

Sept, 25

Jo's crit

- (A) ^{land} stripped of wood, + the work is on wood, not paper
- (J) it is paper on board, paper dipped in the ~~sea~~ Piziko water
- (G) the ^{watercolour} purple + mud together
↑
the way we register it + find it in nature, often appears above brown
- intro of the greens darkens the landscape
- (G) the ^{de} segregated wall, mid green is a stand out + punctuates the wall. More physical + scraping into the image.
- the figurative image stands out from the rest
- the other walls have more opacity + the one of them has a lot of visible creases/ridges
- the same qualities
- (G) the physicality of the way you are using the materials
- (J) connecting to the subject matter, esp the inclusion of the family images.
- the image (G) sees it as a struggle
- the house image is water, house sits in the landscape (implies people, the power of land + time is doing more work for you in that family space, inherent danger in using images is that it has the image down and ready)
- (1)

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the hang

(J) the horizon was a factor @ first.

trying to alignmat then not working

ended up by ~~dis~~ disrupting that horizon line

(G) keep that idea of disruption - against the tradition of watercolour

(size/scale is a good thing to keep considering)
what are my strategies for disruption?
it reads like a series

little works made to hold a whole wall

Georgia: what if there were only x3 on the large wall