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# Pink Pampas Grass

The Queen of Ornamental Grasses  
SAVE £15 - WHILE STOCKS LAST!

3 x 9cm Pots  
**ONLY £14.97**  
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*"Towering feathery pink plumes"*

**Pink Pampas Grass** 3 x 9cm Pots  
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<b>Perfect to go with your Pink Pampas Grass...</b>				
560017	'Red Baron' Blood Grass 3 x 9cm pots <b>SAVE £17.99</b>	£11.98		
100064	Twin Pack 40 Litre Professional Compost <b>SAVE £13</b>	£23.97		
100062	Blooming Fast Superior Soluble Fertiliser 500g <b>SAVE £3</b>	£9.99		
Add P&P		£5.99		
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1 If you're not totally happy with your order, return it within 30 days and we'll replace or refund in full.

2 Should any hardy plants fail to thrive thereafter, we'll replace free of charge. You just pay the P&P.

Peter McDermott, Head Gardener



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Arts // Sculpture

# WHY I'M DREAMING UP FEATS OF CLAY

By **EMMA HART**

**W**hen I left school, I didn't intend to become an artist. I come from a working-class background where art was not a priority. I went to college to learn about photography, with the intention of being a wedding photographer, but I ended up becoming an artist.

I have never been able to get over that being an artist makes me feel ridiculous. Spending time making something and then sticking it in the middle of a room and say, "Oh everyone, look at this" always makes me feel weird. In truth, I wanted to be an artist because I thought it would mean I could get up late and I didn't have to work – I was wrong! So I at least always try to have a good time whilst working.

I wrote a note for above my desk in my studio, that says the problem with a lot of art or when art is boring, is because maybe the artist thinks what they're doing is more important than the people looking at it. So it's vital for me to use art to create a situation that has some energy; people can come and look at it for three seconds or they could look at it for three hours, but they remember the

experience. I think this is a particularly good thing that sculpture does, it means that if nothing else you physically encounter it – you have to do something as a viewer, even if just walk round it.

I want to make sculptures that actively confront the person looking at them. I want my work to come for the viewer, to lurch at the viewer, to jut out from the wall or physically encroach on your personal space. I want to manipulate the viewer – ceramic speech bubbles put words in your mouths, or protruding megaphones shout in your face. Who is in charge here? Me the artist, you the viewer or the work?

Since 2012 I have been working with ceramics. I used to make videos. Sitting down editing on the computer, waiting for something to render, was boring. A particular ambition of my work is to scale up ceramics that go beyond being a vessel, beyond objects and to try



**I'm trying to get the material to do something it doesn't want to do**



and create situations, so the works are producing a reality not describing one. Working with clay is a challenge. I have had to learn so much and try out so many things the clay keeps me constantly busy. It's a material nearly everyone touches everyday, we all drink from mugs, or eat from ceramic plates. Everyone knows it might smash, yet everyone uses it. There's no mystery to it.

I think that the problem with clay is that all it wants to be is a pot. It's really, really, really good at being a pot (museums are filled with great pots). What it doesn't want to be is a fence, for example. Clay does not want to be a big fence, so to make it a fence I have to get in a fight with it. I have an idea of what I want it to look like and then I have to go to war. And I do enjoy it. I'm having a good time when I'm making it. It's a negotiation between me and the limits of the material. I'm trying to get it to do something it doesn't want to do.

I love encountering sculpture outdoors. It becomes much more apparent that the work occupies the same ground as the viewer – creating a more intimate, one to one acknowledgment of both work and audience being in the world. Placing artwork outside offers different



**Emma Hart and her ceramic sundials (clockwise from above) Borrowed Time, Out of Time and Big Time at Hospitalfield. Pictures: Neil Hanna**

perspectives. The ability for work outside to be viewed in the round, to be framed by the world, and then physically zoomed in on provokes me to make sculptures that animate and alter how you feel as you walk around them. This has been the intention for my work at Art Night in Dundee and also with my installation BIG TIME on the lawn at Hospitalfield in Arbroath.

BIG TIME is a series of radiant ceramic sundials that take up space and take on time when I reinvent the sundial as a

face and nose. My sculptures use a lot of visual punning. It's like hunting for treasure, finding things that look like other things is like finding a nugget of gold. Each anthropomorphic sundial is under a different time pressure – some taking way too much, whilst others never have enough. The vivid orange Out Of Time counts down on its fingers and screams out in panic whilst the telling shadow always points to "NO o'clock" for the up against it No Time. Meanwhile, psychedelic Nice Time blossoms, blooms and flowers up, beaming in the sun. My sundials have been pushed around in clay and pressed and stretched for time. Given time, these sculptures become a more complex examination of how our bodies, physically and emotionally, experience time and space. I'm very happy that my sundials get a place in the Hospitalfield sun. It's been a breath of fresh air to come up to Arbroath and I'm looking forward to coming back for some more good time."

**Emma Hart is an artist based in London. In 2015-17 she won the Max Mara Art Prize for Women. Her installation BIG TIME is at Hospitalfield, Arbroath, until 31st October**

## Going out

What we're looking forward to this week

### Theatre

Based on the real-life experiences of her father, who as a young man in Lanarkshire played in various six-a-side football teams, Eilidh Loan's debut play Moorcroft was a huge hit when it premiered at the Tron in Glasgow last year, and it now makes a triumphant return to the same venue.

The central character, Garry, looks back from his recent 50th birthday to 1989 when he set up a team with his friends. The story of what happens to them is both a tragic and resonant one.

**Until 29 July.**

### Music

The Edinburgh Jazz & Blues Festival roars to its conclusion this week.

Among the highlights of a programme with artists from all over the world are the Ibibio Sound Machine at the Queen's Hall on Thursday and Jools Holland and Friends at the Edinburgh Festival Theatre on Saturday. Check out this year's Norwegian strand too, notably the Mona Krogstad Quartet at the Jazz Bar on Wednesday and the Arild Andersen Trio at St Bride's Centre on Saturday. [www.edinburghjazzfestival.com](http://www.edinburghjazzfestival.com)



### Art

It's National Treasure time at the Royal Scottish Academy in Edinburgh this week, as Sir Grayson Perry takes over the airy, high-ceilinged spaces of the Upper Galleries.

Opening on Saturday, Smash Hits (geddit?) will be the biggest ever exhibition of his work, covering the whole of his 40-year career, from his earliest plate, Kinky Sex, 1983, to some of his most famous works such as Walthamstow Tapestry and Tomb of the Unknown Craftsman. Until 12 November. [www.nationalgalleries.org](http://www.nationalgalleries.org)