

Till the end of time

To define and describe memory is an impossible task, we believe a memory to be clear and crisp till the end of our days, yet in reality distance and emotion often shift our recollections morphing them into dreamlike structures. For Jess Dare and Amanda Dziedzic botany is the agent connecting their memories to their creative practice.

'Hold: *To hold still. To contain. To hold dear.*' creates an eerie world of ghostly botanicals together with flowers in full bloom; culminating in an exchange about our own connections to nature and the impermanence of memory.

Despite the seeming similarities between the artist's processes and materials, they each create within micro and macro, solitude and team work, faded hues and bursts of colour. It could be noted that perhaps the mode of making influences the outcome. Dare's work is excruciatingly detailed and fragile, soda-lime glass is flame heated and shaped in solitude with an assiduous focus for hours at a time, responding to a material without preparatory diagrams. Dziedzic's primarily hot blown glass forms are based upon a blue print communicated to a team of blowers, created in fast paced motion requiring strong, physical gestures to carve and control the material. Yet rather than sitting in opposition, works complement and communicate to each other.

The outcome for Dare are fragile, contemplative forms that to some degree are an act of reaction to the material and the making process, allowing forms to morph and grow in ways that they might not in nature. Her works don't seek to replicate nature but instead create abstract forms, whose familiarity comfort and intrigue the viewer. Dare's forms with their fading hues can easily be interpreted as representations of mourning and passing, however the artists intent presents a more personal story, of recollection and connection. Dare tackles the fading accessibility of a memory, its ability to shift over time, to morph dreamlike and at times to become unrecognisable.

Dziedzic's plump forms capture the essence of a ripe crop, vibrant colours and rich lines articulate an adoration for nature. Her pieces not only protect and preserve her recollections of the natural world but recreate them with passion and adoration. Pop, almost cartoon colours are Dziedzic's signature, the thicker the layering of colour the greater the appreciation articulated. In this ode to nature, Dziedzic's preservation of memory strengthens her connections to those closest in her heart, and in turn nature plays the role of muse. Like Dare, the artist does not seek to replicate. Dziedzic preserves the essence of nature through colour, texture and form.

The setting within the Museum of Botany enhances the plausibility of this fabricated world, the artists differing approaches succeed in cultivating in an environment that seems both realistic and familiar. The viewer is almost tricked into believing the objects on show are an extension of the museum collection, yet in reality each stem and petal is purely a representation, a reconfiguration of a living organism we think we know. These works become a crucible for holding onto, documenting, freezing a point in time and in turn preserving memory.

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