

The Weather Garden

Anne Hardy curates the Arts Council Collection

17 February to 2 June 2019
Towner Art Gallery

I have approached my selection of works for *The Weather Garden* with the same sense that I choose materials and construct atmospheres for my large-scale FIELD works: by intuition and curiosity, unfamiliarity, sensuality and awkwardness. Through this process I have wandered into the less travelled areas where interesting things accumulate, seeking out works and artists that I haven't encountered before.

The mood of *The Weather Garden* shifts throughout the day, shaped by local weather data which has been translated into gently fluctuating light. The floor has been reimagined as an oversized plinth of breeze blocks which supports both the artworks and visitors. The whole is intended as a sensory, meditative space in which to spend time with the works within it.

Loose lines of connection run between the works that I've selected; an interest in the transformative potential of materials, in ritual, sensuality, the agency of the body to determine relationships in space, and the slippage between animate and inanimate objects, and human, plant and animal.

The garden is frequently a metaphor or stand-in for a larger world beyond – it can be a meditative, experimental, unfamiliar, and transformative space, it can also be a form of image. The contents of the garden may not always be natural, but rather other versions or alternate visions of the world that help us to re-approach that world when we leave – as with the raked gravel and rocks in the Zen gardens of Kyoto – a poetic imaginary potential of shifted realities.



Zen Garden, Ryōan-ji Temple, Kyoto

Madeleine Pledge



Be Soft But Not Too Soft, 2018,
Unfired clay (hand modelled), zips,
natural hair dye

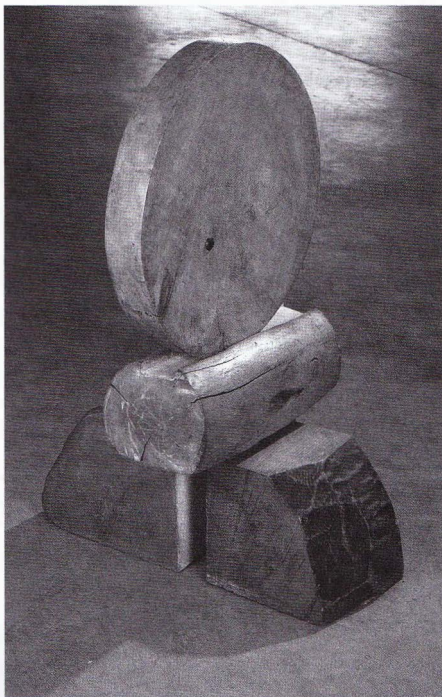


Isa Genzken's Blue Leather Jacket, 2016,
Glacé kid leather, polyester satin, zips

Untitled (Diamond Jacket), 2018, Pearlescent faux leather,
fringed leather, artist-designed digitally printed synthetic duchess satin,
rib knit polyester, zip, (not illustrated)

Working via replicas and remakes, Madeleine Pledge (b. 1993) often uses the language of clothing and furniture to approach bodies, subjects and objects, and power through fashion and design. *Isa Genzken's Blue Leather Jacket* (2016) makes reference to a men's Dior jacket that she saw the artist wearing, attempting to replicate it as a talismanic gesture. Transforming clothing into a piece of sculpture also becomes a way to possess something of another's aura and energy, which becomes extended further on the occasions that Pledge uses the jacket as a wearable sculpture. A further mutation of Genzken's original jacket occurs in *Untitled (Diamond Jacket)* (2018) in which the leather is white with long fringing. *Be Soft But Not Too Soft* (2018) is a pair of hand modelled unfired clay boots – an impossible but tempting case for tender feet – sporting an animal pattern made with hair dye.

Kim Lim



© Turnbull Studio

Samurai, 1961, Wood

Kim Lim (1936–1997) was a Singaporean-British sculptor and printmaker of Chinese descent. Most often working in stone or wood, and frequently drawing inspiration from nature and its processes in the way she worked with materials. Lim also spoke about her admiration for archaic art, 'I found that I always responded to things that were done in earlier civilisations that seemed to have less elaboration and more strength'. Her work is often on a human scale, with an emphasis on rhythm and repetition and *Samurai* (1961) combines three simple forms, with particular attention paid to balance, form and material.