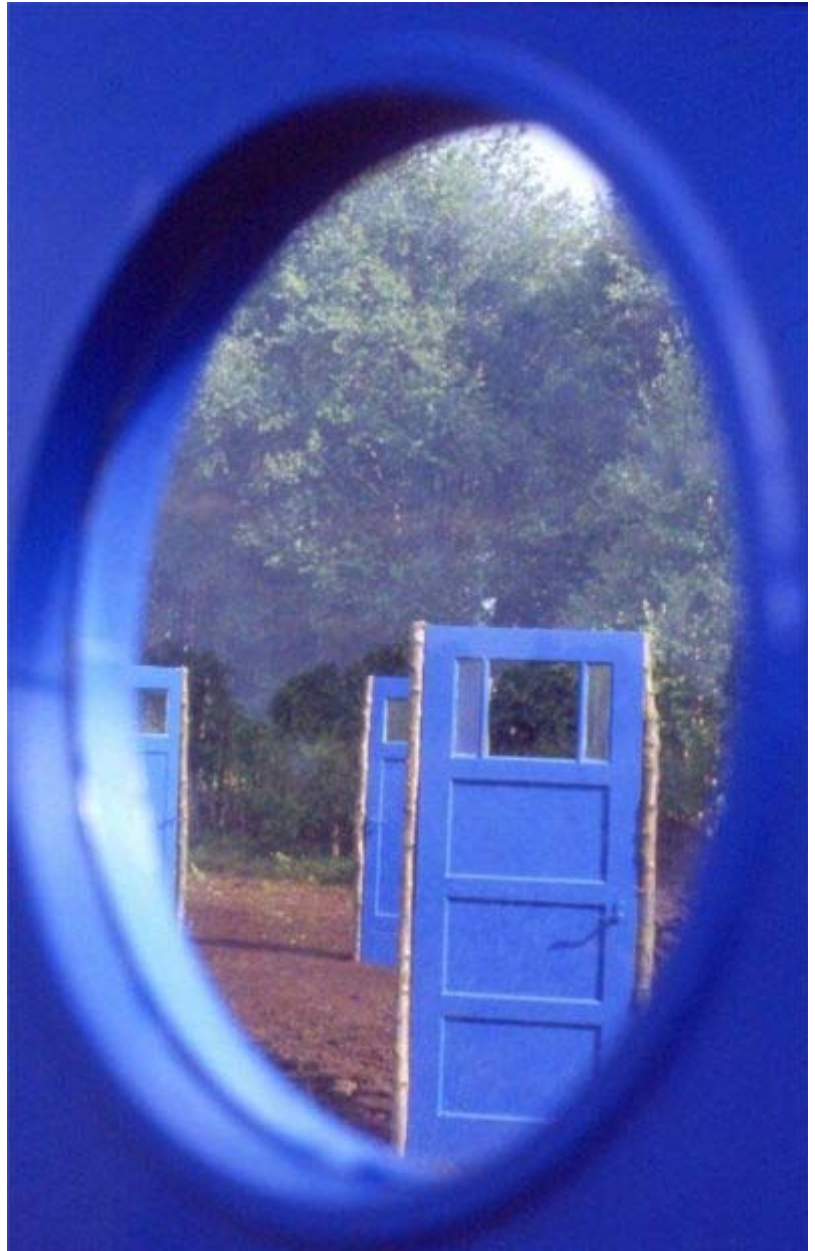


ME, LAN and AiNIN

Lorna Green

I came out of four years of Fine Art education at Manchester Polytechnic in 1982 knowing what I didn't want to do but not knowing what I wanted to do but in retrospect it was obvious what I was going to do. All my projects were large scale, or if not physically on a large scale, had large scale possibilities. I also took them outside to photograph them working with the light and the little bit of landscape around the building. It was when after various other projects which involved making them outdoors because of the scale, I found myself as an unofficial artist-in-residence in a quarry near to my home that I realised that what I wanted to do was to play outside! I used this space for three years until the quarry closed, and this is where I discovered how to work with the landscape – the light, the rain, snow and the occasional flooding of the quarry areas. It was a truly invaluable time and during this period I made hundreds of works to discover how to work with nature and what it had to offer. My only tools were a wheelbarrow, good strong gloves and a pair of steel capped wellies - stone hurts when it falls on the toes -and my drawing board, cleared about every 10 days by the wind and added sand, was a huge pile of sand on which I drew with my feet! This is how I planned out projects as well as experimenting constantly with the possibilities the space offered me.

My work is site specific both on a large and small scale, in urban and rural landscapes, temporary and permanent. The end result is always from researching the site – the his-



Doors of Perception. 2003

**7 Blue painted doors, peat blocks. 20m x 12m x 2.5m
Commissioned for PeatPolis.nl, Barger Compascum,
The Netherlands in the Veen Park (Peat Park).**

tory, the mythology, the economy etc feeds my ideas and I love the stories that local people tell me about the site. I use a wide variety of materials depending on the idea and the requirement for longevity – stone of all kinds, wood, steel, plastics, paint, glass, light, even drink cans and silk flowers etc! I usually prepare several ideas on a theme and let the commissioners, the public, the school, university etc choose which they prefer – sometimes elements from several are liked and I try to incorporate them within the finished idea.

I also realised that it is not difficult to work abroad – working the way I do, I only need my head, a good pair of gloves, suitable clothing and footwear, a sketch book and cameras. All materials can be obtained locally and



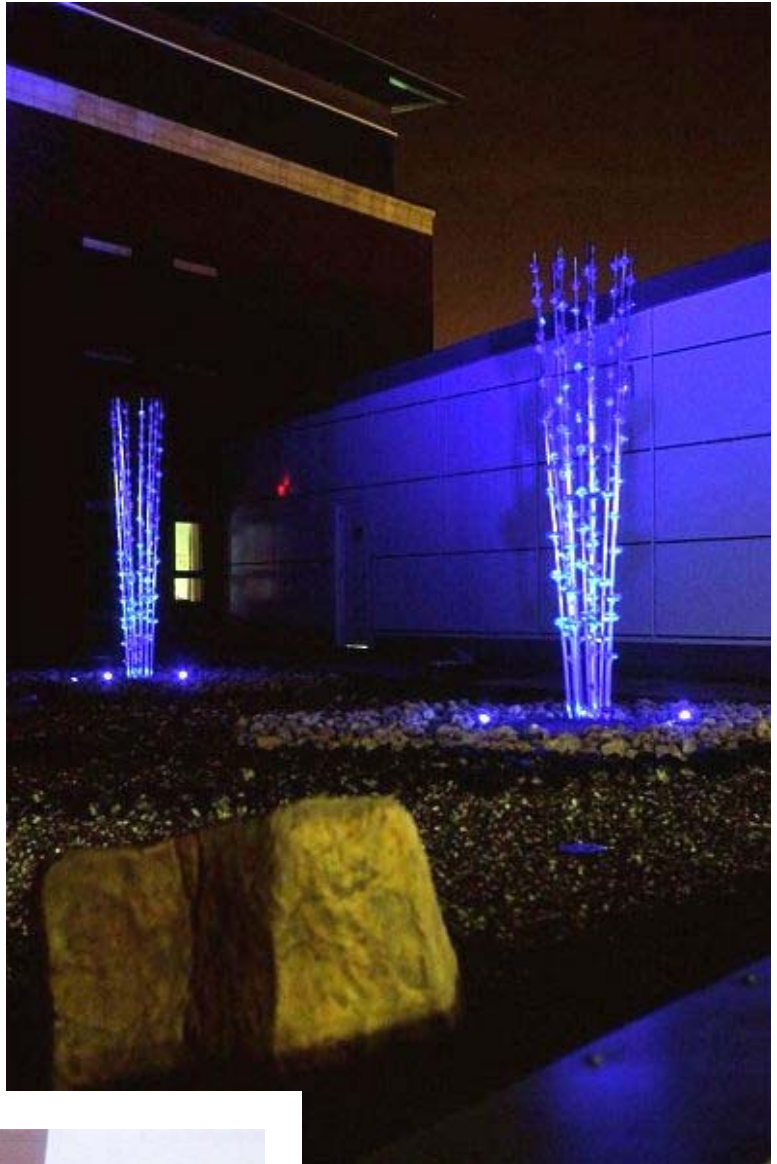
“Timescale” 2008.

L.50m x W.30m x H.4m. Varnished blue slate, brass discs and lamps, Cor-ten steel arch, Whinstone gravel, magnesium limestone boulders and dust to be planted with heritage plants. Commissioned by Kelloe Community Partnership in conjunction with Durham County Council for the site adjacent to the colliery which closed in 1983 to reference not only the village’s heritage but also its aspirations for the future.



also by using local contractors who can ensure that good materials are used and will, after I have departed, be able to maintain the projects – a very important issue. I have a great team around me in Stockport – a metal fabricator who turns my ideas into feasible reality, delivers and installs them in the relevant sites in the UK, a paint specialist and a glue expert. Wherever I am, at home or overseas, once I have decided on what I will make, I explore local quarries, research the various suppliers of the materials I require and employ local contractors to help me achieve the project. The travel bug had hit me – I live near Manchester airport and felt I had to use it!

My methods of gaining projects vary from applying to nationally and internationally advertised ones in journals, through agencies where the opportunities arrive into my computer, being either long or short listed or occasionally by direct invitation which I love. I could paper my studio walls several times with rejections but that is the life of an artist – it is either feast or famine – things are never spread out evenly and sometimes I wonder where I am when I wake up in the morning and other times I am kicking my heels waiting for projects to be confirmed, for the funding to be in place, or go through planning permission, and then I wonder about all the projects that seem so promising and end up in the black hole reserved for unresolved art projects!



Look, Reflect and Recover, 2

Two roof gardens with five 3m high "fountains" in total, of stainless steel rods threaded with specially made varied sizes of blue glass beads set into "pools" of blue glass chippings in aluminium dishes surrounded by blue neon lights. The "rivers" are of limestone, spray painted with blue enamel paints, glitter and lacquer. Each element is surrounded by pebbles and artificial rocks complete the gardens. Commissioned by Gateshead NHS Trust for the new North East NHS Surgery Centre at the Queen Elizabeth Hospital.



River for the Botanic Garden, 2005

For "Sculpture in the Garden" a celebration of the Royal British Society of Sculptors Centenary Exhibition at The Harold Martin Botanic Gardens at the University of Leicester. Limestone and 3 colours of blue metallic paint. 90 metres long x 1.5 m average wide x 20 cms high

My first public art project was in 1985 when, after sending images of my works in the quarry, I was invited to take part in the Portland Clifftop Sculpture Park 2 organised by the late Jonathan Phipps, that things really started to happen. From then I took part in many varied sculpture projects which were all commissioned as I don't make works and try to sell them, a few in galleries but the majority outdoors - throughout England and in Scotland and Wales, in Guernsey and in Dublin and as well as further a field in Germany, the former Yugoslavia, Austria, Australia several times, New Zealand, Korea, China, Canada, Lithuania, Hungary, Italy, Japan and Lapland, The Netherlands, and France several times – a few are AiNIN – Art in Nature International Network events – but the majority are not, and are sited in parks, in courtyards, schools, universities, a hospital, sculpture parks, on beaches, by rivers and in woods, and vary from temporary installations using a variety of materials – often recycled, to major landscape projects including several functional earthworks utilising spoil from construction sites. I frequently work in collaboration with other professionals – architects, landscape architects, engineers etc to achieve the major projects which I enjoy. I have no fear of scale – the bigger the better and really struggle with small scale projects!



Solar Light 1. 2008

Two installations using polyester sunflowers and painted branches commissioned for Kaunas Mene: Kontekstai - Kaunas in Art: Contexts at Galerija Meno Parkas, Kaunas, Lithuania. The aim of "Solar Light" was to bring warmth and sunlight to a city that is dark, grey and cold with little sunlight between November and March.



I also love languages – I have travelled in Europe since I was a child – my mother is from Amsterdam and I grew up hearing Dutch which I can understand but not speak – I speak French well, a little German – like a child of four years, I was told in Irnding, Austria, an AiNIN event member project – which I took as a compliment, because a four year old has a very good grasp of language and I had only learnt it by ear living in Zurich for a short while. Having studied Latin at school, I can get by with Italian and read Spanish – but I always prepare at least 50 words of the language of the country I work in – and to count as for me – it is a pleasure and I love being able to communicate even if only at an extremely basic level –so for snow sculpting in Japan , for a major stone and marble multi element sculpture for The World Sculpture Park in Changchun, China, for a sculpture in a forest for Yatoo in Korea, an AiNIN event member project, etc, I always put the tapes in the car for months before so that I could listen and repeat and thus be able to communicate immediately on my arrival which means I can have simple and rewarding discussions with the local people who come to visit the artists.

I have been a member of Landscape and Arts Network since almost the beginning, Francis Carr was very persuasive in my joining and I have never regretted it though with living in the north west, I do not participate in events or go to the lectures nearly as much as I would like to. But it is a network of like-minded people in all disciplines and I am very supportive.

In May 2000 Jeff Higley asked me if I would like to go to a meeting in the depths of rural France for an organisation called AiNIN – Art in Nature International Network.

None of the committee could go – so I was approached. Of course I agreed – and then when realising that it really was in the depths of rural France – flight to Paris, long train journey to the venue – difficult to co-ordinate with living in Manchester I became a little reluctant. Between Francis and Francois Davin, however, the then General Secretary, I was persuaded and I arranged to fly direct to Luxembourg to be met by Jerry, avec une grand barbe, who would fetch and carry me from Luxembourg to Benoit Vaux in Le Meuse, where the meeting was to be held.



Deux Lignes De Couleur Dans L'Eau

For Chemin D'Art 2005 Saint Flour, France. 70 stones in the river on both sides of the bridges: one side with fluorescent yellow paint, the other with fluorescent red paint



I did not regret it for one moment – I had a wonderful time, met some really committed artists and AiNIN has been part of my life and LAN's life since that moment.

AiNIN was formed in December 1998 at the first conference to create an organisation for artists and organisers of events in site specific visual arts in two and three dimensions, performance, music, writing and video etc with Anke Mellin, Germany, Ko Seung Hyun, Korea, Kevin Wilson, Noosa, Australia, Francois Davin, France. On 15th May 1999 the association was officially created, and in 2000, I attended the first General Assembly – where the event "Le Vent des Fôrets" was in progress in Lehaymaix, close by, - and I signed up LAN as an Event member and also myself as an individual member. The following year the General Assembly was held in Gesves, Belgium during "Fêtes de Mai" and I attended once again representing LAN. At both meetings as well as subsequent ones, I read reports on LAN's activities prepared by Francis.

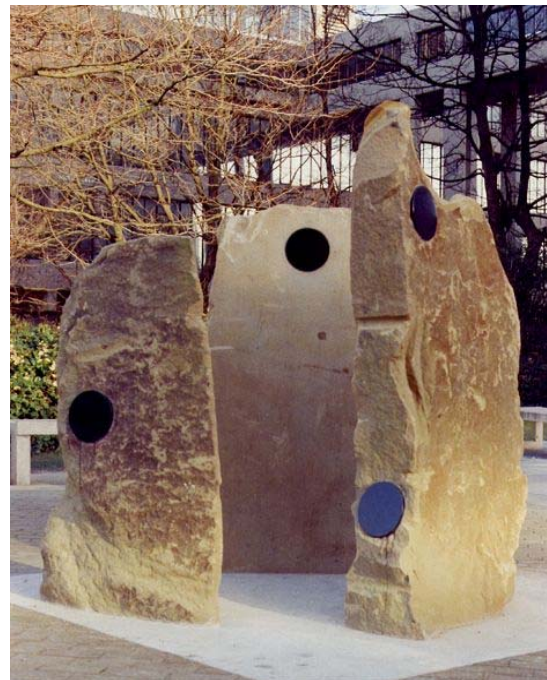


Meet Sit and Talk, 1995/1999.

Planting scheme by Allan R. Ruff for whom I had taught on the MLD (Master of Landscape Design) course at Manchester University. Meet, Sit and Talk was a re-design of the Chancellors Court at Leeds University as a total sculpture. Three circles of 7 sandstone boulders with a larger one in the centre, each inlaid with rectangles of polished black granite to reflect the sky and the sun, are sited within 3 metre high sculptured mounds for which Allan Ruff designed the planting scheme, based on a river's flow with colour and form changing throughout the year. The boulders and the retaining walls are for sitting on and in the years that it has been completed, the areas are now very sheltered and intimate spaces within a large space.

Roof Garden (top right in photo)

was completed in 1999. This area is a roof of a television studio which had to be water and sound proofed first, was designed by John Micklethwaite-Howe of BHWB in Leeds who was, by chance an ex-student of Allan Ruff's! His design considered the earlier project completely and his planting related to that of Allan Ruff. I was invited to collaborate on the scheme and together we chose the 23 sandstone boulders which were cut to fit over the walls edging the roof area.



Conversation, 1999

(2m x 2m x 2m) links and relates to the two areas. Three irregular triangular forms, cut on the inner side and natural surfaces on the others each have a polished black granite disc at the top, middle and bottom, one on each of the three sides. The circles represent the eyes, ears and mouths of communication. This sculpture is a favourite site for Degree Day photos!



Conversation 1999 in situ, linking the Roof Garden and Meet, Sit and Talk. This whole project gained 2 Commendations by the City of Leeds Award for Architecture in 2000

AiNIN's web site - www.artinnature.org - lists the aims and objectives in all arts disciplines of site specific art, in both rural and urban sites and has lists of members and events with members contacts and web sites. Over the years the positions and members of the General Committee have changed – Bob Budd replaced Francois Davin who is now the Chair, as General Secretary, and Francois Fréchet is still the Treasurer. There are several other members on the Board each with different duties. Opportunities are sent in by the membership and then circulated by Bob Budd.

Since then I have been extremely lucky to have been selected for several AiNIN member projects – I have also been rejected from several of them – and the General Assembly meetings have been held during the events which has been very exciting indeed as many members come specially for the meeting. These were held at “Mâitres des Lieux”, Saint Lô, Normandy in 2001, and “Peatpolis” in Barger Compascum, Drenthe, The Netherlands in 2003 which I attended as I was selected for the projects. In 2004 the meeting was held at the end of “Floating Lands” in Noosa, Queensland, Australia – I sent a report - and since then the meetings have been held on the web – the logistics have become too big to overcome which is something I regret as I enjoyed the physical contact with members and the stimulation of meeting up with existing and new members. It is a result, however, of the growth of AiNIN into all corners of the world that this has evolved – a truly web based organisation. Each time I have requested reports from LAN which I have read out as part of the proceedings. I renew LAN's for membership annually and now LAN has become more web based, the two organisations are now even more closely connected AiNIN is a very important part of my life now as is LAN and I value both organisations and am delighted they have come closer.

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