

Life To Art

by Angela Webster
& Elizabeth Solich

Angela Webster and Elizabeth Solich have joined forces to produce some amazing underwater art with a focus on the impact of human waste on the marine environment. Angela producing Fluid Art backgrounds and Elizabeth painting marine creatures dealing with waste materials.

Art enthusiast, Angela began to hone her skills initially with pencil drawings and sketches. It wasn't until her senior college years that Angela began to experiment with various art mediums including, clay, paint, and metal.

Angela discovered Fluid Art techniques later in life, and it is this style of painting and creating, where Angela feels her artistic freedom is best expressed.

As a volunteer of her local council, Angela has felt privileged to be able to volunteer at 2 local galleries as well as participate in several of the workshops conducted by Artists in Residence.

The possibilities of Fluid Art are endless which is why this technique is so very exciting and inspiring. Fluid Art, also known as Paint pouring, is a form of abstract art that uses acrylic paints of a runny (fluid) consistency that can be applied to a variety of surfaces in many different ways such as, pouring, dripping, swirling, glazing, dipping, blowing and swiping.

Different tools can also be utilised to manipulate the paint and different pouring mediums (PM's) incorporated into the paint will also vary the results. This painting style provides such versatility



Angela Webster and Elizabeth Solich COVID-19 photo with jointly created “Escaping The Paparazzi” (2020) Oil painting by Elizabeth Solich on fluid acrylic pour technique background by Angela Webster on canvas, selective varnishing 20x25cm

“Lost In A Forest” (2020) Acrylic pour by Angela Webster on canvas, ballon kiss technique, 40x50cm

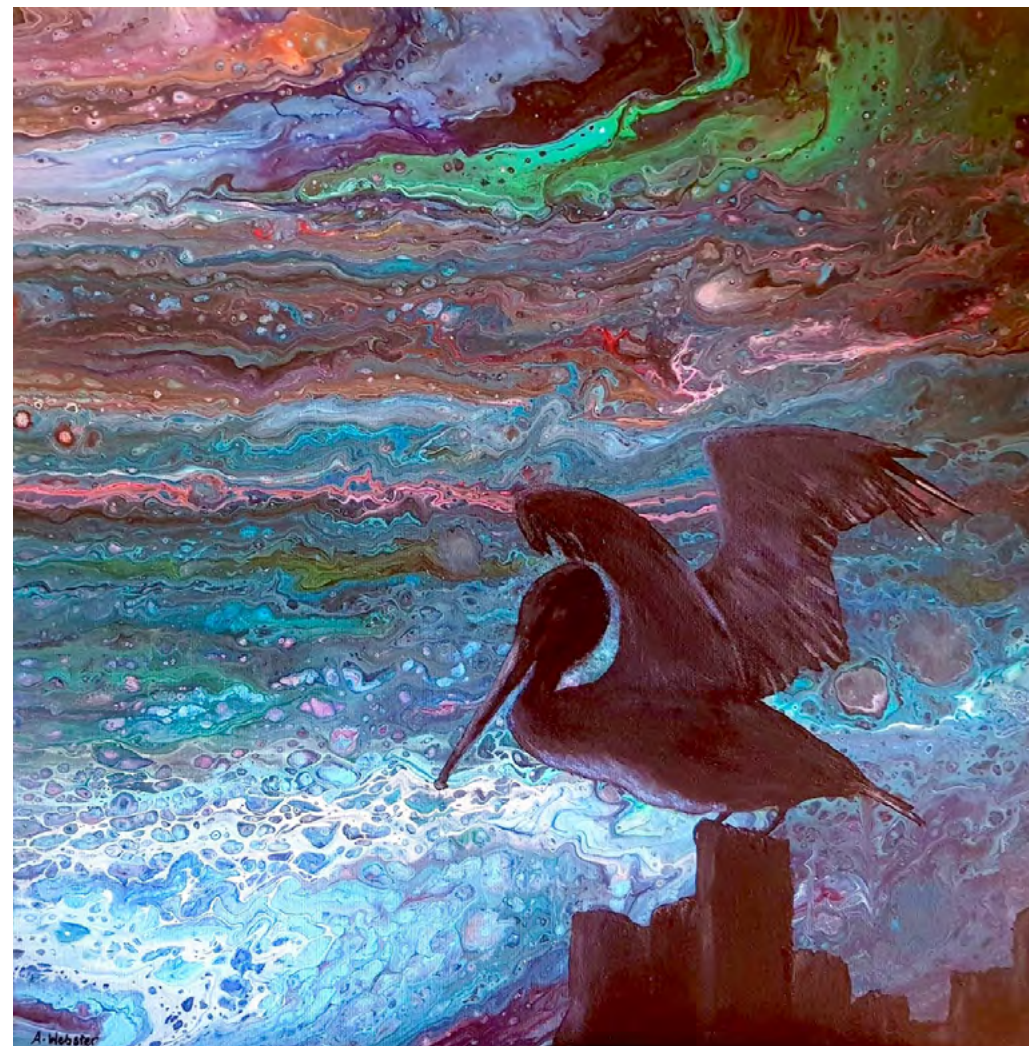
for the artist to create unique, stand-alone pieces (no two pours are ever the same!) or used as backgrounds for compositions.

The preparation of acrylic paint to make it fluid in the creation process, involves a level of pre planning to consider, the desired viscosity/fluidity of the paint, the type of pouring medium and paint; PM ratios and paint density (particularly heavy pigmented paints) may require different





“Aquarius” (2020) Acrylic pour by Angela Webster on canvas, ballon roll technique, 20x25cm



“Pelican” (2020) Acrylic pour by Angela Webster on canvas, flip cup technique, 40x50cm

paint / PM ratios. The interplay of colours for each technique is also a major consideration, depending on the desired result. Once the paint is prepared and the technique applied - the rest is ‘wait and see what happens’ because you never know with this

style of painting. Quite often the best laid plans will have a very different outcome to the expectation. That’s why it’s so much fun !

Adelaide based artist and photographer, Elizabeth Solich, has been honing her skills in underwater



“Souped-Up Shark” (2020) Oil painting by Elizabeth Solich on canvas, recyclables, 30x40cm

photography for the past seven years. Originally an architecture student, Elizabeth blended her photography skills and underwater observations of the fauna and flora with her drawing and painting experience, bringing about a perfect marriage of her two passions. Her observations of marine fauna and flora allows Elizabeth to challenge boundaries, capturing the underwater world utilising environmentally aware story telling in the exploration of movement and composition.

In a powerful, previously created artwork “Souped-Up Shark” Elizabeth addressed shark finning as wasteful, inhumane and unsustainable. This is in a response to a high value and increased market for shark fins creating incentive for fishermen to take the fins and discard the rest of the animal, leaving room in the ship’s hold for other more valuable meat like tuna or swordfish.

Another example of her sensitive approach to plastic waste is an artwork “Where is my school” where



“Where Is My School...?” (2020) Oil painting by Elizabeth Solich on canvas, recyclables, 40x50cm

she utilised original soy sauce fish plastic containers and incorporated them into the art, reinforcing the environmental message. Every year hundreds of millions of Soy Sauce Sushi Fish end up in landfill and in our ocean. These bits of plastic can take up to 500 years to breakdown.

It has now become a common knowledge, that the plastic forks, knives and spoons are ranked among the most harmful types of marine

debris to ocean animals. Elizabeth’s response to this was another artwork depicting a frogfish hunting, utilising debris in the form of a plastic cutlery and called “No to plastic forks and knives”.

Cedric, the character created at the earlier stage to bring attention to waste plastic straws that make their way into the ocean. Straws are either left on the beach, dropped on sidewalks and streets, fall off of boats



***“No To Plastic Forks And Knives” (2020)
Oil painting by Elizabeth Solich on canvas,
recyclables, 30x40cm***

or blow out of trash cans and transport vehicles. All it takes is a gust of wind or rain storm to push these straws into water ways and the ocean.

More examples of Elizabeth’s little environmental manifestos, including a virtual gallery can be found on her oceanic soiree website and on social media like facebook or instagram.

The collaborative adventure and friendship between the two ladies started early January 2020.



***“Cedric Finds A Plastic Straw” (2020) Oil painting by
Elizabeth Solich on canvas, recyclables, 30x40cm***

Angela was already mastering her skills using different acrylic pouring techniques, and Elizabeth was focused on oil paint based technics, trying to capture sea creatures in their natural habitat, against the backdrop or the recycled materials (fish can, ring-pulls, monoculares, plastic cutlery, plastic straw) to enhance an environmental awareness impacting marine life.

Elizabeth had just returned from the 2019



***“Cedric Finds A Ring-Pull” (2020) Oil painting by
Elizabeth Solich on canvas, recyclables, 30x40cm***

downunderpix underwater photography scuba diving expedition to Amed and Tulamben in Indonesia. She had compiled her photographs taken on the trip into a coffee book and showed it to work colleague Angela.

Discussion ensued in relation to the underwater world, marine pollution and artistic pursuits. As part of this, Angela asked: “How would you like to use my artwork and paint one of your wonderful



“I Can See Clearly Now, The Drain Is Gone” (2020)
Oil painting by Elizabeth Solich on fluid acrylic
pour & string pull technique background by Angela
Webster on canvas, selective varnishing 20x25cm

characters over my acrylic background?” So, a new collaborative approach was born.

Through a mutual love of photography, the natural world and the diverse sea and landscapes, Angela and Elizabeth have combined their unique styles and selective mediums to collaborate on a number of projects that encapsulate their artistic passions. Once the acrylic background is finished, it gets a solid satin varnish, and then Elizabeth paints a very fast loose line drawing, which is then



“I Spy With My Little Eye” (2020) Oil painting by
Elizabeth Solich on fluid acrylic pour technique
background by Angela Webster on canvas, selective
varnishing 30x30cm

filled with solid colour. The edges get adjusted as Elizabeth moves through the painting. When the oil paint dries, the final, environmental message carrying item/s get glued on to finish the artwork. Then the artwork receives a glossy or mat varnish for better separation from the background.

The painting of the Pyjama Squid titled “I Can See Clearly Now The Drain Is Gone” is a mindful response to The Guardian’s article regarding CSIRO scientists discovering micro plastic pieces while analysing samples taken hundreds of kilometres offshore at the bottom of the Great Australian Bight, a so-called “pristine” biodiversity hotspot and marine treasure.

Susie, local ceramics artist in her studio Susie Designz in Urrbrae, SA, holding her new painting of a Pyjama Squid.



The very same technique was used for the painting of the Leafy Sea Dragon, titled “Escaping The Paparazzi” where Elizabeth captured in oil two Leafy Sea Dragons on a Angela’s Fluid Art acrylic background. The artwork encapsulates a plausible theory that underwater photographers could be to blame for driving the elusive animal further offshore because of constant strobe activity.

Each of these artworks is an environmental statement addressing the vulnerability of our precious oceanic ecosystems. With the use of recycled plastic products, these talented artists make us vigilant about potential impacts on the vibrant underwater habitats that are bursting with life.

Susie, a local artist practicing both ceramics hand building and throwing techniques in her studio in Urrbrae, is the new owner of the Pyjama Squid painting: “I bought the painting of the pyjama squid because, as an artist and a diver, I love the humorous take on the underwater world that Elizabeth depicts. Elizabeth is great with shape, colour and texture and adding the found objects into the painting is both a humorous and environmental statement. All of her works have their own character and for me, they jump off the page and become part of the family.

The marriage of Elizabeth with Angela’s work is stunning. The graceful volatility of the acrylic is



*“Jazz Says Thank You”
(2020) Oil painting by
Elizabeth Solich on fluid
acrylic pour technique
background by Angela
Webster on canvas,
selective varnishing
15x15cm*

a perfect interpretation of water under the surface, of the movement and the colours as the sunlight bends through the shifting water is clearly visible in Angela’s work. I love this pairing and can see many more works together in the future.”

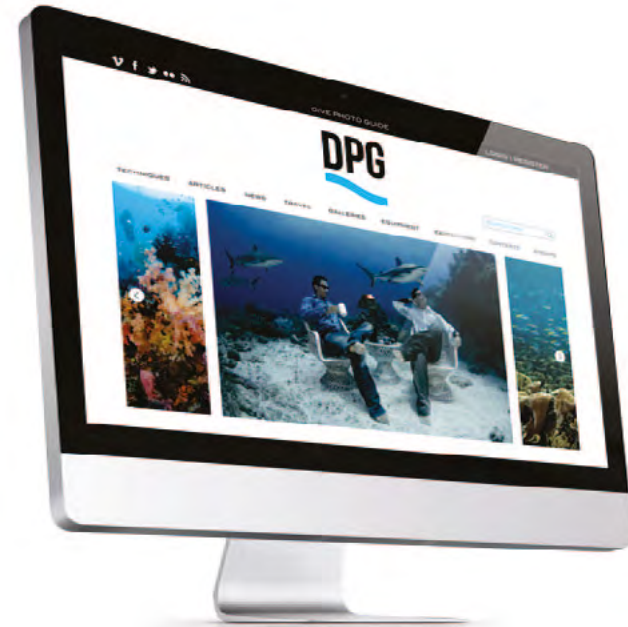
Angela and Elizabeth have recently approached the Royal South Australian Society of Arts and summited a jointly developed artwork created in collaboration for 5th Biennial SALA RSASA, The Characters of the Fleurieu Exhibition.



**Angela Webster
& Elizabeth Solich**

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1. The text should be saved as a TEXT file and attached to the e mail

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