

Inverted Corneum

05.04.23 - 03.05.23

Solanne Bernard

Gina Boyle

Leon Scott-Engel

C Lucy R Whitehead

Joanna Wierzbicka

Solanne Bernard

Bernard's works exude a haunting and unsettling quality, drawing the viewer in with their intricate and detailed construction. Her installations evoke a sense of both familiarity and otherness, as the hybrid forms challenge traditional notions of identity and form. The use of abstracted body parts and plant imagery creates a unique tension between the organic and the synthetic, further emphasising the fluidity and interconnectedness of all beings.

Through her exploration of subjectivity, Bernard's work forces the viewer to confront their own assumptions and preconceived notions. Her pieces demand attention and elicit a visceral response, as the viewer grapples with the complex and often uncomfortable emotions they evoke. Overall, Bernard's artistic tone is one of both beauty and unease, challenging the viewer to reconsider their relationship with the world around them.

Flailing

2021

Ceramic, spray paint, varnish

65 x 39 x 6.5cm



Solanne Bernard

Skorched
2021
Glazed ceramics
100 x 107 x 4cm



Solanne Bernard

Soothed

2021

Glazed ceramic, silicone

20 x 33 x 21cm



Solanne Bernard

Leon Scott-Engel

Leon creates an assemblage of fragments, all centred around figuration. The body serves as a zero-point, anchoring the physicality of the work in something concrete and universally relatable. By contextualising mental images and thoughts through the body, the artist creates a tangible, material representation of the insular experience of the self.

Through a choreography of space, the various materials used in the artist's work converge, with the viewer activating the physicality of the piece. This activation is particularly relevant in the paintings, which are bent, folded, deconstructed, and extended beyond the confines of a two-dimensional plane. Instead, the canvas enters the space, commanding a three-dimensional presence along the "Z" axis.

The physicality of the stretcher becomes a body, with the wood acting as a skeleton, the canvas as its skin, and the paint as its soul. The artist's work is not only about how the eye responds, but also how the body explores the piece from side to side. Ultimately, the artist's work invites the viewer to engage with their own physicality in relation to the artwork, creating a visceral and immersive experience.

Bruised Ego

2023

Oil on tailored linen, leather, steel chain

150 x 35 x 35cm



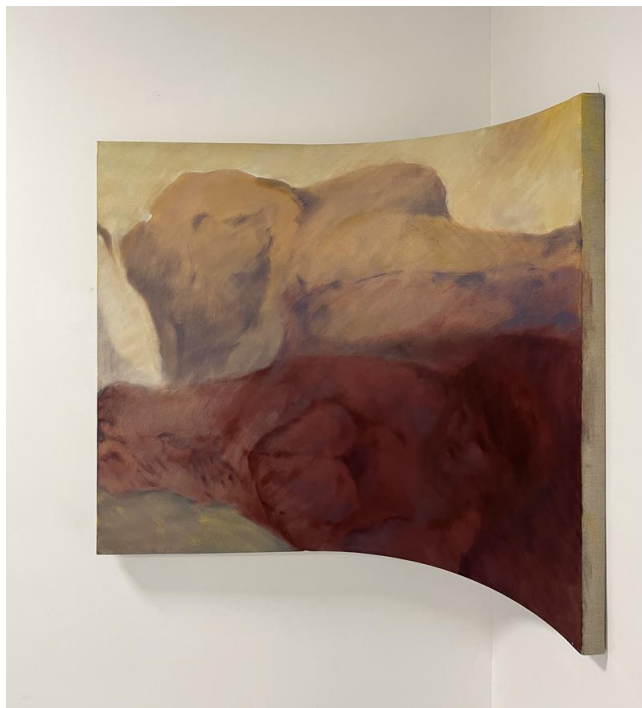
Leon Scott-Engel

Fever Dream

2023

Oil on linen

102 x 100 x 53cm



Leon Scott-Engel

Joanna Wierzbicka

Joanna Wierzbicka is a multi-disciplinary artist hailing from Poland, who now resides in London. Her work spans across various mediums, including photography, sculpture, video, and installation. She employs a unique and iterative process of capturing images through the use of different apparatuses such as microscopes and medical scans, before printing and sculpting them into physical forms.

Her work draws attention to the inherent agency of matter, and how it interacts with our bodies to evoke bodily experiences and sensory perception. Through her art, Wierzbicka seeks to understand the physicality of forms and the impact of external and internal actants on our bodies.

Her work often explores the intersection of seemingly opposing concepts such as human/nonhuman, internal/external, and self/the other. By examining these interrelationships, she observes the co-emergence of various forms of matter and how they perform a dance between different agencies.

Wierzbicka's art invites the viewer to consider the complex relationship between the physical and the immaterial, and how these forces shape our understanding of ourselves and the world around us. Her work is a fascinating exploration of the body as a site of transformation and the material world as an active agent in our lived experiences.

Exhale, Inhale

2022

Digital print on fabric, steel, cotton wool

245 x 122 x 122cm



Joanna Wierzbicka

Stworko-tyпка I

2022

Digital print on fabric, cotton wool

50 x 35cm



Joanna Wierzbicka

Stworko-tyпка II

2022,

Digital print on fabric, cotton wool

55 x 35cm



Joanna Wierzbicka

Gina M M Boyle

How does it feel to exist within a body – as a presence, as a vessel, as a home? This is a question that drives the artistic practice of the Boyle. She explore central themes of home, body, and memory through the mediums of sewing, sculpture, and textiles, utilising a range of materials, including reclaimed, found, and natural resources. The manipulation of these elements is crucial to the outcome of their work.

The artist is particularly interested in the interplay between delicate and robust materials, and how they can explore their physicality, durability, and materiality. She connect with their pieces on a visceral level through acts of twisting, stitching, folding, trapping, and binding, infusing a human element into the materials themselves.

Their pieces 'Skin Crawl' and 'Sleep' examine the literal and metaphorical relationship between fragile and robust materials and the strange, bodily tension that arises from their interaction. Through methodical manipulation and distorted figuration, the artist seeks to attain a shifting balance between the delicate versus the uncanny.

Skin Crawl

2022

Nylon, rock, thread, plastic

13 x 8.6cm



Gina M M Boyle

Sleep

2022

Fabric, wire, stuffing, latex, thread, flowers, rock, lace, needle

114 x 48 x 25cm



Gina M M Boyle

C Lucy R Whitehead

The work of the artist explores themes of human embodiment, examining the body as both itself and as "Other" through the act of painting. Specifically, the artist is interested in moments where individuals become acutely aware of their bodies as something they inhabit rather than possess or control.

The artist uses bruising, bloating, blushing, sagging, swelling, and stretching to create burning pinks, pulsing blues, sallow greens, and fading greys in their paintings. Through this exploration of physical limitations, individuals can establish their position in the world and their potential within it. The canvas edge serves as a metaphor for the contingencies of our existence, as figures without discernible identity or gender are forced to squeeze into the boundaries of the picture plane, dictated by and succumbing to their existence.

The artist allows their work to evolve through unpredictable mark-making, resulting in beings that exist on a sliding scale of figuration and abstraction. These beings are neither friend nor foe, straddling the line between the familiar and the absurd, the joyous and the grotesque. They teeter on the edge of plausibility, much like catching a glimpse of oneself in the bath taps.

Morning Dew My Honey

2023

90 x 70cm

Oil on linen



C Lucy R Whitehead

Slow Dance
2023
50 x 30cm
Oil on linen



C Lucy R Whitehead