



Jane Scobie
EDGELANDS



Totems

Ceramic, wood
2022

Front cover

Hybrid

Porcelain, stone, wood
2022

Back cover

Nectar Totem

Ceramic, wood
2022

EDGELANDS

We are on the edge of everything. All land is Edgeland. Human intervention has been so pervasive other species have been pushed to the margins. This installation explores what happens when we approach the relationship between humans and non-humans differently — in ways that are more equitable, more caring, more reciprocal.

Jane Scobie 2022

*The plough parts threaten the doves above but in the end the doves have the
last laugh
Tactile Totems, I want to eat them. Doughnuts and Ice-cream
The Hybrid Valkyries, changing character according to the light
Ghostly skulls lurking*

Foreword

It is too frequently assumed that environmental change is a logistical challenge that a government can legislate for, rather than the existential threat it represents to our civilisation. Where does culture fit into this discussion does it drive change or does change drive culture? The answer must be something of both: within the industrialised Europe of the 19th century, culture was a tool through which radical change in land use and ensuing social upheaval were made conceptually acceptable; nowadays it is a cultural duty to recalibrate our relationship with ecology and to forge a new paradigm for societal engagement with the natural world. This would be more effective were our society not so riven with binaries such as nature and culture and the opposition of science and art, which, considering the enormity of the task we face, are obstructive conceits that fail to reflect its complexity, or acknowledge that what separates also connects. It would be gratifying to think that art is an engine for change, but this can only work in partnership with other forms of knowledge, otherwise it cannot transcend its own self-defined limitations.

Jane Scobie's EDGELANDS project opens a conversation, not only with a landscape, but also a new configuration of that landscape. Her partnership with the Wild Ken Hill rewilding initiative was an opportunity to reflect an alternative perception of a landscape undergoing dynamic transformation towards active exchange with natural processes and a renegotiation of culture as participant in the continuum rather than spectator.

Simon Read

Associate Professor of Fine Art, Middlesex University London

*Does what good art should do. Takes you to places you otherwise wouldn't
know or know about*



Totems

Ceramic, wood
2022

Jane Scobie

Jane Scobie is an environmental artist whose practice explores the relationship between humans and non-humans and the reciprocal nature of care. She studied Fine Art at Middlesex University and is undertaking an MA in Arts and Science at Central Saint Martins, London. Jane was awarded a British Council Venice Biennale 2022 Steward-Research Fellowship. As a visual artist she is a passionate advocate for social change and puts engagement and collaboration at the heart of her practice.

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Wild Ken Hill

Wild Ken Hill is a project to restore nature, fight climate change, and grow healthy food across a coastal farm in West Norfolk. It is the home of BBC Spring Watch.

www.wildkenhill.co.uk

*It's great to see the artistic representation of the re-wilding of Ken Hill.
It would be lovely to see it on BBC Spring Watch*

Opposite

Hybrid with cattle

Flint, porcelain, wood

2022

Over page

Edgelands

Porcelain, steel

2022







Introduction

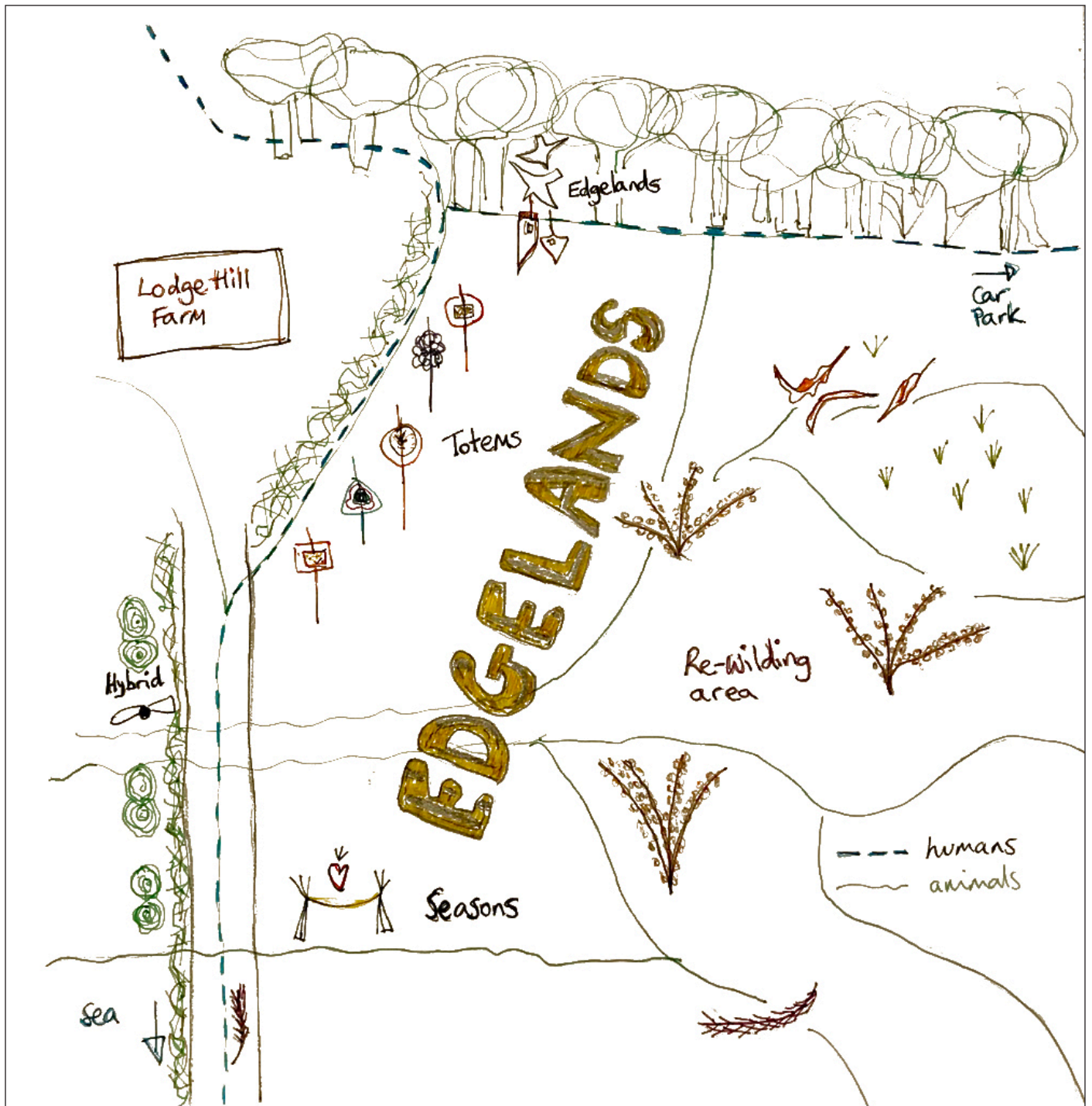
EDGELANDS formed a temporary landscape intervention along the public footpath that criss-crosses Ken Hill in West Norfolk. From beech wood to fields, to hedgerow, to marsh, to sea. The installation consisted of a sequence of objects made off site but thematically relating to the characteristics of place. Feathers, soils, vegetation and stones from the site were all used to create a context-specific series of works.

Found, shaped, heated, suspended and re-inserted as elements in the landscape each piece holds meaning associated with hidden environmental processes. The works complement the aspirations of Wild Ken Hill re-wilding and regenerative farm. I was drawn to what happens when the wild takes over, and the relics of human intervention that are left behind. The works reflect on the new relationships we can have with the land. They are not a memorial but are alive to change and possibilities.

The installation comprised of four works: Edgelands, Totem, Hybrid and Seasons. The quotes in italics are from visitors to the installation.

Jane Scobie

It's like being in a painting by Constable.....



EDGE LANDS Map
Drawing
2022

Edgelands

Edgelands captures the story of re-balancing resources. The porcelain doves float weightlessly above heavy ploughshares that once cut through the earth. They frame the view over the re-wilded area to the sea. Humans have farmed this land for centuries, shaping what we now see. New farming practices at Wild Ken Hill do not use ploughs and this approach encourages carpets of wild flowers to grow alongside food crops. Through re-wilding the diversity found at the edge of fields is moving to centre stage. Turtle doves attracted by increasing food sources such as the Scarlet Pimpernel are being seen in increasing numbers.

*White doves bearing pieces of core-ten-like steel, their fragility weighted, spinning,
suspended and captured overlooking a meadow*

Opposite

Edgelands

Porcelain, steel

2022

Edgelands, dove detail

Porcelain

2022



Totems

The Totems are a visual reference to changes in the environment. Each ceramic was made in response to Wild Ken Hill. They are symbolic of shifting qualities in the landscape and embody precious processes that we cannot see but want to nurture.

The Totems are installed at head height and mark the route of the walk, so you can hold a conversation with them, about the past and the future, as you pass. Some Totems are inspired by the hidden indicators of land health: Nectar, Shadow Pond, Soil and Seed Bank. Others relate to the geology and archeology of the area: Bluestone, Carrstone and the Torc Totem.

*The back-lit cows amble across the fence-less totemic path
'Godhuri'- a Bengali portmanteau word (cow + dust) for a particular sunset light,
an auspicious association, a life-affirming show*

Opposite
Hedge, Path, Totem
Ceramic, wood
2022

Torc Totem
Ceramic, wood
2022



Nectar Totem



This glazed ceramic illustrates the importance of diversity and abundance. Wild Ken Hill is a rich botanical site and many rare species live on the edges of fields. The re-wilding programme will enable these species to spread and thrive.

*I see stakes, fence posts with, is that a .. doughnut? And silken beasts, grazing,
between ruminating.....*

Nectar Totem
Ceramic, wood
2022

Lichen Totem



Lichen Totem symbolises interconnectivity within and between species. Lichen is a complex species consisting of fungi and algae, found across the site. This Totem was inspired by the vintage mustard lichen found on the platelayer's hut, a relic of the railway that ran from Kings Lynn to Hunstanton

Yellow lichens and whited cheddar mould, invokes the edibility of the landscape

Lichen Totem
Ceramic, wood
2022

Moss Totem



This pebble-shaped vessel has a volcanic glaze over copper, referencing the velvety-green moss cushions found across Ken Hill wood. Mosses are ancient plants dating back 450 million years. Moss communities offer critical microhabitats for insects and other organisms to survive.

*Unspooling, the rural landscape, magical light with sparkling ceramic glazes old,
old, trees and the song of the wood lark*

Moss Totem
Ceramic, wood
2022

Bluestone Totem



This stoneware pot, glazed with white gloss and purple streaks over rough clay, is informed by the boulders left in the area by glaciers during the last ice age. Their presence is still visible today in the names of local places such as Bluestone Farm. This Totem is a reminder of how humans mark ancient features in the landscape.

Archaeological piece – allows or invites us to tug on the threads of history

Bluestone Totem
Ceramic, wood
2022

Soil Totem



The undulating surface of this Totem echoes the earth. It is coated with a glaze made with Carrstone from the old quarry at Ken Hill and frosted with soil. Healthy soil is a key indicator of biodiversity. The gingerbread colour derives from iron and the stone is used extensively in local buildings.

*To find these works by accident and wonder about their significance to the land
made me think more about the reasons I enjoy Ken Hill*

Soil Totem
Ceramic, wood
2022

Torc Totem



Glinting in the sunshine this woven ceramic is inspired by the Snettisham Great Torc, part of an amazing horde of gold buried in 100 BC at Ken Hill and found in the 1950's. The Torc is one of the most elaborate objects from the ancient world and is now in the British Museum, London.

Art which connects me to the history and archaeology of the place. Surprises, looking and reflecting. Materials which defy their character. Pilgrimage

Torc Totem
Ceramic, wood
2022

Ghost Pond Totem



Made in winter using a blue-black icy glaze that literally grows crystals during firing, this ceramic signifies the return of natural water collection points. Previously filled in to protect walkers from boggy ground, these pools are creating new essential habitats for amphibians.

The crystalline glaze (blue) is remindful of tropical seas which once covered this region

Ghost Pond Totem
Ceramic, wood
2022

Seed Bank Totem



Seeds, hundreds of years old, dormant in the soil are now springing to life. Pigs rootling and cattle and horses traversing the landscape aid the process.

*A great environment for exploring all these nature/man issues.
Totems, myths, folk magic and talisman all invoked, and a feeling of past when
man had an awed respect for mysterious energies and of their environment.*

Seed Bank Totem
Ceramic, wood
2022

Hybrid



Made from collected flint and cast porcelain bird wings. Hybrid experiments with balance and connectivity. The ecosystems we inhabit, biological, physical, political and cultural are complex and interdependent.

*The Furies, free spirits floating above us, twisting in the winds of time
‘Trouble in the Homeland’, much more doom-laden somehow
The macabre wings have echoes of road kill or vestiges of a predation – so typical
of the environment.*

Above and opposite
Hybrid
Flint, porcelain, wood
2022



Seasons

A multi-layered textile work bringing together real and virtual worlds. Feathers collected on site were used to create the 12 motifs. Month by month, during lock down when visiting was not possible, each motif was over-embroidered with names featured on the Wild Ken Hill Instagram. I selected a mix of rare and common species, together with elements of the physical world.

Seasons explores the idea of strengthened resilience through direct and indirect experience of a rewilding site. Recognising the reciprocal relationship we have with the natural world, is a first step to changing how we see and relate to other species. In bright yellow, Seasons is symbolic of the sun which nurtures us all.

*Your eye is drawn to the sunny hammock. A yellow smile in the landscape.
A conversation, a bridge across time – beings – worlds*

*What's this, a hammock?
.. that is somehow a sail; nailing colours to a mast, words on a wing..
Or a protest banner maybe, or even a guild and crest emblazoned, 'field of the
cloth of gold' type thing, laid to rest*



Seasons with cattle

Textile, wood
2022

Over page

Seasons

Textile, wood
2022



Ghost Pond
Rhombic leather bug
White admiral butterfly



Healthy coll
Sliver Washed Fri
Black Redsta



parrow hawk
Curlew
cabastelle bats



Turtle Dove
Poppy
Barn O



Lapwing
Soldier beetle
Dead Wood



Red-tailed bu
Webb's Wain
Little ringed



Yellow-browed warbler
Amethyst deceiver
Earthworms



Black
Sun
Brac



illary
rt



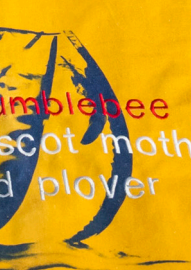
Field Woundwort
Pantaloop bee
Garden snail



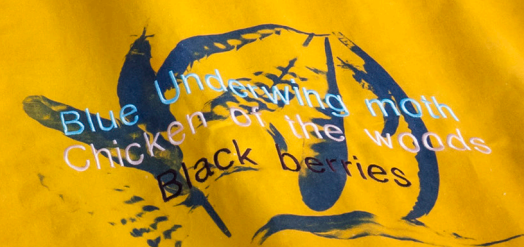
ie
wl



Ham
Yellow Rattle
Greater Spotted Woodpecker



Imblebee
scot moth
d plover



Blue Underwing moth
Chicken of the woods
Black berries



thorn
set
ken



Water fall
Redwing
Fallow deer

Acknowledgements and Credits

EDGELANDS

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Totems with Ponies
Ceramic, wood
2022

