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Sediment - behind the cover art

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Sediment - behind the cover art

Abstract

Ideas of mapping, topography, erosion and evaporation have been loosely connected to my work for several years now. In my latest series I have put more of a focus on those ideas. In particular I am interested in the movement of sediment pushed by a flow of water and then left, stranded in a new location, as that water source dries up and diminishes. The pigments of the ink in the paintings are my sediment that I build up layer after layer to create a mini geological world caught in a moment of shift, pause and flow.

Author/Artist Bio

Melanie received her Master's in Fine Arts from Claremont Graduate University and her Bachelors in Arts in Studio Art from the University of California, Irvine. Most recently she has been a part of the MAS Attack SD show in Balboa Park, and an intimate group show, Lime Light, curated by Think Nguyen. She has also shown her work at Autonomie in downtown Los Angeles with David French, at White Box Contemporary in San Diego, in "Medicine Chest", a pop up show curated by Elana Melissa Hill, "All the World's Riches" at 2325 Artist Space, "Speculative Materialism II" at Andi Compognone Projects and "Habits of Mind: Armory Fellows Show" in the Waterworks Building at Colorado One. She works and lives in Oceanside, CA. Melanie's work examines both macro and micro mutations within simple forms, actions of simultaneous expansion and collapse. This evolving movement is captured in layers of translucent ink built up on paper. The forms are suspended within the open space of the paper with no frame of environmental reference, but instead, forcing the focus on a frozen animation unfolding.

Keywords

pigment, nature, mapping, topography, erosion, evaporation

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The Sediment Series

Melanie Moore Bermudez

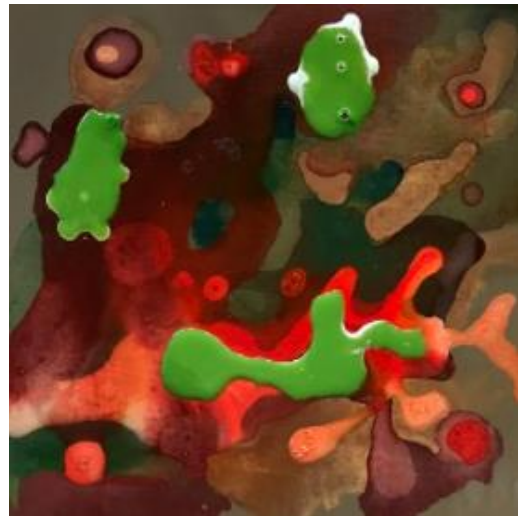
Ideas of mapping, topography, erosion and evaporation have been loosely connected to my work for several years now. In my latest series I have put more of a focus on those ideas. In particular I am interested in the movement of sediment pushed by a flow of water and then left, stranded in a new location, as that water source dries up and diminishes. The pigments of the ink in the paintings are my sediment that I build up layer after layer to create a mini geological world caught in a moment of shift, pause and flow.



The way in which I make my paintings is very experimental in nature. The outcome of the painting is for the most part out of my control once I set the process in motion. To begin, I mix



water with acrylic ink which allows the pigments to separate. I then pour or drop the solution on a support surface. In this series it happens to be wood panels.



Moments after the pour I have a brief opportunity to manipulate the ink by dropping in additional pigments or “pulling” the water pigment solution out in different directions using the tip of a pipette. Much the way shifting sands of the beach get pushed around by tides and storms or the same way the moon pulls on the tides, I pull and push the flow of color. From there the final outcome is left up to gravity and the way in which the water evaporates and leaves behind the once suspended pigment. This process is then repeated over and over again building up layer after layer upon the surface. Each layer is set up as a response to the layer beneath. However ultimately environmental elements have their influence: gravity affecting the degree of flow, and heat

determining the rate of evaporation. This buildup of pigment creates a topographic world, where shifting and flowing pigments like tiny grains of sand are frozen in time.

The ever changing topographies of our landscapes are shaped by wind, rain, floods and ice - carving valleys, shaping beaches, shrinking mountains and building them back up again. One can compare the shifting layers of sand, dirt and rock to the complex layers of humanity which are always evolving. Just like in the study of geological shifts there are always new discoveries that cause our perspective to change. This quest for understanding is paralleled in both the artistic and the scientific practices.



Through my own art practice I hope to create a space of self-reflection and bridge the gap between pure scientific facts and the human experience.