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## KATE TUCKER

THROUGH PROCESSES OF TRANSFORMATION AND RE-CONTEXTUALISATION, KATE TUCKER MOULDS MATERIAL CONTRASTS TO CREATE ART THAT IS EQUALLY AMBIGUOUS AND FULL OF MEANING.

WRITTEN BY TEMPE NAKISKA

Contrast: the collision of two differing concepts, textures, shapes, lines or patterns. The irresistible temptation of a murky brown juxtaposed with a vibrant fuchsia, or the insatiable urge to work within a cage only to further one's freedom. Such variations are all part of the creative kaleidoscope that is the world of artist Kate Tucker. Kate doesn't flinch when met by a clash of materials or forms – she revels in it. Contrast feeds her inspiration and as a result, her works are breathtakingly inspired.

The Victorian artist mixes an array of medias to create deeply intricate visuals. Her pieces often combine twisted mazes of fine line work with the tactile nature of contrasting paper finishes. Surface design is Kate's calling, and is the one thing she believes provides her with real artistic freedom. "I have an urge to create patterns; making them becomes hypnotic and addictive," she says.

At the same time, Kate's avid patternmaking also finds freedom in the contained. Confining her work to a measured area isn't about limiting her creativity; rather it encourages it to blossom into something more visually engaging. "I often create a structure or context then get a bit crazy within it. I can get totally lost in the detail, while taking comfort from the knowledge that this craziness will exist in a context that makes sense," she explains.

Although her childhood was filled with creative freedom, Kate says initially she felt drawn to a slightly more contained career in art. It was after several years in commercial design that she felt mature enough to take art on as a profession. Through this background, Kate learned processes as varied as lasercutting, leather embossing and commercial painting, as well as 3D animation. Such variety has led her, she says, to wonder the possibilities that an unconventional mixture of materials may possess. "Now when I have ideas, I am confident that I can realise them across many media," she says. Her works show a gratitude for inconceivable detail, and a love of the supernatural effects that varying combinations of medias can have on a visual scale. "I will never tire of investigating where the tiny differences lie that make one image so powerful and another so pointless," Kate says.

Alongside the visceral power of mixed materials, nature is a strong force in Kate's work. She says her Healesville home plays a part in this. "It's so high here the air feels different, it immediately moves you into a different mindset when you arrive. It feels like a space for relaxation and creativity. I can see [my work] as compared to nature; it clarifies things for me."

Conversely, Kate's time spent in the city also inspires her, with both environments working together to feed her creativity. "In the city I take a lot in and think fast, but on the mountain I process everything that's gone in, and find the stillness to translate it into work," she says.

The blossoms, tendrils and intricate fernery that habitually creep into Kate's work bring it to life. Her large-scale creations – such as *Internal World*, *Cluster* – seem to be imploding, convulsively tumbling within themselves in a mass of paper, colour, detail and movements reminiscent of buds about to burst into bloom. Kate describes flora and fauna as causing an "amazing cumulative effect of all the colours and forms together", something which endlessly inspires her work.

The eye-catching contrasts inherent in both natural phenomenon and city bustle urge Kate's work forward. She is currently busy preparing for a solo exhibition scheduled for September this year. Although Kate's work continues to impress, her greatest triumph is her ability to keep discovering and creating her "contained worlds", within which an infinite expanse of disparity is waiting.

[www.katetucker.com.au](http://www.katetucker.com.au)

