

# We Grow into the Forest

An interdisciplinary  
group art exhibition inspired by  
our relationship with nature

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14-24 March 2019, 12 noon-6:30pm

The Art Pavilion

Mile End Park, Clinton Rd,  
London E3 4QY

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## Catalogue of Works

Image: 'Interventions' (detail) by Jon Halls

## List of Artists

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AHETAS  
Franki Austin  
Niki Bañados  
India Rose Bird  
Anna Bisset  
Uta Brouet  
Bella Bown  
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Francesca Busca  
Julie Brixey-Williams  
Bernie Clarkson  
Frank Creber  
Margy Creber  
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Matthew Frame  
Chloe Fremantle  
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Flora Malpa  
Anna Masters

Annarita Mazzilli  
Lynda McDonald  
Henrietta MacPhee  
Daiane Medeiros  
Lucile Montague  
Sarah Müller  
Sabi North  
Beatriz Perez  
Judit Prieto  
Jhonatan Pulido  
Liz Purkis  
Gabriella Rhodes  
Rosie Reed Gold  
Katja Rosenberg  
Gilli Salvat  
BENIGN SAMUEL  
Sabrina Scolaro  
Lucinda Sieger

Chris Smith  
Jessica Smith  
Miguel Souto  
Doreen Spears  
Tereza Stehlikova  
Alison Stenhouse  
Caroline Streatfield  
William Stok  
Amanda Taylor  
Leah Theakston  
Christopher Thomas  
Babs Thwaites  
Celia Toler  
Paul Tucker  
Won Young Chang  
Philip Williams  
Sean Wyatt  
Sisetta Zappone

The Exhibition **We Grow into the Forest** brings together 72 multidisciplinary artists from the UK and Internationally, all inspired by the theme of nature-human relationship. We are one with nature. We learn and grow from mother nature during our journey through life. This symbiotic ongoing relationship, sometimes beneficial, sometimes harmful, is essential to many organisms and ecosystems, and provides a balance that can only be achieved by working together. The artistic responses to the theme offer a wide range of interpretations, visions, styles and disciplines – from drawing, collage, paper cut, watercolour, printmaking, painting, sculptures, ceramics, photography, video, knitting, and installations –, enriching and challenging our perceptions of our relationship with nature.

We are equally important as mother nature, we cannot take supremacy over nature. We exist thanks to nature and we have to work in harmony with our environment. We hope you will find this Exhibition inspiring, enjoyable, and helpful in understanding the vital nature-human relationship.

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*The world is not to be put in order. The world is order. It is for us to put ourselves in unison with this order. – Henry Miller*

Afsoon

*Birds and Corn* 2017

Watercolour and paper collage on Arches paper

Afsoon has always lived in big cities, and in the past, her idea of nature was perhaps the local park or what she saw from the window of aeroplanes. As she started making art, she found herself drawn to birds and what they represented to her. The idea of freedom to just fly away. As she moved from country to country, she became more aware of the borders and limitations that humans put on each other. But there are no borders in nature. Animals move freely. Rivers can be crossed, mountains can be climbed, and forests can be explored. They belong to us all. Afsoon thinks we need to learn more from animals, understand plants and trees and study ancient ideas concerning responsibility to nature.

Nature needs our respect!



## AHETAS

*Pholóē 2016*

Acrylic on canvas

AHETAS was born in Australia and moved to Greece when he was four years old. He has always lived by the sea and his influences have always stemmed from the light, space, and the intense colours of the Greek nature. Aesthetics are linked with nature. He relates to nature as it has been totally inspirational throughout the human development.

In his paintings, AHETAS aims to reflect an intuitive understanding of nature's seasons and how different times of the year influence our changing moods, joys and hopes as it is an integral part of our relationship with nature.

AHETAS thinks we need to collaborate with nature to change the world for the better.



## Franki Austin

Track 2018

Oil on linen

Franki's paintings focus on trees – the reverence in which trees have been held by all peoples throughout the ages, the links trees have to our survival -particularly as our climate warms-, and her own close personal links with the management of timber. Trees give comfort. Without them the world as we know it could not exist.

The poet Emily Dickinson writes:

*Presentiment – is that long shadow – on the lawn –  
indicative that suns go down -*

*The notice to the startled Grass  
That Darkness – is about to pass.*



Niki Bañados

*Face recognition* 2018

Etching edition 2/5

Niki's work combines elements from folklore, nature, technology, and imagination to explore the many missing pieces of Filipino history and identity. She has always struggled to identify with most of the characters and stories she sees and hears, from an ethnic and cultural perspective: they always belong to someone else.

These artworks depict characters that for her fill this representational void.



**Anna Bisset**

*Maker's Yard: Shed 2016*

Pen, ink and gouache on paper

Maker's Yard: Shed was drawn in the outside of a group of art workshops in East London where the outside space was as important to the occupants as the inside: the workshop buildings were surrounded by trees and shrubs that seemed integral to the semi-permanent structures.

The yard in the middle was used for making and for exhibitions and there was a feeling of being part of the natural world.



## Uta Brouet

### *Forest – Portal*

*Series One and Three 2018*

Patinated metal maquette for monumental sculpture

Edition of 8, number 3

Uta is interested in making visible what she senses to be present behind the surface appearance of things, by going past the obvious, the pragmatic. Influenced by her upbringing on a farm in Germany, she strongly responds to form, texture and colour of organic materials like wood, soil, rust, bones. A notion of 'nobleness' in disused tools and decaying matter retain her attention: an uprooted tree sits on a reversed metal bucket, eaten away by a rusty hole. These manmade objects in their liminal state of being reclaimed by nature serve as a metaphor to the cycle of life, and challenge the supremacy of the human being.

Forest Portal is carefully constructed from a number of identical metal body shapes. The form is not definite and oscillates between the recognition of the human body and the impression of something more organic. Nothing is definite. This state of constant transition is furthermore suggested in the material itself. Vibrant colourful rust blooms out of the metal, revealing an uncontrollable inner life.



## Bella Bown

### *People, Birds and Text 2018*

Wire on canvas

Bella takes inspiration from the many people she has met growing up, and continues to meet, living and working in and around London.

She draws people she finds interesting and has kept sketchbooks for over 20 years which are full of drawings of different people she has drawn from memory. She has used these old drawings as the inspiration for the wire portraits you see here. They all have a significance to her, they have a story, a personal memory. She enjoys the challenge of working in wire and trying to recreate simple line drawings from her pen/pencil sketches. Bella was definitely influenced as a young child by being taken to see an Alexander Calder exhibition, while she appreciated his mobiles, it was his wire faces that left a lasting impression on her.

She has always felt a deep connection with nature and enjoys being outdoors in all seasons and weathers. As Wills granny said "you just need the right clothes."



## Eleonor Burkett

*Shirone 3 2018*

Paper cast with 'shifu' paper thread, Japanese kite fragments

Paper in Japan plays a central role in society and points to a connection to nature which we may have lost. Japanese 'washi' paper is made from the inner bark of the mulberry tree and Eleonor makes 'shifu' paper thread from these strong fibres. Paper becomes a surface to manipulate and stitch into and each sheet of paper, each object and the process of recording a response to it, tells a story. Metal discs, and door furniture, picked up for their interesting shapes in brocantes and flea markets are cast onto discarded fragments of Japanese kites, salvaged after the Shirone Kite Festival in Japan.

The fluid calligraphic strokes of the kite fragments contrast with the hard edges of the casts of these mechanical pieces, and the addition of 'shifu' stitching highlights the detail and repetition of these ordinary objects.

Paper and process hold memories. Eleonor's connection with the processes involved in the production of 'washi' and the tactile beauty of these natural fibres provide a space for contemplation and a reverence for nature.



## Francesca Busca

*BeeHiVis 2017*

Plastic, metal and mother-of-pearl on wooden board

100% reused material

Francesca likes to define herself as an EnvironmentARTist. Torn between optimism and surrender, she is haunted by the idea of mankind's imminent self-destruction. Yet, she believes in a future for humanity of resourceful innovation through re-thinking, re-purposing and reducing.

Her aim is to awaken in the viewer awareness of our indissoluble interdependence with the ecosystem, and to protest against the dangerous disposable lifestyle we are currently leading.

This shows particularly in her mosaics, mixed media and installations, which are created almost entirely from rubbish and "found" material. She thoroughly enjoys working within both the ethical and the material limitations which this choice entails. Whilst keeping her carbon footprint to the bare minimum, it also allows her to provide a different perspective on what society generally sees as rubbish: in Francesca's world, rubbish acquires new uses and meanings, and becomes the undisputed protagonist of her artworks, as fun and beautiful a Cinderella as she can master it to be.



## Julie Brixey-Williams

### *Puffball 2018*

Pink quilted satin ball, woodland

C-type print

For the past 18 years, Julie's sculptural practice has been an embodied investigation of the materiality of gesture, aiming to reveal the strength of bond between architectural sites or landscape and her body. Taking the time to build this relationship by photographing, the making of small sculptural interventions and moving in response to the features of the place allows her to listen to the way a place shifts, during alterations in structure, time or elements. In these shifts, the site is enabled to "speak meaningfully" to create dynamic conversations, open a space for listening and for that moment change her own sense of self in that location.

The material responses generated (often influenced by a fairy tale sense of the uncanny) bear witness as "visible inscriptions" that create a bridge connecting the site and the physical self. She is currently researching the nature of this complex relationship to gain insight into countering feelings of dislocation and alienation.



## Bernie Clarkson

### *Crowd on a Beach with Lighthouse* 2018

Oil on canvas

The notion of growing into something is a state of being which affects us all. We grow into ourselves, and Bernie's sense of herself as a person and as a painter is intensified when she is on a beach near her birthplace in Newcastle, the beaches of Whitley Bay, Cullercoats and Tynemouth in particular.

The beach is often a marker of arrival or departure for us all with notions of our place in nature closely linked to this point of transition. For the last two years Bernie has been using her own photographs of figures on northern beaches to explore visual ideas of finding ourselves in that natural space between land and sea. Nature has a way of helping us to grow while at the same time showing us how small yet significant we are to each other and to the land around us. In her work she shows this fusion of opposites through colour and by merging slightly distorted figures into the landscape.

Bernie's paintings often contain images of cottages and lighthouses, which she uses as visual totems, holding the idea of place as an important element within the work. In other words, looking for a place within 'the forest' to call home.



## Frank Creber

*Tennis Game 2018*

Oil on linen

Physicists cannot see Black Holes and Dark Matter; yet their theories and experiments show that these phenomena underpin and can destroy our physical world of Time and Space, this invisible darkness is at the very heart of our natural world.

Frank is intrigued by the scientists use of language that seems more poetic than rational and has made this Series of paintings where Black Discs interrupt and organise the pictorial space in a personal narrative about the idea of Health, Wellness and Being Outside. Living on a boat, he regularly records the weekly journey on the River; feeling the Sun's warmth, the sound of Trees in the breeze, enjoying a view of the distant horizon.



**Margy Creber**

*River Life 2018*

Oil on canvas

Margy has lived in her narrowboat, Ivy for three years, living so close to nature, experiencing the changing seasons has simplified her emotional state and taught her humility.

Looking after her grandson Isidore, on a weekly basis, and sharing this natural environment of boat life, she has become interested in the nature/nurture debate.

Over the months she has casually observed the bird life on the river where nature demonstrates a relentless rhythm that is interspersed by birth and death. Margy's paintings respond to the exuberance, colour, texture and joy that she sees on the river surface.



**Rosy Coleman**

*Joy of Being* 2016

Acrylic on canvas

Children live in their bodies within the world in a way adults may not let themselves. They need spaces with light, weather and growth to keep this feeling available.

[rosycoleman@icloud.com](mailto:rosycoleman@icloud.com)



**Jon Delgado**

*Norwegian Wood 2017*

Black ink on paper

Norwegian Wood was painted using just black ink - all colour is derived from bleach and water. It formed part of a travel project 'Four Woods' where Jon looked at the different terrains of woods around Europe (Norway, Switzerland, Poland) to compare with England over each season.

Going to Norway in the winter, staying in a log cabin surrounded by a pine forest for the snow (rendering well in bleach), enable him to study the topography or the Nordic landscape. Amazed by the light, the contrast of the black woods, the scale of nature and the towering fir trees, made him realise how a closer inspection of a macro landscape feels like a wider universe.



**Melis Erden**

*And That Is Why the Nightingale is Silent During the Day*  
2019

Film, clay, silver and gemstone

Is it natural to us to exploit nature?

Is this, in turn, causing nature to behave 'unnaturally'?

This work explores our relationship with the natural world, how nature responds to human interference and what we can learn from nature to adapt to life on Earth.



## Mathew Frame

### *Kadar Came into Being* 2015–2016

Pen and ink

In 2015 Mathew was commissioned by the Indian artisan publishing house, Tara Books, to work on two books dedicated to the Kadar - a tribe located in the Anamalai foothills of the Western Ghats in South India. He drew for one of the books, *Speaking to an Elephant*, a collection of the Kadar's religious and folk stories that he completed during a six month artists residency in India.

These books are intended to open the readers' mind to ways of seeing and learning from unexpected contexts and teachers. In this case, the forest itself and the indigenous people who make it their home. In essence the books are a sensuous exploration of a particular environment, about 'knowing' nature differently, evoking the sounds, smells, sights and feelings of the forest.

The Kadars are one of the oldest foraging and hunting groups in the world, but their numbers have dwindled, their language is replaced now with Tamil or Malayalam, and their way of living is slowly being eroded. These books were an opportunity to document and educate others about the tribe; not as victims of development, but as worthy cultural and social peers with much to teach children from an urban environment about life in the forest.



## Chloe Fremantle

*66-16, Anley Road Tree 8 2015-2016*

Acrylic on canvas

This landscape is part of Chloe's "Urban" Series and reflect our human involvement with our environment. The subject is a local area where she lives and works. She has interpreted it so that they become both reflections of the area itself, as well as evocations of her emotional responses to them, heightened by the use of colour, line, mark making.



Jessica Fonseca

*Doodles on canvas 2012*

Pen on canvas

Evolution (Triptych)

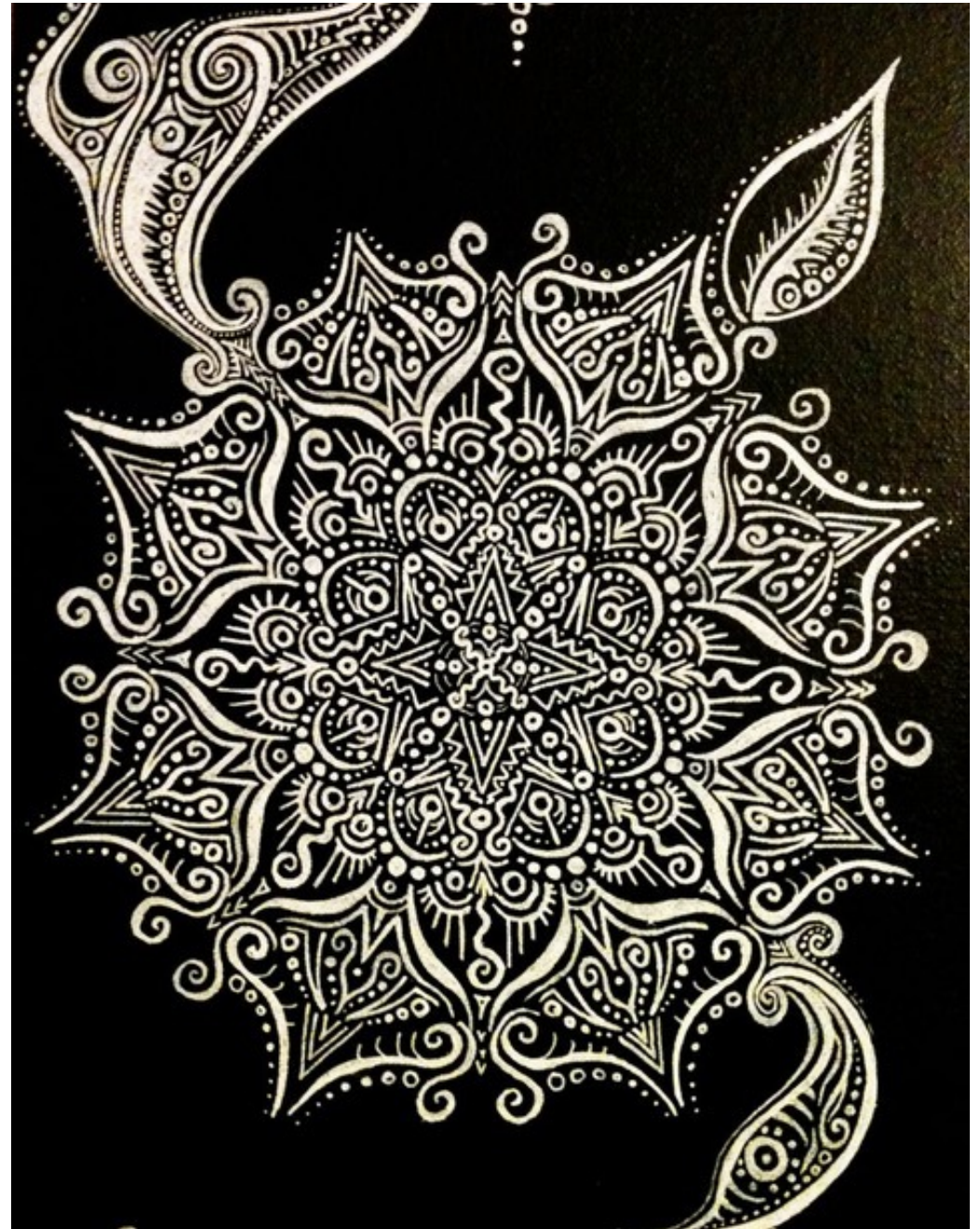
As the fluid and chaotic movement of the pen evolves across the canvas finding repetition and patterns in the blue expanse, form and solidity take shape, like the double helix of DNA of life itself. A doodle that evolves, across three frames, like generations of a family, each one different and yet carrying the blueprint and similarities of its heritage.

Mandala Flowers 1 & 2

Mandalas grow and flower on the canvas as life does in the forest. Lost in the concentric circles we are the microcosm/macrocosm.

Jessica Fonseca is an E17 based artist and curator, working mostly in the mediums of doodles, collages, upcycled materials and installational environments.

Jessica made these canvasses while pregnant with her first son.



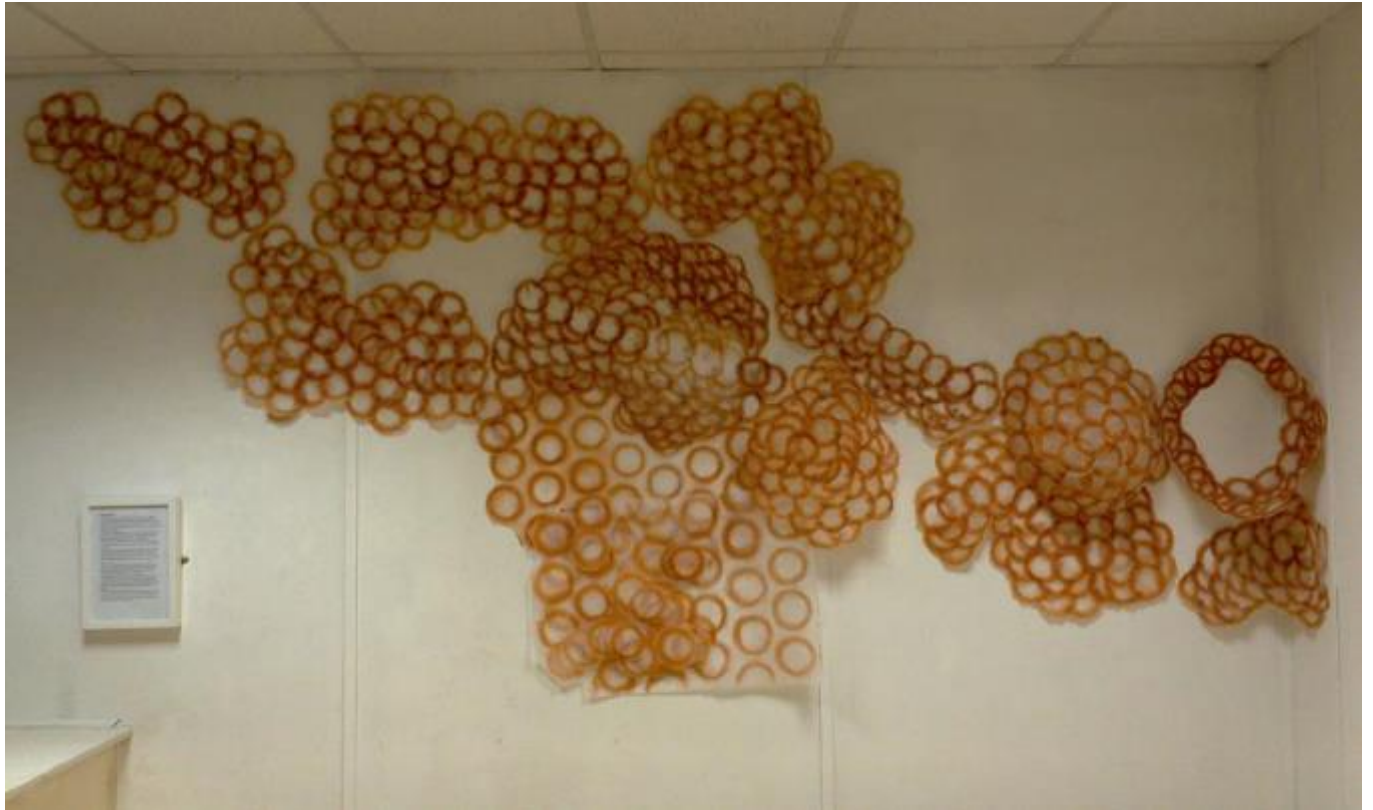
## Valerie Large

*Cells 2018–2019*

Installation of tissue paper and conte crayon

After a period in College where Valerie worked with geometric shapes, she started to become more interested in light and reflection and gradually the work changed from the angular shapes, developing softer more natural forms. Using paper helped her experience nature in a tactile way and the abstracted forms recall elements from nature, such as algae or fungus that come from her unconscious.

Nature is part of her daily life and she enjoys growing plants in the same way as making sculptures. Valerie uses paper for its connection to the natural world, for its immediacy and qualities of both fragility and strength.



**Stephen Gregson**

*Sun Worship 2018*

Oil on Canvas

This work is about our relationship with nature, more specifically how we are nurtured by the sun.

It gives to us and we give back to the world – a kind of spiritual photosynthesis.



## Jon Halls

### *Interventions 2017*

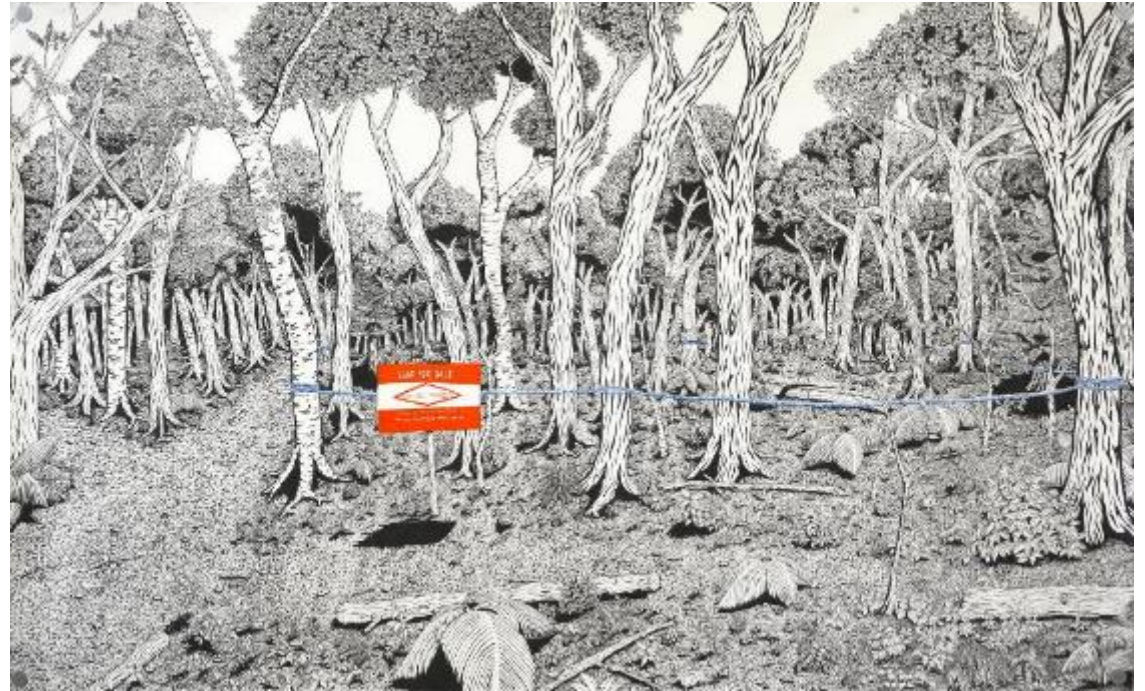
Ink on paper

Interventions is the drawn recording of an installation in Jon's local Common, Hayes and Keston Common, on the borders of London, after a year of exploration and research into the area. This large drawing shows a fictive housing development company that threatens a 23 metre squared area of the woodlands with a single plot of privatised land for a home, destroying all the life held within it.

This piece attempts to activate the joy of nature in the individual as the initial shock of the wood's potential destruction leads to the realisation of that person's attachment to the place and in that realisation, the understanding of alternative values than the economic metric we most often associate land with.

On the placard he developed a website (which unfortunately he cannot host at this moment in time) that explores these ideas in greater detail, so that people who do not wish to discuss this with him can inform themselves and reply to him online.

He drew this installation as he wanted to translate the depth of the environment to audiences not associated with the wood and gain a greater reach through its relocation to different venues. In this manner he could bring the woods with him and the necessary conversations that we need to have in regards to what we value in society.



**Caroline Halliday**

*1 Safe Place 2017*

C-type print

The idea of 'The Forest' has always been magical, enticing, a place to hide, maybe to play, a den in the woods, fairytales and getting lost.

'Safe Place' represents its duality and ambiguity, a beautiful comforting nest in the trees, yet the underside of 'Forest' is danger, especially for women and children.



**Caroline Hands**

*Tree that Nourishes and Flows* 2018–2019

Mixed media on canvas

Trees nourish and generously give to the planet  
deep respect and thanks.



[www.carolinehands.co.uk](http://www.carolinehands.co.uk)

**Jessica Holmes**

*Perpetual Season V 2018*

Acrylic and collage on paper

A few years ago, Jessica discovered that Hampshire's country opera house is built in the ruins of an old conservatory – one of the first heated plant houses in Europe. In this Series, rambling vegetation and peeling, decaying surfaces are brought together in paintings showing the ruined beauty of this artificial jungle in the English suburbs.

In 1823, 'plant-hunting' was all the rage. Aristocrats and adventurers would travel to the furthest corners of the empire, to bring back specimen and botanical drawings of new species. The flora depicted in these collages came from all over the world but was grown in an English conservatory (Grange Park, Hampshire) in 1823.

Specimens were painstakingly brought back from Asia, Australia, Africa and the Americas to be grown in Europe in a state of 'perpetual spring'; a permanent state of growth and regeneration. The work sits on the cusp of interior and exterior, a depiction of a place where nature and humanity came together. It is both a tribute to the scientific spirit of the Victorian age, and a demonstration of the unconquerable generative power of the natural world.

[www.jessicaholmes.co.uk](http://www.jessicaholmes.co.uk)



**Kate Hughes**

*Holme Moss 2016*

Mixed media on wooden panel

Kate's work explores the layers of memory and experience of being in, and in particular walking through, different landscapes and how this can be translated into marks and surfaces built up through paint and other media.

She is interested in the process of creating a painting through building up layers and then working back into the surface to reveal traces of what lies beneath, just as a landscape reveals the traces of its history through its surface.



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David Ian Bickley

*DARKWOOD 2017*

Film

As the future unfolds and as life becomes more virtual, there arises a need for a renewed connectivity with the unexperienced natural order in order to "complete the circle" and help us thrive as humans. Myths and folklore have always supplied this need by channeling the deep symbolic content of our innate subconscious understanding of this connectivity through a living narrative.

Since the forest as an objective entity lies outside cultivation, it can be seen as an outside reason and also intellect, and as such a journey into the forest represents a descent into the human subconscious. Entering the *DARKWOOD* is a threshold symbol; the soul entering the perils of the unknown; the realm of death; the secrets of nature, or the spiritual world which man must penetrate to find meaning. It is this ancient image that Dante evokes at the beginning of *The Divine Comedy* when he says "In the middle of the journey of our life I found myself in a dark wood where the straight way was lost."

The soundtrack, enigmatic ambient drones built from the very fabric of natural forest sound pervades this virtual space with a sense of natural dominion.



[www.davidianbickley.com](http://www.davidianbickley.com)

## India Rose Bird

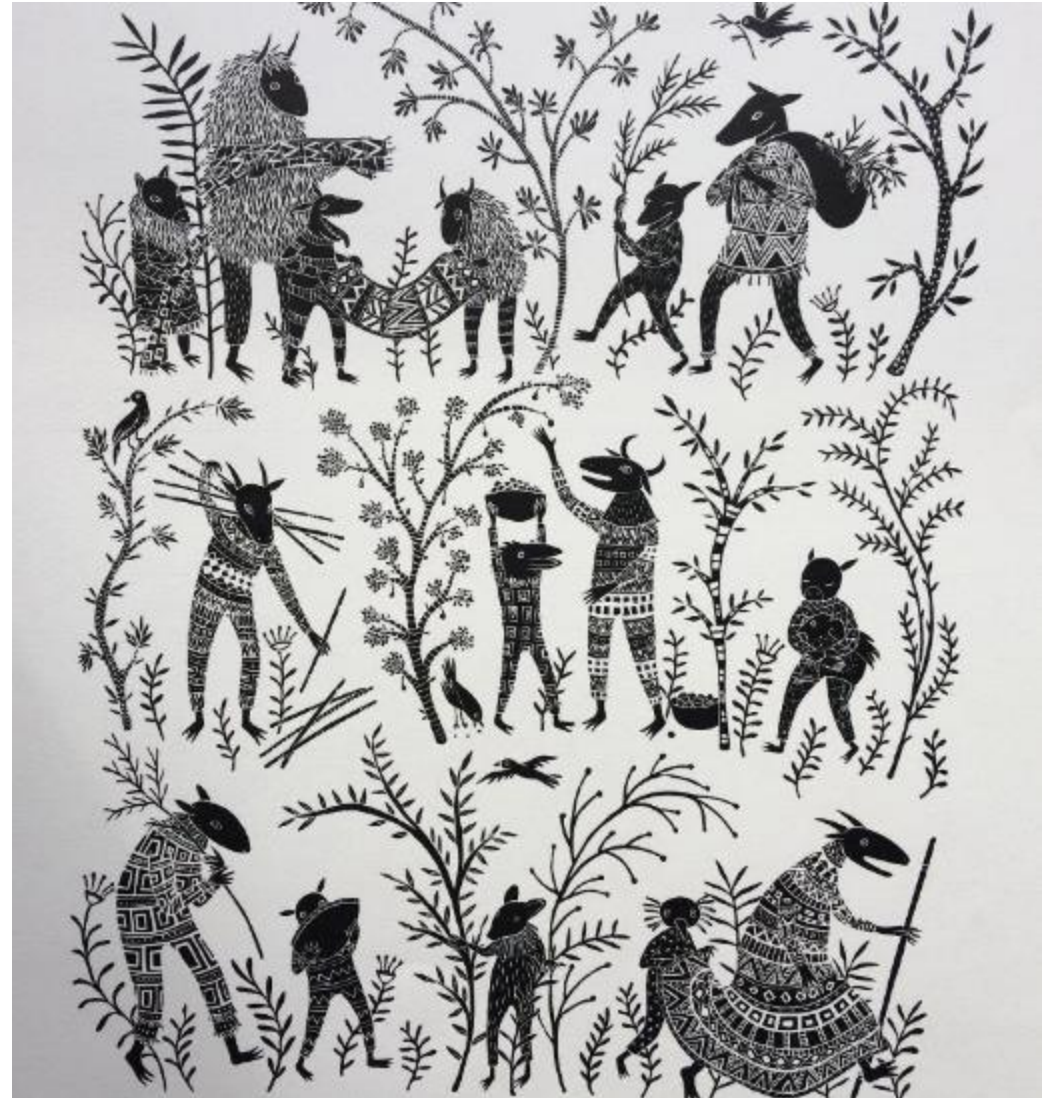
### *Bobo Harvest 2018*

Wood engraving

Edition of 150

As an artist, India is fascinated by the natural world and the deep rooted connection humans have had with nature throughout history. She has explored this intrinsic connection through the compelling narratives found in ancient folklore, cultural rituals and ceremonial masquerades. These traditional practices are ways in which we celebrate nature and what it gives back to us in abundance.

Bobo Harvest is inspired by traditional African masquerades of Burkina Faso. The playful and sometimes frightening characters in this piece capture the natural and animal ancestral spirits that are embodied through the wearing of masks and costumes made from natural materials in celebration of the Earth. Celebratory dances, songs and prayers are ritually performed to assure the fertility of the land and the people, thus bringing a good harvest and new life to the community.



## IMMUTO Collective

### *Light of the Forest 2018*

Installation

Light of the Forest is the debut creation of Immuto, a collective of cross-culture and cross-discipline artists creating transformational spaces and stories that explore human connections.

Inspired by ancient shamanic rituals and the cycle of seasons, Light of the Forest is a mindful and sensory experience in which nature is seen as our own mirror.

A journey into the forest of our subconscious that challenges our perception of reality and explores how we can awaken forgotten connections - to our senses and sense of Self, to nature and rituals that are part of our common cultural heritage, to one another.

The space, sounds and scents of the experience designed for We Grow Into the Forest are a miniature of the immersive art installation that launched in London in June 2018 and will be next brought to life again for Art Fair Finland in Helsinki in May 2019.

Concept by Francesca Lando.

Light by Katerina Chanioti.

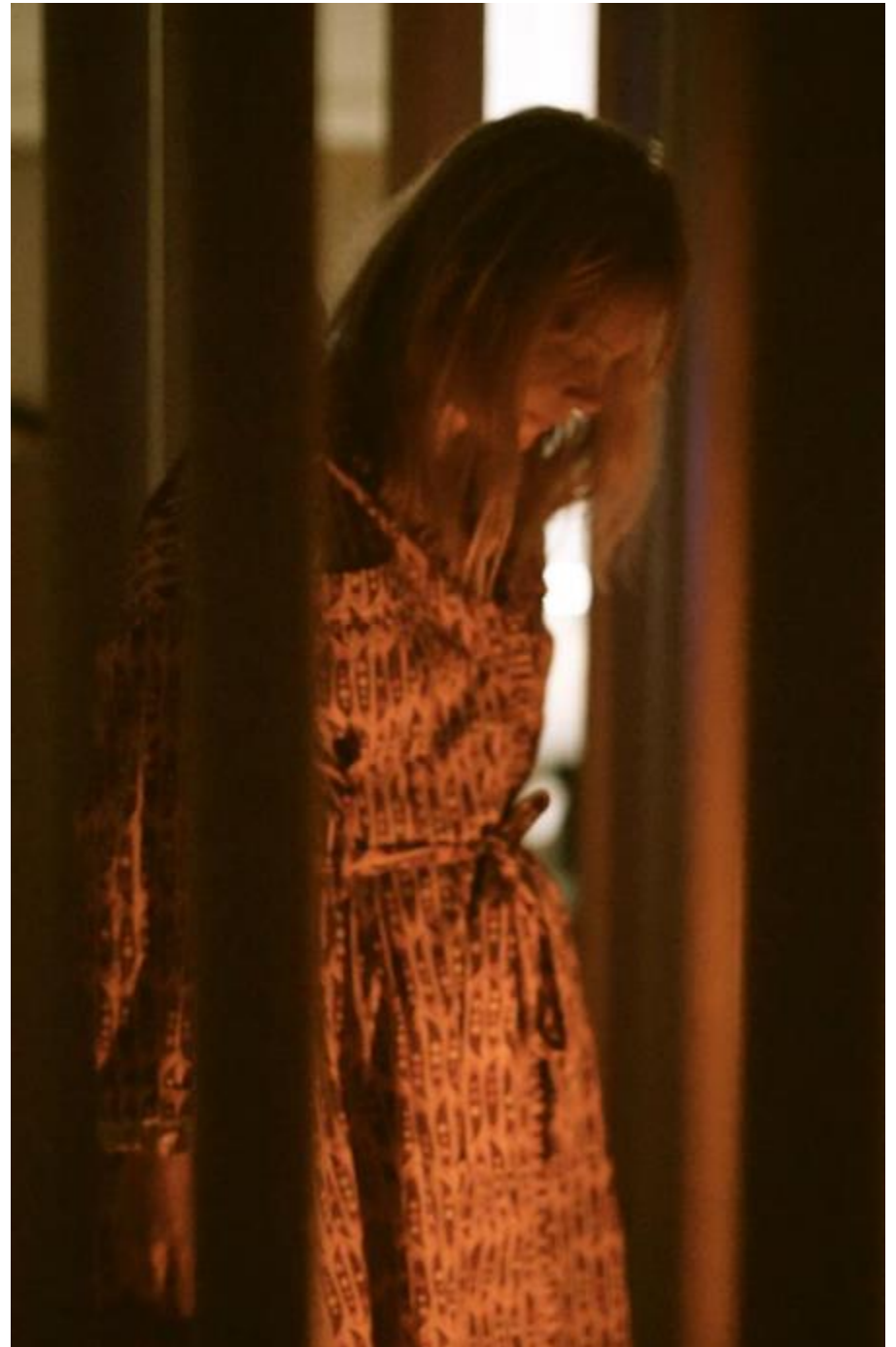
Scent and Taste by The Herball.

Sound by Ari-Pekka Leinonen and Saku Kamarainen .

Voice by Gennady Tkachenko Papizh.

Space by Francesca Lando with Billur Turan.

[www.immutocollective.com](http://www.immutocollective.com)



Giovanna Iorio

*fRAMes* 2018

Film

'fRAMes' (2018) is a project that aims to reflect on the volatile memory and perception of time in villages through sounds and objects. Giovanna has used mirrors and frames in the woods of the village. She recorded sounds in the village: doors, clocks, church bells and the voices of people to create the unique soundscape of her village as she remembers it.

'fRAMes' is about Time and Memory. She made a soundtrack of the village and this installation will explore the temporal displacement and the schizophrenic reality of life in villages.

'fRAMes' explores through sound and video the very particular type of memory that a sound is able to evoke in us when we return to our hometown after many years and everything seems the same despite a changed village soundscape. Giovanna is exploring through sounds and objects the changes of soundscape of her hometown, S. Elena Irpina, Italy. The village was damaged by a devastating earthquake in 1980. Damage was spread over more than 26.000 km<sup>2</sup>, including Naples and Salerno. After the earthquake the place changed dramatically its voice and appearance. As time passes only a handful of people live in S. Elena Irpina and the disappearance of voices and faces occurs dramatically while changing the soundscape and the landscape of the village.

[www.medium.com/@giovannaorio\\_79725](https://www.medium.com/@giovannaorio_79725)



Rodger Kibble

*The Green Knight* 2018

Woodcut

Rodger's woodcut *The Green Knight* depicts Sir Bertilak, the Knight of the Green Chapel from the 14th century romance "Sir Gawain and the Green Knight". The image is adapted from a drawing of a model who has a solid, rooted physical presence and seemed appropriate to embody the spirit or guardian of the forest.

The poem deals with the place of humanity in the natural world, and begins with an irruption of the forces of nature into the seemingly secure, civilised environment of Arthur's court, as Bertilak bursts in on Christmas Day and issues a challenge to those assembled. What ensues is that Gawain strikes him with an axe, but must submit himself to a blow in return one year later after the Green Knight magically survives.

Rodger's image shows Bertilak deep in the forest as he awaits the arrival of Gawain. He appears at once wary and resolute, while his red eyes and green skin, hair and raiment evoke the seasonal holly. In the end, Gawain is forgiven and receives only a nick on the back of his neck. Our onslaught on nature has continued relentlessly since medieval times, though all the signs are that Nature grows less forgiving.

[rkibble.art@gmail.com](mailto:rkibble.art@gmail.com)



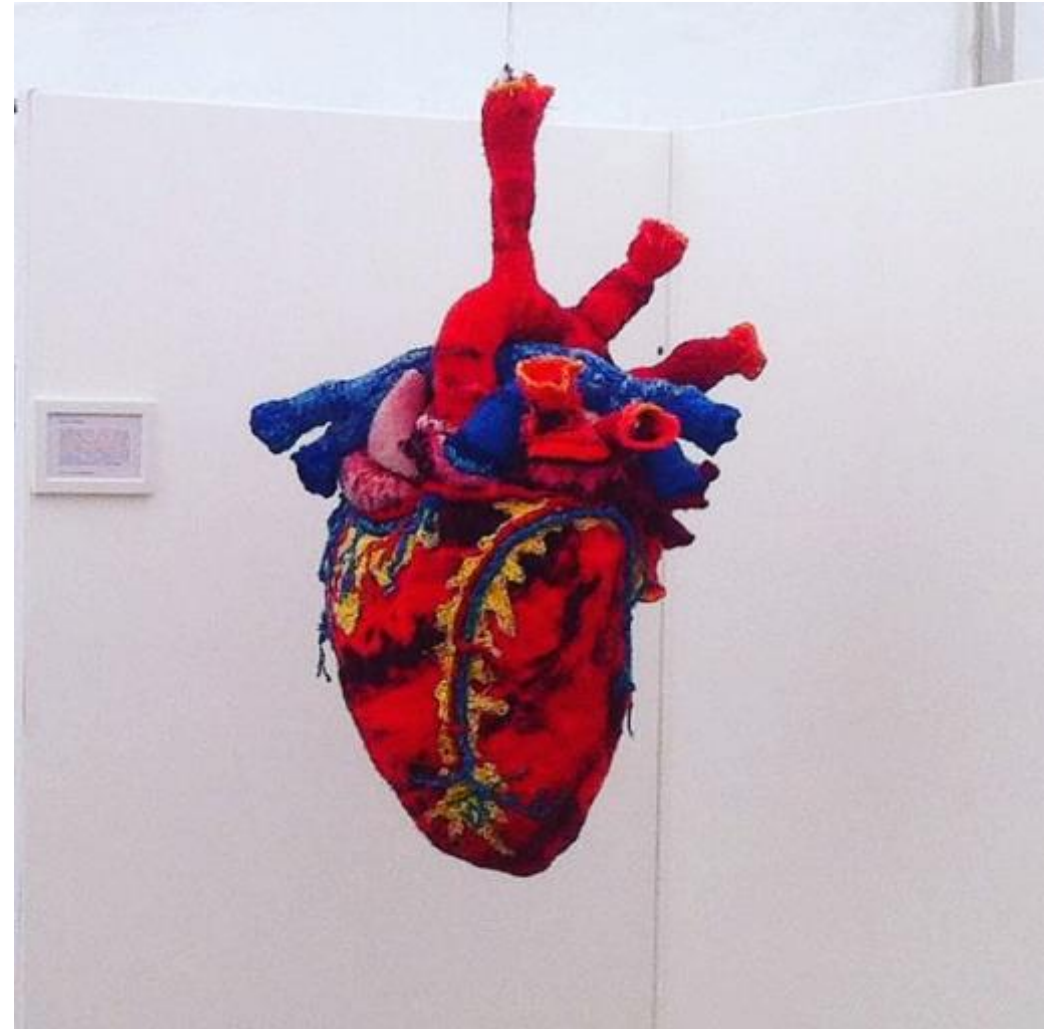
## Harriott Knuckles

Heart 2018-2019

Knitted crocheted embroidered mix of different fibres wool, silk, cotton, metal and, plastic

Here is Harriott's bag of knitting: an over-sized pouch sprouting thick scarlet and patched-up blue blood vessels that look a bit like the branches of a tree. It's in all of us, this pump, sending fresh new blood coursing round our bodies.

Do you know many times a heart beats in a minute? And what is it doing when it beats? And what can the root of a tree or a leaf or a seed do in the same minute? Harriott likes to think of this constant motion inside us as time. The heart is our ticker; it sends fluids through our meaty land-scape while outside the rivers rush by and hidden in the earth the roots of trees quietly take up their water and as the warmer season arrives a leaf uncurls. We are all part of the same pattern: of space and time.



Irene Lafferty

*Earth 2018*

Oil on linen

'Earth' explores the idea of the feminine in relation to nature and draws on mythology and traditions in western art. Irene hopes to elicit an emotional response from the viewer and encourage them to consider their own relationship with the natural world.

This painting depicts a majestic, dancing woman engulfed in flora, symbolising abundance and fertility. The intense concentration visible on her face could suggest engagement in a magical ritual to use the fruits of the earth to transform matter.



**Liz Lowe**

*Timeless Forest–Summer 2018–2019*

Jesmonite, 24 Ct gold leaf, graphite and acrylic Ink

In an ever-changing world Liz is interested in what is enduring through the transience of time and tide. No moment is ever the same but nature has repetitious and consistent patterns providing us with familiarity and stability. Yet these are also impacted by human interventions, the weather and wider climate change.

In response to the theme of We Grow into the Forest Exhibition, the artist has casted imprints from leaves, seeds, bark and cross sections of trees seeking the essence of those plants and trees which grow within forests in the U.K.- effectively forming a snapshot in time.

Within Liz's practice, she goes to sometimes excessive lengths to capture imprints of fleeting moments in time in the real world. Solidifying them in plaster, ceramic, bronze or aluminium to emphasise their poignancy - ripples of the tides, a dandelion clock or a hug.

Each work is of two unique casts reflecting the seasons in a forest and mounted and framed in acrylic boxes as specimens.



## Flora Malpas

### *Lamb's Tail II* 2018

Ash and water resoluble medium on canvas

A thick distended form lies in the middle of a forest path, filling its width. Around it the trees of the woods reach upwards in abstract lines as if partly concealed by a dense fog. Up close the surface appears speckled with flecks of black, revealing the ash nature of the material.

Lamb's Tail II was inspired by the memory of discovering a docked lamb's tail in the Northamptonshire countryside as a small child. It explores how the representation of this memory can be used to articulate an exploration of the relationship between landscape and narrative, in particular that of the forest and the tradition of fairy tales connected to them.



## Anna Masters

### *Breeze 2019*

Tree branches, dried petals and flowers, vintage butterflies, skeleton leaves and nylon

Breeze is a 'suspended sculpture' created from tree branches alongside organic materials, including native flower petals, butterflies and skeleton leaves. A large branch will be wall mounted, and provides the main framework from which the work will be suspended. From there, smaller branches will be hanging on clear nylon, to create moving mobiles, which carry the other materials.

The aim of the work is to respond to the presence of people and the movement around the piece. Nature, and man's relationship to it, has always been a central theme in Anna's work – she is interested in the symbolism that culture embeds into natural materials, and how one can disrupt this by re-presenting materials in unexpected ways.



**Annarita Mazzilli**

*Leminiscale 2017*

Felt tip, colour pens and pencils on paper

In her work, Annarita creates a fantasy garden-like world to explore her connection with nature, movement and her fascination with facial expressions.

The spectators are invited to take on an active role as they need to tilt and turn their heads to search for the many hidden faces and or messages.



## Henrietta MacPhee

*Preparing to fly* 2018

Ceramic

Through a fresh child-like perspective of the world, Henrietta's portrays social scenes of poetic tenderness and humour, interweaving metaphors for embracing life's diversity of peoples and their cultures.

Her work is playful, representing an innocent yet thought provoking relationship with the material form.



Lynda McDonald

*Tree of Life* 2018–2019

Hand embroidery & acrylic on calico

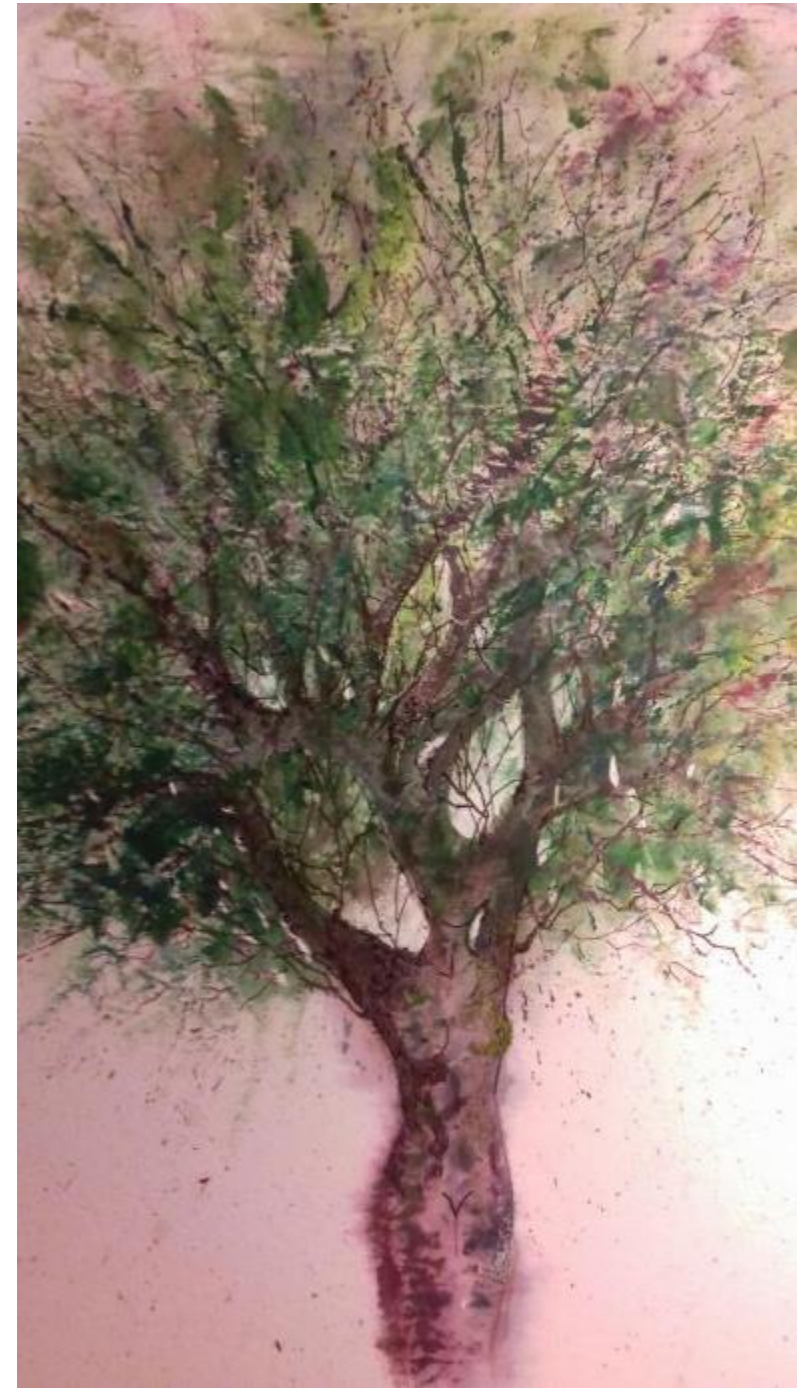
As an embroiderer, my creative process is just a matter of 'following the thread'. For this piece I wanted to illustrate a person literally morphing into a tree, like Ovid's Daphne.

As a dark green environmentalist, I long for the day when the human species provides as much value and life-sustaining benefit as other species, trees in particular. Until we gain a collective understanding that we are all just varied organisms trying to survive together on this beautiful planet, I fear that day may never come. Meantime, I'll stand with the trees.

*A heavy numbness seized her limbs, thin bark closed over her breast, her hair turned into leaves, her arms into branches, her feet so swift a moment ago stuck fast in slow-growing roots, her face was lost in the canopy. Only her shining beauty was left.*

From Apollo and Daphne, Ovid's *Metamorphoses* 8AD

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**Daine Medeiros**

*The Absorption of Harmony 2018*

Acrylic on canvas

If one thinks of dialogue, one can interpret it in many ways, one can recall a dialogue between a bee and a flower for example, where a bee helps the flower to pollinate and the flower provides the nectar and pollen that will feed the bee.

A nature of species, finality and movements. As vast and connected as this example above, lies in the surface of Daine's canvas the interpretation of The Absorption Collection. Each painting expresses the dialogue between the situations one is exposed every day and how the feelings caused by these situations affect our state when we absorb them.



## Lucile Montague

### *Climbing into the Light* 2016

Pastel on paper

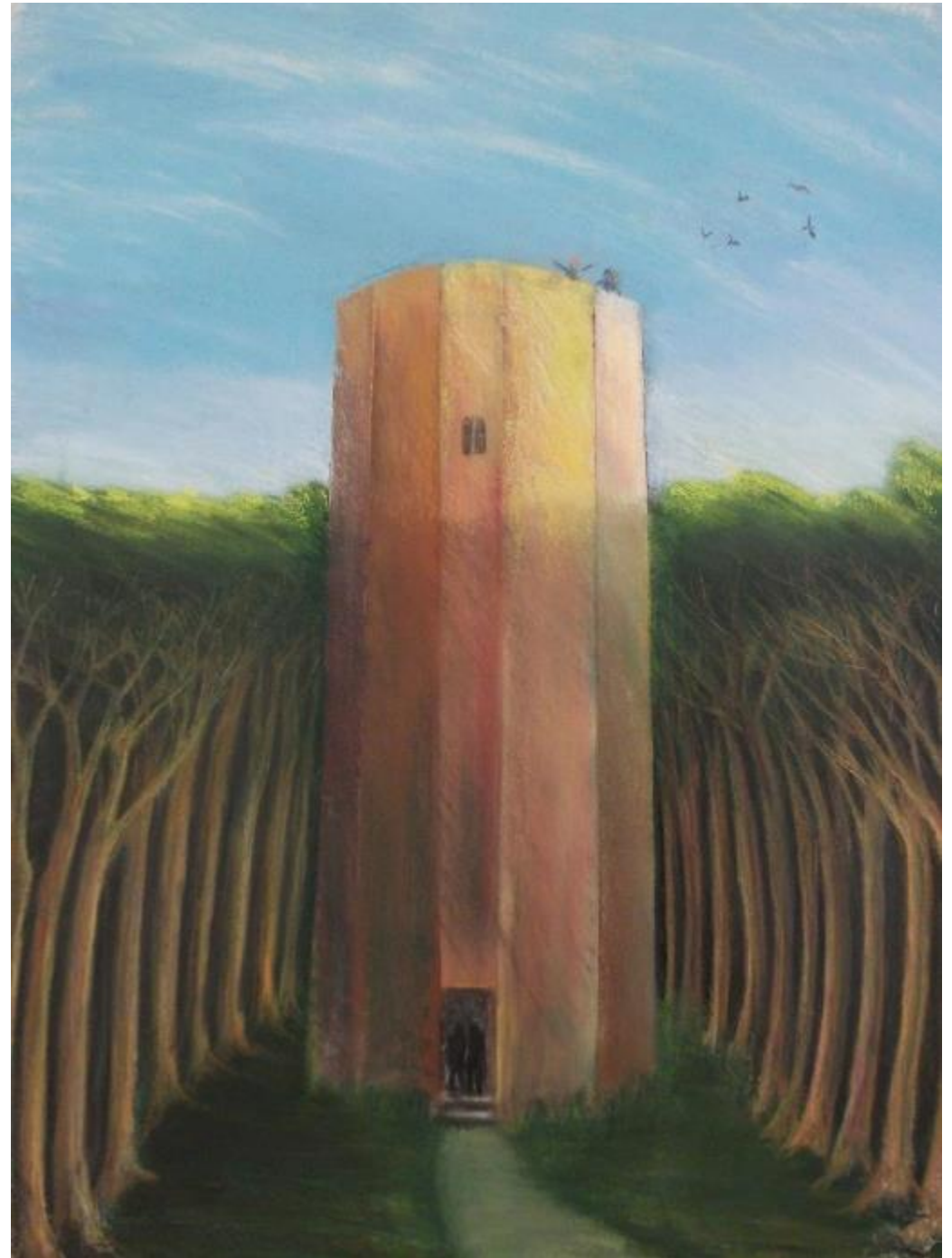
Lucile's earlier work was about people and City Life. In recent years, as her circumstances changed and as she gets older the landscapes have become more prominent and the figures have receded.

After a period of ill health she took to walking everyday in the local woods and surrounding green areas in North London to recuperate.

Her recent work reflects the influence of her walks in London and further afield and the calming effects of nature.

Climbing the Tower through the trees and finding the light and the blue sky at the top. The abandoned Tower in the woods taken over by nature. The house in the woods reached only by boat. The melancholy of walking in the woods in Winter, the trees are bare but still beautiful.

The work is a mixture of fantasy and reality but the influence of nature is always present.



**Sarah Müller**

*Night into Day 2018*

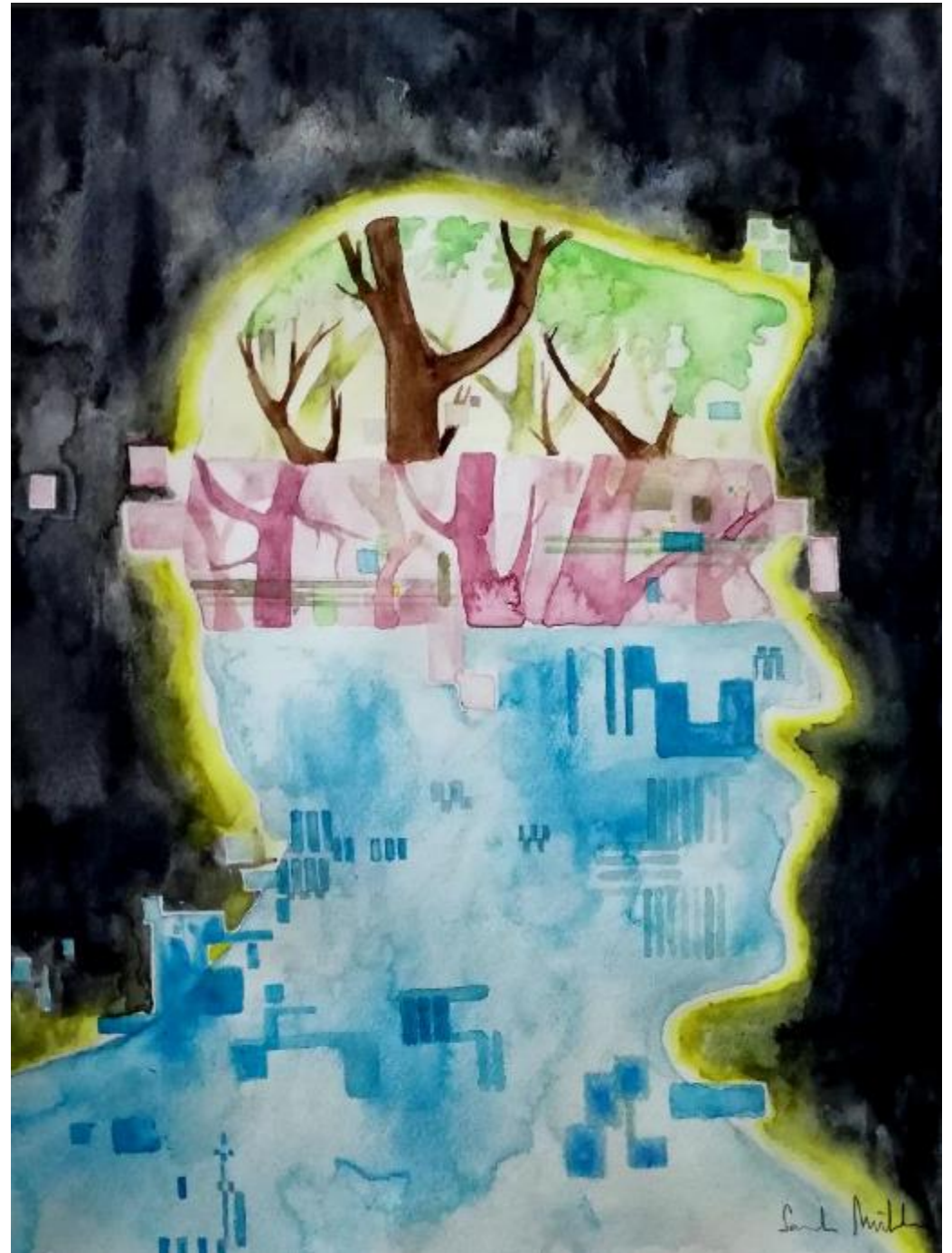
Watercolour on paper

We often see ourselves as "free" from nature, creating our own environments and act widely independently from the restrictions nature poses on other animals and used to pose on us.

We can now stay up all night, thriving on artificial light, we are not limited to seasonal food and heat our homes to a temperature that is pleasant to us. But we are not separated from nature. We are part of it and we often observe that if we live against the way our bodies evolved to live over the last couple thousands of years, we get sick, unhappy or at least unproductive.

We also have a very limited understanding and some degree of fear of the natural world that exists independently from the rules of the world we have created for ourselves.

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## Sabi North

*Earthbound 1 2018*

Acrylic on canvas

No beginning no end a blur to me

I try to paint a forest of trees.

Chopping up light into prisms and shards,  
blades of warmth and pools of dark.

I look hard and see in front of me,

moving shaking shedding and waking,

these earthbound prisoners noble, upright.

So dignified, so strong, but my picture all wrong.

No perspective no horizon, a different cast,

I search for networks present and past,

A refuge for creatures, a force that lasts.

Suddenly it feels a forest to me.



**Beatriz Perez**

*Untitled from the Series*

*Fragmented Zones 2012*

Digital c-type print

Fragmented Zones is a metaphor to represent the complex interplay of the inner self with the external environment. These two zones are different and separate from one another, yet interconnected. There is an ongoing dialogue between the two. When the dialogue gets disrupted, the zones fragment, and the psychological implications can be distressing.

This image was shortlisted for the Renaissance Photography Prize in the Category Disorder, and Exhibited at The Mall Galleries in London, June 11–16, 2012.



**Judit Prieto**

*Scorpio - Chestnut Tree 2016*

Oil and acrylic on canvas

This painting is part of the Tree of Your Soul Series which explores the connection between the Earth element and people through the trees.

Judit was inspired to find a connection between different type of trees and human beings through their astrological sign when she met the tree that it is on her star sign. In Scorpio, the first of the Series, the Chestnut tree is represented by parts of the bark that open to reveal the soul captured on the abstract part of the painting. The inspiration for the soul comes from the human condition of three people. Each person was assigned a word and a colour that defines them. In the research process,

Judit found the connection between the words that helped her to create the composition of the soul, forming a sentence that links the whole painting.

After working in this Series from more than two years, Judit learned that we are not different in relation to trees, or any kind of nature, as the soul on these paintings is shared between trees and human beings. We are one with nature so we must help protect it for our future salvation and for all the species on the planet.

Personal wisdom is found through persevering in what you love, whilst being guided by the light of your own uniqueness.

[www.juditprieto.com](http://www.juditprieto.com)



## Jhonatan Pulido

*Amazement 2018*

Acrylic, oil and graphite pencil on canvas

Jhonatan grew up in the Colombian countryside and lived there until he was 15, surrounded by peasants, crops and nature, surrounded by fresh water, mountains and rocks, but also by geography atlases and images of old cartographies. Today, when he approaches an image to begin painting, the starting point is always those places, shapes and stories that remain deeply entrenched in his memory.

Since he was a child, nature and especially the trees, generated in him the capacity for amazement. He spent a lot of time contemplating them, especially on stormy days, when the wind made them move from one place to another and he felt himself insignificant in the middle of the power that the countryside showed. The trees educated him visually and spiritually, from their shapes and colours, from the stories and myths behind each one. They were his hiding place, his playmates and the witnesses of his experiences.

Jhonatan works pertain to Colombia from its culture and from the structure of its landscape. This constitutes a personal document of his experiences there. He sees painting as a direct tool for understanding the landscape and the relationship between humans and their environment.



**Liz Purkis**

*Fossil: 'Pullum'wing 2019*

Handmade paper with soil and ash, plastic waste, intaglio print

From 'Rock Paper Plastic – a game we are playing'

Ancient fossils fascinate us and connect us with the timelessness of Nature and the Universe. They tell us stories too. What do we want our children's children to find? Will they find it fascinating and beautiful? We need to think of our responsibility to the Earth of the future.

Liz is currently developing a body of work which references the patterns of nature by using paper shapes made from newspaper trash which 'hold' finely etched prints of fossils. The methods and media 'warm' the scientific facts, inviting the viewer to engage by bringing a tactile quality and emotional energy to the ideas. The interventions of plastic, more colourful than the natural pigments used, are intended to seduce us and quietly remind us of what may be approaching.



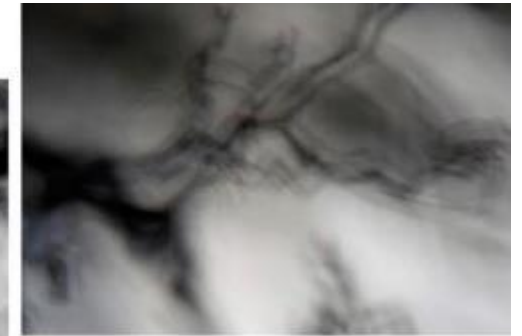
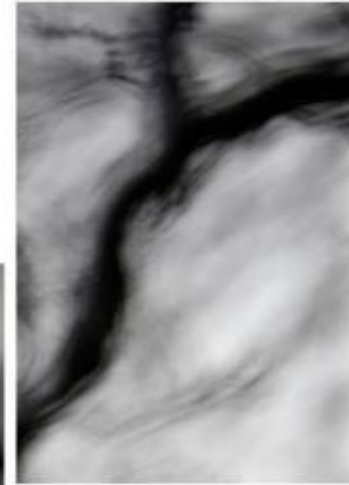
Rosie Reed Gold

Wood For The Trees 2014

Limited edition photographic prints

*I dwell in Possibility –  
A fairer House than Prose –  
More numerous of Windows –  
Superior – for Doors –  
Of Chambers as the Cedars –  
Impregnable of eye –  
And for an everlasting Roof  
The Gambrels of the Sky –  
Of Visitors – the fairest –  
For Occupation – This –  
The spreading wide my narrow Hands  
To gather Paradise –*

Emily Dickinson



'Wood For The Trees' explores the unknown, describes the line between comfort/discomfort and our urban estrangement from nature. Inspired by the Emily Dickinson poem 'I dwell in possibility' it provides windows to the subconscious and seeks to freeze time before a decision must be made, to delay clarification and inhabit the territory of uncertainty.

Before you know // before you now // before your next step // before the last breath - or the first  
// before thirst makes you choose water // before (s)laughter // before you think about the cost  
// before all is lost // before the fall // before the overhaul of everything you once held dear //  
before the fear sets in // before lose or win // before the answer makes himself

apparent // before you wish you hadn't // before you can // before any kind of concrete plan //  
before the calm that comes with certainty - "dwell in possibility".

## Gabriella Rhodes

*Quiet Spaces 2018*

Film

Gabriella is a ceramic artist currently living and working in Manchester. She personally experiences the meditative and therapeutic qualities of the coastline. She is interested in creating objects that reflect these quiet spaces. Using clay, a material that comes from the ground and slow, mindful processes, perhaps it can facilitate a positive change within individuals and highlight the importance of calm within the mind.

This body of work is a collection of hand-built, ceramic pieces set to a short film with an accompanying soundscape. The pieces have either been smoke fired with site-specific materials from the North Wales coastline like seaweed, seagrass and driftwood over a period of up to 24 hours, or fired in an electric kiln. In the kiln, soft and flowing glazes converge with volcanic and reactive ones to represent the meeting point between land and sea.



Katja Rosenberg

*Buzzard 2018*

Linocut edition of 10

From the convenience of our armchairs, weighed down by habit and abundance, we look in awe at the grace and beauty found in natural life.



## BENIGN SAMUEL

*Sycamore Gap (#00841) 2011*

Gicleé print on Hahnemühle FineArt Baryta paper

The Robin Hood Tree, made famous by the film *Robin Hood: Prince of Thieves* (1991). Located near Castle Nick, a.k.a. Milecastle 39, on Hadrian's Wall. *Sycamore Gap* represents the triumph of good over evil; the tree is a symbol of wisdom in the face of adversity.



Gilli Salvat

*Tropic 2016*

Acrylic on paper

The natural world is all around us even if we don't see it and take it for granted.

Our relationship with the forests, rivers, lakes, seas, and sky is crucial to our survival as a species, but we must take care to protect all the wildlife and nature or it will no longer exist and neither will we.

Gilli believes that nature evokes a deep connection if we allow it to. She feels strongly that it is our responsibility to nurture and protect all the natural world to whom we owe our existence, by recognising how we have taken our environment for granted. We can begin the process of reversing the damage we have done.

These paintings are a study of the close relationship between all creatures and their environment. Gilli has painted three different worlds locations as a celebration of this.



## Sabrina Scolaro

*"If We Let Them In..."* 2018

Pen on cartridge paper

Like many artists, Sabrina is fascinated by the shapes created by trees. In her work here displayed are drawings of a walnut tree, eucalyptus tree and a two thousand year old chestnut tree, found in Sicily close to Mount Etna. Each tree has a healing property of its own, in addition to giving life and balance to a world rapidly out of kilter due to the destructive actions of humankind. Within the drawings are threaded lines of poetry from WWI and WWII poets Wilfred Owen, W H Auden and Dylan Thomas to contrast the destruction of the man made with the life affirming generosity of the trees.

The artist discovered an old poetry book from her secondary school which included the poems selected for the work. She was amused to read the bored musings of her grumpy teenage self scrawled alongside the poems. Revisiting the words decades later as a woman and mother, her sentiment has shifted towards a certain sadness for the future generation especially as she guides her own daughters through their adolescence.



## Lucinda Sieger

### *Under The Dappled Light* 2019

Ink on watercolour paper

These earth brown ink drawings on watercolour paper are based on three original sketches, from precious places the Lucinda has returned to over the recent years. At the centre of the drawings is her character "Harriet". who Lucinda created in 1988, seen here representing her with nature. Sweden was where she visited this beautiful forest and lake last summer where she sat own the water's edge drawing solitude and calm with a few simple lines and words.

In Greece last winter, the view over the old olive trees, majestic Cypress trees and the sea, where she drew her three favourite olive trees. There is a heart in one of the trees, look and find it.

London's Kew Gardens is where sitting under the Magnolia trees reminds her of her mother who loved their flowers. Listening to bird song and leaves rustling, connecting to them inspired Lucinda to make this drawing last winter. The forms, shapes, light and energy are gentle, moving and her lines caught a moment of tranquility transmitted to her, by simply being still.

Lucinda lives in the heart of one of the world's busiest Metropolis and these drawing bring her closer to nature and it's healing qualities.

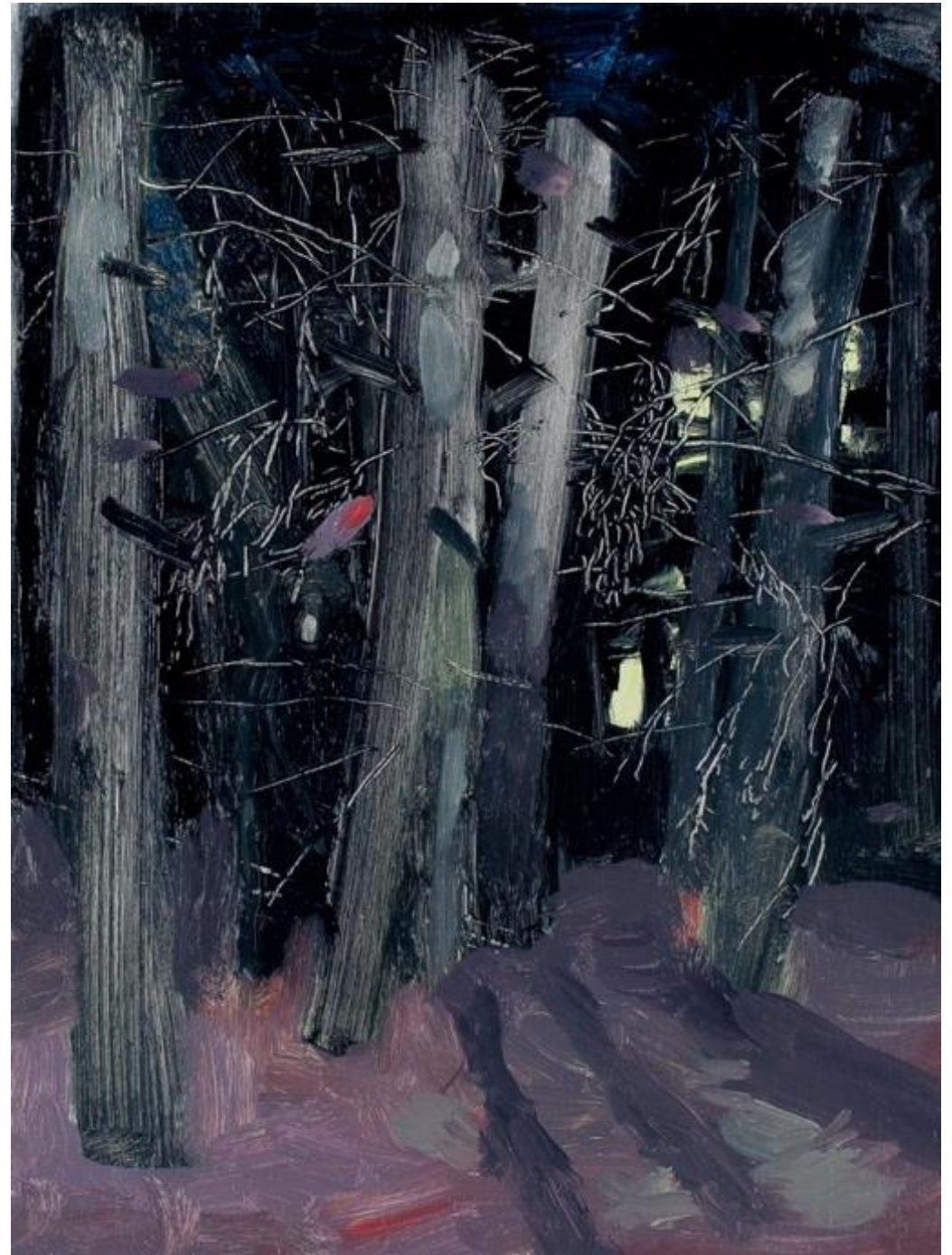


Chris Smith

*Forest 4 2018*

Oil on board

Chris has spent quite a lot of time in recent years in and around the forests of his native Yorkshire, trying to make some sense of elemental wildness even amongst the cultivated monoculture of a modern plantation system. In some respects making these works is part of the resistance to his own sense of order and regularity.



## Jessica Smith

### *Mud, mud, glorious mud* 2018–2019

Mixed media on canvas

*Mud, mud, glorious mud* documents Jessica's experience of walking a frequently taken route, in the North Yorkshire countryside. The work follows a method of sourcing natural matter throughout the journey, before applying it directly onto the surface of the painting. Through this process, the work begins to explore the idea of nature forming a physical part of the work. Though the work focuses around inspiration from the Yorkshire Dales landscape, the marks represent distorted and over exaggerated landmarks, or memories of parts of the journey that resonated with her.

The idea of transparency behind the process of creation is vital throughout all aspects of Jessica's work, with a hands-on approach to applying texture and gestural marks. This process of using hands to apply the material rather than the more conventional tools, such as paintbrushes, causes the hand and tool to become synonymous. The process forces the connection between nature and human being strengthen, resulting in the line between the two becoming blurred, merging into one overall experience.



## Miguel Souto

### *Confidences 2016*

Gicleé print on Hahmemule Pearl semi-gloss paper

Confidences is a photographic project that establishes a relationship between humans, nature and architecture.

The relationship of human beings with nature has been present in art since its origins. From the first representations in the Paleolithic to the present, nature has been a source of inspiration. The first architectural manifestations arise as a result of the ability of man to dominate and model the elements of nature to meet their needs for shelter, habitat and social coexistence.

Nature is introduced into cities as a green space through the garden, understood as a delimited space where man gives nature an order and a specific function.

Cities host more than half of the world's population, but how to manage their constant growth and their relationship with nature is a topic on the front line of debate.

Confidences try to inspire this debate through contemplation, solitude, harmony and serenity; values present in nature.



## Doreen Spears

*Wu Pottery Poppy Pots 2018*

Porcelain

Doreen has always loved poppies and their dazzling colours -the Oriental Red, the Californian Orange and the Himalayan Blue Mecan-opsis. She loves how the petals are crumpled into furry green casings which burst open to release and unfurl into great landing pads for busy bumble bees out on their harvesting raids. The landed bees wade into a forest of pollen and are soon dancing around in drunken de-light amidst a dusting of thick, rich pollen and sweet nectar. It always fills her with joy when she sees bumble bees wallowing in the ori-ental poppies, buzzing out spurts of delight whilst it harvests.

The idea of this artwork is to unite mankind with the joy a flower sparks. Man is embedded into the centre of the blossom and his feet lift up the flower's humble charms for closer observation. Faces, heads and feet are added to the poppy bowl which is created in enduring porcelain to retain the much admired fragility of these blossoms.

Celebrate the poppy and the joy it brings!



**Tereza Stehlikova**

*Theatre of Fruit 2016*

Film

A short film made in response to Tereza's participation in the Engaging the Senses conference and her time in Montreal, in October 2016.

Sensorially tuned by the various talks she attended, she slipped away one afternoon to explore Jean Talon market and the power of sight to excite other senses.

A feast for the eyes alone.



**Alison Stenhouse**

*Joggers in the Forest 2018*

Oil on canvas

Alison often walks in Wanstead Park and other parts of the ancient woodland of Epping Forest. Walking through parks, woodland and countryside gives a feeling of both mental and physical welfare for people young and old. Breathing fresher air, getting exercise, looking at the colours of changing seasons, hearing the sounds of birds and wind rustling through the trees are all part of the experience.

Her paintings and pastels therefore depict people enjoying nature; a couple jogging in the forest, a child feeding a squirrel, a person walking the dog, someone looking up in wonder at a large, old oak tree (perhaps hundreds of years old), a time for someone to stop and just look.



**William Stok**

*Red Plant 2017*

Ceramic

William has made three types of work based on the nature/human relationship. One in the 80s/90s when in a post-modern era. He used trees in relation to human beings in a similar fashion as the ancient Greeks did, where trees became later columns and then caryatids to represent the figure. His research began in '72 when he used parts of tree trunks put together to build up another tree. In some paintings of the 80s/90s he used the same principle -tree/column/figure in his paintings.

From 2011 he has made work, that starts only as an abstract form, which is shown together with a photograph taken from the internet, that gives the work its title and reduces the abstract to an image taken from real life.

[williamstok@yahoo.com](mailto:williamstok@yahoo.com)



**Caroline Streatfield**

*Room in the Garden* 2018

Oil on canvas

Room in the Garden is about how when we die become part of nature again. It is based on Caroline's neighbour who loved her garden and when she died, the artist dreamt she was saying goodbye and floating upwards.

[www.carolinestreatfield.co.uk](http://www.carolinestreatfield.co.uk)



Amanda Taylor

*Poppies and Cornflowers 2018*

Linocut

Amanda was inspired to produce a linocut of poppies and cornflowers mainly because she loves how their colour and shapes complement each other - the spiky shapes of the cornflowers against the soft gentle petals of the poppies. She also loves the wildness of the flowers - represented by the grasses in the background.

In soldiers folklore the vivid red of the poppy came from the blood of their comrades soaking the ground - whilst cornflowers were worn by young men in love - if the flowers faded too quickly it was taken as a sign that the men's love was not returned.

In France poppies are the symbol worn on the 11 November armistice - similar to the ones worn in the UK. Dried cornflowers are used to make a tea and used to treat fever, constipation and water retention.



## Leah Theakston

*My Bark is Worse Than My Bite* 2018-2019

Acrylic on canvas

Leah's paintings are otherworldly as they focus on the feelings and memories rather than the reality of the area of forest where she grew up. As it is a historic area of greenery, the women featured in her work represent the forgotten memories of the living and diseased, and the impact that the area of ancient woodland has had on them. The people that lived and loved the area are part of the lakes where we ride our boats across in summer, their laughter is part of the wind flowing through the leaves, their ashes may even be part of the soil growing a new sapling.

The area of forest was very pivotal to Lea's childhood and the paintings echo her nostalgia: the daily dog walks and strolls to her allotment, the barbe-cues in the Summer and the iced over lakes at winter. Although some memories where mother nature took control will stick with her forever; including the huge storms where fork lightening scorched taller trees, or the summer forest fires which burnt down the huge areas of forestry, both of which she watched from the flats she grew up in separated only by one road. Much as these great feats of nature were terrifying, they too, signify the emergence of new life. As she humanises these memories, the power of nature has wiped out, and created many more memories in her leafy boundaries, that are ever changing!



Christopher Thomas

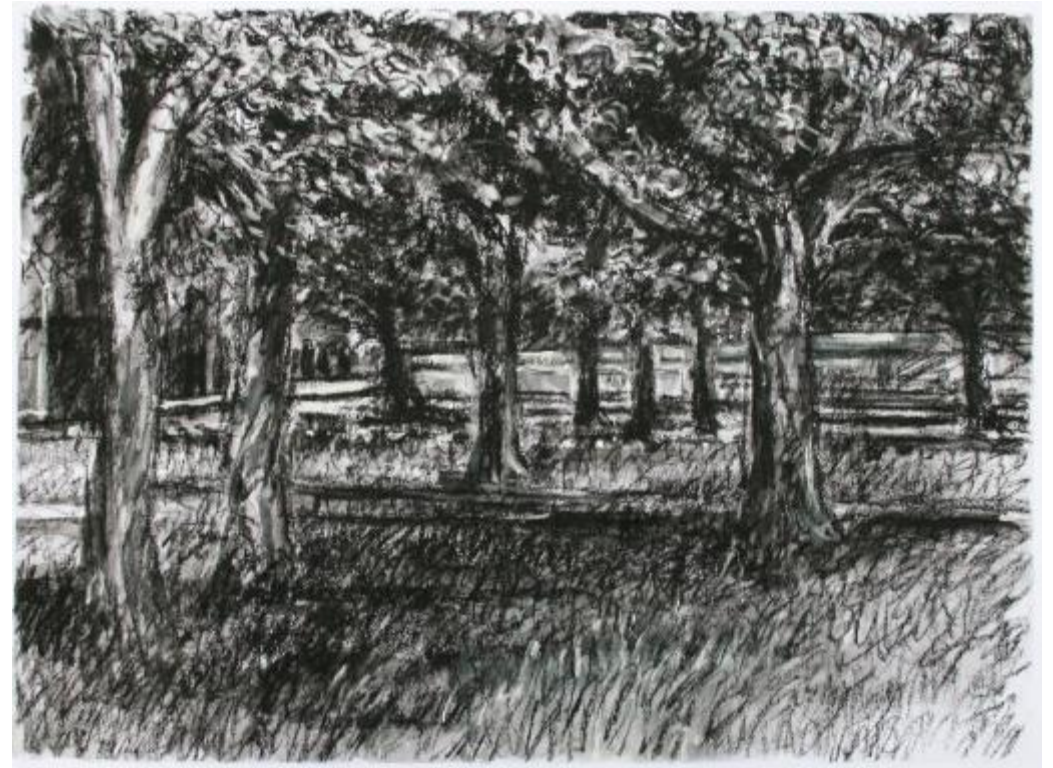
*George Green 2018*

Chalk on paper

George Green Wanstead is greatly valued by the people of the town and used by dog walkers, school children and the general public as a place for relaxation.

The Green survived the building of the A12 although an ancient Spanish oak tree was lost only after sustained direct action by protesters who built a house in the tree and gave it a post code.

The tree was eventually uprooted but as a result the A12 was tunnelled under George Green allowing the people of Wanstead to enjoy this green space and its three remaining ancient trees.



## Babs Thwaites

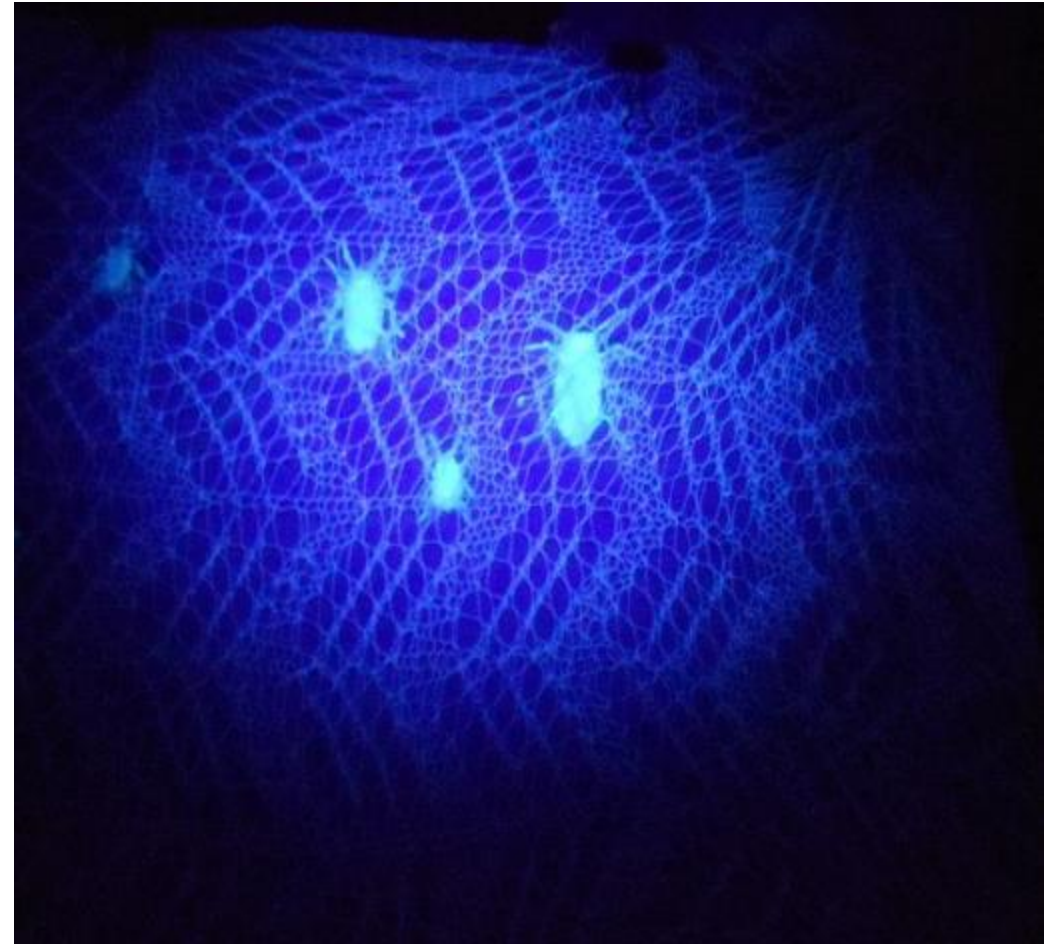
*Hidden 2018*

Knitted textiles, phosphorus thread and UV light

Barbara's work consists of a knitted lace ground in 1 ply Shetland yarn with the life of the forest embroidered across the lace in the same yarn. The embroidered yarn has been treated with phosphors so that as it absorbs UV light, it is able to fluoresce and glow when it is dark.

Her work is in response to a walk in the forest. We live in a hectic world and must make time for healing ourselves within the calm and quiet of the forest. Yet, so often as we stroll through the woodland we are overwhelmed with the majesty of nature yet fail to see what is hidden from view. A mass of brambles or the forest floor, hides a life force that is essential for our existence, but it is hidden. To really encompass the life of the forest and to heal ourselves, we need to take the time to engage; be still, close our eyes, and rely only on our senses of smell and hearing to fully appreciate what is hidden from view.

The life embedded in the lace represents one of the healing aspects of the forest.



## Celia Toler

*I Don't Want to Know* 2014

Film

'I Don't Want to Know' is a film of a performance Celia did after thinking about how we, in the West, react to global problems like war or the destruction of forests in Indonesia. There is a tendency to feel it happens somewhere else and, if we don't look too carefully, it will go away. In the film the woman, determined not to look, is unaware of the danger that is right behind her.

A Performance by Celia Toler, filmed in Cheshire by Pam Toler, produced by Blue Barn Arts 2014.



**Paul Tucker**

*Allotments 12 2016*

C-type print

Allotments 12 is selected from a series of photographs documenting the life cycle of an allotment site in East London. Allotments connect people and the land in an urban environment. It is a positive space that provides, not only food for those that cultivate it, but also an opportunity to get closer to nature itself, the benefits of which cannot be underestimated.

The reward, which is not only from growing fruit, vegetables and flowers, is the sense of well being that comes from being surrounded by such things. Although guided by the human hand the landscape possesses a unique quality balanced between domesticity and wilderness.



## Won Young Chang

*The Dark Place* 2018

Watercolour and acrylic on paper

Nature plays an important role in Won's art making. It inspires her and sometimes provides a place to work as well. Like impressionists, she works outdoor to hold the inspiration from the smell of wind, sunlight through the leaves and the sense of being on earth.

Won starts with a specific scene which contains the nuance of destruction from her memory and imagination. It can be an image of chaotic forest, abandoned sites or natural disasters. In the process of painting she imagines, crushing, blurring and exploding the scene. As she continues to draw, the light and shade are created, showing the instant, raw and genuine moment of her mind: like photos with flash on. The moment is captured and reconstructed by her marks using diverse materials including oil, acrylic, gouache and watercolour.



**Philip Williams**

*Forest 2018–2019*

Oil and acrylic on canvas

Forest combines painting styles from a variety of sources - classical, Japanese, gestural, print – that reference the complex and diverse environments that we have created for ourselves.



Sean Wyatt

*Unnatural Idealism* 2016

Inkjet archival print

A series of images exploring the relationship between nature and the man-made landscape, trying to capture the slightly absurd and surreal results of the two colliding while questioning the alienating effect our increasingly urban environment has on the landscape and the human psyche.



## Sisetta Zappone

### *Celestial Arches* 2015

2 arched iron plates hand etched on top of black mirror

The diptych is called Celestial Arches and celebrates humankind primordial fascination for celestial bodies. Ancient cultures enjoyed a more fluid world with no distinction in between Astronomy and Astrology; physic and meta-physics could complete one another: a meticulous and scientific observation would be interpreted in a religious and poetic domain. A naïve view, more focused on perceiving and respecting the earth as a whole living system. macrocosm is mirrored in microcosm.

Sisetta used materials and geometry connected to planets, especially the iron (present all over in our galaxy) and the circle, because everything in the space moves in elliptical orbits. The installation is composed by two objects: one piece,

'Andromeda's Arch' is to be placed on the ground, while 'StarSwing', is hanging from the ceiling. It represents the constellations she could see from her terrace in Atina during her first residency in 2015.





*Big thanks to all artists for  
their participation in the show.*