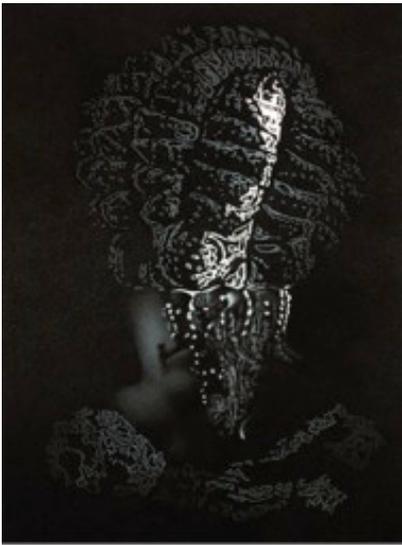

Out of darkness – on making *The Seer*

Mary Scott

*in*the**making**

About the artwork



Title: *The Seer*

Date: 2015

Dimensions: 105cm x 80cm

Materials: Charcoal on paper

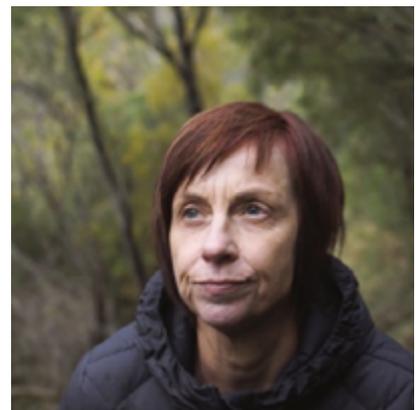
The Seer is the fourth in a series of charcoal drawings titled *Breathing of the Terrestrial Machine*. Mary began the series in 2014, exhibiting the final drawing 'The Seer' in the City of Hobart Art Prize in 2015.

The title of the series is a reference to Leonardo da Vinci's observations about the processes of nature being like a machine. The drawings in the series focus on the human head as the main figurative form. They explore ideas about our relationship with nature and how we might see our own bodies and selves as connected the Earth and part of a larger material and metaphysical system.

About the artist

Mary Scott is a Hobart-based artist who works across many different mediums incorporating techniques of sculpture, drawing and painting into her practice. Her work explores a range of ideas about our relationship to the natural world, our ways of knowing and perceiving and the relativity of all things. She regularly exhibits her work and teaches drawing and painting at the University of Tasmania.

Mary: *"The materials and the visuality of the world gives us a whole lot of nuances we just don't get through screens...A seer is someone who's there observing and looking...who sits back and lets it wash past, and is very comfortable in that."*



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Out of darkness – on making *The Seer*

Mary Scott

*in*thetaking

Student response



1. Inspiration and key ideas – making connections

For Mary, observing the natural world is a source of inspiration for her drawings.

- What does Mary say we can find in the natural world that we just don't get through screens?
- What sorts of things do you observe that inspire your own work? Why are these things important to you?

2. Development – processing ideas and concepts

Mary talks about keeping things rough on the computer so that she can resolve her ideas through drawing.

- What are some of the differences between working with charcoal and working in Photoshop for Mary? Describe how you interpret these two different ways of working.
- What different technical processes do you engage with in your work? Which ones are the most important for developing your ideas and why?

3. Research - reading, looking, thinking

Leonardo da Vinci's water drawings are important for Mary in thinking about our bodies and the natural world.

- What is it about these drawings that Mary finds inspiring?
- What are some important images or texts for you? How do they help you develop your ideas and aesthetic?

4. Making – experimenting and problem-solving

Mary talks about the importance of learning to abandon images saying 'behind every image there's probably 10 or 12 images'.

- Why do you think she says it's important to learn this? Do you agree?
- Reflect on what you do when your artwork is not working. Describe a situation where you have abandoned a work, and one where you have kept going – what was the outcome in each case?

5. Refining your work – exhibiting and reflecting

Mary says entering competitions can be a good way to see your work alongside your peers.

- What were some of the other benefits of exhibiting her work in the City of Hobart Art Prize?
- What are some potential benefits for you in exhibiting your work? What are some other ways you might share your work with an audience?

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