

Martin Holman

Complete bibliography since 2009

* denotes essays of more than 2,000 words

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2023

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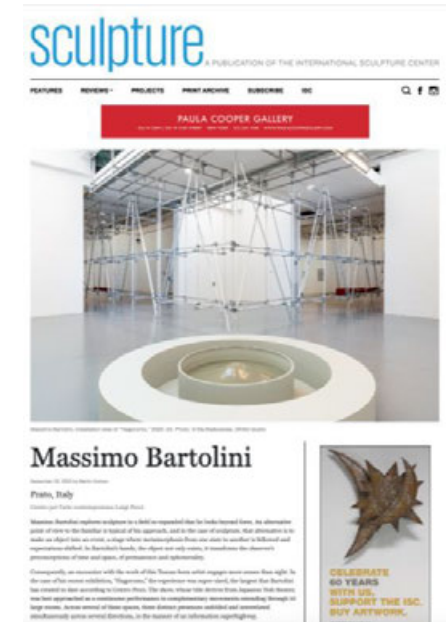
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Your Guide to Wander_Land

New sculpture about landscape and wandering



A group exhibition of new work specifically for Tremenhoe Gallery and its surroundings.

Wander_Land explores the relationship between landscape and wandering, with links to asceticism, joy, protest, well-being, environmental awareness and harmony.

Tibetha Andrews, Pauline Anstrum, Barbara Beyer, Michael Blow, Ann-Margreth Bohl, Philip Booth, Roi Burgin, Doug Burton, Fiona Campbell, Dallas Collins, Chris Danneath, Emma Elliott + Susie Olczak, Jane Fox, Anna Gillespie, Simon Hitchens, Jane Jobling, Alastair Lambert, William Laidan, Ian Marlow, Robert Marikull, Seamus Moran, Rebecca Newnham, Kate Parsons, Suzanne Blank Redstone, Mark Richards, Jilly Sutton and David Worthington

Exhibition selected by the artists

Steering group Ann-Margreth Bohl, Mark Richards, Seamus Moran
© the artists and author 2023

Exhibition layout & Guide author Martin Holman
With special thanks to Neil Armstrong, Tom Heale, Polly Bolitho, Joe Lyward, The Royal Society of Sculptors, Tremenhoe Gallery volunteer investigators

Follow the exhibition on Instagram @wanderland2023

Front image Mark Richards, *The Calling*, 2023, photograph
Logo image courtesy William Laidan



1 July to 5 August 2023
Tremenhoe Gallery
Tremenhoe Sculpture Gardens
Nr Gwiltal, Penzance TR20 8YL

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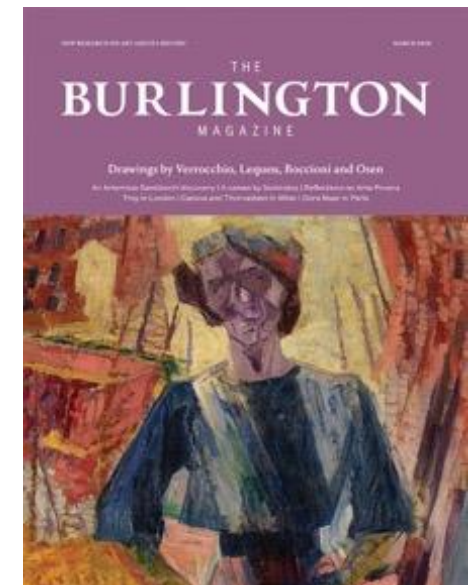
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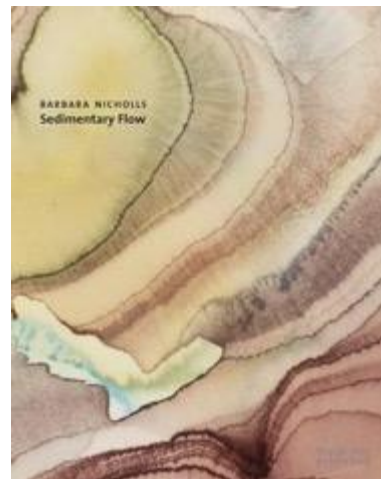
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Up, up Ai Weiwei

CRONACHE REVIEW Martin Holman

Ai Weiwei is now described as the world's most famous living artist. Millions around the globe have followed him on Twitter and Instagram; his impassive, bearded portrait symbolises his defiant campaign for democracy. While his biography includes house arrest and prison hearings, and the illegal demolition of his studio by the Chinese government, his artwork is much less well known, despite helping to design the 'Bird's Nest' stadium for the Beijing Olympics in 2008. By spanning the career of this contemporary phenomenon, the exhibition at Palazzo Strozzi attempts to put the artist before the actions.

As the exhibition opens, the first thing you notice is the scale of the installation. It is a vast, open space, with a high ceiling and large windows. The first room is a large, open space, with a high ceiling and large windows. The first room is a large, open space, with a high ceiling and large windows.

At the end of the exhibition, the first thing you notice is the scale of the installation. It is a vast, open space, with a high ceiling and large windows. The first room is a large, open space, with a high ceiling and large windows.

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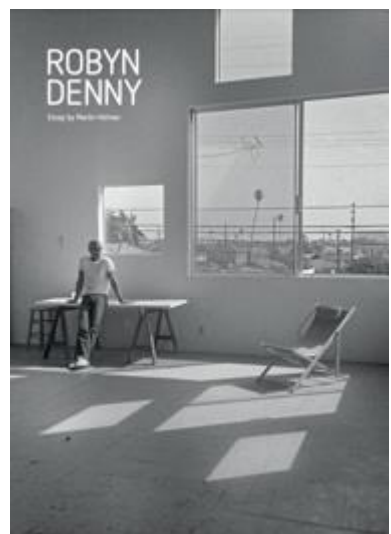
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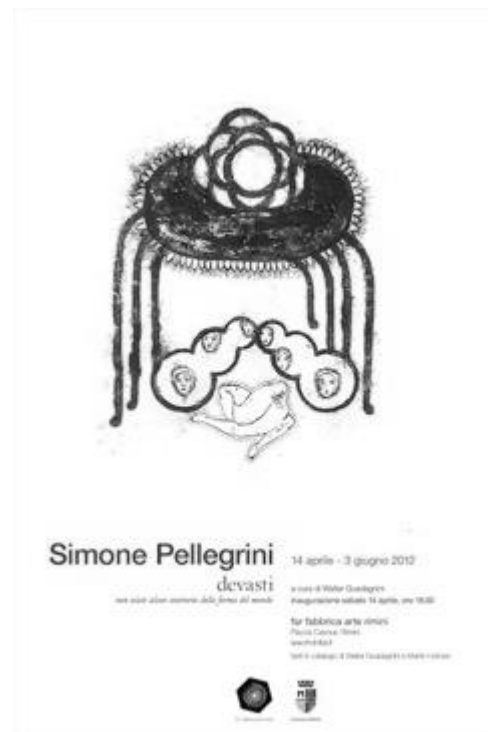
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