

## Natalie Lavelle: *Sensate* 2 May - 25 May 2025

*Sensate* brings together a series of suspended, surface-based works that hover in the space between painting and sculpture. These forms don't assert themselves so much as they linger—suggesting both presence and absence, structure and collapse. Stretched tarlatan, hand-dyed, holds a quiet choreography, responsive to light, gravity, and the viewer's shifting perspective. Pigmented glass, steel brackets, and chains introduce tension and delicacy, anchoring the works while allowing them to remain in flux.

Drawing on the Post Minimal gestures of Eva Hesse, the work embraces impermanence, tactility, and the inherent instability of form.<sup>1</sup> There is a deliberate softness here—not as passivity, but as resistance to fixed meaning. Each piece occupies a liminal state, flirting with incompleteness and resisting resolution.

The title, *Sensate*, gestures toward the writings of Maurice Merleau-Ponty, whose *Phenomenology of Perception* places the body at the centre of meaning-making.<sup>2</sup> To sense, in this context, is not simply to receive visual information, but to engage in a mutual exchange between self and world. These works are not objects to be viewed from a distance; they are thresholds—permeable, reflexive, and contingent on encounter.

In dialogue with the language of Radical Painting<sup>3</sup>, *Sensate* asks: What remains when we strip painting of its traditional scaffolding—gesture, illusion, image? What is left is not a reduction, but a reorientation: a surface that doesn't depict, but responds. Not a narrative, but a situation. A moment of felt presence.

Rather than offering answers, *Sensate* creates a space for pause—for slowness, attunement, and material thinking. It invites the viewer to linger at the edge of form, where perception begins not with certainty, but with sensation.

<sup>1</sup> Stoops, S. L. *More Than Minimal: Feminism and Abstraction in the '70s. An Introduction.* 1996.

<sup>2</sup> Pilegaard, Ane. "Between Bodies: Activating the Space in between Museum Visitor and Objects on Display." *Interiors* 8, no. 3 (2017): 86–109.

<sup>3</sup> Hafif, Marcia. "Beginning Again." *Artforum* 16, no. 9 (May 1978): 46–51.