

alex pitt —

on the island

05.08.22 —
22.08.22



artist statement

My work reflects the environment around me and I recount vivid memories and stories, documenting them through painting, drawing and printmaking. I am in awe of both the fragility and strength of the natural world, and the work I make is a response to that sense of wonder.

Although this is an exhibition of predominantly new work, elements are somewhat retrospective, with some of the work derived from my old sketchbooks. The source of my inspiration remains constant; the Tasmanian landscape has shaped my experiences and inspires me.

The figure in the landscape, landscape and memory are recurrent themes in my work. The figure acts as a symbol of my own connection to, and experience of the world around me. Natural objects also feature as an extension of my connection to, and interaction within the landscape.

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exhibition notes

by Jo Bornemissza

Known as ‘the patron saint of the environment,’ in 1955, acclaimed conservationist, Rachel Carson, (1907-1964). author of ‘Silent Spring,’ began work on what she considered to be one of her life’s most important projects – a timeless volume, named ‘The sense of wonder.’

She said: “Those who dwell among the beauties and mysteries of the earth are never alone or weary of life...There is symbolic as well as actual beauty in the migration of the birds, the ebb and flow of the tides, the folded bud ready for the spring...”

Alex’ exhibition, ‘On the Island,’ is her response to the landscape, the earth, the water and the feeling of living on an island, in which the Tasmanian landscape, provides inspiration and that sense of wonder. Recurrent themes, such as the figure in the landscape are exemplified in her fine, ‘Kelp, Tinderbox,’ in which the figure floats among the underwater embrace of the kelp; and ‘Beach Runners,’ whose spontaneity of movement is caught instantaneously against the incoming tide.

A distinctive aspect of Alex’s work is her beautifully expressive and sensitive use of line, which is apparent in her depictions of sea horses, urchins, grasses, an arrow-like swallow, delicately patterned seaweeds, cormorants, a decorated tile, driftwood, a dingy, straggly trees and a graceful tern. Such natural objects serve as symbols of time and place, which relate to the land from which they abound.

Her diversity of media includes: Indian ink wash, pastel, gouache, gold leaf. photopolymer etching and collagraph prints, all of which she has handled skilfully, imaginatively and confidently.

The two copperplate etchings of hay bales and vines feature serpentine and sensuous lines, distant landscapes and clouds, which effectively evoke the pastoral and familiar atmosphere.

The vitality of line, composition, space and texture, are eloquently expressed in black and white in ‘Angel,’ ‘Victory’ and ‘Mel watching TV, near Crabtree.’

Alex’s affinity with the natural world and her individual responses enable the viewer to gain insight into that deeply personal creative experience, which is essentially inexpressible other than through an artist’s interpretation.