

INSCAPES 2020

JACQUELINE SCOTCHER



Nooks and Crannies, 2020, acrylic & pastel on canvas, 83 x 72cm

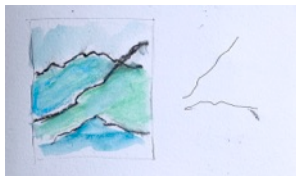
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I drew lines differently this year. 2020 has been an upheaval, with the global pandemic shifting lifestyle, plans and mindset. We shared the experience of having physical movement restricted by travel limits and our headspace infiltrated with a strange sense of uncertainty. *Inscapes 2020* manifests how this change made me feel.

In the past I have sought vast landscapes and journeys as artistic inspiration as they provided an air of space and clarity. This year's studio was replaced with a feeling of being off-kilter and a push into new depths of internal terrain. I was forced to retreat into the painting process. I discovered that art practice was a personal mode to navigate through this year's unforeseen disorder.

Inscapes 2020 is a collection of abstract paintings that have been built up with many layers over time. The dominating aesthetic linking the body of work is a tangle of lines, contained within the edges of the composition. These painterly trails began as I explored the sensations of being confined to an inner city apartment and tension of the pandemic crisis. This sketchbook line drawing distils how I feel when in unrestricted landscape (left) versus the experience of 2020 (right).



Pacing, knotted strokes were an initial response drawn onto the surface. These somewhat cathartic marks set the direction for the body of work. Once past this original release, the landscape of the painting began to reveal itself. The surfaces became imaginary terrains to traverse through and unfold my thinking, akin to how the motion of walking in nature invites the slowing of thought and contemplation. I painted textured weighty lines, let the paint fray at times, shifted from gritty to crisp and alternated between muddy and pure hues. As I spent time with each composition, quiet moments of discovery and complex beauty were celebrated; these are the material intersections that are hard earned by the painter and often provide encouragement to forge on. Upon reflection, there is something visually intestinal at play, perhaps manifesting the internal awareness and introspection prompted by this year. Then at times an enmeshed ball of yarn is evoked; maybe a lifeline just entwined a bit more at this point in time, but will knowingly untangle and take new form.

The final destination of these *Inscapes* was not pre-determined but rather, *arrived* at. Like places 'gather' experiences, stories and memories, so do paintings. Traces left by my gestures accumulate to reveal an abstract story of sensation. Ideas arise and are sustained by the material. The material form provides a concrete means to capture something otherwise atmospheric, intangible or even unknown. Anthropologist Tim Ingold distils this approach to process in describing, 'the creativity of making lies in the practice itself, in an improvisatory movement that works

things out as it goes along' (p.178, Ingold 2011). This tells me that the studio can be a mindful, active space to attend to sensations and divergently consider broader external experience in relation to self. New insights and understanding comes *through* and as a result of this process. For me, the lines made forge personal pathways to a state of mindful presence and becoming. As in life we cannot foresee the future, the painting reveals itself through attentive effort and a thirst for discovery.

In relation to the wide-ranging global experiences of 2020, these paintings show only my small personal journey. However, within the lineage of my creative practice they mark a distinct shift in aesthetic and that this year was indeed *different*. These artworks reveal and share painting as a refuge; as we were asked to shelter-in-place, I was able to shelter-in-practice. The studio became an engaging way to come to terms with, understand and reflect on lived experience. An experience that otherwise may have remained unexplored, 'bottled up' or expressed in less productive ways.

Time will pass and we will adapt. This exhibition remains an artefact to mark 2020. Perhaps the artworks' embodied meaning will serve as a point of contemplation about our pathway connections between external and internal worlds. Or simply as a poetic reminder of the year that was and instill a gratitude for health and freedom. As much as remaining present is important, I do still wonder how I will draw lines next year...

- Jacqueline Scotcher



Holding Space, 2020, acrylic & pastel on canvas, 97 x 77cm



Apartment, 2020, acrylic & pastel on canvas, 114 x 96cm



Apartment II, 2020, acrylic & pastel on canvas, 114 x 96cm



Deep Dive, 2020, acrylic & pastel on canvas, 83 x 72cm



Internal Tangle, 2020, acrylic & pastel on canvas, 83 x 72cm



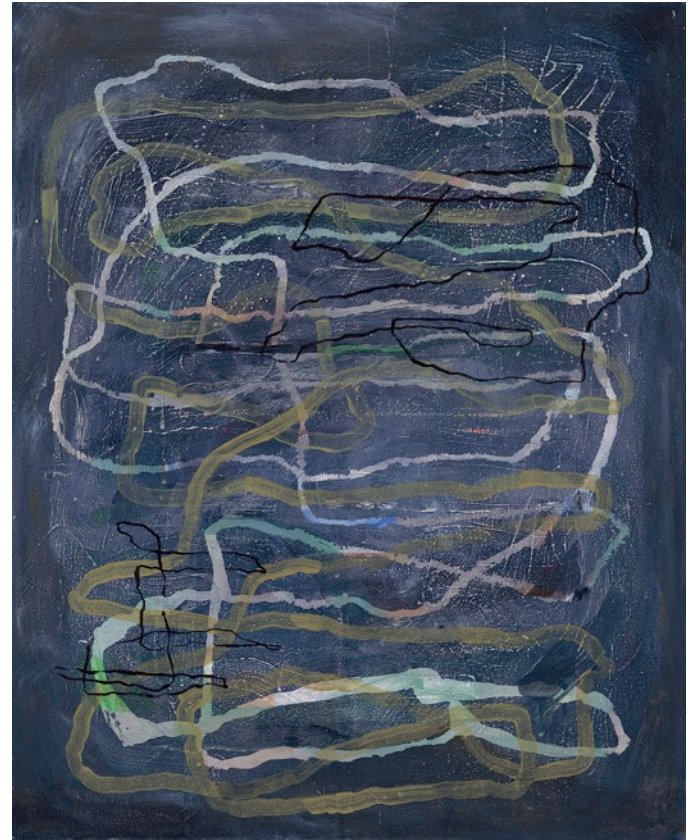
Inscape No.1, No.2 & No.3, 2020, acrylic & pastel on canvas, 63 x 53cm



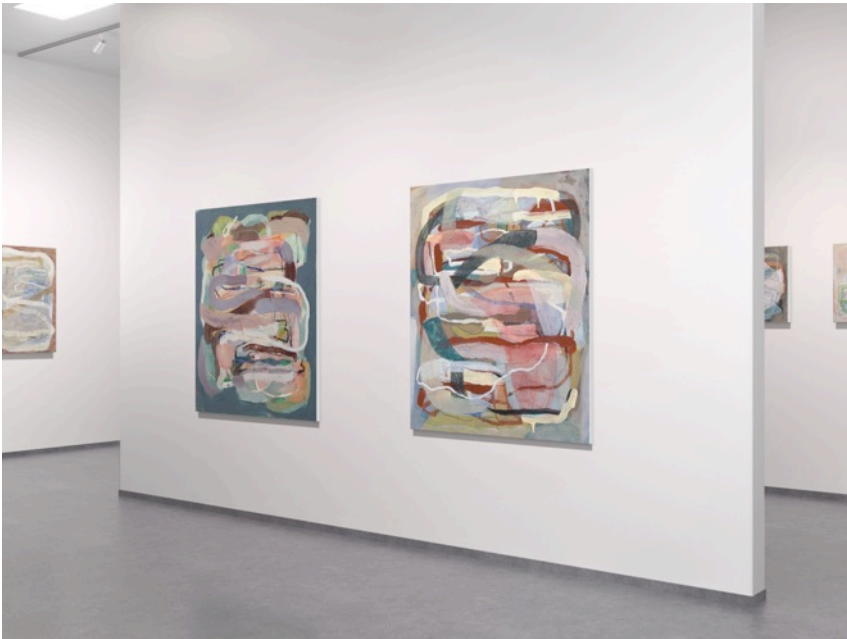
Inscape No.4, No.5 & No.6, 2020, acrylic & pastel on canvas, 63 x 53cm

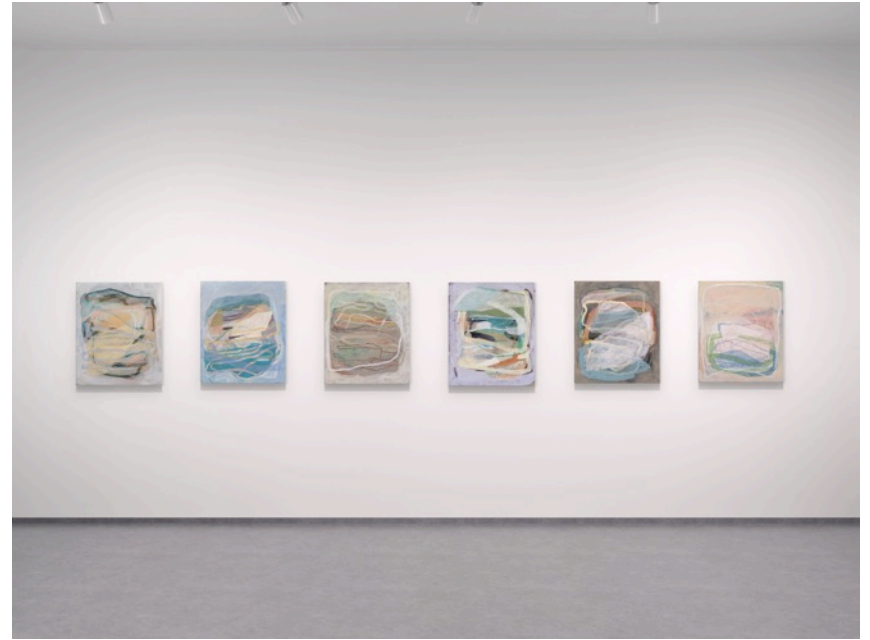


Contained, 2020, acrylic & pastel on canvas, 97 x 77cm



Inside Too Long, 2020, acrylic on canvas, 97 x 77cm







Jacqueline Scotcher is a practicing artist based in Brisbane, Australia. She has been working as an artist-researcher-educator over the past decade. Her practice is multi-disciplinary, but primarily based in the abstract painting genre. Time, movement and place are enduring themes in her work.

Jacqueline has completed a Bachelor in Visual Art (SCU), Honours in Creative Industries (JCU) and a Doctorate in Philosophy, Creative Arts (JCU). Her doctorate research culminated in developing a wayfaring-painting methodology; where mindful walking and painting were combined to connect with the natural environment and understand self. This research is the subject of article publications and was presented in Singapore at a conference relating to life in tropical cities.



Artwork images courtesy of Printroom Editions & Arts Queensland Funding