

POLLY

JANE

WILSON

BENEATH THE FIELDS LIES A SHATTERED GLACIER

Works consider the unseen territorial negotiations between industrial land use and ancient ecological systems that exist in the underlands beneath the farm. The shattered glacier is resurrected through enamel interventions, with elements of the landscape burnt into their surface. A sense of water is present throughout the works. Crystallised fractals embedded into chicken wire, undulations across the surface of copper, blackened, coral-like protruding straw. The production of the works is alchemical and conversely born from fire, red hot metal, melted glass, quenched and beaten surfaces. This simultaneous violence and quietness mirrors our relationship to the rural landscape, as sites of retreat and nourishment alongside commodified extraction. Solo show at Stone Space, London, October 2024



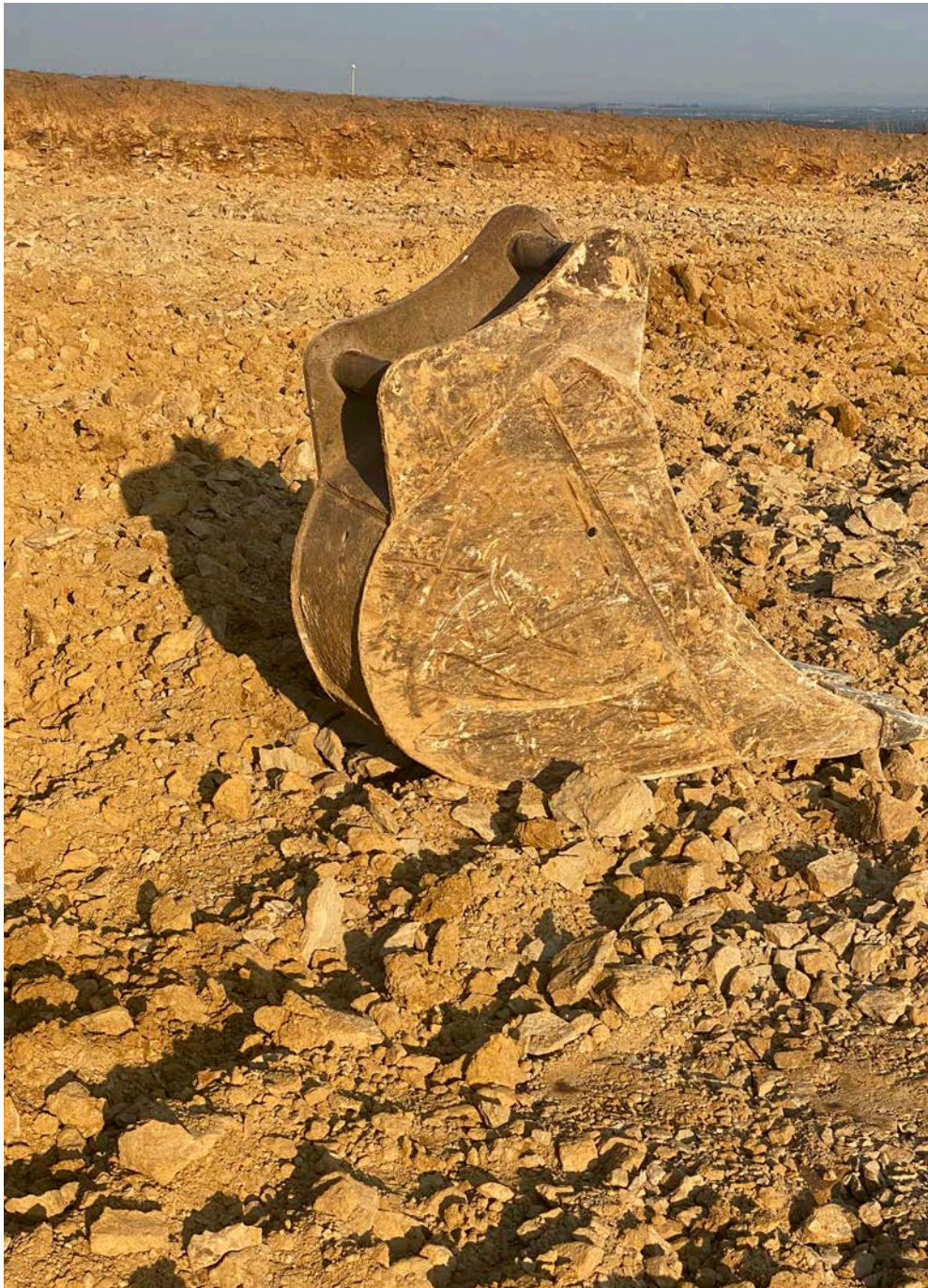
Beneath the fields lies a shattered glacier (solo show), Installation shot Stone Space, London, 2024



Hybrid ii, 2024, polystyrene, copper, enamel, straw marquetry, 33cm x 17cm x 7cm



Left to right: **Ancient Mew** 77cm x 18cm x 51cm, **Penny Hedge** 62cm x 16cm x 36cm, **Neea Mair** 42cm x 14cm x 27cm, (all) beaten copper, 2024



Titanites, 2024, C-Type photographic print, diabond mount, 75cm x 55cm



Beneath the fields lies a shattered glacier (detail), 2024, agricultural salvage, chicken wire, copper, enamel, 300cm x 90cm x 184cm



Burnt, to the Ground IV, 2023, straw, enamel, copper, 21cm x 30cm x 4cm



Burnt, to the Ground V, 2023, combine harvester blade, enamel, 24cm x 24cm x 4cm

FERTILE

Shown as part of the Slade Postgraduate Degree Show 2022, this installation explores the relationship between the genetic modification of cereal crops and agricultural machinery. Modern harvesting methods have led to traditional rural crafts such as corn dolly weaving and straw marquetry to become endangered. In 'Fertile' these techniques are re-claimed and pushed beyond their traditional application to disrupt how we value agricultural output, elevating straw to the same level of importance as the grain. Sculptural elements incorporate agricultural salvage, to reimagine the symbiotic relationship between the organic and mechanic as a new hybrid material as a way to consider our historic and future relationship to crops and machinery.



Fertile, 2022, Mouldboards from agricultural ploughs, straw marquetry, spiral plaited rye, steel wire, 690cm x 377cm



Fertile, 2022, Mouldboard from agricultural plough, enamel, 126cm x 42cm



Fertile, 2022, Mouldboards from agricultural ploughs, straw marquetry, spiral plaited rye, stripped straw, 185cm x 130cm



Fertile, Installation detail, Slade Postgraduate Degree Show 2022



Fertile, Installation detail, Slade Postgraduate Degree Show 2022



Field FL (16.42).2, 2022, Straw marquetry, mild steel frame, 45cm x 29cm



Fertile, 2022, Mouldboard from agricultural ploughs, straw marquetry, 120cm x 42cm

FIELD SERIES

Drawing from my personal experience of growing up on a commercial farm, this body of work explores themes of belonging, human nourishment and ecological destruction.

A field is a site of seasonal agricultural activities; it is ploughed, drilled and harvested, crops are rotated, its soil is sampled, tested and sprayed accordingly to add nutrients and kill anything that threatens a good yield. Not only an industrialised space for mass production, the field is also a symbol of the countryside idyll - a seductive environment in which to escape. This series considers this duality, finding the teetering points between the practical and romantic. Realised as surface-based installations and sculptures, works incorporate tactile materials, agricultural debris, colour, and disorientating plays of light and shadow.



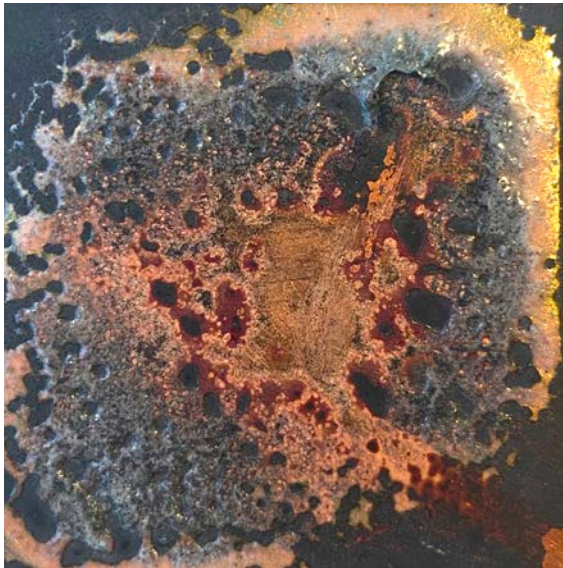
Field, 2020, Painted paper straws, tiled plaster, 290cm x 190cm



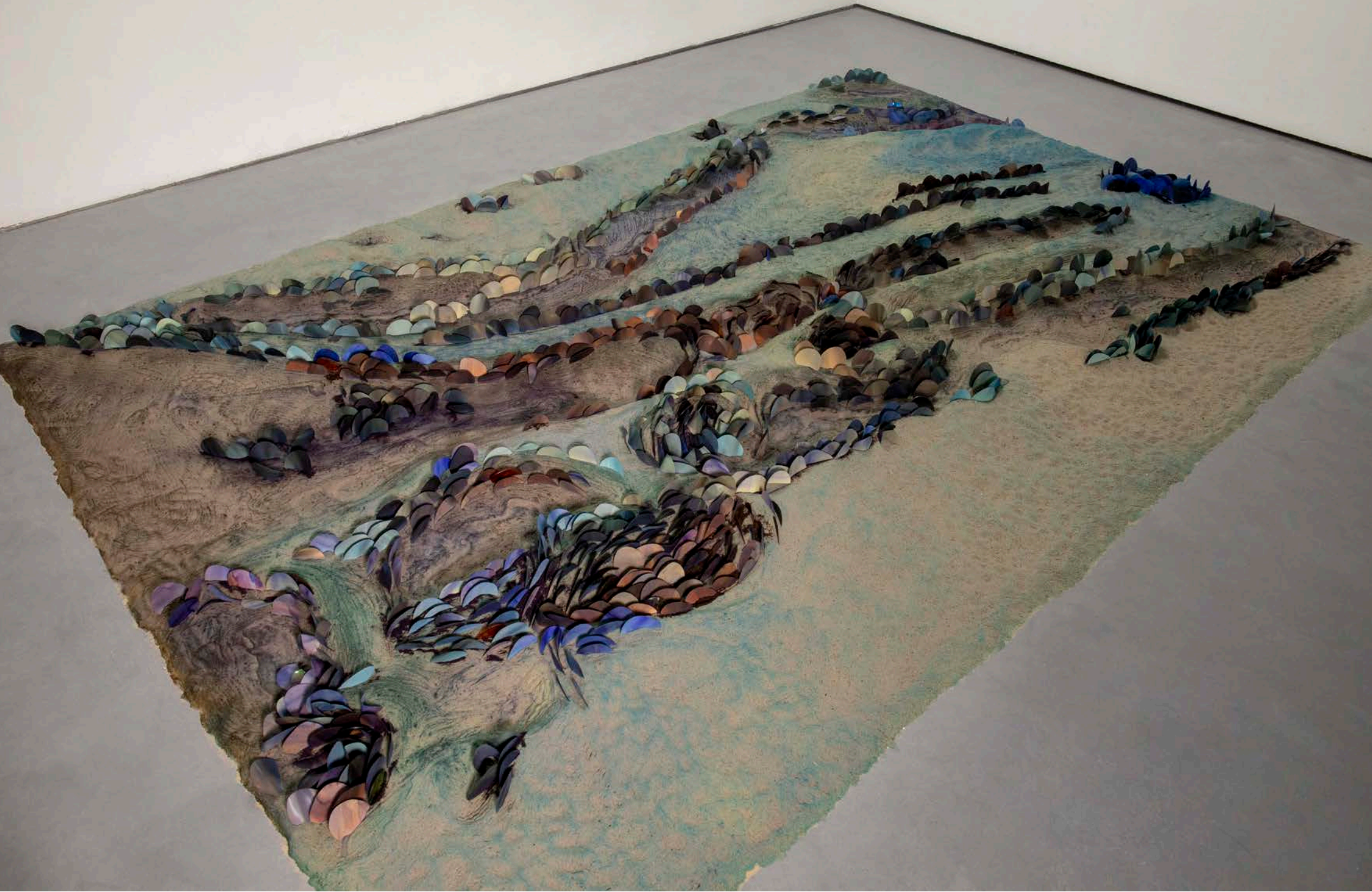
Field (detail), 2020, Painted paper straws, tiled plaster, 290cm x 190cm



A field for the palm of your hand I, 2020, Photographic print, 41.5cm x 26.2cm



Burnt, to the Ground , 2020, soil from agricultural land, enamel, copper



Grounding, 2019, Hand dyed sand, painted paper, pigment, 200cm x 300cm



Monday Howl, 2019, Slade Interim Show 2019, Mixed media, 200cm x 170cm

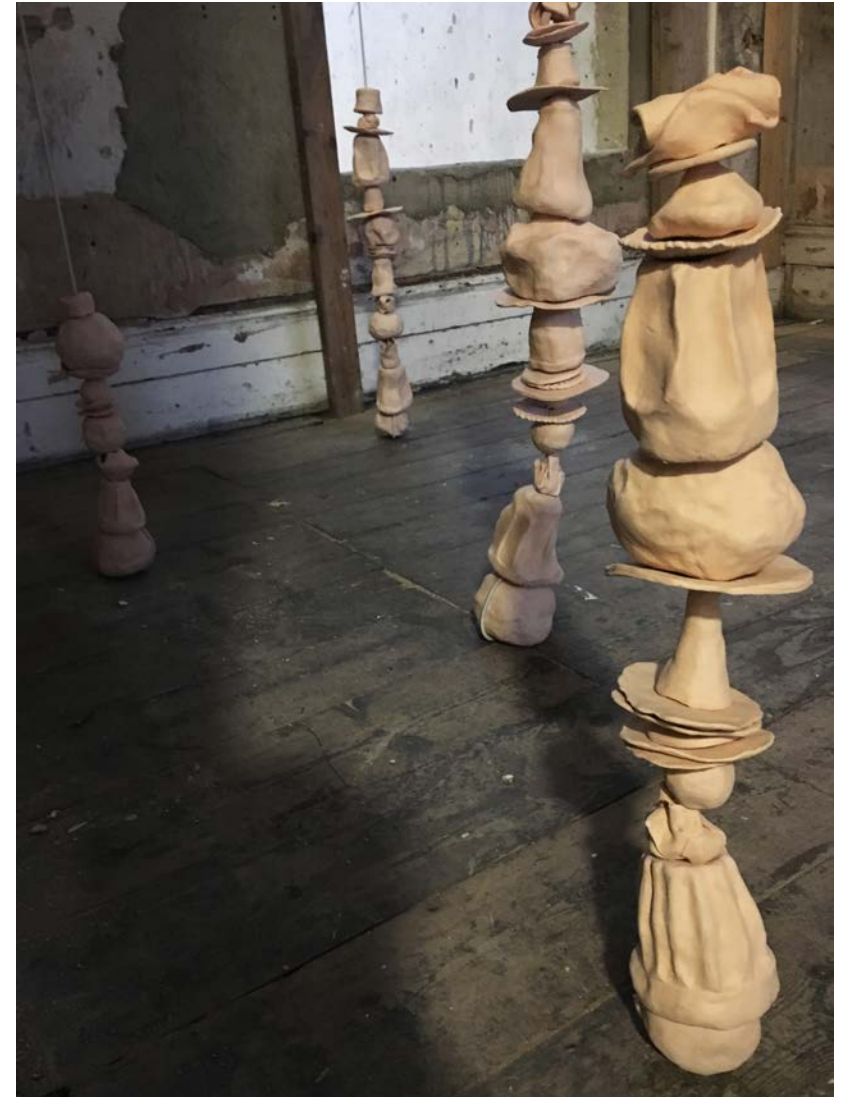
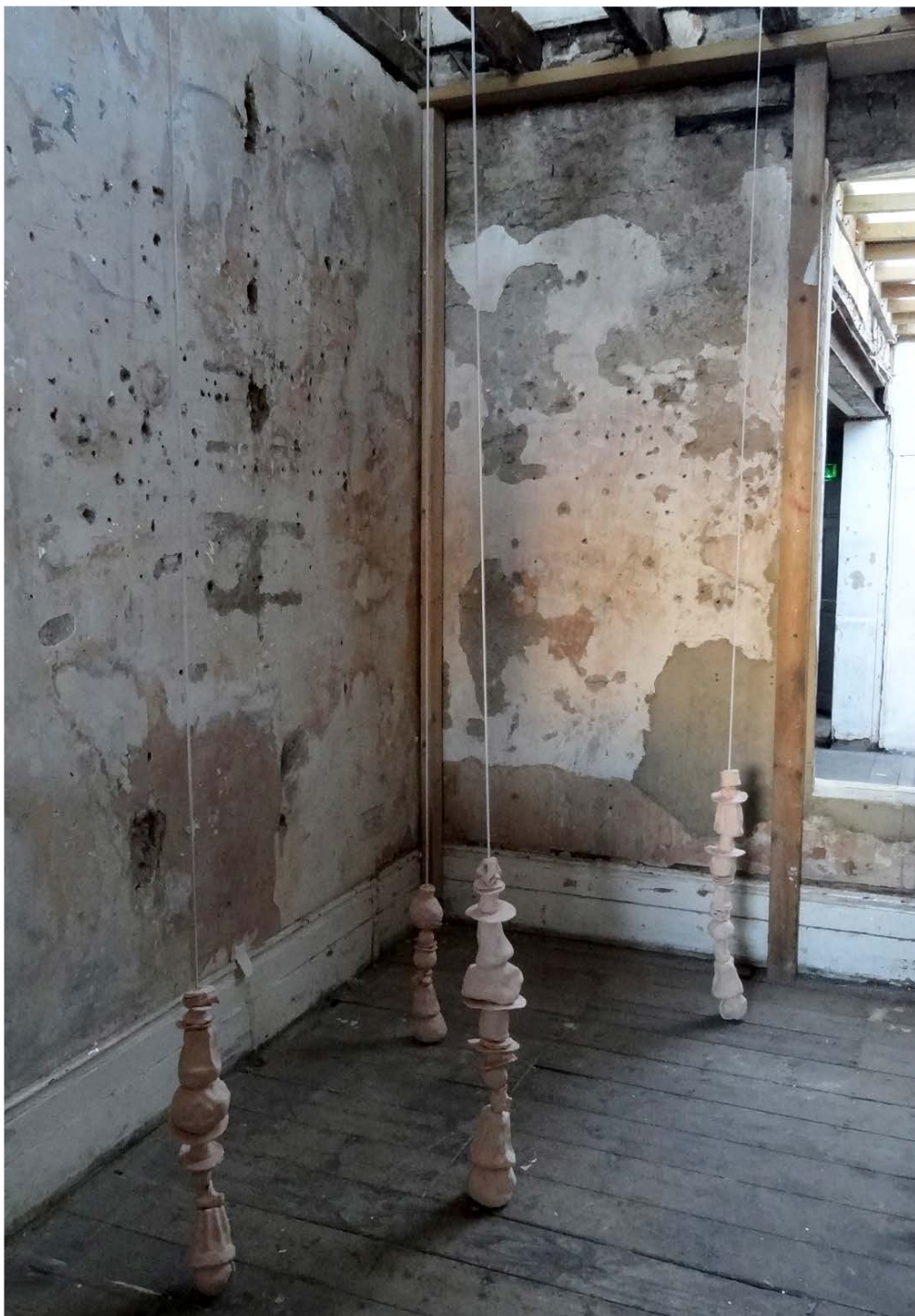
FORM(LESS) SERIES

Referencing archaeological fragments, the Form (less) series considers the fragile human history of making, unavoidably distorted by loss, destruction and incorrect assumption. Murmur & Handaxe incorporate studies of mark-making in palaeolithic stone tools, exploring the carved surface as a form of ancestral language. Ancient marks are recreated as a way to connect to an unknowable past.

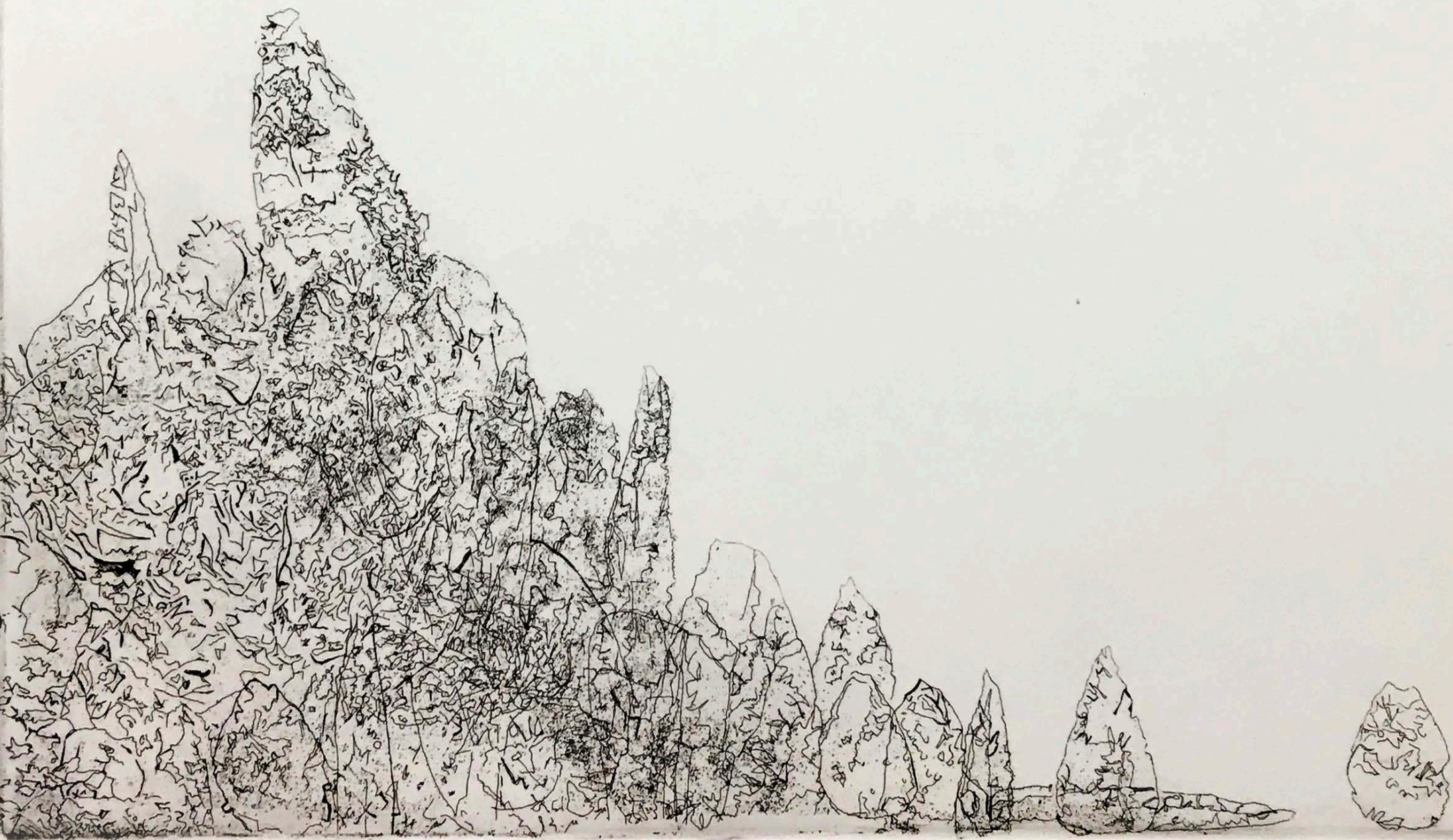
Sculptural works in the series utilise unpredictable and breakable materials such as bungee rope, ceramics, painted balloons and found objects. Combined in unstable assemblage the totem-like structures are sympathetic to a history governed by chance and speculation over fact and certainty.



Ancestor, 2019, Housewarming Exhibition, Safe House, Ceramic forms, bunjee cord, 5000mm x 250mm



Ancestor (installtion view), 2019, Housewarming Exhibition, Safe House, Ceramic forms, bunjee cord, 500cm x 25cm



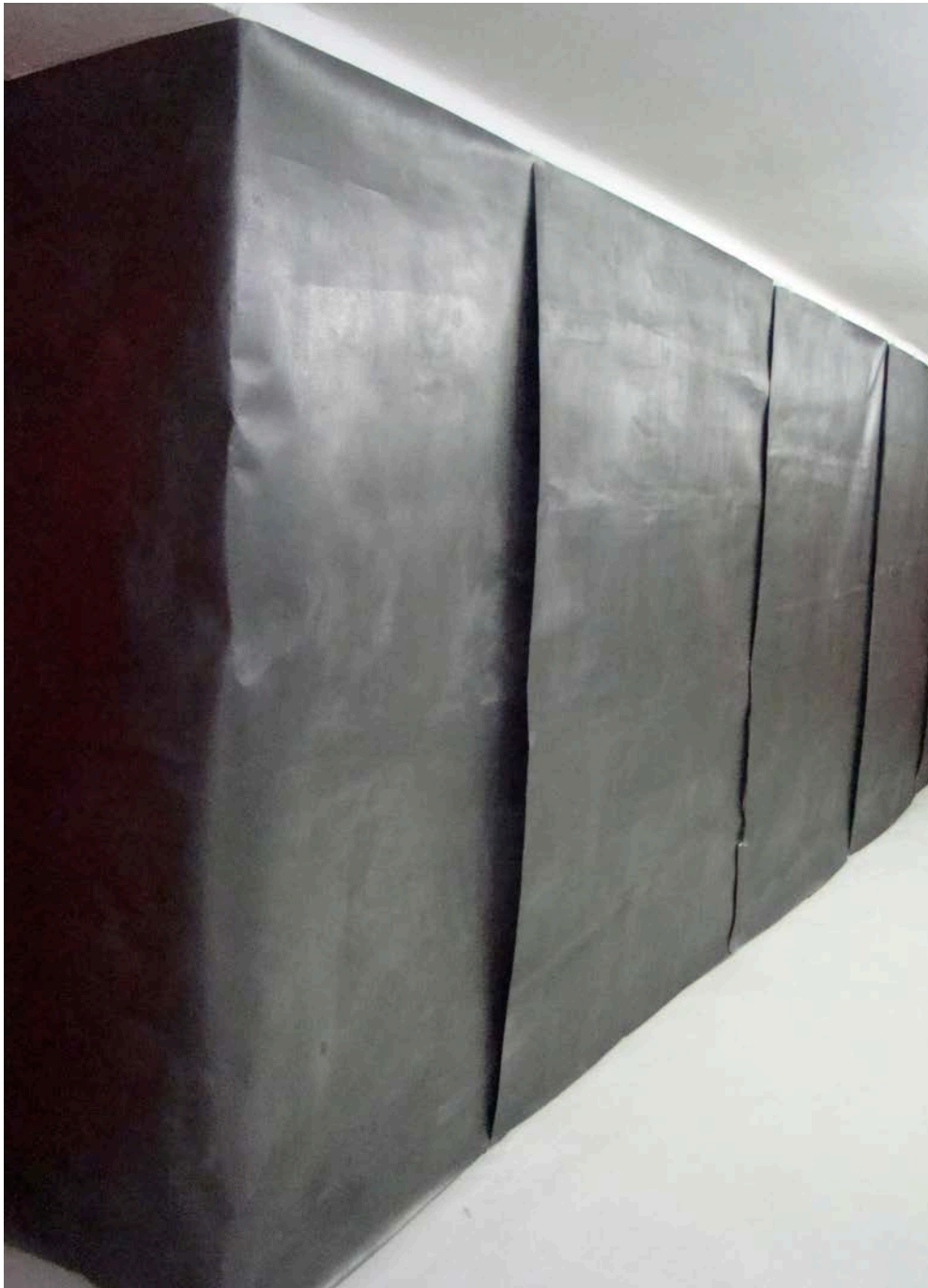
Handaxe, 2018, Etching on paper, 36cm x 36cm

STITCH SERIES

This series explores stitch as a concept; a connection, a component for joining two separate entities together. This intermediate state is visually explored through architectural transitions and temporary materials.

Dust Drawings takes the window as a stitch between the interior and exterior, revealed only by elemental states and residue - dust, rain and reflection. The installation imagines the liminal space within the glass through graphite drawings and distorted projections of dust within a paper-lined space.

The series culminates with two site-specific installations which investigate the corridor as an architectural stitch within a building. Submerged Corridor, led by the water-like undulations of the overpainted grey floor, projections create a drawn-out sense of space and time. In Graphite Corridor 120 meters of polished graphite on paper are hung to encase a corridor. As a material that can be erased, graphite corresponds with the temporary way in which a corridor is occupied. Using graphite to this extreme instils both the space and the material with a sense of permanence, holding still a space of transition.



Graphite Corridor, 2009, NUA Degree Show 2009, Installation, Graphite on paper, 24m



Graphite Corridor, 2009, NUA Degree Show 2009, Installation, Graphite on paper, 24m

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