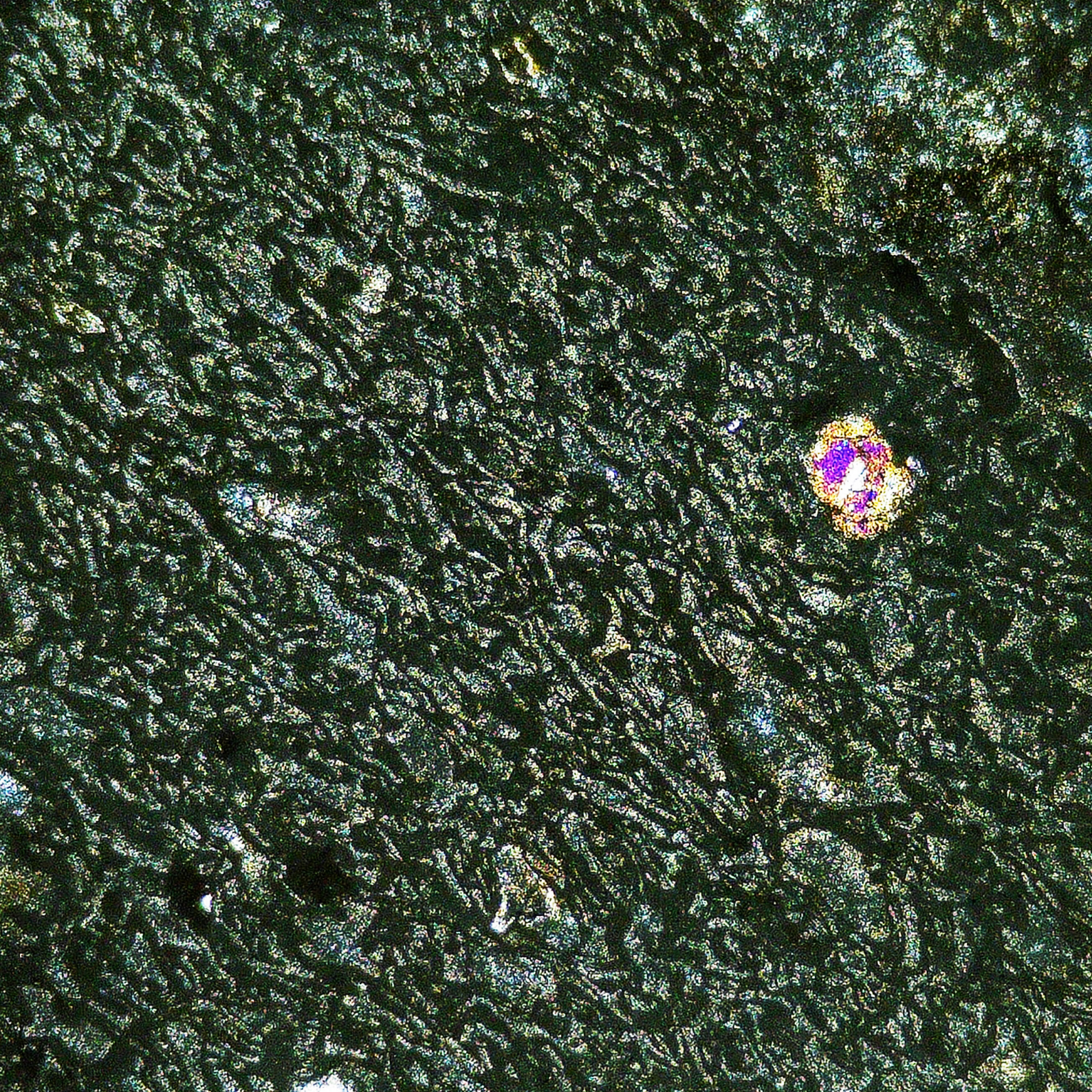
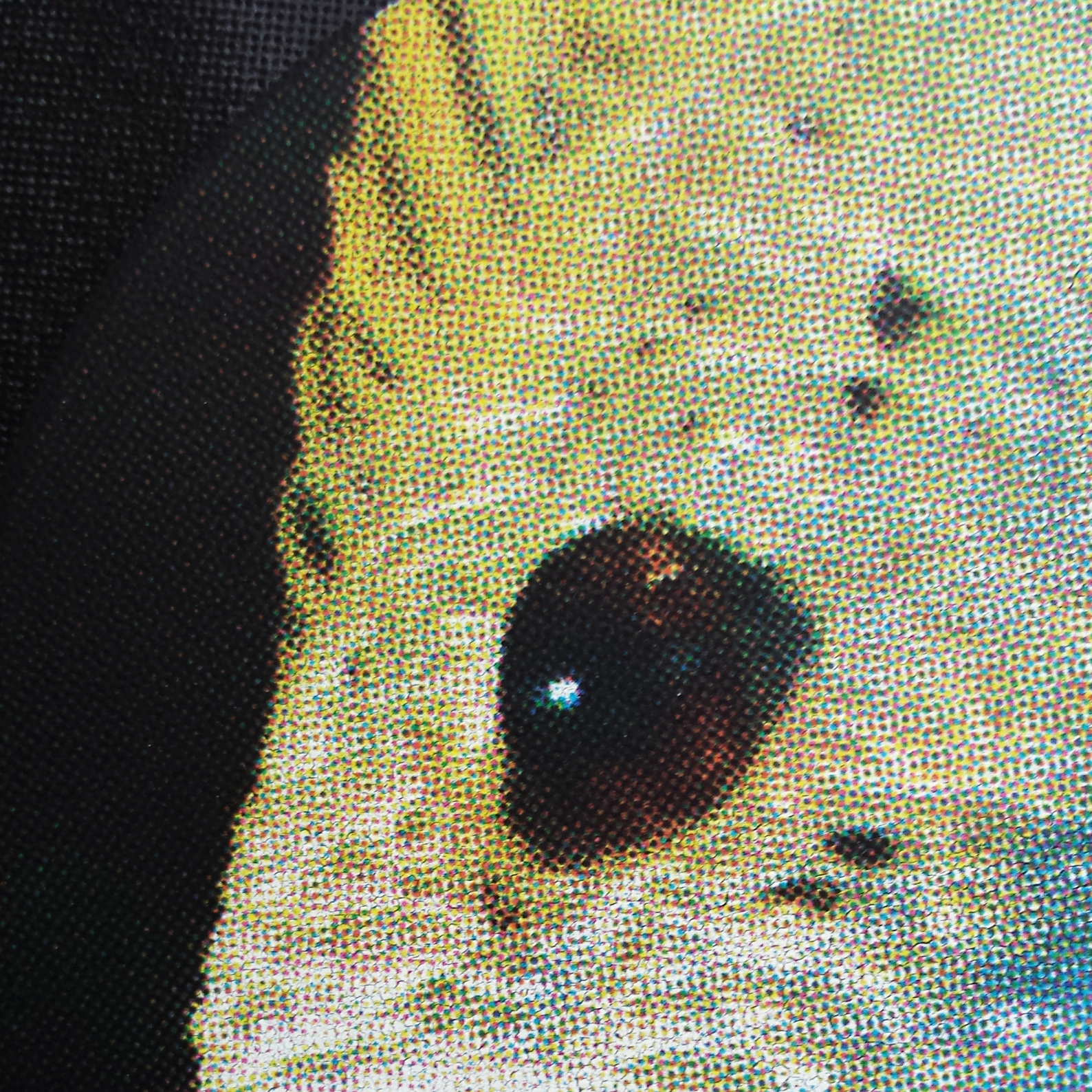


A p p e a r a n c e s
are
a glimpse
of
the unseen

susan eyre





'Appearances are a glimpse of the unseen,' is a quote attributed to Anaxagoras, a pre-Socratic philosopher who was exiled for controversial natural explanations of the cosmos. He suggests that despite the limitations of human senses we can discover the underlying structure of reality through careful observation and reasoning. In studying the appearances of the visible world to reveal the imperceptible, he concluded that matter is made of finely mixed ingredients and wholly entangled so that 'everything has a portion of everything,' and it is 'Nous' (the mind), that acts as an organising force in creating reality by relating what is seen to what can be inferred.

It has been around 2,500 years since Anaxagoras engaged with the principles of scientific investigation to seek to understand the world. The development of new technologies and scientific theories in the last microseconds to midnight of the evolutionary clock have profoundly changed human perception of a physical reality. The volume and complexity of information available, which reveals constructs that our senses may have no hope of experiencing directly, opens wide vistas of incomprehensibility which can be both daunting and exhilarating.

In an increasingly dematerialised world, physical presence brought to bear through an artwork can be a method to feel grounded in an abstract universe while also offering a space for contemplation. Susan Eyre creates artworks to process her own responses to the unknown and to share the thrill of being mystified and in awe of this remarkable universe. Motivated by a sense of wonder in the everyday and a curiosity to reach beyond the comprehensible, her work embraces the opposing cosmic and quantum scales of the universe. She finds the world of particle physics and its abstract theories fascinating. The idea that a photon theoretically explores the entire universe before hitting her retina is poetic and adds to the awe she feels about how the simplest of experiences hide amazing interactions.

Susan Eyre works with print processes, sculpture, video and installation, and she enjoys creating imagery that emerges through translating ephemeral, unseen and subatomic realms to the visual. She is excited to discover things for herself through experiments and the use of simple technology. This might involve building a cloud chamber to reveal cosmic ray activity, using magnets to express energy fields, effecting chemical reactions such as copper patination, growing crystals under polarising filters to see how atoms and molecules arrange themselves in patterns, or stretching bubble membranes into very thin sheets to describe theories of higher dimensions.

Scientific research guides a lot of Susan's thinking when making work and she finds the opportunities she has had to visit laboratories

and observatories, engaging in conversations with scientists and researchers, have been valuable experiences in processing on a personal level concepts that can be quite hard to grasp. She does not always understand the scientific theories and enjoys the not knowing, as this gives her room to speculate and ask questions, and it has led her to look at everything around her through a different lens and consider the many unseen forces at play.

Ecological concerns about the human disconnect from the natural world and impending climate change influenced her work which focused on concepts of paradise as a state of being at one with a natural order. The volatile imagination of early humans gave us our creation myths and populated the skies with gods. From these stories came the idea of paradise as a state of bliss that had been lost, always a promise out of reach. She questioned whether 'paradise' could be found in prosaic everyday experiences and began visiting roads, streets and even an industrial estate named Paradise.

Sometimes she found obvious tropes and symbols she could relate to paradise and other times connections were more tenuous. She felt the need to look deeper into the patterns and structures of what was around her. This is when she turned to particle physics.

She was astonished to learn that around 95% of the universe is dark to us, formed of unknown and possibly unknowable dark matter and dark energy. All the matter we do know, all the stars and all the galaxies, everything that we can interact with, makes up just a tiny fraction of the universe. From this revelation, Susan thought about all the activity that was going on around her that she could not see. She was excited to discover more about this mysterious unseen world and bring these impressions into her practice.

Within the Chapel of Brompton Cemetery, Susan Eyre's *Appearances are a glimpse of the unseen* approaches the visible world as a threshold rather than a certainty. Drawing on scientific enquiry, ancient cosmology and material experiment, Eyre's works ask how we might attend to realities that surround and pass through us, yet remain beyond direct perception: from dark matter and magnetic fields to molecular movement, distant horizons, light and the silent activity of the Earth itself.

For Eyre, the proposition that appearances may offer a glimpse of the unseen becomes both a philosophical ground and a working method. Her practice creates situations in which matter seems to react, shimmer, distort, reveal or withhold itself, allowing scientific ideas to be encountered through material presence. Mirrors absorb and fracture the viewer's image; water holds floating fragments on the edge of disappearance; magnets draw invisible force into pattern; crystals reveal hidden internal structures through polarised light. Across these works, perception becomes less a matter of looking at objects than entering into relation with forces already at work around us.

Light is central to this inquiry because it allows the world to appear while remaining elusive in itself. We encounter light through what it touches or brings momentarily into view. In Eyre's work, light becomes visual, material and relational at once: a form of contact between the body and a wider universe, cosmic in scale yet intimate in its effects. Her works draw attention to the conditions of visibility itself, asking what enables seeing, what escapes it, and what might be felt before it can be fully understood.

These questions become especially charged within the Chapel, as the space is already shaped by thresholds between interior and exterior, stone and sky, memory and matter, the living body and the absent body. In *submīrārī* (*earthbound*), Eyre's images of angels appear through water as unstable, trembling presences, released from fixed memorial forms into a more fluid state of becoming, where the spiritual and the scientific become parallel languages for approaching what cannot be fully held in view.

Appearances invites a slower form of attention, asking us to look again at the ordinary world and recognise its mysteries that are traversing us continually and instantaneously. From Eyre's early pursuit of paradise in the everyday to her contemplation of cosmic and subatomic realities, her practice has developed a deep awareness of interconnectedness across human and non-human experience. In the Chapel, among light, stone, water and reflection, Eyre's works open a quiet field of speculation, where what appears before us may be only the visible edge of a much larger, stranger intimacy.

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The video *Contingent Horizons* was made during the pandemic, when physical horizons were constrained, yet information received digitally about the world beyond was overwhelming and often hard to decipher. It considers how space is perceived as a plotted dimension on a map, as abstract space calculated mathematically, but perhaps not something we can visualise, and as imagined space which knows no boundaries.

The true horizon is usually hidden. The optical horizon is what we see but is not the same as the geometric horizon which allows for the curvature of light due to atmospheric refraction. We each have a personal distance to the horizon based on our specific height of eye from the ground and the local elevation from sea level at which we stand. It is a distance we can never reach as it always recedes as we approach.

This film interweaves four journeys, walking at dawn, taking the most direct route to cardinal points measured at three miles due North, East,

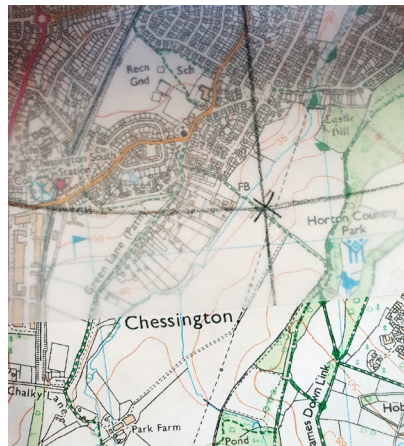
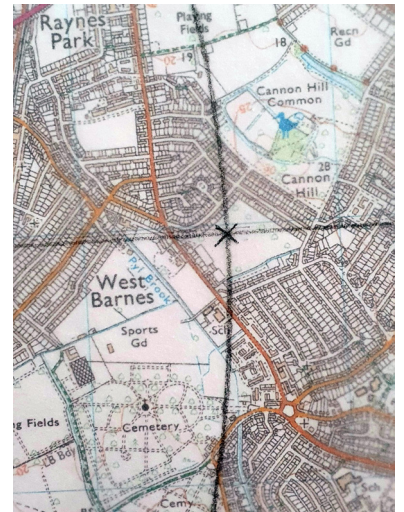
◆ *Contingent Horizons*, 2021
Video 8.15m



Contingent Horizons (still), 2021

South and West from home. Three miles is roughly how far the distance to the horizon is at sea level for the average height person. The voiced dialogue is drawn from popular online lectures, combined with poetic insights spanning navigation, properties of space, consciousness and ancient understandings of the cosmos. Hierarchies of dimensions and perception are considered from three speculative perspectives that seek to discover, imagine or theorize what lies beyond the limits of knowledge.

Constantly shifting landscapes begin to lose form and clarity as the three mile boundary approaches, structures break down into contour lines and foliations. The decomposition of recognisable shapes into an amorphous haze reflects the difficulty we have, not only in trying to see what lies beyond our confines, but interpreting the world around us. The video speculates on gaining understanding through sensitivity to natural phenomena and entering a meditative state of mind to enter higher dimensions of consciousness.



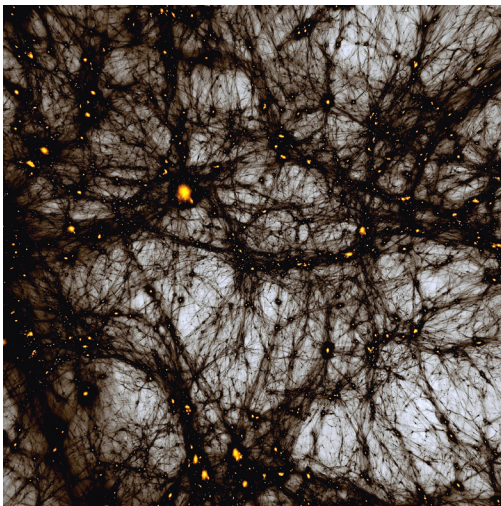
◆ *everydaymatters*,
2015, screenprint
on mirrored
acrylic, etching,
steel, 7 pieces
50 x 50 x 280 cm



The sculptures *everydaymatters* respond to this realm of intangible matter, present yet invisible. Using documentation from the places named paradise that she had visited, images were screen-printed onto mirrored surfaces which absorb the viewer into the work, reflecting and distorting perspective.

Imagined as cross sections of landscape, exposing the hidden proportions of visible and invisible matter, each circle is divided into the percentages scientists believe are the constituent parts of the known universe. The smallest circle, in colour, is less than 5% of the whole, and reveals the extent of all that is visible or known to us. The circle screen printed black on black is about 26% of the whole and expresses the unknown dark matter that is thought to hold galaxies together. The remaining 70% is shimmering dark energy, accused of escalating the expansion of the universe.

Dark matter visualisation.
Courtesy of KIPAC, Stanford
University.



Keen to learn more about the search for this unknown immensity, Susan was able to visit Boulby Underground Laboratory on the North East Coast of England, where dark matter research takes place over 1km underground.

It was a really valuable and extremely physical experience for Susan to visit this strange subterranean world, descending for eight minutes in the miners cage to walk along dark, noisy, hot, dusty and salty tunnels to reach the laboratories which were, in contrast, blinding white, pristine and filled with anonymous apparatuses. Through conversations at Boulby it became clear to her that artists and scientists question the world we share in very similar ways through experiment, analysis and imagination. Both perspectives can change our view of reality and where science may feel overwhelming, art can offer an emotional response.



Paradise industrial estate



Paradise Road SW4

Paradise Road SW4

Paradise Gardens



Paradise Row

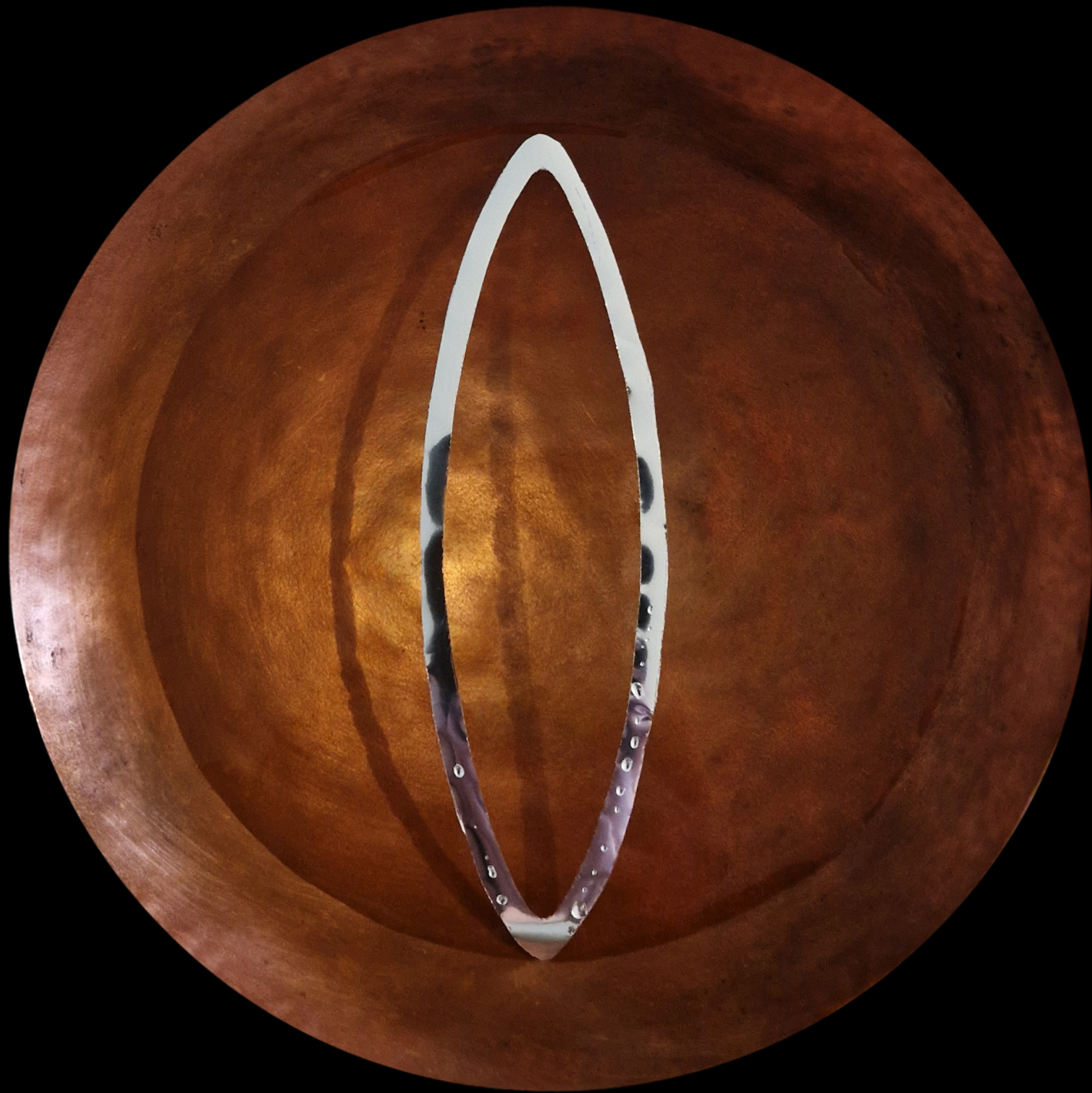




It is hard to imagine illusive particles of dark matter all around us that we can't see or touch and that also fill the vastness of the universe with great invisible halos holding galaxies together and are also constantly passing through our bodies without our awareness. The interdisciplinary artist Ansuman Biswas has made an informed comparison of the search for dark matter with the search for inner peace, both of which require purity, quiet and sensitivity in processing data, looking for patterns and understanding knowledge:

We have many tools at our disposal to gather information about the world. Physicists are tuning their instruments to an unprecedented level of sensitivity. Ultimately, however, whatever external instruments we use, all data is experienced by our bodily senses. These senses turn out to be more finely tuned and calibrated than anything we have yet invented.





◆ *Instruments of the Anemoi*

- (i) (*south pointer*), 2023, Snowcrete, copper, water, silver leaf, tripod, 38 x 38 x 70 cm
- (ii) (*magnes*), 2023, Snowcrete, magnets, iron filings, nails, tripod, 38 x 38 x 79 cm
- (iii) (*rose*), 2025, Snowcrete, etched and patinated copper, tripod, 38 x 38 x 56 cm
- (iv) (*thuban*), 2026, Snowcrete, pigment, crystals, tripod, 38cm x 38 x 75cm

Instruments of the Anemoi are a set of dodecagon tablets cast in Snowcrete, a non-magnetic cement, as used in buildings at a magnetic observatory. Suggestive of the pedestals that support various instruments used in monitoring the Earth's magnetic field they also respond to an ancient anemoscope "table of the winds" carved in marble around eighteen hundred years ago with the names of the classical winds, both in Greek and in Latin inscribed on each of its twelve sides.

In classical antiquity, geographic orientation usually referred to landmarks or astral phenomena to determine direction. The winds also became associated with direction, and named in accordance with their qualities such as hot and humid or cold and dry. In Greek mythology Astraeus, the god of dusk, and Eos, the goddess of dawn, gave birth to many sons of the twilight including the Anemoi, the gods of the winds who were each ascribed a cardinal direction.

Intimate knowledge of the way the world behaves built up over generations is being lost as we become reliant on technology whose processes we do not understand. There is a recent directive from the Royal Institute of Navigation that recommends teaching sailors to navigate by the stars again as a top priority. Reliance on satellite GPS is no longer viable in a world of conflict where escalating jamming and spoofing of GPS is putting maritime and aviation safety and security in jeopardy. Trains, mobile phones and anything that accesses GPS can be effected. There may be technological solutions but it looks like there will forever be a need to read the stars.

These sculptures are envisaged as speculative objects from past times, shown on repurposed theodolite or telescope tripods, reflecting on methods and tools of natural navigation such as magnetism, wind and stars.

A 'silver fish' floating in a hand beaten copper bowl echoes the oval shaped compass needle illustrated in *Breve Compendio de la Sphera*



Ancient anemoscope



Following Magnes footsteps



Beating copper bowl



Crystal growing

de la arte Navegar (Brief Compendium of the Sphere and the Art of Navigation) by Martin Cortes (1551). Wafer thin fish shaped iron leaves were used by 11th century Chinese geomancers for feng shui and navigation. These early precursors to the modern compass were known as the ‘south-pointing fish’ and made by heating the iron until red-hot and cooling it while aligned to Earth’s magnetic field.

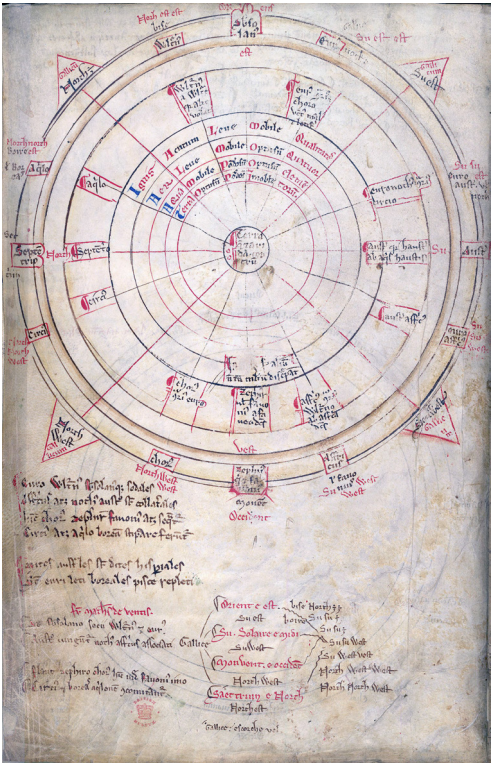
Iron nails and filings reveal an embedded magnetic field and hark back to the legend of the discovery of lodestone, also known as magnetite, a naturally occurring magnetic mineral which recalls the story of Magnes the shepherd who noticed the nails in his shoes and the iron ferrel of his staff were attracted to the rock beneath his feet. This story is recounted in Pliny’s Natural History (published after his death in the AD 79 eruption of Vesuvius, when, ever curious, he had gone to investigate the strange cloud rising). Pliny marvels at the powers of the magnet, exclaiming; ‘For what, in fact, is there endowed with more marvellous properties than this?’; ‘What is there in existence more inert than a piece of rigid stone? And yet, behold! Nature has endowed stone with both sense and hands!’

The legend of Magnes is not impossible, if an electrical storm had taken place on Mount Ida and the naturally occurring magnetic magnetite was struck by lightning, it would be permanently magnetised into lodestone and would therefore attract the nails of Magnes’s shoes.

Etched copper pieces set in a wind rose arrangement allude to the ancient classification of the winds which developed over centuries with varying numbers of wind directions charted. When marked down, the outlined divisions looked like a flower of many petals and became known as the rose of the winds. In this design we see the contemporary compass has its origin in human aspirations and efforts to explain and contain natural forces through geometric abstraction.

Celestial navigation is referenced via the instrument studded with crystals that map the constellations around the North Pole. Polaris has not always been the Pole Star as Earth’s axis of rotation wobbles over the course of about 26,000 years and many other stars take their turn at pointing to geographic North. When Anaxagoras was born there was no true North Star, Kochab was the closest naked-eye star to the celestial north and used as the primary directional reference. Before that it was Thuban, who took the position between two and four thousand years ago. Thuban, in constellation of Draco is centred in this sculpture, with Polaris, the current North Star in the constellation of Ursa Minor, shown above Earth’s rotational axis.

Matthew Paris 12-to-16-wind compass





◆ *At a Distance*, 2019

Video 4.50m, Fresnel lens, projector, wood, trestle, flags

28 x 80 x 120 cm

The video sculpture *At a Distance* reflects on the mysterious twinning of electrons in quantum entanglement where particles link in a way that they instantly affect each other, even over vast distances, and which Einstein famously called 'spooky action at a distance'. This bond appears to defy the laws of classical physics and, generally, our understanding of reality.

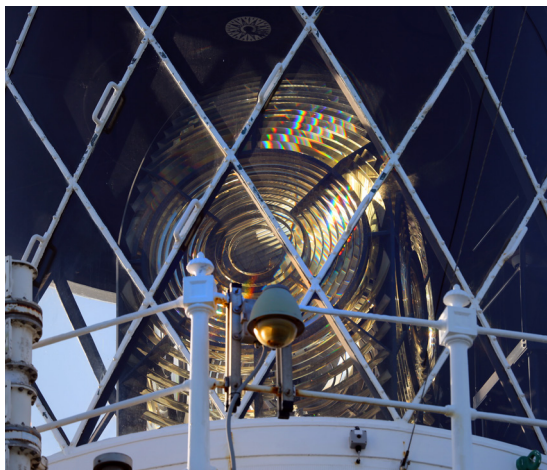
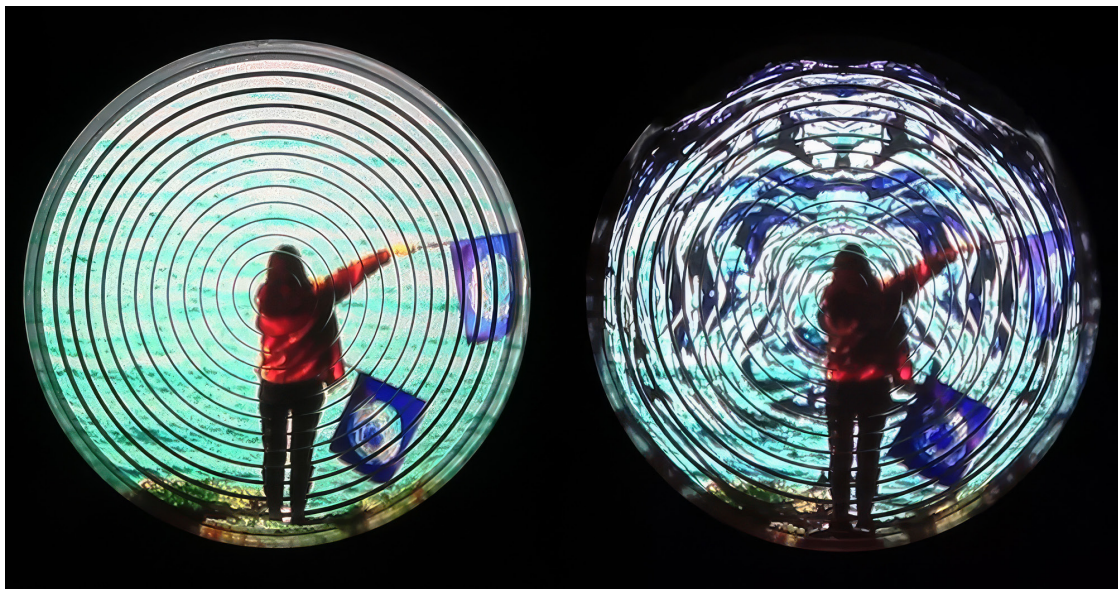
There was a time when the 'action at a distance' of a magnet was just as mysterious and intriguing. Greek philosopher Thales of Miletus, who lived a century before Anaxagoras, believed the magnet must have a soul because 'like living things it moves the iron'.

The video footage was filmed at the Lizard Peninsula, Cornwall, on 29th March 2019 (the first date the UK was supposed to leave the EU). Solitary figures using semaphore flags sign 'We Are One' out across the ocean. As in entanglement theory, where two paired electrons mirror each other at a distance, it is hoped the message will be echoed back. The video is back projected onto a Fresnel lens, the type found in lighthouses to increase luminosity of the lamps beam, another form of messaging over distance. The Lizard Lighthouse has a stunning Fresnel lens which was filmed gaining brilliance as dusk descended on this significant day. The flags used were printed using hand painted dye sublimation inks applied via a heat press. This process transfers ink from a paper matrix onto a substrate textile where the image passes momentarily across space in a dematerialized state as vapour, before being reformed as its mirror opposite.



Lizard Lighthouse

At a distance (detail)



Lizard Lighthouse lamp



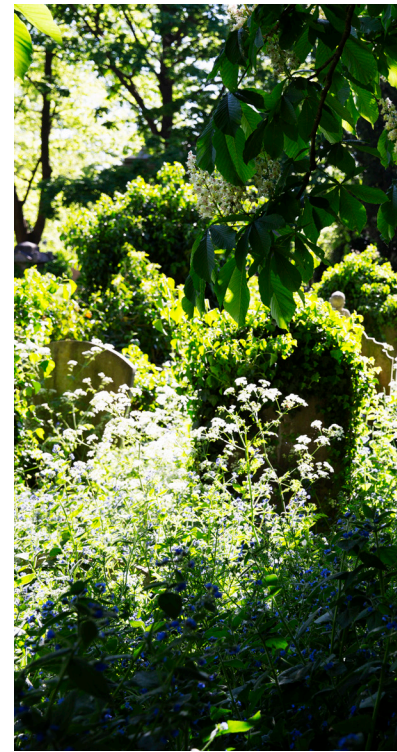
At a distance (detail)



Semaphorist



Submīrārī (earthbound)
©BJDeakinPhotography



Brompton Cemetery

The collection of earth clad bowls filled with water in which images on translucent textile float, sink or fold according to ambient temperature, make visible the unseen activity of water molecules. The images used for this iteration of *submīrārī* (earthbound) feature the unique convergence of nature, history and tranquillity at Brompton Cemetery along with a myriad of angels that inhabit it. The word *mīrārī* comes from a Latin root, to gaze in wonder. Viewers are encouraged to gaze through the surface of the water, shifting perspective, to catch a glimpse of the mirages shimmering in pools, revealing glimpses of an uncertain world fluctuating on the cusp of disappearance.

These ephemeral images, where angels appear, released from their podiums, accompanied by a glowing source of light, address ideas put forth in *The Physics of Angels: Exploring the Realm Where Science and Spirit Meet*, in which co-authors Rupert Sheldrake and Matthew Fox discuss parallels between quantum mechanics and early theories of angels, particularly Thomas Aquinas' teaching that angels are immaterial bodies and creatures of light. The language used to describe the esoteric and

◆ *submīrārī* (earthbound),
2018, steel, earth, water, dye
sublimation textile, 12 pieces



Submirari image

the spirit world can often be substituted with the language of physics used to explain energy in its various manifestations.

In *The Philosophers' Secret Fire – A History of the Imagination*, Patrick Harpur talks about 'inbetween' spaces where things are not quite 'there' and not quite 'not there', relating how myths have long been used to make sense of the world, and that for most of evolution humans have believed in an otherworld of spirits, deeming that the invisible world is not less real than the material one. 'Daimons' are given context in his book as elusive, contradictory, both material and immaterial concepts that still reside in our culture but are now so far removed from their personified shapes that we fail to recognise them as they take refuge in the subatomic realm.

We are told that at the smallest scales there are no objects, just relationships. When we zoom in, the world we know dissolves into encounters of opposing forces and it may seem possible that we could pass through what appears to be solid matter.



◆ *Book of Reversals*, 2026

Sumaganshi, screen print, digital text on Japanese paper, 24.5 x 32.5 x 1.5 cm

The Book of Reversals offers a poetic overview of the formation of planet Earth and its turbulent fluid core that generates an unpredictable but protective magnetic field prone to sudden changes in polarity.

The readings from magnetometers stationed around the British Isles, which record variations in the Earth's magnetic field, are screen printed in vertical stripes, either side of the book's spine emulating the geological phenomena of magnetic stripes found on the ocean floor. Magnetic stripes are symmetrical bands found at mid-ocean ridges, created as magma rises, cools, and forms new oceanic crust whose magnetic minerals align with Earth's prevailing field.

The text, printed vertically, in line with the spreading ocean floor, evokes the complex dynamics of the planetary body Earth, its geological history of reversals, periods of weakened magnetic field, the ceaseless interactions between the inner core, the outer core, the mantle and the crust and how its secrets may be discovered.

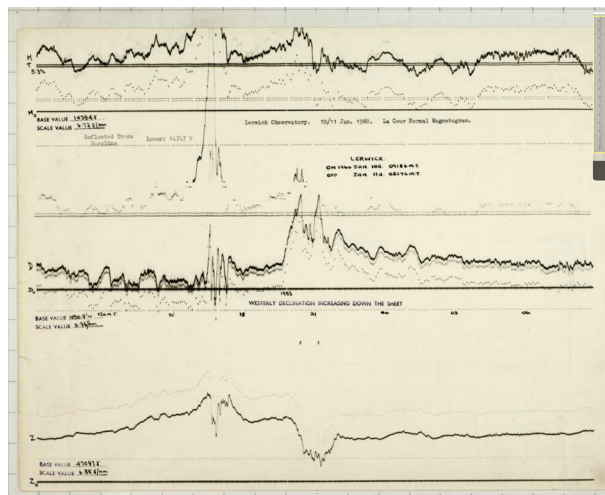
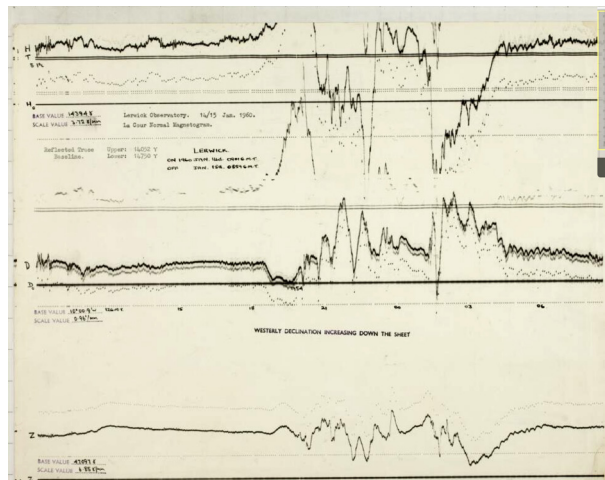
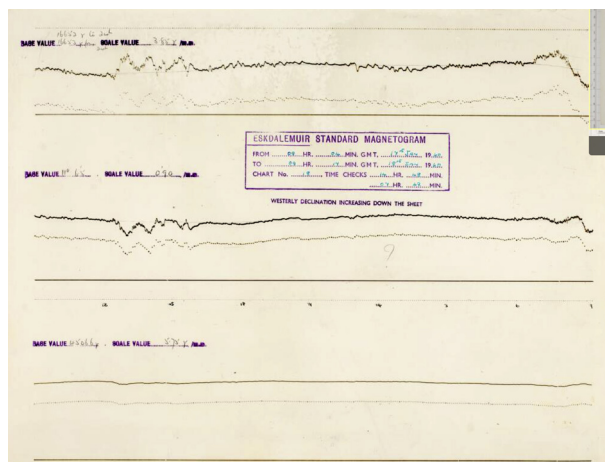
We have to rely on remote sensing methods of investigation to discover what is deep below our feet, as humans have only drilled less than 0.2% to the Earth's core. Cutting open the Earth can only reveal the epidermis, it is only through the shock waves of trauma that we can begin to understand what goes on inside. Seismic waves generated by earthquakes can infer the composition of Earth's hidden interior, revealing through their speed, refraction, and shadow zones the boundaries between solid and liquid layers.

Magnetic patterns preserved on the ocean floor hold a record of past activity over hundreds of millions of years but cannot predict future reversals. Hot buoyant material rises at mid-ocean ridges and cooler, denser rock sinks back into the mantle at subduction zones. Along convergent boundaries, the heavier oceanic plate is forced beneath another plate, forming trenches, generating earthquakes, tsunamis, volcanic eruptions, and mountain belts. Through volcanism, weathering, and the recycling of carbon dioxide and minerals, plate tectonics regulates climate, nourishes the oceans, creates diverse habitats, and shapes the environmental pressures that drive evolution, making it essential to the long-term habitability of our planet.

Reversals
of
Book



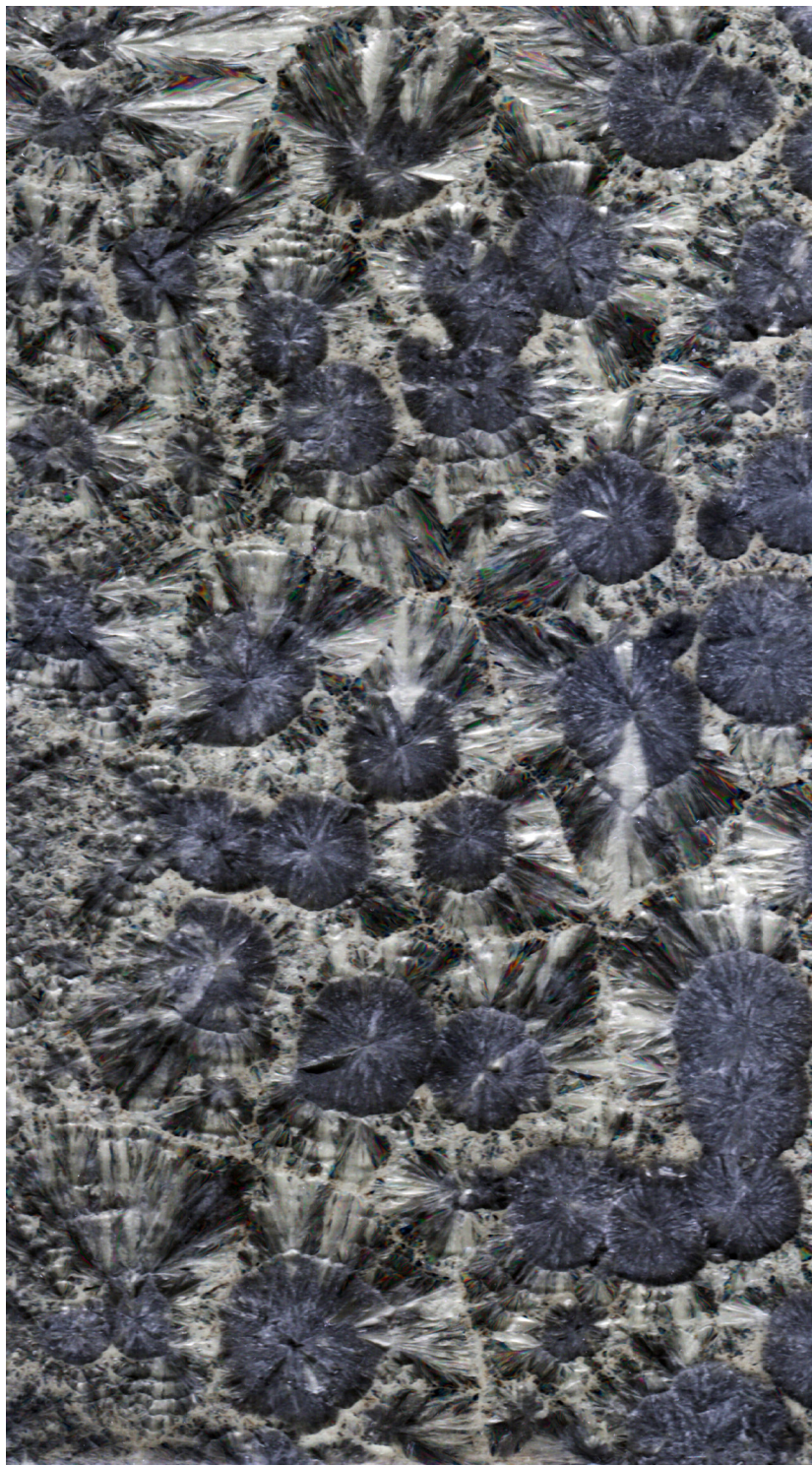
Deep
secrets
are
deciphered



◆ *Crystal Kaleidoscope*, 2026

Magnifying viewer, polarising filter, crystal growth on glass, 14 x 24 x 32 cm

Viewing crystals under a polarizing filter reveals a hidden world of vibrant colours and intricate structures through a process called birefringence. When crystalline materials are placed between two crossed polarizers, they act as tiny prisms, splitting and twisting polarized light to produce kaleidoscope-like patterns. Many crystals have ordered internal atomic structures that split incoming polarized light into two rays, which travel at different speeds and are twisted at 90° to each other.



About the artist

Susan Eyre is a multidisciplinary artist working across sculpture, video, installation and print processes, creating work to encourage a sense of wonder in the everyday and an awareness of an entangled universe. She explores cosmological and geological phenomena with a particular fascination for cosmic rays and magnetic fields. Ecological concerns at the human disconnect with the natural world, led her to creation myths and the idea of paradise as a state of bliss which has been lost. Turning to particle physics for an alternative origin story she found a cosmic, subatomic and quantum world equal to any ancient mythology in its fantastical nature. Employing simple technology to assist in revealing the unseen and extending the boundaries of human sensory perception, her work brings the viewer into tangible contact with invisible natural forces, embracing the unfathomable by appealing to human scale and presence.

Eyre has participated in dark sky residencies, instigated cross discipline projects alongside astro-physicists investigating the mysteries of dark matter, the UK High Altitude Society and Imperial College Space Society to launch a cloud chamber in the payload of a high altitude balloon. She led "Laboratory of Dark Matters", a research, residency and events programme inspired by visiting the dark matter research facility at Boulby Underground Laboratory in the North East of England. She has built her own cloud chamber, developed workshops to visualise subatomic particle trails and created video animations activated in real time by cosmic rays passing through paired detectors.

Susan Eyre has received funding from Arts Council England, the Institute of Physics and the Science and Technology Facilities Council. She was longlisted for the Artangel Open in 2025 and the Aesthetica Art Prize in 2024. In the same year, she was awarded a creative development bursary from a-n The Artists Information Company, supporting further research into methods of monitoring the Earth's magnetic field, from Hartland Magnetic Observatory in North Devon to Eskdalemuir Observatory in Dumfries and Galloway, Scotland. Recent exhibitions include Cosmos: The Art of Observing Space at RWA Bristol. Born in Suffolk, with a background as a chef and computer programmer, Eyre is now based in London and works from her studio in Woolwich.

www.susaneyre.co.uk

About the Friends of Brompton Cemetery

The Friends of Brompton Cemetery (FoBC) is a voluntary charitable organisation (UK Registered Charity No. 1181027) established to support the preservation, restoration and public appreciation of Brompton Cemetery. The Friends of Brompton Cemetery work to preserve this remarkable site as a model of an historic cemetery with an active role in modern society. We help restore and maintain the Cemetery's buildings, monuments and landscape, and encourage their full use by those sympathetic to the importance, beauty, heritage and fragility of this significant Cemetery.

The Friends of Brompton Cemetery is a charity working in partnership and close cooperation with The Royal Parks. We are an independent organisation with our own strategy, structure and governance. For information on joining us as a Friend, volunteering with us, supporting our work through a donation, and our latest tours and the Chapel's programme, please visit our website: brompton-cemetery.org.uk. If you use social media, you can also follow us on Facebook and Instagram: @FOBCofficial.

About the Chapel Arts Programme

Designed by architect Benjamin Baud and completed in 1842, the Chapel stands at the heart of Brompton Cemetery as a Grade II*-listed building. Built in the neoclassical style, it comprises a circular domed nave encircled by a colonnade, inspired by the plan of St Peter's in Rome, with two side aisles forming a cross-shaped layout.

Originally constructed for funeral services, the Chapel continues to serve this function today, while also accommodating a programme of weekend activities and short exhibitions. The Chapel underwent major restoration in 2018 as part of the Brompton Cemetery Conservation Project, funded by The National Lottery Heritage Fund, The Royal Parks, and The Friends of Brompton Cemetery. The works included substantial repairs and improved access, helping to secure the building for continued public use. Filled with natural light and noted for its strong acoustic qualities, the Chapel provides a unique setting for exhibitions, performances, and intimate gatherings.

The Chapel Curator of Friends of Brompton Cemetery, Catherine Li, coordinates and curates the Chapel's arts programme in collaboration with volunteers. The programme includes exhibitions, music events, and a wide range of community activities. Its aim is to support care for the Cemetery while encouraging activities that bring together history, art, and local life, through partnerships with artists and local organisations to develop exhibitions and events that respond to the site and its surroundings.

Contact: chapel.arts@brompton-cemetery.org.uk



SUSAN EYRE: APPEARANCES ARE A GLIMPSE OF
THE UNSEEN

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