

Darius Ransom

# ANCESTOR

Looking back to look forward.

I like to imagine what our world would look like if we took a different route to our present - Not seeing our ancestors as primitive, but rather, embracing + building on their vast knowledge of their environment + the land - Working with it - not against it. A strong focus on the bonds in our communities + the symbiosis with the planet.

- an optimistic future.

The hand, the open palm, the stretched fingers. We now know that, in a way, it is first mark of art.

To MAKE MARKS IS TO BE

That hand, that hand that is reaching across that to pressing against rock, but leaning also into the future, but is also

the hand of help + collaboration.

WHEREVER WE WENT THE URGE TO SIGNAL A PRESENCE WITH US WENT

Smaller handprints, deeper up. The handprints are smaller the higher up.

CAST PRINTS IN THE CHAUVET CAVES



Hand imprints / imprints on surface of fossils?

We ghost the past we are it's eerie.



Look at the gift of being now. Look at the astonishing responsibility.



ARE WE BEING GOOD ANCESTORS? ARE WE BEING ANCESTORS?

Are we being good ancestors?



Blue is the invisible  
becoming visible.

Aunt Julia spoke Gaelic very loud and very fast. By the time I had learned a little, she lay silenced in the absolute black of a sandy grave at Luskenytre. But I hear her still, welcoming me with a seagull's voice across a hundred yards of peatscapes and lazybeds and getting angry, getting angry with so many questions unanswered.



A united human race in the generations following the Great Flood, speaking a single language and migrating eastward, comes to the land of Shinar (U. 1, 1, 7). There they agree to build a city and a tower tall enough to reach heaven. God, observing their city and tower, confounds their speech so that they can no longer understand each other and scatters them around the world.



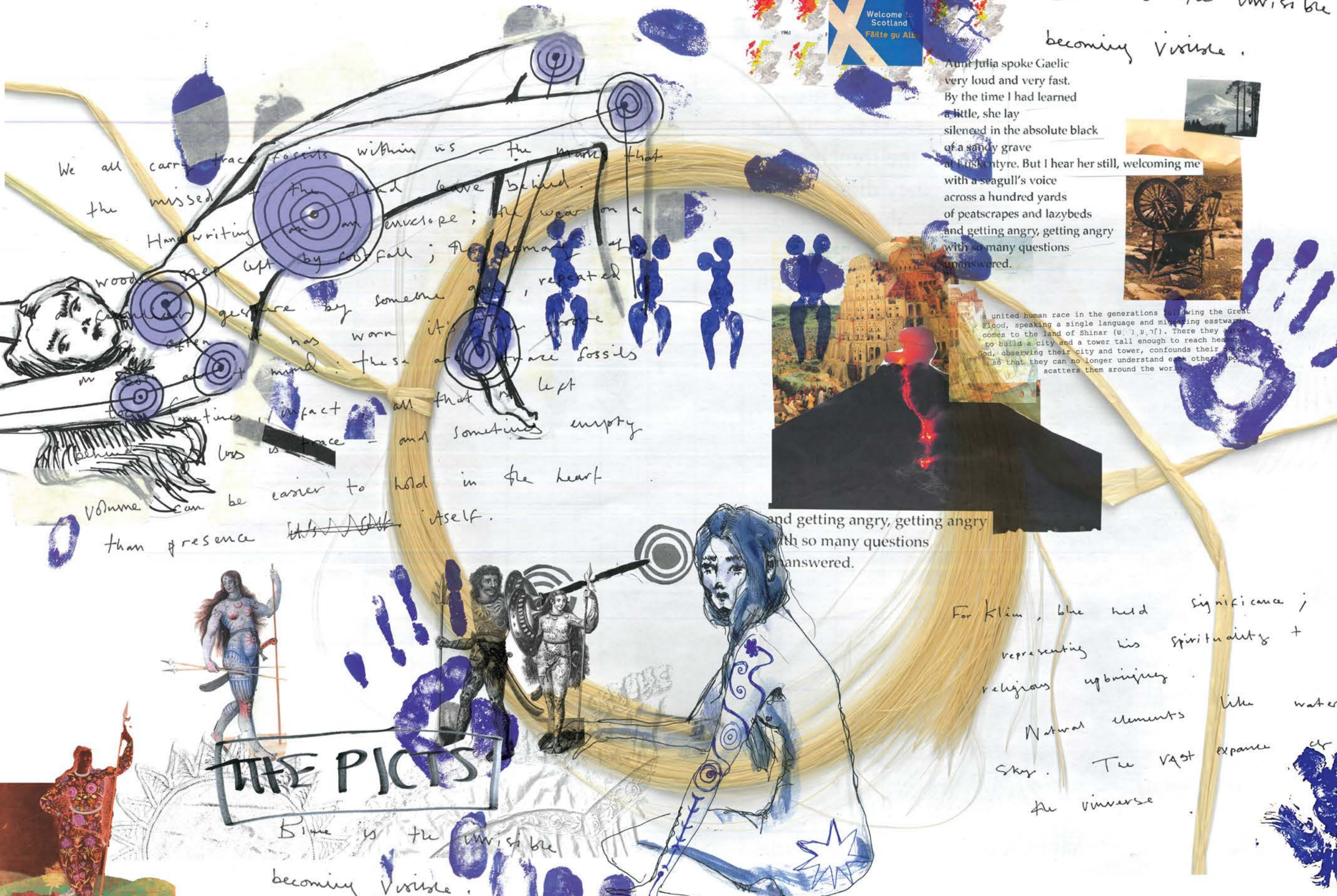
We all carry trace fossils within us - the marks that the missed the dead leave behind. Handwriting on an envelope; the wear on a wooden step left by foot fall; the memory of a gesture by someone who has worn it's groove into the sand. These are trace fossils left behind sometimes in fact - and sometimes empty volume can be easier to hold in the heart than presence ~~itself~~ itself.

and getting angry, getting angry with so many questions unanswered.

# THE PICTS

Blue is the invisible  
becoming visible.

For Klim, blue held significance; representing his spirituality + religious upbringing. Natural elements like water + sky. The vast expanse of the universe.



# THE HUMAN FIGURE IS BURIED + OBSCURED

WILDER MANN: THE IMAGE OF THE SAVAGE  
CHARLES FRÉGER

STASH  
PINAFORS

AARMA  
KUNT  
HOODIE



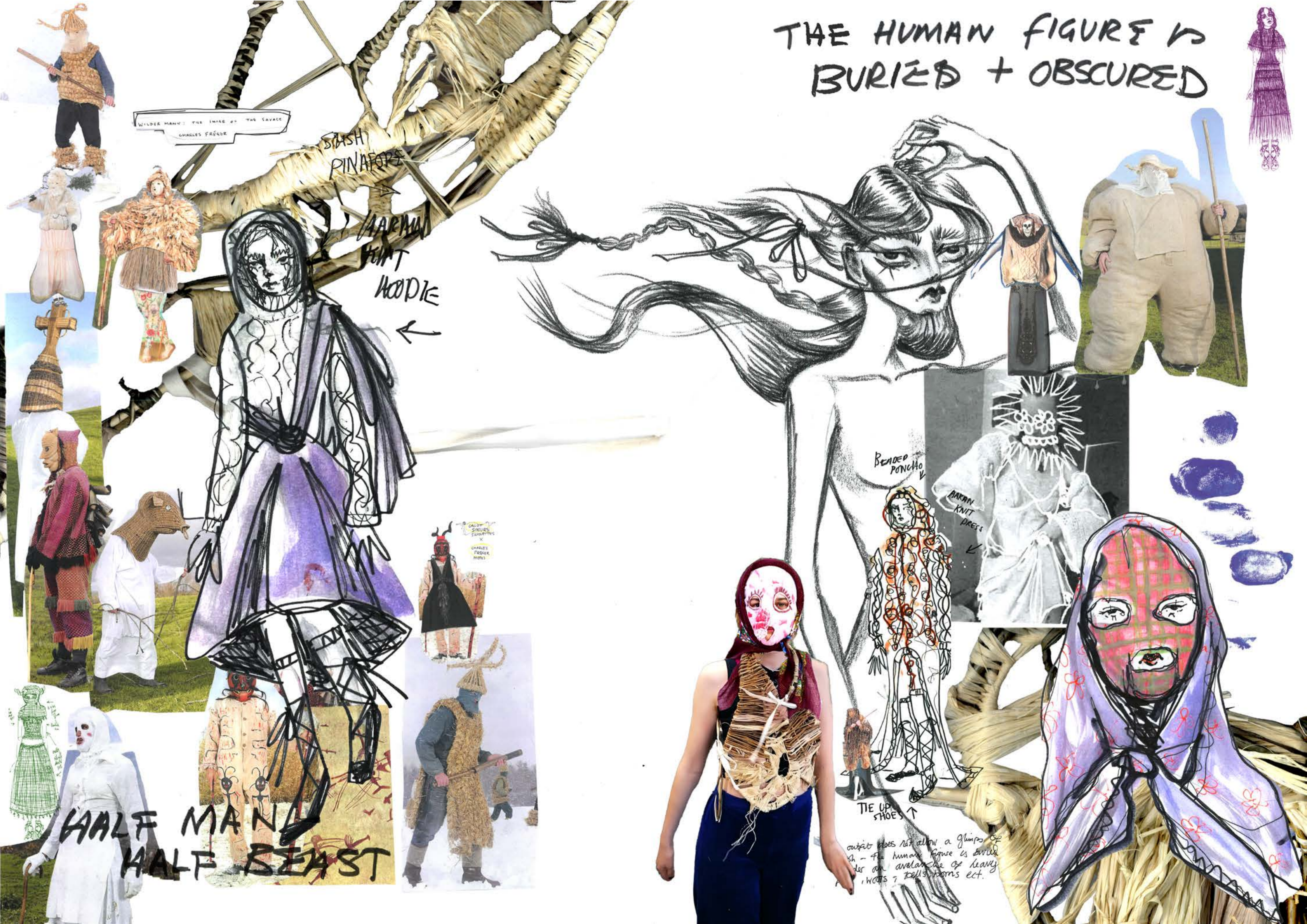
BEADED  
PONCHO

AARMA  
KNIT  
DRESS

TIE UP  
SHOES

outfit does not allow a glimpse of  
sh - the human figure is buried  
under an avalanche of heavy  
wools & bells, horns ect.

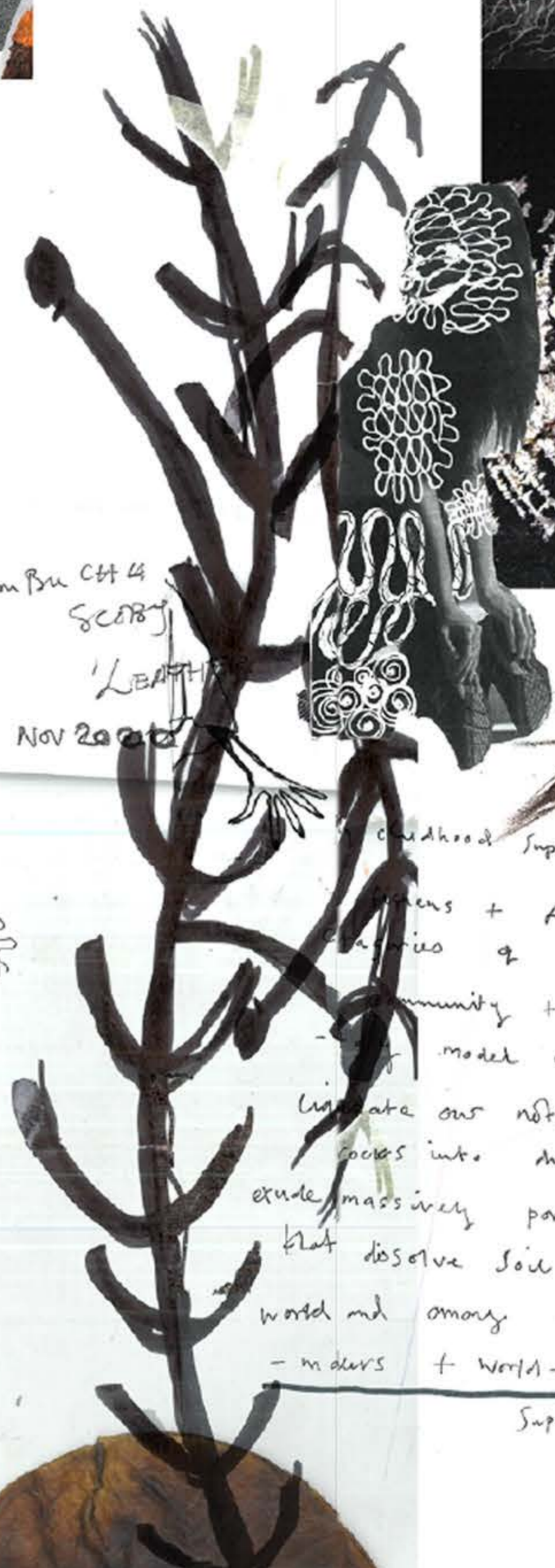
## HALF MAN HALF BEAST





mycelium network

Kom Bu Cst 4  
 SCORBY  
 'LEAFH'  
 Nov 2008



childhood Superheros... characters, they were  
 + fungus. Fungi + lichens annihilate our  
 & gender. They reshape our ideas of  
 community + cooperation. They show us a new model  
 of evolution + descent. They utterly  
 limitate our notions of time  
 & space. Lichens can crumble  
 rocks into dust with tetracyclic  
 exude massively powerful enzymes outside their bodies  
 that dissolve soil. They are the biggest organisms in the  
 world and among the oldest. They are the world  
 - makers + world-breakers. Who's more  
 Superhero than that?

'Time, the deer, is in the Wood of Hallaig.'

The window is nailed and boarded  
through which I saw the West  
and my love is at the Burn of Hallaig,  
a birch tree, and she has always been

between Inver and Milk Hollow,  
here and there about Bail-chuirm:  
she is a birch, a hazel,  
a straight slender young rowan.

In Screapadal of my people,  
where Norman and Big Hector were,  
their daughters and their sons are a wood  
going up beside the stream.

Proud tonight the pine cocks  
crowing on the top of Cnoc an Ra,  
straight their backs in the moonlight-  
they are not the wood I love.

I will wait for the birch wood  
until it comes up by the Cairn,  
until the whole ridge from Beinn na Lice  
will be under its shade.

If it does not, I will go down to Hallaig,  
to the sabbath of the dead,  
where the people are frequenting,  
every single generation gone.

They are still in Hallaig,  
Macleans and Macleods,  
All who were there in the time of Mac Gille Chaluim:  
the dead have been seen alive-

'Time, the deer, is in the Wood of Hallaig.'

the men lying on the green  
at the end of every house that was,  
the girls a wood of birches,  
straight their backs, bent their heads.

Between the Leac and Fearnis  
the road is under mild moss  
and the girls in silent bands

go to Clachan as in the beginning.

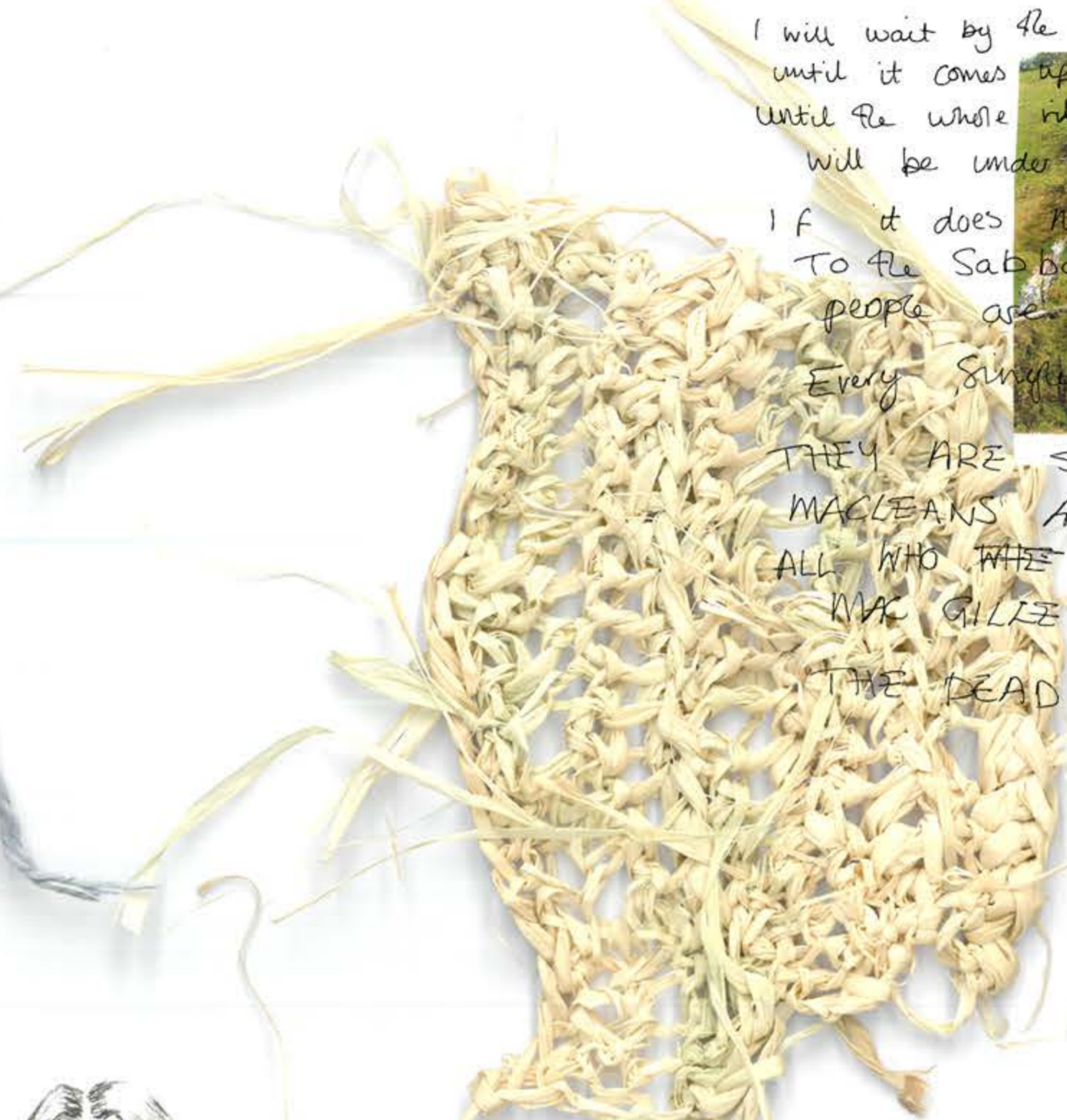
And return from Clachan,  
from Suisnish and the land of the living;  
Each one young and light stepping,  
without the heart break of the tale.

from the Burn of Fearnis to the raised beach  
that is clear in the mystery of the hills,  
there is only the conversation of the girls  
keeping up the endless walk.

coming home to Hallaig in the evening,  
in the dumb living twilight,  
along the steep slopes,  
their laughter in my ears a mist,

and their beauty a film on my eyes  
before the dimness comes on the hills,  
and when the sun goes down behind them,  
a vehement bullet will come from the gun of Love;

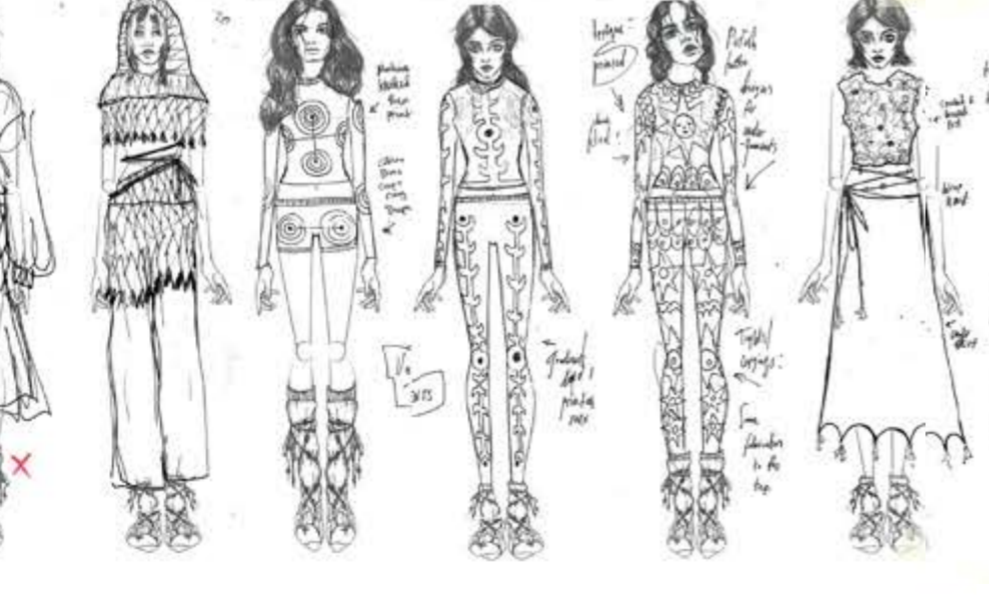
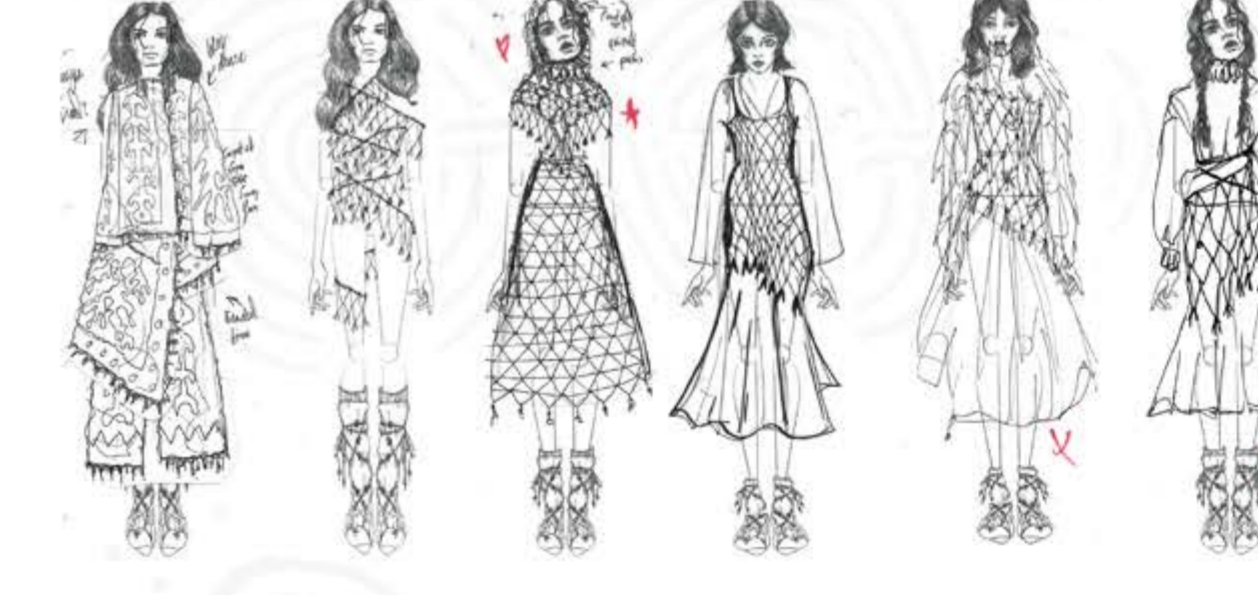
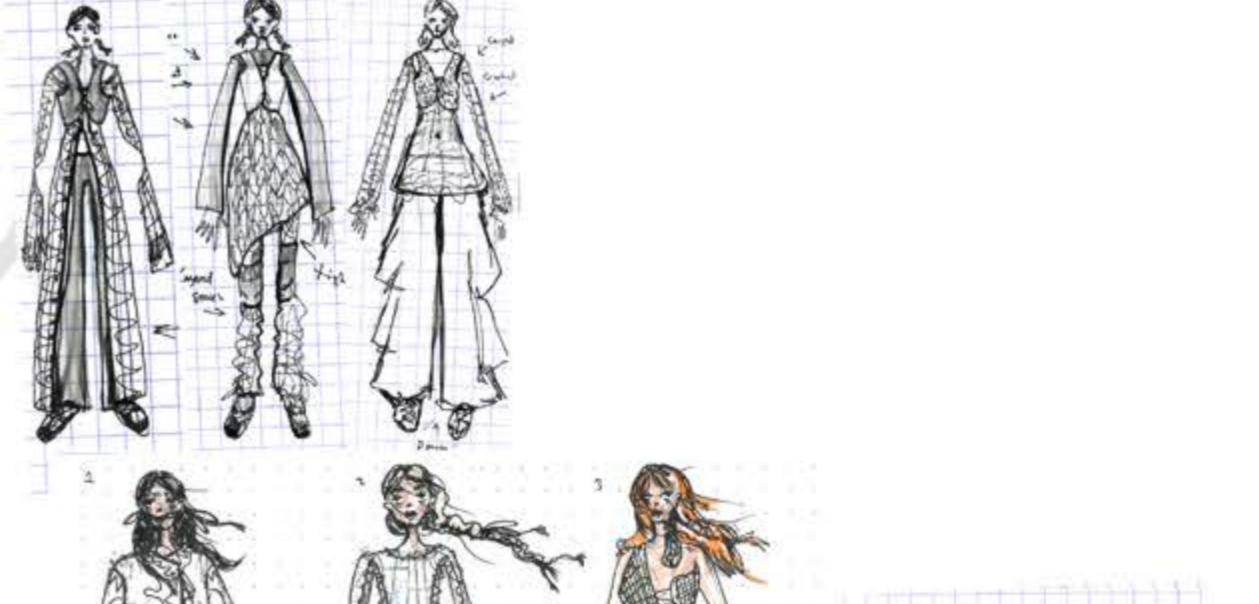
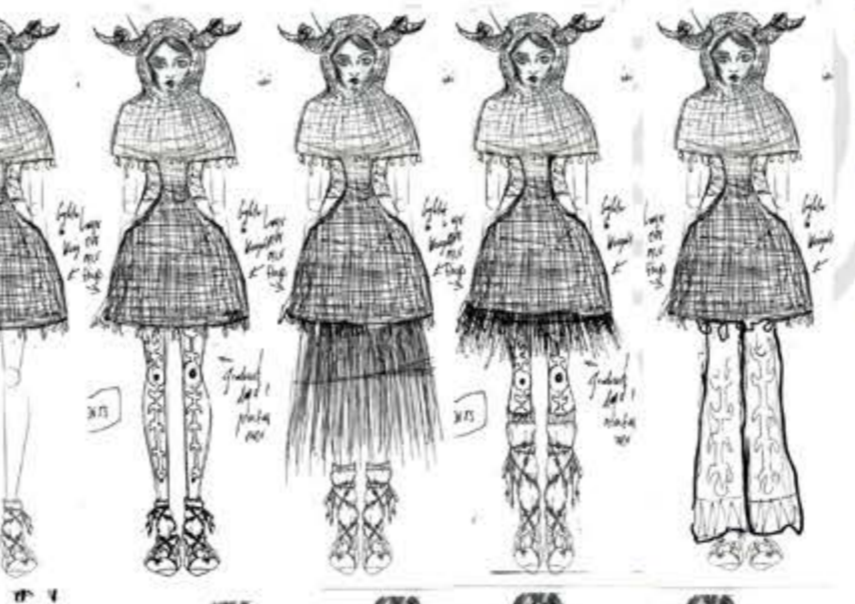
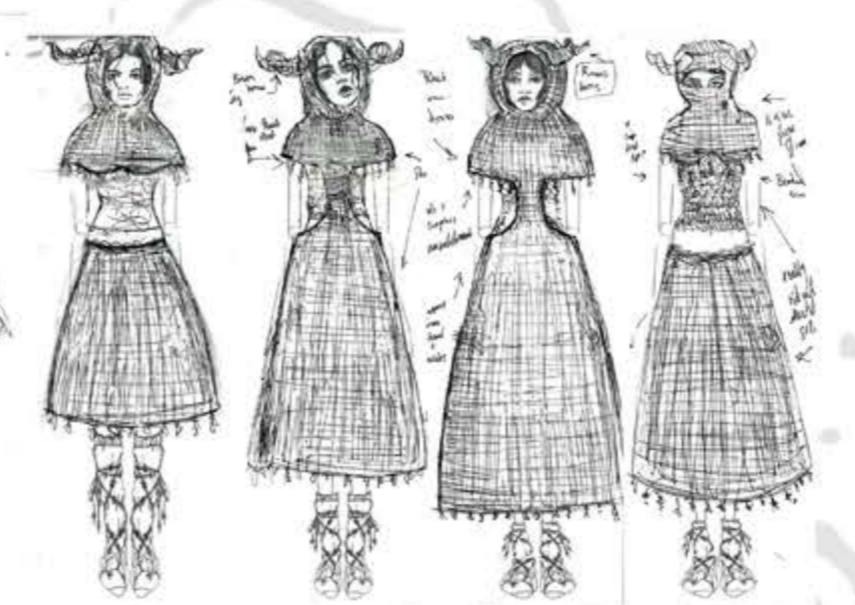
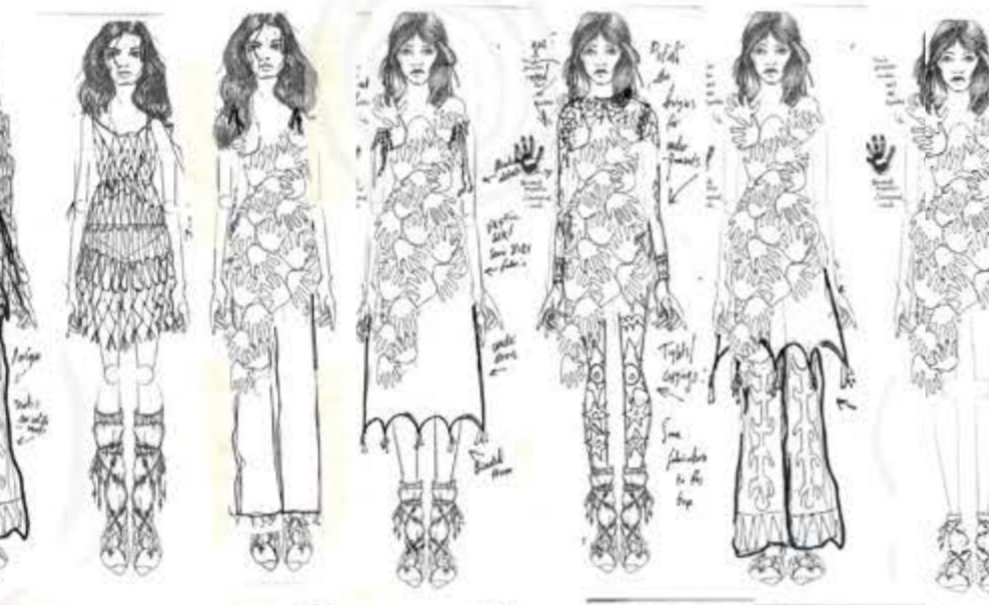
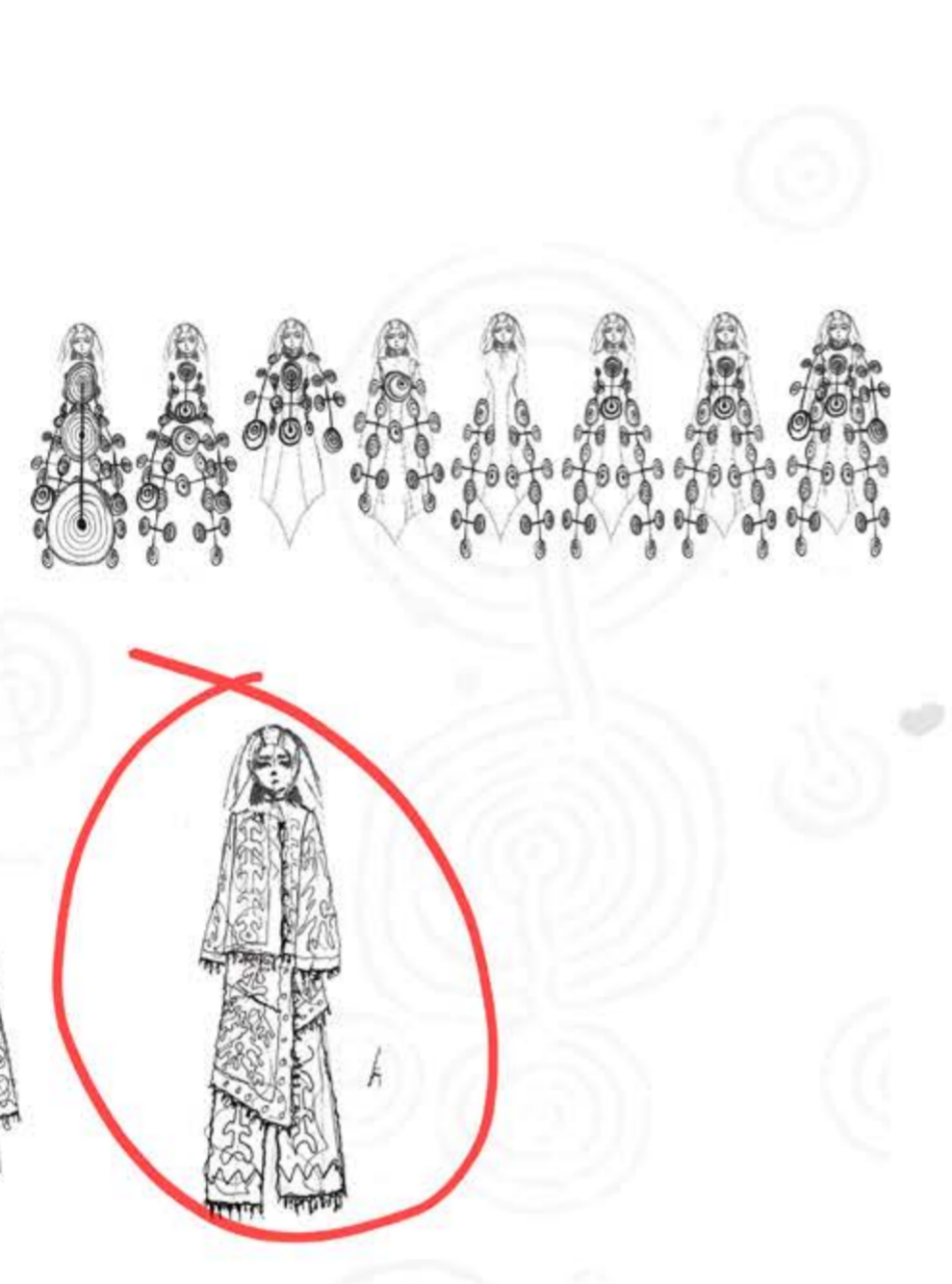
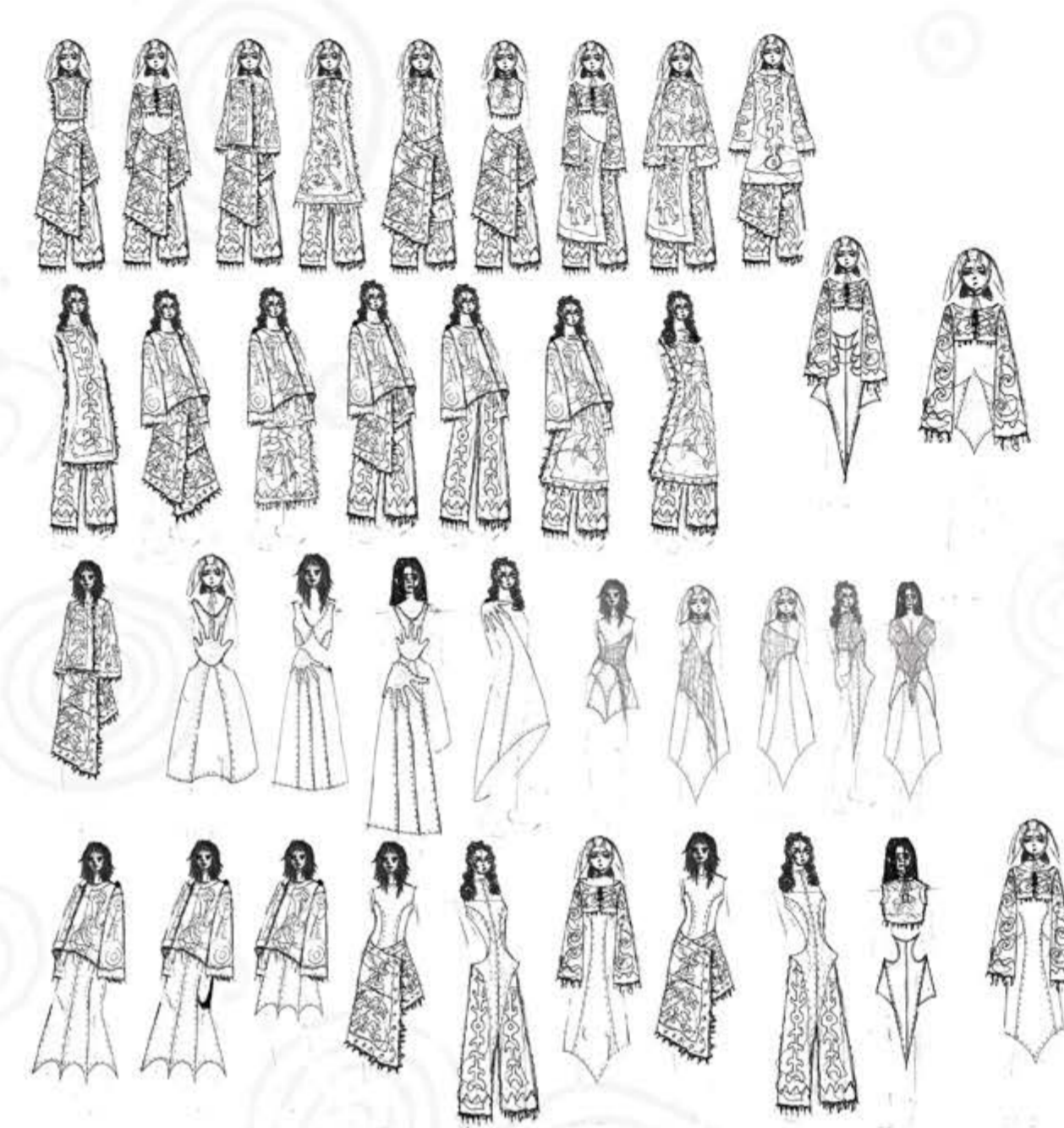
and will strike the deer that goes dizzily,  
sniffing at the grass grown ruined homes;  
his eye will freeze in the wood;  
his blood will not be traced while I live



I will wait by the birch wood  
until it comes up from the cairn  
until the whole ridge from Beinn na Lice  
will be under its shade  
If it does not, I will go down to Hallaig  
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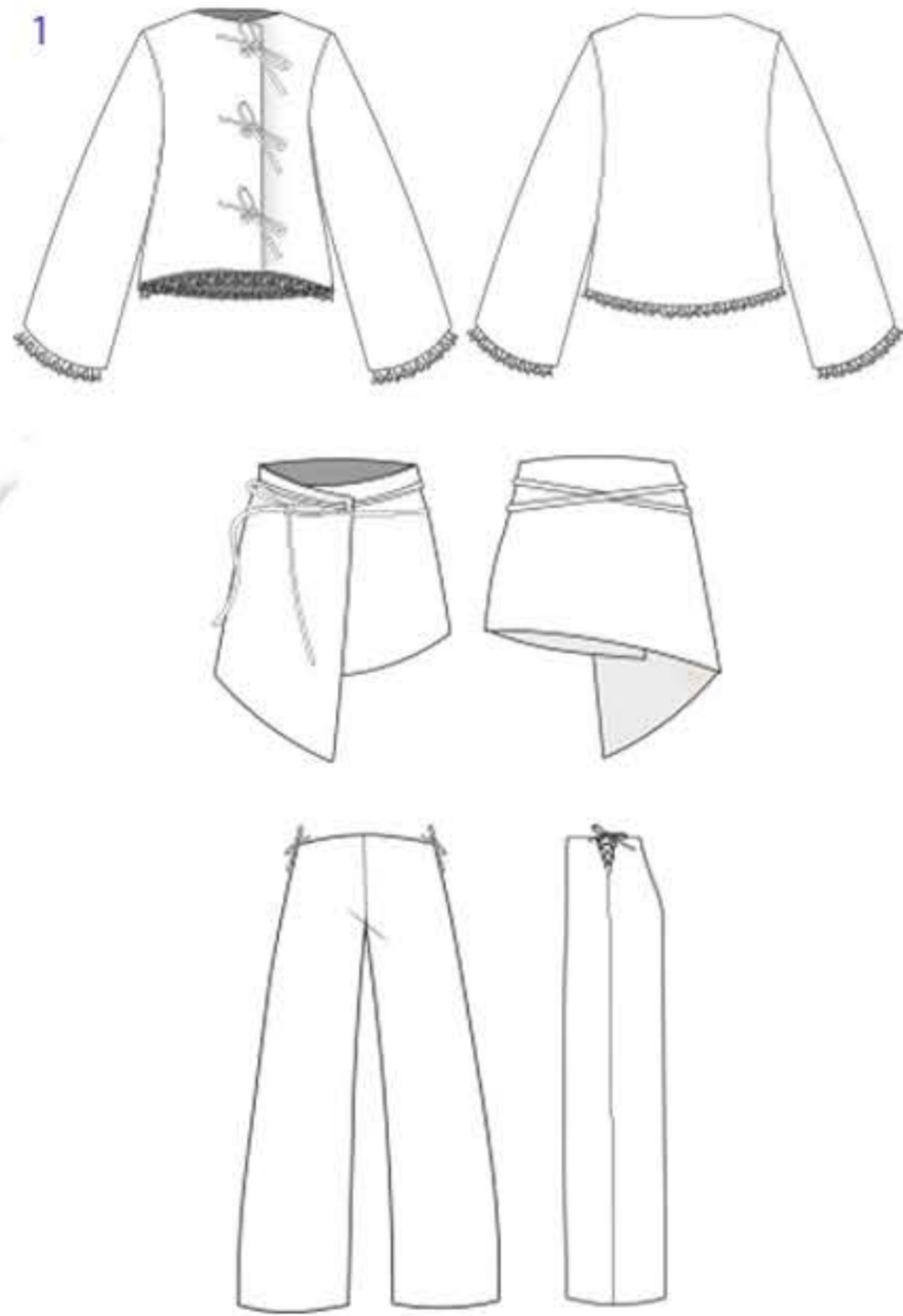


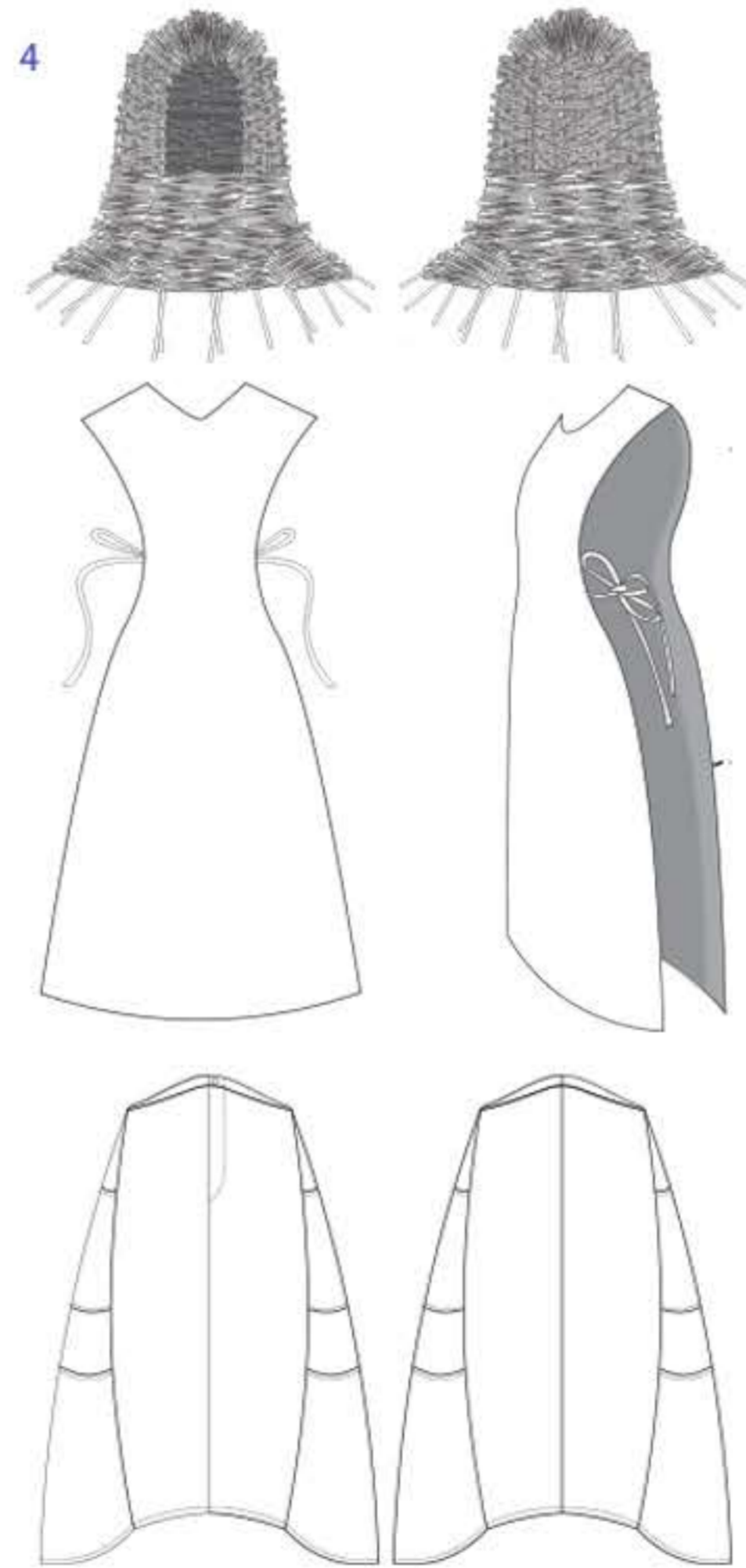
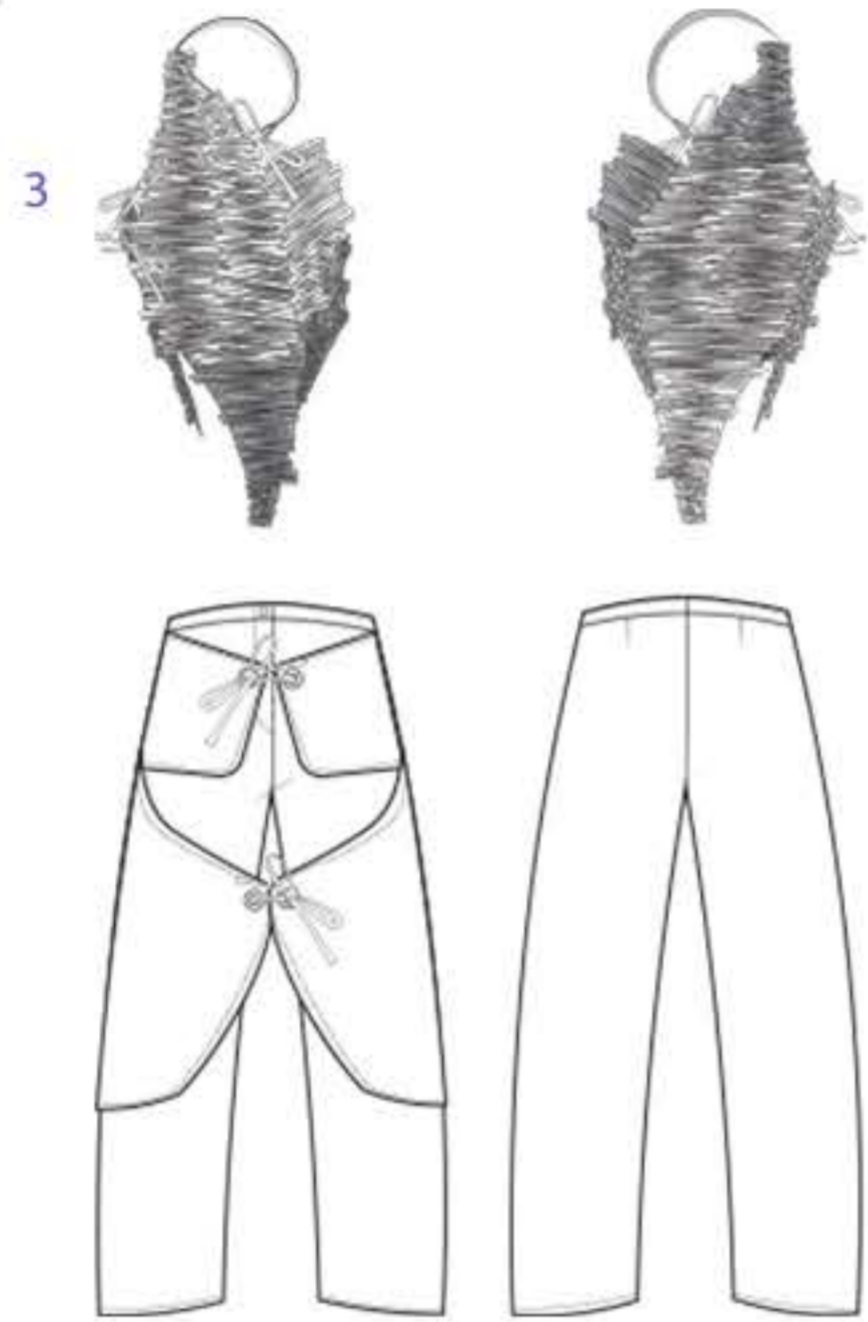
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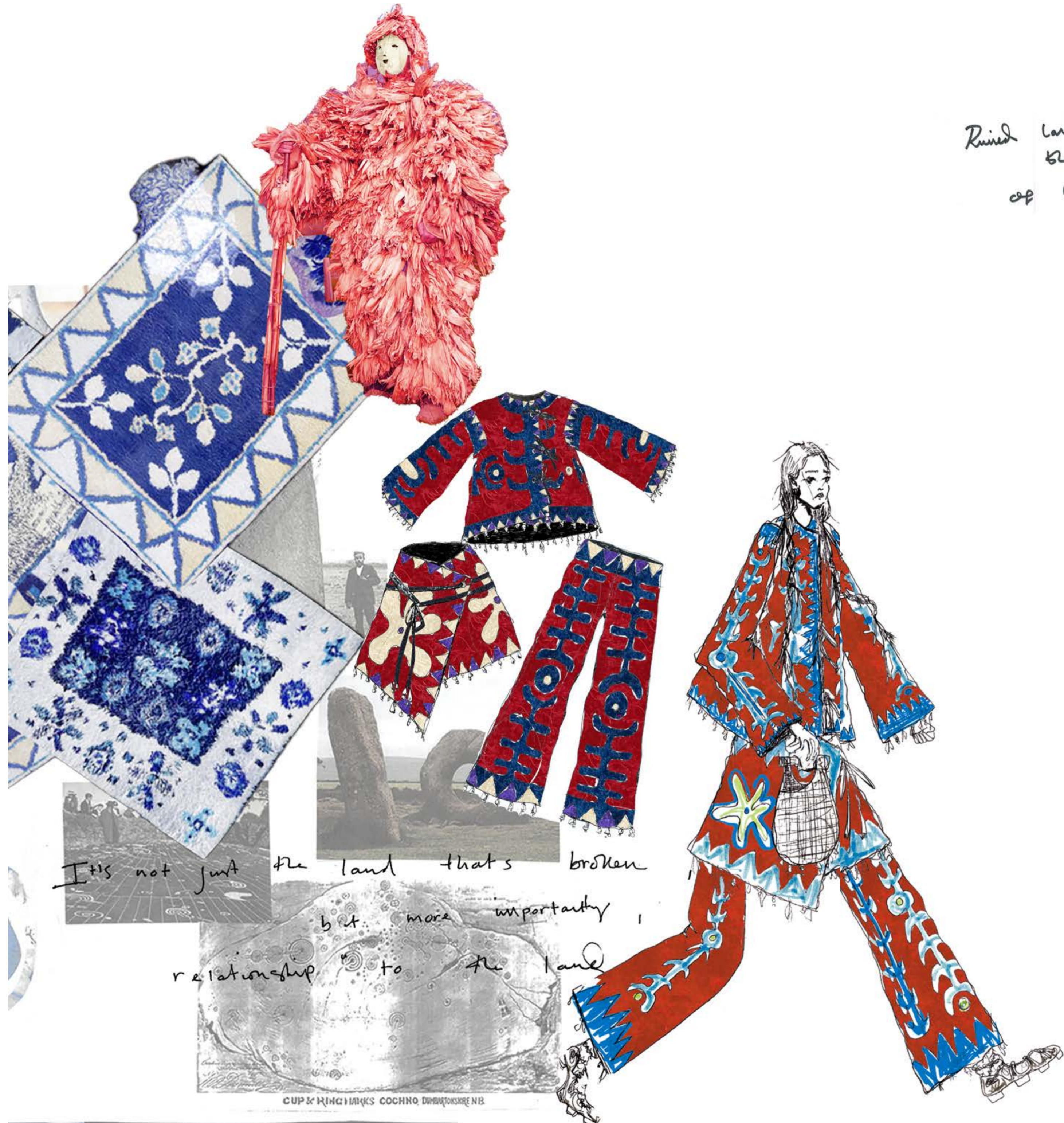








Ruined land was accepted as  
the collateral damage  
of progress.



It's not just the land that's broken  
but more importantly,  
relationship to the land



CUP & RING MARKS COCHNO DUNBAR TONKSHIRE N.B.



It's not just the land that's broken,  
but more importantly, our  
relationship to the land.



"Whenever we want,  
the urge to sign  
a presence want"

"Art as an ~~action~~ <sup>gesture</sup>

"The fundamental  
making an  
The essence of hum

"To make ~~our~~ <sup>our</sup>

"To make our ~~life~~ <sup>life</sup>  
live on a

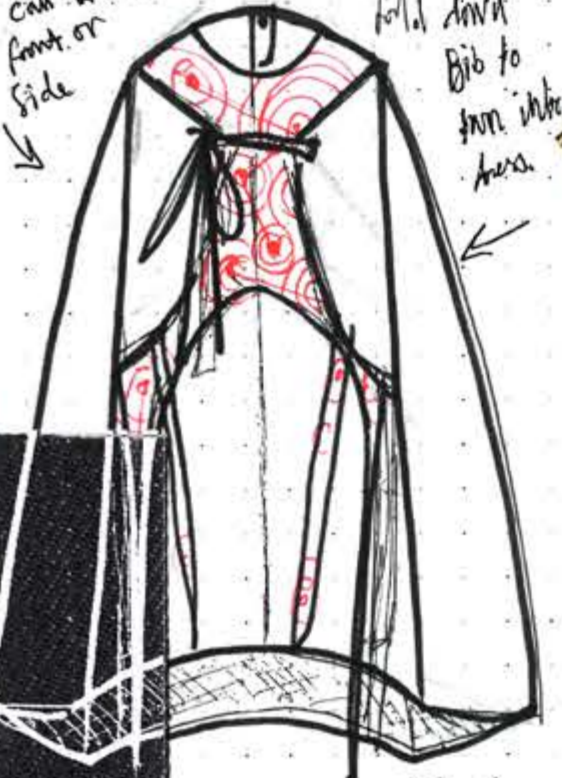
SIMON SCHAMA

THE SECOND  
OF



Pottery

la: ?  
Pocket flaps  
can be worn  
side



fold down  
Bib to  
form white  
area



Reed matting

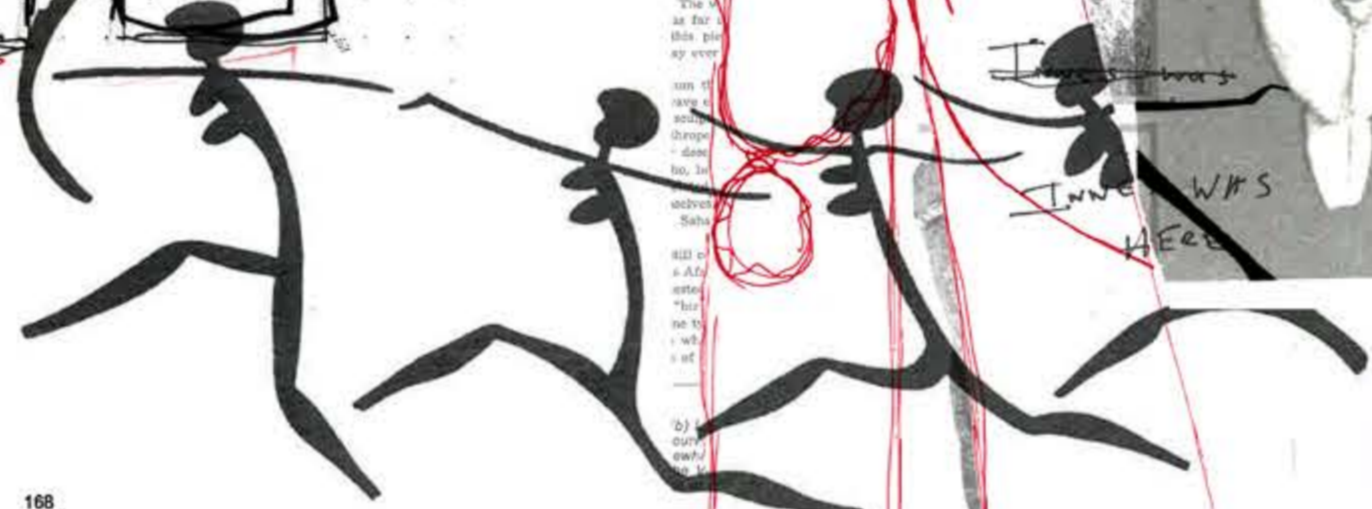
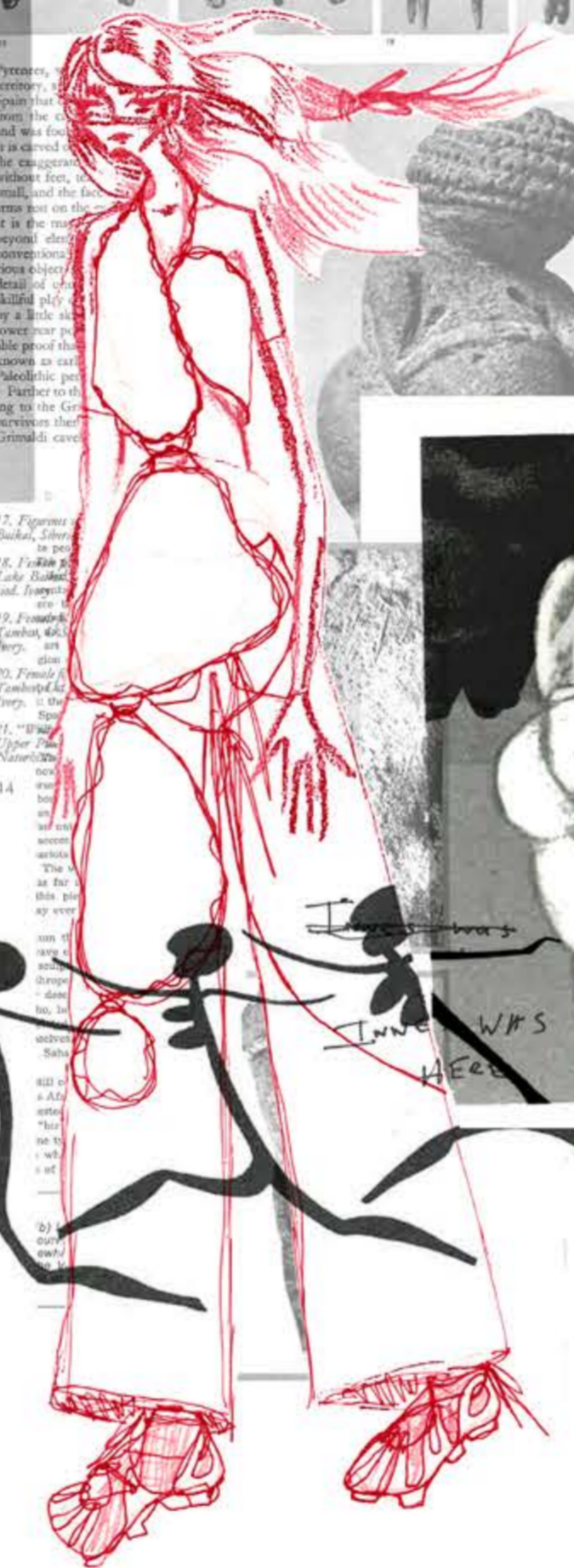
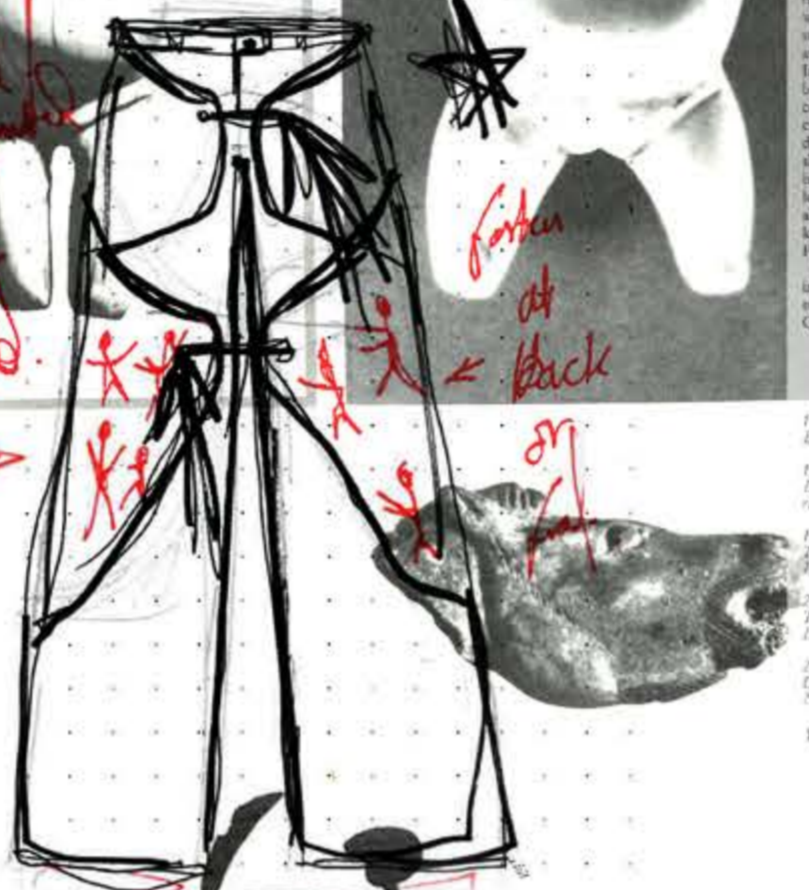
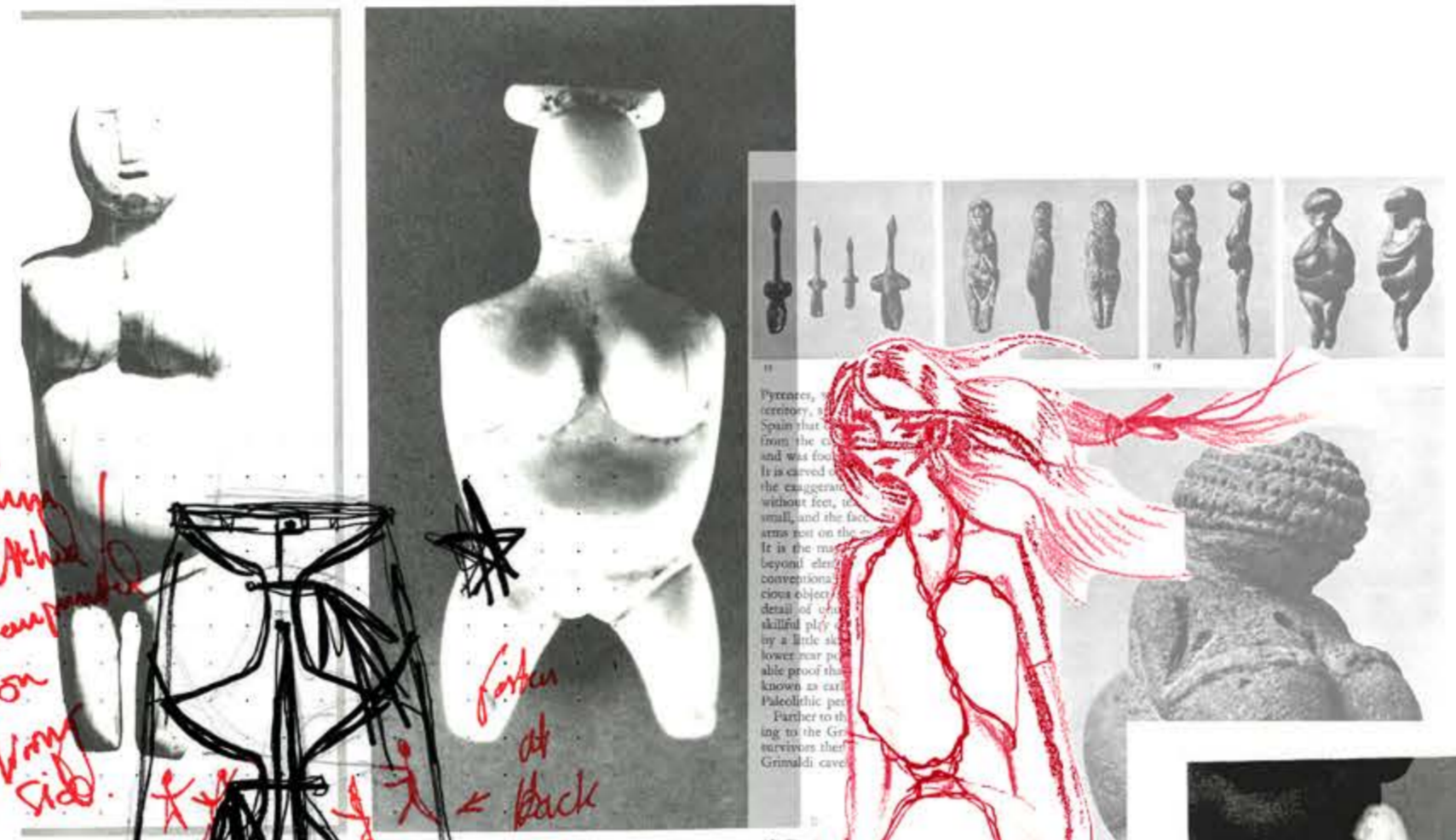
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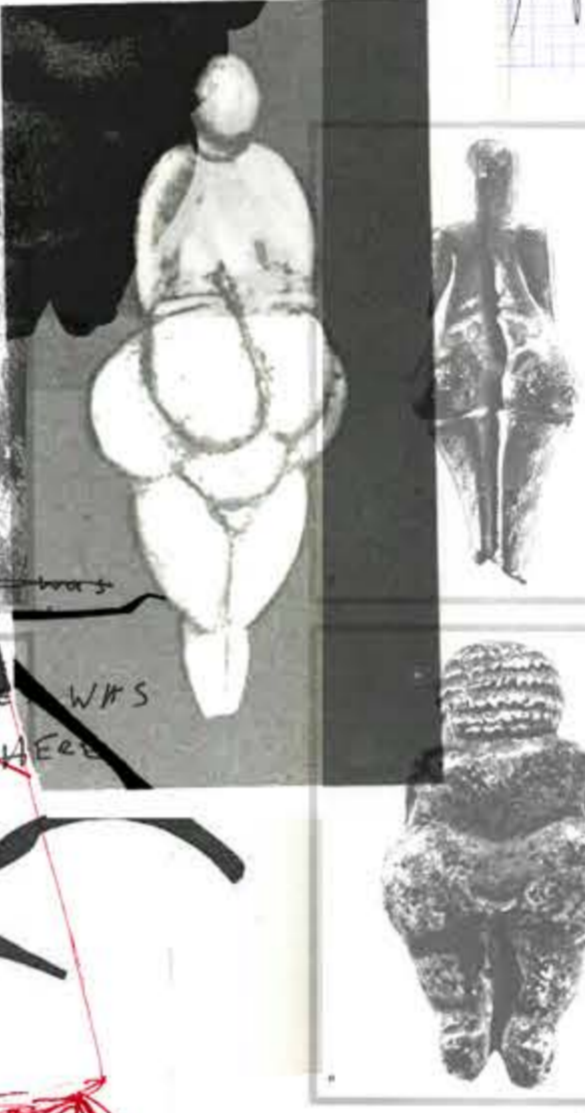
TO MAKE MARKS IS TO BE  
INNORTAL



Design sketch on vinyl side.



Inner W/S HERE



To make our brief time here live on.

or bone. The study of portable objects has the immense advantage over that of cave art, since these objects appear in known archaeological strata, and have a definite chronology.

### Anthropomorphic Sculpture

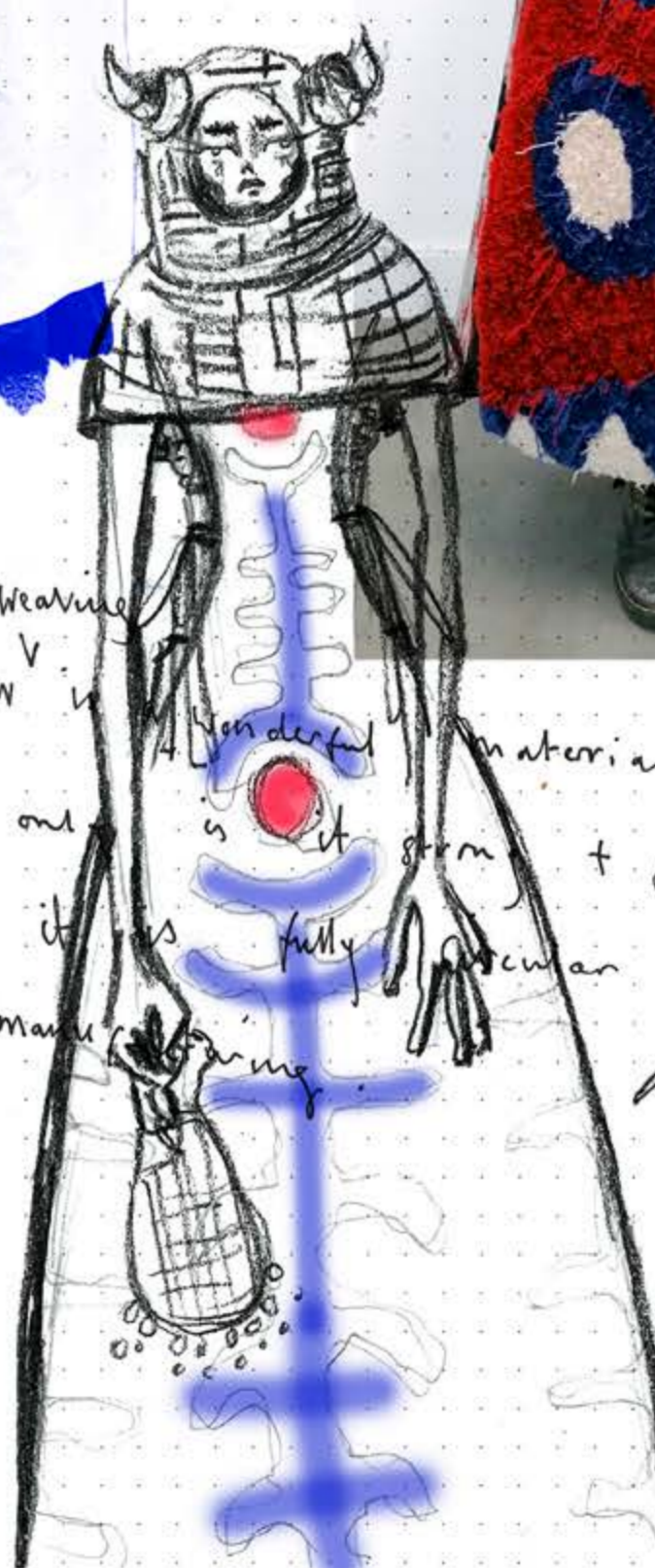
From the beginning of the Aurignacian from the Pyrenees to Siberia, a number of figurines in ivory, bone, and stone have been discovered; these are striking evidence of the natural ability of the first artists in the history of man. As a group, they have been placed under the name of "Venus" because of their certain amount of humor. The female form and sex characteristics are clearly defined, and they are undoubtedly cult objects.

The oldest examples are from Brassempouy (Landes); they are incomplete and may in fact be heads. The female figures include one with a head with cropped hair, and a head with cropped hair. Somewhat later date, in the middle of the female figurine from the Abri du Poisson (fig. 9) is in stone. The realistic treatment of the extremities gives this figurine a certain realism; apparently it is a work of a later date. There are peculiar details in the Abri du Poisson.

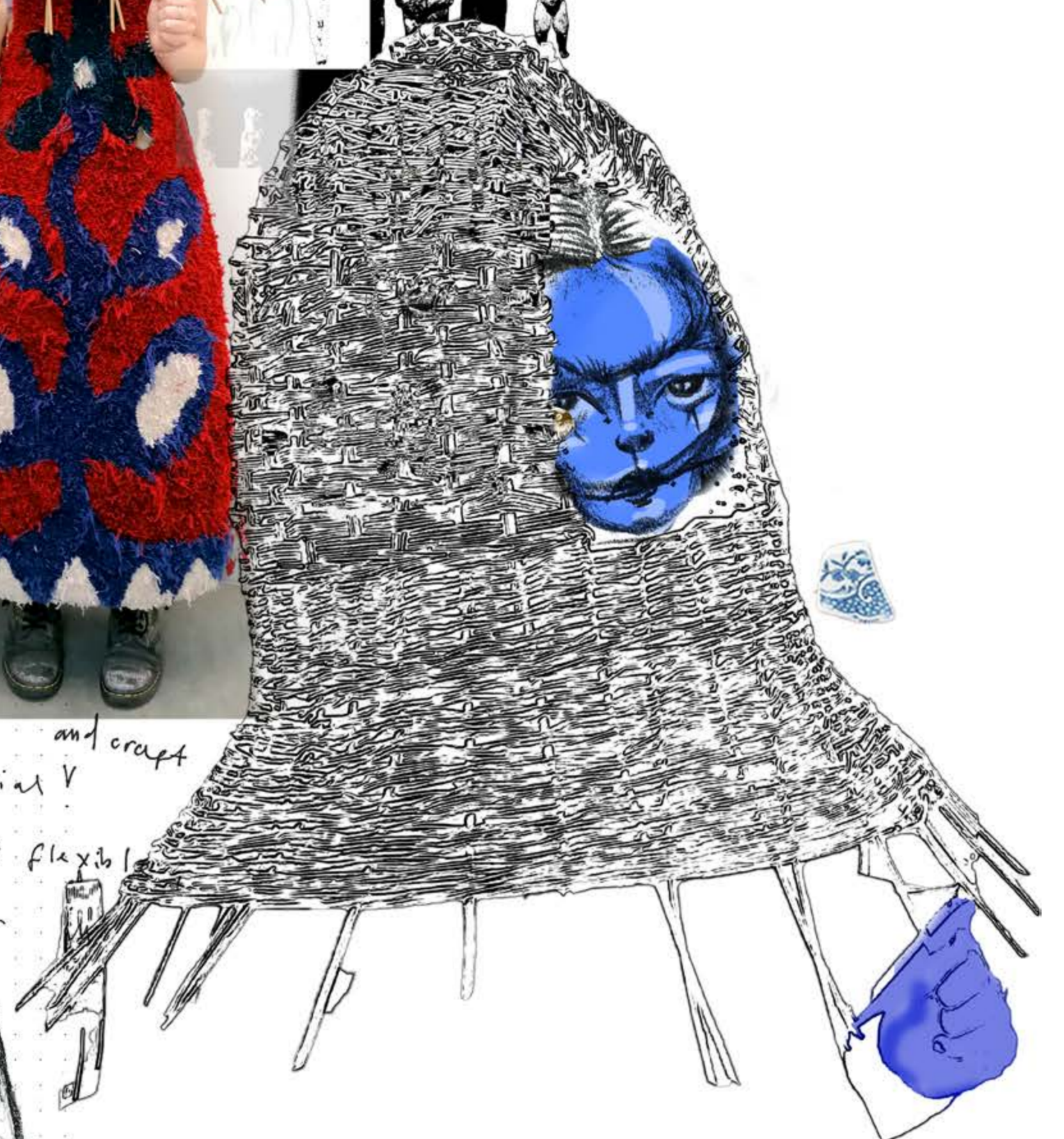
The masterpiece of the author's opinion was the Venus of Willendorf.



Willow variations can be grown all over the UK. It is fast growing and also feeds the potter's in the soil. It biodegrades well + is not harmful.



Wearing Willow is a wonderful material and craft. Not only is it strong + flexible, it is fully biodegradable.





→ tufted onto burlap →

100% cotton outside lining →

→ Felice kids learn to make shirt →



Dead Stock 100% cotton Japanese denim

→ Somerset willow →



→ Screen printed on wrong side of linen →

Galico ties from fakes →

→ adjustable for pockets →

→ raffia →



→ felt used to make pineapple mesh ridged →

Basket woven with Somerset Willow

