

CATALOGUE

TERRA

19 - 23 Oct 2022

***espaciogallery**



“I have focused on using art as a means for social change, because I feel like my life is more fulfilling if my art does more than just entertain, when it significantly impacts culture and society”.

Danny Snyder, Artist &
Co-host *ReFlect/Calibrate* Podcast

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INTRODUCTION

ART from HEART proudly presents TERRA, a multimedia group art exhibition in support of our beautiful Planet Earth!

The Exhibition was curated by Artist Judit Prieto and originated out of deep concern about our complex relationship with nature. It features 47 multimedia Artists addressing climate change through their diverse and expressive work by exploring the beauty of nature and/or its destruction by human activity; using upcycling materials to transform trash into art; and/or building sustainable art practices by recycling and incorporating natural pigments and elements from the landscape in their creative practices. Together, they aim to inspire us to make changes towards more sustainable and harmonious ways of living in unison with the environment.

These 47 “Earth Ambassadors” with their poetic yet poignant creative approaches to the theme TERRA, aim to engage the public with environmental issues through the arts and to inspire and empower more artists and audiences to engage and respond to the climate crisis, rather than being passive observers, as the climate emergency accelerates.

Activism is core to ART from HEART organisational values. We advocate for nature and environmental causes through our exhibitions and by planting trees on behalf of our Artists Community to aid the Amazon reforestation programme.

We have all planted 193 trees and counting!

As British Artist Andy Goldsworthy OBE puts it, *“My remit is to work with nature as a whole”*

The time to Act is Now!

EXHIBITORS

ALESSIA SISSA

ANA ORTIZ

ASSUNTA MILES

BEATRIZ PEREZ

CARO WILLIAMS

CATHERINE HALL

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NATASHA COOK

NINA SUMARAC

ORSINA PASARGKLIAN

PHILIPPA TUNSTILL

POLLY BENNETT

REBECCA HOLMES

ROSIE LEVENTON

ROSY COLEMAN

RUTH HALLGARTEN

SARAH STRACHAN

SUZY MOXHAY

TAMARA CHIANTA

WALTER LEWIS

XANTHE HORNER

ARTWORKS

EARTH BEAUTY &
DESTRUCTION



ALESSIA SISSA

Thunderbolt, 2020

Direct Print on Brushed
Aluminium Dibond

theemotionaleye.co.uk

A painter who uses lenses instead of brushes to express a continuous search for anything emotional and unusual. Alessia captures the world around her, playing with her imagination and creating unique and intimate images where the ordinary becomes extraordinary, in a surreal way. She likes to challenge the idea of reality. All her works come to life in the real world as she does not use digital manipulation to create them. Printing is a key part of her work. The choice of material, size and printing techniques is a fundamental part of her creative process.



ANA ORTIZ

Iridescent Rock Pool , 2022

Acrylic painting with natural texture and resin finish on canvas.

anaortizfineart.com

Ana's work is predominantly inspired by her annual summer visits to the picturesque region of North Spain and its beautiful coastline. This work reflects the vibrant blue colours and black sand found in the shallow rock pools of the Galician coastline captured in an aerial viewpoint. Ana's long-term love affair with the sea has been represented through the artist's original experiments in a textured mixed media painting combining acrylic and resin with sand, shells and coral from the region.



ASSUNTA MILES

Waste to Wonder, 2022
Recycled polyester thread
(made from plastic
bottles) and paper food
packaging.

assuntamiles.co.uk

Assunta Miles is a contemporary stitch artist and designer, exploring a forgotten lace making technique developed in the 19th Century. Taking inspiration from the symbiotic relationship and transformative process that takes place in the formation of lichen, food packaging and thread evolve in a mutually beneficial union. The paper supports the lace threads and in return the lace transforms the wastepaper, communicating that waste has the potential to be reused and can be beautifully transformed without damaging the planet. The lichen forms meander across a discarded framed image. By adapting our thinking and reusing, we enable our planet to thrive and, in return, reshape our future.



BEATRIZ PEREZ

*Ribeira Sacra: Roman Made
Landscape, 2021*

C-Type print on Fuji matt
paper

beatrizperezphotography.com

Ribeira Sacra, is an emerging wine region in Spain –designated DO (Denominacion de Origen) in 1996-but has produced wine since the Roman times. The wines still grow on traditional stone terraces that cling to the almost vertical hillsides of deep river canyons. This is "heroic viticulture" based on harsh manual labour. This flavoursome Roman-made landscape, along with the climate, the local language and the strong local culture, all help make Galicia distinctly different from the rest of Spain. This ongoing creative documentary project explores our relationship with the landscape and its exploitation for our own personal gain.



CARO WILLIAMS

Cues for Birdsong, 2022

Mirror Polished Steel

Silent Echoes (Birdsong),

2022

Brass sound notes created
from birdsong recordings,
ribbon.

carowilliams.com

Caro Williams is an installation and mixed media artist who works with symbols, sound, language, and place. Much of her work is inspired by poetry and the natural world. Caro recently wrote that she is ‘searching for the moment in which intelligibility fades into ambiguity and mystery.’ She often translates or ‘processes’ things – sounds, words, film clips, lines from poems, ideas – into another materiality through erasure, covering, digital manipulation or reconstitution via another substance. The process of translation leaves a kind of poem in the viewer’s mind. We are suspended in a dreamlike space where meaning is ambiguous: we see and hear something that is familiar yet at the same time it is out of reach. Perhaps this is why, despite the beauty and pleasure of the work, there is something melancholic about it too.



CATHERINE HALL

Study, My Sky

0,000,000,035, 2021

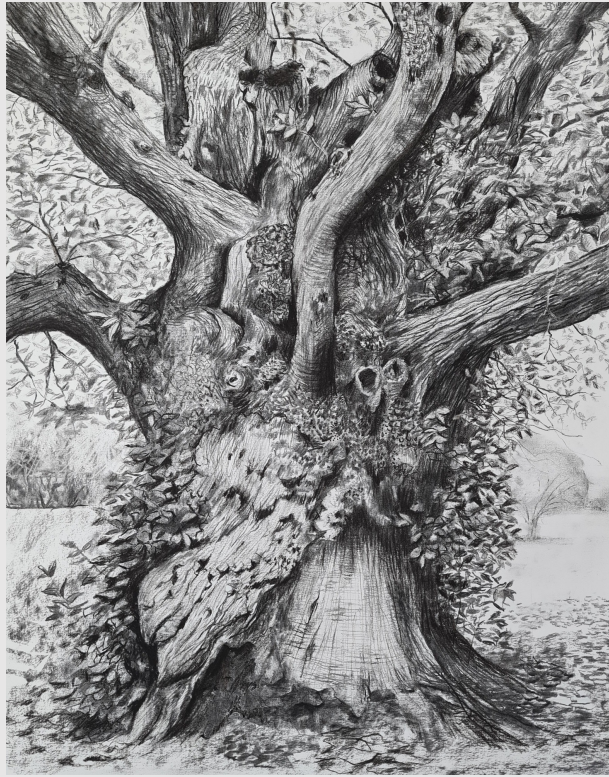
Moon View (Your Sky)

000,000,009, 2021

Oil on Canvas

catherinehallart.com

The air we share is the subject of Catherine Hall's sky paintings: each recreating a sky seen by the artist or seen and shared by another person. Every person here on Earth is living in our skies, and each of us experiences our air and atmosphere differently. The #1BillionSkies series is an open invitation to everyone to look up and to share a view of "Your Sky" (photo) with the artist by email. This series is numbered up to 1 billion - 1,000,000,000 - and although all skies may not be painted, all will be considered. The 3 sky paintings selected here show cool blue skies and moving, changing clouds. Our atmosphere is not visible in this Moon View Painting - recreating a view of our moon seen by another person on a dark night. Moon View paintings are numbered up to 572,700,000 \approx number of human steps to our moon.



CLAIRE CHANDLER

Tree Portrait no. 7, 2020

Charcoal on paper

clairechandler.co.uk

Claire Chandler conveys her experience of the landscape through painting. She aims to describe a space, touching and being touched by the elements. During this past year she became even more aware of her connection with nature, really appreciating walking, drawing and exploring her local area in south London. She started to notice the ancient trees right on her doorstep, beautiful giants that she had not noticed before. She began to make observational charcoal drawings or portraits of 8 trees in the local park and these became the basis for a series of paintings. Claire was and continue to be fascinated by the marks, scars and history of these beautiful giants, essential to our fragile planet, that we take for granted and they are often overlooked. They are ordinary, yet totally extraordinary! Towering above us they bring a sense of insignificance and awe in nature's power.



CLAIRE MONT SMITH

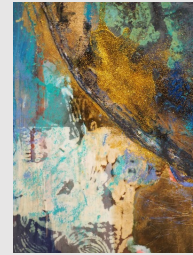
Terra Infirmia: Drought, 2020

Terra Infirmia: Stratosphere,
2020

Relief etching viscosity prints

[@claire.mont.smith](https://www.instagram.com/claire.mont.smith)

Terra Infirmia: Drought is a relief etching viscosity print. The process uses the principle of viscosity to print multiple colours of ink from a single plate. It incorporates principles of relief printing and intaglio printing and was pioneered by Stanley William Hayter working at Atelier 17 in Paris in the mid-1950s. The print evokes the textures and patterns of dried up river beds, both awesome and terrifying in their implications. *Terra Infirmia: Stratosphere* is a different inking of the same etching plate as *Drought*, but using the same principle of viscosity. The print refers to the permeation of the ozone layer contained in the stratosphere which is being shrunk by humanity's huge emissions of greenhouse gases, again visually both awesome and terrifying.



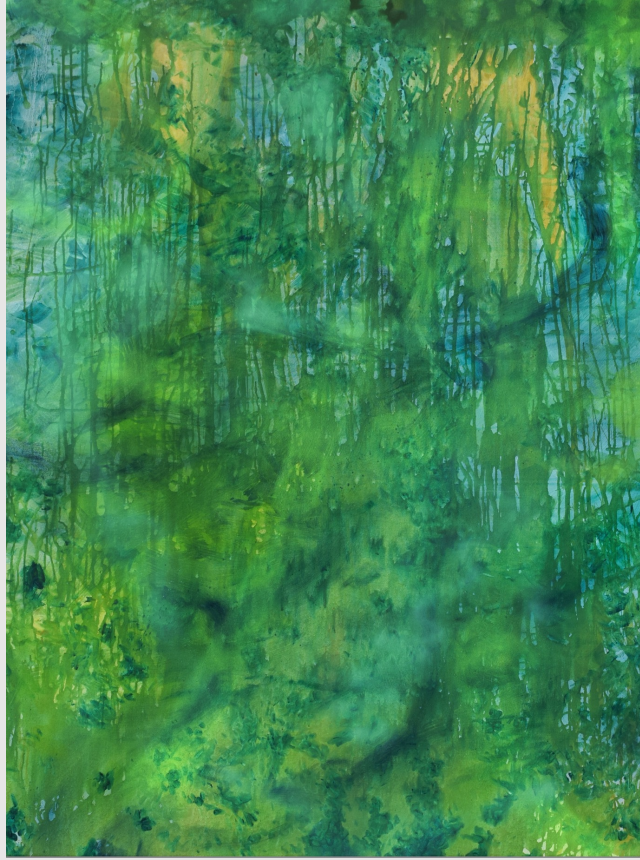
CRISTINA CICCONE

Tellus, 2022

Mixed Media (Acrylic, Ink
and Dutch Metal Leaf) on
425gsm Saunders Waterford
Hot Pressed Paper

cristinaciccone.co.uk

Cristina Ciccone's work current centres around the concept of "Home" -as a physical, emotional and abstract environment- and its surrounding landscape.



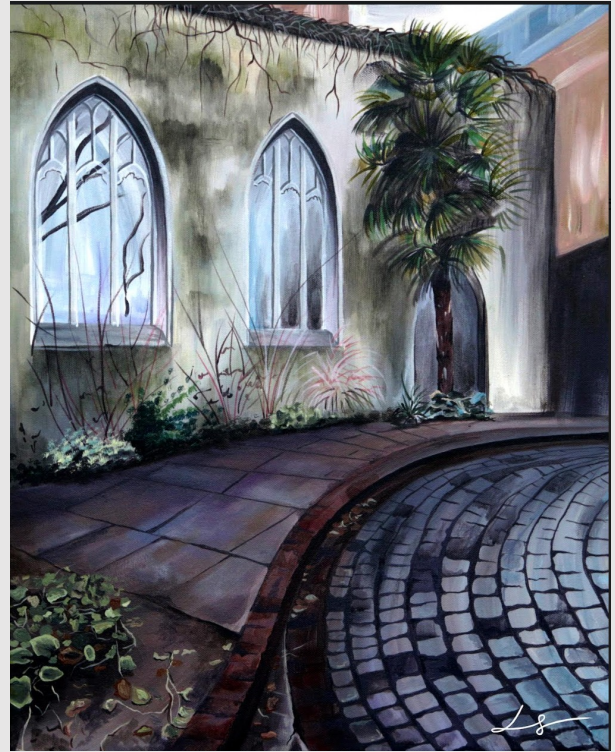
ELINA YUMASHEVA

Green Void, 2021

Acrylics, oil & spray paint on canvas

elinaart.com

Elina is an abstract and landscape artist capturing an emotional response to social and environmental issues. Gestural, rich in textures, shapes, and forms, often in monochrome, her works are an exploration of psychological landscapes. Elina draws her inspiration from the diversity of nature that is fragile yet self-sufficient and resilient. In her works, it often alludes to the eternal. Just like the magic diversity of the planet, where every form of existence is key to our ecosystem thriving, individuals with their unique set of psychological, emotional, intellectual, physical, and spiritual traits are key to society's well-being. Elina's art explores the unlikely connection between the concepts of nature, self-acceptance, and change.



ELISABETH LOPEZ

The Human Subconscious,
2022

More than Ruins, 2019
Acrylic on canvas

elisabethlopezsaiz.com

Elisabeth thoughts, evoked by the landscape, are the main source of inspiration for her paintings and the guiding thread of her works. All her paintings encourage the spectators to create their own story when looking at her works, asking themselves questions and finding their own answers. In this way the meaning of each work will vary depending on who observes it.



ELIZABETH SALAZAR

We forgot to Plough the Oil
Series, 2/3 – 2022

Mixed media, printing using
corn and glossy black paint.

[@elizabeth.salazar.guerra](https://www.instagram.com/elizabeth.salazar.guerra)

Elizabeth's new intricate mixed media Series combines the use of corn for printing with a very black glossy paint to depict oil. The Series is based on the words of the Venezuelan author Arturo Uslar Pietri who coined the phrase: "WE HAVE TO PLOUGH THE OIL" Pietri foreseeing what could happen when we run out of oil or if prices went down (or any other political manoeuvre) tried to convince the country to invest in agriculture and not to abandon the fields. Elizabeth's artwork is charged with political and social issues closely linked with her daily job for an environmental organization. She aims to raise awareness about the lost connection with Mother Earth.



EMMA BRADLEY

Cracking Up – Flow, 2019

Recycled hot shop glass

Beeroni, 2022

Recycled Peroni Beer Bottle
Glass

[@emmabradleyglass](https://www.instagram.com/emmabradleyglass)

Emma is a kiln forming glass sculptor. She specialises in cast and fused glass sculptures and panels using hand built moulds. Her main work is environmentally based and takes inspiration from interactions with nature. She likes to explore and exploit perceived imperfections. Glass is a wonderfully smooth and jagged material. Beauty can, after all, be found everywhere.



FIONA DONALD

Her Terra His Land, 2014

Charcoal, Indian ink, pencil
on 400gsm
watercolour paper.

fionadonald.com

For Fiona Donald there is something universal and enduring about putting a seed in the earth, living with it; tending it and watching it grow. The physical presence of the subject is important to Fiona and she brings elements from nature in to the studio to look at, touch and grind in to coloured pigments for drawing. Her work explores the cycles and rhythms of the natural world, its visceral life and death. Fundamentally it is about 'Being' present with the 'thing' and the visual conversations that occur. In her most recent work Fiona brings nature indoors testing ideas about plants and drawing to explore their impact on clean air and wellness.



FRANCESCA BUSCA

Raspberry on a Roll 'n'

Rock, 2022

Will.Be.Gone, 2020

Waste Materials

francescabusca.com

Francesca is a rubbish artist, torn between optimism and surrender, and 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. It is this hope that is made visible through her work, composed almost entirely of waste. She enjoys working with materials which often take years to gather and call for a constant and ingenious adaptation. Every tessera she creates is a protest against the disposable lifestyle we currently lead. By keeping her carbon footprint to the bare minimum, she provides a different perspective on what society generally sees as rubbish: in her world, rubbish deserves respect. She hopes to inspire real change, however small, and to reiterate the urgency for a swift move from an unsustainable anthropocentric society to an all-encompassing circular economy focused on the common good of the whole ecosystem.



FRANK CREBER

Harbour and Tower, 2022

Acrylic on Canvas

A Coruna, 2020

Oil on Linen

frankcreber.space

Frank paintings are positive images of our interactions with the sea; people who live on the water and work at sea their whole lives are in close proximity with the benign beauty of constantly moving water and reflected light. During their lives they will have experienced the visceral danger when the sea is angry, the cruelty and boredom of fishing, and the true sense of homecoming as they re-enter the safety of the harbour. They are a close community that generally care for and respect the natural environment, as small family businesses, fishing folks have a tough life. Half of humanity now lives in big cities and these people still live very close to nature.



HELEN BIRNBAUM

Terra Firma Trio, 2020

Ceramic and reclaimed metal

QR Code *Terra Firma Leaky*

Boat Install film, 2020

helenbirnbaumceramics.com

Inspired by COP 26 in 2021 (where the work was exhibited in the centre of Glasgow during the conference) Helen created the ceramic, metal, glass and sound installation *Terra Firma Leaky Boat* to bring attention to the destruction that we are causing to our precious planet. The work can be interpreted as a comment about the refugee crisis, or a call to action about the ecological problems that the world is facing, but these crises are inextricably linked. Refugees are on the frontline of the climate emergency many fleeing from climate hotspots. Three ceramic hands implore to us confined within a rusty metal ring. A single green ceramic leaf sits outside representing our precious natural environment. The hands suggest that this is a predicament that faces us all, and it is only through our collective action that we can bring this to an end.



HELEN BRADBURY

Riptide, 2019

The Mare's Egg, 2019

Oil/metallic pigment on
Canvas

helenbradburyartist.com

Helen's often, elemental paintings and films, are influenced by a relationship of people to place, where a constant movement of natural forces and manmade intervention creates a shifting dialogue within a landscape, and where geographical influences and those of natural life cycles work constantly to alter the shape, texture, and colour of where we live. The story of a landscape appears and disappears through sedimentation and erosion and, as with genetics, traits can lie forgotten, sometimes to re-emerge over time, creating a resonant dialogue between the landscape and the people who inhabit it.



HELEN ELIZABETH

Roots, 2022

Eco-Print on paper

Snail Etch I, 2022

Collagraph

helenezabeth.uk

Helen's practice explores human-nonhuman assemblage where the vitality and energy of materials, natural processes and elements contribute to the making of the work, raising questions about power, agency, interdependence and a 'de-centering' of the human, as possibility. She works onsite, immersing herself in the environments she is researching, drawing on a full range of sensory, emotional, and bodily responses to question and communicate the multiple ways we come to 'know'. She views her practice as series of encounters; a collaboration with non-humans where she draws on low impact, low-tech processes, using materials from the site in which she is working to explore processes of loss, decay, repair, and renewal. Key themes are associated with materiality, deep time, impermanence, and change, along with broader questions about what is at risk and what is possible.



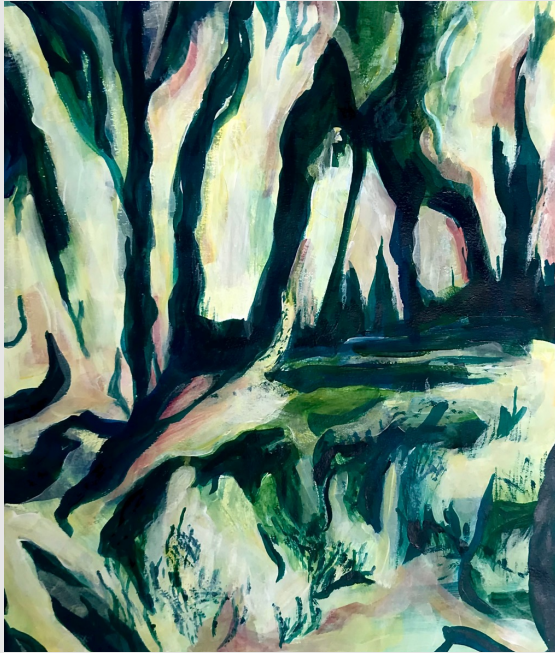
IRENE LAFFERTY

The Caravan, 2020

Oil paintings on board

renelafferty.com

Irene Lafferty's current focus is deeply rooted in an acute appreciation of nature which finds expression in seascapes and landscape paintings. The observed subject becomes a mirror for her innermost yearnings and emotions. Studies in art history and traditional painting has enabled Irene to infuse the techniques of the old masters in her work. Influences as varied as nineteenth century romantic and symbolist art, Scottish colourists and contemporary American tonalists inspire her approach. She finds oil and watercolour painting the ideal medium for evoking colour, light and atmosphere. Although based in London, Irene often visits Scotland for painting trips, finding the ethereal light, sea lochs and rugged coastlines an inspiration for her work.



IVAN GRIEVE

Path in a Polaroid

Summer, 2022

A Polaroid Spring, 2022

Acrylic on paper

ivangrieve.com

Ivan develops surfaces through sensory expressions, that evolve into landscapes documented through sketches on site initially with “found material”, and natural pigments. He may then add some charcoal, liquid graphite, or pencil to add to the marks. Ivan also on occasion makes minor interventions with natural materials at the site including feathers, clay, mud, and leaves, to connect with the environment that he is working with. He then adds studio materials and pigments including Bideford Black, Shellac and Gesso thus building an expression of his experience in the landscape. It is so very important to keep in touch with nature and the cycle of the year, becoming detached from such changes is perilous. Ivan series of works using a specific format, comment on the snapping selfie digital work in which we now live were season changes are recorded and yet not observed merely bagged or banked.

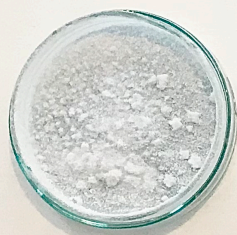


Figure 1a



Figure 1b

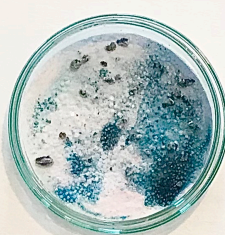


Figure 1c

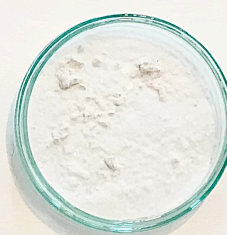


Figure 1d



Figure 1e

Saturated Worlds 1

Figure 1a: salt, water, procion dye

Figure 1b: salt, water, coal

Figure 1c: salt, water, coal, procion dye

Figure 1d: salt, water, chalk

Figure 1e: salt, water, procion dye, chalk

JO TAMAR

Saturated Mini Worlds 1,
2022

Salt water, coal, chalk, filter
paper, procion dye in petri
dishes

jotamarseager.wixsite.com

Jo Tamar uses a range of processes to carry out reactions and experiments which leads to the creation of her artwork. The nature of the processes used makes capturing them unpredictable and often fleeting. Documenting these moments allows for the exploration and consideration of the fragility and non-permanent state of our world. Capturing structures, patterns and reactions by setting up experiments leads to work in a range of media and scale. Photography, moving paintings, 'Mini Worlds' in petri dishes and larger surfaces are all formed.



JUDIT PRIETO

*Paradise Began in the
Amazon Rainforest*
2021

Graphite and watercolour
on paper

juditprieto.art

Paradise began in the Amazon Rainforest drawing is part of the Seven Forests - Continents Series. The artwork was inspired by the Amazon Rainforest in South America. A mixed-media technique combining black & white graphite with watercolour creates an idyllic green paradise within the jungle, giving the viewer a sense of a wonderworld and encouraging them to reflect on how crucial this rainforest is for the survival of all species of flora and fauna as well as human beings.



JUDITH WHITEHOUSE
A New Dawn Happening, 2021
Digital inkjet prints on khadi
paper - UV Protected

judithwhitehouse.weebly.com

Judith's work can be in a variety of media but there is always a strong philosophical bias to the world we find ourselves in with particular reference to the environment. Recently she took part in an online project to do with climate problems, called Carbon-Borders-Voices showing a mixed media variety of works. She also took part in some online and physical residencies with Mayes Creatives, a Cornish based company. These were connected to following the sun in contemporary and ancient times. A catalogue produced on one of these is housed at the Royal Astronomical Society Library.



JUDY HEAD

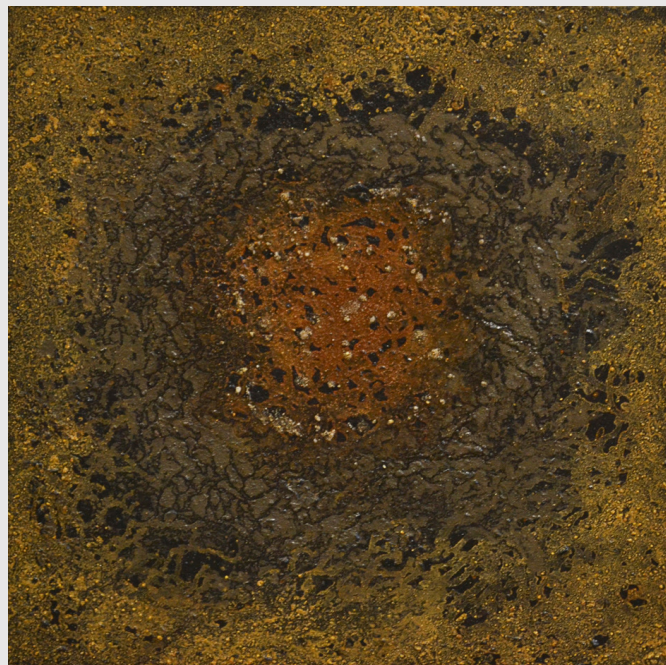
Monstera Deliciosa, 2020

Tropical Clivia, 2022

Ink painting using traditional Japanese Sumi black ink and mineral colours on paper made from mulberry, bamboo and rice

headcreative.com

After so many years in or around corporate life, Judy has sought to create peace and harmony in her work and surroundings inspired by the Japanese concept of Wabi-Sabi - the beauty of things that are imperfect or incomplete, that show the patina of age, or are simple, humble - is one she aspires to. She aims to deliver with minimal brush strokes, the distinctive character of her subjects, including her own collection of Tropical Clivia, Friendship Plants, Fiddle Fig and Monstera. Judy focuses her attention on recording the natural world in this period of climate change.



KAREN PICTON

Elements of Division, 2017

Earth from The Peak District,
PVA & Gesso on Canvas

Elements of Continuity, 2016

Earth & stones from
Derbyshire, PVA & Gesso on
Canvas

karenpicton.com

Karen Picton uses earth to make her paintings. The use of this most basic of materials holds particular significance for Karen as an elemental starting point from which she explores the characteristic of the land and in doing so, the nature of her own thoughts and experiences. Her abstract works reveal a surprising and exciting variety of colour and texture of earth found in different parts of the UK but it is the moody atmosphere that carries her paintings beyond the physical to spaces for contemplation. Through an understanding of the beginning of things, Karen's work moves from the natural landscape towards the wider cultural landscape and the undercurrents that shape the concerns and values of our complex world.



LENKA RAYN

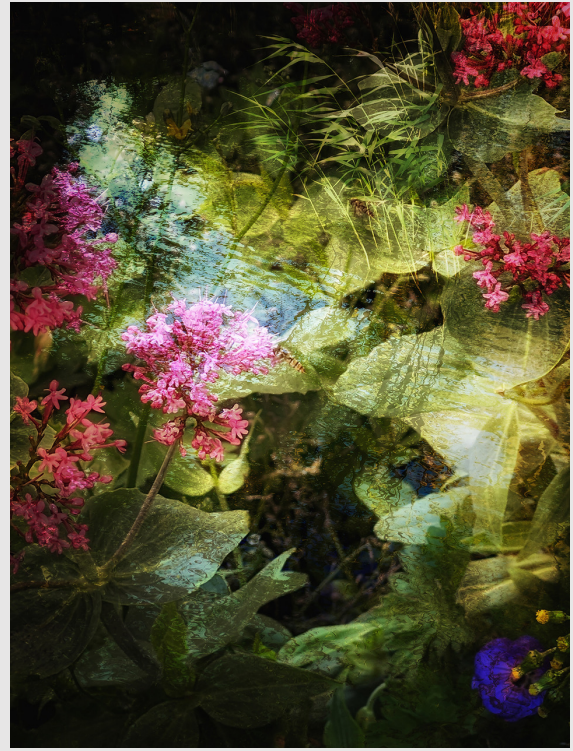
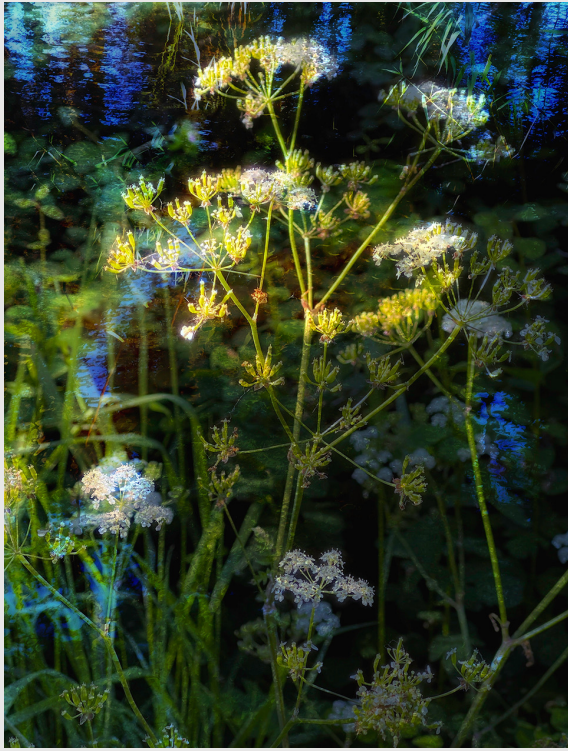
Dead Dahlia, 2021

Fern, 2020

Photogravure prints and
Paper Negative

lenkaraynh.com

Lenka Rayn uses photography as her main medium. Through images she expresses her feelings, observes, and documents life around her, records passing of time and captures memories. The mood of her work is melancholic, tranquil, and often transcendent. The tones are dark with de-saturated colours that entice the viewer in but keep some mystery. For the feelings to be evoked between the viewer and the image she goes through a prolonged process, much like a painting, by adjusting the mood of the image, it's atmosphere and adding tactile materials. In her latest work she is using photogravure printmaking techniques and paper negatives to physically reconnects with her making process and trying to undo the instantaneous nature of photography.



LESLEY AGGAR

Key of Heaven, 2021

Lime Light, 2021

Archival Pigment Prints

on 100% cotton rag

Somerset paper

lesleyaggar.com

Nature has always been a vibrant presence in the work of photographer Lesley Aggar. The beauty of the English coast where she lives has infused her work with darkness and light. Her Flower collages are inspired by her travels in Andalucia, they float between earth and sea, between earth and sky. These modern digital collages reference historically earlier botanical still life painting. They expand this precursive genre marrying new emotive forms of photographic floral vision with a poetic eye. They invite the mind into an unknown mystical and ethereal world where their vibrance confounds the imagination.



LINDA PEARL IZAN

*The Treachery of
Pollution, 2020*

Canvas, digital print,
applique, hand and
machine embroidery

axisweb.org/p/lindhuiew

Linda Pearl work questions what have we collectively done to our waterways, rivers, canals and creeks? Look into an urban waterway and the detritus of the lack of care is evident. The tell-tale signs of plastic waste thrown into the waterways and transported on the ever-moving flow to the open sea, an unfortunate reality corrupting our relationship with water. Water is transformative; ponds, pools and droplets, an understanding caught in a raindrop, a stream of thought. From still waterholes to clear reflective lakes, they are the hand mirrors to our imaginations. At first glance the two diptychs look unrelated, look closer and the elements mirror one another. In each, there is the presence of flowing water, birds and the ripple of a red reflection on the surface of the water. unfortunate reality. Plastic detritus invades each watercourse and waterfowl adapt their pattern of behaviour to exploit their environment.



LOUISE BROOK
High Rise Living, 2022
Urban Jungle, 2022
Acrylic & Mixed Media

louisebrookcreative.com

Louise Brook is a London-based fine art artist, specialising in nature and wildlife. More recently Louise has been working on larger, abstract pieces which are inspired and informed by the environmental and societal challenges we face today. They mark an exciting new development in her artistic career.



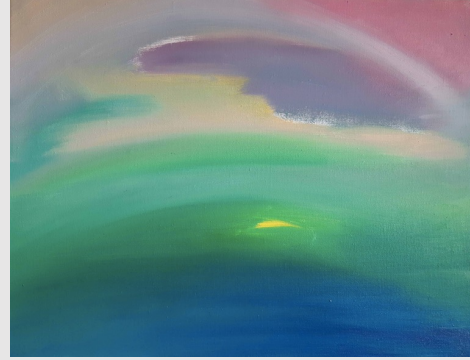
MARIE-PAULE PIERSON

After the rain in Lorraine, 2022

Mosaic created out of broken crockery and kitchen tiles using direct technique on wood.

mppmosaic.com

Marie-Paule's work highlights the beauty and fragility of nature. Her art shows an ever-present dichotomy between violence and frailty in the natural world. Duality and contrast are underlined by the use of hard and permanent materials such as stone and ceramic to represent lightness, movement and evolution. The viewer is invited to consider hard grass and fixed clouds, malleable marble and rapid gravel, and to muse over the minerality of living beings and the spirit of a rock.



**MORGAN SINTON-
HEWITT**

Emerging from the Earth /

Woman / Lion, 2018-19

Oil on Canvas

Light, 2020

Oil on Linen

morgansintonhewitt.com

Morgan's work is an (intra)action which, through the microcosm-macrocosm of her own (life)universe, enlivens possible futures from and within (mind)body. She works from her lived experience, where all phenomena have co-creative force and agency. Within this she weaves and transforms with both the human and non-human, embracing the mix of stone and air and trees that form intricate aspects of self, identity, memory, movement, and place. Her work acts through and with the simultaneous realities of past, present, and future to create multi-faceted hope and vision. Human revolution is the term for this in the SGI global Buddhist movement for peace, a self-determined and interconnected spiritual effort. Artmaking itself is a transformative act through which Morgan uses a visually linguistic repertoire of movement, light, colour, sound, and phenomenal agency to enact a drama of human revolution.

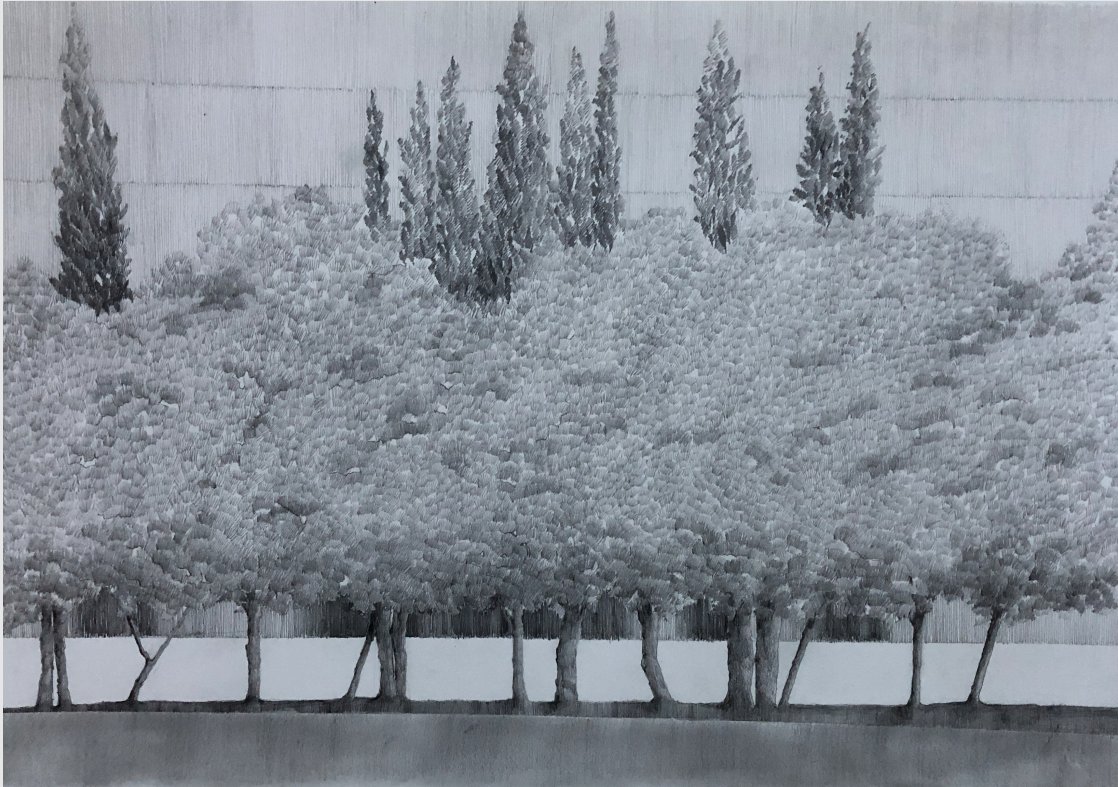


**ORSINA
PASARGKLIAN**

*Broken Mountains, Broken
Landscapes Series, 2020*
Digital print

orsinapasa.com

Made by the digital superimposition of photography and painting, this series represents images of natural environments that are cracked and fractured to portray a scenery that is precarious and uncertain, but at the same time, doesn't shy away from displaying the marvels of nature. For the artist, amending what would otherwise be a conventional nature photograph, is a way to incorporate rude awakening to the overproduced romanticised landscape.



PHILIPPA TUNSTILL

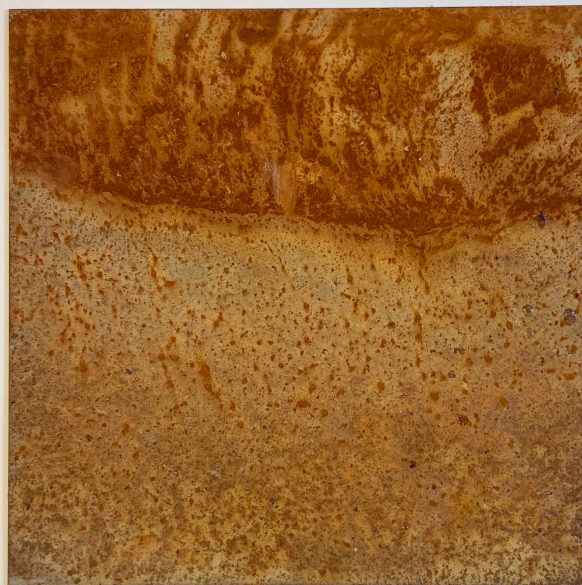
Arboreal Verticality, 2020

64 Pebbles, 2020

Pencil on paper

philippatunstill.com

Philippa Tunstill is a painter and artist working in Forest Hill South London with a studio in the artists enclave of Havelock Walk. Her artwork is inspired by nature and its richness of light, shadows, patterns and textures.



POLLY BENNETT

Submerged, 2022

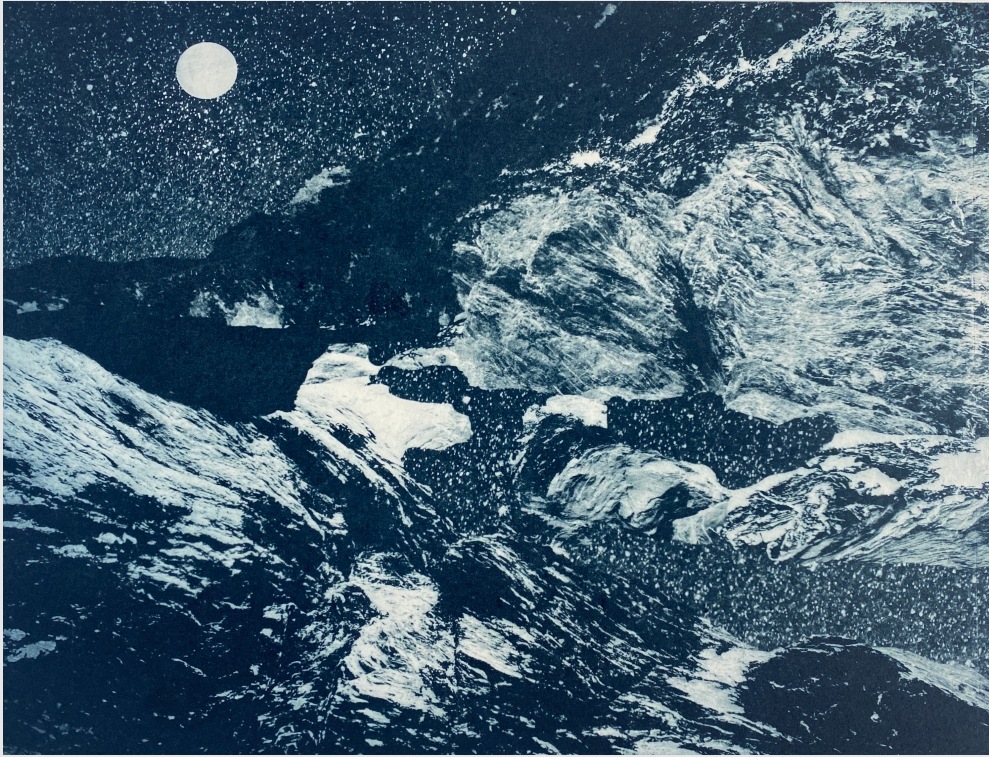
Rust on cotton. Iron sheet
rusted by Thames tide

Wash, 2022

Iron sheet rusted by
Thames tide

pollybennett.com

Polly is a landscape artist “portraying the land, with the land” through traditional craftsmanship, using locally sourced materials in a process likened to alchemy. Combining a museological approach to materials with immediate observational responses, she collaborates with, and investigates the surrounding rural environment to re-visualise an experience of her own, and create one for the viewer. The concluding work recollects the explored environment as a memorialised snapshot, producing abstract and deconstructed results. Polly is a natural pigment collector and maker. In 2020 she founded her company POLBEN’s Pigment, where she sells sustainable artist’s pigments and inks all created by herself from natural material, as well as holds pigment-making workshops.

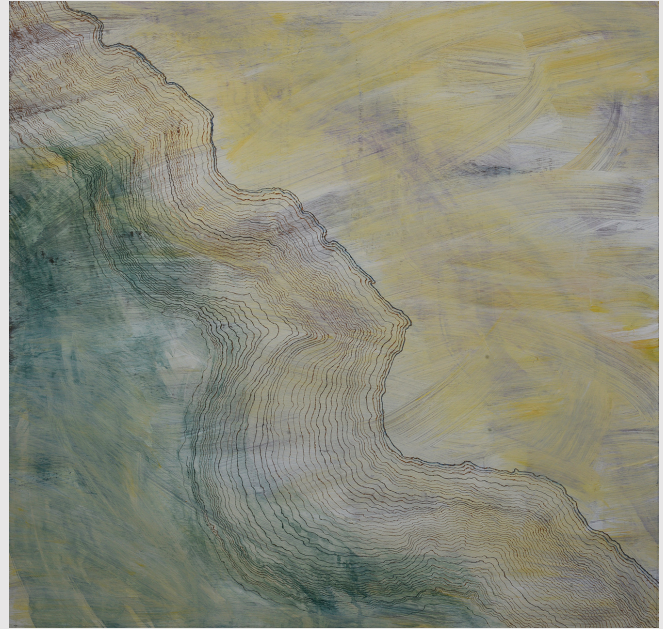


REBECCA HOLMES
Stars of the Lid, 2022

Photopolymer etchings
collaging drawings,
photographs and
paintings made on site

rebeccaprints.com

Rebecca makes most of her work in the middle of the night when it is quiet and she can let the image evolve. She is far more interested in how a landscape makes a person feel, and what response or connection they may have to it, rather than how it “really” looks. Rebecca strives to go beyond appearance, to reach for something more essential. Nature, to her, is an event, not a static space and something which should be respected.



ROSIE LEVENTON

Sea Power, 2022

Mixed media on plywood

Sea – worn, 2022 Mixed

media on incised
plywood

rosieleventon.com

Rosie Leventon makes interactive Installations, Environmental art, and Recycled sculptures as well as paintings and drawings. She has made false and floating floors that comprise radical interventions into the fabric of a building and are fully interactive. Her outdoor pieces made for a forest, new woodlands, parks, a stone quarry, and gardens embody green principles and environmental awareness. They are also normally site-responsive and may have a functional regional element, providing water for animals for example, or promoting biodiversity and regeneration. Leventon's drawings combine expressive energy with a sculptor's instinct for ground and depth.



ROSY COLEMAN

Cherish, August, 2022

Monoprint & Etching Series

*The scars of the common
ground, 2021*

Monoprint

rosymcoleman@icloud.com

Art is never in isolation. It comes from the dialogue between the internal psychological, the social context and the viewer. As a mental health worker trained in systemic therapy, Rosy is influenced and tries to make explicit specifics of these interactions. Interventions may be illustrative as in producing a hanging from prints on pages of the plague, itself a metaphor to participatory explorations of colour and emotion. Titles are important inviting the viewer to compare, reflect or react.



RUTH HOLLGARTEN

A single bronze cast of an adult life jacket, 2017

[@ruthhallgarten](https://www.instagram.com/ruthhallgarten)

Ruth is a sculptress and text alchemist, fluent in metal casting, letter press printing and embroidery. Her work reflects pattern recognition and deep listening embedded from her medical practice, with a profound curiosity around safety nets and how species including humans communicate distress and ask or receive help.



SARAH STRACHAN

The Security Dilemma, 2022

Installations including
ceramics, light, made and
found objects

sarah-strachan.co.uk

In her transdisciplinary practice Sarah Strachan senses environmental changes through deep conversations with people, place, the land and the materials and objects associated with these. She is interested in how our perception of being in, knowing and belonging to the world affects our ecological awareness and thinking. Sarah explores her ideas through printmaking, painting, and ceramics; often fusing sound and/or moving image into the final installation. Sarah's work seeks to question or disrupt habitual perspectives through the liminality of objects, materials, and the spaces she creates. Working with ceramics allows her to explore complex issues of sustainability through her choice of materials and process – working with manufactured, recycled, and wild clay. Whilst materials are important to Sarah's practice, her creative concepts with a social or community dimension often feel more grounded and enduring.



TAMARA CHIANTA

The Golden Afterwhile, 2022

Acrylic Paint and Lace on
Canvas

I Go On Forever, 2022

Acrylic Paint and Lace on
Paper

tamarachianta.co.uk

Tamara draws inspiration from the changing moods of the sky and reflections on water, to create flowing contours that play with light and shadow. After building up layers of paint with brush and palette knife, she adds plants and flowers made of vintage lace, the ultimate fabric of femininity and also the perfect material to represent the delicate beauty of nature and to highlight its fragility. As well as emphasising the plight of nature, she encourages an emotional connection to it. She is troubled by our increasing separation from nature and the impact on our physical and mental wellbeing. Using shading and strong contrasts to inject drama into her atmospheric artworks, she strives for a sense of the sublime, and to evoke that unique feeling of being humbled by our role within something much larger than ourselves.



XANTHE E HORNER

Tears of Alchemy, 2021

Gift of Renewal, 2021

Multimedia collage with inks, pens and gouache paints on handmade khadi paper.

xantheelizabethhorner.com

Xanthe Horner is a multidisciplinary artist, with an intuitive tarot reader based in East London, UK. Her creative practice perches playfully on the intersection between art-making, visionary experience and mythopoesis. She draws on the archetypes of contemporary culture and historical narratives alike to spin new spells towards collective healing, reversing the hex of disenchantment by reimagining and reinventing the myths we live by. Xanthe is on a mission to empower and beguile, to weave storytelling with insight. She believes community and collectivity are the tools to conjure a better reality, and for this to be possible, each person must first be connected with themselves and their personal myth.

VIDEOS

DAVID I BICKLEY &
SUZY MOXHAY
NATASHA COOK
NINA SUMARAC
WALTER LEWIS



**DAVID IAN BICKLEY &
SUZY MOXHAY**

The Tower
Film Still

davidianbickley.com
suzannemoxhay.com

David Ian Bickley is an award-winning media artist whose body of work spans the primitive technological of the 1970's to the digital cutting edge of today. His media work has manifested as television, installation, electronic music, and video art. David's themes reside in mythic and folklore motif and often use landscape as a form to reflect and process these ideas.

Suzanne Moxhay creates intricate and complex photomontage images. Her method was derived in part from the early filmmaking technique of matte painting, where backdrops were painted on sheets of glass and integrated by the camera with the live-action on set. She builds up the image in her studio using cut-out fragments of source material, which she makes into small stage sets on glass panels. She then re-photographs the sets and manipulates the images digitally, an act of reprocessing which takes them further away from their original context and broadens the narrative potential.



NATASHA COOK

1900 Mariner

Film Still, 2021

natashacookartist.com

Natasha is a multi-media artist from the USA and Brazil living and working in London. She seeks to dissect unavoidable topics surrounding our current global climate through a process of autobiographical documentation and archive. As a citizen of both America and Brazil, two countries rooted in causing severe ruin to our planet, the devastation of human impact on earth is at the forefront of her mind. Climate crisis has filtered into the imagery of her work by autonomy and an ever-growing desire to confront what is at stake. It is her hope that what she creates represents a record of the times and serve as a metaphor to the reality of this era where nothing and no one is untouched by technology and deterioration.



NINA SUMARAC

I'll See You in the Trees

Film Still, 2022

ninasumarac.com

Nina Sumarac is a Serbian-Cypriot multidisciplinary social visual artist based in Cyprus, with a background in fine art, painting and mechanical engineering. Inspired by Angelo Badalamenti and David K. Lynch's song 'Sycamore Trees', 'I'll See You In the Trees' is a comparative study of people and trees, which explores humanity and its complexities within the context of nature, thus forging a path to self-realization. In a bid to convey dynamic connectivity, which neutralizes bias while initiating empathy and compassion, participants were asked to illustrate their innermost self while considering the anatomical attributes of trees. It is these deep personal insights, which the artist has forested into a collective plantation of 110 curated selves/people that offers viewers a truly polyphonous experience. Re-establishing this symbiotic connection is an attempt at saving trees and people simultaneously since both are under threat.



WALTER LEWIS

Tree Lines Anthology:

Stainburn

Fitts Meadows

Little May Beck

2020 – 2022

vimeo.com/showcase/treelines

Tree Lines is an anthology of visual poems exploring encounter with trees presented as digital videos. Working with place often means travel. With this restricted in recent times, Walter sought to explore his local, with particular interest in the idea of the parochial - not in its contemporary sense as pejoratively finite, but traditional sense of intimately experienced. Poet Patrick Kavanagh wrote about its power. For him, parochial meant local space known well and through which the world could be viewed. "Parochialism is universal, it deals with the fundamentals". Walter's local woodlands have become his parochial, with individual trees and interaction with them his subject matter. He has been in deep dialogue - an evocative engagement with both local place and global ecological systems. In particular, he explored an unsettling presence often sensed in the woods. Unseen, unheard - perhaps ourselves and our complacency?

THANK YOU

Espacio Gallery for hosting TERRA Exhibition

All 47 Talented Artists for creating these
wonderful artworks and supporting
ART from HEART's Artivism!



The Time to Act is Now!

artfromheart.co.uk

