

Professional Practice Portfolio

Hannah Pearson - 1905355



Comfort Blanket. (2021) [Mixed media art and crocheted cotton]



Comfort blanket expressed the moment before I was ready to take a leap. To continue with safe options and learn from my lessons of being over ambitious in the past. I trialed various installation methods. The nails stretching the delicate crochet in this install possessed an air of violence. However, I believe it represents my stubbornness of will. To remain happy and comfortable.



Details: This image was taken post uninstalling after being nailed on a wall. The ragged misshapen form was due to being stretched, loose ends were hanging out and it had an unkempt unruly nature. To stretch taught and nail to a wall rather than hang, or even drape, shockingly contrasted the faintly kitsch characteristics of the piece.



Untitled. (2021) [Bramble Fiber Cordage] Taking pictures of the cordage showcases the individual fibers as well as the shadows caused by the overall shape. Experimenting with natural matter meant either reintroducing the piece back into its natural environment or utilising a plainer space to allow a louder impact.

Series

This series of work consists of:

- 1) *Cucurbita pepo*
- 2) *Amber Gaba Oolong*
- 3) *Untitled*
- 4) *Untitled*



Cucurbita pepo (2021) [Watercolour on Hot Press Paper] 59.4 x 84.1 cm



Amber Gaba Oolong (2021) [Digital, Procreate] 1:1



Both: *Untitled*. (2021) [Print on Paper] approx. 5 x 5 x 5 cm. These nets derived from the previous two pieces, the *Cucurbita pepo* and *Amber Gaba Oolong*. Experimenting with presenting fragments.

Artist Statement

The aesthetics of my paintings establish time as an important consideration; one can identify the meticulous process of their creation based on my hyper-attentiveness to detail. I have faith that this concentrated essence of time is present in the completed piece; a static culmination of the painting process itself. This time intensive, repetitive process could somewhat be comparable to craftsmanship. In a similar way that hand woven fabric advertises the painstaking process with each individual thread, my paintings demonstrate the depth of observation - which can only be achieved over a long period of time - throughout each brushstroke.

The perpetual patterns within patterns or more simply: fractals which are found in leaves are responsible for my continuing infatuation with them as a subject matter. Each one so abundant in detail often makes me question if I have ever truly finished a piece. These fractals create a magnitude of detail so incomprehensible that I only set myself up to fail.

Due to my technical competency present in the aesthetics of my paintings, traces of my philosophies are often obliterated by the superficial misunderstanding of photorealism. I am not anti-photorealism, however instead, I strive beyond this in what can only be considered hyper-realism. The fleeting gratification of photorealism is, in my opinion, a slothful approach to absorbing visual art. In some sadistic manner, I want my audience to prevail this by persevering beyond my ability to accurately depict leaf forms. They serve as merely a vehicle to demonstrate a transcendent and unparalleled grasp of sincere active observation.

To truthfully observe a leaf means to see a glorious exhibition of incomprehensibly minute cells, displaying insight of the structures that our world consists of, whilst simultaneously depicting the vast, expansive, and inexplicable sublime. They demonstrate innately what it is to exist, to live and to die: an imposed mortality check. Under-analysis of a piece results in a shallow gratification, as does over-analysis. To look beyond, intuition creates a bridge to a more contemplative state, it is this state I want to plunge my audience into.

Soetsu Yanagi's favour for intuitive analysis of art in *The Beauty of Everyday Things* (2018) heightened my pre-existing understanding of active observation. Yanagi (2018) explains:

“In my view, the relationship between seeing and knowing is similar to the interior and exterior of a building; it cannot be likened to two buildings standing side by side. It is a hierarchical arrangement, not one of two equal entities. In the field of art, intuition is far more important than intellect, far closer to the essence of beauty.”

I aim to encourage the viewer to apply themselves and become an active participant in our subjective navigation of the sensory world. To successfully achieve this status, one must use a combination of intuition and intellect; not merely one or the other.

It is at the crux of my practice that I purposefully choose not to accept this degeneration of truthful observation and counteract this by obsessing over infinite detail. The result of this is a representational hyperbole, subsequently forcing my audience to exercise their dormant intuition.

To challenge my practice further, I set out to test a hypothesis to which I already knew the conclusion, with faith that the process might reveal something unknown: I endeavoured to paint two identical paintings. As I had predicted, they were conclusively far from identical however, my approach of painting them side by side simultaneously resulted in the highest level of translated detail I had achieved to date. The back and forth between the paintings attempting to make them identical soon overtook the reference image as I began to paint details which did not exist, evolving my exaggeration further and entering the realms of invention. Invention results in my most sincere idiosyncrasies and obsessions being present at surface value, exposing intimate subtleties and internal vulnerabilities, all whilst communicating with the audience by coercing them into a more transcendental state of thinking.

Series

This series of work consists of:

- 1) *GNAERNU TICAAMAN and UNGANRE NAIACMAT*
- 2) *Singhara Nut and Bofiyu*
- 3) *½ and ½*
- 4) *Nature's Debris*



1) Left: *GNAERNU TICAAMAN*. (2022) [Watercolour on NOT paper] 57.5 x 76 cm. Right: *UNGANRE NAIACMAT*. (2022) [Watercolour on Hot Press Paper] 57.5 x 76 cm. Two 'identical' paintings, Two 'identical' titles, exhibited as one resolved piece.



Close up: This pair explore the exaggeration of detail which evolves into invention. Venturing beyond the photo-realistic to the hyper-realistic





Details: Macro images of my paintings are always fascinating as they often showcase illusion, similar to what is present here. This photo. The detail in the middle section of the image creates a sense of surface depth at this angle yet seeing the image at another angle would create a sense of the surface being raised. The piece holds secrets and illusions at various angles.



Close up: Two 'identical' signatures on both paintings. The Japanese Kanji is a visual ode to the Japanese concept of ikigai – a balanced challenge. The Kanji aesthetically depict my phonetic name: 'haNa', which when translated means Flower or Flower Blossom, reminiscent of my infatuation with natural subject matter.



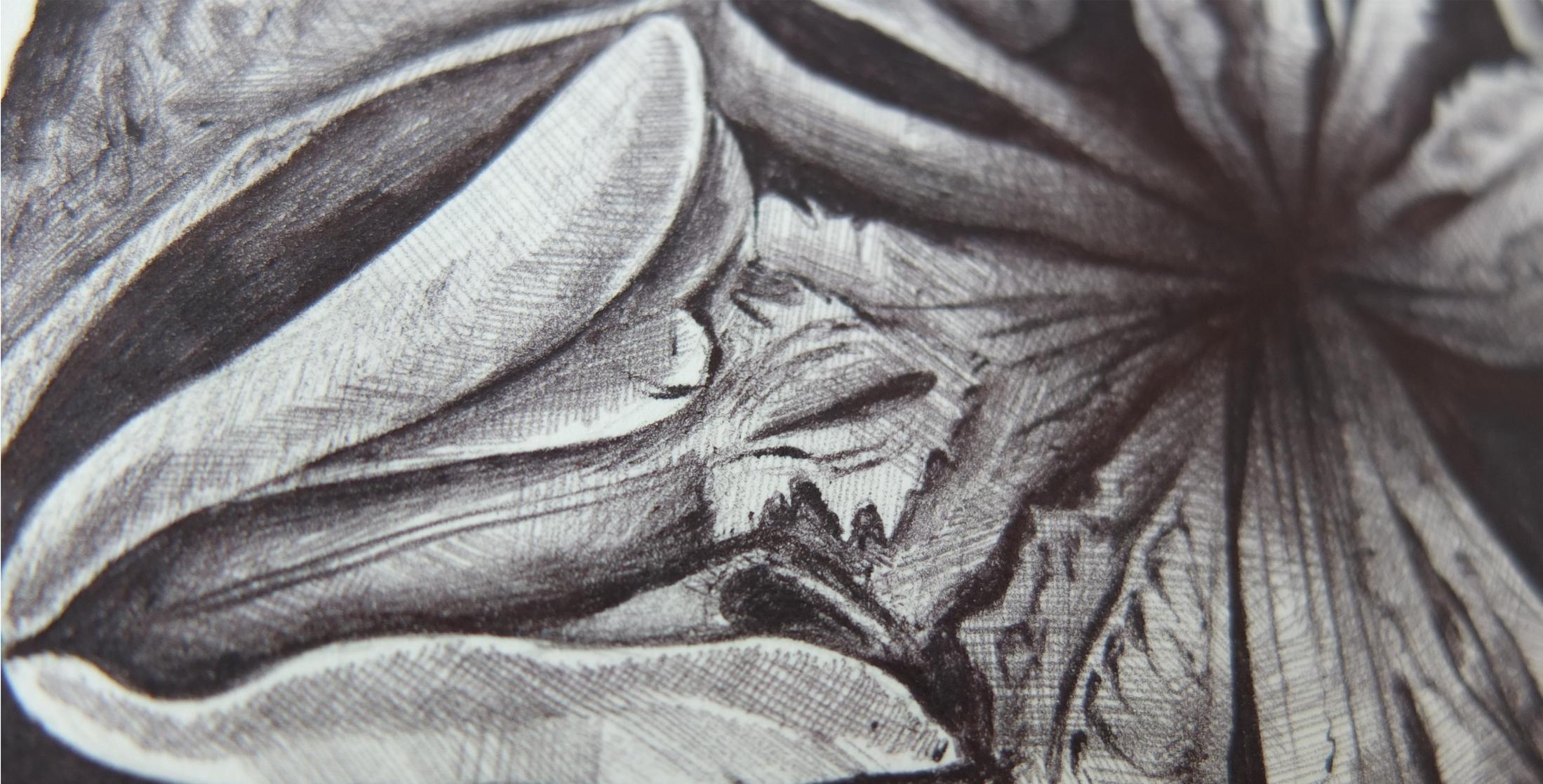
2) *Singhara Nut and Bofiyu*. (2022) [Biro Pen on Paper] 27.9 x 42 cm. Plinth piece



Close up: Two individual drawings, joined at an angle to echo that of the pieces installed on the corner. In contrast to the involuted and daedal qualities of watercolour, biro remains simple and unostentatious. This hierarchal difference creates juxtaposing mediums.



Details: The seed pod drawings were the last pieces to be added to this body of work. They sit on the boundaries of mutation. Unfamiliar and alien-like in form. The depth of detail that is possible using a biro could be compared with etching or drypoint. By slowly building depth using various lines and cross hatching it evokes aesthetic qualities of 18th Century botanical plates of the Enlightenment whilst emphasising a similar sense of exoticness as plants were being classified.





3) *½ and ½* (2022) [Biro Pen and Ink on Paper] 42 x 59.4 cm. Two halves of the same leaf are deconstructed in this piece. By enlarging the scale specific areas can be worked in great detail, whilst others are left more subtle. A strategy to guide the viewers gaze across the two images. The plinths at varying heights encourage mobility amongst an audience to truly explore the work, by peering over and bending down.



Details: macro images of the pieces pick up on the individual strokes of the pen responsible for the illusion of implied texture. Like a woven cloth or darned sock, the depth of detail in the cross hatching is present in these images, each individual line like a thread. The more saturated areas resemble billowing folds in sheets.



4) *Nature's Debris* (2022) [Biro Pen and Ink on Paper] 42 x 59.4 cm. The final piece in the series. The larger area of negative space surrounding the leaves have an attractive patina of sorts. An unpredictable variable from ink washes in an otherwise highly controlled piece. The dandelion, a despised plant for those wanting to keep a pristine lawn is shown here in all its glory, whilst a pair of dead leaves fall to the ground to break down and continue the cycle, truly nature's debris.



Details: The use of macro in these images accompanied by the aid of natural lighting showcase the patina of the ink wash which draws attention to the texture of the paper, providing a heightened scope for observation.



In Situ: The work as a cohesive body. The plinths were strategically spaced to ensure no distractions from the 'identical Gunneras' and their alternating heights creates a flowing line of view, both from afar and when interacting with them directly. A clean, quiet space was curated with the aesthetics of the work in mind, allowing them to hold their own conversation. It also creates distance and moments between the busyness of the surrounding installations.