



*The Physarum Experiments*

*Study No 22: Starvation Fireworks*

Heather Barnett

2008

time-lapse films, photographic studies

32-inch display

This video is included in our exhibition because it challenges human-centered ideas of intelligence. The slime mold demonstrates how complex behavior can emerge from simple biological systems, suggesting alternative forms of collective organization. By presenting life as a dynamic process of growth and adaptation, the work invites viewers to reconsider how intelligence and cooperation operate within natural systems.



*Tide and Temper*

Kristel Bodensiek

2025

Glass and Steel

130 × 230 × 70 cm

*Tide and Temper* showcases a delicate relationship between humans and nature: nature is not only an external landscape, but also an experience that can be re-perceived through materials, light, and space. This work's inspiration comes from the calming effect of rain and waterfalls on the human psyche. The artist chose glass as the material, symbolizing the transformation process in nature.



*Melting*

Annabelle Pelaez

2025

Ink, pebeo prisme on paper, on calico

120 × 120cm

Annabelle Pelaez (an Edinburgh University student) focuses her works on landscapes and natural details. She pays special attention to the often-overlooked tiny elements in nature, such as ripples on water surfaces, insect marks on leaves, and the moment when raindrops rest on plants. Through painting and mixed media, she attempts to transform these microscopic natural phenomena into visual images, thereby reawakening the audience's attention to the natural environment. The artist, through microscopic observation, enables her to view natural landscapes from a new scale and reveals the impact of human activities on the environment.



*Lichenvision Lounge*

Melissa Webb

2022

Video installation. 4' diameter wood panels, swag lamps, hand-dyed crocheted vintage textiles  
19-inch display

In Melissa Webb's work, lush, enchanting environments permeate floors and ceilings. The artist dyes vintage fibers and crochets them into forms of moss-covered plants. When these are layered and sewn together, they become captivating installations reminiscent of forests and gardens. Webb says that green hues often dominate the textile ecosystem, an acknowledgment of "growth, verdancy, and inevitable change." "Through my work, I envision a less anthropocentric future of cultivating the earth through wilderness, where we learn to coexist with the natural world."



*Place of Growth*

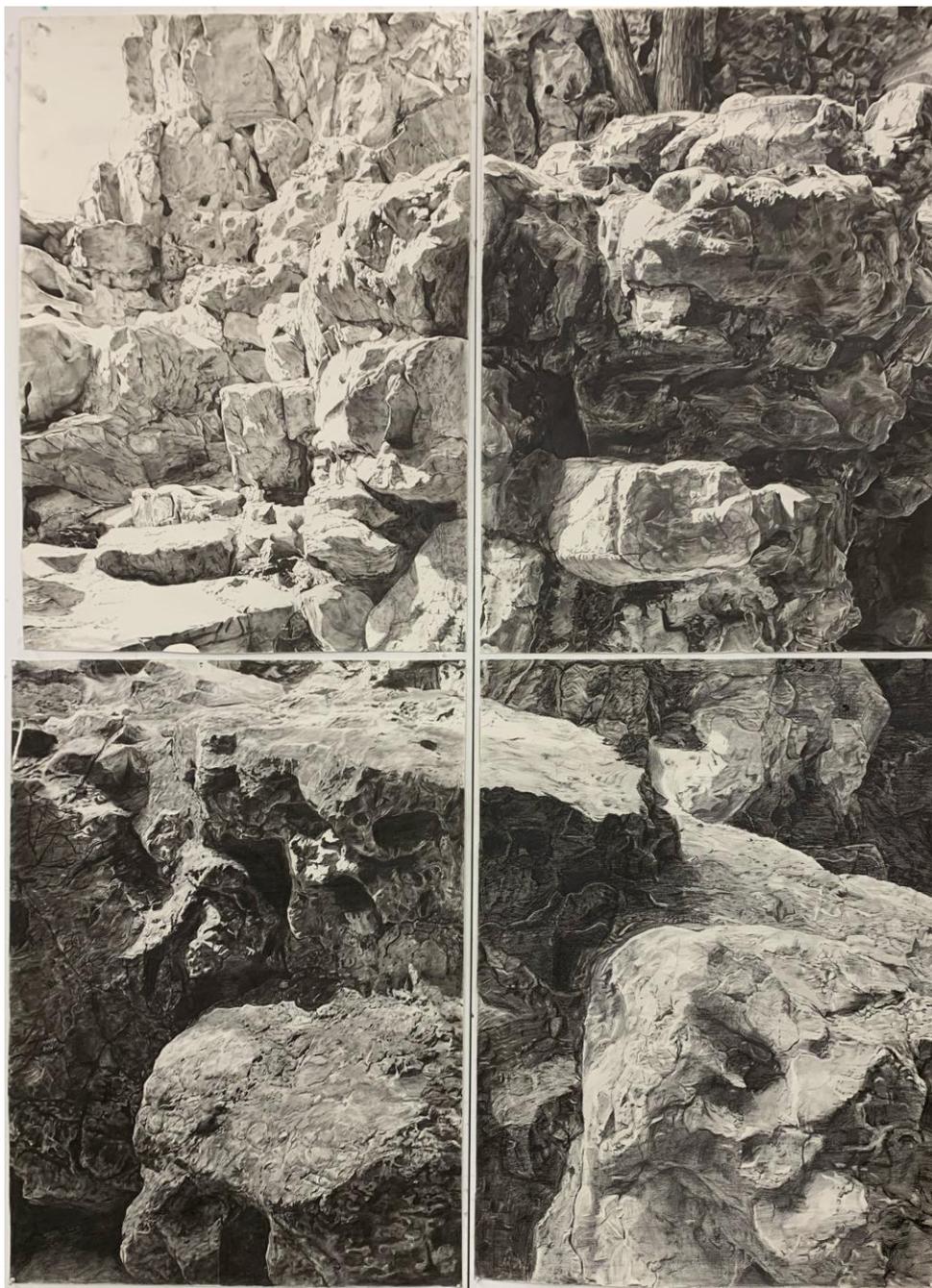
Nan Wu

2021

Acrylic on canvas

120 × 120 cm

This painting depicts a dense and abundant plant landscape in which trees, flowers, and organic forms expand across the surface of the canvas. Rather than presenting a stable or distant view of nature, the work constructs a space where vegetation appears to grow continuously, filling the pictorial field with layered forms and repeating structures. The composition suggests an environment where life proliferates in multiple directions, creating a sense of vitality and ongoing transformation. Through bright greens and tightly packed plant forms, the work emphasises the energy of biological growth and renewal. What appears at first as a calm natural scene gradually reveals itself as an active ecosystem in which plants, textures, and colours accumulate and interact.



*Stone Time*

Nan Wu

2019

Pencil on paper

120 × 160 cm (four panels, each 60 × 80 cm)

This drawing series is based on rock formations in Zhanyuan Garden in Nanjing, a classical Jiangnan garden. Rather than representing landscape as scenery, the work focuses on the material presence of rocks shaped by long processes of erosion and geological transformation. In traditional Chinese gardens, rocks are often valued for their porous structures and irregular forms, which are the result of slow interactions between water, time, and mineral matter.



*Trees and Wood*

Xinger Gao

2026

Edited photos

Variable dimensions

This is a series of photographs taken by Xinger Gao around Grasmere. This work documents the current state of deforestation in a British tourist destination. The wood is used as fuel to supply consumers. The massive felling of trees creates a peculiar and cruel landscape. What will people think when they see these lives transformed from trees into wood?



*The Healing Mirror*

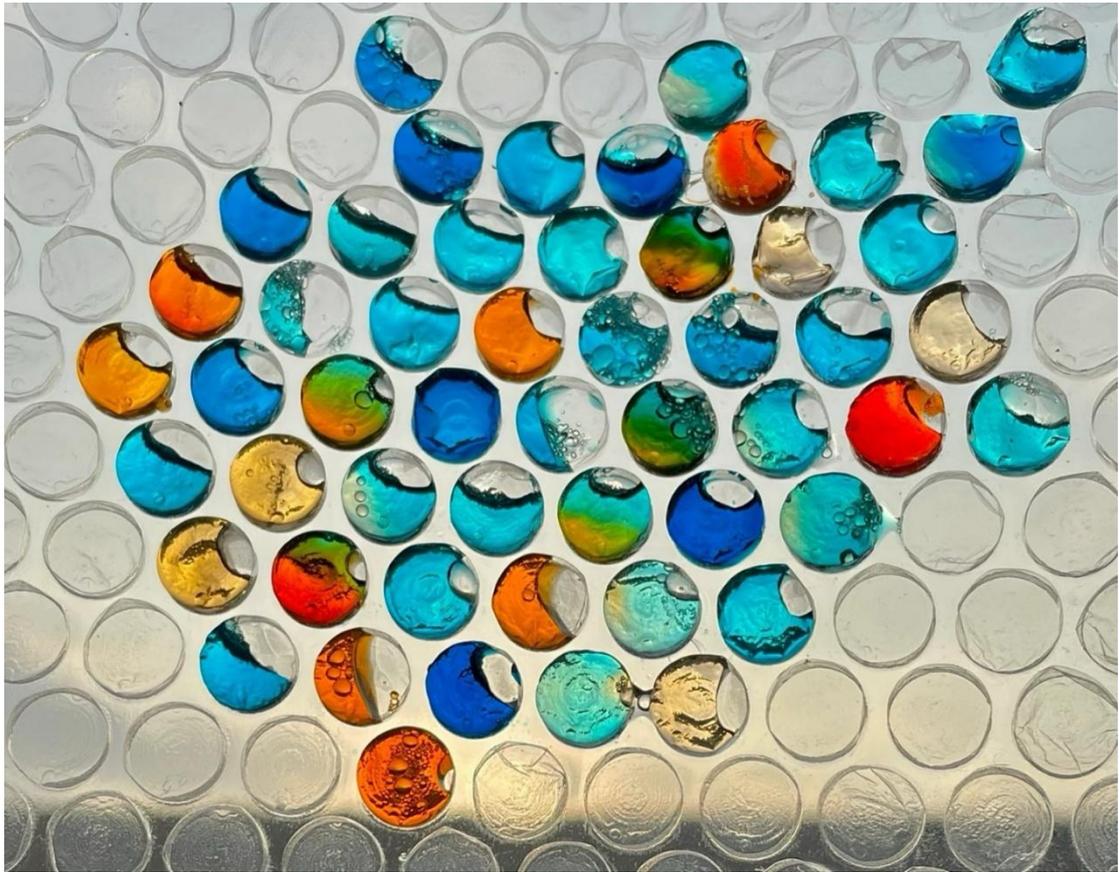
Xi Mengfan

2025

Jade carving, incense, mixed media

70 × 40 × 16.5cm

This artwork draws from the classic Chinese story of a broken mirror being put back together. It turns the shape of ancient bronze mirrors into scattered pieces of jade. The spiritual core of this design is the Eastern philosophy behind this story. At the end of the Chen Dynasty, Princess Lechang and her husband Xu Deyan broke a bronze mirror during a time of war. They each kept half as a promise to find each other again. Because of this history, the broken mirror represents reunion, holding on to hope, and rebirth. We want to connect this idea of rebirth with our main theme of 'vitality and revival' in the Entanglement section. To do this, we are looking at material connections instead of biological ones. Even though the pieces are physically broken apart, their connection is not lost. They are held together by an invisible pull.



*Bubble Sample*

Fengjunya Zheng

2022

Bubble wrap, food coloring, gelatin powder

Variable dimensions