



Marianne Le Gallo

Cover photo: Gunnera Manicata 2021

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Artist Statement

“For me, the embodiment of an artwork is within the physical realm; the body is the axis of our perceptions, so how can art afford not to take that as a starting point? We relate to the world through our senses” [Hatoum, 1997:8]

Forrest bathing in Japan “became part of the national health program in 1982. The prescription to enter into nature is now gaining hold in the United States as a means of harnessing the health benefits of being outdoors, whether in a forest park or at the shore.” [Ramljak, 2018 : 21]

I think a combination of Mona Hatoum’s sentiment about our sensory perception of the world and going for walks in nature informs a significant proportion of my practice. Walks and making are fairly central to my wellbeing and the two are interconnected. I also think about the shelf life of the objects I produce and with that in mind, I minimise waste and/or use waste materials. This concern is rather more ethical than it is conceptual. I want to bring the outside in rather than impose on nature. To a certain extent, I am remediating nature in the hope that my output will draw attention to our natural surroundings. My work/practice is tactile as well as thoughtful. I do not fetishise materials or finishes but there is satisfaction to be derived from a combination of manual/intellectual problem solving & achieving better outcomes over time. The passage of time and memory are also relevant here. I tend to use glass in relation to light. A well-placed glass object in sunlight projects a shadow which slowly travels across a horizontal plane, as our planet rotates, much like a sundial. A gentler way of observing the passing of time than listening to seconds ticking on a wristwatch. Most landscapes have been impacted by human wanderlust, acquisitiveness and resource mismanagement (deforestation for instance). On pessimistic days, I sometimes think humanity might be booting itself out of the garden of Eden.

Hatoum, M. in Archer, M., Brett, G., de Zegher, C., Manzoni, P., Said, E. (1997), *Mona Hatoum*, London: Phaidon Press.

Ramljak, S. (2018), *The Sublime in Contemporary Art*, Rizzoli Electa

The winds, piping to us in vain,
As in revenge, have suck'd up from the sea
Contagious fogs; which falling in the land
Have every pelting river made so proud
That they have overborne their continents:
The ox hath therefore stretch'd his yoke in vain,
The ploughman lost his sweat, and the green corn
Hath rotted ere his youth attain'd a beard;
The fold stands empty in the drowned field,
And crows are fatted with the murrion flock;
The nine men's morris is fill'd up with mud,
And the quaint mazes in the wanton green
For lack of tread are undistinguishable:
The human mortals want their winter here;
No night is now with hymn or carol blest:

Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound:
And thorough this distemperature we see
The seasons alter: hoary-headed frosts
Far in the fresh lap of the crimson rose,
And on old Hiems' thin and icy crown
An odorous chaplet of sweet summer buds
Is, as in mockery, set: the spring, the summer,
The chiding autumn, angry winter, change
Their wonted liveries, and the mazed world,
By their increase, now knows not which is which:
And this same progeny of evils comes
From our debate, from our dissension;
We are their parents and original.

Titania
A Midsummer Night's Dream,
Act II, Scene I
William Shakespeare

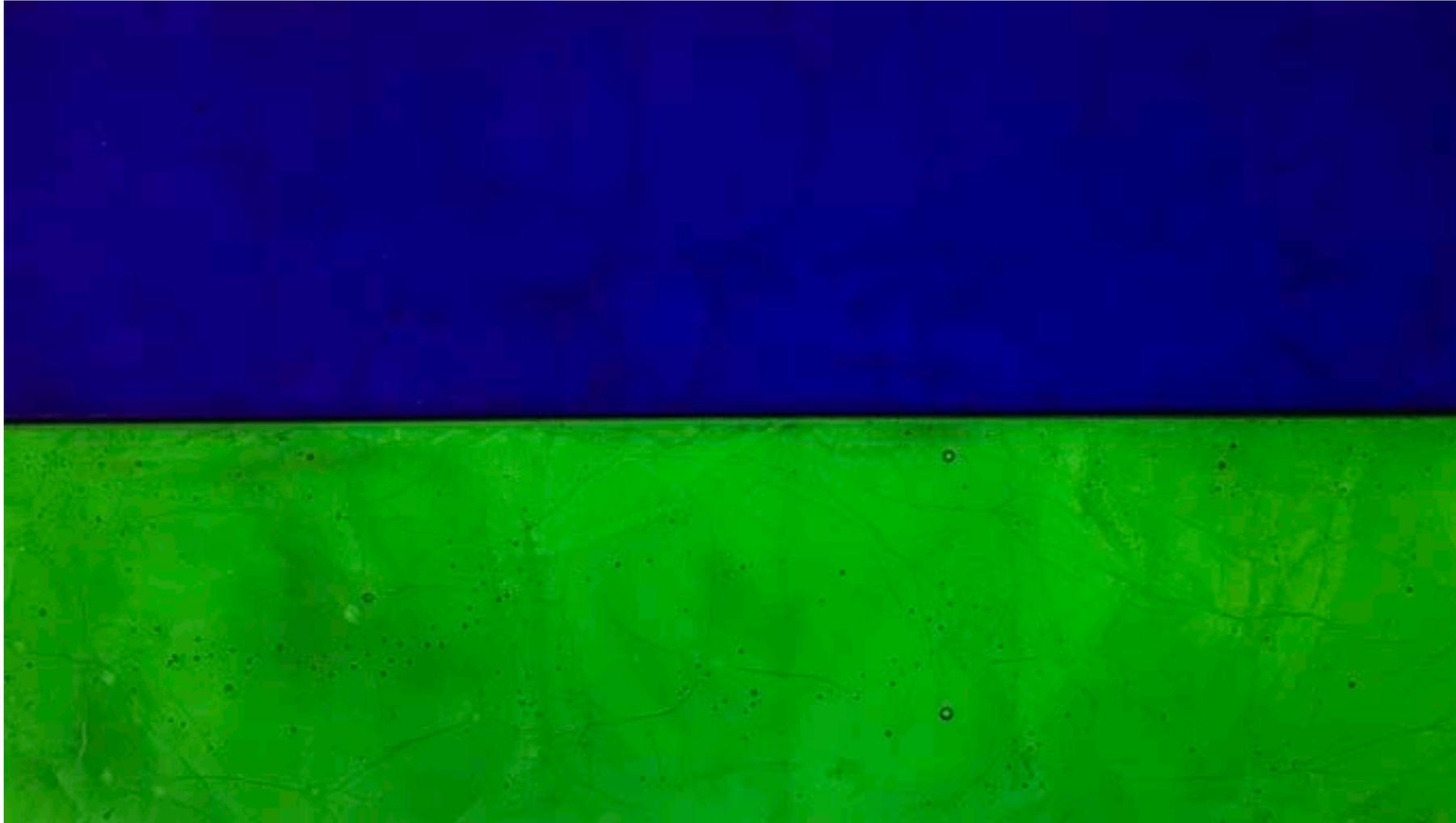
GUNNERA MANICATA 2021



Cast Glass (Gordon's Gin bottles)

I went about casting various textures of a dead Gunnera leaf. I then assembled a collage of sections into a composition which was then lost wax cast. Gunnera Manicatas originate from Brazil & do very well in boggy conditions. The Gunnera I have been photographing for a number of years is rooted in the south-west coast of Scotland. It's a resilient plant. it's been around since prehistoric times when border considerations, being 'Brazilian' or being transplanted to Scotland wasn't noteworthy. It just was and still is.

HIRTENKNABE 2021

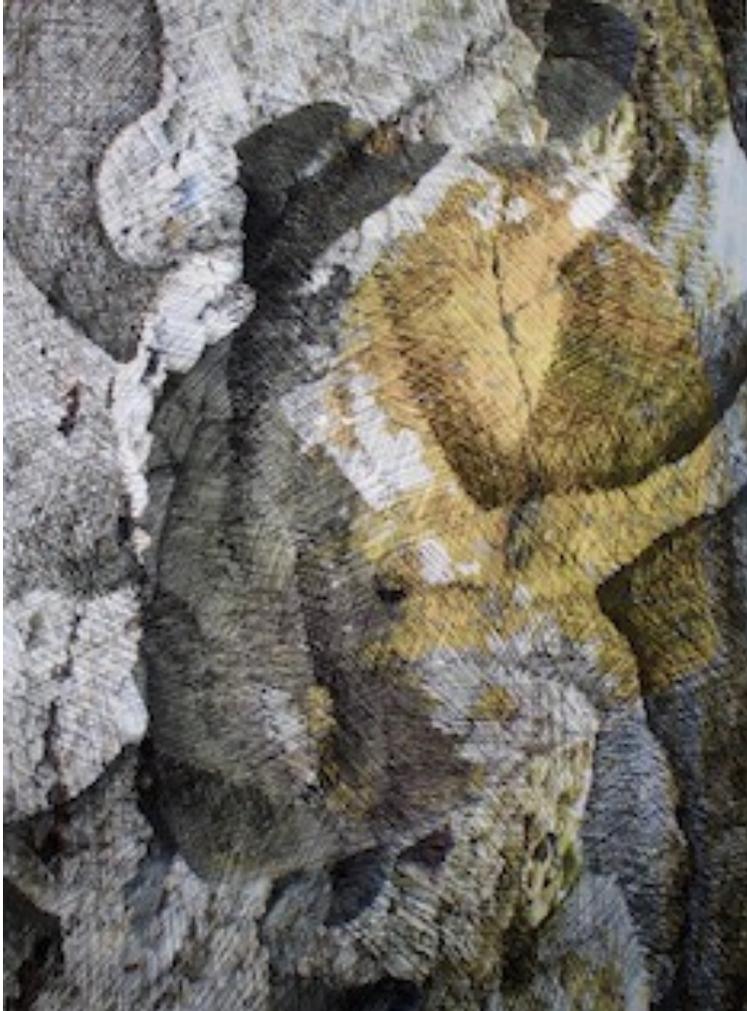


I think about humanity's impact on landscape and our longer-term chances of survival. I also think about humanity's thirst for dominance and control over all things natural. Hierarchical classifications which have been exported around the world. Resource mismanagement and acquisitiveness which have led to environmental cataclysms & a pandora's box of human tragedies.

Cast glass (Gordon's Gin & Neal's Yard bottles), Arduino, LEDs,

<https://vimeo.com/585430137>

COMPOSITES 2021



Photography & drawings

I superimpose drawings with photographs of nature in order to produce composite images. Sometimes it works and sometimes it doesn't. They go through different permutations. The three on display here were part of a group of 72 composites which I whittled down. For the images to work the photography & drawing need to somehow merge and generate new forms. Viewers see different things in them. There is an element of Pareidolia there. This is a small selection of photographs & drawings I have used to create composites.





The drawings are automatic/elaborate doodles. They grow on the page. I might start to 'see' something and then add more shade in sections of the drawing to bring out form.

With respect to the work included in ECA's summer of 2021 degree show, I was thinking of Andrezej Panufnik's Lullaby. To me, it's a very beautiful piece of music infused with a significant undertow of unresolved misery.

https://www.youtube.com/watch?v=qj_7-QGvYVU

I was also thinking of a book written by Paul Auster which I read in my 20s: In the Country of Last Things. I felt slightly haunted by it at the time. This idea of being stuck in a place & not being able to find family. A situation which our current pandemic has put us all in.

https://en.wikipedia.org/wiki/In_the_Country_of_Last_Things

Education and Qualifications

2021 Edinburgh College of Art Glass MFA

2018 DJCAD BA with Distinction Fine Art

1998 University College London BA (Hons) History of Art

1994 London Guildhall University BTEC Diploma Art & Design

Experience

2021 Edinburgh College of Art Graduate Show

2020 & 2021 Heart of Glass Workshops.

Member of [ECA's Glass Collective](#) a student led & University funded collective, delivering workshops introducing glass processes to other UoE students.

2020 @100daysprojectscotland2020

2020 Commission

College of Arts Humanities and Social Sciences
The University of Edinburgh [10 staff Awards](#)

2019 [Material Fluidity publication](#)

2019 Gallery 10 representation, 5 William Street, Edinburgh

2019 [Material Fluidity exhibition](#)

2018 ECA UK/EU Masters Scholarship May 2018

I would like to thank my family, friends & the following for all their support:

Lauren Puckett & family (pets included)

Current & former personal tutors with particular thanks to: Dr Jessamy Kelly, Dr Keeryong Choi (ECA) & Dr Edwin Janssen (DJCAD)

Current & former go-to technicians with particular thanks to: Ingrid Phillips & Mark Kobine (ECA) & Roddy Mathieson (DJCAD)

The University of Edinburgh's Advice Place team & Jacqueline Plumer

In Memoriam:

My brother & father who both died in 2019.

I sometimes think of back to the future, the photograph where Marty's family starts to fade, but I do not have a magic car.



Back cover photo: bottle glass 2021
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