

An abstract painting featuring two faces rendered in a collage of vibrant colors including blue, orange, pink, purple, and red. The style is expressive and textured, with visible brushstrokes. The faces are partially obscured by the text.

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Colour of Skin

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Colour of Skin

Artist Statement

The body of work, **Colour of Skin**, explores the idea of identity, particularly how identity is shaped by appearance and how different versions of you exist in other people, all shaped by appearance.

Different realms of academics introduce a wide variety of categorisations that shape our interaction with ourselves and each other. The twenty-first century has introduced new forms of categories that allow individuals to express identity through labels formulated by the observation and presentation of subtle nuances in behaviour and expression. These new forms of expression accompanied by older and broader categories such as race and sex present a superficial indication of self and often compresses one's identity to a rigid form upheld by historical injustices and biases.

In turn, categorising one's self or falling into a category limits an individual by preconceived notions of the category, and as understanding or presentation can vary between people, opportunities are open for discrimination and stagnate identity. While efforts can be made to carve one's own identity through presentation, there is no control over others' interpretations influenced by their own unique outlook on life. Different versions of you exist in other people's minds, good and bad.

Colour of Skin removes the capacity to develop an understanding of the portrait created from these categories and allows the work to be anyone. The use of bold colours and the deliberate abstraction of form removes conventional markers that identify an individual's sex, gender, age or race and leaves a portrait that could be embodied by anyone. By stripping away these defining elements the audience is left without influences that have guided them through life and liberties them to create a new understanding and lens to preserve the world.

I lived in New South Wales for a time when I was a child and later moved overseas with my family. The colours and flora of New South Wales' landscape were what I remembered of Australia: soft blue skies, green and pale grey gum trees, and olive and brown Mulgas were what I associated with being Australian. When I moved back to Australia and lived in Townsville, all of this changed, now living with the colours of the dry tropics.

Australian landscape artist William Robinson captures the colours I associate with being Australian. Six oil on paper paintings forming part of "Colour of Skin" have been inspired by the colours of Robinson's work. The pieces provide commentary on how we build a connection with our home, and our identity is influenced by this relationship. However, this relationship is our own perception, and we may be faced with circumstances forcing us to build a new connection with our home, thereby changing our identity.

The six oil on paper paintings reflect how the colours of my life have changed and demonstrate how associating identity with a colour palette or a category is stagnating.

Artworks

Jorja

Mauve

Tame

Uma

Phoebe

Sora

Bowie

Alek

Mon

William

Cara

Eddie

Rana

Adut

Pace



Jorja
Oil on Canvas
120 x 90 cm



Mauve

Oil on Canvas

120 x 90 cm



Tame

Oil on Canvas

120 x 90 cm



Uma

Oil on Canvas

61 x 46 cm



Phoebe

Oil on Canvas

70 x 50 cm



Sora

Oil on Canvas

61 x 46 cm



Bowie

Oil on Canvas

120 x 90 cm



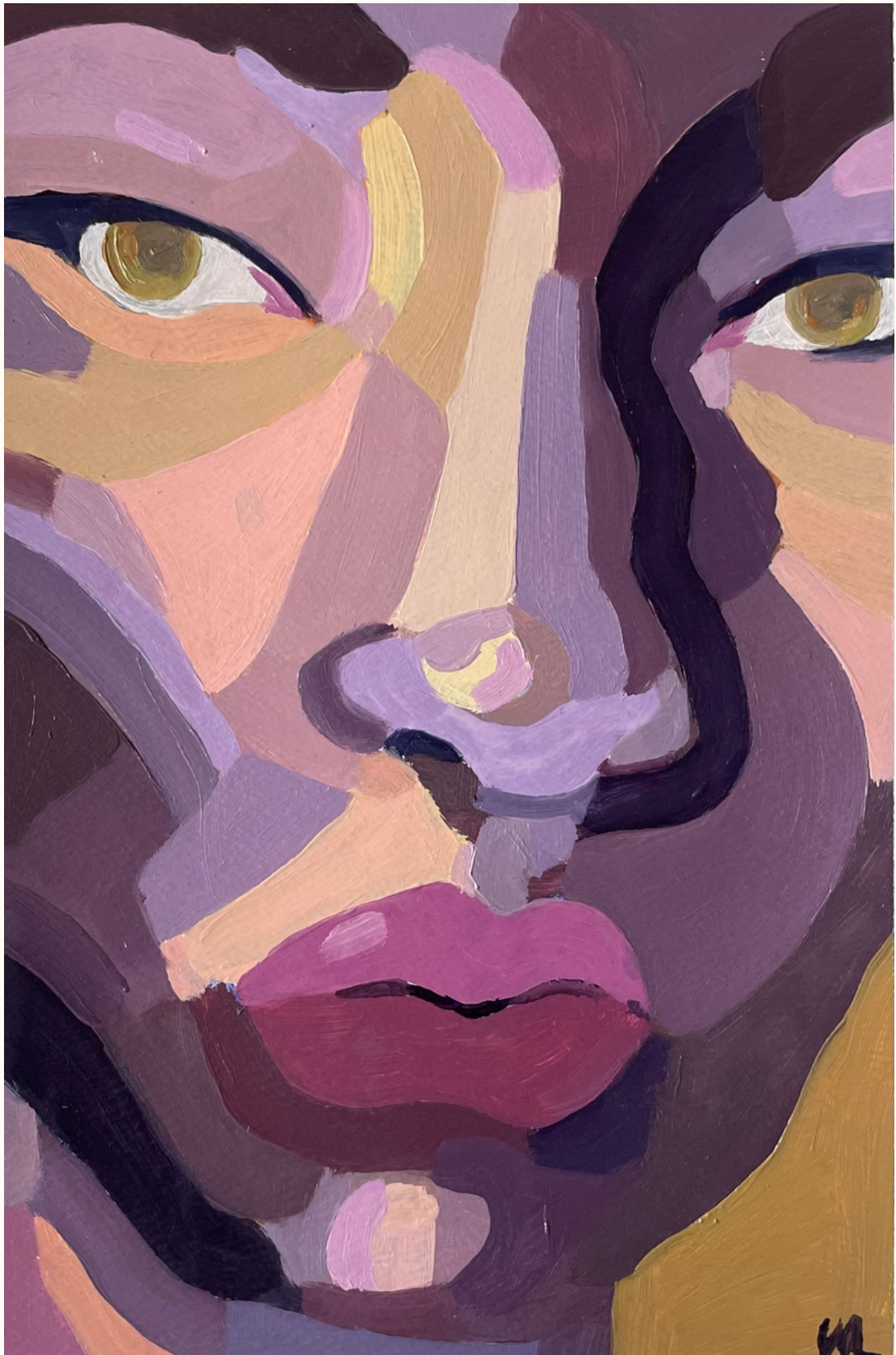
Mon

Oil on Canvas

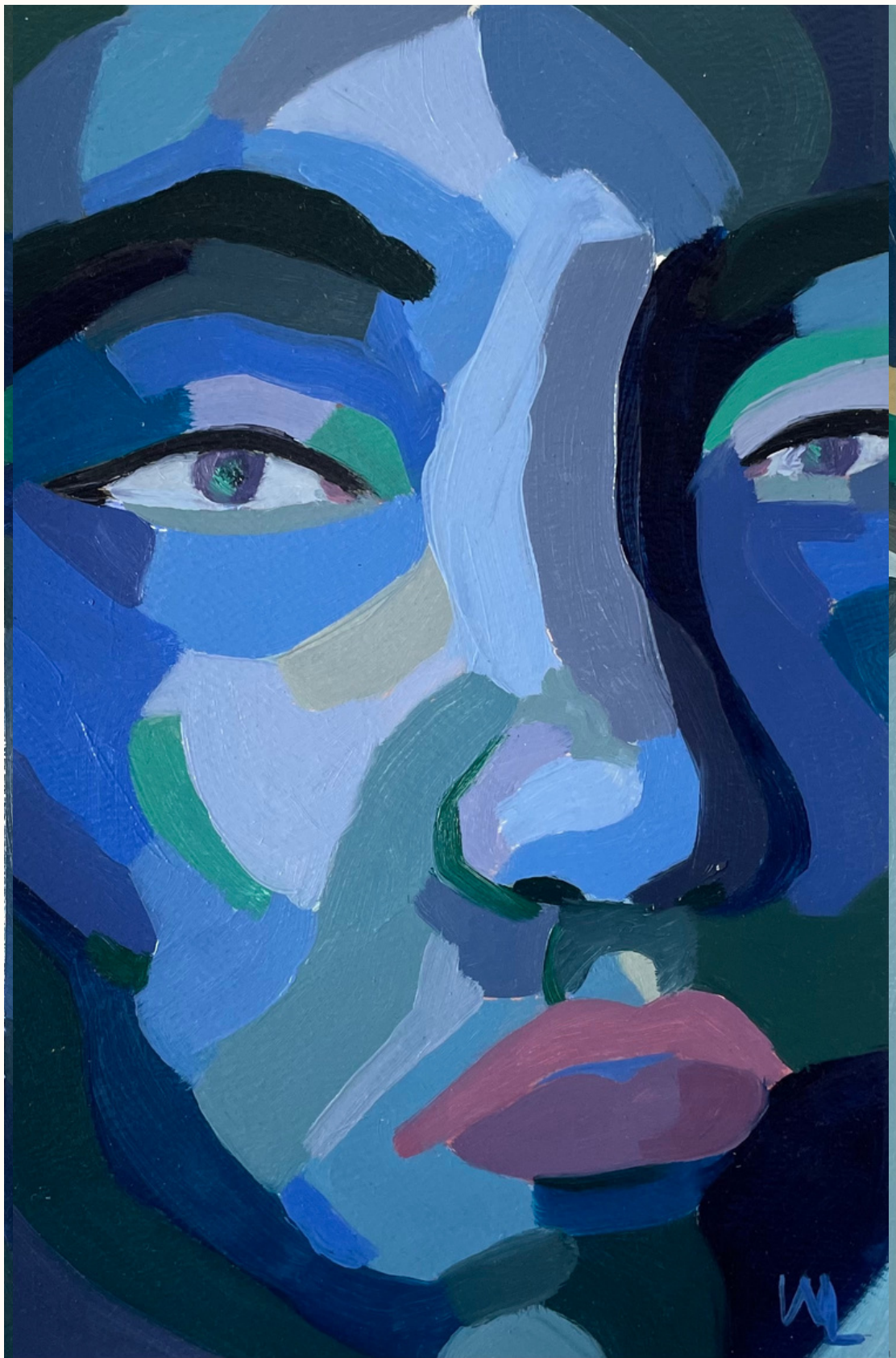
76 x 51 cm



William
Oil on Paper
A3



Cara
Oil on Paper
A3



Eddie
Oil on Paper
A3



Rana

Oil on Paper

A3



Adut

Oil on Paper

A3



Pace

Oil on Paper

A3

