

Stations of Water

Jonathan Slaughter

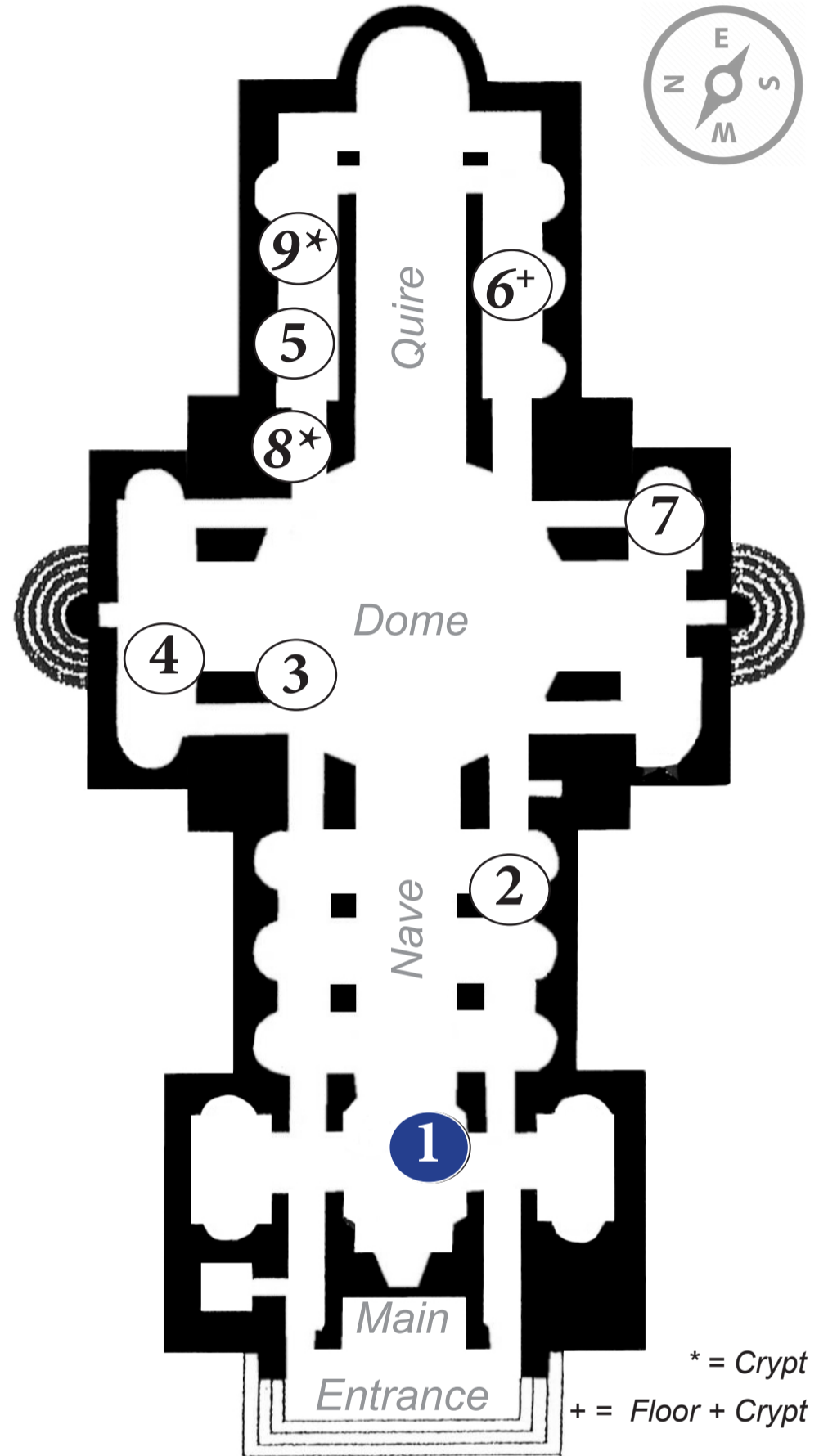
Safe Harbour, 2017, rope

Safe Harbour was conceived in response to the perilous water crossings refugees have to make in the hope of finding sanctuary and refuge. Thousands have endured hazardous journeys in overcrowded conditions and un-seaworthy vessels, crossing oceans into the unknown, in the hope of finding a safer way of life for themselves and their families. **Safe Harbour** explores themes surrounding protection and security; what would it mean to leave our sense of place and way of life behind, all that locates us within the world? If the foothold that locates us was torn from underneath us, to what lengths would we be prepared to go to find refuge?

The work also acknowledges the similarity between the two columns at either side of the West Door, and the mosaic at the base of Lord Nelson's sarcophagus. The mosaic instructs that 'England expects everyman to do his duty'. In turning these two columns into the mooring posts shown in the mosaic, the work ultimately asks:

If we can find our own safe place, are we then able to do our duty and offer others safe harbour?

Cathedral Floor



Jonathan Slaughter's art practice occupies the territory between sculpture, location, and philosophy; an interdisciplinary discourse that uses the notion of a spatial drawing as a structural model to explore poiesis - the idea of making as a form of thinking, and space as a practiced place.

A graduate of MA Fine Art, Chelsea College of Arts (UAL), 2015, Slaughter lives and works in London. His artworks have been shown in London and internationally.

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