

Practitioner's Statement

Journeys and Growth

Bianca Tramaglino

I created my body of work to reconcile with the loss and fear I feel at graduating. Three of my artworks are based on poems I have written about significant phases of my life, allowing me to connect with emotions and ideas I have left behind. Moreover, I focused on my identity, exploring the questions: Who was I?, Who am I? and Who am I going to be? I documented my greatest struggles and most treasured memories as a homage to my journey to date.

Trees:

Throughout my childhood I often climbed trees, symbolic of my early journey the Trees provide a representation of youth and my connection to the natural world. Moreover, like people, trees find their aesthetic influenced by their experiences and environment. The diverse forms of the trees represent the journey of growth by creating a parallel with identity: as people are ultimately shaped by their experiences. Inspired by Imants Tillers and David McEown's realistic representations of the natural world, I adopted a realistic style to emphasise the subtleties of each tree. The sinuous forms are my interpretation of James Gleeson's flowing structures. The trees in jars with varying densities of sand are symbolic of an hourglass. The passage of time suggested through the hourglass conveys the gradual process of growth.

Fury:

Responding to my poem "*Fury*", this artwork expresses anger and sadness, conveying how the potency of these emotions overtook my life. I drew inspiration from the work of George Gittoes, his bold linear brushstrokes, fiery palette and thick impasto paint application provides a tenacious, confident undertone. The angst of the poem meant adapting Gittoes style and medium suited the omniscient rage of the Fury's persona. The piece takes on an abstract, expressionist style, using brush strokes and colour connotations to aptly express the intense emotion. The strong, directional strokes highlight the insurmountable, domineering nature of rage. The foetal positioning of the centre piece was chosen to reinforce the feeling of helplessness. Additionally, the imprinted maze was inspired by Jeffrey Smart's *The Labyrinth*. The mazes confinement acts as a metaphor for being lost within oneself: expressing the internal struggle of emotional turmoil. Laser cut plywood was used for the figure to create a dimensional effect and highlight the complex emotions which stem from rage.

Dysphasia: *"inability to speak or understand words because of a brain lesion."*

A translation of my poem "*Dysphasia*", this piece represents the inhibition of speech forced by the expectations of others. Developing my collage, I studied Tauba Auerbach's use of text, as a compositional device. As such, the funnel shaped collage came to represent sifting through reservations to reach conviction. Whilst the encircling vicious snake and puppet strings convey the themes of control and suffocation inherent to the poem. The anguished tonal studies reinforce the exasperation of silence, whilst the watercolour portraits encompass the feeling of life and presence of honest speech. Additionally, I was inspired by Del Kathryn Barton's use of watercolour and ink, her bleeding, watery transparencies gave rise to *Dysphasia's* backdrop, and the impromptu effect evokes a sense of energy which characterises the relief of authentic expression. In contrast, the dirtied, dripping from the lips suggest a deceitful voice.

Fairy garden:

A celebration of childhood, Fairy garden is inspired by the illustrations of Shirley Barber, who illustrated my favourite books, and the imagery of my treasured music box. I created the piece to encapsulate the fanciful fairy world which has always mesmerised me. I chose to represent a single subject surrounded by a bright garden scene, to create a sense of intimacy in the composition, which facilitates the work's personal undertone. The floral imagery further characterises my connection to the natural world and illustrates my inherent femininity and the innocence of this time. Like Barber, I used Gouache for the floral imagery; the opaque medium was perfect for building up lines which suggest the texture of the flowers and foliage. Translucent watercolour washes are shaped to the contours of the subject's dress, the subtlety of the layers creates a flowing effect, complementary to the organic imagery.

Who was I? Who am I? Who am I going to be?:

A representation of life's journey this piece is inspired by the work of Laura Wills. Will's integrates maps into her imagery to convey a sense of figurative direction. I used maps, matching random streets to facilitate the drawing overlay. The overlay makes the collage seamless, symbolising how in life we make our own paths through struggle and change to move forward. I gave the maps an ageing effect to suggest the element of time gone by. The clock contains a personal map of cherished people and places, whilst the ship represents the journeyer, making and traversing their path.

The Forever Machine:

An interpretation of my poem "*The Forever Machine*": a metaphor for the brain, the artwork honours the preservation of moments in time. I was inspired by the work of Michael Landy. Landy's line drawings, paired with detailed anecdotes create beautiful preservations of life's experiences. I felt the clinical concept of a machine demanded a more uniform layout, thus Landy's perceptive style inspired a structured composition. Further, inspired by Landy, I incorporated anecdotes into the composition to underline the imagery's personal pertinence to the viewer. I found the fine liners suited the precision needed to capture the machine's definitive components, whilst the tonal effects aided the suggestion of form and gave a sense of depth. The central brain scan was inspired by the medical struggles within my family, the contrast of the scan aesthetic was an excellent focal point, emphasising the poem's epitome.

Despite the disparate aesthetics, my installation is unified by the personal relevancy and sentiment behind each artwork. Collectively, the eclectic styles convey the richness of my life's experience: both its heavy adversities and plentiful joys, unified by the placement of the trees and connecting poems. The experience of creating this work itself has been a journey for which I know myself better; marking the end of a long, treasured era.