



EARTHBOUND: ART, MIGRATION, AND MATERIAL CONNECTIONS

Earthbound...

**WHAT DOES THE
LAND
REMEMBER?**

The artists in Earthbound return to this question in many forms. Clay is not neutral. Soil, ash, pigment, and stone are not inert. These materials hold the imprint of weather and time, of human and more-than-human interaction. They are carriers of memory, shaped by landscapes that have known both continuity and rupture.

Across this exhibition, memory is not simply recalled; it is worked, layered, and reconstituted. It emerges in April Kirkwood's nests, where stitching becomes a form of tending to ancestral wounds. It lingers in Erika Faggiani's stratified clay panels, where soil becomes a personal map. It pulses through Sujata Bharti's skin-like sculptures, where incense and pigment fuse ritual and place.

These works resist the idea of memory as linear or complete. Instead, memory here is sedimentary; buried, weathered, resurfacing in fragments. This is especially resonant within diasporic and displaced traditions, including those of the Black Atlantic and other spaces of identity formation, where cultural knowledge has often traveled through the body, through gesture, through objects that survive long after names are lost.

To work with material in this way is to listen. Not to extract meaning, but to let it emerge slowly. As with wild clay, sometimes the work begins by sitting quietly with the earth. Letting the past speak not through dates or documents, but through texture, weight, scent, erosion.

I invite us to consider memory not as something we hold in our minds, but something we hold in our hands.

Ani Lacy

APRIL KIRKWOOD

My creative practice explores the intersections of ecology, medicine, and abjection on the body, engaging with the monstrous m-other and mythic archetypes through multimedia collage and sculpture. I approach clay as flesh—materially and symbolically—where its earthen tactility evokes the porous, transitional body. Clay becomes a ritual technology of self-birth and transformation, drawing on parthenogenesis to imagine the mother as a timeless, non-gendered incubator of life and death.

Working with foraged and organic materials, I create site-responsive forms that speak to disembodied belonging, exile, and the mythic cycles of regeneration. Paper functions as skin—clothing as body—expressing the layered fragility of self and its continual shedding. The work cultivates personal mythologies rooted in the formless darkness of the maternal void, devouring binaries of domestic/wild, mundane/ethereal, and self/other.

Nests Are The Wombs Beyond The Body

This work is an assemblage of nests and contents of nests. Earth, clay, hair, limestone, hawthorn (twig, berry), wool, unspecified bone, hide of hare, egg shell, lace, skin, ceramic, bandage, iron nails, screws, mollusc shell, velvet, drift wood, paper, feathers, wings, mushrooms, conker shell, potato.

Instagram: @figsthings_



TERESA PAIVA

Employing materials connected with the land (clay and copper pipes) my work explores concepts of migration/nomadism, change and transformation by employing temporary fixings to assemble the work. Echoing architectural spaces and the notion of home in relation to the human body and its surroundings.

Nomad I and II are composed of ceramic roof tiles connected to ceramics/jesmonite feet by copper pipes : these self-standing sculptures allude to ideas of carrying our own roof or home, with the feet frozen in walking action. In 'Nomad I' , the ceramic roof tiles have printed textures of plants collected around the artist's studio, whereas 'Nomad II' includes a natural ivy wrapped around one of the sculpture's 'legs', pointing towards a continuous engagement between land, nature and human beings as earthbound. The third sculpture 'Sanctuary', a hybrid between a sculpture and an incense burner, continues this proposition. With a ceramic heart shape at the centre of a shrine like structure., the sculpture accommodates incense cones with smoke spreading from the ceramic heart into the wider space.

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SUJATA BHARTI

Sujata Bharti is an interdisciplinary artist based in Bath. Her practice explores identity, belonging, and materiality through processes rooted in care, memory, and transformation. She works with discarded fabrics, paper, pigments and ritual materials such as henna, geru, multani mitti, stone colours, and gum arabic—materials that hold both cultural significance and ecological resonance.

For Earthbound, she proposed *Being on Earth* a series of incense-infused paper mâché sculptures made with locally foraged earth pigments and found bio waste from Bath. These forms—similar in spirit to her ongoing work—draw from ancient practices of making and mending, referencing the fragility of the human body, and its interdependence with land and ritual. The process involves layering and hand-shaping pulp made from paper and organic binders into soft, she let the materials guide the form — becoming bodily structures that appear fossilised or weathered by time.

These works aim to blur the boundary between body and landscape, reflecting on displacement, belonging, and ecological memory. By using materials sourced from the Bath area, this project will root itself in place while carrying traces of cultural memory from elsewhere—inviting a dialogue between migration and materiality.

Sujata Bharti, *Being on Earth*, Mixed earth pigments, bio waste and paper | 2025

Instagram: @sujata.bhartii



ERIKA FAGGIANI

Erika explores how identity is shaped through life experiences and locations via a materially grounded practice. Her wall-hanging work, *Geologies of Self*, is composed of layered, stratum-like forms made from reclaimed studio clay and painted with hand-processed soil pigments collected from landscapes significant to her life—including her hometown in Spain (Orxeta), the Scottish Highlands, and Bristol. Drawing on the language of geology, Erika maps memory, transformation, and sustainability into tactile forms that reflect her deep connection to land and belonging.

Formerly a biologist, Erika is now a maker deeply inspired by location, soil, and nature. She primarily works with reclaimed and found materials, focusing on ceramics and natural pigments. Committed to a conscious, sustainable practice, she creates mainly functional pieces rooted in care and environmental responsibility. Erika's work invites reflection on our relationship with the earth and aims to inspire alternative ways of living and making that are slow, thoughtful, and grounded in ecological awareness.

Image: *Geologies of Self*, ceramic, 2025, Erika Faggiani

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Instagram: @ericius.studio



BEATRICE PEPPERCORN

I'm a Bath based artist currently a part of the Day School residency in Bristol.

My work is heavily grounded in making my own paints and drawing materials out of soils and burnt wood. I recently made a crude clay brown oil pastel that is quite ugly but I'm rather proud of. There's a real sense of connection I get from working with natural materials from the land, and a lot of my work explores that.

Instagram: @beatrice_peppercorn



EDIE EVANS

My work explores identity, place and materiality through land, time, and care. I use wild clay, found objects, and organic remnants to trace stories of erosion, disintegration, and transformation. Much of my practice involves walking and foraging - gathering materials that have been shaped by place, weather, and time. These are then buried, soaked, fired, or left to decay, allowing the elements to leave their mark.

I see these processes as a kind of migration: slow, generational, embedded in memory and environment.

As a disabled, neurodivergent artist, I work closely with what is around me. My pace is deliberately slow, and the rituals I perform with the materials mirror how I navigate the world through touch, repetition, and attunement. I'm interested in how materials remember, how they adapt, and how they can be used to tell stories of movement and survival.

I am sharing sculptural forms and process-based pieces made from foraged wild clays and site-responsive materials, shaped through acts of care and embodied research. These works speak to rootlessness and belonging, to the relationships between land and body, and to the idea that everything - human and material - carries traces of where it's been.

Image: *Earth Notes*, 2023, Material :, Mixed found organic materials, Size : 5 x 5 cm - 12 x 12 cm

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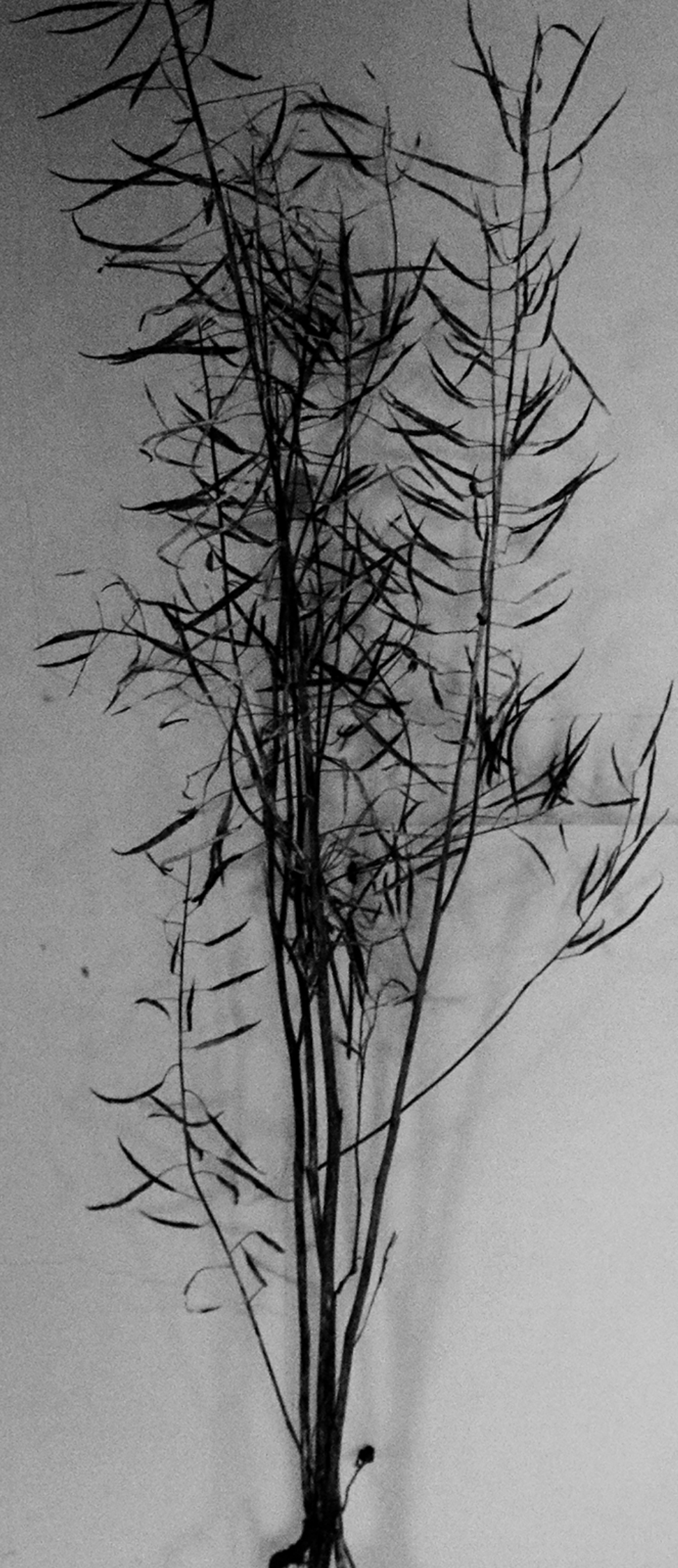
SARAH TAYLOR

This body of work grows from my ongoing exploration of care, resilience, and the quiet labour of nurturing; whether in soil or in motherhood. I'm drawn to the top layer of earth, so often overlooked, yet essential for sustaining life. In these silk hangings, seed-heavy kale rises from a floor stripped bare, echoing the vulnerability of growth when foundations are lost. Silk's translucency speaks to the delicate strength I associate with maternal care which is often invisible. Through this installation, I reflect on how we tend to what sustains us in a world where both land and lineage feel increasingly fragile.

This work emphasises the vital importance of the top six inches of soil for ecological health and regeneration. Three large, delicate silk hangings, each three meters long, depict seed-laden kale plants. Their stems are marked to show the soil depth they once relied on, yet the floor beneath remains barren, symbolising fragility and loss. The translucent silk reflects environmental vulnerability and invites viewers to look through, urging clarity and awareness. By highlighting the soil's regenerative power and our deep connection to the land, the piece calls for renewed responsibility in nurturing the earth to ensure its survival for future generations.

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Earthbound...

**ALL MATERIALS
COME FROM
SOMEWHERE.**

In the studio or the gallery, it is easy to forget this. A bag of clay, a pot of pigment, a bundle of wood; so often these arrive already abstracted, already removed from their contexts of relation. Every material has a history, and every act of making is also an act of taking.

What does it mean to take responsibly?

In this exhibition, care is inseparable from method. It is there in the way Sujata Bharti layers incense and local pigment into forms that carry both memory and scent. It shapes the minimal interventions of Beatrice Peppercorn, who transforms soil and charcoal into quiet marks of connection. It guides Teresa Paiva's use of copper and clay; materials with long histories of human use, brought together in gestures of shelter and transformation.

Care, in these practices, is not sentiment. It is attention. It is restraint. It is knowing when not to touch, when not to dig. Extraction; of land, of culture, of labor; has always been part of the colonial project. Refusing extraction is not just a practice of care, but of resistance.

And yet nothing is free of impact. Even care leaves a trace. Perhaps the question is not how to leave no mark, but how to let our marks be soft, reciprocal, accountable.

The works included here ask us to consider: What do we take? What do we give back? And what does it mean to create with the land, not simply from it?

Ani Lacy

STUART SMITH

Stuart makes work outside using the physical elements of the landscape within his process: as tools for mark making and as the medium for the work. He draws with pigment extracted from earth and makes stains and dyes from wild plants. Mud and organic plant material are stuck to the paper or printing plate. Sticks and stones are used to scratch and incise the surface. This use of natural, native materials to create the work helps to establish a direct physical and empathetic relationship with his environment.

He stays true to a philosophy of minimal intervention, conscious of the impact his activity may have on the environment. The imagery is developed as a consequence of this sensitive interaction with natural elements. It is also determined by an instinctive and spontaneous response to variations in weather and light, and to seasonal temporality: the transience of nature. His work is simply an expression of his experience of being in these places. Not only is it specific to place but also strictly specific to time.

Website: www.stuartsmithart.com/

Instagram: @stuart._smith



HANNAH EARL

I use film (and sometimes music) to explore stories and projects and my work tends to gravitate towards themes of arts, heritage and environment. I often work with artists and creatives to document and explore projects and practices. I mostly work as a self-shooting director or as a videographer within a small crew.

My practice is process-driven and collaborative. I believe strongly in the power of film to inform, inspire and drive change. A theme of human connection underpins the subjects I'm drawn to, and I like to highlight and celebrate our shared connections to the natural world and to each other.

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SARA DUDMAN

Convergence is a collaboration between Mathilde Braddock (Earth scientist) and Sara Dudman (visual artist). We endeavour to engender deepened connections with the Earth and each other. Using our combined skills, knowledge and experience, we create paintings and installations using earth pigments and rocks, foraged from specific locations, whilst also articulating universal themes of belonging to this Earth. Through the materiality of the works and the interwoven participatory events, our project fosters an opening to our unique relationships with the Earth and their relevance in this time of environmental and social crisis. Our combined artistic and scientific processes playfully reimagine the world around us, deconstructing and reconstructing rocks and the earthy environment, reinterpreting the migration of rocks, prompting reflections on our movement as humans, and the flow of earth and natural resources around the world.

This post-disciplinary project speaks of empathy; the land; the social; the tactile; the visceral; the scientific; the creative; the relational and the visual. It is through the conversations, tensions and parallels between our individual practices that our collaboration has been created, driven by a central question: 'Can a collaborative art and science interpretation of the geology of a place bring us into a deepened connection with the Earth?'

Website: saradudman.com

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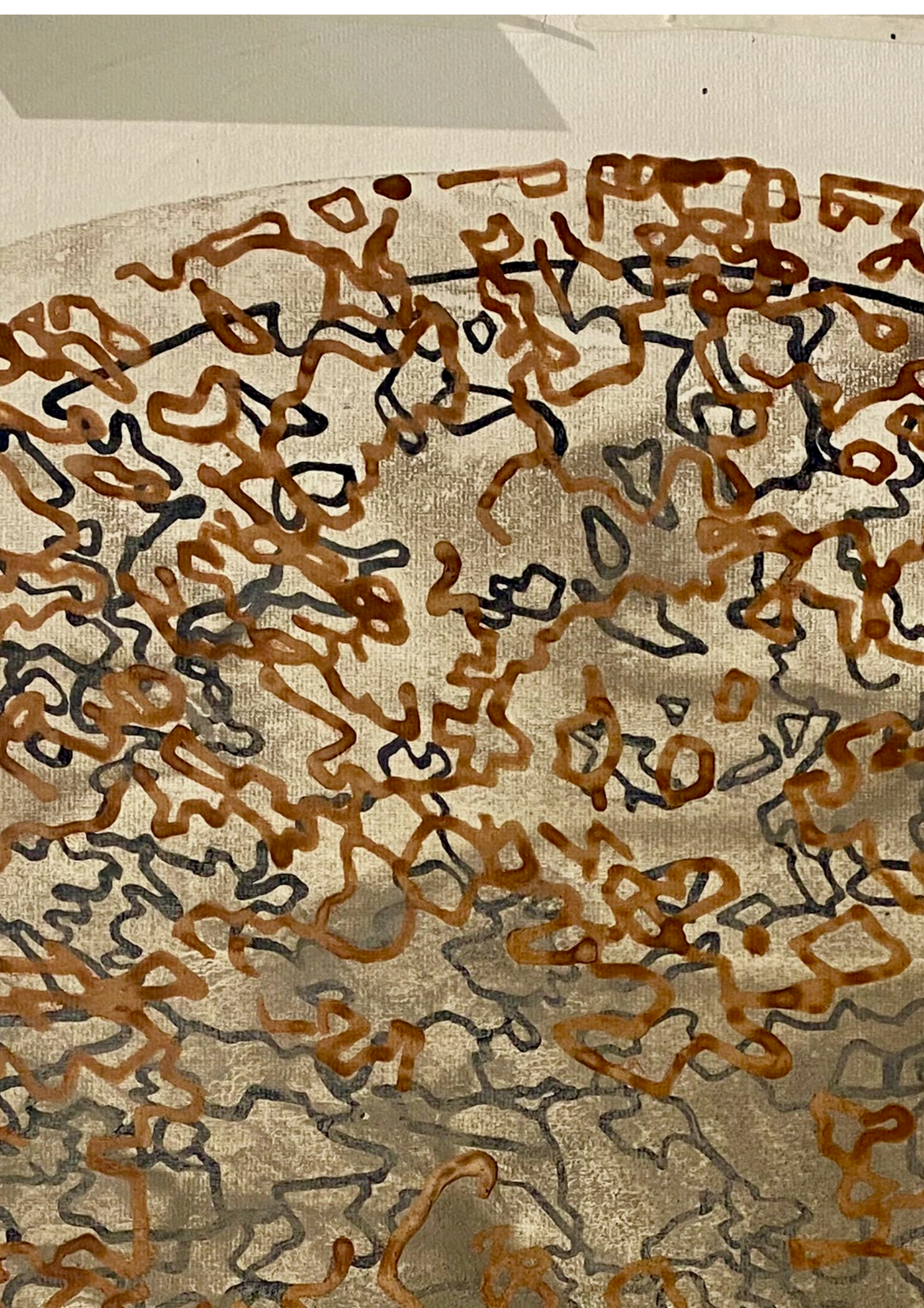
MATHILDE BRADDOCK

Mathilde Braddock is a geology educator based in Bristol. She offers walks in the city and surrounding area which seek to tell a story of the deep geological history of our places, connecting human stories with the more-than-human rhythms and cycles which we belong to.

Convergence is anchored in and resourced from the geology of the South West of England. It confronts the dominant worldview of separation from the natural world. Founded in 2024, following several years of working alongside and enriching one another's practices, Convergence's purpose is to explore a joint, post-disciplinary language to engender deepened connections with the Earth and each other, in this time of environmental and social crisis.

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EIRINI HORIANPOULOU

All humans are experiencing an early act of migration. And that is their birth. Leaving their mother's womb and entering a completely new world 'carrying' all their sensed memories into the new world. These are the earliest 'memory layers'. This is probably the origin of self-structure, the foundation of the later "layered-made self". This idea of layered memory is central to my practice, where I examine how movement, materials, and place shape identity and belonging.

My work explores the migration of memories, memory and water (water as a big mnemonic device) and how we remember, embodying our environment. How does our environment embody our stories. Does migration restructure the concept of self and belonging? Are individual and collective memory firmly rooted in a place? Collecting earth, sounds, and substances in silence connects me to the present moment. It allows me to feel migration as an embodied experience. It helps me to feel, what happens when I am moving, migrating.

Creating layered images or short layered films-essays restructuring my memories, using family, cultural personal symbols, and sounds, trying to sieve the earth, dry and grind it and then mix it with water or oils trying to combine the very last earth molecule, pressing the powder with the pestle and the layering those, becomes an act of transformation and change, a metaphor for memory's shifting, layered nature.

Instagram: @h.eirini



MAGDALENA PAWLUK

Master of Arts, graduate of Faculty of Performing Arts (Somatics in Dance and Therapy program) at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź, Poland, Art History at the Cardinal Stefan Wyszyński University in Warsaw, and the Study Program of the Association of Polish Art Photographers in Warsaw. Currently undergoing certification as a Somatic Movement Educator (ISMETA) at the Somatische Akademie in Berlin and in the Body-Mind Centering® approach at Embody Move in the UK. A member of the Polish Choreological Forum and published researcher on social dance in Poland and its impact on the sense of community and nervous system regulation (ORCID 0009-0005-6617-4761)

As a somatic movement educator, she combines somatics with photography, integrating and offering movement explorations to those viewing her art, referring to movement patterns that originate from our oceanic ancestors. She explores the interwoven nature of human and other-than-human bodies through ecosomatics and hydrofeminism. Sailor and maritime crew member. Loves the ocean, ocean beings, flint stones and horses.

The project uses the techniques of luxography and cyanotype, focusing on "imprints" – everything I find on the shoreline, in the space between water and land. It represents what the ocean no longer wants, and what humans fail to understand. It's a project about the process of discovering and taming this world. Imprints left by our distant ancestors – marine beings. The images I create are notes from visits to these spaces.

Instagram: @mysomaticway



JESSIE LI

Jessie (Jiaqi) is a Chinese art practitioner and researcher based in West Yorkshire, working at the intersection of human emotions, community narratives, and social systems.

Rooted in everyday encounters, her work weaves together personal memory, family archives, and historical research. She collaborates closely with residents and artists, using interviews and fieldwork to build participatory, site-specific works. Drawing from the concepts of public intervention and urban rooms, Jessie creates spaces where marginalized voices can be seen and heard—where silence becomes story.

She is particularly interested in how people relate to the everyday objects and spaces around them. For her, inspiration can be triggered by anything—a street sign, a photograph, a conversation. “I pause the impulse to create quickly. I observe, listen, and reconnect with my surroundings. I spend time building a relationship with the landscape, the people, and the histories embedded in place.”

Jessie’s work transforms under-recognized urban environments into platforms for dialogue. In Not-so-far East Asian Archive (ESEA, 2024), she explored culinary traditions and oral histories to reimagine collective memory through walking tours and interactive performance.

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的工作状态都是背井离乡
那我们就到达了背井离乡的那个
的时候，那个地方就出现了很
回家的人。



当别人问我
where are u from?
我开始意识到我无法直接回
答出这个问题了。
是伦敦的家？天津的学生
金？北京的家？

有人问我where are u from?
伦敦 北京

ELLA MEE

Making household pottery from wild clay and ash glazes brings a piece of the earth into our everyday rituals. Medieval pottery forms and human evolution inform the shapes — we have been touching clay for at least 30,000 years, and it has played an essential role in our development. Honouring that relationship with objects that can be interacted with daily reminds us of the true nature of reality.

Wood ash and clay from my home in Dartmoor is the sum of this jar, created to act as an everyday reminder of our natural history and of our primordial bond with clay.

My motivation with clay is to remain connected to every part of the making process — paying close attention to its subtle expressions and learning to honour these qualities, developing a relationship with its geology and history, while acknowledging the life it will carry long after we are gone.

Inspired by historical forms, this jar asks to be interacted with, and with each exchange new subtleties in texture and form will reveal themselves, uncovering the archaeology of making — echoing the complexity of life that lives beneath our feet.

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Instagram: [@ellacmee.ceramics](https://www.instagram.com/ellacmee.ceramics)



Earthbound...

WALKING THE LAND...

Some practices begin with a path. A movement through field or forest, shoreline or city edge. To walk the land is not only to cross it; but to notice it, to be changed by it, to enter into relation with it.

In *Earthbound*, walking is not always visible, but it is often the beginning. Edie Evans gathers wild clay, not just as material but as witness; letting time, weather, and decay participate in the shaping. Stuart Smith returns to the same remote places again and again, letting mud, plants, and stone guide his marks. For others, like Jessie Li or Magdalena Pawluk, walking the threshold between water and land becomes a way of tracing memory and loss.

Walking offers no guarantee of arrival. It is slow, embodied, and open-ended. Within diasporic and Indigenous traditions, walking carries layered meaning: migration, pilgrimage, displacement, return. It also becomes a way to resist erasure, to remake knowledge by moving through space.

Here, walking becomes part of the work. It informs the scale, the pace, the choice of what to gather and what to leave. It is a form of attunement; a way of listening with the body, of learning the boundaries of place and self.

What changes when we understand the land not as backdrop but as collaborator?

What happens when we move not to conquer space, but to accompany it?

Ani Lacy

ACKNOWLEDGEMENTS

This exhibition would not have been possible without the generous contributions of many people. First and foremost, heartfelt thanks to each of the artists who brought their thoughtful, place-based practices into this collective space. Your sensitivity to material, movement, and memory has shaped *Earthbound* into something far more expansive than a curated show; it is a conversation, a gesture of care, and a shared act of meaning-making.

April Kirkwood, Teresa Paiva, Sujata Bharti, Erika Faggiani, Beatrice Peppercorn, Edie Evans, Sarah Taylor, Stuart Smith, Hannah Earl, Sara Dudman, Mathilde Braddock, Eirini Horianopoulou, Magdalena Pawluk, Jessie Li, and Ella Mee.

Thank you for your openness, your responsiveness to the land, and your commitment to this process.

Enormous thanks to the Fringe Arts Bath team, whose tireless efforts, trust, and vision have made this project possible. Your continued support of artist-led, experimental, and collaborative exhibitions is a gift to the city and to all of us who work at the edges of conventional frameworks. Special thanks also to the Fringe Arts Bath interns, whose behind-the-scenes labor, enthusiasm, and flexibility helped keep everything running smoothly.

And finally, to everyone who walks into the gallery space and lingers with attention, curiosity, or care; you are part of this work too.

Ani Lacy

Curator, *Earthbound*

ABOUT THE CURATOR



Ani Lacy is an artist, curator, and PhD candidate in the History of Art at the University of Bristol.

Working primarily with wild clay and ancestral firing methods, her studio practice investigates impermanence, migration, and cultural memory through the language of material transformation.

Ani's curatorial work foregrounds land-based practices, relational aesthetics, and ecological accountability. She has exhibited and spoken internationally. Through both her scholarship and artistic practice, Ani seeks to create spaces for dialogue between contemporary artists and ancestral materials, resisting extraction and reimagining ways of being in relation; with land, with history, and with each other.

Opening Evening:
23 May, 6 pm until late

Showing:
24 May - 7 June from 11 am until 6 pm

The Old Post Office,
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2025 Fringe Arts Bath
www.fringeartsbath.co.uk