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The paint has barely dried on **Sienna van Rossum**'s neatly-sized honours year works—a set of five oil on board paintings, shown in late November of 2017 as the finale of her final research year at the Victorian College of the Arts. Yet, there is a deeper promise in van Rossum's fresh paint—in her quiet effort to reveal subtleties and secrets of our visual reality so frequently left unnoticed.

As well as receiving first class honours, van Rossum was awarded the Fiona Myer Award (Honours)—and has been invited to exhibit her grad show collection again early this year at the George Paton Gallery at the University of Melbourne. For van Rossum, the works in her graduate series “depict the accrual of textures, traces and codes of overlooked objects familiar to me,” but those which have “become dissimulated under co-existing yet contradicting systems of effacing abstraction and meticulous realism.”

Each of van Rossum's works refers to multiple photographs of a single object, stripped back and decoded into a single image. “It's a matter of gradually layering the surface with varying degrees of detail and coats of oil paint,” she explains. “From thin, broad patches of paint to meticulous build-ups of fine brushstrokes with the smallest paintbrush I can find.”

“I believe my work is a response to the empirical determination, reflexivity and representational hierarchies currently dominating our ages and... our hyper-visible realities,” she says. The idea is to reveal all the light and dark we cannot see – her little plywood panels are a window view into a forgotten world layered and disguised by our apt for visual assimilation; or desire for sameness and simplicity.

Sammy Preston

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SIENNA VAN ROSSUM



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1. Sienna van Rossum, *Untitled #5*, 2017. Oil on wood, 35 x 27cm.

2. Sienna van Rossum, *Untitled #5*, 2017. Oil on wood, 29 x 20cm.

PHOTOGRAPHY: LAUREN DUNN.
COURTESY OF THE ARTIST.

3. Sienna van Rossum, *Untitled #2*, 2017. Oil on wood, 40 x 30cm.
COURTESY OF THE ARTIST.



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