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This exhibition is called Motion of the Ocean and has been dedicated to exploring emotions from ocean themed artworks from various artists from different eras, and dedicated to also understanding the artwork's colour choice, textures and tones each artist has selected. As you navigate around the coastal path at Worms Head-Rhosilli- you will notice each artwork is in time with the setting of the sea: the Port Eynon stretch being rough sea and the Llangennith/Rhosilli side being calmer. When viewing this exhibition, take in all the elements surrounding the pieces to really understand the motion and emotion of the ocean within each concept.



The first piece of this exhibition is by Katsushika Hokusai, and is a Japanese wood block print using a technique known as Ukiyo-e; this technique was used to create this well-known piece called The Great Wave Off Kangawa-created during the 1830-32 period. It is also known as Under the Wave Off Kangawa which is part of a series of thirty-six views of Mount Fuji. Hokusai has been one of Japan's most successful Ukiyo-e artists due to his unique style in creating world-class prints that has influenced artists to this day. This woodblock technique was developed around 1765 during the Edo period and became popular when the development of Japan's sophisticated road system allowed more leisure travels and the demand for prints of famous landmarks as cheap souvenirs was introduced. In this piece, the woodblock technique was used to create a huge surging wave rising up over two boats with Mount Fuji in the distance, signifying the size and power one single wave has on the humanity within the two boats. The colours within the print are dark blues in long sweeping strokes which foreshadows the threat the ocean holds on the boats in the print. The claw-like white water on the crest of the waves also holds an aggressive element which also poses a threat towards the humanity within the print to contrast the emotional fear of the ocean as well as a dual theme of respect towards nature's power over humanity. Hokusai had demonstrated his take on the ocean during this time period by showing emotions from this piece such as fear and panic, illustrated by the huge wave with clawing waters looming over two boats with human life, struggling in rough seas. This could relate to the Edo Period when the new

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Government in Japan turned the small town of Edo into a huge political city through aggressive public works and Governmental disagreements. Hokusai could be expressing his view on the Edo period of humanity fighting a huge force in an aggressive ocean of political turmoil.



This next piece is an oil on wood panel known as *The Tempest* made around the 1862 period by Peder Balke. The significance of this date is that it marks one of ‘the bloodiest one-day battles of the Civil War’ (Library of Congress, 2012) to this day when General Lee’s incursion into the Northern Territory ended in 23,000 men killed or wounded near Sharps, Maryland. A key element to this piece is its abstract viewing of a rough sea image although there are no typical sea-like elements you would expect see in sea themed paintings. One example of this abstract effect would be the black and white colour theme expressed through swooping brush strokes to create wave-like textures. Two other abstract features can be seen on the horizon line which could be interpreted as ships; however, one has a smoke-like feature possibly signifying trouble that may link back to the date this was made. Balke may have a different relationship with the ocean so, as the artist, he reflected that from choosing monochrome colour too the Name *The tempest* which means a ‘violent windy storm’ (Dictionary, 2019) as the final piece. Nevertheless, this piece serves a real significance in how brush strokes can communicate an image in an abstract form and still have a meaningful impact.

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This next piece is from the 1892 period created by Theo Van Rysselberghe and is known as Coastal Scene. In 1886, Rysselberghe came across an artist called George Seurat who created a new technique involving 'small strokes or dots of colour' (The Editors of Encyclopaedia Britannica, 2016) in order to create a larger image form: this is known, to this day, as pointillism. Rysselberghe recognised its significance and began to use it in his own work such as Coastal Scene. By using this technique, Rysselberghe was able to create a calm and peaceful setting using cold colours for a coastal scene. At the bottom of the piece there seems to be stick objects partly submerged within the water. These are significant to communicating the calm atmosphere to the viewer as Rysselberghe has shown their reflection in the water, demonstrating glassy waters which is supported by the pointillism technique. This can also be linked to an art movement known as Impressionism, from the 19th Century in France, which incorporates small brush strokes to communicate the reflection of light within the piece. His combination of the pointillism patterns with the impressionism brushstrokes delivers the soothing, calm atmosphere as Rysselberghe intended. Another element that helps deliver this emotion from this piece is the positioning of the horizon point on the canvas. On a calm day, you can also see the coastline stretch for miles from certain points which, in this piece by Rysselberghe, has been well executed by showing a large area of the coastline then slowly dropping off about three quarters up the canvas which is where the horizon line has been placed. This suggests the weather, intended in this piece, has light winds, no cloud and lots of lights which are the opposite conditions to a stormy day.

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This piece-Three Ships in a Gale- is by an artist known as William Van De Velde and it is from the 1673 period. This piece holds a lot of fine small details that help make up the larger elements of each ship and the ocean surrounding it. One small detail is the fact that all ships have grounded their sails which is a technique used by modern day sailors when conditions are too strong or dangerous to pursue their course. This could be Van De Velde suggesting his perspective of the ocean as being unpredictable and having an emotional connection such as dis-honesty or deception, as these ships would not have set sail knowing these were the conditions ahead of their course. Staying with the details of the ship at the front, the cresting white water has a larger area of detail as it splashes off the bow of the ship suggesting how rough the ocean is, as waves rise up and over the ship's bow. The colour key for this piece has a low dark tone which steers away from a typical calm, blue water, sunny day and demonstrates the storm within the piece. Van De Velde has also allowed some light behind a large cloud which helps show the large scale of this storm's effect on the ships in the ocean. This is another piece which has shown a different variety of colours to portray the ocean compared to a typical ocean-themed piece which would use shades of blue, whereas Van De Velde has used dark pigmented colours which could be another way of showing his perspective of the ocean within the period this piece was created.

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This piece is by the artist Zaria Forman who is known within the modern day art world for her incredibly realistic looking pastel drawings much like the one above known as Maldives made in 2014. This is a piece of artwork with a huge amount of detail which makes you question if it is real or not, until you really look at it and see its handmade elements. This reflects the time period compared to the other pieces and how far contemporary artwork has come over time as well as how artists portray their view on the ocean. It also suggests how the artists as individuals view the ocean within the time period they live in. Nowadays we can predict weather changes as well as elements of the ocean to look out for in terms as danger which might be why this piece is more relatable than the previous ones within this exhibition. Forman has used a much more relatable colour theme as to relate to how most people would view the ocean with light blues and fluffy white cresting water texture. By using pastels, she is able to have a smooth transition between each part of the ocean which gives a very comforting and welcoming emotional sense. The name for this piece also suggests a happy emotion as the Maldives is where most holiday makers go to enjoy the crystal clear oceans. The beach is also visible towards the lower section of this piece which is a schema for food, safety and warmth to the audience. This supports that overall jubilant emotion from this piece, Maldives, and possibly showing how Forman portrays the ocean.

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