



Thelma Hulbert Gallery

# GALLERY & SHOP



**Soil Culture: Young Shoots**  
Residency exhibition  
27 February - 9 April



**Soil Culture: Casting Seeds**  
A community response to Young Shoots  
16 April - 21 May

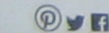


**THG Open 2016**  
Biennial open submission exhibition  
4 June - 27 August



Thelma Hulbert Gallery  
Elmfield House  
Dowell Street  
Honiton  
Devon  
EX4 1LX

T: 01404 45006  
E: info@thelmahulbert.com  
www.thelmahulbert.com



Opening times Tuesday - Saturday 10am - 5pm

**FREE ADMISSION**  
Donations welcome



Teacher collaboration  
Residency at The Blue Finger Alliance, Bristol



The workshop...  
The workshop...  
The workshop...



From 2013  
Residency at Blue Finger Alliance, Bristol



The workshop...  
The workshop...  
The workshop...



Anne-Maria  
Residency  
Staying in the...





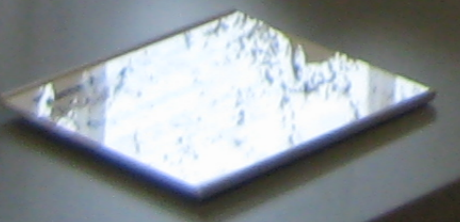
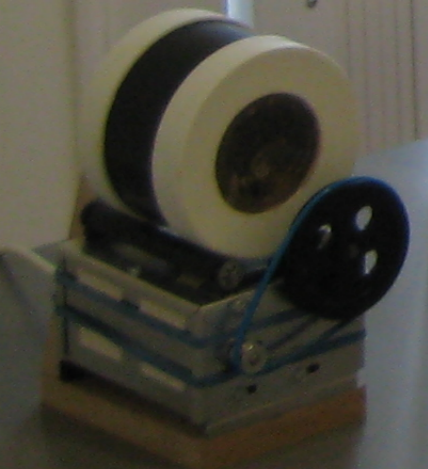
Anton Bundakov  
Residency at the Eden Project, Cornwall

Debra Solomon  
Residency at Schumacher College



Small informational card on the floor.

Small informational card on the floor.



Informational card for the terrarium exhibit.

Informational card for the white box exhibit.

Informational card for the white box exhibit.

**Jonny Briggs**  
**Residency at White Moose, Barnstaple**

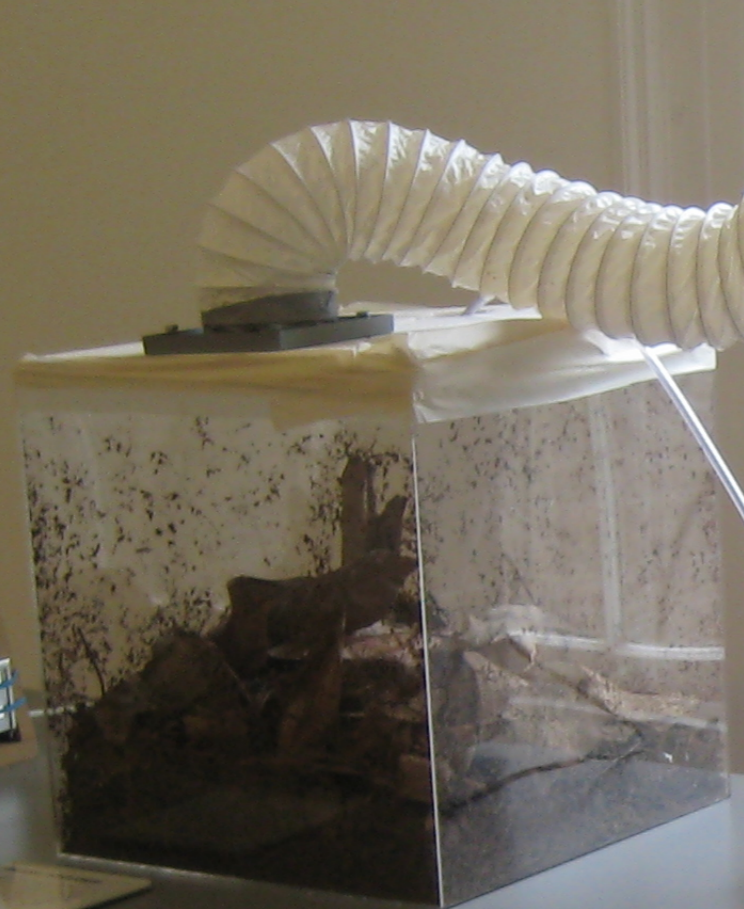
*When Your Words Come, I Ate Them*  
 Food created from excrement

Jonny Briggs studied at Chelsea College of Art and Royal College of Art. He is a London based multi-disciplinary artist whose work explores the constructed reality of the family in conjunction with the artifice of video-based media. Often involving staged installations, the cartoonish and the performative, his work creates jarring situations between what is real, self/other, nature/culture and desire/ disgust.



The brief for the East Culture residency at White Moose was to engage and work with Barnstaple residents in the gallery vicinity to explore the untold importance of soil. Jonny was selected for his proposal to work with the local community to create a scene for a photograph made out of local soil, which connected with his ongoing interest in the entwining of desire and disgust. For Jonny, soil both appeals and repulses. He is at once repelled by the reek of decomposed plants, animals and fish, and yet drawn to the use of it to facilitate new growth.





**Jonny Briggs**  
**Residency at White Moose, Barnstaple**

*When Your Words Came, I Ate Them*  
 Feast created from excrement

Jonny Briggs studied at Chelsea College of Art and Royal College of Art. He is a London based multi-disciplinary artist whose work explores the constructed reality of the family in conjunction with the artifice of lens-based media. Often involving staged installations, the cartoonesque and the performative, his work creates jarring situations between adult/child, self/other, nature/culture and desire/disgust.



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Working out of the Perouse Almshouses allotments in Litchdon Street, Barnstaple, Jonny created a long table feast, reminiscent of the Last Supper, with following bowls of fruit, vegetables and voluptuous desserts within an opulent setting with curtains and candlesticks but made entirely from local excrement.

Taking soil as both a noun and a verb, the work alludes to universal childhood memories of playing in soil and the contrast between that and the presentation of pristine flowers, fruits and vegetables in domestic interiors, devoid of their roots, cleaned of soil and detached from the earth from which they came. During Jonny's residency at White Moose he also delivered three interactive artist talks, two at the local Further Education College, Perouse College, and one for the local community.

Presented as a photograph, the finished work here in this exhibition, *When your words came, I ate them*, reminds us that what we put into the soil, shapes what we grow from it, which in turn informs what we eat, which in turn shapes what we are. It explores how soil, the skin of the Earth, is a transition between life and death, and acts as a montage of decomposition and the foundation from which new life emerges.

[www.jonnybriggs.com](http://www.jonnybriggs.com)  
[www.white-moose.co.uk](http://www.white-moose.co.uk)



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Residency at White Moose, Barnstaple

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For Jonny soil both appeals and repulses. He is at once repelled by the mounting of decomposed plants, animals and fish, and yet drawn to the use of it to fertilise new growth.

Working as the former Barnstaple art teacher in a village school, Jonny has been working with local children, young people and the wider community to explore the importance of soil. He has been working with the local community to create a scene for a photograph made out of local soil, which connected with his ongoing interest in the entwining of desire and disgust.

Jonny will be exhibiting his work at the gallery from 10th to 15th October. He will be working with the local community to create a scene for a photograph made out of local soil, which connected with his ongoing interest in the entwining of desire and disgust.



**Karen Guthrie**  
Local Food Culture  
Please do not touch or use  
This work is a gift

**Karen Guthrie**  
Residency at Hauser & Wirth Somerset

Somerset October 2014

Karen Guthrie lives and works in the north of Devon. She collaborates in particular with New Forest in Somerset. Her work is deeply rooted in local food culture, its local community, the emphasis on local food production and consumption. Her work is deeply rooted in local food culture, its local community, the emphasis on local food production and consumption. Her work is deeply rooted in local food culture, its local community, the emphasis on local food production and consumption.



Karen was selected from an open call for applications to work with Hauser & Wirth's new gallery and cafe in Devon. Her work is deeply rooted in local food culture, its local community, the emphasis on local food production and consumption. Her work is deeply rooted in local food culture, its local community, the emphasis on local food production and consumption.

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**Sarah Ciurysek**  
**Residency at Daylesford Organic Farm,**  
**near Kingham, Gloucestershire**

*Grounded, Leaping*

Sarah Ciurysek is a Canadian artist working mainly in photography, video, audio and installation to examine our relationships with the ground. She lives in Winnipeg and is an Assistant Professor at the School of Art at the University of Manitoba.



Sarah was selected for the residency at Daylesford Organic Farm, a working organic farm located in over 2000 acres in the Cotswolds. The residency brief invited an artist to engage with the notion of 'terroir', a sense of place based on the soil, and to respond to the diversity of the soils at the farm.

Sarah spent the beginning of the residency familiarizing herself with Daylesford and its surrounds by touring the farm, meeting staff and locals, and walking the farm trails and nearby footpaths. Working out of a base in the Chelsea Flower Show award-winning kitchen garden and pavilion space in the Market Garden at Daylesford, Sarah then interviewed Daylesford staff as well as local community members about their experiences of and relationships to soil.

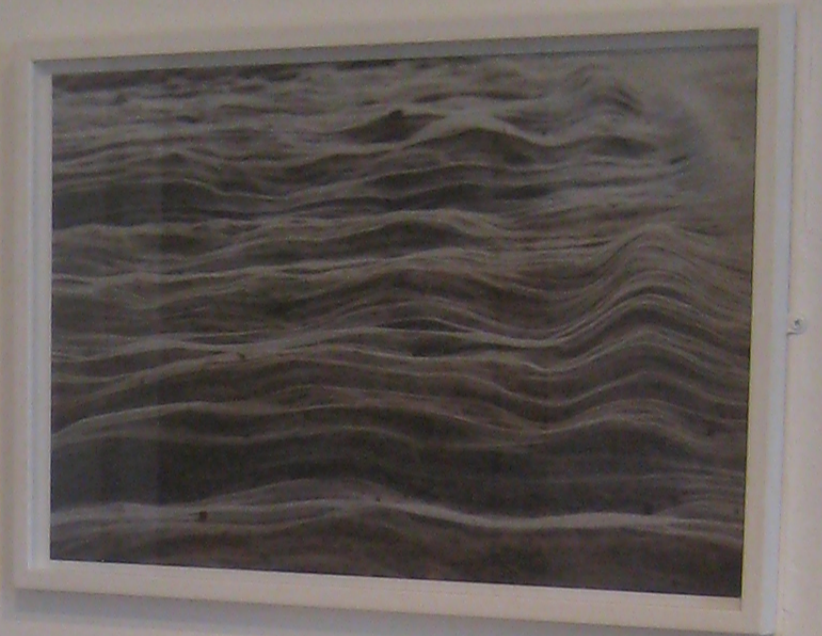


This included the Head of the Market Garden, a beekeeper, a groundsman, the Head Cheesemaker, a woodworker, a millfarmer, an environmental scientist and farm shop staff. Taking selected segments from the interviews, she edited audio tracks and constructed an overall audio story that loosely follows the human life cycle, and which provides an audio portrait of Daylesford. She then mapped a trail through the farm's Market Garden that corresponded with the content of the stories told.

The result was a site-specific audio walk at Daylesford that was initially presented during their summer festival on 26 May 2015 for which there were around 1000 visitors. Sarah's aim was to encourage the listeners to piece together what they were hearing with what they were seeing, feeling, and smelling, and also with what they needed to imagine.

The work presented here in this exhibition 'Grounded, Leaping' is an edited version of the audio piece and accompanying photographs. The audio tracks are recordings of people of varying ages, from aged 4 to their late 50s, speaking about their relationship with soil. They are accompanied by images of sites along the original audio walk at Daylesford.

Special thanks go to the interviewees:  
Steve Brown, Chelsea Callahan, Rhye Davis, Tim Field, Toby Harris, Ingrid Harris, Tanya Howles, George Inyett, Rhase Jordan, Annabel Kirkland, John Longman, Richard Smith, Joe Taylor  
www.sarahciurysek.com  
www.daylesford.com



**Debra Solomon**  
Residency at Schumacher College

*Evilnesses an optimistic, fungal perspective on death and production*

Debra Solomon is an Amsterdam based artist and founder of URBANAHOEVE (Urban Design Lab for Urban Agriculture). URBANAHOEVE (which translates as 'the city for the farm') which has developed food-system infrastructure at several public spaces in the Hague and Amsterdam, transforming the existing landscape architecture whilst prioritising eco-system health, and implementing in situ food production.



Through an open call selection process Debra was selected to be artist in residence at Schumacher College where, in keeping with the Schumacher ethos, the residency was an invitation to look at soil from both a historic and ecological perspective.



The artist's subject matter is rooted in a deep understanding of the soil as a living system. She explores the complex relationships between the earth and the organisms that inhabit it, from the microscopic fungi to the larger plants and animals that depend on them. Her work is a testament to the resilience and creativity of life in the face of adversity.

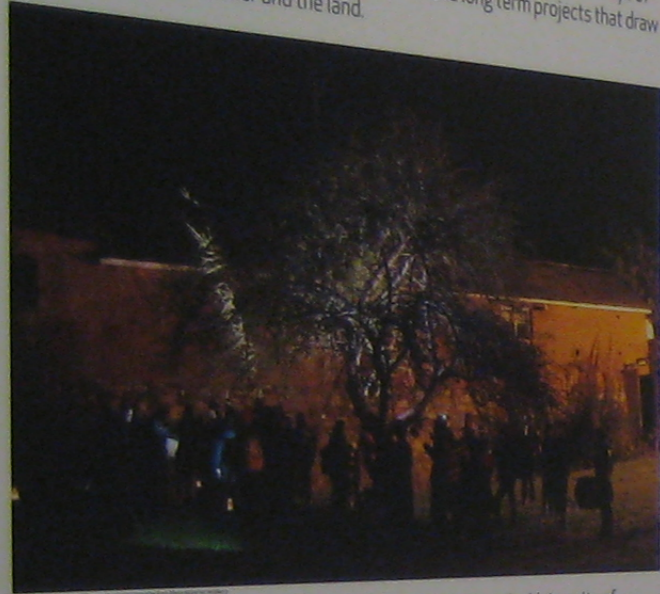
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# Anne-Marie Culhane Residency at the University of Exeter

*Singing to the Trees*

Anne-Marie Culhane is an artist, activist and performer living in Devon, UK. Working in a range of media she designs frameworks that offer different ways of doing and being - creating events, performances and long term projects that draw people closer to each other and the land.



Anne-Marie's residency sat within a longer-term project at the University of Exeter. She has been exploring the campus of the university through a year of observation, making connections and crossing boundaries between staff, students, local people and the campus. Her discoveries have been shared through site-specific events and the on line 'Campus Almanac'.

One of the things that Anne-Marie devised during her work at the university was a creative and participatory response to the changing seasons on campus. Anne-Marie commissioned poet James Crowden and musician Tim Hill to work alongside her and student volunteers to create an event that took the form of a Wassail for 2015. The new wassail, entitled 'Singing to the Trees', was a response to



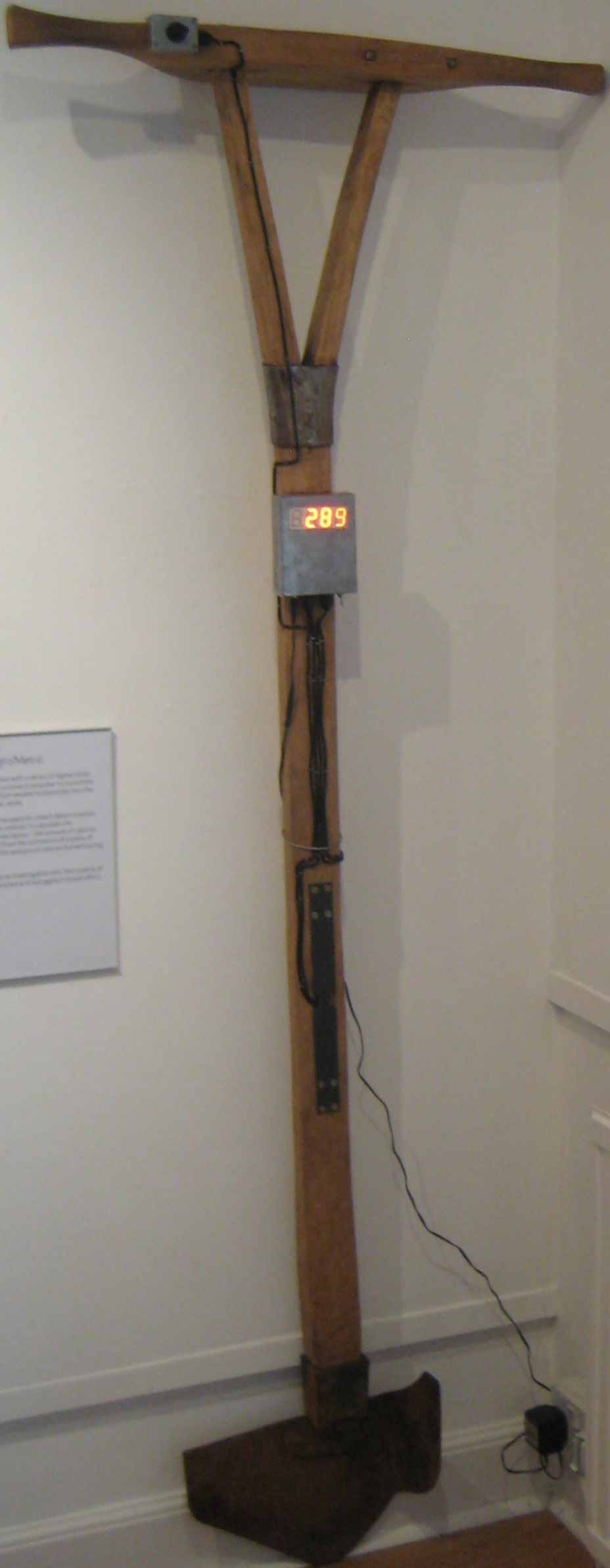
The wassail referenced older traditions while also creating a new form that spoke of the impacts of shifting seasonal rhythms caused by the changing climate on regional orchards. Its development was informed by interviews with orchard holders and orchard experts in the South West, academic research and the orchard itself. Anne-Marie's aim was to demonstrate the value of a creative and intimate connection to locality and place as a route to genuine sustainability and to unearth the possibilities for transformative learning and connection.

The wassail took place in January 2015 and was attended by over 70 people, including students, university staff and the general public.

For this exhibition Anne-Marie is presenting the 'Singing to the Trees' wassail bowl designed and made from wood from a cherry tree felled in 2014 on the campus. The bowl was used as a communal drinking vessel as part of the wassail and made under the supervision of wood turner John Fells. The bowl is accompanied by three photographic images of the 'Singing to the Trees' wassail event.

[www.annemarieculhane.co.uk](http://www.annemarieculhane.co.uk)  
[www.exeter.ac.uk](http://www.exeter.ac.uk)





**Paul Chaney**  
**Breast Through Matrix**

This sculpture is made with a variety of digital tools and techniques to create a complex, multi-layered structure. The work is a collaboration between the artist and a team of scientists, exploring the intersection of art and science in the context of breast cancer research.

**Marissa Lee Benedict**  
**Residency at the Environment and Sustainability**  
**Institute, University of Exeter (ESI)**

**Loss on Ignition**

Marissa Lee Benedict is a visual artist and writer based in Chicago, USA. Her work is motivated by a sense of critical wonder that is rooted in processes of research and experimentation: her projects range from growing algae under fluorescent lights to taking core samples in the California desert.



Marissa was selected to undertake a residency at the Environmental Sustainability Institute (ESI), University of Exeter. Working alongside Dr. Gabriel Yvon-Durocher, Senior Lecturer in Natural Environment, Marissa was able to connect with Dr. Yvon-Durocher's research on the carbon cycle, learning about his work on carbon sequestration in soil and the potential impact this has on modeling climate change and land use management practices.

Dr. Yvon-Durocher's research aims to identify the best agricultural practices that promote carbon sequestration, improve soil carbon storage and maintain viable yields thereby creating strategies to mitigate unmanageable levels of future climate change. During her residency Marissa observed Dr. Yvon-Durocher's carbon flux tower in the field and assisted him in setting up an additional carbon monitoring kit at Lynher Dunes, a 350-acre organic dairy farm.

During Marissa's residency she occupied a public studio, which enabled students at the ESI to see her work, and hosted a visit from students in the MA Art and Environment programme at Falmouth University. She also connected with other artists that have previously collaborated with scientists at the ESI.



The dialogue between Marissa and Dr. Yvon-Durocher led to a better understanding of the potential for collaboration between artists and scientists. Marissa was fascinated by the overlap in distinctive and scientific methods of observation, while noting the disciplinary lenses.

The work presented in this exhibition, titled 'Loss on Ignition', comprises of a case containing soil samples produced from a lost on ignition process carried out by Marissa and Dr. Yvon-Durocher, an artist book developed from their conversations and a stereoscopic viewer, on which can be viewed a montage of clips taken at ESI and at the research facility Biosphere 2, Arizona, USA. The works collectively ask the viewer to observe an immaterial process - the carbon cycle - via its material and physical effects, meditating on the difficulties of visually experiencing these seemingly simple, and yet incredibly complex, environmental processes.

Working with a specialist and being embedded in an academic institution, gave Marissa new insights into the research process of an ecologist and afforded her unprecedented access to scientific tools and equipment. While in residence, she took on a global process to measure carbon sequestration in soil and how to contextualise their findings with a global management context of climate change, carbon cycling and land use.

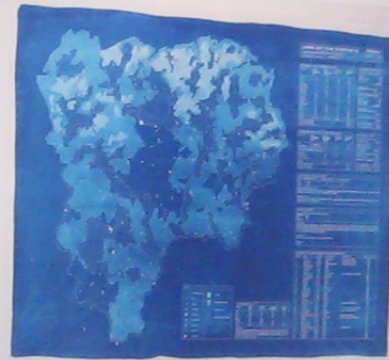
[www.marissaleebenedict.com](http://www.marissaleebenedict.com)  
[www.esi.ac.uk/esi/](http://www.esi.ac.uk/esi/)



**Paul Chaney**  
**Residency at Kestle Barton, Helston, Cornwall**

*Breast Plough'o'metric*

Paul Chaney currently works between UK and the Czech Republic. Until 2012 he led FIELDCLUB - a micro-farm designed using bespoke computer software. His work is concerned with researching, through a mix of participatory and durational art practices, how humans and nature interact on both a local and global scale.



Paul's residency sat within a larger project that he was invited to do at Kestle Barton. The wider project examined the resources available to the population of the Lizard Peninsula, and identified the practical survival skills, knowledge and a philosophy that could be useful in a post-apocalyptic society that is no longer part of the global economy. It looked at connections between environmental politics, site-specific art and site-sensitive architecture, and explored the narrow separation between what Paul describes as the 'green ideology' and 'survivalist fantasy'.

The key element that connected Paul's work with CCAD's Soil Culture programme was his research into man's cultivation of soil and particularly the metrics of direct human interaction with the land. In order to investigate the 'tyranny of labour' and the resistance of soil against human effort, Paul created an accurate replica of an ancient breast plough, a primitive agricultural hand tool used to turn surface vegetation, found at the Helston Museum.

The breast plough, Breast Plough'o'metric, premises here in this exhibition is fitted with a series of digital strain gauges and a small on-board computer that allows the operator to record the exact amount of effort needed to plough some land, human power alone. Breast Plough'o'metric was designed to allow the calculation of the coefficient of human labour - the amount of calories that can be generated from the cultivated green part of land compared to the amount of calories burned that day effort exerted.

Paul's Breast Plough'o'metric was demonstrated and available to the public at a workshop at Kestle Barton during his residency.

[www.paulchaney.co.uk](http://www.paulchaney.co.uk)  
[www.kestlebarton.co.uk](http://www.kestlebarton.co.uk)



**Paul Chaney**  
*Breast Plough'o'metric*



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 ky at The Blue Finger Alliance, Bristol

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**Touchstone collaborations**  
**Residency at The Blue Finger Alliance, Bristol**

**Blue Soil Shrine**

Miche Fabre Lewin and Flora Gathorne-Hardy of Touchstone collaborations are ecological artists dedicated to re-connecting culture and agriculture through food, soil and ritual practices. Their work is rooted in co-creating onwiring and convivial environments that inspire feelings and memory and cultivate the senses, imagination and intuition.



Touchstone collaborations' residency emerged out of a dialogue with CCANW and The Blue Finger Alliance. The Alliance is a network of organisations and individuals who together campaign to safeguard a stretch of Grade I agricultural land adjacent to the M32 in North Bristol and South Gloucestershire. Working closely with Maddy Langhurst from The Blue Finger Alliance, Miche and Flora responded to the Alliance's commitment to protecting and restoring living soils for resilient communities.

The residency created learning spaces for older generations of gardeners to share experiences with young people who are interested in local food and food sovereignty. Through workshops with growers in local markets and urban farms, the health history of market gardening has been woven into new stories and spaces that are a testimony to The Blue Finger Alliance's vision of an alternative future.

Blue Soil Shrine presented in this exhibition is an emergent ecological shrine, inspired by connecting with The Blue Finger Alliance to local communities. The research includes a soil analysis in August 2018 with the creation of soil-specific soil health indicators followed by a series of workshops. The Blue Finger Alliance will continue through Touchstone collaborations' creation of the 'Soil Shrine' by creating living soil health communities through soil culture events.

Working with the soil flourishes the work of The Blue Finger Alliance in this area has focused on freshwater, soil energy, health and community into the programme. The Alliance has always been about creating and nurturing the sense of life, and finding ways for us to reconnect the things that divide us. The Touchstone collaborations in bringing this experience into public and political consciousness and making it meaningful for us to make. Maddy Langhurst, The Blue Finger Alliance.



www.touchstonecollaborations.com  
 www.bluefingeralliance.org.uk



Small informational card on the table.

There are 2 levels in a peat bog. The top layer contains five mosses, below that is a deep layer of dead plant material.

Peatlands cover 3% of the world's surface.

The world's peatlands contain about 500Gt of carbon, which is over half the amount of carbon in the atmosphere.

Sphagnum conrains compounds that prevent decay so as plants gets buried below new growth peat forms.

Peat forms at a rate of around 1mm each year.

Sphagnum can hold up to 20 times its dry weight in water due to its empty cell structure.

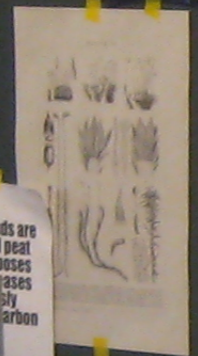
Peat with a depth of 5 cm sequesters as much carbon as a 30 year old conifer plantation.

Humans currently emit 86t carbon per year. This is equal to the carbon stored in 15% of the world's peatlands.

Mosses require a thin layer of water on their leaves, which allows carbon dioxide to dissolve and enter the plant.

When peatlands are drained peat decomposes and releases previously stored carbon dioxide.

The atmosphere currently has the highest concentration of carbon it has had in the past two million years.



A cumulative limit for carbon emissions of around 500Gt would keep the climate close to the one which humans are adapted.

Cumulative carbon emissions to date are around 370 GtC.

We don't have endless resources. So where do we go from here? Other planets?

Most of us know about these problems but we don't seem to be able to do very much about it.

All these scenarios are connected, by achieving one we would achieve many of the others but some seem more critical than others.

Individual actions can feel insignificant against the massive scale of our ecological problems.

Mosses are composed of many densely packed plants because together they create a sponge-like network that holds water.




The price for a 1 tonne E.U. carbon allowance on May 5th 2015 was €7.50.

The amount of wealth a person has influences their capacity to make choices that reduce carbon emissions.

Calculating a price for ecological functions is pointless because we could never replace them with things money can buy.

The desire to do more to reduce my carbon emissions often comes up against the realities of everyday life.

While peat absorbs carbon from the surrounding atmosphere, planetary air currents mean the impact is global.

Sphagnum keeps its environment waterlogged and acidic, which helps it grow and prevents other plants taking over.

The main threat for release of carbon from peatlands is the drainage of large areas for agriculture, forestry and extraction.

Turbary: the traditional right to cut peat for fuel from common land.

Peat was traditionally cut from long pits, called ties, in uniform blocks, called turves.

Financial arguments can be very powerful tools for talking to governments & businesses.

Ecological measures like carbon storage are important, but so are emotional and cultural connections to a place.

I think that when people start seeing the consequences of climate change in their daily lives things will start to change.





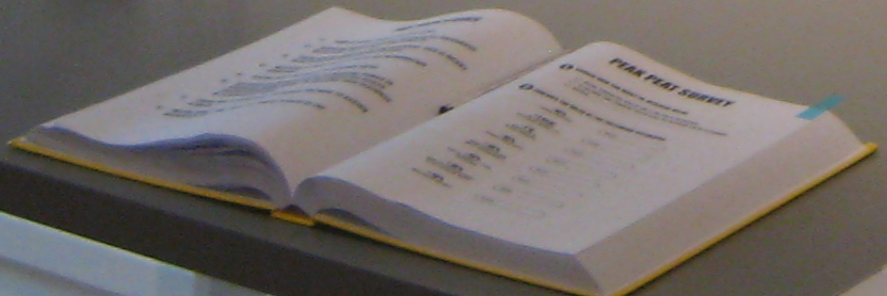
Carbon credit schemes for peatlands would mean that many low yield farms become more profitable as carbon sinks.

I don't know how we could put a financial value on things that are so critical to our survival.

Seeing beauty in nature means that people have stronger emotional connections to the natural world.

The soil never lies.

Beauty is irrelevant in the face of climate change.



There are 2 levels in a peat bog. The top layer contains live mosses, below that is a deep layer of dead plant material.

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Sphagnum compounds that prevent decay so as plants gets buried below new growth peat forms.

Peat forms at a rate of around 1mm each year.

Sphagnum can hold up to 20 times its dry weight in water due to its empty cell structure.


Peat with a depth of 5 cm sequesters as much carbon as a 30 year old conifer plantation.

Humans currently emit 8Gt carbon per year. This is equal to the carbon stored in 1.6% of the world's peatlands.

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We don't have endless resources. So where do we go from here? Other planets?

Most of us know about these problems but we don't seem to be able to do very much about it.

All these scenarios are connected, by achieving one we would achieve many of the others but some seem more critical than others.

Individual actions can feel insignificant against the massive scale of our ecological problems.

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Ecological measures like carbon storage are important, but so are emotional and cultural connections to a place.

Don't know how we could put a financial value on things that are so critical to our survival.

Caring beauty in nature means that people have stronger emotional connections to the natural world.

Quality is important in the face of climate change.

The soil never lies.

A desk setup featuring a magnifying glass on a stand, a small pile of dark peat samples on a white paper, an open book, and a glass terrarium containing peat and a small plant. A white stool is visible in the foreground.



