

A Visceral Place part one

an exhibition of Photography by **George Harris**

at The Wax Bar / Broad Street / Nottingham, 26 March – 8 April 2006

The photography of George Harris uses themes of construction and reconstruction relating both to memory and the organic, seasonal qualities of the urban landscape. The narrative nature of the pieces suggest an event just passed or about to take place; the long roads and desolate spaces alluding to themes of exile and isolation. Within the exhibition A Visceral Place, a slice of each series of photographs is being shown outside of their original context as a pointer to an overall theme of place and sense of the everyday. Alluding to the uses of urban spaces and a search for the intuitive notions of human nature.

The Waiting Room (2005) as a whole body of work deals with housing and living space, but in the context of uncertainty. The focus of the photographs is the corners, exits and portals of each room. The photographs are framed as squares and panoramic cuts of the spaces, each of which reflect a state of mind within the wider social landscape. Each photograph has been taken in that moment of prevailing stasis when a house has been just sold, put on the market for sale or recently vacated; alluding to ideas of squats, asylum and unsettlement within an everyday living structure.

Conversely, in the series of work **Islands** (2002), George has focused on the banal intersections in everyday travel, revealing them as places of living possibility. On the brightly lit traffic islands, a fantastical landscape is revealed. The work implies the possibility of sanctuary, which exists but almost beyond reach.

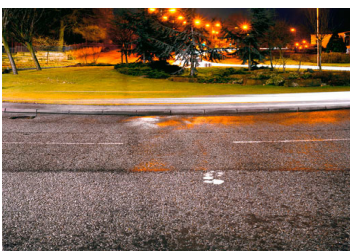
"Where the devil was everyone? God...some kind of psychosis. Nervously, Maitland pivoted on the crutch. He hobbled across the charred earth, trying to find a single tenant of this abandoned landscape. Had a world war broken out overnight? Perhaps the source of a virulent plague had been identified in central London. During the night, as he lay asleep in the burnt out car, an immense silent exodus had left him alone in the deserted city." JG Ballard - 'Concrete Island' (1973), pg.59

In **Avenue** (2003), a series of black and white photographs, George was influenced by a stretch of landscape that was designated for re-development. This development has now begun in the building of an inner ring road. The un-disclosed landscapes featured, reflect, in tone, the notion of the Avenue as an idealistic and historical memory. Each photograph was taken at a point of proposed intersection or formation of a cul-de-sac, which cuts through waste ground and car parks. A sense of detachment shifts within the photographed moment and this alludes to an uncertain future; to those spaces that exist in a temporal state of reality and the theatre of the photograph.

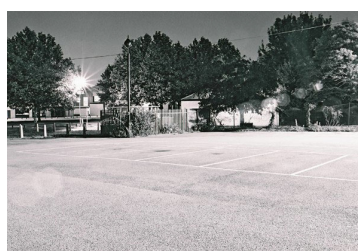
"In the years around 1830 to 1840 a process begins in which the nocturnal city 'opens up'; in the same way as the outer walls are falling, the solid barriers within it that have existed for centuries are also dissolving." Joachim Schlor - 'Nights in the Big City' (Reaktion/1998) pg.23

The organic qualities of the industrial landscape are prevalent throughout each work, but are foregrounded in the final series of photographs **Stills** (2005). These were produced for part of a commission and used as abstracted sections within a film 'Confluence'. As a series of photographs, in essence they capture insights of the 'archeological remains of the future', through following a route on the margins of the city.

The works within A Visceral Place develop an untold story of interaction between nature and the man-made, a moment of the unexpected plays inside and outside the photographed subconscious.



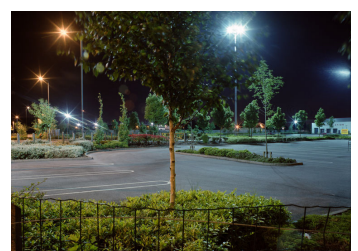
Islands



Avenue



The Waiting Room



Stills