



Anna's works, meanwhile, celebrate the natural world. Despite this, the creation of the artwork - a markedly human endeavour - places them within a human context. Her works have a dreamlike quality - all the materials are suspended apart from one another, dismantled. These landscapes cannot exist outside of the human imagination. As such, her wild spaces do not exist apart from us but in relation to us. They invite us into dialogue with natural landscapes, raising questions of our own agency within a context of wild and uncultivated spaces.

The base materials of many of my works - maps, Monopoly boards and books - similarly put into the frame the relational qualities of place. These materials don't give full or true representations of places. Instead, we layer the many cultural narratives that exist around place amongst our own personal experiences, creating our own imagined cities. The ways in which we acquire stories about the places around us, and the ways in which they are challenged or reinforced through lived experience, means that no two people's 'London' are the same. So, whilst we can trace the character of the city through its architectural structures or the cultivation of its green spaces, it will always to some extent be a mirror of our own identities.



Likewise, through the deconstruction of painterly marks and the isolation and layering of colours, Giuseppe speaks less of the typography and the specifics of place, and more about his personal response to those stimuli. Through this process of increasing abstraction, even once removed from the original location, he is iteratively placing and re-placing himself within the context of specific shapes, colours and marks.

With the emblem of the umbrella, Anna's installation, 'Novel Landscape', alludes to the idea of 'shelter', and challenges the common assumptions we make about how and where we can find safety. For Anna, safety and security is found within the floral landscape; a place that is at once fragile and resilient. In this constructed environment, we can see the parallel capacity of landscape to shape experience, and the equal capacity we each hold to shape the landscapes around us.



Throughout the exhibition, I'm reminded of the extraordinary ability of humans to make places a home - whether through the gentle cultivation of a landscape or by embedding ourselves within the context of a built environment. We carry into these environments our own preconceptions, stories and narratives, and these shape our experience as much as the landscape itself.

LIVED LANDSCAPES



Your guide is: *Jayson*

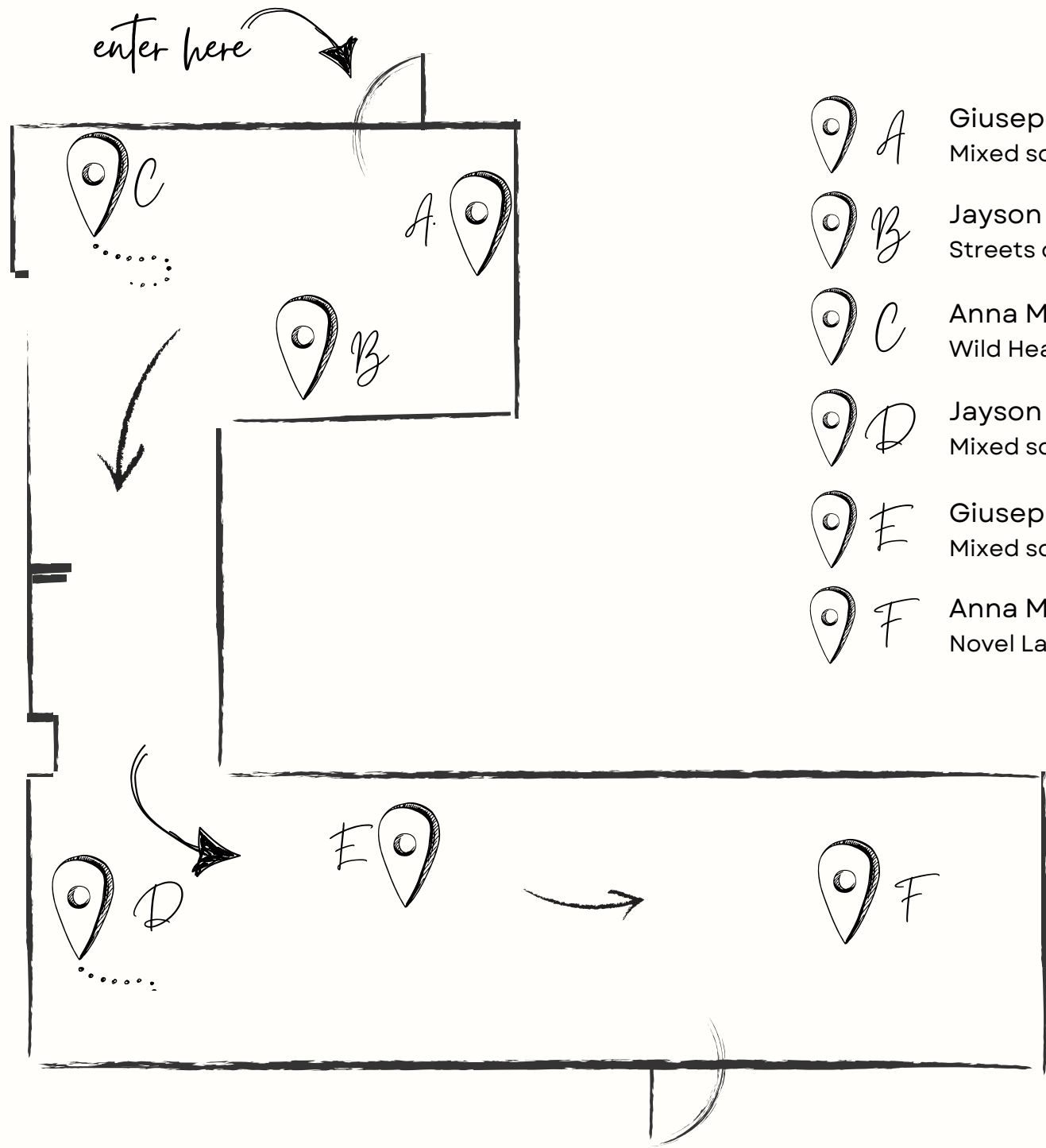
Good sense of direction







Can be led astray by over-confidence in said sense of direction

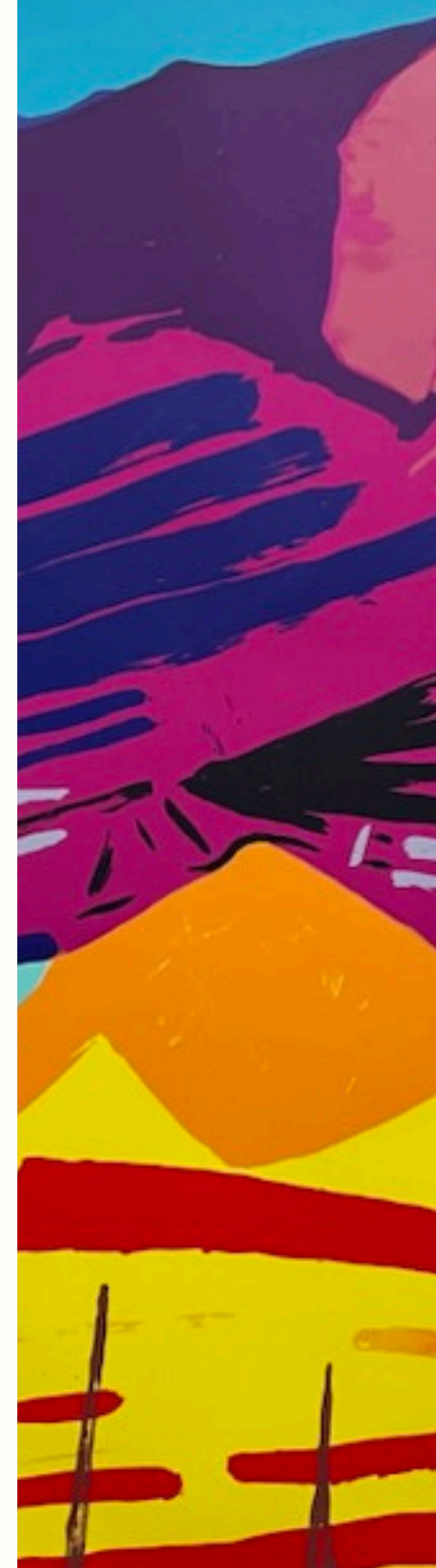



Landscapes shape the way we move through the world. And we, in turn, shape the world to move more easily through the landscape. It's the shapes that we have carved into the landscape that tells a story of how we live. Written into our built environments are stories of love and rivalry, prosperity and loss, and of the long and varied journeys that we make as individuals, as communities, and as nations. There are power-dynamics, insecurities, manipulations and motivations that go unseen and unspoken even as the landscapes shift around us. The story of the landscape is a human story; it's one of everyday experiences that imbed into each of us a unique perspective from which to view the horizon.






-  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 colourful screen-printed vistas greet you as you enter the exhibition. His landscapes rarely include depictions of people, but he is often drawn to places that show the legacy of human interactions with the land. From abandoned castles to cultivated fields that stretch into the distance, the mark of man is almost always evident. Giuseppe's works speak of an encounter with a place, the marks we leave behind, and ultimately about the marks these places leave on us.

 B The human hand is clearly evident in my own works too. Printed on original tube station signage, 'Streets of London' depicts some of London's most iconic architecture. Inviting the audience to write their own street names directly onto the artwork, the piece becomes a record of the places that are significant in people's lives - not just grand buildings, but small Victorian terraces, council estates and non-descript offices. The architecture of people's lives doesn't always marry up to the aspirational points of the skyline, but it shapes us and our journeys through life all the same. In this work I am interested in our ability to embed ourselves within place and identify with people through a shared geography.

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