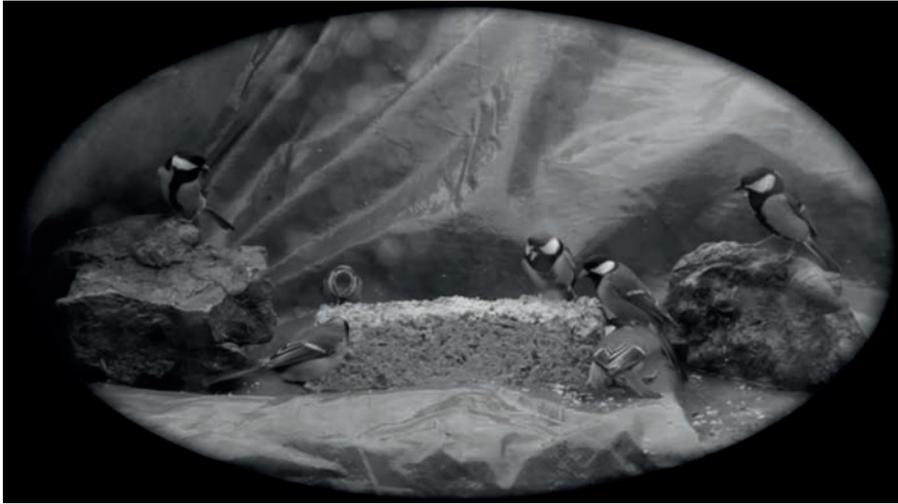


Prospect Refuge Hazard



Exhibition Guide
Please replace after use



Altar (2015)

8 minutes, looped

Altar explores Helen Sear's "obsession" with dioramas presented in natural history museums. Dioramas are artificial environments that often feature stuffed animals within painted landscape backgrounds.

Sear describes *Altar* as a "living diorama": Wild birds such as blue tits and coal tits peck at a seed block, and perch on rocks embedded with fossils.

Sear says, "I am interested in exploring different rates of time. The heartbeat and the speed of birds is beyond our knowledge, and exist in a different universe. I hope to encourage people to consider this amazing world outside the confines of our own physical bodies".

Supported by Arts Council Wales, Wales in Venice and Ffotogallery.



Stack (2015)

Helen Sear is interested in the physical acts of looking and how we take photographs. She observes that humans view the world through their eyes in a continual process, which is different from a camera capturing a single moment. To make *Stack*, Sear systematically moved her camera along the whole length of a wood pile, pausing to photograph each section in turn.

She says, "movement and the passage of time are important to my work. As a viewer, you can walk along the length of *Stack* to see the rings inside trees cut by chainsaws, to look at the cross-section of something that has aged".

The physical presentation of this artwork is important to Sear, who describes it as "a meeting between photography and sculpture, restoring the cut-down trees back to their vertical position".

Supported by Arts Council Wales, Wales in Venice and Ffotogallery.



Paintball Pictures (2018)

This photographic series has been produced especially for Impressions Gallery, and is exhibited for the first time. The images document the sites of paintball battles in Dalby Forest, North Yorkshire, where Helen Sear undertook a year-long artist residency.

Paint guns used in paintball were originally developed for forestry workers to mark trees for felling. Sear says, "I am interested in landscape, and how technology changes human relationships with the environment".

Colour plays a central part of Helen Sear's work. "I use heightened colour to explore the convergence of the artificial world with the natural world. *Paintball Pictures* explores the relationships between light and pigment, painting and photography".

Paintball Pictures is a new commission by Impressions Gallery supported by Spectrum Photographic.



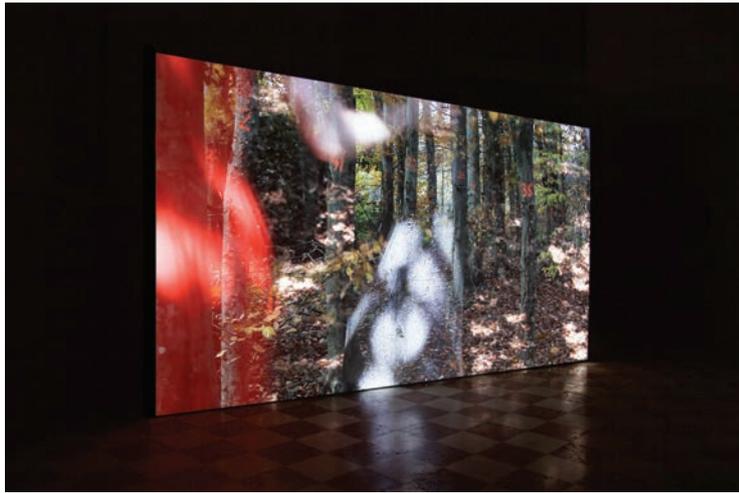
Becoming Forest (2017)

Helen Sear is fascinated by the process of layering, such as over-layering times and places, sights and sensations.

Becoming Forest depicts managed woodland, focusing on trees that have been spray-painted with neon marks by foresters. After taking the photographs, Sear digitally hand-traces lines of new tree growth.

She says, "I am exploring the idea of the body, not just our eyes, as a way of sensing the landscape around us. The gesture of my hand slows down the instantaneousness of the camera to allow the viewer to see beyond the normal"

Becoming Forest is presented courtesy Martin Asbæk Gallery, Copenhagen.



Screening area

For the best possible experience, Helen Sear recommends you watch her films from beginning to end.

Wahaha Biota begins on the hour. After a three-minute interval, *Company of Trees* begins on the half hour.

If you arrive after a screening has begun, there is plenty to do. We suggest you watch the film *Altar* displayed on the monitor and enjoy the photographic works in the gallery. You can also browse the reading table opposite the welcome desk.

Please feel free to look around our bookshop, which features specially selected titles related to the exhibition, including Helen Sear's *Inside the View* (£25) and *Brisées* (£20), with signed copies available on request.



Wahaha Biota (2018)

27 Minutes

Wahaha Biota was made during a year-long residency in Dalby Forest, North Yorkshire. The artist responded to the diverse activities that take place in the forest, such as planting trees, processing timber in the saw mill, paintball games and music events.

Working with composer Rob MacKay, Helen Sear invited people to contribute to a soundtrack that mingles birdsong and deer calls with snippets of lyrics from the many rock concerts staged in the forest. She says, "if the trees in the forest could utter vibrations absorbed over time, they might resemble the soundtrack for *Wahaha Biota*".

The term 'biota' refers to the animal and plant life of a particular region, habitat, or geological period.

Screening times

10.00am
11.00am
12.00pm
1.00pm
2.00pm
3.00pm
4.00pm
5.00pm (Tuesday to Thursday)

Commissioned by Forestry Commission England at Dalby Forest in partnership with Crescent Arts and supported by Arts Council England.



Advice for viewers with epilepsy

Please note that *Company of Trees* contains flashing effects which may affect viewers with photosensitive epilepsy and related conditions.

Company of Trees (2015)

11 minutes

Much of Helen Sear's work is triggered by spending time in particular locations and a process of observation over time. *Company of Trees* was inspired by walking in the woods near her home in rural Wales, and noticing beech trees that had been marked with numbers for felling.

As well as filming in the forest, Sear worked with composer Matthew Lovett to create a soundtrack from recordings of chainsaws and birdsongs. The artist says, "I am interested in manmade interventions in the landscape, and the relationship between marking trees and marking time".

Company of Trees was premiered at the Venice Biennale in 2015, where Helen Sear was the first woman to represent Wales with a solo exhibition.

Screening times

10.30am
11.30am
12.30pm
1.30pm
2.30pm
3.30pm
4.30pm
5.30pm (Tuesday to Thursday)

Supported by Arts Council Wales, Wales in Venice and Ffotogallery.

Find out more...

Browse the reading area outside the gallery or join us for *Brunch with Helen Sear* on Saturday 2 February, 12pm to 1pm.

Pick up a leaflet for full details and information on lots more free talks and events. The publications *Inside the View* (£25) and *Brisées* (£20) are available to buy in our bookshop, with signed copies available on request.



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