

# Studio

May Broadley s2144115





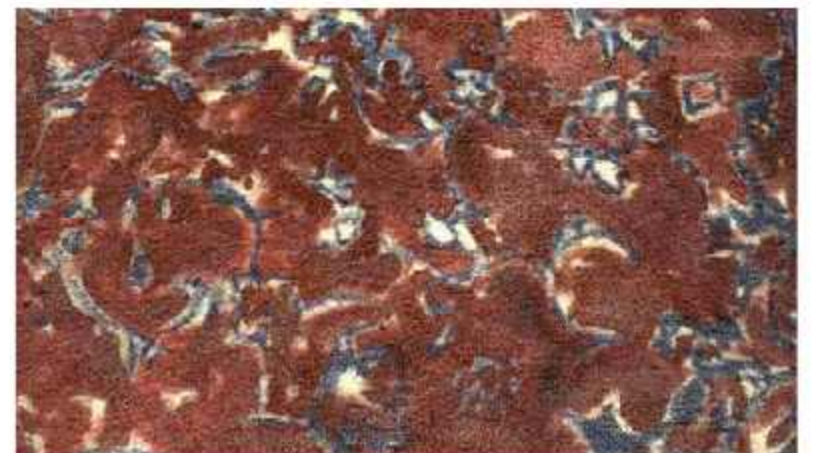
*It's Time to Talk.*  
Oil paint on canvas.  
90cm x 65 cm. September 2025



*Working Inwards*  
Oil paint and oil pastel on canvas.  
50 cm x 30cm. October 2025.



*My Rug*  
Acrylic paint, carpet.  
200 cm x 130 cm.  
December 2025.



*Can you see me?; My Rug; The Purple Chair*

Glass mirror and oil stick; Acrylic paint and carpet; repurposed chair, fabric dye, acrylic paint, sandpaper.

400cm x 500cm x 400cm.

December 2025.





*Can you see me?*  
Oil stick on glass mirror.  
Installation interactions.  
December 2025.

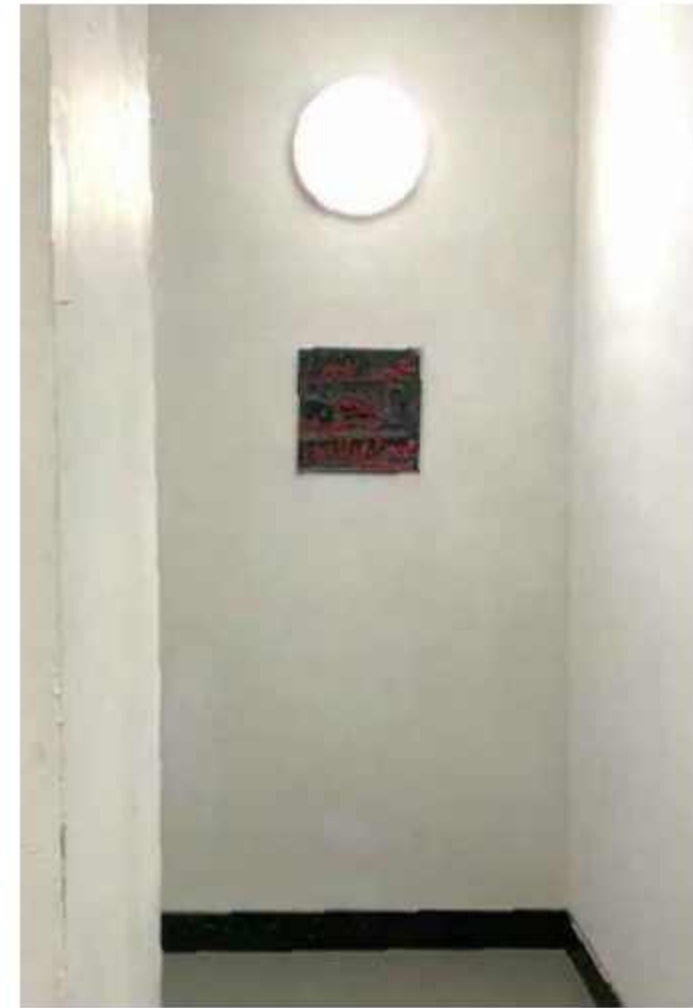


*My Rug, Can you see me?, And how does that part of you being seen make you feel?*

Acrylic paint and carpet; Glass mirror and oil stick; Oil stick on bare wall.

300 cm x 400 cm.

5<sup>th</sup> year exhibition install. Febuary 2026.



*My Rug and Can you see me?*  
Acrylic paint, carpet; Glass mirrors, oil stick.  
360 cm x 600 cm x 150 cm.  
Graduate show install.  
May 2026.



*Studio Self Portrait*  
Digital photograph.  
September 2025.



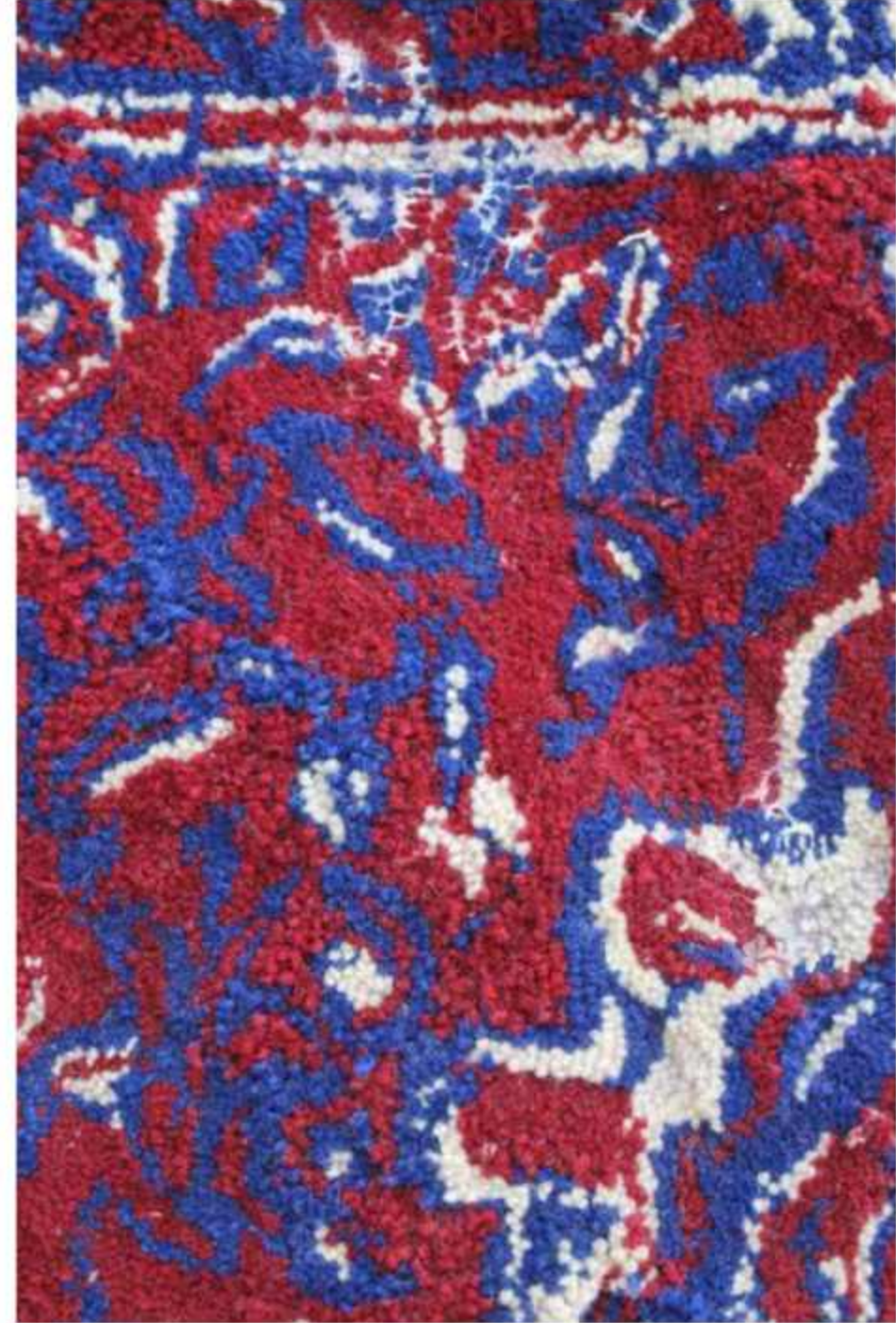
*Why did I do that to myself?*  
Screen printed redaction over digital photograph.  
80 cm x 80 cm. February 2026.



*I never delete my emails.*  
Polyester curtains, sublimation print, screen print redaction, my shirt hand-embroidered to cover.  
120 cm x 100 cm, 120 cm x 100 cm  
Project space installation.



*Everything Revealed, Some things Concealed*  
Including artworks: *I never delete my emails*, *The Franken-curtains*, *The Purple Chair* and *My Body of Rugs*  
Graduate show installation, May 2026.



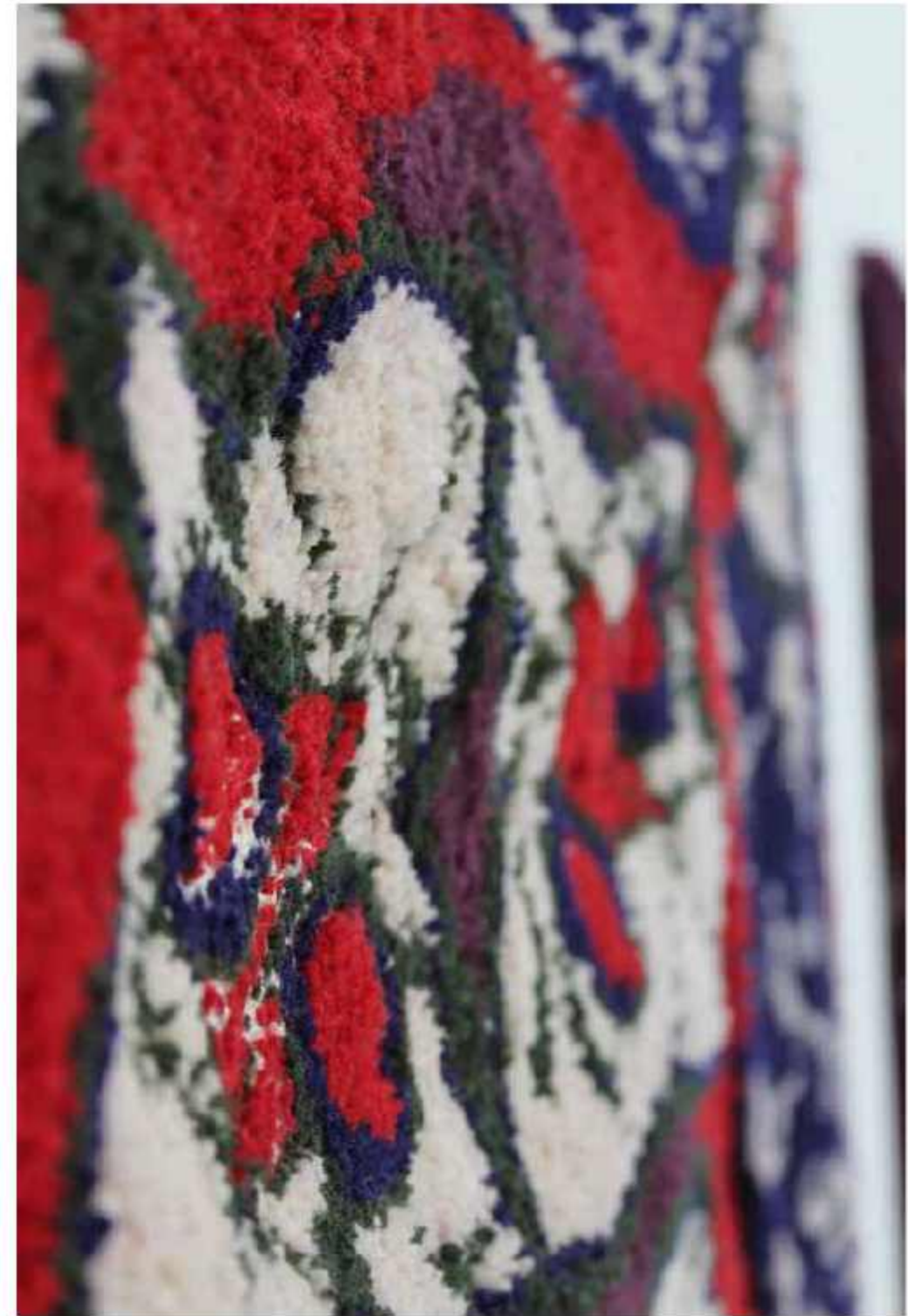
*Rug 1/Out-stretched legs. Wool, monks cloth, latex. 80 x 80 cm. 2026.*



*Rug 2/Knees up, seated. Wool, monks cloth, latex. 78 cm x 73. 2026.*



*Rug 3/Lying Sideways.* Wool, monks cloth, latex. 81 cm x 78. 2026.



*Rug 4/Cross-legged. Wool, monks cloth, latex. 78 cm x 83. 2026.*



*Rug 5/Bent leg, straight leg. Wool, monks cloth, latex. 81 x 82 cm. 2026.*



*Rug 6/Balled up.* Wool, monks cloth, latex. 82 x 84 cm. 2026.



*Rug 7/Butterfly pose. Wool, monks cloth, latex. 84 cm x 82. 2026.*



*Everything Revealed, Some things Concealed*  
Graduate show installation, with individual interaction.  
May 2026.



*Everything Revealed, Some things Concealed*



*Everything Revealed, Some things Concealed*

# Artist Statement/Exhibition Proposal

My work seeks out comfort irrespective of emotional discomforts. I am inspired by upholstered interiors of spaces where individuals tend to feel comfortable: a therapist's office or a bedroom. My work spans many stages of reconciling with my own emotions: red hand-written text desperately scrawled on mirrors - my self-directed frustration at not 'getting better'. I also employ the impersonal visual language of the email and filling them with painfully personal information, followed by desperate artistic layers of redaction. My ritualistic method of creating in *My Rug* and *My Body of Rugs* constructs objects that explore my complex relationship with sitting with my own emotions. Through my intentional artistic methods and focus on private spaces, I delve into the helplessness of the solitary experience of struggling with complex emotions.

The careful replication of my own therapist's office present in *My Rug* and *The Purple Chair* draws upon familiar, upholstered textures and colours in order to offer myself and others a sense of reassurance. The visible brush-strokes and my body sanded into the chair serve as reminders to the audience that they are not as alone in their struggle as they feel. My acts of replication are a record of lengthy emotional labour 'adding colour' to objects.

I work with Textiles and my body in *My Body of Rugs* and inflict methods of creation culturally coded as 'masculine' such as guns and clippers. Employing these symbols, then imprinting my female body into them and coating their bottoms with latex. Resultantly, I generate tension between each rug's composite parts, coding these objects with their own complexities that align with my own. By exposing invisible labour, revealing vulnerability and combining historically gendered media and methods of creation, I communicate the complexity of emotional struggle with not one cause but many, spanning the intimately personal to shaped by broader societal structures.

I hope to create work that urges individual contemplation, giving those viewing permission to feel; to destigmatise your own emotions and normalise discussions surrounding mental health. Experimenting with balancing vulnerability and self-protection, my art becomes a safe place to reflect and heal, for both myself and the audience.