

IA3

Charlotte Steele

Inquiry phase 3

(How do artists convey changes in relationships and connections through nostalgic memories in response to their surroundings?)

Contents

Focus- Inquiry Phase 1

- Annotated resolved works from IA2 folio
- IA2 resolved works display view
- IA3 resolved work

1. Duality

Mixed Media and Acrylic (printmaking and laser cutting)

Varied Sizes

- Artist Statement
- Resolved work- Display
- Resolved work- Details

Documentation

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

Resolved work display view



See video film for projection

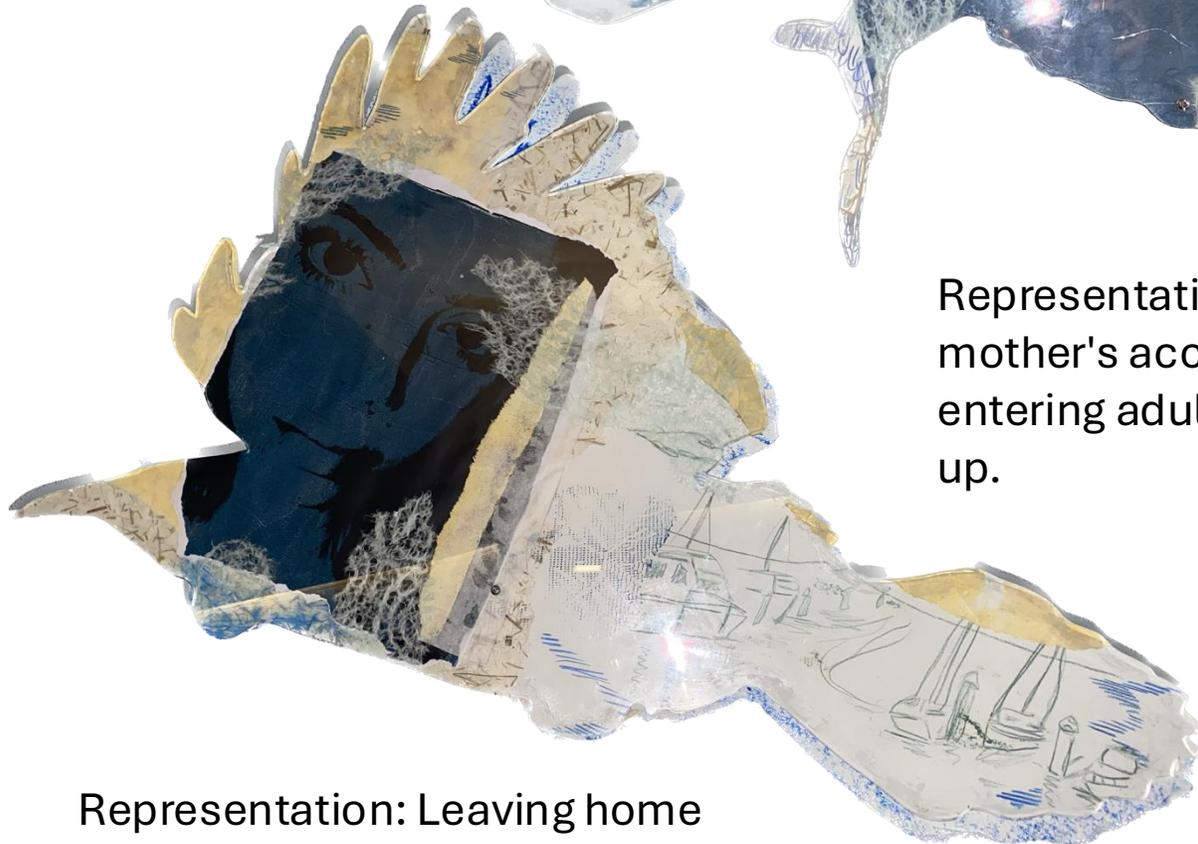


Duality
Mixed Media and Acrylic (printmaking and laser cutting) Varied Sizes

Details



Representation: Reflection, my mother's acceptance of me entering adulthood and growing up.



Representation: Leaving home

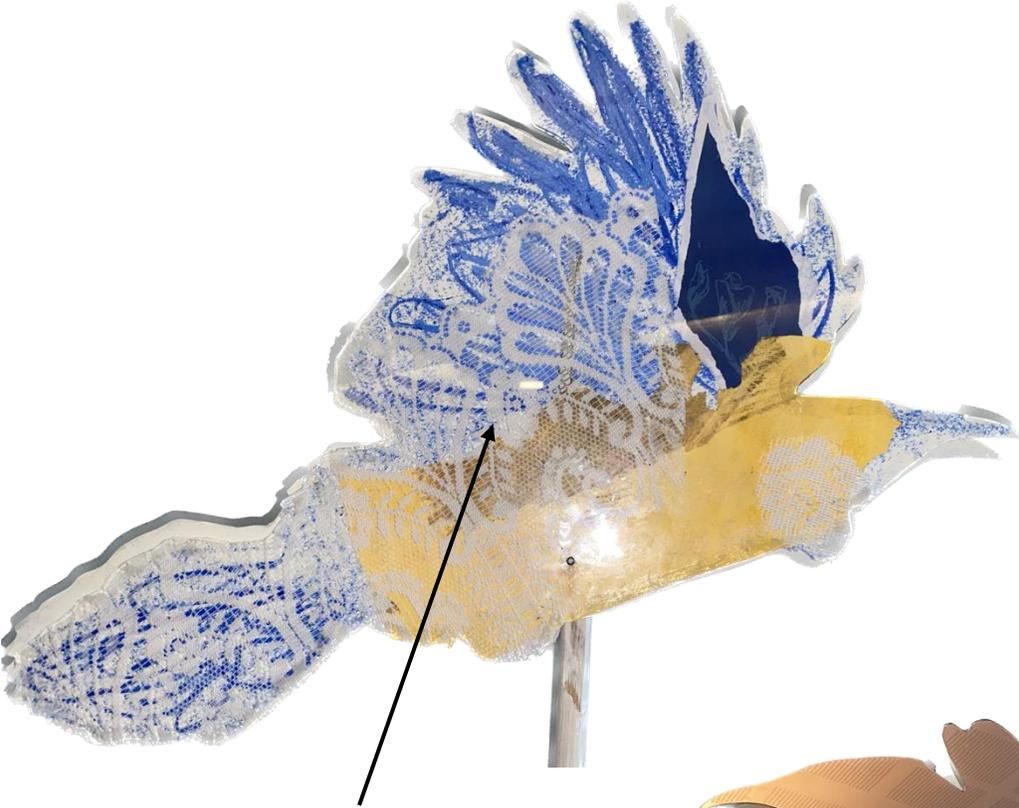


Representation: Childhood, memories and nostalgia

Details



Transparent hot pink Perspex, mixed media underneath as backdrop, includes collage, image transfer and mono printing.



Clear Perspex with mixed media design underneath, Lace, Image transfer, crayons (used to create lines that reflect feathers) and collage



Mirror Perspex

details



Mixed media collage- print-making techniques include mono-printing, image transfer drawing and collage.

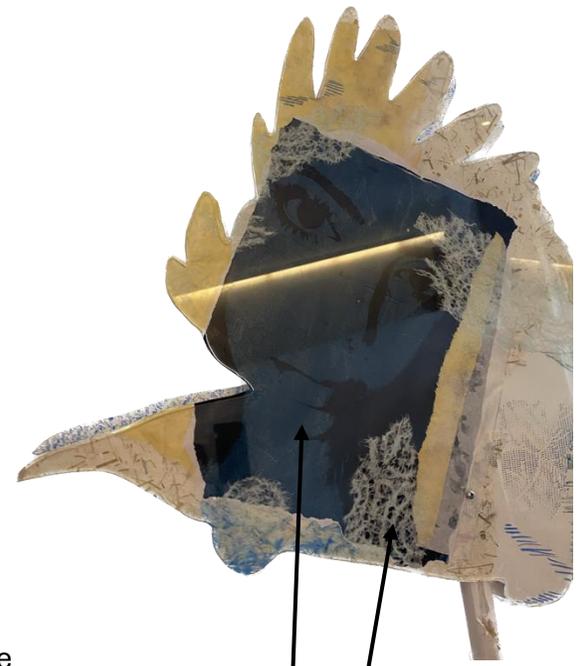
Recurring colours of pinks and yellows to represent childhood.



Drawing using image transfer of a solid blue colour- native NZ flowers Pahutakawa and Puawananga



Image transfer of a photo of when I was younger- transferred using a spoon.

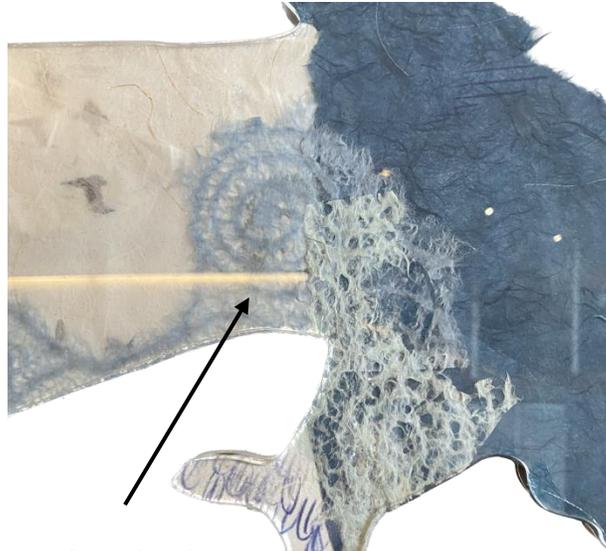


Mono print portrait, collage using a mixture of textural papers. The blue colour symbolises growing older and the challenges that come with it.



Drawing of boats using above image transfer technique. These fine line drawings are key symbols of my home in NZ.

details



Use of multiple textured papers, overlapping to imitate waves.



Image transfer of a portrait of my Mum, using a spoon to transfer onto textured paper. My Mum is positioned to be looking off into the distance, she's looking at a yellow bird, which represents me, growing older and "migrating" with the other birds (moving away).



Intricate line drawings replicating the movement of wind and water-connecting to migration and movement.

Circular paper represents the key symbol of a tui bird, its cotton ball like tuff on its neck. This symbol is continued through all birds in different collage ways so its easily identified as a "Tui".

Resolved 1: Artist Statement

Duality

Mixed Media and Acrylic (printmaking and laser cutting)

Varied Sizes

Birds are a recurring symbol in my artwork, representing flight, freedom, migration, and my experiences of leaving home and navigating the world independently. They signify the process of moving away: nostalgic memories of childhood, rediscovering and accepting a new self. The birds are specifically shaped as Tui birds. In Maori culture, they speak in two different realms because of their dual voice boxes. I have two different versions of myself, one in my hometown of Aotearoa and one in Australia, yet I am interconnected with both places simultaneously.

The colours, textures, and shapes offer a non-literal storytelling of my journey. The pink represents looking into childhood with “rose-tinted glasses”. The blues represent hardships and challenges faced with growing older. Fine line drawings represent the delicate memories of my childhood and symbolise my growth. The mirrored bird is a rose gold colour, symbolising how I perceive myself in a new light.

Developing

- Personal context: Migration, symbolised through Tui birds. Flight represents moving away, growing older and reflecting on memories with nostalgia. The film represents a specific capture in time of people, place, light and environment.
- Cultural Context: Tui birds have specific meanings in the Maori culture.
- Formal context: The birds' circular composition and video resemble connectivity. Different heights of poles exaggerate flight and migration in space.
- Contemporary context: Technology, film projection, acrylic surfaces, and traditional printmaking engage audience. Installation- multiple sides- interact audience. Video offers a glimpse of past memories, video spotlight on ground- alternate, ephemeral memories.



Researching

- Printmaking, mono-printing, image transfer. Working with surfaces and colour. Adjusting images for gel plate. Assembling objects. Double-sided designs unified with film. Literal- birds of flight. Non-literal- surfaces, textures, shapes, unified mood, colours, and mirror surfaces.
- Glen Skein, printmaking techniques, experimentation- layers and acrylic material, Birds: symbols, limited colour palettes.
- Joseph Cornell, assemblage in boxes, collections/birds= a bird is understood cross-culturally,



Reflecting

- Art as alternate- interactive arrangement- audience experiences multiple viewpoints.
- Limitation: In a gallery, preferred space to walk around and a spotlight on objects.
- Experimental use of printmaking. Strength: Personal narratives- embedded based on colours and textures. The film and light evoke emotional response.

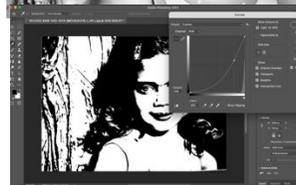


Supporting evidence



I experimented with cyanotype fabric and tested a variety of lace textures and my own drawings of flowers to create a pattern. The cyanotype technique challenged me to think more about the negative space and different lines and textures.

I then printed the previous line print onto a clear sheet using the photocopier to incorporate it into another cyanotype print. I layered lace and mesh fabric to play around with the negative space and add texture, patterns, and balance to the print.



Mono printing uses soft pinks and yellows to emphasise nostalgia and childhood memories.

I chose to use the gel plate because of the movement and rhythm in colours and textures. The background created through the gel plate is childlike, messy, playful and varied in each print, making each print unique.

Using a sheet of cardboard and paint on the edge, I scraped it across the paper, creating unique lines, patterns, and textures that I can incorporate with the gel plate prints in my final prints.

To develop ideas for my print further, I sourced a photo of myself when I was young and converted it into an appropriate image to use on the gel plate. Using Photoshop, I enhanced the contrast between the black and white using the curves tool to develop a high-contrast silhouette.

Using the colour rolled-over prints, I created a series of four squares, three blue with a warm red image in the right corner, to add contrast and draw the eye. This graphically eye-catching image was inspired by Lindy Lee's "Doctrine of the Golden Flower." I liked her use of colours and saturation to exaggerate her political message. The colours emphasise a certain mood of fear and uncertainty. Using contrasting colours draws you too the facial expression for the faces and features. In my work, the colours I use are carefully chosen to represent different moods and emotions. The soft pinks and yellows represent childhood and the darker blues and blacks represent the challenges of growing up.

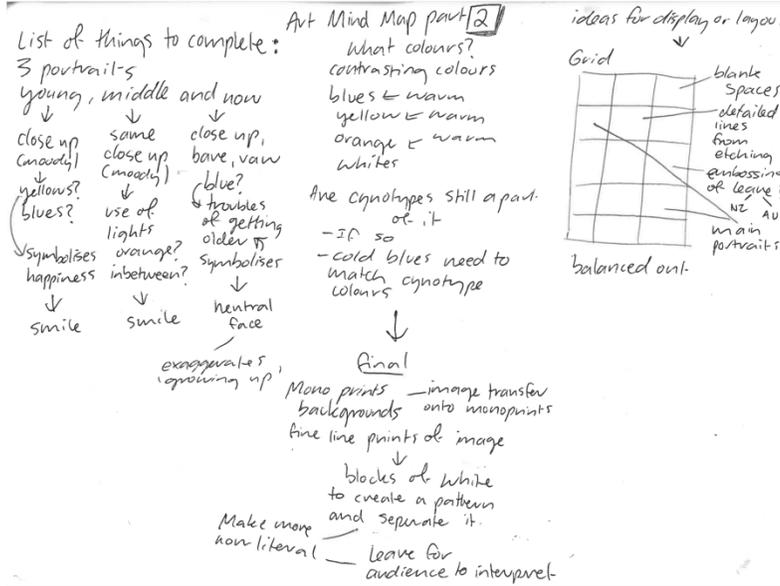


Using the monoprint backgrounds, I printed my image on a clear sheet and overlaid it on the print. The literal image contrasts with the non-literal print, which varies in texture and colour. The transparent colour adds balance to the print, and the alignment of the pink stripe with the eyes emphasises my idea of younger children looking at the world through "rose-tinted glasses". The colour is used as a code. The collapsed space makes the image dreamy.

Clear sheet monoprints, adding a simple pink background, and printing a textured layer of pink over the image.

Using the technique of contour line exercise and monoprint, I used a magazine image as a reference and outlined it in blue ink, adding my own flare to create a new version of the original magazine image. The amount of pressure used from the pen onto the paper created darker or lighter lines to exaggerate the colours and light from the original image. Using the outline left from the tracing on the plastic sheet of ink, I rolled it through the etching press on a different piece of paper, making an inverted print and composition.

I experimented with using my plaster tablet as a textured background and image-transferred it using a screenwash and spoon to embrace the old historical theme developed by making plaster. I selected images of women from a contemporary magazine and image-transferred them using a pencil to add a contrasting colour. The directional Sepia brown- when transferred, it looks like a drawing. This work particularly explores making a literal piece more non-literal through techniques of image transfer, colour, shape and positioning of lines images.



Mind map- exploring colour concepts and display ideas.

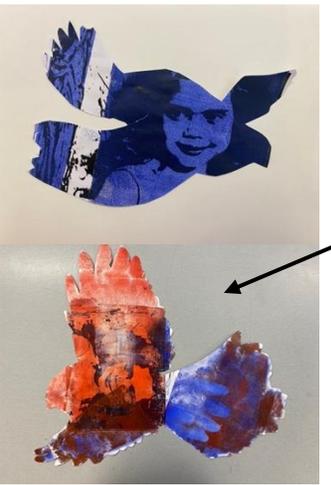


Lindy Lee, Doctrine of the Golden Flower, 2003, inkjet print, 204.2 x 142.8 x 28.6 cm

Supporting evidence

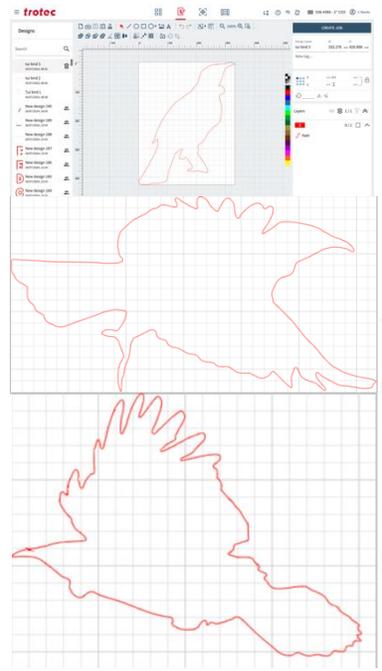
Developing an abstract form. I cut a bird shape using a print. This idea clarified a concept for my final work. This decision was an alternative to my usual literal form of a laser-cut bird and was an important step in processing my final work design using print making.

I traced around one of my Perspex bird laser cuts to create a shape containing a mixed-media print. I incorporated the young image of myself and used contrasting colours so my face became the focal point in the bird.

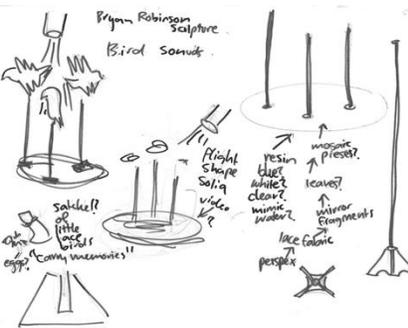


Researching the stands potential base design

I decided to research native NZ birds in my resolved work with a focus on the tui bird. The symbolic Māori meaning behind the Tui intrigues me. In the Māori culture, the tui bird is the messenger to the Gods in heaven and represents life fulfilment and spiritual harmony. It also has two voice boxes and, in the culture, can sing in 2 realms at one time. I've discovered that this relates to my personal context; The tui bird acts as a metaphor for me, as I live two different lives, one in Brisbane and one in Auckland, and I have two versions of myself. I've chosen specific flying positions of the bird to signify "flight" and "leaving the nest". One represents myself leaving home, and the second flying position shape represents how I'm still on my journey, growing up. The perching bird signifies my past and how it will remain ever present.



Refining shapes
I used the Ruby software to create stencils of the images for the birds to be laser-cut on Perspex.



Inquiring Question
How do artists convey changes in relationships and connections through nostalgic memories in response to their surroundings?
"Bird leaving the nest" - Symbolism - birds leaving & never returning - nest home
young portrait - (Sketch) - shapes example. (Focus on context) - Middle portrait - we now - leaving the nest
looking to the side - done through fine line printmaking
birds are flying into the distance - little me watching from big to small
go off into the distance
the birds symbolise freedom - adult. flying away, leaving home
Experiment with picture
Mum - perspective Serious in the chair reflecting sad.
Bird shapes - flying, design, soft image idea.
make more utilitarian
perspex
the lace perspex
hanging design bird calling from nest?
slight home seat
past pictures & memories
mirror still on my journey backing friends' outside stage
leaving home



Printed the laser-cut birds of varied sizes; the perching one was around 500mm by 600mm. I chose to have them printed bigger, so I had more area to add my mixed media collages and fill the space.

To display the three birds in a gallery setting, I wanted to make them interactive. I came up with the idea of them standing on poles and being double-sided so you could walk around them. Putting the 2D birds on poles made them more 3D and contemporary. Having them high in the air also created rhythm, movement and an emphasis of flight and migration

Supporting evidence



In creating the final backdrops for the laser-cut birds, I incorporated multiple print-making techniques, including mono prints using the gel plate, image transfer, fine-line drawing using image transfer, and collage.



To do the fine-line image transfer drawings, I printed a solid blue image and painted it on eucalyptus oil; once it was set, I put it face down onto the paper and drew onto it to create prints of my own personalised drawings.

The fine line drawings were all symbols of my childhood. In the first work, I included native NZ flowers that specifically represent summertime to incorporate those joyful, nostalgic childhood memories in NZ. These flowers were the Pahutukawa, Kowhai and Puawananga. In the second and third bird, I included more of the environment I grew up in, including Rangitoto (volcano) - a cultural identity of my community and sailboats, representing how I've always been connected to the sea. The ocean connects to my theme of "migration" from one place to another, which is carried through drawings of birds flying in a V migrating position in my final tui bird.



In order to transfer images onto the gel plate, I had to modify them by solarizing them in Photoshop, using the same technique as before with the younger image of myself.



I also used eucalyptus oil to transfer images; this way, they were more textural and added a more childlike pattern to the paper, creating variety. Using the spoon to transfer the image created lines and textures that also resembled a "flashback" and "reflective" feel, as the whole image wasn't truly present on the paper.

To attach both sides of matching birds together, I screwed one bird to either side of the pole to ensure they wouldn't fall down and move and then screwed the pole to the base for security.

To attach the mixed-media work to the laser-printed birds, I tried many mediums on clear acrylic to see which would be the most transparent. Impasto Gel was the clearest dry, so I used that medium.

Bibliography

Archibald Prize Archibald 2011 work: Margaret Olley by Ben Quilty. (2024). Nsw.gov.au.
<https://www.artgallery.nsw.gov.au/prizes/archibald/2011/28931/>

Silent Parrot Press. (2024). Silentparrotpress.net. <http://silentparrotpress.net/>

Art, A. (2021). *Seeing the Moon in a Dewdrop: Lindy Lee at the Museum of Contemporary Art.* Blogspot.com.
<https://anartteacherinchina.blogspot.com/2021/02/seeing-moon-in-dewdrop-lindy-lee-at.html>

Tracey Emin – Monoprints. (2016, May). Becki P Printmaker; Becki P Printmaker.
<https://beckipocablog.wordpress.com/research/tracey-emin-monoprints/>