



Stephanie Province: The Remnants Collection

First shown as 'Remnants', part of 'Looking after Copper Knob',
a solo exhibition by Stephanie Province at
The Storey Gallery, Lancaster, September 2023

Exhibited as 'The Remnants Collection',
Heysham Library, April - May 2024

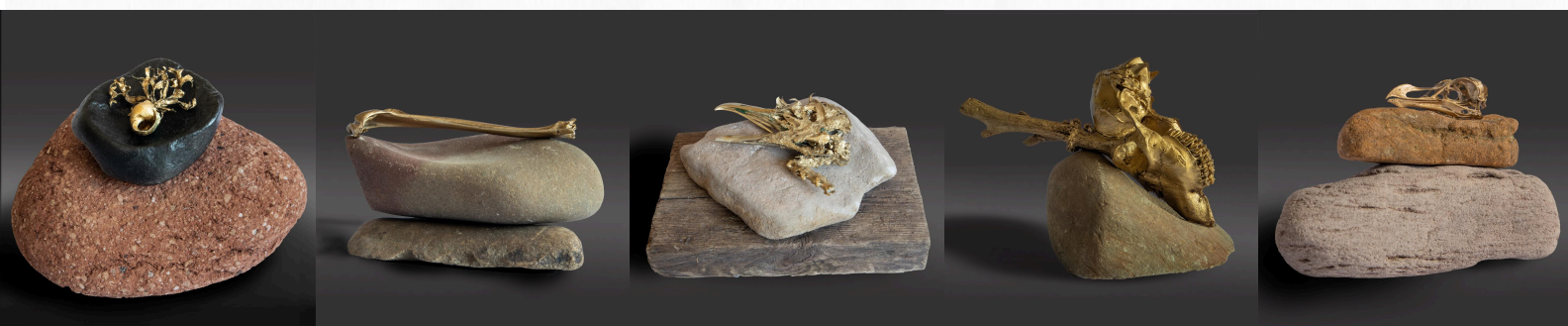
remnant /'rɛm'nənt/

noun: a part or quantity that is left after the greater part
has been used, removed, or destroyed

plural noun: remnants

word origin: C14 from Old French remenant remaining, from
remanoir to REMAIN

synonyms: rest, remainder, residuum, leftovers



Copyright

Copyright © 2024 Stephanie Province

All rights reserved.

No portion of this ebook may be reproduced in any form without written permission from the author, except as permitted by UK copyright law.

Photography by Graham & Lin Dean and Stephanie Province

ebook and cover design by Philip Province

Stephanie Province: The Remnants Collection is a free ebook published by S&P Publishing and available exclusively from www.stephanieprovince.com

Contents

[The Remnants Collection](#)

[Wild Gull Beak](#)

[Deer Skull](#)

[Horn](#)

[Songbird](#)

[Wild Rabbit Spine](#)

[Marsh Sheep's Skull](#)

[Slender](#)

[Wild Duck](#)

[Tiny Shell](#)

[Sprouting Shell](#)

[Jaw](#)

[Trio](#)

[Pelvic](#)

[The Artist: Stephanie Province](#)

The Remnants Collection

The discovery of a wild gull's beak on Morecambe beach initiated this collection which invites questions about the remnants of a life. What is left behind after death – a personal legacy and proof of life and existence.

Each of the artworks in this group included an isolated part of a dead body – a bird's beak, a deer's skull, a sheep's horn. We might wonder how these fragments became separated from the whole and where the rest of the body is. All these pieces have been sprayed in gold paint.

I want to enable the viewer to observe death without the usual associations of fear and revulsion.

Each piece is displayed on its own natural plinth – rock, stone or driftwood – carefully chosen to enhance the composition. Presented in this way, the discarded body parts become abstract with new form and beauty.

A habitual beach comber, my materials are usually what my environment yields and particularly what the tide brings me. I don't believe there is a clear line between nature ending and art beginning. I am inspired by natural entropy and unpredictability caused by the eternally changing tides.

Wild Gull Beak



Deer Skull



Horn



Songbird



Wild Rabbit Spine



Marsh Sheep's Skull



Slender



Wild Duck



Tiny Shell



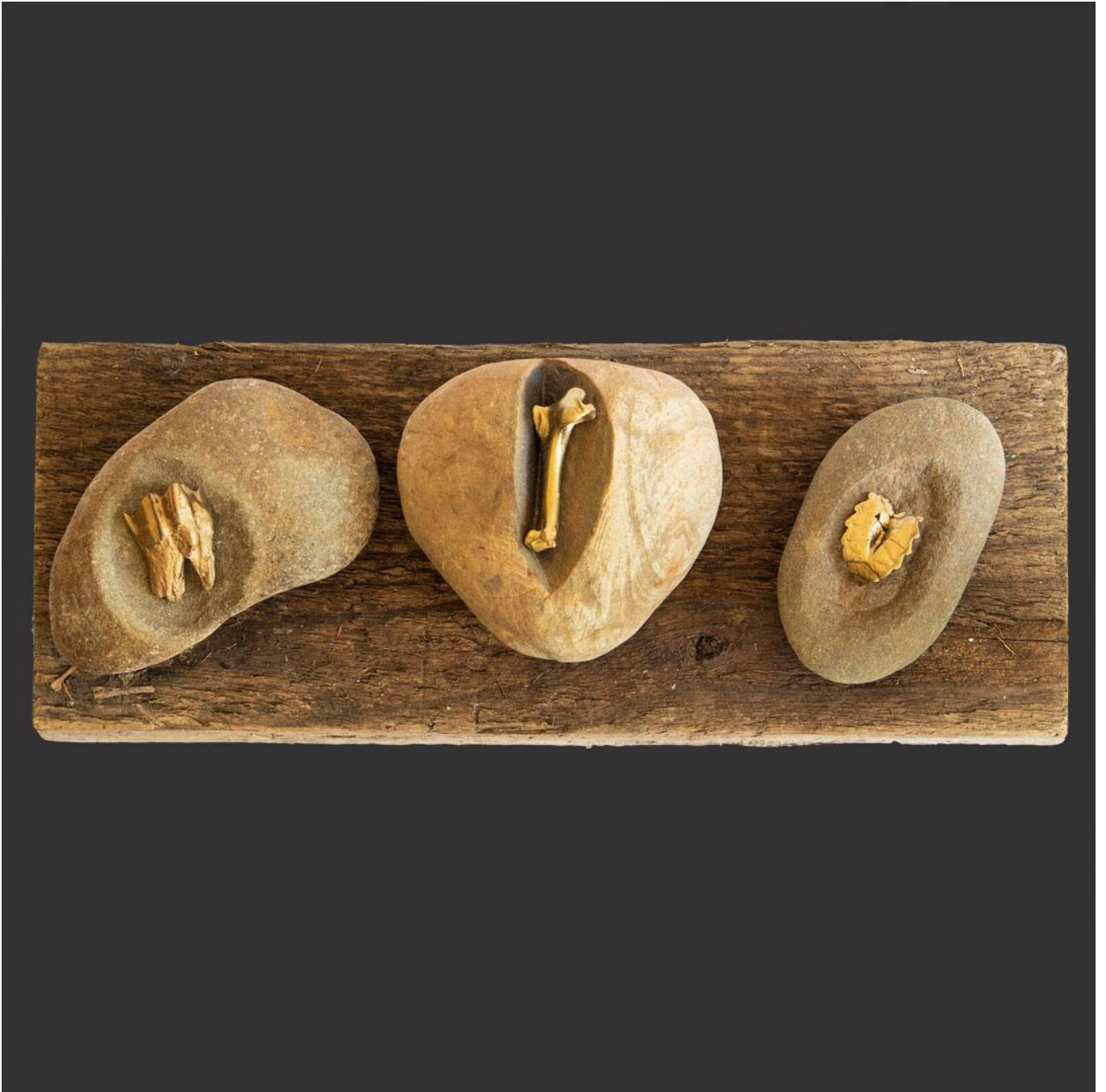
Sprouting Shell



Jaw



Trio



Pelvic



The Artist: Stephanie Province

Stephanie Province is perhaps Overton's best known conceptual artist. She has worked single-mindedly over the last 4 years developing a new body of abstract artworks that encompass sculpture, painting, printmaking and installation. Whilst these pieces are embodiments of emotions and experiences drawn from her personal life journey, they also engage the observer with universal questions about the human condition.

Stephanie Province was born in 1963 in Kent but spent a significant part of her childhood living in the Middle East.

I recognise the lasting impact my earliest experiences had on me. They are enmeshed with what concerns me now as an adult and in the way I work as an artist. Combing the beaches for 'remnants' near my current home here in Lancashire connects me to my 5 year old self – the thrill of finding some 'treasure' such as a porcupine quill or a discarded snake skin in the desert landscape.

Province studied Fine Art and then Ceramics at college but soon dispensed with the conventional approaches she was taught and began using her own methods and any available media that met her creative needs.

During the 1990s, Province became interested in the therapeutic value of art making within a clinical setting. In 1993 she qualified as an Art Therapist launching a career that was to last almost 20 years.

In 2013, Province began a 2 1/2 year journey travelling the waterways of England and Wales on a narrowboat. This nomadic lifestyle developed her ability to be adaptive and attuned to an environment which was continually changing. A scavenger by nature, she often incorporated tow path debris in the artworks she made in her tiny boat studio.

In 2015 she returned to land and now uses a static caravan as her studio where she can work on less fleeting and larger scale pieces.

My studio is a cocoon where I can explore internal maps and immerse myself in creative journeys of discovery.

For many years, Province has experimented with household DIY materials in her paintings and used all manner of found objects and matter, including her own hair, in her sculptures. Perpetually building up each surface, working with it, applying fillers, grout and colour, she then sands much of this away, paring it down to reveal surprising textures and surface effects.

Circles and spheres dominate her personal vocabulary holding the obvious symbolic references to self. The circle within the square frequently features as a reference to the artist within her environment.

Every circle is a little story and my surrounding environment shapes my story.

Along with the importance of her surrounding environment, Province also reaches into the depths of her unconscious for source material. Her journeys continually shift inwards and outwards demonstrating an ongoing investigation of the relationship between her internal and external existence which can be complex and difficult to pin down. The tension between life and death is often present.

For me, an artwork gives tangible form to an idea, experience or emotion. It is my voice and my response to being in the world.



Stephanie Province working on 'Mandala' in her studio in Overton, on the Lune Estuary (May 2023)

www.stephanieprovince.com

email: stephanie@stephanieprovince.com

