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This exhibition examines the idea of flora and challenges the public to think beyond plant blindness and appreciate the flora around us, not just showcasing all areas of nature and appreciating all of the ecosystem. This is an important topic as we are currently facing the crisis of global warming, this exhibition will remind us that while art is permanent our planet is not and we must cherish the world before it's too late. I have chosen to host this exhibition in singleton botanical garden, Swansea allowing the viewers to see the flora of art alongside the flora of our earth hopefully allowing them to gain a newfound appreciation for the art industry as well as the natural world. As well as introducing the public to techniques through visual and immersive workshops to give the public a fond lasting cognitive memory they will remember and share, ensuring the message of conservation and preserving our world spreads beyond the exhibition.



Fig 1. Hitomi Hosono, Porcelain hand crafted ceramic vessels, Date unknown.

This is a ceramic artist Hitomi Hosono who creates intricate porcelain bowls and vases that showcase the beauty of flowers and leaves. Hitomi Hosono seems to have captured nature and she shows appreciation for its beauty, She has previously spoken on this stating “I find myself drawn to the intricacy of nature, examining the veins of a leaf, how its edges are shaped, the

layering of a flower's petals. I look, I touch, I draw. It is my intention to transfer the leaf's beauty and detail into my ceramic work, using it as my own language to weave new stories for objects."

(1) This shows us she's really spent the time to learn what nature is showing us to be able to portray its true beauty within her work. Hosono's pieces are almost like a slow protest against mass production as her work is so intricate it takes years to make in contrast to mass production that gets pieces out into the industry as fast as possible causing lack of quality and details, whereas we can see Hosono's work is highly detailed and made from porcelain which is known to be a luxurious and precious ceramic in many cultures. She creates these high detailed pieces by using a technique called sprigging where she creates a mold of a small detail that is used as a relief to create multiple of the same piece, this technique comes from the wedgwood tradition. This technique is created by Josiah Wedgwood who was an independent potter in 1769, he learnt his skills at the age of 14 where he was an apprentice at the churchyard works in Burslem, which was owned by his eldest brother Thomas, there he mastered his skill of the craft and went on to create his own collection the Jasperware invention.

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Fig 2. Dave Chihuly, Colorado, 2014.

Dave Chihuly, a glass artist who creates botanical garden inspired sculptures, His work has previously been shown in many exhibitions and botanical gardens, this specific piece in Fig 2 has been made for the denver botanic garden to showcase the floral beauty of his piece. His work involves bright colours and are all in large scales, I believe this fits with my exhibition of flora as they are all organic forms giving the feel of nature as well as his use of bold, bright

colours seen in botanical flowers. The way the light flows through his pieces, creating a play of transparency and shadows capturing the organic transparency of petals and leaves. His work also offers a fascinating philosophical contrast to the natural world, flora is fleeting, all flowers decay with time meaning we must treasure their beauty when they bloom, chihuly has created pieces that capture that beauty in a long-lasting way, glass never fully decomposes meaning his pieces can always be admired. Chihuly has previously stated "I want my work to appear like it came from nature, so that if someone found it on a beach or in a forest, they might think it belonged there."⁽²⁾ This shows his admiration for the natural world and how he wants to capture its beauty for all to see, it tells us how he wants to ensure he captures the essence of flora perfectly that others believe is true nature. He also forces us to question where the garden ends and the art begins with the fact that his work is so much alike to nature which in turn will hopefully change the viewers perception on how we perceive flora through art, my exhibition should show the beauty and astonishing talent of Chihuly's piece and give the viewer the realisation that flora is the same beauty and hardwork from the plant.

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Fig 3. Nicholas Van Veerendael, Garland of Flowers, 1676.

The artifact I will be showcasing in my exhibition will be an oil painting by Nicholas Van Veerendael, he created an oil floral painting in 1676, this painting includes numerous detailed painted flowers such as tulips, roses, columbines and fruit. This piece is known as "Garland of flowers" (or flowers surrounding a cartouche). His art work was given by Miss Elizabeth Davidson in 1914, she had inherited the painting from her father, she had then passed away at the age of 97 where the work was transferred to Osterley park in december 1937, however it was then returned to the V&A by 1998, there has now been a recorded created since "February 12, 2007"(3). Van Veerendael's work often contained life-like florals which were heavily influenced by Daniel Seghers who also painted high detailed floral paintings. I believe Van Veerendaes work fits my exhibition as he has created a still life painting of florals that capture

their beauty, colour and form. He breathes new life into these withering looking flowers. I love the deep contrast between the dark somber background compared to the luminous whites and bright colours in his paintings. The use of bold primary colours helps distinguish between each flower as well as giving the viewer a sense of professionalism and boldness to his work. I also think his work will fit well with the environment of my exhibition due to the fact he has painted botanical and bold flowers, which will go well with Dave Chihuly's work as his are extravagant glass sculptures as well as they will fit the flora theme. All 3 artists both aim to freeze a powerful moment, Chihuly wants to frame the beauty of a flower in its bloomed form, where van veerendaes has frozen a arrangement of flowers that have started to wither both capturing an image creating a forever memory and moment to share, Hosono has turned a fragile plant into a strong form that can be cherished for a lifetime. We can also see the difference in the artists scale and art styles, hosono works with fine details and porcelain crisp white clay, where Chihuly works with glass in bold bright colours, and van Veerendael works with soft oil colours, all create striking visual effects and portray nature in a beautiful way.

Given the urgency of the global warming crisis, this exhibition offers a perspective of why we should look after our world. I'm hoping that people will gain a new found appreciation for the flora in our world as well as the art industry and work together to ensure we look after it. This exhibition is also going to combat plant blindness, which is where we don't see plants as living organisms and unappreciated the flora around us, Elizabeth schussler and james wandersee (US botanists and biology educators) invented a term for "plant blindness" in 1998, they had described it as "the inability to see or notice the plants in one's own environment" (4) This is an interesting concept as plants are essential for human survival, the idea that we are neglecting them by not noticing them is quite disheartening. To enhance my exhibition I will hold a 'slow craft' ceramic workshop to introduce the public to historical sprigging techniques of josiah wedgwood as used in the contemporary practice of hitomi hosono, allowing the public to work hands on with materials and use their creative freedom to engage in flora.

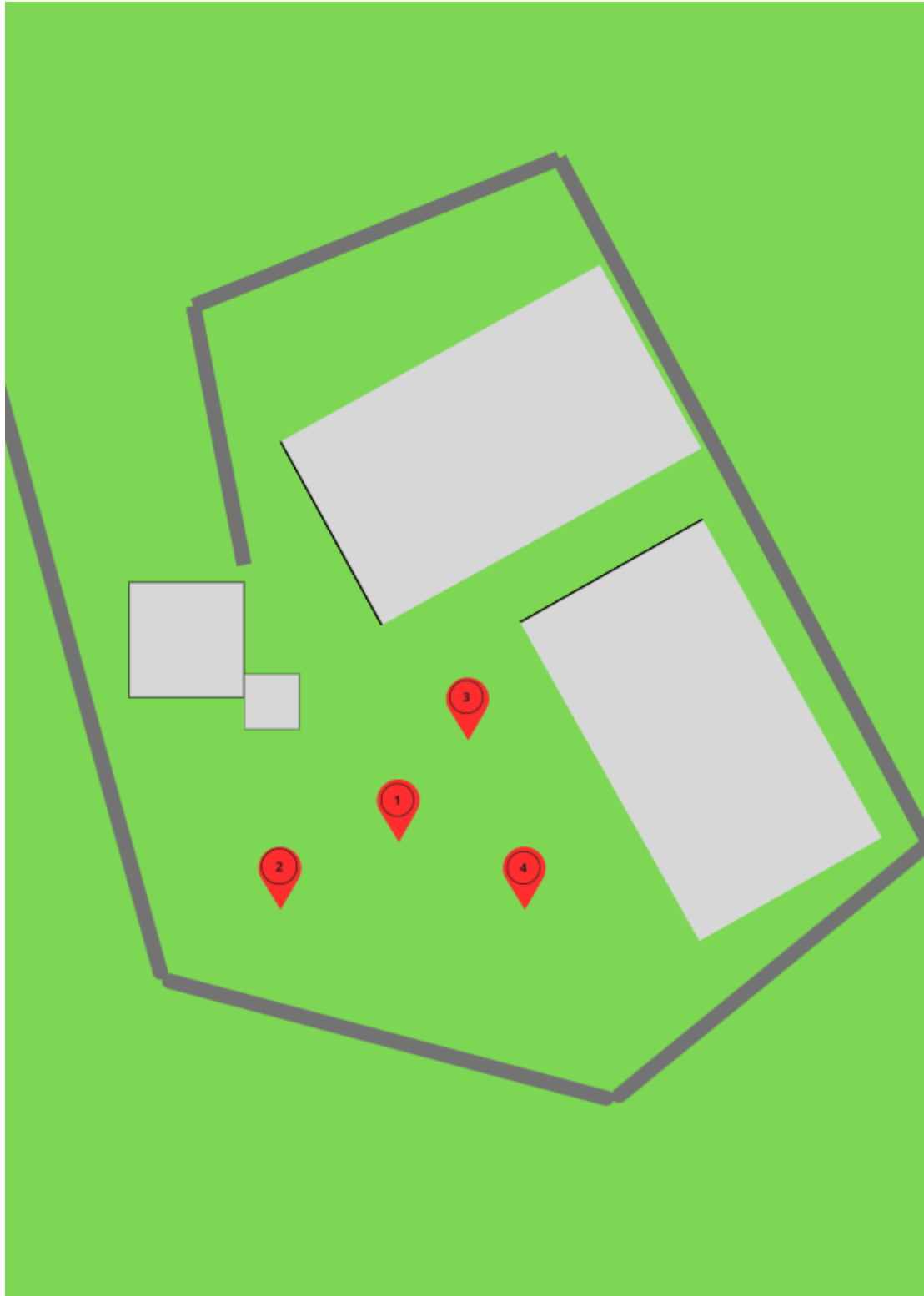


Fig 4. Isla Pinches, Exhibition map, 2026.

1- Hitomi Hosono, Porcelain hand crafted ceramics vessels

2- Dave Chihuly, Colorado, 2014.

3- Nicholas Van Veerendael, Garland of Flowers, 1676.

4- slow craft workshop area.

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