



HEVVA! HEVVA!

Cape Farewell • UCF • Eden Project

SHORTCOURSE/UK • Cornwall



This publication was designed and produced by the RANE Research Group at University College Falmouth in association with Cape Farewell.

The HEVVA! HEVVA! exhibition runs from 2–12 April 2012 in The Core building at the Eden Project in Cornwall.

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HEVVA! HEVVA!

CAPE FAREWELL

SHORTCOURSE/UK CORNWALL

HEVVA! HEVVA! showcases artwork by 21 emerging artists and designers from across University College Falmouth (UCF). This exhibition represents their creative response to a series of short, rural expeditions made around the landscapes of Cornwall in the context of climate change as part of Cape Farewell's SHORTCOURSE/UK.

The title, HEVVA! HEVVA!, encapsulates the spirit of the journey the party made over those three intense days in an attempt to engage with and realise the localised effects of climate change through a series of discursive and interactive processes. The Cornish word 'hevva' recalls the roar once heard from the cliffs of Cornwall where a 'huer' on spotting a shoal of pilchards bluing the sea would call loudly to the fishermen.

An exclamation, a halloo from way off, but too a premonitory warning cry, HEVVA! HEVVA! frames a collection of artworks, text and performance that share a common genesis in place and environment, which in chorus looks to communicate an urgent message.

The artists in this exhibition have come



full circle, returning to the Eden Project from where they began their expedition in Spring 2011. Students were given unique access to Eden where they were invited to spend a sweltering night in a cockroach infested rainforest biome deep within the clay pits of St Austell, only to then find themselves half-naked in the morning in a sweat lodge ceremony led by a Peruvian Ayahuascan shaman. The journey that followed saw them stray a few miles from their campus to pick dead birds from barbed wire and

identify their wet headless corpses, and on to throw seed heads into cesspools bubbling up from the serpentine rock of the Lizard Peninsula. And farther afield, they sailed 30 miles from the mainland to the sub-tropical gardens of the Scilly Isles to hear of shifting winds and ocean currents that threaten the islands' strangely un-English gardens.

The three days of journeying encouraged a psycho-geographical approach to investigating human relationships with both

information can be transferred via art to new audiences.

Cape Farewell's SHORTCOURSE/UK is underpinned by an emphasis on an initial interaction with landscape, an engagement and outreach process using firsthand experiences to generate a response. Although some of the artists involved have chosen to respond directly to current ecological and environmental issues, many of the works in this show realise themes



urban and natural landscapes. At each leg of the expedition students were joined by a number of specially invited artists, geographers, oceanographers and botanists whom together formed a formidable teaching staff and who willingly shared their expertise and insight.

This exhibition is archival in the sense that it presents itself as an environment in which artists, sharing a common experience, can respond collaboratively. But it also acts as a learning space where different kinds of

that reach beyond our concern for changing environments, yet they still remain integral to the collaborative process.

SHORTCOURSE/UK Cornwall was devised and developed by Cape Farewell together with University College Falmouth and the Eden Project. Supported by the Esmée Fairbairn Foundation.

www.shortcourseuk.org
www.capefarewell.org

LEARNING HAPPENS

DR DARO MONTAG

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I remember many lessons from my childhood. Like every child, before and after Newton, I was the first to discover gravity. Whilst it may be true that Newton articulated a certain analysis of the process, he could hardly be said to have discovered it. For surely every child detects that things fall, and has been doing so for thousands of years.

On more than one occasion I put my weight on a branch that was rotten and soon encountered the pull of the earth. I found out that thin branches can sometimes be strong and that thick ones aren't always, and that it is wiser to test them first. I remember the lessons when I fell from a tree – not hard enough to break anything, but for long enough to realise that I wasn't a bird. On landing I learnt that the difference between grass and concrete is more than just colour.

Similarly I retain the scar to remind me that riding a bike on gravel is much more treacherous than on tarmac. The familiar crunching noise is essentially the sound of small sharp stones losing their traction on



each other. So whilst pleasing on the ear, it can be painful on the knee.

My early attempts at engineering largely involved building dams and dens. Although I would have imagined that I was merely playing in the water, I would also have been studying it and learning directly what it does, and what it is capable of. With every dam constructed, even in the smallest stream, I saw the relentless power of the water and the ease with which it found the weakest spot in my construction.

And as for the dens – each one was a prototype for the house I continually build, but will never complete.

It seems that many of the most useful lessons are connected with failure. They are a process of solving real problems and testing oneself in the world. They work best when we stray into unknown areas and extend the boundaries of our knowing. If we stay entirely within our already-known territory the lessons are likely to be less productive although, on occasion, less painful. Learning, it seems, is at its most effective when we extend ourselves, and our grasp on reality.

Perhaps the lesson that still seems most vivid was one learnt watching clouds whilst I was lying on the short grass on a warm summer's day. In the afternoon heat the high clouds were continually changing as they blustered along. It dawned on me, as it had inevitably dawned on many others previously, that the world is not fixed, that it constantly changes and that I was part of that change. It was one of those life defining lessons, where some aspect of the world silently falls into place; where a light beams slightly further into the darkness.

I'm still learning, but I do find it increasingly difficult to remember the lessons where we were actually supposed to be learning; all those times where we sat behind desks and stared blankly at a teacher writing on a board. If I was asked to repeat even one of those classes I suspect I would struggle to disentangle anything very precise. Perhaps the most important lesson I learnt in classrooms was not about

the subject being taught, but about teaching. I hope I learnt something because I have been trying to teach others for half my life.

In classrooms it is expected that learning involves the absorption of specific, identified packets of knowledge. Knowledge tied up so tightly it can be written on a lesson plan. Whilst it is possible that something can be taught in this way, it does seem a rather limited conception of learning.

For genuinely open-ended learning to take place it seems important to get out of the classroom and the text book. As a teacher, I try to remember that learning happens all the time, in the most unexpected places and by exposure to real experiences. Recently, whilst on a Cape Farewell expedition to the Peruvian Andes, I learnt some valuable lessons from the Peruvian landscape; from retreating glaciers that had once carved out huge valleys. Similarly, in the Amazon, I played with tiny leaf-cutter ants and watched how they solved problems as their world underwent abrupt change.

And it is for these reasons that the Cape Farewell SHORTCOURSE/UK expeditions have been so valuable. They place students in slightly uncomfortable places beyond their usual experience. Much of the learning SHORTCOURSE/UK provides could not be written in a lesson plan; it is likely to be far more memorable than that.

www.falmouth.ac.uk
www.rane-research.org

A BACKYARD ODYSSEY

ISABEL POPPLE

MA PROFESSIONAL WRITING STUDENT
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A drop of sweat runs down my cheek. I track its progress, the cool trail formed as it winds down my neck. I resist the urge to swipe it away. I am surrounded by strangers, exposed, but the black dark protects me. I sweat and yet I feel clean.

I am not an artist. I am barely even a writer. I am here because in my heart I am a scientist, an environmentalist. 'Here' is a sweat lodge. 'Here' is expedition one, SHORTCOURSE/UK Cornwall.

A collaboration of Cape Farewell, University College Falmouth, the Eden Project. A collaboration of artists and scientists, of environmental thinkers. 'Here' is the beginning of a journey.

Journey: a process of travelling from one place to another. A voyage, an expedition, an odyssey.

SHORTCOURSE/UK was designed around three small expeditions, three backyard odysseys, but my journey has turned out to be much longer and more fulfilling than I could ever have predicted. More than the physical act of moving through time and space. Even this piece of



writing is a part of it. I came hoping to meet other scientists, like-minded thinkers, but I was skeptical: What does art have to do with science, with climate change? And what are artists likely to teach me?

The environment – the state of the environment and humanity's relationship to it – is often a controversial subject, especially when people choose not to listen, or worse, choose to listen to those with the wrong information. The only controversy over climate change is that



created by the media, propagated by a very small number of individuals with loud voices. Climate change is real; it is here and now; we have the data to prove it.

But it's not only climate change that concerns the environmentalist. There's a bigger picture: our relationship with the world around us, the things we choose to do in our daily lives and how this impacts the environment we live in, both locally and globally. Climate change is just one side effect – there are also piles of waste, pollution of air, earth and water, destruction of the landscape and of habitats big and small. But the biggest part of the picture is, perhaps, the disconnection from our local environment. Do we hear the birdsong? Do we see the insects roaming beneath our feet, the whales in the ocean? Do we associate our daily actions – the food we eat – with the soil and the rivers? Do we remember the stories of where we came from?

How can we remind people of these things? How do we make them see? How do I remind myself?

Exiting the sweat lodge, I am transported from the spiritual to the material; from the crackling of hot stones, tears, and the warm smell of sage to pens, paper, and laughter. Expedition one is a journey of contrasts. We walk through land reclaimed from industrial scarring, along paths both well-trodden and of our own making. I see areas bordered off and inimitable acts of nature breaking through what humans have attempted to corral. I see nineteen other students, still strangers

to me, each looking at and interpreting their surroundings in unique ways.

Expedition two takes me back to my roots in the most literal sense: a trek around The Lizard Peninsula, land of my childhood home, a place familiar and comfortable. And then expedition three, the contrast, a giant leap outside my comfort zone, from land to water, to rocky island outcrops; to a tent, a freezing one this time, alone in the dark, almost



physically homesick I'm so full of nerves. But: great things happen outside the comfort zone. The immersion technique. I lie and listen to the waves that sloop a hundred feet from this green piece of canvas, and wake to new friendships. To new connections, new creative thinking and new creative practice.

Until SHORTCOURSE/UK, I had forgotten that science is inherently beautiful, inherently creative and artistic – the mapping of veins in a leaf, the to-and-

fro flow of ocean currents, the intricate dance of DNA's double helix. Images of these natural art forms hang on walls in museums. Science is, essentially, observation of nature, and since the beginning of this human need to explain the world, scientists have drawn their observations, representing their thoughts and findings on paper. Think of Leonardo da Vinci's anatomical sketches; think of Robert Hooke drawing the tiniest details of a flea

childhood days. In the sweat lodge, feeling the earth and grass under my toes, I am transported to a different place, a different world, a different mindset. I am asked – and ask – the question: On a journey, do you look where you're going, do you look behind you, or do you simply look around you?

I learn that journeys can be continuous, constant and everlasting, as well as small, local, and focused on the detail. I am



as he looks through his microscope. But these images are not just observation; they are proclaiming the beauty of what they observe, they are announcing it to the world: look here, this is what I see. Now I can put my skepticism in a bottle and throw it out to sea, for this is how art and climate change can work together for me.

Ultimately, SHORTCOURSE/UK has introduced me to the connections around me, reminded me how to see those things, things I hadn't seen since my halcyon

introduced to 'Wabi sabi', the Japanese world view that nothing is finished, perfect or permanent, that the journey itself is the value. And this is what encapsulates my personal SHORTCOURSE/UK experience: a set of small journeys that began in my backyard but have the potential to be everlasting, that have changed my worldview, that have shown me how to make the invisible visible.

www.plasticdiaries.blogspot.com

THE ARTISTS

SUE BAMFORD

Sue's work reflects on the meditative power of craft through the lens of 'women's work' and art as service, making things in public to spark conversations and inspire creativity.

www.bunnylove.com



TOM BASKEYFIELD

Creating art that derives from the land and that takes stock of the place in which it is made, Tom explores the collective memory of place through art practice, personal stories and walking.

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SUE BOAFO

Sue uses photography to reveal hidden processes within the natural world, and is particularly drawn to interconnections between simple and complex life forms.

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CHRISTINE BORCH

As a choreographer and performer, Christine uses the body as her main tool of expression to develop understanding and establish knowledge through physical engagement.

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ROBERT CROW

Rob's art reflects his interest in ocean acidification, over-fishing and the exploitation of marine inhabitants. He is currently researching alternative food production that can ease pressures on fish stock.

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JOHN FANSHAWE

John's interests lie in biodiversity conservation, especially of birds, and in how we observe and experience wildlife, presenting his personal observations through sound and visual installations.

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JOSHUA FLATT

Joshua has many interests, from photography to animation to print-work, finding inspiration for creative work through natural environments and multi-disciplinary experimentation.

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REBECCA FREEMAN

Artist, illustrator, printmaker and bookbinder, Rebecca's recent work has focused on corvids, shamanism, and human/environmental relationships.

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SAM HYDE

Sam's artwork and research currently concerns the establishment of new points of correspondence through the synthesis of spatial, geographical and socio-cultural conditions.

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FREYA MORGAN

Freya weaves together written and visual narratives to tell the mythical stories of plants and creatures from threatened ecosystems. She is currently artist in residence at the Eden Project.

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LUCY MORLEY

Lucy uses drawing to awaken a deeper interest in the patterns of life that are embedded in our surroundings. Carefully crafting works from recycled materials she reveals the value and beauty of the handmade.

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JAN NOWELL

Jan uses sculpture, journeying, photography and writing to explore 'art and environment', and her potential place within it. Her current focus is on oceanic pollution and its removal from local beaches.

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SAFFRON ORRELL

Moving from photography to sculptural and event-based pieces, Saffron's research and practice centres around environmental issues related to food production and consumption by looking at alternatives.

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MARK PERHAM

A photographer interested in the link between photographic reality and the potential of disrupting this assumed authenticity with digital technology, Mark questions man's aspiration to dominate and control the world.

www.markperhamphotography.com





ISABEL POPPLE

As a writer, Isabel seeks to simplify scientific and environmental issues through words and personal experience. She is currently researching plastic and writing about her attempts to live without it.

www.plasticdiaries.blogspot.com



SONIA SHOMALZADEH

Sonia's mission is to raise awareness of our impacts on the ocean, and to this end is currently creating campaign messages through life-size whale drawings made in situ on Cornish beaches.

www.soniashomalzadeh.com



BRYONY STOKES

Using film and photography to bring art and activism together, Bryony aims to make otherwise alienating subjects accessible. By living without buying anything new for a year she reports back from the edge of a consumerist culture.

www.bryonystokes.com

ALEX STOREY

A textile designer who through her work, explores techniques to limit water consumption and contamination, Alex has a particular interest in designing sustainable fabrics.

www.alexandrastorey.com



HENRY SWANZY

A Henry is a furniture designer, working with sustainable materials. He creates functional furniture, which is honest to the materials, minimal in its processes, and subtly playful.

www.henryswanzy.com



PETE WARD

Pete is a Devon-based contemporary artist whose practice examines the intrinsic relationships human beings have with the resources of the animate earth.

www.peterwardearth.carbonmade.com



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