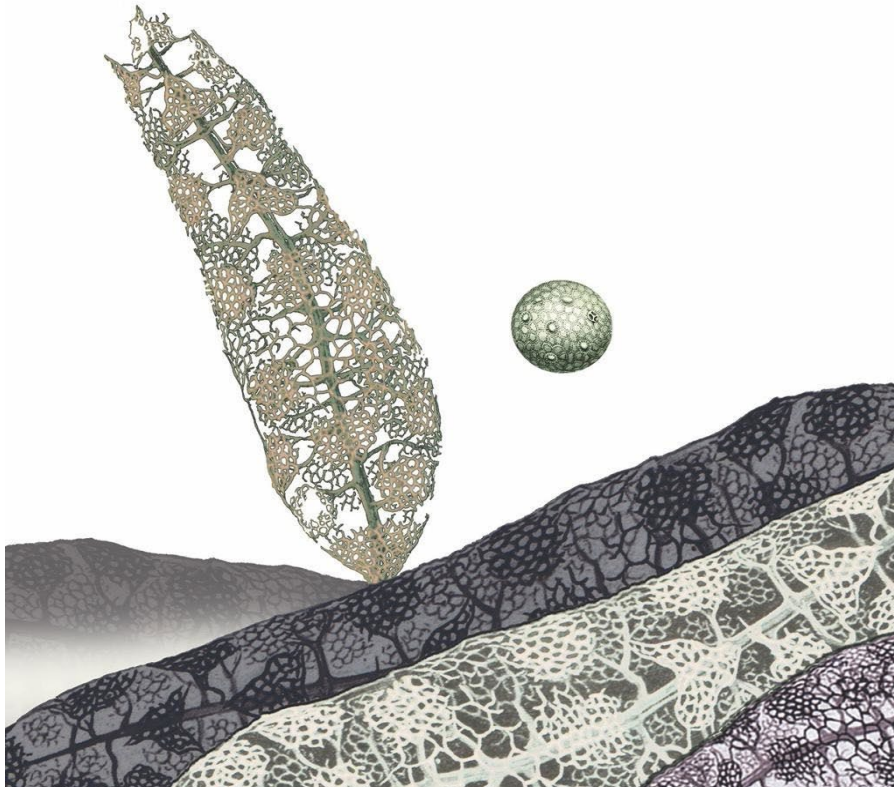


Illustrations of the Meta Landscape

Jan Martin¹
Artist, United Kingdom
jan@janmartin.co.uk

DOI: <https://doi.org/10.37536/ecozone.2024.15.2.5519>

© All Rights Reserved



Over There originally appears in [Woods, Ways and Waters](#) (Ten Illustrated Poems, 2024, Independent Publishing Network) to illustrate the poem of that name, which attempts to evoke the creative process of writing poetry.

¹ <https://www.janmartin.co.uk/gallery>



Blue Anchor originally appears in [We Are Here Between](#) (Ten Illustrated Poems inspired by the Somerset coast, 2021, Independent Publishing Network) to illustrate the poem of that name. Blue Anchor is a location in Somerset where the coast is eroding rapidly and the cliffs and beach are in a state of constant change.



Here originally appears in [We Are Here Between](#) (Ten Illustrated Poems inspired by the Somerset Coast, published 2021, Independent Publishing Network) to illustrate the poem of that name. The poem places the town where I live (Watchet, Somerset), with its eroding fossil-rich coastline, on an emotional timeline between the far Jurassic past and an uncertain future.

Artist Statement

The first image is a landscape of the mind, intended to evoke the somewhat sombre and lonely place the poet must inhabit during the creative process. It appears in my third book of illustrated poetry, which explores landscape as an expression of human experience, and also includes responses to issues of climate breakdown, mental health and population movement.

The last two images (and the cover image) appear in my first book and are a response to landscapes along the Bristol Channel coast of Somerset, UK. This book was an exploration of the passage of time and our story within it, on both a personal and existential level, as a transient life form; and how we reconcile feelings of purpose and meaning in that context. I attempted to set this against the movement of time and landscape over vastly longer narratives than we are necessarily able to make sense of. It was an attempt to bring comfort in a world where we are all feeling (if only subliminally) that humanity has created a riderless horse of cause and effect that now seems to threaten our very existence.

All of these images are created digitally, using cut-up elements of scientific illustrations, etchings and lithographs of fossils, shells, plants and microscopic organisms. I have used them to explore nature's common structures and patterns, whereby the very small and very large represent versions of common growth and formation patterns. I have created depictions of formations such as cliffs, trees and mountains using images of often very small organisms like crinoids, shells and moss. I use this technique to emphasise the continuity of form throughout nature which places us within an overall pattern. The elements are manipulated (enhanced/re-coloured/re-sized) and collaged in Adobe Photoshop to create the final image.

Mycetozoa, by Ernst Haeckel. Sourced: www.commonswikimedia.org

Amphoridea, by Ernst Haeckel. Sourced: www.commonswikimedia.org

Various ammonite fossils illustrating Hooke's discourse of Earthquakes.

Credit: Wellcome Collection. Attribution 4.0 International (CC BY 4.0)

A variety of madrepores and fossils. Coloured etching by S. Springsguth.

Credit: Wellcome Collection. Attribution 4.0 International (CC BY 4.0)

A variety of shells, cone-shells, fossils and corals. Coloured lithograph. Credit: Wellcome

Collection. Attribution 4.0 International (CC BY 4.0)

A variety of fossils characteristic of the carboniferous system. Line block.

Credit: Wellcome Collection. Attribution 4.0 International (CC BY 4.0)

Geology: fossil remains in stone. Coloured engraving. Credit: Wellcome

Collection. Attribution 4.0 International (CC BY 4.0)

Petrification of a marine animal, an encrinite or fossil crinoid. Etching. Credit: Wellcome

Collection. Attribution 4.0 International (CC BY 4.0)