

# Meet the Artist

You can read about how Emily created the artwork and the things which inspired her, in her own words.

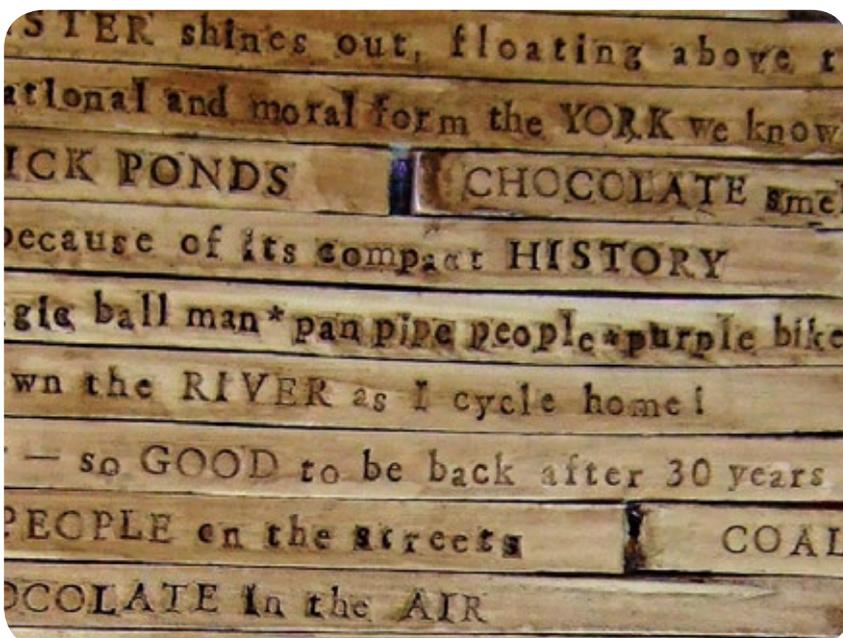
## What is York Panorama?

“This is a piece of public art interpreting the responses to the question ‘What Should York Remember?’ collected as part of the ‘York: Gateway to History’ project.”

## What does it look like?

“A coloured textured panel made from plaster; the design is laid out as an ancient stone wall, inspired by the city walls. The walls are iconic for York, I like the idea that they contain and witness what happens in the city; their scratches, patches, marks and holes are part of their story.

The stone blocks contain images illustrating aspects of everyday life in York today, as well as an impression of the life of the city continuing from the earliest inhabitants and on into the future. Each brick has an image of something relating to the stories people have told us about living in York. I wanted to create the feeling that the image is both lively and contemporary, and also embedded in the stone so in some way timeless.



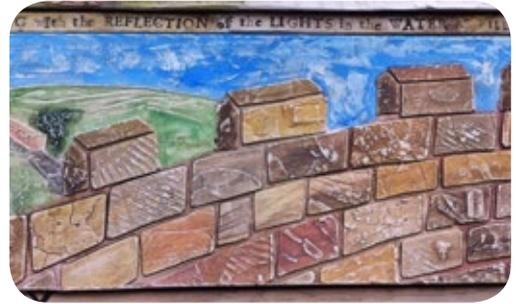
The mortar between the blocks contains text representing the flow of memory and time, linking the words and voices of today’s residents to the images in the stone.”

## Accessibility

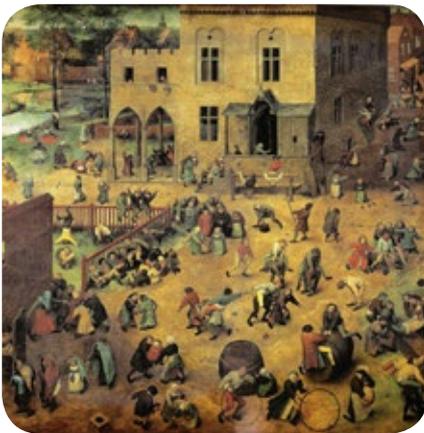
We have worked with the Wilberforce Trust to incorporate Braille and larger text into the art installation to allow everyone to enjoy it.

# Colour

The colour scheme is inspired by the colours in the old manuscripts and maps in the archives. These will have been made from earth pigments like ochre and oxide, vegetable dyes like oak gall and also metals such as verdigris and gold leaf.



## Can you tell us about what has influenced your work on the Panorama?



I am inspired by the way artists in the past represented people, animals and plants in old manuscripts and stained glass, and in carved stone. I love the direct simplicity of folk art designs and the way the artist's humour and the subjects' zest for life comes through even though they may have been drawn 500 years ago. I hope I have captured this sense of enjoyment and fun in the contemporary panel.

Other influences include the paintings of Pieter Bruegel, with many small dramas going on as part of the big picture, and Grayson Perry's tapestries showing contemporary life layered with references to past history.

## How did you make the Panorama?

"I am a printmaker and the way I made the panel is the same way I often make printing plates; an impression is made in clay using a range of found objects, drawing tools and textures. This is cast in resin plaster, which is white and very strong.



“From the Minster to the walls to the humblest of houses and all the scaffolding... you see the whole history of York in the buildings you see.”

York Resident 2015

Layers of colour are added by painting onto the textured surface, wiping some off so colour remains in the indentations, and adding more colour over the high points in the design. Finally the surface is sealed with lacquer and waxed to give a satisfyingly tactile finish.”



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