A moment of Beauty: An Archive Of Intimate Engagements

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Master of Fine Art by Research

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**Declaration**

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any academic award; the content of the thesis is the result of work which has been carried out since the commencement date of the approved research program; and; any editorial work, paid or unpaid, carried out by a third party is acknowledged; ethics procedures and guidelines have been followed.

Signature:

Name: Chloe Vallance

Date: 22 / 08 / 2014
Summary

This document is an Appropriate Durable Record (ADR) of my Masters of Fine Art research project, titled, *A moment of beauty: An Archive of Intimate Engagements*. The ADR contains photographic documentation of my artwork produced through this investigation along with a written reflective process – outlining the objectives of the research, identifying research questions, describing how the artworks were created and evaluated. The central focus of this research is studio based painting and drawing. The intention of the artwork is to locate beauty ‘in a moment’. In the text beauty as a subjective experience will be discussed in four pathways of inquiry, titled, ‘In A Sense’, ‘Inner Sense’, ‘In Essence’, and ‘In Experience’. The intended exhibition of this project will show an archive of artwork and by association intimate engagements that seek to locate beauty within a moment. When I say ‘archive’ I am referring to my artwork as a document and a cultural repository, amorphous in shape that is actually a site of discourse, understood to be in a constant state of evolution.
This research has a two-fold objective. Firstly, to consider how the qualities of beauty in contemporary painting and drawing might relate or differ from my artwork. I will describe the artwork of Peter Doig, Marlene Dumas, Friedrich Kunath and Elizabeth Peyton in relation and contrast to my artwork. And secondly, I aim to reveal that a transformative experience in art is equivalent to a moment of beauty, investigated through the subject matter of people engaging in a focused creative and playful activity understood through my own experience of painting ‘in the moment’. When I say a transformative experience I am describing the moment a shift in focus occurs in which a person feels a complete involvement with the ‘flow’ of life. It is not a transcendent experience, because my subjects are not going outside or beyond the activity they are performing, they are fully immersed and deeply connected with where they are and what they are doing. I will discuss my studio practice and research methodology by describing my own ‘transformative’ experience making artwork induced by painting and drawing my subjects in a moment of beauty. In the conclusion my project ends in an opening, with the artwork - similar to the nature of beauty – able to flow its own way.
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Acknowledgements

To all the people who gave me a place to play.

To all the artists who inspired a moment of beauty.

To all the friends and family who shared a way home.

Thank you.

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**Research Questions**

The questions I aim to answer with my work can be characterized as:

How might we consider the qualities of beauty in contemporary painting and drawing?

How can the experience of painting and drawing a person engaging in a focused creative and playful activity deepen our understanding and awareness of beauty?

**Locating Beauty**

The following quotes from philosophical texts and fictional sources attempt to locate *beauty*.

...‘All I have is all I need and all I need is all I have in this moment’

‘... a great work of art, if it accomplishes anything, serves to remind us, or let us say to set us dreaming, of all that is fluid and intangible. It cannot be understood; it can only be accepted or rejected. If accepted we are revitalized; if rejected we are diminished. Whatever it purports to be it is not: it is always something more for which the last word will never be said.’

(Henry Miller, "Why Don't You Try To Write?" in Thomas H. Moore, ed., Henry Miller on Writing, New York: New Directions, 1964, p. 23.)

‘The experience of beauty often triggers a highly physical reaction: we grasp for air, get goose pimples, start to cry, experience abdominal cramps, or we stare and stare and can’t get enough’.

(Jorunn and Ferguson, The problem of beauty, 2005, p.56)

‘A beauty... neither of pain nor of joy but of emotion created by intense experience...’


‘A beauty... of meaning, of movement, of radiance.’

(Charlotte Bronte, Jane Eyre, 1847, p.86)
In a Sense

Our encounters or awareness of beauty are formed through trying ‘to understand a language that has nothing to do with what’s being said’ (Pirsig, *Zen and the Art of Motorcycle Maintenance*, 1974, p.15), where everything is to do with what’s being sensed between forms. And equally, in 2012 Ben Faulkner an English writer and musician remarked to me that beauty is a word that tries to approximate an experience for the purpose of communicating it, yet it does not exist outside language. Similar to a word existing only inside language, the sensation of beauty, of love and excitement, exists only inside the body as a psychological and emotional experience, heightened awareness and reflection of a particular moment or event. Beauty is a feeling inside a form, a reflection of a moment perceived through our bodily sensations. According to Deleuze ‘sensation is pure contemplation’, for it is through contemplation that one contracts, contemplating oneself to the extent that one contemplates the elements from which one arises. To contemplate is to create, the mystery of passive creation, sensation. (Deleuze, *Deleuze On Music, Painting and the Arts*, 2003, p.181). The experience of beauty - of sensation, contemplation and creation - is ‘the process of complete involvement with life’ (Csikzentmihalyi, *Flow: The Psychology of Optimal Experience*, 1991, p.xi).
Inner Sense

Deleuze regards painting as ‘the paradigmatic art of sensation, and hence as the medium that most fully discloses the inner dimension of aesthetic experience. The most carnal of the arts, painting engages the body in a “becoming – other”, while disembodying sensation and reincarnating it in the world of apersonal affects and percepts’. (Deleuze, 2003, p.2). American artist Bill Viola describes a moment of beauty in art as a transformative experience, ‘you see that in all the artists, they get to a point and they just let go...and it's not about their technique and all this other stuff, it's just about getting to the other side, however you do it’ (2011).

According to Elizabeth Grosz: ‘art is the art of affect more than representation, a system of dynamized and impacting forces rather than a system of unique images that function under the regime of signs’ (Grosz 2008, p.3). Therefore art functions by producing and generating intensities that have an effect on us, or on our nervous systems. In turn, she along with Deleuze, emphasizes the experience of art as an impacting sensation rather than a kind of cognitive understanding.

In fact Deleuze privileges painting in this regard, stating that in this medium the ‘color system itself is a system of direct action on the nervous system’ (Deleuze, Francis Bacon : The Logic of Sensation, 2005, p.37). The art of painting functions as a force that transforms inner and outer experience, where as music reveals art’s position within the creative processes of the natural world (Deleuze, 2003, p.2).
**In Essence**

John Baillie in his Essay on the Sublime (1747), states ‘whatever the essence of the soul may be, it is the reflections from sensations only which makes her acquainted with herself, and know her faculties’. Moments of beauty can occasion ‘vast sensations...giving the mind a higher idea of her own powers’ (1958, p.i). Even when beauty was an unquestioned criterion of value in the arts, it was defined laterally, by ‘evoking some other quality that was supposed to be the essence or sin qua non of something that was beautiful’ (Sontag, 2002, p.22). Arguments about beauty since Plato are stocked with questions about the proper relation to the beautiful (the irresistibly, entrallingly beautiful), which is thought ‘to flow from the nature of beauty itself’ (Sontag, 2002, p.25). The relation to beauty in this research is investigated through a process of transformation in art, a moment of contemplation, sensation and creation. The process of transformation occurs in my own artwork when I remember that the artwork is alive and to allow a dialogue to be formed between the artist and the artwork. This dialogue is developed from a vigorous studio practice and is only possible when I am feeling confident and open to altering plans or preconceived ideas. The process of transformation in my artwork (refer to Figures 1 and 2) is experienced as a visual conversation captured as a moment of contemplation, sensation and creation. The subjects I am working with in my paintings are also experiencing a moment of transformation in art.
Figure 1: *Alchemy Of A Sunflower*, 2013, watercolour, ink and gouache on paper

Figure 2: Journal Drawing of Henrik Jenson, Jazz Bassist, June 2013, The Vortex, Dalston London
In Experience

This kind of philosophic and poetic approach to beauty is the central focus within this research. In the medium of painting and drawing, I am attempting to unfold moments of beauty in everyday experiences in which a person is completely engaged in a creative and highly focused playful activity. These moments are significant to this research as they reflect my understanding and the action that produces the experience of beauty. It is also important that each painting relates to a specific event, activity, place, and person, and is a direct response to a transformative experience as it is happening.

This relational aspect within my methodology is vital to the intensity of my own experience whilst painting. In other words, *I can only paint from a real authentic feeling.*

Many contemporary writers, philosophers, and psychologists touch upon ideas of optimal human experience that are significantly influential to this research. The central idea in *Zen and the art of Motorcycle Maintenance* (1974), a biographical memoir and philosophic inquiry into values, written by American author and philosopher Robert Pirsig, examines how people value experience, and suggests that a higher quality of life can be experienced when rationality and a Zen-like being in the moment can harmoniously coexist. Equally psychologist Mihaly Csikszentmihalyi expands upon Pirsig’s idea of quality, defining it as a state of being that flows when people are completely engaged with an activity they deeply enjoy.
Csikszentmihalyi’s research found that ‘the flow experience was described in almost identical terms regardless of the activity that had produced it’ (1991, p.9). Athletes, artists, religious mystics, scientists, and ordinary working people each described their most rewarding and transformative experiences in similar words, which suggests that ‘people seem to experience enjoyment in the same way, even though they may be doing very different things to obtain it’ (1991, p.10). Motivated by the quality of the experience, a moment of beauty flows when a person’s capacity is stretched, involving an element of novelty and discovery.
Contemporary Context

Peter Doig  (Birth date 1959)
Many contemporary painters address qualities of beauty within their work that relate and differ to this research. One of the most prominent of these, Scottish born painter Peter Doig, paints large mysterious landscapes, sometimes including figures or buildings, that function as open stages and encourage the viewer to enter their own experiences into the scene.
In this way a painting can have a life beyond the confines of what is depicted.
The small figures act as ideas of people and appear to be caught in their own mind - expressed through their body language.

Tranquil, timeless and alive with ‘emotional weather’ (Scott, 2007, p.14) Doig’s paintings appear as veils that open momentarily for a glimpse into a deep dreamscape. Doig’s work has had an enormous impact on contemporary painting by reinventing the image of the past moment into the present of lived experience, paving the way for a whole generation of idiosyncratic figurative painters.
Unlike Doig, the focus of this research is not to paint a timeless *atmosphere*, but to draw directly from an everyday moment in an attempt to touch upon the *essence* of a real experience as it unfolds. The figures seen in Doig’s work appear to be connected within a feeling, more of a dream space rather than a real place. Unlike Doig it is important that the people I paint are not only connected within a feeling but also located within a specific space relevant to the transformative experience induced by the activity that the individual is involved with. Therefore the space, the event, the relationship between people, the activities and in turn the realisation of the artist all contribute to a heightened sense, a transformative awareness and awareness of a changed sensibility; a transformation within a specific moment.

**Marlene Dumus (Birth date 1953)**

Artists working with both drawing and painting as the same interchangeable medium are also significantly influential to my practice. Perhaps the most pertinent of these, the work of Marlene Dumas is intensely concerned with ‘the vitality of gesture, speed and action’ (Burton, 2005, p.82) in painting the figure, and how this simple act can conceal and reveal something of herself - covering one part of the body only to expose another. The immediacy and directness of Dumas work is relevant to my work as it implies a moment of transition, and of change. Dumas’s fluid marks merge body and shadow, line and colour, interior and exterior, capturing a sense of ambiguity contained within the parameters of the page.
One of the most thought-provoking and fascinating contemporary artists, Dumas believes people view art through their own experiences, and should try to ‘figure it out’ themselves (Kino, *Marlene Dumas’s Number Comes Up*, 2005, p.2). And although I share Dumas’s practice of seeing the direct connection between painting and drawing, the content found within our work is quite varied in how we each choose to approach the mediums and the subject matter we engage with. Dumas is interested in identifying differences within the human condition drawing from political, racial, and gender issues in relation to her own observations. The interest of my work comes from a place of connection rather than separation, focused on the optimal experiences of everyday life, drawing moments of beauty which flow when people engage with experience.

**Friedrich Kunath (Birth date 1974)**

The work of German painter Friedrich Kunath, also resonates with some of the ideas I am exploring, playfully touching upon ideas of human experience such as love, loss, loneliness, optimism, dejection and hope, weaving them together through various media to construct poetic environments that seem at once whimsical and real. Kunath’s work invites viewers to enter a world of vibrant watercolour, over laid with drawings of solitary figures and passages of text sourced from song titles, and poetry. Each layer is fused together to form a collection of connected stories that allude to an ideal of ‘a balanced relationship and a sense of belonging’ (Fox, *Friedrich Kunath; A Song In My Heart* 2003, p.62).
Engaging with his own inner landscape, Kunath’s work is deeply self reflective but also acts as a mirror for people to see each other, ‘how our bodies co-exist with one another and the objects around us’ (Fox, 2003, p.61). Exhibiting on a global platform, Kunath’s work is unique in its capacity to draw together essential elements of human experience to try and define the indefinable within a painting – a world within a world.

Kunath’s work seems to lean more towards a sense of melancholic longing for what is absent, lost or almost forgotten. Within my work, I am hoping to suggest a presence, a direction, an experience of someone noticing, engaged and caring for what they see and experience. The figures found within Kunath’s paintings appear caught, confined and held down by the weight of their own internal dialogue. The people within my work are involving themselves with the world by engaging with what they are doing and as they ‘let go’ (Viola, 2011) experience a sense of transformation, a moment of beauty.

Elizabeth Peyton (Birth date 1965)

The work of American painter Elizabeth Peyton is also closely aligned with the intimate nature of my research, drawing and painting people she loves, friends and family as well as musicians, actors, authors and historical figures. Peyton believes a connection exists between all the people she paints, a shared energy that drives her intuitive responses.
The work is a reflection of Peyton’s own inner qualities, a way of seeing what she wants in the world experienced through painting a person who shares her belief in beauty. Peyton brought new life to what was considered an outmoded art historical genre, portraiture. Working from photos, life, and memory, the largely close-up shots are rendered personal through Peyton’s light painterly touch. Drawings appear almost like short stories, whilst Peyton’s paintings seem to unfold like a novel.

Peyton is possibly the artist that I am most responsive to in terms of how she relates to her work and her focused fascination with ‘that particular [transformative] moment when [her subjects] are about to become what they’ll become’ (Peyton, 2005, p.252). We are both interested in documenting moments from the time we are living in, painting people we admire and respect.

The intensity and intimacy of both our works come about through the relationship we have with the person or people we are painting and the painting in itself. ‘The essence of my art practice is to authentically relate to who and what I am painting, to communicate a connection between people within a space, to listen and to love the moment noticed.’ (Excerpt from my Studio Journal, September 17, 4.04pm).
Methodology and Studio Practice

My studio work has been formed in investigations of transformative experiences, moments of beauty, through the exploration of people engaging in a creative and playful activity and their relationship to space. My focus has been on drawing and painting people who are intensely involved in a moment, who are acutely focused on what they are doing, where they are, and who they share themselves with the world.
The working method of using drawing, watercolour, ink and gouache has been selected because these mediums signify an immediacy, directness and fluidity which imply similar qualities to a transformative flowing experience in art, related to a specific direction or action in the body and an ongoing momentum or sense of space.
As sculpter Henry Moore stated 'drawing is a means of finding your way about things and a way of experiencing more quickly than most mediums allow' (Lambert, 1984, p.77).

Figure 6: Studio work, August 2013

Figure 7: Sophie’s World Firefly, 2013, watercolour, ink and gouache on paper, 55.5 x 38cm
I see this body of work as an archive of intimate engagements researching transformative experiences in art, moments of beauty, through the exploration of people engaging in a creative or playful activity and their relationship with space. Working directly with people is significant to this research in order to understand the transformative experience of my subjects through my own potential experience of transformation when working/being in the moment.

Figure 8: Painting the Bonfire Band, December 2012, The Auld Sheilagh, Stoke Newington, London
The working method of drawing, watercolour, ink and gouache was selected as much for the qualities of the medium as it was for the activity of painting itself. Both medium and activity reflect the subject matter of people involved in a transformative experience in art and their relationship to space. My studio method involves working on multiple paintings rather than one painting at time, building an extensive body of work that can be selectively edited prior to exhibiting.
Figure 10: *A Space For A Moment*, 2013, watercolour, ink and gouache on paper

Figure 11: Painting Oliver Talkes, Vintage Emporium, Brick Lane London
Although the direct experience of working in the moment, responsive to an event or location is preferred for this project I have also been working from sketches, photographs and memory within my studio to attempt to evoke these transformative moments in works that are a more complex evocation of these experiences of the moment.

The process of making my artwork begins from a series of sketches. I make drawings and watercolour paintings on location at specific places relevant to my models engagement with a moment of beauty. In my studio I refer to the sketches and my reference photographs to create slightly larger artworks using a consistent scale of 38 x 55.5cm or 55.5 x 38cm. The models I use are in full flow. I seek to capture this flow this experience of ‘transformation in art’. Many of the models know each other and are practicing artists working as musicians, actors, photographers, painters, writers and poets. The intimate
relationship I have with my subjects and the *engagement* they have with their art reflects the ‘moment of beauty’ I experience in making my artwork. The ‘archive of intimate engagements’ that I have presented in the exhibition is a response to the unspoken dialogue between the artist and the subject, and the artwork and the viewer. The installation invites viewers into a flowing space to potentially experience *a moment of beauty*.

*Figure 14: The Old Man And The Sea, 2013, Water colour, ink and gouache on paper*
Reflections and Summation of this Project

The aim of this project was to locate beauty - in a sense, inner sense, in essence, in experience - in the moment of contemplation and transformation in art. The method of painting and drawing ‘in the moment’ was about being in full flow and drawing ‘the moment of beauty’ I was experiencing. The process of working ‘in the moment’ on location and identifying how my work relates and differs to specific artists, Peter Doig, Marlene Dumas, Friedrich Kunath and Elizabeth Peyton inspired the direction - the flow - of my research methodology and studio practice. The models I used to capture in full flow were all artists who shared a view similar to Bill Viola’s understanding about a ‘transformative’ experience in art.

‘You see it in all the artists, they get to a point and they just let go ... and it's not about their technique and all this other stuff, it's just about getting to the other side, however you do it’ (Viola, 2011).

This project expanded my relationship with my artwork through the process of working intimately with people engaged with their art experiencing a moment of beauty. The ‘archive of intimate engagements’, which I have presented in the exhibition, is a response to my own experiences with an unspoken dialogue between documents of a daily practice.
The exhibition of this project shows an *archive* of artwork and by association *intimate engagements* that seek to locate *beauty* within *a moment*. When I say ‘archive’ I am referring to my artwork as a document and a cultural repository, amorphous in shape that is actually a site of discourse, understood to be in a constant state of evolution. And, comparative with a ‘transformative’ experience in art, a *moment of beauty*, this ‘archive’ is able to *flow it’s own way*.

*Figure 15: In the end only kindness matters, 2013*
Documentation of Artwork

One Dress, 2012
watercolour, ink, gouache, and colour pencil on paper, 30 x 60cm
Unfold, 2012  
watercolour, ink, gouache, and colour pencil on paper, 30 x  60cm

Buoyancy: to be held by the ocean, 2012  
watercolour, ink, gouache, and colour pencil on paper, 38 x  55.5cm
Type Write, 2012
watercolour, ink, gouache, and colour pencil on paper, 30 x 60cm

Pass it along; For a friend, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
Gravity; there is this space inside my skin, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
What do you talk about when you talk about music, 2013
watercolour, ink, gouache, and colour pencil on paper, 40 x 60cm

The old man and the sea, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
Able to sea, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm

Love each other or perish, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
Sunday Morning, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
I want to see the world from another angle, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm

In the hollow of your hand, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
I'd rather be a sailor, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm

Sam Stone, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Purl, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Monday, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm

Into Tomorrow, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Guy Fawkes, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Flour, Salt and Water, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Standing up, 2013  
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Waves, 2013,
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm

Ask me anything, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Dad and me drawing, 2013,
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
The Happy Prince, 2013,
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm

Silent Ring, 2013,
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
A farewell to arms, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Open Sole, 2013,
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm

A space for a moment, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Starring at the sun standing in the sea, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm

Alchemy of a sunflower, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Diamonds on the soles of your, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm

Butterflies, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Starry Night, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm

Time flows through brave beginnings, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Ruby Sunrise, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Pinecone, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm

Warsaw, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Close your eyes I'll be here in the morning, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm

Lotus, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Awaken, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm

Loop, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Sophie’s World: Firefly, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm

Opening In Eye, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
Newcastle, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Not far from the tree, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm

True Colours, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
Safe, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
Wade in the water, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm

Speed, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
In the end only kindness matters, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
The friendship that you gave taught me to be brave, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
When I speak you hear my voice, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Song Lines, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Spirit Bird, 2013
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
Follow the sun, 2013
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
Solace, 2014
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm

Light House, 2014
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
After the rain, 2014
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
Skimming stones, 2014
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
Water drawing blood, 2014
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
62. *Sky to Ground*, 2014
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm

64. *The Laughing Heart*, 2014
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
65. The finest qualities of our nature, 2014
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
watercolour, ink, gouache, and colour pencil on paper, 55.5 x 38cm
67. *Morning has Broken*, 2014
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm

68. *My Love is Your Love*, 2014
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
69. Power Lines, 2014
colour pencil on sketch book paper, 25 x 25cm
70. Love. A kind of mark that cannot be seen it lives in your very skin, 2014
watercolour, ink, gouache, and colour pencil on paper, 38 x 55.5cm
Curriculum Vitae

EDUCATION
Current
Master of Arts by Research, RMIT University, Melbourne
2009
Bachelor of Fine Arts, (Honours), First Class, RMIT University, Melbourne

SOLO EXHIBITIONS
2012
Building Castles in the Sky, RMIT University Spare Room, Melbourne
2011
Being here that’s why I want to be there, Brunswick ArtSpace, Melbourne
2010
When within, Dolls House Art Space, Melbourne
Step lightly between the branches, Hand Held Gallery, Melbourne
A Moment at a Time, Area Contemporary Art Space, Melbourne
Drawing from 87 to 4, First Site RMIT Union Gallery, Melbourne
Fables of the Familiar, the Forgotten and the Found, Platform Sample Space,
An Adventure on a Bridge, Pigment Gallery, Melbourne
2008
Chapter 12, Brunswick Street Gallery, Melbourne
Narratives of the Personal, the Playful and Peaceful, Seventh Gallery, Melbourne
2007
Narratives, RMIT Union Swanston Art Space, Melbourne
Human Interaction, First Site RMIT Union Gallery, Melbourne

GROUP EXHIBITIONS
2013
Smugglers Festival, Smugglers Records, Deal, Kent, UK
Opening In Eye, The Bank Gallery, Eye, Suffolk, UK
2012
Brooke Sharkey; One Dress, St Pancras Church Kings Cross, London
Water Quality, Taylor Street Gallery, South Quay, London
Folk in the Fall Revival, Open Arts Gallery, London
2011
Chelsea International Fine Art Competition, Agora Gallery, New York
2010
Weave / Dokumak, RMIT University Public Art Project, Sile Istanbul, Turkey
Constellations: A Large number of Small Drawings, RMIT University and University of Arts London conference Drawing Out, RMIT Gallery, Melbourne
Unrepresented, 45 Downstairs, Melbourne
Explore 10; Emerging Artists Awards, Flinders Lane Gallery, Melbourne
Off The Wall, Emerging Contemporary Artists; Art Melbourne, Royal ExhibitionBuilding
2009
A Fine Line, RMIT Bachelor of Art (Fine Art) (Honours) Drawing Graduate Exhibition, RMIT University, Melbourne
Irene Barberis, Metasenta Drawing Space, Melbourne
Stephen Farthing : A Drawing Lesson, Metasenta Drawing Space, Melbourne
Anita Taylor Drawn Encounters; translation and interpretation, Metasenta
2008
Four Flights, RMIT Bachelor of Art (Fine Art) Drawing Graduate Exhibition, Guildford Lane Gallery, Melbourne
Public Art Exhibition, Monash Centre, Prato, Italy

GRANTS / SCHOLARSHIPS
2014
The Rome Program, Rome Itlay
2010
Australian Council for the Arts, Artstart Grant
2009
Graeme Hildebrand Inaugural Biennial Travel Grant
RMIT Union Arts Council Grant – Individual Arts Funding for a solo exhibition
2007
Siemens RMIT University Undergraduate Fine Art Travel Scholarship

AWARDS
2011
Prometheus Visual Art Award - Finalist
2010
Pleysier Perkins Acquisitive Prize
RMIT University Honours Endowment Travelling Scholarship - Finalist
2009
Bounce RMIT University Well Being Competition
2008
RMIT University Drawing Department Metasenta Award
Annotated Bibliography


Psychologist Mihaly Csikszentmihalyi’s investigations into optimal experience have revealed a state of consciousness called *flow* (1991), experienced when people are completely engaged with an activity they deeply enjoy. Csikszentmihalyi’s concept of flow is relevant to this research as it supports the creative link between a transformative experience in art and a moment of beauty. The ideas Csikszentmihalyi presents outline the process of being conscious to the sensations of experience, and how this contemplation is a form of creative play that can induce a flow experience.


In a series of analyses Roland Brogue presents Deleuze’s theory of the arts looking at his writing on music and painting. Deleuze’s thoughts on painting arise from his conception of the body’s relation to sensation. This idea supports the understanding within my research of beauty being an experience, a sensation within the body. Brogue also shows what music and paintings disclose for Deleuze’s are the complimentary relations between corporeal experience and natural creative processes that shape all the arts, making them at once cosmic and affective modes of thought. This idea is relevant to the objective of my research to reveal a transformative experience in art is equivalent to a moment of beauty.
Jorunn and Ferguson discuss the concept of beauty in Western philosophical and artistic tradition in *The Problem of Beauty* (2005) to form a framework for why craft in Norway looks the way it does. *The Problem of Beauty* is relevant to this research as it provides support for my understanding of the past and present views of beauty and where my research is situated in the current field of knowledge. The ideas presented in this text give a general overview of beauty in Western philosophical and artistic tradition, concluding soundly that ‘whether we try to define it or not, beauty, should maintain it’s recalcitrance an go it’s own way’. (Jorunn and Ferguson, 2005, p.61).

Susan Sontag’s article *An Argument of Beauty* (2002) discusses beauty as ‘a judgement needed to make sense of a large portion of one’s energies, affinities and admirations’ (Sontag, 2002, p.26). Sontag’s idea that the experience of beauty is a way of making sense of one’s self is relevant to this research as it supports my view that a moment a beauty occurs within our own interpretation of our experience. Sontag writes that ‘arguments about beauty since Plato are stocked with questions about the proper relation to the beautiful (the irresistibly, entrallingly beautiful), which is thought to flow from the nature of beauty itself (Sontag, 2002, p.25). The ideas Sontag presents are positioned to support her argument for beauty remaining as a form of judgement, a personal insight.
Bibliography


- Pacquement, A. (2002) "Dear Painter, Paint Me…", France, Centre Pompidou


