In the series ‘Tipping Points’, Lizzy Rich uses mountains and landscape to highlight the relationship humans have with the natural world. Interested in how the scale and majesty of these places can humble perspectives of the human experience, Rich questions why it is that we have evolved to see ourselves as separate from the natural world.

The series aims to explore this disassociation, and lament the path human progress has paved into the unprecedented era of the Anthropocene. The devastating effects of climate change and environmental degradation have directly inspired these works, in a response of grief and sorrow. Helplessly watching on as the natural world fades; loss of species, habitat, biodiversity and entire ecosystems destroyed. Decades of intensive fossil fuel burning has warmed the planet; melting polar icecaps, melting carbon-rich permafrosts, rising sea levels, setting off chain reactions with catastrophic consequences. As David Attenborough has attributed, ‘We have completely destroyed that non-human world………human beings have overrun the world.’

We have lost respect for earth systems and our position within them, along with the balance needed for the planet and its future generations to prosper.

Lizzy Rich is an emerging contemporary artist who lives and works on Bunurong/Boon Wurrung country, in Bass Coast Shire of Gippsland, Victoria. Born in Melbourne, Rich completed a BA of Fine Art (Object Based Practice) at RMIT in 2015 and has been exhibiting for the past decade.

Predominantly painting on board and canvas, Rich also draws on ceramic and sculptural training to inform her work. Utilising the tension between abstraction and figurative subject matter, messy energetic strokes are imbued with energy and urgency.

‘I employ an intuitive approach to painting, adding layers, covering and revealing little stories within a larger narrative. Using mark making as a language; colour, texture and surface become a vocabulary of transient felt states. I allow the brush work and composition to direct where the painting develops and where it breathes’, explains Rich.