

Biography

Paul Chaney (b. 1974), lives and works in Donetsk, Ukraine. Recent solo shows and projects include: The Sun is Black, Museum of Art and Design (Benesov, 2012), Divus (Prague, 2011); The Lonely Now, Goldfish (Penzance, 2008). Selected Group Shows: TURBOREALISM – Breaking Ground, IZOLYATSIA Center for Cultural Initiatives (Ukraine 2013); FIELDCLUB and Friends – Late at Tate St Ives (2011); In Abundance, Kestle Barton (Cornwall, 2011); Garden Marathon, Serpentine Gallery (London, 2011), Art and War in the Last Resort, Kettle's Yard (Cambridge, 2011), and PEER (London). Curatorial work includes the delivery of a programme of art events and residencies in Falmouth and London for Urbanomic 2009 – 2010 and in 2012, the establishment of the London HQ of DIVUS – a Prague based art publishing house.

Lesley Kingsley

An environmental perspective on the influence of Peruvian guano on the development of agriculture.

Lesley Kingsley will share recent findings from her doctoral research into the influence of Peruvian guano on the development of agriculture in the context of the Gibbs family legacy at Tyntesfield.

This will include an exploration of the following key questions:

- Why is Peruvian guano or seabird excrement the most effective and unique natural fertiliser in the world and how was it managed in Peru?
- How did Antony Gibbs and son come to hold the monopoly of the global guano trade and what was the cost to Peru?
- What were the environmental costs and benefits to British food production?
- How is Peruvian guano being managed today and what are the environmental implications?

Biography

Having previously worked as a teacher, lecturer and strategic manager, with a background in geography and environmental science, I enrolled for a PhD in History in 2012 at the University of Bristol. My planned thesis title is currently: 'The Guano Moment: a socio-environmental perspective on mid-nineteenth century British agricultural development and attitudes to excrement'.

Bill Morris

The National Trust Land Management, stewardship and conservation practice.

Bill Morris will explore how since 1895 the National Trust has been caring for places of historic and natural beauty, conserving them 'forever, for everyone'. Understanding the 'spirit of place' the features we all value about a site like Leigh Woods underpins this stewardship. Each element (history, landscape and wildlife) are interdependent and need an integrated approach to conserve them. The National Trust management tries to work with nature and be prepared to adapt and embrace changes in the dynamic natural world. We want to provide sustainable access and engagement that enables a wide range of people to enjoy and understand Leigh Woods.

Biography

First involved in conservation work many years ago as volunteer before doing an environmental degree. Worked for eight years in the Pennines for Kirklees and Oldham councils then moved to Avon Heath Country Park in Dorset. Joined the National Trust 15 years ago as Leigh Woods NNR warden, now as Head Ranger manages 7 sites in and around Bristol.

LAND

ecologies of perception
symposium

Tyntesfield, Saw Mill, Friday 25th October 2013 10.30am - 4.30 pm

This interdisciplinary symposium explores a range of different cultural, philosophical and aesthetic approaches to the idea of 'land', from the perspective of artist, conservationist and researcher.

The aim is to uncover and engage with questions around our relationship with rural space, as explored by a number of works in the STILL/life exhibition. These works, presented in the complex context of Leigh Woods and Tyntesfield, probe interesting questions about land use, ownership and our troubled relationship with nature

Trust New Art Bristol

Trust New Art is a programme of contemporary art exhibitions and events in and around National Trust sites in the Bristol area.

We work regionally, nationally and internationally to commission new work, produce temporary exhibitions working both collaboratively and in partnership.

Our aim is to bring new and existing audiences together to enjoy and explore ideas across heritage and contemporary art, deepening engagement and understanding.

Our inaugural exhibition STILL/life was held at Tyntesfield and Leigh Woods between 7th September - 3rd November 2013. We are now planning, developing and curating new exhibitions, events, residencies and commissions for 2013 – 2015.

Schedule of the day

Welcome:

10.30 – arrive Tyntesfield – walk to the Saw Mill

11.00 Registration at the Saw Mill

11.10 Welcome by Ruth Gooding

Part 1: On the Land

11.15 – 11.45 Paul Chaney
FIELDCLUB – an introduction to dark ecology

11.45 – 12.15 Lesley Kingsley
An environmental perspective on the influence of Peruvian guano on the development of agriculture.

12.15 – 12.30 Bill Morris
The National Trust Land Management, stewardship and conservation practice

12.30 – 12.45 Discussion

12.45 – 1.30 Lunch

Part 2: From the Land

1.30 – 2.00 Justin Carter
Urban/Rural – Walking the Line

2.00 – 2.45 Tom Bailey and Jez Riley French
Leigh Woods: Sounding nature's poetics

2.45 - 3.00 Discussion

3.00 – 4.00 – House and STILL/life exhibition visit

4.00 – 4.30 - Final discussion – Chapel

Tom Bailey and Jez Riley French

Leigh Woods: Sounding nature's poetics

Tom Bailey and Jez Riley French discuss the making of *Nightwalk*. Within a landscape that has constantly shifted across time – from being beneath a sea bed, to observing the retreat of vast glaciers, to Celtic tribes, psalm singing, rare plants, murder, Romantic poets and nightingales singing... How does one begin to create a sonic natural history of Leigh Woods? What issues of geography, place and our interaction with an increasingly fragile natural world does this project address? Tom discusses the project's conceptual origins (in Giorgio Agamben and Walter Benjamin), sharing his research process into the woods' rich (natural) history. Jez, meanwhile, explores the methods recording and composing of sounds, and the particularities that Leigh Woods has thrown up in his practice as a field recording artist.

Biography

Tom Bailey (b. 1985) Bristol, produces work through his company, The MechanicalAnimal Corporation. Projects include *Und* (Paintworks), *The Softening of MAO-A* (Summerhall; World Stage Design), *Johnny Head-in-Air* (Arnolfini) and *The Temptation of Saint Anthony* (ongoing). His work often investigates themes of environment and evolution.

Jez Riley French (b. 1965) born & lives in East Yorkshire. Using intuitive composition, field recording, improvisation and photography, French works to capture the detail and emotion connected to places and situations. Recent work includes recording surfaces and architectural spaces, which contributed to the Audible Silence project currently on display at Tate Modern. His work has been performed, exhibited & published widely, including in France, Austria, Japan, Korea, the Czech Republic, and Belgium.

Justin Carter

Urban/Rural – Walking the Line

Taking W. J. Muller's painting *Autum* (1833) as a starting point, Justin Carter developed a work which moves between Leigh Woods, Bristol Museum and Tyntesfield House. Carter will discuss how Bristol's distinctive topography helped to shape the project. He will also show footage from the film he has been working on with Benjamin A Owen, who captured one of the walks in early September.

Biography

Justin Carter (b. 1973) lives in Glasgow. Following graduation from Glasgow School of Art, he was selected for New Contemporaries and the inaugural residency at Cove Park, Scotland, showing work at Tramway Glasgow. Residences include Tate Liverpool, (2001) Grizedale Arts (2002) and Berwick Gymnasium (2004). Selected exhibitions and projects include: Aichi Expo' 2005 Japan, Bright Sparks Fellowship Renewable Devices for Art and Ecology, 2008, 'Stavanger 2008', Norway and 'Desert Equinox', 2012 Australia. Current work includes <http://wasteland-twinning.net>.

Paul Chaney

FIELDCLUB – an introduction to dark ecology

Paul will introduce the FIELDCLUB project – an experimental smallholding in the Southwest of the UK, originally set up to interrogate the premise of subsistence farming and off-grid living in a post-industrial society. Paul's practise at FIELDCLUB focused on revealing complexities concealed within this environmental ideology, illustrating the principles of 'dark ecology', and engaging with some of the more difficult areas of a post-human concept of nature. He will also discuss FieldMachine (the custom software tool that forms part of the work *Hypothetical Reterritorialisation – Tyntesfield 2013*) and the problem of imagining wide-scale alternatives to the industrially dependent city model.