

ORGANIC

20-30th May 2021

Scratch Art Space

Artists

Clementine McIntosh

Tiana Rose

Tilda May Clarke

Sadhbha Cockburn

This exhibition brings together four artists examining the natural environment, their place on country and the shared ephemerality of the body with materials. Utilising biodegradable matter from sediment and bark to blood and blackberry ink, these works weave together the specific sites where raw materials are collected with the bodies of their makers. The artworks range from suggestive landscape paintings and stitched photographs, to sewn sculptures.

The processes used to make these works combine the alchemical with the medical and the domestic with the traditional. They reflect the varied sources of knowledge from which the artists seek the understanding of the internal and external environments. In addition, they speak to the artists' places as makers in the current climate of combustion, in which we have been dissected from our place in nature.

Ultimately, these works aim to invite an

*acknowledgement of
country, and a grounding
in place and self.*

Clementine McIntosh

I am an emerging rural artist based in Gilgandra N.S.W, home to the Wiradjuri, Kamilaroi and Wailwan traditional owners. Predominantly, my process driven practice constitutes the construction of largescale canvas works, with the aim of peacefully coexisting with my local environment. Each work is an amalgamation of plant-based dyes specific to my region, repurposed discarded fabrics, found objects and traditional art-making materials. Thus, these works are not only representations of place but are a part of the place itself. ■

The photographic series “MARCH RAIN 2021” (2021) records three site-specific canvas works completed on my family’s property in Gilgandra N.S.W. The canvas works documented interact with the increasing emergence of water and growing vegetation in the environment after a period of 200ml rainfall. The works hang, soak and float within spaces of the landscape, becoming dependent and connected entities.

The canvas series “APRIL FLORA 2021” (2021) acts as a direct passageway to Gilgandra’s contemporary ecology. Suspended from the ceiling dangling from discarded agricultural wire fencing, the installation speaks to the

direct influencing forces observed to the Gilgandra regions flora. Found wool pack, handmade recycled paper pressed onto ploughed dirt, and natural dyes created from introduced weed species (Horehound, Flaxleaf Fleabane, Red Olives and English Roses) are akin to the bright yellows extracted from the native Wilga and Lemon Scented Gum. Fragile and ephemeral, these works attempt to translate the push-pull present between phenological cycles and agricultural practices.

Tiana Rose

My work is driven by experimental processes that utilise the forces, natural pigments, and weather patterns of my

local environment to create landscape 'paintings'.

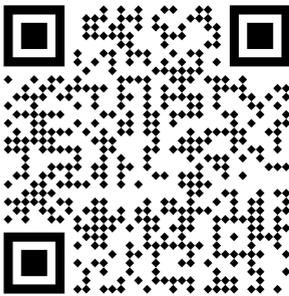
In these works, I have submerged canvas in the dams and creeks of D'harawal country for extended periods, allowing the cotton to respond to weather patterns such as heat, waves or floods.

The canvases are treated in different ways prior to being submerged; some are bound with materials collected from surrounding areas, such as bark and leaves, some are stretched and drowned without any intervention of the artist's hand. Each work, however, faces the challenges of time, the precariousness of climate, and the imprint of local ecology. The results are more than traces of the landscape, rather self-portraits that

subtly reflect the hardships that these waterways bear.

“THE CREEK IN AUTUMN” (2021)

“TOUCHED BY THE LAGOON AND PAINTED WITH THE DAM” (2021)



www.earthdocumentation.wordpress.com

“COLOURS OF THE DAM IN SUMMER 1/2/3” (2021)



Tilda May Clarke

“FREEBLOOD” (2021)
and “SELF-PORTRAIT”
(2021)

The body is the vessel which takes in our human experience. My imprints hold a significant connection between nature and my being. They carry a physical energy which I often see as a mark of my existence. This mark carries not only my own trauma but the trauma of the earth.

“FERINJECT” (2021)

Following a long night at the hospital after a failed iron infusion, I stain sheets with my leftover Ferinject (iron sucrose). Repeatedly let down by health professionals in search of help for chronic illnesses,

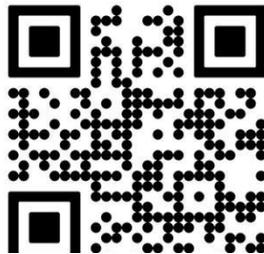
finally I discover help within myself.

“BURY” (2021)

I bury a piece of muslin in each camping spot I settle in. This ritual of burying something in the ground connects me to the land as I often become disconnected from my surroundings. I have recorded audio in each of these spots to capture not only the



physical elements but the sounds surrounding the soaking.



“GUNDUNGARRA LAND IMPRESSION” (20

Through a process of layering wild clay on canvas, I have mapped the landscape of Gundungurra country, NSW. By attaching the canvas to my body and dragging it through the terrain every day for a week, the act of walking has resulted in a collaborative impression made with the landscape itself.

Sadhbha Cockburn

These works are part of a body of research investigating the notion of environmental grief. Utilising solely biodegradable materials, I have drawn upon

memories from the 2018 and 2020 Tathra bushfires. I use sculpture, photography and drawing to examine my own connection to the South Coast, in particular Djiringanj country, questioning my feelings of collective environmental empathy as a foreign immigrant.

Using domestic tools like a toothbrush, iron, and stove, my work is a labour of mourning. Through each work I meditate upon the connection of my own body to the landscape, anticipatory grief, and the practices of healing.

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