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a landscape you see:  
an inner landscape.’

Ingrid Pollard, November 2023



ENGLISH  
HERITAGE



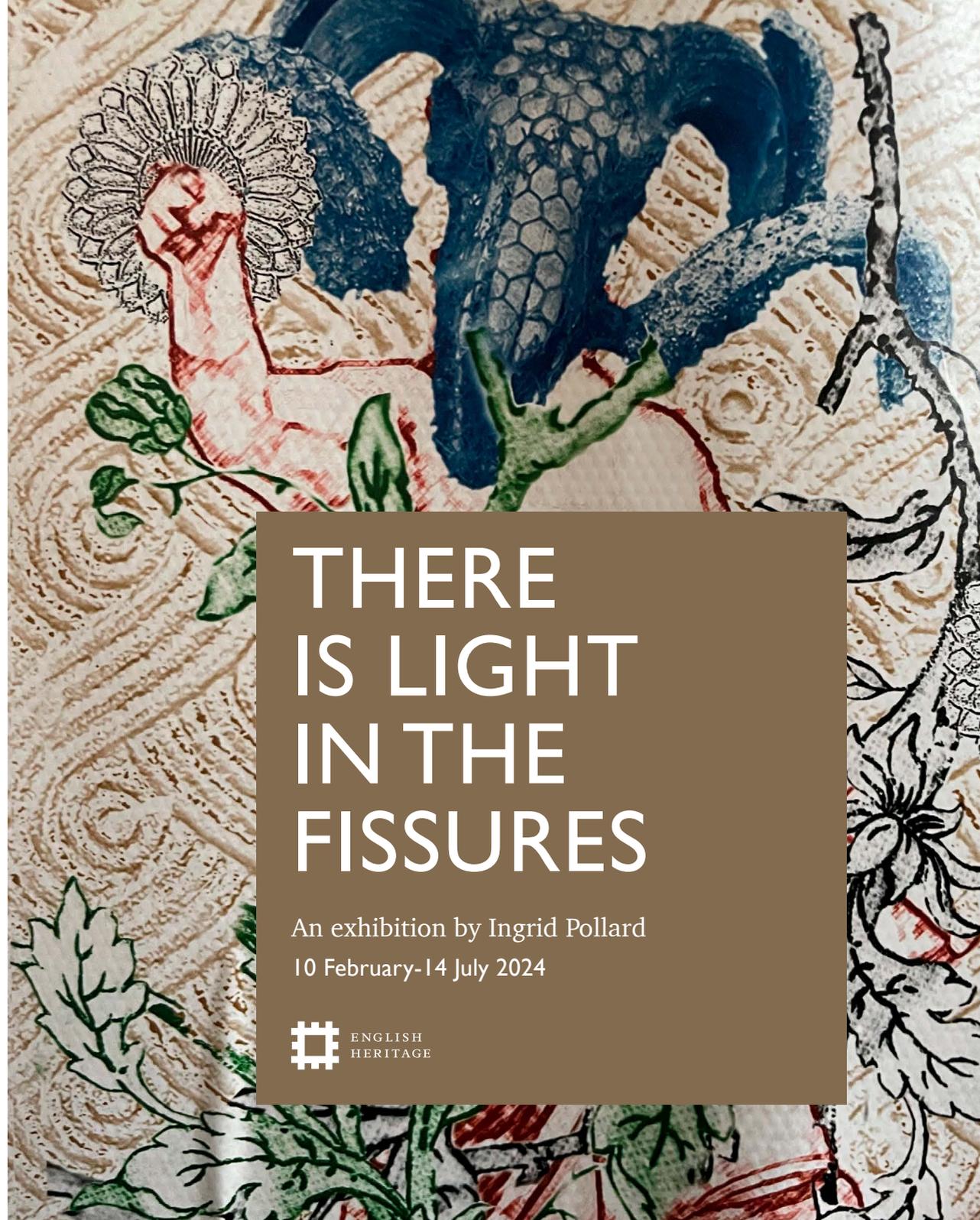
English Heritage would like to thank the Bartlett Endowment Fund (Newcastle University) who have co-funded the Artist Fellowship and Newcastle University for their support.

# THERE IS LIGHT IN THE FISSURES

An exhibition by Ingrid Pollard  
10 February-14 July 2024



ENGLISH  
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 ENGLISH HERITAGE  
BELSAY HALL  
CASTLE & GARDENS

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 Newcastle  
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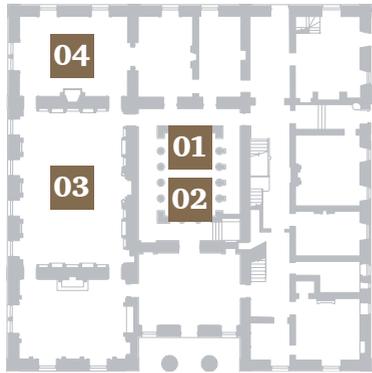
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Created by renowned artist Ingrid Pollard, this exhibition is the output of a year-long Artist's Fellowship in partnership with Newcastle University.

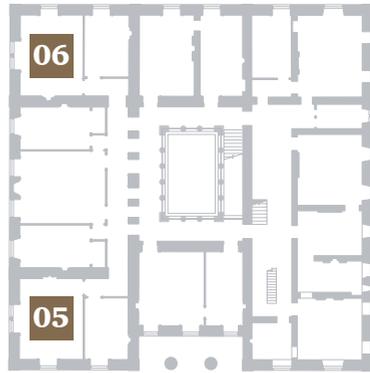
The artist responded to Belsay's natural and ancient environment, repositioning and reimagining materials such as slate and wood found around the site following the completion of the Belsay Awakes redevelopment project in 2023.

The association with sandstone that was quarried from the gardens and was used to build the Hall, has been a catalyst to the artist's creative outputs. She is reflecting on the depth of time (c.325 million years) that the sandstone represents and its manifestation as part of the landscape.

This resulting artistic response allows for disorder, disruption and a re-examination of the historic spaces in Belsay's Hall and Quarry Garden.



BELSAY HALL, GROUND FLOOR



BELSAY HALL, GROUND FLOOR



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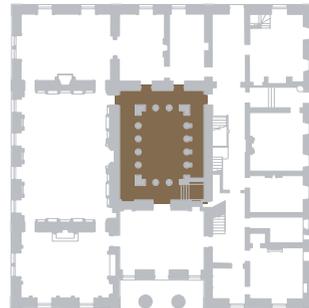
## Biography

Dr Ingrid Pollard MBE is a photographer, artist and researcher. She is a graduate of the London College of Printing and gained a PhD from Westminster University. Ingrid has developed an artistic practice concerned with representation, history and landscape. She was nominated for the Turner Prize in 2022. She lives and works in Northumberland.

‘I was born in the Caribbean but I spent my childhood here. It’s that balancing when you’re sitting in Belsay; that idea of where you are and a sense of belonging is kind of important. You’re in a monolith like Belsay Hall, in the castle and the land. How I sit as one artist interacting. Next up is interacting with volunteers, the wider English Heritage community and the students as well. Those are constant questions that come up and the materiality of art making is important.’

Ingrid Pollard, November 2023

01



BELSAY HALL, GROUND FLOOR

PILLAR HALL

Ingrid Pollard (b.1953)

**UNTITLED (Sandstone), 2023**

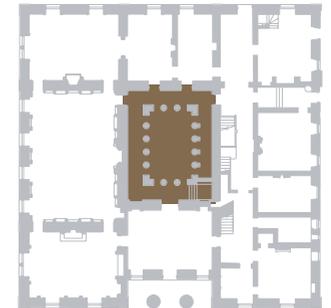
Sandstone rock, natural jute rope, hessian and wood

The Pillar Hall is seen from a different perspective.

This suspended sandstone boulder brought in by the artist from outside deliberately tries to disturb your view.

You can see this installation from the side or from above, but there is always a barrier between you and the centre of the hall and the installation within it.

02



BELSAY HALL, GROUND FLOOR

PILLAR HALL

Ingrid Pollard (b.1953)

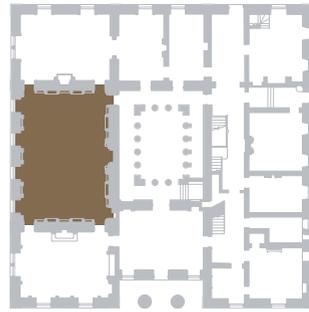
**THE SEA IS HISTORY. I KNEW THAT BEFORE I  
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LED, acrylic and steel

**WATER IS THE FIRST THING IN MY  
IMAGINATION. ALL BEGINNING IN WATER,  
ALL ENDING IN WATER. 2023**  
LED, acrylic and steel

These two light works reference the importance of water and its role in the formation of the sandstone that built Belsay Hall. The quotes are taken from A Map to the Door of No Return by Canadian poet Dionne Brand, 2001.

In both Ingrid Pollard and Brand's works they explore the relevance and nature of identity and belonging, in this case with particular reference to the sea.

03



BELSAY HALL, GROUND FLOOR

## LIBRARY

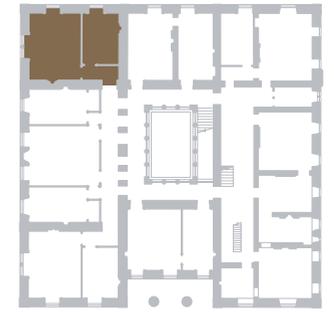
Ingrid Pollard (b.1953)

**UNTITLED (Slate Tiles), 2023**

Slate roof tiles, black cotton rope and steel

This slate tile installation connects geological forms with the natural forms of wood and jute. The web-like, taut cotton connects to the oak bookcases lining the walls of the Library. The formality of the rigid shelving reflects the precision of roof tiles lined up on buildings. The rugged edges of the tiles contrast with the architectural precision of the library.

04



BELSAY HALL, GROUND FLOOR

## DINING ROOM

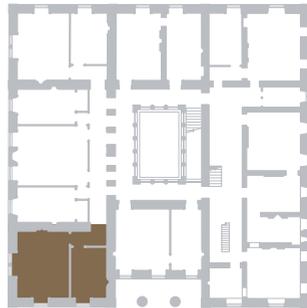
Ingrid Pollard (b.1953)

**UNTITLED (Logs), 2023**

Logs (mixed timber), natural jute rope and steel

Using logs from trees which fell at Belsay during a storm in 2022, this installation connects the empty interior of the room to the views of the gardens beyond. The rope makes links with the formal architecture of the room. There is a tension between the taut jute reaching from the logs up to the ceiling and the fallen logs.

05



BELSAY HALL, FIRST FLOOR

## EAST BEDROOM

**Ingrid Pollard** (b.1953)

**UNTITLED (Wallpaper #1), 2023**

Printed lo-tack vinyl

**UNTITLED (Wallpaper #2), 2023**

Printed acrylic panel

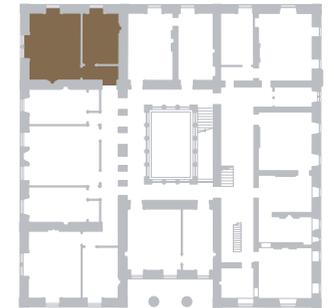
**UNTITLED (Wallpaper #3), 2023**

Printed acrylic panel

The artist has created her own wallpaper overlain on the wall in different ways. It is a repeated heavy pattern responding to the historic wallpaper found at the hall.

The wallpaper references different elements of the Belsay estate, including the story of the Wildman, which was adopted as a symbol of the Middleton family who lived here. The artist's Wildman includes a ram's head, reflecting sheep farming surrounding the estate; the foliage is in response to the varied leaf and flower designs found on the walls of the bedrooms. The sunflower design reflects a motif on fireplaces seen throughout the Hall.

06



BELSAY HALL, FIRST FLOOR

## NURSERY

**Ingrid Pollard** (b.1953)

**UNTITLED (Voiles #1), 2023**

Printed voile fabric

**UNTITLED (Voiles #2), 2023**

Printed voile fabric

**UNTITLED (Voiles #3), 2023**

Printed voile fabric

The outside has been brought into the house through photographic images of trees on voile fabric.

Look through the ghostly voile material and you will see the real landscape beyond. The fabric window blinds disrupt what looks like a natural view. But it is in fact a view which has been managed, calculated and controlled to present a formulaic, romantic view of historic land ownership.

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# 07

## QUARRY GARDEN

Ingrid Pollard (b.1953)

**FISSURES IN REFLECTION, 2023**

Mirror polished stainless steel, steel, wood, brass and metal shim inserts

Reflective materials have been inserted into the cracks and crevices in the rock faces around the Quarry Garden. These reflective surfaces might catch you unawares, but as the season goes on and the foliage starts to grow up around them, they will also become slightly obscured. You may catch a glimpse of yourself, your body becoming part of the landscape. The artist plays on this idea and highlights the deep history these layers of rock represent.

‘I am actually bringing, really bringing, the natural materials from outside to inside. Bringing the landscape of the site back amongst the architectural forms of the house.’

Ingrid Pollard, November 2023