

The Last Hope

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My artwork titled "The Last Hope" was created using acrylic paints on a 100cm x 100cm canvas. The artwork depicts a scene where a world of beauty, colour, and nature is transformed into darkness and destruction, a representation of an undesirable future for Australia. The remaining Koalas and Rainbow Lorikeets seek refuge in the last tree, in a rapidly urban developing world, and hope for survival. I have a strong passion for Australian wildlife, and in interest in actively ensuring its conservation through sustainable actions. "The Last Hope" encourages viewers to research and discover the importance of sustainability and how their ecological impact plays an important role in sustaining the future of Australia's iconic and diverse species of wildlife, such as the Koala and Rainbow Lorikeet.

Inspiration for my final artwork was gained from each of the artists I analysed and practically explored. In my use of acrylics, I was influenced by Natalie Jane Parker's artistic techniques. I applied techniques inspired by Parker such as high attention to detail to create a realistic appearance to the fauna and flora, incorporating bright colours to create emphasis on the wildlife, and positioning the subjects to create movement throughout the composition. I gained influence and skills from Josh Keyes in my ability to accurately depict the anatomy and form of the wildlife. Additionally, I was inspired by Keyes to illustrate the native animals in an abstract, fantastical state of peril, in which their habitat is being replaced by an unfamiliar, unnatural world. Artist Peter Edlund inspired me to compare two contrasting scenes in the representation of past, present, and future. In my artwork, I depicted two juxtaposing scenes; the present natural state of Australian wildlife, and the melancholy future of the natural world which is overrun with man-made development.

The artwork began with the blocking out of key elements of the scene. These main elements were the two Koalas, tree, and cityscape. Once the scene was blocked out, I started to sketch their silhouettes. I tinkered with the look of the individual components before added colour. This application of colour began from the back, with the foreground components being painted on last. These foreground components included fur, feather, and bark details. Blocking out the scene helped with visualisation and saved stress down the line. I wanted to avoid a common issue where an object in the artwork is misaligned or out of proportion with the rest of the scene, causing a decrease in quality. The blocking out eliminated this possibility entirely.

The downfall of my artwork is in its heavy foreground focus. Too many focus features were added during the planning phase which led to numerous areas fighting for the viewer's attention. The foreground objects also required more detail which ultimately consumed more time. This caused the background to become dull and devoid of life, bringing down the overall quality of the artwork as a whole.