

Time, Place, Memory and Space

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Spaces that we inhabit for a long period of time, experiences depicted in an image, printed on paper like footprints on the ground, produce a physical trace of something that is no longer there. Remnants of spaces and various places are laced within memories and time, which manifest a unique interpretation of landscapes based from personal connections. Historically, artists have depicted the landscape as a record of nature before and after human habitation. Artists' focus on subtleties and dynamic features that provide the landscape its identifiable features. The depiction of landscape can also demonstrate an artist's individual and personal connection to a place.

One hour fifty-two minutes whilst driving, one hundred and thirty-eight kilometres away, is a landscape and home that is ingrained in time and my memory – Mintaro South Australia, my grandparents' former home, was and remains quintessential in the development of my sense of belonging; the sun-baked fields and undulating hills will continue to be the playground of my childhood. *Time, Place, Memory and Space*, whilst not initially apparent has become an art work paying homage to and honouring the importance of both a place and its inhabitants before and after habitation.

The actions of weaving, knitting and crochet are all physical 'threads' that connect me metaphorically and historically to memories of me and my grandmother together. My grandmother, like me, holds a strong regard for the land and its representation in art. This appreciation formed from her continual exposure to the countryside throughout her life, and our Indigenous Australian relatives whose connection to land is absolutely integral to their culture. As a child, I watched her working tirelessly over threaded, woollen and fibrous pieces; whether they were knitted beanies or large tapestries. My grandmother laboured to ensure their perfection. This focus and drive has influenced me to do the same. Learning the incredible and traditional skill to weave, irrespective of size, was a connecting point within each other's lives. I further connected to this art form through the history of tapestry weaving, focusing on the 15th century 'Lady and the Unicorn' series depiction of storytelling and Arthur Boyd and the Victorian Tapestry's conception of the rich colours of the Australian landscape in 'Great Hall' 1988. These memories, feelings and appreciation for the tactile crafts formed the basis of my main concept and focus for this body of work; a woven tapestry that became a physical memorial of 'Mintaro'. The greens, earthy and blues colours of the paddocks, eucalypts, land, and sky were worked into the hand spun wool, creating a tangible and tactile connection to this unique landscape.

Time, Place, Memory and Space has become and will remain a metaphysical representation of personal memories which cannot be reached through an objective and materialistic study. Whilst this rugged landscape, at times harsh and unforgiving I hope to a viewer that I have removed its façade, crumbling to reveal both the delicacy of time and my own identity. The tapestry and lino cuts pieces contrast against the cool rubble wall, accentuating colour as light peaks through the small window outpouring onto my pieces. It's the colours, the light, the sounds, the space which have formed the omnipresent principle as a body of work replicating the feel of a clothes line when hanging my tea towels, and the increased the length of my photography that displays the vastness of the land.

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