

'Of memories and childhood'

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My artwork, *'Of memories and childhood'* represents my childhood experiences at Deep Creek. For the past five years, my mum and I have gone camping there with our family friends during the summer holidays to escape our busy urban lifestyles. The simplicity of the location's unique hilly landscape towering alongside the great Australian Bight is what constantly amazes me at Deep Creek. As I approach adulthood, I wanted to return to my childhood memories and reminisce on the importance of my childhood through the beauty of nature.

In this artwork, I had two initial aims – painting landscapes and challenging myself by delving into a three-dimensional format. Creating a landscape that successfully captures three dimensional illusions has always puzzled me. Through its effective depth and realism, I wanted to use three dimensional perspectives to allow viewers to immerse into my own world and experience the peace and tranquillity I also experience when travelling to Deep Creek. My painting style was inspired by a variety of artists whose intentions to capture the beauty of environmental landscapes aligned with my desire in portraying the purity of childhood memories. I particularly admired Frederick McCubbin's Australian Impressionist approach of his broad assortment of bold colours with intricate and rough textural elements. However, upon discovering Van Gogh's landscapes, I resorted to his use of contour linework and expression of colour instead. This style furthermore powerfully conveys the intended themes while also encapsulating dynamic vibrancy through a softer texture. The study into April Gornik's realistic style, delved into distorting a landscape and purposely changing landscape features are perceived to achieve emotions unique to her experience. Alongside this, the theory into our brain's ability to fill in "grey areas" from other memories inspired my compositional design of my artwork – combining various memories of Deep Creek into one frame. The anonymous photographer follows the idea of "capturing the moment", allowing viewers to put themselves within the artwork.

I worked across six clear acrylic plastic sheets with the dimensions of 400 X 570 mm and a width of 3mm. Before painting, I categorised and planned where each feature appeared on which panel, guiding me to achieve the best possible outcome of presenting a successful three-dimensional effect. Although I had the intentions of working with oil paint, I ended up using Derivan Matisse acrylic paints as the colour vibrancy retained effectively in minimal layers more efficiently than oil paints. Each plastic panel is held together by a wooden base, inspired by the presentation designs of contemporary artist Michael Frank Peterson.

Overall, I particularly admire how I have used vibrant colours and its effectively sustained warmth throughout the grounds. Not only had I been able to capture the warm and balmy qualities of the Australian outback but successfully sustain a sense of peacefulness similarly held within my experiences of my childhood memories of Deep Creek. Because I experimented with three-dimensional environments, this enabled me to subjectively chose features I admire. Despite causing a blocky and unnatural feel, having these divisions between planes creates a powerful sense of depth, creating a strong sense of aerial perspective. The three-dimensional approach is what visually excites me the most, and alongside colour, is the most visually appealing feature of this artwork. I am indefinitely satisfied with the outcome, and I believe is one of my best artworks yet.