



MAKE Room

#03

Since May 2025, our attention turned from the Derbyshire Makes festivals to site-specific residencies in Whitfield, Glossop, and Craft Wood, near South Wingfield. Taking our action research into more focused areas of activity, we began developing an artistic response to what Nature Connectedness can mean, how this can exist as a physical space, how it can frame activities, thoughts, and actions; questions which have been guiding us throughout our commission.

At the beginning of our Amber Valley MAKE Room residency, 'Sites of Resilience', kindly hosted by Thomas Erskine at Craft Wood, we explored the many paths, clearings, and views; locating spaces for future participation and dialogue through our expanded drawing practice. Importantly, being with trees that are exactly the same age as us— a 3D life map in tree form— non-linear, unknown, and non-binary.

We looked closely at the materiality of the site, how to work within existing spaces created by Thomas and the regular visitors of Craft Wood. We found commonalities and began seeing joins physically and through shared ideas, represented in colour, form, and material. The representation of Nature within donated fabrics gathered thoughts on how we bring our lived experiences to these places. A childhood toy comes to mind. The man-made fabrics so redolent of the time whilst the woodland was established.

Time spent at Craft Wood has added a focus to our response: the contradiction of the site itself. How this site is represented on a map compared to what it is now, an idyllic woodland, and how our engagement with the wood, the multitude of spaces it creates, contrasts with artificial spaces we've made within.

We felt this contrast within the woodland; it focussed our attention on what form an artistic response could take. We explored this through realising how close everything is, the history of the location and its present, the spaces between trees, plants, and working spaces created through the activities at Craft Wood. It all added up to thinking about proximity, decentralising our thinking about how Nature exists outside and inside us, but what is our perception and actual understanding of this dichotomy?

Creating a collaborative artwork that could articulate an understanding of proximity was key to choosing a design and process of making. We decided during our residency at Whitfield Well that we would experiment with a different approach and participants' ideas. The Well itself already has three sides and naturally forms a 'dwell' space. We began to plan a programme to activate the Well and work with residents, ecologists, historians, local writers, to focus on the 'wisdom' of the water. This approach allowed us to consider what spaces could be constructed and activated by ourselves and by others in the future, using different materials and activities in different places, for different reasons. What spaces would be created by a MAKE Room elsewhere and for what reasons are exciting prospects.

Producing artworks, building a MAKE Room space, makes you think about the immediate surrounding space, what is the inside or outside, looking and thinking about the ground, the quality of light, the strength of the wind, contrasting this with the more internal space within a MAKE Room. This was our way into creating an individual understanding of Nature Connectedness.





The Wireworks Project // Ivan Smith & Tony Shepperd

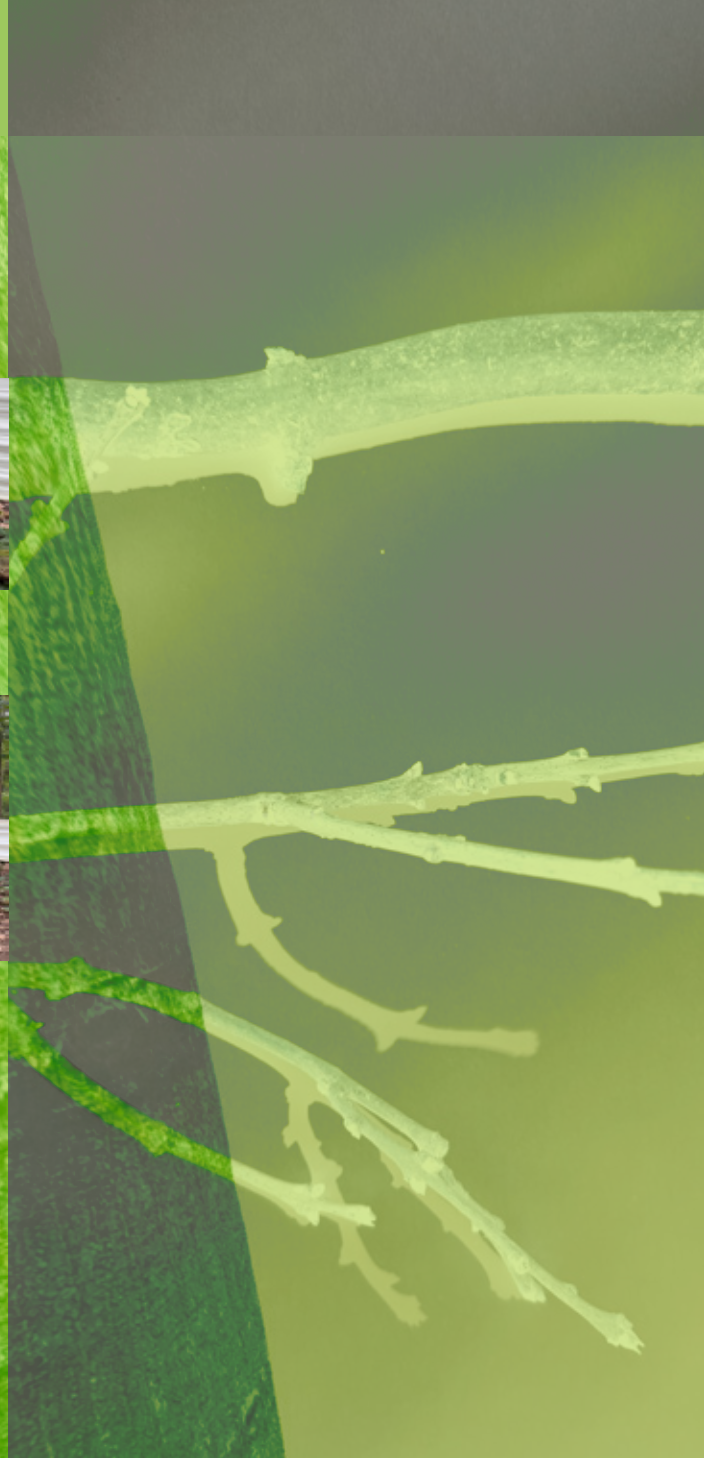


Becoming Soil
Workshop with
Rosalie Bak //
Necrology exhibition
curated by Victoria
Sharples at Haarlem
Artspace



Buxton Well Dressing Festival

We paused throughout the day to hold conversations with both human & more-than-human inhabitants... the sound of a bell around a falcons neck high up in the trees, human excavations, a kaleidoscope of butterflies.











spaces inbetween / movement of air & light

The woodland is not just trees
It's the space around them, through them
underneath them, that are just as important
to see, hear, feel, touch - sense & embody





Whitfield Well Dressing.

Water is a vital and element necessary of life, and Wells have been dressed from time immemorial. The ceremony may be considered in the nature of a thanksgiving for the continuance of the supply, in the same manner that thanks are rendered for a bountiful harvest. The Whitfield Wells are unique amongst the wells of the country for the enormous regular flow of water, and for the fact that to-day—when public water supplies have rendered useless the vast majority of the wells of the countryside—the water of Whitfield Wells still serves a large number of houses in the Whitfield Parish.

The Decorations will be on view from Saturday, September 16th, to Monday, September 17th.

Glossop Old Band will play for Dancing on Saturday and Monday, from 7 to 9 p.m., and the Band will be in attendance on Sunday from 3 to 5 p.m. and 7 to 9 p.m.

Attractions at the Whitfield Wells

Include Climbing the Greasy Pole (commence 5 p.m., September 16), Cocoa Nut Shies, and other Carnival Novelties.

Three Prizes will be given for the Best Decorated Houses in the area between the bottom of Gladstone Street, Freetown and Whitfield Cross.

These Prizes have been kindly presented by the following gentlemen:—

Mr. W. Carnall, Grocer; Mr. J. Sidebottom, Grocer;
Mr. D. Price, Confectioner.

A fine Pig has been kindly presented by Mr. W. Taylor, Butcher, to be won in Competition.

The Ceremony of Blessing the Wells

Will take place at an

OPEN AIR SERVICE AT WHITFIELD WELLS

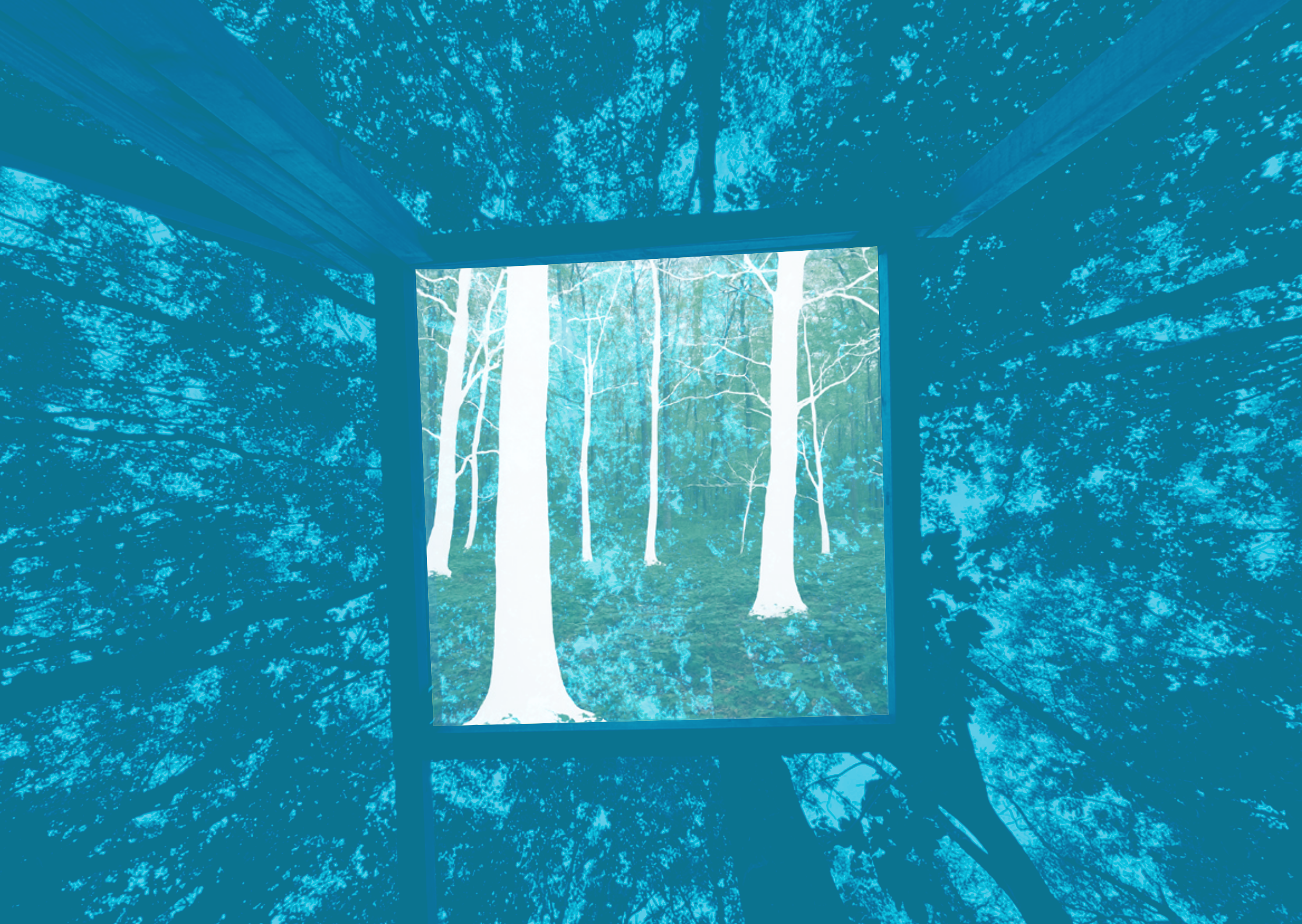
On Sunday, September 16th, 1928.

Commence at 3 p.m., Conducted by the

Rev. H. V. Nicoll-Griffith, M.A., and Rev. J. H. Robinson.

A lush, mossy garden scene with a small pond. The foreground is dominated by a large, dark green mossy rock or log. To the left, a small pond reflects the surrounding greenery. Various plants are scattered throughout, including a cluster of bright red flowers on the left, a small green plant with yellow flowers in the bottom left, and a small green plant with yellow flowers in the bottom right. The background is filled with more moss and small plants, creating a dense, naturalistic setting.

We need to stop thinking about intelligence as something defined by human experience. Instead we must from the outset think about intelligence as something more-than-human.



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**Derbyshire
Makes**