ▶ 'Looks Just Like the Sun' – Broken Social Scene
- ▶ 'Hum' – Adult Jazz

Although I never paint without music, and I carefully curate my painting playlist, I've never really thought about explaining the link in words.

Gregory Howard

- ▶ 'An Arc of Doves' – Brain Eno
- ▶ 'Idontknow' – Jamie xx
- ▶ 'Slo Bird Whistle' – Aphex Twin

If painting can be understood as an extension of the body, then it inevitably becomes linked to music. I usually have music playing while painting and it can often be the catalyst for entering a painting mindset. For different reasons, these tracks help me get in that mindset.

Finn Johnson

- ▶ 'One Pure Thought' – Hot Chip
- ▶ 'Sugar on My Tongue' – Talking Heads
- ▶ 'Kontakte' – Karlheinz Stockhausen

My music choice relates to different aspects of my life that have influenced my painting *Arena of The Unwell*. Hot Chip are a group that represent my childhood, to which I have related to, upon reflection, when creating the symbolism in the painting. 'Sugar on My Tongue' marks a memory of a conversation with an old friend bringing about the context of the piece. And 'Kontakte' by Karlheinz Stockhausen is a track I found that translates the painting into an audio-visual landscape of sorts.

Fa Razavi

- ▶ 'Bella Ciao' – Milva
- ▶ 'Sharghi e Ghamgin' – Fereydoun Farrokhzad
- ▶ 'بلد چاو' – Yashgin Kiyani

Woman life freedom
#mahsa amini

Daisy Steed

- ▶ 'The Story of an Artist' – Daniel Johnston
- ▶ 'Down in the Willow Garden' – The Everly Brothers
- ▶ 'Goodbye Horses' – Q Lazzarus

The innocent portrayal of both the inner turmoil and outer battle of pursuing a career in the arts is so tenderly represented in 'The Story of an Artist'. For me it is a reflection of the choice between a childhood dream and the inescapable reality. Johnston's life harshly mirrored this sentiment, but there's comfort that perhaps this is a shared experience.

'Down in the Willow Garden' is perhaps the song that most directly reflects my practice in terms of narrative; a pretty portrayal of a gruesome event. The contradiction of the two and the unsettling feeling it creates is integral to my work and identity as a collective.

Telling the story of transcending between one space to another, 'Goodbye Horses' is a sombre ode to losing the five senses upon dying. Experiencing this transition from life to the 'other world' was pivotal in my practice, inspiring me to try and turn a sound and atmosphere into something tactile.

Shauna Weldon Taylor

- ▶ 'Fade into You' – Mazzy Star
- ▶ 'Let Down' – Radiohead
- ▶ 'Out Getting Ribs' – King Krule

'Fade into You' and 'Let Down' relate respectively to my works *Nain ac Taid* and *One over the Eighth*. Please pay attention to their lyrics. Everyone has to listen to 'Out Getting Ribs' at least once in their lives.

