

# YOU SHOULD SEE THE VIEW FROM HERE

## OPEN SUBMISSION INVITATION



*Bird in Landscape – Glyn Morgan*

## BE INSPIRED BY GLYN MORGAN

Glyn Morgan's engagement with landscape transcends the particulars of place, invoking the poetic sanctuary of nature that continues to entice and challenge painters and poets today. The light that illuminates the work is a recurring motif in Morgan's work and places him within the visionary tradition of landscape painting, in common with artists like Samuel Palmer, Paul Nash and Graham Sutherland.



*Landscape Motif – Glyn Morgan*

Glyn Morgan aspired not just to surface realism, but an inner reality, revealing life, all growing things. Stating that “the primary purpose of art is to uplift the human spirit”. An exhibition featuring the work of Glyn Morgan will be staged during the Norfolk & Norwich Festival and Open Studios.



*Untitled – Glyn Morgan*

“If my landscapes suggest in an oblique way that Gaia is considering getting her own back, then they are succeeding”.

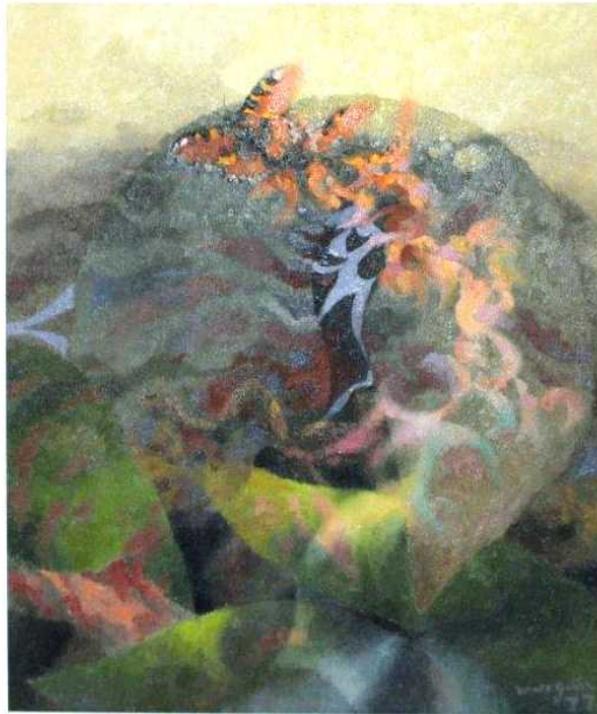
*Glyn Morgan – From “a letter to myself”.*

## **THE CLIMATE CHANGE CHALLENGE**

Globally averaged concentrations of CO<sub>2</sub> reached 403.3 ppm in 2016, up from 400.0 ppm in 2015, due to a combination of human activities and a strong El Niño event that warmed the Eastern tropical Pacific Ocean. Concentrations of CO<sub>2</sub> are now 145% of pre-industrial levels (before 1750). World Meteorological Organisation (WMO).

The last time the Earth experienced a comparable concentration of CO<sub>2</sub> was 3-5 million years ago, the temperature was 2-3°C warmer and sea level was 10-20 metres higher than it is now.

“Without rapid cuts in CO<sub>2</sub> and other greenhouse gas emissions, we will be heading for dangerous temperature increases by the end of this century, well above the target set by the Paris climate change agreement,” “Future generations will inherit a much more inhospitable planet.” WMO Secretary-General Petteri Taalas.



*Swallowtail Butterfly in a Landscape – Glyn Morgan*

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The Greenhouse Gallery is run by an environmental education charity which seeks to bring visual artists and writers together to create work that reflects the role of humans in the Anthropocene.

### **THIS PROJECT AIMS TO:**

Create new work in response to these three themes.

**THEME 1 : SOIL.** A soil initiative launched under the Paris Accord suggests that achieving an annual 0.4% increase in global soil carbon would deliver carbon savings equivalent to current total anthropogenic emissions of CO<sub>2</sub>. Though hypothetical, this illustrates how important soils are as a carbon store. We invite you to use visual art and/or environmental writing to communicate the potentially hugely significant role of increasing levels of organic matter.

**THEME 2: FOOD.** The use of chemically intensive food production methods in the decades after World War II created large scale monoculture cropping and animal production facilities. Back then, industrial agriculture was hailed as the technological fix that would enable everyone on the planet to be fed. Instead, food has become a globalised trade in commodities.

We have yet to understand the true complexity of soil life. However, we are now realizing how important soil biology is in supporting life on earth and

species diversity, how it plays a crucial role in mitigating the impacts of floods and droughts and how it improves the quality of air, water and life on earth.

Similarly, insects, bees and other pollinators are widely seen within the environmental movement as crucial to food production and the cycle of life of earth. However they are not yet at the heart of our creative industries or the world of consumerism that artists and designers give shape to.

**THEME 3: WEALTH AND IDENTITY.** In Europe, where food is primarily bought by consumers, rather than grown directly, we forget that for most humans in other parts of the world, food production provides a direct livelihood. Food security is hugely impacted by climate change. Farmers in sub-Saharan Africa will lose 40-80% of the land used for growing staple crops as the world's temperature increases by 1.5-2°C in the coming decades.

The protection and resettlement of over two hundred million climate refugees during the 21<sup>st</sup> century requires new political and economic models. As ever increasing numbers of people relocate, the notion of the nation state as a governing ideal may simply founder. Arbitrary imposition of borders on a world map have little in common with the new demographic of climate change. Lebanon, Syria, El Salvador, Peru and Columbia are all examples of countries whose boundaries are being redrawn by the flow of people away from violence and environmental degradation.

Global warming and the environmental refugee crisis are inextricably linked. Globalisation does not just mean rapid capital transfers and unlimited cheap travel. Nor does it mean treating the world as a playground, a museum, or a supermarket. It does mean that ignoring our neighbours is no longer an option.

## **GREENHOUSE GALLERY**

**42-46 Bethel Street Norwich Norfolk NR2 1NR**

**[www.Greenhousetrust.co.uk](http://www.Greenhousetrust.co.uk)**



*Landscape with Moths at Dusk – Glyn Morgan*

## **ENTRY**

Images and words can be emailed to: [gallery@Greenhousetrust.co.uk](mailto:gallery@Greenhousetrust.co.uk)  
Files should be no larger than 3MB.

## **ENTRY DETAILS**

Along with the attachment, your email should include your name and details of the work including: title, size (inclusive of frame where appropriate), method and materials used and price.

## **VISUAL WORK**

Height and width of work to be no more than 1m (including frame). Work should relate to the brief and be available for display and sale during the exhibition.

30% Commission is subtracted from the sale price to offset the costs of promotion and administration.

Conceptual artwork entries can be sent as a written proposal with illustrations and/or supporting imagery. The work, or a component part of the work, should be saleable

# **VISUAL WORDS WRITING POETRY**

## **ENTRY**

3,000 Word maximum length for stories, articles etc.

## **ENTRY DETAILS**

Each poem or text should be emailed as a separate/formatted jpeg.

## **VISUAL WORDS**

Work that is both written and visual is encouraged.

As Ted Hughes's good friend Seamus Heaney once said, "Good poetry is not just expectoration or self-regard or a semaphore for self's sake. You want it to touch you at the melting point below the breast-bone and the beginning of the solar plexus." You need, in other words, to engage your brain if you want to capture the human heart. Writing is a craft you have to study and practice and hone. It's the opposite of instant. It's all about nuance and music and metre. It's all about layering. It's all about depth. We need fewer tweets and texts, fewer instant thoughts on everything. We need more thought, complexity and depth.

**Closing date for submissions: Friday 30<sup>th</sup> March 2018**