DEAR EARTH

Large Print Accessible Guide

Dear Earth is a message from the artists in this exhibition to the planet we live

on. Ranging from photography, printmaking, ceramic, found-objects and crafted installations, the works in ***Dear Earth*** address the impact of human activity and the declining health of our planet.

We now live alongside the climate emergency, environmental pollution, loss of biodiversity, and the growing political and social polarisation and conflict that it brings. A sense of increasing concern for the future is becoming the norm, and artists' practice is inevitably affected by this ever-present sense of turmoil.

The artists in ***Dear Earth*** aren't resigned to despair but instead embrace a sense of discomfort which looks to a future with creativity and purpose in mind. Each work in this exhibition reflects care for the planet and the value of our efforts to save and understand it, offering a glimpse of hope and positive change.

Dear Earth features work by nine artists who have reflected on their own relationship to a fragile and precarious world, and through their practice have found a way to respond. Brought

together with different perspectives from across Scotland, they explore an experience many of us can relate to.

The works in this exhibition offer some reassurance, accepting the idea that it is ok to be unsure about the future while we continue to find a way through. Next to the main exhibition space, at the top of the stairs, a Climate Care Corner provides a space for further support, information and reflection.

Dear Earth has been curated and produced by Fife Contemporary to mark our 20th anniversary year. Across the

years attention to sustainability and care for the planet has been important to everything Fife Contemporary do.

As well as producing this exhibition, we are marking this landmark year with a wider satellite programme to accompany ***Dear Earth***, including new commissions, workshops, activities and pop-up events. This programme will run throughout our anniversary year.

As well as working with the artists featured in these galleries:

Ade Adesina | Helen O'Brien | Jeni Reid | Jenny Pope | Naomi Mcintosh | Scott Hunter | Susie Johnston | Will Carey and Zoe Hamill

To deliver these exciting satellite projects e will also be working with:

Alan Grieve and Eddie Summerton | Annie Lord | Christina Riley | Jonathan Baxter | Katie Fowlie | Mella Shaw | Stefanie Ying Lin Cheong | and more

We are also very pleased to have been able to support the development of new work for this exhibition with two small production grants. These grants

supported Naomi MacIntosh and Will Carey to create new works which are premiered in this exhibition. Fife Contemporary were supported to provide these grants by the William Grant Foundation.

Check out @fifecontemp on social media, sign up to our mailing list at www.fcac.co.uk, or see notices around the gallery to find out more and connect with our programme.

Helen O’Brien

Fruiting Body, 2022

Bronze cast of a birch polypore

Muster of Fungi, 2022-23

Bronze, wax and organic fungi

Helen O’Brien’s work investigates human relationships with our surroundings, environment, and the natural world. The bronze work is cast from a birch polypore fungus she observed growing near her home in Perthshire. Seeing the large form emerging from a narrow birch trunk she was drawn to its form protruding and counterbalancing, as if suspended. O’Brien seized the chance to cast the polypore when she noticed it had fallen to the ground, this action offering a permanence and significance to its otherwise fleeting existence. The accompanying bronze casts and preserved natural fungi highlight our connection to natural objects, and draw

attention to the often unseen or overlooked.

Helen O’Brien is an artist and maker interested in the potential of materials, and the relationship and dependency we have on them. Based in Perthshire, she also works as an arts co-ordinator curating and facilitating creative projects with children, young people and communities.

Ade Adesina, RSA

(Left to Right)

Intersection, 2024

Stone lithograph print

Salt Lake, 2024

Linocut print

Under the Grey Sky, 2023

Linocut print

Parallel, 2020

Linocut print

Phantom, 2022

Linocut print

Ade Adesina explores the continuously evolving relationship between humanity and the natural world. These rich and detailed monochrome prints demonstrate the mastery of traditional print-making techniques for which Adesina is known. They are a celebration of the planet's beauty and a commentary on the pressing environmental challenges it faces, including deforestation, energy politics, and the endangerment of wildlife.

Ade Adesina lives and works in Aberdeen and graduated from Gray's School of Art in 2012. He is a Royal Scottish

Academician, an Associate Member of The Royal Society of Painters and Printmakers, and a member of The London Group. His work is informed by his dual heritage, African roots and British culture. Working primarily with woodcarving, linocut etching, and painting, he draws from a rich interplay of cultural influences that invite viewers to reflect on history, identity, and collective responsibility.

Jenny Pope

tools for the optimistically challenged,
2022-26 ongoing

Mixed-media

Jenny Pope's tools are not useable in the way that traditional tools might be. They can't fix physical problems or be used to mend and make things. Instead, they are designed to be used for emotional reassurance and to help mend and make sense of thoughts and feelings. Crafted from human-made rubbish found washed up by the tide, they connect the eco-anxiety that climate crisis can generate to the physical world, with titles that hint to their possible use.

Jenny Pope is based in Edinburgh with a BA in Ceramics and an MA in Sculpture from Edinburgh College of Art. Pope is a

professional member of Scottish Society of Artists and is elected to the Royal British Society of Sculptors. She has extensive experience working in mental health, latterly as a coach and mentor with creative people and as co-lead with the SSA mentoring programme.

Jeni Reid

Microplastics, 2025

Digital composite on photo paper

Jeni Reid’s work *Microplastics* has been created from images of waste, particularly plastics, collected from the artist's local beach. Crafted by careful digital manipulation of photographs, using layering, distorting and mirroring, Reid has created new forms from her plastic finds that resemble microscopic organisms swimming in petri dishes. Through this work, Reid asks us to reflect on the permanent presence of plastics and ‘forever chemicals’ existing in our environment. The print colour, Cobalt Blue, is named after a mineral used in rechargeable batteries, which are essential for making sustainable technologies such as electric cars and

bicycles, although these often end up in landfill waste despite their high demand.

Jeni Reid lives and works in Arbroath. Reid is interested in material culture, particularly plastics, the weirdness of everyday things, and the power of small stories that allow us to reflect on big ideas. Her solo exhibition *Props For An Imagined Life,* was shown at Forfar Meffan Museum in 2024.

Scott Hunter

(Left to Right)

All works are digital micrograph composite images on washi paper

Trace – Soil & Silver Nitrate, 2024

Tension – Thiooxidans, 2024

Bloom – Soil & Fixer, 2024

Disturbance – Silver Nitrate, 2024

Dissolve – Silver Thiosulphate (used fixer), 2024

Like many photographers today, Scott Hunter is very aware of the impact traditional chemical photography can have on the environment. Hunter elects to face this directly through the chemical processes captured in his imagery. These large scale scrolled images are taken through a microscope. They capture interactions between silver nitrate and soil. This interaction is photographed throughout the process of slow evaporation and the spread of tiny particles that occurs when this apparently empty solution encounters a “natural” material.

The focus on details in these large images parallels the need to look closer and consider environmental processes which are invisible in the everyday world.

Scott Hunter was born in Dunfermline and continues to work from his studio in Kinghorn, Fife. He has exhibited internationally and holds an MFA in Contemporary Art Practice from Edinburgh College of Art. He lectures in photography at the University of Edinburgh and Fife College.

Susie Johnston

Reclamation - to cry again, 2025-26

Raw clay from seabeds of decommissioned oil fields between China and India, crude oil extracted from the North Sea

The materials she uses are the most important part of Susie Johnston's work. Johnston sees materials as active participants collaborating with her in her work, and through this collaboration she explores aspects of loss, uncertainty, vulnerability, and hope. In 2023 she began working with raw, unprocessed clay from decommissioned oil fields, using salvaged deposits of clay brought up to the surface on anchors and other industrial machinery. She has been gifted a limited supply of crude oil deposits from the North Sea, giving her the opportunity to make this unique and fragile work.

This is an ongoing, evolving work, comprising over 300 individual clay leaves held together with the crude oil.

Susie Johnston was born in Edinburgh and studied at Central Saint Martins, Sydney College of the Arts, and Duncan of Jordanstone college of Art & Design, Dundee. She has exhibited in museums, galleries and artist-run spaces for over three decades, and her works are held in private collections within Australia and the UK.

Naomi Mcintosh

Scarcity of Song, 2025

Beech Wood

This new work by Naomi Mcintosh takes the form of delicate, lightweight suspended sculptures crafted from steam-bent wood. Each branch is a physical representation of bird song, 70 bird species in total, all of which are endangered or in decline. The shape of each branch is translated from oscillograms, which visualise the sound of each birdsong. The scale of each suspended ‘song’ corresponds to the wingspan of the bird it represents. As a whole, the installation becomes a physical representation of listening, of paying attention to fleeting sounds which soon disappear, just like the birds that made them.

Naomi Mcintosh studied architecture and then jewellery before moving into visual arts. Her work is featured in major collections and has exhibited widely across the UK and internationally. Since 2013 she has been based in the Cairngorms, and her work has evolved to speak specifically about sustainability and the emotional and sensory experience of nature.

Zoe Hamill

(Left to Right)

Wild Strawberry, *Ox-Eye Daisy*, *Dog rose (thorn)*, *Rosehip*, *Hawthorn (berry)*, 2023

Unique darkroom reversal prints

Willows, 2024

Self-portrait with bing, 2023

Birch with Hawkweed, 2023

Inkjet prints

These photographs by Zoe Hamill form part of an ongoing project within the shale bings habitat of West Lothian.

These piles of industrial waste were once seen as eyesores but are now recognised as unique habitats for endangered species and are a familiar local landmark. Hamill uses redundant film and technology, and ‘broken’ cameras to produce her imagery. The grain on the surface, or scratches and overexposures in the images, are the result of primitive lenses and aged film chemicals, or where rusted components and grit have scratched the surface of the film, giving the images a unique atmosphere.

Zoe Hamill is a photographer from County Antrim, now living in Edinburgh. Her work has been exhibited in the UK and Europe and was recently included in Fantasy Island (Rotten Books, 2025), a publication documenting the last 50 years of photography in Ireland.

Will Carey

Where have all the flowers gone? (I), 2025. Stein Keramik West German vase, unglazed stoneware, capillary wicking cord, plant

Where have all the flowers gone? (II), 2025. Hornsea Bronte patterned coffee pot, unglazed stoneware, capillary wicking cord, plant

Where have all the flowers gone? (III), 2025. Sylvac Hyacinth vases, unglazed stoneware, capillary wicking cord, plants

Where have all the flowers gone? (IV), 2025. Scheurich West German floor vases, unglazed stoneware, capillary wicking cord, plants

Where have all the flowers gone? (V), 2025. Govancroft rope effect pitcher, unglazed stoneware, capillary wicking cord, plant

Will Carey’s work is inspired by the resilience of plants and their capacity to grow in apparently hostile conditions, through cracks in concrete or with minimal access to soil and water. He sees these plants as signs of hope. The vases he creates are often paired with bright mid-century pots, reclaimed from

an era with a more idealised and optimistic vision of the future. The human-like shapes are connected by wicking cord, drawing and feeding water essential to life – and the vessels are offered as safe and thoughtful sites for plants to grow, where nature can once again reclaim the material world.

Will Carey graduated from Edinburgh College of Art with an MA (Hons) in Fine Art in 2016. He came to ceramics in 2023 through an evening course which changed the direction of his practice to focus on function, sustainability and design.

About Fife Contemporary

This exhibition marks the 20th anniversary of the founding of Fife Contemporary as an independent charity working across Fife.

For the past 20 years Fife Contemporary have produced exhibitions of contemporary art and craft for artists and for the public in Fife.

We nurture the creation, understanding and appreciation of high-quality contemporary craft and visual art with international significance.

We work with partners across Fife to create enjoyable and meaningful experiences for all.

To find out more about our work and the other projects we are involved in, follow us on social media or sign up to our newsletter.

www.fcac.co.uk | @fifecontemp

Fife Contemporary would like to thank:

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We would also like to thank everyone at OnFife, Kirkcaldy Galleries and St Andrews Museum, as well as our staff and board members.

Fife Contemporary are:

Arlene Brown, James Anderson, Kate Bell, Katherine Butler, Kate Grenyer and Stefanie Cheong.

Fife Contemporary is an independent charity based in Fife. To find out more about our work or to join our mailing list, please visit www.fcac.co.uk

A Note on Sustainability

For the past 20 years, attention to sustainability and care for the planet has been at the heart of everything we do. Our programme has often featured artists addressing environmental themes and who explore making art in a more sustainable way.

Dear Earth continues this tradition, and our climate efforts are carried through

into the design and build of this exhibition. In this exhibition we are making use of natural and recyclable materials wherever possible, including paper-based wall labels, cotton fabric banners and water-based, low chemical paints and inks. Our new plywood plinths are also flat-packable and modular, so we can store and re-use them again in future.

Fife Contemporary supports local businesses and partners with Fife-based organisations wherever we can. The title signs, crafted by Dundee-based artist Sandra Junele, use biodegradable and

natural fibres from fashion waste held together with plant-based glues. We reuse any non-recyclable exhibition materials in workshops creating useful objects such as bags, wallets and pencil cases with artist group Ostrero.

When preparing exhibitions, we take care to sort and recycle as much material as possible to save it from landfill waste, and all artwork packaging is kept for re-use.

While it is impossible to create the perfect carbon-neutral exhibition, we constantly strive to improve our

practices, reducing our carbon footprint each time.

If you would like to know more about what we did and how you might do it too, please see our website, www.fcac.co.uk.

CLIMATE CORNER

Reflect. Connect. Act.

Welcome to the **Climate Care Corner**

We hope you find the ***Dear Earth*** exhibition insightful, thought-provoking, and ultimately heartening. While art often grapples with challenging realities and the complexities of our changing world, it also provides a powerful platform to reflect, share diverse perspectives, and inspire collective action - acting as a catalyst for connection and new ideas.

Here, in the **Climate Care Corner**, we invite you to move beyond reflection into active response. This dedicated space is designed to foster community and explore diverse approaches to environmental stewardship, shifting our focus from the feeling of "permacrisis" to the agency we hold, individually and collectively.

Art may provoke thought, but it is through action that we build hope. We invite you to pause, participate in sustainable art activities, and transform your reflections into tangible

commitments, recognising how small, local steps contribute to global change. There are a selection of worksheets and books for children and families of all ages.

You can:

- Make a Clootie Wish
- Create a Mossling to gift to the exhibition installation
- Share your pledge
- Engage with books and local resources fostering ecological awareness and action.

Wild Worries: Craft, Confide, Compost

An Evolving Installation by Katie Fowlie

Craft a tiny guardian that will compost anxieties into hope.

Commissioned by Fife Contemporary as part of *Dear Earth*, Wild Worries is a 12-month evolving installation addressing the theme of permacrisis through a

shared ritual of care. Artist Katie Fowlie, alongside public participants, creates biodegradable ‘Mosslings’ from ethically foraged materials, contributing to a growing, communal artwork.

Inspired by Scottish folk rituals and global traditions of entrusting worries to objects, these miniature, living talismans can be used to hold our anxieties. Each Mossling functions as a mini ecosystem, representing the changeable nature of both fear and the natural world.

Through this tactile process, participants engage in active care, fostering

individual and collective resilience. As the Mosslings decompose and nourish the landscape, they become a living record of our shared concerns and vulnerabilities. This offers solace, transforming anxieties into quiet moments of renewal, deeply rooted in land and culture.

At the exhibition's close, this forest of guardians will return to the earth, composting our worries and feeding the soil to spark new growth.

About Katie Fowlie

Katie Fowlie is a multidisciplinary artist based on Fife’s rugged coastline. With over 20 years of experience her practice repurposes sea-worn relics and foraged plant matter to create site-specific works. Her artistic practice centres on process, prioritising low-impact making and transforming solitary artistic practice into shared acts of care that foster well-being and connection.