



In contrast, Anna's works are so delicate they could almost not be touched by the human hand at all. Building works up over layers, her works are full of the shadows, shapes and textures that you might find in the natural landscape. The way that these landscapes are deconstructed and floating within the space gives them a dream-like quality, and we can approach them with some of the wonder that you might find as a child.

As you move through the exhibition, you'll encounter more of my works, which approach the landscape with varying degrees of abstraction. I've never found it necessary to perfectly reproduce a scene; the landscape provides an initial inspiration which I then translate into colours and marks. In layering translucent pigments, I can create new colours and marks which never really existed in the original landscape, but which still hold some sense of my physical response to the place. It is through these abstractions that the works become less about the landscape itself and more about the dynamic relationship of self and place.

Anna's installation, 'Novel Landscape', breaks free from the flat plane altogether. She has created an environment of her very own; one that invites you to enter and be 'within' the landscape. The softness of the materials means that they respond to their wider surroundings and provide a counterpoint to the solid flat walls of the gallery. Here, the gallery is not just the setting of the landscape, but it is part of the landscape itself.



Exploring Novel Landscapes, we hope you'll notice the different forms, colours and textures that form the backbone of our works. The ways in which we internalise these essential elements can affect our experience of place and form the basis of our memories.

PHYSICAL LANDSCAPES



Your guide is: *Cyrius*

Likely to check his best route at least three times before departure

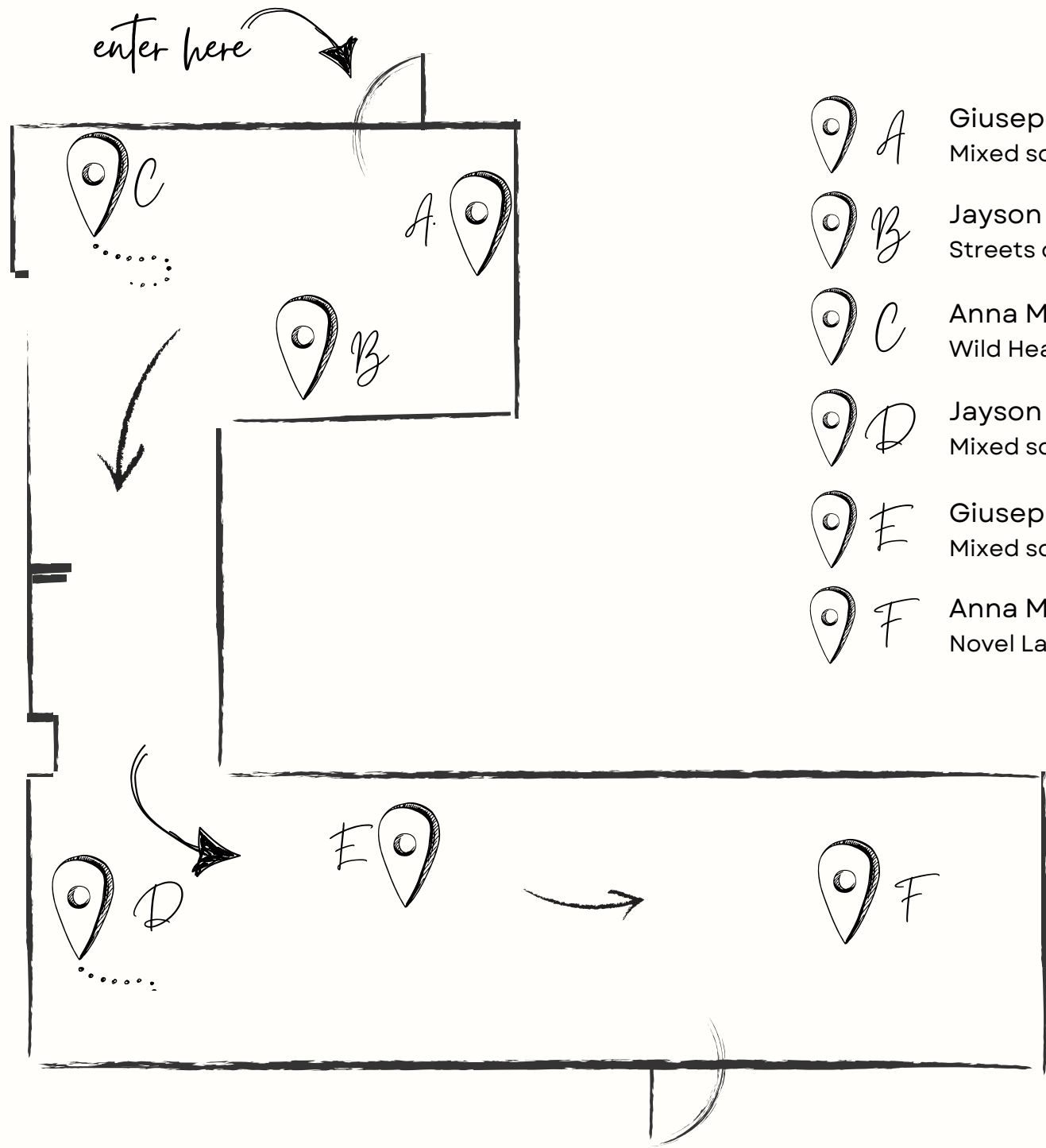
Reliably 20 minutes early for every occasion







Jayson's works combine many different methodologies - from photography to screen-print, gilding to painting. It's through these many different techniques that his works reflect the pace and shape of urban life. The city structures are definite and rigid, created using the precise and exact process of screen-printing; they have a sense of the solidity and permanence that is envisaged for our built environments. But Jayson's works are brought to life with bold colour and loose marks which feel like they are almost alive on the page; they take a static image and transform it into a living, dynamic and human place.

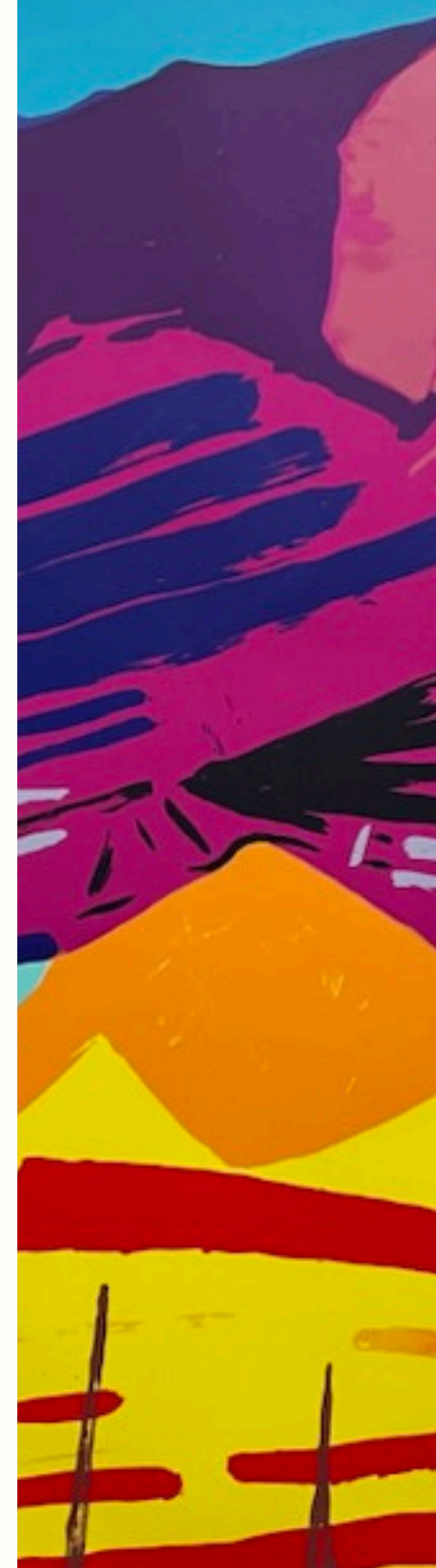


The land embraces us with each of the senses, pulling us into the gentle specifics of the place. Whether it's the undulating sunny hills of Puglia, or the sharp chill of a British wind on the skin, there's not a part of the body that isn't touched by the particulars of place. It's the familiarity with the quality of the light, the smell of the earth, the sway of the flowers that allow us to identify places as home or as foreign, as safe or as threat. We respond emotionally to the physicality of the place, so every landscape that we encounter is an encounter of the body, the mind and the heart.





-  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



Throughout my life, I've travelled the world, always depicting the landscape as I journeyed. As you enter the exhibition, you'll first encounter my works: four landscapes that speak of some of my experiences. Through a complex screen-printing technique, I draw upon bright, saturated colours and painterly marks to convey and highlight the most essential qualities of the landscape: the shapes carved into the earth, the texture of the land and the warmth of the day. In this process, I try to get to the heart of how these places make us feel. For me, this is the importance of landscape - to allow us to access not only new places but new parts of ourselves.



For Jayson, it is the urban architecture of the city that draws his eye. In his artwork, 'Streets of London', you're confronted not just with the sharp lines of the modern skyline, but also with the underlying structures of the city through his reference to street names and tube lines. Printed on original tube station signage, this work is of scale, echoing the vastness of the city. With the audience invited to add to the artwork, it feels at once both industrial and very human, and brings to focus some of the paradoxes of city life.

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