The elusive, insubstantial nature of the shadow lends itself to metaphor, myth and legend, with its significance contemplated by human consciousness throughout history. Shadows appear as essences of the soul – the externalisation of the inner self – as guides or advisors. In Jungian psychology, shadows contain parts of ourselves that are suppressed, denied, or unfavourable.

For his PhD research, Peter Tilley examines the theory and philosophy of shadow, developing and utilising an array of materials, found objects, symbols and methods that enable the construction of shadows to visually or symbolically disclose fundamental traits and mnemonics of the ‘casting’ figure.

The resulting sculptures become complex representations that explore illusions of certainty, memory and imagination – the mysteries of the unknown – and the fundamental identity and attributes of the figure/self.

Peter Tilley is represented by May Space, Sydney

IMAGE: Peter Tilley, Seeing the Shadow II 2017, painted cast iron on polished stainless steel, 43 x 78 x 15 cm