

# The artists introduce their sculptures for **Wander\_Land**



Edited by Martin Holman © the artists 2023

## **Tabatha Andrews** Burden

The act of pilgrimage involves movement – of the body and mind. If we are lucky this movement can lead to positive transformation or change of state. Do we need to physically move to enact a pilgrimage, now we can so easily travel on the internet? What has matter, or the body, got to do with the kind of spiritual transport pilgrimage can offer? My sculpture could be a survival aid, a prop or a stack of useless objects. At a time of deep precarity and uncertainty, it sits somewhere between clothing, bedding, equipment and sculpture. Aside from food, what do we need to survive, creatively, spiritually and in body?

## **Pauline Antram** Passing Through

For the past two years I lived with and cared for my elderly mother who had Alzheimer's and struggled with speech and mental confusion. Walking became an important part of my daily life and gave me reason to explore the emptiness and solitude of my situation. I started to collect objects – empty shells, dying flowers and chalk stones that had broken away from the cliff; they became markers of my existence, which I called 'timelines'. 'Passing Through' is a sculptural expression of my experience. The materials reflect the precarious, fragile and ephemeral nature of existence. The building is supported by sticks, wire and sticks passing through, suggesting the pathways or timelines I took that seemed so measured and magnified in their importance.

## **Barbara Beyer** Making Step Stone Bridges

With every step we take we overcome an obstacle; where the obstacles grow our imagination grows too. We overcome them with bridges, stairs and ladders. Then there is another option – for routes we cannot take – we can send tokens. We stay and move at the same time. Where we cannot walk across the water, we skim stones, briefly touching the meniscus of the sealed water surface. Where we cannot walk the distance, the lengths, the time, we can write or draw. The complete traveller needs a skimming stone and a drawing – or writing tool. The physical, exuberant experience of transferring one's own energy into throwing an object that bounces off the membrane of the water is a deeply individual one. It's an exhilarating bodily experience of contact and letting go.

## **Michael Blow** Mycelium connections/Please take off your shoes

While on a journey into my own mental health, I discovered the fascinating world of mycelium. It unlocked a labyrinth of connections and science. While in some ways this piece is an awkward port-manteau of different worlds as it moves from mycelium and their endless connections – to the gut biome through the vagus nerve, up into the brain and out into the world as voice – it welcomes you into a universe of interconnections that bind us to reality. If I have one hope for this piece it is that it can invite the viewer to recognise that we are an indivisible part of nature.

## **Ann-Margreth Bohl** Karrek (Cornish word for stone)

I find it hard to remember things and yet I can remember certain moments very clearly. Sound and smell can bring memories back out of nowhere. Memories of a walk can be connected to the place, the elemental qualities of landscape or to the people I walked and talked with, observations of the land we noticed together. Over past months I have drawn and cast a rock taken from the St Michael's Mount causeway, becoming familiar with its form and building an attachment through observation, memory, then drawing. The sculpture is a collection of repeated beeswax casts, holding the rock's outer skin like a fragmented echo. I use beeswax to connecting with its healing properties and soft, bodily resonances. The surgical stitches signal a wish for repair, netting together memories. The collection of beeswax casts, gathering up in this pile before you, are a reminder of the unpredictable expansion and transformation of memories.

## **Philip Booth** The Golden Way (outside)

My work associates walking with purposeful stepping and stepping-stones or way stations. Walking on stepping-stones requires deliberation, perception and response. In a Japanese garden these stones acknowledge the possibility of a different intention at the next step or create a new emphasis with each step; they 'point' to each other and, more importantly, control the gaze, pointing to features and vistas. They both echo and embody memory - of action, intention and discovery in the passage of space and time. The five space frames allude to movement, progress and change, topped by a set of frames with flat stones tilted to suggest possible changes of direction in an uneven landscape. The relationship between landscape features in the in-door drawing and the outside structures is not direct and linear but about under-pinning rather than overt extraction.

## **Ros Burgin** Another Country

Lines are drawn when fishing-net rollers, recycled pieces of vehicle tyres cut into circles to run freely along the seabed, are pulled through the sea. I like their 'printerly' textures and how the old tyres' underwater life echoes their first use of leaving tracks across the land and traces along the roads. I am interested in these abstractions and mark-making along with the net-like structures of the marine world. I chose to make this scaled map of Cornwall with cable ties for their aesthetic effect and tactile quality remi-niscent of sea grass, and because of the resonance of the word 'cable'. We all rely on submarine telecommunication cables: many have landing points in Cornwall, the earliest dating from 1870. 'Cable length' is a nautical unit of measure, connecting the work with mapping and charting a course. Cornwall has long had a role in the global trade of mining expertise, extracted metals and china clay. Now Cornwall offers significant potential to provide key metals and minerals needed for the technology for transitioning to clean energy.

## **Doug Burton** Cormelian

Dig, connect, embed, sculpt, carve, morph and entwine all describe something of my creative process. It seeks to engage with a site, a non-linear history, a geological formation, a lateral slice through time and place. I continue forming connections between historical and magical structures, the actualities of those pauses. The construction of 'Cormelian' started with the legs from inanimate matter recovered from the landscape. My thoughts wondered towards folklore and magic surrounding Marazion and St Michael's Mount and a giant, a path, and green and black rock, slippery and turbulent through the rhythm of the sea.

## **Fiona Campbell** Flags of the Forest (outside) Above and Below

Flags of the Forest is a series of eco-flag pieces inspired by walks in woodland, treated as large-scale drawings. Placed in the gardens, the elements activate their sculptural lines and layered fields of colour. These hand-stitched patchworks are semi-translucent and hang at different heights so you see through one to another. My labour-intensive process of hand-stitching old clothes and reused fabrics collected across the globe relates to slow art, visible mending, making do, care and repair. The flags reference patchwork Korean Bojagi, Gee's Bend quilts and African textiles art, and the many unnamed hands who labour at textiles production and history of

trade routes and wasteful fashion industry! I am a gatherer/scavenger. I pick up interesting things wherever I am, especially when walking; a few objects for Above and Below were collected on a walk at Tremenhoe and some of the others I found while in Kenya. It's a response to the entanglements of matter, rhizomic systems and debris that make up the strata we walk on. Layers built up from deep time speak about waste and fertility, life and death, where the earth/soil/rock is the place of continuous transformation of matter, of alliances between living forms.

## **Dallas Collins** La Piedra (outside) Staff

My sculptures reference St Michael's Way, the landscape, wandering and an environmental awareness that concerns us all today. 'La Piedra' is based on the tradition that the body of St James was carried to Spain by his disciples. When laid to rest on a stone, the stone bent into his form and could move with the wind. The pylon structure lifts the man-made stone sculpture into the air so that it can spin and point the way of the pilgrims. 'Staff' represents the walking stick pilgrims used on their journeys. Traditionally scallop shells (the symbol of St James) were hung from these staffs. Today, minerals found in the shells are used in food processing and scientific research; in the future may hold the key to sustaining environmental soil diversity. 'Staff' is a symbol of hope and discovery. The work and the shells within it will eventually be returned to the sea.

## **Chris Dunseath** Dark Sky

Before the advent of GPS, celestial navigation was used. My sculpture recognises the remarkable dark skies of Cornwall in its hollow structure with an aperture the shape of the county on one side and a lunar hemisphere on the other. The dark interior is pierced by multiple pinpricks creating a myriad of stars suggesting a psychological pilgrimage. The dark interior contains an astronomical object that viewers may be able to perceive for themselves.

## **Emma Elliott + Susie Olczak** In Solidarity (Projection Room)

Our video combines footage shot in Armila, Panama, where we spent time together researching and experiencing living in the Darién Gap, with footage shot this year in west Cornwall. We walked parts of St Michael's Way, a coast-to-coast micro-pilgrimage, and filmed at

Tremenheere amongst the sub-tropical planting. The video work incorporates personal anecdotes from our time in Panama (the Darién Gap holds the world's most dangerous migration routes through miles of dense, roadless rainforest) set in conversation with our past work, and responds to the relationship between landscape, the deliberate act of walking, human connection and shared experiences. It also considers the significance of walking throughout human existence and how it connects with survival and place. We walk to save our lives, for spiritual enlightenment, for healing and for leisure.

### Jane Fox

Connected/ Breathe-In/ Becoming Probiotic/ Becoming Plastic

These prototype sculptures comprise plastic and probiotic microbial cellulose. The cellulose sheets are grown by fermenting SCOBY (symbiotic colonies of bacteria and yeast) whilst brewing Kombucha (probiotic tea). 'Connected' explores the intermingling of micro-plastics and microbial life across species. We absorb plastic as innocently as spores and microbes beneficial to health and healing. Each clean breath in green space is an opportunity to replenish by bringing the outside into the human body. The sculptures evoke human, animal and insect fragments, and microscopic forms. Bony, reminiscent of a ribcage, a pelvic girdle, a ball and socket joint and cross-species configurations. The cellulose skin is translucent, taut, wrinkled, blistered, fragile and leather-like, displaying a variety of qualities, sizes and thicknesses.

### Anna Gillespie

Circle No 1 (building front)  
Path No 1

This piece celebrates the ancient ways in which humans trod circles in the land. We have danced around trees, walked solemnly around our monuments and even today love a 'circular walk'. These actions of leisure or ceremony, rather than travel, can still reflect an inner pilgrimage. The colour white is a sub-liminal reminder of fairy rings – the beautiful and magical circles of fungi that emerge from the ground only to disappear shortly afterwards. It is not a solid, Euclidean, circle, but tenuous and gentle, in keeping with the land. The life casts allow the tiniest details: tiny ridges on the skin and toe nails can be seen as well as the larger beauty of heels and toes. A footprint is the classic tell-tale sign that humans have been present; so universally recognisable over time, it does not betray our colour or gender and certainly not our politics. I cannot help but see the darker side of 'going round in circles'. Perhaps it is a merely a romanticisation of the past to think that those who walked this way in ancient times had a 'direction of travel' which we have lost.

### Simon Hitchens

Dark Shadow Falling

Landscape, and in particular rock, is an endless source of inspiration to me, and a direct tool I use to create my work. To be able to comprehend

the deep time of rocks is to shine a light upon our own short lifespan and to begin to understand the transient yet interconnected nature of what we share with the world. This rough, textured object is a craggy, cave-like cast of an ancient, now absent boulder and its captured shadow: imagine the sun at its zenith, beaming rays of light upon a standing boulder, casting a shadow behind it which runs down to the ground's surface. This brooding black sculpture is that shadow; it gives presence to the liminal space behind the rock – the shadow's negative space made solid. This shadow captures a very brief moment in time, and makes the fourth dimension three dimensional. The sculpture explores things larger than us, setting up a relationship between the human body, its immediate environment and time.

### Jane Jobling

Comb

My studio is a stable on the edge of a field and my morning routine is to walk around the field accompanied by my dog. This is exercise for the dog and preparation for me because walking for me is connected with looking and thinking. I find something calming and meditative about this repetition, the same field, the same path, but different every day. Whilst I walk I'm combing the landscape for evidence of activity of the interaction of the field and its inhabitants. 'Comb' is a stylised wasp incorporating plant matter from my field and from Tremeneheere'. I chose wasps as they use materials from their immediate surroundings to create their paper or mud nests, incorporating repetition and structure in their building.

### Alistair Lambert

Fold (outside)

I am interested in how two-dimensional planes define three-dimensional volumes and space. Through a repetitive act of assembly and disassembly I observe where variations emerge. The challenge is to make them stand and remain standing, particularly on an exposed site. Previously the slates have climbed against architecture; at Tremeneheere the slope of the ground and the datum level line of the distant horizon define its shape. The ragged edges of broken and fractured slates have the potential to echo the rocky profile of St. Michael's Mount. The lattice structure acts as a screen, solid when viewed at an angle and transparent when viewed from the side. The shape evokes an enclosure or shelter, a way point along a path, a settlement of roofs. The collapsible structure is transient; I want to maintain an element of improvisation and immediacy.

### William Lasdun

Grey Wave Scape

I have been working on a series derived from Devon's landscapes and seascapes. Straight but contoured wooden slats (often coloured) describe the curving forms and meandering paths of nature, somewhat in the manner of the contour lines on Ordnance Survey maps but with a tactile, experiential three-dimensionality. The linear

elements suggest organic forces and cycles of the natural world resonating with features of the local physical and spiritual geography – the meandering path of the Pilgrims' Way, the ancient tin and bronze furnaces where metals were returned to their primordial fluid state, the old ley lines which pass under the sea at the heart of the Mount – reaching toward the elemental energies of life itself.

### Ian Marlow

The Pilgrim (outside)

This sculpture celebrates our ancient trackways and those who walked them: paths our earliest ancestors made in search of food or new settlements. Many ancient tracks, like the route to St Michael's Mount, acquired a spiritual significance that has endured through time. New communities bestow their own culture and beliefs upon those places. Routes would often follow natural features with standing stones placed as markers along the way. These monolithic forms are recreated here, while the transparent image in the glass links to both our ancestral past and the spiritual aspect of the pilgrimage. By its nature, a pilgrimage is abstract: a journey for the soul more than the body. My sculpture leads viewers to seek that notion of abstraction within themselves. Paths are by necessity two-way roads. Stand in front of 'The Pilgrim' and you will see him facing you. Go around the other side and he is still walking towards you. 'The Pilgrim' travels in both directions.

### Robert Marshall

Quantum Leap of Faith

This work has been inspired by all the pilgrims that over the centuries have travelled the journey to Santiago de Compostela, a physical endurance undertaken in search of a greater understanding of the world about us, and the faith and spirit that is held within. By the same token, I am on a similar quest into understanding life. I have developed my own language through material and the practice of sculpture. I call the language 'fluidism': it is a non-binary approach to the world that surrounds me and has philosophical connections to Quantum theories, to understanding the world within the space of an atom. The two identical black cubes have been lit from inside to highlight the energy of the space within. One is opened into a cross, the iconic symbol of Christianity. The other is closed and encourages the viewer to explore the space inside to see if the same energy is there. It requires the viewer to be more fluid in thought, to have faith in the unseen.

### Seamus Moran

Perge Ambulare (outside)

Desire Lines

Last summer my mother celebrated her 90th birthday. She lives independently and does everything for herself. She makes a point of walking into town every day as she sees the importance of exercise both physically and mentally. When people ask her how she does so well, she tells them: 'I keep walking.' My bench is for those who don't want to sit down, those who are not ready for a posthumous memorial

but would rather keep walking. It features the carved Latin message *perge ambulare*: 'Keep walking'. 'Desire Lines', the wall-mounted sculpture, portrays a map that is both physical and mental. Casts of knots from dead trees join together to trace the route of an imaginary walk. They meander across a grid-like background and end where they started. It resembles a Strava map popular with runners. The grid on which it sits represents humans trying to impose order on concepts of space and time – to better understand and control them – while nature is unconstrained by such limitations.

### Rebecca Newnham

Sacred Waters Series

The four glass panels of 'Sacred Waters Series' reflect an experience of three different sacred wells and a river which crosses St Michael's Way. I am drawn to these locations because they are stop-ping places, where walkers pause to drink or take a breath before continuing with the journey. A pilgrimage requires each to tread in the footsteps of others and these wells are opportunities to pause as others have before. I took glass jars to collect samples of the waters in these sources and later painted with them, an experiment to see if the mineral content might influence the outcome once the diluted glass enamels are fired in the kiln.

### Kate Parsons

Above/Below

'Above/Below' links the notion of above and below ground with solid and void, life and death. By making a void or hole in the ground a physical entity, and suspending it above ground, it symbolises physical, but also invisible, form and space, interior and exterior. The fact that it is cast in bronze makes something permanent from a medium – plaster – that is impermanent with its own inherent associations. Metaphorically it represents both reality and unreality simultaneously, in reference to ontological and philosophical argument. 'Muramura' is the Ugandan name for the plant traditionally planted on Bakonjo graves in a circle and echoes the exotic planting at Tremeneheere. Currently many Bakonjo make concrete, rectangular graves that bestow more status since the material requires greater financial outlay and is considered more modern. However, to my mind, the Muramura plant projects more awe when encountered by locals who associate themselves with the symbolism. For instance, when crossing a field on a chance encounter, they will often avoid the plant in respect for the deceased and realise that the land belongs to this ancestor's family.

### Suzanne Blank Redstone

A Millesimus of St Michael's Way (outside)

St Michael's Way is thought to have been used by travellers as long ago as 10,000BC, long before it became a pilgrimage route to the shrine of St James at Santiago de Compostela. That ancient path skirts Tremeneheere on its way from Lelant to Marazion, a distance of 12½

miles or 22,000 yards. My work consists of 23 way markers and represents one thousandth (a *millesimus*) of the Way's length and approximately one five-hundredth of the entire camino trail to Spain. The installation speaks to the experience of pilgrimage, of physical and visual encounters on the road, ways of marking distance on the journey and of places giving support along the way. Place your hands on each post (a yard tall and set a yard apart) as you walk its length. The colours were used on ancient byways – and are still in use to identify footpaths (yellow), bridleways (blue) and byways (red). Black signifies road markings.

## Mark Richards

### The Calling

The first phase of The Calling involved a number of walks in various locations with sandwich boards. The boards feature slogans and each walk was captured with still photography. The second phase is its 'still' state in the gallery. The sculpture takes its inspiration from the tradition of pilgrimage and purposeful wandering. The performance element drew upon characters such as Stanley Green who, every day for 25 years, walked London's Oxford Street holding a placard proclaiming his protest against lust. The sculpture and performance celebrate sandwich-board men and women who trudge the country's high streets advertising anything from haircuts to the end of the world. It is also a journey through past acts of performance art in nature.

## Jilly Sutton

### Tiltyard Lady

In my studio by the River Dart, I spend my time experimenting, working, playing and trying to make sense of ideas and thoughts about sculpture. Wood is my preferred medium (I love lime and cedars) and when I swim in the river I love the wading birds' prints in the mud and the tide's watermarks – they are like the river's 'grain'. Grit blasting most of my sculptures brings up the grain. There is a lot of serendipity in carving green wood and accidental happenings are challenging – splits, stains, shakes, soggy rot, knots, warps, worm, nails, screws. I 'wake up' these still living timbers into new life with a new shape. The 'Tiltyard Lady' carving came from a very much loved but a very rotten Monterey Pine that fell in the manicured lawns of the former tiltyard at Dartington Hall. The head expresses the calmness, serenity and beauty of the famous gardens.

## David Worthington

### Stack (outside)

Stacks have always had two important roles, as geographical markers and spiritual presences. In ancient Greece the spirit of the god Hermes was believed to dwell in stones. Here blocks of different heights and shapes, one on top of the other, refer both to the great Modernist, Constantin Brancusi, and to the primary human impulse to stack stones – whether on top of a mountain or on a beach. I have been working on a series of painted stone sculptures for 10 years with the aim of jolting the viewer from attachment to beautiful, natural, aspirational material in order to

reassess the physical material that forms the literal bedrock of our constructed culture. The elevated painted stone recalls that from ancient times to the Medieval period, stone sculpture was painted, including the exterior of temples and cathedrals.