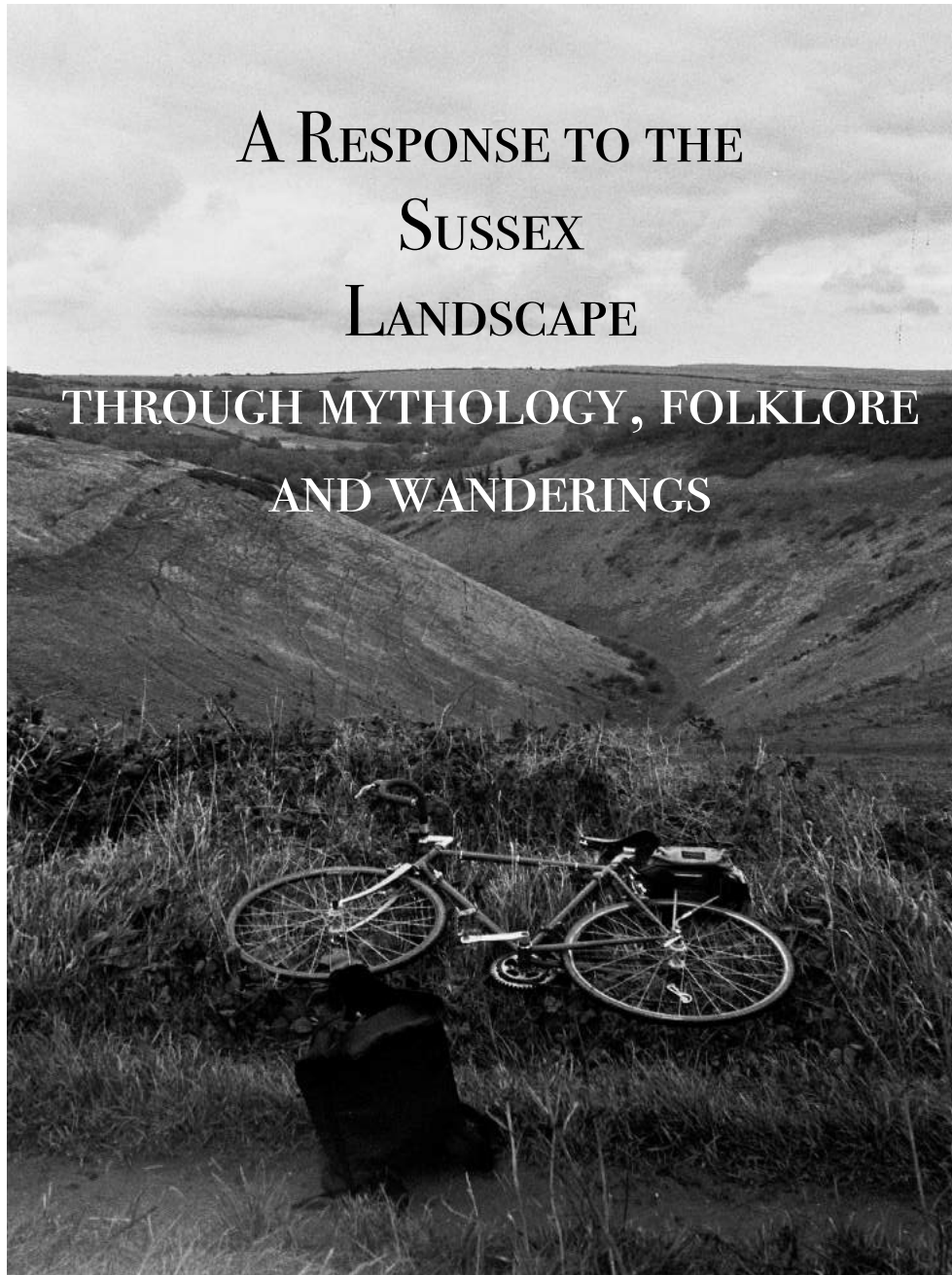


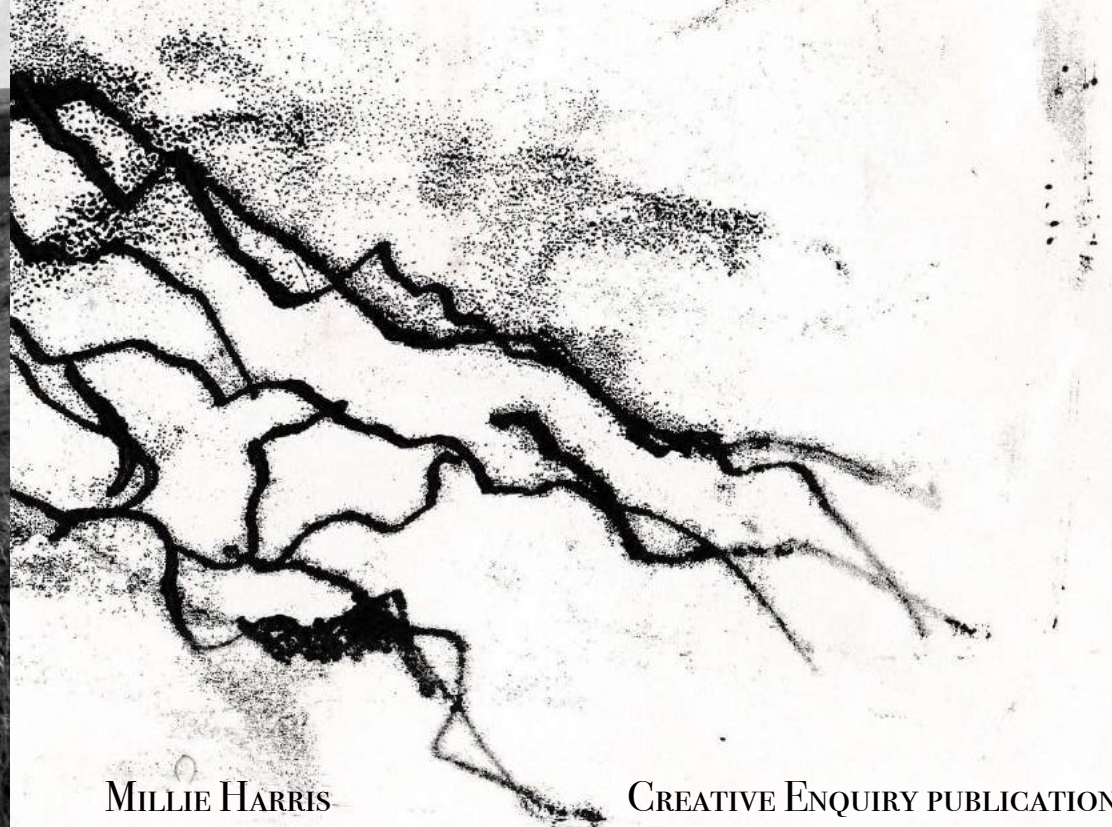
A RESPONSE TO THE
SUSSEX
LANDSCAPE

THROUGH MYTHOLOGY, FOLKLORE
AND WANDERINGS



“PEOPLE CLAIM THE LAND BY CREATING SACRED SITES, BY
MYTHOLOGIZING THE ANIMALS AND PLANTS — THEY INVEST THE
LAND WITH SPIRITUAL POWERS. IT BECOMES LIKE A TEMPLE.”

JOSEPH CAMPBELL, - THE POWER OF MYTH



MILLIE HARRIS

CREATIVE ENQUIRY PUBLICATION
3D DESIGN AND CRAFT (BA HONS)

VIEWPOINT DEVILS DYKE, 2021, 35MM OWN IMAGE

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ENGAGING IN THE LANDSCAPE

MY VESSEL SCULPTURES ARE A RESPONSE TO THE WAY I HAVE USED THE GEOLOGICAL FOLKLORE OF SUSSEX TO CONNECT MYSELF TO THE LANDSCAPE.

THROUGH MAKING, I HAVE USED TRADITIONAL WOODWORKING TO RESPOND TO THE SUSSEX LANDSCAPE, CREATING AN ONGOING NEGOTIATION BETWEEN BOTH THE GEOLOGICAL AND FOLKLORIC HISTORY OF SUSSEX

THROUGH MY VISUAL LANGUAGE, I WANT THE SCULPTURES TO CREATE SENSORY IMAGERY FOR THE AGE-OLD TALES TOLD ABOUT DEVILS DYKE, THE LONGMAN OF WILMINGTON, AND CHANCTOBURY RING.

EACH SCULPTURE IS BASED ON STORIES, FORMS, AND MATERIALS FROM LOCAL EXPRESSIVE NATURAL FORMATIONS, UNIQUE PROMINENT HILLS, AND LANDMARKS.

WANDERING, DEVILS DYKE, 2020, 35MM OWN IMAGE

MY MAKING PROCESS STARTS FROM THE MOMENT I ENTER THE
LANDSCAPES. WHEN I EXPLORE THE SHAPES AND NATURAL
FEATURES, I ENVISAGE WHAT I COULD CREATE THROUGH
WOODTURNING.

I INTEND TO KEEP THE STORIES OF THE LANDSCAPE ALIVE, NOT
JUST THROUGH CLASSIC ORAL TRADITION BUT THROUGH THE
THROUGH THE NARRATIVE POTENTIAL OF **MYTHOLOGIZING**
OBJECTS AND ENCOURAGING PEOPLE TO ENGAGE IN OUR ANCIENT
NATURAL SURROUNDINGS.

BACKGROUND IMAGE, TWISTED ROOTS MONOPRINT. OWN IMAGE UNKNOWN DECAYING
TREE, DEVILS DYKE 35MM 2022



LOCAL AND HISTORICAL CONTEXT

In the Galleries

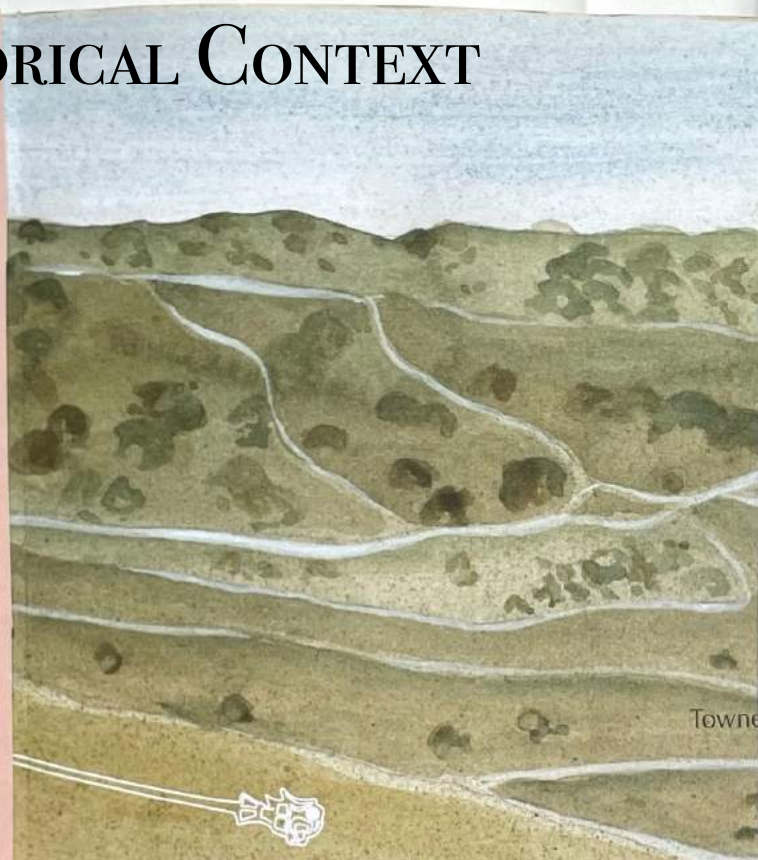
*A drawing, a story,
and a poem go for a walk:*
Mariana Castillo Deball
curates the Towner
Collection

29 May to 16 January 2022
Admission free

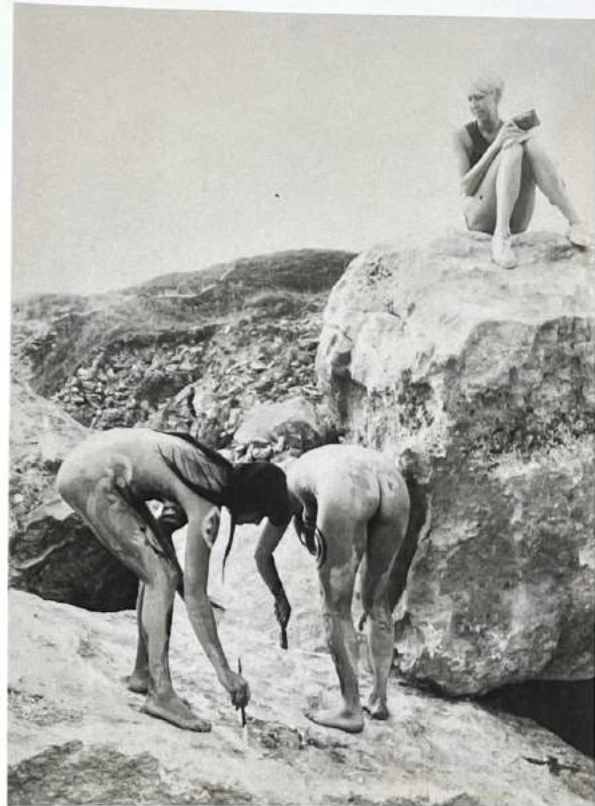
Castillo Deball takes a poetic approach to her curatorial work, mediating between science, history, and the visual arts in a way that explores how disciplines describe the world. Through exhibitions, publications, performances, and editorial projects arise a recombination of different elements that seek to understand how subjects play in our identity and history. The artist has delved into the Towner Collection to curate works that have rarely been seen and will present these familiar and much-loved elements of the Sussex landscape.



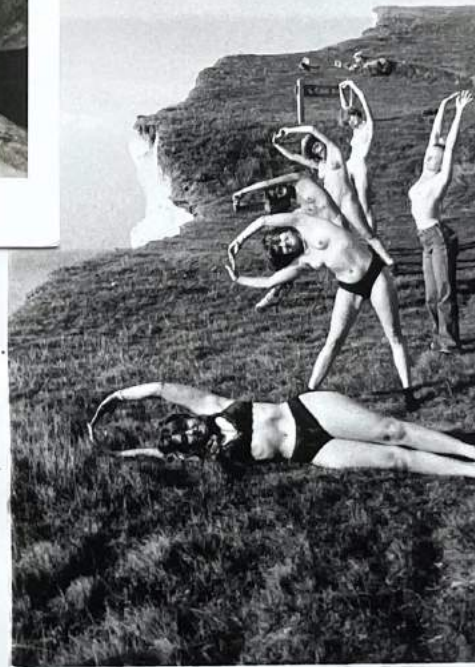
Roy Trollope, *Touching*, 1996
© Roy Trollope. Towner Eastbourne



Towner



Christine &
Jennifer binnie
Sexiest Crab
Performance
1984



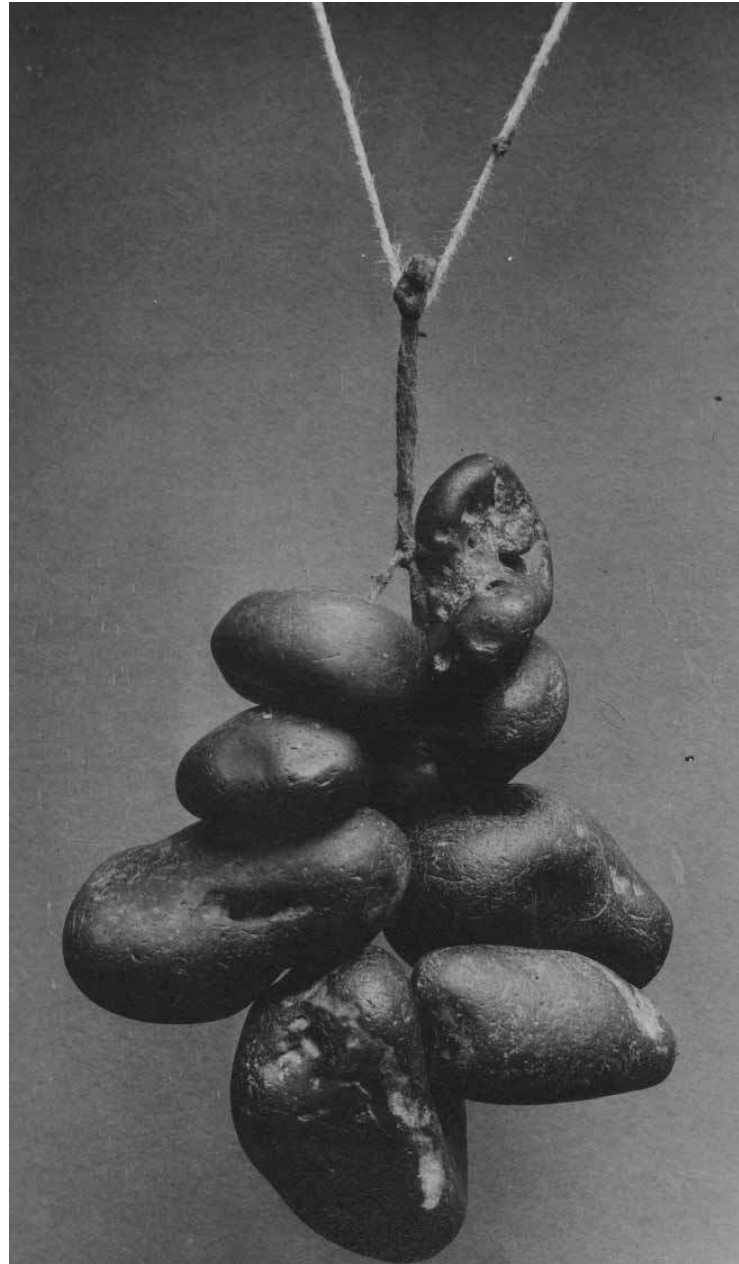
Life, Us, Landscape

ACIP622
CREATIVE INQUIRY
Vs. Culture

GEOLOGICAL FOLKLORE

FOR MY RESEARCH, I HAVE BEEN LOOKING AT HERBERT TOM'S BODY OF FOLK KNOWLEDGE AND RELATED OBJECTS ON ARCHAEOLOGY, GEOLOGY, AND THE NATURAL HISTORY OF SUSSEX. HE CATEGORIZED THE WORK INTO SHEPHERDS' CROWNS, FOSSILS, SEA URCHINS, AND ACUE STONES.

BASED ON GEOLOGICAL FOLKLORE I WANT MY WORK TO BE A SPACE FOR MATERIAL EXPERIMENTATION AND CROSS-COLLABORATION IN PRECIOUS METAL AND WOOD. I SEEK TO CREATE AN ARTIFACT WHERE FOLK LEGENDS OF THE DRAMATIC NATURAL FORMATIONS REFLECT OUR PLACE IN THE NATURAL LANDSCAPE.



1. ACUE STONES, TOMS COLLECTION, ROYAL PAVILION AND MUSEUMS (BRIGHTON & HOVE).
2. HERBERT TOMS (1874-1940), WITCH STONES, AND "POROSPHAERA" BEADS, JSTOR

Brighton

LUCKY STONE, spat on and thrown over head for luck. High Park Corner, near Standean.
27th April, 1950. *relative of Gipsy Lee + who knows some of the Romany language.*

Interviewed Mr. Thomas Lee, gipsy caravan, High Park Corner, Lee works for Captain Nickson, Standean.

He told me that when he picked up a holed stone, he first wished that the Lord would send him better luck, then spat on the stone, shut his eyes, and threw stone backwards over his head.

Mr. R. Page, the gipsy of Tanner's Pond, who was present, said that this custom of wishing, spitting on, and shutting eyes before throwing over head, was widespread, and had been handed down through his forebears. The same ritual was gone through with a horseshoe.

Page also remembered ShepherdsCrowns being taken home and placed on mantelpieces for luck.

H. S. Toms.

Page also carries about with him a bone from a sheep's head for luck.



6

The Devil

Satan, so some people say, rarely ventures into Sussex because, knowing that good Sussex cooks will make puddings out of pretty well anything, he is afraid of being made a pudding of. All the same, he has left a good many marks on our topography. There is the Devil's Ditch, a six-mile bank and ditch running from near Halmaker to near West Stoke; the Devil's Bog, in Ashdown Forest; the Devil's Road, a local name for the stretch of the old Roman Stane Street that passes through Billingshurst, so called because it is the only flint-made road for miles around, and because it runs so unnaturally straight; the Devil's Dyke, of which more will be said below; the Devil's Book, an earthwork in a valley at the foot of the Caburn; the Devil's Humps, a group of four Bronze Age barrows on Bow Hill; and the Devil's Jumps, a similar group of five barrows on Treyford Hill. As to how these last got their name, the following story is told in the district:

In the old days, the god Thor was fond of sitting on the top of Treyford Hill for a rest. One day the Devil came by, and, seeing the five barrows, he

took it into his head to amuse himself leaping through the air from one to another. All this thumping and jumping disturbed Thor, who woke up in a temper, and shouted: 'Go away!'

But Old Nick only laughed and jeered at him. 'Poor old Thor!' he said. 'Don't you wish you could jump like me? But you're too old to go jumping about,' said he.

The words were no sooner out of his mouth than Thor upped with a huge stone and hurled it straight at him. It got him full in the midriff, just as he was in the middle of his finest jump. So the old Devil, he gave a great yell, and he took himself off double quick. And he has never been seen there from that day to this, though of course the mounds are still there.

Here, as in many other legends, the Devil features as a powerful but comic figure who is thwarted but leaves his mark upon the landscape – but how did Thor get into the tale? The explanation lies in Surrey, where exactly the same story is told about three sharp little hills called the Devil's Jumps at Frensham, about two miles from a village named Thursley. This place-name holds the clue: it comes from Old English *Thunnes leage*, 'Thunor's grove' – Thunor being the English version of the ancient Germanic god of thunder whom Scandinavians call Thor. But this should not be taken to prove that the Surrey tale goes back to Anglo-Saxon peasants; on the contrary, it looks like a playful modern invention by some educated person who knew about etymology and myths. It is unlikely to be earlier than c. 1900, because in 1895 the Surrey historian George Clinch explained the pagan origin of the name Thursley, but never mentioned Thor's presence at the Jumps. We can safely conclude that the story did not exist in 1895, but that shortly thereafter somebody, probably inspired by Clinch's remarks, invented it to fit the pre-existing place-names. From there, being apt and amusing, it must have spread in the twentieth century to Sussex, where it was re-applied to the barrows on Treyford Hill.

Satan's contributions to Sussex scenery could be quite sensational. The conspicuously isolated Torbery Hill was formed from a spoon which he flung aside in anguish one day when he had burnt his lips sipping scalding hot punch from his Punch Bowl in Surrey. But the best-known of such legends is that of the Devil's Dyke, a cleft in the Downs to the north of Hove, running south-west from near the village of Poyning's towards the sea.

The Devil, so it is said, had been infuriated by the conversion of Sussex, one of the last strongholds of paganism in England, and more particularly by the way the men of the Weald were building churches in all their villages. So he swore that he would dig right through the Downs in a single night, to let in the sea and drown them all. He started just near Poyning's and dug and dug most furiously, sending great clods of earth flying left and

LITERATURE HAS BEEN ASPECT OF MY CREATIVE ENQUIRY, HELPING ME SET THE SCENE IN MY MIND OF THE TALES OF THE TIME.

I FIND IT QUITE SENSATIONAL SATAN'S CONTRIBUTION TO THE SUSSEX SCENERY.

IN THIS CHAPTER SIMPSON TALKS THROUGH THE LEGENDS OF SUSSEX NAMED AFTER THE DEVIL

1. STILL FROM PAGE 56, FROM JAQUELINE SIMPSON, SUSSEX FOLKLORE, CHAPTER 6 "THE DEVIL"
2. BACKGROUND, OWN IMAGE OF DEVILS DYKE 2021

CAPTURING THE LANDSCAPE

PHOTOGRAPHY LIKE TURNING AND PRINTMAKING IS A VERY IMPORTANT PART OF THE DOCUMENTATION AND PROCESS; USING BLACK AND WHITE 35MM FILM THE PHOTOGRAPHS THEMSELVES CREATE THEIR ATMOSPHERIC VISUAL NARRATIVE.

CHANCTOBURY RING JANUARY 2022, 35MM OWN IMAGE







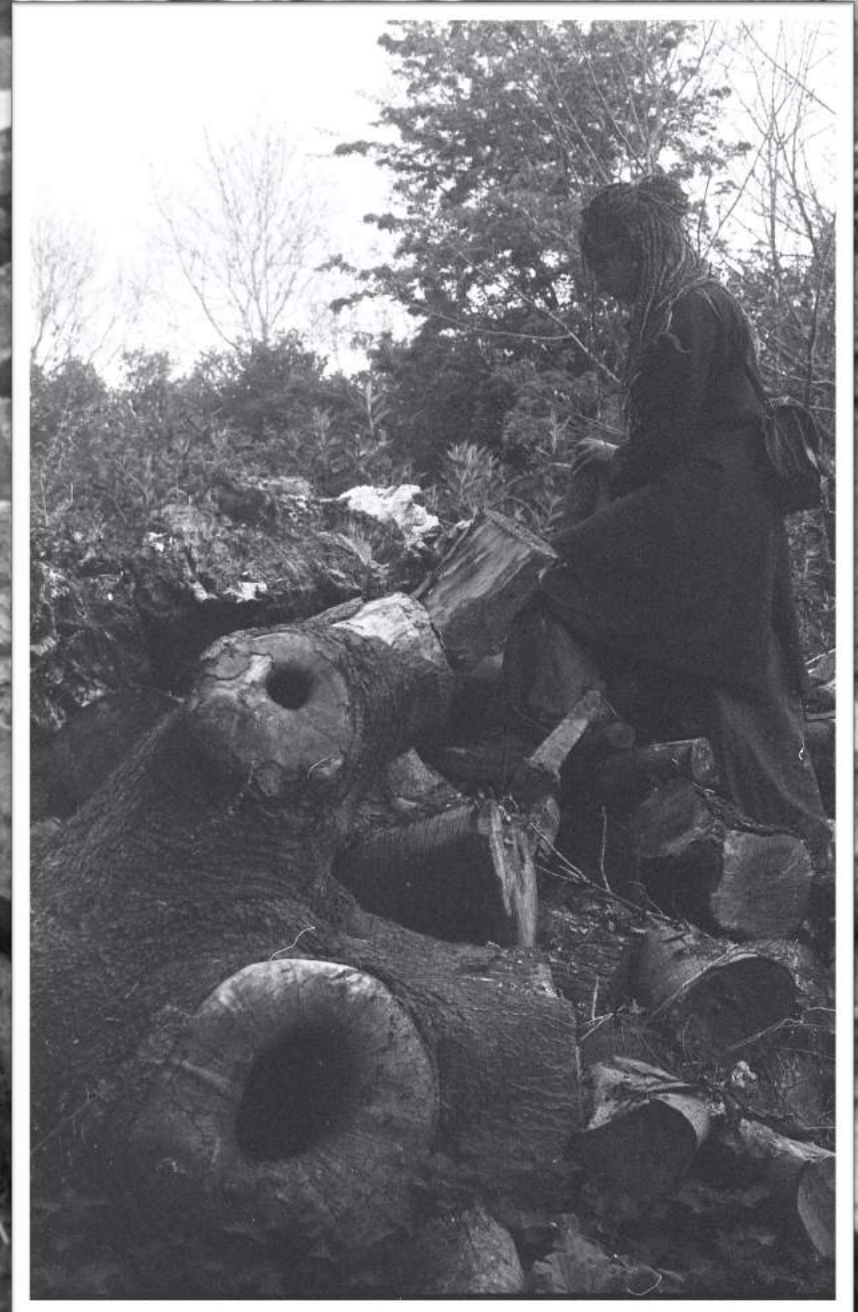
THESE IMAGES ARE A RESPONSE TO MY RESEARCH INTO FOLKLORE, NATURE, AND IDENTITY. THIS CHARACTER ALLOWS ME TO REFLECT MY POSITION AND SENSE OF BELONGING IN THE SUSSEX LANDSCAPE. 35 MM DECAYING BEECH TREE, STANMER PARK



ETHICALLY SOURCED

SUSTAINABLE PRACTICE IS AT THE FOREFRONT OF MY DESIGN, MAKING SURE THE ORIGIN OF MATERIALS IS UNDERSTOOD. I DO THIS BY FORAGING THROUGH PILES OF DECAYED AND FALLEN WOOD AND WAITING FOR SOMETHING TO CATCH MY ATTENTION. WHETHER IT'S THE IRREGULAR FORM OR COLOUR. I THEN TAKE IT ONTO THE LATHE AND WAIT TO SEE HOW THE GRAIN AND KNOTS REVEAL THEMSELVES.

AMONGST THE WOOD PILE, STANMER PARK OWN IMAGE 35MM



COLLECTING

1. FUNGAI FOUND AT THE LONGMAN, EASTBOURNE,
OWN IMAGE 35MM
2. CHALK Y STRAW FROM DEVILS DYKE, SUSSEX
OWN IMAGE





CHARCOAL, LIKEN, COLLECTED FROM DEVILS DYKE SOUTHDOWN'S WAY



CHARCOAL UNKNOWN FUNGAI, LONGMAN OF WILMINGTON, EASTBOURNE

LORE AND LAND

LEGENDS AND FOLK CUSTOMS OF SUSSEX ARE ONLY MINIMALLY MENTIONED IN MODERN SOCIETY, EVEN THOUGH I HAVE FOUND FOLKLORE A FACTOR IN HELPING ME TO CONNECT WITH THE NATURAL LANDSCAPE. HERE IS THE FOLKLORE BASED ON THE DRAMATIC NATURAL FORMATIONS OF SUSSEX.

ROOTS, CHANCTOBURY RING, MONOPRINT



on a full moon night,
 you must run around
 the circle of trees seven
 times and the devil
 will emerge and offer
 you a bowl of soup
 if you refuse the soup
 Satan will have you
 in his power and
 chase you nine miles
 to devil dye.



The Devil was angry
 a supper was one of
 the remaining places
 to turn to Christianity,
 and he wanted to
 see it flood, so he dug
 away in anger, through
 the downs, but he was
 deceived and tricked
 by an old lady.
 He lit a candle and tried
 run of daylight, the devil
 ran away, leaving the
 trench that is Devil Dyke.





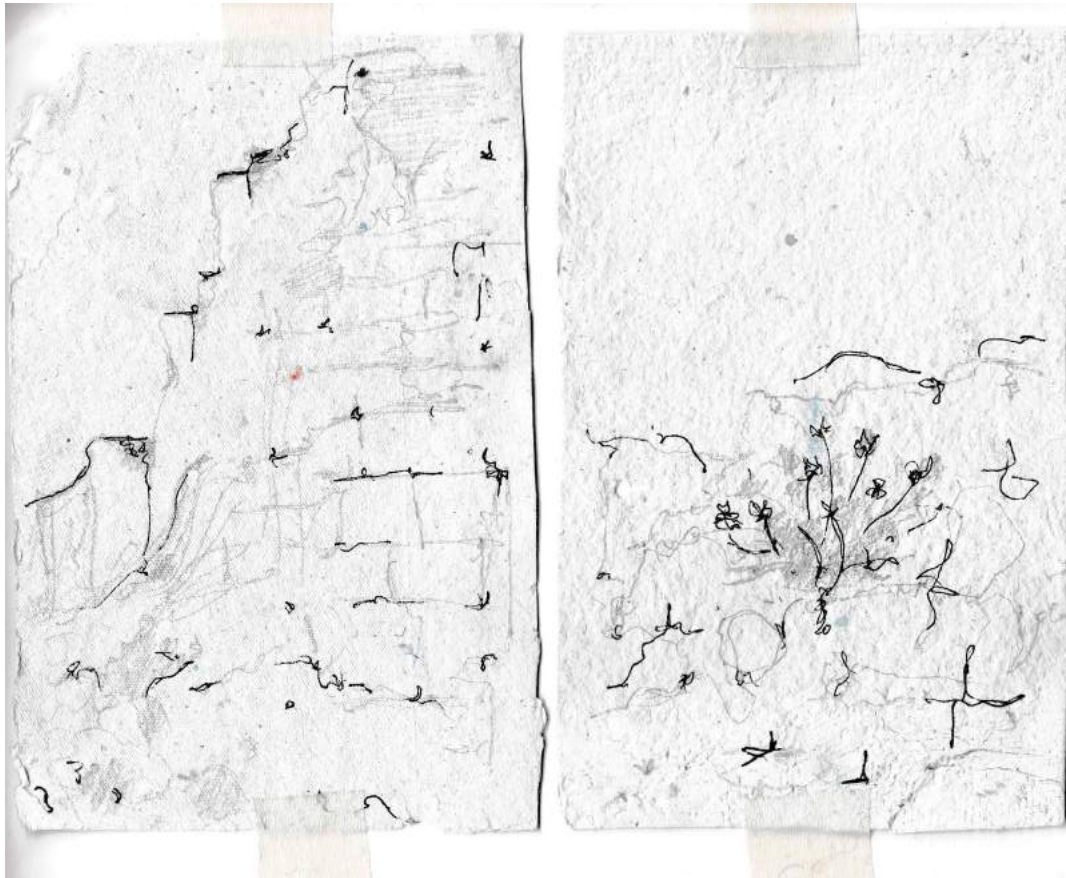
FOLK LEGENDS OF THE LANDSCAPE, OWN IMAGE AND PEN

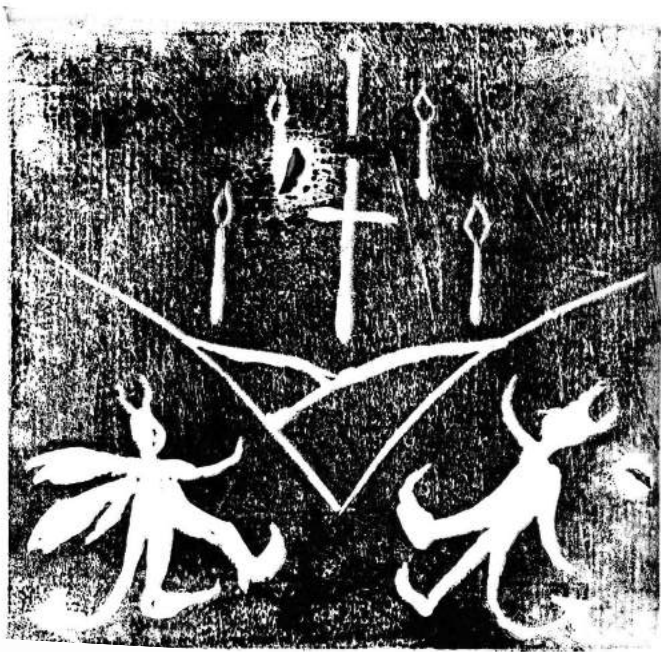
The Longman of
Wilmington

DRAWING FROM THE LANDSCAPE

BY RECORDING THE LANDSCAPE, THIS ENABLES ME TO EXPLORE MY INTERESTS IN THE WILD TWISTED FORMS OF THE LANDSCAPE. MY DRAWINGS, MONOPRINTS, AND CYANOTYPES HAVE HELPED ME CONTEXTUALIZE THE FORMS I WILL BE CREATING IN MY 3D WORK.

1. SOUTHDOWN'S WAY, CHALKY CLIFFS, PEN AND PENCIL ON HANDMADE PAPER
2. TWISTED TREES OF CHANCTOBURY RING, MONOPRINT





LINO PRINTS, BASED OFF THE FORMS
STORIES OF EACH LANDSCAPE

1. DEVILS DYKE, THE DEVILS DIG AGAINST CHRISTIANITY
2. THE LONGMAN OF WILMINGTON, THE GREEN MAN, GOD OF FERTILITY AND SPRING
3. CHANCTOBURY RING, RUN SEVEN TIMES AROUND THE RING.
4. THE DEVIL WILL OFFER YOU SOUP IN RETURN FOR YOU'RE SOUL, CHANCTOBURY RING



CYANOTYPES, LIKEN
AND CHALKED STRAW,
FOUND FROM DEVILS
DYKE



ARTIST BOOK

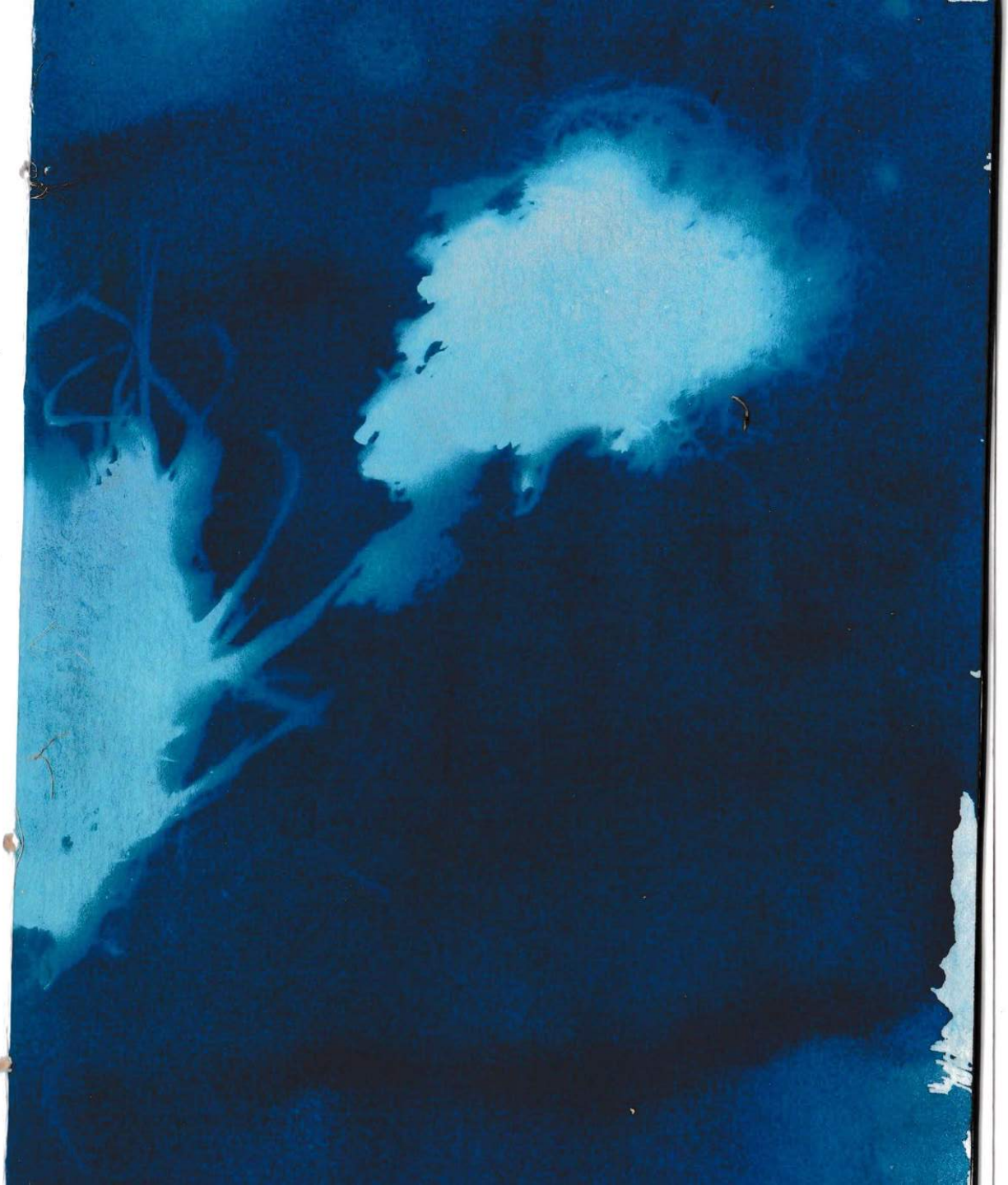


DEVELOPED FILM AND MONOPRINTS PAGES FROM MY
ARTIST BOOK, JOURNAL OF WANDERINGS





DEVELOPED PHOTOS AND CYANOTYPES PAGES FROM MY ARTIST BOOK, JOURNAL OF WANDERINGS



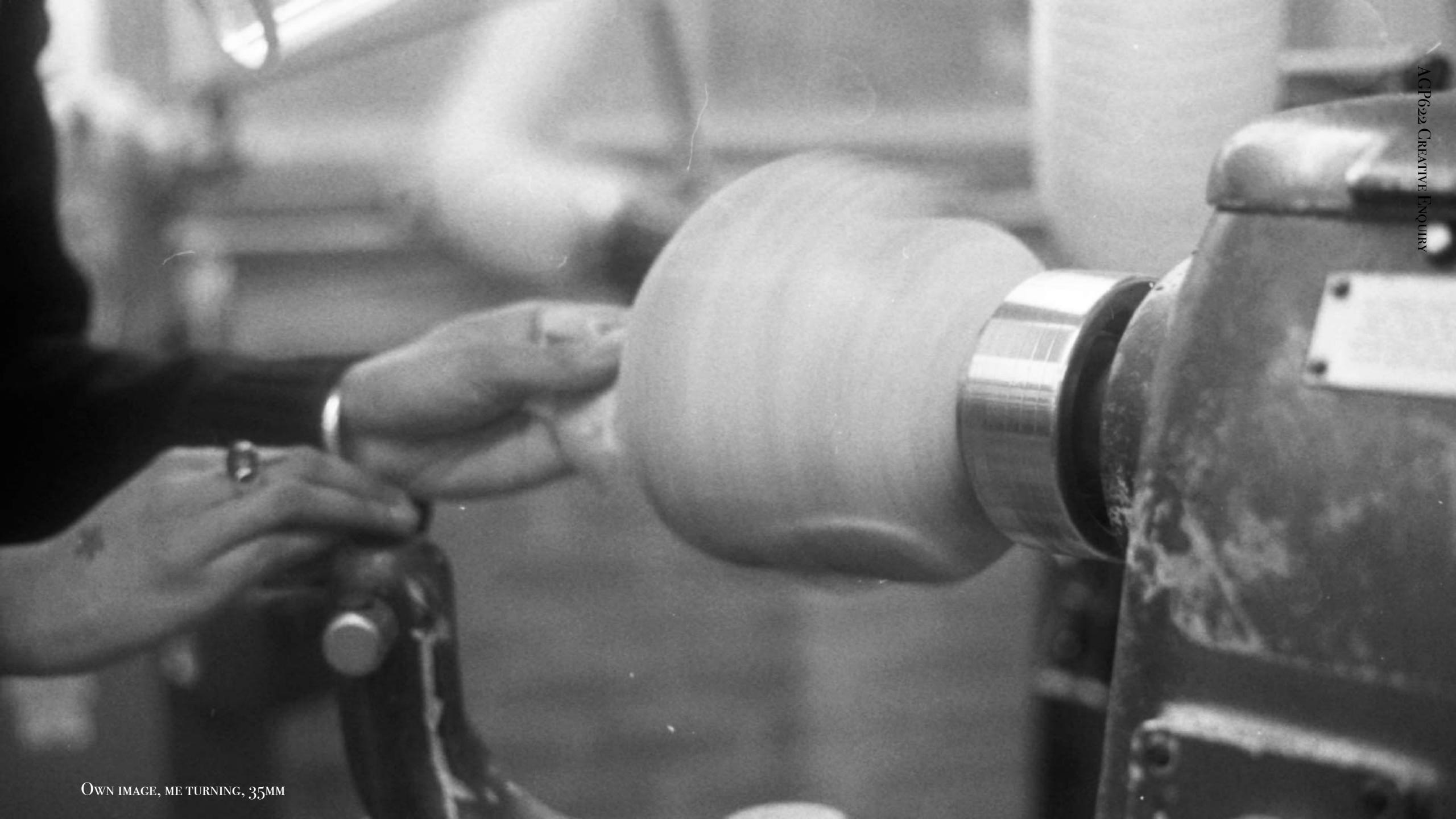
THE ART OF TURNING

ONCE I START TO TURN THE WOOD, ITS TRUE SELF BEGINS TO REVEAL. I GET AN UNDERSTANDING OF WHAT EACH VESSEL WILL LOOK LIKE, CHOOSING TO WORK INTO THE **BURRS**, **KNOTS**, AND **BARK** THAT CHARACTERIZE EACH PIECE. I INTEND TO EXPLORE THE PHYSICAL LIMITS OF WOODTURNING, AS A MEANS OF CREATING FORMS THAT CARRY THE MYTHOLOGY OF THE LAND.



ON THE LATHE, 3MM FILM. ELM BURR FOLLOW FORM







1. SUSSEX ELM BURR BOWLS



2. SUSSEX ELM RESIN BOWL



3. BEECH NATURAL BARK,
HOLLOW FORM



4. ACACIA NATURAL
EDGE HOLLOW FORM



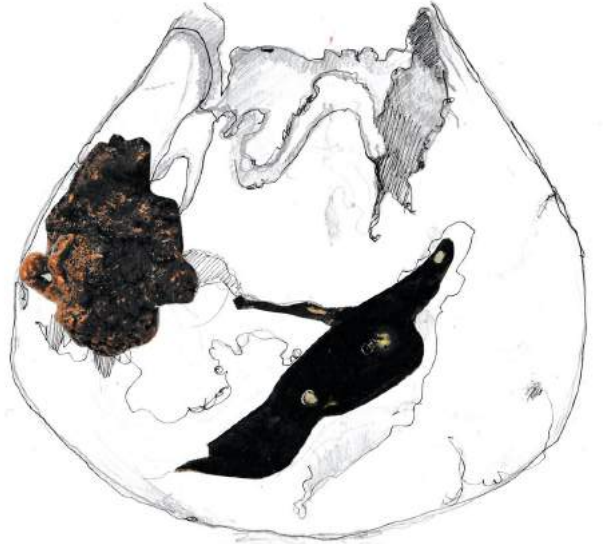
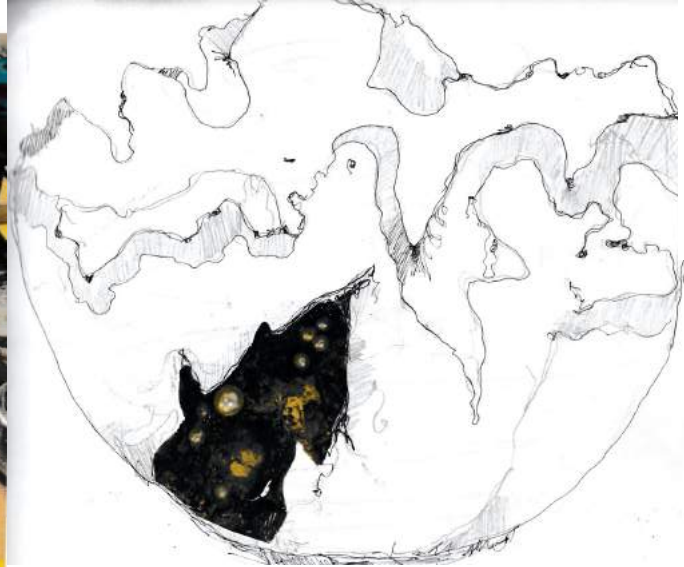
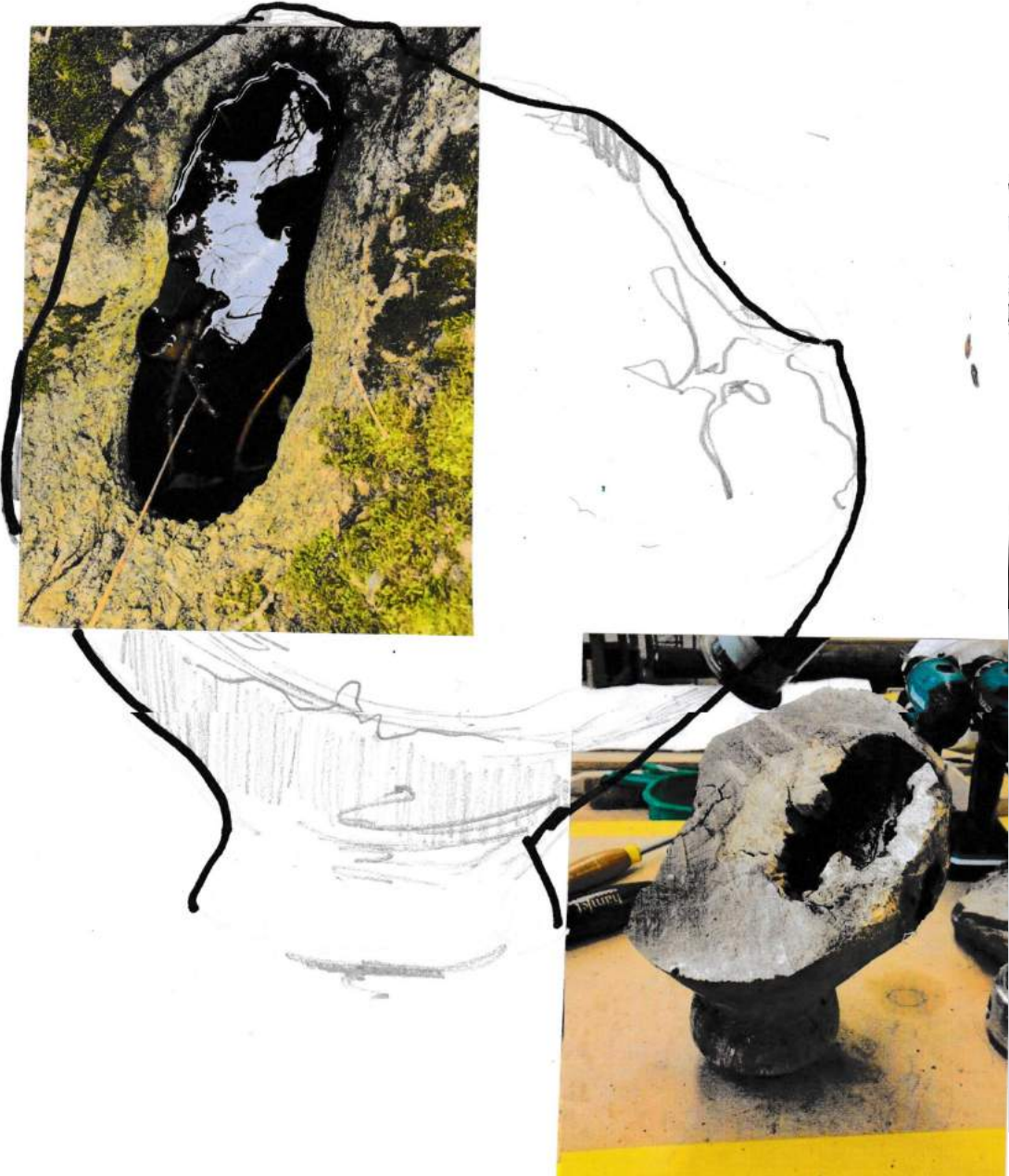
5. CHESTNUT SPALTED BURR



6. SYCAMORE HOLLOW FORM

TURNING JOURNEY





OWN RECORDINGS, WORKSHOP SKETCHES FOR ENCAPSULATING THE LAND IN THE TURNED WOODEN VESSELS. LATER COLLAGED WITH RESIN EXPERIMENTS TO MIMIC ORGANIC NATURAL FORMS

SAND CASTING IN SILVER

I INTENDED TO REPURPOSE DISCARDED OBJECTS. SILVER IS AN EVERLASTING MATERIAL WHICH I CAN CONTINUALLY HEAT AND CREATE FORMS WITH. THE UNCERTAINTY LIKE TURNING IS WHAT I ENJOY MOST ABOUT THIS PROCESS. I WANT THE SILVER TO ENHANCE THE WOOD'S NATURAL BEAUTY.

BACKGROUND IMAGE, ORGANIC SHAPES FORMED FROM SILVER BY CASTINGS INTO THE WOODEN CRACKS



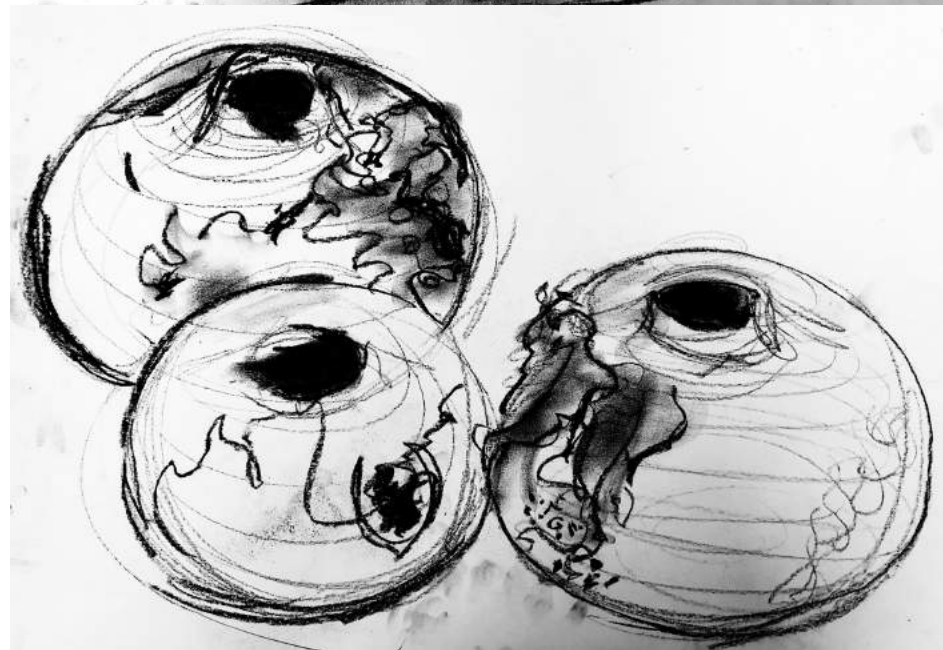
FUNGI SAND CASTED IN REPURPOSED SILVER

TO CONCLUDE

THE SPONTANEITY OF TURNING MEANS EACH HOLLOW FORM IS UNIQUE WITH THE KNOTS, CRACKS, AND LINES REVEALING THEMSELVES ONCE THE TOOL TOUCHES THE WOOD. THE IRREGULARITY OF THE WOOD ECHOES THE TYPOGRAPHY OF THE LANDSCAPE.

MY FINAL PHOTOS WILL BE BASED OFF ARCHEOLOGICAL DOCUMENTATION OF LOCAL FINDINGS, WITH EACH IMAGE CREATING AN ARTIFACT OF THE FOLKLORE WHICH INSPIRED ME.

CHARCOAL ON PAPER, FINAL PIECE IDEAS





Elm Burr

TURNING ON THE END
GRAIN GIVES PROBLEMS
IRREGULAR GRAIN, VERY
KNOTTY AND DISTORTED
GRAIN
BROAD RANGE OF COLOURS.
INSIDE OF HOLLOW FORM HARD
TO TURN WITHOUT RIGHT TOOL
SNAKE HEAD CRATER?
DON'T COMMIT TO OVERALL
FORM UNTILL OUTER FORM
IS FINISHED
SPONTANEOUS.



SPLATED ASH

SOMEWHERE IN BETWEEN
DECAYING & ROTTING
DUE TO ITS SPLATING
ITS RESPONSES DIFFERANTLY
TO TOOLS
SPLATING REF. CAN CAUSE
POISONOUS FUMES
SOFT WOOD RESULTING IN
TEARS AND THE NEED FOR
LOTS OF SANDWICH
VERY FAST SPEED
FAKE CUTS AND SLOW PASSES
SANDWICH BEACER?



SPLATED BEECH

SINGLE CRIPS BLACK LINES
SOFT AND TORSW IN SOME
AREAS, HARD AND HARD IN
OTHERS. - RESULTING IN
A UNEVEN SURFACE
2" WIDE CRACKS, MUST
HAVE STEADY HAND AND
TOOL REST
POSSIBLE SIGNS OF INSECT
DAMAGE
WATCHING LATHE, EVEN ON
SLOWEST SPEED DUE TO ONE
SIDED TEAM WITH BURR? OR
UNEVEN WEIGHT INSIDE
DUE TO WATER CONTENT



SUSSEX ELM BURR EDGED HOLLOW FORM WITH NATURAL
REPURPOSED SILVER INLAY. 28 X 25 CM GIVEN STANMER PARK
TREE SURGEONS



SPALTED ASH HOLLOW FORM, 21 X 18 CM FORAGED SOUTH DOWNS
WAY



SPALTED BEECH BURR WITH SAND CASTED SILVER INLAYS, 32
X 28CM GIVEN TREE SURGEONS



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- HERBERT TOMS (1874-1940), WITCH STONES, AND "POROSPHERA" BEADS, JSTOR
- JAQUELINE SIMPSON, SUSSEX FOLKLORE, CHAPTER 6 "THE DEVIL" 56
- ALL OTHER IMAGES ARE MY OWN 35MM BLACK AND WHITE FILM. DEVELOPED AND SCANNED AT GRAND PARADE

