

Bruny Island

Our use of art from the environment was to give perspective on the mortality and perpetual cycle of death in the natural world. We would incorporate both the living and the dead to manipulate a piece giving light to messages portrayed by the natural world. We would use skulls from the quarantine centre, dead coral giving the appearance of skin, rocks and sticks and shells to create a collection of artworks.



piece 1:

The first piece created was our perspective on the lifecycle of nature. We had decided to place the green moss at the bottom with dead sticks growing out giving meaning to dead growing out of life. Dead seaweed hanging off the sticks gives the image and tone of mortality. The Sticks are stuck into the rocks below just holding on symbolising nature's weak grip onto life. We chose to represent nature's death with bleak imagery and idea as we need to be reminded of the doomed demise of our environmental world.

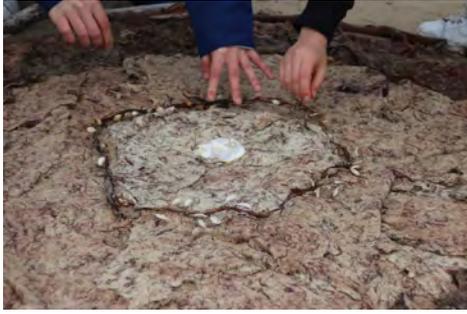
This piece has a tone of hypocrisy as we have destroyed the natural surroundings of Bruny, tainting it with human manipulation. Through our message of the mortality of nature, we have destroyed what we are trying to speak for.



Piece 2:

The second piece used circular imagery to portray the harmony and intimacy of nature without human interaction. The coastal lines of Bruny were lined with a skin like fabric of dead sea plants giving a natural flow of colour into the ocean. we saw the harmony and the grandness of the view and decided to create a minute interpretation of what we felt. Even when collecting the material for our artwork we gravitated towards each other much like our surroundings. When getting close to examine the natural materials you could see the biomes and the inhabitants. Our art was made of the living and some dead, a motif used in all of our pieces. Even with the grandness and the vastness of Bruny, it still felt intimate.

With us there, we felt a disruption to the natural form of nature. Even when taking sticks and rocks we would take care not to destroy anything in its entirety. Some of what we were doing (for example taking the skin like plants off the shore) felt away. This then questioned us to think; if a simple thing like pulling sticks out of the ground felt immoral for us then how were we not aware of the destruction made every day (buildings, destruction of nature to develop housing). Bruny changed our perception of Sydney. We would have to experience minimum human disturbance to be aware of our actions towards the environment. We felt that disruption to an extreme degree.



Even though we had all been raised with the belief that we are harming the environment, the only way to truly sympathise would be to immerse ourselves in it. Poetry inspiration was sparked at moments of true silence. We at points would just stop and listen to the songs of the ecosystem. This felt as a cleanse from the city life. To produce good, message-based art we would let ourselves fully be immersed in the world around us. To give the perspective of nature, our footprint was actively made small. When talking we would naturally quieten down. We experienced a true sombre when seeing a negative disruption to the land, with malicious and careless motives. Researching the history of the Tasmanian tiger or seeing a water bottle on the shore left us with a tone of defeat.

Our inspiration was drawn from places (such as the quarantine centre, the lighthouse, and Bruny's hike destinations), flora and fauna, and artists such as Andy Goldsworthy. Goldsworthy manipulates colour to give the illusion of light and movement using symmetrical shapes. We would emulate this by using different shades of the skin like substance to create a direction of colour shifting from light to dark. The quarantine centre had displays of skulls of which we would draw. The humidity and tone of sombre made a great environment to draw inspiration from.

The themes chosen in my two poems centralised around mortality and the presence of death in nature. Death would be prevalent in the presence of human life. By questioning the survival of nature in such an obscure environment I would come to the conclusion of that the only thing limiting the survival of the flora and fauna of Tasmania would be a human disruption. I question how the animals survive with long nights in the winter and if they have to adapt to our harmful behaviours towards them. Everywhere we went had a looming fear of death. The skulls and the animal carcasses would show this in its most direct form whilst the subtler appearances being animals having to adapt to human harm. My poetry would explain that some mortality is natural and alluring whilst some can be ethically wrong.

Bruny had shown how nature approaches and concerns mortality and life. Our art would thus represent this in an ecocritical and an environmentally conscious way.