

Penny Mason

***Musselroe Bay Camp Site Mirabilia*, 2020, Watercolour on Paper, 75 x 75 cm.**

In *Musselroe Bay Camp Site Mirabilia*, I have interwoven fragmented landscape details among silvery voids to evoke natural systems and human activity, in this case observed at popular campsite. Lost histories, passing seasons and familiar details of a beach campsite are suggested and obscured.

I am especially interested in the flux of space, time and matter that comprise the histories, present moments and futures of a particular place. I use random placement and the unstable nature of watercolour pigments to imply constant movement, particularly that of humans interacting with ecologies.



\$3,000.00 (unframed)

These observations have been framed by histories and stories that inescapably shade experience.

Multiple traditions, including observation, histories and stories combine to create a sense of coexistence and competition between natural systems and human activity. In this work (with watercolours), I exploit effects of temperature, gravity, vibration, pigment chemistry and frost etching.

Night Walk reflects on the complicated nature of landscape painting.

Drive - Poatina to Bothwell reflects on the idea of landscape as an unfolding entity. I explore the representation of land, sites, environments and views as a means of rethinking our relationship with land and place. This process encompasses consideration of time passing, possession and dispossession as well as co-existence with different communities, different species and the land itself.

The work includes many possibilities, including; footprints of discarded human belongings, a tarmac road surface, vestiges of natural material that has been eroded by the action of time and decomposition to a point of formlessness, cloud and landforms. These elements are mirrored by silvery voids to evoke intangible objects and histories that have disappeared.

The idea of landscape incorporating the passage of time, movement, land features, cosmic events and microscopic worlds underpins my preoccupation with the fragility of ecosystems and the cultures they sustain.

Early Morning Mist and Fog - Tamar Estuary is based on recollections of walks along the boardwalk to Tamar Island. The work reflects on what the genre of landscape may encompass and considers the representation of land, country, sites, and views.

I work with watercolours, exploring the effects of temperature, gravity, vibration, pigment chemistry and frost etching to create fields, outlines, surfaces and textures - here to evoke a frosty boardwalk, landscape features shrouded in fog and details within.

Looking into the (occasionally translucent) waters of the Tamar, I have seen mirrored birds wheeling on thermal currents, rolling cumulus clouds, solid waste, dead eels, jellyfish, fuel slick, rusting machinery and disturbed plant life. My approach in this work has been to interweave these fragmented observations among silvery voids to suggest the blinding glare of light bursting through fog, further obscuring familiar contours. At the same time one may discern glimpses of a lively ecosystem in which natural systems and human activity coexist, revealed through observation, place making histories and stories.

Summer Beat – Spikey Beach, 2022, Watercolour on Paper, h75 x w105 cm.

What an intense summer we've had! Heat domes, wild wind, strange clouds, rain bombs, fierce news. Exquisitely lurid sunsets portended extremes ahead. *Summer Beat*, is based on recollections of an East Coast holiday. How the landscape affected me and the impact of my presence were concurrent thoughts, as were the depressing stakes of the politics of Global Heating. The random composition recalls the constant rearrangement of the physical world by the haphazard processes of natural and human generated events. In this work, the action of wind, temperature and water on a high-energy beach.



\$3,200.00 (unframed)