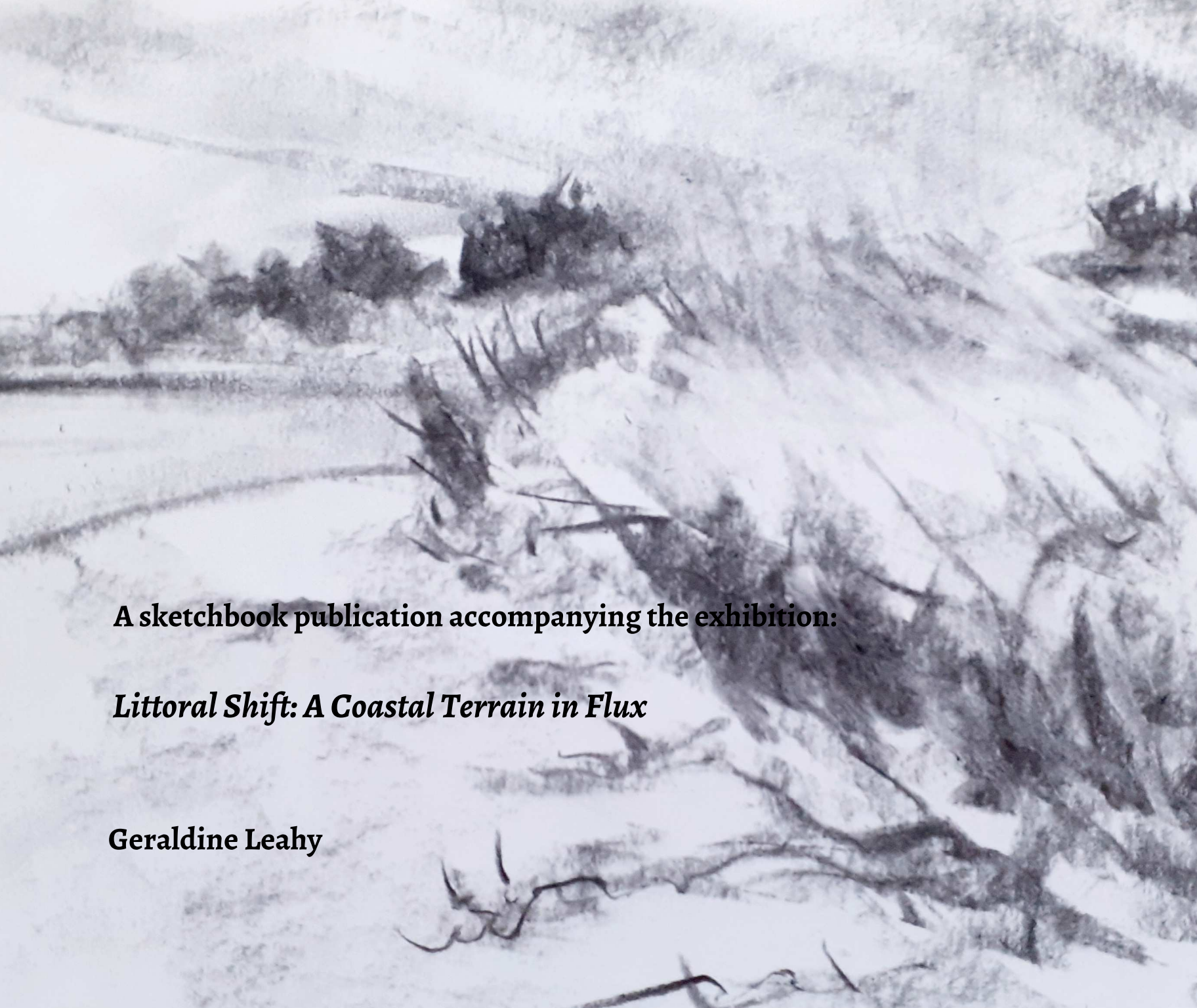


An abstract painting depicting a coastal landscape in flux. The composition is dominated by earthy tones of beige, tan, and brown, with patches of light blue and green suggesting water and sky. The texture is highly visible, with thick brushstrokes and areas of apparent peeling or layered paint, particularly in the center and lower right. A prominent, jagged, white line runs diagonally across the upper right, resembling a coastline or a path. The overall effect is one of movement and transformation, capturing a moment of change in a natural environment.

Littoral Shift:
A Coastal Terrain in Flux

Sketchbook Images

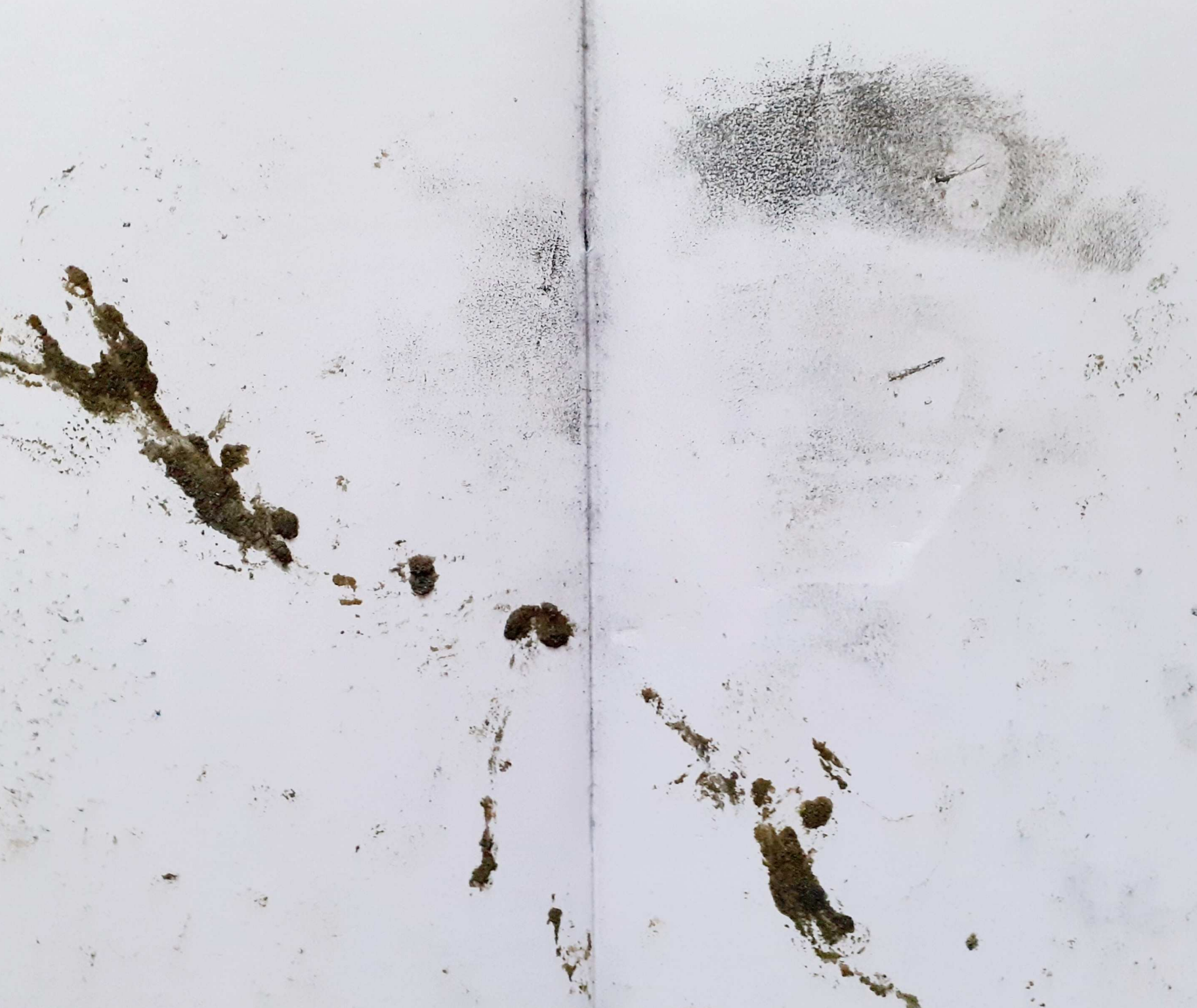
Geraldine Leahy



A sketchbook publication accompanying the exhibition:

Littoral Shift: A Coastal Terrain in Flux

Geraldine Leahy



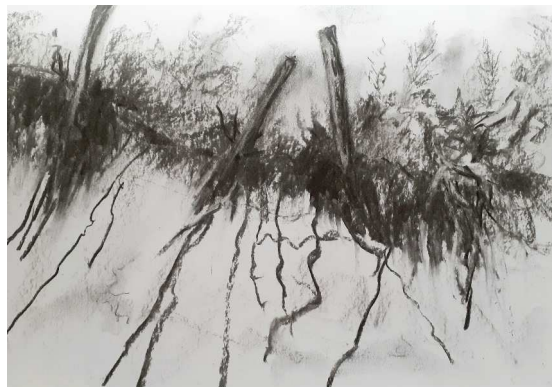
Foreword:

This sketchbook publication is a record of my investigations into coastal erosion in my locality and represents a journey towards my solo exhibition - *Littoral Shift: A Coastal Terrain in Flux* (2022). I have always had an interest in landscape and the environment, an awareness that has become more pressing in recent years due to climate change. My sketchbook studies recorded the continuous changes that occurred on the beach throughout the last two years – the collapsing dunes, exposed grass roots and broken boardwalk and fences. Of particular interest to me have been the many objects embedded in the sand following severe weather – corroded metal, wire, plastic debris and fragments of rope.

I employed a variety of media throughout my sketchbooks. Light watercolour studies captured the fragility and transience of the eroded coastline. Charcoal proved to be an eloquent medium with which to establish a connection with the beach. Art Graf was another expressive medium and, with water added, produced intense colour. Drawing with natural materials captured the fluid lines of seaweeds or created fugitive marks which described the delicate, yet tenacious character of dune grasses. Work continued with experimental approaches to monoprinting. As time progressed and with the advent of Covid-19, it became clear that this local subject of coastal erosion was becoming a much wider, global issue, and as such, required a more extensive platform on which to be displayed. Therefore these local sketches have become a publication to be included in an online version of my solo exhibition.



Light watercolour sketches capture the fragility of the eroded coastline. Charcoal quickly establishes a connection with the place, effectively describing debris that lingers in the dunes.



Natural and manmade materials from the beach are used in monoprints, sketches and observational drawings.







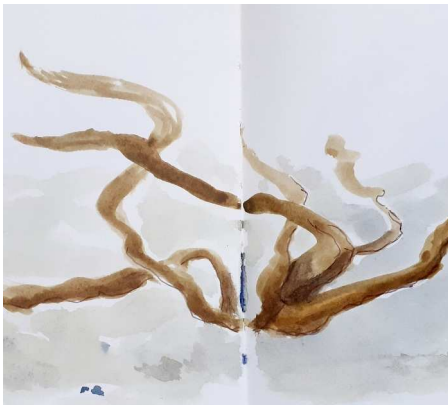
Nature's Drawing Tools:

Drawing with natural materials from the beach captures the unique characteristics of grasses, feathers, seaweeds and wood with fugitive marks and flowing lines.



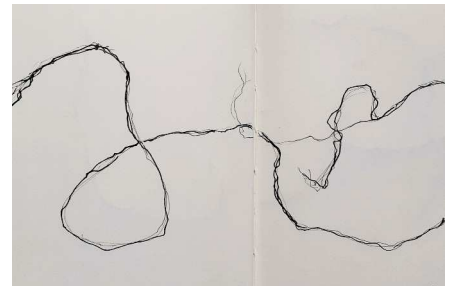
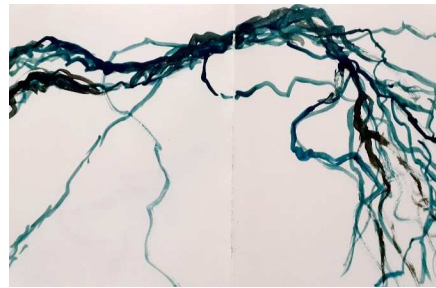
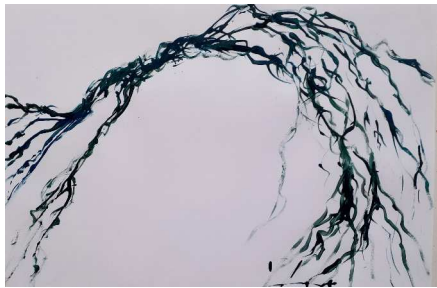
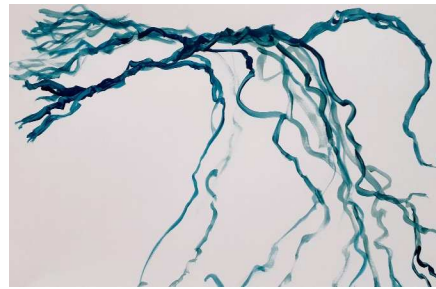
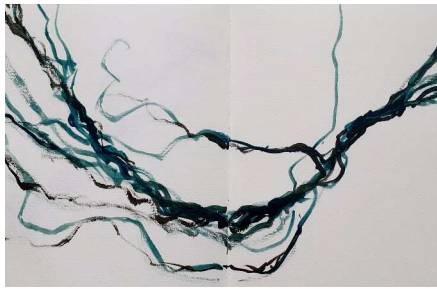


Drawing with a pipette filled with seawater and pigment is an expressive approach to depicting dune grasses, seaweeds, pieces of corroded metal and lengths of shredded plastic.



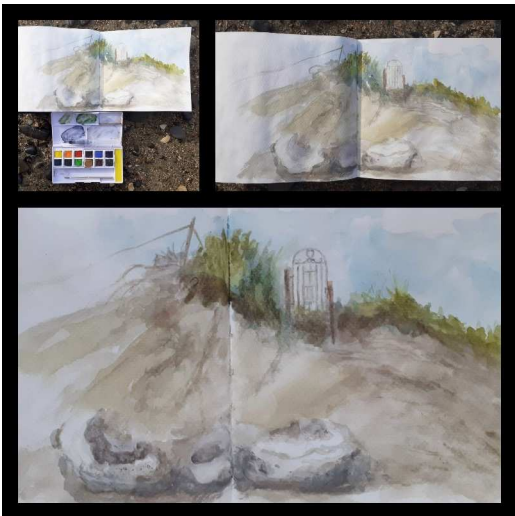


Exploring found materials:
The linear qualities and sense of movement of frayed rope and lengths of wire are explored with paint and pen.



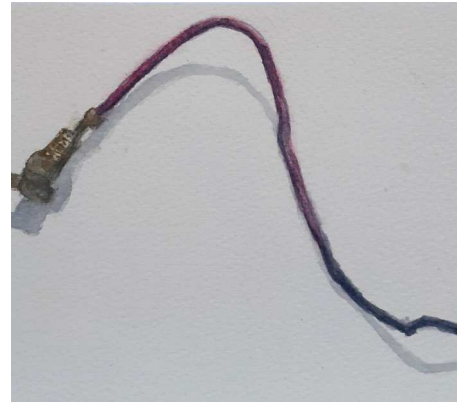
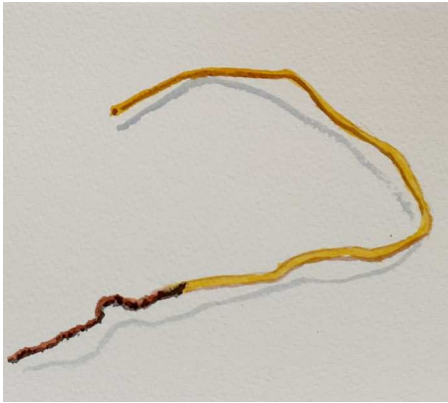


Rapid on-site sketches in charcoal and watercolour capture the mutability of an eroding landscape.



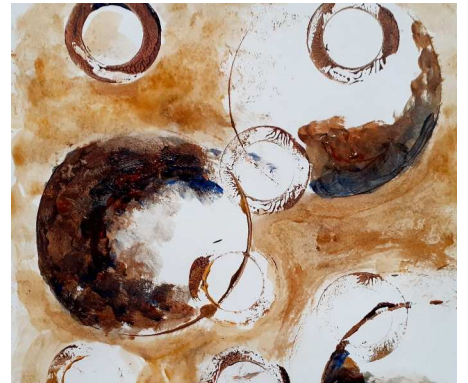


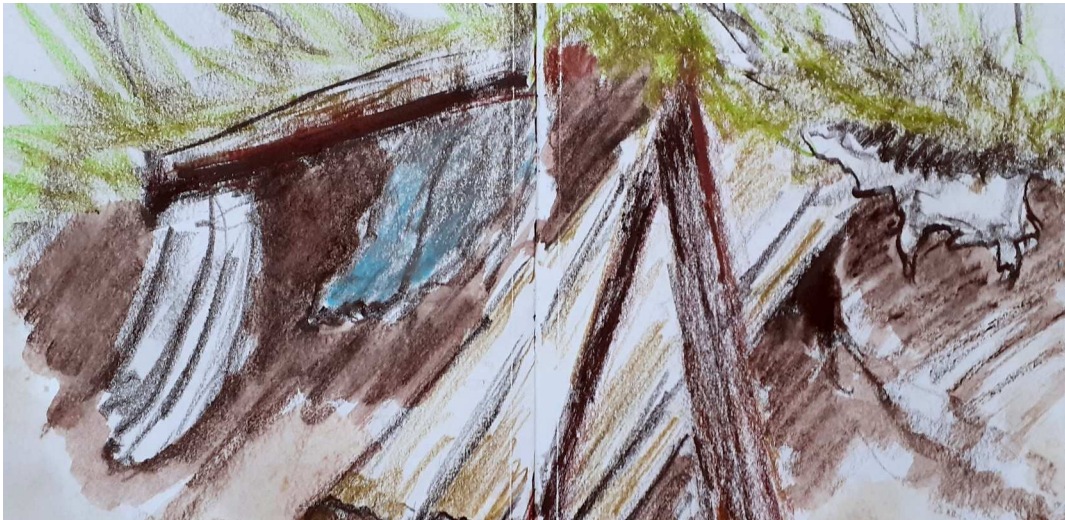
Materials collected from the beach are used in observational drawing. These include pieces of wire, rope, seaweeds, grass and fragments of corroded metal encrusted with small shells and stones.





**Exploring new media:
Mark-making exercises with Art Graf and Kremer
Pigments**





Used on-site, Art Graf and wax pastels rapidly capture the unexpected human interruptions on the beach.





Sketchbook experiments in monoprinting, acrylic and gouache explore a more toxic use of colour.





A piece of found plastic, strangely resembling the shape of a fish, has been used here as a template against these toxic and washed out backgrounds.





Charcoal and ink are eloquent media with which to respond rapidly to the afflicted coastline.



Artist Statement:

My practice involves the observation of traces and imprints in the coastline, the marks of both natural processes and human interventions. I explore impermanence and mutability by investigating residual marks in the environment following severe weather events. My paintings seek out the unexpected in the landscape - incongruous objects and situations that are the result of human actions. A discarded bicycle gear interrupts the natural beauty of the place. Unravelling fibres of rope possess strangely organic characteristics. Plastic strands, deadly to marine life, ironically generate diaphanous forms that float elusively in the water.

My approach involves working with layered processes that reflect the mutability and temporality of a fragile environment. I work with found materials, such as plastic, rope and wire, images of which I embed into the canvas with monoprints, acrylic and gouache. As I walk the shoreline, I become aware of the entanglements of the natural and the manmade - the pernicious inseparability of materials such as plastic and seaweed, wire and grass. I explore the incongruity of manmade materials which assume the appearance of organic forms throughout the painting process. These forms mutate into evocations of the entanglement of mankind and the natural world.

