

ART AND ECOLOGY PAINTING & DRAWING GROUP

FINISSAGE PRESENTATION 2020

Sonia Boening

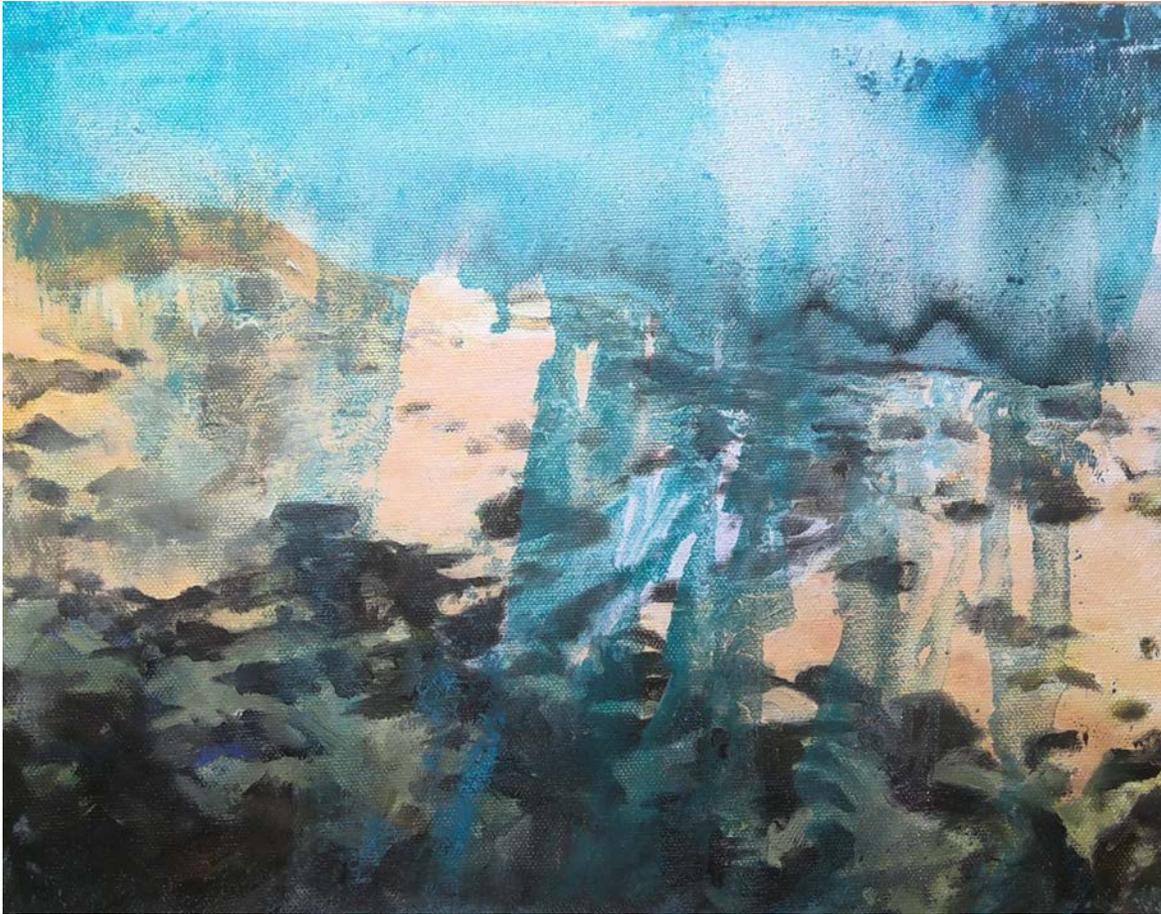
In my work I deal with the plastic marine debris I encounter as a diver, especially the ghost nets which traverse the oceans for decades entrapping marine life.

I also explore plastiglomerates, the anthropocene rocks of the future, which are plastics fused with sand, lava rock, shells and sediment embedded firmly in rock crevices. They will probably be a permanent marker in the planet's geological history.



Dhama Thanigasapapathy

Deluge. The climate responds to our touch. The sea approaches and engulfs us emotionally and physically



Martin Hoare

Part of a series of works that explore the sensations of walking through urban green spaces during lock down



Cathie Lloyd

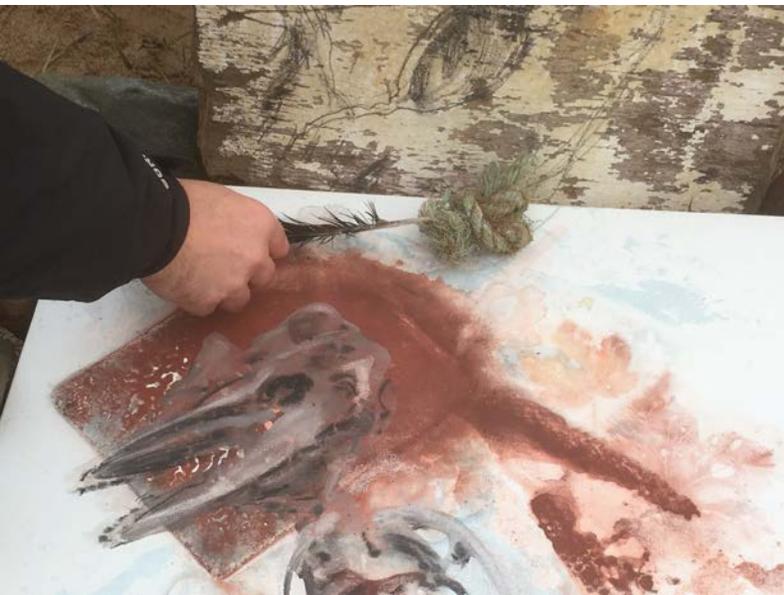
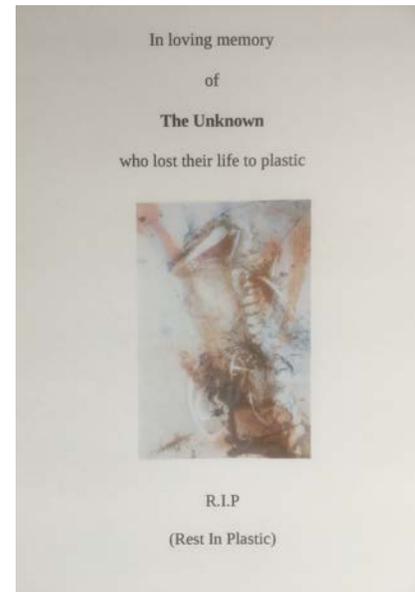
Lael Forest 5 This is part of a series of overgrown tree stumps which showed me regeneration, how a microcosm of life reappeared after apparent destruction. Acrylic, charcoal, ipad, layers made with acetate.



Rachel Metcalfe

'R.I.P.' (Rest In Plastic) with accompanying 'Order of Service'

Work is inspired by *'Walking The Tide'* and using a regular walking route along the beach, recording the changes in the place and the debris found. The work links to the idea of a 'lived experience' in a place and using all the senses to experience it. Through my work, I aim to be a 'responsible witness' in charting the changes which I observe, in the hope my resulting art will encourage others to look after our environment.



Sue Gedda

My work explores the personal dissonance at the junction of my role as a beef farmer and my concern for protecting our environmental biodiversity in Queensland, Australia.

I make abstract sculpture made from objects scavenged from our farm. These include both man-made and organic materials that have been impacted by extreme weather events - drought, bush fire or flood.

This work *Unprecedented* uses timber found in flood debris and explores organic beauty, the power of nature and human interference; themes inspired by an unprecedented flood experience.



Susan Askew

I am interested in dissociation: between humans and other beings, between people and the environment, between humans and from the self. These works are part of a series of sketches exploring ideas about humans as spectators to the destruction of the natural world.



Howard Andrews

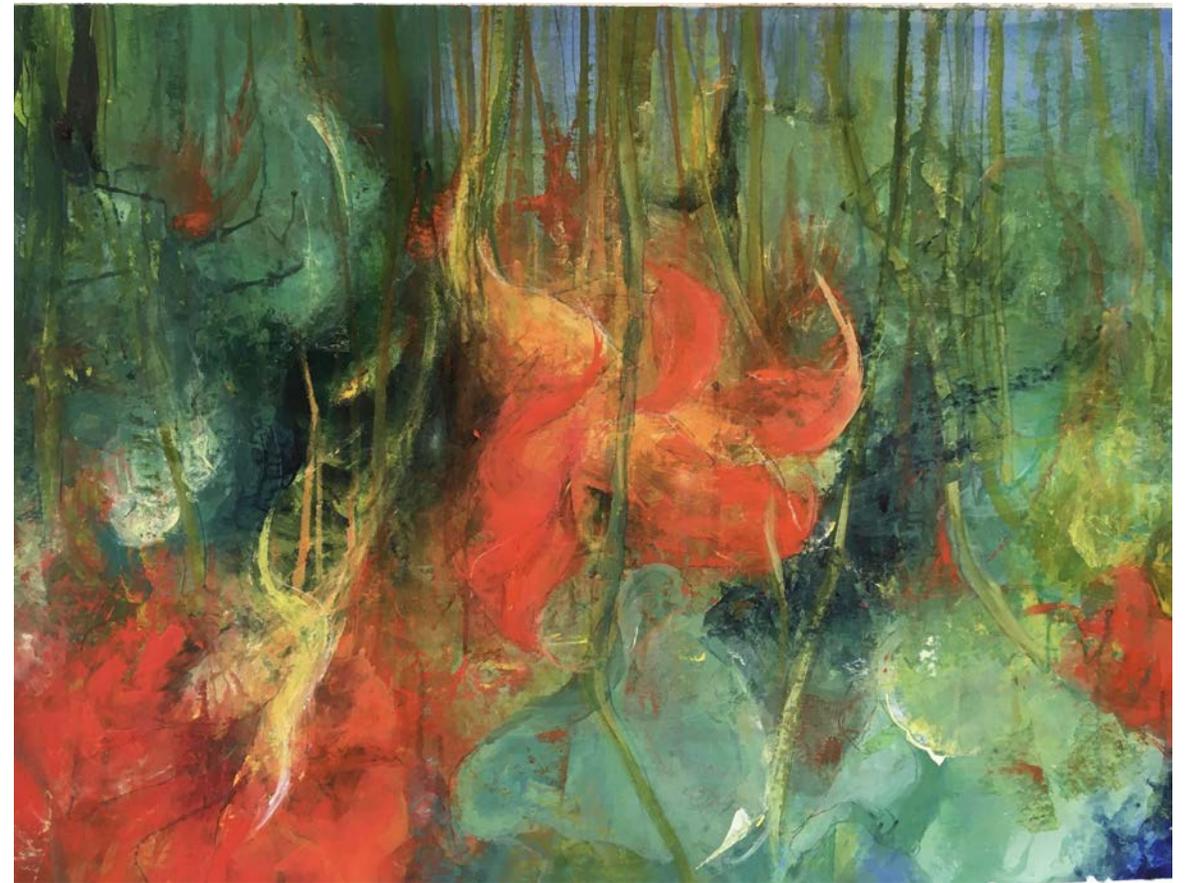
Orford Ness is a 10-mile long shingle bank on the Suffolk coast. It feels both haunted and haunting, bleak and beautiful. The buildings, known locally as the 'pagodas', are reminiscent of eastern or Greek temples but are in fact the remains of blast shelters as the site was used to develop the nuclear weapons of the cold war. Now owned by the National Trust nature is reclaiming the site although the very existence of the Ness may be threatened by rising sea levels, brought about by more human folly.

Early Light, Orford Ness (oil on canvas)



Patricia Farrar

My present body of work is about 'listening' to the earth. I'm experimenting with, exploring our sonic landscape to gain a deeper sense of the natural world beyond just what we see. The 'soundscape' of the garden is the present focus, for obvious reasons. I use sculpture, poetry, drawing and painting.



Name: Alessandra Alexandroff

Just starting work around the idea of contemporary fossils. We extract from the past (industrial mining) manufacture, and finally discard. What is it that survives? I am collecting rusting objects and putting them through my own transformations, sometimes with water made from soaking rust, sometimes with etchings (corroding metal through acid) and also with drawings, rubbings and collage layers. Thinking about how things reveal themselves. I don't yet know where exactly this will take me but I am in the good phase of the project as, after a rather barren period, lots of work is now presenting itself!



Rusting objects - representation, left, and collaged layers, below, all using iron water with other media



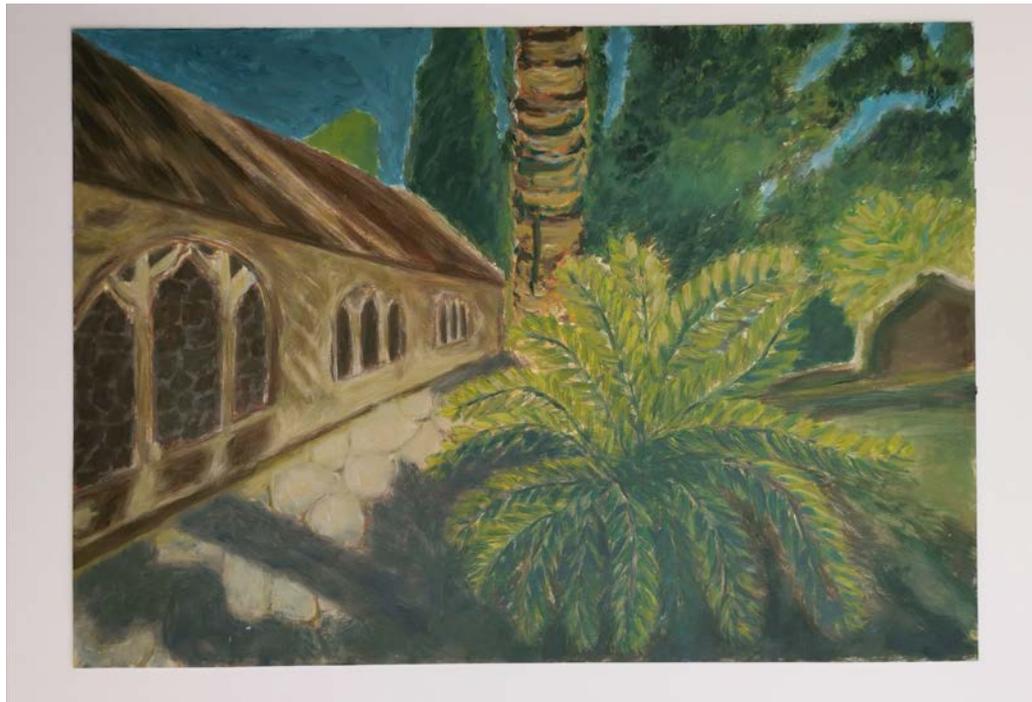
Kathy Jones

I found this workshop very interesting and I feel it has opened up new ways of seeing and interpreting the landscapes around me!

When drawing/painting landscapes for D1 and POP1, I found that my main preoccupation was close-up compositions and the way the landscapes made me feel while at the same I wanted to interrogate the relationship between architecture and man-made structures within the natural landscape.

I am currently on UPM and exploring the different realities we each create for ourselves, while linking those to feelings of unity/conflict/division we experience in our day-to-day experiences. I witness this state of 'unity-conflict-division' everywhere and in everything, including nature, and see us - humans- as an extension of the macrocosm.

Some of the artists that have influenced my work so far are: David Hockney, Richard Diebenkorn and John Piper.



Reading List:

- Abram, D., (1997) ***The Spell of the Sensuous: Perception and Language in a More-Than-Human World***
- Bennet, J., (2010), ***Vibrant Matter; a political ecology of things***
- Casey, E., (1998), ***The Fate of Place; A Philosophical History***
- Haraway, D., (2016) ***Staying with the Trouble, Making Kin in the Chthulucene***
- Ingold, T., (2010) ***Creative Entanglements in a World of Materials***
- Macfarlane, R., (2019) **Underland: A Deep Time Journey (see also his other texts)**
- Malpas, J., (2011) ***The Place of Landscape; Concepts, contexts, studies***
- Morton, T., (2013) **Hyperobjects: Philosophy and Ecology after the End of the World**
- Rodaway, P., (1994) ***Sensuous Geographies, Body, Sense and Place (Ch. Haptic Geographies)***
- Solnit, R., (2007) ***A Fistful of Time***, Orion Magazine (<https://orionmagazine.org/article/a-fistful-of-time>)
(also **Wanderlust, a History of Walking** (2000))
- Tilley, C., (2004) ***The Materiality of Stone; Explorations in Landscape Phenomenology***
- Wohlleben, P., (2017) ***The Hidden Life of Trees, what they feel, how they communicate***

Reading List (cont.):

Brown, Andrew. (2014) *Art and Ecology now*. Thames and Hudson Ltd.

Dean T, Millar J (2005) *Place*. London: Thames and Hudson

Dean T (2018) *Landscape, Portrait, Still Life*. London: Royal Academy of the Arts

Gros, F, translated by Howe. J (2014) *A Philosophy of Walking*. London: Verso

Jamie, K (2019) *Surfacing*. London: Sort of Books

Tredinnick, M (2005) *The Land's Wild Music*. Texas, University Press

Murray Schafer, R (1994) *Our Sonic Environment and The Soundscape*, Vermont, Destiny Books

Neve, C, (2020) *Unquiet Landscape*, London, Thames & Hudson

Shepherd, N (2011) *The Living Mountain*, Edinburgh, Canongate Books

Taylor, Hollis 2017 *Is Birdsong Music?* Indiana, Indiana University press

Artists to research:

- Tania Kovats
- Michelle Stuart
- Katie Patterson (Vatnajokull (the sound of) 2007-08)
- Olafur Eliasson and Minik Rosing (Ice Watch)
- Jessica Warboy's (Sea Paintings)
- David Hockney (woods / seasons)
- Southbank Centre – Among The Trees (various sound and video resources)
<https://www.southbankcentre.co.uk/whats-on/exhibitions/hayward-gallery-art/among-the-trees>
- John Wolseley <https://www.johnwolseley.net>
- Jindra Jehu <https://www.jindrajehu.co.uk>
- John Akomfrah - Vertigo Sea and other work
- Tacita Dean