



Clive and Jill Adams, The Dunsland Project, c/o The Two Brewers
60 High Street, Ashwell, Hertfordshire, England, SG7 5NR

Telephone: 01462 743251

Facsimile: 01462 743085

Clive Adams' career as gallery director and curator spans over 20 years during which time he has organised many major exhibitions which relate to landscape, including the historical paintings of Turner, Gainsborough and Constable, and of contemporary work by the new generation of artists; particularly Nash, Goldsworthy and Randall-Page.

Front cover: Andy Goldsworthy
Poppy petals, Holland 1984
Courtesy Michael Hue-Williams Fine Art, London

Inside flap: Peter Randall-Page
Granite Song, Devon 1991



DUNSLAND

Contemporary Art and the Natural World

A major gallery and park opening in Devon
England in the year 2000

'The importance of nature and landscape in the spiritual well-being of mankind has been well understood in the past and been manifest in the religion and philosophy as well as the art and artifact of diverse cultures.

During the 20th century technological innovation has precipitated increased specialisation. Disciplines such as architecture, sculpture and horticulture have become divergent and hermetic where once they formed complementary facets of a single aesthetic whole.

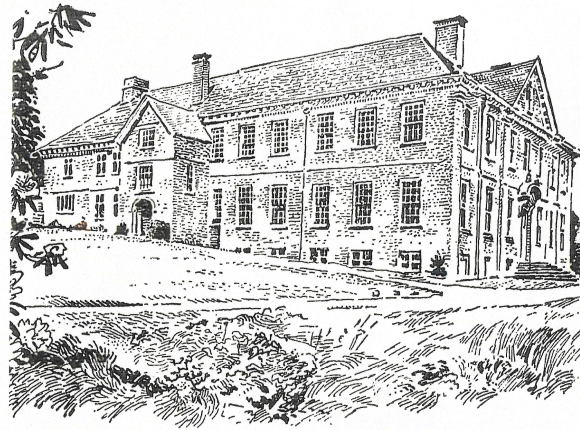
The natural world is now under serious threat from human activity. We need urgently to find new and more sympathetic ways of relating to our environment.

We are, after all, ourselves a part of the natural world. It not only nourishes our bodies but also our spirit and we ignore this fact at our peril.

The arts have an important role to play in this process and already artists, architects and landscape designers are beginning to rise to this challenge within their own areas of specialisation.

Dunsland could provide an opportunity for the cross-fertilisation of ideas between disciplines in addressing these issues and eventually it is hoped that it would become a centre of excellence and an example of good practice in forging a new relationship between human endeavour and the natural world.'

Peter Randall-Page, sculptor



The original house, completely destroyed by fire in 1967

Dunsland was a manor in Saxon times and is recorded in the Domesday Book, 1086. The last addition to the house was made in the seventeenth century. Until 1945 it descended by inheritance.

In 1954 it finally came, in a poor condition, into the care of the National Trust. The Trust spent 13 years restoring and furnishing the house. Tragically, one November night in 1967, the building caught fire and had to be completely demolished.

The Dunsland Project

Clive and Jill Adams realized the great potential of the estate, which lies in one of the most beautiful and unspoilt areas of countryside, from their first visit in the winter of 1995.

The National Trust has now offered a lease on the 92 acre (37 hectare) estate and approved, in principle, the construction of an outstanding contemporary building on the site of the original house, to mark the Millennium year.

The centre would be run by a charitable trust or non-profit making company and has the support of the local authority and regional arts board. It would be the closest major public gallery to the Tate St Ives, which now attracts over 170,000 visitors annually.

The 1500m² building would provide galleries, studios, library, archive, study centre, book shop and restaurant.

The gardens, parkland and woods of the estate would be developed by a collaboration of artists and horticulturists.

The new building, landscaping and commissioning of works of art are likely to cost in the region of £4 million (around \$6 million). An application to the National Lottery for 75% of the costs will be made.

An appeal is now underway to raise the remaining 25% capital sum, \$1.5 million, and to set up an endowment fund of a further \$1.5 million to be invested, the interest from which will help to run the project.

The view today from the site of the proposed new building

