

All Day, Waiting for Another Sun to Rise

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Figure 1: Molly Wickett, *All Day, Waiting for Another Sun to Rise*, 2026. Steel, sand, salt, alder, iron sash weights. Summerhall Arts, Edinburgh.

Molly Wickett's post-apocalyptic infrastructure builds a world that continues after what should have been a world-ending event. Within this landscape, the post-apocalyptic is reimagined through a disabled lens. 'Apocalypse' has its roots in the Greek, with *apo* ('off') and *kalýptein* ('cover') forming *apokalýptein*: to uncover or reveal. Often articulated through a flood, the waters reveal what comes after.

Crip time is the experience of time as shaped by disability, measured here not by normative quantitative standards, but through the collective difference felt and created by disabled experience. In this installation, temporalities conflate: the present moment in which you stand before the sculptures is expanded to hold an imagined future while also carrying previously told histories of world endings. Deep time and evolution are held within the materials of the work, reflecting an interest in fungi, tides, submergence, and degradation. There is a tension between the deep time explored and the fragility of a suspended moment, embodied in forged steel fungi within sand deliberately oxidised with salt. Understandings of time are interrogated

through how long we perceive this moment to last, inviting us to linger within its stillness as though it were frozen.

Forms of metal fungi curve away from the sculpted wood into freestanding ones, reaching far above your head. This sculpture works not only with metal, but also with the delicate balances and connecting supports offered by gravity, one of Wickett's chosen materials. Hammered and cold-worked into twisting forms, fungi are removed from their symbiotic relationship with trees. The fruiting bodies become enlarged to span the trees themselves, suspended in time and place.

'Otherness' names what is unfamiliar and divergent. Exploring a submerged landscape through processes of othering, notions of crip time create a dystopian future connected to our shifting present by utilising forms associated with decay and the breakdown of matter in forests: fallen trees, fungi growing on dead wood, and barren soil. Time is experienced through the envisioned future as well as through the exposed grain of the alder and the spalting (or Pseudosclerotic plates) visible in its surface, in the traces of natural materials whose life cycles will eventually come to completion.

Rather than indicators of what is lost, these sculptures translate a forest's life cycle into a language of hope. Utopia, meaning 'no place,' becomes part of her preoccupation with a blurred boundary where Otherness becomes possible, and with the near future toward which we are constantly moving. The boundaries of the sand aren't just physical, designating a change in environment, but also temporal. The stillness held in the landscape suggests a revelation of what might emerge after, once the waters have retreated.



Figure 2: Molly Wickett, *All Day, Waiting for Another Sun to Rise*, 2026. Steel, sand, salt, alder, iron sash weights. Summerhall Arts, Edinburgh.



Figure 3: Molly Wickett, *All Day, Waiting for Another Sun to Rise*, 2026. Carved and torched alder, Pseudosclerotic plates. Summerhall Arts, Edinburgh.



Figure 4: Molly Wickett, *All Day, Waiting for Another Sun to Rise*, 2026. Iron oxide, silicone, sand, steel. Summerhall Arts, Edinburgh.



Figure 5: Molly Wickett, *All Day, Waiting for Another Sun to Rise*, 2026. Carved and torched grain.
Summerhall Arts, Edinburgh.



Figure 6: Molly Wickett, *All Day, Waiting for Another Sun to Rise*, 2026. Oxidised steel, aluminium, sand and salt. Summerhall Arts, Edinburgh. Photograph by Jiayi Chen.