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'Nature Trail' Exhibition

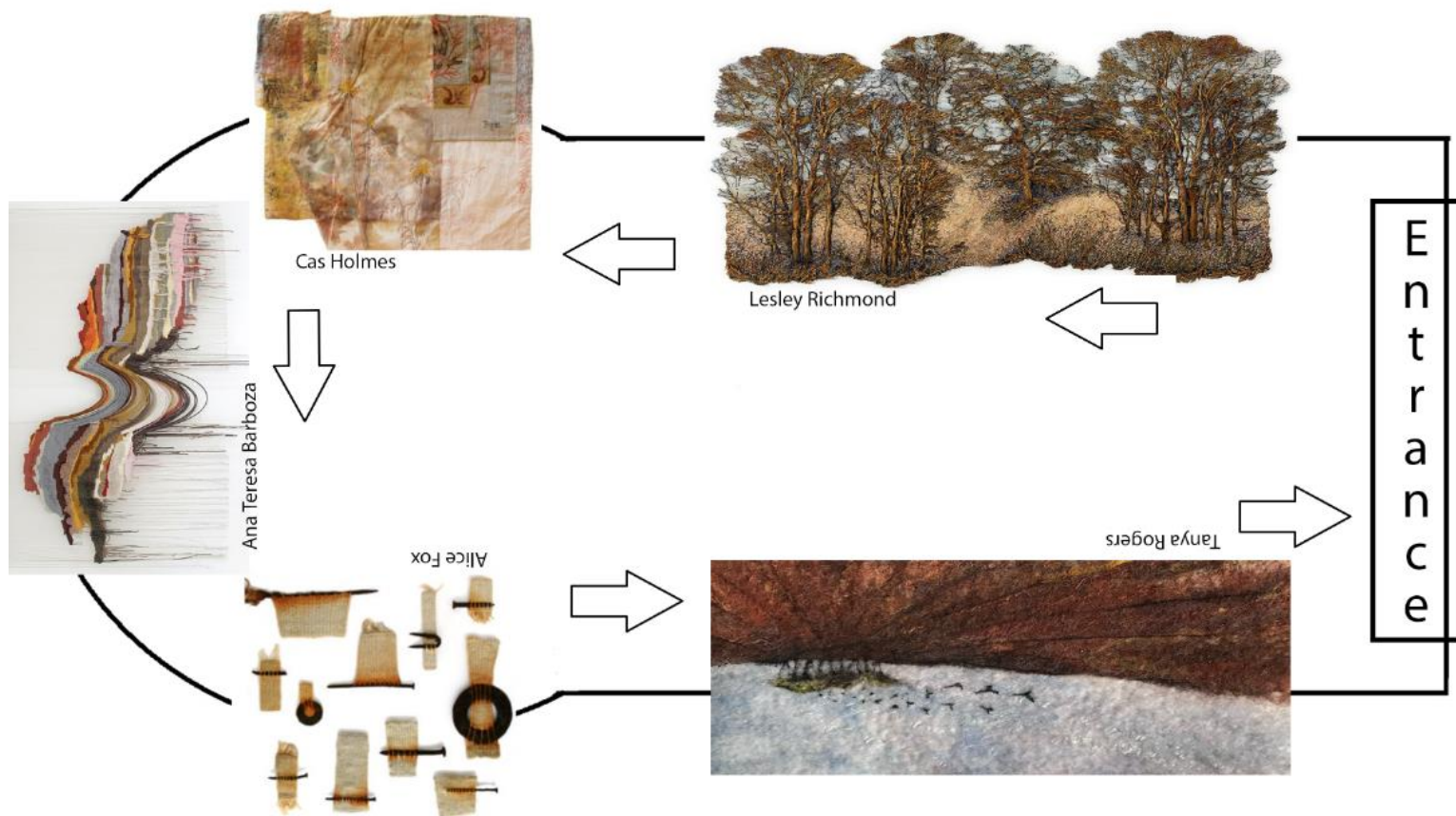


Fig 1- Exhibition Layout Plan

'Nature Trail' encompasses the beauty of nature through textiles artists. Experience the unexpected.... Take a walk-through nature..... The themes being explored will be nature, sustainability, and materiality. These experiences will be communicated with the audience through a sense of touch using the techniques of embroidery, collage with found objects, felting, and rust dyeing. 'Nature Trail' will be located in Cornwall in a small, rural town hall in the countryside. Cornwall Council promotes the "importance of creating a space for nature" (Cornwall Council, 2021).

As stated by Augé "A mobile space which can take us anywhere." (1995. p.4). He considers nature through the layout of landscapes being marked out by wild and cultivated nature. It aims to engage with nature with sustainability at its heart.

Curating an exhibition seemed daunting like a blank piece of paper with no writing. Being influenced by theorists and imagination I could plan and curate a whole exhibition. "First, the '*blank page*' a space of its own delimits a place of production for the subject." (Certeau, 1988 p.134) In my opinion this task gave me freedom to imagine a place created by work that proved to have no limit to my creativity and imagination, this quote explains that perfectly.

I wish to convey a change in atmosphere as one enters the exhibition. I will do this by attracting people with the rich colour of gold. In the book '*The Brilliant History of Color in Art*', gold "is an iron-rich earth colour." (Finlay, 2014 p.25) The gallery layout is displayed like an enchanted forest, walking through a tight corridor into the main campfire with a feeling of warmth and enclosure.

Lesley Richmond

The exhibition begins with Lesley Richmond, a fibre artist inspired by the architectural elegance of trees; tranquil and timeless. Being inspired by Andy Goldsworthy, they both have a strong connection with nature. Goldsworthy uses his art to go beyond the 'surface appearance'. He continues, "I want to see growth in wood, time in stone, nature in a city." (2018) Goldsworthy tries to explore beyond showing pattern, rather he seeks to show the movement of time beyond the surface to prove how nature affects the man-made city. Similarly, Richmond seeks to show the symbolism of trees rather than the surface pattern alone. She states, "trees are an important symbol in many cultures." (Duane Reed Gallery. N.d) She focuses on the intricacy of tree branches and their unique structures then translates them through printing on cloth. This shows the time invested in the process of a technique and the growth of nature.



Fig 2- *Distance Forest Series*-Lesley Richmond

'*Distance Forest Series*' is fibre art a landscape. Created "using a printing technique onto cotton and applied a chemical that eats away the cotton threads, leaving silk fibres." (Textile Fibre Forum, 2019) Her work is very delicate by appearance through realistic decayed and lacey effect.

'Landscape' can be defined as a "picture representing a view of inland scenery.", showing all visible features of an area of land that is aesthetically appealing. (Merriam- Webster Dictionary, 2019) The landscapes featured in this exhibition are derived from both observation and imagination. Richmond captures seasonal changes with snowy and wintry landscapes.

Forests are associated with having a sense of magic and mystic. In the book *'Textility of Making'*, artists are "itinerant wayfarers as they make their way through the taskscape as do walkers through the landscape." (Ingold, 2010. p.97) Walking through a forest can also create a feeling of sanctuary or convey a sense of unease but in this case, the gold thread invites us into warmth and richness.

Cas Holmes

Entering the main area, we have Cas Holmes that works closely with textiles processes and found materials. Lawrence Weiner explains, "the concept is the object, yet it is neither a purely mental object nor material object, but initially an energetic object." (Berger, 2019 p.161) Her processes use simple objects such as cloth, paper, and stitch but used very effectively.

Holmes is fascinated that objects has "layers that lie within, which she unfolds them through tearing materials apart to see what's underneath." (Crowther, 2019) I believe it shows further depth and interest of exploration, pushing boundaries. Sustainability plays an important role in influencing the future generation, to experiment with materiality and be more resourceful. This artwork is very interesting, to document personal interaction to their close space.



Fig 3-*'40 yards'* Cas Holmes

'40 yards' by Holmes explores the beauty of her environment within 40 yards of her home. This artwork began with the "accidental finding of a piece of cloth outside her front door which had the words *'40 yards'* printed on it." (Crowther, 2019). This was a starting point, to document an ongoing diary taking in her location and surroundings with the way that urban and nature interlink.

This piece includes printed, dyed, and drawn work, connecting the pages through 'stitch sketching'. Her interest lies in the "hidden or overlooked parts of nature; landscapes or towns." (Holmes, 2016) From budding flowers, birds to lace curtains, Holmes felt the need to capture every moment in life before it disappeared.

Ana Teresa Barboza

Next is Barboza who is a mixed media artist. She explores large scale installation to smaller embroidery that creates an impact by leaving threads to tumble down the wall, creating a free-flowing movement. Her work lies between textiles and feminine art which fits within the sphere of contemporary art. She is fascinated by embroidery and knitting, interlinking both techniques together in order to make a “parallel between the process of handcraft and the process of nature.” (Admin (Sam), 2015) I believe this artwork is the most abstract piece within the exhibition as the knitting gives a different structure and view point of nature simply through textiles.



Fig 4 *'Read the Landscape'* (2018) Ana Teresa Barboza

'Read The Landscape' is an interesting piece of work that reflects movement throughout the land by using fine thread. This artwork is a combination of landscape photography translated into textiles art. Each thread offers new ways of exploring, as the “viewer’s eyes is lead to each of their yarn spools, attached to the gallery wall.” (Taggart, 2018)

Barboza supports her artistic proposal of “intervening the natural weaves, transforming it while respecting its natural course, and brining the value of manual craft back to life.” (Edwards, 2013) This piece is evidence that a lot of manual work has been put into this piece, by weaving in and out of each thread. Therefore, displaying her work in the centre of the exhibition will give true credit to hard work.

Alice Fox

Alice Fox explores the technique and processes of rust dyeing and knitting. She has strong interest in the natural world and wishes to harness natural processes, working with gathered, found and grown materials. As stated by Ingold, rust dyeing “is the old science of understanding what is happening to materials as they have properties of their own.”, but the process is beauty and time is elegance for this technique to show full potential. (Ingold, 2010. p.93)

In Alice Fox’s video, she explains that she finds “potential in everything.” (Mason, 2021) An example of this would be the use of storing dandelions and gathering nettles over time then twists, cuts and uses the fibres. Her engagement with nature comes from an allotment that she gained access to in return for caring, managing and observing the allotment. She observes the allotment over time and “records through sense of place” (Mason, 2021) as she finds focus through observations. Sustainability underpins her work as she strongly believes the importance of considering where materials come from.



Fig 5- *Rust Dyeing and Weaving Alice Fox-* `

Here is a collection of rusty objects woven into knit samples, the rust plays an intriguing part in the finishing look. The beauty is seeing the process of rust solution naturally dyeing the samples. The rusty nails and washers are objects that she has gathered, found and stored safely. Findings can be someone’s treasure, Fox “see such objects that find their way into my pockets as tangible links to the places I visit.” (Fox. 2022) Her work is memories for her and are very personal to her.

The book ‘Natural Processes’ promotes “working with what is close at hand, also in tune with natural process and bringing rhythms and unpredictability of nature into your work.” (Fox. 2015) Her

process-led practice is based on personal engagement with landscape and has sustainability at its heart. Her work is a celebration that embraces the essence of the natural world, the physical geography and natural conversations.

Tanya Rogers

Leaving the main area of the exhibition, walking back through the enclosed corridor, we have Tanya Rogers, a felt artist that has a passion for fibre art of wet and needle felting. The natural environment “provides a wealth of inspirational material.” (Jazmik. 2021. p.7) Her inspiration comes from her natural surroundings of living out and about in St Ives, with beaches, coastlines, and woodlands right in front of her eyes.



Fig 6- 'Cornwall' Tanya Rogers – Textile Art

This felted piece is inspired by Cornwall, where “nature and beauty are found in imperfection”. (Rogers, 2020) She has an organic edge to her work as she closely bonds many different shades of brown fibres together to form this gold, earthy, natural feel to her work.

“Felt is probably one of the oldest known textiles, with a history dating back to around 600BC.” (Smith. 2006. p.8) Personally, the technique is an incredibly versatile medium that is easy to make and manipulate to produce three- dimensional pieces. Rogers is intrigued by the process of binding dry wool with water and soap to fixate the fibres together as one. This technique takes time and effort and has to be done with a duty of care and hard work.

The way this exhibition will come to life is to get an audience to feel and walk through this space. Strongly believing “The Practice of Everyday Life” that “urban planning is transformed into a space by walkers.” (Certeau, 1988 p.117) I hope the audience makes their way through this forest of magical, tactile, and textural artwork.

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Figures

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Figure 2- '*Distance Forest Series*' -Lesley Richmond Accessed: <http://lesleyrichmond.com/>

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Figure 3- '*40 yards*' Cas Holmes Accessed: <https://casholmes.wordpress.com/portfolio/40-yards/>

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Figure 4- '*Read the Landscape*' (2018) Ana Teresa Barboza Accessed:

<https://www.artistaday.com/?p=28400>. (Accessed 15th February)

Figure 5- '*Rust Dyeing and Weaving*' Alice Fox- ` Accessed: <https://www.alicefox.co.uk/> (Accessed

12th February)

Figure 6- '*Cornwall*' Tanya Rogers – Textile Art <https://www.tanyarogers.co.uk/2022/> Accessed:

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