

Aeipathy

an enduring passion

When you become so fond of something, you develop a passion that consumes you. My admiration for the ocean in its entirety began as a young child, and has only continued to grow. It became apparent when exploring waters on the Yorke Peninsula, that the more I immerse myself in my passion, the greater my awe for the ocean became. My connection with the ocean has deepened, and my fascination towards its depth and clarity, continual movement and underwater life, has intensified.

Coming to the realisation that the ocean has become an aeipathy for me, was a turning point, as I felt the urge to communicate my enduring passion to an audience, and extend on the concept of my first major piece. To emphasise my connection with the ocean, I referred to personal photographs of encounters with marine life. Time lapse filming helped me to grasp a deeper understanding of water movement and the ocean's behaviour. These experiments then translated into ink based adaptations of that motion, and were an abstract interpretation of water movement.

Water-based media was best suited to visualise of the fluid environment I was trying to achieve, and enabled me to best interpret the uncontrollable nature of the ocean. The wet-on-wet technique created the illusion of depth, through the use of a rich colour intensity and liberal use of water. The alcohol ink medium served a similar function with regard to illustrating depth, and enabled me to exemplify the tonal variation between the translucent and opaque colours represented in the ocean.

Adonna Khare's intricate animal illustrations, displayed in *Untitled*, initiated the inclusion of marine animals in my piece. Khare utilises shading to bring the illusion of light and form to her artwork. The exploration of her works broadened my experimental use of media, and introduced the possibility of a multi-media piece. This led me to the work of Adelaide based artist, Michelle Nikou. In *Aeiou*, Nikou utilises a range of media to communicate her concept. By overlaying and overlapping different media, I was able to arrive at the format for my piece. The collage technique was chosen, as each medium used required a different support. The alcohol ink, Yupo paper; the ink pigment, 385gsm water colour paper; and the colour pencil, 80gsm cartridge paper.

Exploration of Christo and Jeanne Claude's large scale work, *The Umbrellas – Japan/USA 1984-9* was influential on my use of repetition. *The Umbrellas*, utilised repetition to draw emphasis to the subject and the vastness of the space. Even though my ceramic turtle relief sculptures were successful, I ultimately chose to work two-dimensionally. I varied the scale of the marine animals, to create a sense of perspective. Lucas Grogan's work *Old Mans* inspired me to use text; 'Aeipathy; an enduring passion', to further consolidate my concept.



CERAMIC TURTLES, OWN WORK



MICHELLE NIKOU, AEIOU



ADONNA KHARE, UNTITLED



LUCAS GROGAN, OLD MANS



I believe that if you fuel your passion, and truly immerse yourself in it, you will become one with your passion.

| ANNABEL REUTHER
WORD COUNT | 499 WORDS

*CHRISTO AND JEANNE-CLAUDE,
THE UMBRELLAS*