Pamudu
Tennakoon

Naturalistic is inspired by the natural world and my fascination with sensory associations. Inspirations for this work include the smell of rain and freshly cut grass in the spring, which makes me reminisce of springs past. When viewing an object, the mind makes associations to forms that are familiar. Similarly, when confronted with a smell, the immediate reaction is to make associations to what corresponds to that smell.

This work takes the shape of three-dimensional flowers and a relief of geometric trees. The trees engage with the physicality of the gallery allowing for the juxtaposition between architecture and natural forms. Furthermore the flowers placed on the walls and the floor allow the viewer to find their own way through the space, similar to a garden, and provide an opportunity to engage with an experience that encapsulates both sight and smell.

Trees, flowers, and the interaction between these forms and built environment have inspired the work I have created throughout my undergraduate career; the distinction between “manufactured” and “naturally occurring” is a subject that I have constantly pondered. Living in a world that is quite preoccupied with purpose, a justifiable reason for the presence of anything, has made me question the purpose of gardens—conglomerates of natural forms planned and designed by man. Does this make these spaces less natural? Moreover, gardens are created for decoration. Does this mean that society values gardens? Do we look past the purpose of a garden and recognize the beauty of nature? Do we understand what we see within gardens? As we continuously substitute nature with human innovation, how do gardens evolve to maintain a coherent dialogue with the materialistic culture that is developing? Where does the line between natural and man-made lie in this space?