



Understand my Love

David Helmers

31 July/10 August 2001

Precarious seems to be the word that first comes to mind when viewing David Helmers work. This is undoubtedly because the first thing you see when you enter the room is a long hollow cylinder like ceramic tube placed on top of another long pointed tube. They fit together well, however at the same time one cannot help but think that they could easily lose balance and fall over. Perhaps this is why Helmers has titled his work 'understand my love'. As in a fragile relationship the two cylinders fit together well, although a slight push and they could come crashing down, shattering to pieces unable to be put back together. The rest of the exhibition seems to indicate the fallout of a break up. While some of the pieces stand strong and firm on their own others are only upright because they are leaning against each other. There are fragments of clay scattered within the cluster of objects as if they were once forms themselves that had disintegrated over time. The two cylinders stand together cool and aloof from the rest of the work an effect that is heightened by the lighting, which casts a long shadow over the front wall. The rest of the work is brightly lit highlighting the numerous abstract forms. That there is a phallic reference present is undeniable however they also take on the forms of objects as diverse as mouths screaming or trees hacked to bits as in a barren and bitter landscape. The work is of an organic nature and while it would be rash to presume any exact meaning it would seem that the work acts as a release. A release from the pressures of life or from the pressure of love. The subjective nature of the work seems to invite the viewer to draw their own conclusions on what it is about or perhaps more importantly what it means to them. Emotions are rarely easy to understand let alone convey. One suspects that while the slightest touch would shatter the cylinders, what is behind them is a long way from being connected. Although it is unlikely that the artist could have foreseen exactly how the work would come together, as a whole there is uncouthly a scene of control present. What may at first seem merely clutter soon reveals it self to be much more.

Opening night

Wednesday 1 August, 5/7pm