

TRANSCENDING LANDSCAPES AND INVITING SERENDIPITY

by Theresa Leach

PROJECT OUTLINE

Firstly, the intention for my upcoming painting research project is to explore landscapes and find different ways of painting them onto a surface. Feeling my passion through art expression often involves an excitement and inner drive that comes about from exploring the processes as well as the serendipity moments that can arise. I am fascinated with the flow of pouring inks or paints onto surfaces and observing the unfolding effects that they create. It is reminiscent of looking at clouds in the sky and watching their ever changing forms. I am fascinated that observers of my paintings often convey their own responses when they peruse my paintings. I enjoy this personal interaction with people and the interesting conversations that arise.

An added desire to pursue notions of representing landscape and open space is a very strong part of my artistic quest. I think it is highly impacted by my childhood and long journeys in the car. I lived in a small country town when I was 9 to 12 years of age. These trips were usually about ten hours long and now that I reflect upon them they were highly influential for me. The countryside vistas and terrain were continuously whizzing by. As I was the only child sitting in the back seat of the car, with my parents in the front, I did not have much distraction to interrupt these moments.

THEORETICAL BACKGROUND

Gerhard Richter has been an incredibly influential artist for me. I was impressed with his processes using the giant squeegee and I have explored these ways on a smaller scale. I find Richter's paintings extremely compelling especially with his transition from representational paintings towards abstract process driven styles. I am immediately connected and motivated by Richter's following statement ¹*"With a brush you have control. The paint goes on the brush and you make the mark. From experience you know exactly what will happen. With the squeegee you lose control. Not all control, but some control. It depends on the angle, the pressure and the particular paint I am using."*

¹ *I Have Nothing to Say and I'm Saying it, Conversation between Gerhard Richter and Nicholas Serota, Spring 201.*
<http://www.gerhard-richter.com/quotes/techniques-5>

I would like to create larger sized works in my next paintings, as I think this will foster a freedom when following Richter's processes, which are highly adaptable towards the possible outcome of the landscape effects I am interested in.

Creating textural imprinted effects with thick paint creates a push and pull along with forcing the paint colours to marry with one another. I imagine the stresses within the earth or even the ocean that force any movement within like lava as it flows, mixes and then settles in a particular way or form. Again there is a surprise aspect waiting to reveal itself to me; I am like a child with an unopened present. It all seems like playing and I think that's an essential part of being an art explorer. I think art expression for the most part should be fun and satisfying.

PRACTICAL ASPECTS

I would say the words or thoughts that often infiltrate my mind are landscapes, form, ebb, flow, colours, open, space, nature, texture, earth, organic, sensation and sensitivity. So far I have fostered these elements with marbling ink in water trays and onto various papers. I have explored the Liquitex pouring medium upon MDF board as well as onto canvas and colouring with Liquitex inks. The intention, with my next painting studies, is to continue expanding upon these elements.

Ruminations from my previous paintings have prompted further explorations of John Young's flowing paint style. I previously did this using Liquitex on primed MDF board. I am aiming to extend this technique of applying marbling on water, thus connecting with these flowing observations, by using liquid quality paints and inks. John Young has created several works of art that have a landscape presence about them and I want to push even further with this related exploration for my next art works.

I discovered that John Young uses his technique in a liquid, flowing force. I have also researched another artist, Stephanie Laine, whose recent works are mostly large contemporary abstracts. Laine was originally inspired by organic textures and colours of nature. I enjoy her landscape layering's that are somewhat like a geographical mapping of the way the earth may have formed over millions of years. I imagine the hot molten liquids pouring around and eventually

solidifying; the colours of molten substances as they settle and dry off reflect my aesthetic notions.

TIME FRAME

My timetable and proposed schedule for my next body of paintings will be as follows:

Week 1-2:

Attend Artist Speak; visit library for relevant references; visit one art exhibition; journal and blog updates; Tuesday's after Artist Speak I will spend at least two hours in UniSA studio; Thursday's all day studio session/lectures (all of these are ongoing weekly items to do).

Week 3-6:

Pre-planned paintings to be created and techniques to explore in Uni studio.

Home studies to create final art works.

At least three major paintings are to be completed and ready for my review week.

Mid Semester Break:

Finish off my first series of paintings and start planning my next paintings.

Make sure I have my tools and materials ready.

Update journal and Blog site covering all my work that has been done so far.

Week 7-9:

A minimum of two more final paintings to be completed.

Week 9-12:

Finalise paintings, journal, Blog site and complete my artist's statement.

Firstly I want to utilise my Graphic Design and Photoshop background as a springboard for developing and experimenting with my original photographs. Having done some of this last year I became excited about transferring these images onto canvas and thus using this as my starting point. I am already imagining processes to use for this such as very thick paint and a screen printing squeegee to drag relevant areas of paint with. I also want to experiment with Liquitex and trying different ways of applying it to a surface.

My photography is an ongoing visual diary of my life events and explorations, reminiscent of my childhood travel; I still maintain this fascination with my external environment. Transforming

these images into paintings I feel presents me with a tactile and playful interpretation. My aim is to try as many approaches as I can and allow the serendipity aspect to join in.

The first image I intend to begin with is one I recently photographed of the Glasshouse Mountains from Maleny in Queensland. I had previously visited this area 28 years ago and enjoyed its beauty once again.

Next I want to follow the abstract formation of landscapes with a more textural inclusion. I want to incorporate natural elements of sand, leaves, other found objects and even stamping onto the surface that is rather like a fossil impression. Other aspects that interest me are patterns and colours in the natural world. Recently I went to a restaurant where there were some relief paintings built up with compressed sand. I wish to experiment with this technique as well.

Another process that I stumbled upon is stamping thick paint onto a canvas that creates a raised surface with the paint. I have only used acrylic paints in the past but want to extend this to oils, Liquitex and Impasto. I want to experiment with adding different effects to the paints.

Following my experimentations I would like to progress with my desire to work on a larger size and start with primed MDF board and then onto canvas. I would like to create a series of each format. Each time I intend to try and push the boundaries outside of what I am used to. I am hoping the bigger sized formats will encourage a freer expression.

I feel this is enough focus to begin with for my next painterly explorations and I am sure it will open itself to regular adjustments and more brainstorming ideas.

REFERENCES AND SUPPORTING VISUAL MATERIAL

Electronic Sources:

- <http://www.chronoscapes.com/>



- <http://www.martin-klimas.de/en/index.html>



- <http://fineartamerica.com/art/paintings/Flowing+Water+Abstract/all>



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- maHKU_projectproposal_fineart.pdf

- <http://www.tracyannmarrison.co.uk/abstractlandscapeseries>



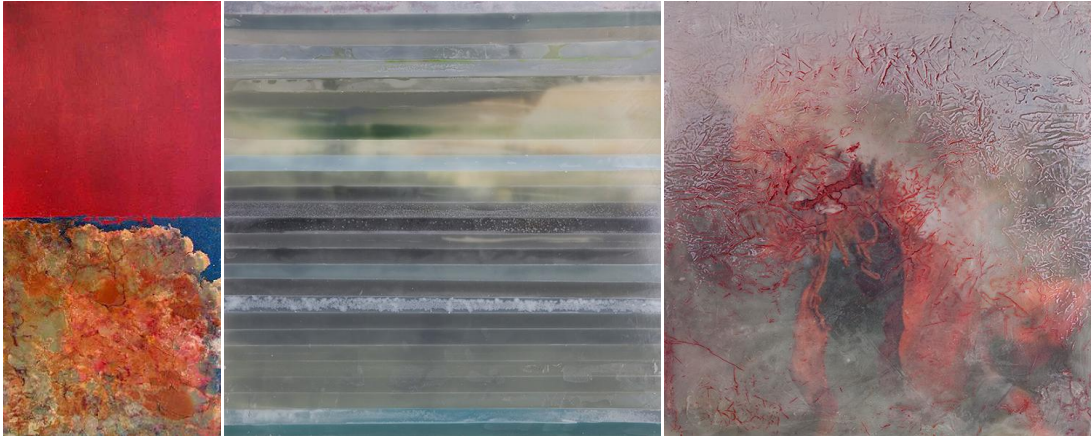
- <http://www.abstractlandscapepainting.com/html11/2014/contemporary-art-landscape-study-39.php>



- <http://www.colorado.edu/MCEN/flowvis/>



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- <http://www.vtnews.vt.edu/articles/2014/01/011014-cfa-landscape.html>

- <http://www.mymodernmet.com/profiles/blogs/10-most-stunning-art-installations-in-2013>

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- <http://www.brianrutenbergart.com/home.html>



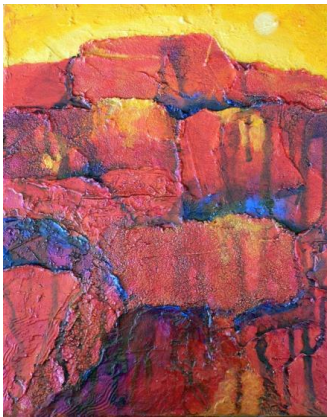
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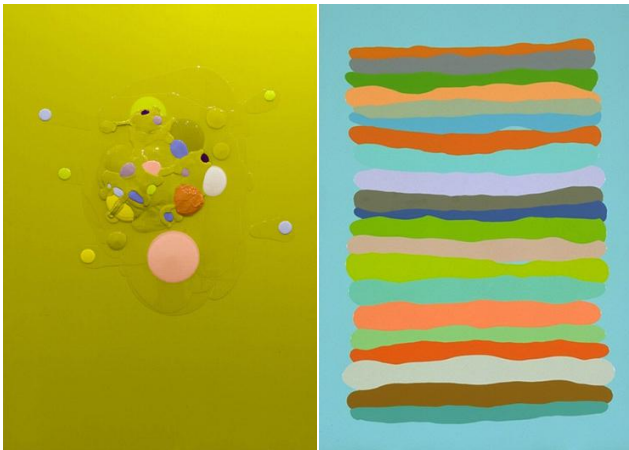


- <http://www.theartscentregc.com.au/whats-on/whats-on-items/arising-stephanie-laine>

- http://quirkyartist.files.wordpress.com/2011/07/dm_rocks.jpg



- <http://www.galleriis.com/artists/katrine-giaver/#images>



- <http://www.my-photo-school.com/2012/11/14/macro-photography-photographing-patterns-in-nature/>



- <http://500px.com/photo/10978227>



- <http://www.johnyoungstudio.com/w/the-day-after-tomorrow>



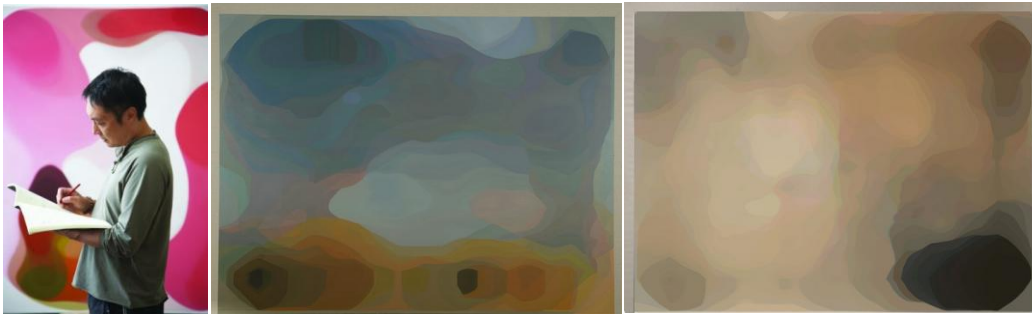
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- <http://www.johnyoungstudio.com/w/abstract-paintings>



- <http://www.timeout.com.hk/art/features/16781/sowing-the-seeds.html>



- <http://www.annaschwartzgallery.com/works/exhibitions?artist=30&year=2007&exhibition=216&c=m>



- <http://www.unisanet.unisa.edu.au/staff/homepage.asp?Name=Simon.Biggs>



- <http://www.artgallery.co.uk/work/139470>



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- Storr, Robert (2002). *Forty years of painting*. New York: Museum of Modern Art. 340.
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