

Of Stars and Chasms

Inquiries into the astronomical and geological sublime

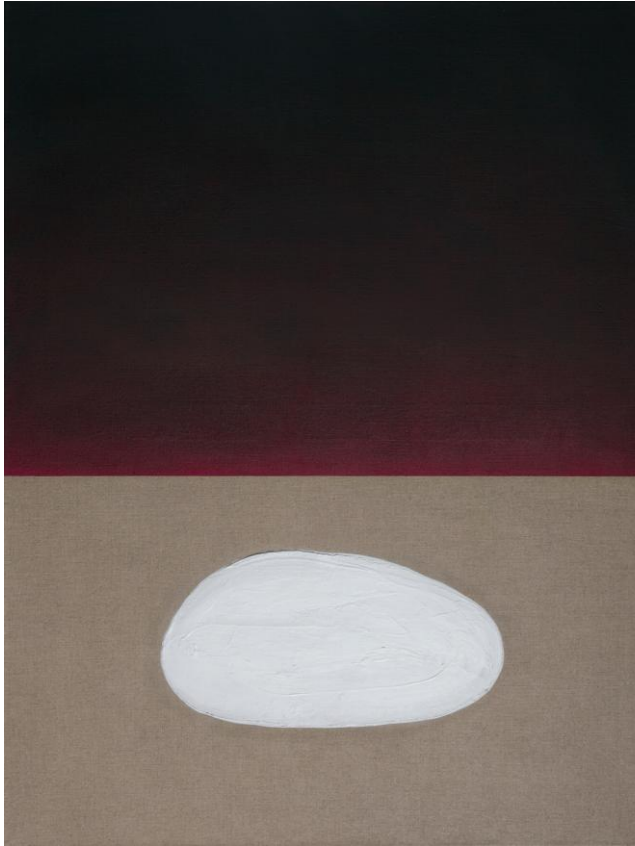
Hannah Luxton & Julie F Hill

Of Stars and Chasms brings together work by artists Hannah Luxton and Julie F Hill in an exhibition that explores contemporary notions of the sublime: the human capacity of feeling when presented with the vastness, obscurity and the terror of the unknown, subsumed into awe when seen from the safe distance of the viewer's perspective.

Through photography, painting and sculpture, the artists explore the sublime's origins in 18th Century Romanticism to its contemporary manifestations in the technological and scientific. Specifically, they locate it in the unknowns of astronomical and geological deep space and time, from the darkness of interstellar space, punctuated with craggy mountains of cold gas and dust, to pitch dark ice caves, otherworldly glacial plains and the depths of earth's molten chasms. Together their works open an imaginative engagement with scales and orders beyond the human.

Hannah Luxton is inspired by the Romantic notion that the divine is located within raw nature. Lifting organic and ethereal subjects from the natural world. Her minimalist language of motifs offer an emotive core that is elemental, yet fragile and fleeting. Luxton's uses naked linen to give substance to the 'nothingness' in her paintings, which she believes to be full of energy and light. Luxton's paintings are dreamlike; they slow time and elude direct interpretation, but in fact present more truths. Just as black holes warp time, so too can painting possess the power to defy the limits of the way we see and process the world day-to-day. In their ambiguity, Luxton's paintings seek to activate imagination – and through imagination we are capable of so much more because the boundaries of our reality don't exist.

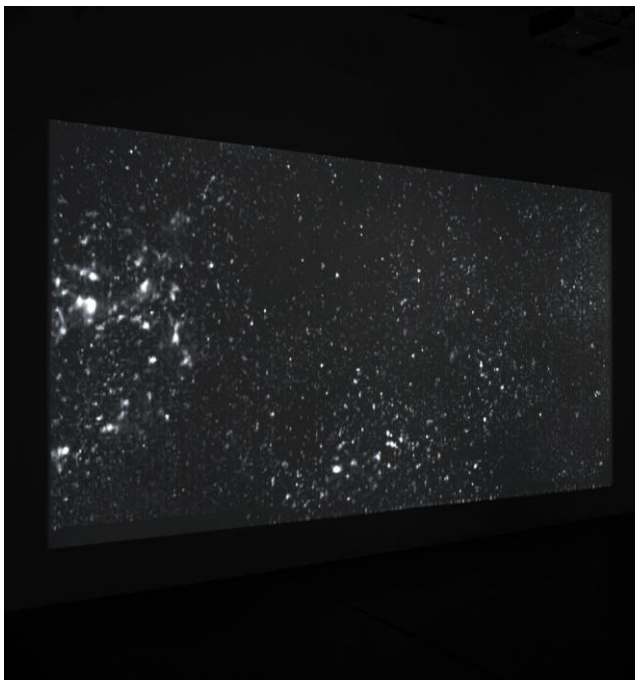
Responding to the vastness of nature as represented by modern science, Julie F Hill employs an expanded approach to photography and image making, creating sculptural installations that explore conceptions of deep-space and cosmological time. The astronomical image is shaped into formations that resemble uncanny meteorological or geological phenomena, creating immensities that we can walk amongst, and enter into. Enigmatic and illusory materials such as mirror act as conduits or portals, inviting us to cross a threshold to experience the unknowable. Through such environments she questions scientific images and the technologies used to construct them. Her work *Through Machine & Darkness* uses Artificial Intelligence trained on RAW images from Hubble Space Telescope to create an immersive video installation that oscillates between the human, celestial and technological timescales, contemplating how technology acts as a mirror through which we try to comprehend the universe. Her large-scale, site-responsive works – such as *Dark River* which uses one of the largest images ever taken of the Milky Way's central areas – create intimate experiences of cosmic immensity, tinged with science-fiction and horror.



*Hannah Luxton. The Puddle and the Plateau, II 2019
oil on linen 100x130cm*



*Hannah Luxton Numina II, 2018
oil on linen, 110x120cm*



*Julie F Hill. Through Machine Darkness 2018
Installation View*



*Julie F Hill. Dark River, 2018
physically manipulated digital print, 9 x 3m*

For further information, Hi-res images, or to arrange interviews please contact:

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Venue: Arthouse1.

Address: 45 Grange Road, Bermondsey, London SE1 3BH

Press Preview: Thursday 31st January 6.00pm - 8.30pm

Private View: Thursday 31st January 6.30pm - 8.30pm

Public Dates: 1st February - 24th February 2019

Opening Hours: Thursday to Sunday, 3pm - 7pm or by appt

Travel: London Bridge, Borough, Bermondsey tubes

Social Media:

Twitter: twitter.com/Arthouse1London

Facebook: facebook.com/arthouse1.co.uk

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Website: www.arthouse1.co.uk

Notes to editors:

About the artists:

[Hannah Luxton](#) (b.1986, London, UK) studied her Masters in Painting at the Slade School of Fine Art (2012) and completed her BA in Fine Art at Kingston University (2009). Exhibitions include Drawing Biennale, Drawing Room Gallery, London, UK (2019); The Dentons Art Prize, London, UK (2018); Hannah Luxton (solo), Blank 100, London, UK (2018); Group Show, Midnight Gallery, California, USA (2018); An Ascent (solo), Farnham Maltings, Farnham, UK (2017); Creekside Open, APT, London, UK (2017); Shaping the Void, Bankley Gallery, Manchester, UK (2016); Fleeting Affiliations, Lily Brooke Gallery, London, UK (2016); Open House, Fljotstunga Travel Farm, Iceland (2015); All S-he Ever Wanted To Be, Kolkata, India (2015). Awards include Art Council Project Grant (2018), Fljotstunga Travel Farm Scholarship, Iceland (2015), Trelex Residency, Switzerland (2013). Hannah is founding director of Glass Cloud Gallery, a nomadic window project that collaborates with businesses, commission artists and produces exhibitions in the public realm.

[Julie F Hill](#) (b.1981, Andover, UK) studied at Central Saint Martins (BA, 2004) and the Royal College of Art (MA, 2006), and is currently a Fellow in digital print at the Royal Academy Schools (2017–). Exhibitions include solo presentations at Terminal Creek Contemporary, part of Capture Photography Festival, Vancouver, CA (2019); Deserts on the moons of other planets, Passen-gers, London, UK (2017); Mirror Darkness, Lumen Studios, London, UK (2017) and A Rake's Progress, Dimensions Variable, Miami, USA (2012) as well as group shows at In Search of Darkness, Grizedale Sculpture (2018); LCN/SPACE Art & Technology, London (2018); Pokey Hat, VERBureau at Glasgow International Festival, Glasgow, UK (2016); Crying Out Loud, Guest Projects, London, UK (2012); Single-Shot, Tate Britain, London, UK (2007). Residencies include Lumen, Atina, Italy (2016) and London (2018); The Florence Trust, London, UK (2013–14). She has been awarded funding for her artistic and curatorial projects including Passen-gers (Arts Council, 2016–17), a continuing site-specific exhibition series which looks at the social, historical and material contexts of various sites and architectures, as well as Cartographies of Life & Death, curated for Artakt and London School of Hygiene & Tropical Medicine (Wellcome Trust/Arts Council, 2012–13).