

Jo's first cut

engage with

• materiality over the image

"it wants to be watercolour"

its not an obvious ↑ painting - I don't know what it is

• ^{are} the torn edges incidental or not?
accidental or not?

• these works look more melancholic than previous
middle work - negative space (I think she ~~mean~~ shape)
means the
missing the mud layering are intriguing

• mineralogical properties

• mixture of figurative + landscape

workforce

but x prints on sep wall look more 'snapshot' in reading
Nicole trying to connect ↑ there with the landscapes

is there a narrative here?

do they work in the fields?

- appear historical, weathered old photographs - home, family sentimental

+ the x2 on the wall with figs look opp. newspaper cutting

Q: the use of the colour blue? - the association of the colour blue.

a dissolving of mud + colours.

between

→ assoc. with pollution (in the landscape)
+ / or polluting the watercolours.

machinery + landscape → go to the political

see water, fluidity - flipped the assoc. of the 2 colours.

app. of the paint itself, quite thick in some of them.

hint of machinery / as objects in the landscape

Jo: blue is to indicate toxicity

within the fragment - the highlight to keep form
but in the landscape the highlights are not operating

Q: are we seeing everything? No

there has been a selection process, $\therefore$ a rational
has happened,
been applied,

the double dipped one has some interesting qualities

use of fertilizer as a dip

pictorial edge of the frame. (due to masking)
tape

Q: What if the mud materiality isamped up?

Reifer - desolation

/ (immersive scale

mentality - dogged - do 100s + then see what it does.
+ thinking process, you don't see it till its up close