

All Nature

Martin Field

2015

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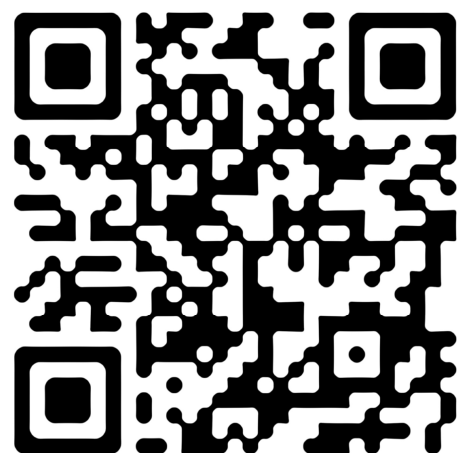
Nature in its infinite detail was the starting point for this work. This notion provoked a series of visual thoughts about bounding the 'unboundable'. In a move away from traditional pictorial landscape I tried to link the immediate and the distant, the physical and the ethereal; the elements that seem infinitely apart. It is a divergent landscape study which aims for a new unity.

I also wanted to create work with a narrative, a poetic atmosphere and to some extent allegory. The stories I had in mind are hinted at in the titles.

My process involves layering texture with imagery and objects embedded in a cement ground on canvas. Where I use collage it is my own imagery.

This is part of a larger body of work including works from the series 'Enchanted Spaces 2014' 'Infinity Quartet 2014' 'Grass Roots 2014' 'Bare Roots 2014' 'Limitary Patterns 2015'. All the work can be seen on my site 'A Stream of Visual Consciousness' at www.martinfield.wordpress.com

*"All nature faithfully"—But by
what feint
Can Nature be subdued to (the
artist's) constraint?
Her smallest fragment is still
infinite!
And so he paints but what he
likes in it.
What does he like? He likes
what he can paint!"*
Nietzsche



Golden Glade

2012

Acrylic paint, acrylic medium, PVA, mixed media, collage, embedded materials.



From “The Road Not Taken”

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveller, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

ROBERT FROST

In life our choices are
many, their
consequences are
infinite and far beyond
our knowing

Golden Flux

2014

Mixed media with elements embedded in cement and acrylic on canvas 50cm sq

This is the third image in a series of Enchanted Spaces.

Two ideas collided here. I was seeing the image as a poetic visualisation of 'The Field of the Cloth of Gold', evocative and romantic words reaching beyond the Tudor history. Learning of 'phase transition' via a radio discussion it (the image) seemed also to depict the description given by the physicist to explain this phenomenon. The edges where properties of matter change in different conditions were described as a volatile mix of structure and space.

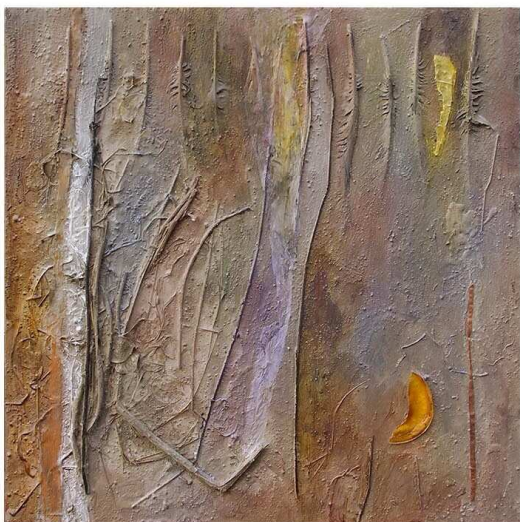
So the golden cloth is at some level in a flux with more or less stable edges. It is within within.



Infinity Quartet

2014

4 pieces on canvas 20" x 20" cement, acrylic paint, acrylic medium, PVA, mixed media, collage, embedded materials.



"If the doors of perception were cleansed every thing would appear to man as it is, Infinite. For man has closed himself up, till he sees all things thro' narrow chinks of his cavern."

— William Blake, The Marriage of Heaven and Hell

"The unexplainable thing in nature that makes me feel the world is big fat beyond my understanding - to understand maybe by trying to put it into form. To find the feeling of infinity on the horizon line or just over the next hill."

— Georgia O' Keeffe, Some Memories of Drawings

Primordium

2014



Primordium : an organ or tissue in its earliest recognizable stage of development In this sense it is a synonym for origin or birth; the infinitely small beginning.

Once Upon A Time

2014



Once upon a time is how stories begin. Is there anything that does not involve time? Is it the measure of everything? If anything could span infinity would it be time? Is the sign of time always erosion and decay?

Grass Roots

2014

A series of four small (20cm sq) paintings using mixed media and cement on canvas.



Grass Roots I



Grass Roots II



Grass Roots III



Grass Roots IV

Grass Roots the origin or basis of something; the basic or primary concept, rule, part, or the like. Again this concerns beginnings. Each piece started with a fragment of grass root from local moorland. These pieces also use collaged fragments of imagery created through digital manipulation of my landscape photography.

Bare Roots, Night Leaves

2014

A series of 3 small (20cm sq) paintings using mixed media and cement on canvas.



Bare Roots I



Bare Roots II



Bare Roots III



Night Leaves

Bare Roots; the origins revealed or left by paring to the essentials. Again this concerns beginnings. A continuation from the 'grass roots' series, these pieces rely more on composition and texture. The natural colour of the cement ground is more obvious. In Night Leaves there is a more deliberate attempt to create a sense of allegory.

Transcending the Presence

2015

Cement, acrylic paint, acrylic medium, PVA, mixed media, collage, embedded materials.



Transcending the Presence: The Lucid Moment

There is a suggestion of an angel, perhaps in transition from an earthbound reality.

The collaged fragments are from a magazine article on the aerial photography of Edward Burtinsky.

There is a mix of plan and elevation and of object and image.

Transient

2015

Cement, acrylic paint, acrylic medium, PVA, mixed media, collage, embedded materials.



Transient

This is a passing, a transition from one state to the next. It is signified in material but concerns the ethereal and intangible. There is no legacy, only values lost forever.

What we say if we listen.

2015

Cement, acrylic paint, acrylic medium, PVA, mixed media, collage, embedded materials.



What we say if we Listen.

A seashell and other objects are embedded into and onto the canvas. The shell although like an ear is as much sending as catching a message in the form of a cloud whisper. What might be a landscape or seascape is turned to form another plane or reality.

Sea Shell Sky

2015

Cement, acrylic paint, acrylic medium, PVA, mixed media, collage, embedded materials.



Sea Shell Sky

What might be a landscape or seascape is turned to form another plane or reality. The boundary between surfaces and realities is blurred. Scale becomes ambiguous. The crusted edges either coast or shell, the pearl-shimmer horizons are twisted from the horizontal.

Illusion of Inclusion

2015

Cement, acrylic paint, acrylic medium, PVA, mixed media, collage, embedded materials.



Illusion of Inclusion.

There are barriers some are subtle others plain. A net is more than a barrier, it catches and holds. The frayed edges soften the impact; maybe they are time worn, as if by tradition. The net sorts and separates, being caught in the net is being caught out.

Contained Assertions

2015

Cement, acrylic paint, acrylic medium, PVA, mixed media, collage, embedded materials.



Contained Assertions

Truth is examined, honesty held up to scrutiny. Beauty, no longer safely in the eye of the beholder, is in peril. Added value fails to keep the balance sheet clean. The square is without compass.

Here and There

2015

Cement, acrylic paint, acrylic medium, PVA, mixed media, collage, embedded materials.



Here and There

No rudder or compass, the vessel floats free. It is everywhere and nowhere. It is mythical sailing in stories of fantastic voyages of the imagination. It is full of empty dreams. We keep vigil as it crosses our horizon.