

Practitioner's Statement

Isolation

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The conceptual underpinning for "Isolation" is concerning the isolation and solitude experienced by myself during my first months studying in Australia. For me, the meaning of "Isolation" is generally about my solitude, it also portrays my state of mind during those times. Whenever I had classes where I didn't know someone or maybe during lunch when I didn't have any friends to hang out with, I always felt depressed and disheartened because I didn't have anyone to talk to. I believe that my artwork depicts my situation – being in a corner all alone- when I am by myself.

In researching my concept, I discovered artists such as Rick Amour, Jasper Knight, Edward Hopper and Jeffrey Smart. I found that Rick Amour's artworks had powerful emotional themes in his work. Also the work of Edward Hopper was very much like the concepts I was looking for, such as isolation and solitude themes in the work. Another artist I researched was Jeffrey Smart who became my major influence.

When I first viewed Jeffrey Smart's paintings, I felt inspired and dreamlike. It was as if his paintings were surreal because in those paintings, you could only find one person in there. It was like that person in the artwork was the last human on Earth or that he is in his own imaginary place where he could be the only one in that situation. I found similar ideas also in Rick Amour's artworks with his powerful emotional compositions utilising muted colours which I was inspired by.

I also closely analysed Edward Hopper and Jeffrey Smart's paintings and utilised the concepts that were depicted in the artworks, such as the precise depiction of objects, people near the edge of the compositions, sense of structure, use of muted colours in some cases, empty spaces and the use of colour to add emotion and impact to the painting. I utilised those concepts and integrated them into my compositional structure to emphasise the meanings in my artwork.

After much researching, in executing "Isolation", I started out by drawing my intended structure onto my canvas. I experimented with under paint colours to start the painting process, utilising the mixture of ultramarine blue, burnt sienna, and titanium white to create a blue-grey tone. This suited my composition because I believe the blue-ish hues created a melancholy and cold emotion adding symbolism to my artwork. After under painting the canvas, I started to add the layers of colour for the details and depth. Some problems that I encountered were the generation of the right hues in the artwork to create the emotion needed. This was overcome by extensive experimentation.

I took my time in producing my painting and I believe that it paid off. I made sure that I was accurate with my composition structure, brush strokes and colour application. Overall I have learnt a lot of techniques during this whole process. I have learned that being meticulous at the details in the painting could make my artwork more successful. I have also learned that procrastinating and not being on schedule could result to a poor quality of work.