

AN EXHIBITION OF ARTISTS INSPIRED BY NATURE

Maddalena Ambrosio

b. 1970, Naples, Italy. Lives/works in Milan.

Untitled, 2016, 215 x 220 x 180 cm, found object, wood & roots.

Following the tradition of ecology-related art she has used natural branches interwoven with a found chair to express the importance of maintaining the balance between humanity and the order of nature.

Alice Anderson

b. 1972. Lives/works in London.

WEB, 2009, single thread and tree branches.

She often uses copper wire that relates to her own striking red hair; her process-driven practice uses film, performance and sculptural installation. Her intricate spiders web suggests an exploration of memory.

Ruben Brulat

b. 1988, Laudun, France. Lives/works in Paris.

Au Commencement, 2014, 85 x 165 cm, archival print on Hahnemühle.

He set up his large-format camera to photograph himself lying naked in front of this active volcano in Ethiopia as if to express our human vulnerability in the face of the powerful force of nature.

Mat Chivers

b. 1973, Bristol. Lives/works in Totnes, Devon.

Chain of Events, 2007, 126 x 46 x 53 cm, beer limestone;

Untitled, 2007, 123 cm x 96 cm, charcoal on paper.

Using the medium of drawing and sculpture, he is fascinated with cloud-like formations since he relates them to the human act of cognition: as fast as form is perceived it has changed into something else.

Felix de Bousies

b. 1984, Brussels, Belgium. Lives/works in London.

A Message in the Mirror, 2017, quadrophonic sound installation (outside).

His sound installation aims to explore the role of auditory awareness in shaping our experience of a natural environment. The subtly changing sonic environments range from natural tranquility to a short interval of disruptive human intervention.

Adeline de Monseignat

b. Monaco, 1987. Lives/works in London.

Ovum, 2017, hand-blown glass, soil and living worms.

The sphere often made in glass, symbolizing the egg, is a recurrent motif in her work. She is inspired by the worm's masculine role with its ability to fertilize the soil that represents the female.

Susan Derges

b. 1955, London. Lives/works in Dartmoor, Devon.

River Taw, 1997, 170 x 61 cm, gelatin silver print.

River Taw (ice), 4 February 1997, 1997, 170 x 61 cm, gelatin silver print.

Her characteristic 'camera-less' photography techniques reflect early photography. Water is a frequently recurring subject where she aims to capture invisible scientific and natural processes, exploring the relationship between the imagined and the 'real'.

Nancy Fouts

b. 1945, Seattle, Washington. Lives/works in London.

Peacock with War Bonnet, 2017, 70 x 90 cm, taxidermy peacock, feathers, beads, fur, leather.

She typically juxtaposes two unrelated man-made and natural objects, leaving the viewer to interpret their meaning. This ironic fusion of a taxidermy peacock with a Native American headdress is inspired by the artist's Cherokee ancestry.

Andy Goldsworthy

b. 1956, Cheshire. Lives/works in Scotland.

Rain Shadow. Cuenca, Spain, 2014, 25', digital video.

Often making ephemeral works using earth, rocks, leaves, ice, snow, rain or sunlight, he documents them with photography and video like Rain Shadow where he recorded his silhouette lying on dry ground as rain fell.

James P Graham

b. 1961, Windsor. Lives/works in Umbria, Italy.

Suspended Animation 5, 2008, 220 cm (length), 48 stones (flint), stainless steel wire, salt.

Each of his carefully chosen stones contains a natural hole resulting from millions of years of erosion. In prehistoric times such stones were believed to possess healing powers. His 'skeletal' sculpture enhances the material's 'living' qualities.

Richard WM Hudson

b. 1980, Bristol. Lives/works in the Yorkshire Dales National Park.

Crow 1, 2014, 88 x 176 x 40 cm, torn waxed wood, charred wood, pine and beech trees and slate stone.

Jurassic 1, 2015, 100 x 30 x 100 cm, charred and polished wood from the poplar tree.

'Rising from the Ashes' Series 1, Pod 2, 2016, 18 x 65 x 10 cm, burnt waxed wood.

Using mixed media, mostly wood and ceramics, his works have natural earthen colours from the material's qualities and his burning techniques. He is inspired by natural rock formations, prehistoric fossils and forest fire remains.

Kang Hee Joon

b. 1958, Gongju, South Korea. Lives/works in South-Korea.

Acorn (A Natural Drawing), 2004, 79 x 79 cm, acorn on canvas.

His compositions with meticulously arranged acorns acknowledge that nature plays an essential role in the creation of the artwork. He has been a central member of the YATOO Korean Nature Artists' Association since the 1980s.

Mark Karasick

b. 1959, Winnipeg, Canada. Lives/works in Somerset.

Force of Nature 1, 2017, 93 x 65 cm, encaustic (microcrystalline wax & pigment) archival print on cloth paper.

Combining photography with his characteristic encaustic painting technique he is inspired by the mushroom for its ability to grow in the dark and has chosen to light it in this way as an allusion to nuclear testing.

Iyvone Khoo

b. 1975, Singapore. Lives/works in London.

Blue Nocturne, Millions of Photons, 2016, 42 x 59.4 cm, screen print on glass.

The Presence of Things as They Are, 2015, digital video, 1' 36.

Messages in Light, 2015, digital video, 6'.

Flow (Blue Nocturne), 2016, digital video, 2' 30.

She explores the natural phenomena of light-emitting marine plankton or algae. Once stimulated, they momentarily emit light and her videos reveal these silent biological pulses as an eruption and confluence of fluid lightscapes.

Ayça Koseogullari

b. 1977, Istanbul, Turkey. Lives/works in Brooklyn, NY.

Dawn 02, 2017, 28.5 x 19 cm, graphite on paper.

In her delicate drawings using graphite on paper she explores the physical elements of places by interpretation of scale, time, space and horizon to evoke the tranquility of the land and sea.

Antti Laitinen

b. 1975, Finland. Lives/works in Finland.

It's My Island, 2007, DV video (original format), variable duration.

This work documents the artist building his own island as an imaginative quest. It combines performance video and photography with a mission of personal endurance that blurs the boundaries between success and failure.

Janet Laurence

b. 1947, Sydney. Lives/works in Sydney.

Vanishing, 2009, 2-screen video, 9'.

Using mixed media, photography, video and installation her work often addresses sites of major environmental significance, making video and sound recordings in the Galapagos Islands, the Great Barrier Reef and nature reserves.

Richard Long

b. 1945, Bristol. Lives/works in Bristol.

Natural Forces, 2015, wall vinyl.

This most celebrated land artist uses the medium of walking, time and distance as subjects for his work. Since the 1960s he has made countless walks in the diverse world landscapes and documented them as text works.

Alastair Mackie

b. 1977. Lives/works in Cornwall.

Untitled (oak), 2013, 750 x 200 x 50 cm, oak.

Untitled (heart), 2007, 8 x 14 x 8 cm, modified wasp nest.

Living on a Cornish farm has given him an appreciation of nature's processes. Untitled (heart) is made from a re-pulped wasp nest while his carefully finished and jointed oak bough is presented as a found sculpture.

Kate MccGwire

b. 1964, Norwich. Lives/works in London.

SCUFFLE, 2017, 61 x 68 x 48 cm, mixed media with pheasant feathers in cabinet.

Growing up on the Norfolk Broads, her connection with nature and fascination with birds was instilled from an early age. Her sculptures re-frame the exquisite beauty of plumage while evoking notions of the uncanny.

David Nash

b. Esher, 1945. Lives/works in Blaenau Ffestiniog, Wales.

Rough Sphere, 2006, 127 x 150 x 113 cm, cyprus wood.

Known principally for his sculptures in wood and shaping living trees, his works can be monumental in scale. They are sometimes carved using a chainsaw or partially burned with a blowtorch to produce blackening

Lucy & Jorge Orta

b. 1966, and 1953. Live/work in Paris.

Amazonia: Aepyornis, 2010, 35 x 25 x 25 cm, Royal Limoges porcelain fossil cast of an elephant bird egg, enamel drawings.

Inspired by a residency at the Natural History Museum, this egg is decorated with Amazonian flora and fauna to allude to ecological sustainability issues. The extinct Aepyornis of Madagascar was the largest species of bird in the world thought to have been more than 3m tall and weighing close to 400kg.

Giuseppe Penone

b. 1947, Garesio, Italy. Lives/works in Paris & Turin.

Thirty-Three Herbs (Trentatre Erbe), 1989, each 42 x 30 cm, portfolio of 33 lithographs, edition 7/30.

Thirty-Three Herbs (Trentatre Erbe), 1989, 42 x 30 cm, title page, (framed separately), edition 7/30.

In 1968 he began making his first experimental works with nature near where he was born in the Garesio forest, Piedmont. These lithographs were created after the original rubbings he made of herbs from his garden.

Peter Randall-Page

b. 1954, Essex. Lives/works in Devon.

Upflow, 2014, 128 x 77 x 12 cm, bronze & granite base.

Rain Cloud Screen 1 & 2, 2015, each 208 x 93 x 14 cm, ink, paper and wood.

His large-scale stone public sculptures are often sited in attractive rural locations and together with his drawings they reveal a concern for expressing the underlying principals which govern the growth and structure of organic form.

Cameron Robbins

b. Melbourne, 1963. Lives/works in Melbourne.

Wed 29 Jan 2014 Sth 10-15 knots, 2014, 57 x 77 cm, ink on paper.

His ongoing project is making ink drawings on paper using machines installed in different locations that transcribe wind patterns. They respond to wind speed and direction, allowing rain and sun to also have an effect.

Tim Shaw

b. Belfast, 1964. Lives/works in Cornwall.

Raven 1, Originated 2008 and cast into bronze 2016, 30 x 48 x 30 cm, bronze.

His work can be political, mythical and meta-physical and this bronze raven has an ominous quality. In folklore the raven is considered a bad omen due to its black plumage, croaking call, and diet of carrion.

Yuken Teruya

b. 1973, Okinawa Prefecture, Japan. Lives/works in New York.

Minding My Own Business (New York Times, May 31, 2013), 2013, 31.5 x 29 x 11.5 cm, Newspaper, wire, glue.

Minding My Own Business (New York Times, June 1, 2011), 2013, 32.5 x 33 x 8.5 cm, Newspaper, wire, glue.

He transforms original newspaper pages from the New York Times into intricate miniature sculptures of trees that sprout from their surface, reflecting his own personal and emotional perceptions in response to the articles.

Koen Vanmechelen

b. 1965, Sint-Truiden, Belgium. Lives/works in Hasselt, Belgium.

After the Moon – CCP, 2012, 60 x 60 x 15 cm, print on canvas, light box with LED lightning.

Coming World – CCP, 2014, 300 x 50 cm, stainless steel, glass eggs, branches (outside).

His ongoing Cosmopolitan Chicken Project involves interbreeding national chicken species as part of his art practice. The egg, often made in glass, is a recurrent motif in his sculptures and site-specific installations.

Douglas White

b. 1977, Guildford. Lives/works in London.

Black Palm Maquette, 2016, 75 x 45 x 45 cm, tyre fragments, steel, brass base.

Owl, 2017, 110 x 80 cm, Duratrans print on LED Lightbox

Owl records the detailed imprint of a tawny owl that had flown into the window, leaving a grease and dust residue from its feathers. Another ongoing project is creating palm trees from burnt out tyres.