

YEAR 12 VISUAL ART BODY OF WORK

Artist Statement

NAME

Charlie Jenkins

TITLE

Blueprint of Life

MATERIALS

*Cynotype, digital
photography ink
drawing in bifold
book*

In a reality dependent on the seemingly chaotic disorder of the universe, order can be found. The order I am speaking of represents itself in patterns, forms and numbers embedded in our everyday lives. From the symmetry of petals on a flower, the mathematically intricate spiral found in shells, to the branching fractal patterns seen in trees, lightning and even our own blood vessels. Many civilisations throughout history have recognised these repeating forms and patterns as the basis of all creation. Through recognising and exposing these naturally occurring patterns, the functions and blueprint of the universe can be uncovered.

To achieve the exposition of this concept, I have incorporated many different art techniques and multiple art pieces in order to expose and explore the elegant forms that nature takes. I started by creating 11 cyanotypes which display a plethora of patterns such as the gills of a mushroom and the deconstruction of a shell which reveals a perfect Fibonacci sequence residing within its structure. The patterns elegantly emerge from the varying shades of blue causing certain lines and shades to pop out from the fabric while also solidifying the concept of patterns being the blueprint of the universe. Some patterns were achieved by using leaves or other plant materials while others were created using photographs I had taken which I then printed onto thin pieces of plastic. I decided to display the cyanotypes in embroidery hoops because I wanted to enforce the idea of the chaotically beautiful cycle of life that encloses repeating patterns within flora, fauna and our everyday lives. One of the pieces is in a small resin piece that contains two wasps hovering over a fern leaf that appears to be flowing in the wind. highlight how patterns are hiding within the forms of the natural world and we tend to disregard them and their importance.

Another component of my body of work is a series of black and white photographs. The series of photographs consist of a large square canvas (90 x 90 cm) which displays the underside of a mushroom and three smaller hexagonal canvases (25 x 21.5 cm) which display a mushroom, sea urchin and the pod of a banksia. The large canvas allows the viewer to really explore and become immersed in the flowing forms of the image in front of them. The hexagonal canvases not only allow the viewer to 'zoom into' the image and see the beautiful mandala of dots that cascade from the sea urchin or the peering eyes of the banksia but also the hexagon shape creates cohesion as a hexagon is a naturally occurring form seen in nature. I made the deliberate choice of turning these photographs into black and white images in order to accentuate the patterns residing within them. The dark vignette and the dark shadows surrounding each photo in contrast to the gleaming white found in the images creates a sense of synergy between the two shades and therefore reveals patterns.

The final piece is a cascading drawing book that shows a repetitive yet evolving pattern that flows through the entire book. The pattern is meant to represent the patterns left by vibration and movement, like a drop of water that ripples through an entire lake. Black ink has been used for the background and shading so that the patterns jump out of the page and highlights how patterns are hiding within the forms of the natural world and we tend to disregard them and their importance.