

## Practitioner's Statement

### **Grandparents**

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My grandparents mean a lot to me and are my greatest source of inspiration. My intention was to physically represent my grandparents conveying my respect for their depth of wisdom and beliefs. While I have a keen interest in drawing I also have a desire to work in a three dimensional format and believe I have combined the two concepts to accentuate the depth of respect I have for my grandparents.

Drawing has always been an interest for me, especially realistic portraiture employing traditional methods of shading and tonal rendering. I explored the techniques of a variety of contemporary portrait artists including Oriol Angrill Jorda who utilises Photoshop to create a double exposure effect on his portraits. His 'blendscapes' are an impressive manipulation of technology, bringing about a three-dimensional aspect to his portraits. While I experimented with his concepts in my initial stages I chose to rely on my drawing skills, yet explore the depth of three dimensionality through a physical method of layering.

I wanted to involve some form of light, whether artificial or natural, to create another reference to the radiant aura of my grandparents. I initially toyed with backlit canvases that utilised artificial light but after careful considerations of the hazardous factors involved with electrical lighting within artwork I moved my focus to natural lighting. Nobuhiro Nakanishi, a Japanese installation artist, utilises natural light in his mesmerising "Layered Drawings". His creations are constructed from multiple layers of transparent acrylic, each laser printed with his photographs of ordinary events in everyday life. I was fascinated by the depth the artwork produced due to the transparency of the images and extracted the concept of printing on transparency film. I have worked on a far smaller scale, on acetate rather than acrylic, and with drawing rather than photography.

I created two tonally rendered portraits with a range of graphite pencils on paper then scanned them on to acetate sheets. I made ten copies of each, referencing the number of the house in which my grandparents live and the birthdate of my grandmother. I have also intentionally used increments of 10cm distance between each image. Attaching them from the top to white balsa wood beams I have allowed the acetate to hang freely at the bottom. This pays a physical homage to Eastern cultures through the notion of scrolls and prayer flags. While my portraits may seem simple it is such underlying references in my work that touch my personal aesthetic.

From one end of the artwork, the viewer concentrates on my grandmother, recognising her clean, clear depth of her character. From the other end, the viewer concentrates on similar traits of my grandfather. Their eyes meet in the middle: not exactly, but independently sharing their visions with each other. The viewer has the opportunity to share my grandparents' vision at their eye level, or simply consider the depth of respect I have for my grandparents' depth of wisdom and beliefs.

My artwork "Grandparents" expresses my pride as a granddaughter.