

## Tuhma Fretti – *Living on the Bright Sight*

### Visual Description

This exhibit is of 21 artworks of various sizes that feature alcohol ink creations. They are hung with several small pieces to a panel, usually with two or three works on each panel. There are four double sided panels, covered with a beige carpet-like material, stacked in a line, running north-south. The panel faces also point north-south. The panels are numbered 1 through 8, with 1 being the northernmost panel, 2 being the south facing panel on the rear side of panel 1, and so on, through panel 8 being the southernmost panel.

Tuhma Fretti notes about her exhibit, “as an alcohol ink artist, my work is focused on exploring the fluid and unpredictable nature of the medium. I am drawn to the vibrant, fluid colours and the organic, flowing movements that are characteristic of alcohol ink. I strive to capture the beauty and energy of the medium on paper, creating bold and expressive pieces that showcase the unique qualities of alcohol ink.

In my paintings I aim to capture the beauty and vibrancy of the natural world, and to convey a sense of harmony and balance. I believe that art has the power to connect us to the present moment, and to remind us of the beauty and simplicity that surrounds us.

I am inspired by the beauty and diversity of the natural world, and I strive to capture this beauty in my art, incorporating elements of the landscapes and animals that I encounter into my compositions. I am particularly interested in exploring the spiritual aspects of nature, and how the beauty and majesty of the natural world can inspire feelings of awe and wonder.

Through the process of creating, I am able to connect with my innermost thoughts and emotions and to express myself in a visual language. I am constantly growing as an artist, and I am always looking for new ways to push the boundaries of the medium and to challenge myself creatively. I believe that art has the power to inspire and transform, and I am committed to continuing to grow and evolve as an artist.

My goal as an artist is to create art that celebrates the beauty and mystery of the natural world, and that encourages a deeper understanding and appreciation of the spiritual connections that exist within it. I also aim to raise awareness about the threats that our beautiful nature faces, and to inspire action to protect it.”

Tuhma Fretti was born in Kazakhstan and is now based in Canada. She has had a passion for art from a young age and experimented with various mediums and styles, before settling on abstractionism and alcohol inks. Apart from art, she enjoys learning new languages and nature photography. Being outdoors fuels her with more creative ideas and allows her to connect with nature on a deeper level.

**Panel 1 – The Trail (8.5"x11")**

The first panel in the show has three works on it, with this piece on the left side. It is in a white frame with a white mat around the image. It features deep burgundy and red tones that flow from the bottom left to the top right of the image. The colours are transparent and move from a deep layered colour in the middle to wispy thin layers on the outside edge. The shapes that are created with the ink are organic and look very much like wrinkled and folded transparent gauze. Through the darker middle of the shape, some of these "folds" are highlighted with gold ink drawn on in lines and dots. These lines look like paths on a map or veins in a plant, and sometimes veer off into leaf shapes. The dots in gold ink appear like little stars, and are echoed with smaller white dots or the absence of ink on some of the more transparent sections.

**Panel 2 – Down by the River (9.5"x7")**

This piece is matted with a white mat and hung in a black frame and is hung on the right side of the panel. It features a swath of colour running from the top left down toward the bottom right of the frame. This band of colour ranges from the palest blue to a deep, bright blue, and has the transparency of water. The shapes in the band of colour are also bubbly – along the edges are two to three large bubble shapes that are rounded at the area closest to the colour and fade away to nothingness in the blank part of the page. The rest of the edges of the colour have shapes that reflect the movement of a droplet of water or have some blank areas that look like bubbles that popped. The layers of transparency in the coloured area have darker lines of delineation between them, such as collect at the edge of a bubble. The overall effect is one of lightness and movement that almost feels fizzy.

**Panel 4 – Morning Frost (10"x7.5")**

This image is on white paper, with a black outline mat, a larger white mat, and then a black frame. It sits on the right side of the panel. The image is a central area of very little colour radiating out in about 10 evenly placed but slightly wiggly lines toward the edge of the image. Behind this star or starfish shape are icy tendrils of blue toward the middle, and bubbly profusions of red toward the outer edges. There is also some mixing of purple where the two colours have mixed. The entire piece has an effervescent radiating energy with bubbling and seeping and feathering lines between the colours. As it moves toward the more transparent outer areas, the colours fade to almost nothing – it is difficult to see where they stop to be visible. The details in all the pieces have a crispness that is even greater than photography. The lines between the colours are astonishingly crisp.

**Panel 5 – Brave New World (9"x7")**

This image is matted with a wide white mat and has a black frame. It sits on the left side of the panel. It features a colourful band from the bottom left to the top right of the frame. The colours range from a mossy forest green on the top to a deep teal on the bottom. As with the other pieces in the exhibit, the colours range in transparency from extremely light along the edges (the palest yellow) to deep colour, almost black along some lines in the middle sections. Over the top and along some of the lines of delineation between the different colours is some stippled gold ink. It looks as if it was added to the ink when it was wet and then it coalesced along the edges of each colour area, then dried in a natural grouping where the last vestiges of wet colour were left. It has dried in droplets and in a large wash in

the middle area. The gold ink shimmers, and the overall effect is similar to space photography of other galaxies, with natural lines of expansion and contraction.

**Panel 7 – Rainy Day (18”x12”)**

This image is matted in white and has a white frame. It is the largest image in the exhibit and sits on the right side of the panel. It features a line from the top left to the bottom right, and the line is in colours of blues, purples and dark greens. There is a hint of bright fuchsia in two spaces along the top of the line. Unlike the other pictures which feature more amorphous colours in a band, this band of colours is anchored by circular ‘bubbles’ or ‘tiny planets’ about 1 cm in diameter. The circles also have colour in them but it is arranged within each one to look like light reflecting off a droplet. Behind the bubbles, the colours bleed and drip outwards (up and down), increasingly transparent as they move toward the edges of the frame. There are tiny bright white spots like space dust or the light from tiny stars sprinkled around the circles.