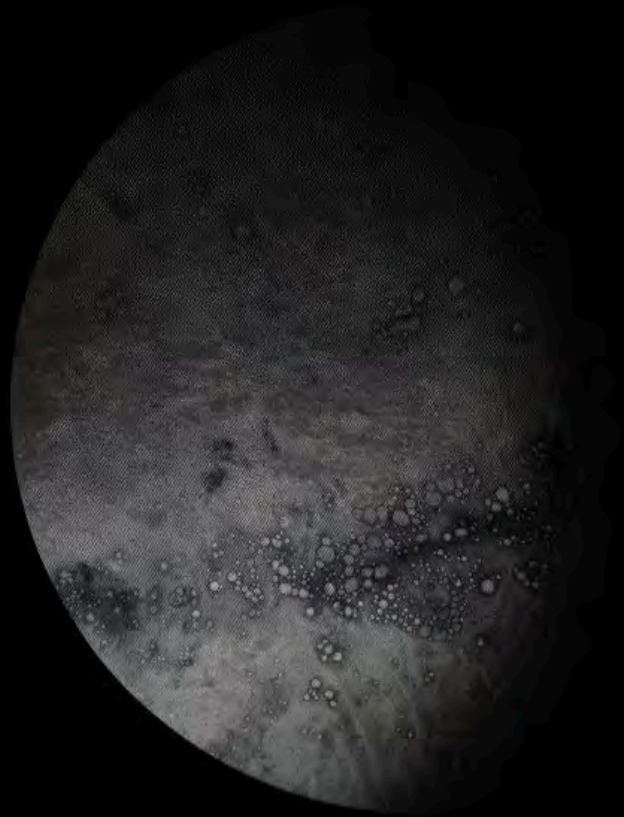
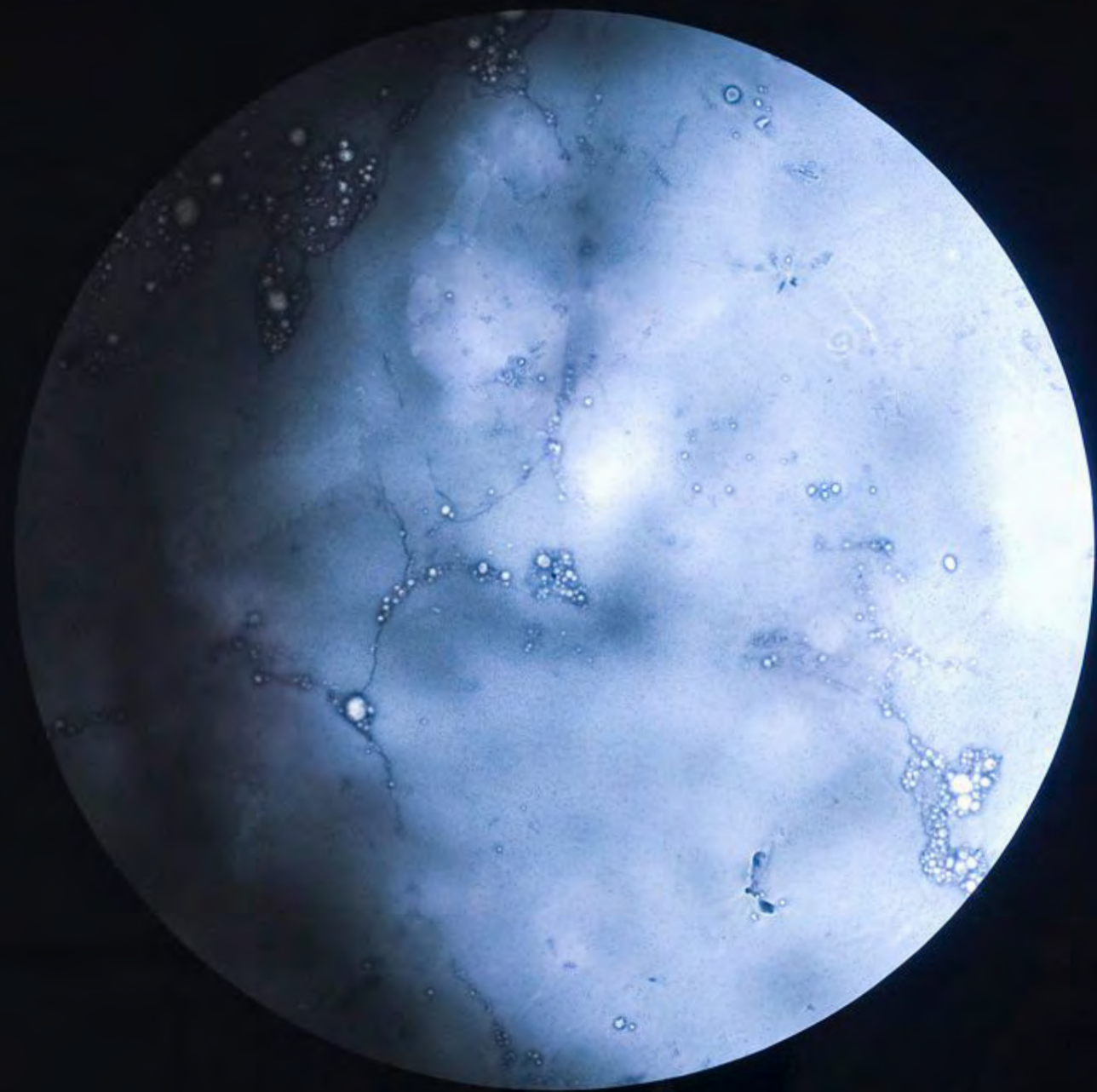


D A R K M O O N







'The real voyage of discovery consists not in seeking new landscapes, but in having new eyes', Marcel Proust

Douglas White's Dark Moon works are born of a creative, alchemical process involving wax, pigment and boiling water that produces mysterious, translucent, coagulated forms. It was a process the artist discovered by accident. Pouring away some boiling water, he unknowingly melted some fragments of wax that had collected at the bottom of a bucket. Returning a few hours later this melted wax had floated to the top where it had cooled and hardened into a paper - thin crust. On finding this unexpected waxy surface in the bucket, White very carefully lifted out the delicate form and held it to the light and discovered his own private moon.

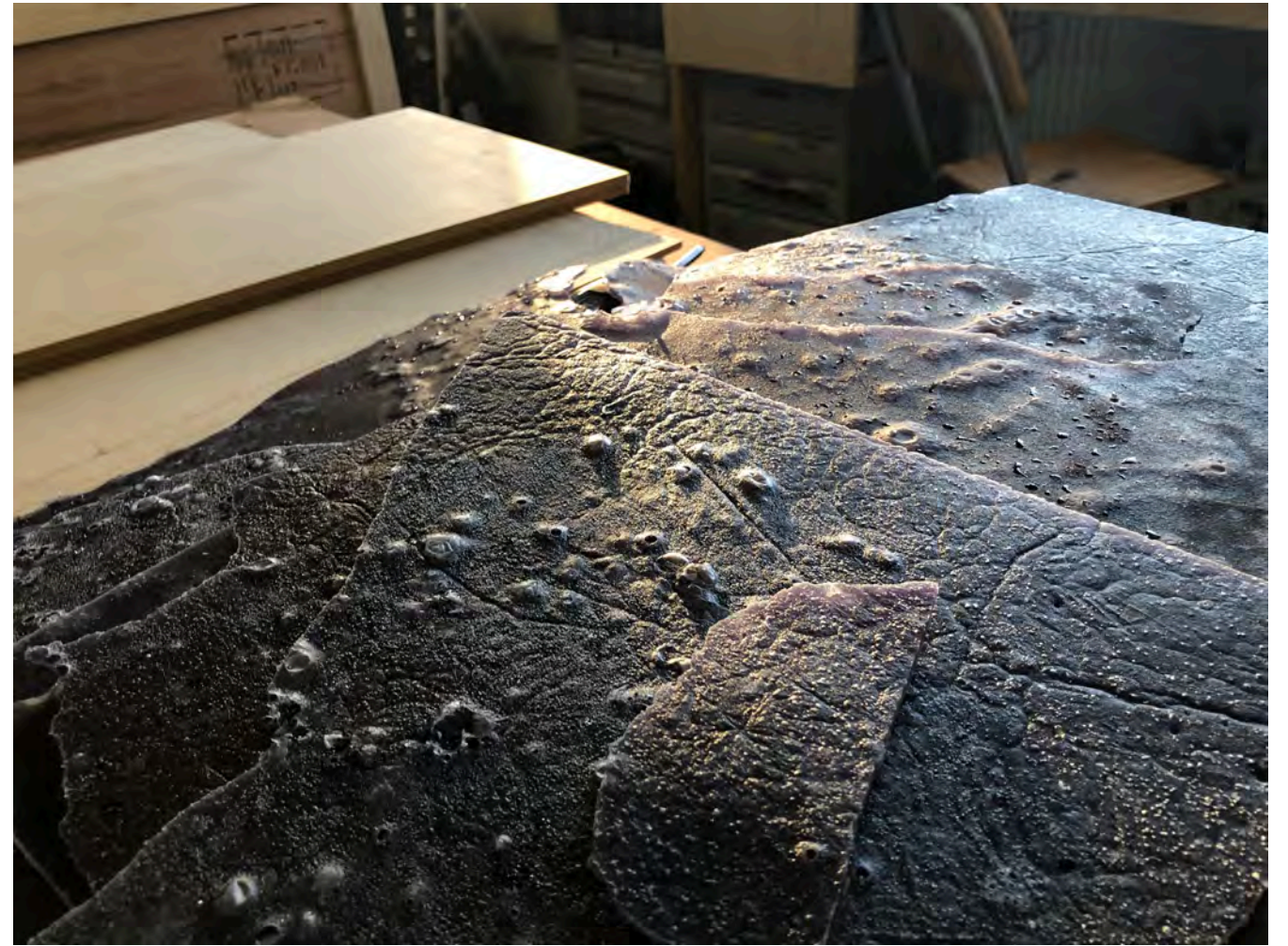
Having perfected the process, White has created the moons in various forms. Typically, they are presented as wall hung light boxes, but have almost been embodied in free-standing sculptures and between glass panes, activated by natural light.

Characteristically for White's work, the Dark Moons sidestep the distinction between figuration and abstraction. They have a unique physical presence; an oddly elegant aesthetic quality and a mysterious capacity that hints at, but never fully reveals, a web of strong narrative meanings. They are like talismans left by a now distant and forgotten culture that still retain an aura of power and purpose.

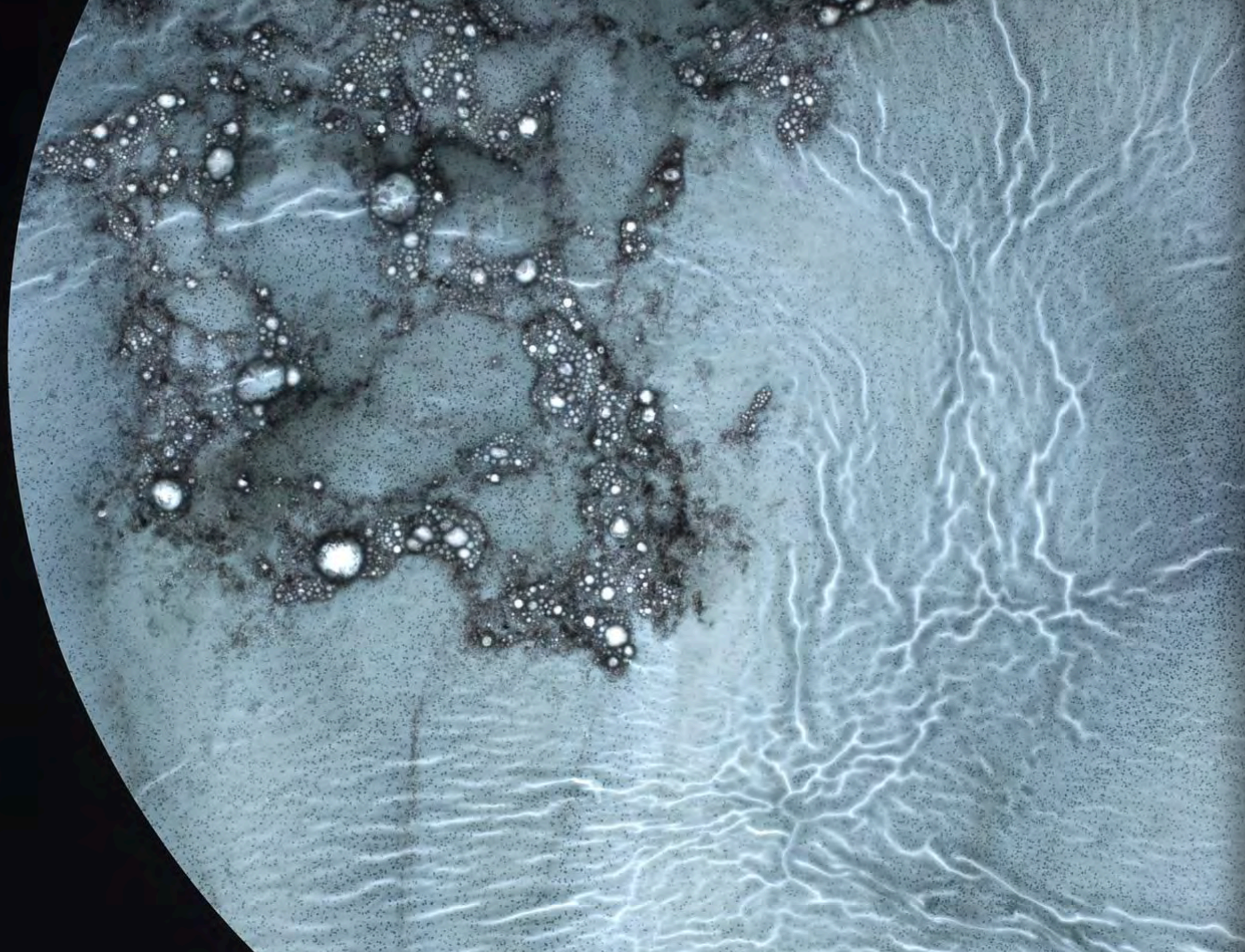
Nick Hackworth













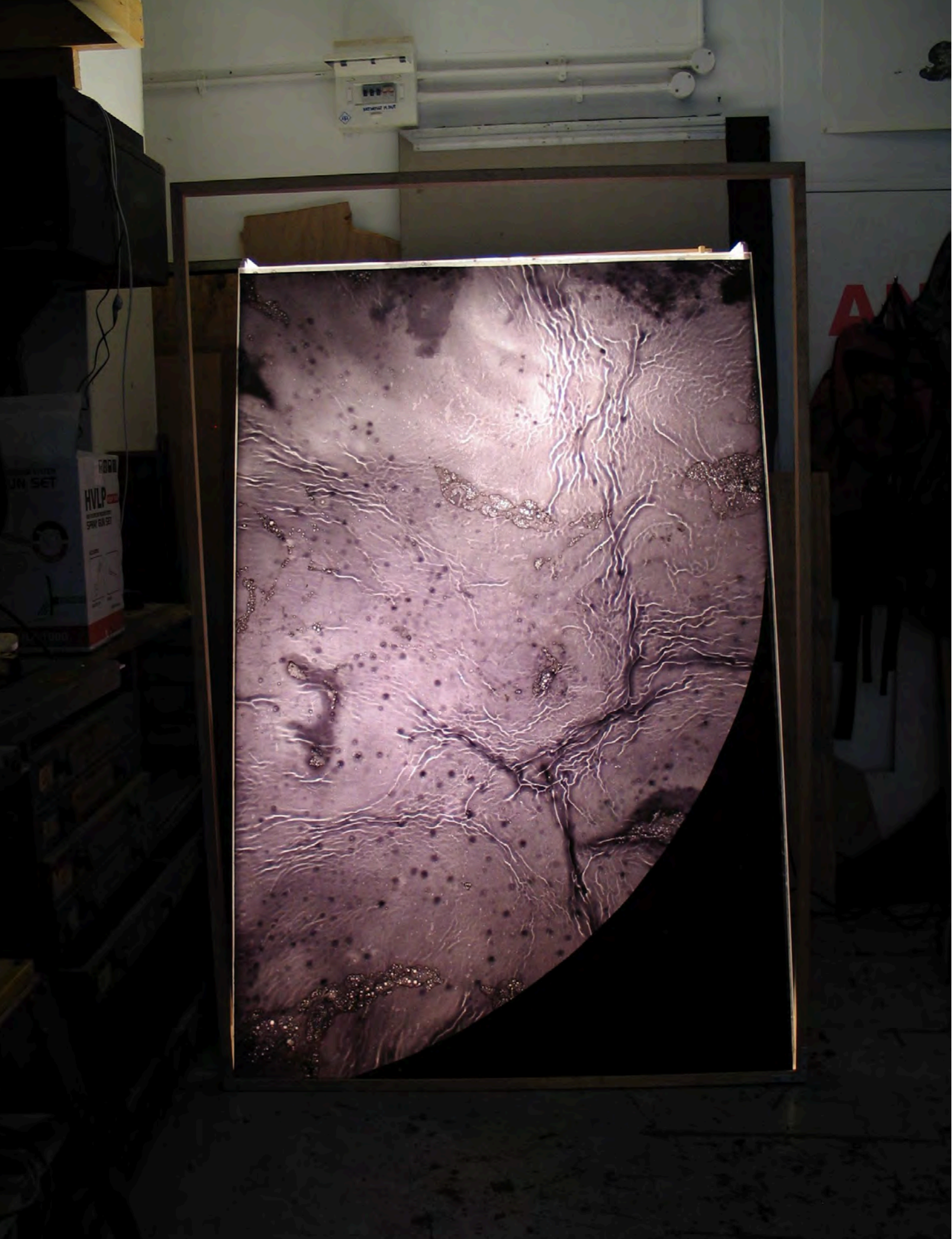






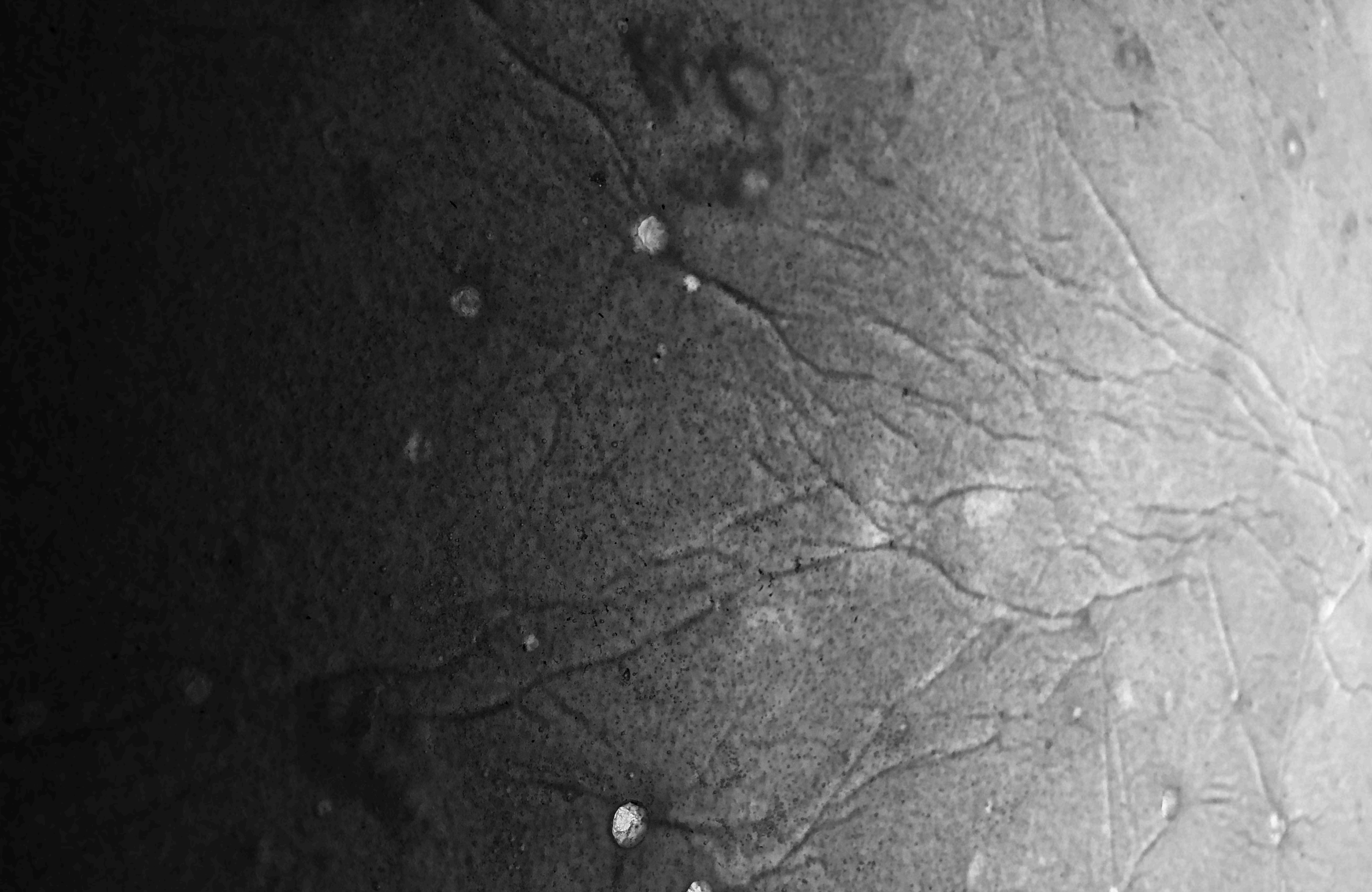












Douglas' art is a strange, spectral world of symbols and materials which are rooted in an intensely personal mythology. In this exhibition we see wooden boards scarred by high-voltage electricity, an octopus printed in its own ink, a monumental palm created from blown out tyres and the head of an ape lovingly formed from a dead cactus tree found by the roadside. An accompanying publication offers a highly personal insight into the artist's inspirations and working processes. Material transformation lies at the crux. In his sculptures and drawings, he takes items that would otherwise be forgotten and turns them into art, exploring the aesthetic and narrative qualities that each discarded object holds.

The materials Douglas reclaims have often undergone a violent or destructive change prior to coming under his transformative wing. Through some intense force their forms have been distorted, but in the most absorbing, organic way. Charred wood and decaying plants reveal a touching delicacy that could be easily overlooked by the disenchanted eye. As their original matter takes on a new shape, we are acutely

aware of both the original substance and its reworked form. As such, each of his pieces is at once recognizable and strange; in a somewhat unsettling distortion of form Douglas takes that which we know and renders it unfamiliar, prompting us to question what exactly entails the «essence» of any given object. In each of his sculptural endeavours he acts as a medium, translating the unseen possibility of the object and showing us its true potential.

Douglas White was born in UK in 1977 and currently lives and works in London. He has participated in numerous solo and group shows internationally, recently showing in locations as diverse as London, Amsterdam, Tel Aviv, Paris, Dubai and Moscow.

KATE RICHMOND

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/ 100

SPLENDOR SOLIS
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