

# THE GLORY OF THE GARDEN

David Chalmers Alesworth

December 18th, 2018  
5–8 p.m.

Continues till January 3rd, 2019

 **KOEL** | GALLERY

“OUR England is a garden that is full of stately views,  
Of borders, beds and shrubberies and lawns and avenues,  
With statues on the terraces and peacocks strutting by;  
But the Glory of the Garden lies in more than meets the eye...”

- Rudyard Kipling (1911)

Over the last decade my work has been predominately organized around ideas arising from the garden. However this has been a very expanded ideation of the garden, more as a global forest<sup>1</sup> of which we are all a part or as nature versus culture<sup>2</sup> than of the urban garden, but of course that too. I have visited the Botanical Garden as prison camp, with plants confined for reasons of cultural purity (Linz : 2007). The Post-Colonial garden in the video work “Joank” 2008, several public Botanical Interventions in Berlin, 2009-2010 and Botanical Taxonomy in “The Garden of Babel” 2010. Also ideas of garden perfection in the on-going textile works “Garden Palimpsest” 2010, “Versailles, Kashan” 2018 and “Hyde Park, Kashan” 2018. I take the garden as my key metaphor with which to probe humanity’s culturally specific relationships with the natural world and toward understanding nature more as a social problem.

My own hybrid identity as a Pakistani National of British ethnicity tends to inform many aspects of my current practice. Lahore Cantt. where I lived for the past decade brought me face to face with British Colonial traces and the project that began in the contemporary bazaars of Karachi in the nineteen-nineties (with Karachi-Pop) came to maturity in the post-colonial Royal Artillery Bazaar of Lahore Cantt. I grew up in Surrey in *The Garden of England*, where my grandfather was the horticulturalist F.W. Alesworth who has a rose named after him and my first holiday employment was in a Surrey Fuchsia nursery at the age of twelve.

In the garden based textile interventions of the last decade I do not intend the iconic western landscapes as obscuring elements upon the underlying designs, rather I see them as distantly rooted in the fabric of these garden-carpet and growing out of the quintessential landscape beneath and in dialogue with their world view.

1. Diana Beresford Kroeger’s concept.

2. Ideas arising from the works of: Vista. (The Culture and Politics of Gardens). Ed. Tim Richardson and Noel Kingsbury. Frances Lincoln and Second Nature. Michael Pollan. Random House, and The Botany of Desire. Michael Pollan. Random House..



*Hyde Park, Kashan, 2018*

Antique Kashan carpet with dyed-sheep's wool embroidery. 383.5x287cm, 2018.

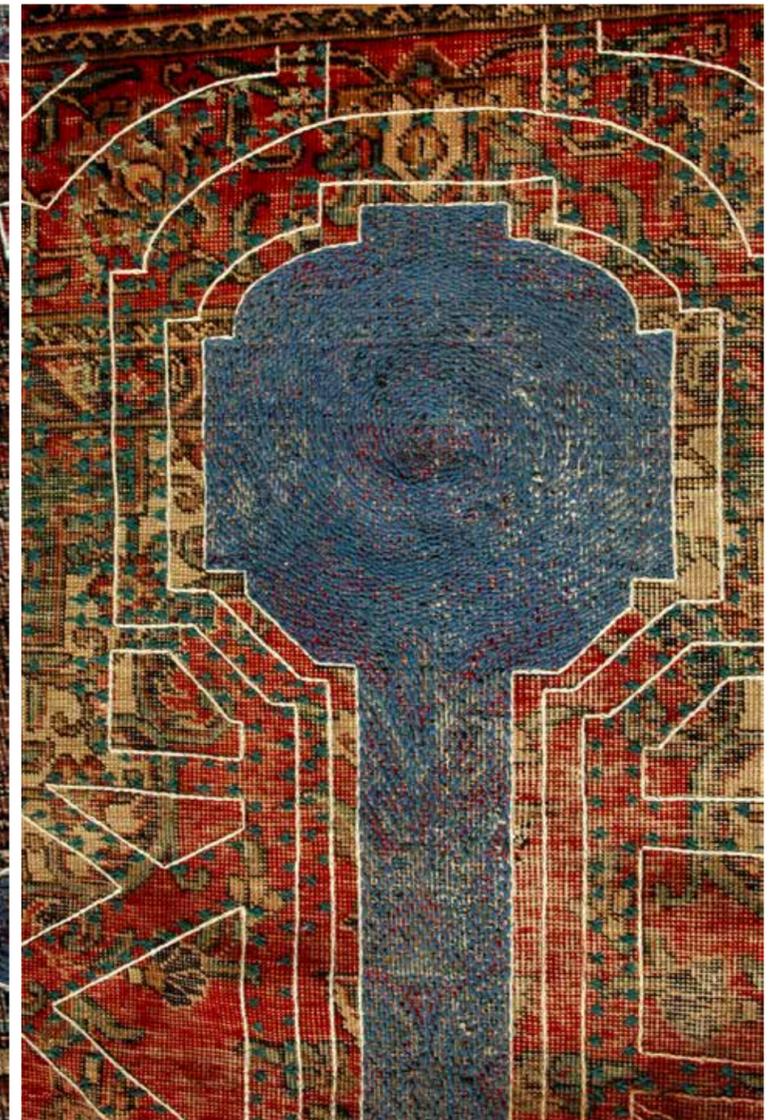


Detail of  
*Hyde Park, Kashan, 2018*



***Versailles, Kashan, 2018***

Antique Kashan carpet with dyed-sheep's wool embroidery. 394 x 277cm, 2018.



Detail of  
*Versailles, Kashan, 2018*



***Cantt. Runner, 2018***

Tribal carpet with dyed- sheep's wool embroidery,  
310 x 81.5cm, 2018.



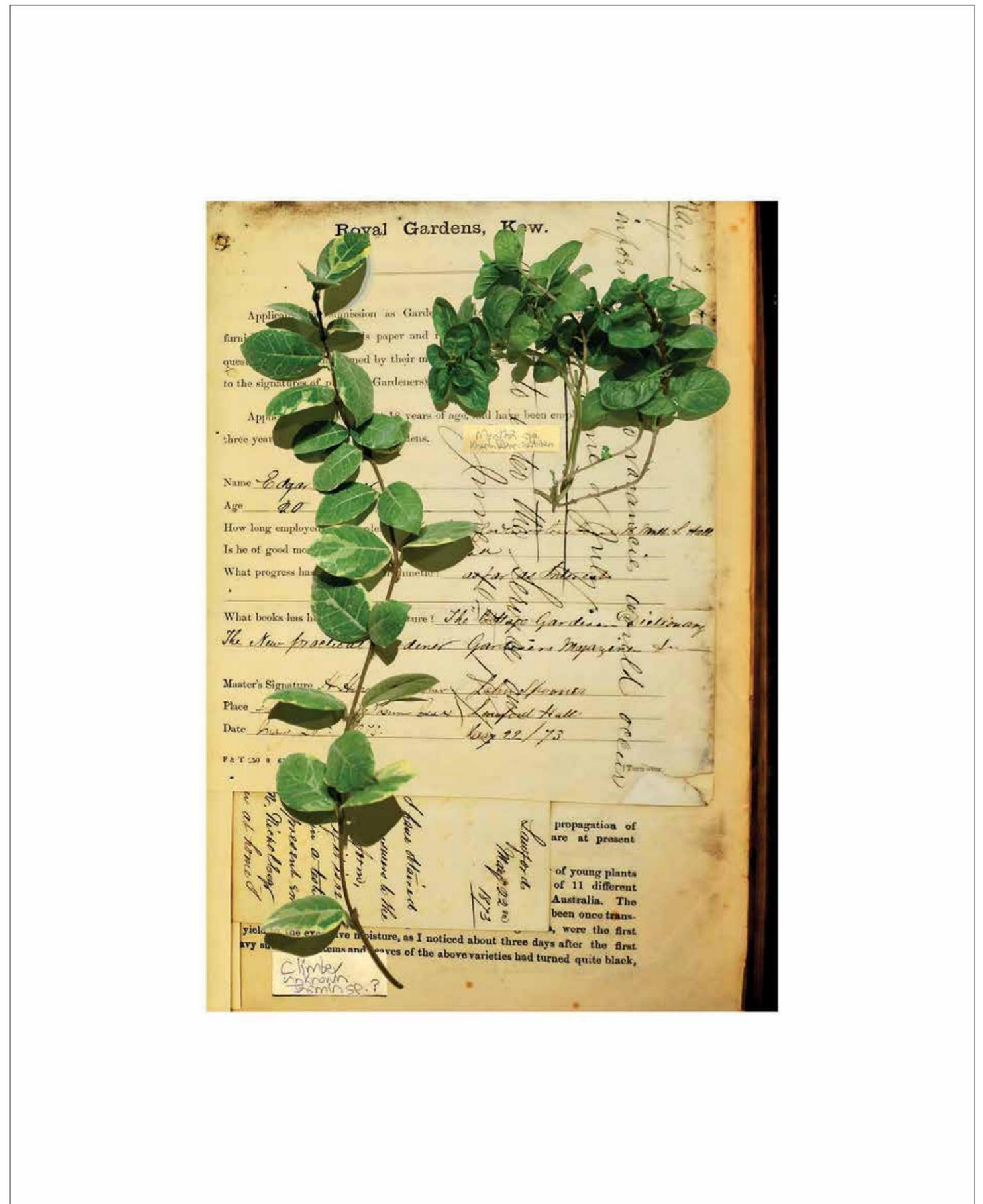
***Cantt. Runner, 2018***

Tribal carpet with dyed- sheep's wool embroidery,  
310 x 81.5cm, 2018.

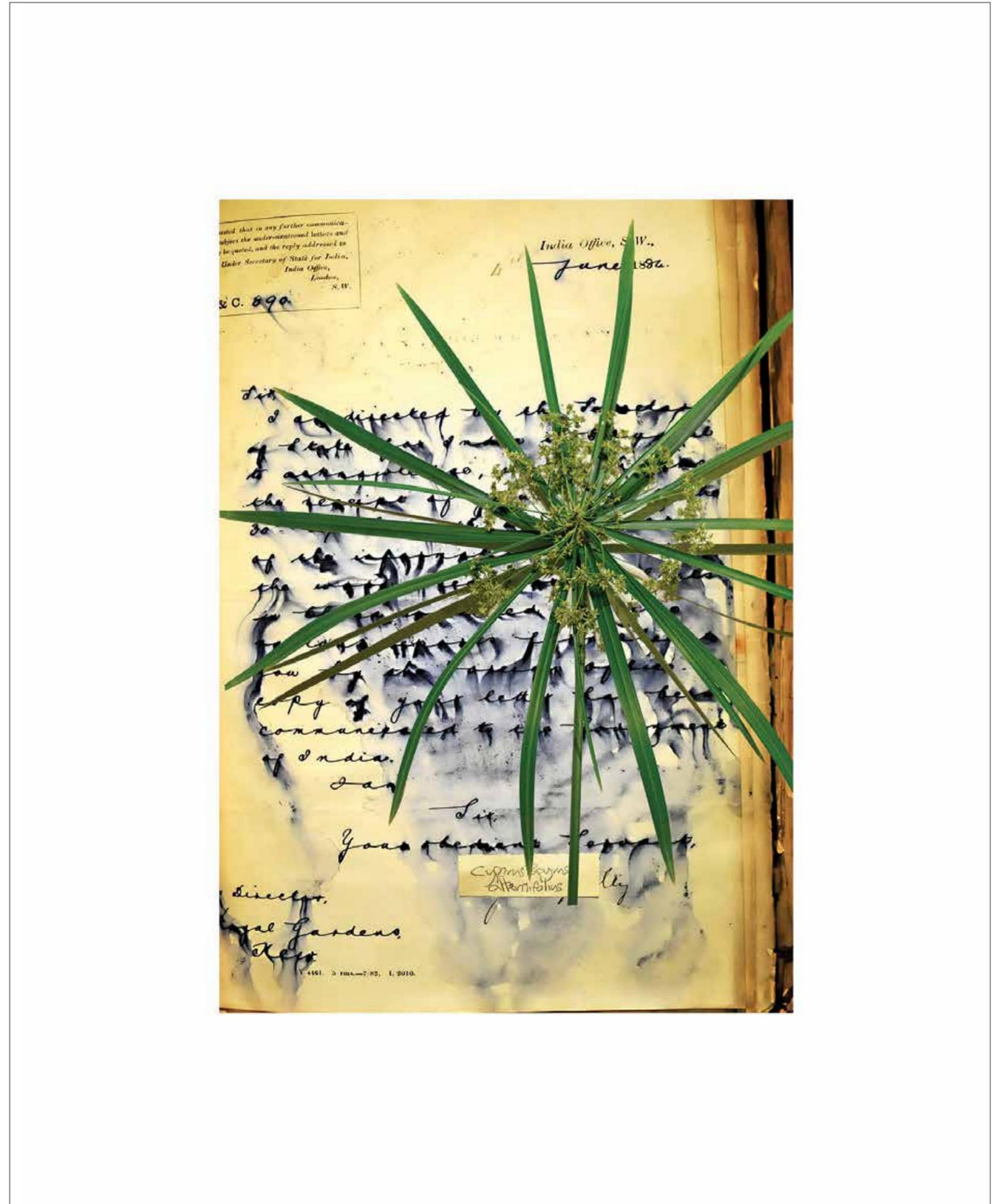


**The Garden of Babel**

Ed. 3 of 6 + 2 AP, Giclee print  
 on Hahnemuhle rag paper, 104 x 82cm, 2010.

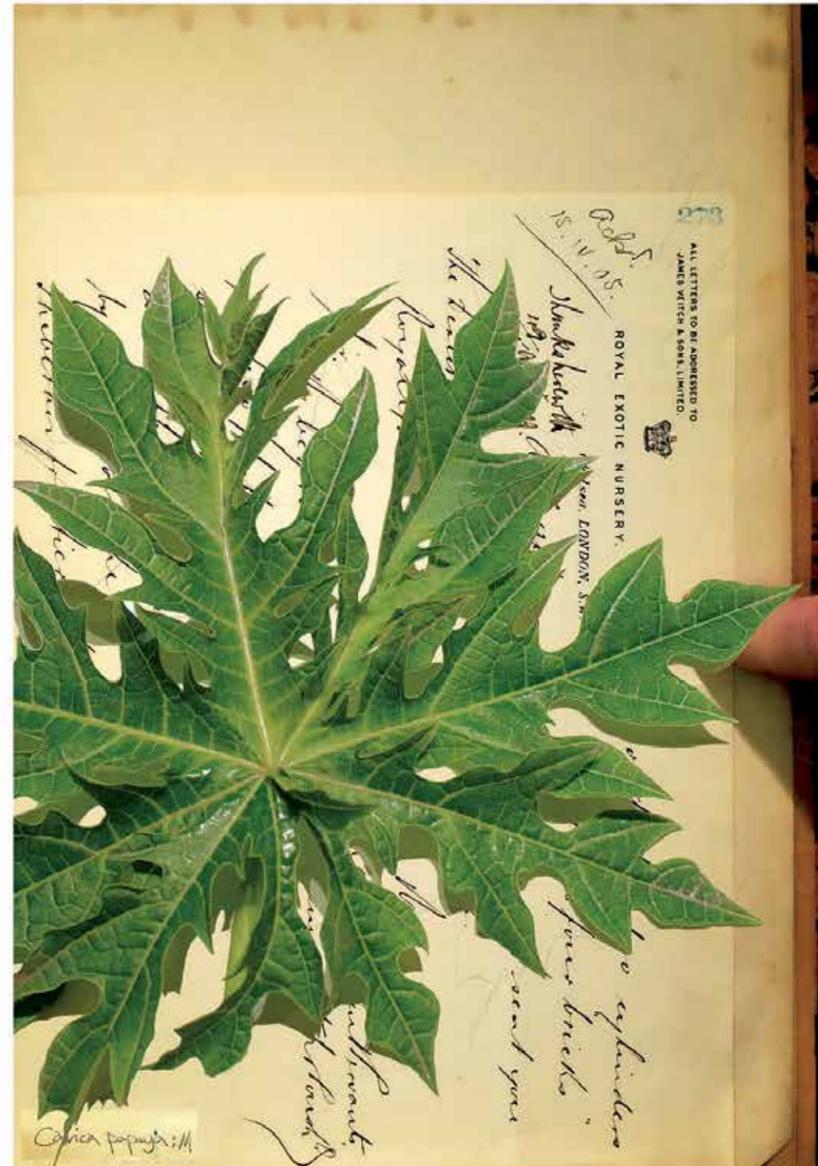


**Edgar Spooner Kew, Plants -**  
**Gardening the Archive Series**  
Ed. 2, 3, of 6 + 2 AP, Giclee print  
on Hahnemuhle rag paper, 40.5 x 50.5cm, 2014.

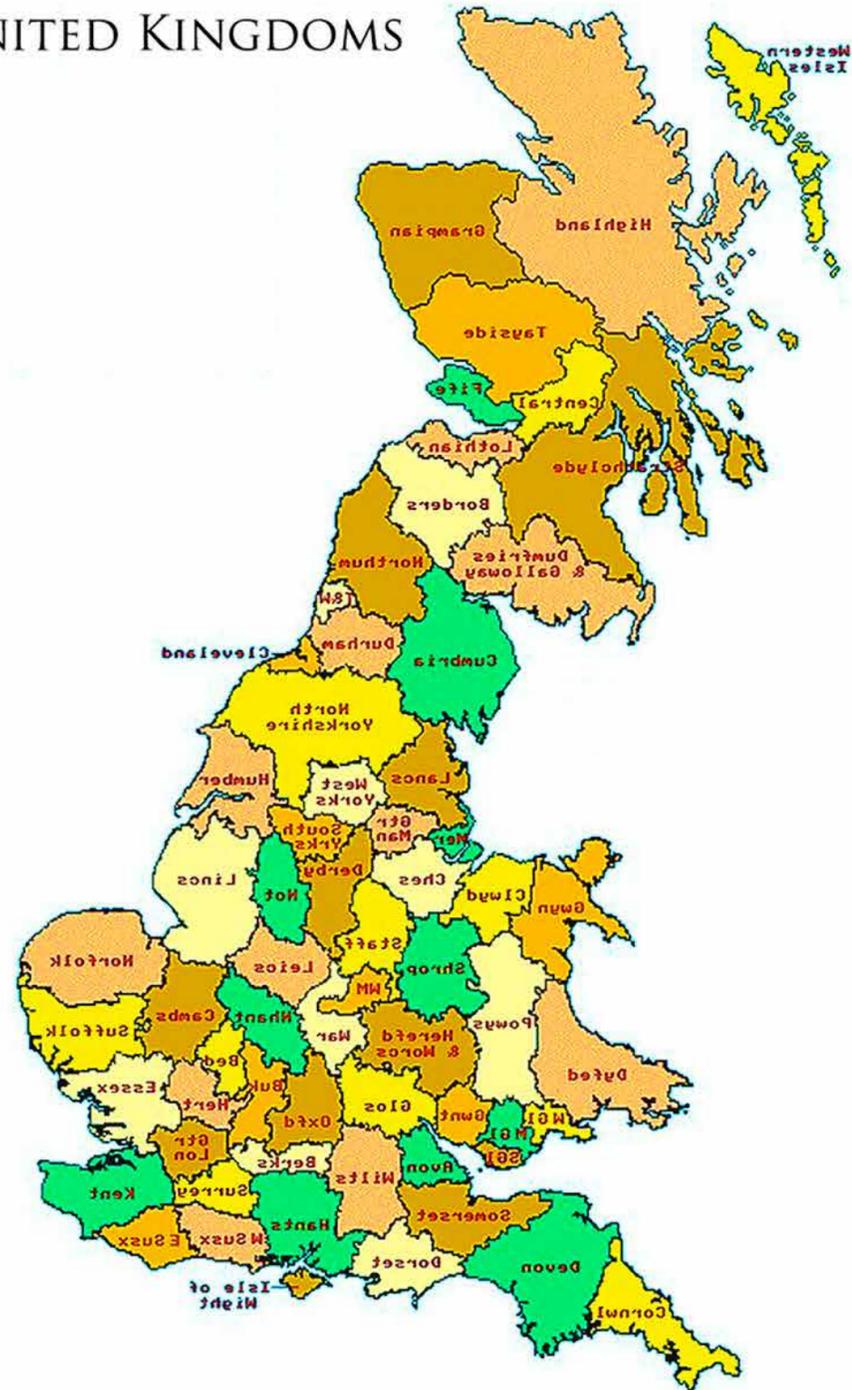


**India Office 1892, Cyperus -**  
**Gardening the Archive Series**  
Ed. 2, 3, of 6 + 2 AP, Giclee print  
on Hahnemuhle rag paper, 40.5 x 50.5cm, 2014.

**Royal Exotic Nursery, Papaya -**  
**Gardening the Archive Series**  
Ed. 2, 3, of 6 + 2 AP, Giclee print  
on Hahnemuhle rag paper, 40.5 x 50.5cm, 2014.



# UNITED KINGDOMS



## *United Kingdoms*

Ed. 3, 4, of 12, Giclee print  
on Hahnemuhle rag paper, 28.5 x 20.5cm, 2012.



***Gods Garden, BS1***

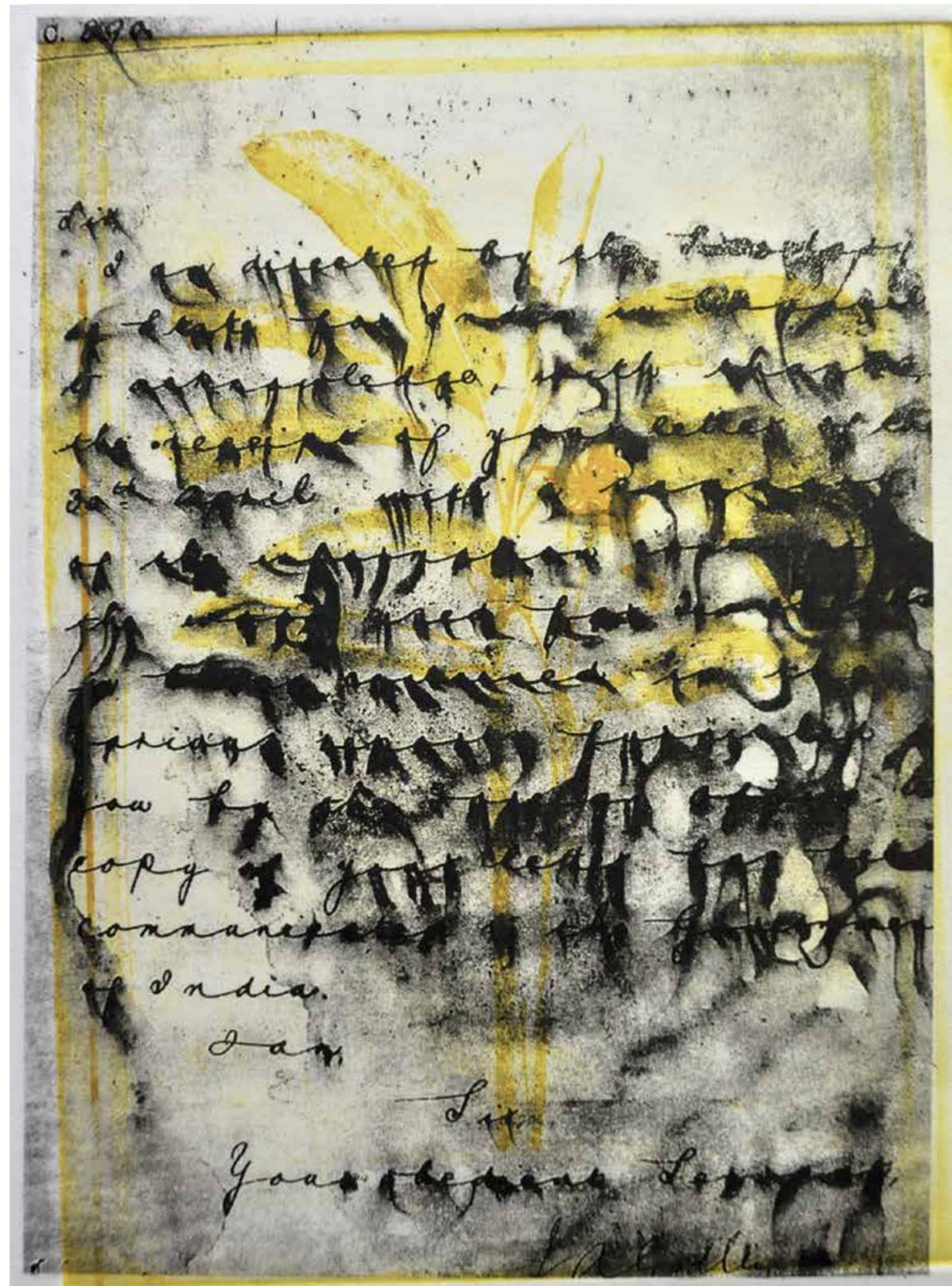
Ed. 1,2, of 12, Giclee print  
on Hahnemuhle rag paper, 23 x 16cm, 2018.



*Arcadia*,  
A collaboration with Natasha Alesworth,  
Mixed media on paper, 58.5 x 42cm, 2018.



*The Glory of the Garden,*  
Ed. 1 of 6, Giclee print  
on Hahnemuhle rag paper, 99 x 82cm, 2014.



**The Kew Letter,**  
(Unique Print) Silkscreen and Litho print,  
20 x 15.5cm, 2017

*The Fasciation of Flowers,*

A collaboration with Angela Lizon  
After: Jan Davidszde Heem  
(Dutch 1606 - 1684) Vase of Flowers c. 1660

Oil paint on board, 61 x 51cm, 2018.





*The Machine in the Garden, Hayter,*  
Print with paper collage, 56 x 32cm, 2018



*A Walk in the Woods, Monitor + Leaf*  
Print with mixed media, 30 x 21cm, 2016.



*The Machine in the Garden, Roundup*,  
Print with paper collage + mixed media,  
42 x 29.7cm, 2018



*The Machine in the Garden, Bayer,*  
Print with paper collage + mixed media,  
42 x 29.7cm, 2018



*A Walk in the Woods - UKIP,*  
Print with mixed media,  
40.5x 29.5cm, 2017.



*Global Forest, Hydrangea,*  
Print with mixed media,  
62 x 45.5cm, 2017.



*The Machine in the Garden, Bin,*  
Print with paper collage, 44 x 30.5cm, 2018.



***Global Forest, Ginkgo Globe***  
Print with mixed media, 46 x 46cm, 2018.



*Global Forest, DHA Willow*

Print with mixed media, 62 x 44.5cm, 2018.



**Aliens at Home, *Impatiens glandulifera*,**  
Print with paper collage + mixed media,  
42 x 30cm, 2018.

**Aliens at Home, Fallopia japonica,**  
Print with paper collage + mixed media,  
42 x 30.5cm, 2018.





*A Walk in the Woods, AdBlue*  
Print with mixed media, 62 x 44.5cm, 2018.



*A Walk in the woods, NOS*

Print with mixed media, 62 x 44.5cm, 2018.



*A Walk in the Woods, Cow Parsley*  
Print with mixed media, 62 x 44.5cm, 2018.



*Walk in the Woods, L + B, Oak*  
Print with mixed media, 49.5 x 36cm, 2018.

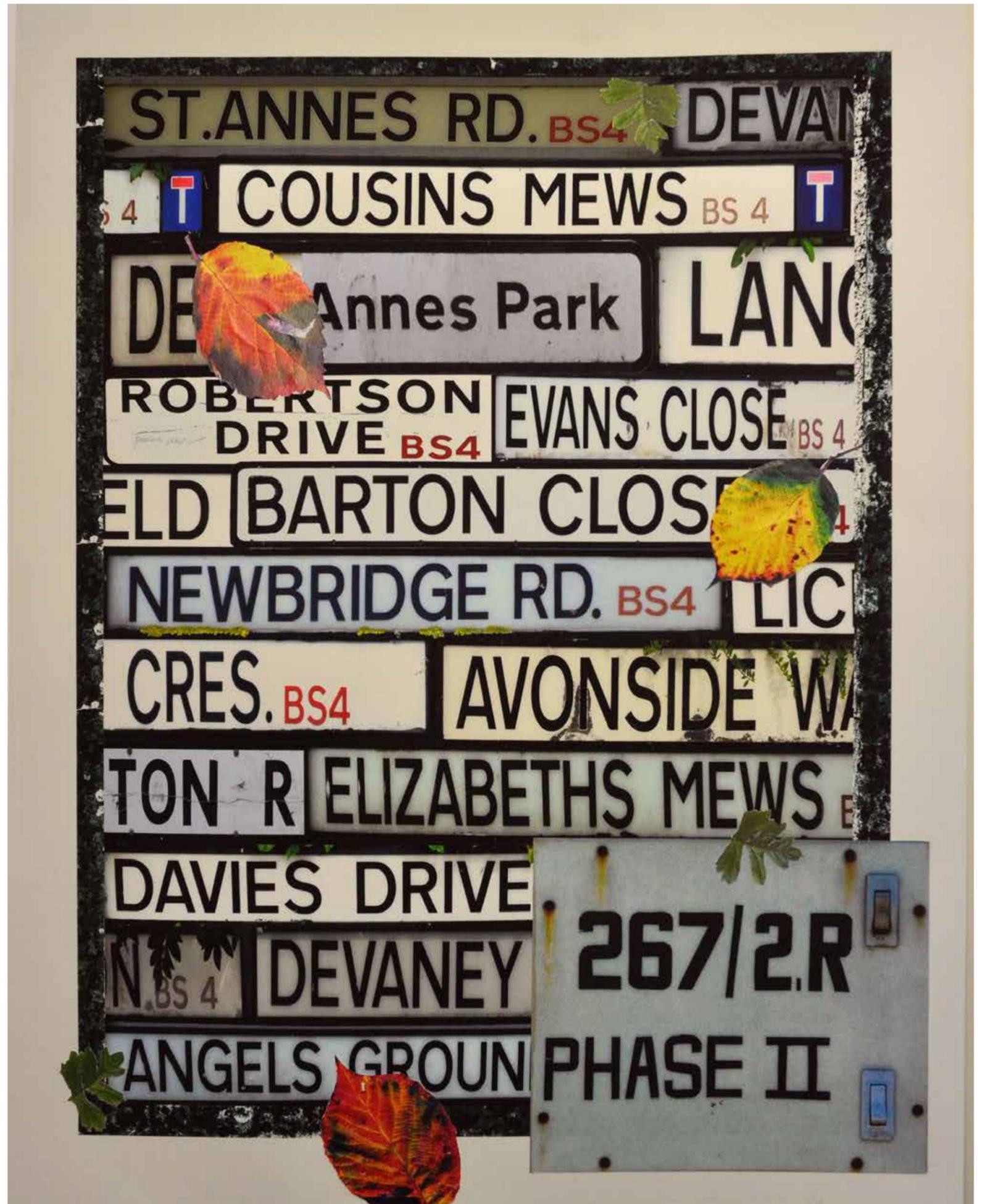


***Global Forest, Yellow PHA***  
Print with mixed media, 61 x 43cm, 2018.



***A Walk in the Woods, Mattress***

Print with mixed media, 42 x 34.5cm, 2018.



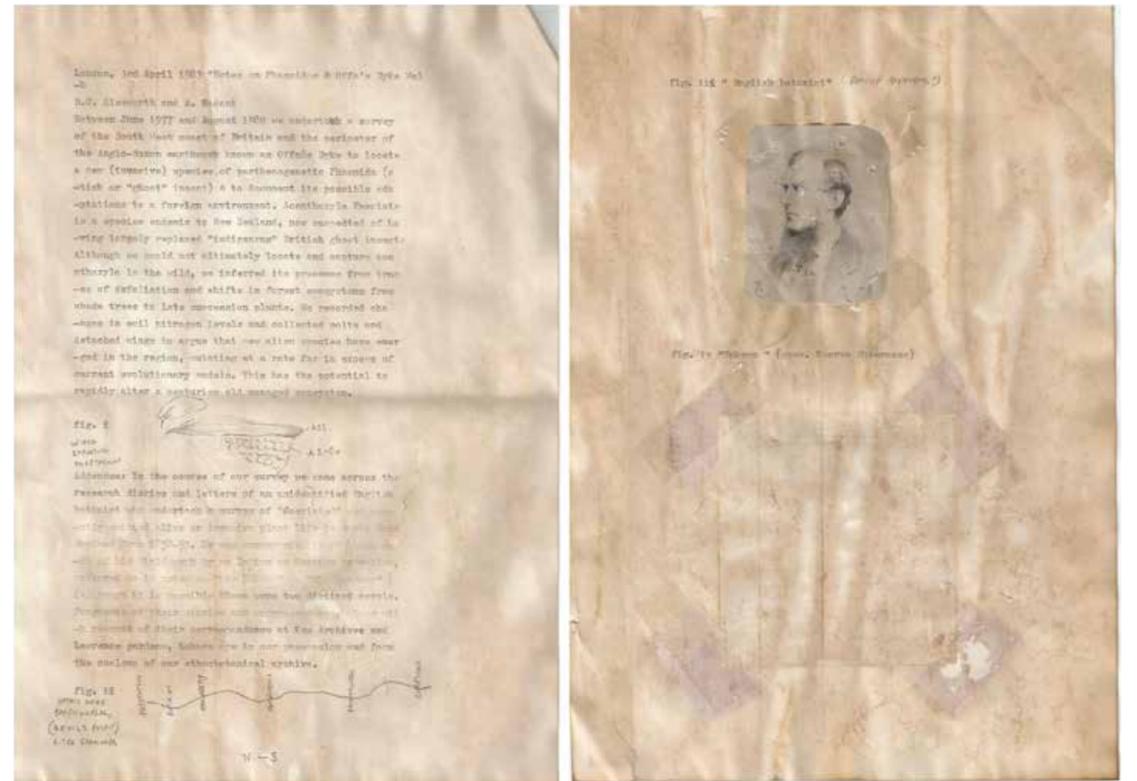
*St. Anne's Park*

Print with mixed media, 40 x 32cm, 2018.





**Fig.1, Phasmid Project** (Diptych)  
 Collaboration with Adnan Madani  
 Ed. 1/6, Photo print on rag paper (part 1 of 2),  
 63.5 x 53.5cm + Text, 2018.



**Fig.2, Phasmid Project**  
 Ed. 1/6, print on paper (part 2 of 2), 42 x 30cm, 2018



*A Walk in the Woods, Monitor + Grass*  
Print with mixed media, 30 x 21cm, 2018.



## BIOGRAPHY

**David Alesworth** is a sculptor, photographer and researcher of garden histories, working between Pakistan and the United Kingdom. He is former Head of Sculpture, IVSAA (1991-2002), and Professor, BA (Fine Art), BNU, (2006-2015). He is a member of the Royal Society of British Sculptors, and a Stanley Picker Fellowship award holder. In 2016, he was shortlisted for the V&A Jameel Prize.

David currently lives in Bristol and is a studio holder at Spike Island.

## UPCOMING SHOWS + RECENT ACTIVITIES

**Feb. 2019** The Lie of the Land, MK Gallery Milton Keynes

**Dec. 2018** Solo show, Koel Gallery, Karachi

**Nov. 2018** British Art Studies, Feature Cover, Landscape Now, Paul Mellon Centre, London.

**Mar. 2018** Lahore Biennale

**Feb. 2018** Pioneer Sculpture Residency, Khushab, Punjab

**Dec. 2017** "Landscape Now" Conference, Paul Mellon Centre,

**Oct. 2017** Jameel Prize-4 V&A, Almaty

**June 2017** Jameel Prize-4 Asia Culture Centre, Gwangju, Korea

**July 2017** Whitechapel Art Gallery, Public Arts Programme

**Oct. 2017** Paul Mellon Centre, Public Lectures

**Nov. 2017** Karachi Biennale

**2017** Taqseem, Koel Gallery, Karachi

**Ongoing- 2016** "Invasive Species" project, ongoing walking collaboration with Adnan Madani

**2016** The Missing One, OCA, Oslo

**2016** How We Mark the Land, Gandhara-Art-Space, Karachi

**2016** Hopes of Paradise, Grosvenor Gallery, London

**2016** The Architecture of Life, BAMPFA, Berkeley University, USA.

**2016** Dhaka Art Summit

**2016** Jameel Prize exhibition/s at the Pera Museum, Istanbul

**2014** 8th Berlin Biennale, Berlin

## THE GLORY OF THE GARDEN

OUR England is a garden that is full of stately views,  
Of borders, beds and shrubberies and lawns and avenues,  
With statues on the terraces and peacocks strutting by;  
But the Glory of the Garden lies in more than meets the eye.  
For where the old thick laurels grow, along the thin red wall,  
You'll find the tool- and potting-sheds which are the heart of all  
The cold-frames and the hot-houses, the dung-pits and the tanks,  
The rollers, carts, and drain-pipes, with the barrows and the planks.  
And there you'll see the gardeners, the men and 'prentice boys  
Told off to do as they are bid and do it without noise;  
For, except when seeds are planted and we shout to scare the birds,  
The Glory of the Garden it abideth not in words.  
And some can pot begonias and some can bud a rose,  
And some are hardly fit to trust with anything that grows;  
But they can roll and trim the lawns and sift the sand and loam,  
For the Glory of the Garden occupieth all who come.  
Our England is a garden, and such gardens are not made  
By singing:-" Oh, how beautiful," and sitting in the shade  
While better men than we go out and start their working lives  
At grubbing weeds from gravel-paths with broken dinner-knives.  
There's not a pair of legs so thin, there's not a head so thick,  
There's not a hand so weak and white, nor yet a heart so sick  
But it can find some needful job that's crying to be done,  
For the Glory of the Garden glorifieth every one.  
Then seek your job with thankfulness and work till further orders,  
If it's only netting strawberries or killing slugs on borders;  
And when your back stops aching and your hands begin to harden,  
You will find yourself a partner In the Glory of the Garden.  
Oh, Adam was a gardener, and God who made him sees  
That half a proper gardener's work is done upon his knees,  
So when your work is finished, you can wash your hands and pray  
For the Glory of the Garden that it may not pass away!  
*And the Glory of the Garden it shall never pass away!*



GALLERY