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Magazine



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On the cover



Ruth Moilliet's *Wild Carrot* (detail), 2006 was created as part of the touring exhibition 'Meadowlands', an installation of eighteen glass panels each 2m high and 80cm wide that incorporate pressed flowers, digitals

images and etchings, and draw attention to the rarity and beauty of the wildflower meadow. Ruth graduated with an MA in Art as Environment in 2002 from Manchester Metropolitan University. She produces highly finished metal and glass sculptures inspired by the plant kingdom that aim to draw the viewer's attention to both the overall spectacle and individual beauty of a flower. www.ruthmoilliet.com

See Review on page 9.

With this issue

Research papers: Indexing intelligence
Edited by Sheena Etches and Lucy Newman Cleeve, includes listings of research studies, conference reports and publications that illuminate key issues around practice and future environments for visual and applied artists.
View with live links on www.a-n.co.uk

New on www.a-n.co.uk

Organisations: New Zealand
Researched by Maggie Gresson of Artists Alliance.

Organisations: Iceland
Researched by Emilia Telese following her recent trip.

High tides and low lights – contemporary art in public settings
Report on the NAN event by Guyan Porter.

Research papers: Indexing intelligence
Listings of key organisations and related research resources published as a companion to the printed version distributed with this month's magazine.



Ruth Moilliet: Meadowlands

Gallery Oldham
27 May – 2 September

A stroll through an abundant English meadow is a sensory experience few of us can enjoy, as urban sprawl and industrial scale farming increasingly take control of our wild spaces. Ruth Moilliet offers her audience something of this bucolic pleasure in a sculptural installation 'Meadowlands', at Gallery Oldham.

Best known for her large-scale metal sculptures of seed heads, Moilliet has turned her thoughts to conservation and preservation. Dismayed by the decline of Britain's meadows, Moilliet began working with wildflower petals, placing them between clamped glass, reminiscent of the Victorian flower press and of scientific slides under a microscope.

'Meadowlands' is an ambitious extension of this body of work. Eighteen glass panels standing in staggered formation, encase thousands of wildflower petals sprouting life from rusted metal bases, like portals allowing us a vista into another world. Moving through these panels a field of vision is created, not dissimilar to the experience of being in the midst of a snowstorm of falling blossom, albeit frozen in time.

Moilliet's use of industrial materials halts overtly romantic overtones, and at first seems incongruous. It's better understood with the knowledge that the work is partly inspired by Moilliet's discovery of wild meadows beside car-choked motorways, and of the efforts of Landlife, an environmental charity encouraging wildlife into urban sites. The tension between materials acts as



Ruth Moilliet, *Meadowlands: Wild Carrot*, 2006.

metaphor for the battle of wills between human and nature, pointing to darker connotations of the human impact on our landscape and the strength of nature against adversity.

The project hints at the dilemma faced by the conservationist. As Moilliet collects, and thereby destroys, the flowers she seeks to protect, her actions are a premature end of the line for the thousands of



Ruth Moilliet, *Meadowlands: Poppies*, 2006.

flower heads she has picked. Redressing the balance, Moilliet and Gallery Oldham are working with the community and Country Side Services to create wildflower plots in the locality, a perfect example of how an artist's vision can inspire positive action; a gesture that will also act as a lasting legacy for 'Meadowlands'.

Hilary Jack is an artist.