

a little bit sad in one eye

text by Tam Hare

The works' initial focus on environment, *situ* and landscape is a reference to the volatile loss of sensation associated with melancholic emotional states. Here, objects, images, sounds and texts, are intended to denote, symbolise and imply poignant leitmotifs and their thematic substance, which are indelibly linked to these mental 'states'. A particular diagnosis of our current times is asserted here. The potential perishability of all 'things' and especially the threatening impact of human behaviour on environment, establishes this diagnosis. *Destruction* is therefore a forever present in this amalgamation of work. The sculpted repeating object of the tree stump is an arch-example of such a work and the described connotations, which it exudes.

However, what is also at play in this exhibition is a type of succession or, what is termed here as a psychological transformation 'room' or 'space'. In this 'space' an unattainable wish to recollect what is forgotten is to be interpreted as a transformative impulse. The unfeasible and the 'other-than', is made imaginable and into its opposite, and therefore, becomes visualised and conceptualised in this exhibition.

A *portico** is conceived as a concept, which is peripherally situated at the edge of the 'great' urban centre(s). Always being found out of reach, it is in the shadows, the way the subject and focus of dreams often are – as it slips through consciousness' attempts at grasping, defining and in turn, creating an understanding from what is conceived by the individual. Except this is, in a sense, correspondingly, the threshold of the vast anthropocentric landscape, which it surveys and - as is established in this work - it equally proposes an opening to another internally cognitivised realisation. It is a 'something else'; a place beyond the values, principles and ethics that are formed, manipulated and decided by our current globally driven and digitalised society.

Applying a *Lovecraftian* informed idea of 'as if it were...' to conception, is an operative phrase and semantic effector for the ideas progressing through this as a project. The intangibility of what is being considered is embraced and used as a significant concept in itself. What is observed and utilised here, are fragments of the past, and the recognition that we know little about *these*. This is placed at the heart of this observation; allowing for a new and candidly targeted assessment of memories' relations to the past. This ever-changing, unrestricted fluid reality, set forth and permeated within the partially concealed and unreachable 'opening', is characterised by a 'closeness', which is 'not quite there' or 'as if it were...' and if *it* was, well... then, *this* is what *it* might have been or appeared as. The various ideas flowing from and encapsulated in, the overly simplified proposition of, 'where will or might it lead to?' is a constant consideration stemming from the notion of the *portico*. This aids the creation of its and this works' overriding defining sense.

Ultimately, *derealisation* gradually appears as an important side-effect of the conceiving of these critical matters. This idea triggers, consents and equally punctuates the transfer from a preliminary emotional response and sensation, which commences from its introductory proposition and leads to another alternative focus. A major concern for the project, this rational interpretation is an internal reaction and moves from its starting visualisation, to another situation, person or object. What this is intended to generate is a candid account of how both perception is altered and how it can make the material world seem profoundly dreamlike. Critically though, is how this unreality can equally transfer back into corporeal existence – a reciprocal and equally fluid teleological process.

This collection of works is formulated in and around these matters and endeavours to represent them in a sincere fashion.

**The portico here is meant as a type of symbolic gateway or opening to a space of transformation. It can also be read in part, as a reference to the ancient Greek and Stoic traditions of Zeno of Elea and as a place (and architectural structure) from which teaching, and in turn learning occurs. However for this reading, 'learning' can be more accurately expressed as a realisation and awakening.*