



DIFFERENT WORLD  
THREE ARTISTS INSPIRED  
BY THE ISLE OF HARRIS



## A DIFFERENT WORLD

*Whatever pebbles you have to spit from your mouth before you achieve speech, if you choose to live in these remote places, you will come in the end to a poetry of process. And weather. And stone.<sup>1</sup>*

Iain Sinclair

The germ of the idea for this exhibition struck as I was driving through the Scottish Highlands towards Ullapool. With a car piled high with camping gear, I was on the way to help Julie Brook build one of her impressive *Firestack* sculptures to be filmed for Thomas Riedelsheimer's elegant film, *Tracing Light*. Making slow progress behind endless campervans through the Highlands with the lush green July roadsides bursting with bright purple fireweed and yellow ragwort, I pondered how it could be that in the relatively small world of sculpture, the gallery was lucky enough to be working with not one but three artists who were directly inspired by a small Hebridean land mass at the remotest edges of the United Kingdom – the Isle of Harris.

What was it that drew artists to remote places? Was it a similar concoction of driving forces that sent so many artists to St Ives in the 1940s and 50s? Was it simply the inspirational landscape, the dramatic changes of weather the archipelago has to endure, or something deeper and more profound? The feeling of freedom perhaps, the slowing of modern concepts of time, the ability to observe the landscape with a clarity that is difficult to achieve elsewhere?

When Steve Dilworth moved from Gloucestershire to the Isle of Harris in 1983, it was a bold move that seemed incomprehensible to many of his fellow friends and artists. For Dilworth, however, it offered him and his

LEFT:  
Photograph taken  
on the Isle of  
Harris by Steve  
Russell, 2017

RIGHT:  
Sailing to the  
Isle of Harris,  
2025

FAR RIGHT:  
Stoking the  
*Firestack*. Still  
from *Tracing  
Light* by Thomas  
Riedelsheimer



young family freedom and independence. Purchasing his first home – a small derelict cottage nestled into the lee of the hills around Beacravik on the Eastern side of Harris – Dilworth was able to focus on his work. Nurturing it from experimental and often satirical figures made from salted animal flesh to a much more serious body of work – one that absorbed the powerful, raw landscape around him, and distilled it into objects of elegant and exquisite delicacy.

Pivoting between carving the most intractable of stones, such as the local 3-billion-year-old Dunite, to handling the fragile skeletons of birds and animals, Dilworth patiently and lovingly wills each work into existence. These traits, perhaps cultivated in his years scratching a living as a gardener before his move North, suit the rhythms of the island. Indeed, Harris gave Dilworth the freedom and time to experiment, refine and re-energise dead or redundant matter. As Dilworth often describes it, he enjoys bringing together seemingly unrelated elements that, once combined, have energy like a battery saying, ‘each material has its energy you have to find that balance’.<sup>2</sup>

When I first visited Harris to meet Steve Dilworth ahead of his solo exhibition *Off the Rock* in 2017 it was with some trepidation. It was not the clear skies and endless sun that Dilworth experienced on his first visit, but a cold and stormy February, with the heaviest of leaden skies greeting me after my delayed flight. Driving south from Stornaway through mountainous Lewis, I was struck by the step change in geology that occurred once we crossed into East Harris. ‘Lunar landscape’ did not seem to capture it but it is still the only description I feel adequately describes the ancient, isolated outcrop which bravely turns its face to the mercy of the elements. The warmth and hospitality with which Steve and his then wife Joan received me, immediately dispelled any gloominess and when I returned in the summer for photography it was an isle transformed.

The contrast of the clear, calm days with endless evenings of soft light allowed us to explore the landscape. Dilworth showed us the poised elegance of the erratics that had inspired his burning *Fat Rock* and *Fire Rock* in 2002. Whilst we weren’t equipped to hike to it, he indicated where he had carved his *Sleep Hag*, *Breathing Stone* in 1995. Indeed, the clement weather unlocked why Dilworth had made one of the highlights of his exhibition *Mountain Air*, 2001 a sensuous, protective bronze carapace or helmet that holds within it a precious glass phial of mountain air which Dilworth (dressed in a three piece Harris Tweed suit) ceremoniously collected on top of a very large erratic, using a blow torch at the crack of dawn on Midsummer’s Day. As a past exhibition label described *Mountain Air*: ‘The bronze becomes a visor, a device that is both ancient and early contemporary. View according to choice: Sellafeld or Sutton Hoo.’<sup>3</sup>



Last May, I was privileged to experience approaching Harris by sea, sailing to visit Dilworth with fellow gallery director Peter Millican. Approaching by sea from the South East, Harris looks low slung on the horizon only revealing its magnificent scale once you travel to the West side where Julie Brook has for the past eleven years, been inspired to make works in the landscape itself.

Like Dilworth, Brook opted for what many might perceive as voluntary exile to spend over three years on the uninhabited West coast of the Isle of Jura in a shelter constructed in a sea arch she discovered in 1991. Far from exile, the experience gave Brook the opportunity to inhabit the landscape in the most intimate of ways, aligning her daily rhythm with the tides and weather cycles rather than be enslaved to our modern concepts of time.

In this exhibition, we are delighted to include a rare, early painting from Brook’s time on Jura. Whilst it is a precursor to her work on Harris, it illustrates a pivotal moment in her career in which she learnt to express the energy of the landscape not only on canvas but through constructing her first sculptural work the *Firestack*. This series of works which she has returned to more recently to explore different seasons and weather conditions eloquently brings together the four elements she contends with on a daily basis. Often asked about the language of her work, Brook says:

Steve Dilworth  
*Fat Rock*  
2002, Isle of  
Harris



*I see it as both a response to my environment, and the expression of the environment's effect on me. It's a process, a rhythm which I initiate but as it gets more involved, it too begins to dictate terms. The task is to find a formal language that can express this. Solitude is the heart of the matter: it allows me to inhabit the landscape. I have always tended towards wild and remote places.*

No stranger to the basic living conditions of a 'bothy' which she had previously enjoyed in Cornwall, Orkney and the uninhabited island of Mingulay, in 2015 Brook was offered the opportunity to call one her own when the last of an ancient line of crofters granted her permission for her to purchase a bothy at Aird Bheag which sits on the remote border between the Isles of Harris and Lewis. Best accessed by boat from Harris, unless you are prepared for a four hour hike on foot, it was with excited anticipation that Brook collected me from the jetty at Hushinish. Due to her connection to remote locations much of Brook's work is recorded through film or photography, so I was fascinated to see the works she had been making over the past ten years in the landscape in the flesh. I was not disappointed. As we followed the coast through the straits of Scarp accompanied by a magical pair of soaring Sea Eagles, we first came to Brook's largest and most challenging Harris works, *Surrag Path*. Almost camouflaged against the hillside it slowly began to expose itself as the light changed and the eye familiarised itself with the terrain. Named after the nearby Meall nan Surrag which, shaped like a 'surrag' translates as 'vent of a kiln' in Scottish Gaelic,

Julie Brook  
*Rainberg Mòr, Jura*  
 Oil on canvas  
 122 x 336 cm

Brook discovered the location during a lockdown excursion by boat. Inspired by the untouched, ancient nature of the site, Brook soon discovered that it was from Meall nan Surrag that a receding glacier had scoured the gully she wanted to work with, and a powerful surge of melt water had created the boulder and rock fall during the last Ice Age. Brook notes:

*I wanted to create a visual line like laying a strand of ribbon up through the boulder field inviting people into the rockfall. Because the stones are different colours, the work sits almost invisibly within the chaos of the rock itself. In the late afternoon light the work springs into a single resolute form, a rhythm of steps and path bridges that moves downwards with the natural gravitational flow.<sup>4</sup>*

Not far from the *Surrag Path* is the *Winter Wall*, 2019 which, when we visit a few days later, surprises me with its myriad hues of rock but also the sharpness of the clean, vertical line that Brook has created at the aperture or entrance that contrasts so well against its craggy, weathered surroundings. Having previously only understood the way in which Brook orientated the sculpture to receive the setting light from the West through photographs, it was magical to squeeze through the opening, head to one side, breathing in, to physically experience the immediate shelter, calm and quiet the structure provides from the constant rushing of the wind.

Having spent the last three days heaving weighty stones at low tide to build the *Firestack* which would be fired and filmed the following afternoon, I could now fully recognise the physical effort, organisation and sheer determination required to make these beautiful structures that seem at once ancient and yet so contemporary. The unique beauty of these works, I now understand, is that they are in constant conversation with the elements regardless of our human presence. When we are present, either physically or through film or photograph, they provide us with an exquisite portal through which to experience and reconnect with the elements that Brook is so attuned to – setting light, rising light, fire – powerful elemental forces that our increasingly urban living divorce us from.

Having spent much of her life in urban environments in Hong Kong and London, Angela Palmer first discovered the rugged beauty of the Isle of Harris thirty years ago on a family holiday with her small children and has since returned regularly to re-energise and revive her passion for geology. Born in Aberdeen, Palmer returned to making sculpture after a successful career in journalism. Fascinated by mapping and exposing the fundamental stories we often take for

granted, she became increasingly interested in the ‘ground beneath our feet’, finding it a revelation to discover that some of the most ancient rocks on our planet hailed from the islands she so enjoyed visiting. Immersing herself in researching the country’s stones to create a work called the *Geological Spine of Britain*, Palmer became increasingly fascinated with White Anorthosite which is found exclusively on Harris in Britain, and is the same type of rock that is found on the moon. At 2.5 billion years old these rocks represented for Palmer an intimate insight into deep time and which she acknowledges were originally located in the Southern Hemisphere in ‘a silent world with little oxygen, with no trees, no fish, nor birds, nor beasts’.

After a six-year journey to track down the owner of the disused quarry on Harris that had White Anorthosite, Palmer finally succeeded in purchasing a selection of chosen rocks that she felt could encapsulate this story. Fiendishly difficult to carve, Palmer sought help from stone masons’ yards to sensitively cut and polish certain facets of these rocks to reveal the delicate white and grey striations and iron-rich veins to give a glimpse of the incredible power that created them.

When I met Palmer at the stonemason’s she worked with outside Aberdeen, I was astonished by the delicacy with which she and the team treated these cold, hard, heavy rocks which were so prone to shatter when cut, constantly touching and feeling their forms as if to hear where they could be brought to life. When I asked her about how she tackled their initial intractability, she said:

*the Lewisian Gniess and White Anorthosite are very hard to work: even the gentlest mark-making on its surface destroyed the titanium blades on my best chisels. But in a way that just underlines the point – their mass and durability are their essence, accreted over billions of years. I learned to respect that and I tried to work with the ancient material, rather than imposing my will upon it.* <sup>5</sup>

Whilst searching for a title for this exhibition, my colleague Rose and I came across ‘The Glen’ a beautiful poem by Kathleen Jamie that seemed to capture something of what the Isle of Harris has offered to Julie Brook, Steve Dilworth and Angela Palmer. In the poem, Jamie intently observes the landscape, describing it as an opportunity to see a ‘different world’ whilst its inhabitants carry on regardless.

In a similar way, it seems to me that these three artists have also been inspired by the opportunity Harris offers to enjoy a different environment and perspective, and that all their work seeks to eloquently translate and share the vital energy



and freedom they draw from the landscape. Whether that be through carving objects to carry it, building structures to highlight or contain it, or polishing facets of elemental rocks to remind us of it, they all pay tribute to the ancient energy that created these isles billions of years ago. Thanks to their tireless hard work, grit and determination, we the viewer have the gift of connecting to this remote and ancient landscape albeit from the comfortable environment of a gallery in central London! Whilst it is true to say that many artists, musicians and poets have been inspired by the Hebrides, I feel privileged to share the work of these three special sculptors and am supremely grateful to Steve, Julie and Angela for their friendship and the adventures we have been on.

POLLY BIELECKA

ABOVE LEFT:  
Angela Palmer  
at the stone  
mason’s in  
Aberdeen, 2023

ENDNOTES

ABOVE RIGHT:  
Angela Palmer  
*Written in Stone:  
Journey from the  
South Pole (ii)*  
2023, White  
Anorthosite  
56 x 19 x 17 cm

1. Ian Sinclair, *Extracted from Cinnibar*, Hart Gallery, 1997
2. Steve Dilworth, *Journeyman*, Pangolin London, 2023, pg. 4
3. Exhibition label from Cass Sculpture Foundation courtesy of William Dixon.
4. Extract from Julie Brook’s notebooks, 2023.
5. Angela Palmer, *Deep Time: Uncovering Our Hidden Past*, 2023, Pangolin London. Pg. 40



# JULIE BROOK

b. 1961

**How did you discover the Isle of Harris? Can you describe what drew you to the island?**

I first went to Harris in the mid 90's and was very struck by the contrasting landscapes between the stark rocky North Harris hills and the craggy moorland in South Harris. I had identified an area in North Harris I really wanted to explore just before working for an extensive period in Mingulay.

In 2015 I had the opportunity to begin working in Aird Bheag and Aird Mhòr, two uninhabited peninsulas that lie on the border between North Harris and West Lewis, opposite the island of Scarp. I was drawn to the wildness of this land, its relationship with the sea and ancient landscape of rock and moorland folding and rising into distinct hills. You get to these peninsulas by foot or by boat.

**Was the work that features in this exhibition made in situ on Harris, or in its memory? Could you tell us a little about your process(es).**

The work is inspired by the landscape itself and the materials I am able to express this formal response with.



PREVIOUS PAGES:  
Julie Brook  
*Surrag Path, Aird  
Mhòr, Hebrides*  
83 steps, 3 path  
bridges. L.4102cm  
W.100cm, 2023,  
Photographic print  
on dibond  
68 x 100 cm

LEFT:  
Julie Brook in film  
still from *Tracing  
Light* by Thomas  
Riedelsheimer, 2024

RIGHT:  
Julie Brook  
*Surrag Path, Aird  
Mhòr, Hebrides*  
83 steps, 3 path  
bridges, L.41092  
W.100cm, 2023  
Photographic  
print on dibond  
(detail)  
46 x 70 cm  
Edition of 50

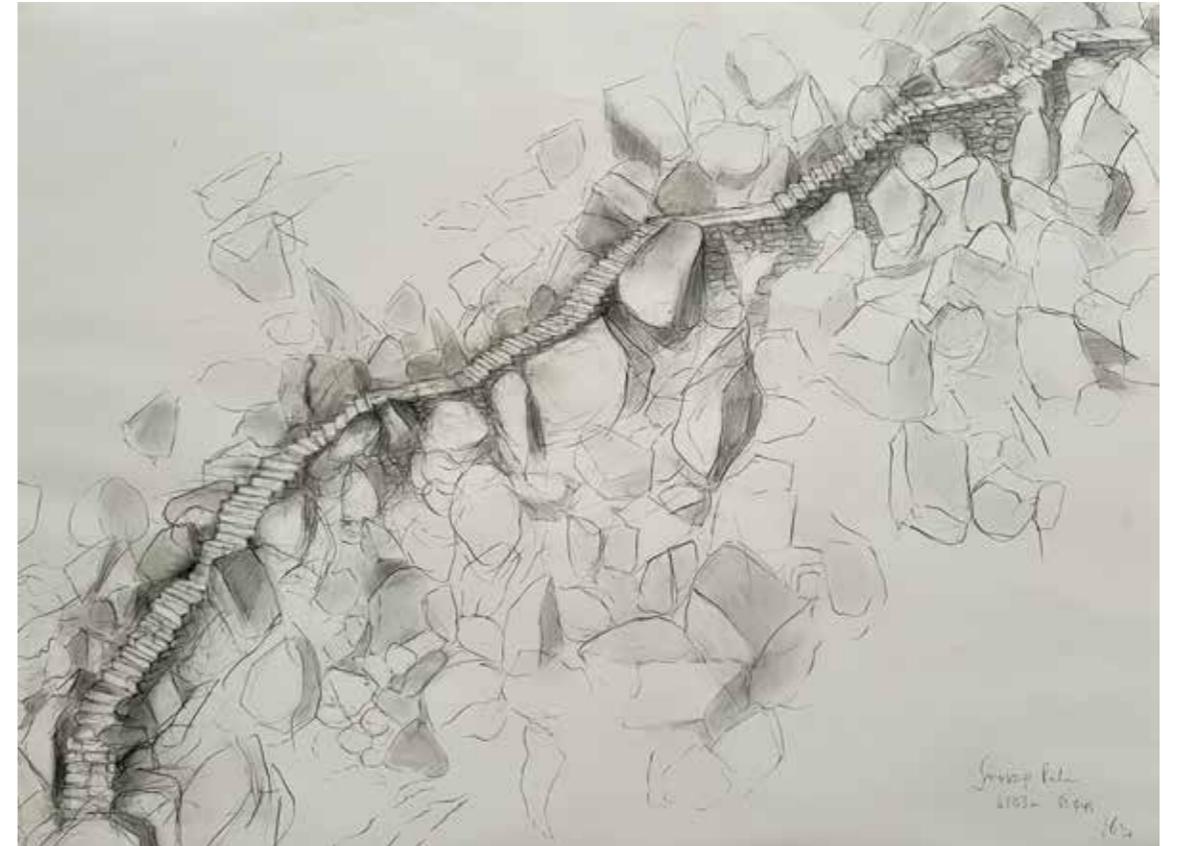


The Surrag Path was inspired by discovering the stone gully from the sea by boat and then exploring on land on Aird Mhòr. The gully lies below Meall nan Surrag (hill of the vent of a kiln). This concentration of Lewisian Gneiss was created by the torrential meltwater flowing under the retreating glaciers from the last ice age 11,700 years ago. Lewisian Gneiss is considered one of oldest rock complexes at 3 billion years old. I wanted to create a line up through the rockfall that follows the natural contours. Due to the steepness of the gully the line is stepped with three path bridges where the rockfall's slope becomes shallow.

The stones for the steps had to be looked for and carried back to the site. The stone is very hard and difficult to chisel. I worked with small teams of two or three graduates creating the work over three Summers. We used handtools to lever the rock and stones – hammers, spirit levels, iron bars, string and tape measure. The work is an invitation to walk into this space with its strong gravitational pull downwards. In cloudlight or through the day with sun the work merges into the rockfall itself. In the afternoon light the shadows begin to bring its form into focus and pull the whole work together as a single form emerging from the chaos of the tumbled rocks themselves. It is a work that is constantly changing in the light and weather conditions moving between visibility and invisibility. *The Winter Wall* is situated on the remote coastline of Aird Mhòr to the South West at Tob a' Ghearraidh. It is built using stones collected from the nearby beach also Lewisian Gneiss.

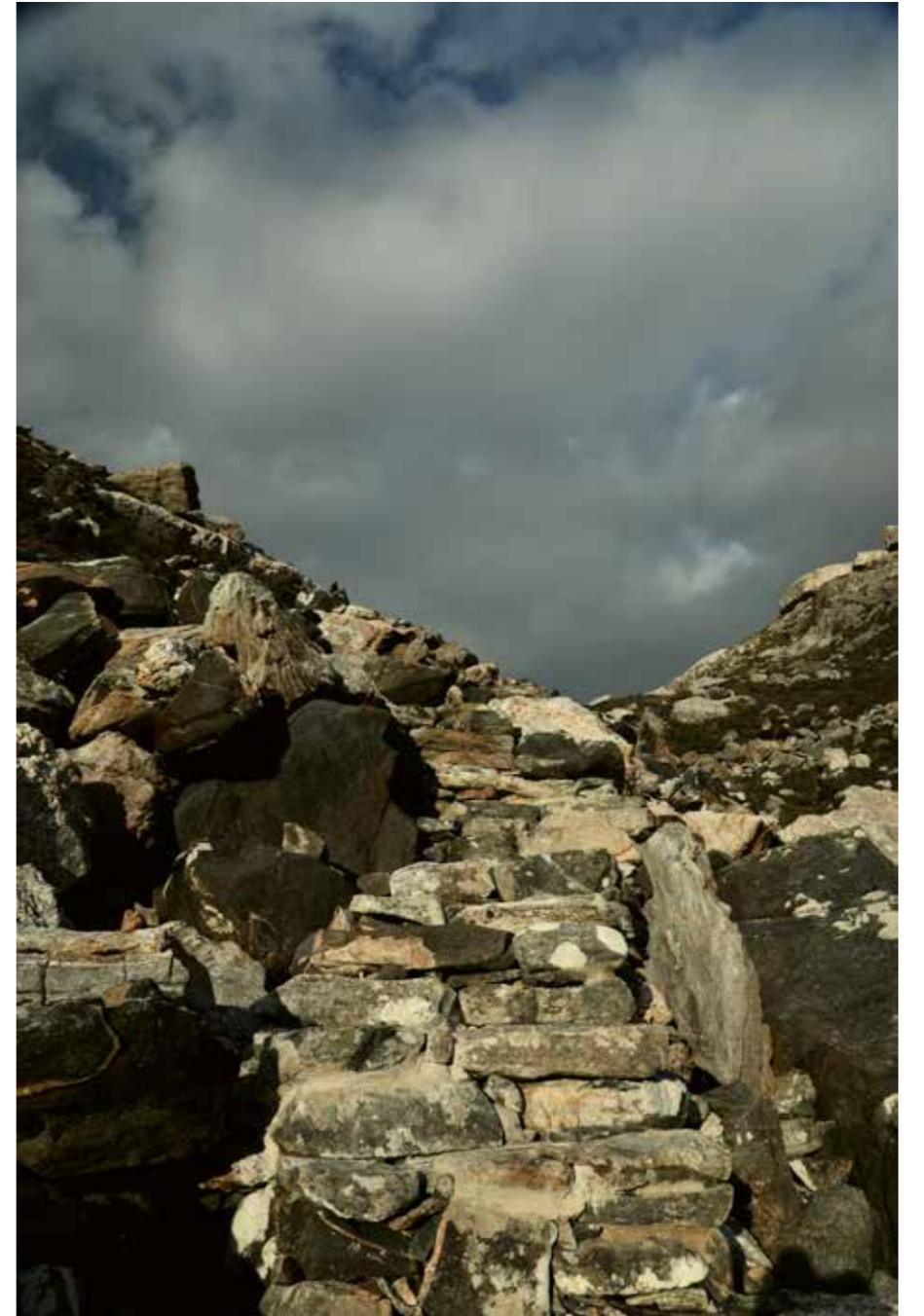


Julie Brook  
*Surrag Path, Aird  
Mhòr, Hebrides*  
Photographic  
print on dibond  
46 x 70 cm  
Edition of 50



Julie Brook  
*Surrag Path Drawing III*  
2026, Pencil on paper  
121cm x 160cm

Julie Brook  
*Surrag Path*  
2023, Photographic  
print on dibond  
70 x 46 cm  
Edition of 50



Julie Brook  
*Winter Wall*  
*Aird Mhòr, Hebrides*  
H.203 cm, Diam 365 cm  
2022, Photograph on dibond  
68 cm x 100 cm  
Edition of 7





LEFT:  
 Julie Brook  
*Winter Wall,*  
*Cloud Light, Aird*  
*Mhòr, Hebrides*  
 H. 203 cm  
 Diam. 365 cm  
 December 2021

RIGHT:  
 Julie Brook  
*Burn Wall, Aird*  
*Mhòr, Hebrides*  
 H. 165 cm  
 Diam. 285 cm  
 2018

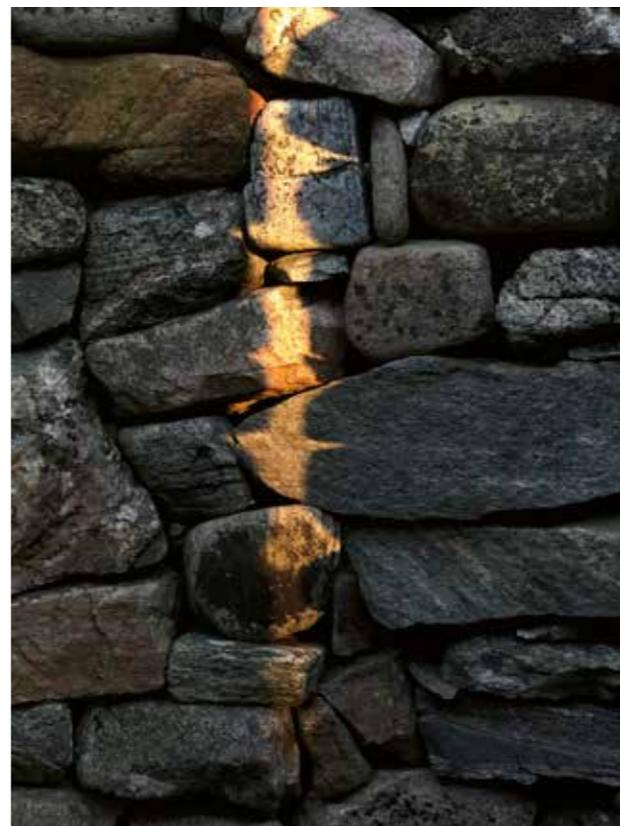
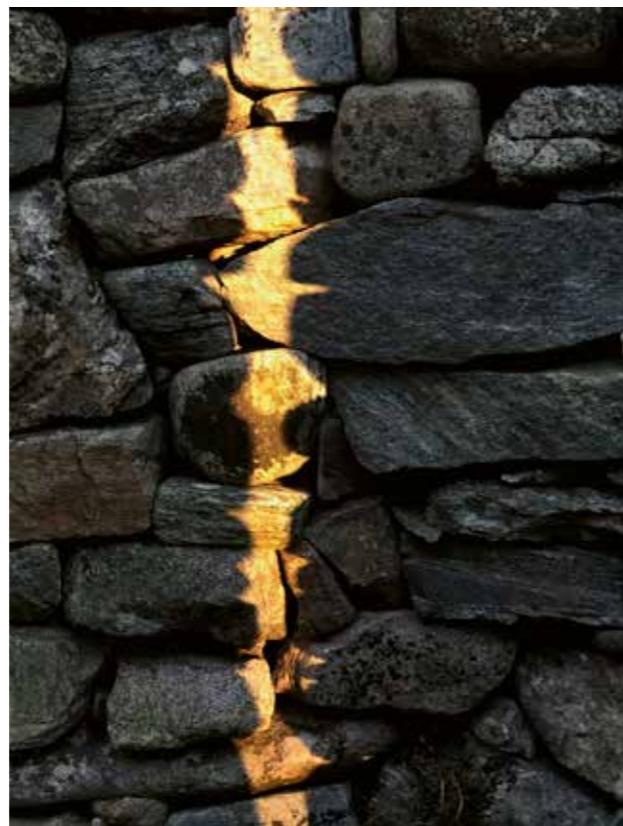
A circular wall with a narrow vertical passage, it receives the descending and setting winter light over a three month period across midwinter. In observing the work over time I see the way in which it describes the larger movement of the earth on its axis in relation to the sun so it is distilling that sense of time and cosmic physical occurrence through one day as well through the turn of the seasons.

In the filming of *Winter Wall* during an exceptionally cold spell the stones can be heard stirring and creaking as the sun warms them before night descends again. The interior floor of the Winter Wall has provided a perfect localised habitat for dark green moss (*Bryum Atrovirens*) to spread and flourish. The Firestacks were made in Loch Tealasbhaigh on Aird Bheag using the stones from the surrounding seabed. A column of stone built at low tide using the dry stone wall method with a bowl like hollow created at the top to hold the fire.





Julie Brook  
*Winter Wall, afternoon light,*  
*Aird Mhòr, Hebrides*  
H. 203 cm, Diam. 365 cm  
2022, Photographic print  
on dibond (detail)  
67 x 100 cm  
Edition of 7



Julie Brook  
*Winter Wall, Setting Light,*  
*Hebrides, I - III*  
2023, Photographic print  
on paper  
80 x 62 cm  
Edition of 50



The Firestacks have been studied over nine years through the different seasons on Spring tides, and are fired over a cycle of five days both in the day and at night according to the tide times. They act as a dynamic visual catalyst to express the gravitational pull of the tides exerted by the moon bringing all four elements into play.

The films invite the viewer to be immersed in the drama of the falling light, the rising tide, the tension between the fire, water and stone and the complex soundscape this creates. The climax of the work is at the point of extinguishment or fall, a brief and intense moment in time that 'will flame out, like shining from shook foil'. (Gerard Manley Hopkins).

LEFT:  
Julie Brook  
*Firestack, Autumn*  
2016, Photographic print on dibond  
108 x 194.5 cm  
Edition of 7

NEXT PAGE:  
Julie Brook  
*Firestack, Dusk, Summer*  
2018, Photographic print on dibond  
185 x 200 cm  
Edition of 7





UPPER LEFT:  
Steve Dilworth's  
house on the Isle of  
Harris, 2017.  
Photograph by  
Steve Russell

LOWER LEFT:  
Steve Dilworth on  
Harris with *Sleeping  
Hag Breathing Stone*,  
1995. Photograph  
by Beka Globe

## STEVE DILWORTH

b. 1949

**How did you discover the Isle of Harris? Can you describe what drew you to the island?**

In the early 1970's I visited Harris, it was midsummer, blue skies and the sun hardly set. The experience stayed with me and inside grew the need to spend at least some of my life there.

Some ten years later, with my wife and two children, I returned for a holiday and we found a ruined cottage which we were able to buy. Our first and only home. Living there revealed other more powerful qualities which fed into my work. An archaic energy seemed to flow underground, through me and into the objects I made.

**Was the work that features in this exhibition made in situ on Harris, or in its memory? Could you tell us a little about your process(es).**

All of the pieces in the exhibition were either made completely or, as with the Mountain Air piece, partly on Harris. The bronze was made in Pangolin foundry, though the air collected in the middle of Harris during a midsummer dawn.

If anything connects the objects it is that pieces are not 'about' something but 'are' something and what they are is central to the rational in making. An example would be Dunlin which contains the bird even though it may not be visible. The Mountain Air piece actually contains mountain air sealed inside a glass phial.

Steve Dilworth  
*Mountain Air*  
2001, Bronze,  
glass and air  
59 x 53 x 31 cm  
Edition of 9





LEFT:  
Steve Dilworth  
*Mountain Air*  
2001, Bronze,  
glass and air  
59 x 53 x 31 cm  
Edition of 9

RIGHT:  
Steve Dilworth on  
the Isle of Harris,  
sourcing Mountain  
Air in a glass phial  
on Midsummer  
Solstice, 2001



For all three artists in this exhibition the material reality of Harris is fundamental to the work. Could you elaborate on the materials you work with, and on your relationship to these materials.

I'm a relentless scavenger. It's an absolute joy finding material on the beaches, whether it's rope, driftwood, parts of whales or massive floats which had broken adrift from fish farms. I think everyone enjoys beach combing only I took it to an industrial level.

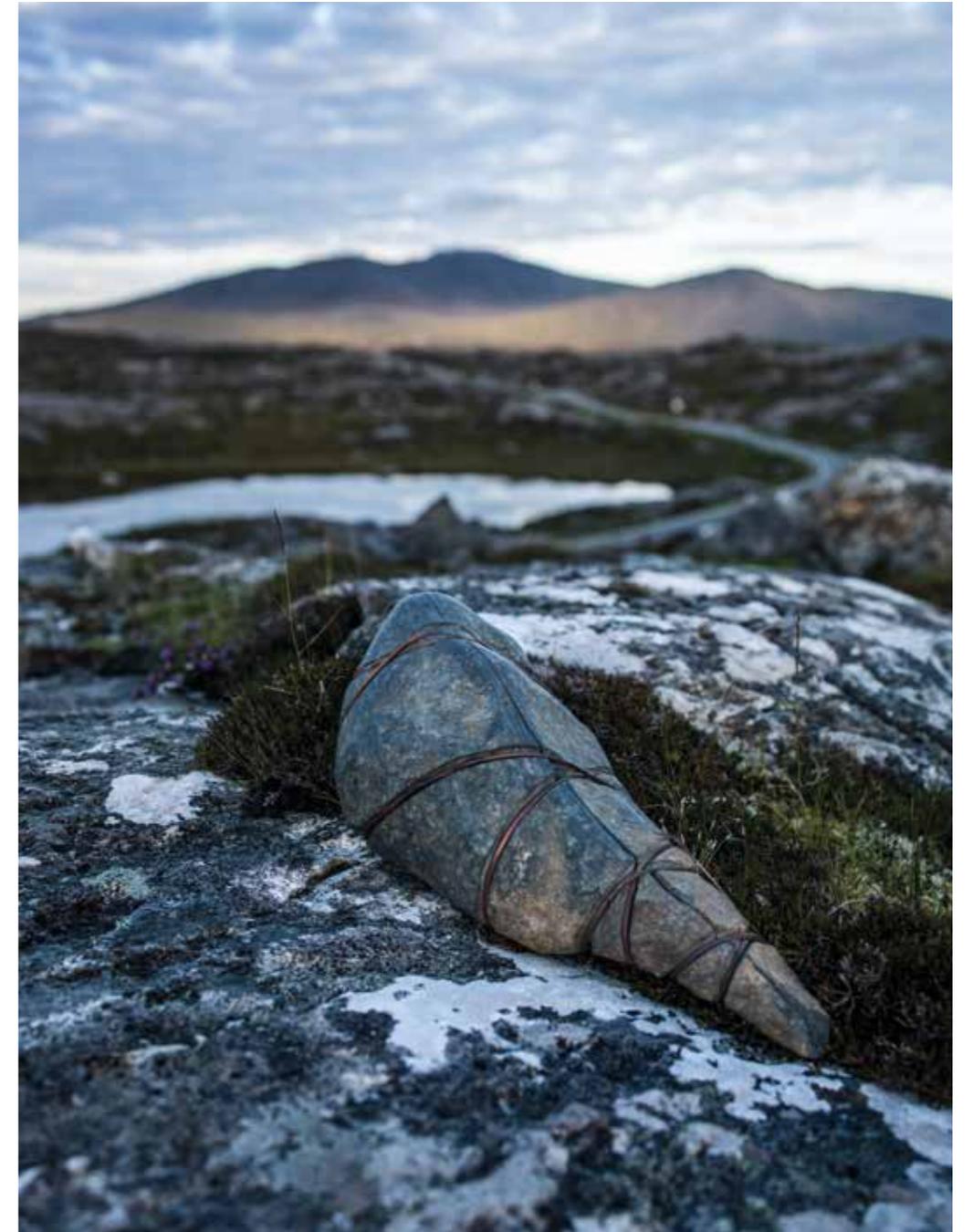
Lapwing was a road kill and nearby was the stone and some discarded wire. I very much enjoyed making that piece.

I've often imagined materials having an energy or presence and by manipulating their shape and combining with others, can create a more powerful object.



LEFT:  
*Cremation*  
2022, Mixed media  
15 x 7.5 x 12 cm

RIGHT:  
*Lapwing*  
2017, Dunite, lapwing  
and copper wire  
18 x 46.5 x 17 cm





Steve Dilworth  
*Seal Oil Stone*  
2001, Dunite and  
phial of seal oil  
12 x 22 x 17 cm



Steve Dilworth  
*Calm Water*  
2001, Wood, glass  
and water  
12 x 15 x 12 cm



LEFT:  
Steve Dilworth  
*Scored Stone*  
2016, Dunite  
21 x 26 x 14 cm

RIGHT:  
Steve Dilworth  
*Throwing Object 3 & 4*  
2016, Bog oak, bird & brass  
7 x 9 x 6 cm



LEFT:  
Steve Dilworth  
*Evolution I*  
2006, Bronze  
24 x 32 x 25 cm  
Edition of 5

UPPER RIGHT:  
Steve Dilworth  
*Drift Wood*  
2024, Chinese Rosewood  
and Silver  
30 x 48 x 36 cm

LOWER RIGHT:  
Steve Dilworth  
*Deepwater*  
2002, Sterling silver with  
glass phial and water  
7.5 x 14 x 10 cm  
Edition of 9

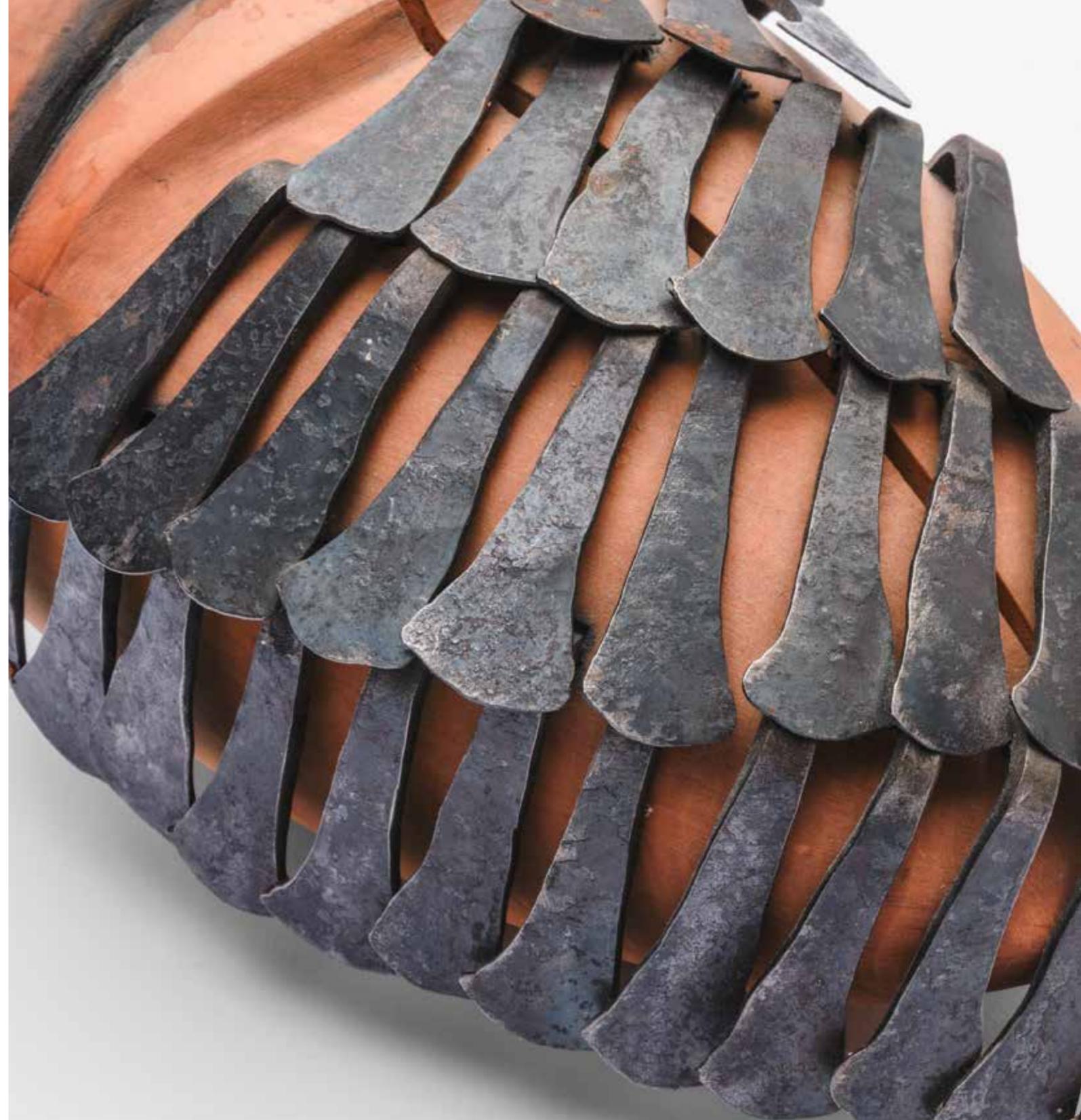




LEFT:  
Steve Dilworth  
*Blade*  
2023, Dunite  
17 x 13 x 9 cm



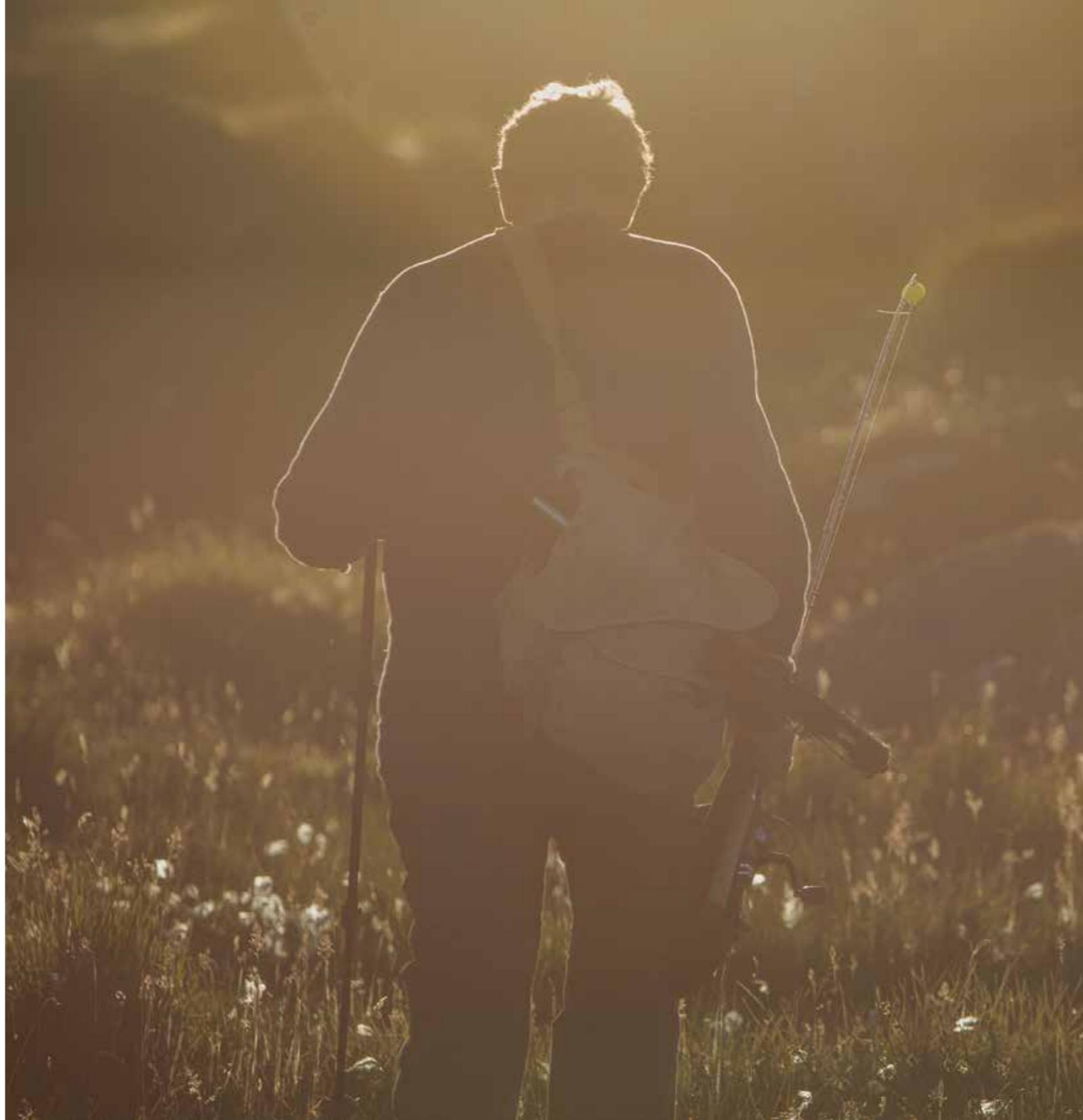
RIGHT:  
Steve Dilworth  
*Wing Stone*  
2023, Dunite  
13 x 36 x 11 cm



Steve Dilworth  
*Dunlin*  
2001, Wood, Dunlin  
and hand beaten nails  
11 x 21 x 13 cm



Steve Dilworth  
*Calm Water Stone*  
2000, Harris stone,  
glass and water  
4.5 x 10 x 7 cm







## ANGELA PALMER b.1957

**How did you discover the Isle of Harris? Can you describe what drew you to the island?**

I first went to Harris on a family holiday nearly thirty years ago with our young family, where the island's exquisite, often deserted beaches were a joy. But what made an immediate and lasting impression on me was the landscape of the island's interior. These are vast areas of exposed rock, raw and austere, as if stripped back to their geological core. In places, they felt almost extraterrestrial, like the exposed skin of another planetary world. People liken it to moonscapes; Harris did not only feel gloriously scenic, it felt revealed.

It was here that my enduring fascination with geology truly took hold. Much of Harris is formed from Lewisian gneiss and White Anorthosite, which at between 2.5 billion and 3 billion years old, they are among the oldest rocks you will find anywhere on the planet. These are rocks which originally lay near the South Pole before the tectonic plates shifted, and the landmass on which they were formed began to drift northwards, over millions of years, to their present location. That knowledge fundamentally altered how I began to understand, and appreciate, the very ground we stand on. It is, without doubt, the greatest story on earth.

LEFT:  
Photograph  
of the Isle of  
Harris by Steve  
Russell, 2017

RIGHT:  
Angela Palmer  
on a research  
trip on the Isle  
of Harris





*Written in Stone:  
Journey from the  
South Pole (i),  
2023, White  
Anorthosite*

Harris became a place where I began to understand and respect stone as a witness of time - embedded within its rocks are deep histories and tumultuous pasts that extend many millions of years before the existence of humankind. Embedded within each rock are ancient traces of pressure, movement, collision, and transformation. The stone of Harris is also a material of uncompromising resistance, rejecting any form of manipulation or imposition. You must work alongside it, and in return, it teaches you to slow down, look again, think and make.

**Is the work that features in this exhibition made in situ on Harris, or in its memory? Could you tell us a little about your process(es)?**

The works in this exhibition were conceived on Harris and realised later in the studio and at stone masons' yards. The island is the point of origin — conceptually and materially — but the making unfolds over time and distance.

When I am on Harris, I spend my time hiking the hills where I consciously slow down and take time to observe. I am drawn to the exposed rocks that cover the island, each with fractures, mineral seams, weathered planes, and the evidence of movement written into their face. I sketch, photograph, take notes, and source material, but equally important is the physical act of being absorbed in a landscape shaped by deep time.

The stones I've worked with in this exhibition are 2.5 billion year old White Anorthosite, a rare stone in the UK. It is the same type of rock that was found on the moon and recovered by astronauts on the Apollo 15 mission in 1971; it became known as the Genesis Rock and remains a precious specimen held under high security at NASA's Johnson Space Centre in Houston, Texas.

In the studio, the process becomes one of translation rather than representation. I work with stone through selective polishing, and restraint, allowing contrast between raw and refined surfaces to emerge. Memory plays an essential role here. Distance from Harris allows the work to move away towards something more distilled.

The studio is where reflection occurs, but Harris remains present throughout — not as image, but as material intelligence. The works do not depict the island; they carry its resistance, its physical rawness, and its deep sense of time.



**For all three artists in this exhibition the material reality of Harris is fundamental to the work. Could you elaborate on the materials you work with, and on your relationship to these materials?**

I regard these ancient stones of Harris as archives — shaped by events, forces, and encounters that preceded us by many millions of years, and most certainly will outlast us. Each is a witness of deep time - they are three-quarters the age of Earth - a concept which we humans can scarcely begin to grasp. I want each stone in this exhibition to tell its own story, a story that's been indelibly inscribed, over billions of years, within it.

With these works, I have deliberately preserved the raw, rugged outer layer of the stone, as you might experience it in the wild. Where I intervene — through gentle polishing or cutting — it is done deliberately, to reveal contrast rather than control. The resistance of the stone is part of the work.

White Anorthosite is so intractable to work, even the gentlest mark-making can destroy your tools; that friction becomes a form of dialogue. You cannot impose your will upon it. And in a way that underlines the point - the stones' mass and durability is its essence, accreted over billions of years. White Anorthosite is not a stone to manipulate or reshape; it will not be dominated. Instead, it demands you work alongside it, a form of gentle collaboration, to which you must willingly submit. These stones have travelled across continents, survived planetary upheaval, and carry histories far beyond us. My role is simply to make space for them to speak.



LEFT:  
Angela Palmer  
on the Isle of  
Harris,  
July 2018

RIGHT:  
Angela Palmer  
*Witness of Time*  
2023, White Anorthosite;  
base: Findhorn Granite  
90 x 40 x 35 cm





Angela Palmer  
*Written in Stone: Journey  
from the South Pole (ii)*  
2023, White Anorthosite  
56 x 19 x 17 cm





Angela Palmer  
*Written in Stone: Journey from  
the South Pole (xi)*  
2023, Lewisian Gneiss and  
White Anorthosite  
63 x 66.5 x 11 cm

Angela Palmer  
*Glimpse into Deep Time*  
2023, White Anorthosite  
42.5 x 45 x 62 cm





Angela Palmer  
*Written in Stone: Journey from  
the South Pole (vi)*  
2023, White Anorthosite  
15 x 17 x 22 cm



Angela Palmer  
*Torus of Time*  
2023, Sixteen stones  
commencing Lewisian  
Gneiss  
110 x 90 x 60 cm





Angela Palmer  
*Written in Stone: Journey  
from the South Pole (iii)*  
2023, White Anorthosite  
42 x 23 x 13 cm





# ACKNOWLEDGEMENTS

Pangolin London would like to primarily thank Julie Brook, Steve Dilworth and Angela Palmer for their ideas, support and enthusiasm for taking part in this exhibition.

We would also like to extend our thanks to Steve Russell Studios for their photography and printing, Paul Cox for his help with images, the Isle of Harris Distillery for their sponsorship of the exhibition's opening and to Pangolin Editions for their invaluable assistance.

Published to coincide with the exhibition:  
*Different World: Three Artists Inspired by the Isle of Harris*  
13 March - 16 May 2026  
Pangolin London  
Kings Place, 90 York Way, London N1 9AG  
T: 020 7520 1480  
E: [gallery@pangolinlondon.com](mailto:gallery@pangolinlondon.com)  
[www.pangolinlondon.com](http://www.pangolinlondon.com)

Designed by Pangolin London  
Printed in Iowan Old Style  
Photography by Steve Russell Studios  
Printing by ESP Colour  
© Pangolin London, 2026.