

Organic Art – provenance documentation

For the artwork - Chivvy

Purpose and mission statement

The objective of Intenature Art is to highlight the need for humanity to pay the true cost of removing resources from their natural habitat.

Under the capitalist system a purchaser is required to pay a fare and equitable price for a product or service but does not have to account for the impact their taking of natural resources will have on the wellbeing of other life forms or the damage it may do to the environment.

Intenature Art is designed to counter this mindset in two ways: firstly by taking the smallest amount of resources possible and minimizing the processing of the materials in order to have the least detrimental effect upon the environment; and secondly, by paying for the resources that are removed - not only by undertaking a monetary transaction but by also physically working to improve the environment - preferably by replenishing the resources that have been removed in order to keep the habitat in balance.

Therefore to purchase any of my Intenature Art paintings the purchaser will be required to sign a contract agreeing to undertake a set amount of hours working on a project or projects to benefit the environment - be it physical work (planting, weeding, predator control etc.); protest or political lobbying - in order to pay the debt incurred from the manufacture of the artwork.

Artist contact details

Gordon Thompson: phone 027 385 3182 or email: earthlore3@gmail.com

TITLE: Chivvy - ('tʃevi) - A hunting cry or shout

ARTIST: Gordon Thompson

Phone: 027 385 3182 - email: earthlore3@gmail.com

DIMENSIONS: 800mm x 500 mm – weight 8kg

FRAME: Recycled hardwood found on the beach at Te Ngaru, Dunedin.

BACKING: Hardboard cover sheet from a pallet delivered to 4 Square, Owaka.

PERSPEX: unfortunately I had to replace the glass with Perspex as I broke the reclaimed glass when assembling the frame. The Perspex was purchased from Windscreen and Glass, Balclutha.

INSPIRATION: This work was produced as part of Forest and Bird's "It's Wild" art exhibition, organised by Catriona Gower. The work was painted over a period of a year, with inspiration being drawn from evening events arranged as part of the exhibition.

The evenings I took part in are... a glow worm night at Matai Fall (which I led); a moth trapping evening (which myself and Janine ran at Earthlore); a night time bush walk using a UV light to look at animals and fungi at the Tautuku boardwalk and a bush walk at Kaka Point to look for and learn about spiders. There was also a bat walk evening but as we run bat walk tours as part of our business and I had already co-led two bat walks over the summer for the Catlins Bat Project I did not attend, even though this event was the main inspiration for my artwork.

COMPLETION DATE: 30-05-2023

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MEDIUM

- The paper is handmade from jute. Usually I make my own paper but because of time constraints for this particular work, I elected to use handmade, fair trade paper purchased from Trade Aid in Dunedin.
- The pigments are as follows...
 - Black: charcoal - made by pyrolysis, by heating dead fuchsia wood from our garden in our wood burner fireplace.
 - White: is a mixture of china clay and ground oyster shell
 - Terracotta: made by grinding a broken terracotta pot into a fine powder
 - Brown and yellow: made from ground clays I have collected from various sites.
- The vehicle for the paint is a mixture of linseed oil and pine gum, with the exception of the black. For the black I used an eco-friendly water based varnish to prevent the vehicle from bleeding into the surrounding paper.

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OUTLINE OF THE RESOURCES REMOVED FROM THE ENVIRONMENT AND MY ESTIMATION OF THE AMOUNT OF LABOUR REQUIRED TO REPLENISH THEM

Please note: the amount of work required to make an exact calculation of the amount of labour required to offset the removal of the resources is extremely high – so high in fact as to make it non-viable to undertake such a complex calculation – and because everyone works at a different pace and the type of work that can be undertaken will vary significantly, I have made an educated “guesstimation,” of the amount of reparation required based on my own work and interests. If you feel the number of hours asked for is too high or too low, feel free to contact me as I am open to negotiation – because, as I outlined in my opening statement, the objective of Organic Art is to highlight the need for humanity to pay the true cost of removing resources from their natural habitat. Therefore anything that can be done to repair the damage we as a species are doing to the environment is better than doing nothing. And please, to help get the message across, I would appreciate if you could display this documentation with the artwork and tell everyone you possibly can about the concept.

FRAME: wood is reclaimed.

Screws, angle brackets and Perspex – manufacture and transport estimated as requiring 20 hours labour to offset.

PAPER: to re-grow the jute and to offset the transportation of the paper to New Zealand, I estimate 25 hours

PAINT: energy used in the collection of gum and pigments plus the manufacture and transport of the linseed oil estimated at 5 hours

Total: 50 hour

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ARTWORK PURCHASE AGREEMENT

The parties:

This contract is between Gordon Thompson and ...Dr. Gillian Dennis..... for the purchase of..... Chivvy..... - being an Intenature Art painting.

Dated: 21/06/2023

Purchase price: NZ\$0.00

In addition the purchaser agrees to perform ...50....hours working on an environmental project of their own choosing which shall directly or indirectly benefit the environment by any or all of the actions listed below...

- a) Reducing the effects of climate change.
- b) Improving biomass/creating habitat for native species in order to reverse the loss of biodiversity.
- c) Improve air and/or water quality.
- d) Have other long term benefit(s) for the environment *please state*.....

.....
The ...50..... hour's commitment may take the form of physical work such as planting, weeding, predator control etc. Protest, political lobbying or any other undertaking(s) agreed to by both parties, with the work to be completed within a year of the contract being signed.

Work to be undertaken: ...50 hours analysing bat data for the Catlins Bat Project...

Possession:

The purchaser may take possession upon the signing of this contract and complete the required number of hours work at a later date; however they, the purchaser may be required to provide the artist with tangible proof that the aforementioned number of hours work has been carried out. This can be in the form of photographic evidence or a signed witness statement.

Artist's signature.....

Purchaser's signature.....