





## **FOREWORD**

*As an Artist I work intimately with elements of the environment, using materials that are as fragile and as vulnerable as our rapidly shifting landscape.*

*Focusing on intricate detail in nature, I aim to create works that demand a quiet attention. In this way I hope to help generate a stronger depth of appreciation and awe for qualities we would want to preserve in a mutually sustainable environment.*

*The work presented here is part of 'Fragile Memories' retrospective solo show at Vessel Gallery, Oakland in July 2015, and includes both early and current work.*

*DIANA HOBSON*





### **LANGUAGE OF LIGHT SERIES**

A book, and a series of glass and patinated bronze sculptures created for a 1996 solo show at The Butler Gallery, Kilkenny, Ireland. "I'm thinking of glass not as form, but as a container for the formless..."

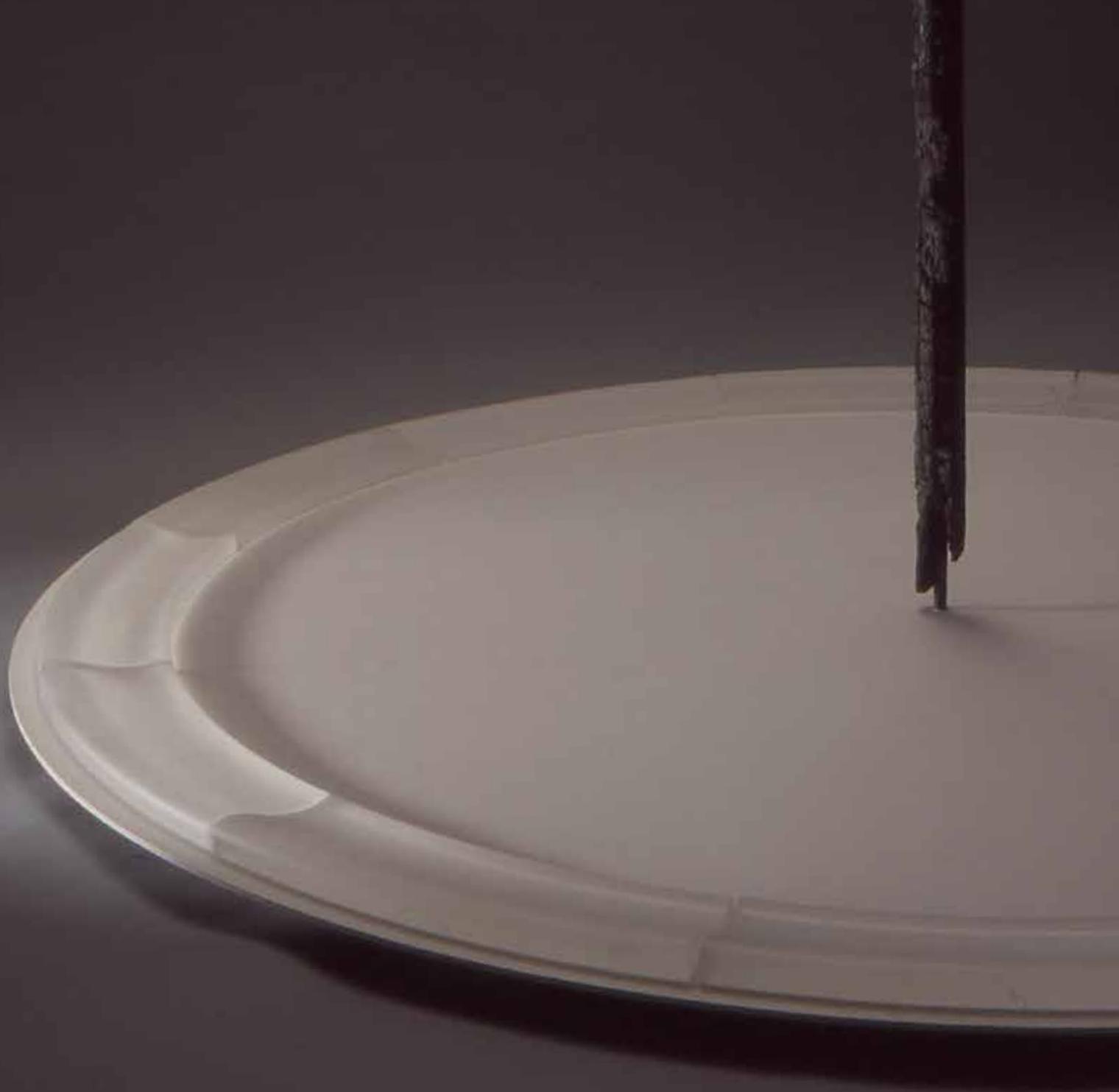


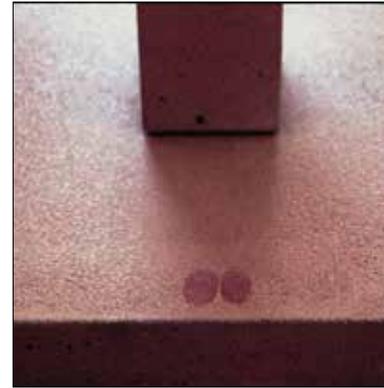
**FRAGMENT OF A CIRCLE** (above left).

**LIGHT CIRCLE** (below left).

**TALKING STICK** (above right).

**THROUGH FIRE** (right) large scale sculpture.





#### **DELICATE BALANCE SERIES**

A series of sculptures in response to a sense of imbalance in our ecosystem.

#### **COUNTERBALANCE**

(left and above, 1999)

"Pillars of red concrete rise up from the earth – man-made structures becoming glass. A strand of kelp – protector from the sea – is poised tentatively as the Counterbalance on the Beam Scale".







### **MOTH SERIES**

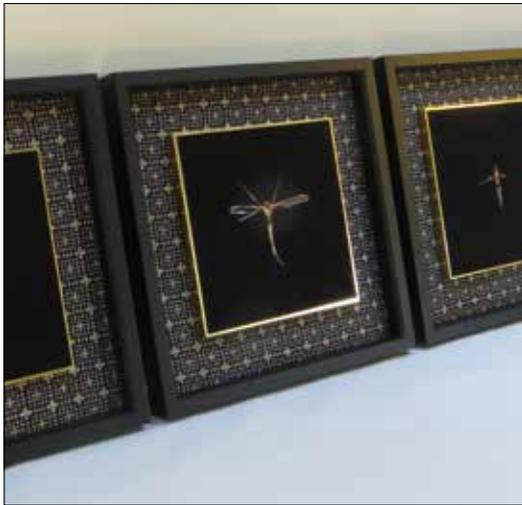
The moths presented here are night visitors. As their diversity dwindles, my aim has been to reveal their individuality and magnificence with the same reverence as 'old master' portraits or ikons of devotion.

### **PORTRAITS**

(above, 2015). A series of 8 head and shoulder portrait Giclée prints.

### **GREEN WING**

(left, 2015). One of a series of 6 full portrait Giclée prints.





#### **IKON SERIES**

Three moths (left, 2015) presented to reference traditional ikons. Giclée print on a raised gold-leafed mount, backed by antique kimono cotton, in a shadow box.

**GODDESS 1** (above, far left)

**GODDESS 2** (above, left)

**SANCTOS** (below, left)

#### **PAPILLONS DE NUIT**

"Butterflies of the Night" video (above, 2011).

<https://vimeo.com/36178821>





### **PRESSED IMPRESSIONS FROM ICELANDIC ROCKS**

"I have been working on a rocky formation on the beach and yesterday I peeled the kozo paper like a fragile skin from the rock face. It is the antithesis of the rock and I'm fascinated by this skin quality as it unfolds from the dense material of the stone. I'm planning to hang the skins, spacing them from the wall... to configure a form quite different from the ancient original."



### **STONE SKINS SERIES**

(above, 2012). Paper covered stones, and stones separated to leave a hollow paper case.

**BLADE** (above left).

**SMALL STONE AND SKIN** (above right).

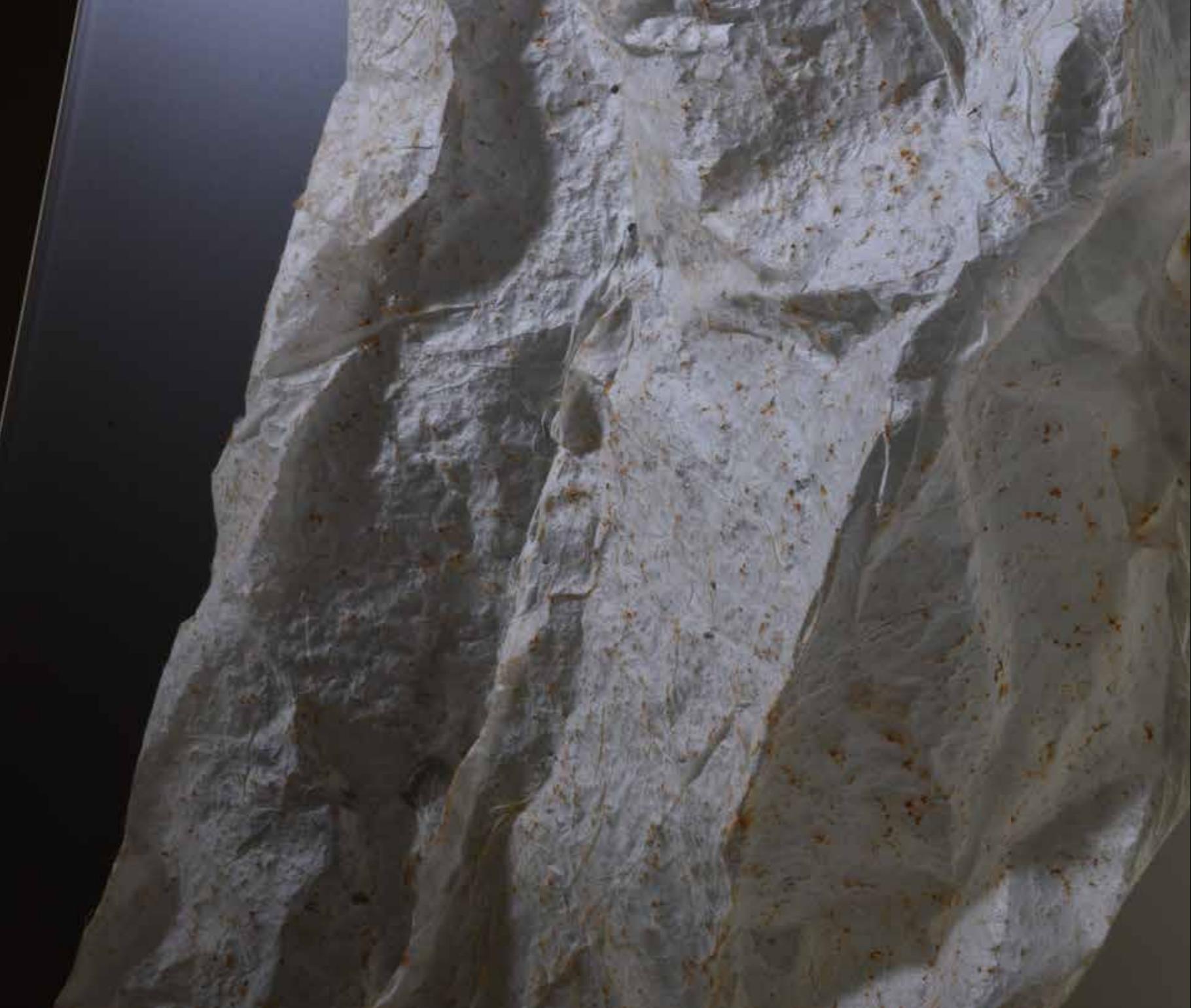
**WRAPPED STONES 2 AND 3** (below left).

**OCHRE SKIN** (below right).

### **FRAGILE ROCK MEMORIES SERIES**

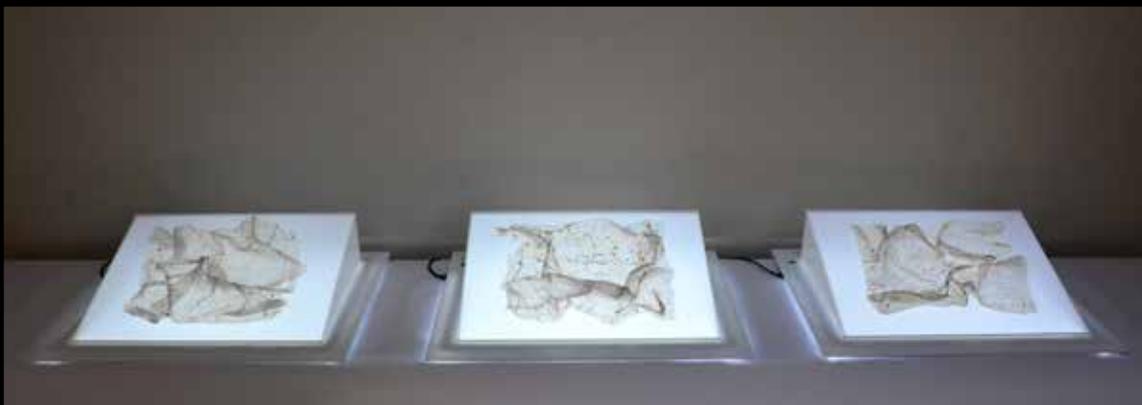
(right, 2014). Paper skin impressions taken directly from basalt rocks in Skagafjörður Bay in Iceland. Sekishu paper (Japanese archival paper) and iron oxide from local stones.







**FRAGILE ROCK MEMORIES DETAIL** (left, 2013).  
Sekishu archival paper, iron oxide, matte acrylic sheet, magnets.



**ROCK SKIN DETAIL** (top, 2014).  
Archival Sekishu paper, iron oxide, acrylic light boxes, magnets.

**ROCK SKIN SERIES** (above, 2014).  
Rock skins displayed on light boxes were taken from a rock bed in Skagafjörður Bay, Iceland.



## FRAGILE REDWOOD

### MEMORIES (Right, 2013).

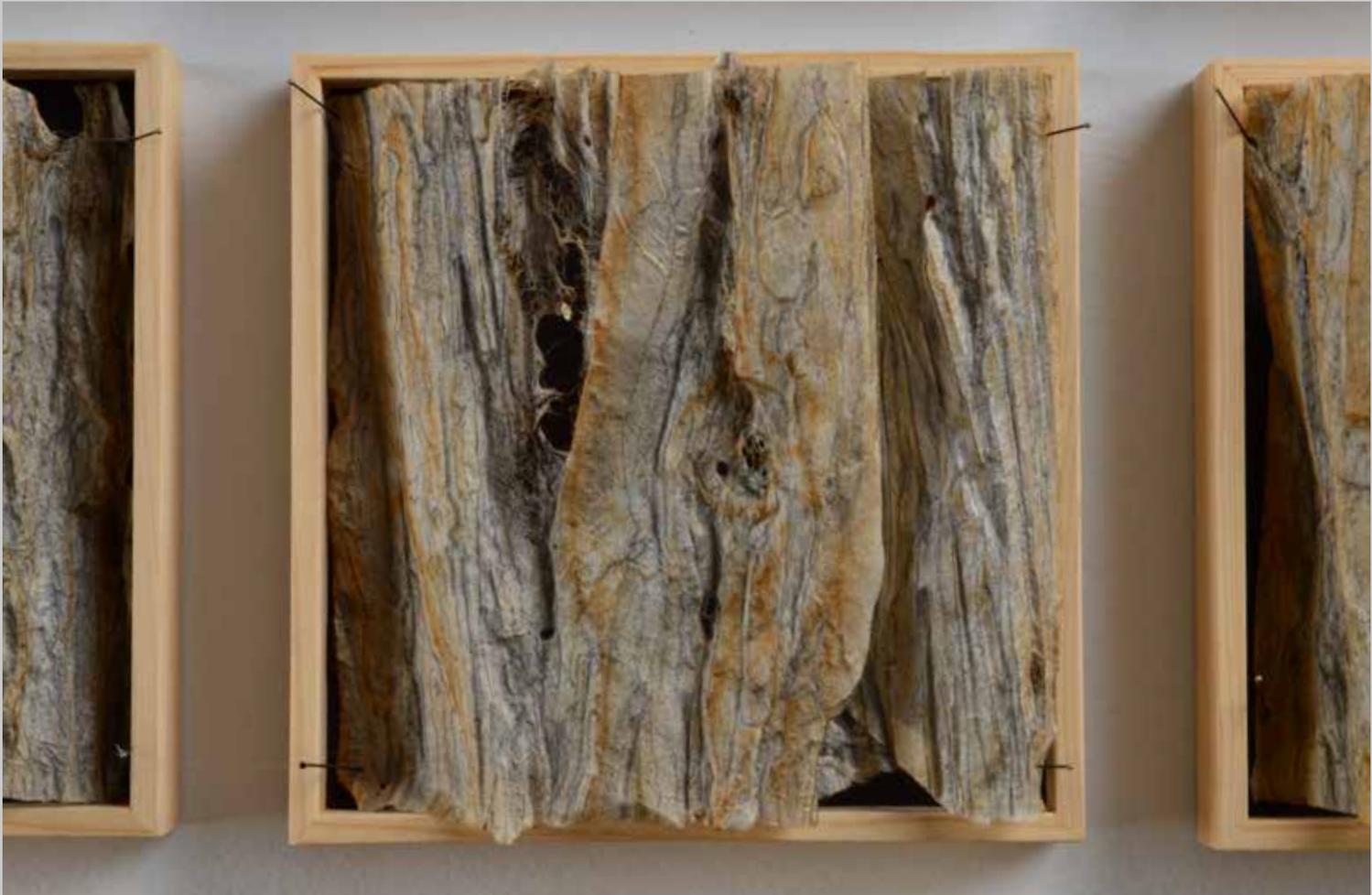
A sculptural grid of 49 elements, each 6" square, were molded on the tree, marked with graphite and dyed by the redwood tree itself. Sekishu archival paper, graphite, wood boxes, insect pins.

Redwood seeds have been found in Antarctica dating from 240 million years ago. The last vestiges of these majestic, once-abundant trees are here on the California coast, but as global warming develops it is predicted even these redwoods will disappear from our coastline within our lifetime.

This piece is my way of honoring our redwoods – using paper that itself started life in the plant kingdom.







**FRAGILE REDWOOD MEMORIES DETAIL** (above left, above right, and overleaf, 2013). One of the 49 sculptural grid elements, 6" square, which was molded on the tree, marked with graphite and dyed by redwood tree itself. Sekishu archival paper, graphite, wood boxes, insect pins.



