

Huw Davies Gallery
8th April - 8th May 2021

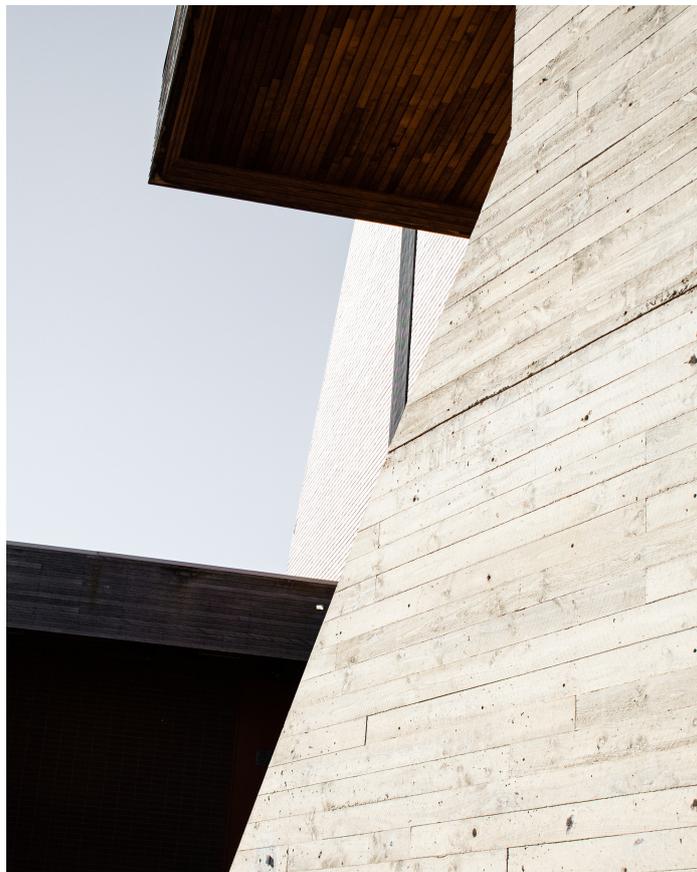
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Building Blocks

Sarah Annand

Working primarily to produce textile designs, ACT-based Annand transforms architectural images into patterns for interiors. *Building Blocks* presents a visual study of the artist's intricate process which incorporates photography, painting and digital processing.

Annand dissects our built environment through a sculptural aesthetic drawing on distinctive modernist and brutalist architectural styles. Her practice balances the documentation of architectural history with an exploration of new forms and compositions, producing engaging artworks that speak to nostalgia, preservation and abstraction.



Sarah Annand, *AWM Series - 1*, 2020, inkjet print

Building Blocks

Sarah Annand is an Canberra-based artist, photographer and textile designer. Her work explores the architectural landscapes of the cities and suburbs, with palette and textures that reflect the built environment. Sarah's art is largely influenced by the unique shapes and lines of Canberra, but her time living in Sydney and Melbourne, as well as Dunedin, New Zealand have given her further inspiration for her work. This exhibition explores the central elements that underpin her distinctive style: texture, tone and form.

Influenced by the bold and candid style of modernist and brutalist architecture, Sarah's work is an exploration of the fundamental shapes, shadows and angles that constitute the built environment. These shapes are most evident in the mid-20th century structures that make up Canberra's urban landscape, such as the Australian War Memorial Annex and Giralang Primary School by Enrico Taglietti, Cameron Offices and the UC Student Residences by John Andrews, as well as

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several other Canberra architectural icons such as the High Court of Australia, Campbell Park Offices, National Gallery of Australia, Churchill House and ANU School of Music. Canberra provides an unparalleled opportunity for artistic analysis, with its stark contrast between these bold monuments of human engineering situated amongst extensive tracts of native Australian bush.

The Building Blocks exhibition comprises the three key aspects of Sarah's work: her photography, painting and textile design. Her photography is a way of capturing the individual elements that make up Canberra's defining architectural masterpieces; two of those buildings analysed in this exhibition are the Australian War Memorial Annex in Mitchell and the National Gallery of Australia. Sarah's lens captures the striking intersection of light and geometry that define these structures, and her composition highlights the foundational elements that they are composed of – bold polygons, muted tones, and earthy textures.

Building on her photography, Sarah captures the essence of these structures in her acrylic paint work, highlighting the defined lines that give brutalist and modernist architecture its unique style. Structure and shadow merge to create unique shapes and angles that give subtle but clear nods to her influences. Her palette reflects the kinds of materials often used in these styles of architecture, with concrete and wood translating to subdued tones, and her brushwork echoes the tactile qualities of these surfaces. This approach is most clearly represented in the eponymous *Building Blocks*, a two-part work that is one of Sarah's defining critiques of urban architecture, and exhibits all the underlying aspects that define her work.

Her photography and acrylic work culminates with *Façade*, a textile inspired by Canberra brutalism. This work exhibits all the hallmarks of Sarah's style – muted tones and bold lines – with the addition of the raw, organic texture of woven natural linen. Rough and imperfect, natural linen is the ideal interpretation of the wood and concrete surfaces that constitute so many brutalist structures.

Sarah's work in the *Building Blocks* exhibition presents the viewer with a deconstructed urban landscape. With these iconic structures broken down into their components, her work asks the viewer to observe the raw elements that comprise our world, and to extract and analyse the underpinning shapes, shadows, lighting and texture that define our urban and suburban human environments.

Gavin Annand

Freelance Writer

Sarah Annand | About

With over a decade in the textile industry, following a background of art and photography study and practice, Sarah Annand established OAT Studio.

Sarah is passionate about the creative process and producing Australian designed textiles for our interiors.

'My aesthetic is influenced by architecture, which has been a love of mine for as long as I can remember. This passion for our built environment runs throughout my creative journey, with my early photography studies around 15 years ago focusing on architecture of New Zealand, dissecting the shapes of building facades and creating new architectural compositions with the fractured images. When I relocated to Canberra 5 years ago, it was hard not to be inspired by the incredible brutalist and modernist structures we are so fortunate to be surrounded by.'

Public Program | Concrete Cushions

1 - 12 May, \$290

In *Concrete Cushions* with Sarah Annand, discover how to capture the famous shape and form of Canberra's brutalist architecture by abstracting your photography into a cushion textile design.

In this workshop, experience first hand Sarah's process of producing her stunning textile fabrics using architectural photography as the basis for her designs. You will develop your photography skills, using an analytical eye to evaluate form and structure in Canberra's iconic buildings, whilst also learning how to take your photography further into physical forms.

This workshop is best suited for those with some Photoshop and Lightroom experience. Participants will need to bring their own camera along, however PhotoAccess can supply one if necessary. PhotoAccess will also supply all paints and other materials needed for the production of your cushion.

List of Works

1.	Sarah Annand, <i>AWM Annex Series #1</i> , 2020, digitally printed with archival ink on cotton rag, 59.4 x 42 cm	1/5	\$350 unframed
2.	Sarah Annand, <i>AWM Annex Series #2</i> , 2020, digitally printed with archival ink on cotton rag, 42 x 59.4 cm	1/5	\$350 unframed
3.	Sarah Annand, <i>High Court Series #3</i> , 2021, digitally printed with archival ink on cotton rag, 29.7 x 42 cm	1/5	\$220 unframed
4.	Sarah Annand, <i>High Court Series #4</i> , 2021, digitally printed with archival ink on cotton rag, 42 x 29.7 cm	1/5	\$220 unframed
5.	Sarah Annand, <i>Annex #1</i> , 2020, acrylic on canvas, 33 x 42 cm	1/1	\$580 framed
6.	Sarah Annand, <i>Annex #2</i> , 2020, acrylic on canvas, 43 x 33 cm	1/1	\$580 framed
7.	Sarah Annand, <i>NGA Series #8</i> , 2021, digitally printed with archival ink on cotton rag, 29.7 x 42 cm	1/5	\$220 unframed
8.	Sarah Annand, <i>NGA Series #9</i> , 2021, digitally printed with archival ink on cotton rag, 29.7 x 42 cm	1/5	\$220 unframed
9.	Sarah Annand, <i>NGA Series #1</i> , 2020, digitally printed with archival ink on cotton rag, 42 x 29.7 cm	1/5	\$220 unframed
10.	Sarah Annand, <i>Shadow Series #1</i> , 2021, acrylic on paper, 30.5 x 36 cm	1/1	\$510 framed
11.	Sarah Annand, <i>Shadow Series #2</i> , 2021, acrylic on paper, 30.5 x 36 cm	1/1	\$510 framed
12.	Sarah Annand, <i>Shadow Series #3</i> , 2021, acrylic on paper, 30.5 x 36 cm	1/1	\$510 framed
13.	Sarah Annand, <i>Building Blocks #1</i> , 2021, acrylic on paper, 52.4 x 41 cm	1/1	\$600 framed
14.	Sarah Annand, <i>Building Blocks #2</i> , 2021, acrylic on paper, 62 x 52.2 cm	1/1	\$720 framed
15.	Sarah Annand, <i>Façade</i> , 2020, hand painted design - digitally printed with water based pigment ink on linen / cotton, 100 x 140 cm	1/1	\$360 framed

More Online

Visit www.gallery.photoaccess.org.au to learn more about *Building Blocks*.