

# Your Guide to Wander\_Land

New sculpture about landscape and wandering



A group exhibition of new work specifically for Tremenhoe Gallery and its surroundings.

Wander\_Land explores the relationship between landscape and wandering, with links to asceticism, joy, protest, well-being, environmental awareness and harmony.

Tabatha Andrews, Pauline Antram, Barbara Beyer, Michael Blow, Ann-Margreth Bohl, Philip Booth, Ros Burgin, Doug Burton, Fiona Campbell, Dallas Collins, Chris Dunseath, Emma Elliott + Susie Olczak, Jane Fox, Anna Gillespie, Simon Hitchens, Jane Jobling, Alistair Lambert, William Lasdun, Ian Marlow, Robert Marshall, Seamus Moran, Rebecca Newnham, Kate Parsons, Suzanne Blank Redstone, Mark Richards, Jilly Sutton and David Worthington

## Exhibition selected by the artists

**Steering group** Ann-Margreth Bohl, Mark Richards, Seamus Moran  
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## Exhibition layout & Guide author

Martin Holman  
With special thanks to Neil Armstrong, Tom Heale, Polly Bolitho, Joe Lyward, The Royal Society of Sculptors, Tremenhoe Gallery volunteer invigilators

## Follow the exhibition on Instagram @wanderland2023

Front image Mark Richards, *The Calling*, 2023, photograph  
Logo image courtesy William Lasdun



1 July to 5 August 2023  
Tremenhoe Gallery  
Tremenhoe Sculpture Gardens  
Nr Gulval, Penzance TR20 8YL

## Introducing Wander\_Land Martin Holman

'Wander\_Land', as a concept and exhibition, has two important points of origin. The first is the active group of sculptors in the south west of England who have gravitated together through their common membership of the Royal Society of Sculptors, the practitioner-led organisation founded more than a century ago to promote contemporary sculpture in all the forms it can now take. As this show demonstrates, sculpture is perceived by the people who make it as a way of working in art that has flexible, even porous boundaries.

The second starting point was another exhibition. Located in the historic precincts of Chichester Cathedral in June-September last year, 'Together We Rise' gave shape through a range of materials and ideas to the responses of creative people to the COVID-19 pandemic that broke upon the world early in 2020. Conceived by those RSS members in the south west, that show included 15 of the artists participating in Wander\_Land. Their work explored their individual experiences and collective aspirations of living through the global health emergency. As a result, the presentation at Tremeneheere Gallery and its adjacent open green space takes the dialogues that emerged there into a new phase.

Discussing which theme the next step should pursue, consensus gathered around the artists' shared interest in landscape. Their attachment to non-urban places maybe reflects their situation mostly outside the UK's metropolitan centres, in areas where a feature of life is being within an open environment and the multifaceted sensations of moving through nature.

In the modern world, arrival has become more important than the journey. One product of the recent lockdowns was a wider appreciation of a slower pace. Walking, according to contemporary French philosopher Frédéric Gros, 'is the best way to go more slowly than any other method that has ever been found.' Many recently discovered that truth and became aware that of the discoveries that transform mood and perspective. The journey's significance was suddenly greater than the destination. That is how the very broad definition of 'wandering' explored here became the focal point through which the rich imaginative terrain of landscape is perceived in this exhibition.

Committed to placing their work beyond the conventional exhibition surroundings of a gallery in a town, where visitors' expectations risk being predetermined by the setting, the artists in this show decided to seek a context for their work which was as close to the landscape concept as possible. The relevance of Tremeneheere Sculpture Gardens became immediately apparent.

This extraordinary venue has established itself with remarkable speed among several parallel audiences since it first opened in

2015. Converging on its multi-hectare site on the edge of Penzance, in former farmland rising above the area's famous coastal strip, are complementary concerns for art and horticulture. The flowing sequence of curated plantings of rare plants and shrubs found here, collected from native habitats as distant as New Zealand, the Himalayas and South America, are seldom seen in Europe outside the great botanical collections, and have been integrated with artworks by artists from across the world.

Their work, too, is hard to encounter outside the most rarefied West End commercial galleries, the hot houses of the art world. The point that Tremeneheere makes strongly is that the climate of West Cornwall is exceptionally hospitable to exotic flora and to artists at different stages in their careers experimenting with a broad range of ideas and methods.

The region has historically been sympathetic to the creative mixing of local and 'outsider', to the celebrity and the earnest worker without brooding on the difference. The Newlyn school of progressive 'plein air' painters in the late Victorian era was made up of both metropolitan and local talents. The post-war concentration of abstract impressionist pioneers that flourished in St Ives brought together makers from over the county border, with 'insiders' of the calibre of Peter Lanyon and 'honorary Cornishman' Patrick Heron, just as Barbara Hepworth (from Yorkshire) and Londoner Ben Nicholson (not to mention exiles like Naum Gabo) had come as war loomed,

That mix of origins, ages and scale of career persists at Tremeneheere. Within the gardens, the installation of objects reflects the stimulating democracy of presentation found in the plantings: objects go where the best conversations can occur and not where the biggest names can occupy the limelight. Art serves the imagination and not the market. Integrating local conditions and voices heard all around the world works well here.

'Wander\_Land' arrives and immediately habituates itself within its host location, folding landscape and art into a panorama of expression. The climate encourages synergies. The garden encourages slow looking; this show does the same. Every artist has embarked on her or his own journey to reach this point. Those journeys encompass physical, intellectual, spiritual, emotional, cultural and social distances.

The outcomes are equally diverse. At the same time the work extends and amplifies key features in the geography and purpose of the gardens themselves. Offering paths for reflection as well as visual reaction, the opportunity exists to emerge from the exhibition with new ideas and fresh insights into the world we inhabit together.

'Do not believe any idea that was not born in the open air and of free movement.' Friedrich Nietzsche