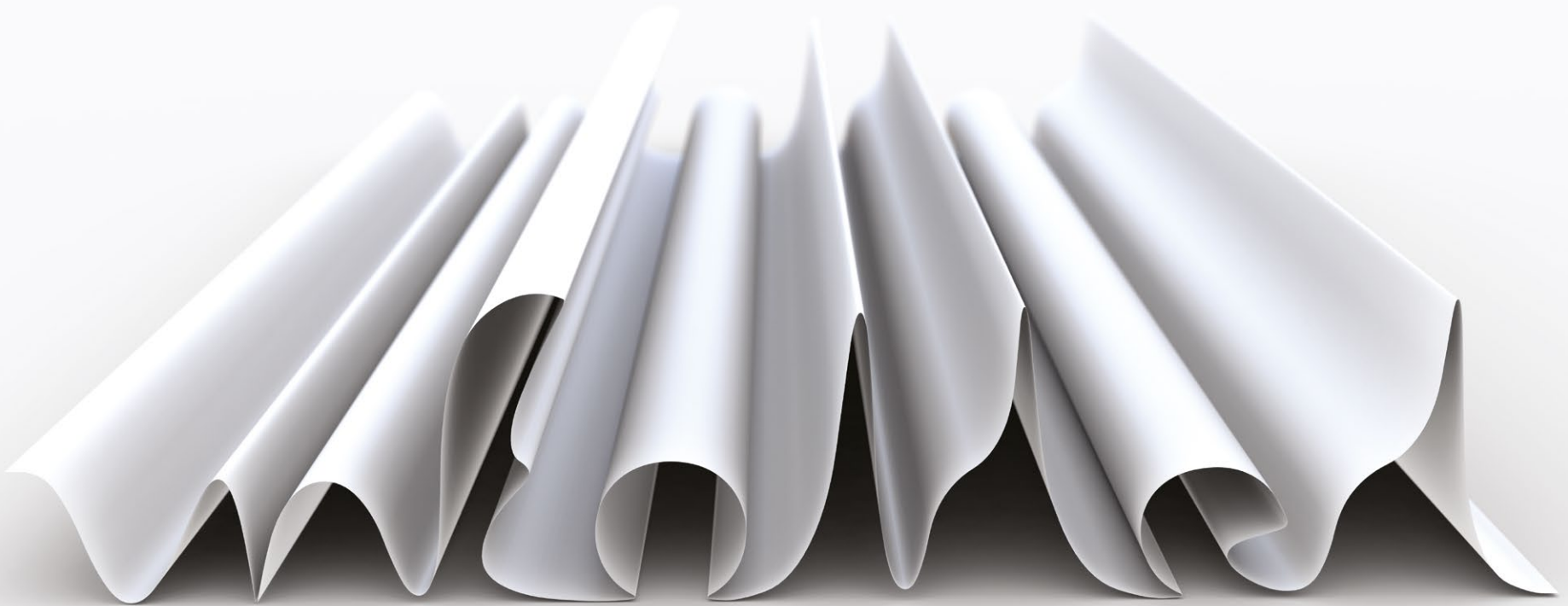



Unfolded



Feral Art School's
Rewilding Practice
Programme 2025

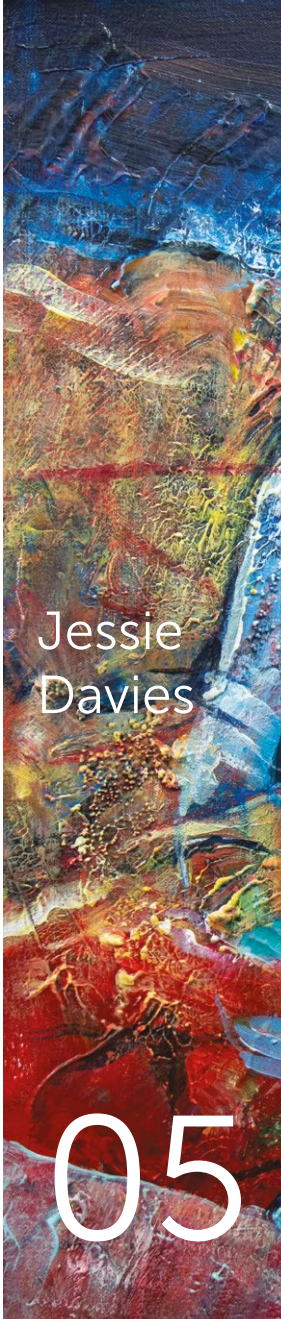
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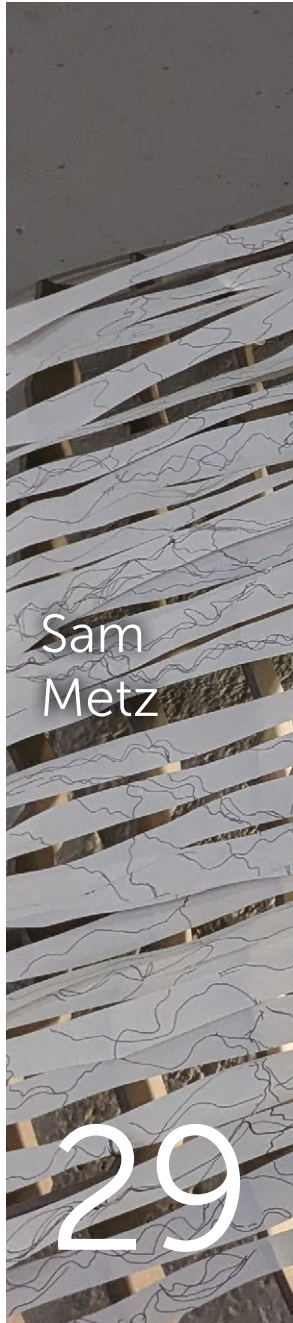
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FERAL
ART SCHOOL

Rewilding Practice

A programme of
The Feral Art School

Since its inception in 2018, The Feral Art School has been encouraging people to paint, draw, print, make and think creatively. It does so within a cooperative and collaborative framework which embraces the voices and aspirations of students and studio artists, offering a pathway to professional activity.

This exhibition is the culmination of Rewilding Practice 2025, a new programme which follows the spirit of the Artist Placement Group (1966-1989) initiated by Barbara Steveni and John Latham and of the Creative Industries Federation (2014-present) which brings together creative organisations, businesses and educational institutions in initiatives such as the National Art & Design Saturday Clubs for young people.

Rewilding Practice is a one-year postgraduate-level programme which encourages artists to connect with industries, think differently and explore new ways of working. We are indebted to our Hull-based industry partner, GF Smith papermakers, for their support with materials and insight into production processes. Paper, process and sustainability have been the starting points for the 9 artists involved in this inaugural run of the programme. We have learnt a lot from each other about the practical, personal, creative and organisational aspects of such a venture, which has reinforced the value of original, individual and sometimes unexpected outcomes.

The experience of Rewilding Practice 2025 offers a blueprint for future collaborations with industry partners and contributes to ongoing research by alternative art schools to formulate productive and practical ways of assessing quality, value and distance travelled by students. We want to thank the 9 artists in this cohort for leading the way and engaging so fully with the programme. As an 'alternative' art school, grand visions are the stuff of dreams, but small steps lead the way to a future which may be precarious but offers the freedom to innovate.

Jessie Davies

Jessie Davies is an artist whose work highlights important yet fragile wetland and woodland environments that play a vital role in our wider ecosystems. Living with multiple disabilities, including paraplegia and autism, Davies' access to, and view of, the rural environment result in an acute observation of small, overlooked objects which nestle in the landscape. Immersing herself amongst the foliage of these terrains, she creates textural paintings and ceramics, often incorporating materials found in these habitats. Davies has recently developed her ceramics practice through access to a wheelchair-accessible pottery wheel. The artist experiments with slips and glazes, using layering to create unique surfaces and textures.

www.jessiedaviesart.co.uk
@jessie_davies_art



Habitats affected by climate damage

It all began while sitting among the reeds, gazing at the orange-tinted water gently trickling over rocks coated with a pulsating layer of blue-green algae. The colours were stunning, yet they indicated a troubling sign of water depleted of oxygen and a precarious balance of life. This wetland area was slowly filling with silt as mine runoff oxidises and blocks light from reaching the organisms below. Just upstream lies a section of woodland scorched by wildfire. My Rewilding work arose through visiting these locations - first with watercolour sketches, then acrylic paintings and ceramics using materials gathered from the sites.



*Jessie Davies,
Forest, regrowth
from fire, ceramic
installation*

Material Investigation

As my samples of mine ochre, wild clay, silt, damaged reeds, burned soil, twigs and charcoal accumulated, I began documenting and exploring these materials, their possibilities and limitations. Wood lignin is a key paper industry material, so I began making paper from recycled wood and paper pulp, recycled cotton fibre, reeds, and plant-based size.

Further research revealed the importance of Kaolin, strengthening fibres in recycled paper production creating unique surface qualities. In ceramics, Kaolin is used in glazes, slips and clay bodies.

So began my deep dive into the complex world of ceramic surface development, testing and exploring new ways to integrate materials from the damaged sites, Kaolin and raw materials into slips, surfaces, and glazes. Subtle hues and vibrant tones emerged, turning charcoal damaged wood, and ochre-stained reeds into complex, layered ceramic surfaces, highlighting the fragility of these habitats.



*Jessie Davies,
Wild-colour, foliage,
ceramic installation, &
GF Smith Colorplan paper*

Colour

Whilst life returned to the charred woodland with the arrival of symbiotic lichen, so my variety of new ceramic surfaces grew. These were layered on shallow, lichen-like bowls revealing subtle shades and diverse hues. Excited, I passed 30 of these new surfaces to Josh and his colleagues at GF Smith. The team at GF Smith selected papers from their Colorplan series that complimented each ceramic surface, revealing a whole palette of vibrant colours. My work-space was soon filled with paper samples, shallow glazed forms and more samples of mine ochre, silt and charcoal from the sites. New colours crept into my paintings as I sought to capture the diversity of hues observed during site visits.

Keen to integrate these new colours into my ceramics and find more painterly ways of working with clay, I returned to investigate kaolin and developed a new vitreous slip, which could be coloured using ochre, natural pigments, oxides and mason stains to form painterly layered surfaces.

As I continue to research and develop ways of sustainably integrating natural materials into my art practice, mine run-off continues to stain the wetland water orange, leaving traces of vibrant silt. I hope in some way my responses to these fragile habitats remind us to live more empathetically with earth.

*Jessie Davies,
Wetlands, Ochre
Depths, acrylic &
mixed media on
canvas*



Faith Foster

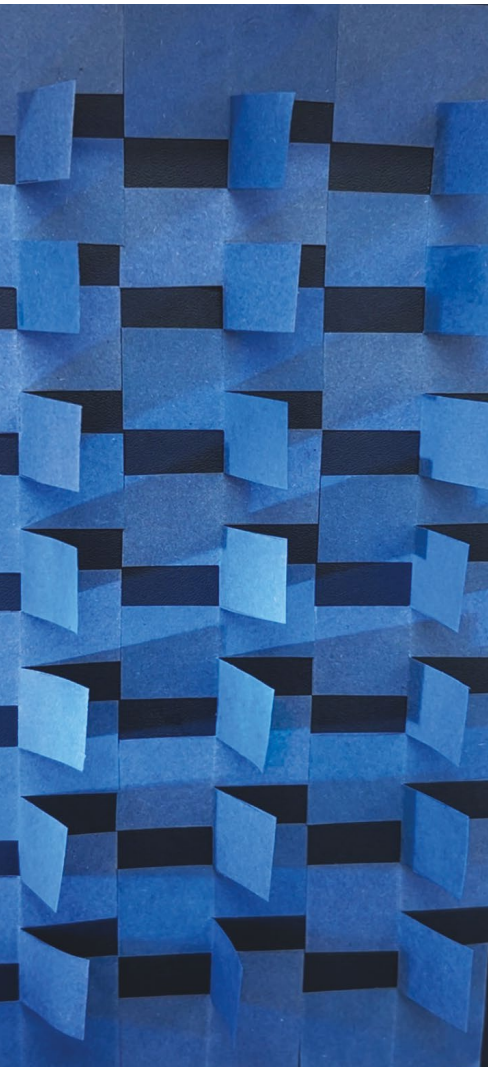
Faith Foster is an artist who works across craft, drawing, and sculpture. She is fascinated by materials and their potential, creating pieces with playfulness and sensitivity. Faith's works move beyond their surface, extending into surrounding space. Her focus on self-care and neurodiversity often manifests through repetitive shapes and motions in her art.

For the Rewilding course, Faith has delved into the dimensions of paper, exploring the interplay of front and back, edges, flips, cutouts, and negatives. Inspired by topology, light, and gravity, her paper pieces expand beyond their flat forms. Faith is especially intrigued by fluorescence and shadows, using them to further extend her work, allowing it to interact with and jump onto the background.

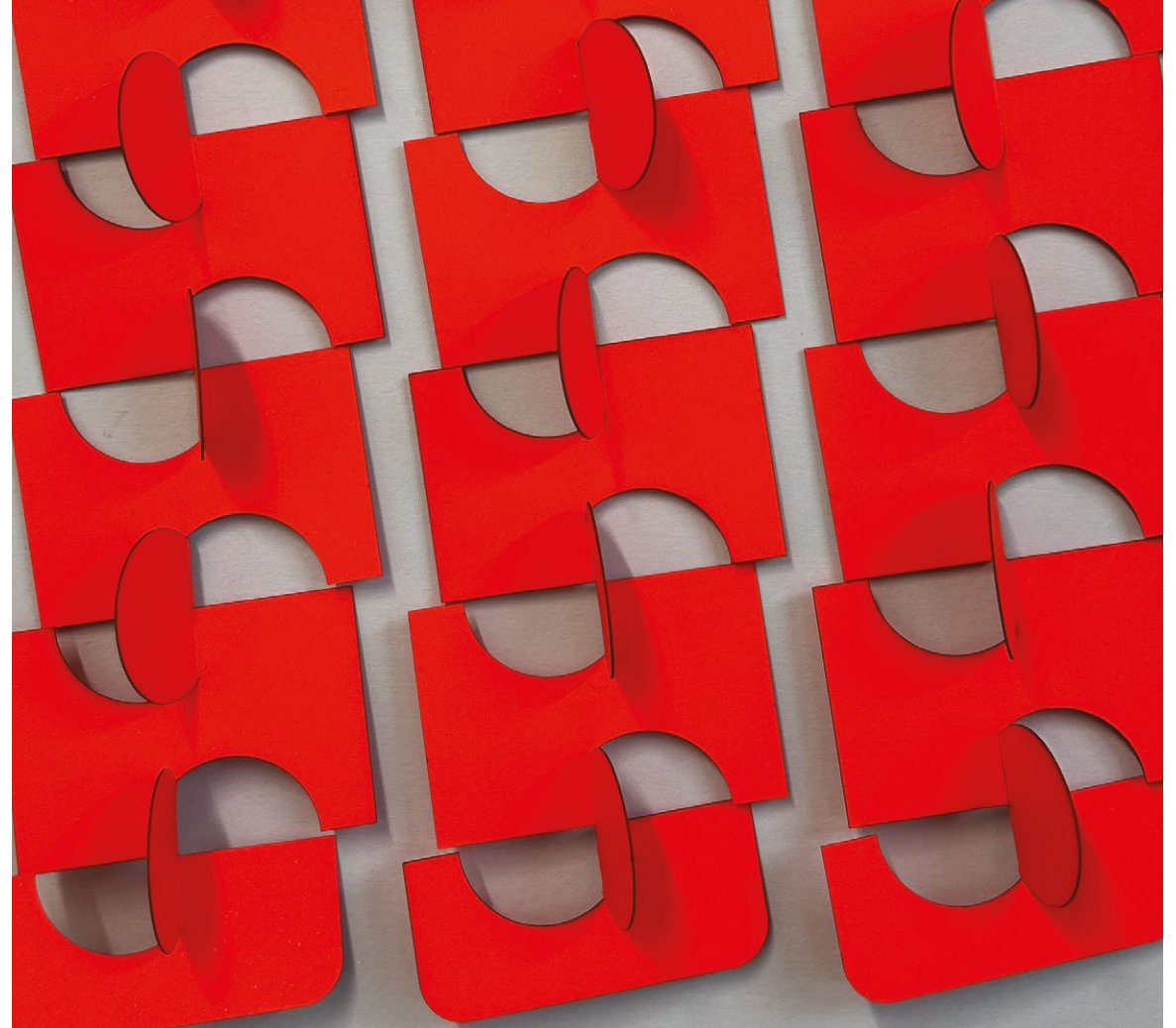
instagram - @faithwaif



Unfold Refold Undo Redo



Beginning with
the tactility of paper
manipulating and moving
folds, cuts, flips and tricks
impossible paper
existing in limbo
between origin and
destination



Careful scissor cuts
somersault twist
back to front to back
paper gymnastics
repeated flips lined up
becoming architectural
protrusions from 2D

shadows repeat again
evolved shapes
fluorescence emanates
jumps from page to wall

fingertips press folds
make clockwork turns
obtuse to acute
unintended sundial
shadows signal time
transformations as light
passes



ripples in time and paper
texture and surface
works become evidence
of being held
what can a page do
what can a person do
constraints of time
and circumstance
some dead ends
further on in the journey
but looping back to the start

drawn to connection
object and placement



shadow/reflections

I am rarely a writer
words get stuck en route to the exit
the tricky translation process
from inner world to shared
no consistency, muddled meanings
thoughts come out staccato
with a dustpan and brush
words are swept into piles

to me, shadows feel akin to gravity
though instead of the planet
we hold the ability, an ingredient
to create the shade
we can escape the hold
momentarily
we can cut-free through jumping
wind carries leaves and litter away
birds expel energy to take flight

we can be separated from our
shadows by the same actions
by creating space between ourselves
and the ground, escaping the
magnet's pull
perhaps shadows themselves
contain heaviness
weighted darkness, as we get pulled
down to reconnect

our shadows are something we are
rarely separated from
falling on the floor beneath us
or thrown to the side
a phenomenon that varies
with the source and conditions
the constant flux, sharpness
spotlights of intensity
overcast days with subtlety
this recipe has many outcomes

shadows can be a shape cut-and-
paste replication
occupying a shifted space
a sudden slap to change
portrait to profile
contrast with squashed
distorted puddles dropped
overlapping and indiscernible
laundry pile forms

the angle of the shadow signposts
away from the light source
a misdirection
the rainbow opposite the sun

written words are the shadows
cast of our thoughts
a rich inner world
translated into flatness
colour and nuance removed
neural possibilities condensed
a skewed or foreshortened glimpse

as we write, the imprint on the page
is shaded with ink
an empty pen etches the imprint of
the words still

by tearing up the page, the shadow
of the paper separates

confetti drops to the floor to meet
their partnered shadow piece

Teddy Lucine

Teddy seamlessly blends painting and poetry harmoniously together into a unified and unique language, producing visceral textured pieces that are scented to engage all the senses. Spontaneous words meet sporadic mark making that serendipitously evolves into a lucid tangible dream. A fragmented, powerful and evocative artistic vision from a feminine perspective. Transcending traditional boundaries, where visual and linguistic expression are intertwined.

instagram - teddy_lucine_art



Musings on canvas

Instead of lying supine on a psychiatrist's couch
I pull myself up wearing an imagined halo
Grasping at a rope of Klimt golden radiant energy
Readily exchanging Sigmund for Lucian
While heaving and spreading my emotions
As spilt raw flesh impasto onto canvas
In beautiful landscapes venerability and
vulnerability lock horns in a battle of wills
Doubts and fears attempt an invasion to the
subconscious mind
But I am safely cosseted into a self imposed cage
a willing and submissive hostage
Revising all the rules so I can later independently
break them immersed in a new world of colour
A language speaks in a kaleidoscope of
Dancing flickering auras still visible
When eyes are wide shut
Alchemy and magical realism explode in the brain
as vivid as fireworks
Breaking tender yellow crocus heart
too fragile to survive

Bewildering pictures of both abstract and
figurative stand haughtily side by side
Firmly deep-rooted in authenticity,
purity and truth,
Searching for the will to step away
from unfinished symphonies
Profound expressions and mark making
remain in confident solitude
Expressions are mixed mediums as you activate
the surface into crisp organic foods
Capturing scenes from birth, love and
everything in-between that results in an
inevitable momento Mori
Distraction is a newfound freedom, as
our inner child is gently coaxed back out
Exchanging crayons for acrylics
Emerging from the darkness and
seriousness of life's complexities and troubles
Do you dare walk the tightrope between
genius and abject failure?
Till optimism, self esteem and community
become your safety net
To catch your fragile ego and return it
safely back in a temperamental bell jar

Alight with animated fireflies
The colours then fight for dominance,
soon calmed mingling into Parisienne
butter smooth pastels
Pigment and underbinding clings
molecules to parchment
Interlocking honeycomb structures
Holding onto linseed oils as marsupials
grab at eucalyptus trees
Confront what is before you as everyone
deserves a voice
Using energetic brush strokes that give buoyancy
in the storm of Turner's agitated seas
Print with abandon as Hoyland's bold expressions
are struggles reborn as necessity not indulgence
Anxiety is left as insignificant limp rags on the
floor
As suppression gives birth to
creativity and freedom
As a jack in a box that uncoils and
jumps out in merriment
An artist has been born



Self taught and untamed she rejects structured, sequential approaches, favoring instead a more organic and intuitive process leaving the audience a choice to either linger on a composition or intellectualise into something of an individual's choosing.

Glimpsing into a state of heightened awareness and imaginative freedom, the artwork becomes a portal to a realm of escapism or transports you to newfound experiences. This is demonstrated in the painting entitled 'Shadows of their Former Selves' a tragic representation of the atrocities of war with elements of survival, hope and optimism.

Influenced by history, literature and current affairs Teddy also speaks for the voiceless and marginalised giving her work a social conscience, and a purpose.

Drawing on her family heritage which is a fascinating mix of European, Burmese, and Caribbean, this personal history provides cultural pride and context to her art. Exploring mixed identity resonates with others who are navigating a cultural diaspora allowing for dialogue and a safe space to express and reflect on shared experience.

The chosen palette is carefully curated and dynamic producing jewel-like colors, inspired by an appreciation for geology and nature's rich treasures. Gold, symbolizing enlightenment and the sacred, is a recurring motif, reflecting precious values and drawing inspiration from ancient sacred texts. Recurrent themes of birds, boats, and the mother and child, are explored from historical and psychological perspectives and go on to represent a universal need for freedom and comfort.

Shadows of their Former Selves

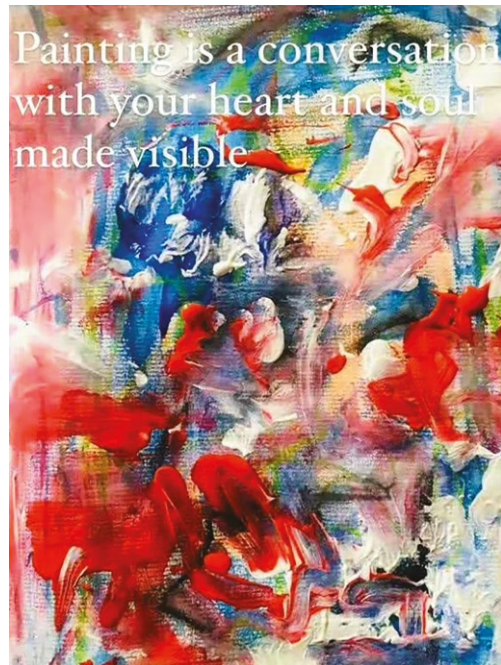
The atrocities of war are played out in a palette that suggests genocide, fire and destruction.

A war horse stands forlornly as bewildered people wander lost in hunger and pain desperately clinging to life.

Hope is the golden newborn baby as the next generation wills to survive and live in peace.

Peace is despaired
For who could think of submission?
War then, war
Open or understood
Must be resolved

Matthew 24:7 For nation will rise against nations and kingdom against kingdom, there will be food shortages and earthquakes in one place after another.



Linda Martin

Linda Martin is a Hull based multidisciplinary artist interested in deconstructing and reconstructing architectural spaces, and a long-standing involvement with a major construction project in Hull fed this fascination.

During the Feral Rewilding year Linda has used various discarded and recycled materials to explore new ways of working while navigating feelings of loss, grief and isolation; memories are glimpsed and vignettted as they become part of a process.

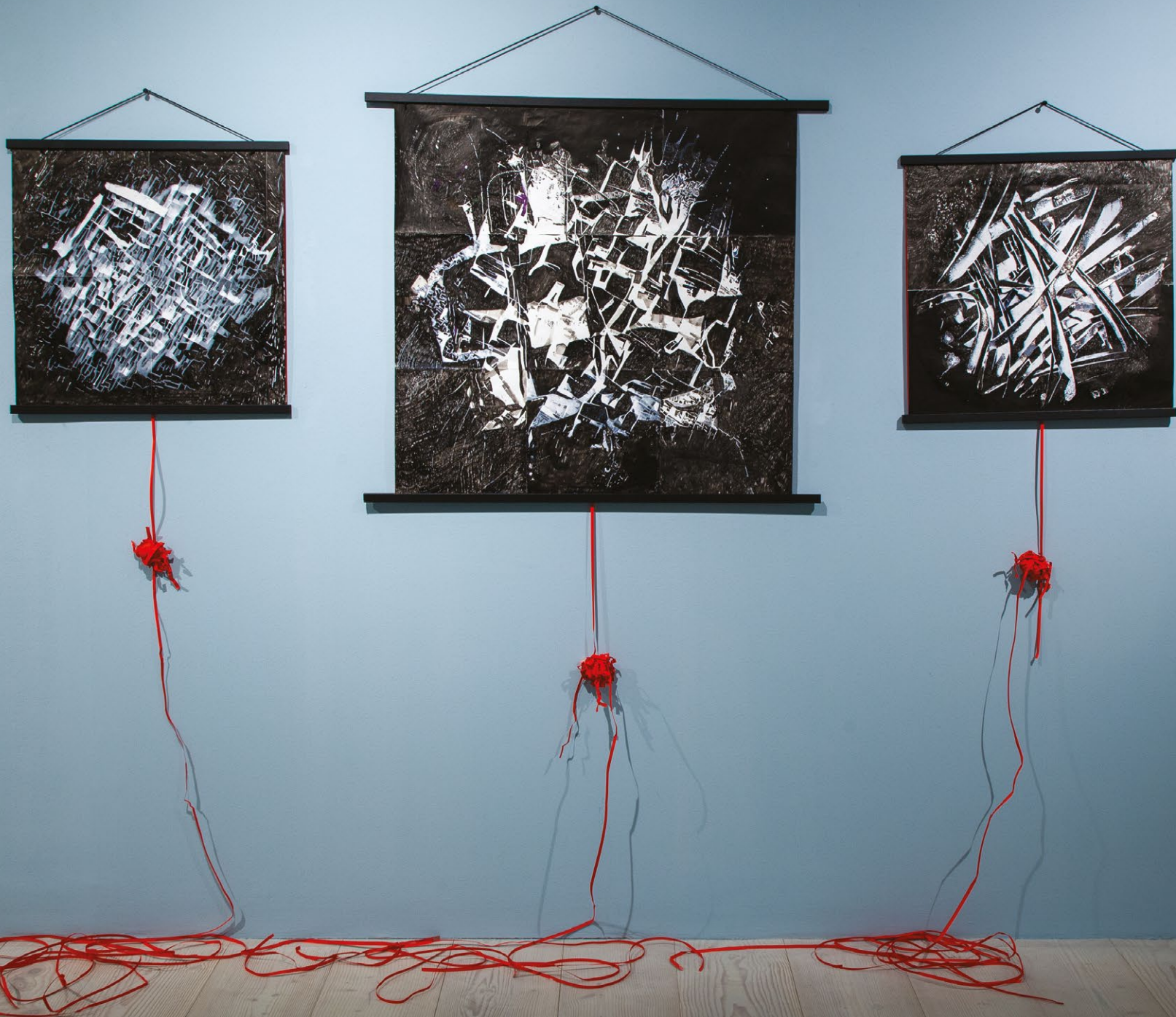
Through a variety of media, the artworks interrogate both space and memory, using photography, printmaking, video, drawing and dreaming to form (and inform) the work.

“My fascination with Japanese art is rooted in my childhood. My father was conscripted to Japan for two years as an RAF engineer at the age of 19, following the close of WW2. He meticulously documented his time there, producing a large archive of drawings and photographs, and the shipment of art souvenirs - rolled up scrolls, pottery, plus his own drawings - took 18 months to arrive in England after he had returned. I grew up intrigued by this stash, and spent hours looking through the collection. I continue to do so today.”

“My father encouraged me to draw and I was sometimes placed on his large obsolete engineering drawings, where I was free to make marks with giant crayons. He later taught me to use a camera, and to help him develop pictures in a makeshift darkroom.”

“I have always found rapid mark-making calming, grounding and transporting.”

instagram - @linjamart21



Reflections on the Ghost Window

The painting Ghost Window 100 provides the starting point for my rewilding practice. It incorporates drawings from the demolition of the outbuildings of a decommissioned grain mill on Hull's Bankside. By deconstructing imagery in the painting through a variety of media and then reconstructing imagery, I discover new ways of expressing the misty veils and dark rainy daubs.

The later addition of paper sculpture simply takes this process into unfamiliar territory. Cylindrical paper clusters are a translation of frenetic Posca pen marks on the painting.



Marks Translated
(fig 1).

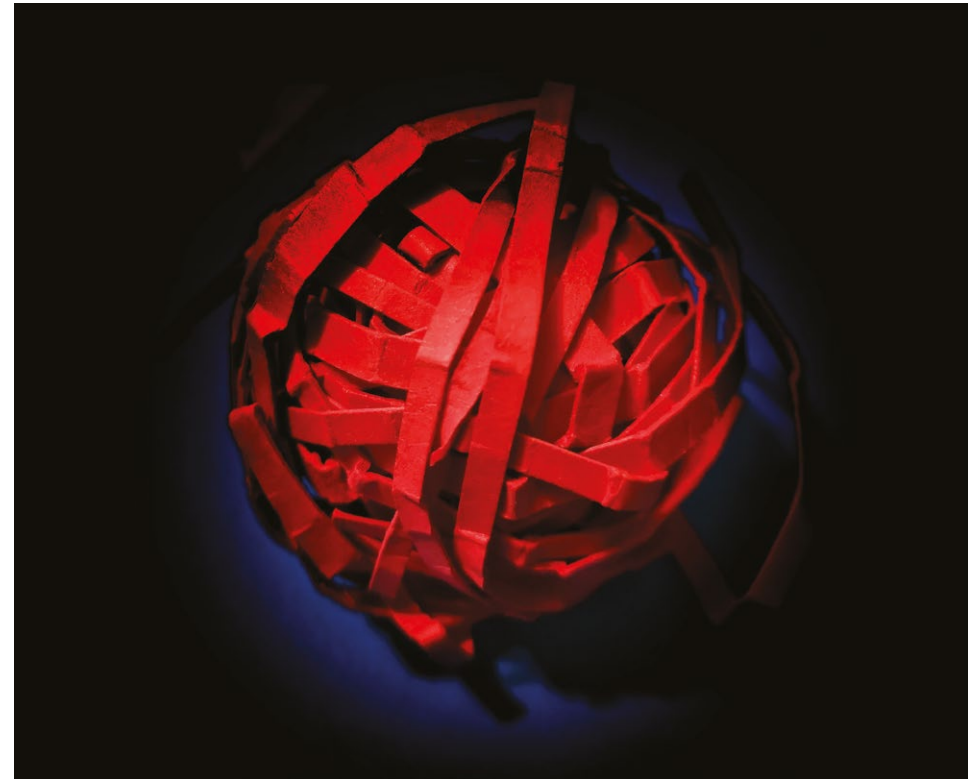
Grief Ball 1

On a GF Smith factory tour I am drawn to 'waste' paper. A sheaf of blood red strips protruding from a guillotine offcut bin are stashed in my bag only to be forgotten.

Days later, in a dream, I am consumed by grief - reaching into my abdomen, I guide out a sphere of dark matter.

A few more days pass, and I retrieve my paper offcuts, roll the long red shreds and squeeze to form a tight ball in my palm. Traces of the dream flash back and I name the form Grief Ball 1 (fig 2). It is displayed in my studio for weeks before I relegate it to a lidded yogurt pot.

Months later I dig it out and the change shows a journey - it has now loosened and unravelled with just the centre remaining.



Grief Ball 1
(fig 2).

UNFOLD

Exhibition of work in progress,
Pier St Gallery Hull, September 2024

Grief Window Exhibit: My translation of marks has progressed to tearing up various papers by GF Smith and TwoRivers Paper with cardboard, stapling them together at speed to make Grief Blankets - sections that are reassembled on a floor-standing frame. This becomes Grief Window (fig.3)

I focus very much on the edges and the evolving structural engineering, leaving the centre as a void, with the wall becoming part of it. I leave the centre open allowing the wall behind to act as the lighter tone.

I work on it during opening times and a gallery visitor asks: What shape is grief? Where does it reside? What do its borders look like?

I find Pierre Alechinsky's obsessive attention to edges in his paintings inspiring particularly while working on the Grief Window.



Grief Window
(fig 3).

UNFOLDED

Exhibition at University of Hull Gallery, May-June 2025

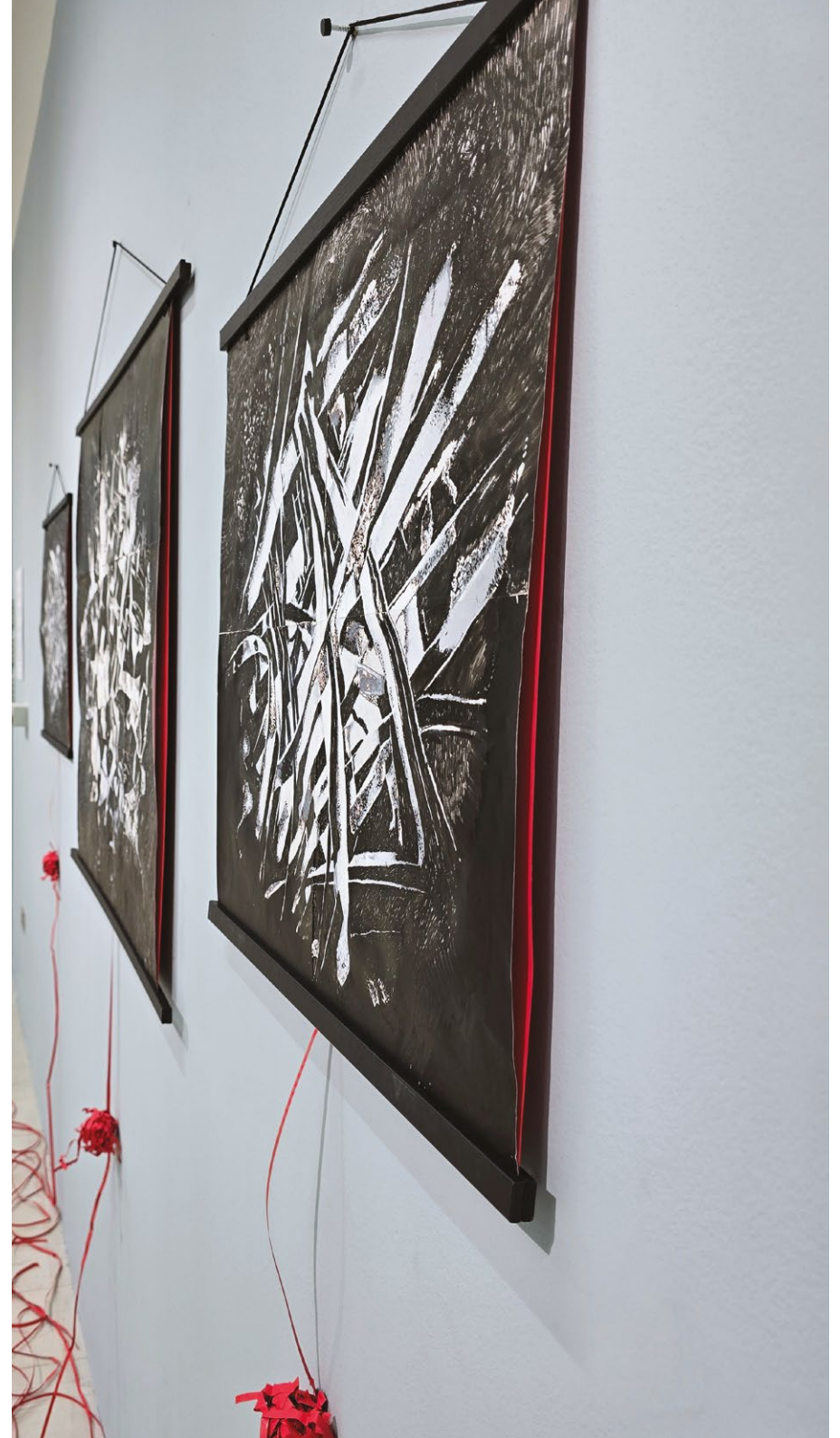
My research on the 7th floor of the Brynmor Jones Library involves lovingly unfolding drawings in Piranesi books to examine the artist's language of mark-making.

I investigate the relationship between drawing and photography. I make a drawing of the library tower on its side as giant camera bellows. I think of Larkin's poem where the building converts from a lifted study storehouse by day to a flattened cube of light by night. Instead of using the drawing to create a large scale sculpture piece, it is an end in itself.

I am compelled to revisit Japanese ink drawings and, following extensive testing of papers, GF Smith's Zen is selected. It is unfinished, hungrier and slightly 'slower' than paper previously used. A Japanese style triptych of hanging scrolls suits my ideas, enabling a much closer, more raw engagement with the work than that afforded by framing.

Ghost Window Shattered is a triptych of Japanese ink and Posca depicting a meditation on an inner landscape. The movement of pieces in the air adds another intriguing dimension. Each scroll is weighted by a 'fuchin' - an unravelling Grief Ball made from G F Smith Bright Red Colorplan, referencing my aforementioned dream. Grief features a hole or wound in an abstracted inner landscape. Fragment is a macro view of shattered glass of the Ghost Window. Shift derives from white paper offcut strips in a GF Smith factory bin.

Ghost Window Shattered Triptych 2025
Japanese ink and Posca on GF Smith Zen,
backed with GF Smith Bright Red Colorplan
(fig 4)



Sam Metz

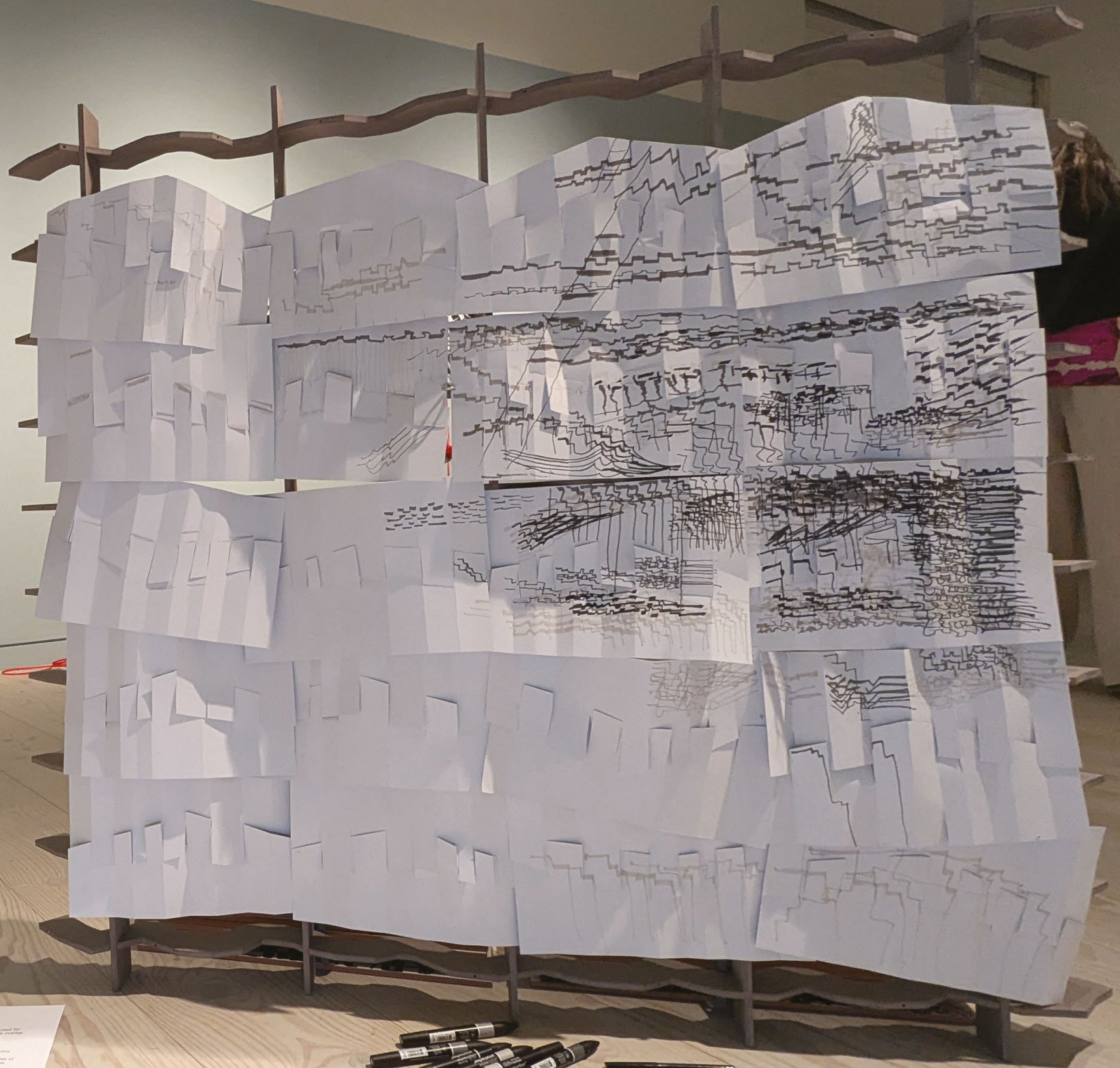
Sam Metz is an artist who explores the concept of neuroqueering ecology. Their work explores relational ecology considering chronic pain, disability and visual impairment, focussing on how stimming might support interpretation of landscape.

As a neurodivergent artist and curator with sensory processing differences, Sam creates work in non-verbal ways that begin and end in movement and embodied interactions without recourse to traditionally privileged verbal and written forms of communication.

Sam has made sculptural work for the exhibition, but their work deliberately sits between learning and engagement and curation.

www.sammetz.com
www.drawingstimming.co.uk

Small informational text panel on the wall to the left of the artwork.



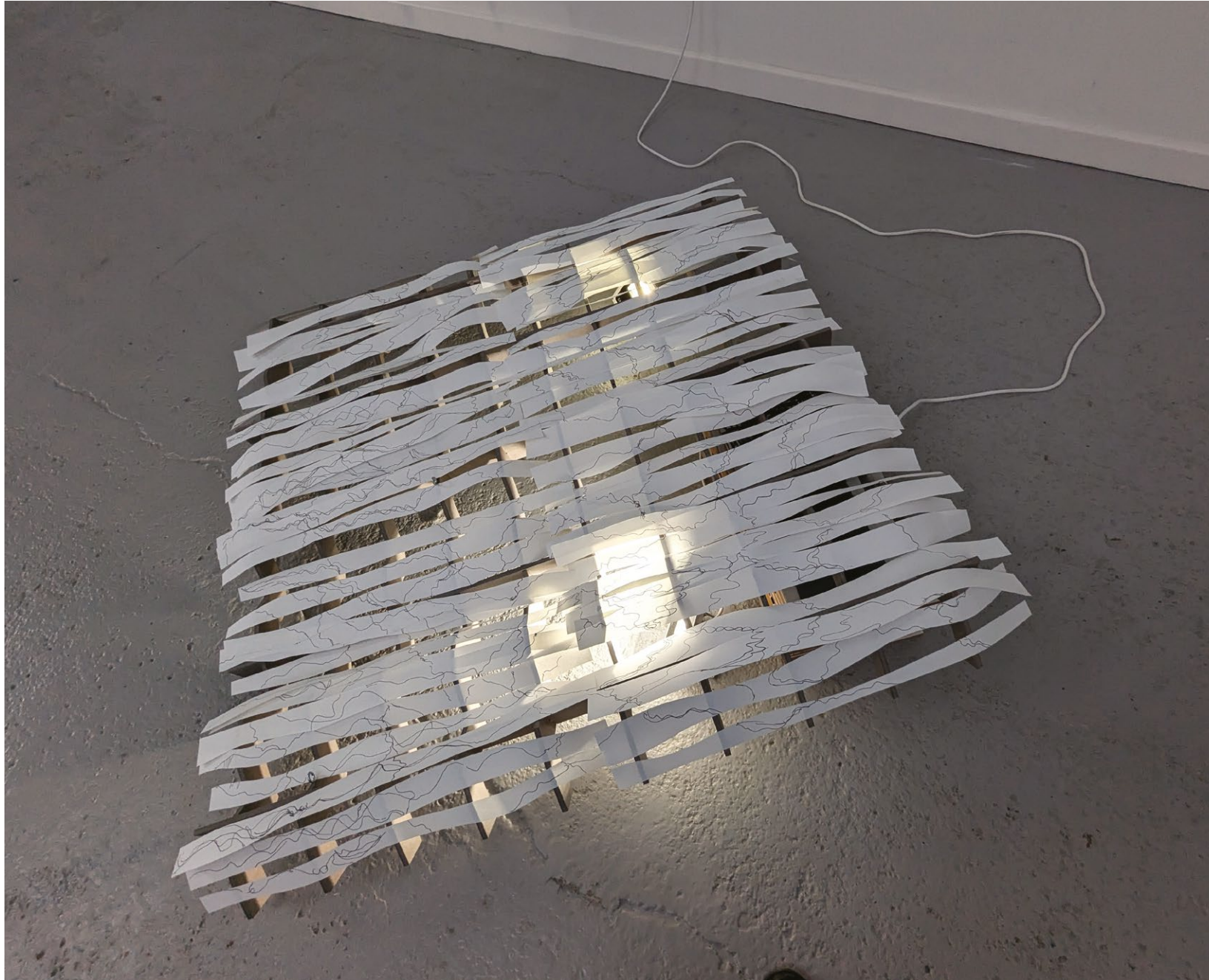
Mark Price
Structure (2021)
Structure (2021) is a large-scale architectural model made of white paper and black ink. It is a study of a building's structure, showing the relationship between the building's form and its structural elements. The model is composed of multiple layers of paper, each with a different drawing, creating a complex, multi-dimensional structure. The drawings are made with black ink on white paper, and the model is mounted on a dark wooden frame. The overall effect is one of a dynamic, evolving structure that changes as the viewer's perspective shifts.



There are two kinds of paper: used, and yet to be
As I extrapolate the fibres from the hotels and the linen from my lines
And the deckle from my hide
And the water from my pulp
And the changes from the middle
And the transmissions in the fold
(The one that intersects and binds)
I've thought about it
And I can tell you a secret third kind
Receipts







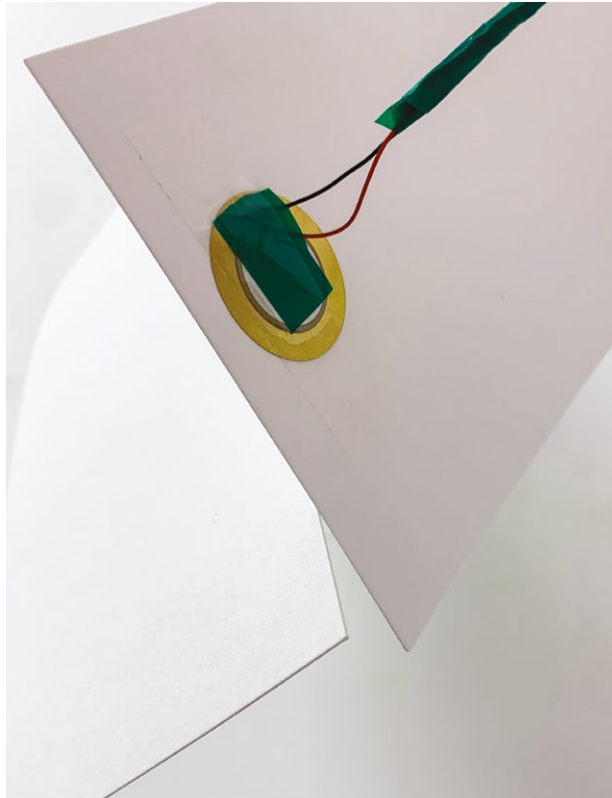
Jay Moy

Jay Moy is a multidisciplinary artist working primarily with a range of digital processes to create audio works, images, sculpture, installations, and immersive and augmented environments. Sound features prominently in his practice, approached both experimentally and through more traditional forms.

His work explores the relationship between physical and digital realities, and the interactions offered by technology as platforms for public participation. Through this practice, he investigates how innovation influences human experience and how our engagement with evolving technologies and frameworks shapes culture, society, and identity.

www.jaymoy.co.uk

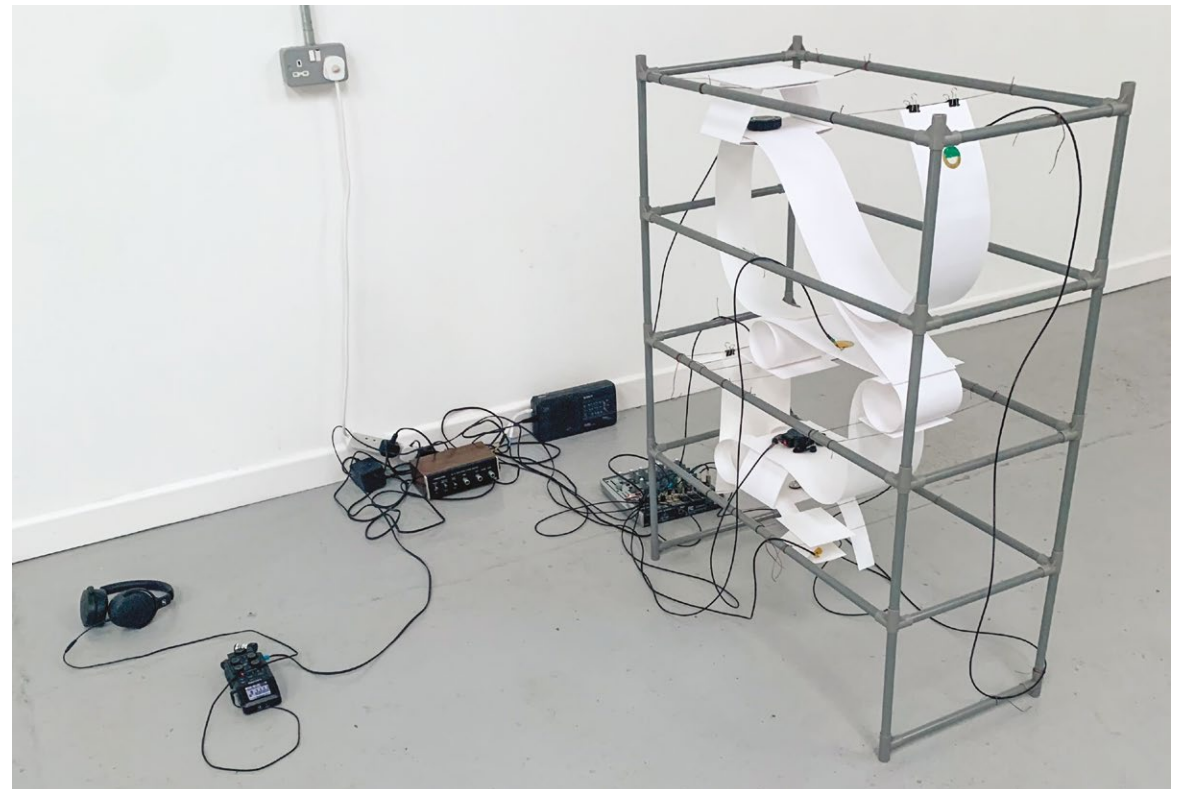




For the Rewilding Practice programme, I began by researching the ways trees share information, including chemical signals, mycorrhizal networks, electrical signals, root communication, and sound.

I made basic speakers using magnets, copper wire, and paper. I then used piezo discs as transducers to convert paper into rudimentary speakers. This led to attaching a piezo disc as a speaker to one end of a piece of card and another as a contact mic at the other end, playing sound through one and recording with the other. The difference between the two, theoretically, revealed the effect of the substrate on the sound.

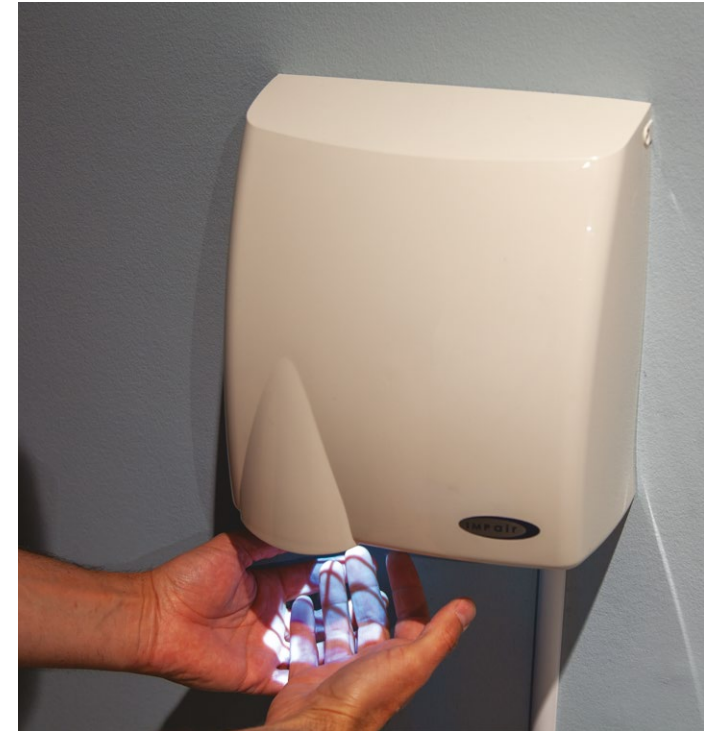
I connected multiple pieces of paper and card to observe how vibration moved through them. The focus shifted to the methods of connection — joints, overlaps, folds — and how these affect the transmission of sound. I began to manipulate these links as a way of composing with vibration, working sculpturally with the paper, experimenting with form. From this came the work *Timber* (pictured), shown at the Unfold work-in-progress exhibition. The form of the sculpture is informed by the flow of audio and incorporates environmentally responsive elements. This line of enquiry was developed further over the duration of the programme.



Timber (2024)
Metal frame,
card, binding
thread,
transducers,
microphones,
headphones.



Timber 2 (2025)
Metal frame, card,
binding thread.



Hand Drier 1 (2025)
Modified hand drier.
Infrared sensor, cloud
video, server fan audio.



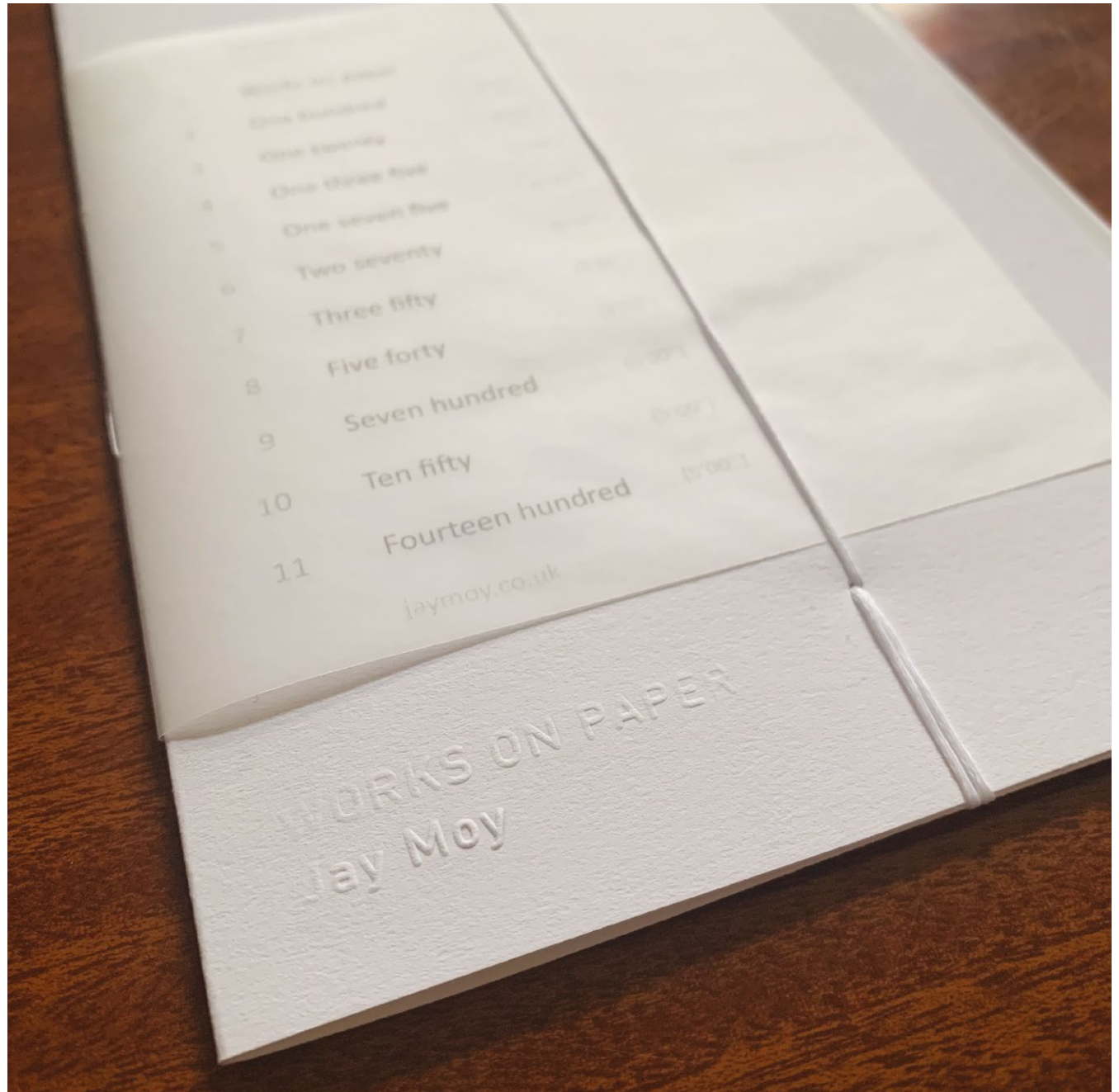
Unfolded (2025)
Digital Print
(3D Rendering)

Works On Paper (2025)

Stereo audio, 20 min, looped.

Using transducers and microphones, white noise (a random signal containing all audible frequencies at equal intensity) was played separately through ten sheets of paper of varying weights (GSM) and recorded. These recordings were analysed both with a spectrogram and through close listening to identify resonant frequencies, which were digitally isolated and enhanced. Since resonance was also influenced by other variables, the enhanced versions reflect a process of exploration rather than an attempt to define resonance strictly by GSM. These ten paper studies became the compositional elements for the piece 'Works On Paper', presented at the Unfolded exhibition.

The complete work can be found at;
jaymoy.bandcamp.com/album/works-on-paper



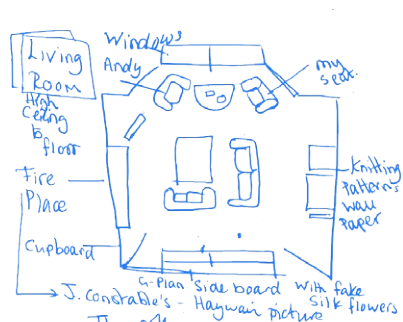
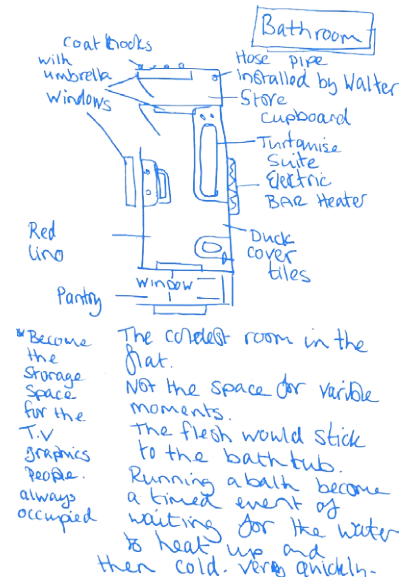
Dionne Ruffy is an artist-teacher whose practice revolves around the way we experience architectural spaces. Everyday, domestic materials are used to reflect and represent the way we navigate cities and buildings.

The driving concept of her work in this show is the question: Does a fish grow to the size of its tank?

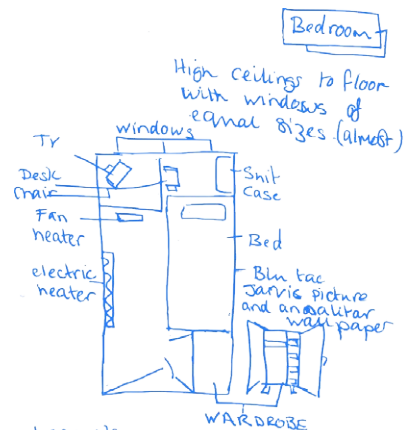
Moving from work in two dimensions, on paper, to three-dimensional, sculptural forms and back again, she attempts to capture moments of that transition. The use of a projection, illuminates this movement between dimensions, leaving an ephemeral memory.

This work is dedicated to Andy Lovatt and everyone at 291.

Instagram - @miss_i_dru_this

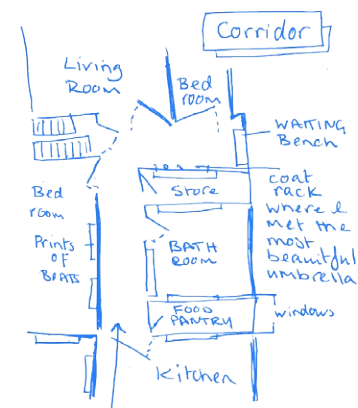


The office cup on the Olmi-circle magnifying table with the barley twist stem leg. The coffee cup never empty. The room filled with the sweet armour of pipe tobacco in lequisea papers. Both perched in the window watching seats as the Cinema of the lives pass in the street below the window.

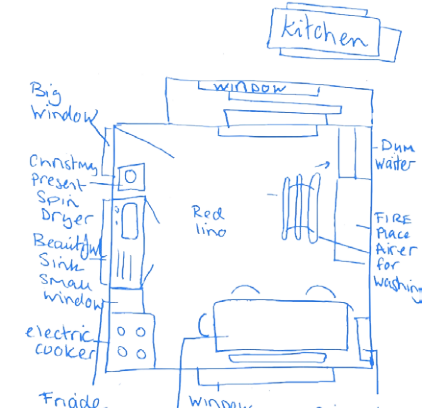


Long narrow room the width of my armspan.

If the room was tilted so the ceiling became a wall it would be a room not a corridor.



The corridor walk was divided up by a chair rail. The bottom half had a heavy plaster effect, painted in a gloss paint. The distance from the living room to the kitchen was a long walk - A Bus would hold.



Fridge with glove compartment freezer. Fridge Pies, Frankfurt sandwiches

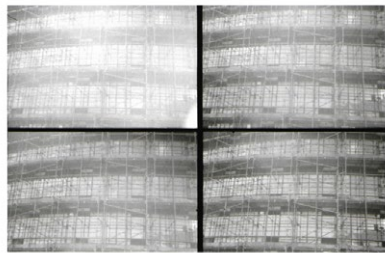


of how the creative revisiting of a childhood room can provoke a sense of "involuntary memory" that renders the recalled image timeless and essential - the past suddenly transformed into a miraculous present, as in the poignant remembrance of the mother's bedtime kiss,

The Poetics Of Space by Gaston Bachelard

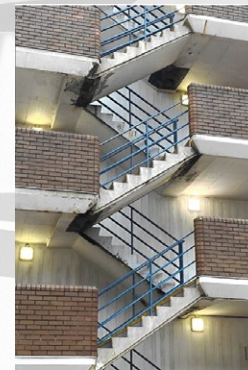
Four in one format of architectural forms in Hull.
 - Opening Bridges
 - exoskeleton of the building being made in quickest way.

Routes of areas in that I walk lining up with the thoughts I have. Are these thoughts formed by the routes or the making of the process.



© Patterns in the city.

- o Permitt Temp Form Formed by the light (time) atmosphere of the day.
- o Experience of a place
- o The memory of a place
- o The relationship and with a place
- o How a place is filled
- o The shift in ~~from~~ Function of space
- o Experience of the needs in a space
- o ~~Complete~~ Inside To outside.



Research Reading

Nigel Peake - Drawing in the city

~~Philosophy of the Home~~
 Philosophy of the home -

Leeds from Emanuele Cacciari

- Peter Mitchell - Park.
- The exhibition Film Joanna Hoeg
- False Note - Freya Dooley's.
- The beauty of soetsu everyday things Yanagi
- Living with buildings and walking with ghosts. on health and architecture
 ↳ Iain Sinclair
- The city of today is a dying thing
 ↳ Des Fitzgerald
- Professional learning for Artist teachers Pedagogy practice and partnership in uk contexts - Rachel Payne
- Summer town Payne

To imagine going down into the water or wandering in the desert is to change space; and to change the space is to change being. To dream otherwise - even if it is for the moment of a reverie or poem - is to exist otherwise
 PS pp 221-23

The Poetics Of Space by Gaston Bachelard

* Ohp sheets

? Does a fish grow to the size of a tank?

? What happens between 2D+3D and then 4D?

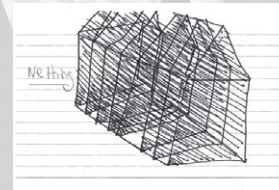
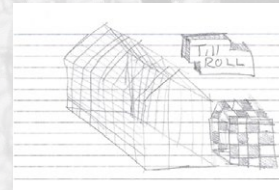
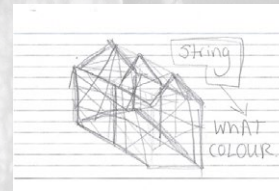
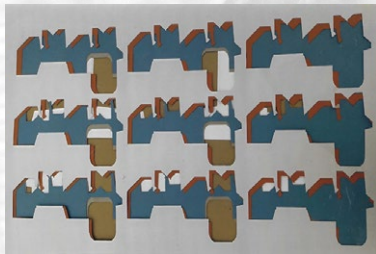
? Papers and 2D Plans becoming 3D, how is that translated.

? What kind of Paper plans do we have and use

- Net patterns
- Positive and Negative space in packaging
- Blue prints
- maps
- Types of maps
- The end of a house being an open envelop
- Paper cityscapes
- movement to interaction with a daily route

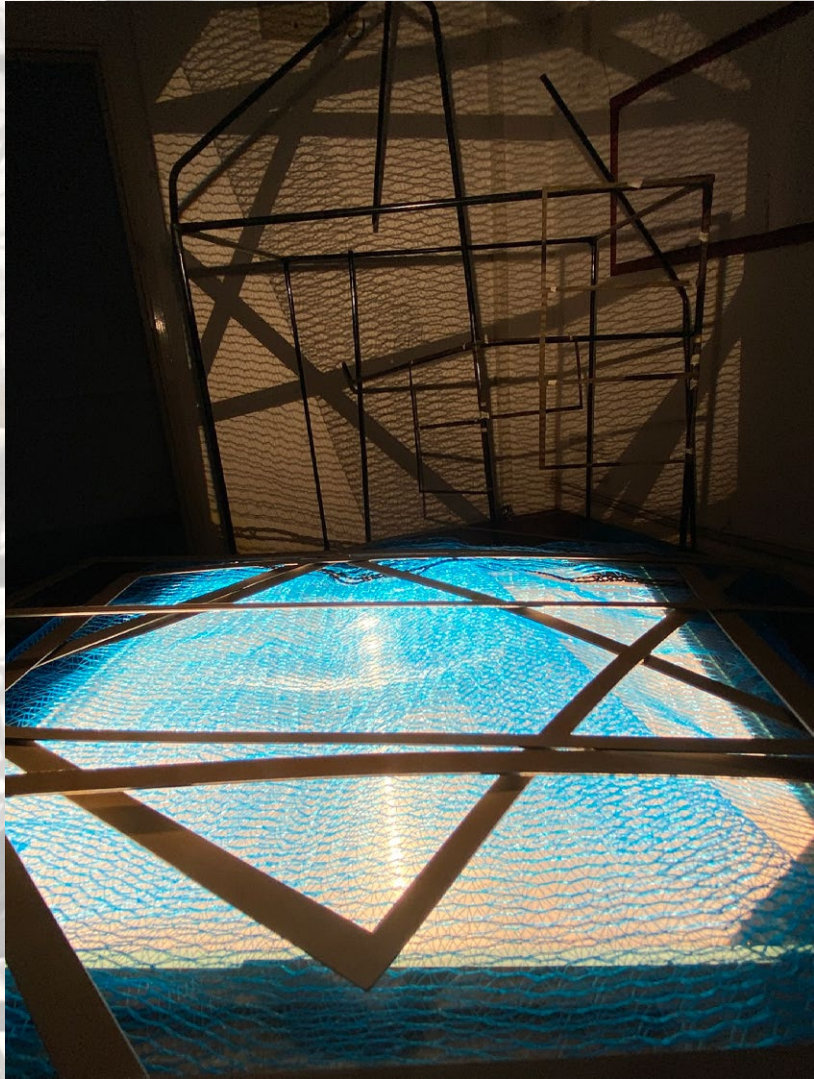
" Sometimes the house grows and spreads so that, in order to live in it, greater elasticity of daydreaming, a daydream that is less clearly outlined, are needed."

The Poetics Of Space by Gaston Bachelard



To go upstairs in the word house is to withdraw, step by step; while to go down to the cellar is to dream, it is losing one-self in the distant corridors of an obscure etymology, looking for treasures that cannot be found in words. For language is both image and text.

The Poetics Of Space by Gaston Bachelard



Lauren Saunders

Lauren Saunders is a visual artist-researcher who works collaboratively with people and places to tell human and more-than-human stories about nature and the climate crisis. Her work aims to decolonise human relationships with the more-than-human world, and explore how creative climate hope can support the development of equitable nature connection, ecoliteracy, place-based stewardship and radical kinship towards the natural world.

Lauren is influenced by land-based ontologies, Anglo-Irish nature-based folklore, environmental ethics, performance and stagecraft, permaculture/regenerative practice, myth, magic and grassroots climate action.

Her emergent and experimental approach works through the lenses of class, feminism, disability and solidarity to result in a multi-disciplinary investigation of her ongoing research-practice. Although the concept often directs the media, she typically explores drawing, sculpture, print, participatory practice, workshops and events, land-based installation and ceremonial meaning-making.

Lauren is also the Co-Director of arts project The Critical Fish, which aims to make critical writing and conversation about art visual culture more inclusive and accessible.

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Radical Kinship

My artistic practice-research takes an autoethnographical approach in exploring how creativity can positively impact the physical natural environment and drive ecoliterate social change. I have been making work around this topic since 2018, when I made a commitment to respond to the nature and climate crisis, transitioned to a more environmentally regenerative practice, and started only making work with biodegradable, recycled, repurposed, borrowed or second-hand material.

My research deepened significantly through MA study, where I artistically responded to and wrote about 'The Geopoetics of Drawing' (Saunders, 2022a) and 'Ethical Art Making - Human:Non-Human Creative Collaborations' (Saunders, 2022b). I later expanded upon the latter within my paper 'Equitable Making with our More-Than-Human Kin' (Saunders, 2024) whilst working alongside communities to understand in practice how to best mobilise the masses towards meaningful climate action through art, creativity and culture.

At my core is a strong belief in the need to expand our collective definition of 'community' to include the more-than-human world. We (as in those like myself who live within an extractive Western culture) need to develop a better, restorative (re)cultivation of care and respect towards not only one another, but others living amongst us. It is time to better acknowledge that the trees, plants, rivers, animals, skies, seas, rocks - collectively referred to as 'The Land' - are part of our extended community, our family, our kin, and treat them as such. Echoing conservationist and philosopher Aldo Leopold before me, I am of the firm belief that this shift in mindset enables the radical mental, emotional and spiritual transformation that we desperately need to effectively respond to the increasing threat and devastating impact of the nature and climate crisis.

As a participatory artist, I find myself always taking time to see the people I work alongside as the individuals they are; celebrating their strengths and ideas, understanding

their needs and trying to minimise barriers as far as possible so they can shine. I do not understand why this caring, empowering approach typically stops at our own species? Imagine what could happen if this sense of support and care was extended towards our more-than-human community too.

It is a big ask, but I think art and culture is up to the challenge. Fundamentally, I believe that compassion is what will most effectively motivate people towards - and continue to maintain - meaningful climate activism, and that art (in its most expanded sense) is the most effective and accessible route in which to achieve this. As such, my specific theoretical and practical research inquiry is understanding;

- how art and culture can help us to meaningfully (re) connect with place;
- how culture and creativity helps to develop a transformational level of kinship with our expanded community, and;
- how to make art in equitable collaboration with the more-than-human as to centre its 'voice' within knowledge production and inform sustainable human practice.

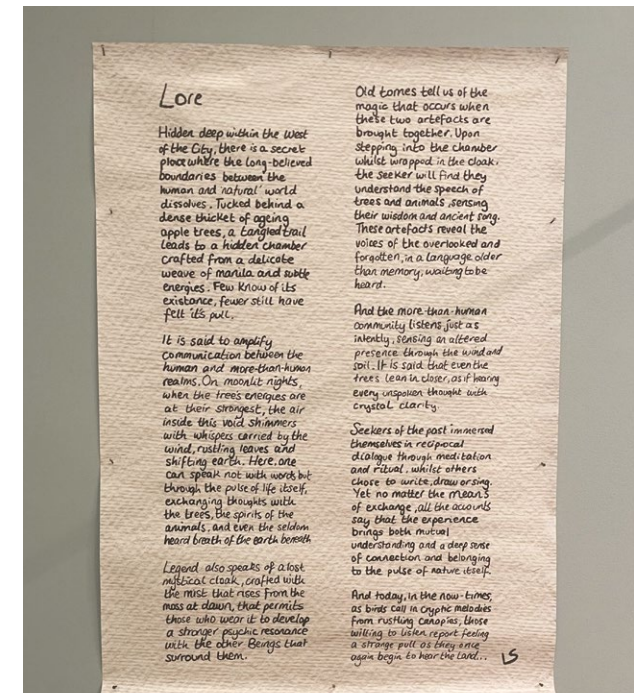
This soon led me towards reworking existing British folk traditions to create new nature-kinship stories relevant to contemporary audiences.



Sophia (2024),
Ink and Acrylic on Wood, 30cm x 25cm

Wild Dialogue

The interdisciplinary project developed and exhibited through the ReWilding Practice Programme is loosely site-specific to a green space in West Hull and was made in response to the difficulties that I have encountered when creatively promoting nature kinship within local (human) communities. Before nature kinship is the need for nature connection - however, our biophobic culture nurtures barriers to nature; including a fear of the outdoors, lack of interest or knowledge, feeling 'silly' or self-judgemental about spiritual connection, or having an instrumentalist viewpoint on nature. Through theatrical suspension of disbelief, familiar archetypes, original Lore - and just a touch of magic - Wild Dialogue uses playful and participatory storytelling to offer an inspiring, low-stakes and enjoyable way to (re)learn about place, nature and British indigenous approaches to Land connection.



Lore (2025),
Digital Print

Every piece within this installation is dripping with storied symbolism, and, as many hands have contributed to this work, their hearts have also contributed to the magic it stores. Made specifically for an earthy, wooded environment, Sylvanis reflects the ancient Platonic idea that cubes amplify elemental earth energy. The plants depicted within the Spirit Cloak - namely apple/dogrose, bramble, golden rod, willow, hogweed, lesser cranesbill, mistletoe, oak, rosebay willow and self heal - are all medicinal and magical plants that thrive in the British hedgerows that have long been associated with spiritual boundaries and sacred spaces. The mask and bones which accompany these works are that of a deer, a gentle creature long associated in Anglo-Irish lore with intuition, guidance and transformation, have been chosen to amplify the influence of those qualities within these tools. The four ceramic pieces titled Earth, Sky, Flame and Sea are rich with folkloric symbolism of the four elemental directions. The still life painting Sophia depicts symbols of wisdom that can help us on our transformation towards a re-connected knowing of kinship and place.

When activated within community green spaces outside of the gallery (it's intended purpose), these storied tools offer audience-participants of all ages 'permission' to engage with nature connection through 'what if' play. Upon wearing the cloak in the chamber, and surrounded by 'magical tools', an audience-participant might actually pause to actually listen to the more-than-human world around them... and feel something more.

I plan to create a ceremonial performance piece - that audience-participants can then follow - as an extension of this collection, aiming to demonstrate how one might interact with the installation (and indeed, with any outdoor space in future).

Wild Dialogue also offers those with an existing relationship with the more-than-human kin a ceremonial space to meditate, write, draw, sing, express gratitude or sorrow... or engage with whatever other means of dialogue feels right with their surrounding expanded community.

In this way, Wild Dialogue becomes both an invitation and a container - a space where nature connection can be rekindled through story, symbolism, and shared ritual. It is not a prescription, but a possibility: a reminder that kinship with the more-than-human world is not something to be taught, but something to be remembered.

Detail of Spirit Cloak (2025),
Textile and Momigami Paper,
approx. 200cm x 180cm



Wild Dialogue is an installation consisting of:

Spirit Cloak (2025), textile and momigami paper, approx. 200cm x 180cm

Sylvanis (2025), manila rope and fittings, approx. 215cm x 215cm x 215cm

Earth, Sky, Flame and Sea (2025), four terracotta objects, various sizes

Sophia (2024), ink and acrylic on wood, 30cm x 25cm

Lore (2025), digital print

Plus additional scene-setting media of earth, wood and bone.

References:

Saunders, L. (2022a). *The Geopoetics of Drawing - The Critical Fish.* www.thecriticalfish.co.uk/the-geopoetics-of-drawing

Saunders, L. (2022b). *Ethical Art Making - Human:Non-Human Creative Collaborations - Lauren Saunders.* www.laurensaundersart.co.uk/ethical-art-making-humannon-human-creative-collaborations

Saunders, L. (2024). *Equitable Making with our More-than-human Kin - The Critical Fish.* www.thecriticalfish.co.uk/equitable-making

Detail of Enchant (2025),
Participatory Ceramic Media and Poem



Sue White

Sue White considers herself to be a 'maker' not an 'Artist'. Her work is a curious interplay between memories, maps and her lifelong passion for crafting. During the yearlong Rewilding project Sue has been specifically focusing upon finding connections between the fragility of actual lived memories and the representation of memories and this has manifested itself through an exciting exploration of Eco-Printing, Japanese Momigami Techniques and Slow Stitching.



Working and living on the eroding coast of East Yorkshire allows my practice to be informed by the wildness of Spurn Point and the organic colours of the mudflats of the Humber Estuary. Often, a walk in this quite fragile environment, is all I have need to feed my making process.

Eco-Printing uses the natural dyes present in organic matter. And through a boiling process, the plants natural pigments penetrate the paper, leaving quite wonderful colours and prints that are never the same twice, making each piece of paper distinctively unique.

The unpredictability of the process stirs memories of making choreography using chance techniques. Same leaves, same paper, same length of boil, but inside every leaf is a different journey...more sun, less rain or simply a different position on the branch. It's these idiosyncrasies that help the papers tell their own version of a shared happening. And much like a good piece of choreography, the collaborative process allows each performer's identity to be disseminated through the final work.

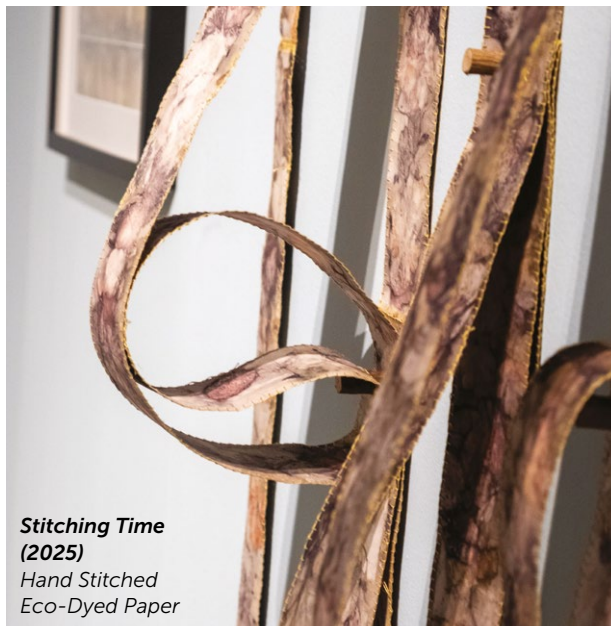
*Revealing the Marks after
the Boiling Process*



I've been quite curious over the last year, about the choices artists make during their making process. Where to place a leaf, so it makes the greatest impression, how far to knead a paper to get a durable softness or simply what colour cotton to use to embellish a paper.

Although it wasn't my intention at the beginning of the year to untangle my making process. It seems to be revealing itself naturally through rich conversations and scribbles in notebooks. And in doing so, I've become conscious of how I use recurring arches that link invisible points in space. And why frequently, layering pathways through ephemeral landscapes play a prominent role in the stories I'm recalling and re-imagining.

Then, the act of slow stitching allows memories to wander into presence. It reveals patterns and rhythms, closing down chance, and the unpredictability of the eco printing process. For me, it brings about a framework to hang thoughts, to reflect and ponder my next project.



Stitching Time
(2025)
Hand Stitched
Eco-Dyed Paper



Nothing lasts forever...yet, I feel as if it should
What a waste of time (don't get me started on my thoughts about time)
Learn and re-learn, make mistakes and even more mistakes, and then...
Crumbling...Disintegrating...Collapsing
Blatantly looking 'daft'

But of course, nothing lasts forever, this is what I tell myself...more frequently now
Memories fade, despite looking for them
'What a waste of time' (there goes that word again) ...waste: left over; not needed;
rejected; not perfect...'surplus to requirements'
I remember my grandma, would keep string and brown paper in a cupboard
under the stairs...before recycling was a thing, before we knew
Before, disposable became the new icon, yet after a 'time' (I know I've said it
again) when everything was recycled...passed down

Trousers patched...again!
Socks darned; toes warmed
Let's hope they last until the next payday...they do, Repairing...Mending...Fixing

Silver fishes, dart through the rag rug...an old skirt; a threadbare shirt; remnants
from the newly made bedroom curtains...

Is it make do and mend or crafting?
Essential or Trendy, dare I say, the answer lays somewhere with...Time
You creep into my thoughts too easily, perhaps I need to listen to what you are
telling me? What are you telling me...?

Time to fold, fingers slowly creasing edges
Little books...class of teddies... 'Sit up straight and pay attention, today we will do
sums!'

They get them right...that's not a surprise.
School's over and now...it's time to watch the silver fishes...Remember...Recall...
Bring back...

TIME

Yet, nothing lasts forever...although I feel that it should



*The Letters (2025),
Mixed Media on Canvas 100cm x 100cm*

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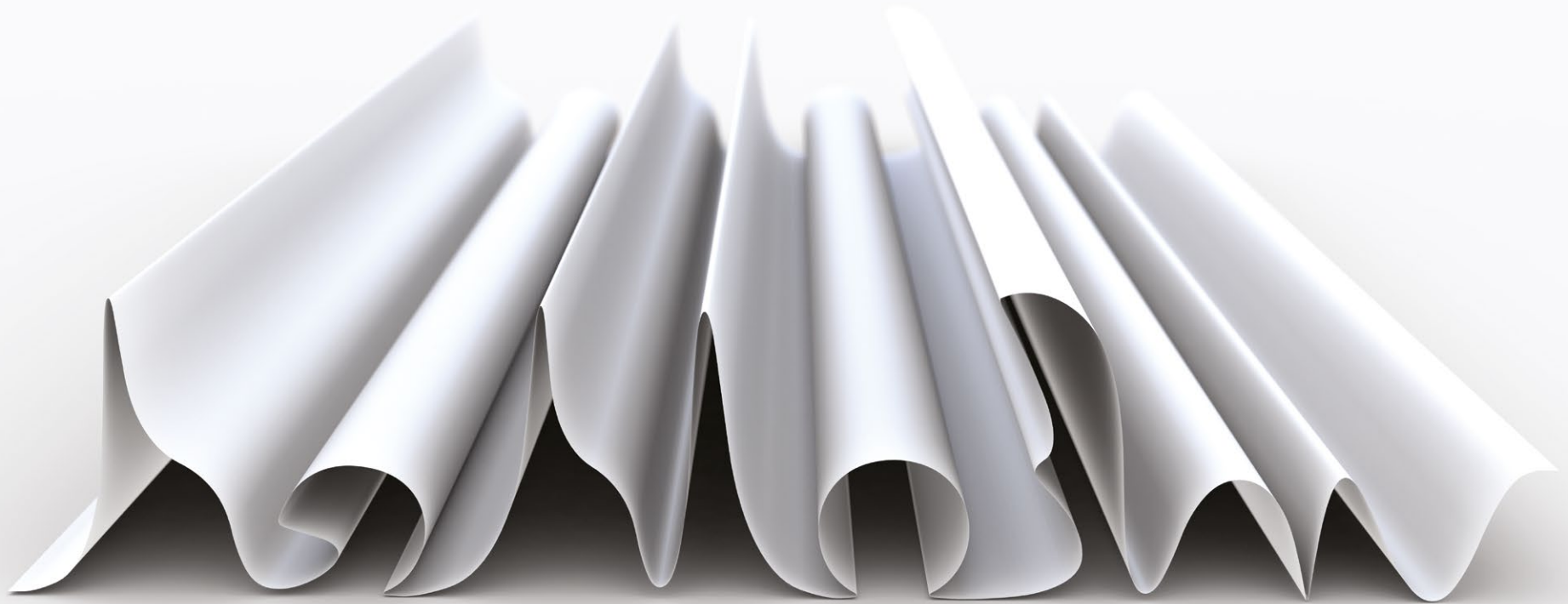
Makerspace Hull
Hull Artist Research Initiative
HEY Creative
Umber Creative

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