

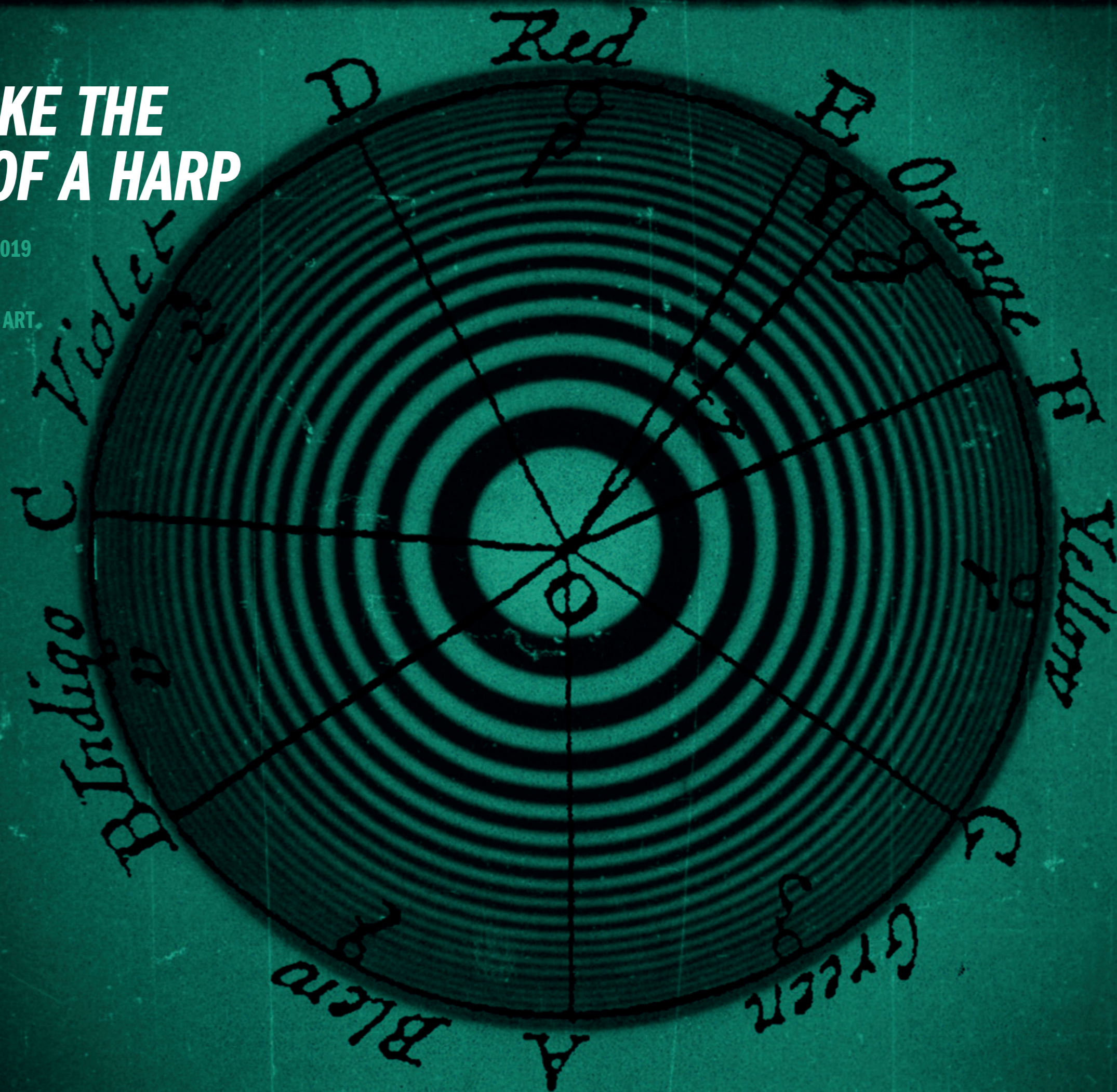
LAURA PHILLIPS

I FELT LIKE THE SOUND OF A HARP

29 NOV 2018 - 19 JAN 2019

THE GALLERY AT

PLYMOUTH COLLEGE OF ART.



LAURA PHILLIPS

I FELT LIKE THE SOUND OF A HARP

EXHIBITION OPENING / WEDS 28 NOV / 5-7PM

29 NOV 2018 - 19 JAN 2019

FOR PHILLIP'S INAUGURAL SOLO SHOW, THE ARTIST PRESENTS A NEW BODY OF WORK WHICH TAKES ITS IMPETUS FROM A BUILDING IN BRISTOL, WHICH FROM 1799-1802 WAS A MEDICAL RESEARCH FACILITY KNOWN AS THE PNEUMATIC INSTITUTE.

During this time, eminent chemist Humphry Davy (1788-1829) studied the medical effects of recently discovered gases including nitrous oxide, and devised experiments examining the effects of laughing gas on himself and others. The title of the exhibition refers to an anecdote from Davy's patient whilst under the influence of the drug and his struggle to articulate the new forms of sensation induced by the gas.

Phillip's work derived from research into The Pneumatic Institute evokes stories and imagery about dissociative states, elements of precarity and invisible forces depicted through a nonlinear auratic story. Phillips draws parallels to Davy's pursuits to harness and exploit these newly discovered invisible gases, through the use of photochemical processes in a series of fabric banner works and 16mm film.

The soundtrack to the film, comprises snippets of conversations with a pensioner recalling her experiences of living in the house (formerly The Pneumatic Institute) during World War Two; and is collaged with an improvised score from Phillips' adjunct practice playing as part of the experimental improv ensemble *Viridian*. The third sound element is a digital field recording from club and rave nights in Bristol; a subculture that has increased nitrous oxide popularity as a recreational choice. A reappearing motif in the work is the 'damask' and 'moiré' patterns, a visual reference point reflecting on visual perception; and is also a nod to *The Yellow Wallpaper* a short story by Charlotte Perkins Gilman about perception, madness and the search for identity.

These layered references alongside methods of collage create a melancholic narrative that blends both historical time spans and ideas about alternative states of being.

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EVENTS

EXHIBITION OPENING

WEDS 28 NOV / 5-7PM

AUTOSCOPIC PNEUMATIC THERAPY - SCREENING EVENT

WEDS 5 DEC / 5.30-7PM / STUDIO THEATRE

Laura Phillips presents a screening of artists films which extends ideas addressed in Phillips' inaugural solo show *'I felt like the sound of a harp'*. This programme includes works that have influenced Phillips' practice and question ideas of subjectivity, subcultures and dissociative states.

Phillips' work investigates obsolescence and precarity as narrative devices. Questions about how we come to know an object; its temperament, texture, colour, hue and smell. The work aims to explore the complexity of resonance and incongruence between sound/image, often using a mixture of photochemical processes, found sounds and digital imagery. Recent performances include live editing of

her video and 16mm prints in a dialogical performance with the musicians *Viridian*. Key structures to the work include improvisation, polyphony, and collaboration.

PERFORMANCE - VIRIDIAN

WEDS 9 JAN / 7.30-8.30PM / THE GALLERY

Join us for a special performance by the improvised ensemble *Viridian*.

Viridian is an ethereal blend of image, voice, cello and double bass which re-imagines folkloric forms and tropes of femininity. Improvisation of both sound and image (digital & analogue) produce a dialogic blend of textural depths. Dissociative states, keening, and the supernatural inspire the ensemble; each performance evokes utterances, nonsensical languages, and trans species forms of communication through collective rhythm, tone and resonance.

Performance by Dali De Saint Paul (Vocal), Liz Muir (cello), Esme Betamax (percussion), Caitlin Alais Callahan (double bass) and Laura Phillips (16mm films & sound responsive digital projections).

VIRIDIAN.HOTGLUE.ME