

Array

Cheyane Lewis

My folio thematically uncovers my immediate environment and features unusual rock formations, ranges and flora in watercolour and pencil. Like artist [Santie Cronje](#) scaled down perspective, I enhanced my understanding of depth and light by enclosing land in glass globes which drew on their uniqueness and vulnerability. By focusing on my application of bold colour contrasts and drama I changed the perspective effectively using a Claude Monet impressionist layered brushstroke to capture changing seasons as did my lyrical abstract series.

Shifting focus towards a closer viewpoint of nature I examined seed pods. This revealed my minimalist impressions inspired by country and my indigenous heritage. Drawn to the Sheoak pod I sculpted a circular design in aerosol on vinyl, which helped me realise the significance of repetition and rhythm. The silver and black tones were too heavy as was the vinyl. What transformed my aesthetic was the introduction of tracing paper but my array remained cold but was resolved with a tulle insert that softened and texturised. Positioning this inside the original floret and applying a black was I realised the effectiveness of my message, including the decision to stage this in relief. I enjoyed how each black patterned floret reached out to capture the audience's attention.

Each floret boldly interacts with the next rolling curve. Their repeated graphic stripe spreads upwards, scattering across the earth to ensure its survival. No longer overpowered the black tones, varying heights and textural shifts between the tulle netting and transparent tracing paper created a striking spiritual appeal. Such closeness builds on the elegance offering this botanical family a feeling of home. Array reflects my indigenous heritage where courage, family and survival are acknowledged. Without the success of contrasting textures and rhythms as a feature this relief artwork would look ordinary. Not restricted by boundaries it shares its cultural DNA. I liked creating something so familiar as the end results are amazing. I observed the transforming perspectives and acknowledged my connectedness to others.

I learnt to build density through a layering of texture and shape. *Array's* rhythms were influenced by photographer Hannah Guy whose layered tones make the still image appear to move. This fascination directed me to Rodney Graham iconography disc installations created with black silhouetted shapes and graphic symbols. Mariana Acosta is an artist who made the blossom series with acrylic on canvas. Her artwork has inspired me to create spontaneous curves, which helped in the transformation of flat paper to a three-dimensional world. Similarly, the playful paper sculptures of Marit Roland's evolve from nothing and magically comes to life. Observing how paper transforms in a variety of ways I embraced Roland's three-dimensional large-scale paper forms and added transparent qualities (tracing paper)

The spontaneous movements create reflective moments as *Array's* effectiveness comes from its ability to bring life not mortality to a culture surrounded by nature. I believe artworks express their own way of seeing and helps this emerging artist to freely reveal personal perspectives of experiences not always shared by the wider community. I like the idea of using media sensitively to draw in how our mind is feeling. Having this freedom to express a personal vision about where I am coming from helps me share passions I have for our environment.