



University of Brighton

EMMA STIBBON RA

UNCERTAIN GROUND

Understanding the impact of seismic events on
landscapes and human communities

RESEARCH OUTPUT



Creative Destruction: Volcanoes Inspiring Art and Science
Catalogue from collaborative touring exhibition: Emma Stibbon with Professor Katharine Cashman and Professor Steve Sparks (2018)

(overleaf)

Broken Ground I
Indian ink with volcanic ash on paper
211 x 148cm

Uncertain Ground is a series of 18 large-scale drawings approximately 2 x 1.5m, made with ink and volcanic ash on paper.

In addition, the project includes five prints ranging in size between 60 x 40cm to 214 x 372cm, made in intaglio and woodcut. These are based on Stibbon's field observations of the volcanic environment, including flows of molten rock, eruptions, steam vents and fault zones.

The production of the works in a context of close collaboration with environmental scientists and direct observation enables the impact of seismic events on landscapes and human communities to be expressed through drawing.

Uncertain Ground



Uncertain Ground



Broken Tumulus II, 2016

Ink, carbon and volcanic ash on paper
107.0 x 194.5 cm

Night Plume (Kilauea)

Ink, volcanic ash and pigment on paper
208 x 140 cm

Uncertain Ground

Steam Vents, 2017
Indian ink and volcanic ash on
paper
210.9 x 92cm



Uncertain Ground



Fault Zone

Indian ink and volcanic ash on paper
125.4 x 154.8 cm

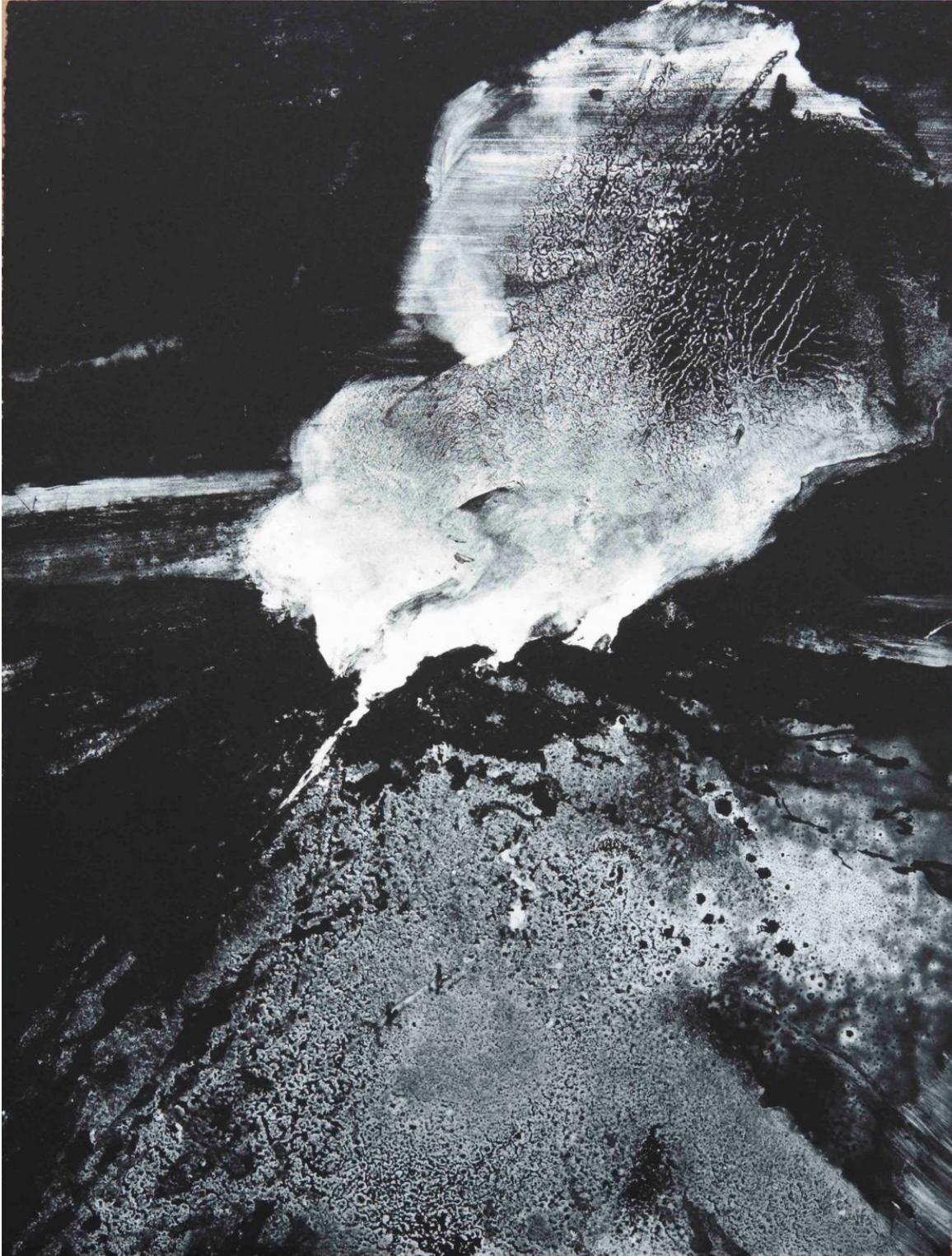
(overleaf) detail, actual size

Uncertain Ground



EMMA STIBBON

Uncertain Ground



Plume 2017
Intaglio
44.6 x 33.5cm
Edition: 40

Uncertain Ground



Chimborazo
Indian ink with graphite powder
on paper
150 x 152 cm

RESEARCH QUESTIONS



Pu'u 'Ō'ō
Indian ink and volcanic ash
on paper
128 x196 cm

1. How can the impact of seismic events on landscapes and human communities be expressed through drawing, fieldwork and witness?
2. How can collaboration between arts and science connect audiences with volcanic landscapes?
3. How might the combined processes of drawing and print communicate our relationship with dynamic landscapes through the exhibition space?

RESEARCH CONTEXT

Uncertain Ground builds on Stibbon's previous examination of seismic terrains (Terra Infirma REF2014). Her research is framed by an inquiry into how our surroundings are shaped by seismic activity and the dynamic forces of nature.

In order to witness volcanic terrain first hand, Stibbon participated in several field studies. A residency with the National Parks Arts Foundation in association with Hawai'i Volcanoes National Park in 2016 allowed her to live on the crater rim of Kīlauea, Hawai'i, one of the world's most active volcanoes. Further fieldwork in Italy looked at the volcanoes Etna and Stromboli in 2017 and 2018, and in 2017 Stibbon undertook a commission from Project Pressure (<http://www.project-pressure.org>) to document the high glaciated volcanoes of Chimborazo and Cotopaxi in Ecuador (2018).

Stibbon positions her research between art and environment critically and creatively, with a broad historical and geographical perspective. Her work is set against the backdrop of European Romanticism and the American Sublime, including representations of the Kīlauea eruptions of the 1880s and 1890s, by artists such as Charles Furneaux.

In the exhibition *Creative Destruction*, her research considers William Hamilton's *Campi Phlegraei*, a first hand account that documents the eruption of Vesuvius in 1776. Often working on site and in extreme conditions, Hamilton's methods chime with Stibbon's approach to geological document and witness. These historic images also provide a record of geological events and played a role in the communication of geological and scientific understanding of volcanoes.

Process and materials play an important role in Stibbon's research context. Her investigations look at contemporary exemplars such as Anselm Kiefer and his use of earth materials and metaphor in his work. Combining representational and symbolic motifs, Kiefer's use of natural materials such as straw, earth, and tree roots reference both time and patterns of life and death.



Charles Furneaux
Kīlauea c.1880 oil on canvas



Plate XXXVIII, Peter Fabris
for William Hamilton's *Campi Phlegraei* 1776
Depicting a night view of 11th May 1771, the plate description states that:
‘the original drawing for this plate was taken that night on the spot.’ Peter Fabris has included himself sketching in the bottom left hand corner.

This resonates with Stibbon's interest in decay and renewal, and the way communities invest belief in their physical surroundings. During her residency on Kilauea volcano, Stibbon became interested in animism - a Hawaiian spirit-based faith where all material phenomena have agency.

Combining her representation of a subject through drawing with the physical materials of its composition, Stibbon's research points to a 'metaphorical exchange' through which the drawing stands in for the place.

Current research into physical geography and the impact of seismic events on landscape are important parts of the investigation. In planning the exhibition content for *Creative Destruction*, together with Professor Steve Sparks, University of Bristol, Stibbon researched the volcanic mineral and crystal collection at the Natural History Museum, London, consulting with curator Dr Epie Vaccaro, Curator of Petrology.

The touring exhibition explored historical and contemporary conversations between arts and science, addressing the impact of volcanoes on human communities and scientific and artistic practice in the field, focusing particularly on field observations of volcanic eruptions and their power to transform landscape.



Der Gordische Knoten
Anselm Kiefer



Lava bomb specimens ejected by an explosion from a vent
Exhibition display in *Creative Destruction* loaned from the Natural History Museum London



Verrey Gallery, Eton College
22 September 2017 - 6 April 2018

CREATIVE DESTRUCTION
VOLCANOES INSPIRING ART & SCIENCE

A series of artworks by Emma Stibbon RA are shown alongside spectacular volcanic rock and mineral samples on loan from the Natural History Museum, London, a rare copy of Sir William Hamilton's *Camp Phlegraet* (1776) held by Eton College and films of volcanic eruptions and their impact designed to raise awareness in communities who live around volcanoes.

Curated by:
Emma Stibbon RA
Professor Katharine Cashman FRS
Professor Stephen Sparks FRS CBE

Inside cover of publication *Creative Destruction*
Emma Stibbon, Professor Katharine Cashman and Professor Steve Sparks

RESEARCH PROCESS

Stibbon's site-based fieldwork involves observation-based drawing, photography and the systematic gathering of earth materials.

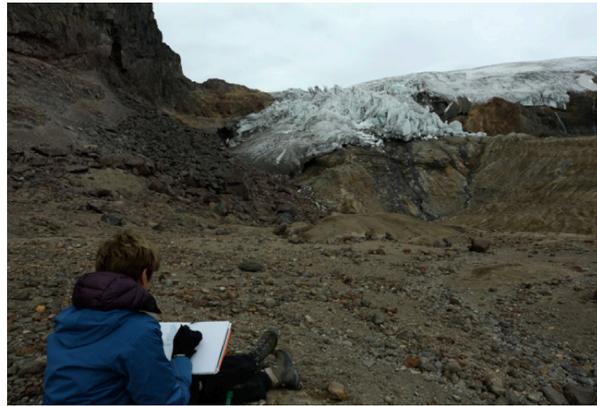
Her field observations focus on volcanic eruptions and their power to transform landscape. This 'ground truth' research is critical to Stibbon's subsequent studio practice enabling her to develop large scale drawings and prints.

On return to the studio Stibbon re-engages with the research material she has amassed. From her sketchbook drawings, and many thousands of photographic images, she begins to edit through the site-based work.

Some images will become drawings; others with a strong graphic sensibility will develop into print. An overriding sense of place is of greater import than a faithful geographic representation. Her choices focus on how drawing can communicate landscape as a fragile, contingent and unstable concept. She explains: 'My impulse to draw in front of a subject is to somehow act as witness to a changing world. At the heart of my work I am concerned with whether drawing can present both a metaphor and visual space for reflection and engagement with contemporary changes to our surroundings and environment.'

Stibbon's fieldwork is informed by original scientific data. On her residency on Kīlauea volcano, at Volcanoes National Park, Hawai'i in 2016, Stibbon was assisted by Christina Neal Scientist-in-Charge at Hawaiian Volcano Observatory, United States Geological Survey. As Kīlauea volcano is one of the most active volcanoes on earth it is a critical site for monitoring. Neal shared imagery and data with Stibbon to enable her to understand volcanic processes. Through studying data such as maps of ground deformation, collected by [Interferometric Aperture Radar \(InSAR\)](#) images, Stibbon was able to connect her field observations with real time data.

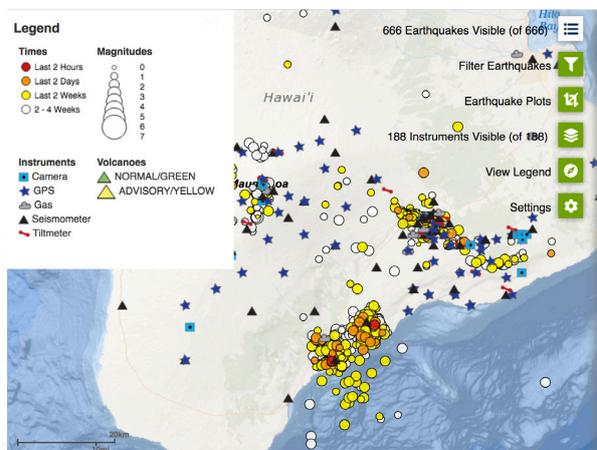
During Stibbon's residency, the [Pu'u 'Ō'ō](#) vent located in Kīlauea's East Rift Zone erupted and she was able to observe the lava flows. Neal's recording data helped Stibbon to interpret her first-hand accounts. Witnessing this actual seismic event and being able to share real time data collection and its interpretation allowed Stibbon to understand the dynamic forces that shape the volcanic terrain.



Stibbon drawing on Cotopaxi volcano, Ecuador



Studio reference material



Hawaiian Volcano Observatory Kīlauea monitoring map, USGS

Stibbon's aim to convey the physicality of seismic landscape led her to consider how volcanic materials might be incorporated into her work.

On location, Stibbon gathered ash samples from each drawing location. On return to her studio she considered how to capture the material's behaviour through its interaction with surface and flow. Working with volcanologist Professor Katharine Cashman from the University of Bristol, they ran tests with ash on paper to examine material behaviour.

This investigation looked first at how ash might respond if it is put with a binder and run down a surface and, second, at how the different particle sizes arrange themselves when dried. This approach informed Stibbon's subsequent drawing practice profoundly: 'I discovered the physical and metaphorical dimension to materials, how they have properties of their own and the connection they make between process and place. This informed my approach to how it might be possible to make an ash cloud visible.'

Stibbon incorporated volcanic ash into her media to give tactile surface to her drawings and to impart something of the physical experience of place. Stibbon explains, 'I'm partly interested in how the physical properties of ash particles lends a granular surface to the image and the way the ash might sit as it dries out of a liquid form onto the paper. But what really interests me is that there is some sort of exchange between the media that I'm using and the subject matter.'

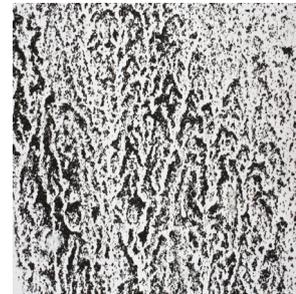
Stibbon's studio drawing practice is large scale, and is focused on giving a sense of immersion. The composition, cropping and framing of the subject is arranged to draw the viewer into the picture space.

Working both on the floor and on the vertical walls of her studio, Stibbon plans the image with an awareness of how it will be encountered once installed in the gallery.

Stibbon's aim to connect audiences with volcanic landscape led her to co-curate the touring exhibition *Creative Destruction: Volcanoes Inspiring Art and Science*. The exhibition was curated with Professor Katharine Cashman and Professor Steve Sparks from the University of Bristol Earth Sciences Department. They experimented with methods of display in the exhibition space and how the collaboration between arts and science might connect audiences with volcanic landscapes.



Applying volcanic ash to drawing media



Ash flow test



Stromboli Smoke

Intaglio and woodcut print 58 x 39cm and detail of ash cloud

(overleaf)
Stibbon in studio

Uncertain Ground





The exhibition explored historical and contemporary conversations between arts and science, addressing the impact of volcanoes on human communities. The installation set her drawings and prints alongside volcanic rocks and minerals loaned from the Natural History Museum, London, an original copy of William Hamilton's *Campi Phlegraei* (1776), and a film screening of Sparks' VOLFILM, which provides critical information on volcanoes and volcanic hazards for people living on active volcanoes.

The touring exhibition built on both the creative and destructive aspects of volcanism as viewed from the perspective of scientists who study volcanoes, and the artist who provides a visual and metaphorical response to dynamic environments. Juxtaposing Stibbon's work with Cashman and Sparks' research in an exhibition space allowed their respective research to reach new audiences.

***Creative Destruction: Volcanoes
Inspiring Art and Science***
Verey Gallery, Eton
installation view

RESEARCH INSIGHTS



Broken Terrain
Intaglio print 67.5 x 80cm

In *Uncertain Ground* Stibbon tested drawing materials and strategies, both in the studio and through experimentation. Stibbon learnt about the physical behaviour of volcanic materials that helped her establish novel methods of working with volcanic ash in her drawing methods.

Alongside this new physical, tactile understanding in her drawing practice, Stibbon was able to underpin her findings with current scientific findings. Seeing seismic data as it was collected at Hawaiian Volcano Observatory, and learning about seismic events as they happened in the field, enabled Stibbon to interpret the visual features in volcanic landscape whilst she encountered them.



Broken Tumuli 2
Sketchbook drawing
Indian ink, 21 x 30 cm

Stibbon's first-hand witness of eruptions and active lava flow gave her a visceral understanding of their power and the impact earthquakes have on local communities. Her recording in the field formed an important part of her 'ground truth' understanding of seismic place. The sketchbook drawings documented the experience of facing active volcanoes and became an important underpinning for her large-scale works once back in the studio.

Stibbon established new methods of installation through the presentation of her large-scale drawings and prints in the series of exhibitions *Uncertain Ground* (Galerie Bastian, Berlin 2017), *Volcano* (Cristea Roberts Gallery, London, 2017) and *Creative Destruction* (Verey Gallery, Eton, and Rochester Art Gallery, 2018) creating new methods of connecting audiences with seismic landscape.



HVO geologist on rim of Halema'uma'u Crater downloading camera images, Kilauea Volcano, Hawai'i

Hawaiian Volcano Observatory, USGS
Photo credit HVO

The presentation confronted audiences with drawings showing the immensity of volcanic landscapes, suggesting the emotional experience of feeling overwhelmed. The scale of the work, in particular when shown in relatively small galleries, invites the viewer to physically adjust their posture in order to be able to see it in its entirety and absorb its breadth of vision.

Through methods of composition and technique, the work invited the viewer into an embodied experience that might memorably be shaped by it. Stibbon established a new collaboration between arts and science by connecting audiences with volcanic landscapes through the co-curated touring exhibition. Exploring historical and contemporary



conversations between arts and science, the exhibition addressed the impact volcanoes have on human communities. Melding scientific knowledge with haptic, human experience the exhibition established new research frontiers between visual art and the material environment.

(above left) ***Uncertain Ground***
Galerie Bastian
installation view

(above right) **School visits during
Creative Destruction exhibition**
Rochester Art Gallery
Photo credit Rochester Art Gallery

New methods of understanding seismic geology through drawing were established through a series of hands-on workshops and outreach. A practical drawing session at the American Geophysical Union 2015 Fall Meeting, presented by Professor Katharine Cashman, promoted the value of drawing in a geophysical understanding of nature. Outreach events presented alongside *Creative Destruction* attracted a large number of school visits, with several schools incorporating the exhibition content into their curriculum as a result.



***Drawing Out Science* family day workshop**
Examples of observation studies made
in field notebooks

The *Drawing Out Science* workshop at Rochester Art Gallery connected participants with natural materials through sight and touch, enabling them to map out their findings in a field notebook

DISSEMINATION

Uncertain Ground was exhibited in solo and group exhibitions and included in publications.

The work attracted wide interest from popular and specialist press. As well as highlighting the extreme environments Stibbon had worked in, interviewers drew attention to the ways in which drawing brought understanding to these landscapes and brought innovative material to the relationship between art and science.

Exhibitions and catalogue publications

Uncertain Ground

Solo exhibition, Galerie Bastian, Berlin

28 April – 8 July 2017 <https://www.bastian-gallery.com/en/exhibitions/emma-stibbon-broken-ground/>

Volcano

Solo exhibition, Cristea Roberts Gallery, London

2 – 30 September 2017 <https://cristearoberts.com/exhibitions/14/>

Volcano (2017)

Accompanying publication supplemented by in-conversation gallery event with Professor Katharine Cashman and Helen Waters

Wilderness

Group exhibition, New Art Gallery, Walsall

2 February – 6 May 2018 <https://thenewartgallerywalsall.org.uk/exhibition/wilderness/>

Creative Destruction: Volcanoes Inspiring Art and Science

Collaborative touring exhibition with Professor Katharine Cashman and Professor Steve Sparks, Verey Gallery, Eton

22 September 2017 – 6 April 2018

<https://www.etoncollege.com/collections/wp-content/uploads/sites/5/2020/07/Eton-College-Journal-10.pdf>

Toured to Rochester Art Gallery, Kent 8 June – 22 August 2018

<https://www.facebook.com/rochesterartgallery/posts/our-new-exhibition-creative-destruction-volcanoes-inspiring-art-and-science-feat/1563257850450251/>

Creative Destruction: Volcanoes Inspiring Art and Science (2018)

Collection of essays on aspects of the exhibition.

Viermal Neues auf Papier

Group exhibition, Sprengel Museum, Hannover

6 March – 30 June 2019 <https://www.artisnext.net/kalender/detail.xhtml?id=34240>

Fire and Ice

Solo exhibition, Cristea Roberts Gallery, London

3 – 31 July 2019 <https://cristearoberts.com/exhibitions/208/>

Fire and Ice (2019)

Published by the Royal Academy of Arts - a facsimile of Stibbon's site-based drawings with her accompanying field notes. Hardcover, 114 pages.

Fire: Flashes to Ashes in British Art 1692-2019

Group exhibition, Royal West of England Academy, Bristol

15 June - 1 September 2019

<https://rwa.org.uk/fire-flashes-to-ashes-in-british-art-1692-2019>

Further publications

Stibbon, E. (2019) *Territories of Print 1994 - 2019*. Marlborough, Wiltshire: Rabley Drawing Centre. Includes essay by Gill Saunders, Senior Curator of Prints, Words and Images. Rabley Drawing Centre, Victoria and Albert Museum, London. <https://rableygallery.com/shop/artists/emma-stibbon/emma-stibbon-territories-of-print-1994-2019/?v=79cba1185463>

Blackhall A-J., and Ainslie, M. (2019) 'Emma Stibbon: Territories of Print'. *Printmaking Today* Winter 2019, 28(112). <https://www.cellopress.co.uk/product/printmaking-today-winter-2019-issue-112>.

Cashman, K., Hall, G. and Stibbon, E. (2020) **Art & Science Collaboration, EarthArt Initiative 2013-2020**. Bristol: University of Bristol. Documents an interview between Emma Stibbon and Katharine Cashman with Georgia Hall, curator. <https://www.book2look.com/book/Wd72Z9khsB>

Presentations

Drawing Talking to the Sciences Conference, Lancaster University, 17 January 2020 (Keynote)

Cashman, K., Harris, R. and Stibbon, E. (2015) Touching the Earth: the Role of Art in Scientific Thinking.' American Geophysical Union poster presentation.

Cashman, K., Harris, R., Rust, A., and Stibbon, E. (2016) 'Visualizing Earth Materials' American Geophysical Union poster presentation.

In *Earth* magazine (2017) Cashman explains the working relationship with Stibbon: 'The outcome of her experiments queried the role of drawing.... in developing the visualization skills necessary for acquiring geologic intuition'. Cashman also explains that the accompanying studio experience was meant to, 'trigger an emotional connection between the viewer and the environment.'

Media coverage

BBC World Service radio interview Outlook 7 September 2017 <https://www.bbc.co.uk/programmes/w3cstz6t>

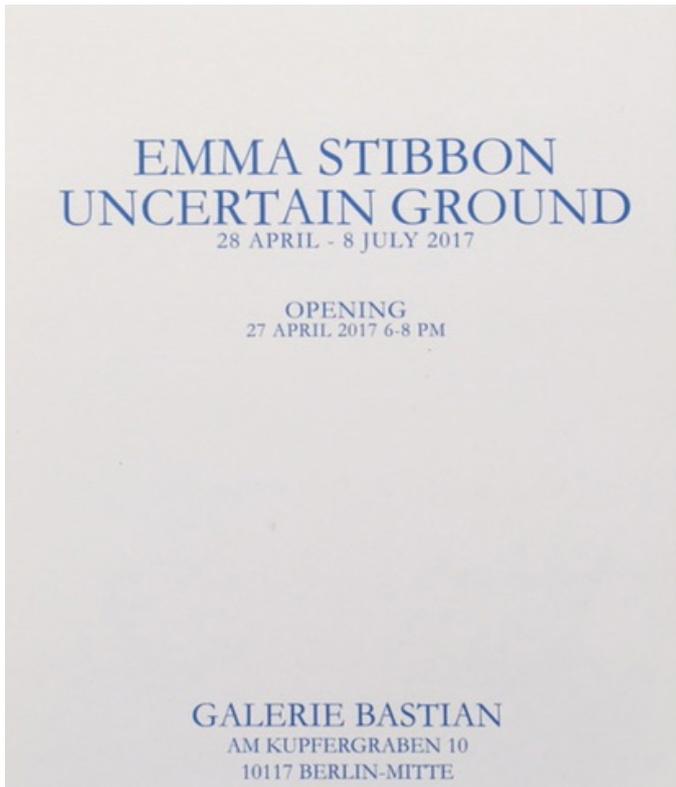
BBC TV News item 30 July 2019. <https://www.bbc.co.uk/news/av/uk-england-bristol-49170426/artist-has-been-given-an-award-for-her-art-made-in-extreme-environments>

Jones, J. review, *The Guardian* <https://www.theguardian.com/artanddesign/2017/sep/01/soul-of-nation-turkish-tulips-best-uk-exhibitions>



Uncertain Ground

Solo exhibition, Galerie Bastian
Berlin 28 April - 8 July 2017 [https://
www.bastian-gallery.com/en/
exhibitions/emma-stibbon-broken-
ground/](https://www.bastian-gallery.com/en/exhibitions/emma-stibbon-broken-ground/)





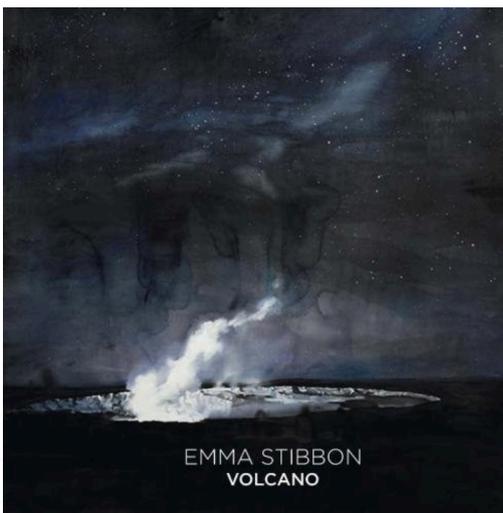
Volcano
Solo exhibition
Cristea Roberts Gallery, London
2 - 30 September 2017
<https://cristearoberts.com/exhibitions/14/>
Included accompanying publication, *Volcano*, and an in-conversation gallery event with Professor Katharine Cashman and Helen Waters



Volcano

(left) Installation views
Cristea Roberts Gallery, London

(below left and right)
Publication and publicity material



Emma Stibbon
Volcano

Private View
6 - 7.30pm Tuesday 5 September 2017
RSVP@alancristea.com / 020 7438 1866

2 - 30 September 2017

Alan Cristea Gallery

43 Pall Mall, London SW1Y 5AG
+44 (0)20 7438 1866
info@alancristea.com
www.alancristea.com

Emma Stibbon, Lava Shield (P/V) ©18, 2016
Black ink with vibrant ash and carbon on paper



Volcano

Online video showing printing of Caldera Overlook
<https://vimeo.com/232824878>

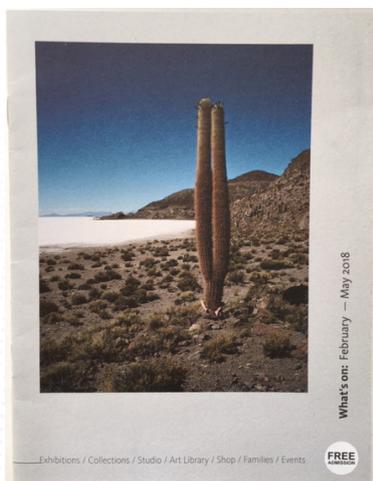
Printed by the artist and Amy-Jane Blackhall of Ink on Paper Press, assisted by Lisa Takahashi, at Spike Print Studio, Bristol

In conjunction with the exhibition Emma Stibbon: *Volcano* (2 - 30 September 2017, Alan Cristea Gallery, London)



Wilderness

Group exhibition
New Art Gallery, Walsall
2 February - 6 May 2018 <https://thenewartgallerywalsall.org.uk/exhibition/wilderness/>





Creative Destruction: Volcanoes Inspiring Art and Science
 Collaborative touring exhibition with Professor Katharine Cashman and Professor Steve Sparks
 Verey Gallery, Eton, 22 September 2017 - 6 April 2018
<https://www.etoncollege.com/collections/wp-content/uploads/sites/5/2020/07/Eton-College-Journal-10.pdf>

Exhibition opening and activities
 All sessions are free but places must be booked in advance by emailing emma.stibbon@rochesterartgallery.com or phoning 01634 228219.

Sat, 14 Aug 12.30pm or 4.30pm
 Opening and artist talk with Emma Stibbon, Professor Katharine Cashman and Steve Sparks to record your experience for an artist book. Exploring natural materials through sight and touch, you will discover how to make your own book in a field notebook. Activities include drawing from the landscape, researching, writing and making a sculpture and will encourage close looking and recording from a range of angles and perspectives.

Suitable for young people and accompanied children aged 7+.

Sessions are free, but places must be booked in advance by emailing emma.stibbon@rochesterartgallery.com or phoning 01634 228219.

With thanks to the Provost and Fellows of Eton College, and to Christine Walker of the Eton College Collection.

Rochester Art Gallery and Crafts Cafe
 Medway House, Ashford Road, Rochester, Kent ME1 1TA
 Opening hours: Mon to Sat 10am-5pm, Sun 12pm-5pm
 For information about exhibitions and events visit www.rochesterartgallery.com
 All our media, PR and social content created and shared by supporting Medway Council's Arts Development Team on 01634 228219 or emma.stibbon@rochesterartgallery.com

Creative Destruction
 Volcanoes inspiring art and science
 8 June - 27 August 2018
 Rochester art gallery
 20th Anniversary

Creative Destruction: Volcanoes Inspiring Art and Science
 Touring to Rochester Art Gallery, Kent
 8 June - 22 August 2018
<https://www.facebook.com/rochesterartgallery/posts/our-new-exhibition-creative-destruction-volcanoes-inspiring-art-and-science-feat/1563257850450251/>

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Rochester Art Gallery
 22 June 2018 · 6

Our new exhibition 'Creative Destruction: Volcanoes Inspiring Art and Science', featuring prints and drawings by Emma Stibbon RA, opens this Friday as part of Medway Print Festival.

Our exhibition looks at themes of beauty, energy, fragility and change in the landscape, seeing volcanoes through the eyes of the artist and the scientist. Artworks are set alongside volcanic research and spectacular film, which gives a sense of the impact of volcanoes, in particular on human communities, something that has become more relevant than we could have possibly imagined this week with the shocking events in Guatemala unfolding.

We will not be having a gallery preview tomorrow as it's the launch of the Print Festival in the Regent Gallery at Nucleus Cinema from 8-8pm, we hope to see you there!

MPP'18
 MedwayPrintFestival

Related Pages

- INTRA INTRA Arts and crafts shop
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- Medway Fine Printmakers CIC Arts and entertainment
- What's On Medway/Gravesend Magazine
- Nucleus Arts Creative Rivers... Art gallery
- City of Rochester Society Community organisation
- The Hazlitt Press Art
- Wendy Daws Art Artist
- LV21 Art Museum
- Explore & Draw Artist
- Ideas Text Non-profit organisation

Rochester Art Gallery
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Fire and Ice
Solo exhibition
Cristea Roberts Gallery
London 3 - 31 July 2019
<https://cristeartoberts.com/exhibitions/208/>, accompanying
gallery interview between Stibbon,
Professor Katharine Cashman and
Helen Waters



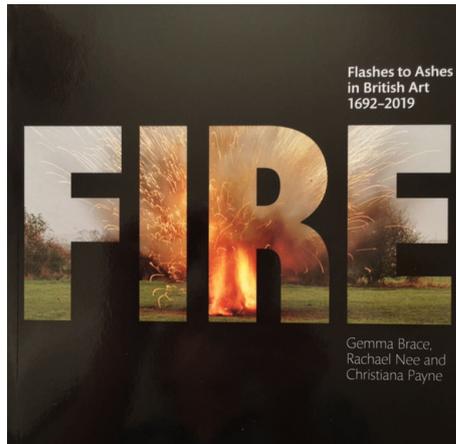
Fire and Ice
Published by the Royal Academy
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accompanying field notes
(hardcover, 114 pages)



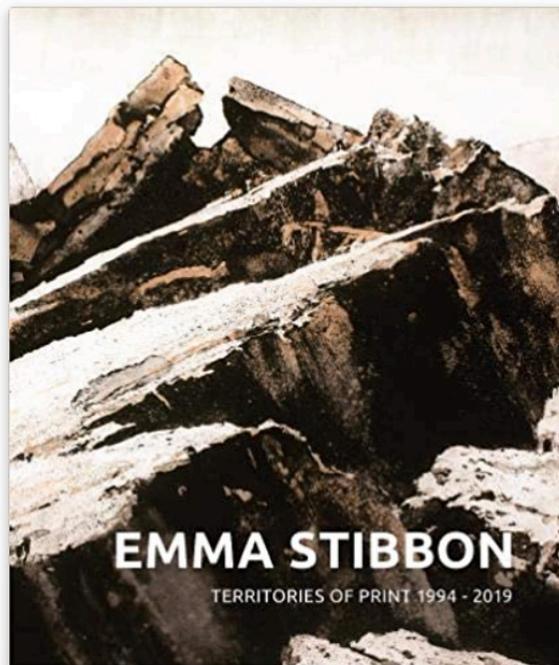
Viermal Neues auf Papier
Group exhibition
Sprengel Museum, Hannover
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<https://www.artisnext.net/kalender/detail.xhtml?id=34240>

**Fire: Flashes to Ashes in British Art
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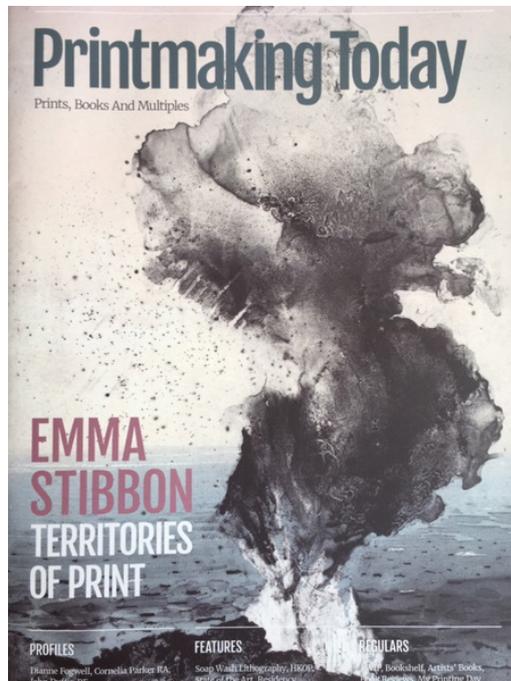
Territories of Print 1994 - 2019
Monograph book
Emma Stibbon: with essay by Gill
Saunders, Senior Curator of Prints,
Words and Images, Victoria and
Albert Museum, London
2019



Project Pressure, glaciated volcanoes in Ecuador <https://www.project-pressure.org/adidas-terrex-emma-stibbon/>



Printmaking Today
Profile article Winter 2019
<https://www.cellopress.co.uk/product/printmaking-today-winter-2019-issue-112>



Art & Science Collaboration, EarthArt Initiative 2013-2020
Interview on the seven-year collaboration between Emma Stibbon and Professor Katharine Cashman (2020), highlighting their interdisciplinary research and how this has built collaborative engagement programmes of research trips, exhibitions and events
<https://www.book2look.com/book/Wd72Z9khsB>
<http://www.earthart.org.uk>



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- Stibbon, E. (2017) *Volcano*. Introduction by Waters, H. Alan Cristea Gallery.
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- Stibbon, E. (2019) *Territories of Print 1994-2019*. Introduction by Saunders, G. Marlborough: Rabley Drawing Centre.

(overleaf)
Night Plume (Kilauea) [detail]
Ink, volcanic ash and
pigment on paper
208 x 140 cm

Uncertain Ground

