

Practitioner's Statement
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Entropy

My body of work explores the concept of entropy both metaphorically and symbolically. Entropy is defined as the natural decline of an organism. I have presented the decomposition of objects, juxtaposed with humans as the metaphor.

I viewed the 'seduced' section of the Art Gallery of South Australia and enjoyed the idea that the paintings and sculptures expressed a sense of beauty, whether through the realism of the physical body, or in abstract form. This led me to the concept of entropy, a study of disorders, the ultimate disorder being death. I felt that exploring this through portraiture would be appropriate as everyone can make a personal connection with human decay, preservation, aging and the resulting distortions.



I was inspired by the works of Narelle Jubelin and Nicholas Folland, who utilise old frames and glassware to create new realities. Folland uses glassware to replicate ice as both “possess a fragile physicality”. Jubelin utilises old frames as an important detail in her work. The frames, the dolls, discs and flowers I used have all been given a new life and purpose. The idea that something old, possibly even broken, can be given a new life goes hand in hand with the idea, that in decay, beauty can be found.



I was inspired by Cherry Hood's delicate portraits using washes, emulating the lightness of the flesh through delicate layered strokes. The spontaneous diluted drips of the shirt and light hairline promote fluidity and connect to memory. This is translated in the portrait of my mother (1994) that embodies her pristine youth and hope for the future.

Tamara De Lempickas work was the inspiration for my other portrait specifically her art deco studies that utilise subtle geometric shapes modelled with bold tonal facets to produce clean, precise and elegant portraits. My post-modernist, two-toned portrait is a harmonious counterbalance to the other, reflecting opposite emotions. This dramatic chiaroscuro piece holds the metaphor of mortality. Derived from a photo shoot set up to explore tonal contrast possibilities with the manipulation of two spotlights. My mum's personal selection of a positive and negative emotion, referencing my folio research, reflects her inner feelings. The orange symbolises the feeling of the physical comfort from food, followed by the vitality and



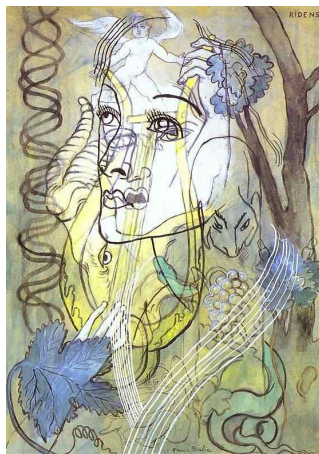
passion for life. Conversely the green is representative of her negative attitude of boredom and blandness, a feeling she would rather avoid.

The metaphor behind the dolls is extensive. Firstly, the dolls are symbolic of life embodied in their human form. Embroidered images of human organs act as a metaphor to remind us that we are subject to entropy, thus degrade, resulting in the ultimate disorder of death. The image of a flower bouquet is a metaphor for the connection between the decay of humans and of the environment. Their concealment under the sheer cloth is symbolic of preservation. Ironically the dolls will never physically age. They represent the fragility and delicate nature of life through their porcelain form.

The CDs have been laser cut from drawings of my family members eyes across generations. The degree of degradation of the CDs corresponds with the subjects age. This is a reflection of irreversible damage. The eyes and CDs act as a timeline evidenced in the degrees of distortions; the differing rainbow refractions of light and the stained and disfigured plastic indicate their mistreated life, they may not be useful now, but are still beautiful in their new form.



The rose petal piece embodies the formality of decay. The works of Stephen J Shanabrook, particularly “Moth Collection”, have inspired the regimented composition. Whilst Janine Mackintosh leaf constructions resplendent in their natural hues enriched my sensitivity to the subtleties of colour and form of the natural elements. The dried petals are placed in a descending tonal order, from pink to brown, demonstrating the lifecycle of a natural object. The fact that the piece is framed and behind glass, is symbolic of our practice of preservation.



Francis Picabia's layered line and paint artworks inspired the other flower composition. Specifically the illusion of depth created through the transparent layers. On three separate transparent sheets, dried flowers and a poem are layered to form a single image. The history of pressing flowers is suggestive of capturing a moment, as does the poem, a popular gesture of love. The resulting piece embraces the fragility of life in an entrapment of memories.

The piece that includes detritus of ripped lace and the unearthed fragments of a discarded plate with images of a brother and sister playing was chosen to represent the metaphor that; the only legacy we leave when we die is our children. The textured lace and meaningful rips are again symbolic of time passing. The childrens period clothing and the lace are suggestive of a past era, subsequently resonating as a captured memory.

My embroidered piece of a small child, was also inspired by Jubelin's practice of recreating images of important personal places. It symbolises childhood in my gallery of generations.



Jessica Harrison, reconstructed and disemboweled porcelain dolls inspired my deconstruction of a ceramic ornament translated to symbolise suffocation by external forces.

The textured pieces of tarnished surfaces; burnt bark, rusted metal, rustic fabrics and cracked paint, embody the tactile qualities of entropy, inspired by Jason Martin's manipulated textured pigments on panels. My pieces are developed from experiments with impasto, tissue paper, and layers of paint applied using scumbling techniques. They represent the breakdown of surfaces capturing moments of change the result of impacting environment, mistreatment and passing of time.



The mirror acts as a reminder to the viewer, as they catch a glimpse of themselves, that they too, are subject to the effects of entropy.

My body of work is relevant and accessible with each element embracing the contemporary context of an object's entropy. A reflection of the mortal decline of humans and the evidential reality that all things natural or technological breakdown. Objects of both beauty and decay are presented as a family gallery, the frames and their captured images are symbolic of lineage, snapshots of entropy.

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