

## Practitioner's Statement

### ***Contrasting Colours***

Luke Turner

The initial influence for my first artwork was intended as a kind of tribute to a mentor of mine at school. Brother Coughlin, or "Cogs" as he is affectionately known, has always been someone that has helped me from the beginning of my schooling. Since he has been such a big part of my life, teaching me so many different things and has shaped who I am today as a person, I felt it was a strong theme to explore for my artwork.

Initially, the style I wanted to explore was elements of Graffiti and Street Art as I have worked within this field previously and it is an interest of mine. An early concept for the artwork looked at creating an abstract graffiti style background using the word 'Deus', because of the spiritual connection in the subject matter, and a range of bright, powerful colours. Overlaid on this background was to be a simplified, stylised portrait of Brother Coughlin. However, after working through several ideas within this style it became apparent that there was too much disconnection between all the elements on the page and I did not feel that it captured the subject's personality or my mentor relationship with me.

Earlier in the year, I happened to see an artwork in a shop that was created by blending, dripping, and spreading coloured inks across a page. I really liked the exciting combination of colours in the artwork and the fluid, organic feel. I decided to explore the media and technique and adapt the previous concept. Through this exploration I created an interesting way of getting the ink to mix and make a flowing, cloudy effect. I used high contrasting colours and solid blacks because I wanted to make a strong visual impact, but at the same time keep the art work as simple as I could. I intentionally left a large amount of white space because I wanted to focus to be all on the high contrast between the colour and black. To get the cloudy effect with the ink I had to put a lot of water on the water paper and quickly apply the ink before the water dried up. As I was doing this I had to keep in mind that the ink had to be mixed in some spots to make a free flowing effect.

In terms of the shape and composition, I wanted the subject's face to be the central focus, with the colours and fluid 'ink-runs' exploding out from the centre. I wanted this to represent both the serious mentoring aspects of Brother Coughlin and also his humorous side and the fact that he has a very colourful personality.

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