**Gallery 1 – Satch Hoyt – *A millisecond to mute the voice that anchors freedom*, *This Dream is Serial Not Token*, *The Calling In Of The Silent Codes*, *In This Time Zoned Space with Queen Nzinga*, *On Galactic Paths Of More Tomorrows*, *Tear Drop Tension Defies Gravitational Pull*, *Contrapuntal Passages of Us*, *Score #1 & 2*.**

**In Gallery One, 9 of Satch Hoyt’s unframed paintings on canvas are shown alongside a 17 channel sound piece with speakers hiding in the walls and ceiling to create a spatial audio track that surrounds you while exploring the paintings.**

**The paintings aren’t displayed on typical gallery walls. Instead the walls have been covered in a natural hessian fabric overlaid with a grid of grey-stained wooden strips, creating a look that’s reminiscent of the fabric-covered fronts of speakers.**

**6 of the paintings are in the main central space of the gallery, formed by two free standing curved walls, whilst three more are around the corner on the entrance towards Gallery 2.**

**We’ll describe the 6 in the central space first before moving through to the final 3.**

***A millisecond to mute the voice that anchors freedom***

**The first painting on your right as you enter the central space is *A millisecond to mute the voice that anchors freedom*. This is a large abstract painting 237cm wide and 150cm tall.**

**On the left and right hand edges of this work are abstract triangular shapes, their peaks pointing inwards towards the centre of the paintings. Loosely painted with criss-crossing lines, the pattern of these triangles is reminiscent of lace, crochet or netting, loosely woven and organic. Through the green, we can see swathes of watery red and orange behind, dripping down the canvas in streaks. Some thick red striated swathes of paint sit proud of the canvas surface on top of the lacy green below. As with many of Hoyt’s paintings, the shape on the left represents The Americas and the Caribbean, while the shape on the right represents the African continent.**

**Connecting the two shapes are 5 criss-crossing dotted white lines, representing The Middle Passage and the movement of Transatlantic slave ships and highlighting the invisible threads of history. Behind the dotted lines, central to the painting, is a cloud of aqua blue, soft and hovering like a spirit or memory.**

**Below this blue cloud, floating almost at the bottom edge of the canvas is the outline of a diamond shape dotted in pink blobs of paint. Its hollow emptiness is almost like the opening to a void.**

**At the top of the painting hovers a semi-circle in deep purple and red tones, dangling from the sky like a distant sun or planet. This is a recurring motif for Hoyt, the inclusion of semi-circles at the top of his paintings representing an ideal planet.**

**Scattered across the central expanse of the painting are 8 circular motifs painted in deep purples and blues, each with a white pinprick dot in its centre, appearing almost like vinyl records. These are referred to by Hoyt as octave balls and represent enslaved people who took their own lives during their transatlantic journeys. The circles appear as if paused in motion, ping-ponging around the map of this painting, forming a network and web of movement with the dotted lines of shipping routes.**

**The background of the painting is a muted lilac tone with subtle shapes, like ghostly waves flowing across its surface, and barely visible vertical lines running at regular intervals across the whole central canvas, suggesting notation and transforming the dots of the painting into something of a distorted and abstracted musical score.**

*This Dream is Serial Not Token*

**The second painting just a metre further along the curving wall is *This Dream is Serial Not Token*. At 381cm wide and 210cm tall, this painting is larger than its neighbour and draws the viewer in with calm turquoise tones.**

**This abstract composition again has distinct mirrored shapes at the left side to represent The Americas and Caribbean and the right side to represent Africa - this time 8 overlapping oval shapes sit within a yellow toned trapezoid shape. The ovals all have a translucent quality to them so you can see outlines through the overlaps, like a Venn diagram.**

**The central expanse between the yellow toned trapeziums is filled with soft green shapes like creeping watery rivulets, with very faintly painted wave formations behind, melting into the background. Vertical white lines score the centre of the painting, again bringing the language of musical notation to the painting which sits somewhere between map and score.**

**15 bright circles bounce around the painting, each outlined in black and punctuated in its centre by 8 coral dots, popping against the otherwise blue and green image. Their forms appear biological, like cells or microscopic organisms on some sort of journey across the canvas. Towards the bottom of the painting are 4 circles of the same size, but painted very thinly, subdued and watery in purplish blue tones. The bottom edge of the painting is littered with a series of around 38 black drumsticks, some painted boldly and others melting into the background. For Hoyt, these represent the enslaved people who did not make it from Africa to The Americas and the Caribbean, instead taking their own lives on the journey.**

**At the centre top of the painting a plum-coloured semi-circle peers down onto the scene, splattered with paler lilac paint splashes, appearing as a celestial object. Again, for Hoyt this is representative of an ideal world.**

*The Calling In Of The Silent Codes*

**A couple of metres further along is the third painting, *The Calling In Of The Silent Codes*. A similar size to the previous painting, this canvas is 216cm wide x 304cm tall.**

**This painting appears even more dreamlike than the previous two, its abstract forms painted in pink sunset tones. Along the bottom edge are loose light green brushstrokes, snaking upwards like grasses growing underwater. They merge into a section of rhythmic brush marks in pink and lilac tones before meeting 4 large lilac circles which mark the boundary of this soft bed of a foreground.**

**Snaking across the horizontal centre line of the image is a grey and white expanse of paint, heavily textured like smoke, cloud or rushing water, widening at either edge of the painting before thinning out to almost nothing at the centre, like reaching tendrils that can’t quite latch onto one another.**

**Also making the journey from left to right side are 5 deep red dashed lines arching across the canvas, mimicking shipping routes and remembering the enforced journeys of enslaved African people who were forced across the Atlantic.**

**By now a familiar motif in Hoyt’s work, 8 cobalt blue balls are dotted around the image like bouncing musical notes. Again, the image is marked by vertical white lines across its width.**

**At the top, the ideal planet is this time painted in deep red and brown tones with three overlapping circles painted within its own semi-circular form.**

**The shape of this semi-circular form at the top is mirrored by four circular shapes along the left and right edges, cropped by the bounds of the canvas. These shapes sit one below and one above the grey toned cloud that stretches across the horizontal centre line. The orange shapes below are hazy and mostly covered by the lilac circles and bed of vegetation. The orange circles above are bolder and contain eye-like shapes with borders outlined in white dots and coral circles outlining where an iris would be. They appear like constellations or cells under a microscope, or perhaps like symbols on a map, again reminding us that Hoyt’s paintings are symbolic of transit from one continent to another.**

***In This Time Zoned Space with Queen Nzinga***

**On the opposite wall is a smaller painting (242cm wide x 153cm high) entitled *In This Time Zoned Space with Queen Nzinga*.**

**This painting is in similar turquoise tones to the painting diagonally opposite, *This Dream is Serial Not Token*, and has the same lacy net like triangles at its left and right sides as the first painting we encountered, *A millisecond to mute the voice that anchors*. The crochet-esque triangles of this painting are painted in watery olive green tones, with the paint running and melting into the blue and orange expanse behind.**

**Connecting the triangles are 4 deep orange dotted lines, carrying histories of forced movement. Dotted amongst them are 8 orange toned circles with paler yellowish centres. The canvas once again has a watery feel, with ghostly wave shapes dissolving into the background. Along its bottom edge, climbing upwards are loose orange brushstrokes, almost like flames, with occasional thick swathes of lilac paint that has been scored by some sort of tool creating striations of texture.**

**Thin blue lines mark regularly spaced vertical sections down the painting’s top two thirds, dividing it like a map split into time-zones or like a stringed instrument. These lines draw the eye up to a large purplish red toned sphere at the top, again cropped off by the bounds of the canvas. The surface of the sphere is painted with a crackled effect, and around it is a halo of green and then regal gold crackle spreading out into the turquoise background. Either side of this dark and heavy form are two abstract pink blobs surrounded by blue dripping shapes, almost appearing like mystical jellyfish dripping down the canvas.**

***On Galactic Paths Of More Tomorrows***

**Around a metre further on along this wall is *On Galactic Paths Of More Tomorrows,* another much larger painting at 213cm tall x 389cm wide.**

**This painting again features the triangular lacy nets representing the continents of Africa and North America, but this time the turquoise doesn’t emerge from the very edges of the canvas. Instead, the left and right edges are flanked by dark elongated trapezoid shapes and black circular forms, reminiscent of vinyl records or speaker systems, a much more electronic musicality than we’ve encountered in Hoyt’s paintings so far. The dark tones are interrupted by flashes of bright blue, almost swimming across the surface.**

**The central section of this painting is sandy peach tones interrupted by a now familiar pattern of white vertical stripes across the centre third. Stretching between the two triangular continents which point inwards are 4 hazy watery swathes of turquoise paint reaching out to each other across the centre of the painting. Framing the bottom of the canvas is a trail of beige circles connected by strands of the same tone, appearing bone-like.**

**At the very top centre looms a large dark green mass outlined in red with a jagged bottom - a circle that has been torn into a less regular shape. It feels heavy and slightly threatening like it’s descending to take over the rest of the image. Within its large green form which is crisscrossed with faint gold brush marks and tiny dots of paint like stars, sit two angry red circles, fiery and ready to burst. Their counterparts across the rest of the canvas are 12 regular circles painted almost like bullseyes, with a red circle at the centre surrounded by a thick band of white then green before finally ending in a red outline.**

***Tear Drop Tension Defies Gravitational Pull***

**The final painting on this wall is *Tear Drop Tension Defies Gravitational Pull,* a much smaller work again at 147cm high x 215cm wide.**

**Again, this work features two dark skinny trapezoid shapes, stretched along the left and right edges. This time they’re painted with an almost slate-like texture and delicately outlined in pale yellow.**

**Around each trapezoid is a haze of deep yellow, translucent like something spilled into the watery blue of the painting’s background. Stretching across the horizontal centre of the canvas between are 4 rounded tendrils of dark blue, mid blue and silver, appearing like mystical swimmers pushing off from the edges to meet in the middle.**

**Along the bottom edge is a swathe of rich purple almost entirely smothered by a thin wash of dark green which ascends upwards in dripping brushstrokes to form a band of shapes which look like an underwater landscape of peaks and arches. Above this, the calming blue of the painting’s background is drawn upwards by thin stripes of white which start longer at either edge and taper down to a short line in the centre, like a sound wave. Dotted around these lines are 8 circular forms, painted with a bullseye quality again, red at the centre surrounded by green and brown, before ending in a final thin rim of white. They float freely, unbound by the gravitational pull of the painting’s title.**

**At either corner of the top edge are two matt black semi-circles painted with a crackle of shiny black flecked with red. Between them, two bluish-purple cloud like forms spread to meet a murky gold and purple orb, as usual bisected by the edge of the canvas. Dropping down from the orb and the clouds either side of it are two bright viridian green mounds, pointing down to the abstract seascape below with its ghost-like waves painted into the background.**

***Contrapuntal Passages of Us***

**As we round the corner to begin our journey to Gallery 2, we encounter *Contrapuntal Passages of Us* on our right hand side, displayed on the back of the free-standing wall that formed the right side of the central space. This painting is 147cm high x 235cm wide, and feels quite distinct from the previous 6 despite similarities in form and motifs.**

**The background of the canvas is a wash of golden yellow and peach tones with the faintest suggestion of greenish waves melting into it.**

**Along the bottom edge of the canvas is a blood-red wash of shapes merging together and mirroring the shapes of waves or clouds, or perhaps even flames.**

**Set slightly in from the edge on both the left and right side are vertical strips of 4 evenly spaced black squares with curved edges outlined in yellow, appearing like windows or portals. Their black inners are painted patchily, rendering them not quite opaque. Connecting some of the squares are the arms of an 8-armed blood-red starburst expanding from an outlined circle at the centre of the canvas. 6 of the arms end in a matching circle, one of which is partially obscured by the penultimate black square on the right side, but 2 of the arms end inside the bottom 2 black squares on either side of the canvas.**

**Behind this faint starburst is a series of 28 vertical white lines which narrow towards the centre of the canvas, mimicking a sound wave.**

***Score #1 & 2***

**Straight ahead of us, to the left of the entrance way to Gallery 2 are the final two paintings by Satch Hoyt - a pair, *Score #1 & 2*. Each panel is 90cm high x 82cm wide and they are displayed with a gap of around 10cm between them.**

**As with the nearby *Contrapuntal Passages of Us,* these paintings feel quite distinct from those in the central gallery space. Not quite mirror images of each other, the paintings are both painted in an iridescent turquoise tone with a series of large circular motifs spread evenly across the canvases. The left features 14 of these large dots, the right has 12. The dots are painted in varying tones of grey and pink, and some are bolder whilst others are hazier, fading into the background green slightly.**

**Both canvases are scored by faint vertical lines painted in a rust tone, and across the horizontal centre third of both canvases are a series of black dashes and dots which overlap the edges of the canvas and appear like punch cards for jacquard looms, seeming as though perhaps being readable as notations for sound or movement.**

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