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S E L F S C A P E S

2021 EXHIBITION GUIDE



Forestry
England



Supported using public funding by

**ARTS COUNCIL
ENGLAND**



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INTRODUCTION

SelfScapes refers to the relationship between self and its environment. The aim of this research cluster is to investigate both the body and place as sites for interconnected experiences. It is supported by Forestry England and this exhibition has received funding from Arts Council England.

SelfScapes was initiated in 2018 at York St John University by Dr Joanna Sperry-Jones, Mark Adams, Sally Taylor and Dr Christina Kolaiti. Petra Young, who leads the arts programme for Forestry England at Dalby Forest, gave us the working space and support for the events and enabled us to continue the project. The subject of SelfScapes emerged as

a common theme from conversations on our individual art practices. SelfScapes' focus on the relationship between self and environment seemed like an appropriate starting point for our common interests, which are embodied by an experimental approach to image making and developing ideas. In addition, the form of the event (shared making followed by discussion and an exhibition) is of common interest to us as a means of disseminating and developing artistic research.

A M Y - J A N E
B E E R



B I O

Dr Amy-Jane Beer is a biologist, naturalist, writer, editor, consultant and campaigner. Her books, feature articles and columns cover a broad range of natural history and conservation topics and she has been involved in a variety of campaigns with emphasis on equality, access to nature, nature friendly farming and rivers. She is a Country Diarist for *The Guardian* and columnist for *British Wildlife*. Her next books are *A Tree A Day* (Sept 21) and *The Flow: a return to the river* (Aug 2022). She lives in Ryedale.



Wolf Moon

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S T A T E M E N T

After 20 years of recreational visits to Dalby, I decided to approach this residency in the most literal way possible – by fully inhabiting the forest. I decided to visit in every season, to stay all night, to roam, to sleep with nothing between me and the trees or the sky. I've drunk from springs under the lantern of the Wolf Moon, sought the shelter of the Bridestones from a howling midnight gale, shared dusky encounters with roe deer and woodcock. I've watched the forest sleep and wake,

hunker down and unfurl, and felt profound connections to people who've called this place home over thousands of years – some of whose bones lie here still in barrows and tumuli. This residency is giving me time and a reason to explore wider and deeper, to walk, to sit, to really look, listen and learn. And it's proving to be a revelation.

A N G E L A
H O W A R D



B I O

Angela Howard graduated in 2020 with an MA in Fine Art from York St John University. She is a landscape artist specialising in painting environments close to her heart. She prefers the use of paint in her work; using this to depict the drama of the nature of Northern England, especially the Lake District, North Yorkshire and Holy Island. She also has a particular interest in the local area, especially Dalby Forest and its ethereal qualities.

She is influenced in her work by artists such as Caspar David Friedrich, Michael Raedecker and Anselm Kiefer in her pursuit of the sublime in the landscape. The environment is within her, 'the stirring of the trees, the singing of the river and the rustling of the leaves. It soothes but is magnificent in its awe.' She explores the sometimes benign, but ultimately awesome pull of nature and endeavours to explain its two characters.

S T A T E M E N T

My work relating to the theme *SelfScapes* will explore and consider the duality of the environment and landscape. My work incorporates the idea of '*From Adderstone to Kirkstone*' and how I see myself in both landscapes, from forest to mountain, from stream to sunset. There is a duality in both the nature of these landscapes in their topography and also in their spirit, from the benign to the dramatic. I wish to explore the sublime, returning to my own sense of awe and insignificance against the majesty

of these places. I will look to my own soul for this understanding, feeling both the soothing quality and the sense of awe. I am concerned with how I will marry my images of these two contrasting environments, the Adderstone in Dalby Forest and the Kirkstone standing proud at the bottom of Red Screes at the head of the Kirkstone Pass. The work will empathise with the natural world by being placed in it, close to the Nissen Hut, entangled in the trees and of course close to the spirituality of the Adderstone.

A N N A
L I L L E E N G E N



B I O

Anna Lilleengen is a process-based fine art photographer who works with vintage cameras and analogue techniques. Turning her attention to subtle shifts in the natural light, these along with the materiality of the medium become the subject of her images.

Anna has held over 20 exhibitions both in the UK and in Scandinavia since gaining a distinction in her MA at Harrogate College in 2012. A winner of the *Vantage Art Prize*, she received Arts Council funding via Sunny Bank Mills to produce the first (of three)

Metamorphosis series in 2014. Also from Leeds Council for her *Mythical Rothwell* project in 2015.

A member of the first *SelfScapes* research cluster, she has also collaborated with Sheffield Hallam at their *Northern Light* photography conference (2016) and exhibition (2016 & 2018), and in 2020 exhibited at the *Force of Nature* show at the Mercer Art Gallery in Harrogate next to JMW Turner's images from his seventeenth and eighteenth century tours of the North.

S T A T E M E N T

This year, my thoughts have turned to how one relates and responds as an atomised individual unit to others, to groups of people in particular. How we ally and square off individual actions with our ethics, and with the needs and vulnerabilities of larger collectives.

How do we position ourselves in relation to others? Or do we unconsciously assume that we are separate from others, and that our actions have no impact?

Reading too about projection and the Unconscious, I have been reflecting on how the

more we draw into ourselves, the more we seem to unconsciously cast our shadows out onto others, idealising or demonising.

The forest acts as carrier of our own mysteries, much as the Other does; the lens as mediator between an inner experience and outer reality.

The resulting image operates as an ontological tensile force between a collective unconscious unspoken and a conception formulated and expressed.

B E T H B O Y E S
& K E R R Y F O X



B E T H B O Y E S

Beth Boyes graduated in 2020 with an MA in Fine Art from York St John. Her art practice is positioned from an autobiographical stance, making connections with change in nature and the nature of change in materials, illuminating transitional female journeys, through the concept of the wise woman.

Alchemy and nature play a pivotal role in her work, conveying the ephemeral and transformative potential of organic matter.

Working closely with nature to develop natural pigments and dyes, exploring the traditions of making colour from nature and combining this

with colour from foraged and found materials. The layering of materials evokes memories lost, then rediscovered. This process of making and telling stories led seamlessly to a collaboration with artist Kerry Fox, where research of women's histories, myths, folklore and how their individual practices combine to explore a sense of self as women, to create a 'space' of contemplation within their landscape.

K E R R Y F O X

Kerry Fox graduated with an MA from York St John in 2019, her work concentrates upon her own journey as a mother and carer campaigning against bureaucracy and the fraught chaos. Combining art with activism she explores how the process of making and materials gives agency to strength, fragility and liminality. She incorporates officious documents, words, poetry and rags, the torn materials of a make do and mend scenario, recycling into rugs that become something other, the memories from the clothes once worn joined into the weave of documents

either obscuring them or working alongside becoming a different craft, the craft of the artist, the activist, the ally, the mother carer. More recently she has been collaborating with fellow artist Beth Boyes on the research of women's histories, myths and folklore and how their individual practices combine to explore the sense of self as women located within their landscapes.

W E
O N C E
W E R E . . .

Installation inspired
by the Old Wife's Way
(Wife taken from Wif meaning woman)

Our individual art practices have concentrated on the perspective of the female voice, women as mothers, carers and or within transitional stages from maiden, mother, crone or the more modern day youth, mother, menopause. Through *SelfScapes* we interweave our lived experiences alongside that of our ancestors.

Our collaboration has focused upon how women have been connected to the landscape for shelter, passage and through the myths and folklore that embody the

North Yorkshire Moors and how that resonates with our senses of self, our heritage, the traditions handed down (crafts), of strength, fragility, and eco feminism. Our work is a dedication to what we once were, are and will be, symbolised by staffs emerging from the ground, bound in the ancient ways of the wise women and local goddesses who were once connected closely within the landscape where women and the land were bound together and celebrated. The work was also inspired by our pilgrimage to the Old Wives Well at Stape, adorned with clooties as offerings for healing. The resulting installation has taken the threads

of our research, wanderings and exploration of materials to produce a dedication not just to our SelfScape but to the past, present and future women of the landscape.

C H R I S T I N A
K O L A I T I



Installation by Christina Kolaiti
Image by Megan Curtis, post-production Paul Spillett

Dr Christina Kolaiti is a Senior Lecturer in Photography at York St John University. She is a visual artist whose research has been based on interdisciplinary collaborations with healthcare institutions. For over a decade Kolaiti's research activity has positioned the narrative properties of fine art photography within a diverse range of scientific and pedagogical contexts.

Her research profile includes exhibitions set within various hospital sites (for example, The Northern Surgery Skills Institute at Hexham General Hospital and The Royal College of Physicians in London). She has received research awards by The Arts and Humanities Research Council, The Arts Council England, York St John University and most notably, The Combined Royal Photographic Society and Royal Medical Colleges Medal in 2011, '[...] for an outstanding contribution to the advancement of medical photography.' (rps.org)

Three Degrees of Separation

This body of research challenges the conflicting landscape of early motherhood, as this is conveyed through social prescriptions, which interpret the body as a metaphor for self-worth and aim at controlling the mother-infant physicality. This norm is in fact experienced through three progressive stages of physical and emotional separation between mother and infant, opposing the fundamental principles of healthy attachment (Bowlby, 1969) and can result in breastfeeding grief, separation anxiety and trauma.

This installation strives towards a natural approach to the mother-infant relationship through physical closeness in both daytime and night-time parenting practices. This reveals the social construct of *separateness* as a misleading connotation of *independence*, exposed by the disturbing melancholy of the aloneness of the cherished handmade teddy bear.

C O L I N
C U L L E Y



B I O

Colin is currently a resident artist with Forestry England at Dalby Forest. He has a B.Ed. from Loughborough and an M.A. from Teeside University. His studies in art began in Suffolk, including life drawing classes at Ipswich School of Art. Throughout his 30 years in education he also worked as a designer, illustrator and ran a small studio pottery in Derbyshire. He taught pottery to primary school children for over twenty years and led a community art project in Kathmandu, Nepal.

He is a versatile artist now working from his studio in Lockton, North Yorkshire, where he enjoys pushing the boundaries by experimenting with new ideas, methods and materials. Colin has exhibited work in New Zealand, Nepal, York, North Yorkshire and Lincolnshire. In his latest project in Dalby he is exploring the spiritual and cultural world of forests and, focusing on the stone maze, the myths, magic and legends associated with stone circles.

S T A T E M E N T

For *SelfScapes* Colin has been exploring the relationship that people and animals have had with forests. Myths, folklore and legends occur across the world. Nyctohylophobia, the fear of dark wooded areas or forests particularly at night, is a common feature. Tales of eerie noises, mythical creatures, transformations, witchcraft, shapeshifting and petrification. Forests talk to those who listen and you can discover much about yourself during a solitary walk through a forest especially at dawn or dusk, or in the dead of the night if you are bold enough.

The eight people/creatures represented in Colin's installation can all be found within Dalby forest. When Dalby stone maze aligned with the summer solstice there was a cosmic force which caused ancient petrified forms to stir and their eyes opened and once again they drew breath. How did they react to their new surroundings, the global destruction of forests, climate change and the pressures placed on our flora and fauna...?

H E L E N
M c G H I E



B I O

Helen McGhie (b. Honiton, 1987) is a photographic artist and researcher based in Greater Manchester. Through the still and moving image, her practice reimagines ubiquitous photography through new perspectives, engaged with place and encounter. She is currently working on a practice-based PhD exploring photography and astronomy at the University of Sunderland (supported by the National Productivity Investment Fund, AHRC), in partnership with *Kielder Observatory*, Northumberland. McGhie is Lecturer in Photography at the University of Sunderland.

She has exhibited widely, including in *Exploring Skyscapes* (Nottingham Contemporary, 2020) and *Observe, Experiment, Archive* (Sunderland Museum and Winter Gardens, 2019-20). Her work has been published in *Monthly Photography* magazine (South Korea, 2020), *Photomonitor* (2020, 2019) and *Madam and Eve: Women Portraying Women* (Laurence King publishing, 2018). Her awards include *The Moth House Mentoring Award* (2021) and *Format Festival's International Portfolio Reviewers' Choice Award* (2018).

S T A T E M E N T

Dark Matter connects the dark skies at Dalby Forest with the other-worldly, where photographs visualise an immersive astronomy practice in a Dark Sky Discovery site. Situated where walking trails connect, this is a constellation of images to be observed by passing audiences.

Focusing on the intangible experience of darkness, three portraits (titled 'Wanderers') visualise an astronomer's encounter with dark skies. A large landscape presents a red, rocky ground at night, illuminated by the dim light an astronomer uses to observe their close surroundings under dark-adapted vision. Finally, a telescope plate depicts a circular star map drilled with many holes, a tool previously used for surveying the night's sky as part of the Sloane Digital Sky Survey, 2000-. This work has been created in partnership with *Kielder Observatory*, Northumberland.

J A N E
B A L L



B I O

Jane Ball is an artist, educator, researcher and cultural organiser. Her hybridised artwork investigates creative ecologies, and enacts, observes, and critiques relational creative practices. Jane has presented her work nationally and internationally. Recent creative projects include: *Fiddleheads and Fronds* exhibited as part of Six Artists Celebrate Enid Marx at Compton Verney Art Gallery; a research-stewardship residency at Venice Biennale commissioned by the British Council; *Julian Henry Beck: Artist, Engineer, Photographer*, a performative installation at

Birmingham Open Media; *Liporello and Senza Filli* as part of *L'Ultima Cena* at Refettorio di San Michele in Pescia, Italy.

Jane currently leads the Fine Art course at Coventry University in her role as Course Director and advocates for Fine Art nationally and internationally as a member of the steering group for the UK National Association of Fine Art Education (NAFAE) and regionally on the board for New Art West Midlands (NAWM).

S T A T E M E N T

Sometimes an object is familiar long before its significance is revealed to us.

I've walked a lot recently, over the last year, as many have, through woodlands, finding solace amongst trees and looking down at the floor have become particularly aware of the ferns. When I was young my mother gave me a gift of a small wooden thimble holder patterned with ferns, it fitted neatly in my hand. I accepted it for what it was.

I'm interested in how things that sit at the margins of the self can, in a moment, provide

a portal to both expand and collapse our experiences. And we find ourselves connected through them to new historical understandings, contemporary experiences, and future potentialities.

My artwork is a scattering of interpretations of this small piece of wooden fern ware through the forest at Dalby like dispersed seeds or a rhizomatic root system and containers or laboratories of invention.

J A N E T
W H I T E



B I O

Originally trained as a graphic designer, Janet attained a BA(Hons) in Fine Art from Hull University in 2013. She held a studio residency at Crescent Arts, Scarborough, from 2015-2020, where her solo exhibition was *Flow*, 2017, and group exhibitions include *Soundings*, 2012, and the *Footnotes* series, 2016-2019. Performance is an element in her work and she contributed to: Helen Sear's *Wahaha Biota*, 2018, Dalby Forest; the *Art Party Conference*, 2013, Scarborough; and Antony Gormley's *One&Other*, London, 2009, and subsequent publication. In recent years her work has been

concerned with issues of waste, pollution and climate change, with commissions from Scarborough Museums Trust: *ScarboroArt*, 2018, at The Art Gallery, and *Invisible Dust: Future Fossils*, 2019, at the Rotunda Museum, Scarborough. Janet is currently working on drawings relating to an archive of found pattern fragments.

S T A T E M E N T

To the Ash Tree

Janet works with found objects, plotting and mapping pathways, and tracing the experience of her environment. *To the Ash Tree* is her response to the ongoing, widespread loss of Ash trees from the landscape due to ash dieback, caused by a fungus. Forests are being renewed for the future with other, resistant species of trees.

Making visual-poetic associations to acknowledge impermanence, she gathered fallen leaves from beneath a single Ash tree in Dalby Forest and directly recorded them by

the cyanotype process onto translucent fabric. Ghostly image qualities in the developed prints denote the absence of those actual leaves.

This ephemeral installation of small visual tokens is suspended to flutter and become tattered by the wind and rain, fade in sunlight, and gradually disappear.

With this work, Janet wishes to prompt thoughts, evoke memories and carry well-wishes to the Ash tree.

J A N E
Y O U N G



B I O

Jane Young is an artist based in Teesdale who is currently studying MA Fine Art at University of Sunderland.

Since 2012, she has worked as an Artist and Creative Encourager in and around the North East of England.

Jane's work focusses on art for health and wellbeing within the community. Over the last year, and following the COVID-19 pandemic, she has developed ways to engage the community in addressing concerns around climate emergency and the threat

to our environment, and has explored how this approach links to states of health and wellbeing.

Her installations have been created in the natural settings where she has taken her walks throughout the course of the pandemic and are recorded in a series of videos and photographs on Instagram.

Jane's work is a collaboration with nature and her new work for *SelfScapes* will draw attention to the fragility and beauty of the environment.

S T A T E M E N T

Walking through the Dalby Forest becomes a conversation with nature.

In my work for *SelfScapes* I explore our relationship with the natural world – a voyage of discovery which in turn enables us to become more aware of ourselves. This creates a SelfScape – a keener sense of self and our part in the wider ecology of place which in turn can help with our own and the community's sense of health and wellbeing.

One of the more surprising things to come out of the COVID-19 pandemic has been a sharper awareness of, and respect for, the natural world. I hope that the work for Dalby Forest will help ensure that this appreciation doesn't disappear as soon as the world gets back to normal – indeed to make certain that, into the future, we develop a more sustainable way of living, caring for and engaging with our environment and the communities within it.

J O A N N A
S P E R R Y N - J O N E S



B I O

Joanna Sperryn-Jones is a lecturer, sculptor, writer and arts organiser who completed her degree and PhD in Sculpture at Norwich University College of the Arts. Her doctoral thesis simultaneously explored and drew parallels between personal experiences in life, such as breaking bones, with those of making/breaking sculpture, Derrida's concept of the break and breaking as a methodology.

Joanna is Lecturer in Fine Art at Coventry University. She has exhibited in the UK and internationally and has published several book chapters and expositions on breaking, artistic research, sculpture and risk-taking in art and extreme sports. She is currently commissioned to create an augmented reality app for NetPark. She is one of the lead organisers of *SelfScapes*.

S T A T E M E N T

Joanna Sperryn-Jones explores the perception and experience of breaking through sculptural installation. The broken body as environment for self informs Jo's research; she investigates the contrasting experiences of injury and health, restriction and extension.

For *SelfScapes* 2021, Jo is exploring 'plumbing' systems; of the body, of houses and of trees. Drawing parallels between the systems whilst considering their relation to each other. Inspiration came from documenting her treatment in an intensive care burns unit and buying 'The Money Pit' with her partner.

They had to replace the roof, the central heating, the electrics, re-plaster the walls and reconfigure the plumbing. The twists and turns in the plumbing prevented water from running to the taps and one toilet flushed steaming hot water! Trees have complex plumbing systems that carry water from roots to leaves where photosynthesis occurs so nourishing the plant and releasing oxygen into the air. Jo is concerned with what happens when systems are dysfunctional or out of balance.

J O H N
H A R R I S O N



B I O

John graduated from UWCN (Newport, UK) in 1999, specialising in documentary photography. Currently undertaking a practice-based PhD programme, his research is centred on how photography and writing can be utilised collaboratively to counter mainstream media narratives. John's work has been exhibited at several UK and international venues, including; Chapel Gallery (Lancashire, UK); Clitheroe Castle Gallery (Lancashire, UK); Blackburn Museum and Art Gallery (Lancashire, UK); Kunstammlung-Neubrandenburg (Mecklenburg, Germany); PRISM Contemporary (Lancashire, UK); St Ethleburga's (Bishopsgate,

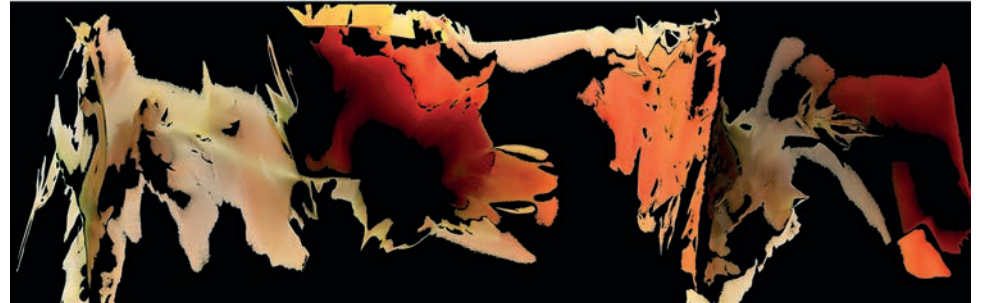
London, UK). John has also presented his work at several UK conferences including; Centre for Doctoral Research Annual Conference (2017); British Textiles Biennial (2019); Cultural Difference and Social Solidarity Network (2018); National Festival of Making (2018); *SelfScapes* (2018); The Talbot Collection Conference (2017). Alongside his photography practice, John has carried out a range of higher education academic and leadership roles as well as carrying out External Examiner roles for Manchester Metropolitan University, Sheffield Hallam University and University of Central Lancashire.

S T A T E M E N T

My place on the *SelfScapes* research group, from 2018 onwards, has enabled numerous collaborative and positive experiences from which my photography practice has developed. Initially, I sought to utilise the opportunity to examine salient issues connected to my home town of Blackburn (Lancashire, UK), focusing on the impact of the Housing Market Renewal Initiative which, due to lack of funding, transformed housing areas into wasteland. My interest lay in positioning these new, policy-induced forests, with the backdrop of the organised, rural forest of Dalby.

My latest research and practice for *SelfScapes* has involved collaborating with those who manage and care for the forest, revealing their connection to, and experience of, Dalby Forest through a shared, collaborative process of making. Working alongside the project participants to create photographic and textual outcomes has been incredibly rewarding, with each participant describing eloquently the historical, professional and spiritual connections they have to the forest.

L I Z A
D R A C U P



B I O

My photographic practice focuses on visualising the landscape and the natural history of Northern England. My aim is to raise questions on how photography made in response to specific landscapes and natural histories can be utilised within the field of landscape aesthetics and align with the wider cultural debates about the value of the 'local' from an environmental and personal perspective. My practice tests out strategies that capitalise on the transformational qualities of photography. My work aims to place emphasis on the extraordinary properties of the ordinary and

reveal hidden or unseen aspects, leading to a more informed, comprehensive and enriched idea of the northern landscape and its natural history. The breadth of my research trajectory continues to visualise, question and examine the broader cultural value of the ordinary and the commonplace. My work has been nominated for the *Deutsche Börse Photography Prize* (2012) and the *Prix Pictet* (2009). I am a senior academic, with a doctorate from Sunderland University (2017).

S T A T E M E N T

SelfScapes presented an opportunity to reflect on my photographic practice, which has focused on the landscape and the natural history of Northern England over many decades. I elected to work on a theme of Essence and constrain my ideas, by focusing on concepts around subtraction, reduction and abstraction. I started by collecting flora specimens out in the field and returned to the studio, to investigate ideas around the photographic mediation of the natural world. I began to accentuate, heighten and exaggerate these ideas around visual

intervention, by combining experimental analogue and digital strategies. Through my long-standing research with photographic archives and collections, it's apparent that the photograph has been subject to various means of manipulation since its invention. The resultant images play on these ideas around intervention, by presenting us with an abstraction of form and colour. The process is finalised by the artwork being exhibited within Dalby Forest as a backdrop.

M A R K
A D A M S



B I O

Mark Adams is a photographer whose practice and research is concerned with landscape representation. His work explores the cultural forces that impact upon landscapes as well as the personal narratives that are woven into everyday places through walking.

He was awarded the *Chris Garnham Memorial Prize for photography* at the Royal College of Art in 2001. Since then he has won a number of awards including *The Greater Manchester Art Prize*, *The International Photography Awards* and the *Folio Society Illustration Awards*.

Over the past 20 years Mark has exhibited in galleries and museums in the United States, Europe and the UK. His work appears in *Paris Lit Up* magazine, *Next Level*, *Der Greif* magazine and recently in the American Landscape publication '*Observations in the Ordinary*'. He is member of Millennium Photographers Agency and Senior Lecturer in photography at York St John University. He currently lives in North Tyneside.

S T A T E M E N T

Taking its title and from Tennyson's poem, '*In Memoriam*' is a series of photographs that explore mortality and landscape by responding to the ancient burial sites of Dalby Forest. The project features landscapes and collected organic objects such as driftwood and eroded rock connecting two locations - the Adderstone area of Dalby Forest and the Tynemouth coast. Like Tennyson's poem the work meditates on life's continuity after death and loss.

Both of the sites have historical connections with the body, burial and its associated rituals. The forest contains hidden funerary sites in the form of burial mounds, while Tynemouth Bay

is one of the few registered sea burial sites in the UK. The work establishes dialogue between the shifting topographies of the forest and the eroded geological surfaces of the coast, reflecting on states of change, renewal, transience and impermanence.

Placing these oblique photographs in close proximity to forgotten, commemorative locations aims to illuminate the hidden narratives of place and history, forming relationships between earth, sea, body and landscape.

R A C H A E L
B U R N E T T



B I O

Rachael Burnett has exhibited paintings and drawings in galleries in London, Edinburgh, Glasgow and Yorkshire. Her work is an exploration of impermanence, beauty and uncertainty. According to Burnett, 'playing at the threshold between order and chaos is the central practice and theme of my work'.

Burnett studied Fine Art at the University of Edinburgh and Edinburgh College of Art and

graduated with a First Class degree. She went on to win various awards, including the '*James Cumin Award for Draughtsmanship*' at The Royal Scottish Academy and the '*Latimer Award for meritorious work by a young Artist*' on two occasions.

S T A T E M E N T

The work explores the forest as sacred space; making the invisible visible through magnifying and elevating the minutia of the hidden worlds and networks that sustain life. I am making a series of intricate drawings which bring together the ecclesiastical architecture found in early renaissance and medieval paintings with biological and scientific drawings of tiny organisms such as fungi, spores and lichens. The three panels on three trees form a Triptych evoking the devotional artwork of religious paintings, but situated not in a Gothic Cathedral, but the transcendental space of

the forest, often a place of transformation and discovery in fairytales and mythology. The practical tying of the work to the trees is influenced by pre-Christian pagan rituals; a symbolic way of remembering and returning to a more sustainable and mystical relationship with nature. My hope is to create a contemplative space where both the hidden and invisible aspects of the forest, and our own secret and inner-selves can find expression, illumination and place.

R H I A N N O N
K E N D A L L



B I O

Rhiannon Kendall is a northern queer contemporary artist, researcher and writer with a drawing and text-based practice, born on the outskirts of Wakefield, West Yorkshire in 1996. Now living and working in York, Rhiannon went on to secure a First-Class Degree in Fine Art and an MA in Fine Art. Their practice and research often explores narratives of the queer, female, and working-class self in relation to memory and desire, secrecy, loss, and confession.

Rhiannon is an advocate at Queer Britain and has recently been longlisted for the *Trinity Buoy Wharf Drawing Prize* and published in *WordPower: Language as Medium* and *Creeping Expansion*, a working-class writers anthology. Upcoming projects include an exhibition at The Bowes Museum and *SelfScapes* at Dalby Forest.

S T A T E M E N T

My research for *SelfScapes* has been influenced by how queer poetic literature and relationships historically have claimed rural, woodland, and private spaces as sites of desire; specifically, the forget-me-not poetry of Sappho, one of the first notable female poets to produce romantic poetry for other women. The poems often refer to violets; flowers which Sappho and her female lovers made floral chains from for one another. These flowers became iconic throughout queer symbolism as a sign of lesbianism and female bisexuality.

'Think of who you leave shackled by love' consists of two violet-coloured illuminated chairs positioned within the forest space, throughout my work these empty chairs appear to portray absence and the yearning for a lovers return. Vacant chairs are seen here surrounded by constructed violet flowers; a declaration of longing and departed lovers, ghosts of queer desire becoming anchored once more to the spaces from which they blossom.

S A L L Y
T A Y L O R



B I O

Sally Taylor (b. 1977, Bury, Lancashire) BA Fine Art: Practice & Theory (1995-98), MA Studio Practice (1999-2000) Lancaster University. Senior Lecturer, Fine Art, York St John University.

Co-Director – AHH Studio Collective, Malton, North Yorkshire with Ryedale District Council (2018-to date). Lives in Ryedale, North Yorkshire.

Selected recent group exhibitions: *The Far Away Nearby*, Rabley Drawing Centre, Wiltshire (2020); *Art Happens Here*, Crescent Arts, Scarborough (2020); *Trinity Buoy Wharf*

Drawing Prize 2019, London and UK tour (2019-20); *Fully Awake*, Freelands Foundation, London (2019); *Art Happens Here*, Ryedale Folk Museum (2019).

Selected recent solo exhibitions:

Solo show concluding *Residency at Dalby Forest*, Forestry Commission, North Yorkshire (2019-20), *Some Spaces Left*, Platform A, Middlesbrough (2017); *That Head, That Head*, Rabley Contemporary, Wiltshire (2016).

Currently, Taylor is completing a solo residency with the Forestry Commission at Dalby Forest that concludes in 2021.

S T A T E M E N T

Since moving to rural North Yorkshire, Sally Taylor's work has begun to investigate the cognitive dissonance experienced in the natural environment and the sense of living through an image as opposed to engaging directly with the landscape through more meaningful, embodied experiences. *SelfScapes* offered opportunities to collaborate with colleagues at York St John University while reaching out to other practitioners across the UK. Prior to *SelfScapes*, Taylor's work had been shown in predominantly 'white cube' spaces – it was this project that led to an emerging interest in sculptural processes that developed on from making small scale drawings in the studio.

Drawn motifs become 'blockages or openings' with geometric shapes, pebbles, boulders, speech bubbles, clouds, apertures and clearings. The 'Head' drawings become environments, with the ground emerging as a stage to 'play out' a sense of self and lived experience. The objects gathered while walking in Dalby have been used to inform the drawings, either by recording their form and translating this into drawings, or by using the objects as items to collage into the works on paper, as an attempt to directly resolve the 'dissonance' between the environment and the image.

T O N Y
C H A R L E S



B I O

Tony Charles gained a BA(Hons) in Fine art from Teesside University in 1999 and an MA in Fine Art from Northumbria University in 2001. In 2019 he completed a PhD at Sunderland University.

The practice of Tony Charles involves both painting and sculpture, often exploring the relationship between the two within art historical contexts. His approach to art is underpinned by experience of heavy industry and continually makes reference to industrial materials, processes and concepts.

Tony has exhibited world-wide and was awarded *The Premio Comel art prize* in Rome in 2013.

Publications include *'Nature Morte: How Contemporary Artists Re-invigorate the Still Life Tradition'* by Michael Petry. Thames and Hudson.

Tony lives and works in Teesside.

S T A T E M E N T

The installation for *SelfScapes* intends to challenge the tension between the man-made and the natural, questioning whether there is any difference between the two. Using steel wool as a material to imitate life, the work seeks to express a common human yearning for nature and proposes to suggest their natural union.

At a location near Adderstone a large tree that has been uprooted by strong winds still grows horizontally along the ground. It's exposed roots are obscured by a bright green velvet blanket of moss, growing into a sculptural form.

'Growth', the installation of twisted strands of steel wool, mimics this natural process and flows as an organic simulation from a tangled mass on the tree roots down to the ground into branch like, expanding systems. Over time, the bright glistening greys of the material will corrode into an orange rust that will complement the colour of the moss.

The title has various connotations. It refers to life but is also a business term used in manufacturing. It can also be used as a noun as in 'a growth', which is what this quite sinister looking sculptural installation can be viewed as.

THANK YOU

SelfScapes artists would like to express their gratitude to Forestry England and the Arts Council for their support. In particular, the SelfScapes organising team offer sincere thanks to the staff at Dalby Forest, especially Petra Young and Rob Herdman, for supporting the development of projects and the exhibition, despite the challenges.





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