

What is it that we are looking at?

- looks rural - machinery
 - the paper itself, the pinning - the bulldog clip
 - watercolours - usually of calming but here we have disruptions, movement/fluid
 - Feels archival - aged quality due to the brown.
 - the info in the images, source material - (see) lack archival
 - poses non clarity → memory
- attachment?
temporary nature
past/present - separation
extend to what is happening in the images

Context ← in the statement

the forestation transformation of the land } narrative } what connects / or makes that reading

Where is the evidence of this

↓
the lack in the landscape

loss - evidence of loss - in the presence of the machinery. visible

~ the use of or presence of silt ← a reading of sadness
esp the image of the dredger

- the colour blue - isn't just a flat blue.

- how much is helping us make these readings
e.g. the tracks.

it is doing a lot in this work.

what makes it sad (emotional register)
- it has a dreariness
closes down around certain conventions - standard size, + in a line.

- the use of tape + then removed - borders + convolution
- the way the silt is allowed to play across the images + the resulting mark making / fluidity of the silt.

Where does this go?

- this is ^{fuelled by} an urgent idea

they are polite / comfortable

Size

- we are not fully immersed
+ we can hold its 'yuckiness' at a distance

expansive
scale still
hold or return
to what you
have been
done.

- might bring a confrontation to the work

the bulldog clip + is innovative

+ Jo's body in relation to making something bigger

- could staggering become more conscious.

↓
thinking about the installation

- or painting on the wall itself

drop shadow from the pinning - prints pulled out.

solemnity, sadness, loneliness.

extra things to carry the story

end of year - soundscape? or interviews?
things that are different to the wall.

- a pakeha guilt.