







My own work, 'Wild Heart', takes the transience of the natural environment as it's starting point. It is in the natural world that we can visualise the change of the seasons - even the change of the time throughout the day - as different plants and animals respond to their physical landscape. In my works the natural materials are removed from their typical life cycle. Prevented from falling to the ground and from the process of decay, these are impossible landscapes, removed from the accepted order of time. As such, there's ethereal and intangible qualities to the work; they feel more like hazy memories than concrete places.

 This sits in contrast to Jayson's detailed portrayals of urban skylines, which have photographs of the city at the heart of the works. Traditionally, photography can be seen as the capturing of a specific moment - it freezes the image and immortalises a scene. Jayson's work, however, takes on the guise of a living archive. In returning at regular intervals to his favourite vistas, we can start to see the dynamism of the city; it's changing face and character as the skyline morphs into new shapes. You can look through Jayson's portfolio of works and trace the evolution of the landscape as we continue to change and manipulate the environment around us. 

 And whilst Jayson's works depict the concrete and palpable structures of the landscape, Giuseppe captures something a little less tangible. Through his process of deconstructing and abstracting the shapes of the land, and through his reduction of the colour palette to overarching and saturated tones, we are presented with an impression of a place rather than the specifics of a location. By accessing these impressions, we are invited to access our own sensorial memories, evoked by the remarkable qualities of warmth, light and contour.

The exhibition closes with my installation, 'Novel Landscape', which borrows its title from the exhibition. 'Novel' - or 'new' -  situates the installation as a product of its time. The installation, which exists only for the duration of the exhibition, invites the audience to enter the space and experience this new landscape. After this exhibition, the landscape exists only as landscape of the memory.



The landscapes around us change in a continuous state of flux. Our natural landscapes adjust to the seasons and to human intervention, whilst our built environments are developed and redeveloped. Our most concrete experiences of the land are as much about time and memory as the firmness of the ground beneath our feet.

TEMPORAL LANDSCAPES



Your guide is: *Anna*

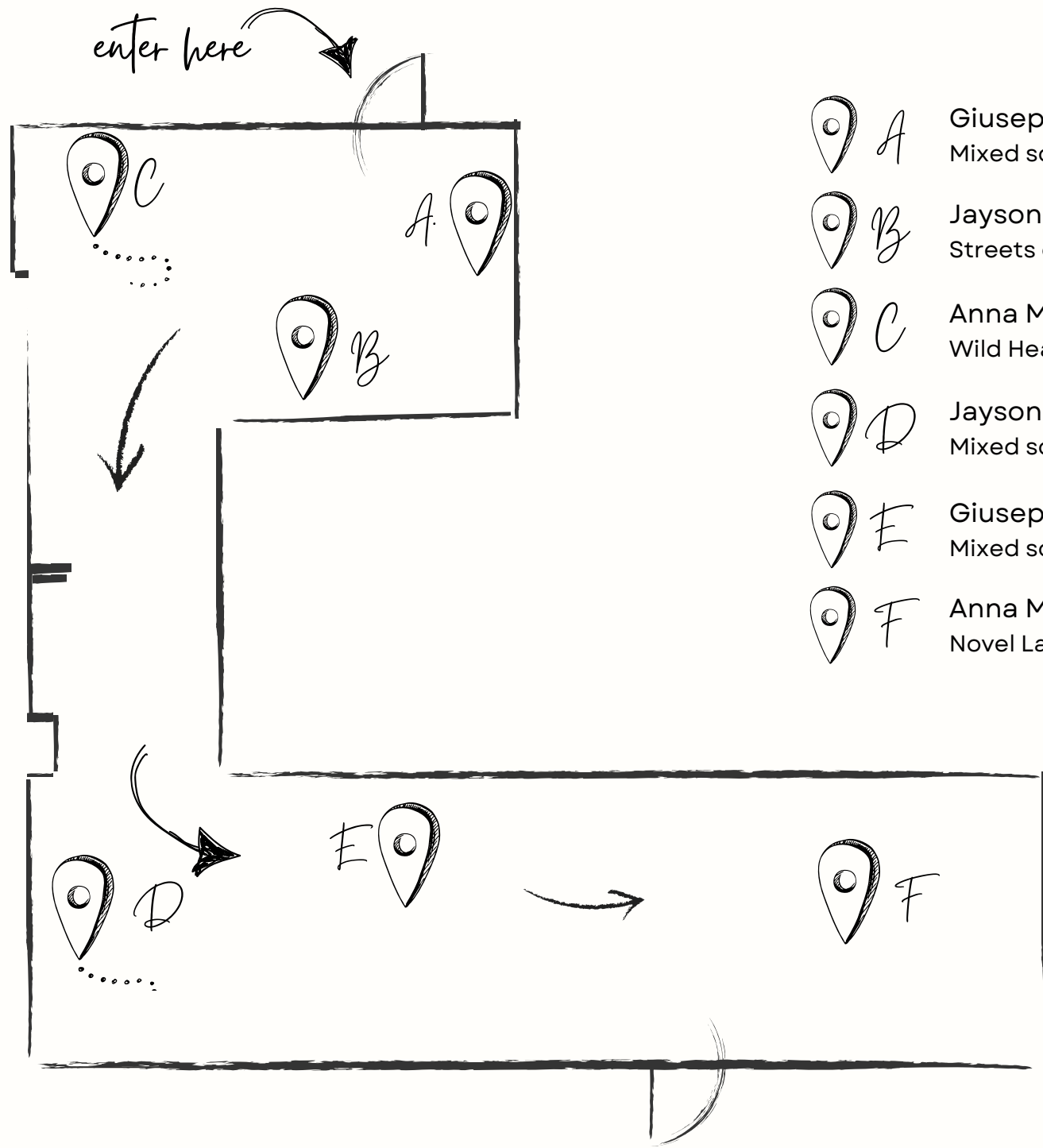
Atrocious sense of direction







Can read a map if otherwise irrideemably lost




The land is full of stories. From the huge monuments that forge grand narratives in our built environments, to the leaf that falls to nourish the next generation of plants, each moment of our lives leaves a trace on the physical environment around us. The routes we take mark and compress the ground below us - sometimes dramatically and often imperceptibly, but always the landscape is being shaped. The environments around us - whether built or natural - are evolving archives of the lives we live and the many lives that have come before us. The landscape is not just a series of physical spaces, it is a series of moments that shift our horizons continuously.






-  A Giuseppe D'Innella
Mixed screen-prints
-  B Jayson Lilley
Streets of London
-  C Anna Masters
Wild Heart
-  D Jayson Lilley
Mixed screen-prints
-  E Giuseppe D'Innella
Mixed screen-prints
-  F Anna Masters
Novel Landscape



 A Giuseppe's prints tell of journeys across the land. In representing the places he has visited throughout his life, he documents not just the places but the experience of a lifetime of travel. Journeys are not just about place, but about the time spent between places, 'journeying' from one location to another. The origin of the word 'journey' is itself tied to time - the day's travel, or the day's portion - and in moving between Giuseppe's evocative depictions of place, we embark on our own journey; our senses voyage to new places and spend time in the liminal spaces in between.

 B Jayson's participatory artwork, 'Streets of London', also references the idea of journey - a theme that recurs often in his works. Inviting the audience to add their own street names to the artwork, Jayson pays homage to the little-noticed infrastructures that connect the disparate parts of our lives: the routes to our loved ones; our daily commutes; the journey home at the end of the day. And as the exhibition itself makes its way through time, the artwork evolves. The street names cover the span of cityscape, becoming a record not just of the people who pass through the exhibition, but the time spent here, at this specific place, at this specific time.

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