

those technologies are explicitly scientific, others are from traditional crafts. In **Luke Jerram's Glass Microbiology** sculptures, it is microscopy that makes the E. coli bacteria visible, but the centuries' old technique of glass blowing that makes this extraordinary form available to the naked eye. **Owl Project's Sound Lathe** uses digital technology (sound sensors, speakers) in connection with a traditional green wood turning pole lathe to literally shape sound and, rather uniquely for a musical instrument, to produce 'a unique wooden object at the end of each performance'.¹⁰ Sometimes it is impossible to discern the differences between 'human' and 'natural' causes. **Anne-Mie Melis's** work might suggest genetic engineering, and she has worked with biologists at the cutting edge of such scientific innovation.¹¹ But the strange-seeming floral developments in mutant *Petunia* plants that she documented with time-lapse photography are produced through a natural process of mutation: a process first observed and only much later understood scientifically, through the study of plants in the 19th century (Gregor Mendel, whose work with the cross breeding of pea plants laid the foundations of the science of genetics) and, in the 20th century, through Barbara McClintock's 1949 discovery of transposons – 'jumping genes' – that change their position and can even move to other chromosomes.

The innovations of bioscience are the subject of science fact and science fiction: in considering her earlier work in light of present concerns with climate change and a lack of biodiversity, **fitzPatrick** likened her creation of an archive of scent moments to the forests in glass domed pods of the space station in the film *Silent Running* (1972).

TERRA's sense of history is deeply rooted. **Jonathan Anderson's** work takes us back to the pre-human history

The works in this exhibition can easily be motivated into case studies in the competing claims for origins of the term Anthropocene, whether it's the remarkable presence of coal dust in **Anderson's** work, and the power released from billions of years of stored organic energy by contrast with the renewable energy sources of water and wind power in the pre-steam technology explored by **Owl Project**. Perhaps their work most profoundly interrogates technology at the various 'turns' of the Anthropocene. If we plump for a post 1945 beginning, we have the subtlest, yet most poignant reminder (possibly the smallest single work in the exhibition)

OWL PROJECT

Owl Project is a collaborative group of artists consisting of Simon Blackmore, Antony Hall and Steve Symons. They work with wood and electronics to fuse sculpture and sound art, creating music making machines, interfaces and objects which intermix pre-steam and digital technologies.

The result is a distinctive range of musical and sculptural instruments that examine human interaction with computer interfaces and our increasing appetite for new and often disposable technologies. Their creations raise questions about modern desire for throw away technology and nostalgia surrounding traditional crafts.

In 2009 Owl Project won *Urbis' Best of Manchester Award*. Their proposal *FLOW*, a floating waterwheel driven musical instrument was selected for Arts Council England's Artists Taking the Lead North East commission, one of 12 commissions for the London 2012 Cultural Olympiad.

www.owlproject.com

Thanks to Mike Abbot (www.living-wood.co.uk) and Lovelystes (www.lovelystes.org.uk)

in **Jerram's** glass sculpture made in the form of the sound wave from Hiroshima, the first use of an atomic bomb.

In the present reality of climate change, so called 'top-down' theories of the earth's environment as a self regulating system, such as James Lovelock's Gaia hypothesis, might assuage our guilt at centuries of mismanagement of earth's resources, or they might instil a sense of inaction in the face of natural forces that have restored the equilibrium of the planet billions of years before humans were part of the world picture and will inevitably do so again, perhaps without humans. Other more anthropocentric views challenge us to adapt to our changing environment in order to survive and to recognise our unique responsibility for speeding up change. Whether that's Brand's version of ecopragmatism with its slogan 'We are as gods and HAVE to get good at it' or a kind of post-humanism. Asked about the future fate of humans, Morton suggested that the question now is 'How are we to survive?' and that 'how to go forwards looks like going backwards. We have to shrink down to very small mammals – like the ones that survived the dinosaurs'.¹²

Deleuze and Guattari famously attacked *Arborescent*¹³ thought in the introduction to their much-cited *A Thousand Plateaus*. But even as they 'describe a rhizome network strangling the roots of the infamous tree' (according to their translator) in their 'Introduction: Rhizome' they are clear that they are attacking the tree or root as an image. 'Nature doesn't work that way', they write, 'in nature, roots are taproots with a more multiple, lateral, and circular system of ramification rather than a dichotomous one. Thought lags behind nature.'¹⁴ Roots can do amazing things. As **Melis** pointed out discussing her drawings, some roots are capable of breaking down TNT . . .

The arboreal thinking in *TERRA* doesn't reflect dichotomous root-trunk-branch structures, but does perhaps pertain to the nature of trees.¹⁵ Trees in *TERRA* take forms including woods, forests, green wood, coal, environments, archives, ecologies; its roots are grounded in that complex we call earth.

Joy Sleeman
Head Of Taught Courses In History
And Theory Of Art
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¹⁰ Jack Flam (ed), *Robert Smithson: The Collected Writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), 69.

¹¹ Brian W. Aldiss, *Earthworks*, (London: Four Square Books, 1967), 55.

¹² Aldiss, *Earthworks*, 1967, 92.

¹³ Stewart Brand, *Whole Earth Discipline*, (London: Atlantic Press, 2009), 25.

¹⁴ Lucy Lippard, 'Art Outdoors In and Out of the Public Domain: a Slide Lecture', *Studio International* 193 (1977), 83–90.

¹⁵ Rosalind E. Krauss, 'Sculpture in the Expanded Field', *October* 8 (Spring 1979).

¹⁶ Krauss, 'Sculpture in the Expanded Field', in Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, (Cambridge, Massachusetts and London, England: MIT Press, 1986), 283.

¹⁷ Maurice Merleau-Ponty, *La Phénoménologie de la Perception*, (Paris: 1945), quoted in Jonathan Benthall, 'Technology and Art 9', *Studio International* 178, (1969), 208.

¹⁸ Timothy Morton, *The Ecological Thought*, (Cambridge, Massachusetts and London, England: Harvard University Press, 2010).

¹⁹ www.owlproject.com/SoundLathe

²⁰ during a Leverhulme Trust supported Residency at the School of Bioscience, Cardiff University.

²¹ Morton answering questions at the symposium *Object-Oriented Thinking* at the Royal Academy Schools London, 1 July 2011.

²² *Arborescent* means 'treelike in growth or size; having a woody stem. Treelike in appearance; branching. Of ornamentation: branching from and sustained by its support.' (OED)

²³ Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, (London: Continuum, 2004), 5.

²⁴ *Arboreal* means 'pertaining to or of the nature of trees. Connected with, haunting, or inhabiting trees.' (OED).

LUKE JERRAM

Luke Jerram creates sculptures, installations and live art projects fusing his artistic sculptural practice with his scientific and perceptual studies. Jerram's ongoing research is fueled by the fact that he is colour-blind. He studies the qualities of space and perception in extreme locations, from the freezing forests of Lapland to the sand dunes of the Sahara desert allowing new ways of seeing.

A multidisciplinary artist, Jerram develops extraordinary public projects and is currently working on a number of complex and ambitious new works. His celebrated street pianos installation *Play Me I'm Yours* is currently being shown in many different cities around the world. *Sky Orchestra*, an equally ambitious undertaking is an ongoing research project and experimental artwork; the latest performance took place during July 2011 over London to herald a year until the 2012 Olympic Games.

www.lukejerram.com

With thanks to glassblowers Norman Veitch and Brian Jones for their collaboration in making glassworks and CALM, University of Exeter for their collaboration in rapid prototyping.

TERRA
Curated by Hayley Skipper and Antony Mottershead,
Forestry Commission England

9 November – 11 December 2011
JVA at Jerwood Space
171 Union Street
London SE1 0LN

www.jerwoodvisualarts.org
Twitter: @jerwoodjva #TERRA11

11 February – 29 April 2012
Grizedale Visitor Centre
Grizedale Forest
Hawkshead, Ambleside
Cumbria
LA22 0QJ

www.grizedalesculpture.org

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Forestry Commission
England



Grizedale

JERWOOD VISUAL ARTS

JERWOOD ENCOUNTERS

Jerwood Encounters are a series of one-off exhibitions, part of Jerwood Visual Arts, a contemporary gallery programme of awards, exhibitions and events. A major initiative of the Jerwood Charitable Foundation.

JERWOOD SPACE

TERRA

Jerwood Encounters are curated exhibitions which provide new opportunities for artists and curators. Since 2008, Jerwood Encounters have explored a wide range of issues and territories in the borderlands between the main disciplinary fields of the Jerwood Visual Arts programme.

In early 2011, I invited Hayley Skipper and Antony Mottershead of the Forestry Commission England at Grizedale Forest to explore how we might support new sculptural work within the galleries at Jerwood Space through curating a Jerwood Encounters exhibition. I am hugely grateful to them for realising the specific enquiry of *TERRA*, which brings together both existing and new work from a group of outstanding artists working across materials and processes. *TERRA* presents work by a range of artists considering the relationship between their practice and the environment outside of the white-walled space.

My biggest thanks go to each of the artists; Jonathan Anderson, Edwina FitzPatrick, Luke Jerram, Anne-Mie Melis and Owl Project. We are all very grateful to writer and researcher, Joy Sleeman for offering her vital and expert context to the exhibition. Jerwood Encounters are managed by Parker Harris, and thanks go to Penny Harris in particular as well as to the wider team there. Our colleagues at Jerwood Space, especially Oliver Fuke and Sarah Williams, who manages the gallery spaces and exhibition programme, deserve special mention. Finally I am so pleased that for the first time a Jerwood Encounters exhibition will tour following its launch in London; *TERRA* will tour to Grizedale Forest from 11 February to 29 April 2012, with thanks to Hayley Skipper, Antony Mottershead and Forestry Commission England.

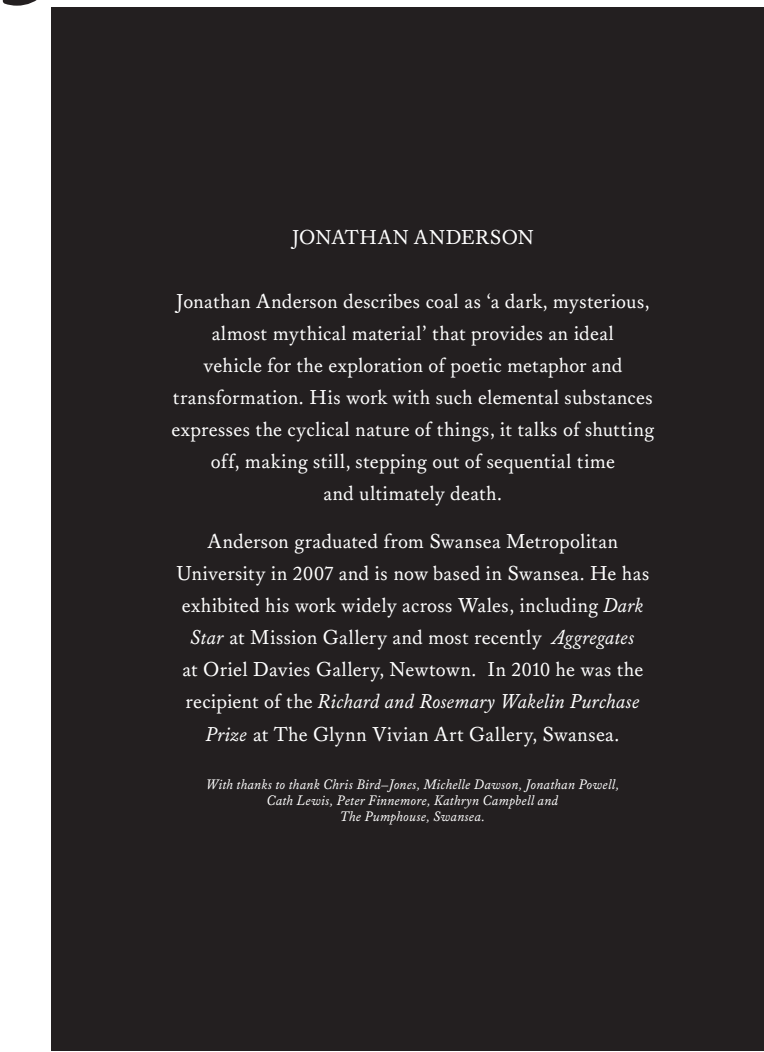
Shonagh Manson
Director, Jerwood Charitable Foundation

This exhibition has grown from conversations developed in relation to the sculpture project at Grizedale Forest in dialogue with the Jerwood Charitable Foundation's work with sculpture in the context of the Jerwood Encounters programme. We are delighted to have this opportunity to work in partnership with the Jerwood team and would like to thank Shonagh Manson for this generous opportunity and the invitation to develop this dialogue through *TERRA*.

Forestry Commission England recognises the important role of forests as places for art to be experienced and created, and specifically at Grizedale Forest as a site for the practice of sculpture to develop. *TERRA* reflects on this history and its contemporary relevance. Forests are managed landscapes and form part of a wider social and cultural landscape. As well as being carbon sinks and providing timber and ecological benefits they provide important places for us to reflect on our relationship with the environment – culturally, socially and economically.

TERRA includes works by artists from across the UK. Each artists' practice uniquely engages with a broad definition of sculpture. It has been a privilege to visit each of the artist's studios to discuss their work and explore possibilities for the exhibition. We hope that exhibiting their work, both in London at Jerwood Space and in Grizedale Forest, will provide a platform to engage new audiences with their work. In supporting the creation of new work and bringing together the selected works, we have focused on physical and sensory experience and embraced the opportunity to utilise the full scope of presentation possible when working in a gallery environment.

Joy Sleeman's excellent essay explores the works in *TERRA* by covering both the ground of the exhibition itself and also locating this specifically in relation to



JONATHAN ANDERSON

Jonathan Anderson describes coal as 'a dark, mysterious, almost mythical material' that provides an ideal vehicle for the exploration of poetic metaphor and transformation. His work with such elemental substances explores the cyclical nature of things, it talks of shutting off, making still, stepping out of sequential time and ultimately death.

Anderson graduated from Swansea Metropolitan University in 2007 and is now based in Swansea. He has exhibited his work widely across Wales, including *Dark Star* at Mission Gallery and most recently *Aggregates* at Oriol Davies Gallery, Newtown. In 2010 he was the recipient of the *Richard and Rosemary Wakelin Purchase Prize* at The Glynn Vivian Art Gallery, Swansea.

With thanks to thank Chris Bird-Jones, Michelle Dawson, Jonathan Powell, Cath Lewis, Peter Finncmore, Kathryn Campbell and The Pumpouse, Swansea.

Grizedale Forest and its place in the history of sculpture. We are delighted to have gained new perspectives through her unique insights and critical input to the project. The opportunity to work on this project with Antony Mottershead has arisen through the DCMS Jerwood Creative Bursaries Scheme. Antony Mottershead's understanding of the landscape and environment, both within Grizedale Forest and the galleries at Jerwood Space has been inspired and also completely integral to the success of the project. We hope that you enjoy the exhibition.

Hayley Skipper
Curator – Arts Development
Forestry Commission England

'The sky over Rutherford was a clear cobalt blue, a perfect Indian summer day, but the sky in *Earthworks* was a "great black and brown shield on which moisture gleamed."' Robert Smithson 1967¹

Robert Smithson is quoting from Brian Aldiss's science fiction novel *Earthworks* (1965), a book Smithson bought at the beginning of his narrative of 'A Tour of the Monuments of Passaic', first published in *Artforum* in 1967.

Smithson breaks off quoting Aldiss at this point, but in the novel Aldiss's protagonist, Knowle Noland, continues: 'At first I mistook it for a lowering storm cloud. My mind was sluggish from misery; it took some while before I realized that this was a view of the city respectable citizens new saw: its mighty metal underbelly.'²

Noland is not actually looking at the sky – what he's looking at is the underside of an elevated city . . .

In Aldiss's story of a future world, the earth has been poisoned with overuse of artificial pesticides and fertilizers. 'When the soil grew so foul, they moved the cities onto raised platforms to cut themselves off from it, but that cut them off from their own past as well.'³

In Aldiss's novel, to be cut off from the earth is to be cut off from history. History is rooted in the earth. It is perhaps not surprising that this revelation – for artists, for science fiction writers, for philosophers and historians – is often most poignantly expressed at moments in history when humans radically change their relationship to the earth – in the dramatic shift from rural to urban living during the Industrial Revolution in Britain for example, or in the first decade of space exploration, when humans first left their cradle earth and became extra-terrestrial. And perhaps also very recently. In 2007, the urban population crossed the threshold of 50% of the global population. 'We are now a city planet', wrote ecologist Stewart Brand in 2009.⁴

The title of Aldiss's book, *Earthworks*, was used by Smithson for an exhibition in New York City in 1968. Like *Earth works*, an exhibition that inaugurated new forms of landscape art in the late 1960s, *TERRA* is an exhibition exploring contemporary artistic engagement with the environment, landscape and current ecological thinking in the second decade of the 21st century. It too is an earth exhibition in the metropolis.

TERRA also marks a re-investigation and reinvigoration of some of the founding principles of the Grizedale sculpture project: a moment for reflection. It is an opportunity for a reconsideration of the role past and present of 'art in the environment', and of the history of sculpture in a forest environment, beginning with the apparently simple statement that it the exhibition is just that, a sculpture exhibition.

ANNE-MIE MELIS

Anne-Mie Melis's practice brings together art and science. Her research explores plants and their role in an increasingly technological world and her innovative installations combine sculpture, animation and drawing, questioning the engineering of nature and changing climate.

Melis gained an MA in Fine Arts in Belgium and worked as an artist and lecturer until moving to Cambridge, UK in 1999. In 2009 she received a research and development grant from the Arts Council England and 2010 she was artist in residence at the School of Bioscience, Cardiff University, funded by the Leverhulme Trust. The results of this residency were exposed in an exhibition at Oriol Davies Gallery, Newtown. She has exhibited her work at the Cambridge Science Festival, the Sainsbury Centre for Visual Arts and the Forum in Norwich. She lives and works in Cardiff.

www.annemielis.blogspot.com

With thanks to Mark Birchall and Myles Dickinson for their help in locating and retrieving the Beech wood for the installation. The animation 'Blind Penitents' has been made with the support of the Leverhulme Trust and Arts Council England. Thanks to Prof Tom Gerats for his insights and providing the biological materials, to Lyndon Tuck who assisted with plant culture, to Dr Walter Dreyfuss for his valuable insights, advice and support and to Prof Bernard Meehan from Cardiff University.

Grizedale Forest Sculpture, initiated in 1977, was pioneering in its time, justifying the description of Grizedale as 'the UK's first forest for art'. In 1977 sculpture was a particularly contested term, both in Britain and internationally. In the leading American art magazine *Artforum*, Brian O'Doherty's series of articles, 'Inside the White Cube' (1976), drew attention to the active role of the gallery space in the production and interpretation of art. In the British magazine *Studio International* a special issue emphasised the importance of art beyond the gallery walls, including a text by Lucy Lippard considering 'Art Outdoors, in and out of the Public Domain'.⁵ In 1978 Rosalind Krauss mapped this emerging field of practice within and beyond the gallery space and gave it a name that has stuck: 'The Expanded Field'.⁶ Sculpture was but one term in this field, generated through sculpture's relation and opposition to the terms 'landscape' and 'architecture'.

Grizedale's earliest activities can be seen as operating in this expanded field, where as well as sculptures, works made in the forest could also be seen as occupying the positions Krauss labelled 'site construction' and 'marked sites'. Rather than sculpture in the expanded field, today's Grizedale sculpture, as represented in *TERRA*, might be thought as sculpture in an expanded field of the senses: and that field of senses as embracing the kinaesthetic and senses of time, history, and place as well as the basic human senses of sight, touch, sound, taste and smell. Many of the works in *TERRA* translate sensory experiences from one sense to another: sound rendered visual, the visual presented in sound, place evoked through smell.

The artists in *TERRA* make use of the 'obvious' aspects of our senses and sensual apprehensions of the world but also more subtle aspects of the senses. In her *Arboreal laboratory* research, **Edwina FitzPatrick** explored

Jacobson's organ – a pair of small pits on either side of our nasal septums (just above the nostril) – that detect airborne hormones and are attuned to subliminal impressions of our environment rather than to our conventional sense of smell. There is some dispute as to the extent of this sense in adult humans, but it is something we share, albeit residually, with other animals. A post-human, intra-species understanding of ecology and the human environment is another aspect that might distinguish work in the present exhibition to the environment related art of the 1970s.

Although the terms Krauss uses to generate her expanded field – landscape and architecture – are both human constructions, their polarity in her complex diagram depends upon 'a strict opposition between the built and the not-built, the cultural and the natural'.⁷ These distinctions were already breaking down when Krauss wrote her essay. Merleau-Ponty argued that 'all is fabricated and all is natural with man' as long ago as 1945.⁸ In recent ecological theory what perhaps seems an intuitive division – between the natural and artificial – is rendered obsolete, or perhaps thought of differently. For Timothy Morton everything is interconnected, and in his recent book *The Ecological Thought*, he argues that nature – as a neutral background to human activity, an untouched primordial world – no longer exists.⁹

The quotation from Merleau-Ponty's *Phenomenology of Perception* cited above appeared in a magazine column on 'Technology and Art' in *Studio International* magazine in 1969. Early discussions of what we might now define as 'environmental' or 'ecological' art practices were as likely to be found in discussions of new technology as they were in discussions of art in nature or landscape art. The work in *TERRA* explores technology in its widest sense: as a putting into practice, a revealing. Sometimes

EDWINA FITZPATRICK

What happens when 'grey' and 'green' environments intersect, and how do human interactions affect the nature, culture and ecology of a place? Edwina FitzPatrick's work explores living environments, especially in regard to mutability and change, it also reflects upon how climate change may affect this delicate balance.

FitzPatrick develops layers of research which celebrate narratives and conversations, and is often deeply informed by the history of a place. The work is inclusive through the involvement of local individuals and collaboration with experts across a range of disciplines.

Arboreal Lab was developed during a residency at Kings Wood, Stour Valley Arts; she has exhibited at the Whitechapel Gallery, London and Arnolfini, Bristol. She is currently undertaking a AHRC funded collaborative practice based PhD. Studying part time, she is working with Glasgow School of Art and Forestry Commission England at Grizedale Forest.

www.edwinafitzpatrick.co.uk

With thanks Stour Valley Arts residency, as a result of which the work was made at King's Wood, Kent. Thanks also to Dominique Lalleweire and Robin Cery at Quest International.