

DRAWN FROM THE WELL



LUCY

WILLOW



An ancient well in Lamorna, Cornwall

DRAWN FROM THE WELL

I recently discovered an ancient well under the roots of an ash tree at the far end of the garden in Lamorna, Cornwall. The entrance is deep and black, a portal reminiscent of an archetypal passage to the underworld, to hell, a hidden place. The well water seeps out and into the garden above. *Drawn From The Well* consists of a body of charcoal drawings, porcelain ceramic forms and stitched textile sculpture made in response to this site whilst on a nine month residency at CAST (Helston, Cornwall). It has become a space I think of as a symbolic womb, a vessel, a dark passageway with tangled roots that leads to something unknowable. A place of longing.

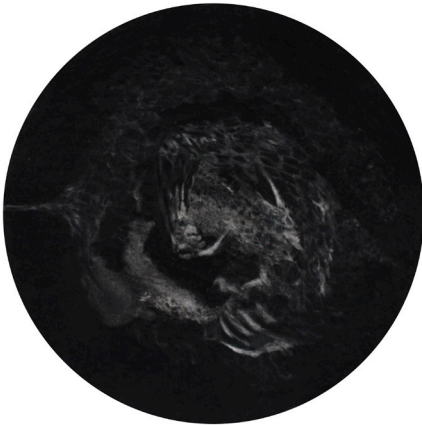
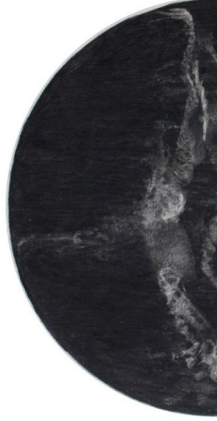
The circular charcoal drawings reference sonography, ultrasound waves scanning an internal empty space anticipating an echo. Looking into the dark well water and drawing the fleeting forms that emerge also draws on magical practices relating to methods of divination such as scrying, where a medium would look into a vessel containing water in the hope of receiving a vision. The well as a metaphor has become a deep internal space, a site of excavation, and a meditation on the depth of grief.

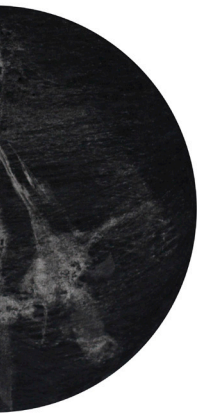
"Metaphor can create a merciful sense of distance from the cruel idea, or unspeakable truth, and allow it to exist within us as a kind of poetic radiance, as a work of art."

Nick Cave, July 2022, Red Hand Files

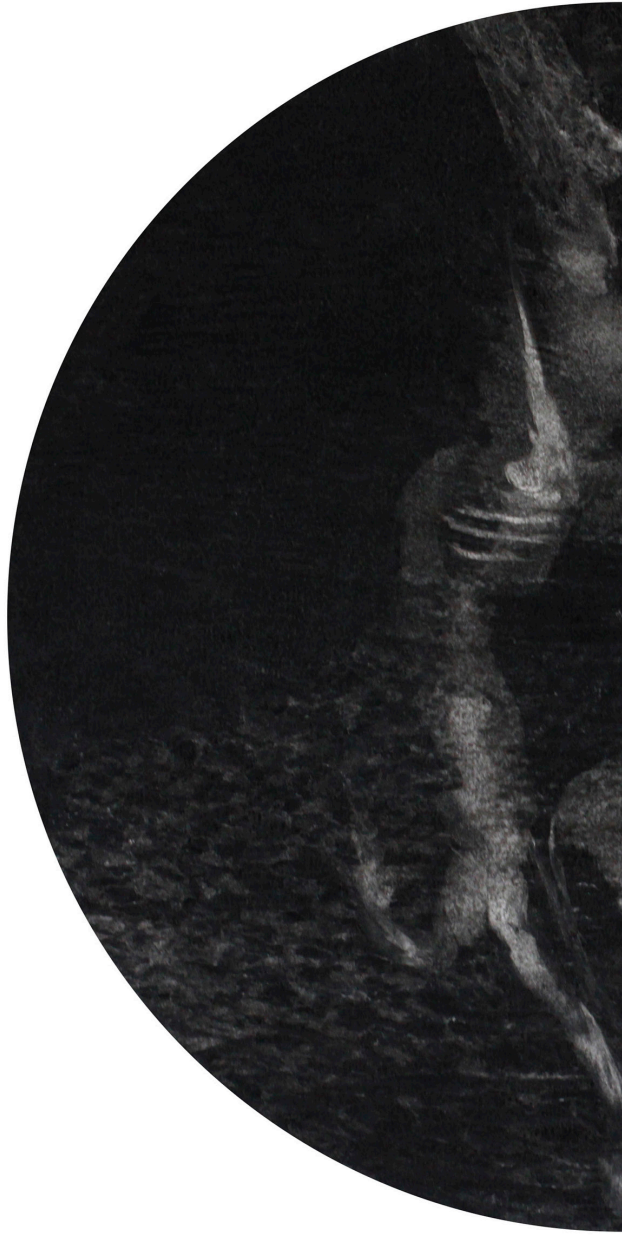


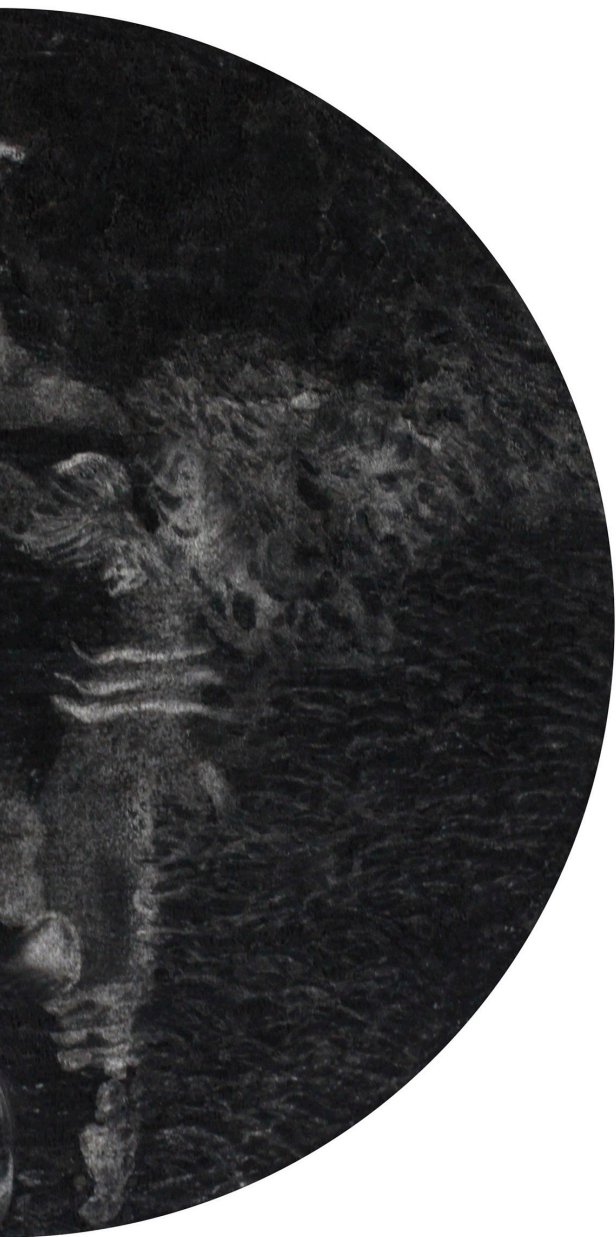
Echo I, charcoal on paper, 42cm x 59cm





Echo II - VII, charcoal drawings on paper, 42cm x 59cm





Echo VIII, charcoal on paper, 42cm x 59cm

ENTRAILS

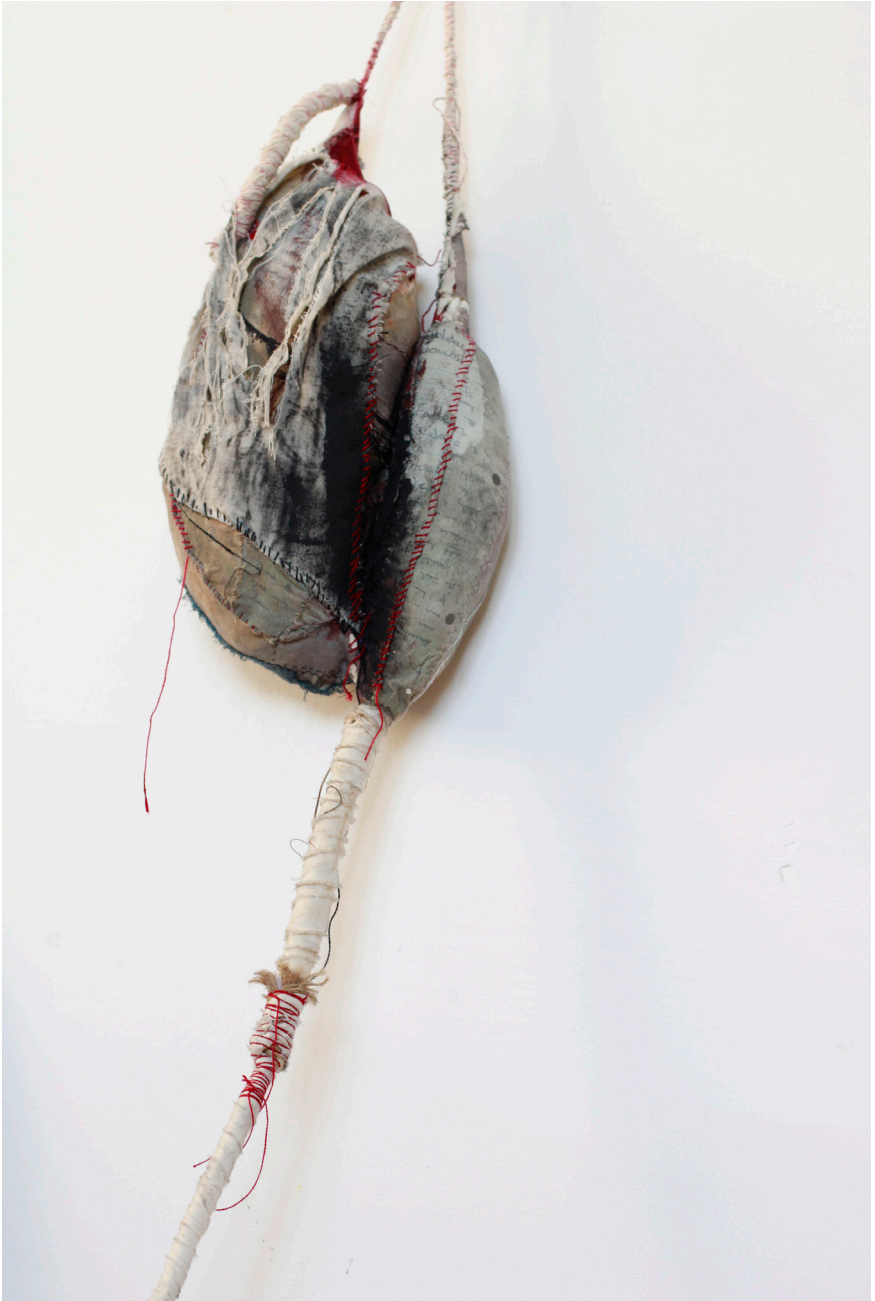
Drawn From The Well contains visceral sculptural forms such as umbilical cords made from text printed onto fabric from old schoolbooks belonging to Jack Perry (1990-2006). I imagine what might lie in the blackness in the mud at the bottom of the well. Thick root like umbilical cords have become part of the textile forms. The feeling that there is something unspeakable also present in the well like the raw visceral presence of grief gives form to feelings impossible to voice. The textile entrails suggest something that has been vomited, regurgitated, expelled from this space, something undesirable and awkward.

Vessel with Entrails



Vessel





Entrails



Entrails 2



Magnetic Field



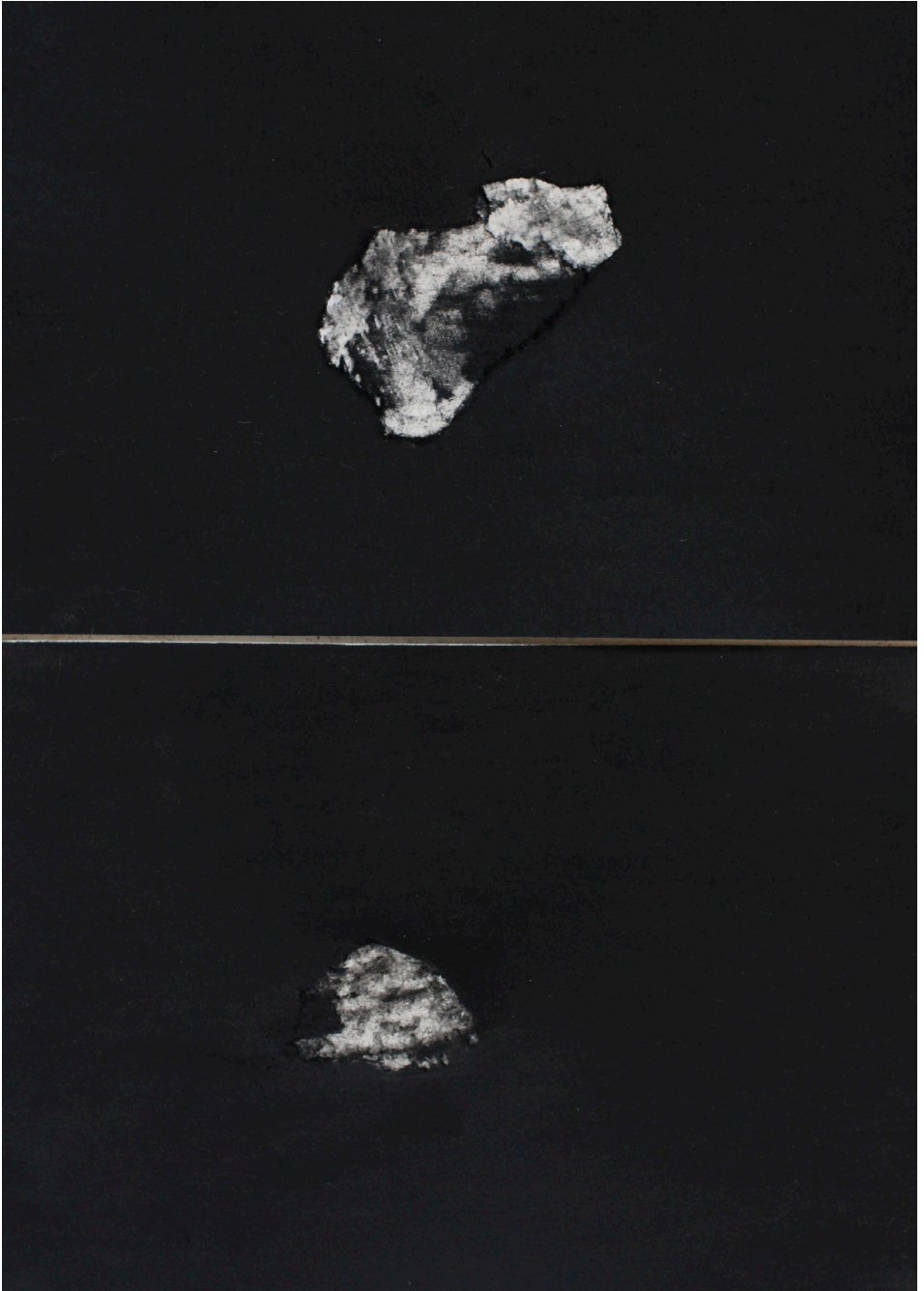
Magnetic Field 2

M A G N E T I C F I E L D

Porcelain fragments lie broken in pools of dust scattered across the floor as though tumbling out of something and down to earth, a fallen magnetic field of debris perhaps? The idea of excavating a hollow place, a space containing a fragile echo of the past is what I draw from the well. A remembering. Working with porcelain I feel connected to emptiness, to transience, to something precious, to white earth and to death. I am connected to the idea of deep time by working with this material and how a ghostly presence is felt through the making process.



Metamorphic Avalanche



Metamorphic Rock





The black charcoal drawings, porcelain fragments, textile umbilical cords and womb forms make up this body of work *Drawn From the Well*, as a parallel universe, a hollow place where our association to objects is felt but not rationally understood.

Insert title of work here

www.lucywillow.art