

## Bomb Weed

September 2015

Relating to the works of Aimee Parrott



*Bomb Weed*, 2014, Watercolour screen print on bleach textured canvas, 120 cm x 160 cm,  
Acquired February 2015

### Overview

This work employs a silk screen technique to produce a single piece rather than the usual multiple, uniform output that Andy Warhol made famous. Parrott uses process and material at odds with one another and in a way contrary to their traditional applications. Watercolour is traditionally a discreet and delicate medium, used mostly on a small scale; it also has the directness of a drawing. The transfer of the watercolour pigment from screen to canvas creates a disjunction between the original gesture and the surface on which it comes to sit. As Parrott explains, "the simplicity of this technique lends the work a physical ambivalence between original and reproduction, between painting and sculpture."

Using bleach to break the consistency of the surface and disrupting the natural pigment of the canvas, Parrott creates an uneven backdrop for the printing and maximises the luminosity of watercolour. The directness and the speed of the gestural mark is disrupted by the hallmarks of printing as well as by the way the pigments separate and pool as they dry on the surface of the polyester screen. A hair dryer is used to move the pigment around the screen and direct the drying, undermining the linear marks and interrupting the flatness of shapes. The result recalls the work of Colour Field painting pioneer Helen Frankenthaler.

At first glance, the apparent lack of any definitive form or shape in Parrott's work could be mistaken for a chaotic and arbitrary display of watercolours. This is what initially caught my attention and made me want to engage with the painting to understand the work, the method and the artist.

It is the simple, but bold use of layering with recurring colour which allows the work to unravel and creates a sensory flow that draws you in. As your eyes follow the flow of the painting, the layers create a sense of displacement as one colour overpowers or succumbs to the depth of another allowing you to escape, however briefly, from the concern of the artist's true intention, enabling you to fall into an unaffected and natural state of tranquility.

I immediately fell in love with this painting and found myself intrigued enough to return time and again to the reassuring familiarity of the colours and the layers that lured me in the first time round.

## About the artist

Aimée Parrott (b. 1987) graduated from the University College Falmouth with a BA Fine Art First Class in 2009. Aimee recently graduated from the Royal Academy Schools, and has exhibited in group exhibitions at the Royal Academy of Arts and TinType Gallery in London. Aimee has recently exhibited in a joint exhibition with Helen Frankenthaler at London's Pippy Houldsworth Gallery.

*Michael O'Donoghue, Associate, Financial Markets Litigation*