Six diverse artists respond to the themes below; Mining for raw materials, telluric voids, the meaning of a mine, narratives of extraction, the conversation between self, material consumption and Earth.

The six artists featured in this exhibition responded to the brief in very diverse ways.

**OF EARTH - FOR EARTH**

Heidi Flaxman | James Hankey | Jack Hirons | Josie Purcell | Dan Pyne | Henrietta Simson

**9-12 March 2020**

Heartlands World Heritage Site, Cornwall
Heidi Flaxman

50°13'18.5"N
5°14'48.3"W Carn Brea, Cornwall.

Fine grained vein in coarse granite.

Through my creative practice I present an alternative view on a landscape through the coalescence of physical geographies and microscopic geologies which are largely unseen. Exposure of these elements is used to enhance a narrative of the landscape, its features and histories. Post-industrial landscapes, where topography has been altered as a result of the exploitation are inspiration for my work.

Jack Hirons

Utopia, it's down here somewhere.

Mining stickers have been collected and exchanged between miners across the world for several decades. They ranged from safety slogans, to unions or stickers from equipment manufacturers.

Josie Purcell

The installation, Utopia, it's down here somewhere, comprises of 4 mining helmets that feature stickers designed by the artist. The pseudo helmets could believably belong to miners of global experience from the present or even the near future, collecting the stickers from different locations or trading them with other miners. The designs and slogans alone may appear ambiguous but collectively they question our relationship to material that has come from the subterranean. Yet no single stance is adopted, instead the work is somewhat contradictory and undecided on the matter, much like humanity.

Dust >| dust

An experimental video culminating from an audio and visual exploration of some of West Cornwall’s deepest accessible vertical mine shafts.

James Hankey
My series Harena Now aims to highlight a lesser known environmental and humanitarian issue; the global sand-mining crisis. By creating non-documentary, camera-less images using sand, sunlight and sometimes seawater, I want my work to intrigue and draw people in before they learn of the story behind the image. My images meld various sources of inspiration, including geology, and it is a geological sampling technique Cathodoluminescence that has inspired the work for OEFE.

Harena Now has been likened to the results of this process, with one element creating kaleidoscopic wave forms, inspiring the work in this exhibition.

Dan has created a new sculptural work specifically for this exhibition. Costing the Earth raises questions of our own fragility and reliance on the earth for sustenance and support. There is a visual tension clearly present in the matrix of this work and we wonder if it will hold? He has documented and broken down every single material used in its manufacture. It is hoped that by making the nature of an art object’s material consumption clear it will start a conversation regarding the viewer’s own material use and the long term sustainability of those mined elements.

The works draw from the late medieval landscapes of Italy that depict wilderness and that mark the emergence of the concept of landscape in the western tradition, as well as from the mountainous landscapes of Cornwall’s China Clay Pits. They draw out connections between the concept of wilderness and industrial landscapes (and the spiritual and material implications of both), between trade and pilgrimage routes, and between the contemporary idealisations of and the material realities of landscape. As an installation, they contrast and so open up the various meanings applied to landscape at material, technological and spiritual levels. They explore how the self, our material consumption, and the landscape interrelate. The spiritual necessity for wilderness in the past contrasts with the wilderness of extraction — the material and landscape reality of the idealised forms of our technological consumer products. The wilderness was once understood as a place of retreat for spiritual awakening, the works asks how these industrial wildernesses might invoke that now?
Heidi Flaxman is a mixed media artist using traditional craft processes and digital fabrication methods. Her practice investigates intangible landscape; through craft she transforms vast areas into tangible artefacts which encourages alternative visual exploration of an area. Her current body of work is influenced by cartography, topography and geology with a focus on developing a coalescence between digital fabrication techniques and traditional hand making skills. She received her MA Design with Distinction from The University of the West of England, Bristol, in 2019. heidiflaxman.co.uk

James Hankey is an artist based in the South West, and has exhibited widely across the UK. His practice develops through photographic, performative and often absurdist processes of production that reflect on and conflate local histories and wider ecologies. He completed his MA in Art and Environment at Falmouth University in 2013. jameshankey.com

Jack Hirons lives and works in London. Jack studied BA (hons) Photographic Arts at the University of Westminster. Previous exhibitions include Bone Black, Backroom Gallery, London (2019); All or Nothing, Lungley Gallery, London (2019); Material Light, Kochi Biennale, India (2017); Material Light, Kulturni Centar Beograda, Serbia (2015). “As an artist I’m fascinated by materials and the stories linked to them, often using a single subject and playing with the relationship between depiction and material of the work to create a connection beyond the image. Previous projects have focused on materials such as silver or chickens, creating works from the subject matter itself. Ultimately the body of work as a whole addresses materiality in an age where we couldn’t seem more disconnected”. jackhirons.com

Josie Purcell is based in Cornwall. Her photographic practice predominantly looks at human impact on the natural world through the use of alternative and camera-less photographic processes. She set up her participatory photography project, ShutterPod, in 2014, and gained a distinction in her MA in Photography in 2019. Josie has exhibited internationally with organisations such as Shutter Hub and Rome Art Week. josiepurcellphotography.com

Dan Pyne was born in London, and studied Scientific Illustration at Middlesex University. Since 2010 he has lived and worked in Cornwall teaching on workshops and projects across the county including at Tate St Ives. He currently works at the Newlyn School of Art and is a recent Vice-Chair of the Newlyn Society of Artists. His practice is principally an exploration of materials and experiments in process, that teeter between structure, control and self-creating organic objects. The works often inhabit a space between sculpture, installation and painting, shaped as much for their haptic qualities as the visual. danpyne.co.uk

Henrietta Simson is an artist whose work explores the landscape image through its historical and cultural development, and its current definition within a digital context framed by ecological crisis. Drawing from late medieval and early Renaissance imagery, she presents an idea of landscape that challenges its designation within human/nonhuman dichotomies and that facilitates a critical questioning of the visual structuring of space. She completed an MA at the Slade School of Fine Art in 2007, and a practice-related PhD in 2017, thesis title: Landscape After Landscape, Pre-Genre Backgrounds in a Post-Genre Digital Age, supervised by Professor Joy Sleeman, Professor Alison Wright and Lisa Milroy RA. She received the Clare Winsten Memorial Award and the Gordon Luton Award for Fine Art in 2007, and in 2011 was awarded the Threadneedle Prize for Painting and Sculpture. Solo shows include Sassoon Gallery, Folkestone (2018), HSBC Landscape Collection (2016), Cabin, London (2014), Volta New York (2010), Man&Eve (2008). Group shows include the John Moores Painting Prize (2010), New Contemporaries (2006), and the Jerwood Drawing Prize (2005 and 2012). Her research has been published by Routledge, Museums Forlaget, I.B. Tauris, Cambridge Scholars Publishing, Aesthetica Magazine, University of Minnesota Press, and the Courtauld Institute, London. She currently teaches at the University of the Arts, London. henriettasimson.com

This project is funded by the EU Horizon 2020 programme: Grant no 730411