

## Kate Scrivener: Artist's statement

My work references environmental observations from ocean to land that are researched and collected through articles and reports. These build the content and determine the depiction, shape, or appearance of the paintings or painted objects.

Small painted texts are obsessively ordered through attention to the microscopic detail of the intimate and huge, relaying the effects of events and observations within the landscape which have potential that is outside of our control, and involve the extraordinary, the extreme and the seemingly unaccountable.

Within the series titled *Longest Survival at Sea* painted drawings of sea creatures such as jellyfish, Portuguese man-of-war and anemones are created through small painted texts that relay stories and reports of happenings at sea, tales of survival, disasters and near disasters including observations of poisonous sea creatures, savage pirates, and superstitions. These ghost like drawings are on black paper as if in the dark depths of the ocean, evoking the speculative nature of human endeavor in the face of, such vast natural forces.

*All This Was Alien* combines painted perceptions of the multi layers within the landscape of the sea. An environment, that on the face of it seems to be familiar but is essentially not understood and invariably unknown territory. Within the piece the painted drawing of the poisonous sea creatures, two Portuguese man-of-war are created through small texts that relay reports of near disasters and survival at sea. The Portuguese man-of-war are painted onto a background with a white border stilling the creatures containing and slightly removing from the under layers nodding toward photography and a secondary image. The black ivy leaves that protrude in front of the papers provide an additional perspective that is external and reflected. This piece acknowledges a play with the devices of pictorial perspective within the tradition of drawing and painting.

*For millions of years great things have grown here* is a complex layered painted drawing with forty ivy leaves covered in minute painted text. A nebula is placed on layered grounds that hint to the effect of changing light, atmosphere and the sky over a period of time. The piece relays detailed observations of contrasting reports of activities both wild and controlled within the garden and landscape. The drawing appears as a place where ideas and forms are concentrated and examined.

One person's collection of newspaper cuttings of the 1969 Moon landing are the starting point for the dying star works (see Supernova). Paintings of nebulas and Supernovas are formed from collections of words and transcribed as if like hot air rising they gather and take form, momentarily slowing these lights in the sky which are quickly dispersing and burning out.

In the piece *If Tomorrow Were Not An Endless Journey*, landscape texts run backwards towards the left hand side of the painting and forwards to the right hand side, giving the illusion of a bend towards an internal spine of a book, as if in a cycle for knowledge and comprehension.

In a *Small Plot of Land* the leaves of the bonsai tree *Ficus Retusa*, have been held in a constant state. Each leaf is concealed in paint and then painted with minute texts (all the leaves were painted on whilst attached to the tree and remain in their natural position). The texts relay tales of violent weather phenomena such as snow balls the size of basket balls to recounts of raining frogs. The tree stands innocently in its pot, whilst it is an object of perversion, a desire to control the world to our own ends.