

James Tannock

“Beauty and Degradation”

REFLECTION STATEMENT

I used an expressive style to depict a dystopian landscape, representing issues that face the contemporary world. Each of my four artworks present a unique conceptual focus connected to the ideas of landscape and the earth.

In the series of paintings, the work on the far left represents rising sea levels. The next painting is a depiction of deteriorating air quality. The third painting presents the horrendous impact of the bushfires and the final work symbolises the total anarchy and decay that exists within our current society.

As my body of work progressively developed, the colour range broadened and images and mark making gradually became more non-representational, presenting the idea of the gradual decay of the earth's rich environment.

I placed a suggestive rectangular shape in all four paintings to link the works. The rectangle represents the unique subjective conceptual focuses underpinning the qualities of each painting. It also suggests a blank backdrop symbolising a future environment on the earth that is barren and decayed.

I incorporated a variety of mediums in my artmaking to present my views. In my painting on the far left, I used a limited colour palette and a ‘dripping’ approach to convey the ocean's rising, incessant waves within an unsettled landscape. In the next painting I adopted a ‘layered’ technique, evident in the many applications of media and washes of colour. These represent possible noxious air hovering above a thick foreground of ridged dirt. In the third artwork I introduced a range of colours, including blue, purple, yellow and orange to convey the ferocious bushfires which hit Sydney in the first quarter of the year. In the panel on the far right I adopted a ‘Jackson Pollock approach’ in my artmaking as I filled a bucket with a range of blues and then splattered it across the painting. I used this artmaking technique to depict the seemingly unstoppable waves of erosion and destruction to which the earth's environment is subjected. In all my works, layers of gesso have been used to mark out edges. This enhanced the effect of the dripping techniques and allowed me to suggest and construct images and objects which are intentionally more defined and formed in certain parts of each of the four paintings.







