

HAARLEM ARTSPACE

Tom Sewell

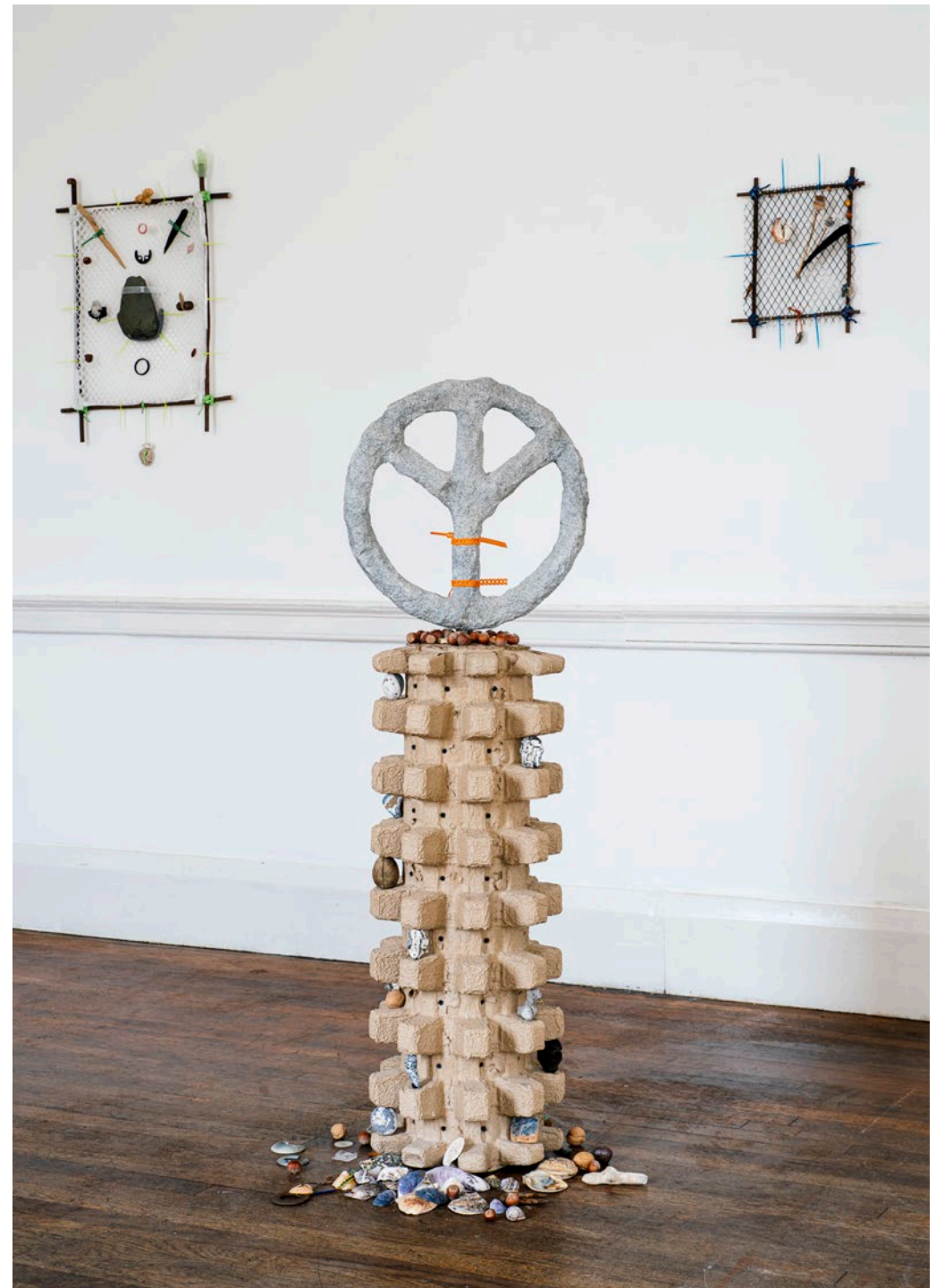
ARCHIPELAGO

Haarlem Artspace is pleased to present *Archipelago*, a solo exhibition by Tom Sewell.

Archipelago brings together a body of sculpture, assemblage and collage the artist has developed over the last four years. Found materials and travel are central to Tom's practice with the materials in the works accumulated from journeys around the Atlantic Archipelago: from Ireland, Scotland, Northumberland, Cumbria and Derbyshire to Norfolk, Sussex, Kent, Cornwall and London.

The exhibition is an exercise in world-building, works are conglomerated together to imagine the artefacts of a speculative culture inhabiting an uncertain world full of strange, dislocated symbols and complicated, contradictory materials within a precarious changing environment. It draws energy from a trio of works of speculative fiction: Ursula K. Le Guin's *Always Coming Home*, Angela Carter's *Heroes & Villains* and Russell Hoban's *Riddley Walker*. The works in *Archipelago* may be maps, way-markers, relics or offerings.

The show is accompanied by the launch of a publication of the same name, consisting of a long form piece of prose and poetry that expands on the world within *Archipelago* and a new variable cyanotype edition developed for the exhibition.





Installation view



Installation view

Much of the work in the exhibition is assembled from material and objects found in the many landscapes of the Atlantic Archipelago. Resonances with the landscape around Wirksworth are found across the works in the show.





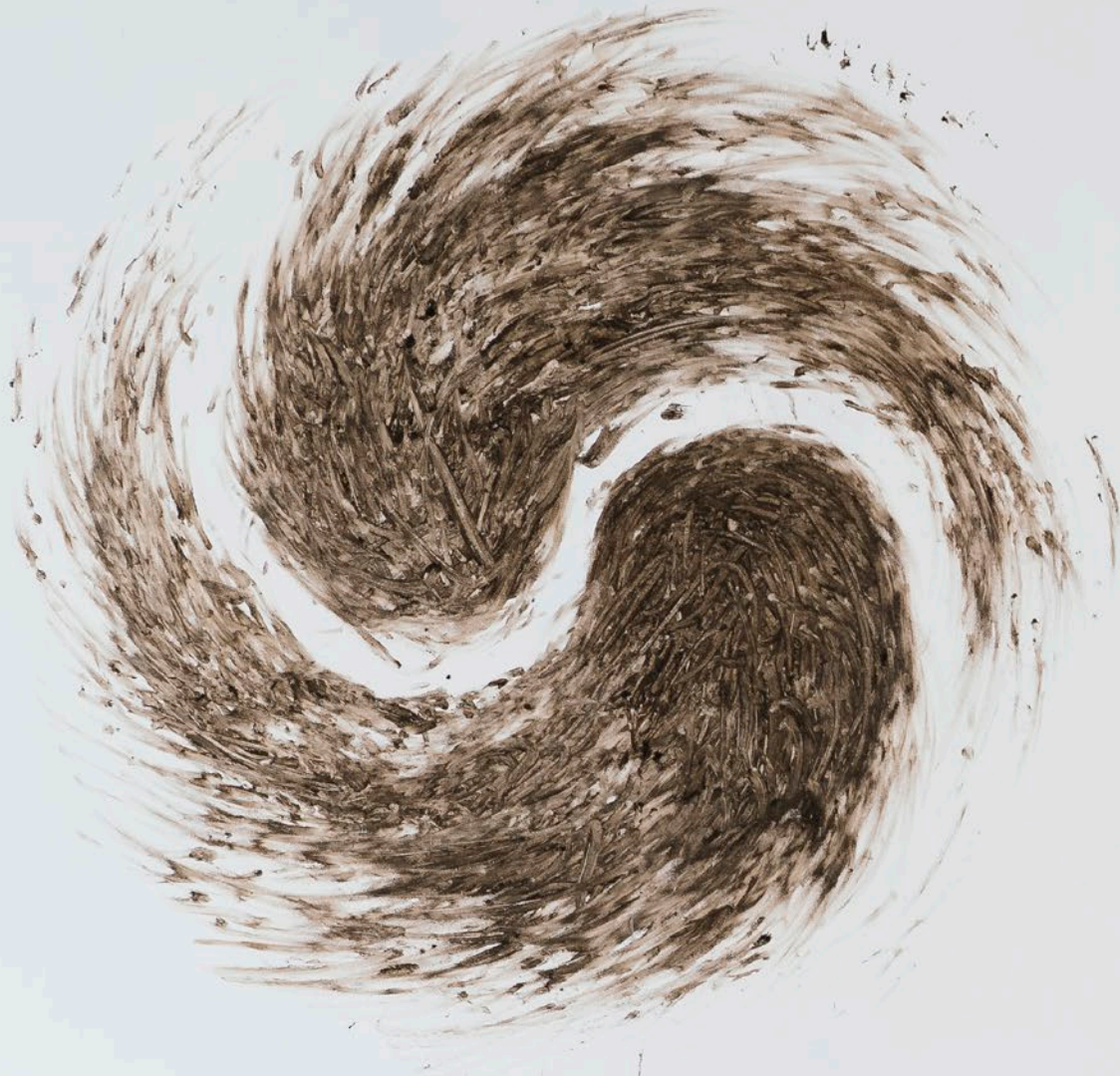
Arbor Low is a neolithic henge earthwork and stone circle. It sits on top of the White Peak plateau, its fifty recumbent limestone blocks are made from the same stone found in Middle Peak Quarry in Wirksworth, the same stone used to make *Time Is a Circle & Turns Inward*, the spiral work that sits at the centre of the show. This carboniferous limestone is itself made from the compressed shells of bodies living in an ancient sea. Bodies become stone and shells wash up across the works in the exhibition.



Time is a Circle & Turns Inwards
Stone from Middle Peak Quarry, Wirksworth.
140 x 150 cm, 2024

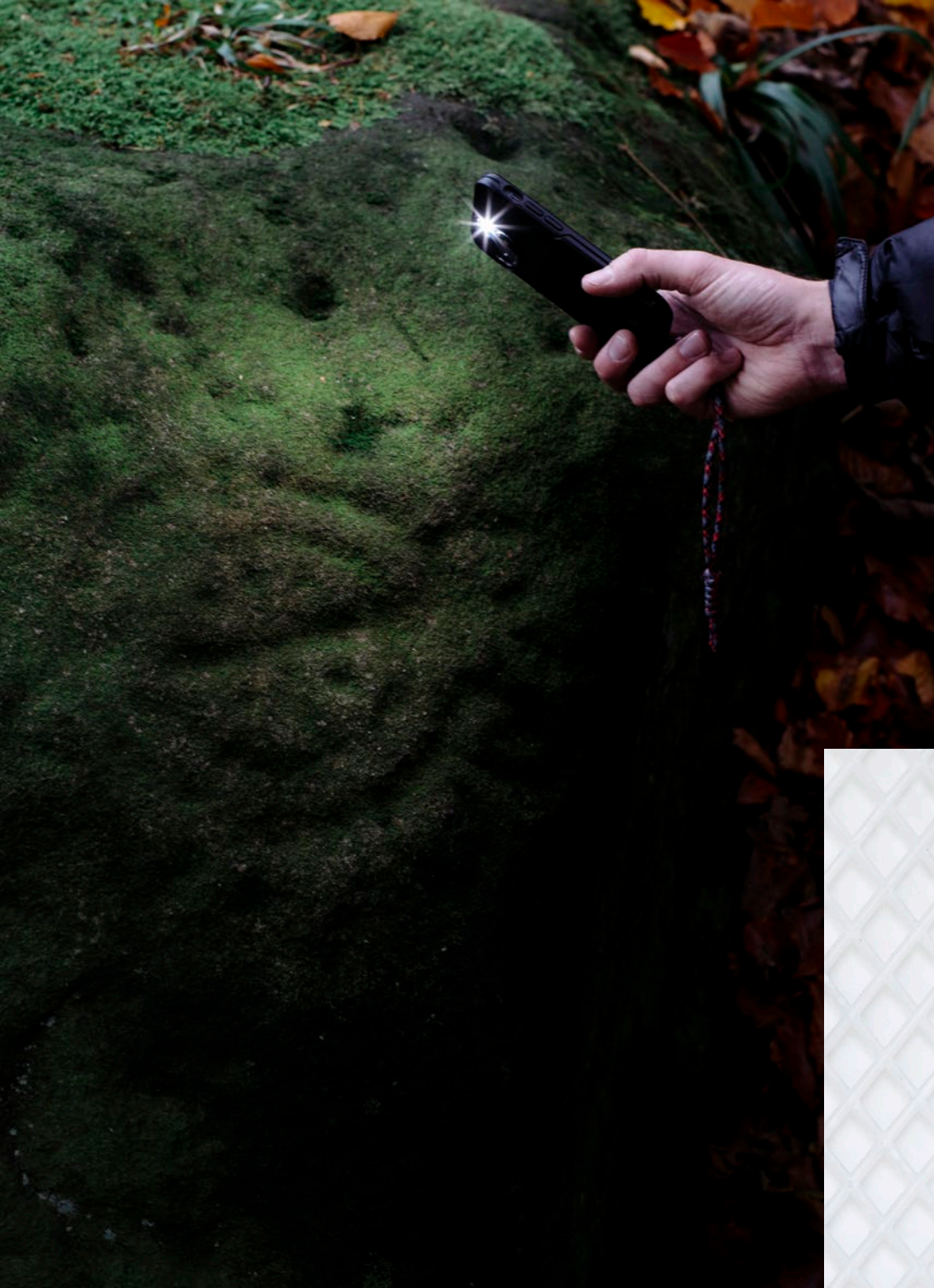


Best To Be Like Water
Wall drawing using
earth from Wirksworth.
160 x 160 cm, 2024

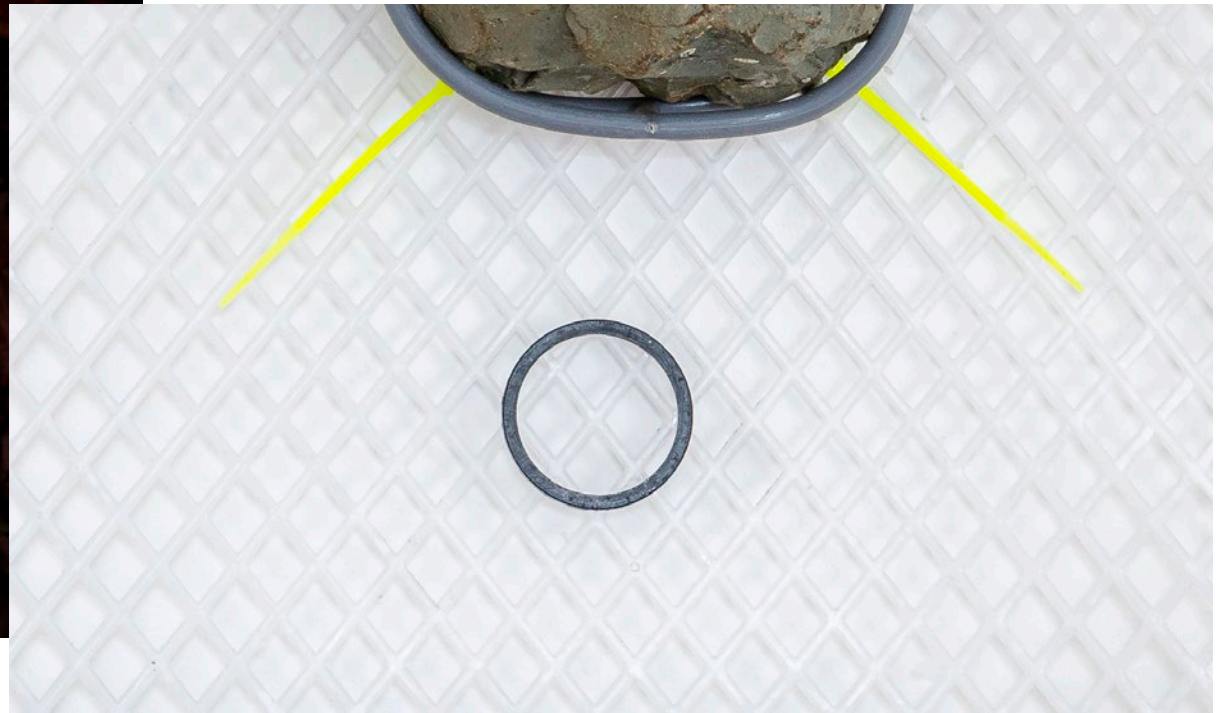




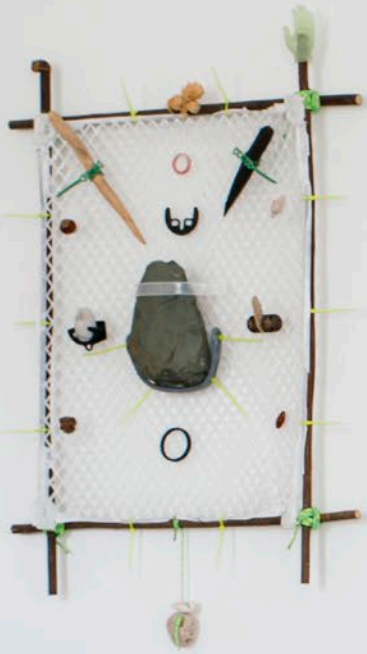
Egg Stac
Stone, flint, shell, plastic.
16 x 13 x 38 cm, 2023



Rowtor rocks is a complex of caves and carvings on a gritstone outcrop above a pub called the Druid's Inn in Birchover. Carved under the eye of parson Thomas Eyre in the nineteenth century, himself a revivalist druid and the owner of the pub, the site is its own piece of world building; it aims itself towards the ancient and unknown. It's not without grounding though; on the western edge is a Bronze Age sun disc carved into one of the outcrops, a cross-quartered circle, barely visible. This same sun disc sits on top of Cornish wayside crosses, reimagined as the cross of Christianity, its prehistoric origins buried but still seen. The crossed circle is a symbol of the cosmos and our place in it at scales unimaginable and intimate. Circles appear throughout the show: turning on the walls, spiralling inwards, tiny suns discarded, found and added to the assemblage works.









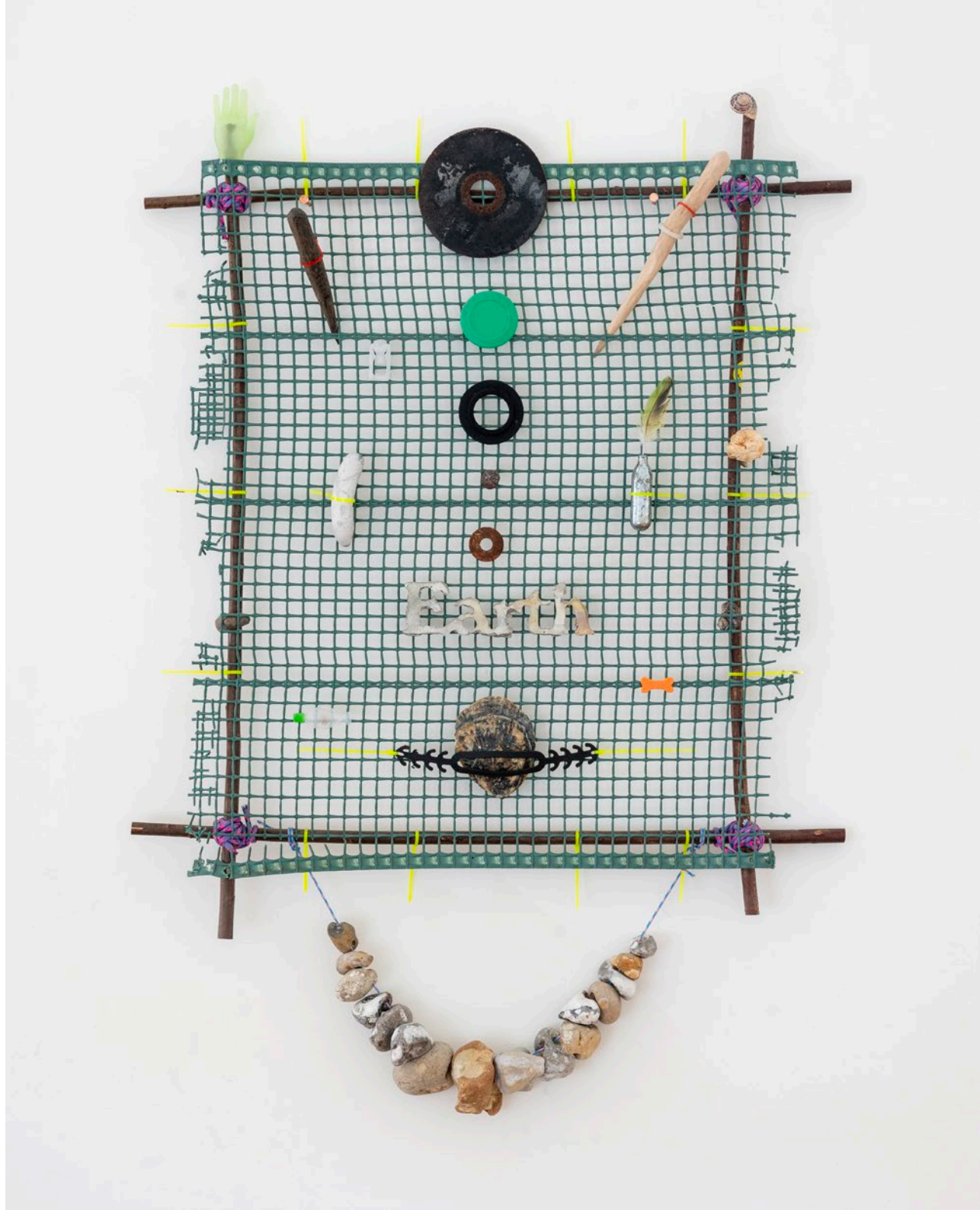
Wayside Marker (Stop Ecocide)
Cardboard, wood, wire, papier maché,
paint, plastic, metal, shells, flint, fungus.
32 x 32 x 126 cm, 2023



Antaeus / Earth

Willow, plastic, flint, shell, rubber,
bog oak, sycamore, iron, mushrooms,
feathers, pewter, paracord.

62 x 80 cm, 2023



Earth





Sky Clad

Greenstone, willow, plastic, flint, shell, oak gall, rubber, bog oak, sycamore, iron, hazelnut, bean, mushrooms, paracord, stone, chalk, hops.

53 x 64 cm, 2023



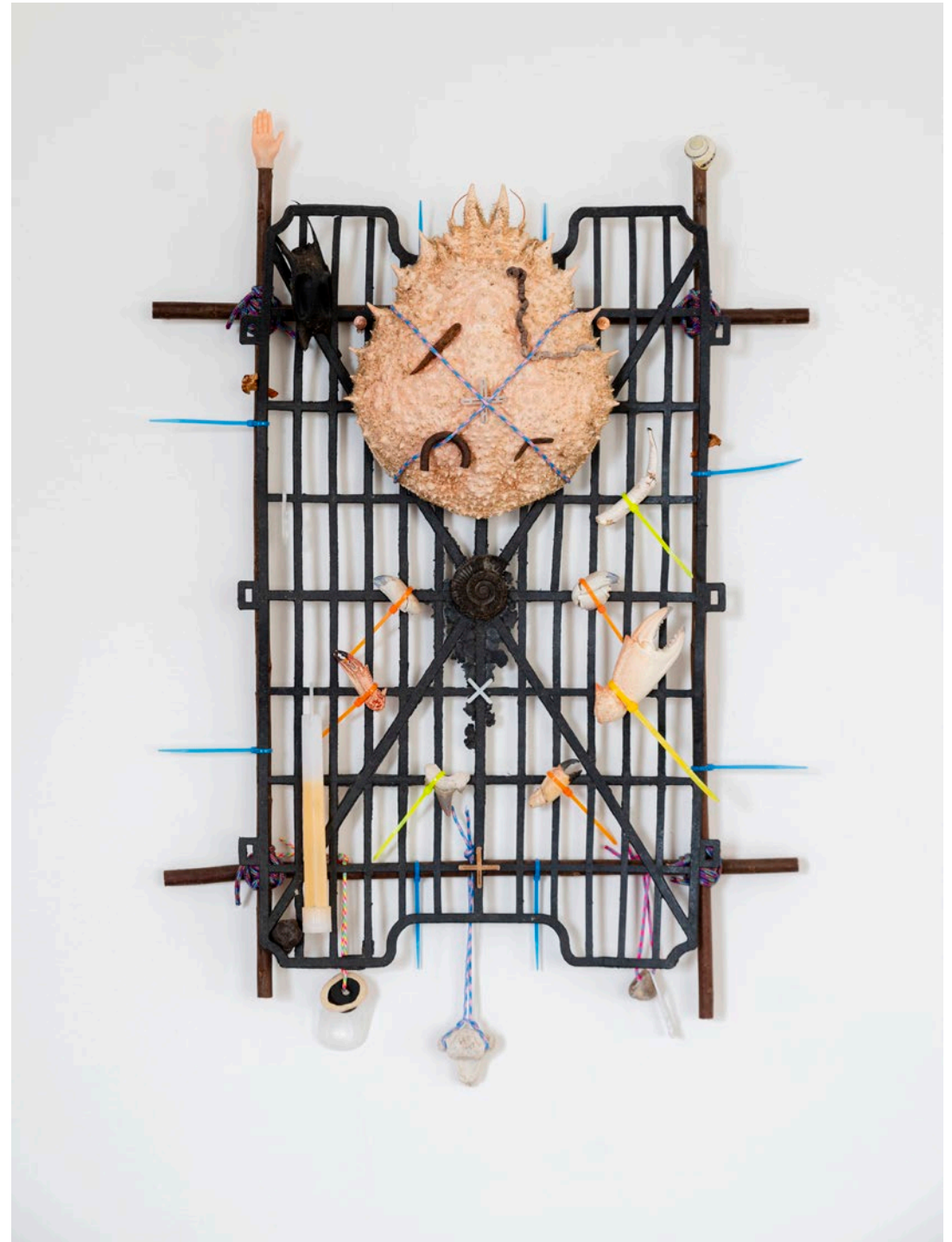


Web

Willow, paracord, poppy heads,
disposable barbecue grill, cable ties,
crow feather, crab claw, winkle shells,
flint hagstone, coprolite, pewter.

20 x 15 cm 2021

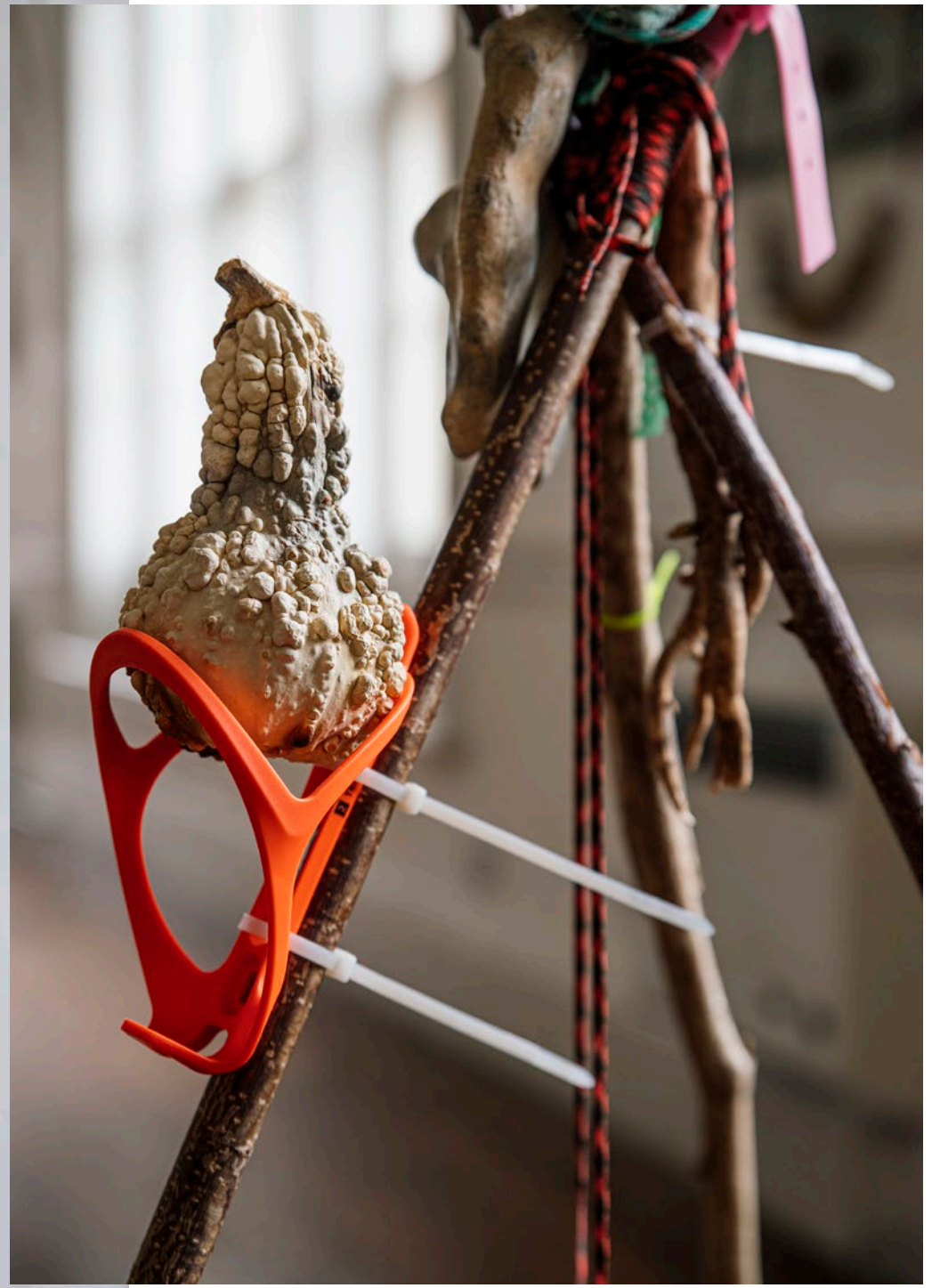
Slough
Spider crab shell, plastic, willow,
paracord, glow stick, shark's tooth,
ammonite, claws, bone, rubber, shells,
mushrooms, iron, mermaid's purse, flint.
41 x 60 cm 2022





Anti (23) Idol for Eris

Poppies, plastic, hazel, beech,
birch, cloth, foam, feathers, driftwood,
flint, rubber, rope, iron, bronze,
mushrooms, bone, shell, squash.
77 x 80 x 202 cm, 2023







Pilgrim

Scallop shell, flint, iron pyrites, paracord,
flotsam, flint, crab claw, plastic, willow.

1010 x 50 x 45 cm, 2020



The Otter of Wisdom
Paper pulp, shells, pyrites, plastic.
35 x 16 cm, 2024





A lonely melancholy figure, sits slumped, inhaling nameless toxins, defeated but warmed by the sun. Cyanotypes are made by the sun, chemically rendering an image into the paper. Each one of the edition of 10 prints is different, the materials (feathers, grass, leaves, rubber bands, shells, earth) pressed against the paper fall and push back in different ways and the sunlight shines and casts shadows in its own uncontrollable way.

Archipelago

Cyanotype. Variable edition of 10.

30 x 42 cm, 2024





Puter
Cast paper pulp, plastic.
20 x 28 cm, 2024





Jewel
Cast paper pulp, plastic, shells, stone.
12 x 27 cm, 2024

City of Mind
Cast paper plastic, stone, shell.
9 x 18 cm, 2024





Haerig Star
Pewter.
38 x 14 cm, 2024

Sun Spiral
Pewter.
20 x 20 cm, 2024



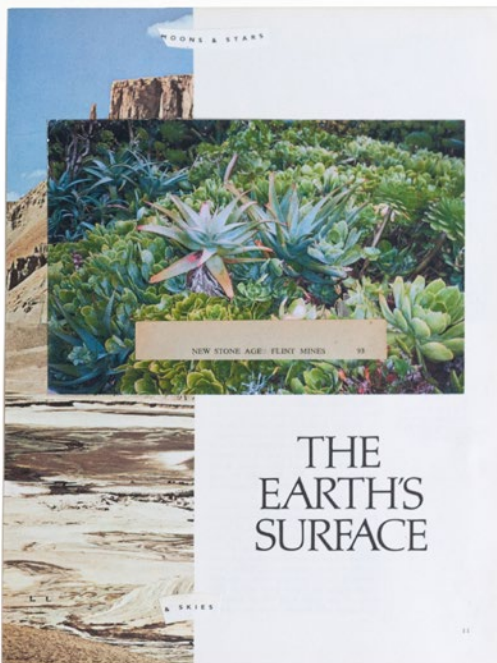
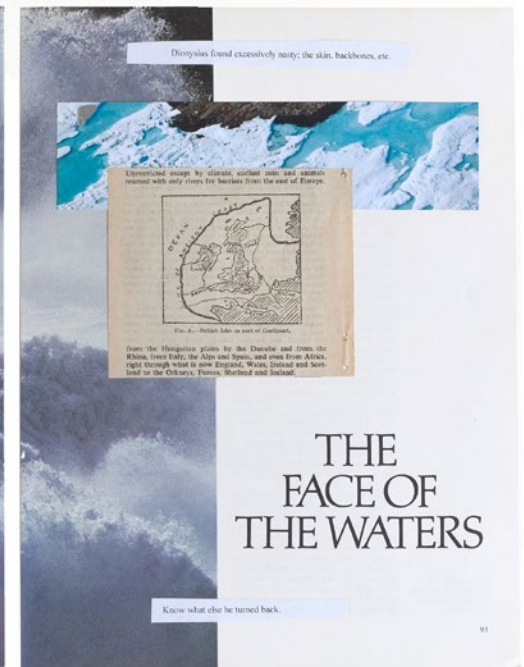
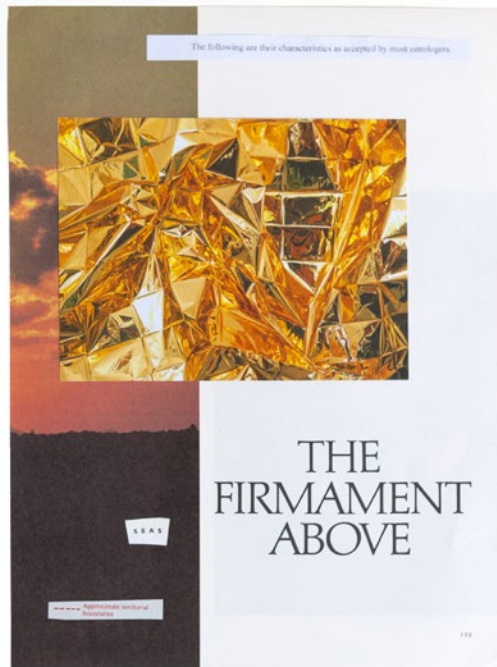
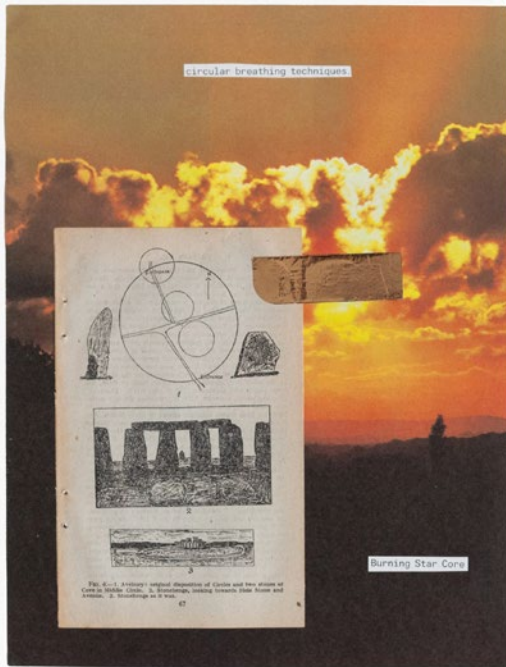
Installation views



Picket
Cast aluminium, plastic,
stones, nuts, pewter.
182 x 15 x 12 cm, 2024



The Elements
Collage
44 x 29 cm, 2024





Peace
Pewter, cable ties, steel.
6 x 53 cm 2024



Installation view

Writing is an essential part of Tom's practice, a way of extending ideas, or finding a different way of shaping the world. *Archipelago* is accompanied by a risograph publication of the same name written and designed by the artist. It is a long form piece of writing alternating poetry and prose, attempting to summon the world of the imaginary peoples conjured by the works in the show. The text is a lament, a walking and a swimming through a world of change and loss, otters and rabbits, bodies and rivers, earth and air.

The book is printed in an edition of 100.



The walls have fallen
The rush roof sweats the rain

I want to remember my teeth without holes
I want to touch a plug again
To ease my way to stopping.
I forget how to relax

We went walking out to see the beavers
Their lodges 10 feet high

This is my job
To remember things
Did you forget?

A gold ring
A flint flake

A slight hill
Some wet trees

We walked out to the wolves
We walked all the way to the mountains
But the wolves had gone
Eaten by the ancestors

We went to see the king
But the king had changed to a pile of dust

We went to see the dogs
They were the same
Eating shit and barking
Not caring about the change

This great river that ran past the ruins round the village had been feeding fish for forever. The water was brown and boozed back and forth day in day out. We set fish traps together, hoping for eels and remembering jelly. The rennet set solid and we went walking again. In a cold clearing, watched by the many eyes of the sycamore saplings, we saw the first; its small tail bouncing off into the cold low mist.





Tom Sewell's work investigates human relationships with nature. He uses research into (pre)history, mythology, language, landscape and life to offer ideas of a space that can be used to transit the porous border between nature and culture; questioning that dualism and exploring how that border moves through time and space. Tom's work touches on ideas of speculative fiction and utopian narratives, instigating a kind of imaginary archaeology. At the core of it Tom's work is asking where are we?

Tom's material practice is concerned with lowering his environmental impact. Works are often temporary and made from scavenged, found or repurposed natural and human-made materials.

Tom's work exists across sculpture, drawing, installation, print, performance, photography & writing.

www.tomsewell.co.uk
@tomsewell

SELECTED EXHIBITIONS

Archipelago (solo) — Haarlem Artspace, Wirksworth, Derbyshire, 2024

Realm of Dusk (two person with Sebastian Thomas) — 571 Oxford Road, Reading, 2024

OD Arts Festival — OSR Projects, Somerset, 2023

Through the Green Fuse — LOT Projects, London 2023

Lovely View, Way Out East, London 2022

Gathering — Grays Wharf, Cornwall, & Haarlem ArtSpace, Derbyshire, 2021

Come to Naught (Curated by Kristian Day) — Kingsgate Project Space, London, 2021

Crossings (two person with Verity Birt) — Well Projects, Margate, 2020

Glade — Potager Garden, Cornwall, 2020

The Feeling's Mutual — The Rectory Projects, London, 2019

Odds — TOMA Project Space, Southend, 2019

A Mountain is a Mountain — Modern Painters, New Decorators, Loughborough, 2019.

Recreational Grounds V — Thurlow Street Car Park, London, 2019

Enough! or Too much! (two person with James Randell) — The Rectory Projects, London, 2019

Wild Service — Kingsgate Project Space, London, 2019

Orchard (solo) — Intercession Gallery, Northampton, 2018

Landfill Spring Exhibition — Dinner Party Gallery, London, 2018

Jerwood Drawing Prize — Jerwood Space, London, 2017

On Rushing Water (two person with Alys Jenkins) — Dye House 451, London, 2017

A Nature of Agencies (solo) — Losers Gym, Nottingham, 2017

In This Soup We Swim — Kingsgate Project Space, London, 2016

We All Draw — Bargehouse, London, 2015

The Pilgrim — Colossal Space, London, 2013

PERFORMANCES

Earth Return (with Verity Birt) — Beneath the Surface Flint Festival, Grimes Graves, Norfolk 2024

Telepathic Visions (with Verity Birt) — Wilbury Radio Festival of Experimental Music, Letchworth, 2022

Archipelago, With Water — Dateagle Art's Full English Performance Marathon, Platform Southwark, London, 2019

Performance for Full Moon in Scorpio (with Verity Birt) — Recreational Grounds V curated by Dateagle Art, London, 2019

WORKSHOPS

Solstice sculptural circle workshop — Alma Artspace, Cornwall, 2024

Outdoor sculptural circle workshops — Still & Still Moving, OD Arts Festival, Somerset, 2023

Seeking Genius Loci: A Somatic Workshop for Tuning Attention (with Verity Birt) — Irruptive Chora, Epping Forest, 2022

Stone circle building workshop, part of *Gathering at Grays Wharf* — Loe Beach, Cornwall, 2021

Wooden circle building workshop — Falmouth University, Cornwall, 2021

RESIDENCIES

UVA Programme, Nizza Monferatto, Italy, 2023

Scottish Sculpture Workshop, Lumsden, Scotland, 2022

Hogchester Arts, Dorset, 2022

Cill Rialaig Project, Ballinskelligs, Ireland, 2019

Kingsgate Project Space Takeover, London, 2019

Cove Park Fenton Arts Trust Early Career Residency, Helensburgh, Scotland, 2018

AWARDS

Arts Council England 'Developing Your Creative Practice' Grant, 2024

Cultivator Cornwall Specialist Mentoring Grant (with Steven Claydon), 2021

Digital Print Research Fellowship, Camberwell College of Arts, 2017-18

Jerwood Drawing Prize, shortlisted 2017

Printmakers Council Graduate Award, 2017

PUBLICATIONS

Archipelago —2024

Wetland/Offering — Landfill Editions, 2021

Energy Systems — Well Projects, 2021

DreamsTimeFree: The End — TACO!, 2020

Sleeper, Giant — Modern Painters New Decorators, 2018

Twenty Imaginary Standing Stones — Landfill Editions, 2018

Playing Fields

