

Fine Art: Unit 4 evaluation template

Unit 4 Fine Art evaluation	
Name	Sriram Venkatesh
Pathway	Fine Art: Painting
Original PPP title	A Myopic Reconstruction

Original intention	I wanted to question how and why we experience landscapes the way we do in a society that is saturated with the commercialisation and virtualisation of landscapes. I felt that this saturation has made us negligent of our experiences, thus devaluing them. I wanted to explore these concerns through the context of the image, to try and make my audience question their experience of my work, and hopefully extend that to their own questionings of their experiences in landscapes.
Enforced situation	I have been in lock down at home in Bahrain, and this has pushed me to consider how we experience landscapes through the lens of memory and imagination rather than in direct reality.
Activity and adaptation	Being locked down at home removed an active source of inspiration for me, and so my process of reconstructing my experiences unexpectedly became a process of deconstruction. I began to unpick my experiences and see the landscape as a hazy mixture of its sensory components, rather than as a unified entity. This led me to making work that tried to employ projection in tandem with sounds, in outdoor environments, with household objects, as dynamic installations and as explosive bursts of light.
Challenges and new learning	While I had initially adopted a painterly approach towards my concerns, I found myself becoming increasingly fascinated with light and projection as a medium for painting. The intangibility of light reflects a similar intangibility of landscapes that are etched in our memories of them, and I tried to exploit this intangibility in my work to create a 'distance' between the viewer and the landscapes in my work. This distance is something I feel is always brought about by the mediation of the digital world on our senses, and in some way, makes us feel less close to nature.
Summary	I have learned that the direct experience of landscapes is ultimately a highly personal and powerful experience, often providing us with a lens to see and understand ourselves better. The act of virtualising landscapes condition societies and cultures to become increasingly dismissive of the need to be in touch with ourselves and our deepest sensory reactions. I want to continue making work that allows me to be

	<p>in touch with these sensations and explore them without end, also allowing me to cope with the lockdown restrictions. The difficulty of the current situation has pushed my work to a place I never realised was possible, and has motivated me to continue making work after the course ends.</p>
--	---