

IA2

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Contents

- Focus from inquiry phase 1

- Collection of resolved artworks:

1. Ignis

Freestanding series of 3 x mixed media panels: resin, wood, paint, paper

3 x 110cm x 35 cm

- *Artist Statement*
- *Photographic evidence (including display view)*
- *Details*

2. Silva

Photographic panel

Photographic digital print mounted on corrugated plastic

- *Artist Statement*
- *Photographic evidence (including display view)*
- *Details*

Documentation:

- Annotated illustration of the resolved artworks to support performance descriptors in developing, researching and reflecting criteria.
- Supporting evidence including notes, questions, sketches and annotated diagrams problem solving.

Focus from Inquiry Phase 1

The focus of my body of work will be to explore the state of flux, in the natural world. This is in response to the personal and sensory reaction I felt while experiencing bushfire devastation and the overwhelming parched landscape. Flux in nature encompasses the action or process of flow and continuous change which is currently occurring in the environment. I plan to explore the formal elements to communicate layered meanings about change and transformation. My initial experimentation is informed by Fred Williams' exploration of the land and nature through a formal context and artist Janet Laurence's installations of manipulated photography, that features transparency and multiple layers in response to nature within a contemporary context. I intend to refer to Laurence's use of installations in response to nature, featuring manipulated photographs, transparency and multiple layering's in a contemporary context to provide ideas about current environmental issues.

Artist statement

Ignis

Burnt paper, resin, timber, paint, bark, led lights

118cm x 35cm (x3 panels)

This artwork explores the damage, layers, new growth, and the concept of flux as a personal response to the experience and sensory reaction felt during the recent bushfire crisis in NSW. In the aftermath, unburnt patches are important for the regenerative power of the Australian bush and nature's recovery of recolonizing and regrowth. *Ignis*, the Latin word for "fire", invokes a sense of death, and subsequently, life. Latin is used in Ecology and Biology to identify genus, kingdom, species and organism. The repeated circular motifs are analogous to scientific specimens in a petri dish. Bark suspended in resin captures the flow and change occurring in the natural world. The viewer is invited to investigate the voids, examine the beauty and fragility present in the layers, voids, patterns.

Resolved Work display view



This video demonstrates how the artwork is meant to be viewed from different perspectives, highlighting the layering, voids and different sides. The circles look different from the front and back.

Silva

185 cm x 90 cm

photographic silk print on corrugated plastic sheeting

Ignis

118cm x 35cm (x3 panels)

burnt paper, resin, timber, paint, bark, led lights



Resolved Work 1: panel 1 and 3 details



Ignis (rear view – outside panels)



Ignis (side view)

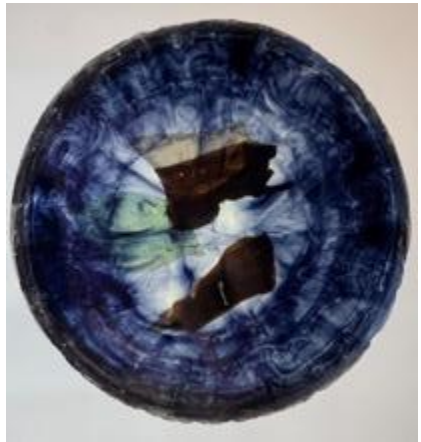
Ignis (front view)
118cm x 35cm (x3 panels)
burnt paper, resin, timber, paint, bark, led lights

Resolved Work 1



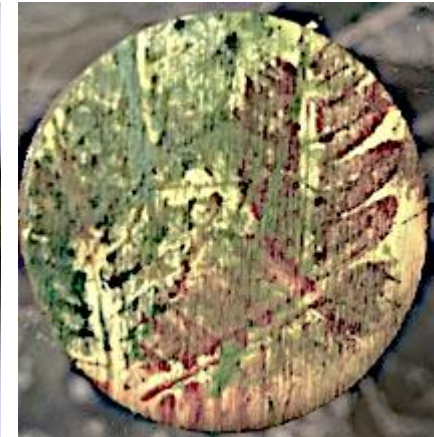
Ignis
118cm x 35cm (x3 panels)
burnt paper, resin, timber, paint, bark, led lights

Resolved Work 1 panel 2 details



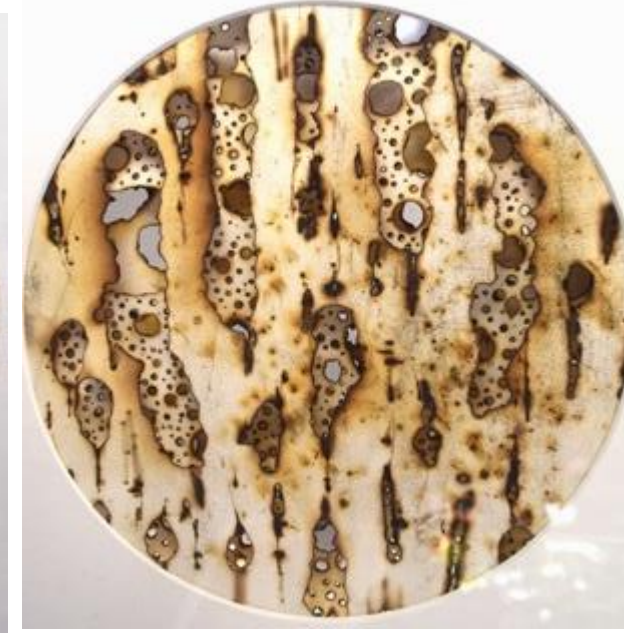
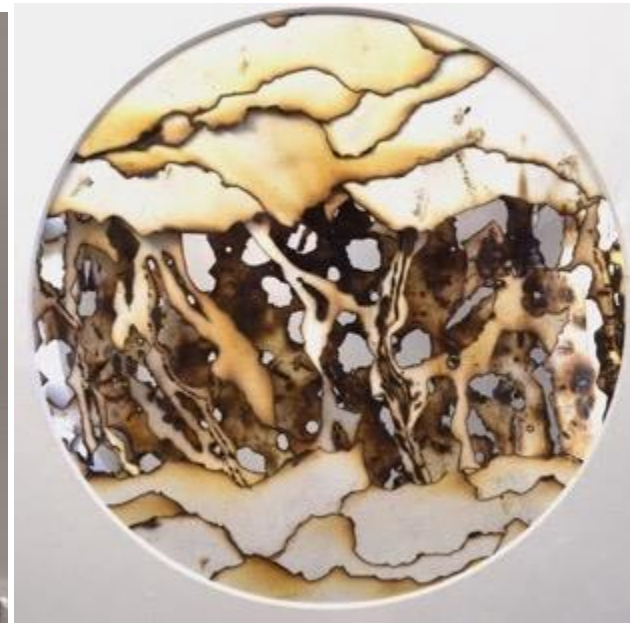
Resin discs with ink and found materials

Ignis
118cm x 35cm (x3 panels)
burnt paper, resin, timber, paint,
bark, led lights



Timber discs with paint, carving, burning and printing

Resolved Work 1 panel 1 and 3 details



Ignis
118cm x 35cm (x3 panels)
burnt paper, resin, timber, paint,
bark, led lights

Artist statement

Silva

Photographic print on silk, plastic roof sheeting

190cm x 90cm

The 2019–20 Australian bushfire season, colloquially known as the Black Summer, was a period of unusually intense bushfires throughout Australia. Although it left devastation and destruction, beauty was witnessed in the silky black charred trunks and the colourful regrowth. The forest floor was blackened, with scorch marks higher in the trees revealing the fires' appetite. Areas still green clung to life. Exploring the flux of our natural environment, the juxtaposition of colours, shapes and forms are highlighted in a continuous flow of trees. *Silva* explores the movement of walking through forests of trees and the journey experienced. The ebb and flow: a recurrent or rhythmical pattern of coming and going or decline and regrowth.

Resolved Work 2



Silva, 185 cm x 90 cm, photographic print on silk

Resolved Work 2 details



Silva, 185 cm x 90 cm,
photographic silk print on
corrugated plastic sheeting



Annotated illustration of resolved work

Developing

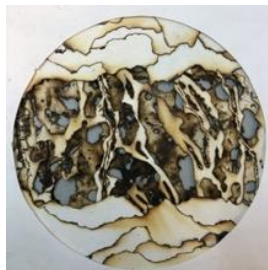
- Personal context: sensory stimuli experienced by bushfire devastation.
- Formal context: concept of Flux through fragile layers: marks, voids, shapes. Repetition of lines, floating bark, circular organic forms connect to growth, renewal and change.
- Exploited natural materials gathered from environment, integrated with manmade resin create contrast.
- Exploring materials: fragility of paper, mark making with smoke and burning from soldering iron. Paper surfaces prepared with ash, charcoal and ink- left outside to be weathered.

Researching:

- Reference photographs from different sites. Bushfires, regeneration and regrowth.
- Janet Laurence, *Theatre of Trees* use of abstraction to communicate concept: not dependent on imagery, uses sensory experience to make meaning.
- Fred Williams: formal qualities of line, repetition and colours create layered, textured scapes
- David Boyd: *Sfumato* using carbon smoke to make marks on paintings.

Reflecting:

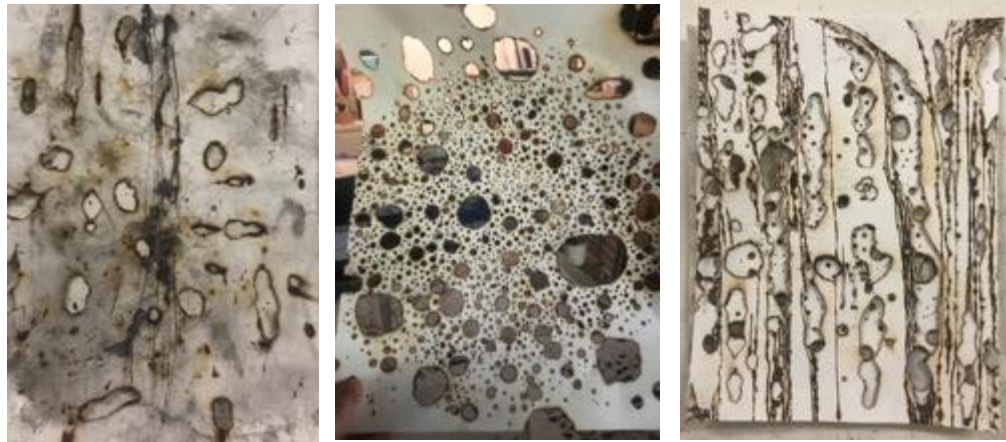
- Patterns, layers, texture, voids and shape organized to create a sensory experience to communicate flux of the natural environment.
- Resin encases the destruction like a moment in time, a window to the past and preservation.
- Like trees, no two marks same, but unity created.
- Explored significance of void to create depth – what is missing as important as what is there: journey through destruction. Each layer is the passage of the fire, a new stage.



Silva
185 cm x 90 cm,
photographic silk print on
corrugated plastic sheeting

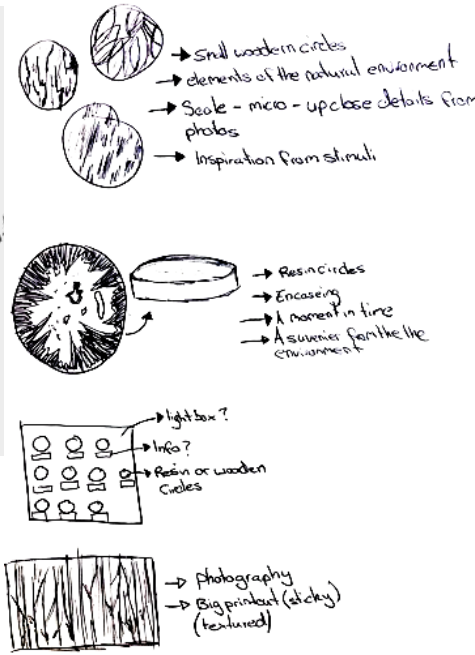
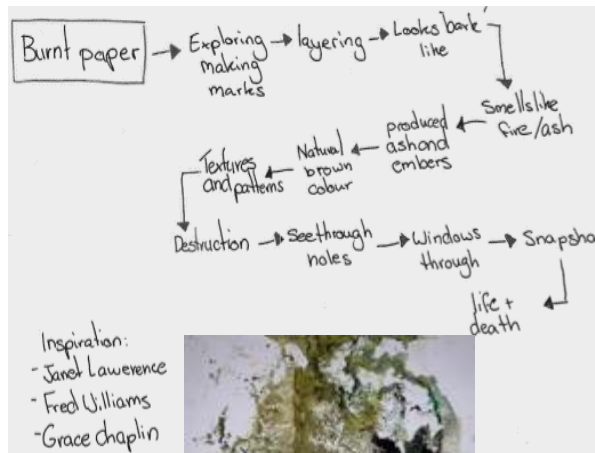
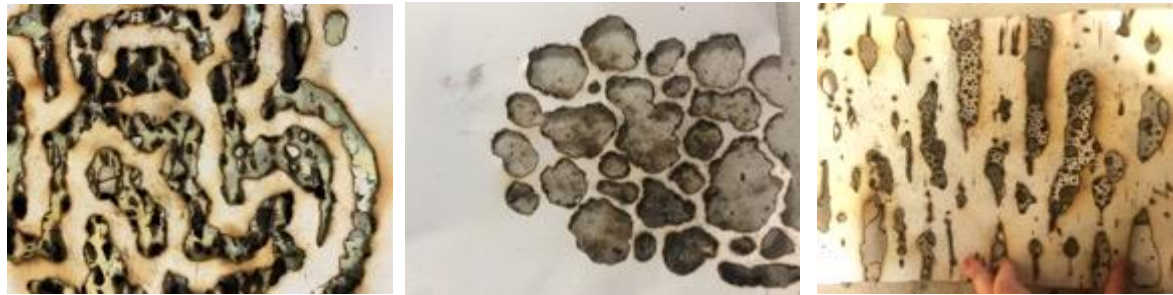
Ignis
118cm x 35cm (x3 panels)
burnt paper, resin, timber,
paint, bark, led lights

Supporting Evidence 1



David Boyd
London Hippies
1968

David Boyd, *London Hippies*, 1968, painting. Boyd's use of Sfumato technique, where he draw with carbon from a candle inspired me to explore the yellow brown carbon marks from burning to embody the notion of control and lack of control.



Flux encompasses the action or process of flow and continuous change, so ink was added to paper and left outside in the rain to allow natural organic marks to form. This was later burnt.



I made 3 different silicon molds to create the resin discs. Natural materials: burnt paper, ash, bark and leaves were encased inside the resin at different layers. 3 to 5 layers were created in each disc to create depth and show materials and dye colour suspended in time.



Whilst experimenting with a soldering iron I created a diverse range of marks using the ash created from the process to smudge across the paper, providing colour and texture. Smoke residue settles on the paper creating a yellow brown patina that binds dust and dirt. This created a form of mark making and drawing which was sometimes unpredictable in form, encompassing my concept of 'Flux'. I ignited the paper to create voids. The paper burnt freely and allowed to follow a natural course. However, by smoldering the embers, I was able to control the burning to determined size and shape. The layered papers symbolize the fragility of the natural world after destruction.

Supporting Evidence 2



Resin circular forms with bark and dirt imbedded. Ink patterns were suspended in the resin to capture a feeling of movement and change. The patterns are akin to flames, bark and annual growth rings of a tree from formation of new cells.

It was personally eye opening to see the beautiful vibrant bushland be reduced to nothing more than blackened ash. Walking amongst it, up close and personal, was like travelling the path of the flame and the journey that it took. Aesthetically, there was a beauty in the scorched black backdrop which heightened the contrasting glimpse of colour and regrowth.



Photographs taken in rural NSW of the aftermath of the bushfires 2019/2020. These were categorized into different folders and used as reference images and images for resolved artworks. Resolved work 2, *Silva*, mounted on corrugated plastic to emulate the strong vertical composition of the natural bush environment.

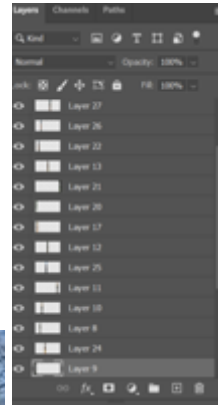


Experimental work, acrylic on canvas, 60cm x 29 cm

My experimental painting used strong vertical lines to capture the sense of place. I was exploring Williams' focus of the formal context of vertical lines and repetition to capture an abstract dynamic snap shot of the bush.



Fred Williams
Burnt Landscape
1968



Experimental work, *No end in sight*, 2020, Photographic print, 30cm x 42 cm

Fred Williams, *Burnt Landscape*, 1968, oil on canvas, 183 cm x 152.5 cm

This image represents where my journey began to explore the concept of flux. Repeated vertical marks, reminiscent of Williams's painting, suggest strength and renewal. The darker lower half symbolises life lost and a lighter backdrop with silhouettes at the top symbolising renewal. The formal elements of line, repetition and colour communicate the layered landscape of trees. David Hockney in the 1980's created photo collage called 'joiners' layering multiple photos to create abstracted artworks. This technique informed my collage photo *Silva*.

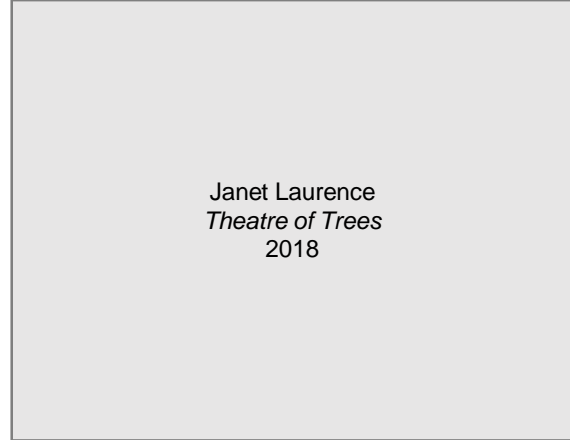
David Hockney
Burnt Landscape
1968

David Hockney, Photo Montage, May 2010

Supporting Evidence 3

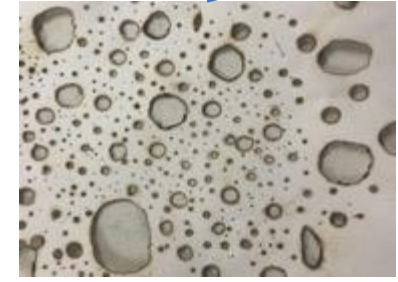
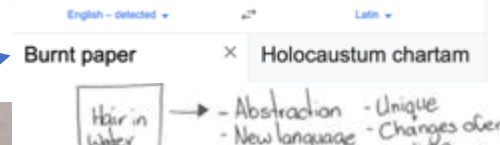
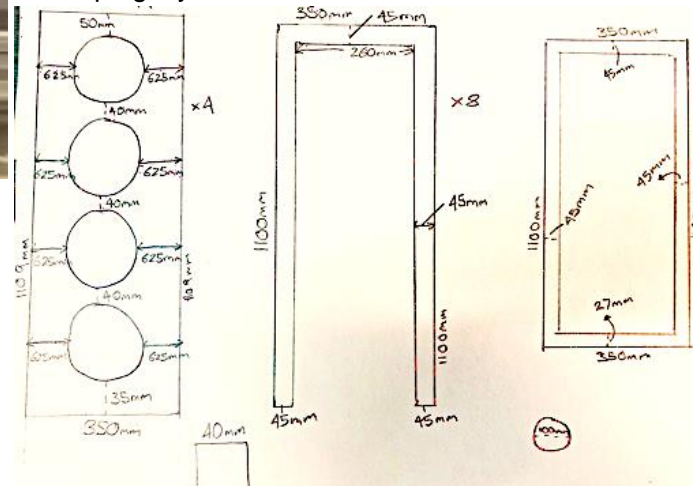


Every recognized **species** on earth (at least in theory) is **given** a two-part **scientific name**. This system is called "binomial nomenclature." These **names** are important because they allow people throughout the world to communicate unambiguously about **animal species**.



Janet Laurence, *Theatre of Trees*, 2018, installation

Janet Laurence through her multi-disciplinary practice, focuses on the natural world, its beauty, complexity and future environmental challenges. Her work questions our understanding of the concept of survival, growth and flux. The layers of fabric create a three-dimensional experience of walking through the ethereal space of loose fluid (MCA, 2019). Her ability to connect with the viewer and think deeply about the message is something that I would like to explore in my installation. My photographic, resin and burnt paper elements reference Laurence's process in developing layers.



Different environments pursued in search for Flux
Diversity



Flux in the natural world



There will be 3 panels that can be viewed on both sides so light can pass through the artwork and maximize the viewing experience of the layers, colours and marks for the audience to interact with the artwork from all angles. 2 strips of LED lights will be imbedded into panel 1 and 3 to add depth to the layers and creates shadows. Panel 2 will have a combination of 9 resin discs and small painted timber circles. Panel 1 and 3 are comprised of 8mm Perspex/ Mat Board/artwork/2 sheets of Foam Core board/artwork/ 1/2 sheets of Foam Core board/artwork/ Mat Board/ 8mm Perspex. Perspex stands allow the artwork to stand freely.

Supporting Evidence 4



I experimented with the transparency of jelly on photographs that I took of burnt trees with new growth to show instability. Jelly is not stagnating but in a state of flux. The layers create a window to reveal the surface beneath.

Experimental work, *Obscured*, 2020, Photograph with Jelly, 30cm x 42 cm



Ebb and flow, photographic series of 3, 3 x A3

This series explores the fluidity of change. Exploring the revelation that nothing lasts or stays the same forever. I was also particularly interested in the juxtaposition between the water and hair. When submerged hair becomes so fluid and organic, almost as if it has become one with the water and ultimately, nature. The concept of Flux relates to both Fire and Water. As well as the dichotomy of Water Vs Fire.

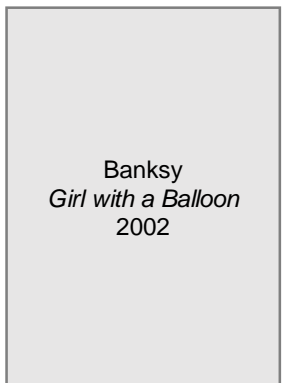


Experimental photo A3, taken in a dark room using a torch to draw with light on the natural forms of wood and stones. The torch creates a fire appearance on the edges of forms which I feel is effectively adding depth and highlighting surface texture of natural forms.

Exploring the different dynamics of flux, looking at a strong horizontal calming element which creates order.



Experimental photographic work, *Aqua Flux*, photograph, A3



Banksy, *Girl With Balloon*, 2002, Shoreditch

Photographic appropriation of Banksy's artwork exploring the concept of environmental change and the effect on children. This child is dressed in a plastic garbage bag playing innocently with a flower on a stick made from a plastic bag. This image is a juxtaposition of innocence and serious environmental issues that the natural world faces. The girl reaching for the balloon is an archetypal symbol that evokes fragility of what it stands for: innocence, dreams, hope and love. I explored this concept by using plastic bags and a similar pose. However instead of dreams and love, it communicates an uncertainty about the future and our environment.



Experimental photographic work, *Girl with flower*, photograph, A4

Installation of sculptures made from plastic on a lake highlighting how transient and fleeting ecosystems can be. The man made saturated colours replacing the natural elements.



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