

POPPIES IN OCTOBER STUDY (ODE TO SYLVIA) - Framed

Chloe McCarrick

£995



REF: 2653

Height: 38 cm (15")

Width: 29 cm (11.4")

Depth: 4 cm (1.6")

Description

Cyanotype, 3D paper cut, multi layered collage, handmade paper.

Handmade recycled cotton rag paper:

320gsm & 640gsm / 100% Cotton Rag / Recycled / Acid Free / Medium Rough

Inspiration

Inspired by the great American poet, novelist, and short-story writer Sylvia Plath. Using her poem 'Poppies In October' from the anthology 'Ariel' as inspiration for this artwork. The poem opens with an image of poppies surviving the cold of October, Plath describes these as a gift- the only flowers blooming in the garden. Poppies In October explores the nature of intense emotion and the struggle to find meaning and beauty in the midst of chaos. It presents a more introspective and contemplative tone than Poppies In July, but both

poems share a sense of the power and richness of intense, emotional experiences in everyday life. In the autumn of 1962, only four months before her death the following February, Sylvia Plath wrote this cluster of extraordinary poems originally intended for the posthumous collection Ariel to close on a few poems about bees and flowers, instead of death. This collection of work immortalised her as one of the great classical heroines of all time.

Technique

Poppies In October Study (Ode To Sylvia) was created by constructing a hand-cut collage using female photographic portraiture combined with photograms of pressed linaria blossom stems and preserved bees from my private collection, gathered, pressed and preserved from my childhood garden. Also photographs of different varieties of poppies and other foliage to create the collage.

After coating the handmade paper with light-sensitive chemistry, it is left to dry in a dark room. The large-scale negatives are contact printed onto the paper by exposure to daylight (UV rays) for up to a month, depending on the weather, the seasons and the intensity of light. The prints are then processed by thoroughly washing in water to remove any unexposed solution, then are hung to dry, developing to full density Prussian blue after 24 hours. Once dry the individual parts are cut out and collaged together to create a multi layered, 3D artwork.

All my paper is handmade using cotton rags, they are ripped, blended and then made into pulp, mixing in a binder of gelatin before placing into a trough ready to be added to the paper moulds. Once the pulp is sitting on the mesh of the mould, the water is drained, then the paper pulp sheet is laid onto pieces of felt and weights are pressed to draw out the excess water and help bind the fibres. Once set the sheets are hung to dry for a week or so until they are ready for use.

My unique portraits have a distinctive painterly characteristic made by embracing technological advances in large-scale negative printing whilst staying true to the purest and earliest forms of photographic techniques. I examine complex interactions between human experience, environment, materials used, light and time combined with deconstructing and reconstructing images to create intriguing, surrealistic stories.

I explore the boundless possibilities of image production in the age of modern printmaking with an aim to reinvent, recycle, redefine, experiment, preserve and celebrate processes. Using a variety...