The premise guiding the selection of works on display, is to explore our perceived understanding of the sensory and how this relates to memory. More commonly we relate the visceral to the human nervous system; the viscera, an internal organ located deep within. The exhibition, Visceralis, presents works which engage the instinctual while mediating the elemental emotions that arise.

Light, weight and movement create an interplay, a tension, evoking deep visceral response. Sensorial tones pulsate in the photographic works of Ruben Bull-Milne and Alexandra Walker, Yumemi Hiraki’s spatial practice flares while Will Heathcote’s and Hilary Dodd’s works pervade and descend within the space. All five artists create an anamnesis; a recalling to mind memories of a place, an object, or past experience. Though the artworks on display employ very different processes for their creation, links between the works relate to the sensorial and, also, aesthetically as linear forms oscillate and cascade to create spatial lyricism. Deeper questions surrounding life, death and the tenuous beauty within decay provide further dialogue between the works.

Aimee Board
Curator
Ruben Bull-Milne

Ruben Bull-Milne uses photographs as a starting reference to the physical world to intuitively explore metaphysical and abstract realms through an intense scrutiny, enhanced by the lens and the altering of image surfaces. Expanding what is represented in the initial image outwards and materializing it in physical space. The materialisation of the image can function both as a support for the image or a stand-alone object.
Hilary Dodd works through a range of mediums, typically with dense, textural substances. She asks one to examine materials in their unsuspecting variants, occasionally mutating familiar objects into abstracted forms, revealing their ability to move us in ways that are difficult to immediately cognise.

Dodd endeavours to embrace the unguarded subconscious through her neoteric yet weathered forms. Attempting to reach our most recondite thoughts and incommunicable dreams by giving them form.
Yumemi Hiraki

http://www.yumemihiraki.com

The degradation of one may be a beginning of something else to emerge. The world is a dynamic space, things come and go, disappearing and resurfacing. It is perpetually transitioning, influenced by external forces, interconnected through an expansive web.

Hiraki’s elemental approach to practice quietly engages this ephemeral nature, pulsating nostalgic reflections of memory and history. The various organic materials used to reflect her concepts transcend that of the gallery space into a complex language of spatial landscaping.
Traditionally attributed to the practice of photography, the act of framing the real is a key concern of this work. It is a practice that originates from site-based encounters with actual locations, which involves taking latex and silicone impressions of the land and its various components. These are then collected, relocated and further developed in the studio through casting and modelling techniques adapted from traditions in theatre and film set production. With some affiliations to larger geological processes such as fossilisation these methods foreground ideas such as document, frame, truth, agency, original and copy. Like electrons passing through the lens and leaving impressions on the square light sensor of a camera, the object leaves an imprint in the latex or silicone sheet that becomes the trace of a particular place at a particular moment in time.

This is a study of things as they are, and how they are imagined, a lens based sculptural practice that is concerned with the complex and multilayered relationship between capture and real. It is a reciprocal interaction between encounter and reflection, materiality and affect: a fragment figured and a landscape re-presented.
Alexandra Walker

Alexandra explores the murky in-between world that we cannot see with our eyes alone. A world of shadows, light trails and extended moments held down by the camera’s all seeing eye. She believes that everything we do and everywhere we go leaves a trail, an imprint of sorts, to be captured. Alexandra manipulates the world around her into sensual fields of colour and evocative forms while denying the representational value of objects themselves. Her images lack a recognisable index, as the unknown always sparks curiosity in humanity.

Alexandra seeks to strip photography back to its bare bones and turn it on its head. Viewing her enormous colour darkroom prints is an experience of wonder and curiosity, producing more questions than answers. “I want to portray the fluidity of time itself, frozen in a single image. Do what the camera was never intended to do and show an entire moment - a gaze as opposed to a glimpse or glance.” Alexandra shows the beautiful yet ghostly nature of time passing, and creates endless space within the boundaries of an image.