



MUGSHOT : PAINTING THE LEAST WANTED

By Oliver Winconek

Exhibition catalogue

**Babylon
ARTS**

www.babylonarts.org.uk



Oil Paintings



'50245'

Oil on wood

35 x 25cm



'37469'

Oil on wood

35 x 25cm



'53861'

Oil on wood

35 x 25cm



'65516

Oil on wood

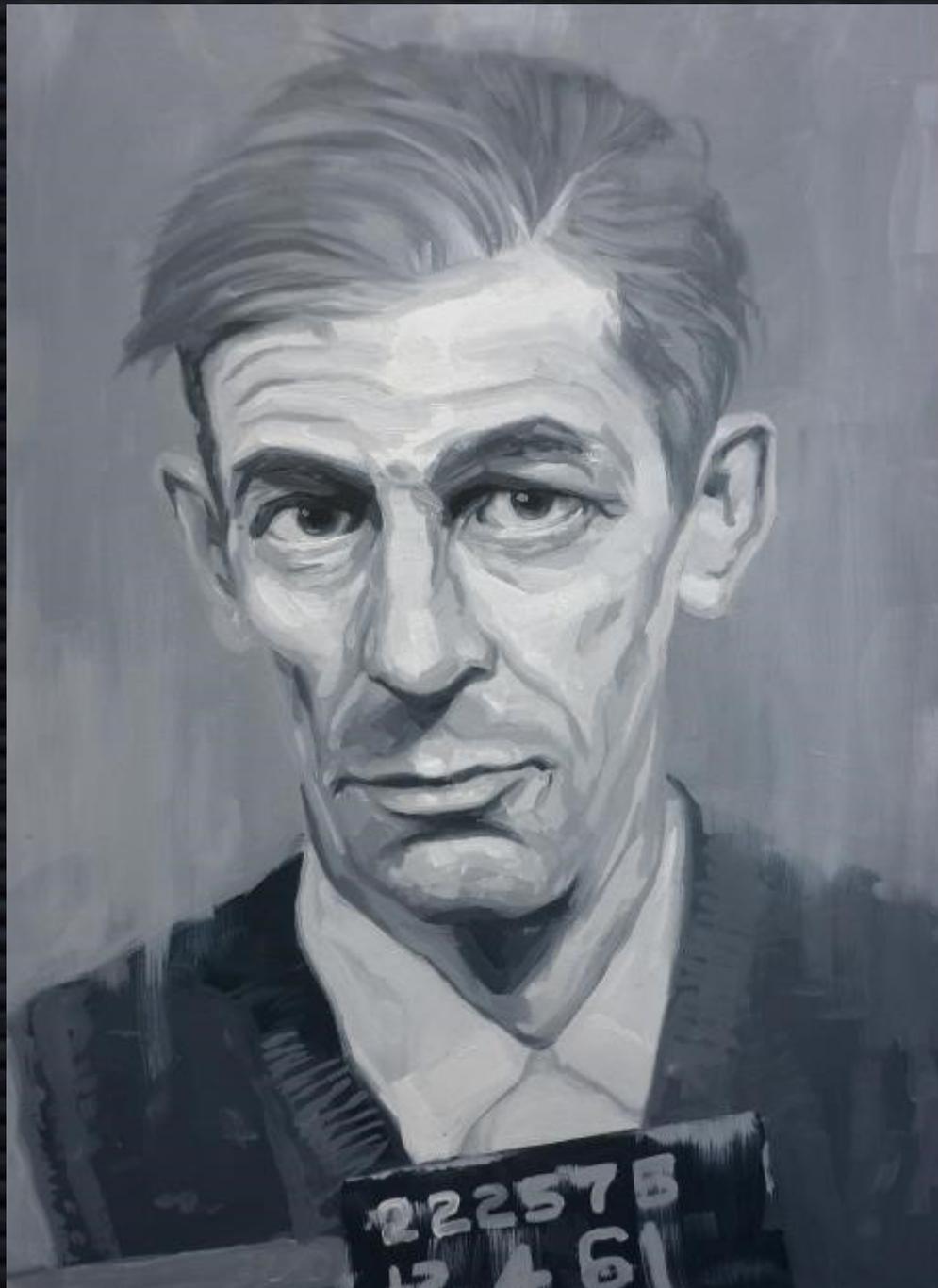
35 x 25cm



'95038'

Oil on wood

35 x 25cm



'222575'

Oil on wood

35 x 25cm



'263270'

Oil on wood

35 x 25cm



'335679'

Oil on wood

35 x 25cm



'336254'

Oil on wood

35 x 25cm



'339830'

Oil on wood

35 x 25cm



'341496'

Oil on wood

35 x 25cm



'341635'

Oil on wood

35 x 25cm



'352490'

Oil on wood

35 x 25cm



'354488'

Oil on wood

35 x 25cm



'357162'

Oil on wood

35 x 25cm



'357782'

Oil on wood

35 x 25cm



'360163'

Oil on wood

35 x 25cm



'365916'

Oil on wood

35 x 25cm



'369055'

Oil on wood

35 x 25cm



'373552'

Oil on wood

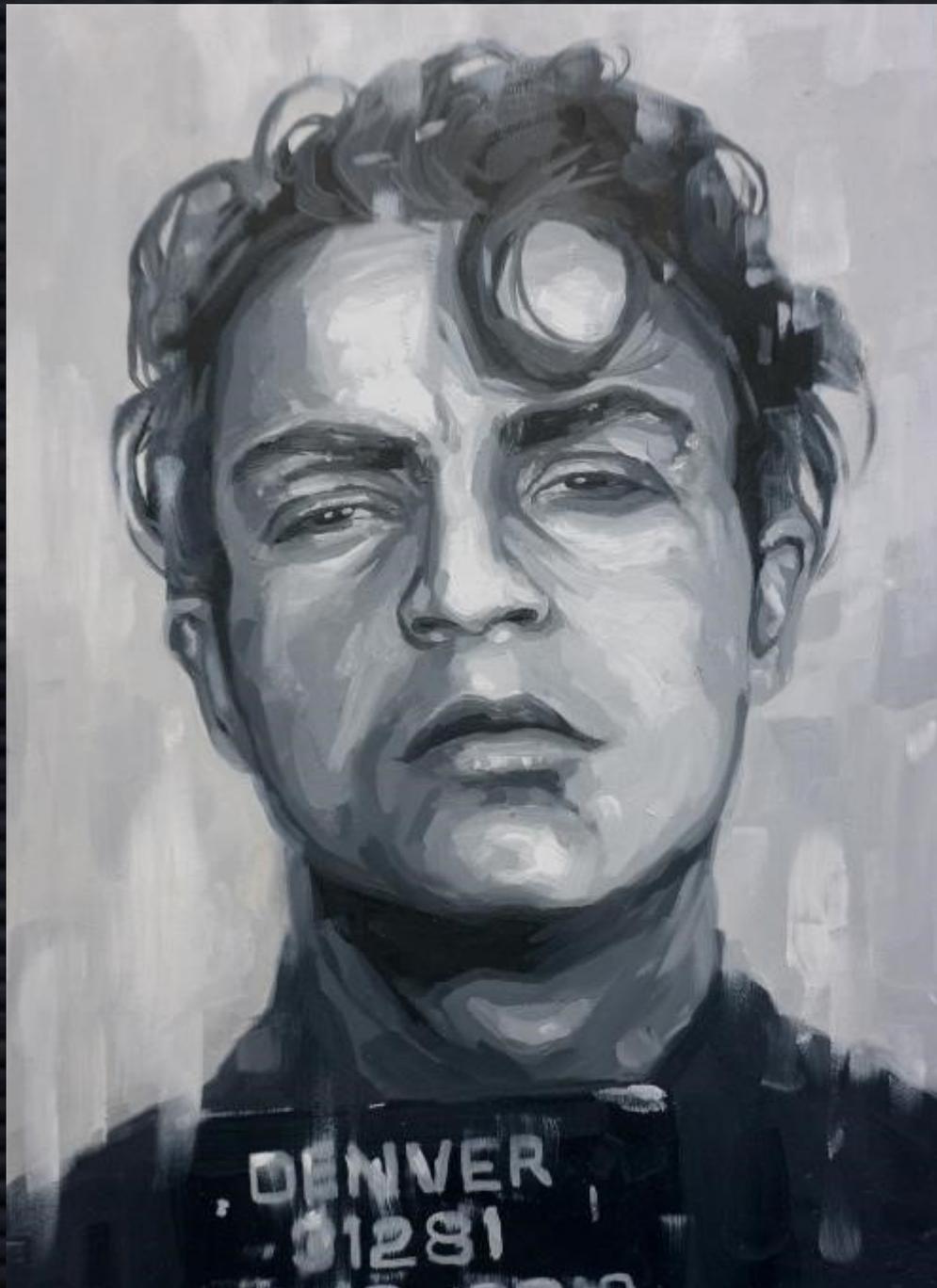
35 x 25cm



'374900'

Oil on wood

35 x 25cm



'31281'

Oil on wood

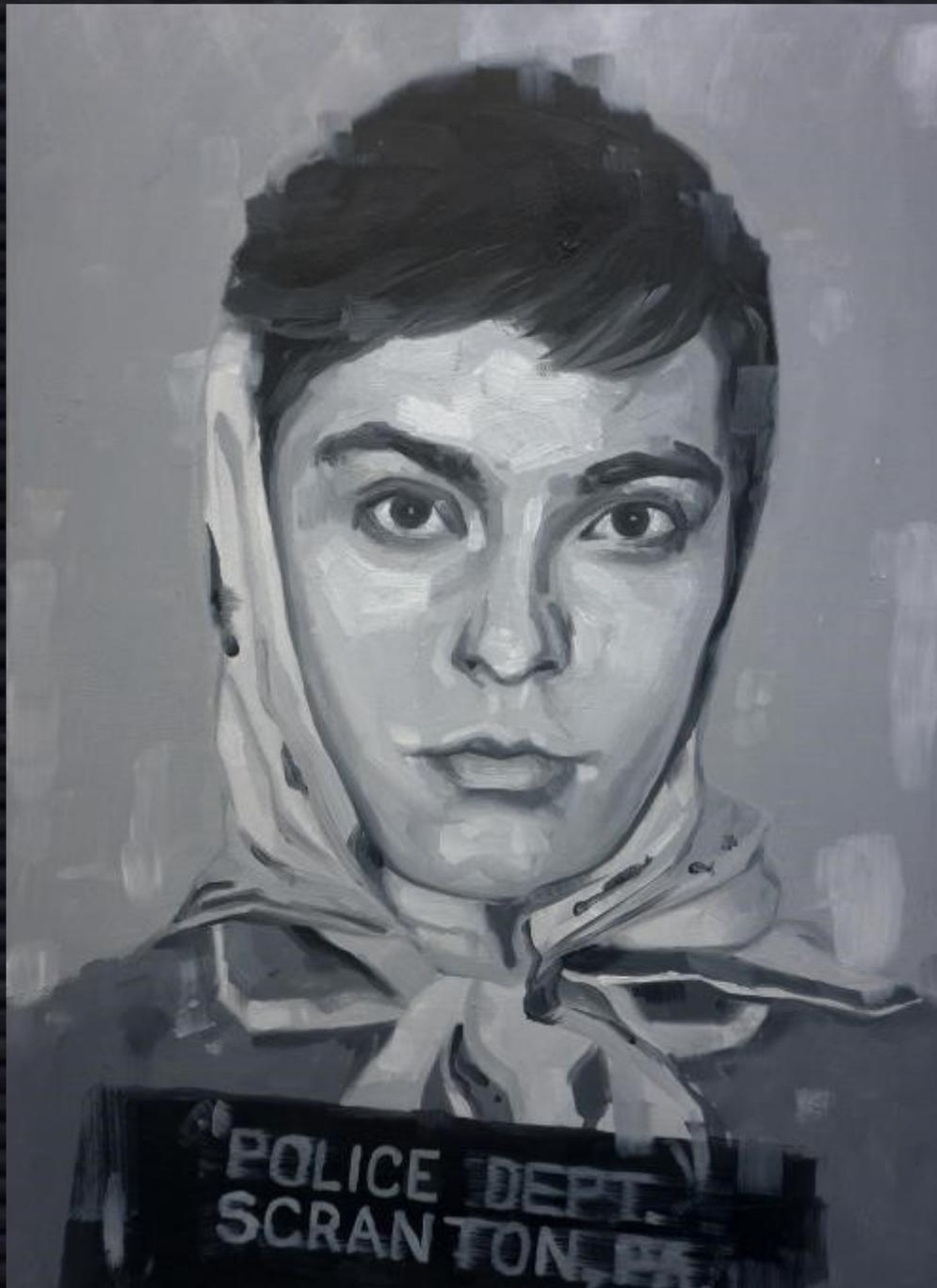
35 x 25cm



'Kentucky'

Oil on wood

35 x 25cm



'Scranton'
Oil on wood
35 x 25cm



'Trenton'

Oil on wood

35 x 25cm

Drawings



23944

Charcoal on paper

85x60cm



37237

Charcoal on paper

85 x 60cm



45171

Charcoal on paper

85 x 60cm

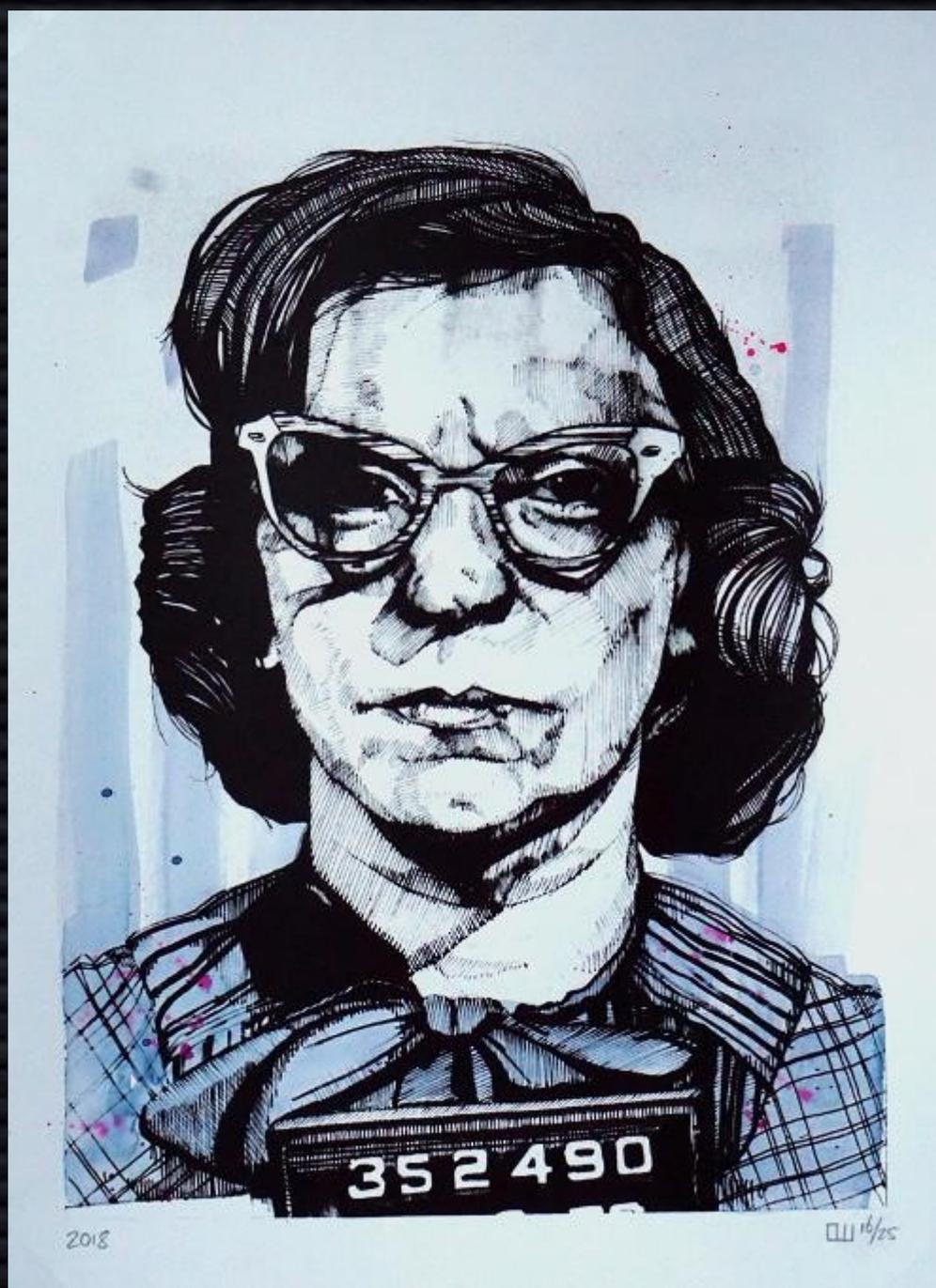
**Hand finished
Screenprints**



'65516

Screenprint with watercolour and Acrylic
hand finishing

40 x 30cm (Edition of 10, all unique)



'352490'

Screenprint with watercolour

hand finishing

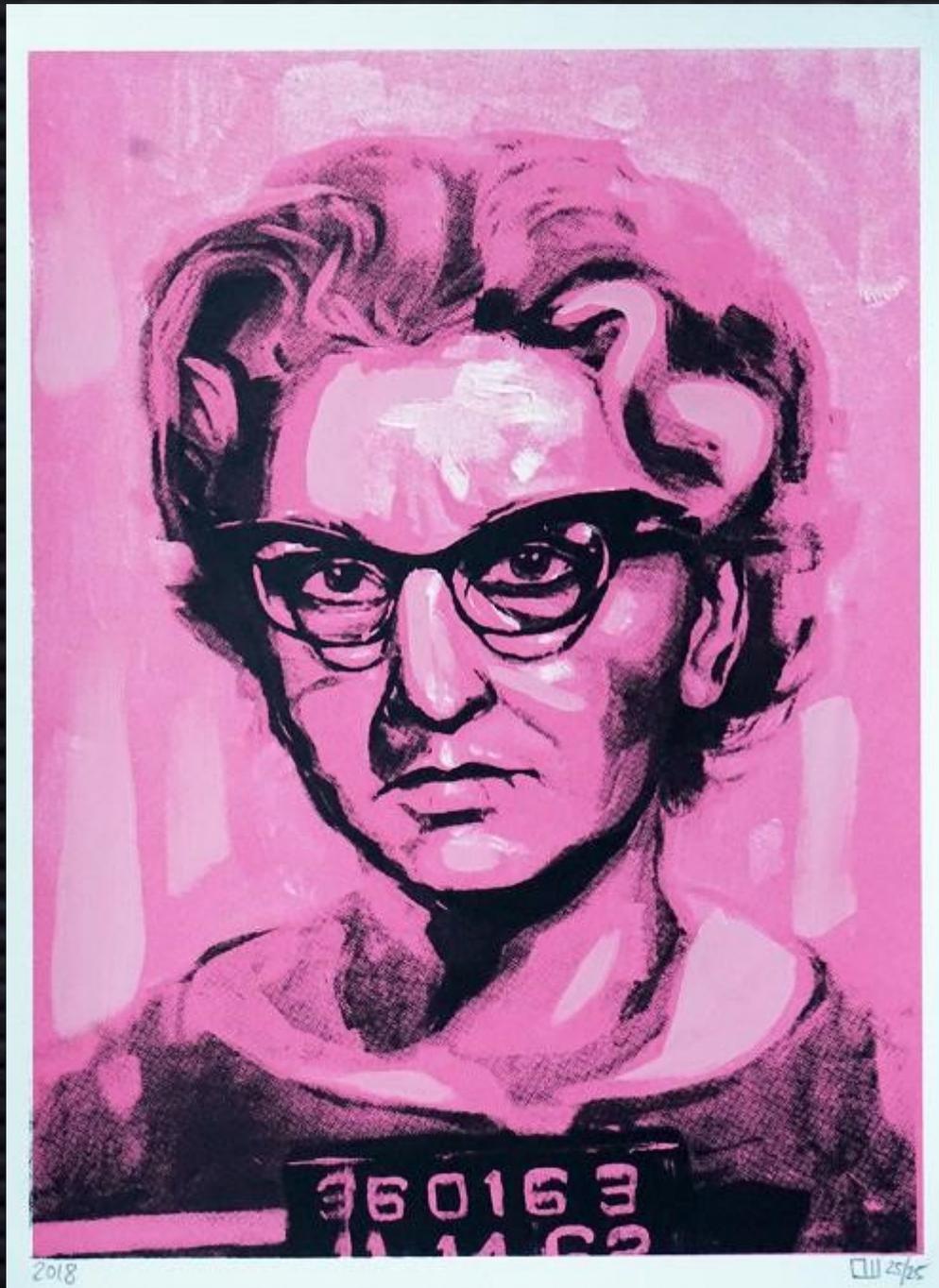
40 x 30cm (edition of 25, all unique)



'357162'

Screenprint with watercolour
hand finishing

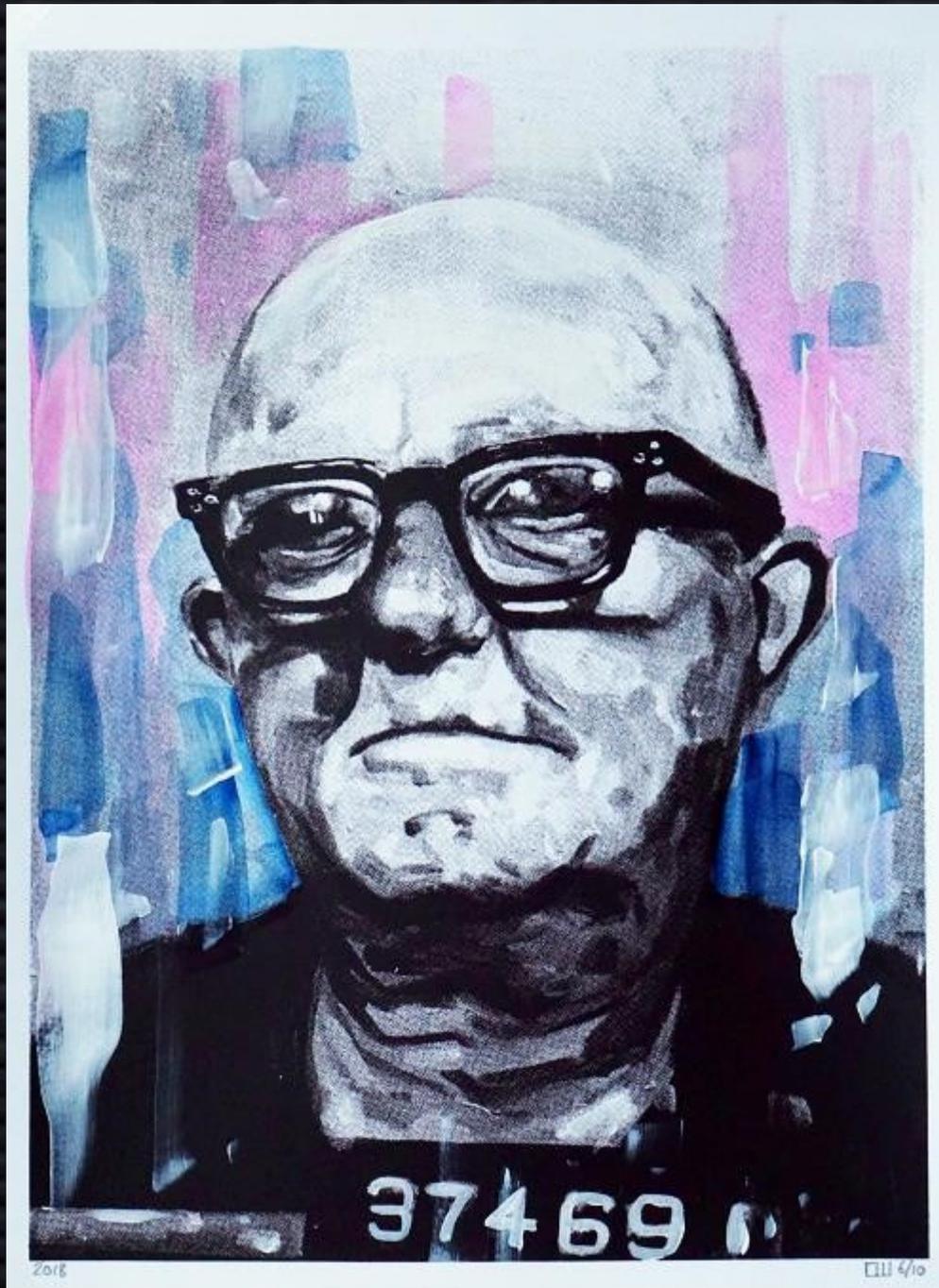
40 x 30cm (Edition of 25, all unique)



'360163'

Screenprint with watercolour and Acrylic
hand finishing

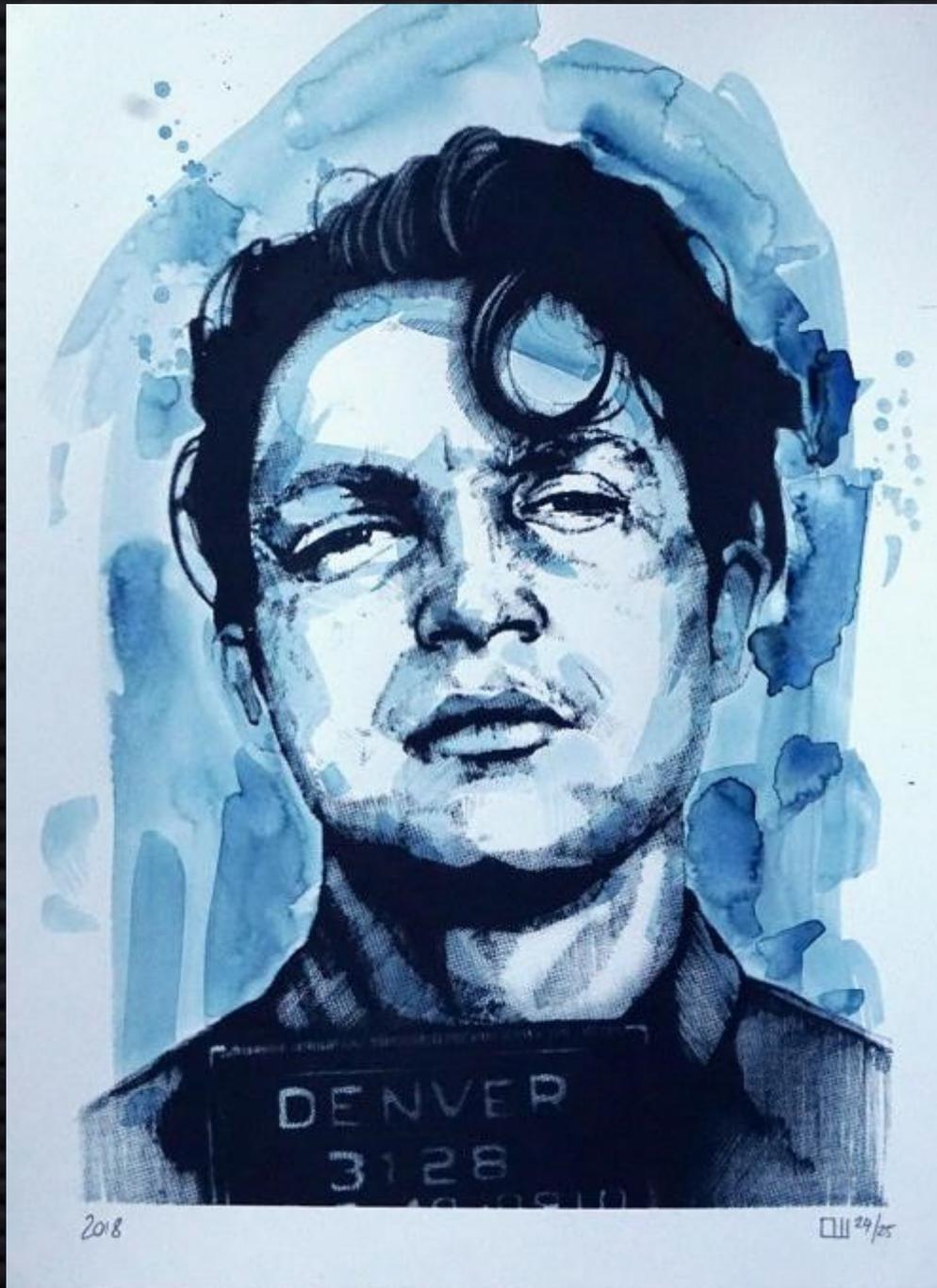
40 x 30cm (Edition of 25, all unique)



'374691'

Screenprint with watercolour and Acrylic
hand finishing

40 x 30cm (Edition of 10, all unique)



'31281'

Screenprint with watercolour
hand finishing

40 x 30cm (edition of 25, all unique)

**Exhibition text and
Other information**



Oliver Winconeck was born in Bedford in 1982, currently residing in Cambridgeshire he works as a full time portrait and figurative Artist on his narrowboat studio which he is currently renovating. His preferred medium is oils although he often works in watercolour, graphite and charcoal. "I love the fluidity of oils as well as their strong, robust textures. It's easy to feel that you're almost carving the portrait out of nothing when you're applying paint to the canvas" Oliver is fascinated by people and the human form and has dedicated a large part of his practise to painting portrait commissions as well as working with interesting members of society, actors and musicians.

He is a huge fan of the works of Lucien Freud, Jenny Saville and David Hockney although he seeks the majority of his inspiration from the music he constantly listens to when he paints; "For me, silence is the enemy of a creative mind. I need music to charge me up and give me energy. Without it I am too self-conscious and considered when painting".

Oliver was featured on the TV show Sky Arts portrait Artist of the year 2017 where he painted the actor Trevor Eve from life. His portrait of the marathon runner Iva Barr was shortlisted for the Royal Portrait painter of the year annual exhibition, gaining praise from Paula Radcliffe in the process. During his career, Oliver's work has been exhibited at various locations around the world including The Royal College of Art and the prestigious Saatchi Gallery.

A brief history of mugshots

A mug shot or mugshot has become an informal term for the photographic portrait taken after a person is arrested. The purpose of a mugshot is to allow law enforcement to have a photographic record of an arrested individual, as well as providing a means of identification purposes. Although photography in its crudest form has been around since the 18th Century, it was only in 1839 that it truly became viable from a practical and commercial point of view. The practice of photographing criminals started in 1840 although it wasn't until 1888 that a French police officer Alphonse Bertillon perfected the process which we still use today. Before Mugshots became common place many measurements, sizes and details were taken and written down in order to provide a fairly unique map of a persons face - as you can imagine this was very time consuming as well as not being wholly accurate at times.

A standard Mugshot consists of two photographs; taken from the front and side profile, often against a stark white or dark background in order to not distract from the subject. It has also become commonplace for the detainee to be holding a board displaying their prisoner number, name and date of birth.

In certain countries Mugshots are circulated in the weekly media to assist in the identification of criminals and hopefully encourage members of the public to come forward with further information. In America Mugshots have almost become forms of entertainment with several glossy magazines published weekly detailing crimes that have taken place in the local area.

Over the years, many Artists including Andy Warhol, Chuck Close and Peter Blake have found inspiration in Mugshots and there are many blogs and forms of merchandise that centre on celebrity mugshots in popular culture.

As time goes on and attitudes change; law enforcement agencies are relying less on circulating mugshots as there is a concern that they can cause prejudice amongst juries or members of the public

Why mugshots?

I have always had a love for portraits and faces and I am continuously looking for new, exciting ways to approach the subject.

I became aware of a book by the American Graphic Designer Mark Michaelson called *Least Wanted: A Century of American Mugshots*. It showcases a selection of photos and police records that were purchased at auction. I spoke to Mark about our mutual fascination for mugshots, wanted posters and portraiture in general and he kindly agreed to me using his collection of photos as inspiration for a few paintings. Initially this was simply to satisfy my own curiosity however I quickly realised that I wanted to explore things further and this was the point where I started to plan the basis of the exhibition.

It's important to know that all the subjects that I chose to paint for this exhibition were arrested and classed as 'petty criminals', I have no interest in glamorising or condoning serious crimes or criminals therefore I have chosen to paint people on the edge of society, those in the wrong place at the wrong time. I am fascinated by changing attitudes and shifting tolerances together with mistakes in judgement that led to the subjects being arrested. Some of the 'crimes' committed such as homosexuality are no longer considered illegal today and it's this social commentary that has fuelled the creation of the work. The format of the Police mugshot is a quick, unplanned, unrehearsed moment in time. I love the immediacy of them and I have carried that feeling into the paintings, working wet into wet using oils.

Why pink?

You may have noticed bright pink being used as an accent colour throughout this exhibition, this particular shade is known as Baker Miller Pink and was created by Alexander Schauss. In the late 1960s Alexander Schauss performed studies focusing on the psychology of and physiological responses to the colour pink. Schauss had read that colour preferences provided clues about one's personality and that colour preferences shifted according to psychological and physiological fluctuations in patients. It was theorized that one's colour choices reflect corresponding changes in the endocrine system, which produces hormones. Schauss then postulated that the reverse might also be true; colour might cause emotional and hormonal changes, and various wavelengths of light could trigger profound and measurable responses in the endocrine system.

In early tests Schauss observed that colour did affect muscle strength by either invigorating or energising the subject and even in some cases influenced the cardiovascular system. Schauss began to experiment on himself with the help of his research assistant John Ott. Amazingly, he discovered that a particular shade of pink had an interestingly profound effect. He labelled this tone of pink P-618. Schauss noted that by merely staring at an 18 × 24 inch card printed with this colour, especially after exercising, there would result "a marked effect on lowering the heart rate, pulse and respiration as compared to other colours."

In 1979, Schauss managed to convince the directors of a correctional institute in Seattle, Washington to paint some prison confinement cells pink in order to determine the effects this might have on prisoners. Schauss named the colour after the Naval correctional institute directors Baker and Miller.

At the correctional facility, the rates of assault before and after the interior was painted pink were monitored. These were the findings of the Navy's report, "Since the initiation of this procedure on 1 March 1979, there have been no incidents of erratic or hostile behaviour during the initial phase of confinement". Only fifteen minutes of exposure was enough to ensure that the potential for violent or aggressive behaviour had been reduced, the report observed.

Baker-Miller Pink is now the official name of the colour.

Exhibition dates and location—

18th January—February 18th 2018

Babylon Arts Gallery

Waterside

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