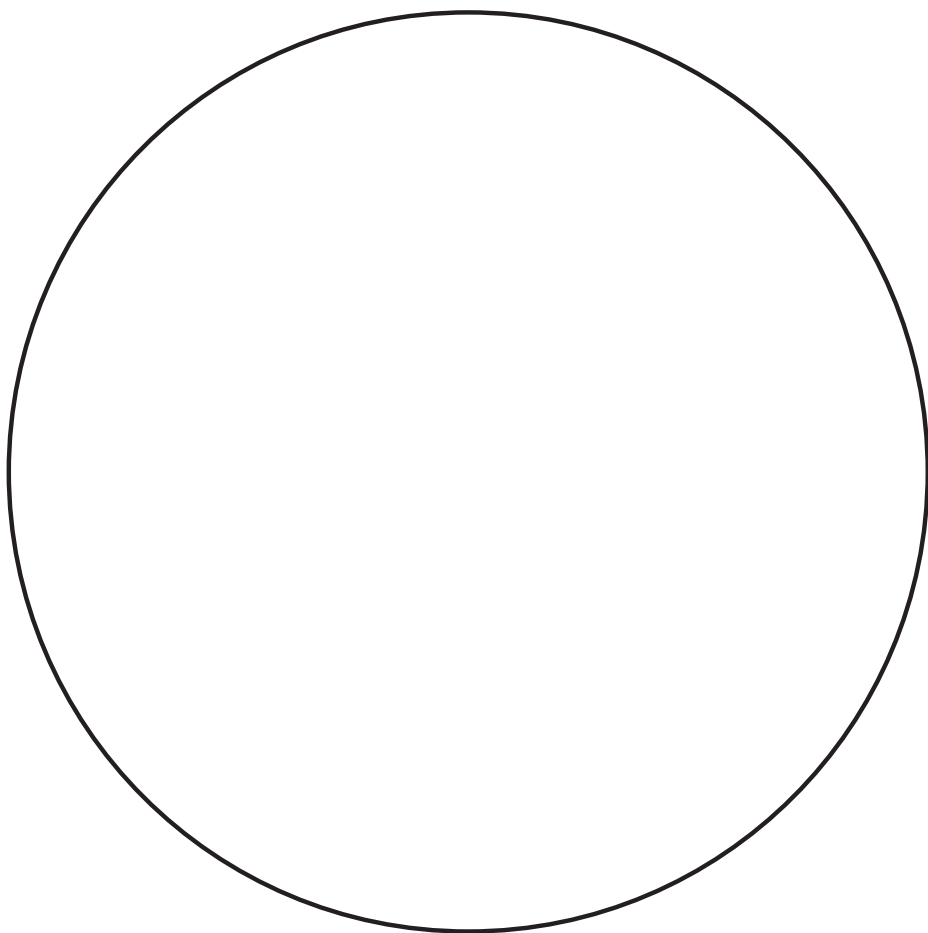


# Good Nature

CANDIDA  
STEVENS  
GALLERY





Good Nature is a celebration of our planet, its beauty and its fragility  
and the essential part we all play in preserving it

# 16 SEPTEMBER – 28 OCTOBER 2017

Contributing artists:

Thomas Allen  
Jonathan Ashworth  
Violet Astor  
Emily Ball  
Michael Benson  
Pippa Blake  
Kate Boucher  
Stephen Chambers RA  
Eileen Cooper OBE RA  
Hen Coleman  
Lawrence Dicks  
Stephen Farthing RA  
Rebecca Fontaine-Wolf  
Kristina Hagström  
Tom Hammick  
Alice Kettle

Nicola Green  
Irene Lees  
Hamish Mackie  
Marion MacPhee  
Briony Marshall  
Calum McClure  
Chitra Merchant  
David Nash OBE RA  
Antonia Salmon  
Tai-Shan Schierenberg  
Giorgia Siriaco  
Olivia Stanton  
Almuth Tebbenhoff  
Maciej Urbanek  
Silvy Weatherall

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# INTRODUCTION

I am delighted to introduce our major show for this year, Good Nature. It follows our aim to take an important theme of our time and ask artists of our time to respond.

This year we choose Nature. Not only is it a source of inspiration for many artists with whom we work, it is a place I personally go for rejuvenation. There is a vital, if conflicting, on-going global conversation about attitudes towards Nature as a resource to be consumed and the need for its protection and preservation.

In an age when media tends to sensationalise, I want to offer a positive message and look at how there is also much to celebrate. Whilst there is worldwide degradation of habitats due to man's activities, there are those who can inspire us; people who fight their corner and play their part in the preservation of Nature, dedicating their lives to studying, conserving, recording and ensuring that there continues to be something to celebrate.

It is in the spirit of these people that I have curated Good Nature and stay reminded that we are not out of options. There are possibilities to change habits and still make a meaningful difference for the future. Passion and belief of artists, documentary makers, scientists, journalists through their passion and belief give us cause for optimism. We must remember to find time to listen.

I have asked the artists to highlight what is important and inspirational to them. They have generously given their thought and time to making and writing about their work. On reading their comments, there is a common observation of cycles; the circularity of Nature, the constancy of change and associated repetition and of Nature's resilience and ability to renew and inspire.

This exhibition is therefore an invitation to celebrate the natural world, to remember its abundant beauty and to take inspiration from all that is good about Nature, to appeal to the good in all our natures to play, optimistically, our part in its preservation.

Candida Stevens



**“It seems to me that the natural world is the greatest source of excitement; the greatest source of visual beauty; the greatest source of intellectual interest. It is the greatest source of so much in life that makes life worth living... The truth is: the natural world is changing, and we are totally dependent on that world. It provides our food, water and air. It is the most precious thing we have and we need to defend it.”**

**David Attenborough.**

# FOREWORD

We have evolved to think in two ways. We are capable of plotting, calculation and analysis. But our survival as a species depended on us being able to take in our surroundings – our landscapes – without having to think too hard about them.

A person who sensed that a squirrel's call meant that a predator was approaching went on to procreate, the genes of their oblivious neighbour were gobbled up. Equally, the person who calculated the width of the river, and therefore the length of vine necessary to cross it, is our shared ancestor.

These may not be daily challenges now, but our brains continue to depend on these two ways of thinking. And many exciting things happen when we allow them to support each other. Outdoors it becomes possible to experience landscapes the way our ancestors did – we rediscover that we can sense our own weather forecast and see a compass in the shape of a tree.

There was a grand yew on top of Bignor Hill in the South Downs that had been sculpted by decades of wind from the southwest. This buffeting formed a tell-tale shape, effectively a compass that anyone who chose to could read effortlessly.

A few years ago this tree was chopped down to make the area more palatable to grazing livestock. The old yew had become a natural navigator's favourite and I felt its absence. The demise of a tree I had come to use and know also triggered a keen awareness of changes being made to the broader landscape, long before there was any public information about them. I believe this sequence is the most powerful way to effect broader engagement and connection with nature.

We shouldn't lecture people into changing behaviour, it is almost always ineffective. Instead of saying, "Bird numbers are decreasing, this is terrible, we are all wicked and our lifestyle is an abomination," we could try saying something very different. Maybe: "Have you noticed how the birds on trees and rooftops face into the wind? When they change the direction they are facing it means that the wind direction has changed and there may be rain on the way."

A person who enjoys this sign will come to notice the birds and any change in their numbers and behaviour. Conscious thought about an outdoors method leads to heightened awareness and a deeper connection with nature, without any browbeating. It is this relationship that can foster positive changes in behaviour. If we are hectored by environmentalists, however well-meaning, it is more likely to engender resistance or apathy. It is stimulation that engages and motivates.

The two modes of thought, gut response and conscious thought, govern our take on both nature and art, because our impressions will always be shaped by these psychological forces. And we can enhance our appreciation by being aware of both forces, whilst in nature and in a gallery. It is worth knowing that this process is as good for us as our surroundings.

Academics have proved that immersion in nature improves our mood, concentration and attention span. Time in nature makes us think and feel better. Art exists to stimulate our thoughts and emotions. Nature and art form an irresistible pair. We are powerless to stop them shaping the way we think and feel.

Tristan Gooley  
Author and Natural navigator

## THOMAS ALLEN

“Once I built an ivory tower,  
So I could worship from above.  
When I climbed down to be set free,  
She took me in again.”

Eddie Vedder, Hard Sun

Thomas Allen (b. 1989) is a self-taught artist who has gained recognition for his precise, dream-like drawings that use sociological theories to inform his unique perspective on art. An exciting emerging artist, he has won several awards for his work including the CASS Prize, the Anthony J Lester Art Critic Award and the SEAWARD Prize. His work has also been exhibited at the London Science Museum and The Royal College of Art.



*A Significant Moment*  
2017  
Oil on board  
90×50 cm

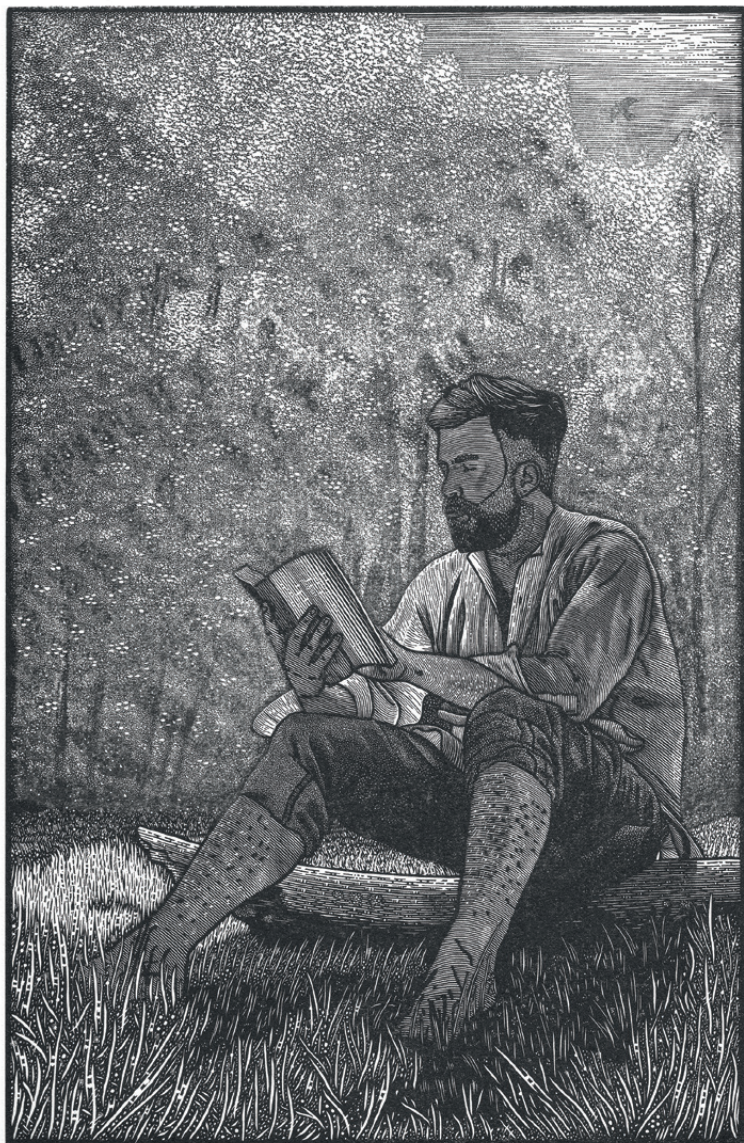
## JONATHAN ASHWORTH

'If the day and the night are such that you greet them with joy, and life emits a fragrance like flowers and sweet-scented herbs, is more elastic, more starry, more immortal – that is your success.'

Henry David Thoreau

Jonathan Ashworth graduated from Edinburgh College of Art in 2003 and the Royal College of Art, London in 2006. He was recently selected to show in Surface Cutting at The Royal Academy of Arts, London, curated by Eileen Cooper RA.





*Thoreau*  
2017  
Engraving  
26×17 cm

## VIOLET ASTOR

In a time of population explosion and the subsequent increase in conflict between man and animal as territories collide; it is precious and unique to find an area where the two live in harmony. I was lucky enough to visit such a magical place in the busy state of Rajasthan in India, where the leopard and the semi-nomadic Rabari herdsman are living in an embrace almost unimaginable for the twenty-first century.

The Rabari herdsman are unmistakable in their striking red turbans and traditional garb. They can be found grazing their livestock across the traditional pastoral lands, where they often lose sheep and goats to leopards. Owing to their spiritual and traditional beliefs of leopards being protectors of their deities, they will often justify this loss as an offering to their gods.

Temples and shrines can be found scattered amongst the breathtaking eight hundred million year old molten magmatic and volcanic rock formations. Their cavernous networks provide the perfect habitat for leopards, allowing for one of the worlds highest concentration in a semi-agrarian landscape, where their coexistence with people is a remarkable phenomenon.

The markings on this particular leopard identify a female affectionately named Nagini by the locals. Her story is one of survival against tremendous challenges. She was believed dead after her mother's untimely demise when she was a young cub, however she was spotted many months later, healthy and hunting peahens in the area where she grew up. Her remarkable resilience has meant that she has grown into adulthood and is now breeding in the area.

Inside the piece, I have embedded amongst Nagini's spots the silhouette of a traditional Rabari herdsman with his distinctive turban to reflect the ancient and balanced relationship between man and leopard.

This piece comes with thanks and appreciation for the incredible work of SUJÁN's JAWAI, who offer responsible tourism within this magical landscape. They work tirelessly with the government to conserve and support the local community providing employment and adopting schools.

Violet is a self-taught artist based in London, who discovered drawing after becoming chronically ill with Lyme Disease, when it became a therapeutic medium for healing.





*JAWAI Leopard*  
2017  
Charcoal drawing  
59.4×84 cm

## EMILY BALL

“Painting from Nature is not copying the object. It is realising one’s sensations.”

Paul Cezanne.

The majestic, bejewelled, frothy, full skirts of the tree are beautifully reflected back by the still waters of the lake. I sit opposite my tree and breathe in the inspiration that it gives. Everything is still and quiet. I kneel on the damp red earth, scrabbling around; playing with my materials in an attempt to draw and paint the shifting light, the life force and intricate abundance and variety of growth and foliage. This is my trees’ finale for the year. A fantastic display, a blaze of colour before the winter wind strips it of its leaves and the tree sleeps; waiting patiently for the start of the process all over again in the spring.

Working out in Nature never ceases to amaze me. Spending hours and hours sitting with it, observing and trying to melt into it, I am aware of the fact that this is all a cycle of change, that it is a much bigger force, an unstoppable motion of life, death and regeneration that I can merely reflect a tiny glimpse of in my painting. All I can do with my marks, colours, scraping, excavating and layers of sensations is to try and give form to my experience of being with the tree, the earth and water.

Emily Ball (b. 1967) studied at Exeter College of Art where she gained a BA in Fine Art Painting in 1989, later progressing to study for an MA in Painting from The Surrey Institute of Art & Design, Farnham. She has exhibited at the RA Summer Exhibition and been a prize winner at the National Open Art, judged by Maurice Cockrill RA, Jennifer Durrant RA and Nicholas Usherwood. She is the CEO of ‘Emily Ball at Seawhite’, a highly regarded privately run art school in Sussex. Emily engages a number of talented contemporary artists to run courses including; Julian Brown, John Skinner, Gary Wragg, Nick Bodimeade and Andrzej Jackowski.



*The Benevolent Tree*  
2016  
Oil on canvas  
139 × 95 cm

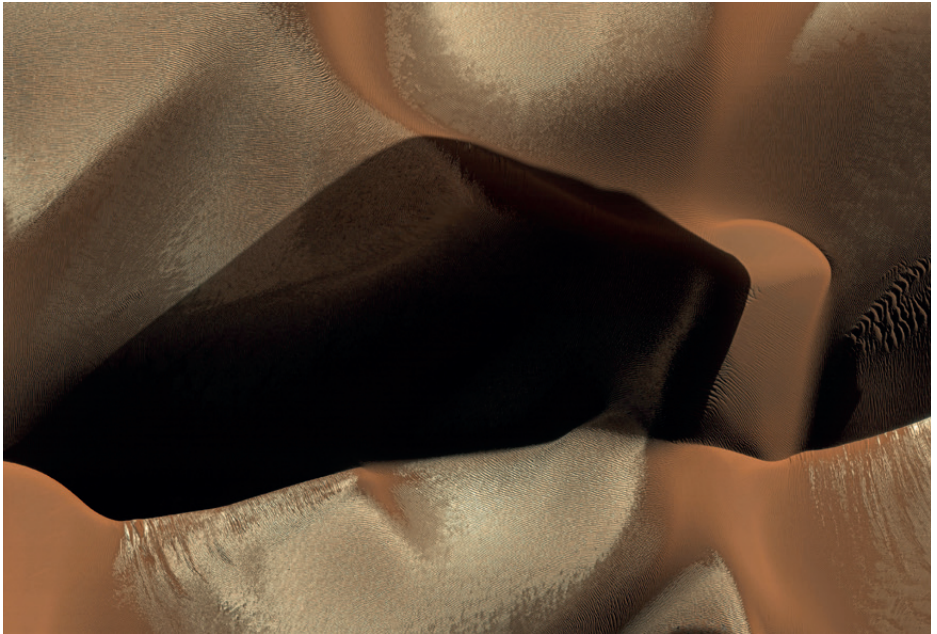
## MICHAEL BENSON

Benson takes raw data from planetary science archives and processes it: editing, compositing, and then 'tiling' individual spacecraft frames, producing seamless large-format digital C prints of landscapes currently beyond direct human experience. A major museum show titled *Otherworlds: Visions of Our Solar System* at London's Natural History Museum took place in 2016, and featured new music composed by Brian Eno. The show contained extraordinarily large and detailed views of Earth – perhaps the largest, most detailed prints of our planet ever exhibited.

*Otherworlds* subsequently travelled to the Vienna and Luxembourg Natural History Museums. His largest show to date was a 7-room, 150-print retrospective staged from 2010-2011 at the Smithsonian Institution in Washington D.C. titled *Beyond*. Powerful in their depiction of alien landscapes, currently beyond direct human experience, Benson's work makes the case that the visual legacy of sixty years of robotic planetary exploration constitutes an exceptional chapter in the history of visual representation.

Michael Benson (born in 1962) is an artist, writer and award-winning filmmaker, with work that straddles the line between fiction and documentary film practice. In 2008-10, Benson worked with director Terrence Malick to help produce space and cosmology sequences for Malick's award-winning film *Tree of Life*, which drew in part from Benson's book and exhibition projects; his work can also be seen in Malick's 2016 film *Voyage of Time: Life's Journey*. Benson's next image-based project, *Nanocosmos*, will use a scanning electron microscope at CUNY's Advanced Science Research Center in Harlem, NYC, to focus on natural design at sub-millimeter scales. He is a Fellow of the New York Institute of the Humanities, an Advocate for Curiosity at the Weizmann Institute and a Visiting Scholar at the MIT Media Lab.





(detail)

*Frosted Mars Dunes in Winter, Mars Reconnaissance Orbiter,*  
November 26, 2006, 2011  
Digital C-print  
68.6 × 254 cm  
Image courtesy of Flowers Gallery, London & New York

## PIPPA BLAKE

As a child I read and was haunted by Nevil Shute's novel *On The Beach* about nuclear fallout. I have always been fascinated by matters apocalyptic, by survival of the fittest and of dystopian worlds. Images of the atom bomb both terrified and awed me in the sheer power involved and in nature I have always been awestruck by geographical phenomena be it deep gorges, caves, vast rift valleys, tornadoes and volcanic eruptions. I've had the experience of sailing across all the major oceans of the world – circling the globe both by sea and air and visiting by boat regions such as the South Pacific islands, the Amazon rainforest and Patagonia – all places of great natural beauty. The encroachment of man made urbanisation and high levels of population increasingly worry me in terms of taking care of the planet, global warming and rising sea levels. Man's thoughtless oblivion of the harm they are doing are of deep concern.

My piece of work for *Good Nature* came as a result of reading *The Drowned World* by JG Ballard. It's a post- apocalyptic novel in which rising temperatures create a flooded, increasingly tropical Earth, and the human struggle to survive is complicated by psychological changes. It seems however that elements of nature will always prevail against extremes of adversity and in this lies hope for survival.

Pippa Blake was born in Portsmouth in 1954. She moved to London in 1972 to study Fine Art (painting) at Camberwell College of Art. Pippa has worked as Artist in residence, over two seasons, at the Minerva Theatre working on two different productions for Chichester Festival Theatre. Pallant House Gallery exhibited three paintings from the production 'Someone Who'll Watch Over Me' by playwright Frank McGuinness, and simultaneously Candida Stevens Gallery exhibited the portraits. Pippa also exhibits with Artis Gallery in Auckland, New Zealand.



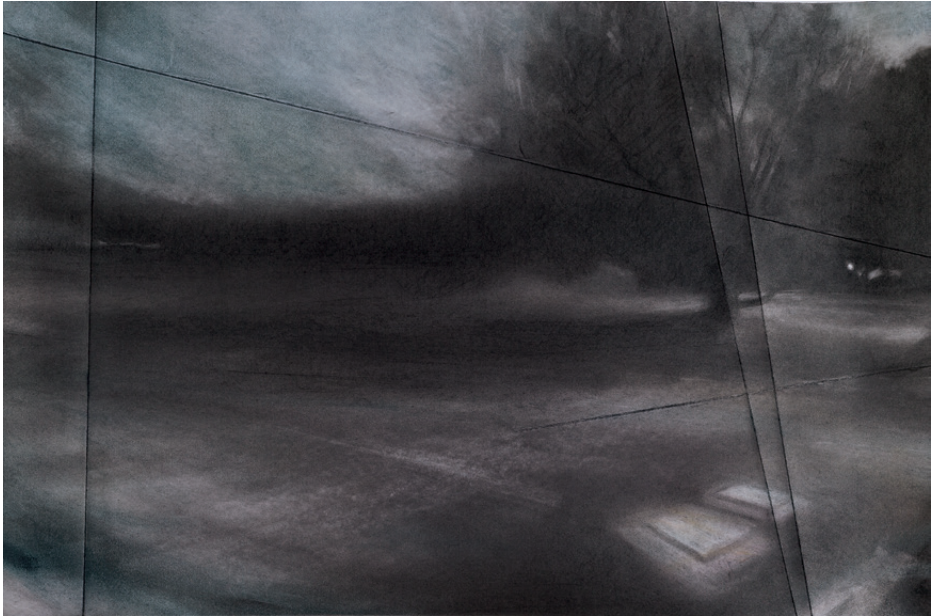
*To be or not to be*  
2017  
Oil on canvas  
80×130 cm

## KATE BOUCHER

This is the view from my window, a view of common land; a view of a towering cherry tree, apple trees, tyre swings and washing lines. I stare at this view on those nights when sleep is fugitive, a cup of tea held in both hands, feeling a certain comfort in the combined rhythm of both nature and the man-made, comfort in knowing that Nature goes on regardless, inexorably moving forward. I see the seasons change, bare skeletal branches turning first blossom laden, then heavy with fruit. I see bare frozen ground turn first blue with a carpet of bluebells, gradually becoming a meadow, periodically mown in patterns best suited to play. I see forgotten washing fluttering on breezy moonlit nights. I see the projected patterns of house lights switching off and on, evidence of lives being lived in the homes that surround it. On the lane that runs along one side of this common land, through the trees, bare branched and leafed, I see the street light that goes off at midnight.

Kate Boucher trained at the Chelsea School of Art in 1994, graduated with a Master of Fine Art (Distinction ) from West Dean College in 2016 and is about to embark on a practice based PhD at UCA Schools, Farnham. She is a QEST scholar, was the Edward James Foundation Scholar in 2015 and winner of the Valarie Power Prize for Visual Arts. Her work is held in a number of private collections, including the Edward James Foundation who commissioned her to produce a large drawing for their dining room at West Dean House. In 2017 Kate Boucher has been our artist-in-residence at the gallery.





*the light goes off at midnight*  
2017  
Charcoal and soft pastel on paper  
91.5×61cm

## STEPHEN CHAMBERS RA

It was many years ago, that feeling rather self pleased, I told an old friend – ‘old’ in that he had many years on the clock – that I had just bought a house. He looked at me across the top of his glasses and said, “Stephen, if you’ve bought a house you’ll need a sense of humour.” I thought it funny at the time. Now I know it to be true.

When Professor Sir David King in 2001 incensed George Bush by saying that global warming was a greater threat than global terrorism, he was not kidding. This however, is not the painting to attest to that truth. It is an image to acknowledge that were all things equal, the result would be: Nature 1, Mankind 0.

Like all paintings, it is about other things too. You, the viewer, can fill in those gaps. Some of them I will not yet have realised myself. No matter. It is though an image built of coloured mud on an environmentally sourced timber panel. I guess in time it too will decay. In the meantime...

Stephen Chambers studied at Winchester School of Art from 1978 to 1979 and then at St Martin’s School of Art from 1979 to 1982. He graduated with a Masters from Chelsea School of Art in 1983, was elected to the Royal Academy in 2005 and in 2016 he was awarded an honorary fellowship by Downing College, Cambridge. In 2017 he became the first British artist to hold an exhibition at the Palazzo Dondola as part of the 57th International Art Exhibition, Venice Biennale.

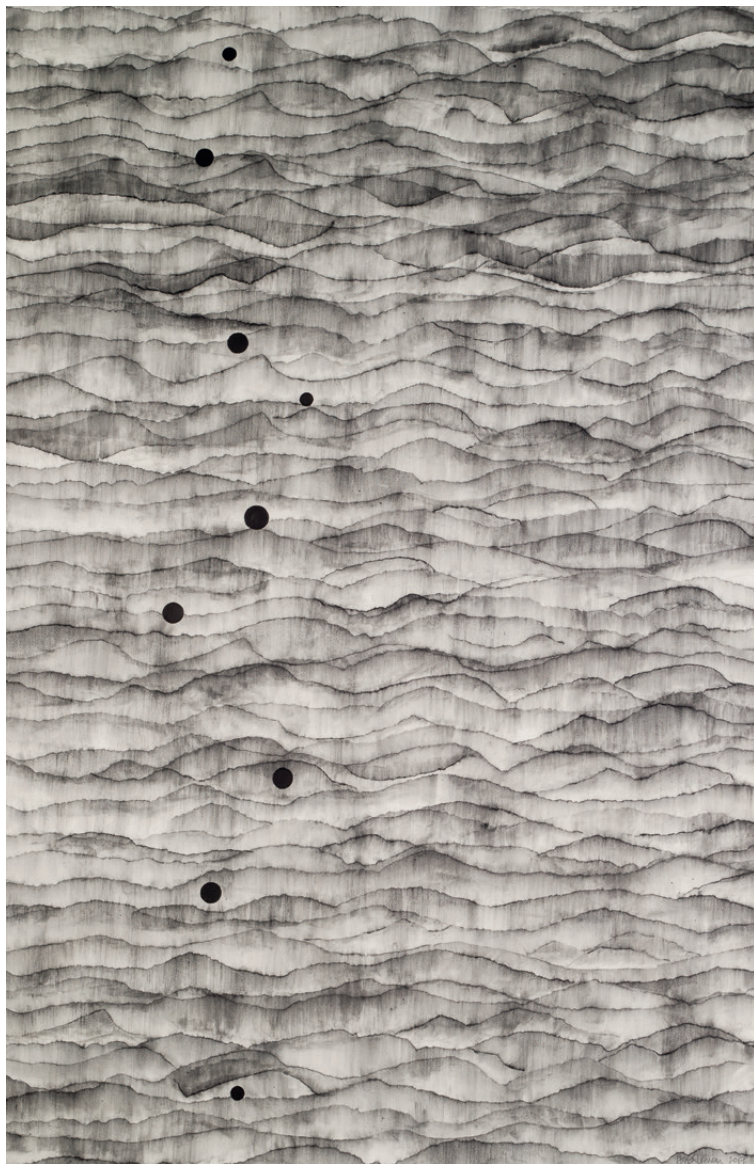


*The Sense of Humour House*  
2017  
Oil on panel  
80×90 cm

## HEN COLEMAN

The *Listening Field* had its beginnings in another work, formed of rubbings over the wooden edges of cut waves. I like transforming one material into the feeling of another – I guess it's a form of transformation or translation between things. Over the last ten years, I have included references to satellites and to satellite dishes in work. They are the ears and mouths of our buildings and landscapes – throwing and catching signals across space. In this drawing, made of dust, the surface field is simultaneously water, land and air, without really needing to be one or the other. It's the stuff across which a thing might travel, a thought about our basic nature and the need to communicate.

Hen Coleman, born in Venezuela in 1964, graduated with a BA in Fine Art from Farnham UCA (2003) and a MA in Printmaking from the Royal College of Art, London (2006). Her studio practice is based in East London. Since 2010 she has also worked as a Printmaking Tutor at The Royal Academy Schools in London specialising in 'hybrid' forms between traditional and new print processes. Important Collections include the Royal College of Art and the V&A (Victoria & Albert Museum) Print Collection.



*The Listening Field*  
2017  
Charcoal on paper  
152.5 × 102 cm



## EILEEN COOPER RA

I grew up in the Derbyshire peaks and their moody landscapes and dramatic weather remain my touchstone for nature. There was a freedom there but since I left for the city at the age of 18, my experience of nature has been seen through the eyes of an urban dweller. Here, cut flowers, parks and gardens are my natural world. I would say that my access to the wide spaces of nature is irregular now, and for me, and many of us who live in the city, we can become overwhelmed by its beauty and vastness. I have long been fascinated with flowers and often bring them into my studio to examine and paint. They are symbolic throughout art history, which is something I examine a lot in my work and the idea of their relationship to creativity, fertility and sexuality.

My painting, *Perfume*, for Good Nature not only shows the flowers in their full beauty, with their long, cut green stems and open red rose and white lily petals but also how they are bursting out of the vase, uncontained, almost wrapped around the female figure. Whilst she is entranced with their scent and beauty, I sense that she is possibly unsure about their abundance and slightly threatening presence. There is a superficial sweetness in this image but, perhaps, like the natural world, this demonstrates the balance between us containing nature but also the power of the flower.

Eileen Cooper RA OBE was born in 1953 and studied at the Royal College of Art and Goldsmiths University of London. Eileen has exhibited in the British Museum, Imperial College, the Arts Council Collection and the V&A. Elected a royal academician in 2001, in 2011 Eileen Cooper became the first woman to be appointed 'keeper' of the Royal Academy of Arts since its inception. She was appointed Officer of the Order of the British Empire (OBE) in the 2016 Birthday Honours for services to the arts and arts education.



*Perfume*  
2017  
Oil on canvas  
76×107 cm

## LAWRENCE DICKS

I grew up in Northamptonshire, near working farms and experiencing first hand the labour involved; from a child, getting accidentally dunked in the sheep dip to later as a teenager helping out on the fields. Being in or near to nature is important to me and central to my work. As a student, I lived in the remote rural farmlands outside Exeter, where eco protestors and a farmer with bailer twine for braces were my neighbours. I believe that we are all interconnected through nature and that the thousands of decisions we make each day evolve into a much larger consciousness. To express this thought and feeling, my sculptures are inspired by Nature and the forms found within, looking partly at the cellular structure of plants.

*Inward*, my piece for Good Nature, is a quiet, inverted piece that evokes natural erosion by the elements and considers the effects of global warming, pollution and unsympathetic man-made interference in the landscape. All around us, the world's resources are fast deteriorating and in our haste we seem to have become de-sensitised and disconnected from the need to protect our fragile planet. As with art, all this is open to interpretation but perhaps we should look less to own the world and instead take responsibility to be custodians of its preservation for those who come after us.

Lawrence Dicks (b.1969) graduated in 1998 with a BA in Fine Art from Exeter School of Art and Design. He is a regular and highly regarded exhibitor in West Sussex and with William Benington Gallery in London. His work explores the human condition, what it means and what it feels like, to be alive.





*Inward*  
2017  
French Limestone  
38 × 37 × 36 cm

## STEPHEN FARTHING RA

I made the pen and ink drawing that this hand finished digital print is based on while sitting at the top of Bear Mountain, during the late afternoon in late November 2001. At the time, my studio on Franklyn street in South Manhattan had some detailed pen drawings of trees pinned to its walls – these were drawings that I wasn't so much working on as looking at. Although at that time 9/11 was far more than simply a memory in my mind, it was the Hudson river, reflecting the pale dipping sun, that got me. Sitting on a rock, just 40 miles north of Manhattan looking through that cluster of not dead, but sleeping trees, it was the cool light that back lit the scene that held my attention and got me thinking about things other than the recent past and the logistics of doing something more than “surviving” in a city.

At the time I thought I saw the trees, the sky and river in black and white, sixteen years later a little colour crept in while making this piece for Good Nature.

Stephen Farthing (b. 1950) graduated with a BA in Fine Art from St Martin's School of Art, London in 1973 and with a Masters in Painting from the Royal College of Art, London in 1976. He was awarded an Abbey Major Scholarship taking in to The British School in Rome for a year in 1976. His teaching career began as a Lecturer in Painting at Canterbury College of Art in 1977 after which he was a Tutor in painting at the Royal College of Art, London from 1980 to 1985. He went on to become Head of Painting (1985-87) and Head of Department of Fine Art (1987-89) at West Surrey College of Art and Design. From 1990 he was Ruskin Master at the Ruskin School of Fine Art and Professorial Fellow of St Edmund Hall, Oxford until 2000. Farthing was Artist in Residence at the Hayward Gallery, London in 1989. He was elected Royal Academician in 1998 and in 2000 was made an Emeritus Fellow of St Edmund Hall, Oxford. He was the Rootstein Hopkins Research Professor of Drawing at the University of the Arts London from 2004-2017. Since 2013 he has been Chairman of the Royal Academy Exhibitions Committee.

Stephen Farthing has exhibited extensively in one man shows since his first solo exhibition held at the Royal College of Art Gallery, London in 1977. His work, representing Britain, was shown at the Sao Paulo Biennale in 1989, leading to many further solo shows in the UK and abroad, including South America and Japan. He has also participated in many group exhibitions since 1975, including the John Moores Liverpool Exhibitions, in which he was a Prize Winner eight times.



*Thanksgiving on the Hudson at Bear Mountain*  
2017  
Hand painted digital print from drawing  
40×45.5 cm

## REBECCA FONTAINE-WOLF

The focus of my practice is centred on the human form, with a particular interest in portraiture and female identity. As such, my thoughts on the theme of 'good nature' immediately directed themselves towards the people making a positive contribution to nature. Those who dedicate their lives to protecting the natural world and the planet we live on, and Caroline Lucas instantly entered my mind. First MP to the Green Party and current co- party leader (alongside being VP to the RSPCA), she is an historic figure who has changed the face of politics, by providing a consistent voice of reason on matters concerning nature and our environment to parliament. Her politics and life's work come from an understanding that we as a society and species can only flourish if we value and protect our environment.

She seems to me, to be someone who cares deeply, and fights tirelessly for what she believes to be right, even if this means standing at odds with the status quo; as seen with her arrest for participating in an anti-fracking protest in 2013. There is something refreshingly rebellious about Caroline Lucas MP, and with this first official portrait of her I wanted to capture the sense of fearlessness I get from her along with her ever questioning, fighting spirit.

The painting contains references to the natural world as well as the feminine creative force, together with clues to the methods used in the making of the piece at this very turbulent time in UK politics.

Rebecca Fontaine-Wolf was born in 1982 in Australia, grew up between Germany and the UK and is now based in London. She graduated with a BA in Fine Art from The Surrey Institute of Art & Design in 2004 and was awarded the Chelsea Arts Club Trust Award Grant to complete her MFA at Wimbledon College of Arts in 2015. Rebecca was featured as one of the winners of the BBC art program 'show me the Monet' in 2011 and went on to become a Vice President of the Society of Women Artists where she is on the judging panel for their annual open exhibition at the Mall Galleries, London as well as co-curating the exhibition. Rebecca has exhibited at the Mall Galleries, the V&A and The Royal College of Art. Some of her recent exhibitions include ICON at Candida Stevens Gallery and a solo show with Gallery Different in London in 2016.



*Caroline Lucas MP*

2017

Oil, acrylic and charcoal on canvas

150×120 cm

## NICOLA GREEN

The Rocky Mountains are 76 million years old, stretching between the US and Canada, they rise fourteen thousand feet into the sky. Many of the mountains in the Rockies are still unnamed, unclimbed, unskied and uninhabited. In the Rocky Mountains, fires naturally thin the forest, recycling nutrients into the soil and releasing seeds for new plant growth. These are critical to forest health and natural cycles of decomposition and growth. However, despite the evidence showing these fires as a necessary element of a mountain range ecology, people have feared and suppressed them whenever possible. This results in an unnatural fuel build-up of live, dead and diseased trees – an extreme hazard to the health of forests. Lightning is the primary cause of wild land fires. While the rest of the world fear and suppress these fires, in the Rocky's it is critical to forests' health even though it seems counter intuitive. When there is violence it can be transformative and regenerative.

For Good Nature I have made four silkscreen prints of landscapes in the Rocky Mountains taken in 2002. In recording these landscapes my pieces contemplate our desire to still and control. Art can offer a space for reflection, and a means to reconsider our relationship with nature and the natural.

'Great things are done when men and mountains meet; this is not done by jostling in the street.' William Blake.

The other pieces in the series are entitled, Cariboo, Spires and As-sin-wati.

Nicola Green graduated from Edinburgh College of Art in 1998 with a Distinction in Master of Fine Arts (MFA) following a First Class Honours Degree in Drawing and Painting (BA), winning the Andrew Grant Bequest Scholarship in 1997 and 1998 and a Department for Education Scholarship in 1996. She has exhibited widely in the UK including the National Portrait Gallery, London, the Dulwich Picture Gallery, London and the Walker Art Gallery in Liverpool. She was a trustee of the charity Paintings in Hospitals from 2006-2014, is a patron of the Prince's Drawing School Drawing Clubs and is on the board of the Edinburgh College of Art's alumni council and is on the Benjamin West committee at the Royal Academy. She won the Andrew Grant Bequest Scholarship in 1997 and a Department for Education Scholarship in 1996.

Public Collections include: The Metropolitan Museum of Art, New York, Library of Congress, Washington D.C., The Courtauld Institute of Art, London, Glenhurst College of Art, Canada, Edinburgh College of Art, Edinburgh, Sir John Soane's Museum, London.





*Golden*

2017

Three colour silkscreen print

Paper size 65×50 cm

## KRISTINA HAGSTRÖM

Stone has always fascinated me; I have collected stones as long as I can remember. I fell in love with sculpting in stone in Pietra Santa in Tuscany, a small town just below the Carrara mountains. I grew up in the north of Sweden. I relate so much to nature and it inspires me in my work as an artist; the strong winters, darkness, long summer nights and the silence. How something can change so much in a few seconds and over a period of months is fascinating. Our nature renews itself again and again, constantly changing. I feel a strong relation to nature and it helps me slow down and to focus on the here and now. The outdoors has always been a resource for me to get into flow with creativity. To me, creativity is to give your work all you have got, to bring your whole soul into your work. Once I see the beauty in nature and I have the chance to see the beauty in my life, ugliness starts disappearing. When I look for beauty and joy, sadness starts disappearing. We are related. What I focus on will grow. My piece for Good Nature is inspired by the limitless change nature provides and how it's a reminder of our own capabilities and resilience...

Kristina Hagström was born in Sweden, but for the last decade has lived in the UK. On her move to the UK, which followed 15 intense years in a corporate career that she pursued after being denied the chance to go to art school as a young woman, she finally fulfilled her desire to study sculpture and graduated in 2015 with an MA in Visual Art Sculpture at West Dean College with Distinction.





*Related*  
2016  
Alabaster Stone  
37×35×9 cm

## TOM HAMMICK

*Smoke 11* started as a drawing while on holiday in Sicily. Smoking Etna erupted while we were there, covering the garden in ash, revealed one morning as it crunched underfoot. On closed evenings, the molten lava was reflected as a soft diffused strobe of pink, orange and rose in cloud cover, while on starry nights we could just see rivulets of magma moving down the mountainside. At distance, the light show was like watching a firework display far off. The feeling at first we all shared was one of wonderment, but of something not concerning us. As the odour of sulphur replaced the sweetness of citrus from the surrounding lemon and orange groves, Etna's otherworldly presence was conjured into our lives. This feeling, not quite malevolent, but very unsettling, keyed us into a subliminal and long forgotten sense of living amongst a force majeure.

So all this was in part the initial inspiration to this painting. Here, figure and ground relationships are at their most simple, flattened out and like in an Indian miniature; there is little recessive space between foreground and background. Landscape and the erupting volcano in particular are used as an emotional indicator for a narrative around the figure walking at the pool's edge. Why does she not notice the raging fire above her? Are those embers or flowers in the hedge? Is she walking on hot coals or is it a red terracotta path that surrounds the water?

Tom Hammick 2017

Tom Hammick (born in 1963) is a British painter and printmaker, based in East Sussex and London. He was the winner of the V&A Prize at the International Print Biennale, Newcastle, in 2016, and the print *Violetta and Alfredo's Escape*, 2016, was acquired by the V&A. Hammick has work in many major public and corporate collections including the British Museum (Collection of Prints and Drawings); V&A (Victoria and Albert Museum); Bibliotheque Nationale de France (Collection of Prints and Drawings); Deutsche Bank; Yale Centre for British Art; and The Library of Congress, Washington DC. In 2016 Tom Hammick curated *Towards Night* at Towner Art Gallery, Eastbourne.



*Smoke II*

2014-15

Oil on canvas

210×150 cm

Image courtesy of Flowers Gallery, London & New York

## ALICE KETTLE

I have been working through the winter in the dark and realized I was dreaming of the sun. Good nature implies optimism, much like the change of the seasons which move from bleak, sharp greyness into warmth and light. I watched the light as it lifted the dark. This piece mapped this emergence and became about watching as the sun entered and brightened the white empty space, that I had made through the winter, to encourage the grey light to be brighter. Stitching is rhythmic much like the cyclical rising and awakening of the day. The sunbathers watch as I have watched the sun. Its singularity is like nature, shared and felt together. I thought of the sun that goes on and on in *Rest at Night* by Emily Dickinson, knowing that the goodness of nature is that it goes on despite us.

*Rest at Night*  
The Sun from shining,  
Nature – and some Men –  
*Rest at Noon* – some Men –  
While Nature  
And the Sun – go on –

Emily Dickinson

Professor Alice Kettle studied Fine Art painting at the University of Reading in 1979-84, at a time which emphasised expressionism, colour and the physicality of painting. Alice's tutors were Terry Frost, Mali Morris and Albert Irvin, influential artists whose legacy is present in her work in its scale and energy of line. She then went on to study Textile Art at Goldsmiths' College in 1985-86, a place pre-eminent in defining textiles as artistic practice through its Head of School Audrey Walker and her predecessor Constance Howard. She is currently a Professor in Textile Arts in MIRIAD Manchester School of Art at Manchester Metropolitan University. Her work is represented in various public collections such as the Crafts Council London, the Whitworth Art Gallery in Manchester, the Museo Internazionale delle Arti Applicate Oggi, Turin, Italy. Commissions include the National Library of Australia, the Scottish High Court in Edinburgh, Gloucester and Winchester Cathedrals and the School of Music & Drama at Manchester University.



*Sunbathers*  
2017  
Embroidery  
147 × 205 cm

## IRENE LEES

Persephone knew that she should not eat or drink, but she was thirsty and the fruit tempted her. She took three seeds and ate them.

Through this act of defiance this dormant earth was energised into bountiful activity each spring and delivered its sweet fruits, “good naturedly” to all who dwelt in the land.

Irene Lees graduated with a BA in Drawing and Applied Arts from the University of the West of England in 2005. In 2006 her work hung alongside Tracey Emin in The Royal Academy Summer Exhibition, in 2007 her work toured the UK with the Jerwood Drawing Prize, in 2008 her work was shown as part of Coutts Bank, Depth of Vision. Irene Lees work has regularly featured in the Jerwood Drawing Prize and the Royal Academy Summer Exhibition. She exhibits regularly with Petronilla Silver at the Wills Lane Gallery and in 2017 at the Tremenhoe Gallery Penzance. In 2012 she became a member of the Society of Women Artists. Her work is now held in a Royal, private and corporate collections. She currently lives and works in Cornwall.





*Persephone*  
2017  
Archival ink on paper  
56 × 47 cm

## HAMISH MACKIE

Hamish Mackie is an artist who doesn't skate on top of nature, he is deeply rooted in it, experiencing and in contact with it on a daily basis. He grew up on a farm in Cornwall and has the practical knowledge of what it is to be part of and survive in nature. Later, his fascination with wildlife grew and became the major influence for his work as sculptor. Since 1998 he has travelled widely to observe, draw and sculpt wildlife in some of the world's most remote landscapes. He lists Africa, Australia and Antarctica as continents he visits to observe a vast array of wildlife. He is a 21st century explorer with an aim to capture a moment of a wild creature's existence in its own environment.

His piece for Good Nature is a pair of boxing hares. For him, hares are an enduring and much loved image of the English landscape. He regularly re-visits the subject, attracted by their dynamism and athletic shapes. "I use my interpretations of hares as a benchmark for my artistic development and technical scope". This piece has provided him with an opportunity to 'take bronze casting to its structural limits'. The light-footed hares are mid-kick with limbs only contacted in two places.

Hamish Mackie was born in 1973 in Cornwall, England. Hamish studied at Falmouth School of Fine Art and then studied design at Kingston University. Hamish has recently won the Public Monuments and Sculptures Association's Marsh Award for Excellence in Public Fountains and in 2016, Hamish presented his sixth Solo Show, 'Life in Bronze', at Mall Galleries, London.



*Hares Boxing*  
2017  
Bronze  
80cm long×1m high×38cm

## MARION MACPHEE

*Whale Calf* is a recent etching which continues an ongoing series concerned with representing the humpback whale.

The initial inspiration for the series came from seeing whale etchings by David Blackwood during a trip to Newfoundland, Canada.

The large size of these works was a significant influence: scale is central to my representations of these mammals.

I usually depict adult whales, using large sheets of copper, in order to better convey their majesty and grace. For *Good Nature*, I've deliberately chosen to make a smaller work, and of a younger whale, so that I may explore their fragility as well as their magnificence.

I start with sketches, and then work an image directly on to the copper using a soft ground. I build up layers and texture using a variety of techniques. The scarred marks on the skin from the etching process suggest the journey they make as they navigate through the oceans.

Humpbacks are known to travel in a straight line for thousands of miles during migration by using the sun, the stars and Earth's magnetism as a compass.

While process is an important part of the finished works, it's the desire to portray the splendour of the whale which is primary.

Marion MacPhee is a contemporary British artist and printmaker who studied at Edinburgh College of Art from 1997 to 2001. Dramatic landscapes, evocative seascapes and marine life have been continuing subjects of Marion's since she began her artistic career. Her whale etchings have developed in more recent years, following a trip to Canada. Marion works predominantly in etching and monotype however drawing is integral to her work.

Marion is a regular exhibitor in the Royal Academy Summer Exhibition and The London Art Fair. Born on Skye and based in Glasgow, Marion works out of the thriving workshop of Glasgow Print Studio. Marion has also participated in many group exhibitions, including *The National Open Art Competition*, *Glasgow Print Studio*, *Mall Galleries* and *The London Original Print Fair*.





*Whale Calf*  
2017  
Etching  
44,5 × 64 cm

## BRIONY MARSHALL

“Those who contemplate the beauty of the earth find reserves of strength that will endure as long as life lasts. There is something infinitely healing in the repeated refrains of nature—the assurance that dawn comes after night, and spring after winter.”

Rachel Carson

In her influential book *Silent Spring* (1962), Rachel Carson charted the destruction of the careful balance of nature by large-scale and indiscriminate use of pesticides. Toxic poisons such as DDT have since been banned, yet human ingenuity creates thousands of new chemicals each year. From flame retardants to medicines, tarmac sealants to cosmetics, this Pandora's box of new chemicals is astounding and often lifesaving. But the rate of their introduction doesn't allow time for earth's ecosystems to adjust and cope with them.

The paired sculptures *Earth Time* and *Disruption* allude to this idea of balance and change. Made using an ancient architectural technique called Rammed Earth, soil and pigment are pounded and compressed into colourful striations in a process akin to the formation of sedimentary rock. The technique has been used for thousands of years across the planet, but has been rediscovered as a green building technique.

If we follow Rachel Carson's advice and contemplate the amazing beauty that the slow process of evolution has generated on our unique planet, we can't help but notice an irresolvable clash with the frenetic pace of creativity and change that humans seem to thrive on. Hopefully the solution lies in our own creativity. These sculptures call for us to slow down, contemplate and work to stay in harmony with the steady pace of Earth Time.

Briony Marshall has a Biochemistry Degree from Oxford University (1993-97) and a Diploma in Fine Art (Sculpture) from The Art Academy (2001-2004). In 2008 she was awarded a 2 year Bursary by the Royal British Society of Sculptors and was appointed a member (MRBS) in 2010. In 2016 she was elected a member of its council and board of trustees. In 2013 Briony Marshall had her first solo show with Pangolin, London. In 2014 she was named one of the '175 Face of Chemistry' to celebrate the 175th anniversary of the Royal Society of Chemistry. In 2015 she was a finalist in the First@108 Public Art Award.

Marshall's science background has greatly influenced her artistic practice, and it is through this microscopic lens, and her rigorous research, that she explores the place of the human in the context of scientific doctrine.





*Earth Time*  
2017  
Rammed Earth and Carbon Black  
47 (h) × 25 × 20cm

*Disruption*  
2017  
Rammed Earth and Iron Oxide  
25 (h) × 40 × 40cm

## CALUM MCCLURE

Most of my work is made after photographs taken on walks in parks and gardens, situated in towns and cities; here I am the visitor. I view these places as an outsider, in relation to, and against the landscapes familiar to me, those of rural Fife and remote parts of the West of Scotland. These places are where I go to experience nature, where I return to walk time and again; interestingly I am not moved to paint them. In the West of Scotland man is the outside presence; in Hampstead nature itself can feel out of place. It has become the trespasser, pouring itself into a world of concrete, steel and glass. Yet walking in Hampstead Heath you can turn down a path and be surrounded by nature; gnarled trees, briar and thicket obscuring the city.

The Bathing Ponds sit on this periphery between a perceived wilderness and leafy Hampstead, overlooked by wealthy properties. The ponds themselves, however, are communal. There is a juxtaposition of private and public property. I had in particular Hockney's *A Bigger Splash* in mind when I made this picture and thought about this idea of landscapes, nature and environments in relation to each other. Looking at both side by side on my computer screen, the hot tiles and cloudless sky next to the wildness of The Heath in winter, bare branches, and glassy water I am struck by their similarities, each on their own way have a stillness, contemplations of place and picture making and a comment about the environment we embody.

Calum Macclure was born in 1987 and graduated in Drawing and Painting from Edinburgh College of Art in 2010. He was the winner of the 2011 Jolomo Painting Award, has had two successful exhibitions with The Scottish Gallery and was an invited artist at the Annual Exhibition of the Royal Academy in London in 2012. Recently he has been included in an exhibition of prints at the Royal Academy, London; had work in the major Scottish art societies' annual exhibitions; had work exhibited at the RA Summer Exhibition 2016 & 2017 and won a prize at the inaugural W Gordon Smith Award for painting.



*The Bathing Pond Pontoon*  
2017  
Oil on canvas  
150×120 cm

## CHITRA MERCHANT

This print is part of a series centred around the idea of imagined gardens. The series is inspired by my mother, who passed away recently, and her passion for growing plants. Each of the different gardens that she tended, at various stages of her life, aimed at a microcosm that contained everything that was needed to survive and flourish on this planet. Plants were chosen for their sustainability, their aesthetic qualities, as well as for their spiritual, medicinal and votive properties. Each of her plants has a story to tell.

These prints are my response to her creative impulse, as expressed through tending a garden. They address a longing to shed light on my mother's narrative. The textures and patterns used in this print reference 17th century Indian art of the Marwar idiom, famed for mapping highly metaphorical landscapes. My preferred medium for this is printmaking as it allows me to layer information. Traces of underlying marks lend their aura to the final image, suggesting that what is concealed fuels and informs what is finally revealed.

Although I have zero gardening skills, being unable to distinguish between weed and productive plant, I am constantly drawn to the temporal beauty of gardens. The constancy of cycles of growth, decay and renewal evoke wonder, acceptance and hope. I am reminded that in many cultures the garden is an earthly symbol for the centre of the cosmos. "They are places of growth and for the cultivation of vital internal phenomena." Appeli and Ernest, Paris 1951.

Chitra Merchant grew up in India and currently works as an artist in Bristol. After completing a Degree in Psychology, she left India to work for a year in an artist's studio in West Africa. She came to England in the early nineties and completed a Degree in Illustration from The University of the West of England Bristol where she was first introduced to printmaking. In 2001 she based herself at Spike Print Studio where she prints, exhibits and works to commission on a regular basis.



*Sundari's Garden*  
2017  
Silkscreen print  
35 × 35 cm



## DAVID NASH RA OBE

Aged 14, in a history lesson, the topic was medieval European history, alchemy in particular. I heard for the first time the notion of the four elements: Earth, Air, Fire, Water. I felt a tingling all over my skull from the thrill of instinctive recognition. It remains a key experience for my work.

This led me to the various types of wood and on to their origin, the trees species themselves. The life forces of the four elements are woven by the essence of the tree into forming its living body. Earth for anchorage and nutrient, water to draw up those nutrients to the leaves, fire in the form of light and warmth for photosynthesis, air for its breathing and distribution of its seeds. Millions of years of evolution creating thousands of successful tree species. There is natural wisdom to be learnt in understanding the life of trees. In life the tree is a living organism, only in death does it become wood. And as wood is left outside where it fell it will by the same forces be reintergrated into the vitality of humus. With further study I came to understand the elements beyond their physical manifestation in nature. Fire as action, air as space, water as movement and time, earth as all matter.

Wood is an essential resource for the human species. As well as the material for building, it is still a main source of warmth and cooking for billions of people. Since the 70s my work has investigated the possibilities of focusing on the elements that are inherent in wood. The works that welcome the natural cracking and warping as the material dries and shrinks I see as water and air pieces.

“Fire Carved Holly” is reaching further with the fire element by making a hole through the length of a holly trunk and by controlling over many days fire to enlarge the hole to within a few centimeters of the outer surface. Then by cutting small holes through the sides into the interior space and blocking up the top forcing the fire through those side holes to enlarge those spaces. Water is used to hold back the burning where necessary.

David Nash studied at Kingston College of Art from 1963 to 1967 and at Chelsea School of Art from 1969 to 1970. Nash's first solo exhibitions were held in 1973 at Queen Elizabeth Hall, York and at Oriel, Bangor, Wales. These rapidly led to a series of solo exhibitions throughout the UK and his international reputation was established after his first solo shows overseas were held in 1980 at Elise Meyer Gallery, New York and at Galleria Cavallino, Venice, Italy. Since then, he has continued to hold solo shows on an annual basis throughout the world.





*Fire Carved Holly*

2017

Hand finished stencil print

45×33cm

This print was made to compliment the sculpture

*Fire Carved Holly*

2017

Charred wood

131×74×74 cm

## ANTONIA SALMON

The world is such a complex and chaotic place; I find the best healing and rest is to engage with the natural world. When I engage with nature, I feel at one with something much greater than the strife of man. Living near to the Peak District, I am able to walk out into the moorland. My sense of self and humanity grows out of this contact with the elements. The turn of the light with the shifting clouds, the sound and feel of the wind, the different qualities of rain; how these changes effect the colour and form of the landscape are a continual resource personally and for my artwork.

Wind Rush represents an assimilation of the felt sense of dynamic nature. It is not intended as a literal interpretation of the weather, rather I hope it captures the assimilated experiences of being out there in the elemental world.

It is made from white stoneware clay, nichrome wire and terrasingillata slip. Gently smoke fired and finally wax polished.

For over 30 years Antonia's work has been exhibited and collected in Britain, Europe, USA and Japan. She studied Geography/Geology at Sheffield University, later at Harrow School of Art as a studio potter. A year spent studying in the Middle East and India made a deep impression on Salmon's approach to work and after returning to England in 1985 she established her first workshop in London.

As well as making, she has worked as a visiting lecturer in colleges, potters associations, art fairs, running workshops throughout Britain and Europe.



*Pale Wind Rush*

2017

stoneware clay, nichrome wire and terracigillata slip

H. 32 cm

## TAI-SHAN SCHIERENBERG

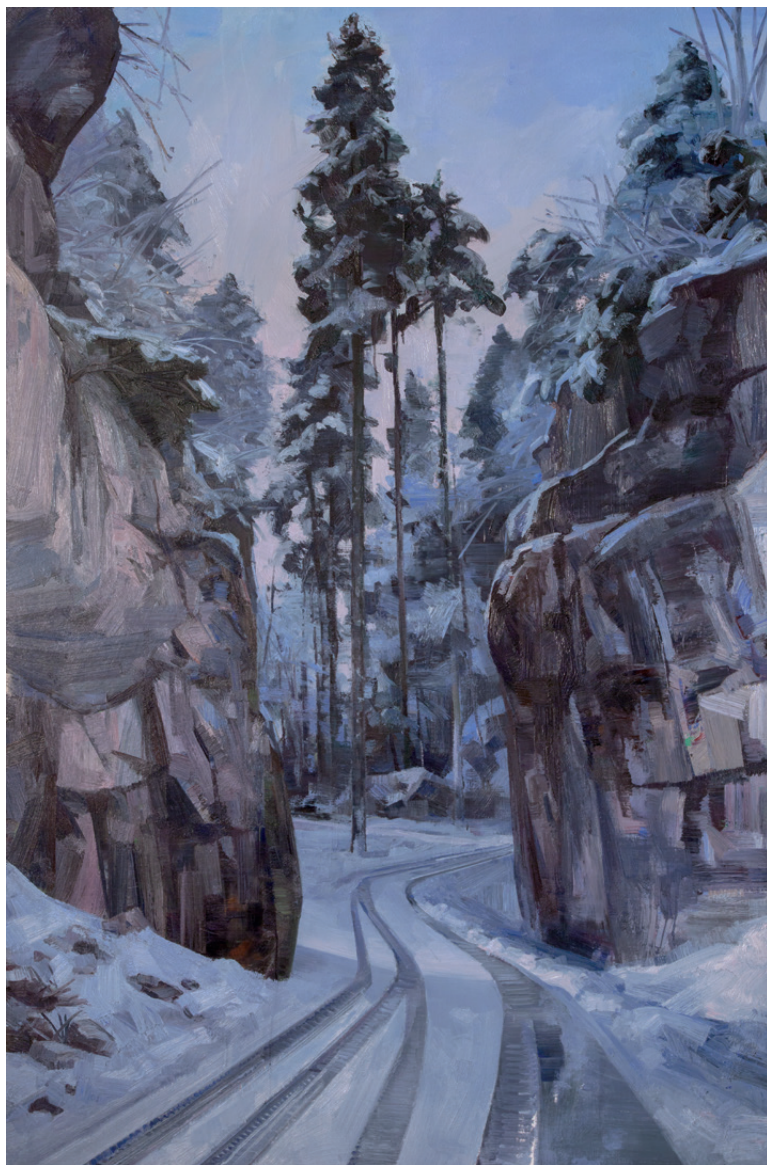
For Schierenberg, there is an 'emotional charge' that comes from the different textures and densities, and ultimately the light conditions, that occur in a place at a certain time. He describes his process in 2010:

"Painting and painting and painting, endlessly exploring ideas in paint on canvas, always painting my way. Finding that over time I can't see the trees for the paint. Sometimes it's good to try a new way, a different path, expose oneself to the vagaries of chance – and see the trees again."

Tai-Shan Schierenberg was born in China in 1962, the eldest of three sons to a very young Chinese mother and a German painter. As a child he spent the first years of his life with his grandparents in Malaysia but was eventually returned to his London-based parents for the beginning of primary school.

Being taken on frequent visits to the London Museums or art galleries made him familiar with painting of all realms and ages, while drawing soon became the child's favourite activity. After extensive travels to the places of Antiquity in Greece and Asia Minor, the family settled in the Black Forest and, in pursuit of a more ecologically centered life, did some subsistence farming.

Tai-Shan Schierenberg studied at St. Martin's School of Art, and graduated from the Slade School of Art in 1987. In 1989 he won first prize in the National Portrait Gallery's John Player Portrait Award. He was then commissioned to paint Sir John Mortimer for the Gallery. The National Portrait Gallery also holds his portraits of Lord Carrington, Lord Sainsbury, and Seamus Heaney. Other noted commissions include Professor Stephen Hawking and Sir John Madejski. His work has been the subject of a solo exhibition at Bradford Museum, UK. Schierenberg also appears as a judge on the Sky Arts series' Landscape Artist of the Year and Portrait Artist of the Year.



*Quarry Road Winter-Black Forest*

2016

Oil on canvas

180×120 cm

Image courtesy of Flowers Gallery, London & New York

## GIORGIA SIRIACO

As a biologist, I have intimate knowledge of the cycle of life – how cells divide to create tissues, how seedlings become trees, how organisms die at the end of their lives. These are infinitely complicated processes, fine-tuned to give rise to a spectacular array of diverse forms of life. Yet the in-depth awareness I have of these mechanisms does not detract from the beauty I perceive in the natural world. If anything, it is just the opposite. The scientist in me is trained to observe, to pay attention to details. The human in me simply reacts with emotion to the shapes, colours, light and texture. I am overwhelmed by a sense of respect and an instinctive, uncompromising desire to protect the natural world from the danger it is in.

I created “Road Trip” after a spring trip to the Sussex countryside, as an expression of the sheer beauty of the landscapes I saw, the vibrant colours, the gentle light, the world coming back to life, filling a void left by a grey winter.

Giorgia has a PhD in Biological Sciences and has worked for many years as a cell biologist. Still a full-time researcher at University College London the influence is clearly visible in her artwork. Largely self-taught, Giorgia works in mixed media, using paper, fabric, gold/copper leaf, pencils, pastels and clay paints to create intuitive pieces that have a rich, organic quality.





*Road Trip*  
2017  
Oil on canvas  
110 × 110 cm

## OLIVIA STANTON

White as a sheet / In the pink / Beyond the pale / Neutral tint  
Green with envy / Blue with cold / Silver lining / Good as gold  
Is it?

Passing the buck / Dyed in the wool / Showing true colours /  
Pride before fall  
Heart of the matter / Eye of the storm / Finger on pulse / A shot in the arm  
Is it?

Moving mountains / Hedging bets / Squaring the circle /  
The sum of our parts  
Tip of the iceberg / Wood for the trees / Oil on water / Chalk and cheese  
Is it?

Running the gauntlet / Riding the wave / A walk in the park /  
Dicing with death  
Way of the world / Playing with fire / Quick as a flash / Cometh the hour  
Is it ?

Swift as an arrow / Straight as a die / Standing your ground / Pie in the sky  
Seeing the point / Drawing the line / Scratching the surface /  
All said and done  
Is it ?

Left of centre / Right as rain / Out of order / Taking form  
At a stroke / In the loop / Over the moon / Planet Earth  
Is it?

Olivia Stanton attended the Byam Shaw School of Art. She has worked since 1973 at the iconic art shop Green and Stone of Chelsea, with owner Rodney Baldwin. It is a place where she has learnt a lot about paint, materials and met many great modern and contemporary painters. She still works there to this day and notes its importance to her personally. Olivia Stanton has exhibited regularly in London for over 40 years. In 2016 she had solo shows with Jonathan Clark Fine Art, London and Candida Stevens Gallery.



*Ways and Means*  
2017  
Oil on canvas over board  
147×89 cm

## ALMUTH TEBBENHOFF

I do a lot of my thinking in clay. I might just bash a lump around into an amorphous shape initially and then the hands take over. The brain is unhooked for a while as I feel my way into the earthy substance and gradually a shape emerges. Recently it's been cubes which satisfy me because they are so stable. By the same token they annoy me because a straight forward cube doesn't have the dynamic drama of an overbalanced triangle, say, or a ball.

I wanted both so I dug most of the clay out of the cube, leaving thin membranes of the material until the whole thing threatened to collapse. This thrill of working on the edge of an idea that may or may not work is the best and most creative part of making something abstract with your hands. I knew at this stage that the idea was an ideal foil for a semi translucent marble such as Portuguese Pink. The thin bits would let light shine through leaving me with some unexpected holes surrounded by haloes (when placed against the light). All in the subtlest pink imaginable. Magic!

So, I am mimicking nature, clouds with sunlight captured in a cube or box. I think all of us humans are inspired by skies and we strain our necks sometimes because it is so beautiful.

The Breakthrough Cube series are Almuth's latest pieces. No 1 is in the Ark exhibition at Chester cathedral. No 2 is going in the ceramic and stone show at Pangolin London.

Almuth Tebbenhoff studied ceramics at the Sir John Cass School of Art from 1972 to 1975. In 1981, she established her Southfields studio in a former church hall to pursue sculpture, first working in clay and wood, before studying a two-year course in metal fabrication at South Thames College, London. Her early pieces were monochrome, mostly grey, abstract explorations of space and volume through geometric devices. Since the early nineties, she has been moving towards a freer mode of expression, creating explosive forms in bright colours through a steady evolution of processes, investigating her current themes of light, space and the origins of matter.



*Breakthrough Cube No.3*  
2017  
Portugese pink marble  
54×42.5×36.5 cm

## MACIEJ URBANEK

The complexity and intensity of jungles and forests exhilarate me. I am fascinated by the relationship between each individual component of these entangled systems to the whole entity they constitute. I want to delineate each individual leaf, a blade of grass, a branch and accentuate their role in forming something bigger and elaborate, something ordered yet completely chaotic and accidental and composed by sheer forces of nature.

The Volatile Matters series is a result of my month long trip to Yukon and Alaska. I went there expecting to be wowed by the surroundings and confronted by the beauty of raw and unspoilt environment. It was more than I expected though – it was enormous and serious and somewhat frightening – I felt small and insignificant confronted with the powerful enormity of sublime nature. The colour was the most surprising and captivating aspect of this experience. The green was dark and really deep, sometimes close to black and really solemn. It was also elegant and majestic and really, really beautiful.

I entitled the series Volatile Matters to point to the state of chaotic unpredictability and accidentality of nature. I see nature in a constant flux and dynamic change with compositions altering constantly and holding themselves together by a thread. I want to describe it as loose and airy and offering the viewer lots of space to inhabit.

Maciej Urbanek was born in 1979 in Kielce, Holy Cross Mountains in Poland. He is a Graduate of Goldsmiths College and the Royal Academy of Arts. In 2010 Maciej was awarded the Royal Academy Gold Medal and in 2015 was the recipient of the prestigious ACE Award for art in a religious context. Maciej Urbanek is now working as Photography Tutor at the Royal Academy Schools alongside his work as an artist and curator.





*Volatile Matters XI*  
2017  
Archival pigment print  
110 × 160 cm

## SILVY WETHERALL

In the age of violent crime and terrorism, we are all searching for ways to cope with and respond to the desperate events that occur around us. Good will prevail over evil. Love will overcome hate. Beauty will beat brutality.

Nature responds in its own way to our current environmental issues. Pollution is threatening the oceans, the climate and the world at large. We may well blame nature for wreaking havoc in recent natural disasters but it could also be seen as a backlash for what we have thrown at her. We will be the losers unless we pay attention and respect it. In the future we may well suffocate and drown in our own man made dystopian nightmare.

I see my work as an “good natured” analogy for all that is going on around us whether it is social or environmental. I have rendered this gun useless by dressing it with the plumage of its prey, the predator is emasculated by it's own quarry. Wrapped and suffocated by it's new skin, it is mocked and wrecked by its victim. The beauty of the pheasant feathers has overcome the brutality of the weapon, rather like the jungle takes over and envelops a ruined city, that same city that felled the jungle in the first place.

In 1987, Silvy studied at Camberwell School of Arts and Crafts for a B.A (Hons) degree in Fine Art (painting). Silvy has exhibited in a number of group exhibitions and had solo shows in the Philippines, Hong Kong and Scotland. Silvy has released a large number of commissions. In December 2013 Silvy received the VAACMA Award for artistic development. This facilitated a taxidermy course with Scotland's preeminent taxidermist George Jamieson.



*Vanquish*

2017

Muzzle loading shotgun covered with pheasant feathers

114 cm long

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Contributing artists:

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Emily Ball  
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Kate Boucher  
Stephen Chambers RA  
Eileen Cooper OBE RA  
Hen Coleman  
Lawrence Dicks  
Stephen Farthing RA  
Rebecca Fontaine-Wolf  
Kristina Hagström  
Tom Hammick  
Alice Kettle

Nicola Green  
Irene Lees  
Hamish Mackie  
Marion MacPhee  
Briony Marshall  
Calum McClure  
Chitra Merchant  
David Nash OBE RA  
Antonia Salmon  
Tai-Shan Schierenberg  
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