**Little Landscapes review**

**By Marianna Marx**

**Natasha Parker, *Untitled*, oil on canvas.**

I am going to start by reviewing Natasha Parkers Untitled artwork painted using oil paints. I was instantly attracted to her painting depicting a landscape of rolling hills with what appears to be trees receding in to the distance. I believe what makes Parkers landscape so eye-catching is the method in which she applies paint to the canvas. Parker renders the landscape by applying individual brush strokes that combine to create the various forms within the scenery. The artist does not blend the colors on the palette but chooses to instead describe the setting using individual colors placed side by side, creating a glow to the scenery as if sun is shining through the trees. The multitude of contrasting color’s and variety of brush strokes create elements that lack any definitive edges or outlines yet still manage to be quite representational and are able to describe the setting in a beautiful way. What holds the various elements of the picture together is her consistency of Parkers brush strokes. Parkers approach to this to color and line within this artwork is reminiscent of the Pointillist movement of the 1880s pioneered by artists such as Georges Perre Seurat and Paul Signac. Although this method parkers approach is quite traditional and is in a style, which is not entirely innovative, or new, I believe that Parkers technique is highly successful in creating the feeling of a fleeting moment within the scenery. Parker’s ability to use color in such a way gives a luminescence to the landscape and brings it to life to the audience.

**Prudence Scott, *Dingoes Breakfast,* watercolour.**

I will now move on to review Prudence Scott’s *Dingoes Breakfast*. Scotts artwork is quite a contrast to Natasha Parkers as it is created in a much more illustrative and representational style. What drew me towards Dingoes Breakfast is the inclusion of people interacting with the landscape that is being observed. Scott deters away from the traditional landscape where the natural elements of the scenery are the main priority and focus within the composition. Scott focuses instead on human’s interaction with the site, showing the artists relationship with the environment from a different perspective. Scotts artwork raises the question, is the artist depicting our distance from nature or our connection? I believe this is implied by choosing to fill the majority of the picture with ways of sheltering and escaping from the elements of nature including umbrellas, vehicles and tents. In this case, the natural environment is given the least importance, and is only suggested through a brief patch of green grass and the branch of the tree in the background. The artist draws the viewers eye to the figure in the centre of the artwork by creating a sort of border in the foreground comprises of the umbrellas and the car. Perhaps this border is created to further emphasis the idea that this artwork is more about the man made and human interaction with nature then anything else. When looking at this piece I feel as though I am an outsider peering in through the tents and branches in to a snapshot of the typical Aussie camping adventure, which is in fact the way that many of us become closest with natural landscape. The artists loose and sketchy approach creates the impression that this is a quick observation of her surroundings, with out any added romanticism or exaggeration that is seen in many traditional landscape. I believe that the honesty with which she is painting is what set this artwork apart from others within the exhibition.