

Moments in Time

Molly Field

Botanical illustration is present in my life and has become a re-occurring symbol, one that displays growth and change as well as nostalgia from past experiences of childhood and events.

I have always been inspired by botanical illustration and the science of nature. Inspiration of the satisfying clean lines and intricate detail of the image draws me closer just as raw nature does all around past, present and future. From this I began to explore media and material concepts from artists such as screen printing and particularly pattern design using watercolour or gouache paints. The confined intricate paintings from a singular image formed into surface pattern design.

This year has been tough for my family with a lot of loss but also a lot of new happy memories which has implemented a series of emotive works, whilst maintaining my initial intent to explore my own understanding of botanical nature with elements of personal connection. Whilst formulating ideas for my first final my dog sadly passed away. This grief and loss for me was difficult however, I was able to use this concentrated emotion of nostalgia and childhood to push my work, completing a final of both botanical illustration and personal connection. When I received an email back from one of my artists Cathy Gray I was struck by her advice "To draw and create without any expectations". This pushed me as an artist to use all this concentrated emotion and observation of nature to elevate my work as an, attaining a new understanding of the world around me and how beauty is always present no matter how tough. The creation and completion of this work was an outlet for me to fully express my love for my childhood pet Oscar and dim the loss by creating something beautiful in his memory. The three finals produced are a representation of flourishing memory connections through the curvaceous stems that connect two or more blooms. They are also a representation of the importance of pets and the vitality as a human to cherish our most beloved things in life. The series is set up to represent 3 different settings and are named as followed – *Soaking Up The Sun, I'm a Lover Not a Biter and Sweet Dreams Boy* – the final image bringing closure to the series.

The style of my work is inspired by an Art Nouveau background and Naturalistic in foreground. The hand drawn wallpaper using white gel pen and gold leaf was conceptualised by narrative wallpaper design expressed by decorative artists, Angel Strawbridge, Cathy Gray and Beatrix Potter, their use of repetition, form, and theme. The charcoal dry medium was a way of pulling light from darkness both literally and metaphorically and create a likeness to the real image. I explore charcoal in a variety of colours and explored shading and layering to depict texture and form. The dog form is naturalistic as although it attains realistic detail it is reductive in its realism.

My dog series final is structured and formal in its composition where everything has a place and is unified in its placement and structure. Each of the finals produced I followed the same process of drawing a floral curved line pattern repeat using white gel pen and layered the image with a cut out charcoal drawing. Coloured card and the charcoal from a far cultivate a focus on the opaque naturalistic angular forms, depicting both a personal connection and botanical illustration. Concept of narrative wallpaper design and charcoal drawing with a

OFFICIAL

combination of illustrative ink and soft and harsh expressive lines were inspired by artists Angel Strawbridge for her composition, and Richard Symonds ability to form a visual relationship between nature and personal connection.

These finals were very successful in expressing my passion for stylistic 1920-40's botanical wallpaper design and my reverence of Oscar as a symbol of growth and acceptance. If I completed a charcoal drawing again, I would make sure to use a finer tipped pencil to produce greater detail and therefore, realism. As an artist I learnt that the best thing to draw inspiration from is the toughest and happiest of times. The creation and completion of a concept is gratifying as the time and detail is placed into one image and contains all the emotion and energy, relieving the stress of mind, evoking tranquillity.

The second component of my body of work is called "Moments In Time". The title was taken quite literally where I captured memories in a pocket watch face inspired by my grandad. These two clocks are a true expression of me and what I love most through depiction of my British heritage and my favourite time of year (Christmas) both past and present. I first began exploring floral surface pattern design inspired by both Cath Kidston and Helen Millar with their 1930-40 influence (art deco and polychrome styles). The eclectic cottage aesthetic of these two artists inspired my own consolation of my childhood and loss faced this year inspiring deep personal connections. This final developed my own illustrative style through choice of the matte water colour medium, aiding in clean line work, smooth texture, pastel colour, dark and light tone, and highlights. Perspective was a concept I was never drawn to as I would usually focus on beings more than spaces. I had to identify my perspective points and work from there, altering each aspect of the room to draw the viewers eye into the image. Initially, the clock border painted with acrylic gold metallic paint detracted from the image as well as the white face and strong black pen Roman numerals. I was able to identify this and work on deepening tones and highlight on both components to draw attention back to the story of the rooms. These pieces connected to my dog final encapsulate my happiness and comfort of what makes me feel like home. I believe this year has been the most beneficial for me in terms of growth particularly as an artist where art became my outlet. I took these great challenges from this year and turned into gratitude. This gratefulness opened my eyes to new possibility and ideas particularly childhood reminiscence in the form of films. As a young girl, Alice in Wonderland where Alice struggles to survive in the world of adults and Harry Potter where love conquers all were and are still two films that made me believe in the impossible. These clocks represent how my time as a child is running out (clocks, hourglass) alike to Alice but also that no matter what my memories will maintain the magic of love alike to Harry.

My final creation connects my body of work, botanical wallpaper design. I explored mediums and both by hand and on photoshop, creating repeat pattern and drop repeat reimaging the designs that I explored in both previous works. I explored using it as wallpaper to form the backdrop to my final works, creating a connected body of work. The many artists I explored followed botanical themes and repeat patterns, especially the works of Florence Broadhurst, minimal colour, designs with strong repeat lines, creating contrast.

This body of work comprised of the remembrance of my dog and childhood are all connected through my love and the presence of nature in my life. Both works are deeply personal and have taught me many lessons as an artist, one of them being to dig deep into my own beliefs, memories, and passions. I learnt the power of storytelling and symbolism, each detail attained meaning and reverence of times past.

OFFICIAL