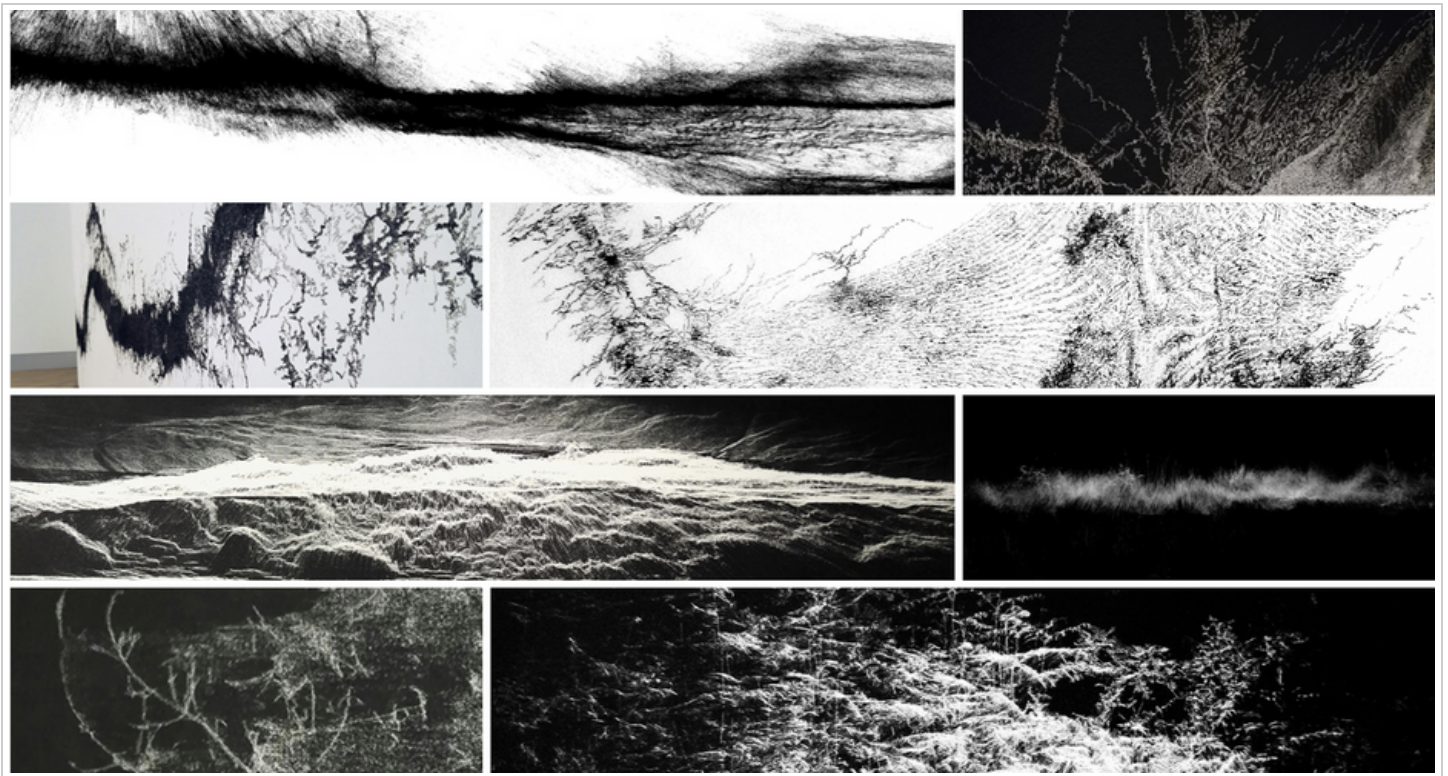


On Big Drawings

2020

ART AT HOME

Tracy Hill: Art, Exhibitions, and Projects



The Data Drawings



The act of walking followed the traditions of the wayfarer, the adoption of commercial mapping technology for the collection of data offered a connection to the western traditions of measuring landscape and finally the act

of performative drawing link the senses, thought, materiality and embodiment.

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Haecceity, Warrington Museum & Art Gallery 10 March - 16 June 2018



Matrix of Movement, installation 2016. Charcoal wall drawing 10mtr.



Haecceity, 2018 Installation. Limestone wall drawing 10mtr

'Haecceity' was first proposed by John Duns Scotus (1266–1308), and a haecceity is a non-qualitative property responsible for individuation and identity. That property or quality of a thing by virtue of which it is unique or describable as 'this (one)'.

Recently 'Haecceity' was also the title of a site-specific gallery installation, produced in March 2018 during a two-week residency at Warrington Museum and Art Gallery in the Northwest of England. The residency offered Tracy Hill an opportunity to revisit unique wetland sites in and around the town of Warrington collecting new visual data, and then working within the historic 150 year old Museum. The installation drew connections between Culture Warrington's permanent collections which bring together local objects and imagery from natural science, antiquities, social history, ethnology and photography.



Working without a studio (actually working on paper

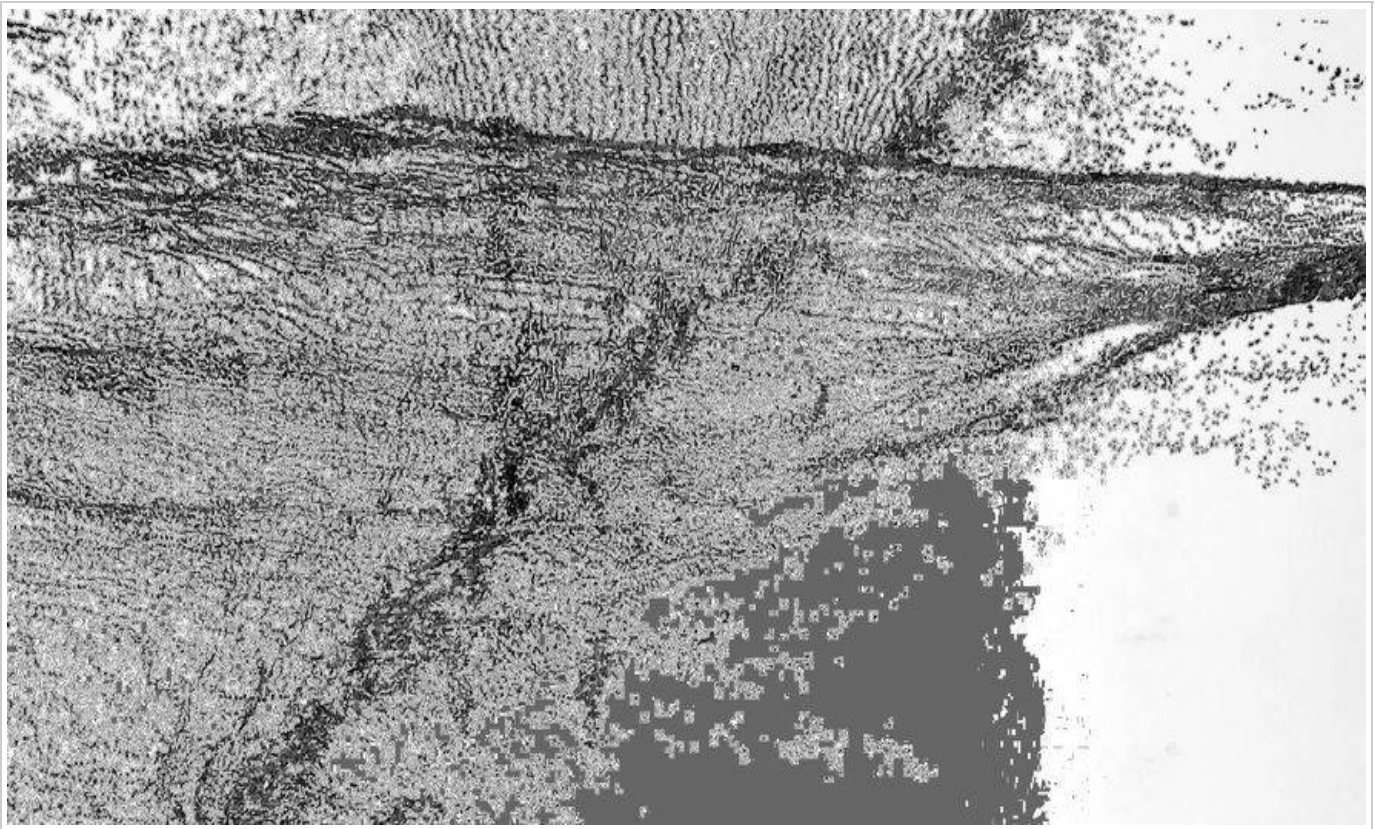
pinned to a door at the bottom of my stairs)
and access to my studio I treated this project as a journey to reflect on the reality
of our world suddenly being restricted and shrinking.
Examples of daily drawing have been posted on my
social media Instagram account #tchill80



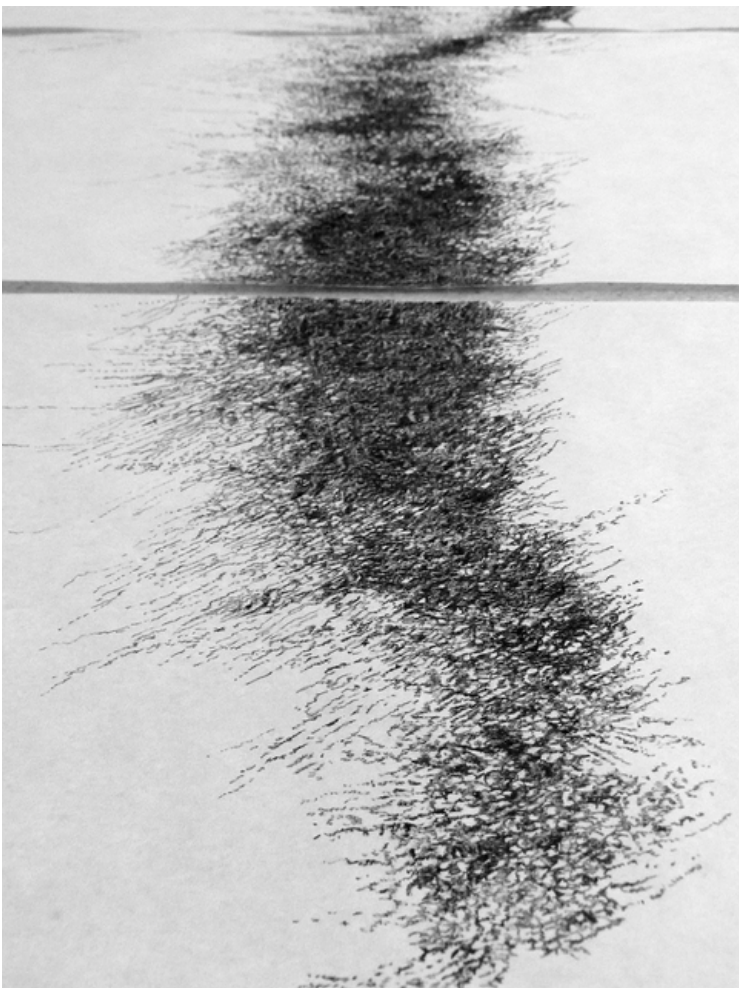
Between States, 2019. Charcoal on Somerset panel drawing 4 mtrs



detail Contact Point oSoE6, 2020. Monotype drawing 1mtr



Rendered States, 2020. Charcoal wall drawing. 3 mtrs



Rhythms, 2019 detail. Charcoal on Kozo panel drawing. 5mtrs



Tracy Hill in front of: Black Waters, 2017
10-panel laser woodcut;
European Printmakers Award in the 2018 Triennial, Krakow

The restrictions of travel during Covid -19 have created a need to re-evaluate our movement to places and our terms of engagement: shifting the timescale and emotional responses of those engagements. The physical world I can explore is inextricably smaller than at any other time in my life but if I consider the virtual world through multi-sensory engagements and pause to consider what might be revealed through these interpretations and re-imaginings then I have the potential to explore unseen territories as never before.

