

THE GLASGOW SCHOOL OF ART

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Trace, loss and the impulse to preserve in the Anthropocene Age



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Orientation

Artists' geographies of the
landscape-archive :

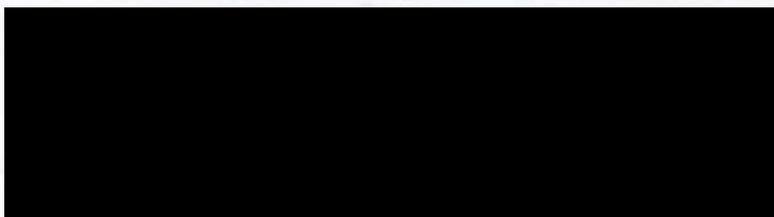
Trace, loss and the impulse to
preserve in the Anthropocene
Age

Edwina fitzPatrick

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Please also see the PhD website
www.grizedalearchive.org



Artists' geographies of the landscape-archive: Trace, loss and the impulse to preserve in the Anthropocene Age.

Abstract

The artist Carl Andre said that England is a large earthwork (a), so I am acting as an artist-geographer, and focusing on artists who also take this approach. My starting point is the concept of the landscape as an archive (henceforth the words landscape and landscape- archive will be used interchangeably), because in the Anthropocene Age (b), it bears a permanent geological trace of human activity – whether this is the effects of climate change, or the many landfill sites across the world. They operate as 'archives' of our activities.

This approach also acknowledges that the landscape-archive – as Andre notes – has been modified by humans for millennia, and shaped in much the same way as an artist may form a sculpture. Our landscapes are attempted palimpsests, containing simultaneous traces of our past and present interventions: thus forming part of our cultural history. Similarly, an art archive preserves our histories and activities to reflect aspects of our culture. It is also a repository of our activities' outcomes – of our achievements or detritus, depending on your viewpoint. Both landscapes and art archives reveal our traces. However, once something is perceived to be at risk, the fear of loss and the impulse to preserve emerges. For example, many art archives came into existence when someone looked out of the window to see their organisation's history about to fill a skip.

My practice-based research engages with national and international approaches to both sited artwork in the landscape and archiving it. This is with specific reference to the artwork sited in Grizedale Forest since 1977, and how it might resist this preservation impulse because the temporary sculptures have often disappeared back into the landscape, leaving seemingly little or no trace in terms of documents or photographs. Grizedale is a managed forest so is an excellent example of a landscape-archive which has been shaped and formed by human intervention. The final strand of my investigation returns to the landscape in the Anthropocene Age and one of its outcomes, the effects of climate change. As forests are both carbon sinks and carbon stores and as such could ameliorate, and preserve us from some of climate changes' effects, this may be particularly relevant to Grizedale. I explore how 20th and 21st century artists – at Grizedale and beyond – have operated as the landscape-archive's cultural ambassadors; either through raising awareness about climate change and/or threats to biodiversity, or by creating living botanical archives as artwork. That is to say that the artwork is literally a living archive, which preserves either a specific biodiversity or landscape. Thus these artists become hybridic practitioners working as artists-archivists-collectors-mappers. Their approaches raise wonderfully complex questions about visualisation, closed and open systems, scale, monuments, cartography, clichés, entropy and the ethics of preservation.

My aim is contribute to new knowledge by revealing how artists can continue to positively reshape both the actuality, and our cultural understanding of, the geographies of the landscape-archive. This is evidenced by comparing Grizedale's art projects with international artists' sited practices relating to the landscape, and is investigated through and supported by, the series of practice-based experiments that I have undertaken.

a) Peter Davies' article Grizedale: A Sense of Place published in Landscape Design magazine. December 1987. p28

b) The term Anthropocene Age was coined by ecologist Eugene Stoermer and as the successor to the Holocene Age.

The nature of the submission

The submission consists of:

1. An exhibition at Grizedale 12 May- 29 June 2014, which includes a dual screen video and supporting material such as the offline archive created for Grizedale and the information boards developed from the Missing Persons' Files (Section 3). See opposite page.
2. An illustrated written thesis made up of 7 sections designed using InDesign software.
3. A website which created an online archive and showcases other practice based experiments not shown in the exhibition. See below.

The research therefore resides in several places, with the Forestry Commission at Grizedale, which includes documentation of the exhibition; at Glasgow School of Art's library; and in the public domain through the website, www.grizedalearchive.org.

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Welcome to the Grizedale Forest Art Archive



Grizedale is a large forest in North West England, which is owned and managed by the Forestry Commission. It was one of the first places in the UK to site sculpture in a public context.

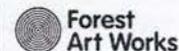
The [Grizedale Forest Art Archive](#) features all known artworks sited in the Forest for a week or more since 1977. They were predominantly created through on-site residencies, which involved the Forest operating simultaneously as a studio, gallery and source for art materials. As the Forest is managed, areas have regularly changed because of tree felling and replanting and this has affected the experience of seeing the sculptures. Some were intended for open sites that are now overgrown, and vice versa.

Many of these artworks have long since disappeared through either being decommissioned or by morphing back into the landscape, so this archive is the first opportunity to see all of the sited sculptures together - be they current or decommissioned - in the environment that inspired them. This website also gives an insight into the artists' experiences of living and working in the Forest through the [Artists' Interviews](#) videos. There is also a summary of [the key themes informing the sculptures](#) over the last five decades.

This archive and website was created by artist, [Edwina FitzPatrick](#) as part of her Arts and Humanities Research Council funded practice-based PhD, working in collaboration with the UK Forestry Commission and Glasgow School of Art. There is also [further information](#) about the overall research project, including Edwina's art works in response to Grizedale, and links to her [published texts](#).



Arts & Humanities
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The rationale for the format of these Papers

These Papers consist of several Sections, which whilst having a narrative arc, can be read individually and in any order, which is why they are not bound together to create a single consecutive document. This fits with my findings about the different ways and levels that people engage with archives and researching (see Section 2). It also relates to philosophers Gilles Deleuze and Felix Guattari's writing about the botanic **rhizome**, which they use as a metaphor for both books and knowledge systems. I've adopted this approach to question the traditional hierarchy of data>information>knowledge, so there are two other documents outside Sections 1-4 – *The Voices*, and *Findings*.

These Papers have several key threads, which are returned to throughout the Sections: each time at a more complex level, so this *Orientation* Section is intended to help the reader orientate their way around them. One of the constant themes is that of loss, lost-ness and becoming lost, so I acknowledge that the reader may also become lost at times. *Orientation* aims to help re-orientate the Reader if, and when, they get lost on this journey. I'll return to the key threads shortly.

One of the research project's aims is that all outcomes should be accessible and understandable to a range of audiences, which is why much of the research is also in the public domain. The Papers' Sections are designed to be highly visual and (for Sections 1 and 2), include *terminologies* chapters which unpick and contextualize the specialist languages used. The main Sections have specific referents; for example, Section 1 echoes the design of the *Time Out City Guides* because the practice-based Experiment 1 engages with how a city dweller might attempt to enter the Forest. This referent completely determines the fonts, layout and style of illustrations, and means that the referencing systems cannot follow conventional academic style guides, hence using notes at the end of each Section and non conventional captioning devices.

All Sections use green texts to denote key recurrent themes, which 'pop-up' in a **rhizomic** way. There are also **CROSS OVER POINTS** in Sections 2-4, which are mini essays used to link key artists across the Sections, and give a deeper, and usually wider, context to themes picked up in the main body of text.



The research methodologies

Deleuze and Guattari's interpretation of the **rhizome** in *A Thousand Plateaus* deeply informs my research methodologies. I've adopted a rooted approach to Grizedale's space-place. I am not investigating or critiquing the directorship or curation; instead Grizedale is explored from a ground-up perspective.

The **rhizome's** six principles underpin the research in different ways (see Section 1, p. 8). *Connection* and *Heterogeneity* relate to connections, whilst celebrating diversity as opposed to difference. This is why I have focused on language and speech throughout, using interviews from diverse groups such as visitors, foresters, artists, and archivists as a way of gathering and sharing information. This in turn leads to their third principle of *Multiplicities*, which questions our measurement and evaluation systems. This is acknowledged through using my relational (see Section 1 p.7) art practice a driver for the research, and by fusing the practice-based Experiments with the written elements, including the highly visual format of the Papers.

The fourth principle of *Asignifying Rupture* relates to the methodology of lost-ness used in the Experiments and is also reflected in the way that the Papers are structured. This is the

methodological reason why they are not bound together in a consecutive document. The fifth and sixth principles of *Cartography* and *Decalcomania* are engaged with by exploring both trace and attempting to create an archive relating to a specific site which does not engage with the conventional map to position that work. In short, it aims to move beyond the grid structure of the map (Experiment 5).

The practice-based experiments contribute to the research in different ways. Experiment 1, (*Anxious Roots...*) presents alternative perspectives of the peripheries of Grizedale Forest from a rooted perspective, through (in part) testing the conventions of video. Experiment 2, (*Restless Nature*) tests initial ideas about ways artists might be able to clearly and effectively visualize the effects of climate change without alienating the viewer. Experiment 3, (*The Lost Tour Guide*) is used as a way of researching the interior of the Forest, whilst gathering information about visitors' relationship with Grizedale and the landscape-archive. Experiment 4, (*Cabinets of Curiosity...*) is used to synthesize the text-based research, whilst visualizing a deeper layer of research, which would overload Section 2's main text. Experiment 5, (*Lost and Found*) is a research outcome in its own right, forming Grizedale's digital archive.

One of the research findings is that of celebrating hybridity and cross-disciplinary approaches. As such, the research has been deliberately qualitative, drawing from a diverse range of sources across different disciplines; engaging with diverse institutions such as the Royal Botanical Gardens at Kew and the Whitechapel Art Gallery; and moving between official agencies and individuals. I use the strategy of being itinerant as a way of engaging with site, locality and individuals; as it offers me an immediate and embodied understanding of space-place. This travel is revealed through the PhD Journal in the *Findings* Section



The key threads

Roots

As noted earlier Deleuze and Guattari endorse the **rhizomic** rooting system as opposed to the arborescent tree-like mode of engaging with the world around us. The fusion of the botanical and philosophical **rhizomic** root underpins the entire research project as both metaphor and actuality. The emphasis is on being arboreal, not arborescent (see Section 1 p.6) in my thinking. This approach was affirmed by my discovery that many of Grizedale's trees grow on just 6" (15 cm) of soil. It inspired the *Anxious Roots...* videos, which introduced a third rooting system, the epiphyte. The rationale for why artists might use roots is discussed in Section 1, and returned to in Sections 2, 3 and 4's **CROSS OVER POINTS** discussing the rooting systems of site responsive artworks by muf, Angela Palmer, Robert Smithson and Tania Kovats.

Loss and lost-ness, orientation and navigation

I engage throughout with what happens when we lose things, or become lost, through literally and metaphorically becoming lost myself. The anthropologist, Franco La Cecilia states that 'Getting orientated, like getting lost is a cultural experience' (a). Anne Lydiate agrees, 'being lost' is the active state of existing between paradigms, no longer in one nor yet within the other. This being lost is never unlocatable but always a some-where and a some-thing of 'inbetweenness'. It is this duality, this ambivalence between nowhere and some-where that gives the state of "being lost" its frisson of excitement, for we quickly understand that within it we can trace links to great moments of 'becoming', of transition and perception' (b). So this opened up the possibility of '*becoming*' as a methodology, as well as a recurring thread. This is introduced in Section 2 through referencing Doreen Massey and Hal Foster (both citing Deleuze as a key influence), and returned to in Section 4 as one of the guidelines that artists might wish to adapt when engaging with the effects of climate change.

Sections 1 - 4 explore loss, lost-ness and the impulse to preserve from a range of perspectives. Section 1, (*The Lost Tour Guide*) relates to Grizedale as a cultural container, and what might be lost from it through the effects of climate change. On this journey, having initially adopted the role of *a Lost Tour Guide*, I become **the** *Lost Tour Guide* on the basis that it is not only the Tour Guide that is lost, but the tour that I am offering is of something that is either lost, or about to become so. Section 2 takes the *Lost Tour Guide* into *Terra Incognita* (unknown land). This fuses an investigation into the art archive with the way that site-responsive artists often act as archivists of their own practice, so that this record or trace isn't lost. It concludes with a proposal about how 21st century artists might engage with lost biodiversities by becoming hybridic practitioners. Section 3, (*Missing Persons*) relates to the fact that so much information is lost/missing from Grizedale's physical archive. It also aims to re-balance how Grizedale's history has been interpreted to date, which has been primarily from the directors' perspectives (e.g. through their publications). The artists' perspectives were missing or secondary to the main narrative. The interviews and archive literally and metaphorically give the artists a voice to both represent their work and re-shape this history. Section 4, (*Lost and Found*) returns to what might have been lost in the landscape-archive both culturally – through our misunderstanding of it – and literally, through the effects of climate change. What is 'found' en route is a deeper understanding of how artists might be able to engage effectively with this difficult subject.

Navigation implies that you know where you are going and are therefore not lost. It is introduced in Section 2 because of the colonial maps which facilitated ship's navigation of the world's coastlines whilst knowing nothing of the continent's hinterland (hence *Terra Incognita*, and the recurring consideration of centres and peripheries). The shipping and navigation references re-emerge in Sections 3 with reference to Robert Smithson, Beth Darbyshire and Tania Kovats. However the primary focus is on the ways that we might navigate our way through an archive, from the researcher's perspective.

The landscape-archive, art archives and trace

My starting point is the concept of the landscape as an archive. This thread explores the different incarnations of an archive, making links between the landscape-archive and the art archive through the notion of trace (Section 2). This moves on to introducing the idea of the artists operating as archivists of their own practice, making distinctions between archiving, mapping and collecting. This is returned to in Section 3 in regard to documentation and the recording of sited artwork, and the concept of chora. In Section 4, the artist-archivist is reconnected with the landscape-archive by becoming an archivist of it, through their impulse to preserve geographies and biodiversities in the Anthropocene Age.

Climate change, the Anthropocene Age and trace

The term Anthropocene Age was coined because the planet now bears a permanent **geological** (as opposed to superficial) trace of human activity because of climate change. I cite geographer and climate change expert Kathryn Yusoff throughout in relation to this subject, as she has spent a considerable amount of time researching the polar regions which are subject to melting because of rising temperatures. She discusses how images of the landscape-archive are used to either stabilise or destabilise a space-place. I initially introduce the concept of the uncertainties of *Terra Incognita* as a space of otherness, and move on the notion of unknowable places. At the end of Section 2, her question of the landscape as archive is articulated with memory and structures of knowledge. The thread of how artists can creatively practice towards uncertainty is introduced. This is explored further in Section 4 as part of the guidelines for artists wishing to engage with climate change as part of their practice, hence the focus on trace and the impulse to preserve.

a) Read, Alan. (Ed) 2000. *Architecturally Speaking. Practices of Art, Architecture and the Everyday.*

Routledge, London. Essay by Franco La Cecilia. p 31

b) Anne Lydiate citing Irit Rogoff. *Expedition* p 129. Bright Publications. CCW, London



The outcomes of this research

The research project's overall aim is contribute to new knowledge by revealing how artists (myself included) can continue to positively reshape both the actuality, and our cultural understanding, of the landscape-archive, by creating artworks which engage with site and geographies. This is evidenced by comparing Grizedale's art projects with international artists' sited practices relating to the landscape-archive. This is investigated through the series of practice-based experiments in tandem with the Papers.

The original outcomes of this research project are:

1. The creation of Grizedale's first comprehensive database of all artwork sited for a week or more since 1977. This re-frames and adds new knowledge to past readings and omissions from Grizedale's residency programme, and identifies ten core themes that have inspired artworks at Grizedale over this period. This is evidenced by the *Missing Persons' File*, which is on display at Grizedale, and Section 3. It includes identifying eleven core themes used by the Grizedale artists over the last four decades.
2. A unique interactive digital archive of Grizedale's sited sculptures since 1977. This is supported by original material of over 50 hours of interviews with key people relating to Grizedale's initiators, artists, arts employees, foresters, and visitors. This is evidenced in the *Loss and Trace* Experiment, and *The Voices* Section. It is in the public domain both at Grizedale and through the www.grizedalearchive.org website.
3. A set of recommendations about how a physical archive at Grizedale might be approached and made accessible. This is found in the *Findings* Section, and had been forwarded to the Forestry Commission. As it is so specific to Grizedale, it has not been put in the public domain.
4. An online artwork synthesising the possibilities for a 21st century's art archive. This is evidenced by *Cabinets of Curiosity... Experiment*. This is in the public domain at www.grizedalearchive.org, and through the link on the e-Sharp online journal *Into the Unknown Paper* (www.gla.ac.uk/media/media_279207_en.pdf)
5. Artwork testing creative approaches to conveying issues relating to land use, biodiversity and climate change to the audience without alienating them. This is evidenced by the *Anxious Roots...* and *Restless Nature* Experiments. The former is on display at Grizedale, the latter has been exhibited at Collyer Bristow Gallery, London; the Glue Factory, Glasgow; and Newlyn Art Gallery.
6. Recommendations about how artists might be able to practice in and mobilise audiences' uncertainties in relation to the difficult subject of climate change. This is evidenced by the *Lost and Found* Section, and is in the public domain through the papers delivered at CAA conference in New York (2013); the Maison Francais Rustic Roots Study Day in Oxford (2013); the Study Day on Landscape at the Sainsbury Centre Norwich (2013); and the Practicing (in) Uncertainty Colloquium in London and Glasgow (2014). There is also the proposal for a sited artwork at Grizedale (see the *Archive of the Trees* in the *Findings* Section); and the Translocation and Witness essay for the CCW *Implicit Geographies* publication.

All of the above aims and outcomes are expanded upon in the *Findings* Section.



Key research resources

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Remembering Practice. New Directions, Stratford, London. Speakers Erica Campayne (LIFT) and Nayia Yiakoumaki (Whitechapel Art Gallery Archivist & curator 5/7/11

Green Alliance Summer reception: What have artists done to address climate change? 15/7/11

Jerwood Space panel discussion in relation to the Terra exhibition. Panel members : Hayley Skipper, Edwina fitzPatrick, Joy Sleeman, Anne-Mie Melis 28/11/11

Landscape and Eschatology symposium. Organised by Joy Sleeman and John Timberlake. Tate Britain 13/1/12

Creative transition Carbon auditing event with Carbon Descent 6/2/12

Tipping Point symposium on art science and climate change. Newcastle. 22-24/2/12

CAA New York Conference. 13/2/13

Art and Rusticity Study Day. Maison Francais. Oxford 16/3/13

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Tipping Point's Uncertainty event with Kings College London. 3/7/13

Making the Stone Stony: Art and Landscape Colloquium at Portland Sculpture Quarry and Trust 13-14/9/13

How to Live Now: Talk at Standpoint Gallery London with Eleanor Morgan, Sean Vicary, Edwina fitzPatrick and Paul Kingsnorth (Dark Mountain) 15/1/14

Visits

Brantwood- Ruskin's home 5/4/10 and 26/4/11

Berlin. 9-13/9/11. Visits to Marzahn (Weinberger) & Gardens of the World & Museum of Technology

British Library 23/9/11. Maps showing Terra Incognita

Oxford 11/11/11. Angela Palmer and Pitt Rivers Museum

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Section One

A Lost Tour Guide



Artists' geographies of the landscape-archive:

Trace, loss and the impulse to preserve in the Anthropocene Age

Edwina fitzPatrick

PROLOGUE

ROUTE 1

ROUTE 2

ROUTE 3

EPILOGUE

Section One

A Lost Tour Guide

Welcome to Section 1: A Lost Tour Guide

The artist Carl Andre said that England is a large earthwork ^(a), so I am acting as an artist-geographer, and focusing on artists who also take this approach. My starting point is the concept of the landscape as an archive (henceforth the words landscape and landscape-archive will be used interchangeably), because in the Anthropocene Age ^(b), it bears a permanent geological trace of human activity – whether this is the affects of climate change or the many landfill sites across the world. They operate as ‘archives’ of our activities.

This approach also acknowledges that the landscape-archive – as Andre notes – has been modified by humans for millennia, and shaped in much the same way as an artist may form a sculpture. Our landscapes are attempted palimpsests, containing simultaneous traces of our past and present interventions: thus forming part of our cultural history. Similarly, an art archive preserves our histories and activities to reflect aspects of our culture. It is also a repository of our activities’ outcomes – of our achievements or detritus, depending on your viewpoint. Both landscapes and art archives reveal our traces. However, once something is perceived to be at risk, the fear of loss and the impulse to preserve emerges. Many art archives came into existence when someone looked out of the window to see their organisation’s history about to fill a skip.

My practice-based research engages with national and international approaches to both sited artwork in the landscape and archiving it. This is with specific reference to the artwork sited in Grizedale Forest since 1977, and how it might resist this preservation impulse; because the temporary sculptures have often disappeared back into the landscape leaving seemingly little or no trace in terms of documents/photographs. Grizedale is a managed forest so is an excellent example of a landscape-archive which has been shaped and formed by human intervention.

The final strand of my investigation returns to the

landscape in the Anthropocene Age and one of its outcomes, the affects of climate change. As forests are both carbon sinks and carbon stores – and as such could ameliorate and preserve us from some of climate changes’ effects – this may be particularly relevant to Grizedale. I explore how 20th and 21st century artists – at Grizedale and beyond, have operated as the landscape-archive’s cultural ambassadors; either through raising awareness about climate change and/or threats to biodiversity, or by creating living botanical archives as artwork. That is to say that the artwork is literally a living archive which preserves either a specific biodiversity or landscape. Thus these artists become hybridic practitioners working as artists-archivists-collectors-mappers. Their approaches raise wonderfully complex questions about visualisation, closed and open systems, scale, monuments, cartography, clichés, entropy and the ethics of preservation.

Each Section’s text is designed so that it can stand alone, but together they create the overall narrative arc. The *Orientation* Section is designed to assist the Reader when they become lost, as getting lost and lost-ness are key themes throughout. Each Section has a particular aesthetic – in this instance the model is the *Time Out* city travel guide. All Sections use green ‘rhizomic’ texts to denote key recurrent themes. There are also **CROSS OVER POINTS** in Sections 2-4 which are mini essays used to link key artists across the Sections, and give more context to themes picked up from the main body of text. In Sections 1 and 2 there are **terminologies** sections which contextualise and support the languages used in the main text.

a) Peter Davies’ article Grizedale: A Sense of Place published in Landscape Design magazine, December 1987. p28

b)The term Anthropocene Age was coined by ecologist Eugene Stoermer and as the successor to the Holocene Age.

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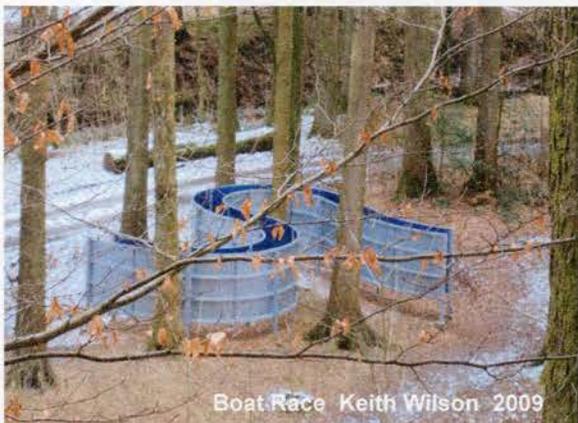
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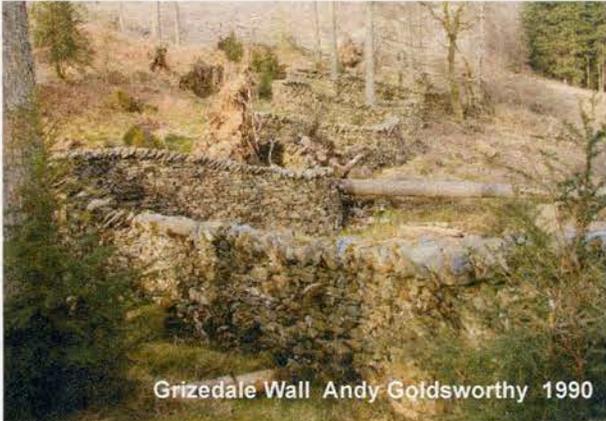
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Prologue. Art roots and routes

'A culture is no better than its woods': The landscape-archive as a cultural construction

This research project relates to a specific forest. Grizedale is a large forest in the Lake District area of North West England, which is owned and managed by the Forestry Commission. Due to its sheer size, it can be very easy to get lost there.

If, as Auden said 'a culture is no better than its woods' (1), then this Section acknowledges that our understanding of 'nature' or 'landscape' is that of being a 'cultural container' (2). The landscape and culture have historically been intertwined, and forests have played a key role in this. As historian Simon Schama suggests they 'can be considered as culture before they are nature; constructs of the imagination projected onto wood, water and rock' (3).

There is also the matter of human intervention on the landscape. The artist George Steinmann acknowledges the fact that all forests are to some extent managed – 'the forest has always

been influenced to a large degree by humankind, and still is which is why it is part of our cultural heritage' (4) and therefore we are transforming and inventing this 'culture'. Climate Change expert Asher Minns agrees, stating that 'science cannot describe the cultural value of trees' (5). So forests are cultural constructions – the word forest derives from the Latin *foresta*; its origin *foris* means outside – in other words, outside of the home or town.

As critical writer, Robert Pogue Harrison notes (6), forests have historically been known as places of both privilege and lawlessness. In England they had become the subject of the law from the early Middle Ages. The legal 'taming' of the forest-wilderness means that forests have long been 'managed' and regulated, be it through the King's right to afforest or deforest an area, or the subsequent landowners. Never forget though that they were also home to 'outsiders' or outlaws.

There is also the rustic notion of the landscape as a place for leisure and relaxation (albeit heavily laced with a sense of death and decay).

The Forestry Commission was set up in 1919 to afforest land and replenish timber supplies, which had fallen to an all time low during WWI. In the 20th and 21st centuries these lands are beholden to each government's policies so short-term decision-making is overlaid onto a 50-year cycle of planting and management. According to retired Head Forester Martin Orram (7) much Forestry Commission land was not open to the public until the 1960s because of complicated freehold leases. He instigated a change of law so that the public could visit forests such as Grizedale. By the 1970s the UK government decided that forests needed to earn their keep by becoming leisure spaces, that is to say to contribute to our leisure culture and tourism.

In 1977, the Grizedale Society was one of the first organisations in the world to set up residencies with the aim of using the forest as a simultaneous workshop, studio, laboratory and exhibition space. As the artists were working in a public context – interacting with both the local community and visitors – it also effectively became a performance space for the artists. None of the resulting artworks were intended to be permanent.

The Society was unusual in that it was set up by the Chief Forester, Bill Grant (as opposed to an artist or curator) in liaison with Northern Arts Officer Peter Davies. The resulting sculptures rapidly led to Grizedale's national and international reputation for innovation in forest based artwork, which was already well established in the mid 80s. I was curious about how this happened so quickly and about what factors created this 'tipping point'.

There have been four publications surveying the organisations' remits and outcomes over the last four decades; however the information about, and interpretation of the artwork created through these artists' residencies has been partial and sporadic. I have researched Grizedale's changing residency and commissioning processes from an artist's perspective – gaining embedded and first hand accounts of their 'Grizedale experience'.

Looking beyond Grizedale, whilst there have been lists created, and international surveys written about Land Art and sited artwork in the landscape, there is no evidence of a comprehensive examination of Grizedale's relationship with this history. Also, there has been little crossover between the discourses surrounding gallery based sculpture, relational practices, and artworks sited in the landscape, so the latter has remained an isolated debate... yet all of these approaches have taken place under Grizedale's commissioning umbrella. Publicly sited work has been especially mutable over the period of Grizedale's existence, so it has been a rich territory to explore, especially as part of my remit was to investigate how this history might be archived. This is a key issue with temporary sited artwork.

A significant amount of Grizedale's commissioned work has disappeared – either through morphing back into the landscape, being decommissioned, or because it was an event based project – so there is a very real issue about what might already be irrevocably lost due to the transient nature of the commissions. My research is driven by practice based experiments at Grizedale, using the strategy of becoming and being lost in order to generate conversations with visitors, artists (past and present), and foresters. This is contextualized by and interwoven with, international projects sited in, or relating to, the landscape-archive and sustainability.

Central to my enquiry is our cultural engagement with the landscape-archive. As noted in the introduction, we have entered a new geological era – the Anthropocene age (8). Unlike America, which has a rich background of both Land Art and ecoventions, the UK has not historically been particularly engaged with environmentally engaged art (9). I will investigate how this is changing, because of an awareness of the Anthropocene age's indelible geological traces, and whether this has impacted on both artists' and audiences' engagement with sited work at Grizedale. This

raises interesting notions about what traces might be positive in the Anthropocene age.

Part of my remit is to explore how Grizedale's past and ongoing artwork might be traced, revealed and disseminated through an 'archive'. Is it possible to create an archive, which whilst being rooted, is not fixed or singular? How partial can an archive be, when so much seems lost? Who might wish to use it? In short, what might a 21st century archive be? I will discuss this in Section 2.

'In relation to other contemporary visual arts positions and perspectives, Grizedale is difficult to locate. It is not a sculpture park, not just a permanent collection of sited works. It is not a temporary exhibition venue. It is not driven by the ambitions of the newly arrived Public Art Agencies or the market economy of Percent for Art, nor is Grizedale the country cousin of the National Garden Festivals. However, what helps to make Grizedale such a rich experience is that threads from those various issues can be seen in the project' (10).

The above text illustrates the conundrum of describing and disseminating something, which is so mutable. Grizedale, from the very outset, has been plural and slippery. Over the last thirty years, terminology about this area of art practice has either changed or been reinvented. Many terms have become singular and institutionalised, and this does not fit well with any of Grizedale's creative incarnations. (See the following terminologies section).

How have artists engaged with these complex issues? To find out, I will adopt the role of a *Lost Tour Guide*. It involves a complex, yet constructed narrative of roots, routes, and botany that explores lost-ness through becoming lost myself.

Languages, conversations, and culture(s)

Anxiety underpins this part of the paper. I am anxious about the languages surrounding, and embedded in the notion of both climate change and the site. How can either be stable given that language is mutable and fluid, both by changing over time and within sets of meanings? Philosopher Ferdinand de Saussure introduces the principle of semiotics, by describing the arbitrary relationship between the signifier (the phonic shape of the word) and the signified (what our minds conceive the actual object to be), including the slippage about any individual's 'speech acts' (paroles), in relationship to the 'overall' system of a language; so there is a long history of confusion between individual intention and collective understanding (11).

More recently, philosopher Jaques Derrida's anxiety about language relates to linguistic translation (differance) and deconstruction. 'Deconstruction is not a dismantling of the structure of a text, but a demonstration that it has already dismantled itself. Its apparent solid ground is not rock but thin air' (12). If texts cannot be whole, then everything leading to the archive will be not only partial, but inevitably limited in (my? our?) interpretation.

Derrida argues that people have historically understood speech as the primary mode of language, and writing as a secondary derivative of speech. Speech is (apparently) clear in terms of the theory of meaning. Philosopher and Giorgio Agamben concurs, arguing that we should articulate 'an inside and an outside not only in the plane of language and actual discourse, but also in the plane of language as potentiality of speech' (13). When might a conversation become an informed discussion and when does the latter become formalised as a discourse, entering the canon of accepted and agreed fact?

Also, why engage with speech or conversation as a methodology? Having a relational art practice, I've discovered that conversation often provides the texture and detail that IS the actual artwork, which is why I have used interviewing as a way of gathering information throughout all Sections.

Terminologies I: anxiety about language(s)

Anthropogeomorphology is according to art critic Jeffrey Kastner 'the human induced alterations or transformations of the landscape' (14).

Arboreal. This word is used in the classic dictionary sense of living in or connected with trees. This will include artwork that images trees, and unlike the term **arborescent** which implies a branch like mentality does not abandon the possibility of rhizomic thought (15).

Art in Nature. Artist Sam Bower (16) notes that terms such as Art in Nature are allied to artists such as Andy Goldsworthy. This was coined by art historians Vittorio Fagone and Dieter Ronte in 1989 (17). These projects tended to be on a smaller scale than Land Art and looked to romantic minimalism for inspiration.

Art in the Environment. is often seen as a sub-distinction of Art in the Public Realm. I will also use the latter term in acknowledgment of the perceived different discourses surrounding art sited in the grey and the green environments. Within the UK, Art in the Public Realm is normally linked with urban public projects.

Biodiversity is interpreted as the diversity of the totality of genuses, species, and ecosystems of a region. It acknowledges that these counter inform each other (18).

Biomes 'are the most basic units that ecologists use to describe global patterns of ecosystem form, process and biodiversity'. To date these have ignored human influences (known as human biomes).

Carbon sinks operate 'By intercepting and trapping solar energy and carbon dioxide, tree canopies form effective sinks in which the principle agent of the warming process is removed from the atmosphere and sequestered in solid form as wood.' (19)

Carbon stores operate because: 'Forests remove CO₂ from the atmosphere by photosynthesis, and globally could provide abatement equivalent to about 25% of current CO₂ emissions from fossil fuels, through a combination of reduced deforestation, forestry

management and afforestation' (20).

Chora. The philosopher Martin Heidegger links it with a clearing, which allows an experiential "being" to take place, and is used in this paper to discuss the points where direct experience is attempted to be photographed or documented, and the slippages that result because of this.

Climate change affects four key areas: temperature, air quality, water, and biodiversity. The increase in greenhouse gas concentrations over the last few centuries is the result of rising CO₂ emissions. This means that the global climate is warming, and weather patterns are changing. This has many effects including increasing the melting of the polar ice caps thereby rising sea levels, which in turn leads to flooding. The rise in both land and sea temperatures affects biodiversity as if flora or fauna cannot adapt to different temperatures and/or availability of water they will either have to move or die out in that part of the world. Forests act as both **carbon sinks** and **carbon stores** and ameliorate some of these effects. (Please see page 16 for more information)

Earthworks or **Earth Art** (created by artists such as Robert Smithson and Walter de Maria) are considered by Bower of greenmuseum.org to be a subset of **Land Art**.

Environmental. I will interpret this as either 'of or relating to the external conditions or surroundings' or 'concerned with the ecological effects of altering the environment' (21). So the broader territory for my research will be defined as environmental art because it encompasses ecological and environmental concerns. It is particularly appropriate as many of the projects commissioned at Grizedale, have not necessarily been in the forest at all. A final note about the term environment. Critical writer, Joy Sleeman observes that in the 1960s and 70s, what we currently call the environment was always posited as plural - citing Camden Arts Centre's *Environments Reversal* exhibition as an example (22). This plurality is a sad loss in both our lexicon and mindset.

Environmental Art. Bower states that the term environmental art often encompasses ecological concerns, but is not specific to them. It is flexible enough to acknowledge the early history of this movement (which was often more about art ideas than environmental ones) as well as art with more activist concerns, and art which primarily celebrates an artist's connection with nature through using natural materials.

An **Ecosystem** is 'a biological community of interacting organisms and their physical environment' (23).

Ecovention. In 2002 artists Amy Lipton and Sue Spaid coined the term Ecovention (24). Ecoventions focus primarily on the work of US artists, in terms of activism, working with 'wastelands', biodiversity, urban infrastructures, and 'reclamation and restoration aesthetics'. The book made it clear that the USA, Northern Europe, and Japan have had a much stronger history of this type of commission or project than the UK.

Forests and Woods. Forests are home to 80% of the planet's biodiversity. Whilst Grizedale defines itself as a forest (i.e. an enclosure for animals) it displays traits more akin to the distinction of a woodland in terms of its biodiversity. Traditionally a **woodland** is land in which trees have been grown naturally, but have historically been coppiced, managed and replanted by humans. A classic woodland has a 3 or 4 tiered structure:

- A top canopy of tall mother trees e.g. oak or elm
- Smaller trees e.g. Hazel or Birch
- Shrubs e.g. Elder, Holly or Hawthorn
- Woodland floor plants e.g. Violets, Ferns, or Fungi (25)

It should be noted however that the above description is a cliché, because it is a construct about what we think woodlands or forests should be. I will be using the term 'forest' to define Grizedale (or other forests) as a whole.

Geography. The OED defines this as a study of the earth's physical features, resources and climate; and the physical aspects of its population including the main physical features of an area. I will also use the term 'geographies' in acknowledgment

that these features, resources and climates are plural and diverse.

Land Art. Kastner and Wallis (26) suggest that Land Art - the term was first coined for the 1969 exhibition and TV broadcast in Germany (27) - evolved into environmental art.

Landscape. In medieval times the term 'landscape' referred to the land owned by a specific lord or inhabited by a particular people. In the 16th century artists used the term to describe a representation of scenery (28). As Ferriolo acknowledges, landscapes are often oversimplified, being 'cultural containers, historical storehouses, and spaces of intelligible world' (29), and that the terms 'nature' and 'landscape' are often perceived as being interchangeable, when they are not.

Nature. Critical writer Timothy Morton states that nature is 'a transcendental term in a material mask' (30) which hints at the linguistic complexities surrounding this word.

Relational practice. This term acknowledges curator, Nicolas Bourillaud's distinction about artists consciously creating performative projects, which aim to transcend the notions of artist and audience as discrete entities; re-imagining them as inter-human encounters (31).

Romantic. According to the OED the romantic movement was rooted in (embodied) emotions rather than form. It railed against the values of the industrial revolution, and crossed between different art forms. Writers such as Wordsworth were strongly associated with it.

Site specific art: I have found no agreement on what is meant by this. As art critic Miwon Kwon notes, the term has been 'uncritically adopted by mainstream art institutions' (32) and as such it is a 'problem-idea, as a particular cipher of art and spatial politics' (33). Because of this issue, I will be using the terms sited artwork/ work/practice.

Sublime. This relates to notions of greatness that are beyond depiction or real understanding, hence relating to awe. In terms of the landscape, it related to the dichotomy between pleasure and repulsion.

The rhizome and becoming lost

In *A Thousand Plateaus* the philosophers Gilles Deleuze & Felix Guattari (34) argue against the singularity of the conventional radicle root and arborescent thinking. They invite us into alternative spatial understandings of connections and multiplicities. One that is metaphorically rooted, and wary of fixing, especially through language. They acknowledge different models for biodiversity and engagement with plantlife. This is based on six key principles, which I'm adopting to create the starting point to root and re-route thinking about art in the landscape-archive

The principles of *Connection* and *Heterogeneity* relate to their assertion that 'any point of a rhizome can be connected to anything other, and must be. This is very different from the tree or root, which plots a point, fixes, and orders' (35). The *Heterogeneity* principle celebrates diversity rather than difference – the former embraces, the latter excludes. It promotes cross and multi-disciplinary approaches, which my research embraces. It also relates to language and speech.

This raises questions about who is speaking and how they create a listening. How does this operate in an isolated valley such as Grizedale? How can my interactive practice be performative (36) in a woodland context, where traditionally tales were told outside rather than within the forest – once the anxiety had passed, and could be elaborated into a narrative about survival and outwitting nature? Interviews with local residents and past projects such as the 2000 *Festival of Lying* attest to Cumbria's love of creating and retelling stories, that both predate and subsequently became reflected by the writers who have been drawn to the Southern lakes area – Beatrix Potter, William Wordsworth (1770- 1850) and John Ruskin 1819-1900).

The principle of *Multiplicity* relates to the dangers of singularity (the radicle). This is an important point in relation to artistic creation at Grizedale. There have been key individuals throughout its history that have acted as creative directors. They

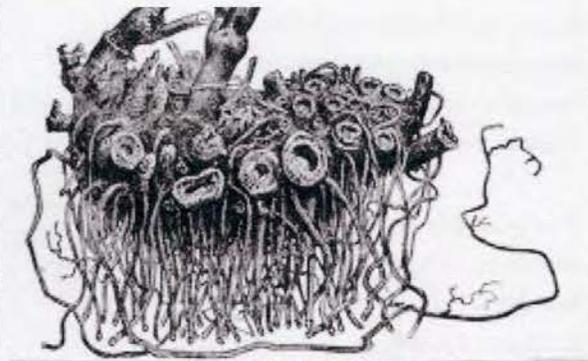


Roots and routes

Botanical Roots I: the radicle and the rhizome

The radicle

According to curator Barbara Nemitz, 'plants are radical subjects' (37). The original meaning of the word radicle - from radicalis - is something that is firmly rooted. In botanical terms, the radicle is the first part of a seedling to emerge from the seed during the process of germination. It is the embryonic root of the plant that becomes the tap root. Trees, with their massive network of roots and (normally) giant tap roots, are the most radicle of all plants, so any UK forest is abundant with radicle trees.



The rhizome.

In botanical terms, a rhizome (from the Greek: rhizoma, root stalk) is a horizontal stem of a plant that is normally found underground, which sends out roots and shoots from its nodes as a form of reproduction. If a rhizome is broken into pieces, each piece may be able to give rise to a new plant. This process is known as vegetative reproduction. Some plants also have rhizomes that grow above ground or that lie on the soil's surface. Rhizomic plants found in UK woodlands include ferns and horsetails.

have been in the 'foreground', which implies a singular voice shepherding an arts organisation through a rural landscape – keeping it on track. However my approach is to acknowledge the many different voices and contributions to this legacy over the years, including the broader contexts of the national and international links which have been revealed through the correspondence within the archive files. This inclusivity resonates with Bourillaud's relational approach (38), by acknowledging conversation and discussion as a way of generating both the possibility and actuality of the sited artwork. It also acknowledges the possible pitfalls of this methodology as outlined in art critic Claire Bishop's now ubiquitous 'Antagonism and Relational Aesthetics' paper (39).

Deleuze and Guattari question our measurement and evaluation systems, our spatial understanding, and our ability to chart or decode things. They aim to collapse the subject-object divide, and question the conventional map – the plane of consistency (the grid), which is completely alien to the concept of multiplicities. This relates to how Grizedale's legacy and future might be revealed, communicated and disseminated and the extent to which it has been affected by external discourses.

The principle of *Asignifying Rupture* rejects a simplistic interpretation of cause and effect. Instead it promotes the exploration of the nuances of readings and interpretations of contested issues. This echoes the botanical properties of the *rhizome* in that it 'may be broken, shattered at a given spot, but will start up again on one of its old lines, or on new lines...this is why you can never posit dualism or dichotomy even in the rudimentary form of the good and the bad' (40).

The notion of rupture is appropriate to Grizedale, as two arts agencies are currently based there. Both the Forestry Commission and Grizedale Arts commission work in quite different and complementary ways. Effectively,

there are already many lines of enquiry because of these two organisations, with their differing agendas. Therefore, the rupture principle is central to how it might be possible to create an archive which is subtle, partial and driven by time in relation to space. This is an issue I will be returning to in Section 2.

The principle of *Cartography and Decalomania* notes that the *rhizome* is without hierarchy or models such as a tree. So, as previously stated in the arboresecent/arboreal debate, it is not only a forest but also the tree itself that should be re thought. 'All tree logic is that of tracing and reproduction. These tracings are like the leaves of a tree they are not the real substance of it' (41). This is at the heart of the issue about maps and archives, because it relates to re-imaging, **traces** and tracings.

This implies that our journey will be not so much labyrinthine as maze-like – so loss and becoming lost and the anxiety about this lostness are central to all aspect of my research. The anthropologist Franco La Cecilia states that 'getting lost means having a spatial lapse' (42). So loss and lost-ness relate to my desire to seek out the unknown, which as the writer Rebecca Solnit states 'for artists of all stripes, the unknown, the idea or the form or the tale that has not yet arrived, is what must be found.... to be lost is to be fully present, and to be fully present is to be capable of uncertainty and mystery' (43).

Lost-ness might take us to unseen or original places. As indeed would losing something that is important such as a species, a habitat, or a tree. There is humility in being metaphorically or literally lost, that is rooted in vulnerability. This guided tour is being led by someone who is lost, because this is the only way that I could truly become rhizomic as a researcher and artist.

These are my roots and routes through this research project, which are an invitation to depart from the beaten path.



Route 1. Grizedale : art, landscape, culture

Let's first determine what paths have previously been trodden within Grizedale's landscape.

The curator Vicky Slowe writes that Northumberland was perceived as 'a wild, barren, inhospitable, and deserted wasteland 300 years ago. The physical features were known to exist, but repelled rather than attracted attention' (44). 'Theories were developed in the middle ages by monks such as Curtuis, who tried to categorise landscape in biblical terms as two opposite extremes; the fertile, productive, sheltered, beautiful, luxurious, easy Garden (alias Eden, paradise, arcadia, utopia, Shangri-la)...versus the untamed, uncontrollable, terrifying, dangerous, chaotic, alien wilderness' (45). It is worth noting that wilderness was part of Christ's exile.

Wordsworth and later Ruskin, changed this wilderness perception by moving into the quasi-religious Eden mode. They articulated the common place with the cosmic. This biblical derivation is supported by the curator Christine Riding, who states that the bible was the source of notions about the sublime because of the phrase 'let there be light' – the original definition of the sublime was 'something that is raised aloft' (46).

This is very different from the current Oxford English Dictionary definitions of 'exalted' or 'awe inspiring'. As Solnit states in her essay 'The Legs of Wordsworth', 'Climbing a mountain has become a way to understand self, world and art. It is no longer a sortie but an act of culture' (47). The sublime landscape is also linked with notions of danger and anxiety. The Lake District became revered to the extent that it needed to be viewed through a filtered mirror – the panoramic view was too "sublime" to be taken in, and it needed to be consumed in less overwhelming bite sized pieces. I would argue that today, the camera lens or the window of a car or train replaces the mirror as the mediator of the landscape.

Ruskin in particular promoted the romanticised view of the area, linking it with his recovery from the mental overload that urban life and work commitments had (supposedly) wrought. He spent his later years at his Lake District house, Brantwood; yet as a key promoter of creativity in response to the local landscape, he himself had to decamp from his bedroom with the panorama of Lake Coniston and beyond, when feeling anxious. According to critical

writer Ian Buchanan, the terms 'agoraphobia' and 'claustrophobia' first appeared in the 1870's (48) – the same time that Ruskin left the city for the Lake District. 'They became the yin and yang of spatial thinking in the modernist period... there was an associated malady diagnosed for each type of spatial experience' (49).

Moving to the early 21st century, as the region's prime area of employment is tourism, and the majority of Grizedale's 250,000 annual visitors live in an urban context – how might Grizedale and its sited work be understood or received by its audience? This question is addressed through the *Lost Tour Guide* conducting interviews with visitors. However, I want to take forward Buchanan's idea about our spatial engagement with a place, through exploring anxiety and translocation.

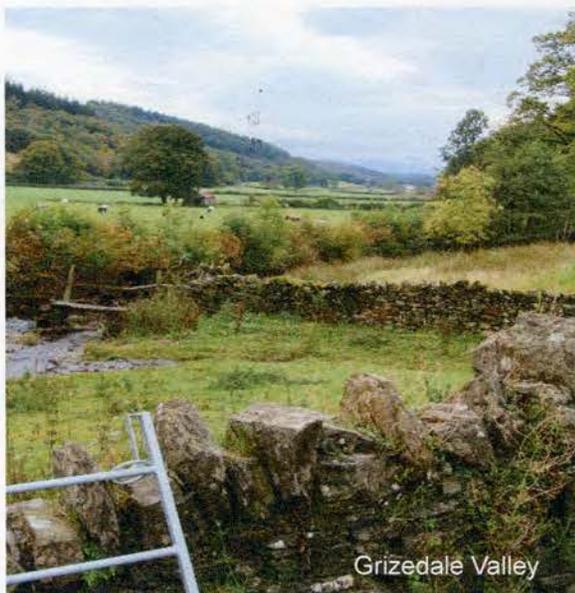
The forest-landscape's physical and psychological thresholds

I will now explore the routes into a forest, and how anxiety might articulate with its thresholds.

The word 'forest' means an enclosure for animals, and the term enclosure (or inclosure) has had a volatile historical legacy in England. The 1760-1820 Inclosure (or Land) Acts,

created a marked change in both the agricultural landscape and the way it was managed. The Acts ended the ancient system of collective arable farming in open fields; and what was previously common land moved into private ownership. The English agricultural landscape physically changed because of this – large swathes of open land became intersected by fences and hedgerows, including the dry stone walls that the Lake District is now renowned for – the fence or wall is yet another cultural trace in the landscape-archive. I suspect that many English people still display an atavistic response to fences and gates – that of the thrill about (or fear of) trespassing on someone else's land. It is worth noting that several artists have used walls or fencing in their response to their residencies at Grizedale: including Kees Bierman (1987), Andy Goldsworthy (1990), Gregory Scott-Gurner (1998) and Graham Fagen (2002).

Normally you enter a forest through its peripheries. Grizedale is an isolated valley so most visitors arrive by car; and the main car park is at the bottom of this valley, surrounded by the trees. Effectively, your starting point is in the centre of the woods, rather than the periphery. Adjacent to the car park are the café, education centre and playground – i.e. grey environments. So the experience of entering the forest landscape is a relatively soft and reversed one. The following arborescent model, defined by Deleuze and Guattari, is Grizedale incarnate,



Grizedale Valley



Picket Fence Gregory Scott-Gurner 1998

with its agricultural lowlands used to graze sheep, surrounded by the forest.

‘The west has a special relationship to the forest, and deforestation: the fields carved from the forest are populated with seed plants produced by cultivation based on species lineages of the arborescent type; animal raising carried out on fallow fields, selects lineages forming an entire animal arborescence. The East presents a different figure: a relation to the steppe and the garden rather than forest and field; cultivation of tubers by fragmentation of the individual; a casting aside or bracketing of animal raising, which is confined to closed spaces or pushed out onto the steppes of the nomads.’ (50).

So the Western Christian mind-set is literally and metaphorically rooted in a sedentary rather than nomadic existence. In the UK, non agricultural landscapes may be perceived as alien or different; especially to visitors who live in larger towns or cities.

In 1999, with the arrival of a new director, Adam Sutherland; Grizedale changed its emphasis from work which was explicitly sited in a forest landscape, and to varying degrees referential to that immediately locality, to a perspective which was looking to the culture beyond the actual forest. Whilst there previously had been international artists and dialogues, the new outlook was consciously cross-referencing Grizedale Valley with both rural communities and the world beyond. This acknowledged tourism, as well as new international art discourses such as relational practice. The artists in residence programme continued, but this new agenda consciously raised questions about socio-cultural conventions – the insider and the incomer/outsider (traditionally the latter are called the ‘people from off’) and alluded to the existence of tangible but not always visible thresholds, which are often flashpoints for anxiety and antagonism. See earlier about Inclosures as a case in point. There was a strong aspect of the theatrical – as curator Jenny Brownrigg notes, “Adam turned the forest into a theatre” (51). For example,

Grizedale Arts sited a 15ft x 20ft billboard in the forest (1999-2002). This consciously urban object solicited comments such as ‘quite out of keeping with the forest, an eyesore, an insult’ (52) from locals and visitors alike. Several artists created work for it, but it was burnt down whilst featuring work by Colin Lowe and Roddy Thompson. This artwork focused on issues of tourism and how city-based artists might engage with a woodland context. The ‘arson’ was part of a Grizedale Art’s event to remove the billboard.

Jenny Brownrigg, who was also Grizedale Arts Writer in Residence observes, ‘As a modern day intervention, it (the billboard) is a reminder of the man-made twenty-first century that the visitor is trying to leave behind... This reaction is echoed by the narrator in Proust’s essay “he has been looking at the sea with his fingers in front of his eyes, in order to blot out any modern ships that attempt to pass by and spoil his view of the sea in an immemorial state”. There will always be a gap between our image of timeless beauty versus the actual surroundings’ (53). This implies that there is still an anxiety about changes to the landscape. It relates to the translocation of ‘unwelcomed’ objects into the claustrophobic world within the forest – objects which normally reside in agoraphobic urban environment – to fill up the extra space. It is concerned with what should be within and without a forest; and I note this kind of anxiety has also been displayed, and discussed at length in urban contexts regarding perceptions of what is, and is not, deemed appropriate to the location.

I therefore aim to use the threshold of the forest as metaphor, metonym and actuality. This threshold defines the tangible border between grey and green environments. I will now go on to argue that these anxieties generate different fears, and that these have changed significantly over recent years because it is a threshold completely embedded in our articulation of landscape and culture.



Fear of Fairytales route into the forest

Anxiety and thresholds: Routes into the forest

The artist George Steinmann states ‘There are three aspects that fascinate me and keep drawing me back to the forest. One is the aesthetic aspect of the forest, especially the primal forest. Another is the mythological aspect of the forest, and finally the scientific aspect – for instance research into biodiversity and the issue of sustainable forestry’ (54). The *Lost Tour Guide* aims to engage with, and expand on, his approach through practice-based experiments.

Anxiety 1. Fear of forests and fairytales

Forests can create anxiety because vision dominates our lives, languages and our minds. We say, “I see” when what we mean is “I understand”. We say, “look” when what we mean is “listen”. Philosopher Immanuel Kant, favoured vision above all of our other senses. It was the hallmark of a ‘civilised’ man – yet in a dense woodland surrounded by trees we can barely see a few feet ahead and have to rely on our other senses to navigate our way through. We become less ‘civilised’ and rational. According to a Grizedale Forester “A forest is this ‘other’ place that we go to, and then leave...there is this sinister aspect

of the forest. The forest was always seen as the wilderness and there was this desire to tame it” (55).

Whilst not every visitor is likely to feel this specific anxiety, it is a reminder that if we cross the threshold of a forest there is always a dichotomy: that of either being seduced or frightened – either as a result of landscape with its legacy of sublime terror, or by the pragmatics of crime rates and legacy of the forest as a place of lawlessness (56). The Forestry Research’s Accessibility of Woodland and Natural Spaces report (57) looks at crime and safety issues relating to woodlands – particularly tipping, youth activity and news coverage of crime in a woodland context e.g. ‘body found in woodland’. It argues for a rebalancing of risk perception in relation to woodlands, so there certainly seems to be a level of anxiety attached to forests – one that urban city dwellers may in particular bring to their visits to Grizedale.

Artist Carlotta Brunetti’s *Foret Surpris* (2002) in Fontenay near Paris, plays with our nostalgic attitude towards trees. She covered the trunks of trees in a park with a mixture of lime and ‘terra di siena’ pigment similar to the idealized brown color used by children to draw trees. They took on the aspect of a fairytale illustration with their

exaggerated vertical lines of tree trunks. French tree care practices were also alluded to, since trees in urban areas are traditionally coated with lime to protect them from insects and disease.

Anxiety 2. Fear of getting lost

The writer Jenny Brownrigg talks about the need for 'a refuge from the enormity of the landscape' (58). The sheer scale of Grizedale Forest can't be ignored – it is 2,500 hectares. The Silurian Way, which spans both sides of the valley, is 10 miles long, and as mentioned earlier, it is easy to get lost. There are eight walking trails around Grizedale, which are delineated by way markers. According to the foresters, most visitors stay on either the well established trails or the networks of roads. They normally keep to the 'mapped' terrain.

A pair of walkers were lost and benighted in Grizedale forest... as they were able to advise their position quite well, Coniston MRT (Mountain Rescue Team) were able to find the couple who were unhurt quite quickly and reunite them with their car. (59)

Susan Trangmar's *Amidst* art installation (1994), creates a virtual forest in a city. Whilst you can't get physically lost, it creates a tense anxiety. The viewer enters a projected diorama of a managed woodland, with regimented lines of trees disappearing to the horizon. Having spun on the spot in the centre of the room, scanning the all-encompassing imagery, you are not only feeling paradoxically claustrophobic in this 'inside-out' space, but realise that you have lost the exit door and are therefore trapped in the straight lined monoculture of trees. John Stathatos writes 'Here is no healing dream of Arcadian purity, since this forest of regimented pine-trees is as artificial a construct as any office block. The fruit of dubious tax-shelter legislation, it is not merely unnatural – in real life, it is an offence to the landscape and a good example of unbalanced, ecologically unsound monoculture' (60). As Stathatos implies, which is more scary – losing your way physically or culturally?

Anxiety 3. Fear of loss: the anxiety about 'sudden and unexpected change'

As artist Herman de Vries visualises in his 1992 project at Inverleith House (61), England has been densely forested for many years, and much woodland has been cut down over the centuries. This is not just a recent issue. There was an afforestation scheme set up by King George II in 1757 to plant 50 million trees because of deforestation resulting from ship building. By the end of WWI, Britain's forested areas made up just 5% of its overall land usage – hence the setting up of the Forestry Commission (FC).

Originally, Grizedale was probably completely forested – hence its name, Valley of the Boars. It became managed by the FC in 1936. The land allocated to the FC tended to be of poor quality – no one else wanted it – so it had to introduce trees such as Sitka spruces that could grow in extreme conditions and need little soil because they don't put down deep tap roots (radicles). On average there is 6 inches of soil at Grizedale. The spruce trees are densely planted so that they put their energy into developing a long straight stem (trunk) rather than massive root or branch systems – it should be noted that normally the spread of a tree's roots is the equivalent to the spread of its branches above ground. At Grizedale, one tree's roots enmeshes with its neighbours so that together their root systems prevent them from being blown over, therefore it is difficult to distinguish where the roots of one tree ends, and another starts. Their radicle roots have almost become *rhizomic* through adversity.

It should be noted that Grizedale forest 'is in a continuous state of change. It is a tree farm, and quite large areas are subject to thinning and felling. Harvesting can lay bare large sections of woodland and open up sudden new vistas. These areas are usually replanted immediately, and the fast growing modern hybrid conifers rapidly fill the space. Forest fires and storms have also caused sudden and unexpected change' (62). Yet culturally we seem to need a

ROUTE 1



Fear of Getting Lost route into the forest



The Forest and the Forester Graham Fagan 2002



Foret Surpris Carlotta Brunetti Paris 2002



Fear of the Woodsmen route into the forest

consistency from forests, and become alarmed when we see a clear-felled site.

Graham Fagen's 2002 Grizedale project *The Forest and the Forester (After Maeterlinck)* acknowledges the complexities of managed forests. Fagen worked with the Forest Manager, Nigel Williams, who had wanted to plant a circle of Scots Pines in the forest for some time. This action was mediated by the text from Maeterlinck's fairytale *The Bluebird* which, to quote Simon Morrissey, 'read like an ecological parable' (63). Brought alive by a magic diamond used by the forester's children, 'the souls of the trees and animals reveal their silent hatred of man and his selfish exploitation of natural resources' (64). Because the FC could only plant tiny saplings, the Scots Pines were virtually invisible, dominated by the massive wood fences, set up to protect them from being grazed on by wildlife. They have since outgrown their protective corrals. I will return to this work in Sections 3 and 4.

Another effect of the area's geology is that there is no soil to absorb the copious Cumbrian rainfall. This means that rooted plants and trees get only brief access to the water that they need to photosynthesise, before it washes downhill. Rain simply pours off the land, creating flooding, and more sudden and unexpected change.

Anxiety 4. Fear of losing everything : climate change and biodiversity in the Anthropocene Age

Ruskin spent a considerable amount of time recording the different skies in the area (65), convinced that his 'idyll' was under threat from the industrialisation of nearby towns and the huge pollution clouds moving over the area that this industrialisation generated.

Nearly 100 years later, David Lee (editor of *Art Review*) aligned sculpture in the open air with the green movement 'as they both imply a respect for nature, and belief that it is important... which in its reverence comes close to religion' (66). As Sleeman notes, in the late seventies there emerged 'the pilgrim-spectator. The tradition of religiosity of the pilgrim was replaced with a 'New Age

Climate Change

Air Quality and the Greenhouse effect. Having studied fossil evidence, writer and zoologist Colin Tudge is convinced that whilst this planet has seen significant fluctuations in carbon dioxide levels over the millennia (higher CO₂ air levels equals warmer temperatures, and vice versa); today's levels are the highest they have ever been. In 1750, at the start of the industrial revolution, - twenty years before Wordsworth's birth - it was 280 parts per million. In 2005, the atmospheric CO₂ level was 370 parts per million. In 2013 it was 400 parts per million. This has led to 'widespread glacial retreat... and an increased frequency of tropical storms' (68). With the melting of the polar ice caps, sea levels have been rising.

Climate change. In 2005, Tudge wrote that 'Global warming... will bring a century and more of extremes, and of extreme uncertainty' (69) citing flooding of fertile regions and key cities, unstable weather patterns, risk to both temperate and tropical forests, and hunger, disease and displacement for animal life (including humans), as possible manifestations. Dealing with uncertainty is becoming part of our culture, as the jet stream moves it is getting harder to predict weather conditions.

Rainfall. Mark Maslin, Professor in Geography at UCL, London states that "Global warming is really about too much or too little water, and different parts of the world will have to engage with this in different ways" (70).

Biodiversity. The rising temperatures are also affecting forest biodiversity in particular at a micro level. 'General warming is already enabling many an animal pest to move away from the equator into temperate trees that have had no time to adapt to them' (71). So whilst predators may be changing, the same will apply to the symbiotic relationships with existing pollinators and disseminators of trees' seeds - and the latter are often evolved quite slowly. Therefore the health and fecundity of temperate northern forests may be at risk.

conglomeration of environmental, ecological and psychological ideology' (67) which implies that Wordsworth's more romantic values had not greatly changed, they have just been overlaid with a ecological veneer. However other discourses are now affecting our readings of art sited in forests and artists' engagement with the landscape-archive.

As mentioned in the prologue, climate change is currently being explicitly linked with forested land. In 2009, the British Government commissioned the Read Report. It argues that UK forests (including their tree roots and soils) are both a large store of carbon, (an issue which will become more pressing as world oil reserves decline) and a system which removes CO₂ from the atmosphere (carbon sink). It recommends that much more of the UK should become forested, in line with Europe's average of 38% woodland coverage of land area; advocating the creation of 25,000 hectares (10,000 sq. metres) of new woodland per year. That is the equivalent of the area of ten Grizedale forests. It also states that there is a very high likelihood that climate change will have serious impact on drought sensitive tree species growing on shallow freely draining soils – which perfectly describes Grizedale with its Silurian slate bedrock. A 2013 leaflet produced

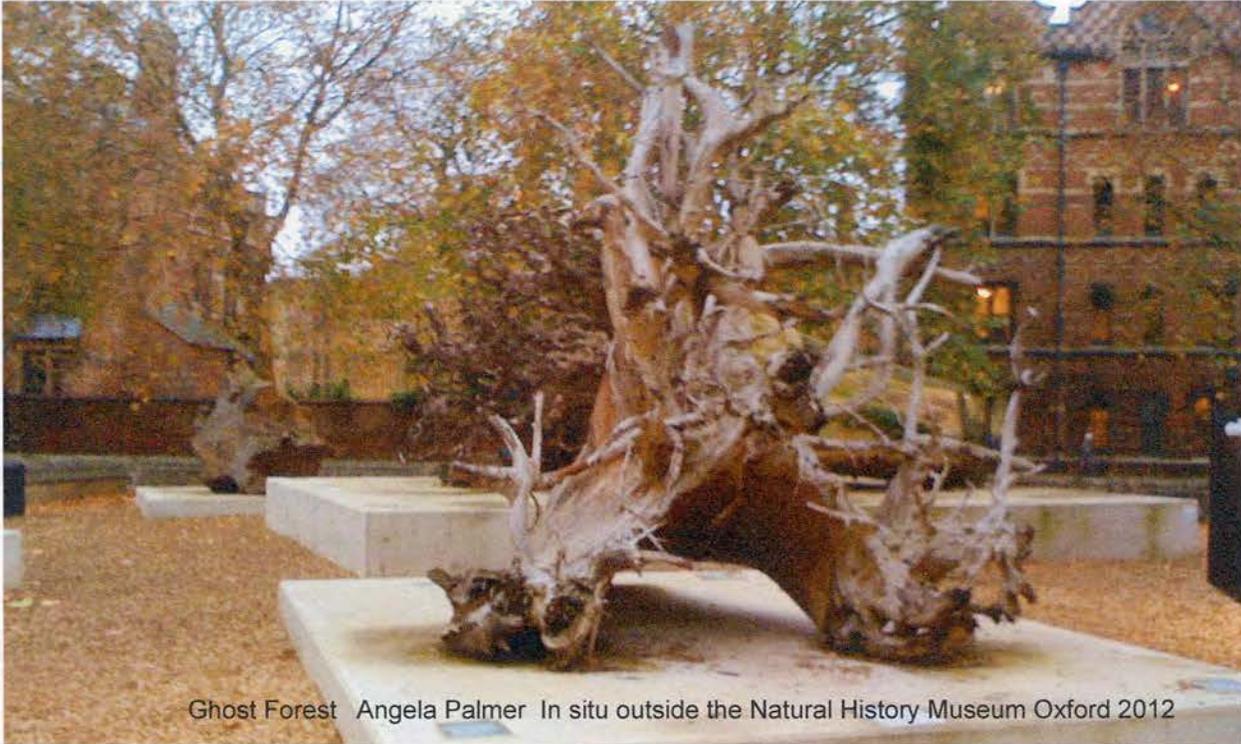
by the FC's Research unit goes further stating 'We must act now and implement adaptation as England's forests will be maturing in a very different climate'. It states that we should not be risk averse and that we should reconsider the species that we plant.

A leaflet was produced for Grizedale in 2010, which inevitably influenced visitors' understanding and engagement with the forest. Whilst noting the sited artwork, it states 'The Forestry Commission looks after 22 million trees in the north west of England; more than 3 trees for every person living in the region.... We plant half a million trees each year in the north west, so we plant two trees for every tree we fell for timber. Forestry Commission forests in the north west store 650,000 tonnes of carbon each year helping to combat the effects of climate change.'

The models cited earlier are extremely passive ways of comprehending the landscape and how biodiversity is being effected by climate change. Around the world there has therefore been a fundamental shift in the socio-cultural discourses relating to forests over the last decade or so, but is this something that past and present Grizedale artists have and are engaging with? I'll return to this in Section 4.



Sudden and unexpected damage at Grizedale



Ghost Forest Angela Palmer In situ outside the Natural History Museum Oxford 2012

Route 2. Re-rooting & re-routing perceptions of the landscape-archive

How might a rising awareness about climate change, sustainability and biodiversity be affecting both artists' and audiences' engagement with sited work?

The artist Mark Boyle states that 'The most complete change an individual can effect on his environment, short of destroying it, is to change his (sic) attitude to it' (72). Critical theorist Timothy Morton agrees, arguing that if we want to make a positive ecological impact on the planet, we need to separate out the meanings that we invest in the terms 'nature' and 'ecology'. In regard to current environmental debates, he states that culture is a romantic term 'hovering somewhere between nature and nurture' and historically that this has been seen as being 'good', and therefore 'good' for you' (73). Can artists support this changing understanding? If so, how might this form part of a new contemporary 'culture'? I will use my art practice to test this theory, along with UK and international artists whose work is informed by sustainability, climate change, and biodiversity. (Please see the *Findings* Section for a list of international artists).

This research is supported by interviews with Grizedale's visitors which considers how audiences might engage with climate change and loss in a forest context.

Agnes Denes' 1997 project *Tree Mountain A Living time capsule - 11,000 trees, 11,000 people, 400 years*, in Finland (originally conceived in 1982), is a key example of how a more proactive approach to environmental art conflicts with the more passive historical readings. This relational environmental art project was considerably ahead of its time. This artificial mountain on reclaimed land involved planting 11,000 trees in a complex mathematical pattern derived from a combination of the golden section and a sunflower/pineapple pattern. Denes chose Silver Fir trees because they were dying out in the region. 'I believe that the new role of the artist is to create art that is more than decoration, commodity, or political tool. It is an art that questions the status quo and the direction that life has taken, the endless contradictions we accept and approve of' (74).

Denes notes the longevity of the project in relation to aesthetics: 'the fact that a forest planted for the future is also a good thing, (it) adds to the disobedience of its also being beautiful in its intricate patterning (so different from the garden, landscape, architecture or nature itself). Beauty is frowned upon right now in art isms, which of course means nothing because it can come back any time through a clever article by some critic claiming it is time for beauty. So in a sense, planting a forest as art is a taboo' (75).

Denes' *Tree Mountain...* is remarkable in that at the time many artists working in a woodland context were cutting down trees to make artwork, rather than planting them. (David Nash was an exception). However, planting a forest is no longer taboo – not planting one is more problematic, especially when applied to urban contexts. Whilst there are numerous recent planting projects around the world including the Parco d'Arte Vivente in Turin, created on the site of an old car factory, and die Garten den Weld in Berlin; it is also important to acknowledge Joseph Beuys' legacy through his *7000 Oaks* project, initiated in 1982 for Documenta 7 in Kassel. The project was subtitled *City Forestation*, and was informed by Jean Giorno's 1954 novel *The Man who Planted Hope and Grew Happiness*. (76). Beuys was a founder member of the Green Party, so it is not surprising that Johannes Stüttgen from the Free International University framed the project in the following terms: 'I believe that planting these oaks is necessary not only in biospheric terms, that is to say, in the context of matter and ecology, but in that it will raise ecological consciousness – raise it increasingly, in the course of the years to come, because we shall never stop planting' (77).

These projects explicitly developed links between social organisation systems and the 'natural' environment – Beuys called his work 'social sculpture'. I am arguing that it is also **rhizomic**, leading to Georg Dietzler's long term project to preserve acorns: a project catalysed

by several of Beuys' trees being destroyed in the late 80's by environmental factors. He suspended 7000 acorns at 4 degrees Fahrenheit (in a freezer stored in an atomic bunker, disguised as an underground parking lot) in readiness to replace the (hopefully now long living) originals. Beuys' legacy is also being continued by Shelley Sacks who worked with him, and in 2007 set up the University of the Trees (78) as a social sculpture project in association with Oxford Brooks University, where she is a Reader. Artists Heather Ackroyd and Dan Harvey also recently paid homage to Beuys by collecting 600 acorns from the original Kassel trees, and growing them in the UK, so a strong sense of nurturing 'nature' and **impulse to preserve** has emerged from the original project.

I mentioned at the beginning of this Section, that there had been little evidence of UK arts organisations engaging directly with biodiversity, climate change or sustainability, over the last thirty years. Over the last decade several arts organizations including Tipping Point (79), Platform (80), Eco Art Scotland (81), Julies Bicycle (82) and Green Alliance (83) have taken these issues on. These projects aim to create change, not just by adding to international discourse around these topics, but also by leading on them. One organization specifically linking climate change to the 'natural' environment is Cape Farewell. Artist David Buckland set this up in 2001 as a cross-disciplinary response to climate change.

Ruth Little, spokesperson for Cape Farewell, talks about 'cultural responses to climate change' (84). She states that there should be a human scale to such a large topic, to make it understandable. There needs to be 'ethical ingenuity' – neither artists or scientists can 'create from a place of certainty'. Which brings us back to Solnit's celebration of being lost, and lostness, because whilst being liberating on an individual basis; sudden and unexpected change also inevitably generates a collective cultural anxiety.

Angela Palmer's *Ghost Forest* (2009-) relocates the massive root systems of 10 primary rain forest

Section one: A Lost Tour Guide

tree stumps from Ghana to temperate parts of Europe, including Copenhagen during the 2009 Climate Change Summit. This project was initially akin to a guerrilla action, in that it was set up overnight and normally only occupied a city centre site for 2-3 days; however unlike a guerrilla action it had the complicity of local government. Her aim is 'to highlight the alarming depletion of the world's natural resources, and in particular the continued rate of deforestation' (85). Julia Marton-Lefevre, says that the project 'is excellent in sensitising the public on the vulnerability of our environment. Even for those who have never been to a tropical forest, just seeing those tree ghosts touches hearts and minds and hopefully encourages positive action.... the inspiration of this project should move us to think about the consequences of our lifestyles and our political actions' (86). (See Section 2's **CROSS OVER POINT NO 1** for a further critique on this work).

So it is not just about planting living trees, their (dead) roots are also fascinating artists. For example Ai Wei Wei has used dead roots in his *Rooted Upon* (2009) project, and Mariana Castillo



7000 Oaks, Joseph Beuys, Kassel 1982

Deball cast them in paper in *What we caught we threw away, and what we didn't catch we kept.* (2013). Putting Deleuze aside for a moment, why else might roots become a medium in their own right for contemporary practitioners? Why might artists choose to relocate plantlife? According to Barbara Niemitz (87) the primary reasons are the re-and de-constructions of the plants' intrinsic narratives. Reconstruction, in that by 'uprooting' a living entity its gradual expansion – normally that of birth>development>decay>death, becomes challenged. This expansion and unfolding takes a new course – either that of flourishing, or by making the plant's death become more imminent. Deconstruction takes place in terms of narratives, because we often encounter plants in positive contexts, gardens, parks, the countryside 'idyll'; therefore generally speaking plants are seen as being peaceful and relaxing. We become intrigued, if not alarmed, if they appear stressed. This is clearly a territory that artists are exploring to make us more conscious about biodiversity and life support systems. I will return later to roots and translocation, with muf's 2011 Grizedale commission, *Wood for the Trees* in Section 2's **CROSS OVER POINT NO 1**.

So what is sustainability, and how can artists engage with it? Artist George Steinmann concurs with Boyle and Morton that a radical shift in approach is needed. He argues that sustainable development 'means being able to integrate art into the quest for a cultural strategy that has a future. It completely undermines the conventional, traditional concept of Western Art' (88). The Engage magazine editor Karen Raney adds that 'By proffering informed, individual, imaginative responses to woods, glaciers, waste or oil companies, artists can contribute to the discussion (around) an essential kind of knowledge' (89).



Living Wood Anthony Holloway 1991

Route 3. Rooting/route-ing my sited art practice at Grizedale.

Botanical Roots II: the epiphyte

The epiphyte

In botanical terms, an epiphyte is a plant that grows non-parasitically upon another one (such as a tree), and uses photosynthesis to generate its energy. It obtains its water supply from the ambient moisture in the air or from the surface of its host. Essentially epiphytes are rootless. Roots may develop to attach them to the host, but they don't garner nutrients. The word derives from the Greek *epi* (meaning upon) and *phyton* (meaning plant). Epiphytic plants found in English woodland include mosses, liverworts and lichens. They particularly thrive in the Lake District due to the air's high humidity and low pollution levels.



Experiment 1 : Anxious Roots: the radicle, and the epiphyte

I videoed my attempts to cross different thresholds of Grizedale forest over an annual cycle. The aim was to manifest and image the different anxieties that we may experience on entering woodland.

In these recordings I am accompanied by a 1.6 metre red helium balloon. In reference to Grizedale's many city dwelling visitors (myself included) I am dressed in 'city' clothes, which also acknowledges the 19th century flaneur-walker. The helium balloon references Albert Lamorisse's 1956 Oscar winning film, *Le Ballon Rouge* in terms of its celebration of unpredictability; but the narratives are entirely different, having more in common with Simon Faithfull's *Escape Vehicle* artworks (90). The balloon is both a metaphor for, and actual cause of anxiety. As metaphor, it is the equivalent of a red map pin, saying "HELP. I'M HERE". In physical terms, the anxiety derived from it being easily punctured in a forest context, which is unnerving when floating a state-of-the-art HD video camera 6

metres above the ground. Having said that, letting the balloon float upwards imitates a form of visual escape from the previously cited claustrophobia of the forest – an escape from the terrestrial (earth bound) world of hunting dogs, logging and urban ennui.

I'm an itinerant artist who often produces work in and for a public context. Solnit reminds us that 'nomads contrary to current popular imagination have fixed circuits and stable relationships to places' (91) and this reflects my experience of Grizedale forest during the experiment. Nomadic concepts are often used to challenge static or settled power. Deleuze & Guattari (92) ally nomadism with smooth spaces and the *rhizome*. Striated spaces are equated with the sedentary radicle. I simultaneously shot attempted entries to the woodland using two cameras. One was ground based (the radicle viewpoint); the other was tethered below the balloon (the epiphytic viewpoint).

The ground-based camera remained outside the forest: being distanced and static. The epiphytic camera had an itinerant/nomadic existence, embodying a desire to disrupt and de-territorialise a striated space. Whilst appearing anxious, it at least attempted entry to the forest.

The radicle footage is steady, and readable in terms of video conventions: it appeared safe and distanced. In contrast, the balloon/epiphytic imagery is skewed, unstable, searching. It appears hunted, uncertain and lost in windy conditions, or disembodied/ethereal on calmer days – yet it *appears* highly present to, and engaged with, the forest context.

The two videos are screened back to back, so whilst the ambient sound affirms and echoes the cameras synchronicity, the viewer can't simultaneously view them both. The 22-minute loop involves four sets of footage shots across the seasons as visualizations of the four spatial and cultural anxieties.

Anxiety 1. Fear of forests and fairytales –

manifested as *fear of fairytales* footage.

As this is one of the more sheltered parts of the forest it generally creates more ethereal imagery. At one point, long after the balloon has disappeared into the forest, a pair of walkers come into shot, link hands and enter the forest.

Anxiety 2. Fear of getting lost – manifested as *Fear of Getting Lost* footage.

This is the most disorientating of the epiphytic footage, always shot on windy days.

Anxiety 3. Fear of sudden and unexpected change – manifested as *Fear of the Woodsman* footage

On the first cycle, (the woodsman's) dogs start barking as the balloon enters the forest. It shoots skywards in escape. The second cycle, which concludes the video, involves the sound of chainsaws and finishes with the sound of a tree being felled.

Anxiety 4. Fear about losing everything – manifested as *Fear of Climate Change* footage.

This imagery does not change significantly over the annual cycle as it involves a recently clear felled site. The floating camera echoes the height that the tree tops would have been, had they still been there. The climate change footage is deliberately ambiguous. It also relates to issues surrounding tree disease. It can be read both positively or negatively in terms of the overall narrative, however the radicle footage of clear felled sites appears quite disturbing – reminiscent of Paul Nash's bleak landscapes – despite new plant life coming through when seen from the epiphytic camera's viewpoint.

The video footage acknowledges the history of the human figure imaged in a landscape context, and the rustic, romantic and sublime traditions of scale, perspective(s) and mortality. However unlike, say, Casper David Friedrich's imaging of *The Wanderer* (1818), standing above the clouds in sublime contemplation, or more recently Ansel Antas'

Lost Tour guide interviews with Grizedale visitors 15/8/10, 17/8/10, 24/4/11, 25/4/11, 26/4/11
 Steeley, Audrey, ex visual arts officer for both Grizedale Society and Grizedale Arts 16/8/10
 Brownrigg, Jenny. Ex Grizedale Arts administrator and writer in residence 8/3/2011
 Kiri Ross-Jones. Head Archivist. Kew Botanical Gardens 14/6/11
 Tarbuck, Jonty .Locus+ 21/6/11
 Davies , Peter. Ex Northern Arts Officer and co-initiator of Grizedale 21/6/11 and 6/10/11
 Mayow, Clare. Henry Moore Archive and Library in Leeds 27/7/11
 De Courcy-Bower, Angie. Yorkshire Sculpture Park archivist. 27/7/11
 Yiakoumaki, Nayia, archive-curator and Haines, Gary archivist. Whitechapel Art Gallery, London 11/8/11
 Katherine Clarke (muf), at Grizedale 7/10/11
 Email conversation with Mark Broadmeadow- Forestry Commission Research Unit regarding the relative carbon capture of a temperate forest relative to a tropical rainforest. 28/11/11
 Rowe, Clare, Keir Smith's widow (Grizedale artist). 22/5/12
 Gregory Scott-Gurner. (Grizedale artist) 10/7/12
 Charlie Poulsen (Grizedale artist) 11/7/12
 Richard Harris (Grizedale artist) 13/8/12
 Sally Matthews (Grizedale artist) 13/8/12
 Emma Posey (Grizedale artist) 14/8/12
 Lynne Hull (Grizedale artist) 25/8/12
 Anna Best (Grizedale artist) 26/9/12
 Jony Easterby (Grizedale Artist) 2/1/13
 Jo Coupe (Grizedale Artist) 28/1/13
 Graham Fagen (Grizedale artist) 29/1/13
 Alan Franklin (Grizedale Artist) 24/2/13
 Robert Koenig (Grizedale Artist) 4/4/13
 Chris Freemantle (EcoArt Scotland) 13/5/13
 Peter Davies (ex Grizedale) 23/6/13 (Phone interview)
 Martin Orram (ex Grizedale Forestry Commission) 24/6/13

Webography (by date viewed)

Cel Crabeels: Dan Graham Documentary (U Tube) all 8/3/10
 Part 1 http://www.youtube.com/watch?v=pfFQI_tCfE0
 Part 2 <http://www.youtube.com/watch?v=bb3P5EP7Trg&feature=related>
 Part 3 <http://www.youtube.com/watch?v=XUnkLy71xnU&feature=related>
 Part 4. <http://www.youtube.com/watch?v=63luDSM176w&feature=related>
<http://www.tomn.net/merewethernicholsonexchange.htm> The Practice of Action: An Exchange between Charles Merewether and Tom Nicholson. 8/3/10
<http://www.greenmuseum.org/> Green Museum. 9/3/10
<http://www.grist.org/article/doe-reprint/> The death of environmentalism: Global warming politics in a post-environmental world Michael Shellenberger, Ted Nordhaus Web extract . 9/3/10
<http://www.ghostforest.org/> Angela Palmer 9/6/19
www.angelaspalmer.com Angela Palmer 10/6/10
<http://laudatortemporisacti.blogspot.co.uk/2010/04/culture-is-no-better-than-its-woods.html>. W.H. Auden poem 9/6/10
www.capefarewell.com
<http://www.capefarewell.com/art/artists/daro-montag.html> Daro Montag 30/06/10
<http://www.capefarewell.com/art/artists/chris-wainwright.html> Chris Wainwright 30/06/10
<http://www.woodlandtrust.org.uk/en/campaigning/our-views-and-policy/policy/Pages/position-statements.aspx> 30/6/10

<http://www.diaart.org/sites/page/51/1295> Joseph Beuys 7000 Oaks. 30/06/10
<http://www.dark-mountain.net/about-2/the-manifesto/> Dark Mountain. 30/6/10
http://www.stathatos.net/pages/trangmar_amidst.html Susan Trangmar 8/7/10
<http://www.bbk.ac.uk/sculptureparks/> Birkbeck Directory of International Sculpture Parks 18/9/10
<http://www.parcoartevivente.it/pav/index.php?id=155> Living Park, Turin. (Bourillaud quote) 18/9/10
<http://www.grough.co.uk/magazine/2010/10/05/lakeland-rescuers-aid-lost-walkers-and-injured-runner> 14/10/10
http://www.stourvalleyarts.org.uk/commissions/artists_commissioned.html (Peter Fillingham) 22/10/10
<http://www.greenmuseum.org/c/ecovention/sect1.html> 29/11/10 Ecovention
<http://www.universityofthetrees.org/> University of the Trees/ Shelley Sacks 30/11/10
<http://www.tate.org.uk/research/tateresearch/tatepapers/05spring/burgin.html>. Victor Burgin and the archive 27/6/11
<http://thinking-room.org/remembering-practice/resources-for-archiving-practice/> Ben Cranfield 11/7/11
<http://www.interface.ulster.ac.uk/arkivecity/> Arkive City 12/7/11
<http://www.chrisdorsett.com/divers-memories.html>. Chris Dorsett's website 12/7/11
<http://thinking-room.org/gallery/> 5/8/11 Ben Cranfield's blog.
http://www.geo.lu.lv/pecsrl/media/PECSRL_CONFERENCE_PROGRAMME_11082010.pdf. Living in Landscape: Knowledge, Practice, Imagination 11/8/11
<http://www.loisweinberger.net/html/indexen.htm> Lois Weinberger 11/8/11
<http://www.smak.be/tentoonstelling.php?la=en&id=315> Lois Weinberger 11/8/11
<http://www.grizedale.org/lying/> Festival of Lying 11/8/11
<http://www.bl.uk/blpac/publicationsleaf.html> Advice about archival preservation 11/8/11
<http://theharrisonstudio.net/> Newton & Helen Mayor Harrison 15/8/11
<http://www.axelantas.co.uk/photographs/obstructed-views/> Axel Antas 6/9/11
<http://www.helsinki.fi/science/commens/dictionary.html> Charles Peirce. The Commen's dictionary of Peirce's Terms. 6/9/11
<http://www.core.form-ula.com/2009/03/22/profile-tomas-saraceno/> Tomas Saraceno 14/9/11
http://www.jeremydeller.org/munster/munster_menu.htm Jeremy Deller's project for Munster sculpture project 11/10/11
<http://www.scribd.com/doc/47998482/Langford-The-Net-of-Babel> Net of Babel short story, published in Interzone magazine 1995. David Langford 14/10/11
http://www.janewildgoose.co.uk/jane_wildgoose.html Cabinet of curiosity 14/10/11
 Also <http://www.janewildgoose.co.uk/tour/quicktime/wildgoose1.mov>
 And <http://www.janewildgoose.co.uk/tour/quicktime/wildgoose2.mov>
<http://www.googleartproject.com/museums/nationalgallery> Online art archives 15/11/11
<http://www.tate.org.uk/archive/journeys/historyhtml/> Online art archives 15/11/11
<http://www.ecoartspace.org/> Eco arts organisation 23/11/11
<http://www3.mpch-mainz.mpg.de/~air/anthropocene/> Eugene Stoermer and the term anthropocene 23/11/11
<http://ecoartscotland.net/> Chris Freemantle's blog relating to eco art (GSA researcher) 23/11/11
http://www.hermandevries.org/bio_solo.php Forest Mapping project at Inverleith House Edinburgh 30/11/11
http://www.simonfaithfull.org/p_frame.html Simon Faithfull 5/12/11
<http://www.nedwards.net/Cape.php> Nick Edward's website - Cape Farewell artist 6/12/11
<http://www.williamhunt.net/> William Hunt's website - Cape Farewell artist 6/12/11
<http://metropolism.com/magazine/2009-no3/belgisch-paviljoen-jef-geys/english> Jef Geys 23/1/12
<http://www.tippingpoint.org.uk/> Tipping Point 2/2/12
http://www.tate.org.uk/britain/exhibitions/audioarts/cd1_ll.shtm Audio Arts as part of Tate Archive online 7/2/12
<http://www.cabinetmagazine.org/issues/20/olalquiaga.php> Bonnier de Mosson cabinet of curiosities 18/2/12

<http://clui.org/ludb> Center for Land Use Interpretation. The landscape-archive database. 2/4/13

<http://www.postnatural.org/> Centre for Post Natural History. Artist Rich Pell's quasi archive website for the future 2/4/13

<http://www.carlotta-brunetti.de/> Carlotta Brunetti's website 29/4/13

<http://www.kathrynamiller.com/> Kathryn Miller's website 29/4/13

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ARHC Landscape and Environment conference at Tate Britain: Art and Environment 25-26/6/10

ArtsAdmin Tipping Point Energising the creative response to climate change event at UCL. 21/3/11

Remembering Practice. New Directions, Stratford, London. Speakers Erica Campayne (LIFT) and Nayia Yiakoumaki (Whitechapel Art Gallery Archivist & curator 5/7/11

Green Alliance Summer reception: What have artists done to address climate change? 15/7/11

Jerwood Space panel discussion in relation to the Terra exhibition. Panel members : Hayley Skipper, Edwina fitzPatrick, Joy Sleeman, Anne-Mie Melis 28/11/11

Landscape and Eschatology symposium. Organised by Joy Sleeman and John Timberlake. Tate Britain 13/1/12

Creative transition Carbon auditing event with Carbon Descent 6/2/12

Tipping Point symposium on art science and climate change. Newcastle. 22-24/2/12

CAA New York Conference. 13/2/13

Art and Rusticity Study Day. Maison Francais. Oxford 16/3/13

Considering Landscape Study Day. Sainsbury Centre for Visual Arts. 6/6/13

Tipping Point's Uncertainty event with Kings College London. 3/7/13

Making the Stone Stony: Art and Landscape Colloquium at Portland Sculpture Quarry and Trust 13-14/9/13

How to Live Now: Talk at Standpoint Gallery London with Eleanor Morgan, Sean Vicary, Edwina fitzPatrick and Paul Kingsnorth (Dark Mountain) 15/1/14

Visits

Brantwood- Ruskin's home 5/4/10 and 26/4/11

Berlin. 9-13/9/11. Visits to Marzahn (Weinberger) & Gardens of the World & Museum of Technology

British Library 23/9/11. Maps showing Terra Incognita

Oxford 11/11/11. Angela Palmer and Pitt Rivers Museum

British Library 9/3/12. Add 51039. Scott's expedition (1910-13)

Paris. 10/3//12. Cabinet Deyrolles

Paris. 10/3/12. Maison de la Chasse

Paris 11/3/12. Gardens at Bercy and Montparnasse (Atlantique)

Paris 12/3/12. Cabinet Bonnier de la Mosson – Natural History Museum Library & Jardin de Plantes & Museum of evolution

Forestry Commission Research at Alice Holt Research Centre. Hugh Williams and Ed Eaton in regard to dendrography. 16/7/13

Section One

A Lost Tour Guide



Artists' geographies of the landscape-archive:

Trace, loss and the impulse to preserve in the Anthropocene Age

Edwina fitzPatrick

PROLOGUE

ROUTE 1

ROUTE 2

ROUTE 3

EPILOGUE

Section One

A Lost Tour Guide

Welcome to Section 1: A Lost Tour Guide

The artist Carl Andre said that England is a large earthwork ^(a), so I am acting as an artist-geographer, and focusing on artists who also take this approach. My starting point is the concept of the landscape as an archive (henceforth the words landscape and landscape-archive will be used interchangeably), because in the Anthropocene Age ^(b), it bears a permanent geological trace of human activity – whether this is the affects of climate change or the many landfill sites across the world. They operate as ‘archives’ of our activities.

This approach also acknowledges that the landscape-archive – as Andre notes – has been modified by humans for millennia, and shaped in much the same way as an artist may form a sculpture. Our landscapes are attempted palimpsests, containing simultaneous traces of our past and present interventions: thus forming part of our cultural history. Similarly, an art archive preserves our histories and activities to reflect aspects of our culture. It is also a repository of our activities’ outcomes – of our achievements or detritus, depending on your viewpoint. Both landscapes and art archives reveal our traces. However, once something is perceived to be at risk, the fear of loss and the impulse to preserve emerges. Many art archives came into existence when someone looked out of the window to see their organisation’s history about to fill a skip.

My practice-based research engages with national and international approaches to both sited artwork in the landscape and archiving it. This is with specific reference to the artwork sited in Grizedale Forest since 1977, and how it might resist this preservation impulse; because the temporary sculptures have often disappeared back into the landscape leaving seemingly little or no trace in terms of documents/photographs. Grizedale is a managed forest so is an excellent example of a landscape-archive which has been shaped and formed by human intervention.

The final strand of my investigation returns to the

landscape in the Anthropocene Age and one of its outcomes, the affects of climate change. As forests are both carbon sinks and carbon stores – and as such could ameliorate and preserve us from some of climate changes’ effects – this may be particularly relevant to Grizedale. I explore how 20th and 21st century artists – at Grizedale and beyond, have operated as the landscape-archive’s cultural ambassadors; either through raising awareness about climate change and/or threats to biodiversity, or by creating living botanical archives as artwork. That is to say that the artwork is literally a living archive which preserves either a specific biodiversity or landscape. Thus these artists become hybridic practitioners working as artists-archivists-collectors-mappers. Their approaches raise wonderfully complex questions about visualisation, closed and open systems, scale, monuments, cartography, clichés, entropy and the ethics of preservation.

Each Section’s text is designed so that it can stand alone, but together they create the overall narrative arc. The *Orientation* Section is designed to assist the Reader when they become lost, as getting lost and lost-ness are key themes throughout. Each Section has a particular aesthetic – in this instance the model is the *Time Out* city travel guide. All Sections use green ‘rhizomic’ texts to denote key recurrent themes. There are also **CROSS OVER POINTS** in Sections 2-4 which are mini essays used to link key artists across the Sections, and give more context to themes picked up from the main body of text. In Sections 1 and 2 there are **terminologies** sections which contextualise and support the languages used in the main text.

a) Peter Davies’ article Grizedale: A Sense of Place published in Landscape Design magazine, December 1987. p28

b)The term Anthropocene Age was coined by ecologist Eugene Stoermer and as the successor to the Holocene Age.

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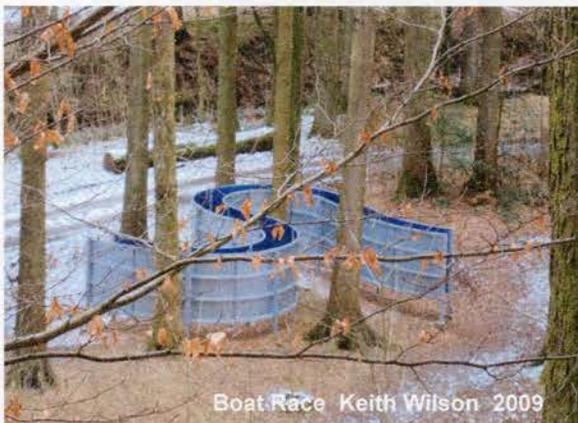
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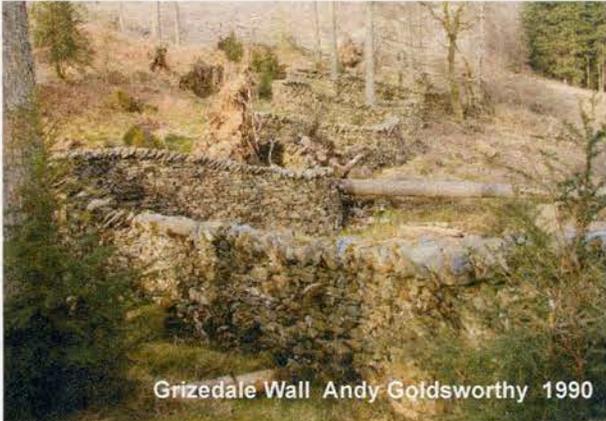
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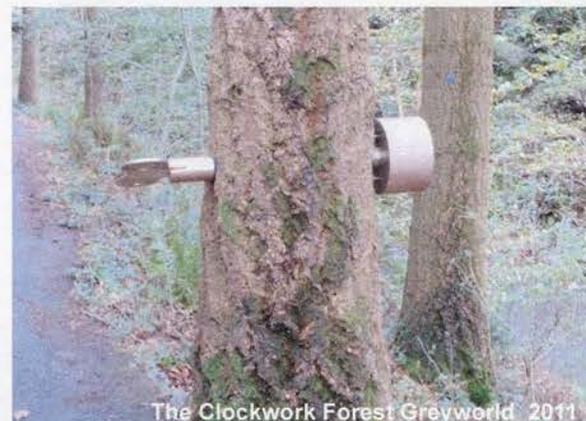
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The Clockwork Forest Grayworld 2011



Prologue. Art roots and routes

'A culture is no better than its woods': The landscape-archive as a cultural construction

This research project relates to a specific forest. Grizedale is a large forest in the Lake District area of North West England, which is owned and managed by the Forestry Commission. Due to its sheer size, it can be very easy to get lost there.

If, as Auden said 'a culture is no better than its woods' (1), then this Section acknowledges that our understanding of 'nature' or 'landscape' is that of being a 'cultural container' (2). The landscape and culture have historically been intertwined, and forests have played a key role in this. As historian Simon Schama suggests they 'can be considered as culture before they are nature; constructs of the imagination projected onto wood, water and rock' (3).

There is also the matter of human intervention on the landscape. The artist George Steinmann acknowledges the fact that all forests are to some extent managed – 'the forest has always

been influenced to a large degree by humankind, and still is which is why it is part of our cultural heritage' (4) and therefore we are transforming and inventing this 'culture'. Climate Change expert Asher Minns agrees, stating that 'science cannot describe the cultural value of trees' (5). So forests are cultural constructions – the word forest derives from the Latin *foresta*; its origin *foris* means outside – in other words, outside of the home or town.

As critical writer, Robert Pogue Harrison notes (6), forests have historically been known as places of both privilege and lawlessness. In England they had become the subject of the law from the early Middle Ages. The legal 'taming' of the forest-wilderness means that forests have long been 'managed' and regulated, be it through the King's right to afforest or deforest an area, or the subsequent landowners. Never forget though that they were also home to 'outsiders' or outlaws.

There is also the rustic notion of the landscape as a place for leisure and relaxation (albeit heavily laced with a sense of death and decay).

The Forestry Commission was set up in 1919 to afforest land and replenish timber supplies, which had fallen to an all time low during WWI. In the 20th and 21st centuries these lands are beholden to each government's policies so short-term decision-making is overlaid onto a 50-year cycle of planting and management. According to retired Head Forester Martin Orram (7) much Forestry Commission land was not open to the public until the 1960s because of complicated freehold leases. He instigated a change of law so that the public could visit forests such as Grizedale. By the 1970s the UK government decided that forests needed to earn their keep by becoming leisure spaces, that is to say to contribute to our leisure culture and tourism.

In 1977, the Grizedale Society was one of the first organisations in the world to set up residencies with the aim of using the forest as a simultaneous workshop, studio, laboratory and exhibition space. As the artists were working in a public context – interacting with both the local community and visitors – it also effectively became a performance space for the artists. None of the resulting artworks were intended to be permanent.

The Society was unusual in that it was set up by the Chief Forester, Bill Grant (as opposed to an artist or curator) in liaison with Northern Arts Officer Peter Davies. The resulting sculptures rapidly led to Grizedale's national and international reputation for innovation in forest based artwork, which was already well established in the mid 80s. I was curious about how this happened so quickly and about what factors created this 'tipping point'.

There have been four publications surveying the organisations' remits and outcomes over the last four decades; however the information about, and interpretation of the artwork created through these artists' residencies has been partial and sporadic. I have researched Grizedale's changing residency and commissioning processes from an artist's perspective – gaining embedded and first hand accounts of their 'Grizedale experience'.

Looking beyond Grizedale, whilst there have been lists created, and international surveys written about Land Art and sited artwork in the landscape, there is no evidence of a comprehensive examination of Grizedale's relationship with this history. Also, there has been little crossover between the discourses surrounding gallery based sculpture, relational practices, and artworks sited in the landscape, so the latter has remained an isolated debate... yet all of these approaches have taken place under Grizedale's commissioning umbrella. Publicly sited work has been especially mutable over the period of Grizedale's existence, so it has been a rich territory to explore, especially as part of my remit was to investigate how this history might be archived. This is a key issue with temporary sited artwork.

A significant amount of Grizedale's commissioned work has disappeared – either through morphing back into the landscape, being decommissioned, or because it was an event based project – so there is a very real issue about what might already be irrevocably lost due to the transient nature of the commissions. My research is driven by practice based experiments at Grizedale, using the strategy of becoming and being lost in order to generate conversations with visitors, artists (past and present), and foresters. This is contextualized by and interwoven with, international projects sited in, or relating to, the landscape-archive and sustainability.

Central to my enquiry is our cultural engagement with the landscape-archive. As noted in the introduction, we have entered a new geological era – the Anthropocene age (8). Unlike America, which has a rich background of both Land Art and ecoventions, the UK has not historically been particularly engaged with environmentally engaged art (9). I will investigate how this is changing, because of an awareness of the Anthropocene age's indelible geological traces, and whether this has impacted on both artists' and audiences' engagement with sited work at Grizedale. This

raises interesting notions about what traces might be positive in the Anthropocene age.

Part of my remit is to explore how Grizedale's past and ongoing artwork might be traced, revealed and disseminated through an 'archive'. Is it possible to create an archive, which whilst being rooted, is not fixed or singular? How partial can an archive be, when so much seems lost? Who might wish to use it? In short, what might a 21st century archive be? I will discuss this in Section 2.

'In relation to other contemporary visual arts positions and perspectives, Grizedale is difficult to locate. It is not a sculpture park, not just a permanent collection of sited works. It is not a temporary exhibition venue. It is not driven by the ambitions of the newly arrived Public Art Agencies or the market economy of Percent for Art, nor is Grizedale the country cousin of the National Garden Festivals. However, what helps to make Grizedale such a rich experience is that threads from those various issues can be seen in the project' (10).

The above text illustrates the conundrum of describing and disseminating something, which is so mutable. Grizedale, from the very outset, has been plural and slippery. Over the last thirty years, terminology about this area of art practice has either changed or been reinvented. Many terms have become singular and institutionalised, and this does not fit well with any of Grizedale's creative incarnations. (See the following terminologies section).

How have artists engaged with these complex issues? To find out, I will adopt the role of a *Lost Tour Guide*. It involves a complex, yet constructed narrative of roots, routes, and botany that explores lost-ness through becoming lost myself.

Languages, conversations, and culture(s)

Anxiety underpins this part of the paper. I am anxious about the languages surrounding, and embedded in the notion of both climate change and the site. How can either be stable given that language is mutable and fluid, both by changing over time and within sets of meanings? Philosopher Ferdinand de Saussure introduces the principle of semiotics, by describing the arbitrary relationship between the signifier (the phonic shape of the word) and the signified (what our minds conceive the actual object to be), including the slippage about any individual's 'speech acts' (paroles), in relationship to the 'overall' system of a language; so there is a long history of confusion between individual intention and collective understanding (11).

More recently, philosopher Jaques Derrida's anxiety about language relates to linguistic translation (differance) and deconstruction. 'Deconstruction is not a dismantling of the structure of a text, but a demonstration that it has already dismantled itself. Its apparent solid ground is not rock but thin air' (12). If texts cannot be whole, then everything leading to the archive will be not only partial, but inevitably limited in (my? our?) interpretation.

Derrida argues that people have historically understood speech as the primary mode of language, and writing as a secondary derivative of speech. Speech is (apparently) clear in terms of the theory of meaning. Philosopher and Giorgio Agamben concurs, arguing that we should articulate 'an inside and an outside not only in the plane of language and actual discourse, but also in the plane of language as potentiality of speech' (13). When might a conversation become an informed discussion and when does the latter become formalised as a discourse, entering the canon of accepted and agreed fact?

Also, why engage with speech or conversation as a methodology? Having a relational art practice, I've discovered that conversation often provides the texture and detail that IS the actual artwork, which is why I have used interviewing as a way of gathering information throughout all Sections.

Terminologies I: anxiety about language(s)

Anthropogeomorphology is according to art critic Jeffrey Kastner 'the human induced alterations or transformations of the landscape' (14).

Arboreal. This word is used in the classic dictionary sense of living in or connected with trees. This will include artwork that images trees, and unlike the term **arborescent** which implies a branch like mentality does not abandon the possibility of rhizomic thought (15).

Art in Nature. Artist Sam Bower (16) notes that terms such as Art in Nature are allied to artists such as Andy Goldsworthy. This was coined by art historians Vittorio Fagone and Dieter Ronte in 1989 (17). These projects tended to be on a smaller scale than Land Art and looked to romantic minimalism for inspiration.

Art in the Environment. is often seen as a sub-distinction of Art in the Public Realm. I will also use the latter term in acknowledgment of the perceived different discourses surrounding art sited in the grey and the green environments. Within the UK, Art in the Public Realm is normally linked with urban public projects.

Biodiversity is interpreted as the diversity of the totality of genuses, species, and ecosystems of a region. It acknowledges that these counter inform each other (18).

Biomes 'are the most basic units that ecologists use to describe global patterns of ecosystem form, process and biodiversity'. To date these have ignored human influences (known as human biomes).

Carbon sinks operate 'By intercepting and trapping solar energy and carbon dioxide, tree canopies form effective sinks in which the principle agent of the warming process is removed from the atmosphere and sequestered in solid form as wood.' (19)

Carbon stores operate because: 'Forests remove CO₂ from the atmosphere by photosynthesis, and globally could provide abatement equivalent to about 25% of current CO₂ emissions from fossil fuels, through a combination of reduced deforestation, forestry

management and afforestation' (20).

Chora. The philosopher Martin Heidegger links it with a clearing, which allows an experiential "being" to take place, and is used in this paper to discuss the points where direct experience is attempted to be photographed or documented, and the slippages that result because of this.

Climate change affects four key areas: temperature, air quality, water, and biodiversity. The increase in greenhouse gas concentrations over the last few centuries is the result of rising CO₂ emissions. This means that the global climate is warming, and weather patterns are changing. This has many effects including increasing the melting of the polar ice caps thereby rising sea levels, which in turn leads to flooding. The rise in both land and sea temperatures affects biodiversity as if flora or fauna cannot adapt to different temperatures and/or availability of water they will either have to move or die out in that part of the world. Forests act as both **carbon sinks** and **carbon stores** and ameliorate some of these effects. (Please see page 16 for more information)

Earthworks or **Earth Art** (created by artists such as Robert Smithson and Walter de Maria) are considered by Bower of greenmuseum.org to be a subset of **Land Art**.

Environmental. I will interpret this as either 'of or relating to the external conditions or surroundings' or 'concerned with the ecological effects of altering the environment' (21). So the broader territory for my research will be defined as environmental art because it encompasses ecological and environmental concerns. It is particularly appropriate as many of the projects commissioned at Grizedale, have not necessarily been in the forest at all. A final note about the term environment. Critical writer, Joy Sleeman observes that in the 1960s and 70s, what we currently call the environment was always posited as plural - citing Camden Arts Centre's *Environments Reversal* exhibition as an example (22). This plurality is a sad loss in both our lexicon and mindset.

Environmental Art. Bower states that the term environmental art often encompasses ecological concerns, but is not specific to them. It is flexible enough to acknowledge the early history of this movement (which was often more about art ideas than environmental ones) as well as art with more activist concerns, and art which primarily celebrates an artist's connection with nature through using natural materials.

An **Ecosystem** is 'a biological community of interacting organisms and their physical environment' (23).

Ecovention. In 2002 artists Amy Lipton and Sue Spaid coined the term Ecovention (24). Ecoventions focus primarily on the work of US artists, in terms of activism, working with 'wastelands', biodiversity, urban infrastructures, and 'reclamation and restoration aesthetics'. The book made it clear that the USA, Northern Europe, and Japan have had a much stronger history of this type of commission or project than the UK.

Forests and Woods. Forests are home to 80% of the planet's biodiversity. Whilst Grizedale defines itself as a forest (i.e. an enclosure for animals) it displays traits more akin to the distinction of a woodland in terms of its biodiversity. Traditionally a **woodland** is land in which trees have been grown naturally, but have historically been coppiced, managed and replanted by humans. A classic woodland has a 3 or 4 tiered structure:

- A top canopy of tall mother trees e.g. oak or elm
- Smaller trees e.g. Hazel or Birch
- Shrubs e.g. Elder, Holly or Hawthorn
- Woodland floor plants e.g. Violets, Ferns, or Fungi (25)

It should be noted however that the above description is a cliché, because it is a construct about what we think woodlands or forests should be. I will be using the term 'forest' to define Grizedale (or other forests) as a whole.

Geography. The OED defines this as a study of the earth's physical features, resources and climate; and the physical aspects of its population including the main physical features of an area. I will also use the term 'geographies' in acknowledgment

that these features, resources and climates are plural and diverse.

Land Art. Kastner and Wallis (26) suggest that Land Art - the term was first coined for the 1969 exhibition and TV broadcast in Germany (27) - evolved into environmental art.

Landscape. In medieval times the term 'landscape' referred to the land owned by a specific lord or inhabited by a particular people. In the 16th century artists used the term to describe a representation of scenery (28). As Ferriolo acknowledges, landscapes are often oversimplified, being 'cultural containers, historical storehouses, and spaces of intelligible world' (29), and that the terms 'nature' and 'landscape' are often perceived as being interchangeable, when they are not.

Nature. Critical writer Timothy Morton states that nature is 'a transcendental term in a material mask' (30) which hints at the linguistic complexities surrounding this word.

Relational practice. This term acknowledges curator, Nicolas Bourillaud's distinction about artists consciously creating performative projects, which aim to transcend the notions of artist and audience as discrete entities; re-imagining them as inter-human encounters (31).

Romantic. According to the OED the romantic movement was rooted in (embodied) emotions rather than form. It railed against the values of the industrial revolution, and crossed between different art forms. Writers such as Wordsworth were strongly associated with it.

Site specific art: I have found no agreement on what is meant by this. As art critic Miwon Kwon notes, the term has been 'uncritically adopted by mainstream art institutions' (32) and as such it is a 'problem-idea, as a particular cipher of art and spatial politics' (33). Because of this issue, I will be using the terms sited artwork/ work/practice.

Sublime. This relates to notions of greatness that are beyond depiction or real understanding, hence relating to awe. In terms of the landscape, it related to the dichotomy between pleasure and repulsion.

The rhizome and becoming lost

In *A Thousand Plateaus* the philosophers Gilles Deleuze & Felix Guattari (34) argue against the singularity of the conventional radicle root and arborescent thinking. They invite us into alternative spatial understandings of connections and multiplicities. One that is metaphorically rooted, and wary of fixing, especially through language. They acknowledge different models for biodiversity and engagement with plantlife. This is based on six key principles, which I'm adopting to create the starting point to root and re-route thinking about art in the landscape-archive

The principles of *Connection* and *Heterogeneity* relate to their assertion that 'any point of a rhizome can be connected to anything other, and must be. This is very different from the tree or root, which plots a point, fixes, and orders' (35). The *Heterogeneity* principle celebrates diversity rather than difference – the former embraces, the latter excludes. It promotes cross and multi-disciplinary approaches, which my research embraces. It also relates to language and speech.

This raises questions about who is speaking and how they create a listening. How does this operate in an isolated valley such as Grizedale? How can my interactive practice be performative (36) in a woodland context, where traditionally tales were told outside rather than within the forest – once the anxiety had passed, and could be elaborated into a narrative about survival and outwitting nature? Interviews with local residents and past projects such as the 2000 *Festival of Lying* attest to Cumbria's love of creating and retelling stories, that both predate and subsequently became reflected by the writers who have been drawn to the Southern lakes area – Beatrix Potter, William Wordsworth (1770- 1850) and John Ruskin 1819-1900).

The principle of *Multiplicity* relates to the dangers of singularity (the radicle). This is an important point in relation to artistic creation at Grizedale. There have been key individuals throughout its history that have acted as creative directors. They

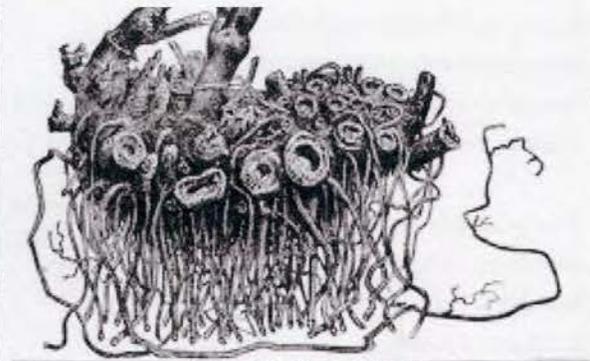


Roots and routes

Botanical Roots I: the radicle and the rhizome

The radicle

According to curator Barbara Nemitz, 'plants are radical subjects' (37). The original meaning of the word radicle - from radicalis - is something that is firmly rooted. In botanical terms, the radicle is the first part of a seedling to emerge from the seed during the process of germination. It is the embryonic root of the plant that becomes the tap root. Trees, with their massive network of roots and (normally) giant tap roots, are the most radicle of all plants, so any UK forest is abundant with radicle trees.



The rhizome.

In botanical terms, a rhizome (from the Greek: rhizoma, root stalk) is a horizontal stem of a plant that is normally found underground, which sends out roots and shoots from its nodes as a form of reproduction. If a rhizome is broken into pieces, each piece may be able to give rise to a new plant. This process is known as vegetative reproduction. Some plants also have rhizomes that grow above ground or that lie on the soil's surface. Rhizomic plants found in UK woodlands include ferns and horsetails.

have been in the 'foreground', which implies a singular voice shepherding an arts organisation through a rural landscape – keeping it on track. However my approach is to acknowledge the many different voices and contributions to this legacy over the years, including the broader contexts of the national and international links which have been revealed through the correspondence within the archive files. This inclusivity resonates with Bourillaud's relational approach (38), by acknowledging conversation and discussion as a way of generating both the possibility and actuality of the sited artwork. It also acknowledges the possible pitfalls of this methodology as outlined in art critic Claire Bishop's now ubiquitous 'Antagonism and Relational Aesthetics' paper (39).

Deleuze and Guattari question our measurement and evaluation systems, our spatial understanding, and our ability to chart or decode things. They aim to collapse the subject-object divide, and question the conventional map – the plane of consistency (the grid), which is completely alien to the concept of multiplicities. This relates to how Grizedale's legacy and future might be revealed, communicated and disseminated and the extent to which it has been affected by external discourses.

The principle of *Asignifying Rupture* rejects a simplistic interpretation of cause and effect. Instead it promotes the exploration of the nuances of readings and interpretations of contested issues. This echoes the botanical properties of the *rhizome* in that it 'may be broken, shattered at a given spot, but will start up again on one of its old lines, or on new lines...this is why you can never posit dualism or dichotomy even in the rudimentary form of the good and the bad' (40).

The notion of rupture is appropriate to Grizedale, as two arts agencies are currently based there. Both the Forestry Commission and Grizedale Arts commission work in quite different and complementary ways. Effectively,

there are already many lines of enquiry because of these two organisations, with their differing agendas. Therefore, the rupture principle is central to how it might be possible to create an archive which is subtle, partial and driven by time in relation to space. This is an issue I will be returning to in Section 2.

The principle of *Cartography and Decalomania* notes that the *rhizome* is without hierarchy or models such as a tree. So, as previously stated in the arborescent/arborescent debate, it is not only a forest but also the tree itself that should be re thought. 'All tree logic is that of tracing and reproduction. These tracings are like the leaves of a tree they are not the real substance of it' (41). This is at the heart of the issue about maps and archives, because it relates to re-imaging, **traces** and tracings.

This implies that our journey will be not so much labyrinthine as maze-like – so loss and becoming lost and the anxiety about this lostness are central to all aspect of my research. The anthropologist Franco La Cecilia states that 'getting lost means having a spatial lapse' (42). So loss and lost-ness relate to my desire to seek out the unknown, which as the writer Rebecca Solnit states 'for artists of all stripes, the unknown, the idea or the form or the tale that has not yet arrived, is what must be found.... to be lost is to be fully present, and to be fully present is to be capable of uncertainty and mystery' (43).

Lost-ness might take us to unseen or original places. As indeed would losing something that is important such as a species, a habitat, or a tree. There is humility in being metaphorically or literally lost, that is rooted in vulnerability. This guided tour is being led by someone who is lost, because this is the only way that I could truly become rhizomic as a researcher and artist.

These are my roots and routes through this research project, which are an invitation to depart from the beaten path.

'If as seems possible still warmer conditions supervene, we shall arrive at a topography like that of the Himalayas. We may imagine a high level plateau crossed by the summer trails between the popular centres of Victoria Land and Graham's Land. Forest will cover the slopes of the Western Mountains. In the moraine fed troughs of the Ferrar and Dry valleys will dwell a white race, depending partly on the fertile glacial soil, but chiefly on tourists from effete centres of civilisation. At Cape Evans mountaineers will land to tackle Erebus, and aeroplanists will descend for refreshment on their arrival from New Zealand. The less energetic will proceed in the comfortable steamers of the Antarctic Exploitation Company to the chalets of Beardmore. Here starts the summer motor trips to the South Pole. When? Judging the future by the past, about 200,000 AD'

South Polar Times created during Ernest Shackleton's 1911 expedition to the South Pole (6).

Archives have attempted to make place and space meaningful over time – I am arguing that they are cultural narratives, and re-tracings. The geographer, Doreen Massey (citing cultural historian Jose Rabasa) talks about Terra Incognita acting as 'a complex palimpsest of allegories... The atlas thus constitutes a world where were all possible "surprises" have been pre-codified'(4). Both archives and maps promise mystery and discovery – yet this seemingly virgin territory has already been 'discovered' and 'mapped', either by the archivist or the indigenous people, so in theory the 'surprises' have already been discovered. How can a physical archive – however vast and comprehensive – be of interest to us today when there are many other distractions? Who would want to use it? Artist, Jayce Salloum raises a critical question: 'To amass an archive is a leap of faith, not in preservation but in the belief that there will be someone to use it, that the accumulation of these histories will continue to live, that they will have listeners' (5). Why should we archive in the Anthropocene Age? Perhaps we feel the **impulse to preserve** what may soon become lost, particularly if it relates to the landscape-archive.

In terms of Grizedale, there are issues about what there is to be preserved.

'8.2.1 The Grizedale Society should seek to put in place proper systems, records and documentation of the Project. A Grizedale archive should be established. This is important on several levels, for the artists, research and publication. The archive should include: texts, photographs, slides of work, videos, films, publications, copies of theses, as well as audio tapes of artists' talks and an interview with each Grizedale artist.

Grizedale's Arts Strategy 2000 report by Peter Davies. Grizedale Archive

In 2011, I interviewed Peter Davies about what had driven his archival impulse. He said that it was the desire to preserve the large amount of ephemera such as drawings, photographs, maquettes, and documents, which had accumulated over the years. Since 2000, not only have many artworks been decommissioned or morphed back into the landscape, but this supporting research-based ephemera also seems to have disappeared. Artists who showed up in press cuttings, were not always present in their folders. There were no audio tapes, no artists' voices. Material found in other UK archives was not present in the Grizedale Centre's filing cabinets. Where were these lost **traces**?

Terminologies II: Anxiety about language(s)

Archive. According to philosopher Michel Foucault, an archive 'is the general system of the formation and transformation of statements' (7), but there is absolutely no consensus about this definition by later writers. What is the difference between a **collection**, an **archive**, and a **library**? Each archivist or organisation that I've talked to has a different distinction about these terms. Large organisations such as Kew and the Henry Moore Institute have specific taxonomies. A library holds printed material, an archive holds unpublished printed material. A collection holds either objects, or is a sub distinction of objects, which are 'bundled together' in either an archive or a library. Arts archives not created by trained archivists generally regard these distinctions as "points across the same Venn diagram" (8), preferring not to create a taxonomy within taxonomy.

Becoming or the *Potentiality* ontology dates back to Heraclitus' (545-475BC) treatise on nature which states that everything flows and nothing stands still. It relates to changing and moving forward. Aristotle further explores this through notions of potentiality and actuality. Deleuze also embraces the notion of *becoming* in his writing.

Closed system. The philosopher Daniel C Dennett says (9) that humans' ability to create narrative from a very limited set of rules or information creates a closed system because we are using our own (limited) imagination and experience to fill in the lack of data that we are provided with.

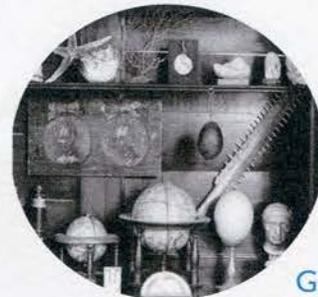
Cross-reference. This is traditionally used to make links between two different books or entities.

Database. This is a structured set of information held on a computer, and is accessible in various ways. It is both a matrix and an index, and is therefore closer in nature to a library than that of an archive. On this basis I would describe Wikipedia as a database rather than an archive, as each entry has to be cross referenced. See also online repository.

Ecosophy. A phrase coined by Felix Guattari (10) which states that ecological issues such as pollution could only be addressed through considering the environment, social relations and human subjectivity together in a holistic way.

Embodiment. Embodied cognition is rooted in Merleau-Ponty's belief that the human mind is deeply affected by our body's experience of an event, entity or space/place (11). It fundamentally opposes the Cartesian mind-body split which dominated discourse for several centuries. Merleau-Ponty's research acknowledges Heidegger's *Being and Time* book (12), discussing existentialism.

Existentialism (Dasein) relates to a place through the concept of being and experience (13). It is key to the principles behind the residencies at Grizedale as it explores the lived, creative experiences in relation to the immediate context.



Heterotopia. According to archivist Victoria Lane, if you accept Foucault's distinctions about archives, museums and libraries, they are all examples of heterotopias as they are spaces that exhibit a 'perpetual and indefinite accumulation of time in an immobile space' (14).

Hermeneutics and **Exegesis** are often seen as being interchangeable, but exegesis relates to the interpretation of theoretic texts, whilst hermeneutics relate to the interpretations of all forms of theory be it written, verbal or non verbal. Both terms are frequently used in association with the archive.

Index. This is an alphabetical list of names or subjects which helps the researcher to find information quickly, but it is also an indicator of a trend, direction or tendency. According to philosopher Charles Peirce, indexicality extends beyond language to explore different forms of signs: the icon, the index and the symbol. In this context, an index is a sign that has a very real (pragmatic) link to its object – for example, smoke billowing from a house is an index for the fire inside.

Jorge Luis Borges, having written extensively about both endless and total libraries, was already becoming blind when he became Director of the National Library. (F) In his short story *The Library of Babel* (15) the perfect index is guarded by the man of the book.

Mnemonics is a system – often a rhyme – which is used to enhance our ability to remember, especially when learning new languages.

Navigation. According to the OED this means managing or directing the course of a ship, aircraft, or car, and dates back to the Terra Incognita maps which only carried information about the location of coasts or ports. In this paper I am taking the liberty of extending its meaning to include how we might negotiate, search through and discover the archives' contents.

Online repository. It is important to distinguish the nuances of an online repository. Many purport to be open system, yet are edited and monitored by a Board, whose role is similar to an archivist – however unlike the archivist, the Board were not the first to discover this information or data. The Project Gutenberg (16), for example, is a free library, rather than an archive. However, the real bonuses of online repositories are their accessibility, mutability, and currency.

Open System(s). According to Doreen Massey this involves 'Imagining Space as always in process' (17) or 'becoming'. An open system is a rhizomic space, involving multiplicities and interconnectedness. (See Deleuze and Guattari in Section 1 and *Ecosophy*)

Palimpsest. A written document in which the original writing has been defaced to make room for later writing on top of it, but the term has also been used in reference to architecture, the city and the landscape.



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Phylogeny. This involves tracing the evolutionary development of either a single or group of organisms. It differs significantly from Darwin's tree-like system for organising information.

Reification. This is to regard or treat an abstraction as if it had concrete or material existence.

Space and place. Henri Lefebvre points out (18), that the term space is used with little understanding. The philosopher Merleau-Ponty made distinctions between geometrical space and anthropological space. The latter was 'indissociable from a 'direction of existence', and implanted in the space of a landscape' (19). For de Certeau, 'space is a practised place' (20), with the capability to reconstitute itself – it can never be erased. So space is effectively a frequented place. Auge talks of the super-modern space which is transitory and fleeting to the point that it becomes a non-place, which is never totally completed. Therefore, space becomes a 'frequentation of places rather than a place' (21). According to Massey, space is described in terms of something to be crossed and conquered – hence the fear of Terra Incognita. It is an abstraction, which is encapsulated by terms such as globalisation, a concept which whilst being large and unmanageable governs our world's political decision making. Place is traditionally associated with the local and the personal. Massey attempts to blur these two distinctions, inviting the plural and multiplicitous concept of 'space as the product of interrelations' (22). It is Massey's interpretation of space that I am adopting.

Sculpture as place. According to art critic Jane Rendell, 'The discovery of sculpture as 'place' articulated by a number of prominent artists in the 1960s has become a condition of contemporary art. (See CROSS OVER POINT in Section 3). Yet the interest in place that today underscores the work of many contemporary artists is distinguished by a shared concern about spatial production' (23). She goes on to argue that this has expanded the boundaries of Fine Art practice into that of interdisciplinary practice.

Taxonomy is the science and practice of classification of living or dead organisms (24).

Translocation is the movement of an item from one place to another; or in botanical terms, the movement of organic substances from one part of a plant to another – for example sap or chlorophyll.

Wunderkammers emerged in Europe between 1450 and 1750, as a result of the emergence of new objects which were often discovered through colonial activities, and were yet to be defined or categorised. Broadly speaking we would define these objects now as belonging to natural history, although not all of these artefacts were actual. The Wunderkammer (G) was regarded as a microcosm of the world and as a memory theatre. Wunderkammers 'lost their allure in the face of, among other things, a colonial expansion that made their treasure far more familiar and available than befits a bona fide object of wonder' (25). In the 17th and 18th centuries they were superseded by Cabinet of Curiosities (H & I), which marked a desire to 'grasp and control the mystery which made nature such an enthralling realm' (26) instead of creating 'awe'. Their aims were 'accumulation, definition and classification' (27). They moved from being private collections into the domain of museums, thereby becoming institutionalised.

The archives' navigation and orientation tools:

Control, discontinuity and forgetting

First I will investigate the archivist's intentions. In *The Archaeology of Knowledge*, philosopher Michel Foucault talks about the discontinuity of history and the methodological problems that this situation creates, because 'one is now trying to detect the incidence of interruptions' rather than seeking a continuum (28). He states that 'the archive defines a particular level; that of a practice that causes a multiplicity of statements to emerge as so many regular events, as so many things to be dealt with and manipulated' (29). It means that akin to Terra Incognita, all archives are inevitably partial – they cannot be complete. Foucault asserts that the archive 'establishes that we are different, that our reason is the difference of discourses, our history the difference of times, ourselves the differences of masks' (30). It acknowledges the absent author and how existing rhetoric can act as a palimpsest.

In *Archive Fever: A Freudian Impression*, Derrida adds to Foucault's proposition, stating that anything within an archive is effectively under house arrest, yet there is a key point of transition when these records move from the private to the public domain – at which point they become institutionalised. He discusses the tone set by citation, which means that the archive holds many dangers: the threats of violence, theatre, or being vain, mute, rhetorical and/or self-destructive. Perversely, the stabilisation that the archivist aims to achieve, creates amnesia and loss. The archive therefore carries the possibility to either kill the potency and power of objects, or to newly venerate them, thus creating 'archive fever'.

Archive fever has coincided with the rise of the museum – ninety six percent of the world's museums postdate WWII. According to Erica Campayne, archivist for the London International Festival of Theatre (LIFT), the notion that 'the past is prologue' was the impetus for setting up the LIFT's and many other archives (31). This mantra implies that we are creating the future through interpreting the past, which offers both fantastic possibilities, but also dangers in regard to any institution. If the institution's need for an apparent sense of continuum outweighs a sense of self criticism and reflection, then their archive will become complete and not as Foucault suggested partial. As the philosopher Paul Ricoeur notes (32), it becomes a self-reflexive closed system serving only the institution/archivist and not the researcher. We are concerned about forgetting, because if we do not remember what has passed we might be condemned to repeat it. However, according to artist Julie Bacon, 'It is precisely because we forget, that the way that memory takes place, its event or ritual, is as important as the invocation to remember, and the materialistic emphasis is on the content of the memory itself' (33). So, if we delight in ritual of memory rather than actually remembering, is there a danger that the future will become the past, reinvented? Museum Director Pat Cooke reinforces this. 'The problem is that we tend to approach the archiving function with a prejudice towards knowledge or data mining and data collection, as if completeness and comprehensiveness was an itch that could



be scratched into quietude, as if there was an ultimate gap that could be filled' (33). This resonates with the Terra Incognita mapmakers, and their impulse to fill in every gap on the map, regardless of their actual knowledge of the area.

Derrida discussed the relationship between artefact and the archive, stating that the archive itself is self-reflexive – the archiving process can lead to the archiving of the archive, which is an extreme form of reification. Within this, it is capable of creating the equivalent of a time machine that alters the reading of events; producing as much new information as it records. The archive is therefore a 'pledge', a token of the future – 'the archive should call into question the coming of the future' (35). This is something those contemporary archivists are keenly aware of. The Whitechapel Art Gallery's J archivist-curator, Nayia Yiakoumaki, actively welcomed this interpretation of the archive because it lends itself to the next user precisely because it is ever changing and the user can have an input in this. "You approach the archive. You investigate and interpret it, and then reproduce and reinterpret it totally differently" (36). I will return to this later on when I will discuss artists, and independent writer/curators, who use the archive or collection as a way of questioning (collective) memory using Hal Foster's 'An Archival Impulse' text and Okwui Enwezor's exhibition of the same title, as starting points.

I intend to shift this investigation's perspective from the artist or archivist to the potential user, by using the research tools that they would engage with when using an art archive. The primary research tool and retrieval system for all of the physical art archives that I visited are by either artist, or by the date/time of the launch/private view/performance. This is why I am investigating the archive through two parallel enquiries – Time as a navigation tool, and Artist(s) as navigation tools.

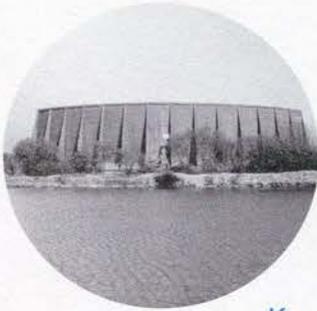
Navigation tools: Time

Chronology and time, whether fragmented as Foucault stated, or a continuum, reside at the heart of the physical archive in three ways – philosophically, ethically and practically. Derrida's statement that 'the archivisation produces as much as it records the event' implies that the archivist's power is rooted in the ways that material is indexed and cross-referenced, which inevitably creates centres and peripheries within the archive (37). For example, using the date of the launch or private view as a researching tool does not recognise the duration of either the event or the making process, and thereby marginalises time or process-based art practices such as residencies. This means that it would not be appropriate for Grizedale's archive.

If Foucault expounded the notion of history as rupture and discontinuity, the philosophers Bergson and subsequently Deleuze favoured temporality and duration, 'with a commitment to the experience of time' (38). If transposed onto an archive, it would have been a celebration of a continuum of an artist/organisation/ideology. However as critical writer Constantin V Boundas points out, this would favour 'things at the expense of processes, recognition at the expense of encounter, results at the expense of tendencies' (39). Deleuze and Bergson also discuss continuous and discrete multiplicities, the former being articulated with succession while the latter are associated with evolution. They favour the continuous multiplicities, which support simultaneity, duration, fusion and qualitative (as opposed to quantitative) evaluation. So whilst the principle of the continuous multiplicity is tempting to adopt, separating out time and space does not make sense for Grizedale's archive.

The key seems to be that of representation in relation to situation. Space-place is crucial to sited work – Grizedale forest is a site of artistic production, as well as a broader socio-political and cultural space. According to Massey, space is not a static slice through time, or a closed system, or a representation; it is inextricable from time, becoming space-time. As all art archives favour an indexing system based on the artist or the date of work, they therefore privilege time and the finished product at the expense of process, which is deeply problematic.

Massey speaks of durational approach which allows the past, present and future a possibility of occupying the same mental (but not physical) space – that of always '*becoming*', which seems so appropriate for an open system archive. She takes this one stage further by pleading for 'the openness of that process of *becoming*' (40), 'we cannot '*become*' (in other words) without others, and it is the space that provides the necessary condition for that possibility' (41). '*Becoming*' may be a way forward for the 21st century archivist to deal with Steinmann's crisis of perception. It also creates an open invitation to the potential archive user to engage with research, and to positively rethink how we consider the past in relation to the future.



K



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SYSTEMS OF UNDERSTANDING

1. Listing
2. Copying
3. Cataloguing
4. Photographing
5. Collecting
6. Communicating
7. Mapping
8. Examining
9. Researching
10. Observing
11. Drawing
12. Reconstructing
13. De-constructing
14. Empathising
15. Tracking
16. Describing
17. Identifying
18. Connecting
19. Familiarising
20. Becoming

Nature Centre. Jenny Brownrigg (42)

Navigation tools: Artist(s)

The art critic Hal Foster's 'An Archival Impulse' article focuses on artists whose practices are archival – as either methodology and/or product. The writer Sas Hayes (43) criticised his Deleuzian approach to the archive, but I would argue that this is in keeping with the exploration of *becoming*. He discusses paranoia, and ponders whether archival art may emerge out of lost information and a sense of failure in cultural memory. He cites artists such as Thomas Hirschhorn, Tacita Dean [K](#), Douglas Gordon [L](#) and Sam Durant [M](#), who 'seek to make historical information, often lost or displaced, physically present' (44). In line with Massey's thinking, he notes their tendency towards using non-hierarchical spatiality in their installations. He says that artists such as Gordon are creating 'time ready-mades' which push the 'notions of originality and authorship to the extreme' (45). Other artists appropriate material in different ways creating secondary manipulations. This focus on the reinterpretation of information already in the public domain proves that 'there is nothing passive about the word "archival"' (46). Foster, akin to Jayce Salloum who I cited earlier, asks key questions about how we relate to artwork – and by extension the art archive – in an age of mass consumption of digital information, and sophisticated search engines. As already discussed, the search tools within physical archives are normally very simplistic compared to online searches.

Foster suggests that it is the artists' installations, physicality and human fallibility that make them interesting to us. 'Although the contents of this art are hardly indiscriminate, they remain indeterminate, like the contents of any archive and often they are presented in this fashion – as so many promissory notes for further elaboration or enigmatic prompts for future scenarios' (47). This implies an open system approach, as the artworks often celebrate incompleteness and unfulfilled beginnings – similar to, but more inclusive than that of the cartographers' Terra Incognita. They offer up spaces for the viewers' and visitors' narratives and their interventions. Foster states that there is a Deleuzian [rhizomic](#) impulse in much of these artists' work, whether they are engaging with collections, or a combination of approaches 'through mutations of connection and disconnection' (48). Therefore, there are issues about re-imagining, space, veracity, research tools and interaction for the future archive.

Four years later, the writer and curator Okwui Enwezor's *Archive Fever* exhibition in New York took ramification and the mutations of connection further by exploring the ways that artists have engaged with the archive through their use of documents and photographs, linking the two together, 'photography is simultaneously the documentary evidence and the archival record of such transactions' (49). As such he selected artists whose practice critiqued Foucauldian notions of truth, whether it was Land Art artists whose durational artwork relied on recording and documentation, or socio-political projects such as the Atlas Group, because these documents inevitably became transformed into monuments. Philosopher Paul Ricoeur agrees and discusses the monument lurking behind every document, and links collective memory with history and social narratives. (50)

Artist-archivists' impulses to preserve :

Collecting, mapping & archiving

I want to explore the implications of Foster's and Enwezor's perspectives further through discussing artists whose artwork is sited in, or references the landscape-archive. This relates to the different ways that they engage with the discourses surrounding cultural memory and unimaginable futures, including the imperative to engage with ecology – a key issue in the Anthropocene Age. As already noted, there is also a more pragmatic reason why site based artists, such as Land Artists, may engage with collecting, mapping and archiving. Their art work is often temporary so documenting and 'archiving' it has become part of their remit. As one Grizedale artist notes 'images of your work have a lot of currency, and **are** a form of currency... The documentation is the currency to get the next project/funding/an interview' (51). Hence my term the artist-archivist. I'll return to this in Section 3.

I will start by exploring how artists have engaged with mapping, archiving and collecting, as there is considerable overlap relating to these activities. Whilst trained archivists are very clear about these distinctions (e.g. an archive only contains unpublished material), artists actively enjoy subverting these slippery territories and languages (52). Therefore, I will be investigating this from an artist's perspective rather than that of the researcher or archivist. Archive expert Ben Cranfield's distinctions between an archive and a collection are a good starting point for this enquiry. 'Whilst archives are by definition objective, their formation is always political and their contents always partial. Furthermore, unlike collections which are the sum total of their parts, archives are always about what is not there. Whilst this partiality and subjectivity may seem like a reason not to archive, it is also a reason to form archives after a purpose and for a function' (53).

Nayia Yiakoumaki, the archive-curator at the Whitechapel Art Gallery concurs with the distinctions between a collection and an archive. 'Archiving has a particular organisation and structure which is necessary for it to be accessible and communicable. It is possible to collect without knowing why you do so. You can collect without giving the collection a structure, but you cannot archive without giving a reason and a focus' (54). She goes on to say that 'an archive can inform a mapping process, or a mapping process can become an archive. It is possible to create maps through an archive – but this mapping is inevitably selective. Maps, in common with archives, have particular purposes and focuses.' (55).

I will test the following distinctions. The collection is complete, just because there is no agenda to continue it – every new addition could be the last because of its circumstantial dynamics, so at any time a collection is the total of the sum of its parts. The archive has an agenda; it is partial, structured and outward facing because of its remit to be researchable. It can be momentary or permanent. The mapping process (as opposed to a map) can become an archive, but I am arguing that an archive is not a map per se unless it contains Terra Incognita (i.e. is partial – there are bits missing). Mapping



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and archiving share similar political agendas, but the former is more likely to be selective or edit out information because of the map's historical role as a tool of power which has the 'impulse to crystallize, comprehend and therefore control aspects of reality' (56). I will explore this using artists' projects as case studies.

Artist-collectors: two case studies

Collectors normally extract an entity from its original context and bring it into another one, but in the landscape-archive there can be a proactive exchange – that literally or metaphorically of pollination. Rob Kessler's 2000 *Gathered* project N (57) relates to collection of both botanical entities (pollen), and people. Kessler's highly magnified images of flower pollen collected in the Grizedale area were printed onto dinner plates which took centre stage in an outdoor feast in the 'forest'. The guests were either local literary experts on Wordsworth or Ruskin, or botanical experts such as herbalists, or pollen morphologists. Together they formed a human map of the immediate area's specialisms. The *Forest Feast* involved seven courses of locally sourced food, which in effect mapped the immediate area's biodiversity, whether it was deer, mushrooms or forest fruits.

If Kessler's project celebrated expertise and technology (through use of very powerful microscopes), Jamie Shovlin's *In Search of Perfect Harmony* (2006) O presented at Art Now in Tate Britain, was deliberately low-tech. This artwork celebrates the amateur collector, and what happens when a private collection enters the public domain in a non-Derridan (i.e. institutional) way. The installation is inspired by Gilbert White, an 18th century curate who meticulously observed and recorded the wildlife in his garden – in effect 'collecting' it. The artworks in Shovlin's quasi-collections include crayon drawings, constructed scrapbooks, slide shows and sound recordings. The exhibition's curator Rachel Tant describes Shovlin as an 'obsessive accumulator of material and information' (58). He displays the collector's love of presentation, fearlessly blurring fact and fiction through involving himself in the work through the persona of Naomi V. Jelish – a 13-year-old artist whose name is an anagram of his.

Artist-mappers: two case studies

Muf's 2011 *The Wood for the Trees* P project is one of the first sculptures a visitor is likely to encounter at Grizedale. Katherine Clarke from muf is particularly interested in 'mapping' the forest, talking about the ways that "the forest's internal momentum has the foresters' mapping transposed on top of it...it is the cultural versus the natural"(59). It involves mapping the phenotype DNA of a Sitka Spruce, and transcribing it as musical notation, which was then reproduced as a soundwork. This soundtrack alludes to the spaces that hen harriers could no longer occupy if the Sitka trees did not exist, so it is a sound map of where something might cease to be. Part of the installation involves a 12 tonne felled oak, translocated from another part of Grizedale, as testament to the loss of plants' and



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Q

birds' habitats. However, if the initial message is seemingly that of loss, the (dead) tree roots support new plant life in the form of ferns and foxgloves, which shifts the narratives back to that of renewal and life. As Clarke states "A tree takes half as long to die, as it would if it lived its natural lifespan" so the oak is simultaneously both alive and slowly dying (60). (Also see also **CROSS OVER POINTS 1 and 3**)

Chris Dorsett's artistic and curatorial practice engages with the distinctions between mapping, archiving and collecting. However, I would argue that his '*Trees Walking*' project (2004) **Q** at the Royal Botanic Gardens in Kew primarily relates to mapping. The project is an example of open system pro-activeness, which fuses what is traditionally considered to be 'process' or 'product'. I believe that in this instance he aims to blur the boundaries between the processes of collection as a research tool, and mapping as a tool/product. Dorsett's work focuses on how artworks are received and 'read' by an audience in different contexts. He states 'visitors (to Kew) construct their own equivalent of a prerequisite site of production using botanical and environmental research. For an artist, these places are certain to be uninhabitable' (61). In 2002, he joined Kew botanists doing research in the Amazon rainforest at the Ducke Reserva for the *Between Interpretative Communities* project. These scientists were developing new taxonomic methods for a forest field guide, because the existing Linnaean ones were not fit for purpose in a tropical rain forest. These new ones involved taste and smell, so there was sensory and embodied approach to botanical research. This field of research made him aware about how incredibly difficult it was to walk in the rainforest – the antithesis of a promenade around Kew, which he described as a 'promiscuous space' (62). So after his return, he created signage to accompany a walking tour of the gardens using the images of trees and twigs as codes, which might engage with but not necessarily help visitors and botanists alike in navigating their way around.

Artist-archivists: two case studies

In relation to Grizedale, *The Festival of Lying* **R** in 2000 developed by Anna Best, Nina Pope, Karen Guthrie and Simon Poulter was a one day event, which became a comprehensive online archive. As Best states "a lie is never complete" (63), which echoes the nature of the archive. The project investigates 'the unique mix of truth and received wisdom that constitutes a successful lie' (64). It involves videos, talks from a range of speakers and concludes with recitations from four of Cumbria's top liars. This website-archive, with its cross-referencing hyperlinks, consciously blurs the boundaries between factual narrative and invention to explore notions around the local (and locale) and memory. As Neil Chapman's review of the project observes, 'Liars too, as the proverb says, require a good memory' (65). This work is about voices and conversations, about local mythologies - especially the harsh realities of rural life in a 'sublime' setting.

Marks Dion's '*A Yard of Jungle*' **T** involves an expeditionary field trip to Latin America. The project



R



translocates a cubic yard of tropical rainforest soil across Brazil from Belem to Rio de Janeiro for an exhibition coinciding with the 1992 Earth Summit. In the gallery, he then systematically identified, recorded and archived the soils contents. The critical writer Miwon Kwon argues that this practice blurs the distinctions between Eco Art with that of the 'history and fantasy of natural science', by re-enacting biologist William Beebe's (1877-1962) project which involved meticulously examining a square meter of rainforest earth on board of a ship returning to his native New York (66). Whilst Dion's practice takes many forms – that of mapping, collecting and archiving, this specific project is primarily about using archiving methodologies as a critique of Beebe's (and Sciences') 'obsessive quest to "conquer" the unknowns of nature' (67). In many ways it is Dion – the (quasi) researcher/archivist, situated in the gallery (see image below left) who becomes the specimen, rather than the artefacts or wildlife that he unearths.

These artists do not always sit comfortably in my case study categories. Is the trope of the map, collection or archive the most valid or useful way to analyse either artwork, art archives or approaches to archiving? I am not convinced that it is the case. There is a danger that this further set of distinctions reinforces a structuralist Foucauldian, rather than a rhizomic Deleuzian approach. Many of the strategies that my examples have used echo the ones identified by Foster and Enwezor – that of restaging/reconstructions; acts of remembrance; the blurring of fact and fiction; acts of gathering; dislocation/translocation; and of course critiquing history. Might there be other ways to investigate the 21st century archive's possibilities? I will return to '*becoming*' and introduce hybridic art practices – that is to say artists who fuse the distinctions and techniques of the mapper, archivist or collector – in order to respond to this question.



S



S



CROSS OVER POINT No 1

ANGELA PALMER > KATHERINE CLARKE (MUF)

Rustic roots, translocation and climate change

Let's compare Angela Palmer's *Ghost Forest* (this page, also see Sections 1 and 4) with Katherine Clarke's *Wood for the Trees* (see top right opposite page). On the face of it, there are clear connections between these projects. They both feature seemingly dead and severed tree trunks, and place emphasis on the trees' rooting systems. Both allude to biodiversity and acknowledge the possible effects of climate change. The translocated trees came from managed forests, and their publicity material focusses heavily on the logistics of moving such heavy radicle roots. By raising the roots on 'plinths', both projects play with rustic notions about the metaphorical elevation of the landscape, whilst inverting notions of the sublime – that of the landscape lit and seen from above. By lowering our viewing point we are literally and metaphorically earthed. Both projects have been positioned at the entrance of established cultural sites relating to the 'natural' environment. Both artworks explore absurdity, and the strange 'rub' that happens when entities associated with the green environment intersect with a grey one.

There are also key differences. Palmer's project is designed to be itinerant. Until the Oxford residency, it 'popped up' in a variety of city centres for just a few days. Clarke's project is site specific, designed for just one place. Both invoke a poignancy and abjection about the felled or fallen tree. These days, because of the carbon stores and capture associated with trees, it is perceived that with every tree that dies, the human species may follow suit. And it is in this madly sweeping statement that the core differences between the projects reside. Clarke has made the point that her tree is still alive – it is simply dying more quickly than if it was still rooted in earth. (We should note here that according to botanist and climate change expert Andrew Williamson (68), most of a tree's structure is inert anyway, so this primarily relates to sap movement and transpiration.) She was able to retain all of the soil, rock and seeds that came with the roots, precisely because the translocation was so local that there were no issues about changing the local biodiversity or contaminated soil. In contrast, in order for Palmer to import her tree roots from Africa to Europe, she had to clean every trace of soil from them. This meant that these stumps are unequivocally dead, and thereby lost their status as trees or roots, instead becoming 'sculptures'. The concrete plinths with their embedded spotlights reinforce this. Having 'popped up' at Trafalgar Square, London (renowned for its plinths and neo classical sculptures), the roots now arguably have the status of being 'grand' sculpture. *The Wood for the Trees* installation, by contrast, uses more architectural languages – that of landscaping and supporting structures.

However, I'm also interested in the projects' legacies, which appear to be changing over time. Clarke's tree is fostering new life within its roots and in the landscaping below it. Palmer's tree roots are beginning to attract algae, so the sterilised tropical roots are taking on temperate flora, slowly turning green. So with both projects the tree roots are both metaphors and metonyms for mortality and biodiversity.

The hybridic approach

I will explore hybridic art practices in relation to both making artwork and developing 21st century archives – ones that are wary of creating monuments and continuums, and aim to address the uncertainties of the future, without forgetting the lessons of the past. These practices refute simplistic taxonomies. I will focus on two pairs of artists who have a strong environmental thread running through their practice. Foster states ‘much archival art does appear to ramify like a weed ... perhaps any archive is founded on disaster (or its threat)’ (69). Climate change expert Kathryn Yusoff concurs, ‘The archive, then, is a metaphor for the organised process of memory and forgetting that we institute into our structures of knowledge, and knowing places. What knowledge becomes useful to us in a time of abrupt climatic change? How can we creatively practice towards uncertainty?’ (70). This is a crucial point in the Anthropocene Age.

The following art projects fundamentally question both our knowledge systems and what we need to know at this time. The artist Thomas Hirschhorn speaks about creating artwork which makes ‘spaces for the movement and the endlessness of thinking’ (71). Whilst the past is still used as a prologue, the overriding urge is that of the future governing the present, and there is an increased sense of urgency about preserving a biodiversity that could become permanently lost – be it a plant, meadow, or a lagoon. Foster finishes his article by advocating ‘*becomingness*’ as a way of dealing with uncertainty and recouping what was lost. These artists are rethinking the green environment – which is both an archive and Terra Incognita – and how it might be imaged, re-imagined and disseminated. This is vital when there is a very real possibility of ecological disasters taking place in some parts of the world because of climate change.

The artists Bryndis Snaebjornsdottir and Mark Wilson aim to ‘challenge anthropocentric systems and thinking that sanction loss through representation of the other’ (72). Working in collaboration with both private and public natural history collections, their *Nanoq: Flat Out and Bluesome* (2001-06) [U](#) is a survey of the UK’s stuffed polar bears. In addition to creating an online archive of the demise of the bears in 2004, ten specimens were translocated to Spike Island Arts Centre space in Bristol, England for a temporary exhibition. Posed in different classical predatory positions, they became poignant and powerless when removed from their specific context of the collection. By presenting this dislocated and dispersed collection of stuffed bears, the artists challenge the mediatised and distanced image of the lone polar bear on a melting ice flow as a metaphor for climate change, by literally bringing it much closer to home. They also critique the imagery of the bears as abject tropes and redundant metaphors, and ask us to bear witness to this. I’ll return to this in [CROSS OVER POINT NO 3](#). Much of this practice is rooted in thorough research into the generation of cultural discourse; ‘it was our intention to raise questions about our perceptions of the north, of power in nature, in culture and the tendency of images to supplant reality.’ (73).



U



V



W

The artists Newton and Helen Mayer Harrison state that ‘our work begins when we perceive an anomaly in the environment that is the result of opposing beliefs or contradictory metaphors’ (74). They are not simply collectors – they gather and translocate endangered native plants. For example, the *Bonn Meadow Project* (1994) V involves translocating a 400-year-old meadow with endangered wild plants to the rooftop of the Kunst und Ausstellungshalle in Bonn, Germany. After two years in this rooftop ‘nursery,’ the meadow was further translocated to another two sites, one in a Bonn park, the other in an Artpark in Austria.

Their *Greenhouse Britain* (2007-09) W focuses on UK sea and water levels. It asks us to imagine the effects of climate change as an inversion of Terra Incognita, wherein it is the coastline rather than the interior of a country that becomes the uncertainty. Whilst previously each chosen site had been used as a metaphor for, or example of a broader ecological condition, *Greenhouse Britain* marks a shift from the purely local and the specific ‘site’, to a broader cultural space – Britain, and this in turn is linked with the planet. They raise the issue about how we can cope with either the lack of, or excess of water around the world with ‘grace’. According to David Haley, a collaborator with the Harrisons on this project, the term ‘grace’ is interpreted as ‘becomingness’ (75), thereby evoking an aesthetic, evolutionary and ethical metaphor which again resonates with Massey’s and Foster’s use of the term.

Therefore, with these artist partnerships we have a new approach to both archiving and engaging with the archive – a ramified, **rhizomic** one that pops up in different places around the world; that is highly collaborative and therefore celebrates multiple authorships. They agree with Felix Guattari’s notion of art’s transversality (76), which links different spheres and orders of experience. These cross-disciplinary projects are beyond being ‘hybrids’ – they are simultaneously artist-environmentalists, artist-biologists, and artist-archivists-collectors-mappers. What can we learn from them with regard to the art archive?

The above artists clearly agree with George Steinmann’s comment that we are ‘in a crisis of perception’ about the world itself and how we relate to it, and that in the Anthropocene Age it needs to be re-imagined and re-visualised (77). There are some things that we do not want to have knowledge of – for example, what exactly is being lost from the biodiversity of the landscape-archive, and what we in the ‘developed’ part of the world might have to give up in order to mitigate against climate change. These uncertainties make us want to bury our heads in the sand rather than developing our meta-cognition and vision for the future, so there is a real danger that we may lose our sense of curiosity and discovery. The dichotomy of not wanting to know about the future, whilst having the impulse to preserve our planet’s past and present in case we lose it, can be addressed by using hybridic approaches to archives and how we engage with them for the future.

Summary:

What might a 21st century archive be?

Becoming, curiosity and the online archive

I hope that I have convinced you that the conventional art archive's navigation systems create centres and peripheries which thwart the researcher and are ideologically unsound and inappropriate especially for Grizedale. As Allan Sekula notes (78), once photography had pervaded our system(s) of intelligence, the filing cabinet took centre place in the archive. If, as both Ricoeur (79) and Enwezor (80) state, archives turn documents into monuments, then perhaps the filing cabinet and archival boxes stacked on metal shelves are the biggest monuments of all.

The nexus of the archive, culture and the monument is also riddled with dangers, as is our desire to either create a continuum or only engage with fracture. It is only through exploring '*becoming*' and '*becomingness*' in regards to space-time, through having an embodied understanding of place, that we can rid ourselves of the burden of abstracted neo-colonialist spaces such as Terra Incognita. Given these issues, how might an archive operate appropriately and invitingly today?

As all archivists that I interviewed agree that an archive can be manipulated by the researcher, the archivist, the artists and the institution alike, it may be better, as Chris Dorsett said, to set up 'not exactly models, but working principles or ideas for group formations' (81). The archive should therefore be growing and flexible – perhaps with materials leaving and being added on an ongoing basis. The Irish Artist-led Archive (82) favour such an approach in that their archive is edited by its contributors rather than an archivist. This implies the possibility of both conflicting and collective memories, according to how different narratives overlap. It releases us from the burden of an alleged systematic and agreed history, especially in regard to a space-place. To cite Chris Dorsett again, 'thus a community continues to interpret, not because there is an archive of published work that embodies and encodes authorial meaning, but because there is 'just enough stability for interpretive battle to go on, and just enough shift and slippage to assure that they will never be settled (Fish 1988: p328)' (83). This 'unsettling' could also involve blurring the narrative distinctions between fact and fiction, which allows space for information to '*become*' in the mind of the researcher. Whatever form it takes, it should not replicate existing models because, whilst each are extraordinary in their own time and context, they are not appropriate for a new archive relating to Grizedale.

My research at the Kew Botanical Gardens X bore little fruit as inspiration for a botanic basis for the Grizedale archive's taxonomy. It is Colin Tudge's description of phylogeny (84), that offers more possibility. Fossil and genealogy experts have needed to create taxonomic systems which actively accommodate the missing gaps in time (often spanning millennia). Their 'uprooted' models differ from the Darwinian 'radicle' style tree by operating more as constellations. A root or historical starting point may not be inferred (thus engaging with time), but they are not literal chronologies. This is an exciting model for a 21st century archive.



X

I want to return to the 18th century Cabinet of Curiosity to attempt to create the starting point for a phylogenetic archive. I am proposing that the Cabinet of Curiosity – ironically a by-product of the colonialism that the Terra Incognita maps facilitated – could become re-imagined as a 21st century art archive.

Not in the microcosmic Renaissance Wunderkammer sense about creating simply awe; nor in the 17th and 18th century sense in which the artefacts, as they entered the public domain, were shut away behind glass which acted as a mediator ‘between objects and spectators, adding a layer of concealment and distance to what had been until then presented as an integral part of the viewer’s universe’ (85) ... or one ‘of a progressive fragmentation’ (86). This could equally describe the fragmented nature of online research – it is easy to become lost in your research. Should this lost-ness be a theme and a methodology in the Anthropocene Age? If we are to move into the unknown, including the unknowable consequences of climate change, how do we engage with data, information, and transform it into ‘knowledge’? To paraphrase Yusoff, I suggest that we creatively archive within and without what we perceive as being a certainty (87).

As stated at the beginning of this Section, the archive thwarts the promise of Terra Incognita and new knowledge because it has already been ‘discovered’ and is ‘known’ by the archivist. Finding data and information online is so easy (give or take censorship and online access) that it can remove the challenge, sense of discovery and wonder that researching used to hold before the Internet. Additionally, in the age of Wikipedia what might definitive knowledge be, and what exactly constitutes fact or fiction? The aim is to create a place-space of curiosity engaging with a spirit of performativity and *becoming*, which is inviting to *all* researchers’ diverse research strategies. According to Erica Campayne, ‘Diving in, Bouncing off, Light Exploration, and Deep Exploration are all legitimate ways to research in an archive’, so the archivist should build in these possibilities in terms of their researching and navigation tools. (88). Several artists have already engaged with the notion of the Cabinet of Curiosities or the Wunderkammer. Mark Dion is well known for this, and the *Maison de la Chasse & de la Nature* in Paris Y has a programme of commissioning contemporary artists to respond to their themed taxidermy collection which purports to celebrate the wild animal. The artist run *Jurassic Museum of Technology* in Los Angeles also involves using cabinet based artefacts which consciously blur fact and fiction. However Cabinets of Curiosity/ Cabinets of Curiosities no longer need to be actual. Jane Wildgoose’s intriguing online Wunderkammer (89) Z features objects donated by friends, so perhaps the digital Cabinet may be the way forward.

As Louise Craven from the UK National Archives notes, ‘the archivist stands at something of a crossroads: the familiar world of paper documents is fast giving way to electronic born-digital records...



Z

to a profession which has long focussed on the ‘how’ rather than the ‘why’ of archival work, these collective developments – technological, social, political, academic and professional – present hugely significant issues’ (90). Online archives are particularly effective for time-based art forms. Bristol’s live art archives (91), and Animate Projects sites (92) are good examples of the diversity of approaches to the possibilities that hyperlinks and multiple research methodologies invite. The online archive of John Latham’s work is also an excellent model for a 21st century archive (93). Tate Britain’s online archive (94) does not replicate the physical one, and represents only a fraction of the body of material in the main Tate archive; however its microsites are rich and diverse. As the human voice and interviewing are core themes within this research project, I was particularly struck by Bill Furlong’s *Audio Arts* project (1973-2006) which has been digitised, offering short audio recordings and/or transcripts of interviews with artists. The British Library also has some extraordinary artists’ interviews available all of which will eventually be available online (95).



Y

Experiment 4 : Cabinets of Curiosity: Navigation and *Becoming*

The *Cabinets of Curiosity: Navigation and Becoming* experiment is a rhizomic and phylogenetic tour of the libraries, collections and archives that I've visited. This arena was expanded to include the other libraries or concepts mentioned in the *Anxiety about language(s) II* chapter. It attempts to image group formulations with 'just enough stability for interpretive battle to go on' (Dorsett) and uses the Prezi programme (96) which allows layers and groupings of information to be navigated by the viewer/researcher. Whilst there is a 'tour' that the researcher can take, they can ignore it and go their own way.

Akin to the *Lost Tour Guide*'s journey through a 'unknowable' forest, the archive was uncharted territory for me. My aim is to explode the notion of the 'world view' (relating to space separated from time), and the 'theatre of memory' (the Wunderkammer), in favour of the partial. I investigate loss as an acknowledgement of the fragility of information and data. Destruction by fire, and blindness are used as metaphors for this loss and sense of uncertainty, as a contrast to the archival impulse to preserve, observe, and understand everything (e.g. Borges' story *The Library of Babel*). This in turn, relates to '*Becomingness*' (Massey/ Foster/Brownrigg), as it is a way of recouping some, but not all of our losses – an acknowledgement of how easy it is to lose this 'knowledge'. In line with my recommendations for Grizedale's archive (see the *Findings* Section), the project creates slippages between chronology and space (Massey, Deleuze), and fact and fiction (Irish Artist-led archive); so at first glance all events between 49BC and present day have the same status. To paraphrase Foucault's original statement 'we are surrounded by discourses in a web of which we are not masters'(97).

The background image for the *Cabinets of Curiosity...* is the 1502 Portuguese *Cantino World Chart*. Seven investigative voyages (including Columbus's initial one) took place between 1493 and 1500, so this Chart coincided with inception of Europe's colonial fever. (Please see next page and front cover). The Chart is one of the last major world-view maps that is extremely partial, showing significant areas of Terra Incognita or un-plotted land and is chosen because it exemplifies both charted and 'uncharted' research (Foster). However, in 1502 it was still a document of power. As well as 'claiming' trade routes, it segmented spheres of political interest – the line bisecting the Caribbean Sea and Latin America resulted from the 1494 Papal ruling to resolve tensions between Spain and Portugal. The Chart was smuggled out of Portugal by Alberto Cantino at the behest of an Italian Duke. The Duke in turn traded it on to Italian and German cartographers, so 'here is a rare historical example of a single identifiable document carrying new concepts from one centre of learning, and one country, to another' (98). Therefore the original document became overwritten and superseded precisely because it was widely disseminated so quickly – hence my interest in online projects which can 'go viral' incredibly quickly.

The material used in the Prezi is about the overlaying of **trace** on **trace** over time-space. It shows the different layers of time and space simultaneously. I photographed a copy of the *Cantino World Chart*



in a museum in Berlin in 2011. In the Prezi, it is possible to see the reflection of other parts of the museum on the left hand side of the chart. This approach was inspired by Foucault's statement about the archive. 'Different oeuvres, dispersed books, that whole mass of texts that belong to a single discursive formation – and so many authors who know or do not know one another, criticize one another, invalidate one another, pillage one another, meet without knowing it and obstinately intersect with their unique discourses in a web of which they are not masters, of which they cannot see the whole, and whose breadth they have a very inadequate idea' (99).

Whilst being highly critical of the last six century's colonial and acquisitional activities as drivers of discovery, the Experiment questions what impulses might lead us not just to create archives, but how and why we might want to engage with them today. The Prezi's zoom mechanism allows glimpses of details of the contents of filing cabinet or documents within the larger journey, explicitly to pique our curiosity. As Kiri Ross Jones, archivist at Kew confided, one of the impulses that led her to being an archivist was 'being nose-y' (100), and it follows the 'Diving in', 'Bouncing off', 'Light Exploration', and 'Deep Exploration' models previously mentioned (101). With the Prezi, the primary experience is that of bouncing off, and a sense of searching for something. That something is not necessarily lost, but is just out of reach, beyond the frame. Finally, the project was also a way of re-imaging the aesthetics of the archive; and the tyranny of the 'filing cabinet as monument' (Sekula/Riceour/Enwezor).

The Prezi software is an online resource, which invites an open system approach. It exists in the public domain, and can be collectively edited by those invited to participate. By being online, it is accessible anywhere in the world.

Grizedale archives' possibilities

At the beginning I asked where the missing material that Peter Davies mentioned might be. The answer is still not fully clear, but Grizedale Arts have material in their own archive in Coniston, which despite many requests, I have been unable to access over the last five years. They also have an online microsite which forms an incomplete survey of the different artists involved in residencies (102).

This raises two issues. Firstly, why duplicate what is already in the public domain? Secondly, it means that the current collection held at Grizedale itself is very minimal. As such I am focussing my research on the development of an online archive linking time, space and place through mapping Grizedale's topography and sculptures with artists' narratives spanning 1977-2014.

With Experiment 4, I've begun to test out Yiakoumaki's statement that "an archive can inform a mapping process, or a mapping process can become an archive. It is possible to create maps through an archive – but this mapping is inevitably selective" (103), but I want to explore this further and discover other hybridised practices. My next practice based Experiment *Lost and Found* (see Section 3 and www.grizedalearchive.org) is conceived to take the archive beyond the map.

I concur with Peter Davies' recommendation (see introduction) that there should be interviews with previous and current Grizedale artists. For me, the 250 artists who had residencies at Grizedale are 'Missing Persons'. The artists' voices acknowledge embodiment and the performative nature of many of the residencies, and reflect the area's love of writers and weavers of tales (tall or otherwise). These voices are not intended to create testimony, or history, but simply anecdote. As already noted, Hal Foster observed that open-ended archive-artworks – that is to say hybrids – create spaces for narrative and invention, and are therefore inclusive. I hope so. The interviews would be an alternative form of documentation. Foucault described the archive as a space which questions the 'already-said at the level of its existence' (104). The Grizedale online archive is about inviting previously unsaid things, because this is, after all, Terra Incognita. (See www.grizedalearchive.org)

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Section Three

missing

persons

Edwina fitzPatrick

Artists' geographies of the landscape-archive:
Trace, loss and the impulse to preserve in the Anthropocene Age

missing

persons

Welcome to Section 3: Missing Persons

Each Section's text is designed to stand alone, but together the four Sections create an arc investigating artists' geographies of the landscape-archive and trace, loss and the impulse to preserve in the Anthropocene age.

The artist Carl Andre said that England is a large earthwork *, so I am acting as an artist-geographer, and focusing on artists who also take this approach. The starting point for this research is the concept of the landscape as an archive (henceforth the words landscape and landscape-archive will be used interchangeably), because in the Anthropocene Age, it bears a permanent geological trace of human activity – whether this is the effects of climate change, or the many landfill sites across the world. They all operate as 'archives' of our activities.

This approach also acknowledges that the landscape-archive – as Andre noted – has been modified by humans for millennia, and shaped in much the same way as an artist may form a sculpture. Our landscapes are attempted palimpsests, containing simultaneous traces of our past and present interventions: thus forming part of our cultural history. Similarly, an art archive preserves our histories and activities to reflect aspects of our culture. It is also a repository of our activities' outcomes – of our achievements or detritus – depending on your viewpoint. Both landscapes and art archives reveal our traces. However, once something is perceived to be at risk, the fear of loss and the impulse to preserve emerges. It has been observed that many art archives came into existence when someone looked out of the window to see their organisation's history about to fill a skip.

This Paper engages with national and international approaches to both sited artwork in the landscape and archiving it. This is with specific reference to the artwork sited in Grizedale Forest since 1977, and how it might resist this preservation impulse, because the temporary sculptures have often disappeared back into the landscape leaving seemingly little or no trace in terms of documents/photographs. Grizedale is a managed forest so is an excellent example of a landscape-archive, which has been shaped and formed by human intervention.

The final strand of my investigation returns to the landscape in the Anthropocene Age and one of its outcomes, the effects of climate change. As forests are both carbon sinks and carbon stores – and as such could ameliorate and preserve us from some of climate change's effects – this may be particularly relevant to Grizedale. I explore how 20th and 21st century artists both at Grizedale and internationally have operated as the landscape-archive's cultural ambassadors, either through raising awareness about climate change and/or threats to biodiversity, or by creating living botanical archives as artwork. That is to say that the artwork is literally a living archive with an impulse to preserve either a specific

biodiversity or geography. Thus these artists become hybridic practitioners working as artists-archivists-collectors-mappers. Their approaches raise wonderfully complex questions about visualisation, closed and open systems, scale, monuments, cartography, clichés and the ethics of preservation.

So the initial narrative arc is from the landscape-archive to the art archive. It then moves on to artists who archive their own work (as most sited practitioners have to do), and finally moves to artists who act as archivists of the landscape-archive.

This particular Section engages with the Grizedale artists' experience of working in a forest, their practices as artist-archivists and how sited sculpture is imaged and imagined. In addition to revealing more about the 'Grizedale Experience' from an artist's perspective, which is why the artists are addressed informally by their first names. This rebalances previous histories which have been primarily written from the directors' perspective.

The *Missing Persons* Section discusses:

1. How and why Land Art emerged in America, and its legacy and influence on UK artists.
2. The key themes which Grizedale artists have engaged with when siting work in the forest over the last four decades.
3. The narratives and story telling specific to Grizedale – notably the blurring between fact and fiction.
4. The relationship between chora, documentation and the creation of mythologies and reputations specific to a space-place, in which as Okwui Enwezor states 'the photographic document is a replacement of the object or event'.**

All Sections use green 'rhizomic'*** texts to denote key recurrent themes. There are **CROSS OVER POINTS** which are mini essays used to link key artists across the Sections, and give more context to themes picked up from the main body of text. In this Section, I discuss how Robert Smithson's practice began to engage with site and Land Art, and how photographs of his work have influenced contemporary artists. The aesthetic used in this Section references old British police files of missing persons, but segues into a more rhizomic non grid-like format as it moves 'off the grid'. It finishes with Experiment 5. *Lost and Found*. These findings are also made available through a website, www.grizedalearchive.org.

* Peter Davies' article Grizedale: A Sense of Place published in Landscape Design magazine. December 1987. p28

** Enwezor, Okwui. 2008. Archive Fever: Uses of the Document in Contemporary Art. Steidl IPC, Gottingen. p.22-23

***Informed by Deleuze, Gilles & Guattari, Felix. 2004. A Thousand Plateaus. The Athlone Press,

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landscape-archive

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Missing Persons: Artist-archivists in Grizedale's landscape-archive

Introduction

This section returns to our cultural engagement with space and place and how Grizedale artists engaged with the forest's landscape-archive.

The *Missing Persons' Files* (pages 8-37) is a database which aims to reveal the diversity of the Grizedale artists from 1977 to the present day. My primary reference is the Grizedale's Sculpture Guide Maps (1), as these were the medium through which visitors became aware of the sited artworks. This is supplemented by original material in the form of interviews with past Grizedale artists. The *Missing Persons' Files* (MPF) include all sculpture residencies on record, which involved **situating work within the Grizedale Forest or Valley for a week or more**. They do not include the studio based craft or painting residencies. They include the schools' residencies if they fit within the above parameters; and involve a mixture of residencies, loans and commissions – this is indicated with each *Missing Person's* entry.

Some artists who had sculpture residencies are, of course, not missing at all. They have international profiles, and can mediate how their work is represented through publications, commissions and exhibitions; but this file is unique in that it contains all known Grizedale artists regardless of their renown, and inevitably there are gaps and lost material. Certain artists were less strongly profiled by previous reviews and/or Grizedale publications (2), and the missing data is a reflection of this, especially if they are no longer alive. There were also some artists that I couldn't interview either because they declined to be interviewed, or because I couldn't trace them.

The MPF's grid format is, as Deleuze & Guattari (3) would argue, a non-rhizomic plane of consistency. Please forgive this. It is a tool to convey a lot of data and create a visual reference for artworks in a digestible way, but it has many limitations conceptually in relation to my research methodologies. The digital project that this information feeds into (Experiment 5) utterly rejects the grid, and indeed the map (Cartography) as an archiving tool, and aims to reflect rhizomic principles.

The images of the work in the MPF evidence the changes in the ways that artists have engaged with Grizedale over the last few decades. It is not my remit to critique any director's curation of work or selection of artists; but to explore how the artists engaged with the forest as a cultural container and landscape-archive; especially as their confidence grew about how audiences engaged with sited work. Grizedale played a key part of the debate about how the Eastern European Artist Symposia (4), American (predominantly plain based) Land Art (5) and public art initiatives (6) were adopted and adapted in Britain... and how both American and British artists' fascination with minimalism and process art – especially 'sculpture as place' (7) and the debates around the role of 'public' art – could be applied to a forest context. (See **CROSS OVER POINTS** on page 4 for more information). According to curator

Stephanie Brown, Grizedale's 'Primal Terrain' (8) provides a fecund space for humans to make their mark on the landscape through creating sculptures.

Beyond the international sculptural genres of any decade (see earlier), and the approaches to the actual making process (e.g. appropriation, form, balance, abstraction/figuration, scale), there are broader sets of cultural referents informing the artworks. D.W Meinig's (9) categories of the ways that landscape may be represented are :

- nature (the insignificance of human activity)
- habitat (people's adjustment to nature)
- artefact (human impact on nature)
- system (the scientific view of the processes of interaction between society and environment)
- problems (which can be solved through human action)
- wealth (property and land ownership)
- ideology (cultural values or social philosophy)
- history (chronology)
- place (the identity of location) and how this changes over time
- aesthetics (the artistic qualities of a place)

Grizedale artists have engaged with all of these ten broad categories, but within these there are nuances specific to Grizedale's landscape-archive. They are :

Enclosure. The wall or fence as evidence of agrarian activity prior to afforestation (Lloyd, Grimwood); the dry stone wall as testament to human handicraft (Leighton, Harris, Goldsworthy, Booth); the wall or fence as protector or shelter (Nikoloski & Stefanov, Harris, Franklin); the fence as an inhibitor to human movement (Scott-Gurner, Bierman); and the wall as a quasi-fortification (Rankin, Lloyd)

Broader cultural referents: The Inclosure Acts, Right to Roam, archaeology, psycho-geography

Architecture: as a structural form (Harris, Frost, FAT); as shelter (Posey, Van Dijk, Bastick, Rand); the forest as cathedral (Goldsworthy); as a tomb or burial site (Leighton, Bierman); the monument (Bray); urban structures transposed into the landscape e.g. street furniture, street signs (Grizedale Arts Billboards, Shoosmith); the rustic grotto/rural cottage/hermit's retreat (Dodgson, Roger)

Broader cultural referents: The urban versus the rural, the monument/monumental, the Gothic, the rustic

Geology and rock formations. The Silurian slate as a mutable geological object (Booth); the bedrock as a primordial constant (Scott-Gurner, Bray, Morrison); rocks as lookout or defensive points - being above the landscape (Matthews, Rankin); glacial activity forming the area's topography (Harris, Mason); quarrying rock (Geddes, Harris)

Broader cultural referents: geology, the rustic, Ice Age, Anthropocene Age, mining

The 'wild', the agrarian and land management. Rural hunting, nature 'red in tooth and claw' and the 'wild' (Winstone, Kemp, Harrison, Cano); humans as sympathetic marshals of fauna (Smith, Matthews, Ryder, Low, Ingram, Easterby, Smallcombe, Kemp); as (tree) farmers (most artists); and as art-crofters (Grizedale Arts)

Broader cultural referents: Rustic, pastoral, land management, class structures, sustainability, psycho-geography

The 'natural' versus the 'man-made' and how these might be articulated through 'gilding' the natural environment (Scott-Gurner); industrial processes transforming organic materials (Lee); the adoption of botanic forms within artwork (Bastick, Holloway, Frost, Bailey, Norris, Morrison, Blaylock, Kessler); plant rooting systems (Toya); using organic forms as actual artwork (Coupe, Fagen, Nash, muf)
Broader cultural referents: Abstraction and figuration in art, manufacturing versus the hand-made, botany, 'nature', the rustic

The body within the landscape. As a worker of the land (Grizedale Arts projects, Smallcombe, Grimwood); as hermit (Roger); landscape and female form (Cartmell, Shaffir, Robins); ancient/ancestral man (Koenig, Kemp)
Broader cultural referents: Feminism, the rustic, Anthropocene Age, psycho-geography

Mysterious or mystical nature. As the promotion of (Ueno, Tsuchiya, Shaffir, Ward), the magical forest (Greyworld); natural cycles and seasons (Bailey); the natural environment as redemption (Bryce Muir, Coates); or a critique of this approach (Brownrigg, Fagen, Chodzco)
Broader cultural referents: Fairytales, Shintoism, Steiner's philosophy, romanticism, the sublime, psycho-geography

Environmental issues. Enhancing or celebrating biodiversity (Hull, Kessler); understanding tree growth patterns (Nash); the problems of inundation (Stewart, Robins); water as vital resource (Nash); biodiversity/species depletion (Ciesluk, muf, Coupe), plant movement/translocation (muf); renewable energy (Easterby)
Broader cultural referents: Anthropocene Age, botany, art ecoventions, biodiversity, renewable energy, translocation

Narratives, constructs and literary storytelling – Lakeland storytelling (Best et al, Roger, Inagati); Lakeland writers (Kessler, Carter); romanticism (Fagen)
Broader cultural referents: Literature e.g. Ruskin, Wordsworth, Ransome, reality TV, escapism

Locality and social structures. The hierarchy or organisational structures of a place/organisation (Fagen); rural economies (most Grizedale Arts projects); how the local relates to broader national and international contexts (Chodzco, Gussin)
Broader cultural referents: Isolated rural communities, tourism, psycho-geography

The forest as a theatre, film set, cinema or place of (re)enactment. It operated as a cultural magnifier (Billboards, Best, Hosking, gubb, Greyworld, Douglas). As the forest was a highly public context in which to make work, it could be argued that the creation of all work on site was a form of theatre.
Broader cultural referents: Theatre, performance and performativity, cinema, relational aesthetics

Please note that as stated earlier, my role is not to critique the curation, it is merely to observe and note the cultural and artistic trends that were specific (but not always unique) to Grizedale's landscape-archive.

CROSS OVER POINT No 2

ROBERT SMITHSON > BETH DARBYSHIRE > TANIA KOVATS

Laboratories of Living Systems: Non-Site, Site and Situation.

The art critic Caroline A Jones claims that Smithson is 'a post-studio artist'⁽¹⁾. According to the academic William Wood, Robert Smithson's work began to be defined as Earth Art, Earthwork or Land Art around 1969⁽²⁾. This coincided with two seminal Land Art projects – the *Land Art* television project in Germany and the *Earth Art* exhibition at Cornell University – but I want to explore how and why Smithson (and many of his contemporaries) shifted their practices from 2d to 3d, from the gallery to being site based and how the dominant art discourses of the time were effecting, and ultimately affected by, this shift in thinking.

In his 1967 essay for *Arts Magazine*⁽³⁾ Smithson states that the museum is in crisis and its contents are meaningless. Around the same time, fellow artist Alan Kaprow suggested that the newly opened Guggenheim Museum in New York should be 'emptied of its contents and simply presented as a work of art'⁽⁴⁾. Even the gallery 'was no longer the 'natural' home for works of art'⁽⁵⁾ and was the subject of several translocatory projects including Dennis Oppenheim's *Gallery Transplant* (1969).

The philosopher Marshall McLuhan's writing about systems and media also informed the shift from gallery/museum to sited work/Land Art, particularly through his analysis of the breakthroughs in new technologies, which 'abolish the spatial dimension, rather than enlarge it'⁽⁶⁾. This included electron microscopes making seemingly invisible things visible, thereby transcending 'the limits of human vision'⁽⁷⁾. The photographs of the earth taken from the NASA space programme and high altitude surveying created this shift both visually and conceptually, by opening alternative approaches to how artists might map and image the landscape-archive, and through imagining the earth as a vulnerable blue and white orb in a sea of blackness.

There was also a shift in sculptural practice and ways of making. The art critic Michael Fried talks about Minimalism as being something obscure, aggressive and theatrical, relying on the viewer to decode a series of clues left by the artist - it 'depends on the beholder, is incomplete without him'⁽⁸⁾. Whilst being attracted to the Minimalist's set of vocabularies and uses of industrial materials, Smithson fundamentally disagreed with Fried, and never could become 'a fully paid up Minimalist'⁽⁹⁾. The same applied to Modernism. According to critic Simon Dell, 'Whilst Smithson's work may descend from the found object, his site-selections signalled a move beyond the object and such a move would necessarily carry Smithson's practice beyond the limits of Modernism'⁽¹⁰⁾.

The critic Jack Burnham observes that 'some of the more aware sculptors no longer think like sculptors, but they assume a span of problems more natural to architects, urban planners, electronic technicians, and cultural anthropologists... it is a legitimate extension of McLuhan's remark about Pop Art when he said that it was an announcement that the entire environment was ready to be a work of art.'⁽¹¹⁾

In common with many other artists of the time, Smithson wanted to shift the visual languages away from the single object into component based works, focusing on the ways that these components interacted – so there was a further shift (already started with Minimalism) from **making** to **organising**. If

components are being carefully placed in a space-place, it makes the artist even more attuned to that context, so site becomes increasingly critical. As critic Melissa Ragain states 'Land Art's tradition of site specificity shifted art's meaning from object to its context' (12). In his 1968 *Sedimentation of the Mind* essay Smithson talks about 'The earth's surface and the figments of the mind have a way of disintegrating into discrete regions of art' (13). He adopted a two strand approach to this (14) - the gallery based Nonsite which involved groupings of works referencing or 'Displacing' a site elsewhere, and sited work created for a specific non-gallery location. To cite Burham again 'If Smithson's 'Site-Selections' are didactic exercises, they show a desperate need for an environmental sensibility on a larger than room scale' (15). There was also the issue as art critic Rosalind Krauss noted, about the referents for sculptures in the expanded field (16).

Smithson was also fascinated by time in relation to space. 'Actuality is... the interchronic pause when nothing is happening. It is the void between events' (17). According to artist Alan Sonfist, Smithson's 1966 *Plunge* piece involved moving the components four times to 'make a statement about time' (18). Smithson's 1966 *Entropy and the New Monuments* essay embraced chaos and deterioration. According to Land Art writer John Beardsley, 'A sense of both the creative and destructive aspects of nature informs the best of Smithson's art' (19). *Glue Pour* and *Asphalt Rundown* (both 1969) actually toxify the landscape in order to raise awareness about pollution. Therefore the themes of decay/entropy came to the foreground in this period.



Smithson Plunge

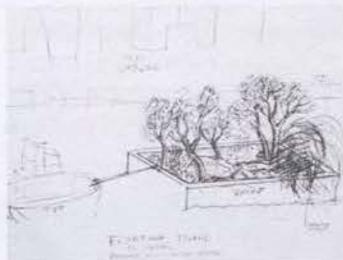


Smithson Asphalt Rundown

Tim Collins and Reiko Goto agree with the above statement but place more emphasis on how artists engaged with growth (as opposed to entropy) in environmental systems, noting that in the late 60s 'artists began to think about ecology and systems, complex inter-relationships of materials, natural phenomenon and living things in specific places. In this way of working the traditional practices of marking and making gave way to experimental sculptural approaches: laboratory style environments and experiments that would reveal the detail, scale or complexity of living systems. While much of this system-based approach has an ecological/material focus which operates within an implicit social framework, some of the work has moved more towards an explicitly social/ecological enquiry, concerned with the ethics and values that shape the relationships between people, places and things' (20). Barbara C Matilsky concurs (19), stating that in the late 1960s American artists' impulse for ecoventions or ecological art was driven by a desire to reframe nature from the stance of Minimalism and/or through Process Art - particularly in regard to 'toxic' landscapes. Artists were either commissioned, or created guerrilla projects to highlight the losses to biodiversity and ecology caused by pollution, and remedy these toxic traces. So many artists at that time used the landscape-archive as a laboratory with the **impulse to remedy rather than to preserve**. Smithson's *Spiral Jetty* (1970) was a response to emissions from a nearby chemical plant. Similar Eco-Art projects include Betty Beaumont's *Steam Cleaning the Santa Barbara Shore* in California (1969) and Mel Chin's *Revival Field* (1990-).

So, in terms of making, there were multiple art 'isms' being questioned in the late 60's. In terms of sites of presentation both the role of the museum and gallery were being interrogated – although many artists engaged with both. Smithson's adoption of both site and Nonsite meant that he could move seamlessly between gallery and non gallery contexts, and from 'fabricator' to project manager.

I am particularly interested in the way technologies affected the ways the world was being imaged and mapped, and how Smithson's notions of entropy fits with this imagining of the landscape-archive. As early as 1966, Smithson was proposing quite extraordinarily ambitious projects such as *Proposal for a Monument of the Red Sea*, and *Proposal for a Monument in Anartica* (sic). The latter was a giant version of *Plunge* made for sub zero temperatures which meant that entropy no longer took place there, because the work was literally frozen. However, I want to look at this briefly through the lens of his 1970 drawing *Study for Floating Island to Travel around Manhattan Island*, (see below) which was eventually realised in 2005. I am also curious about how both the sketched proposal and the actualisation of the project might impact on 21st century artists.



Study for Floating Island...proposed to create a miniature floating version of Frederick Law Olmstead's and Calvert Vaux's rustic design of New York's Central Park, which circumnavigated Manhattan Island. Central Park's landscaping is a cliché of a European rustic idyll, complete with fake rocky outcrops, carriage rides and a dairy. He tried unsuccessfully to find backers to pursue this project, which was not surprising. Smithson's sketch is not particularly detailed and the proposition was apparently vague - the only tree specified by name was a weeping willow, and there were meant to be three large rocks with moss on them (21). So why manifest something that had been purely a conceptual proposition after so long? Would actualising something so conceptually driven lead to disappointment if it didn't match up to the concept? How would this piece of Land Art, developed 35 years earlier, sit with the current socio-ecological imperatives in sited artwork?

In answer to the first question, it was a grand gesture to coincide with Smithson's 2005 Whitney retrospective; a celebration of the artist-as-project-manager and, according to journalist Randy Kennedy, it may also have been driven by a sense of competition between different models of public art. Christo and Jean Claude had staged their interactive \$21 million *The Gates* in Central Park the year before, so Smithson's project whilst having the same referent was dialectically opposed to this relational practice. To cite Kennedy again 'Smithson's intellectual and generally chilly aesthetic, floats off at a distance, inaccessible, inhabited by no one.' (22)

With regard to the second and third questions, it is interesting how differently the actuality of *Floating Island*...was interpreted. To cite the New York Times' lofty and conceptual review - 'In the case of "*Floating Island*," the displacement is all outdoors, an exploration of land and water, urban and rural, real and recreated, center and periphery' (23). The University of Texas's Public Art Programme website focuses on *Floating Island's* entropy which 'predicts the gradual

decline into disorder and collapse of any given system or all objects in nature. Rather than propounding some sort of environmentalist idealism, Smithson approached his works in nature much as he did his projects with coalmines and garbage dumps' (24). This differs significantly from the video footage taken by arts organisation Minetta Brook (25) which alongside the Whitney Museum and Nancy Holt (Smithson's widow) manifested this project. They promoted the more rustic and ecological aspects of the work, alongside the complex logistics of project managing it. It came across more as a logistical exercise rather than a 'laboratory of living systems' (26). They focus on the growth and health of the plant life, not their entropy. Holt wanted bird-friendly planting and to scatter the 'island' with birdseed to attract them. The trees were translocated to Central Park after the project finished so that it added to the City's biodiversity in a small way.

Holt also mentions (27) that manifesting *Floating Island...* was fundamentally about creating a Nonsite - but this was not simply a map or pile of earth metaphorically translocated from Central Park. Smithson often worked with mirrors in a gallery context to change the appearance of scale and allude to a location elsewhere. I would argue that the barge operated as a giant mirror of the referent - operating as a dislocated excerpt of it. Whichever reading(s) we wish to embrace, the actualising of the project led to a set of photographs (see below) which have superseded the simple 1970 sketch (see opposite page) as the main disseminator and imager of the work. There is also another legacy - *Floating Island...* akin to Beuys' *7000 Oaks*, has '**rhizomed**' other barge based projects, which translocate plantlife from one place to another, and play with the ways that we comprehend site and situation.



These include Beth Darbyshire's *Rootless Forest* (2012) - an itinerant forest on a barge that toured Birmingham and the Black Country (28), and Tania Kovats' 2006 *Meadow* project (29). Kovats acknowledges Smithson's influence on her project (30) which used a barge to translocate a wildflower meadow from Bath to East End London via canal systems and the River Thames.

All three projects are botanic promenades - in effect cultural and metaphorical life rafts, but they all have very different emphases. *Floating Island...* has the referent of a simulation of rustic landscape (Central Park); *Meadow's* was that rustic English landscape. *Rootless Forest* and *Floating Island...* acknowledge tree and plant introductions to countries. All are laboratories of living systems, yet are driven and informed by different yet parallel impulses. I'll return to this point and Kovats' *Meadow* in the **CROSS OVER POINT** in Section 4 which discusses artists who act as archivists of the landscape-archive.

Darbyshire Rootless Forest



Kovats Meadow



Missing Person	Artwork information	Artwork
Richard Harris in residence 10/77-7/78 1st residency	Cliff Structure 1978 Millwood Trail Richard lived in a caravan onsite. He had to leave Grizedale between January and April as it was too cold. Still in situ	
Claire Langdown in residence 2/78 - 8/78	Grizedale Deer 1978 Visitor's Centre area Claire was David Nash's wife. Bill Grant wanted to put this behind the bar, but Claire wanted it where the public would see it. Decommissioned in 1996	
Richard Harris in residence 10/77-7/78 1st residency	Quarry Structure 1978 Silurian Way/Grizedale Tarn Trail Richard was wary about making work without understanding the place well. It was last repaired in 2009. Still in situ	
David Nash in residence 2/78 - 8/78	Wooden Waterway 1978 Millwood Trail Intended as a temporary work, this piece has been repaired by both artists and visitors. Still in situ	
David Nash in residence 2/78 - 8/78	Sweeping Larch Enclosure 1978 Silurian Way The piece consisted of nine larches planted at an angle on a slope. Decommissioned by 1992	
David Nash in residence 2/78 - 8/78	Horned Tripod 1978 Silurian Way - Ormandy intakes This piece consisted of a 26ft oak tree, split into three to create a crucifix form. Decommissioned by 1992	
David Nash in residence 2/78 - 8/78	Willow Ladder 1978 Silurian Way- Bogle Crag This was the first of David's Willow Ladders. The sculpture was mostly eaten by deer. One leg still stands and is protected from deer.	
David Nash in residence 2/78 - 8/78	Running Table 1978 Silurian Way - Wood Moss This piece was vandalised. David worked with a team of art students from Lancaster. It was repaired on several occasions. Decommissioned by 1992	

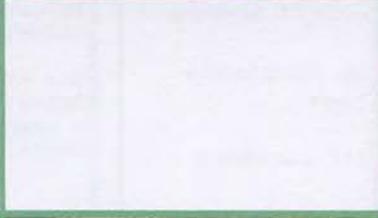
Missing Person	Artwork information	Artwork
Ken Turnell in residence 8/78- 10/78 1st residency	Beech Watch 1978 Silurian Way - Breasty Haw Ken commented upon how wet the summer of 78 was- the previous year was one of the dryest on record. Decommissioned by 1984	
Ken Turnell in residence 8/78- 10/78 1st residency	Forest Flight 1978 Visitors Centre area The sculptures were made from previously cut beech branches and a three tonne beech stump. Decommissioned by 1984	
Ken Turnell in residence 8/78- 10/78 1st residency	Sawrey Bank Watch 1978 Silurian Way The very wet summer led to Ken creating an covered outdoor studio with gantry. Decommissioned by 1984	
Ken Turnell in residence 8/78- 10/78 1st residency	The Rider (Forest Traveller) 1978 Silurian Way Decommissioned by 1984	
Jos Mahon no residency	Mayo Landscape 1978 Silurian Way Jos was invited to site work at Grizedale for a brief period. He sited it in a large clearing.	
Keir Smith in residence 3/79 - 3/80 1st residency	The Realm of Taurus 1979 Silurian Way - Breasty Haw Keir was a recent graduate. This work was an outdoor installation which was gradually added to. Decommissioned after 1996	
Keir Smith in residence 3/79 - 3/80 2nd residency	Seven Stones Before The Old Man 1980 Silurian Way - Breasty Haw Keir stayed in a caravan over the period of the residency and traversed the forest on a bicycle. Decommissioned by 1992	
Keir Smith in residence 3/79 - 8/80 2nd residency	Stag Pit 1980 Silurian Way - Breasty Haw This piece was added to The Realm of Taurus. The work did not last long. Components such as the brass antlers were stolen.	

Missing Person	Artwork information	Artwork
David Evison in residence summer 79- 80 (6 months)	Untitled 1 1980 Bogle Crag Trail David was based in a barn leased by the Grizedale Society. He had to clean this up and paint it. Decommissioned after 92	
David Evison in residence summer 79- 80 (6 months)	Untitled 3 1980 Silurian Way - Farra Grain A second work was also created. David was very influenced by Caro. Decommissioned by 1992	
Alan Grimwood in residence 6/80- 10/80 1st residency	Rabbit 1980 Silurian Way - Ormandy Intakes This work combined assemblage with carving, and became an impromptu picnic area. Decommissioned by 1992	
Alan Grimwood in residence 6/80- 10/80 1st residency	Sheep and Dry Stone Wall 1980 Silurian Way - Grizedale Tarn This was the first of many sculptures that incorporated existing dry stone walls in the sculpture. Decommissioned after 1992	
Alan Grimwood in residence 6/80- 10/80 1st residency	Marshland Figure 1980 Silurian Way - Breasty Haw This started as Figure in a Pond, but was added to during the residency. Added to again in 1988 by Joanna Hull. Decommissioned after 1996	
Keith Armitage in residence dates unknown	Enclosure 1980 Site unknown Decommissioned by 1984	
Paul Mason in residence 1981-82	Up One Two Three 1981 Silurian Way - Grizedale Moor Paul was primarily concerned with how formal approaches to sculpture might work in a forest context. Decommissioned after 1992	
Paul Mason in residence 1981-82	Slate, Straddled, & Splayed Silurian Way. Date unknown Decommissioned by 1992	

Missing Person	Artwork information	Artwork
David Kemp in residence 1981 - 82 1st residency	Scale Green Birdman- or- Departure Lounge 1981 Silurian Way - Carron Crag The hut contained a vast collection of bird related ephemera. Decommissioned between 1993-96	
David Kemp in residence 1981 - 82 1st residency	Rook Crossing 1981 Silurian Way - Farra Grain Also known as Rooks, David used discarded fence post pointings to create the 'rooks'. Decommissioned by 1992	
David Kemp in residence 1981 - 82 1st residency	The Heron 1981 Silurian Way - Grizedale Tarn May have also been known as Jammy Crane, which was mentioned in 11/81 Arts North review by Andy Christian. Made from old agricultural tools Decommissioned by 1992	
David Kemp in residence 1981 - 82 1st residency	Deer Hunter 1982 Silurian Way - Bowkerstead This was sited in deciduous trees so the sculptures visibility changed according to season. This was repaired. Decommissioned in 2002	
Robert Koenig in residence 4/81-9/81 1st residency	Triangular Suspension 1981 Silurian Way - Bowkerstead Conceived as a companion piece for Trophies and Multiple Arch which were grouped together on a plateau. Decommissioned by 1992	
Robert Koenig in residence 4/81-9/81 1st residency	The Sign Post 1981 Silurian Way - Farra Grain This work pointed the way towards Compound for Redundant Symbols. Robert was interested in using abstraction in the forest. Decommissioned after 97	
Robert Koenig in residence 4/81-9/81 1st residency	Compound for Redundant Symbols Silurian Way - Farra Grain 1981 This was linked to a work called Sign Post - to indicate 'Compound...' higher up the slope. Decommissioned by 1992	
Robert Koenig in residence 1982 2nd residency	The Guardians 1982 Silurian Way - Bowkerstead The figures were carved from found timber and placed on top of a cliff. Robert always used sites with nearby fallen oak trees. Still in situ	

Missing Person	Artwork information	Artwork
Richard Harris in residence 1981-82 2nd residency	Dry Stone Passage 1982 Silurian Way - Bowkerstead Richard worked with local dry stone waller, Mike Bowerback. It was a mixture of new build and an existing wall. Still in situ	
Eric Geddes in residence 1982	Portrait of sculptures and places (one) 1982 Silurian Way - Grizedale Tarns This work did not appear on the 1984 map, so was probably decommissioned before then.	
Eric Geddes in residence 1982	Portrait of sculptures and places (two) 1982 Bogle Crag Eric called this the Quarry area. This work did not appear on the 1984 map, so was probably decommissioned before then.	
Eric Geddes in residence 1982	Portrait of sculptures and places (three) 1982 Bogle Crag Eric called this the Quarry area. This work did not appear on the 1984 map, so was probably decommissioned before then.	
Eric Geddes in residence 1982	Portrait of sculptures and places (four) 1982 Silurian Way - Breasty Haw Eric used indigenous materials to create the sculptures. He was interested in 'the momentary fusion of energies, and mood and place'.	
Eric Geddes in residence 1982	Portrait of sculptures and places (five) 1982 Silurian Way - Breasty Haw This work did not appear on the 1984 map, so was probably decommissioned before then.	
Eric Geddes in residence 1982	Portrait of sculptures and places (six) 1982 Silurian Way - Grizedale Tarns This work did not appear on the 1984 map, so was probably decommissioned before then.	
Eric Geddes in residence 1982	Portrait of sculptures and places (seven) 1982 Moor Top This work did not appear on the 1984 map, so was probably decommissioned before then.	

Missing Person	Artwork information	Artwork
Nigel Lloyd in residence 1982-83	For the Birds 1983 Silurian Way - Grizedale Tarn This was a six month residency. Nigel was interviewed by Aspects magazine in 1983. Decommissioned by 1992	
Nigel Lloyd in residence 1982-83	Half Moon Stakes 1983 Silurian Way - Carron Crag The work was concerned with ideas about ancient burial grounds. Decommissioned between 1993-96	
Nigel Lloyd in residence 1982-83	The Fortress 1983 Silurian Way - Grizedale Tarns Nigel noted that it was critical that artists engaged with the changeable nature of managed woodlands. Decommissioned by 1991	
Nigel Lloyd in residence 1982-83	Red Deer Wallow 1983 Silurian Way - Carron Crag Also known as Stone Red Wallow. Decommissioned between 1993-96	
Robert Koenig in residence 1983 3rd residency	Private Meeting 1982 Silurian Way - Bowkerstead The theme was Ancestral Man, the forest dweller- where the forest was a resource for humans. Still in situ	
Alison Brien in residence 1983	A Curve Around A Lime Tree 1983 Silurian Way - Carron Crag This was also called untitled in the guides. The curve increased in size from west to north Decommissioned by 1992	
Rob Ward in residence 1983 1st residency	Untitled 1983 Silurian Way Sculpture based on painting. Decommission date unknown - not on maps	
David Kemp in residence 1983-84 2nd residency	The Woodwinders 1984 Millwood Trail Decommissioned by 1992	

Missing Person	Artwork information	Artwork
David Kemp in residence 1983-84 2nd residency	Forest Fugue 1984 Silurian Way - Breasty Haw This work or a prototype for it was mentioned in a 1981 review in Northern Arts. Decommissioned between 1992-93	
Donald Rankin in residence 1984	The Fort 1984 High Bowkerstead Don worked with school children from Satterthwaite School, returning in 1985 and 1986 to add to it. Decommissioned after 1997	
Donald Rankin in residence 1984	Island Earth 1984 Grizedale Tarn Trail May also have been called Water Sculpture. This was a fleeting work using plant life. Decommissioned date unknown	
Ken Turnell in residence 1984 2nd residency	The Eye 1984 Bogle Crag Trail This residency aimed to extend the sculpture scheme in local schools. Ken's sculptures were titled as watchers or observers of their particular forest area. Decommissioned by 1993	
Ken Turnell in residence 1984 2nd residency	Wall Relief 1984 Campsite wall (Visitors Centre) Ken worked in ceramics with the pupils from the John Ruskin School in Coniston. Decommission date unknown	
Mike Winstone in residence 1984 1st residency	Midnight Feast 1984 Millwood Trail The work related to the nocturnal life of the Silurian Way and featured a lizard and a hedgehog. Still in situ	
Mike Winstone in residence 1984 1st residency	Waiting for Lunch 1984 Millwood Trail Originally sited at Yorkshire Sculpture Park. Decommissioned after 1996	
Gilbert Ward in residence 1984	Celtic Ring 1984 Bogle Crag Trail This involved chiselling directly into the Silurian Slate. The maze design related to the possibility of getting lost in a forest. Still in situ	

Missing Person	Artwork information	Artwork
Pat Leighton in residence 1986	Vigil 1986 Silurian Way - Carron Crag Was also listed as 'Woven Structure'. Decommissioned by 1992	
Sophie Ryder in residence 1986 1st residency	Grizedale Stag 1986 Visitors Centre area Sophie discovered that she needed to strengthen the frame of her sculptures as children tended to climb on them. Decommissioned before 1993.	
Sophie Ryder in residence 1986 1st residency	Grizedale Horse 1986 Grizedale Tarn Trail Was this a linked project with Yorkshire Sculpture Park? Decommissioned before 1993	
Kees Bierman in residence 1986-87 1st residency	The Sound of Running Water 1986 Millwood Trail The sculpture's form was based on a Viking burial boat, which was half submerged into the earth. The title refers to the nearby stream. Still in situ	
Kees Bierman in residence 1986-87 1st residency	Black Tower with Sarcophagus 1987 Carron Crag Trail This work also featured ancient structures and memorials. Decommissioned by 1993	
Kees Bierman in residence 1986-87 1st residency	Caged Wall 1987 Grizedale Tarn Trail This work 'caged' an existing section of dry stone wall. Decommissioned after 1997	
Andy Frost in residence 1986-87 2nd residency	Adventure Playground 1987 Visitors Centre On site on previous nursery. May have been part of an ongoing project to encourage visits from schools groups. Decommissioned in 2003. Frost designed new playground in 2004	
Jim Partridge & Liz Warmesley in residence 1986-87 1st residency	Wooden Walkway 1987 Silurian Way - Carron Crag Decommissioned after 1997.	

Missing Person	Artwork information	Artwork
<p>Jim Partridge & Liz Warmsley</p> <p>in residence 1986-87</p> <p>1st residency</p>	<p>Logpile Bridge 1987 Millwood Trail</p> <p>The first of two residencies. Jony Easterby (who was later commissioned himself) helped to make this bridge. Decommissioned after 2005</p>	
<p>David Kemp</p> <p>in residence 1987-88</p> <p>3rd residency</p>	<p>Ancient Forester I 1988 Silurian Way - Carron Crag</p> <p>The first of two 'Foresters' made from oak. This was made at Grizedale, shown at the '89 Glasgow Garden Festival, and then returned. Still in situ</p>	
<p>John Atkin</p> <p>in residence 1987-88</p>	<p>Hunter-Killer 1988 Silurian Way/Grizedale Tarn</p> <p>There was an article about this work in 2010 Sculpture Journal Decommissioned in 1992.</p>	
<p>Sally Matthews</p> <p>in residence 1988</p> <p>1st residency</p>	<p>Wild Boar Clearing 1988 Silurian Way - Breasty Haw</p> <p>Initial residency was 1 month, but this was extended. The boars were made in situ over 3 extended visits. Decommissioned between 2004-05. One of the boars is currently in Coniston Museum</p>	
<p>Richard Harris</p> <p>in residence 1988</p> <p>3rd residency</p>	<p>Hollow Spruce 1988 Silurian Way - Carron Crag</p> <p>Richard initially used tyre inner tubes to tie the branches together but they rotted because of ozone due to acid rain. Decommissioned in 1996 as area was being clear felled</p>	
<p>Joanna Hull</p> <p>in residence 1988</p>	<p>Circus 1988 Silurian Way - Breasty Haw</p> <p>Joanna repaired and added new components to Alan Grimshaw's Figure in a Pond after his death. Decommissioned after 1997</p>	
<p>Joanna Hull</p> <p>in residence 1988</p>	<p>Fish Fork 1988 Silurian Way - Breasty Haw</p> <p>Query whether this is the correct image. Decommissioned after 1992</p>	
<p>Mike Winstone</p> <p>in residence 1989</p> <p>2nd residency</p>	<p>To Fuel a Dream 1989 Unknown site</p> <p>Decommissioned by 1992</p>	

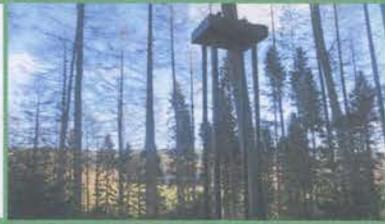
Missing Person	Artwork information	Artwork
Andy Goldsworthy in residence April-July 1984 1st residency	Seven Spires 1984 Bogle Crag Trail Goldsworthy submitted several unsuccessful proposals to Grizedale in the early 80s and began developing Seven Spires proposal in early 83. It took 8 weeks to make. Decommissioned 30 July 1998	
Andy Goldsworthy in residence April-July 1984	Woven Ash Ball 1984 Silurian Way - Carron Crag This was one of many temporary sited artworks that Goldsworthy produced. It was however included in the Grizedale Sculpture Guide. Decommissioned by 1992	
Helen Stylianides in residence 1984	Grizedale Boar 1984 Ridding Wood Trail This work related the fact that Grizedale means the valley of the boars. May have been moved. Decommissioned after 2005	
Helen Stylianides in residence 1984	Tree Sculpture 1984 Visitors Centre Made out of oak. This was probably moved or decommissioned in 1987 to make way for Andy Frost's adventure playground.	
Alan Grimwood in residence 1984 2nd residency	Rabbit No 2 1984 Satterthwaite village Second visit - previous residency in 1980. Decommissioned by 1992	
Glynn Williams in residence 1984	(The) Hunter 1984 Visitors Centre Originally sited at Margam Sculpture Park in Wales. Still in situ	
Colin Rose in residence 1984	Ting 1984 Near Ridding Wood Trail Colin first worked at Grizedale with David Nash. This was the first art work using solely metal, and was originally sited at the Yorkshire Sculpture Park. Still in situ	
Kevin Harrison in residence late 1984	Confrontation 1984 Site unknown This was a short residency. Kevin brought his wife and young baby with him. Decommissioned by 1986 and therefore did not appear on the sculpture map.	

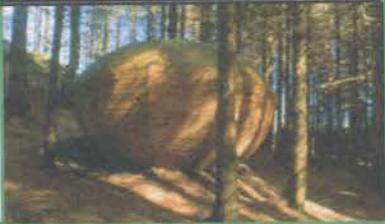
Missing Person	Artwork information	Artwork
Kevin Harrison in residence late 1984	The Plague Dog 1984 Visitors Centre area The title is based on a Richard Adams' novel relating to animal experimentation. Decommissioned by 1996	
Hilary Cartmell in residence summer 1985	Her Insistent Stream 1985 Silurian Way - Bowkerstead Hilary's residency coincided with heavy rainfall, and this carved oak sculpture was a response to the torrential streams and waterfalls. She also made 'White Water'. Still in situ	
Andy Frost in residence 1985 1st residency	Shootin' Moose 1985 Bogle Crag Trail Decommissioned by 1997	
Andy Frost in residence 1985 1st residency	Chieftain in a Hot Spot 1985 Bogle Crag Trail Due to heavy rainfall there was often a mist rising from the forest- hence the idea for 'smoke signals'. Decommissioned by 1997	
Andy Frost in residence 1985 1st residency	Last Stand at Boggle Crag 1985 Bogle Crag Trail Title varies between Boggle and Bogle Crag. Frost said that the title refers to a stand off with foresters about how many sculptures were sited in the forest. Decommissioned by 1997	
Andy Goldsworthy in residence Spring 1985 2nd residency	Sidewinder 1985 Silurian Way - Bowkerstead This and Seven Spires are the only works in which Andy has used metal pins to hold the structure together. Decommissioned between 1998-99	
Del Geist in residence 1986	Pyxis 1986 Silurian Way - Carron Crag Still in situ	
Pat Leighton in residence 1986	Silurian Cant 1986 Silurian Way - Carron Crag Pat worked closely with dry stone waller, Mike Bowerbank. The forms echoed the distant hills. Pat said that the area reminded her of a ceremonial site. Still in situ	

Missing Person	Artwork information	Artwork
Masao Ueno in residence April-May 1990	Axis of the Earth 1990 Silurian Way - Breasty Haw This work related to orientation - both physically and as a metaphor. Decommissioned after 1997	
Masao Ueno in residence April-May 1990	Polar Star 1990 Silurian Way - Grizedale Moor Masao was the first of several Japanese artists invited to work at Grizedale. Decommissioned after 1997	
Andy Goldsworthy in residence 1990 3rd residency	Grizedale Wall 1990 Bogle Crag Trail This work grew from the line of an existing wall, and became popularly known as 'Taking a Wall for a Walk'. Storm damaged in 1997 and subsequently repaired. Still in situ	
Petre Nikoloski & Gligor Stefanov in residence 1990	Living Space 1990 Silurian Way - Grizedale Tarn Petre's work interpreted the wall as a space of protection. He built this sculpture from scratch, rather than using existing walls. Still in situ	
Gligor Stefanov in residence 1990	Cherubic Wings 1990 Silurian Way - Grizedale Tarn This work used branches that had been felled by 'savage' storms. Decommissioned between 1993-96	
Sally Matthews in residence 1990 2nd residency	A Cry in the Wilderness 1990 Bogle Crag Trail The work referenced both the Lake District hound trails and Uccello's paintings of hunting scenes. The hind being chased by the hunting dogs is pregnant. Decommissioned after 1996	
Keith Alexander & Colin Wilbourn in residence 1990	Heron and Swan 1990 Silurian Way - Bowkerstead Created in collaboration with pupils from Satterthwaite Primary School. Decommissioned after 1996. Also made the Crier of Claife with a local school	
Richard Harris in residence 1990 3rd residency	Windblown 1990 Silurian Way - Breasty Haw Decommissioned after 1996. Fell down as a result of clear felling in surrounding area. This was one of several works funded by the Prudential Award for the Visual Arts.	

Missing Person	Artwork information	Artwork
Pankaj Panwar in residence Sept-Oct 1990	Night Cry 1990 Ridding Wood Trail Pankaj produced these life size terracotta dogs at the Royal College of Art, where he was Henry Moore Fellow, in response to Grizedale. Decommissioned before 1992	
Jim Partridge & Liz Warmsley in residence 1990-91 2nd residency	Larch Arch 1991 Ridding Wood Trail This sculpture acts as the entry point to the new short easy access trail, which was aimed at disabled and younger visitors. Still in situ	
Jim Partridge & Liz Warmsley in residence 1990-91 2nd residency	Sheltered Seat 1991 Ridding Wood Trail Still in situ.	
Jim Partridge & Liz Warmsley in residence 1990-91 2nd residency	Silurian Seat 1991 Ridding Wood Trail May also be known as Serpentine or Sessile Seat as the named changed across several guides. Decommissioned by 2003	
Boris Kishkilov in residence 1991	Merry Go Round 1991 Silurian Way - Grizedale Tarn Boris's sculpture referenced the festival of St Lazarus and the traditional Bulgarian merry go rounds. St Lazarus Day marks the passing of winter and the re growth of spring. Decommissioned after 1997	
Antony Holloway in residence 1991 1st residency	Circle of Logs 1991 Site unknown Decommissioned by 1996	
Antony Holloway in residence 1991	Living Wood 1991 Silurian Way - Carron Crag This work plays a similar role to Larch Arch, inviting the viewer off the forest track and into the woodland. Still in situ	
Kimio Tsuchiya in residence 1991	Stone Forest 1991 Silurian Way - Bowkerstead Kimio worked in the UK after graduating from Chelsea College of Art. He now lives and works in Japan. Still in situ	

Missing Person	Artwork information	Artwork
Karl Lewis in residence 1991	Standing Stone 1991 Silurian Way - Bowkerstead The work referenced ancient monuments, but used discarded modern building implements and agricultural tools. Still in situ	
Gordon Young in residence 1991	Red Sandstone Fox 1991 Silurian Way - Grizedale Tarn Query about whether this stone was carved onsite or in a workshop, as if carved in one piece it would be very heavy to move. It was called 'Forest Denizen' on the 97/98 map. Still in situ	
Jeremy Cunningham in residence 1991 1st residency	Axe Life Cycle 1991 Ridding Wood Trail This work referenced the cycle of a managed forest. Decommissioned in 1996	
Will Menter in residence 1991	Musical Instruments 1991 Ridding Wood Trail This was made up of three marimbas - Squirrel Marimba, Millipede Marimba, and Rabbit Hole Marimba. Decommissioned at various times after 1999.	
Will Glanfield in residence 1991	Pacus Seat 1991 Ridding Wood Trail This seat was carved with images of beetles and referenced an Elizabethan samplar. Decommissioned after 2005?	
Will Glanfield in residence 1991	We Three Kings 1991 Ridding Wood Trail This seat, made from oak also uses an oak leaf motif on the back rests. Decommissioned after 2005?	
Rob Ward in residence 1991 2nd residency	Unknown work 1991 Unknown site Sculpture based on this painting. Decommission date unknown	
Lynne Hull in residence 5/91-6/91	For the Birds and the Bats 1991 Grizedale Tarn Trail This was one of the few artworks directly aiming to enhance the forest's biodiversity. Damaged by a storm 2-3 years later and not repaired	

Missing Person	Artwork information	Artwork
<p>Anna Best</p> <p>in residence 9/91-10/91</p> <p>1st residency</p>	<p>Map 1991</p> <p>Silurian Way - Bowkerstead</p> <p>This sculpture was not what Anna had originally proposed. She became interested in a clear fell site which she 'cast' with wood and then inverted.</p> <p>Decommissioned around 1996</p>	
<p>Simon Lee</p> <p>in residence 9/91-10/91</p>	<p>Solid Oak 1991</p> <p>Silurian Way - Bowkerstead</p> <p>Simon's work related to Grizedale being a managed forest- hence returning oak chairs to the forest. They were designed to fall piece by piece to the ground.</p> <p>Decommissioned after 1999</p>	
<p>Jill Randall</p> <p>in residence 1992</p>	<p>Torment of the Metals 1992</p> <p>Silurian Way - Carron Crag</p> <p>Still in situ</p>	
<p>Kees Bierman</p> <p>in residence 1992-93</p> <p>3rd residency</p>	<p>Raised Wall 1992</p> <p>Carron Crag Trail</p> <p>Kees wanted to disrupt the earth bound nature of dry stone walls by elevating the wall on a plinth, so that it could be viewed at eye level.</p> <p>Decommissioned after 1997</p>	
<p>Guert van Dijk</p> <p>in residence 7/92-8/92</p>	<p>Cathedral of Unknown Desires 1992</p> <p>Silurian way - Grizedale Tarn</p> <p>Introduced to Grizedale through Kees Bierman. The title references Kurt Schwitters 'Cathedral for the Unknown Desires'</p> <p>Decommissioned between 1993-96</p>	
<p>Rosalind Wates</p> <p>in residence 1992</p>	<p>Grizedale Mosaic 1992</p> <p>Ridding Wood Trail</p> <p>The mosaic featured five mammals native to Grizedale.</p> <p>Decommissioned after 2006</p>	
<p>Sophie Ryder</p> <p>in residence 8/83-9/83</p> <p>2nd residency</p>	<p>Unknown work and site. 1993</p> <p>Sophie was asked to create work for both the gallery and a site. She proposed a minotaur and hare seat. Duration of this work unknown.</p>	
<p>Zoe de L'Ilse Whittier</p> <p>in residence 9/93-12/93</p>	<p>Meridien Owl 1993</p> <p>Silurian Way - Bowkerstead</p> <p>This work was primarily made in the workshops and then installed on site. Zoe originally planned to make work for the Ridding Wood Trail.</p> <p>Still in situ</p>	

Missing Person	Artwork information	Artwork
Emma Posey in residence 9/93-12/93	Ompholos 1993 Silurian Way - Grizedale Tarn Emma's work referenced architecture notably the oculus - the ceiling light holes used in churches that were known as the eye of God. Decommissioned after 2005	
Stuart Bastick in residence 1993	The Arrival 1993 Silurian Way - Bowkerstead The design is based on a fusion of organic forms. Still in situ	
Keith Rand in residence 2/93- ?	The Passage 1993 Bogle Crag Trail Work was repaired in 1994. Still in situ	
Chris Booth in residence 1993 1st residency	In Celebration of a Tor 1993 Silurian Way - Grizedale Tarn New Zealand based Chris wanted to reference the way that the landscape was formed by ice, which moulded silt and water into Silurian slate. Still in situ	
Sally Matthews in residence 1993 3rd residency	Wolves 1993 Silurian Way - Breasty Haw The site for this work was an old look out place for fires, so commanded a good view. Decommissioned after 2004	
Jeremy Cunningham in residence 1993 2nd residency	Telescope 1993 Ridding Wood Trail This work was also known as Time Flies. The telescope pointed at Carron Crag, the highest point in the forest. Decommissioned by 1998	
Antony Holloway in residence 1993 2nd residency	Spiral Growth 1993 Ridding Wood Trail Decommissioned after 2005	
Andy Frost in residence 1994 3rd residency	Stag Herd Roof 1994 Ridding Wood Trail This work used a disused farm building and involved partially restoring the roof timbers as a platform for the deer. Still in situ	

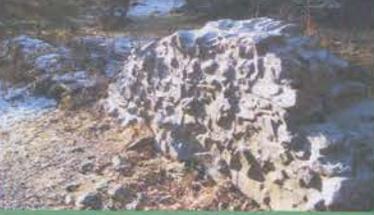
Missing Person	Artwork information	Artwork
Antony Holloway in residence 1994 3rd residency	Water Wheel Silurian Way - Farra Grain 1994 Antony worked with local school on this project. It was initially called Magic Wheel in the sculpture guides. Decommissioned after 1998	
Antony Holloway in residence 1994 3rd residency	Addison Seat Millwood Trail 1994 Was on 2003-05 map, but has since been decommissioned.	
Richard Caink in residence 1994	Habitat Silurian way - Bowkerstead 1994 The site has been clear felled which significantly changed the reading of the original work. Still in situ	
Johannes Bludau in residence 7/94-9/94	Inside Out Millwood Trail 1994 Johannes was invited to create work through a link with Bea Voight gallery in Munich. Decommissioned after 1997	
Johannes Bludau in residence 7/94-9/94	Declining Silurian way- Carron Crag 1994 This work feature the stump of a dying oak tree, with its branches cut into slices and wired together Decommissioned after 1997	
Belle Shaffir in residence 8/94 - ?	The Seers Well Bogle Crag Trail 1994 Still in situ, but the central component of original work is now missing, which was a 'well' surrounded by three incarnations of woman.	
Hideo Furuta in residence 1994	Temple of the Forest Silurian Way - Tarn Intake 1994 Decommissioned after 1997	
David Kemp in residence 1995 4th residency	Ancient Forester 2 Millwood Trail 1995 Still in situ	

Missing Person	Artwork information	Artwork
Iraido Cano in residence 7/95-8/95	Between Elephants 1995 Silurian Way- Carron Crag The work was created through painting the rocks. Iraido primarily worked in Spain. Still in situ	
Alannah Robins in residence 1995	Woman of the Water 1995 Silurian Way - Bowkerstead Also know as Ban an t - ishka. The sculpture is prevented from rotting by being continually irrigated by the stream. Still in situ	
Charles Bray in residence 1994-95	Light Column I 1994 Bogle Crag Trail This work referenced the vertical strata in French rock formations. The central area is made of glass. Still in situ	
Charles Bray in residence 1994-95	Light Column II 1995 Silurian Way - Bowkerstead This and Light Coloumn III face each other. The site has since become overgrown. Still in situ	
Charles Bray in residence 1994-95	Light Column III 1995 Silurian Way - Bowkerstead Still in situ	
Walter Bailey in residence 5/95-6/95	Cloak of Seasons 1995 Bogle Crag Trail The pieces were made in situ using a chain saw. Walter was assisted by Jony Easterby who created work in 1996. Still in situ	
Walter Bailey in residence 5/95-6/95	Seed 1995 Silurian way - Grizedale Tarn Still in situ	
Walter Bailey in residence 5/95-6/95	Light on Shadow 1995 Site unknown Presumably a temporary work as it was not referenced in the Guide Map. It may also have been shown in the gallery.	

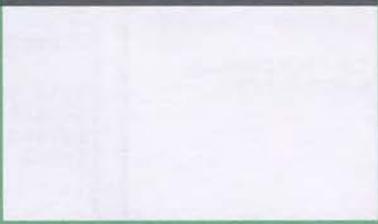
Section 3: Missing Persons

Missing Person	Artwork information	Artwork
Chris Booth in residence 5/95-6/95 2nd residency	Slate Flight 1995 Grizedale Tarn Trail Located just by the natural tarn, this work is still partly in situ. It was damaged in 1997	
Chris Booth in residence 5/95-6/95 2nd residency	Slate Growth 1995 Site unknown Decommissioned before 1997	
Shigeo Toya in residence 1995 1st residency	God of Thunder 1995 Silurian Way - Breasty Haw Also known as Paradise. Shigeo was linked with the Santani Gallery in Tokyo. This piece was created using wood ash mixed with other materials to create a cement. Decommissioned after 2005	
Alan Franklin in residence 7/95-8/95	Harbour 1995 Silurian Way - Carron Crag This work used waste timber and measured 30 x 40 metres. It involved a walk-through path - the height of the timber varied according to the topography. Decommissioned after 2004	
Karl Ciesluk in residence 1995	Only One Fish Left 1995 Silurian way - Grizedale Tarn Query date. May have been 1996. Decommissioned after 2005	
Karl Ciesluk in residence 1995	Natural Forces 1995 Silurian way - Grizedale Tarn Decommission date unknown	
Karl Ciesluk in residence 1995	Decomposers 1995 Silurian way - Grizedale Tarn Decommission date unknown	
Nigel Ross in residence 1995	Larch Wave seat 1995 Silurian Way- Grizedale Trail Still in situ	

Missing Person	Artwork information	Artwork
Mike Winstone in residence ? 3rd residency	Piscatorial Flora Ridding Wood Trail ? Appeared first on 95/96 map. Decommissioned by 2003. Was this a loan rather than a residency?	
Nigel Ross in residence 1995	Oak Wave seat Millwood Trail 1995 Decommissioned in 2012	
Nigel Ross in residence 1995	John Mackie Seat Ridding Wood Trail 1995 John Mackie was the Chairman of the Forestry Commission. The seat is made from one piece of oak. Incomplete but still in situ	
Nigel Ross in residence 1995	Dunkeld Seat Ridding Wood Trail 1995 It is made from one piece of Dunkeld Larch sawn along its length. Decommissioned in 2012	
Giles Kent in residence 1996	Columns Silurian Way - Carron Crag 1996 Giles' Grizedale sculptures refer- enced the conifers. This area has been clear felled since 1996 - the sculptures were originally surround- ed by trees Still in situ	
Giles Kent in residence 1996	Pinnacles Moor Top 1996 Giles' work deliberately used repetition to replicate a forest environment. Decommissioned after 1997	
Dave Stewart in residence 5/96-6/96	After the Rain/Flood Grizedale Tarn/Blind Lane 1996 Decommissioned after 2004	
Jony Easterby in residence 9/96-10/96 1st residency	Wind Thrust Bogle Crag Trail 1996 These weather vanes visually referenced nearby wind farms, as Jony was interested in renewable energy sources. Partly decommissioned 2012 due to wind damage	

Missing Person	Artwork information	Artwork
<p>Tim Norris in residence 1996</p>	<p>Ammonite 1996 Silurian Way - Farra Grain</p> <p>This work, intended to be viewed from above was inspired by organic forms. Tim had been involved with the craft residencies. Decommissioned after 2004</p>	
<p>Tim Stokes in residence 3/97-?</p>	<p>Chess Warriors 1997 Silurian Way - Carron Crag</p> <p>Decommissioned by 2002 Previously had gallery exhibition at Grizedale?</p>	
<p>Kerry Morrison in residence Autumn 1997</p>	<p>Some Fern 1997 Silurian way - Grizedale Tarn</p> <p>Kerry was primarily informed by plant forms. She became interested in fern spores whilst making this piece. Still in situ</p>	
<p>Kerry Morrison in residence 1997</p>	<p>Spores 1997 Ridding Wood Trail</p> <p>The residency was extended in order to complete this second piece. Kerry talked about the need to look at the singular plant rather than plants en masse. Still in situ/ decommissioned 2012</p>	
<p>Shigeo Toya in residence 1997</p> <p>2nd residency</p>	<p>Underground Tree 1997 Millwood Trail</p> <p>The roots were covered in a delicate mosaic. This was intended as the first sculpture for the international sculpture trail (which did not take place). Still in situ</p>	
<p>Linda Watson in residence 8/97-?</p>	<p>17 Degrees South 1997 Silurian Way - Carron Crag</p> <p>Still in situ</p>	
<p>Steven Siegal in residence 1997-98</p>	<p>One, Two, Three of 'em 1997 Bogle Crag Trail</p> <p>Still in situ</p>	
<p>Charles Poulsen in residence 8/97-10/97</p>	<p>Blind Wall 1997 Silurian way - Grizedale Tarn</p> <p>The choice of this site was determined by both the existing wall and a nearby Kees Bierman sculpture. Decommissioned 2012 as the lead was stolen</p>	

Missing Person	Artwork information	Artwork
Charles Poulsen in residence 8/97-10/97	Sitka Horizontalis 1997 Silurian Way - Bowkerstead This work was inspired by the piles of Sitka logs awaiting collection subsequent to felling. Still in situ	
Charles Poulsen in residence 8/97-10/97	Picea 1997 Visitors Centre This work involved enveloping a young pine branch in lead. Charlie did similar works wrapping stones in this area. Decommissioned 2010	
Kristaps Gulbis in residence 8/97-10/97	1250 Willows in a Coniferous Forest 1997 Silurian Way - Carron Crag Kristaps was a Latvian artist. This was a complex and time consuming piece to create. Decommissioned by 2003	
Walter Bailey in residence 1997 2nd residency?	Threshold Figure 1997 Site unknown Was not on 98-99 maps so must have been a very temporary work. This work was also shown in the gallery exhibition in 1998.	
Reece Ingram in residence 1997	Way Markers 1997 Various sites across the forest These were designed to denote that a sculpture was nearby. Many are still in situ, but some were relocated to the Ridding Wood Trail. Simon Bill appropriated and changed some markers for a gallery show in 2000.	
Gregory Scott-Gurner in residence 8/98-11/98	Picket Fence 1998 Silurian Way - Grizedale Tarn Was originally named Please Close the Gate. It was designed at the height that you could step over it, and related to the right to roam in the countryside. Still in situ	
Gregory Scott-Gurner in residence 8/98-11/98	Touchstone 1998 Bogle Crag Trail This related to the 'man-made' and the 'natural'. The stone was gilded in Dutch gold. There was also a third artwork mooted which involved gilding lilies from the Tarn. Still in situ	
Reece Ingram in residence 1998 1st residency	Sethera 1998 Ridding Wood Trail The title references the Cumbrrian system for counting sheep. It was moved within the trail after 2005. Still in situ	

Missing Person	Artwork information	Artwork
Derek White in residence 7/98-10/98	Various waymarkers across Grizedale Forest 1998 The waymarkers were featured in a shoot at Grizedale by fashion designer Paul Smith. Temporary work so decommission date unknown.	
Louisa MacDonnell in residence 1998	River Under Tension 1998 Silurian Way - Farra Grain Decommissioned after 2005	
Jony Easterby in residence 1998-99 2nd residency	Hive 1998 Ridding Wood Trail This was powered by solar panels to create a sound and light work. The work was moved to the Ridding Wood trail to make the work more visible. Decommissioned in 2012	
Jony Easterby in residence 1998-99 2rd residency	Musical Instruments 1999 Ridding Wood Trail Jony's Marimba and Drums were a replacement for some of Will Menter's ones. He was originally asked to repair Will's work. Jony also created a temporary work, called 'Frozen Sound'	
Reece Ingram in residence 1999 2nd residency	Tread Quietly Into That Good Night 1999 Ridding Wood Trail? Reece originally worked as a taxidermist which fed his interest in the animal form. Not mentioned in 2003 map so decommissioned before this.	
Donald Urquhart in residence 1998	An Enlightened Stand 1998 Silurian Way - Carron Crag Donald's work was effectively an outdoor drawing, created by the shadows cast from the trees. Decommissioned 2012	
Calum Stirling in residence 6/99-?	Pay and Display 1999 Silurian Way - Carron Crag The first of several works focusing on signage and orientation, and featured logos relating to outdoor activities. Calum also designed the billboard Wall still in situ.	
Marcus Coates in residence 1999	Wild Animal in his Den 1999 Farra Grain Billboard Temporary work. The first of several artists working with the billboard. It show Marcus in his room at Summerhill Bed & Breakfast where artists stayed during this period.	

Missing Person	Artwork information	Artwork
Claire Shoosmith in residence 4/99- ?	Meeting and Greeting 1999 Silurian Way - Carron Crag This work was part of a trend to bring in signs and signage. Still in situ	
Anna Best, Karen Guthrie, Nina Pope & Simon Poulter in residence 1999-2000	David Shuttleworth, Rally Hopeful Farra Grain Billboard 1999 This was Anna's second residency. David Shuttleworth was a forester who enjoyed rally driving. The billboard referenced reality TV and instant stardom. The billboard was in place from 30/9/99	
Clare Goodwin in residence 1999	Mown Grass Piece 1999 Site and duration unknown Also created a temporary sculptural construction.	
Samantha Clarke in residence 1999	Weeping Sap 1999 Near to Lawson Park Also produced another work called Swarm (site unknown). Decommissioned after 2005	
Paul Dodgson in residence 1999-2000	Shadow Faces of the Forest 1999 Ridding Wood Trail Involved working with the Yes Centre in Barrow. Decommissioned after 2005	
Paul Dodgson in residence 1999-2000	Millom Family Day Out 1999 Ridding Wood Trail Involved working with the Yes Centre in Barrow Decommissioned after 2005	
Paul Dodgson in residence 1999-2000	Blurpg's House 2000 Ridding Wood Trail Involved working with Sandside School in Ulverston. Still in situ	
Paul Dodgson in residence 1999-2000	Treeleaves Longh's House 2000 Ridding Wood Trail Involved working with Sandside School in Ulverston. Still in situ	

Missing Person	Artwork information	Artwork
Jenny Brownrigg in residence 1999	Other 1999 Farra Grain billboard Jenny's remit was as writer in residence, but is included here because of her billboard. The image of four tethered huskies related to "the wild" and human interventions.	
Grizedale Arts host organisation	Natural Billboard 2000? Farra Grain billboard This involved swathing the billboard with camouflage nets in response to criticism of the Shuttleworth project.	
Graham Gussin in residence 2001	Nothing I know, Something I don't Know 2001 Farra Grain Billboard This was a partner piece to an identical image shown in a Sunderland gallery.	
Adam Chodzko in residence 2001	Better Scenery 2001 Farra Grain Billboard This text-based work gave precise directions to an empty car factory in Turin, and emphasised the relationship between a specific site and a broader (global) context.	
Steve Hollingsworth in residence 2001	Neon Rustique 2001 Lawson Park This neon sign could be seen for miles as it was sited high up above Coniston Water. It was withdrawn after complaints about light pollution.	
Barnaby Hosking in residence 2001	Red Curtain 2001 Silurian Way - Breasty Haw This was intended as a temporary work, its theme was the Romantic wreck or ruin. Decommissioned by 2003	
Graham Fagen in residence July - August 2002	The Forest and the Forester 2002 Silurian Way - Carron Crag Graham collaborated with the foresters to grow a circle of Douglas Pines. It referenced a story by Maeterlinck critiquing our relationship with the 'natural' environment. Still in situ	
Lorrice Douglas in residence 2001-02	Pageant 2002 Goosey Foot Tarn Still image made from a film of the same name which featured in the 'Lakeland Variety Show'. Decommissioned after 2003	

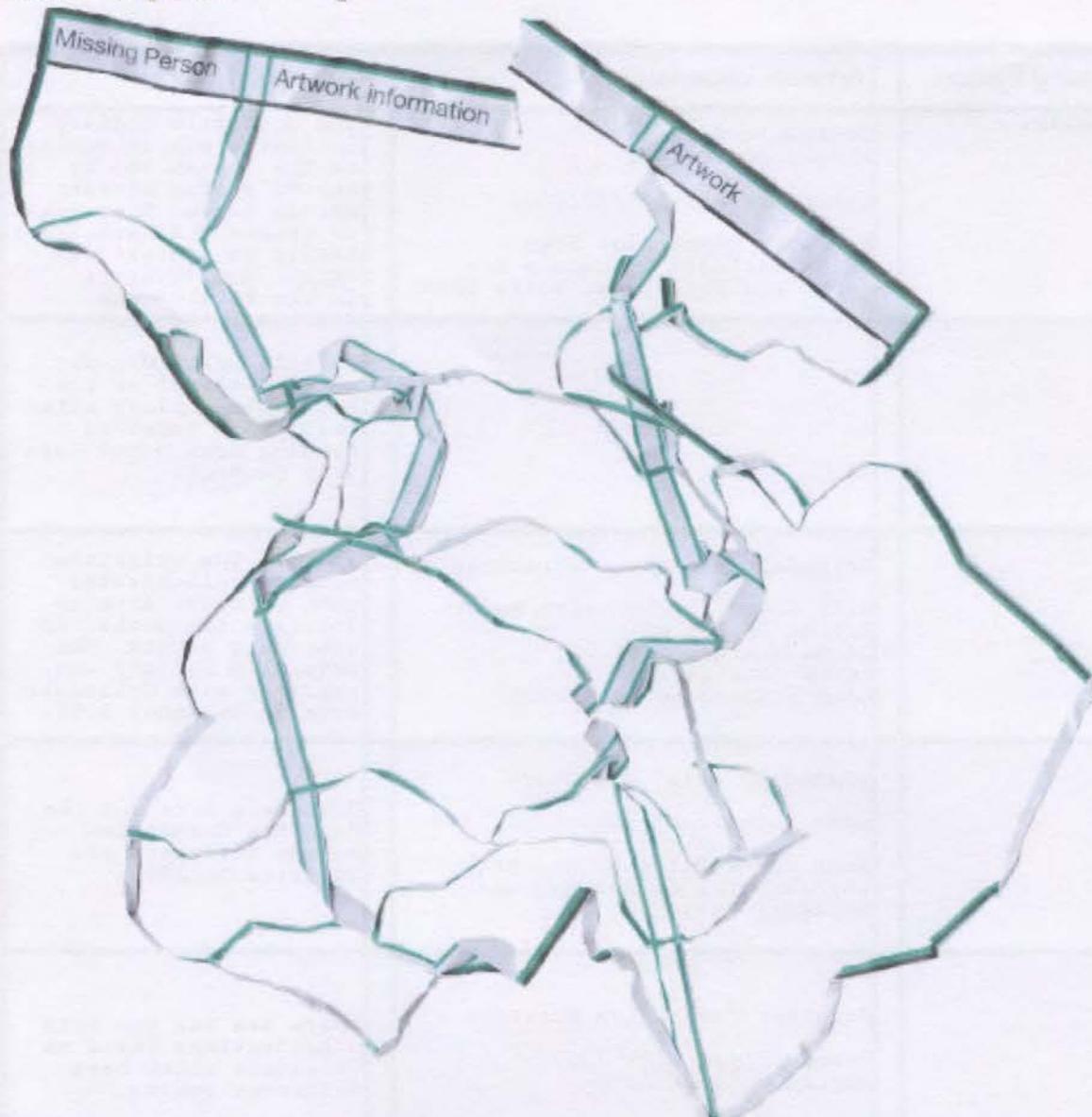
Missing Person	Artwork information	Artwork
FAT in residence 2002	You Make Me Feel Mighty Real 2002 Visitors Centre area A 'house' made of CDs. Originally commissioned by English Heritage for Belsay Hall, then relocated to Grizedale. Decommissioned/relocated after 2003	
Graeme Roger in residence 6/02-?	Hermit Hut 2002 Silurian Way - Near Grizedale Beck The hut was designed by FAT, and the aim was for Graeme to live as a hermit. This failed as he was not meant to speak to visitors. Decommissioned after 2003	
Roddy Thompson & Colin Lowe in residence 2002	The Quadruped/Biped Divide 2002 Farra Grain Billboard This was the last of the billboard project and involved it being burnt down as part of a public performance on 4 June 2002. The text 'fired wrathful curses in all directions'.	
Tatsuo Inagati in residence 2002	My Place 2002 Various sites and Visitors Centre Tatsuo's project involved plaques of short stories from people that lived and worked in the area. They were translated from English to Japanese and back again. Decommissioned after 2003	
Justin Carter in residence 5/02-7/02	Boatent 2002 Goosey Foot Tarn The project was in part inspired by Arthur Ransome's local tales. Justin worked with local boat builder, Richard Pearce. Boatent was removed at the end of summer 2002.	
Jo Coupe in residence 2002	Hothouse 2002 Silurian Way - Farra Grain This was originally used to grow fungi. It was featured in Grizedale Live festival. Jo also worked in Grizedale in 2001 as part of an education programme. Decommissioned after 2003	
Jonathan Griffin in residence 2002-03	Nub 2002 Site unknown Jonathan spent an extended period of time working at Grizedale in different ways, including as an intern. Decommission date unknown	
Olaf Breuning in residence 2002-03	Cat - for Mimi and Talia 2002 Hawkshead Moor Decommissioned after 2003. This work has since been disseminated as a photograph as well as a sculpture, and is in the Saatchi Collection.	

Missing Person	Artwork information	Artwork
<p>Mark Gubb in residence November 2003</p>	<p>Church in the Woods 2003 Bogle Crag Trail</p> <p>The 'Church' was constructed for a horror film shoot but also operated as a sculpture. A tree subsequently fell through the middle of it. Decommission date 2008</p>	
<p>Terry Storry in residence 2003</p>	<p>Bread Oven 2003 Ridding Wood Trail</p> <p>This was not used for bread, but for roasting grey squirrels as part of an event. Decommissioned in 2011</p>	
<p>Andy Frost in residence 2004 4th residency</p>	<p>Adventure Playground 2004 Visitors Centre area</p> <p>Andy also designed and built the first playground. Still in situ</p>	
<p>Steve Blaylock in residence? commission? 2005</p>	<p>Spider, wasp and fly 2005 Ridding Wood Trail</p> <p>Decommissioned 2012</p>	
<p>Steve Blaylock in residence? commission? 2005</p>	<p>Owl 2005 Ridding Wood Trail</p> <p>Decommissioned 2012</p>	
<p>Steve Blaylock in residence? commission? 2005</p>	<p>Crow 2005 Ridding Wood Trail</p> <p>Decommissioned 2012</p>	
<p>Mary Low in residence 2006</p>	<p>Charcoal Art 2006 Bogle Crag Trail</p> <p>These 'drawings' were inspired by the relationship between man and nature in a managed forest. Many of these works have disappeared but one is still in situ.</p>	
<p>Robert Bryce Muir in residence? commission? 2006</p>	<p>Mea Culpa 2006 Bogle Crag Trail</p> <p>Robert stated that this work was a sculptural metaphor for the human condition. Still in situ</p>	

Missing Person	Artwork information	Artwork
Pauline Gill in residence 2006	Twig Birds 2006 Millwood Trail Unknown decommission date, but work extremely ephemeral.	
Dexter Dymode not residency	Ambush 2008 Ridding Wood Trail Dexter's sculpture turned a forked tree into a giant catapult. It was part of the Hunt exhibition so was only in place for a few months.	
Rebecca Johnson Not residency	Second in a Series of Attempts 2008 Ridding Wood Trail Rebecca work created the impression that birds' nests had been dropped into the trees by parachute. It was part of the Hunt exhibition so was only in place for a few months.	
Mike Smallcombe not residency	Ghosts in the Wood 2009 Grizedale Tarn Trail This photographic work was installed for 6 months as a part of an outside touring exhibition.	
Keith Wilson not residency	Boat Race 2009 Millwood Trail An existing work on loan to Grizedale. Keith's sculpture echoes the Thames's route for the Oxford-Cambridge boat race. Still in situ	
Keir Smith not residency	Last Rays of an English Rose 2009 Silurian Way - Bogle Crag This work was bequeathed to Grizedale and sited by his widow Clare Rowe. Keir was one of the first Grizedale artists in residence. Still in situ	
muf commission	The Wood for the Trees 2011 Visitors Centre area The work consists of a sound piece and the translocated tree trunk with plant-life growing from the tree's roots. Still in situ	
Greyworld commission	The Clockwork Forest 2011 Ridding Wood Trail This interactive work consisted of a series of music boxes inserted into the tree trunks. Still in situ	

Missing Person	Artwork information	Artwork
Nigel Ross commission	Seat Millwood Trail 2012 This seat was in memorial of Anne Harrison, a frequent visitor to Grizedale. Nigel has created several seats for the forest trails. It replaced 1995 Oak Wave Seat. Still in situ	
Lucy Tomlins not residency	Concrete Country Grizedale Tarn Trail 2013 Lucy's project involves a giant concrete stile, adjacent to a stream and references crossing points. Still in situ	
Owen Bullet & Rupert Ackroyd Not residency	Romeo Grizedale Tarn Trail 2013 Owen and Rupert's oak sculpture references the fox that was found on the 52nd floor of 'The Shard' skyscraper in London, during construction. Still in situ	
Andrew Sabin test work	Moor Top? TBC Test work using tree roots from clear fell sites to emulate the facade of a stately home	
	Unplaced artworks	
Russell Mills	Homage to Kurt Schwitters Date, site and duration unknown. Never appeared in any guide. Photograph of work found in archive	
Morgan Jones	Axis Date, site and duration unknown. Never appeared in any guide Photograph of work found in archive	

Missing Person	Artwork information	Artwork
Timelines:	<p>Grizedale Society 1969 - 30/11/2001</p> <p>Grizedale Arts 1/12/2001 -</p> <p>Forestry Commission 2004- which includes Grizedale Art Roots and Forest Art Works 2009-</p>	<p>The Grizedale Society initiated public access to the forest led by the FC's area manager Martin Orram. They began to create the walking trails to consolidate this. The 'Theatre in the Forest' was initiated</p>
		<p>by Bill Grant who was chief forester at the Grizedale Society after Martin. It received funding from North West Arts Council.</p>
	<p>Grizedale Society's directors</p> <p>Bill Grant 1977-97 with Peter Davies 1977 - 89 Diana Walters 1997 David Penn 1997-98 Adam Sutherland 1998-2001</p>	<p>In 1977 The Grizedale Society collaborated with Northern Arts to initiate the artist in residence scheme. The Grizedale Society was replaced with Grizedale Arts in December 2001.</p>
	<p>Grizedale Arts' directors</p> <p>Adam Sutherland 2001-</p> <p>Adam was a Director for both the Forestry Commission and Grizedale Arts</p>	<p>Grizedale Arts and the Forestry Commission become different art agencies in 2004.</p>
	<p>Forestry Commission curators</p> <p>Graeme Prest 2004-2008 Hayley Skipper 2008-</p>	<p>There are now two arts organisations based at Grizedale which have different remits.</p>



Artist-archivists in Grizedale's landscape-archive: Off the Grid:

"I wanted to make a living piece at Grizedale by splitting a growing tree, putting a large slab of stone in the middle, and binding it up together again. Bill Grant's response was absolute refusal. "You can't do that to trees". I pointed out that Bill chopped down trees but he was absolutely adamant - there was something deep in his Forestry Commission core that meant you couldn't 'savage' a tree."

Charles Poulsen

This part of the Missing Persons Section aims to be *rhizomic*, by creating inclusive spaces for narrative and invention. It also returns to my concept of the site-based artist as being an artist-archivist of their practice, but adds complexity to it through linking this with the principle of 'chora'.

The Grizedale experience from an artist's perspective

The aim of the early and mid period residencies (1977-late 1990s) was to blur the boundaries between the studio and the gallery. In effect, the forest became a studio-laboratory for artists. The residency programme was a very practical solution to how artists could afford to live, experiment with materials, make large-scale sculptures and exhibit, all in the same place. Instead of using bronze or concrete, materials were usually free as they came from the forest - there were no actual rules that said that artists couldn't bring in other materials, but there was an unspoken agreement that they should work with what was to hand - wood and stone - although interestingly artists were discouraged from working with living trees.

Artists interviewed:

Richard Harris
(1977-78, 1981-82, 1988,
1990)

Clare Rowe
Keir Smith's widow
(1979-80, 2009)

Robert Koenig
(1981, 1982)

Sally Matthews
(1988, 1990, 1993)

Lynne Hull
(1991)

Anna Best
(1991, 1999-2000)

Emma Posey
(1993)

Alan Franklin
(1995)

Jony Easterby
(1996, 1998)

Charles Poulsen
(1997)

Gregory Scott-Gurner
(1998)

Jo Coupe
(2002)

Graham Fagen
(2002)

Additional material
through interviews
with:

Katherine Clarke from
muf (2011)

Jenny Brownrigg
(Grizedale Arts
administrator and
Writer in Residence
1999-2002)

Audrey Steeley
(Grizedale Arts and
Grizedale Society
administrator 1989-
2004)

Peter Davies (Northern
Arts Officer &
Grizedale co-founder)

Martin Orram (Forestry
Commission at Grizedale
and the Forest of Dean)

Other sources:

Material from the
Grizedale archive.



'The 18th Century writer Joseph Addison's story of the Frozen Voices gives us an intriguing view on the poor prospects of recovering the past. He tells us of a group of sailors forced to winter on the arctic island of Nova Zembla. The weather became so cold that their speech freezes in the air around them and, with the arrival of spring and the thawing of the lost conversations, the words are restored, not as they were spoken, but in disorderly fragments. The result is a no-mans-land of missing context and intention'

Chris Dorsett (10)

This story is based on a narrative told to me by artist Graham Fagen, based on narrative told to him by a Grizedale Forester in 2002.

"I left school the summer of 1966 and got a job working as a trainee forester in October. The weather had been terrible for most of the autumn. Storms followed by three weeks of snow meant that our felling programme was well behind that year. It brightened up over Christmas, then the weather closed in again. Finally on the 4th January, the weather cleared. There were bright blue skies, with a heavy frost and we went up to the Lawson Park area overlooking Coniston Water to start felling.

I always liked it up there - there were fine views of the Old Man of Coniston and the mountains beyond. This side of the forest had been noisy for months. Donald Campbell had been testing his Bluebird boat on and off since I left school. He was even out on Christmas day - you could barely hear the church bells ringing over roar of the engines, but this morning was the first time we'd heard the boat since then.

We'd been working for about an hour when we heard the boat fire up - it always started up slowly, but then it started roaring and it just got louder and louder, and then slowly faded down at the end of the lake. You could hear it above the noise of the chainsaws because it echoed all around the valley. Trees surrounded us, so we heard rather than saw it tear across the lake, once and then for a second time - this time coming back towards Coniston. We'd stopped for a tea break by then.

The boat powered up and got louder and louder, and then there was a loud bang... then complete silence. All around the valley. It was really strange, not even a bird sang. I'd never heard it so quiet. It felt wrong to start up the chain saws and make noise...but something needed to fill the silence"

"It was 9/11. My husband was in the US. I remember driving in and out of radio and phone signals, hearing snippets about what was happening in New York and feeling very anxious. It seemed typical of Grizedale - sporadic and tenuous links with the outside world. Everyone was watching the TV at Summerhill when I got back. It felt that the bubble of isolation was popped at that point. But the overwhelming feeling was being in and out of contact - trying to phone, or be phoned, or use the Internet."

Jo Coupe.



None of the sculptures were intended to be permanent – they were meant to morph back into the landscape. Colin Rose's 1984 metal ring (*Ting*) was roundly criticised in a regional folk song because it was not only made of an alien and more permanent material, but had the audacity to be visible from the road, and so couldn't be ignored.

As I walked home to Grizedale one day,
A very strange sight I did see,
In a field by the roadside spoiling the view,
Was a great metal ring in a tree,
Was a great metal ring in a tree.

How did it get there I wanted to know,
Someone explained it to me,
It emits the audible sound of the wood,
It sounds just like rubbish to me,
It sounds just like rubbish to me.

Well people come here for the peace and the quiet,
Wildlife and nature to see,
When will the Arts Council realise,
Sculpture is not everyone's cup of tea?
Sculpture is not everyone's cup of tea?

Local folk song from 1989 (11)

Many of the artists were recent graduates, so the residencies were often pivotal in their careers giving them an opportunity to test out and expand their practice in a new context. Several of them quickly became established after their residency – it proved that they were professional and could creatively manage large-scale projects in the landscape. In the late 70s and early 80s these opportunities were rare in the UK, so as other projects such as *Sustrans* (12) were launched, artists with a track record were sought after. This is a key point. As these recent graduates were still forging their creative identities, they adapted and 'exported' their most successful ideas from Grizedale to around the world. I would argue that Goldsworthy's 1990 *Grizedale Wall* (more commonly known as *Taking a Wall for a Walk*) - see left - was very successfully rethought as the *Storm King Arts Center Wall* in America in 1997 - see below. As early as the mid 80s, incoming artists were keenly aware of their predecessors' legacy, and there was a self-imposed pressure to maintain and continue this history. I'll return to this at the end of this Section.

Embedded in the forest

It is vital to understand that all sculpture residencies involved living and working on site in an isolated context. Part of the original intention was that of immersion in the forest and removal from urban distractions, and this continued well into the 1990s because of lack of access to the Internet. Even today radio and mobile phone signals are patchy. This meant that all research and development was inevitably local. The early residencies were either 3 or 6 months long, which meant that the artist was truly embedded in the forest and the valley – David Nash put his children into the local school for six months. It also meant that they were incredibly isolated especially if they didn't drive – the nearest train station is 10 miles away. Later residencies were shorter, and often started as month long ones which could be extended by mutual agreement. After 1998, residencies were often quite flexible – a month could become three months - but artists tended to move back and forth between their urban bases more, and were therefore less embedded.



Until the mid 90s the Grizedale Society struggled to find places for the artists to stay, because there was limited housing stock in the valley, and planning permission was restricted. For the first few residences some artists lived in a caravan onsite, which that meant that winter projects were not viable. A large barn was hired and adapted which worked well for five years, but the lease wasn't renewed. Subsequent to this, two self-catering 'chalets' were created near to Grizedale's Visitor's Centre. Occasionally artists – usually women – stayed at Bed & Breakfast accommodation such as Summerhill, which was 3-4 miles away from the Visitors Centre. Summerhill was subsequently bought by the Grizedale Society in the mid 1990s using Lottery funding, and could accommodate 4 or 5 artists at any one time. Since 2007 Grizedale Arts have been able to accommodate artists at their permanent base at Lawson Park and the Forestry Commission's *Forest Art Works* artists use a variety of local accommodation. Once the residency programme was established there was often – but not always – a strong social aspect to Grizedale, with artists interacting with each other, the theatre's performers, the foresters, the local community, and visitors.

"I lived in a barn on Henry Crabtree's farm in Force Falls. David Evison had converted it. The back of the barn was a boarded up area with a bed and not much else, and underneath there was a kitchen, which was just about below ground. So it was very primitive."

Robert Koenig



"Grizedale for me is a bit of a love/hate relationship. It's the first public work I've ever made, and to me it's very important that my work is made for people to see and experience in a direct way, not second hand through photography necessarily. Being the first person to work at Grizedale – the first sculptor to work there rather – there was no precedent at all. People didn't know what I was doing. The locals didn't know what to expect of me at all. Though I had the feeling that they all knew what I was up to, and I didn't really know how the forest worked at all...I didn't really have the confidence to make anything permanent. I made temporary structures just to get a feel for the place... After those three months I made the first permanent work"

Richard Harris. (13)

"The most unexpected thing that happened at Grizedale was George Melly taking his clothes off. He had given a talk on the pre Raphaelites at the Theatre, dressed in yellow and white stripes. He'd been booked to stay in Summerhill – it was also used to accommodate people from the Theatre. The artists were outside in garden – I was demonstrating Morris dancing. Melly came to the window to watch with no clothes on. It was another part of the show."

Charles Poulsen

Not everyone coped well with this isolation. Many artists were city dwellers who missed urban life. As one artist remarked, "When you feeling alone and against the elements, little things can take on huge significance" (14) in response to finding a mouse in her boot. In addition to psychological challenges there were physical dangers. Apart from injury – artists were often working with chain saws – there were other risks. A female artist was given a walkie-talkie by the Head Ranger, because a woman visitor had been attacked in the forest whilst the artist was in residence. It was also physically very hard work. The scale of the forest demanded a scale of sculpture, which is virtually impossible to do alone. The foresters helped with sourcing wood, moving materials around, arranging working with local skilled artisans such as dry stone wallers, and installing some pieces; but the artists still needed to take the initiative. They often brought in assistants – be they friends or students from nearby art colleges – so with very few exceptions (Robert Koenig was one) all works were collaborative. Invited artists from outside Europe often brought a retinue of family/assistants with them. By the late 1980s there was a wood workshop on site, which helped artists prepare materials to bring into the forest. There were also studio based painting and craft residencies, which extended Grizedale's creative community.

Getting lost

"In Grizedale I orientated by where moss grows and wind direction. It is ancient knowledge - hence you are never really lost."

Gregory Scott-Gurner

"It is also very rewarding when you take the plunge and go into the wood. A very subconscious space. There's a fear of some previous era. The classic thing is it is the fear of the wild or the wolf, but I feel it is about a fear of going back to a different form of living, of the 'uncivilised'."

Anna Best

The commissioning processes

The commissioning processes changed significantly over the years, and within this, from artist to artist. Most artists applied through open submission, although some were invited on the basis of previous work. Initially there tended to be a main artist in residence, who lived in the barn, with other 'guest' artists who stayed elsewhere. At the outset the artists were UK based, but increasingly from the mid 80s onwards, first European and then international artists worked at Grizedale (in 1997 an international sculpture trail was mooted). Some were selected through a face-to-face panel interview, some were notified of the panel's decision by post. On several occasions, artists applied for an advertised residency and were offered a different one instead - there were links made with Yorkshire Sculpture Park to offer joint residencies but nothing seemed to come from this.

Initially the residencies were intended to be open-ended projects in which the forest operated as a studio/place for open experimentation. However, by 1983 open submission artists were being asked to put in a specific proposal in response to the forest, although this rarely included a specific site. One artist who completely changed her proposal once onsite had difficulties persuading the director that he should accept her revised one. Having said this, once they had been invited, most artists stated that they were given a huge amount of freedom - sometimes they just made the proposed works, so the project operated more as a commission; others completed the original proposal and went on to create other works on site, thereby returning their residency to the original spirit of an open-ended response to the landscape-archive through using the forest as a "studio laboratory". (Richard Harris)

In Section 1, I focused on getting lost myself in the forest, and so asked the artists about their experiences of getting lost at Grizedale. Whilst Gilbert Ward made the forest as a maze the subject of his work, and all artists got lost once they left the paths, they responded to this very differently, depending on whether they had experience of living in an isolated rural environment, and on which trees they were surrounded with. Several artists loathed the lack of light and visual perspective that the Sitka trees afforded, others loved them as they provided a monotone background which created an excellent foil for their artwork.

Others talked about entering the forest as a form of submersion, which ties into the residency's deliberate removal from urban cultural life. Anna Best talked about getting lost as 'a woodland coma'. For the artists that had visited unmanaged forests around the world with their dangerous indigenous fauna (and this was most that I interviewed) the Grizedale experience was 'forest-lite' - a remarkably safe and tame environment that was difficult to get truly lost in; and because none were in residence in extreme conditions, it was not particularly life threatening.

"There's a long history of being frightened of forests. When I was young I had a recurring dream of wolves attacking me in a forest, and being stuck in a tunnel. My father rescued me, carrying me off on his shoulders"

Richard Harris

"Keir was interviewed by Peter Davies from Northern Arts. He was not offered a studio - that was given to David Evison, as Keir wasn't making 3d work in Evison's tradition. However Peter's enlightened sideways step led to a residency to work onsite rather than work in a studio and then place the work in the forest. He was offered the caravan to live in."

Clare Rowe speaking about Keir Smith's residency

The site and approaches to siting

"I had found the site for the Wolves piece years before on a previous residency- it used to be an old look out place for fire. That had gone, but it was a beautiful outcrop"

Sally Matthews

"I never felt I got the site completely right - there was quite a bit of too-ing and fro-ing about whether it was OK or not."

Emma Posey

"Bill had an agenda which wasn't in total sync with the art world. There was a struggle there - so many artists wouldn't fit in with what would make good art in the forest. Things had changed from the early days with the longer residencies - it was much more an experience of the artist using the forest as their studio as opposed to going to make a piece of work which was essentially a commission. I felt that I was going to make a commission rather than to use the forest as a studio. I felt that I couldn't afford to be particularly experimental (although I'd never done anything like the piece before) but there was a lot of pressure to make something that would work. It was my one chance, so I wanted to leave something that was impressive."

Alan Franklin

The artists had to agree the chosen site with the director and foresters. Occasionally sites were suggested to the artists in order to animate certain parts of the forest with sculpture; but with few exceptions all proposed sites were mutually agreed. (Later directors tended to work much more closely with the artists from the project's inception). The general perception from the interviews was that if the director liked the work it would be promoted and put on the Guide Map, and if not it would be quietly forgotten about.

Until 1989, the sculptures were primarily sited on, or near the 10 mile long Silurian Way. Its sheer length meant that artworks tended to be clustered in specific areas - their overall situation was usually decided through a pragmatic combination of accessibility for artists, and whether the area was due for felling.

However, the artists took a highly considered approach to the specificity of each sculpture's site. According to Richard Harris, David Nash strongly felt that 'obvious' or 'special' places should be avoided. Others felt that all areas were viable, but that there was a definitive site for each work. This engagement with site - the 60s notion of sculpture as place - tested artists and audiences in many ways. This particularly applied in the early years when both were either more familiar with a gallery context, or an urban one. Also very few artists (prior to their first residency at least) were used to Grizedale's articulation of site and scale.



"Sculpture's got a pretty strong profile here at Grizedale, and I've got strong feelings on its relationship with the public. I know that this statement might sound like heresy as far as the art world is concerned, but I really don't think that we should allow people to indulge themselves too much in putting very inaccessible types of work into the forest. I think we've got a great responsibility because we're dealing with public money and we've got a big job to do in educating the public. What we've got to do is bring them in and show them this kind of thing (points to Matthew's boar in the gallery space) which they can relate to and has an immediate impact...we try to get this thing put over so that the public has an understanding. We're not trying to educate arts officers or artists or anything like that, or arts administrators - they're converted already. It's the unconverted that we've got to work on, and if people come into this gallery and they don't go away with a very loud clear message about what sculpture in the open air is, then we'll have failed"

Director Bill Grant(15)

In 1990 Grizedale was awarded The Prudential Award for the Arts. It provided funding for new commissions including ones to initiate the Ridding Wood Trail (see photo below) near to the car park and Visitors Centre, which was designed to be a short child-friendly, wheelchair accessible walk. This created a very different imperative from the Silurian Way – that of visually as well as physically accessible work. For example, it interspersed seating designed by craftspeople and artists at regular intervals. It also had very a different aesthetic to Grizedale's existing, and most popular sculptures, which usually (but not exclusively) engaged with more formal sculptural or architectural languages – the works of David Nash, Andy Goldsworthy, Kees Bierman and Richard Harris come to mind. They had what Krauss (16) refers to as an embodied approach to sculpture and making. So it is interesting that these sculptures which helped to secure the Award led to a very different Grizedale experience – not one of discovering work in often a remote part of the forest – but that of densely spaced sculptures in a pastoral setting, which was more akin to an outdoor gallery. This created a fundamental shift at Grizedale, which for the first time created centres and peripheries for both visitors and artists. Whilst some artists were happy to create work for all trails, and felt that Grizedale was large enough to absorb a range of approaches to making (e.g. Jo Coupe, Jony Easterby), at least one artist that I spoke to wanted to create a critical and physical distance from the Ridding Wood work, by proposing a site in the most remote part of the Silurian Way.

There was also a profound shift in terms of site-specificity and process. Whilst some Ridding Wood work was made in situ, several were made in the workshops or elsewhere and then installed; and artworks were added and removed to the trail on a relatively ad hoc basis, which changed the nature of their engagement with site. For example, Zoe d'Ilse Whittier's *Meridien Owl* on the Silurian Way was originally intended for the Ridding Wood Trail, and Jony Easterby's *Hive* was moved onto the trail from a different part of the forest because of felling.



With a new permanent director's arrival in late 1997 (the mid-late 90s marked a transitional period with several short term directorships), there was a radical shift from sited to relational practice, and as alluded to earlier, the forest itself became a theatre, replacing the physical one (17) near the Visitors' Centre. There was no longer the imperative to work either with wood or stone, or to create sited work for the forest. It marked the beginning of shorter residencies with many more artists working simultaneously to create a more strongly defined creative community – previously there were usually a maximum of three artists in residence at any one time, so the focus was on social interaction (and antagonism) with, and within the landscape. These Grizedale Arts projects were outward facing and their results were often presented as one-off sited short-lived events or festivals, which is why many don't appear in the *Missing Persons' Files*. This period also marked a change in how and where the work was produced – virtually no work is actually made in the forest any more.

"With Keir's first piece he wanted to get as far into the forest as he could- as it related to early communities and early man. It was the older part of the forest as opposed to the estate's lands. It was near the Silurian way, but off the path"

Clare Rowe speaking about Keir Smith's residency

"It is difficult to compete with the landscape so I deliberately chose densely planted spruce. Essentially everything was brown rather than green, which homogenised the site. It was the equivalent of the white walled gallery in terms of being 'neutral' - there wasn't that huge vista or scale to compete with....The site had a slope to it; it was on a hill so initially thoughts were quite formal putting a horizontal plane in a vertical context."

Alan Franklin

The artists' traces and decommissioning

My interviews revealed that the Grizedale artists were very keenly aware of the existing cultural traces in the landscape-archive – be they the managed forest itself, the landscaping by the 18th-20th century landowners (18), the stone walls which indicated the areas previous use for grazing animals, or the earlier artists. They were therefore wary about adding permanent marks to this landscape-archive, and wanted their work to be temporary. Some who were working there in the early 90s expressed concern that they had felt under pressure to make permanent rather than transient sculptures. There were also dilemmas about whether to repair work or not, and this applied particularly to artists who had several residencies.

An ad hoc principle applied to whether the work was maintained or not. When storms damaged the work, the director often used this to decommission some pieces whilst deciding to maintain others. There was always the dilemma about how many artworks were needed for Grizedale to be both a viable tourist destination and a credible instigator of cutting edge sited artwork – so my research reveals that the weather was used as an editing process – an 'Act of God', if you will. This is why certain artworks appeared and disappeared from the Guide Maps. David Kemp's 1982 *Deer Hunter* was repaired on many occasions, and was only permanently decommissioned in 2002 to make way for Jo Coupe's *Hothouse*. Nash's delicate *Wooden Waterway* (1978) has been repaired by foresters, artists and visitors alike, and is still in existence because of the **impulse to preserve** this artwork.

Most artists were not informed that their work was being decommissioned – although there is a very polite letter in the archive to Andy Goldsworthy informing him about *Sidewinder's* demise. Sometimes works were accidentally decommissioned because of damage created through nearby felling (e.g. Richard Harris' *Windblown*), and many works that were preserved during the felling process were completely changed by the lack of trees around them (e.g. Richard Caink's *Habitat* – see this page – and Giles Kent's *Columns* – see following page).

Graham Fagen stated that he would be delighted if the trees he planted became integrated into the forest and just disappeared, although he noted that the artwork would not be at its optimum until 2058.

"A couple of years after my work was built there was a big storm. Trees came down, and a lot of pieces were damaged - mine was one of them. I asked them to restore it but was told that there were too many other pieces that they needed to deal with first (e.g. Andy's Wall, so it was just removed from the map."

Lynne Hull

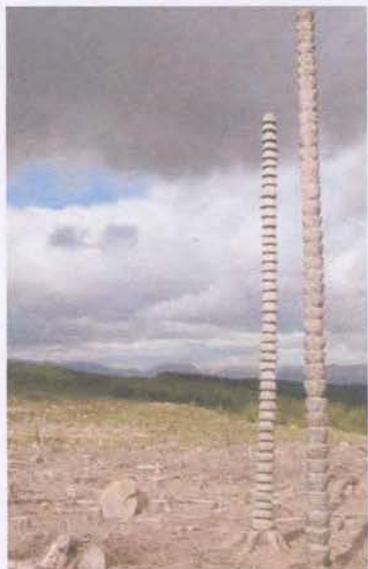
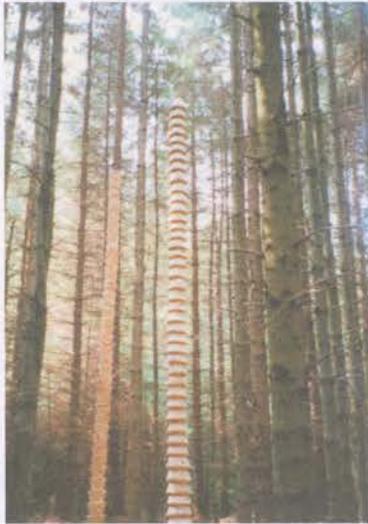
"Bill Grant used to look after the Private Meeting piece. I heard that he would put wood preserver on it to maintain it - he didn't want it to fall apart....they were oak anyway so they didn't really need preserving."

Robert Koenig

"I repaired the deer and dogs on subsequent visits, but they never looks as good. When you mend something you see all the things that were originally wrong."

Sally Matthews





Post script. Looking back

Hopefully this section has given you an insight into the Grizedale experience from an artist's perspective. (Please see *The Voices* Section for the interview notes. The full interview recordings are in the Grizedale archive).

The different Grizedale residency programmes' successes were because they were artist-centred, profoundly rooted in a sense of place, relatively low budget and informal. Everyone that I interviewed acknowledged that whilst Grizedale was a challenging environment to work in, it was incredibly rewarding one – hence so many return visits from artists. There was a welcome 'lack of pomp and ceremony' (Posey). Lasting friendships emerging there and at least one marriage came out of the artists' communities that were forged.

Compared to today's residency contracts there were remarkably few contractual obligations to distract the artists, and the proposal process was flexible – many artists pointed out that today commissioners want the artwork precisely articulated before they will even commit to it, which was constricting because this approach doesn't acknowledge the making process.

The artists repeatedly pointed out the value of living and working in the same place, and through this that they gained a deeper understanding of both the forest as a cultural container and their audience. They all felt that sited work (in all contexts) has become more accepted by a broader audience and that this has made their work easier; and that Grizedale had played a part in creating this acceptance, not least of which was through the documentation process which created certain mythologies.

Grizedale has also been an excellent barometer for the different trends of public and sited artwork over the last four decades as described in the key themes outlined at the beginning of this Section. There is one key aspect of the forest that the artists talked about at length – the fact that it was managed. "The managed quality of the forest determined the rules of engagement" (Richard Harris).

I'll be discussing this in relation to the artists engagement with geographies and climate change in the next Section, *Loss and Trace*.

Conclusion

Artist-archivists – archiving your own art practice and the impulse to preserve

In Section Two, I discussed different site related practices which engaged with the discourses surrounding the archive, the collection and mapping. I also introduced the notion of the hybridic practitioner. I want to return to this again, from the premise that artists who engage with temporary or sited work are inevitably **artist-archivists**.

I will illustrate this using the rapid rise in awareness of Grizedale's artists in residence as an example of this principle in action. The curator Okwui Enwezor' states, 'Modes of artistic reception have engendered and mobilised discursive space in which spectators play a significant role in interpellating the work (of the archive) – my brackets – into highly structured forms of witnessing.' (19) This certainly applies to gallery contexts, but what about sited artwork? As Suzanne Lacy

notes (20) there is a limited 'live' audience for temporary sited artwork. Very few people – even commissioners or promoters of sited artwork – actually witness the works themselves, so photographs and illustrated publications/articles play a vital role in how these projects are disseminated.

Whilst the 'Theatre in the Forest' had been long established, it did not significantly boost visitor figures. The speed that Grizedale's sculpture residency programme's actual audience increased was extraordinary. Effectively it went 'viral' in the early 80s – there were already 150,000 visitors a year by 1984. The 1984 *A Sense of Place* publication certainly helped – but this was an art publication published through Sunderland Arts Centre (SAC) which was distributed through limited outlets. There was also a symposium at SAC in 1983 about 'the significance of Grizedale, and on the difficulty of aligning it with the majority of sculpture parks and gardens' (20) which again raised awareness of the project to a specialist audience.

The social commentator Malcolm Gladwell (21) discusses how word of mouth can be used to disseminate and transform niche, localised or apparently minority opinions, and make them desirable and popular. What I am about to propose is not to dismiss the very hard work of either Bill Grant or Peter Davies in how they promoted Grizedale, but my research reveals that this 'tipping point' also relied on these emerging artists acting as its ambassadors, using their own documentation as their gifts of exchange. Whilst the directors used professional photographers' images in the publications (notably Mark Prior, Mike Oram and Val Corbett), the artists' photography played a particular role in this shift from the outset. Peter Davies endorses this theory. (22)

"As a site-based artist images of your work have a lot of currency - and are a form of currency for your work. The documentation is the currency to get the next project/ funding/ an interview"

Anna Best



"The money shot is all -an artists reputation is embedded in the image of a product... Grizedale is particular in that it influenced a generation of artists through the representation of the work "

Katherine Clarke from muf

"It took couple of years to lead on to other projects. There was an article in the Observer or the Times about David Nash, and there were a few articles in small magazines - not Artscribe - but at the time it didn't seem as though it was being disseminated. However, I might have missed things as I went to Australia to make work for the Sculpture Triennial. Peter Davies used to show people work, but nothing happened in the year following the first residency...the exhibitions relating to the publications didn't travel outside the northeast England. I was more in demand on my return from Australia. The Southbank commission was part of the Hayward sculpture show. Brian Robinson (from the Whitechapel Gallery) suggested the idea of the sculpture show at the Hayward - he found out about my work when visiting Australia"

Richard Harris

All interviewed artists were very keenly aware about the importance of documenting both the process and the finished work. As already noted, until 1998 the Grizedale Society's documentation and archiving of the artworks was a sporadic activity often relating to an upcoming book or Sculpture Guide Map. Enwezor discusses the complex role of documentation and audience in relation to sited practice 'the mode by which many came to know, through documentation, varied

actions and performances of contemporary art that relied on the archival reproductions of the event or action... such as the emblematic work of Robert Smithson, the physical work and its citations stand as two separate systems. But this replacement between past event and its document, an action and its archival photographic trace, is not simply an act of citing a pre-existing object or event; **the photographic document is a replacement of the object or event**, not merely a record of it' (23). So I am suggesting that Grizedale's success was the product of the artists' documentation of their work – of them acting as **artist-archivists** of their own practice which were disseminated in a variety of ways.

As a researcher I have also become implicated in this image making. Which photograph should I use to represent the artist in the Missing Persons' Files – the 'pristine' sculpture just after completion; the 'mature' sculpture, which has adjusted to the topography/landscape/climate of the site; or the 'disappearing' sculpture almost indistinguishable from the landscape? Which one might best represent the art work? Sadly there was not room for all of the above, and sometimes despite pursuing many avenues, I could only find one image of the work anyway, and it wasn't clear when it had been taken. Can the photograph or archive articulate past and present versions of the same artwork? How does the **artist-archivist** author new mythologies in a forest?



'Photography reduces sculpture to a two dimensional image. At best it serves as an invocation...No photograph or series of photographs can fully explain sculpture, especially Grizedale forest sculpture....No photo can tell the whole truth. Sometimes they tell lies. Photographs can lie about size, scale and the situation. They cannot show the changing light and colours. They lie about the way a piece is made, and about how it is falling apart. The sculptures are made from forest products. They are subject to forest conditions, growth, weather, damp and decay. The sculptures as forest denizens, naturally have their own life-cycles. One more thing, sculptures don't have backs and fronts, they work from all angles, some have outside and an inside as well'

David Kemp (24)

This raises issues about the way that sited sculpture, photography, and choragraphy – that of the imaging of place – are intertwined. Derrida, (revisiting Plato) states that chora 'is the spacing which is the condition for everything to take place, for everything to be inscribed... chora receives everything or gives place to everything... everything inscribed in it erases itself immediately, whilst remaining in it' (25) If chora is never a map, or the place, or the actuality, then photographic documentation of sited work must also operate in this way.

I realised that I had initially completely misunderstood some artists' work through misreading the chora-photograph. Donald Rankin's 1984 *Fort* looked enormous until I found a photograph of it scaled by the human body, then the seemingly gigantic became a miniature. Kees Bierman's *Sound of Running Water* (1986) in its original documentation was proud and distinct in the landscape; it is now virtually indistinguishable from it. (See above and previous page) This again relates to chora. 'We find ourselves always between places when we enter chora, because chora alters with time. We might think of choragraphy as the writing of place in motion.' (26)

I am delighted by the concept of writing Grizedale forest as something in motion – as something always 'becoming' – because this is precisely what any forest is; and a managed forest makes this more apparent, as do the sculptures.

With Alan Franklin's *Harbour* (1996), I had completely misunderstood the work from reading the photographs. (Please see photographs opposite). It was impossible to gauge the scale of the piece (30-40 metres), and the experience of it – it was a walk through installation in the midst of densely

planted Sitka trees. The height of the white log lattice varied according to the topography of the site, so at times it was knee height and at other times it was above waist level. It took a conversation with Alan to quite literally complete the picture.

'Chora is a bit of fiction, it has no reference' (27).

Photography therefore is never the representation of an artwork, and like the archive, the image and its readings are inevitably partial and de-centred. So as discussed in Section 2's investigation of the archive, there are also spaces for centres and peripheries, for fact and fiction to exist simultaneously in the artist's own archive. When the original sculptural referent has completely disappeared only photographic 'anecdote' remains, and this is why the interview process, the recordings and the artists' voices have been so critical to the Missing Persons research. They create space for multiple readings and interpretations.

It also explains the rapid rise in both Grizedale's reputation for the resident artists who were working seemingly in isolation. The **artist-archivist's** remit has become a meta activity for some artists engaging with site – the *Festival of Lying* is a good example of this (See Section 2). It was also an indicator about how the **artist-archivist** might begin to engage with cultural referents and geographies beyond the forest manifested through using mainstream media such as television and websites, in tandem with more conventional forms of publishing and dissemination. Later artists, such as Graham Fagen, built in the publication and broader dissemination as a central element to the project.

For other (often earlier) resident artists they became **artist-archivists** through a pragmatic documentation procedure relating to the fleeting nature of the sculptures. Both led to chora-imagery which inadvertently created the mythologies and histories surrounding Grizedale which captured their prospective audiences' imagination, and drew them to the Valley. When fused with the intentions and publications of the directors and key people such as Peter Davies, this led to the rapid rise in Grizedale's reputation.

"I was conscious about seeing and understanding the precedent of previous artwork and trying to get to understand the landscape itself. I wanted to create a distance from previous artists' work. The land use and cultural or social histories were more important to me. I was the last person to use just wood in the project during Adam's commissions."

The 'Forest and the Forester...' project was both the sited work and the book. The book was 'out and about' in a tourist area - to understand the artwork is to experience both of these elements."

Graham Fagen



Off the Grid: Experiment 5 *Lost and Found*

Lost and Found is both an online and offline archive of all known artworks sited in Grizedale Valley for a week or more. Please note that some artworks listed in the *Missing Persons Files* art not included as their site is unknown, so there is still 'lost' data/sculptures. This archive is therefore (as it should be) incomplete. It is not a collection as this archive is designed to be added to. It is not a map – it proposes to move beyond mapping by rejecting the grid, instead using Google Earth photographs as the base image, giving the researcher a 'bird's-eye' view of Grizedale forest's geography, thereby taking the **rhizomic** approach and applying it to the archive.

As with all archives, *Lost and Found* aims to be public facing. As noted in Section 2, there are many advantages to online archives – not least of which is their accessibility, which is an important consideration in a remote Lake District valley. However, because the Prezi's file is so large, and because Internet access is not fast at Grizedale, I have produced two versions – one offline with embedded videos, the other online with the videos separated out, which makes the archive more responsive and ensures that the 'viewer/researcher' could find them all if they want to.

As with Experiment 4, *Lost and Found* uses the Prezi format, but on this occasion I've allowed the researcher to total freedom to roam around the image from the start: zooming in and out at will. The images of the artwork are minute and can't be found unless you are extremely zoomed in. This echoes the experience of trying to find the sculptures when walking around Grizedale – it is entirely possible to visit Grizedale and not find any artworks. Within the Prezi, all embedded sculptures may be found if you so wish. "Embedded" is a key point here. *Lost and Found* aims to fuse the artworks with Grizedale's landscape-archive, adding a further set of **traces** onto the cultural complexity of the forest. It also reveals that specific parts of the forest tended to attract more artworks than other areas, sometimes because of the trail's location and the curatorial decision-making; at other times the specific trees, or topography or presence of water was the draw for the artist.



As all artworks with known sites are present – regardless of when they were made, and who made them – there are no centres or peripheries within this archive. The opening image hovers over the Visitors' Centre as it is most visitors' entry point to the forest, but this is purely to make them aware that this is not simply a Google Earth image. They can leave it immediately and investigate the forest's edges. The Prezi format also avoids the search engine difficulties noted in Section 2 about using either the artist or the date of the artwork's inception as a way of navigating the archive. It aims to fuse space and time, in an attempt as Massey recommends towards '*becoming*'. Wherever possible I have selected the earliest known photograph of the work to give an idea about the artist's original intention. If viewing the offline version, occasionally, the researcher will encounter a video of one of the interviewed artists talking about the processes or logistics of making that specific work, which creates a personal and anecdotal perspective of the residencies, thereby adding to Grizedale's chora-geography.

As well as being online, it is available to Grizedale visitors in tandem with information boards of the *Missing Persons Files*.



A narrative told by Nik Devlin (29), based on the narrative written by Edwina fitzPatrick, who was told it by Graham Fagen, which was based on a narrative told to him by a Grizedale Forester in 2002.

"I left school the summer of 2166 and got a job working as a trainee reforester in October. The weather had been terrible for most of the summer. Storms followed by three weeks of snow meant that our planting programme was well behind that year. It brightened up over PseudoChristmas, then the weather closed in again. Finally on the 4th August, the weather cleared. There were bright blue skies, with a heavy frost and we went up to the Lawson Park area overlooking Coniston Water to start planting.

I always liked it up there - there were fine views of the Old Man of Coniston, the mountains and the Spaceport beyond. This side of the forest had been noisy for months. Donald Campbell XXI had been testing his Bluebird Vodzhenoy on and off since I left school. He was even out on PseudoChristmas day - you could barely hear the church bells ringing over the whistle of the hyperdrive, but this morning was the first time we'd heard the boat since then.

We'd been working for about an hour when we heard the Vodzhenoy fire up - it always started up slowly, but then it started whistling and it just got louder and louder, and then slowly faded down at the end of the lake. You could hear it above the noise of the planting robots because it echoed all around the valley. Trees surrounded us, so we heard rather than saw it tear across the lake, once and then for a second time - this time coming back towards Coniston. We'd stopped for a rad check by then.

The boat powered up and got louder and louder, and then there was a loud bang... then complete darkness; the hyperdrive had collapsed the space all around the valley so no light waves escaped. It was really strange, we couldn't see a thing. I'd never seen it so dark. It felt wrong to start up the planting robots and make light...but something needed to fill the darkness.



References and Notes

1. Grizedale maps discovered through my original research include:

1981 walking trail with Richard Harris's original sites marked on it
1984 Sense of Place exhibition poster
1984 Sculpture Guide- the first one produced - previously they were walking guides.
1986/87 Sculpture Guide.
1992 Sculpture Guide
1995/96 Sculpture Guide
1997/98 Sculpture Guide
1998/99 Sculpture Guide
2003-05 Sculpture Guide
2006 Sculpture Guide
2009 Sculpture Guide

Additional material through Grizedale Walking Guides in August 1996 and September 2008.

2 Grizedale publications are:

- Davies, Peter & Knipe, Tony (eds). 1984. A Sense of Place: Sculpture in Landscape. Ceolfrith Press, Sunderland.
- Grant, Bill, & Harris, Paul. 1991. The Grizedale Experience. Cannongate Press, Edinburgh
- Grant, Bill, & Harris, Paul. 1996. A Natural Order. Grizedale Society
- Griffin, Jonathan & Sutherland, Adam, 2009, Grizedale Arts Adding Complexity to Confusion. Grizedale Arts.

3. Deleuze, Gilles & Guattari, Felix. 2004. A Thousand Plateaus... The Athlone Press, London.

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Section Four



Loss and Trace

Edwina fitzPatrick

Artists' geographies of the landscape-archive:
Trace, loss and the impulse to preserve in the Anthropocene Age

Section Four



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CROSS OVER POINT 3

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TANIA KOVATS p.15

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Welcome to Section 4 : Loss and Trace

Each Section's narrative is designed to stand alone, but this concluding text is heavily cross-referenced with the other three Sections, so I do not recommend that you read this first. This Paper's narrative arc starts with the landscape-archive and articulates it with the art archive. It then moves on to artists who archive their own work (as most sited practitioners have to do) and finally looks at artists who act as archivists of the landscape-archive, thereby becoming artist-archivists of the landscape-archive.

This Section returns to the themes of loss and getting lost, in specific relation to the traces that we human species leave behind us in the Anthropocene Age – geographically, geologically



and culturally. It returns to and engages more explicitly with the dilemmas that artists face when they are practising in and towards uncertainty, including the ethics of preservation. This is something that I have struggled with – please see my proposal for a sited artwork at Grizedale which aims to address these issues in the *Findings* Section. What is it that we choose to preserve from the landscape-archive for future generations and how indelible should our current traces be as artists? What happens when static sculptural practices become itinerant? What is the best approach to the landscape-archive – that of stewardship, or that of 'wilding'?

I draw conclusions about whether Grizedale artists have responded to the effects of climate change (see the *Voices* Section), and then extend this to UK and international artists. I investigate the strategies that UK artists have adopted, including that of the artist-archivist who has become an archivist of the landscape-archive. This principle is discussed in **CROSS OVER POINT 3: Kovats>Wilson/Snaebjornsdottir> Palmer**, which also concludes both this Section's and the research project's findings. These artists' practices were chosen because they question the clichéd representations of temperate, polar and tropical geographies – all of which are being affected by climate change.

This Section's aesthetic follows on from the **rhizomic** approach started in Section 3: Off the Grid and explores the visual possibility of a **rhizomic** trace. The base image used throughout is of a privately owned and managed woodland in Oxfordshire. I've chosen it because it represents the stewardship approach to the landscape-archive with its cleared forest floor. Over the pages of the Section the forest becomes virtually 're-wilded'.

Climate change is my nightmare, especially in relation to species being endangered by climate change. We are looking at enormous species loss; and there are ecological issues about whether we (humans) can live without this richness of species. I equate climate change to the threat of nuclear war when I was a child.
Lynne Hull

If a culture is no better than its woods then we're pretty fucked - think about ash dieback... I've just planted 2000 trees - it's my contribution to the culture... We have a culture that is driven by, and run by landowners who want to keep the system of subsidised farmland intact, which is killing biodiversity. Everyone thinks that farming is the antithesis of woodland. Farming is destroying the biodiversity of this country. Non-productive land is being given up in Europe and returning to wild woodland and savannah, which is really positive. What do we want to conserve? A woodland doesn't just mean massive mature oak plantations. Scrubland can be brilliant for nesting Nightjars.
Jony Easterby

Grizedale had an over reverence for the natural environment - however this wasn't a natural environment it was a commercial forest so I wanted to make a piece that had an empathy for the environment but wasn't sentimental or over reverential.
Alan Franklin



There is no such thing as an untouched landscape - landscape is created and controlled by us.
Charlie Poulsen

Different cultures have different attitudes to woods and trees so it's important not to be simplistic. In Poland, the culture of trees is much richer. There they use trees in a more pragmatic way. They plant lime trees to attract bees to make honey, the leaves would be used to make tea. Here (in the UK) they are used only as decoration. There is a tree in the middle of a pavement in Krakow, which everyone walked around. It would have been cut down in England - trees are pruned a lot here. It's too well ordered... and I'm sure it is different in other cultures.
Robert Koenig

The Sitka trees are like a barrier - you don't tend to go into the forest. It's an artificial environment but a fantastic haven for wildlife to protect it... Maybe because the trees were from Nova Scotia - they were alien material to Grizedale, so they made the space feel alien.
Richard Harris

We wanted to up-end the pastoral approach to the landscape - the image of the landscape as opposed to the social aspect of the landscape, the working aspect of the landscape... we were not looking at the landscape as a picture, as an idyll, as a view; but as something everyday and social.
Anna Best

Contemporary practice for artists in the countryside is a real issue - it is about being embedded.
Emma Posey

It was a managed forest - I needed to do permission to do things. I remember the screaming sound of chainsaws and walking through decimated felled trees - where was the natural landscape? Acidic trees are even more frightening.
Gregory Scott-Gurner

I'm concerned about climate change - we need to do something about it. We'll probably survive but things will change. We'll only do something about it when we reach a critical point.
Robert Koenig

Is climate change as critical as we are led to believe? If it is that bad then we are lost and won't survive. Where I live will be flooded.
Clare Rowe/Keir Smith

Artists are often airlifted into somewhere, but don't put anything into the local community. We were trying to make the exchange more equal.
Anna Best

The countryside isn't natural
Emma Posey



Climate change is really scary; no one's doing enough. I think it would be good for artists to question the planting of trees and companion planting; otherwise the landscape becomes a monoculture. I don't find managed forests very imaginative.
Emma Posey

The woodlands are indicators of what's happening in a culture - our lack of wild woods is very telling. Perhaps the wildness in life resides elsewhere. What we perceive to be untamed is actually well visited.
Richard Harris

With 'Wind Thrust' I wanted to make apparent what wasn't seen - the wind and its movement through the trees. To harness that power and make it evident. You could see a wind farm from the site and I was interested in the early adoption of renewable technologies... I'm more interested in the poetry of renewable energy rather than saving trees.
Jony Easterby

I'm acutely aware of the amount of resources that are going into what I'm making. I haven't worked in a forest for a number of years - I'm working more with rivers and water now. I'm wary about doing 'good' and am tossing around ideas about whether work should raise awareness of climate change. At present I'm using various aspects of the landscape as a symbols of climate change, involving creating structures around water. River corridors are unseen symbols of what we are doing to our planet because of too much or too little water.
Jony Easterby

There was another time that I encountered a harvester. I didn't hear it at all until very close by. I came over the brow of a hill and it went from a slight noise to deafening roar. I watched for half an hour. It was terrifying in many ways watching this machine felling a tree so deftly and beautifully - chopping it with different arms to strip all the bark and excess branches off, and then chop it into lengths and into piles. Around this were giant wasps that lay their eggs in trees and they were buzzing around the fresh sap oozing out of the trees. It was good getting lost because things happened that you wouldn't normally witness.
Jo Coupe

The removal of wilderness is what a managed forest is all about. A managed forest is a tree factory. But even the tree factory - the public factory open to the public - has its own aesthetic and beauty. That is what people think IS the forest. Even in farms there are things of interest that can't be controlled or managed - that are still unexpected. The fact that we are happy to have packaged versions of forests presented back to us, is quite telling about our culture.
Jo Coupe

I was interested about rainfall levels in Lake District - 57" per year which was the opposite to the part of the US that I had been living in, which had less than 20". Water and the availability of it, has a big impact on wildlife.
Lynne Hull

There are no eco or political discourses informing the work. I'm keen to see more forests, but I'm not a campaigner or politician, and don't want to be. You get lost in politics.
Charlie Poulsen

There was a lot of talk about acid rain in pine forests when at Grizedale during the 1980s.
Sally Matthews



I'm recycling what other people see as waste. I'm interested in planting indigenous as opposed to fast growing trees... I like the idea of foraging and re-using. In order to reduce financial need, I've developed my own skill sets so I don't have to use other people's skills...
Gregory Scott-Gurner

I went to Poland to work in their very protected forest and was surprised how small their oaks were because the forest hadn't been managed or coppiced so there was no space for them to grow... So you can't judge a culture by its forests but you can judge a culture by the way it looks after its nature.
Sally Matthews

The problems we have with the green environment is this irreconcilable pulling in different directions. It's about human progress in relation to using the earth's resources, and yet we want to maintain the planet and keep the landscape not just as a resource but also as a beautiful leisure space. We are pulled in two different directions. How do we have both? So we have to compromise, and this compromise is not going to be equal. I wanted to put this dilemma into my work.
Alan Franklin

I don't know how climate change is being created and whether it is part of a historical weather pattern. I don't think it matters, but we should be looking after the planet anyway. If it is man that caused this event, then hopefully we can come up with ways of reducing our impact. We have a huge challenge with expanding populations; it's hard to see how the planet can sustain this. We all want a certain level of comfort, which always requires a massive amount of resources. We need to find ways of mitigating that. We had some success with the hole in the ozone layer so hopefully with this problem we can make a difference.
Alan Franklin

No one knows what climate change will do, but we know it won't be good. We've had these tiny hints of it. Climate will change and things will adapt around it, but it may not include us. We are part of the natural process so we are affecting it... I have never understood how we can make a lot of smoke driving a car and it not being harmful to the environment.
Richard Harris

Please Close the Gate/Picket Fence was designed so that you could step over it- and related to the right to roam in Lake District- it was something that the artists in residency often discussed.
Gregory Scott-Gurner

Most UK woodland is a human landscape for a particular reason - be it commercial or environmental.
Jony Easterby

There is a play off between ecological needs and artistic needs - the imperative is ecological - but becomes tricky as you could be seen simply as a landscape architect.
Jony Easterby

Climate change is real - all artwork is read within a context of climate change, although I don't think my work directly references it.
Jo Coupe



It was very important to me that Grizedale was public woodland.
Anna Best

I see my work as occupying the space between the landscape restoration and the time when nature can take over again...I was disappointed that Grizedale was a managed forest, using an industrial approach. Whilst I acknowledge that this was its entire purpose, I hated the clear fell sites as it degraded the experience of being in a forest, but it was also why the forest was there. So it is a case of holding opposites.
Lynne Hull

I find climate change very frustrating. It is linked with land ownership, multinational companies and carbon footprints. It is a very big subject. I'm optimistic about a more devolved Scotland, because it might be able to deal with climate change ethically - the Green Party has a stronger influence, and is strong on renewable energy. However globally, the scenario is not good.
Graham Fagen

We don't look after forests and we don't have enough of them. We should reforest areas in Scotland and England. Forests are the biggest growing things we have - trees have such a huge impact.
Charlie Poulsen

The current discourse about climate change is affecting the way that I am working in the green environment. I'm not ignoring it. The answers are a lot more complicated than recycling and considering the carbon footprint of the materials that I work with. To do so involves an extreme way of living, which isn't viable for me. It's a full time project.
Alan Franklin

I'm interested in whether stories are metaphors. It also depends how long a metaphor lasts. Metaphors can become quite solidified and grand and I don't feel comfortable with this. I like brief metaphors.
Anna Best

Grizedale was a raw and working forest.
Richard Harris

I am wary of being too overtly ecological
Richard Harris

Climate change is a nightmare. I'm really worried and no one is taking it seriously... With events-based work, events need to be shorter and more adaptable because of unreliable weather especially over the summer. So setting up outdoor projects has become very problematic.
Anna Best

Wildlife experts have fantastic information at their disposal but they are not always good at communicating them to the public. There are similar issues with climate change experts.
Lynne Hull



The lines of trees at Grizedale made me want to do something more organic in such a manufactured environment.
Emma Posey

If all landscapes are mapped and known, maybe the definition of wilderness shifts.
Jo Coupe

Almost all woods are managed - it's very similar to a city in its management levels but we never question the management of a city's planning or architecture, but we do with woodland. I'm interested in the decision-making processes involved in a managed forest... I was interested in finding out what the foresters did... to get a professional perspective on the land. I was interested that the foresters and the artists would work on the same piece of land but treat and engage with it very differently... It also related to nature and nurture and controlling nature.
Graham Fagen

The effects of climate change have killed 3 people in my local area through landslides and unexpected weather. You feel it more living in the countryside.
Anna Best

The managed quality of the forest determined the rules of engagement - I only understood this after I had worked there. I arrived imagining something like Sherwood Forest (because of the Theatre in the Forest) - as the idea of a forest with a lingering romance about it.
Richard Harris

Trace, traces and tracing

The complexity and uncertainty of previous Grizedale artists' responses to the effects of climate change resonates with my practice-based experiments. *The Lost Tour Guide in Terra Incognita* was my initial response to what Kathryn Yusoff defines as 'practising toward uncertainty' (4). Her point is a critical one. This issue has led to much debate within artistic, scientific and philosophical discourses.

I've talked about trace and traces throughout this Paper, usually in terms of an outcome rather than methodology – sometimes these outcomes are conscious (e.g. a sited artwork or an art archive), and sometimes not (e.g. the Anthropocene Age's permanent traces on the planet). Ricoeur also addresses the trace as an outcome. He asks what it means to not just make a trace, but to leave one, calling the trace a 'sign-effect' (5). He notes that 'if we are willing to be guided by the trace, we must be capable of (that) letting-go, that abnegation that makes (one) care about oneself efface itself before the trace of the other' (6). Deleuze and Guattari



explore trace as a methodology. They state that the tracing of a referent is problematic, because 'all tree logic is a logic of tracing and reproduction' (7) of an existing axis or deep structure. They recommend that we should 'make a map and not a tracing' (8) but as I pointed out in Section 3, maps – as opposed to mapping – are also problematic because of their grid-like structure. Deleuze and Guattari subsequently re-root their *rhizomic* stance arguing that it is all to do with methodology; 'the tracing should always be put back on the map' (9). I am not so sure, unless they mean to disrupt the fixed nature of a map. However, before I part company with Deleuze and Guattari whose principles have guided me through this research, I'd like to consider Guattari's solo writing. It resonates well with Ricoeur's approach, but specifically focuses on the landscape-archive. In *The Three Ecologies*, Guattari talks about his concerns that our current radicle thinking has led to a failure to adapt – 'neither human work nor the natural habitat can return, even to their state of being a few decades ago' (10) because 'nature has become inseparable from culture' (11). In 1989 he wrote that 'Increasingly in future the maintenance of natural equilibria will be dependent on human intervention... What is required for the future is much more than a mere defence of nature' (12), which relates directly to my enquiry about our impulse to preserve. So I want to return to the traces that artists can create which open up, rather than close down thinking.

Trace and stewardship

There are currently two prevalent conflicting debates about traces in and relating to the geographies of the landscape-archive. One, as Guattari expounds, is that intervention is the only way forward. Ecologists Erle Ellis and Navin Ramankutty concur, stating 'The long-held barriers between nature and culture are breaking down. It's no longer us against "Nature." Instead, it's we who decide what nature is and what it will be' (13).

Alan Sonfist's *Time Landscape* in downtown Manhattan relates to imagining how 'nature' *might have been*. Conceived in 1965 and manifested in 1978, he (re) created a forest 'that represents the Manhattan landscape inhabited by Native Americans and encountered by Dutch settlers in the early 17th century.' (14) So this is a landscape-archive in the most overt sense – Sonfist describes it as 'a natural landmark of the 17th and prior centuries' (15). *Time Landscape* (see this page and opposite) was funded by the New York Parks and



Recreations budget, and is maintained by volunteers, so what interests me most about this project is its longevity. This green space is an anomaly in the highly built up area. I believe that its survival is due to the fact that it is an artwork. It is not simply a park. By becoming 'art', this landscape-archive has been invested a further layer of cultural value and meaning, which has ensured that what must be one of the most expensive pieces of real estate in the world hasn't been built upon. So artists can initiate projects which preserve a green space/place from becoming a grey one.



The opposing approach is that of withdrawal of the 'stewardship' of the landscape-archive, which we have so carefully shaped over millennia. An example of this is Wistman's Wood (a *wisht* means eerie or uncanny – it does not refer to a specific owner) on Dartmoor in southwest England. (See below right). It is an old woodland, which whilst being under ownership of the Duchy of Cornwall and in the protection of several public agencies including the Nature Conservancy Council, has deliberately not been 'managed' for many years. It is currently being held up as model woodland, as the trees have unique features because they grow (rather than 'are grown') without coppicing, which tends to regularise them. This 'wildness' encourages biodiversity and questions the aesthetic of the managed woodland's that we are



so familiar with in the UK. I note that 'wilding' is also a way of keeping humans out of a forest due to the dense planting – hence improving biodiversity by leaving the area undisturbed; although as Richard Harris observed, this equally applies to managed woodlands with their dense planting of Sitka trees. However, the aesthetic is a key point. It might take us back to less managed visions of a wood, one that is more uncanny and relates to the within/without lawlessness of the medieval forest that Robert Pogue Harrison describes in *Forest: The Shadow of Civilisation* (as mentioned in Section 1's prologue).



The Forestry Commission is also exploring the 'wilding' of their forests. Wild Ennerdale in Cumbria (16) aims to make part of the forest 'wilderness' by the removal of felling and coppicing, in favour of self-seeding and non-intervention. (See above right)



There are other re-wilding projects in Scotland initiated by Trees for Life and the Findhorn Foundation.

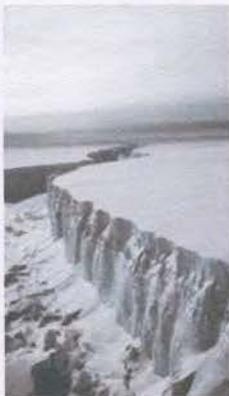


Are these two strategies mutually exclusive? They both are equally engaging with the constructs of the landscape-archive, and aim to preserve and enhance existing woodland. In Section 1, I tried to cross the threshold of Grizedale forest with a large red balloon. (See left). This was always from an agrarian landscape because the visitor enters the forest from the centre of it, which is farmland. The traditional – and arguably clichéd – view of a wood or forest is that it is contained. Not only is it a cultural container, but the fences (discussed in Section 1) and the agrarian landscape surrounding it, literally keep the forest contained. I am very interested in the concept of a 'leaky' – that is to say *rhizomic* – forest, which slowly expands through self-seeding year on year; or ones that have non-specific boundaries or edges to them. This approach is supported by many key reports and literature about land use and climate change which advocate afforestation and the creation of new woodlands (17).

UK artists' responses to the effects of climate change

Having discussed dialectical approaches to land stewardship, I want to return to why artists are wary about engaging with ecology and climate change. Should they take on their fears about "illustrating or hectoring about climate change" (18) and if so, how might they do it?

I pursued this question with Chris Freemantle from Eco Art Scotland (19). His response was "What can artists do in relation to the environment that is meaningful to both themselves and their audiences? Artists always play the cultural game". He mentions the dangers that artists have to face if they are working with issues that are also adopted by politicians to serve their own purposes. Kathryn Yusoff concurs. She states that the images of Antarctica's Larsen B ice shelf breaking up (see below left), were adopted and used by Clinton and Gore to create 'an increased desire for America to be seen as an environmental steward in Antarctica, reflecting a husbandry approach to 'wilderness'... the narratives of global warming ...can have the effect of



giving visibility to the Antarctic whilst simultaneously displacing it, resituating it as the site of a media event' (20). So as noted in the earlier artists' quotations, UK artists do not want to be aligned with party politics and eco-colonialism, and can be wary about the mainstream media of TV. However, without using mainstream media how can the issue of climate change be made visible to a wider audience?



This issue was also discussed at the 2012 Tipping Point symposium relating to visualising the effects of climate change (21). As Lynne Hull noted, how might artists disseminate and visualise the reams of (often conflicting) data relating to climate change to the 'general public'? The visual interpretation of these multi-faceted issues may lead to mono-faceted imagery such as the fecund meadow/lone polar bear/dying honey bee colony/depleted rainforest. (See an example of this below left). It raises questions about when a metaphor becomes a cliché, and when a cliché becomes a trope; thus rendering these visualisations impotent as agents for change because 'we've seen it all before' (usually on TV) – and all sense of punctum has disappeared (22). This is the main reason why my *Restless Nature* video didn't work. It re-used news footage soundtracks, which had already been 'consumed', and therefore we had already distanced ourselves from those specific



events and didn't want to 're-visit' them.

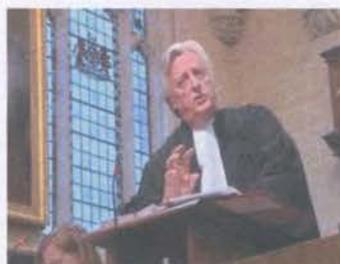
The London based artists' collective Platform ⁽²³⁾ (see right), is a good example of a hybridic organisation which uses rhizomic approaches to critique the insidious and polluting nature of the oil industry. Recently their focus has been on the way that BP (British Petroleum) uses arts sponsorship of prominent UK arts organisations to improve their public image ⁽²⁴⁾. Platform creates subversive performative walking tours of the City of London and Tate Modern to highlight this point, and uses a variety of strategies such as websites, pop up events, and flash mobs to disseminate its ecovisions.



The barrister, (and I'd also argue artist) Polly Higgins takes the opposite approach. She actively engages with mainstream media



and uses websites to promote her fears about the effects of climate change. The *Ecocide Trail 30 September 2011* proposes that Ecocide should become the 5th International Crime Against Peace, alongside Genocide; Crimes Against Humanity; Crimes of Aggression and War Crimes. This trial, staged and filmed at London's Supreme Court, involved practising lawyers arguing whether the impact of BP's Deepwater Horizon Platform's oil leakage in the Gulf of Mexico constituted Ecocide ⁽²⁵⁾. (See left)



Both Platform's and Higgins' events are performance-based and performative in terms of aiming to engender debate and interaction. They rely on discussion and presence – the experienced space/place, and performativity. I talked in Section 1 about the human body and how it related historically to being above, rather than within the landscape. I also mentioned that Grizedale Arts were using the forest as a theatre, and if a forest becomes a theatre it is potentially performative in itself. So clearly theatre, projection and mediated imagery can be used with effect by ecoartists, but it centres on the importance of retaining an embodied experience of a space/place. I'll return to this in

CROSS OVER POINT 3.

Conclusion

The interviews, events and other discussions that I've been involved with in this research project, have gravitated around site-based artist's trying to grapple with geographies in relation to trace, loss and the impulse to preserve. This resonates with my own experience as a practicing artist. Seven key issues have emerged for artists (and by extension, arts organisations and funding bodies), which can support them in positively re-shaping both the actuality and our cultural understanding of the landscape-archive.

Firstly, there is the fear about artists not knowing enough about a specific landscape – especially if they are not resident there. The importance of working collaboratively with local expertise has been acknowledged by artists such as Graham Fagen, and is now broadly accepted as being a valuable approach. As I argued in the conclusion of Section 1, and subsequently reiterated through the interviews with Grizedale artists, working with experienced and innovative land stewards such as the Grizedale foresters is a very informative and rich experience, and is



therefore good practice.

Secondly there is the fear of not knowing enough about climate change and being asked to mediate complex information visually. As argued in Section 2, a positive way forward is hybridic practitioners whose scope and interests are cross-disciplinary. Working across disciplines may be a way forward to create what Deleuze and Guattari would call transversality. Agencies such as Tipping Point, Cape Farewell and The Arts Catalyst have a remit to foster cross science-art projects and discourses, so hopefully these will continue to develop new projects, which can support artists in engaging with climate change in an informed way.



Thirdly there is the issue of the trace and its fixed and didactic nature, as outlined by Deleuze and Guattari. Artists are increasingly aware of the legacy of their projects, as are arts funding agencies. **Legacy** was the overarching theme in the sited artworks commissioned to regenerate East London for the 2012 Olympics (26). Artists Dan Harvey and Heather Ackroyd, who created work for this event (see *History Trees* right), talk about creating sited artworks that improve over time, implying that they could be living entities (27). It also invites artists to have a sustained and long-term relationship with the geographies of a space-place



e.g. Sonfist's *Time Landscape*.

Fourthly there is the issue of practising towards uncertainty and the processes that this may involve. Artist Nick Edwards talks about the importance of process and methodology. 'If we are to imagine spaces for these times, if we are to see where we are and where we might go, we have to pursue an alternative imagination. An imagination that is prepared to admit that it is lost, an imagination that has stepped into the unknown. Lost is the finished state – everything else is process' (28). His project *An Expedition to the source of Dollis Brook, in Search of the consequences of the Sublime and the Beautiful* (see right) evidences this approach. Economists Lester and Piore reinforce this in their report about artists' skill sets: 'interpretive processes are more appropriate when the possible outcomes are unknown –



when the task is to create ambiguous outcomes... It thus requires a willingness to try new things, with a tolerance of ambiguity...' (29). This is precisely what artists are trained to do. We are highly adaptable at problem solving and working with unknown outcomes, so are intrinsically attracted to uncertainty and the rhizomic lost-ness that this involves.

The fifth issue relates to our engagement with embodied space-place. In Sections 1 and 2, I discussed the landscape as practised place and how this relates to the landscape-archive as theatre or mediatised/distanced event. In Section 3's conclusion, I noted that chora plays a key part in how we engage with sited artworks. As Enwezor states (30), the photographic document can become a replacement for an object or an event. There is also the matter of witness. Who experiences the work and how? I'll return to this in **CROSS OVER POINT 3.**

Sixthly there is the fear of being overly political and being aligned with a specific 'axis or deep structure' (31). The complexity of the effects of climate change has inevitably become part of international decision-making as evidenced by the difficulties of enforcing the Kyoto Protocol (a UN initiative to reduce carbon emission, see polar bear images opposite). Geographies are now



even more politicised than ever. The answer to this complicated dilemma might be through what Deleuze, Foster and Massey describe as '*becoming*', which was discussed in Section 2. To '*become*' you need to rid yourself of the familiar and the entrenched. Being lost, especially in Terra Incognita – a strategy I've used throughout this research – raises the question what are we certain about, and what might we want to 'invest' in as artists. As Kathryn Yusoff states 'what knowledge becomes useful to us in a time of abrupt climate change?' (32). This opens up possibilities of thinking beyond the 'tree logic' (33) through creating informed traces that relate to '*becoming*'. Again, I'll return to this in **CROSS OVER POINT 3** through the principle of witness.

And finally there is the fear of romanticising landscape, whilst having the urge to preserve and/or protect it. I note that these are different impulses. Are we doomed to repetition or replication? What is the typicality associated with a place? There is a growing awareness that, as Morton states, 'place was never very coherent in the first place' (34), so what is it that we should have the impulse to preserve? 'It seems that we have lost something. But what if the



story were more complicated? What if we had not exactly lost something? Surely the loss must at least be recoverable in some way, if ecological politics has any chance of success. What if, delving more deeply, we couldn't lose place because we never had it in the first place? What if the idea of place as a substantial "thing" with clear boundaries was itself in error? Not that there is no such thing as place at all, but that we have been looking for it – in the wrong place.... What if globalisation, via an ironic negative path, revealed that place was never very coherent in the first place' (35). If we can free ourselves from romanticising landscape and the colonialist readings of geographies described in Section 2 and revisited on page 10 of this Section; we might just be able to preserve – possibly even enhance – ecology and biodiversity. However, I note that this is very difficult strategy. In some parts of the world the romantic approach is deeply ingrained and I am wary about the impulse of wilding places and creating 'wildernesses', which I believe is impossible to do within the current European/North American cultural reading of the landscape-archive. Please note it is the impulse to, rather than the actuality of wilding that I have concerns about.

So it is clear that not all of these complex issues are resolved at present. Having to practise/practice as an artist within so much uncertainty is opening up new possibilities – one of which is re-imagining the landscape-archive not simply as a living archive, but one that questions the millennia of human constructs that are overlaid on this living archive.

I'll conclude these last remaining questions in **CROSS OVER POINT 3**, giving specific examples of artists' project that are positive models for the future.

CROSS OVER POINT 3

ANGELA PALMER > BRYNDIS SNAEBJORNSDOTTIR & MARK WILSON >
TANIA KOVATS

ARTISTS PREVIOUSLY MENTIONED:

SECTION 1. PALMER, BEUYS, MUF, ACKROYD & HARVEY

SECTION 2. MUF AND PALMER

SECTION 3. SMITHSON, KOVATS, DARBYSHIRE



In Sections 1 and 2, I discussed Angela Palmer's *Ghost Forest* of Ghanaian tree roots (see above left), and Bryndis Snaebjornsdottir & Mark Wilson's *Nanoc: Flat Out and Bluesome* – a hybridic map-archive-collection of taxidermied polar bears (see above right). I want to revisit these works through the lens of Tania Kovats' *Meadow*, which was briefly discussed in Section 3. All three projects attempt a rhizomic approach in their translocation (uprooting) of flora or fauna from one place to another.

Tania Kovats' *Meadow* (2006) translocated a 6ft x 50ft piece of wildflower meadow, 120 miles from the town of Bath to inner city London using a canal barge. (See images opposite and on following pages). The meadow was grown in shallow trays of soil suspended on the barge's deck, and the journey from the rural to the urban took a month. A sister meadow was permanently installed in Bath. As noted in Section 3, it was inspired by Robert Smithson's *Study for a Floating island to Travel around Manhattan*.

Kovats' *Meadow* barge has been described as a miniature landscape (36). I am not so sure. It is not as though the meadow has been scaled down like a Bonsai tree – it is at 1:1 scale, but it always operates in relation to something bigger – the landscape. I think that *Meadow* is an excerpt. It doesn't imitate a meadow – it is one – but one moving through its referent, the landscape.

A wildflower meadow is seen as being something 'pure' – a model of, and metaphor for abundant biodiversity. However, this work is not simply about longing for, or a recreation of, another rustic meadow. As Ian D Whyte notes, 'Landscape helps to focus loyalties and

affections, and through the development of ideas of typicality, a particular landscape can come to symbolize a national identity' (37). An example of this is reproductions of John Constable's 1821 *Hay Wain* painting – featuring of course, a meadow – being displayed in WW1 trenches to remind British troops what they were fighting for, so we return to the notions of landscape and culture discussed in Section 1. Timothy Morton agrees, but takes a different approach stating that the landscape always operates in reference to a larger cultural context – the urban (38). When we are in the landscape, cities are always present in the negative form, precisely because the 'natural' environment operates as an antidote to the urban one. Whilst we are 'here' in the landscape, we are often 'over there' in the city as well. This is what the barge's slow translocation to post industrial East London enacts.

However, my prevailing thought about this floating meadow relates to the plant's roots suspended just above fresh water, yet unable to reach it; and that their survival was beholden to either the unpredictability of rain, or human intervention. To quote Kovats, '(Meadow) was irrigated by a watering can that I filled up from the canal and watered by hand – as you can't



use a pump in this sort of waterway. This would take me up to an hour a day' (39). This degree of nurture was, I believe, a central tenet of the artwork. I doubt that it would have attracted as much attention if the meadow had arrived in an inner city environment in any other than a lush and fecund state. So *Meadow's* translocation was a highly elaborate materialisation of nature being nurtured, with the time and labour that this involved reinforcing this notion of the need for support systems.

This is where Palmer and Snaebjornsdottir/Wilson's projects come in. The latter's *Nanoc: Flat Out and Bluesome* project raises questions about the changing biodiversity due to the melting of the polar icecaps. Palmer's project focuses on diminishing tropical rainforests, which are perceived to be the planet's primary carbon sinks and stores. Kovats' project engages with wildflower meadows, which have become a symbol of biodiversity in the Earth's temperate latitudes. All projects are itinerant, focussing on distances and localities: the local and the global. One of the signatures of hybridic art practices is their use of translocation, and how introducing an alien or unexpected object into a specific space/place affects both components' readings. Translocation brings dislocation and with dislocation there is often abjection, especially in regard to animals. However, if you live in a city in the 'developed' world, the landscape's diminishing biodiversity/ rainforests being felled/ice caps melting is always taking place elsewhere – and what is out of our immediate line of vision is very often out of mind. As noted earlier, these natural disasters are literally mediated through TV imagery. To paraphrase Morton (40), we are never 'over there' in the rainforest, but with these artists' projects these actual objects are now 'over here' with us and we are **asked to bear witness to them**.

Another common feature is that all projects were fraught with logistical uncertainties. I mentioned in Section 2 that Palmer's tree roots have become 'grand sculptures', but all of these projects involve grand gestures – it is no easy task to move massive tree stumps across continents, or spend six years borrowing polar bears from collections. Due to fear about loss of biodiversity or habitats/landscapes resulting from the effects of climate change, trace, loss and the impulse to preserve are the projects' central themes. This loss is not always visible, or indeed known about until after the fact (especially if it is outside the archiving systems of North America and Europe); so it makes sense that the projects also need to have a certain level of visibility and scale. My point about Kovats' *Meadow* being an excerpt rather than a miniature landscape is absolutely critical to this argument. As Susan Stewart writes '(there) are no miniatures in nature, the miniature is a cultural product, the product of an eye performing certain operations, manipulating and attending in certain ways to the physical world... (it) assumes an anthropocentric universe for its absolute sense of scale' (42). The projects' scale underpins the artists' intentions – too large and they would become distant and intimidating monuments, but they needed to be large enough to invite the viewer to reflect on their own



scale and physicality and thereby invite a highly embodied engagement with the work.

Earlier in this Section Anna Best talked about using 'brief metaphors'. Ruth Little from Cape Farewell states 'Metaphors allow us to think at different levels of scale simultaneously, linking the minute to the infinite' (42). So metaphorically speaking these artists are manifesting our cultural 'elephant in the room'. Having just used a cliché, isn't there a danger that this work could become clichéd, especially when, as noted earlier, that their subject matter is so mediated? This has been a concern with artists over the last five decades. In the late 1960s Alan Sonfist wrote 'We must become more and more sensitive in our perceptions of nature, if we are to save it at all... a single visual image is only a segment in a total process; and forms only one stage in continuum shaped by other – perhaps invisible – factors' (43). These artists' common strategy has been to bring this hidden 'world' to you so that you can test your stance on these issues, without "lecturing or hectoring" (44). Hans Haacke talks about 'presenting natural processes as intrinsically meaningful' (45), rather than chasing an aesthetic derived from a self-reflexive form or composition. Therefore the natural world has a 'culture' of its own that is of value to the artist because of the empathy that it invites from the viewer. Foster notes this also applies to artists working with the archive (See Section 2). The viewer becomes a witness rather than spectator, because what is happening in front of their eyes is an actuality, not a representation. As Agamben states (46), when you are witness to something, you become implicated in it. In other words, by using the actual object rather than an image or representation, the translocated item remains a metaphor and/or metonym, rather than falling into meaningless cliché.

I want to conclude by making a key point about these projects, which is central to this Section's – indeed Paper's – argument. In Section 1, I defined the landscape itself as being a landscape-archive. In Sections 2 and 3, I went on to discuss how site engaged artists inevitably become archivists of their own practice, thus becoming artist-archivists. I am concluding this Section with the proposition of the **artist-archivist acting as an archivist of the landscape-archive**. All projects discussed above share a notion of nurture and preservation. I am proposing that their acts of preservation means that they are acting as **archivists of landscape-archive**, and that this is driven by the fact that changes to the landscape and its biodiversity are being accelerated in the Anthropocene Age. Therefore the impulse to preserve becomes more acute. I'll use Kovats' *Meadow* project to illustrate this point.

With climate change, floating or portable landscapes are the most effective form of preservation – the landscape-archive can simply be floated to the appropriate climatic belt. Kovats' project was a form of landscape-archive because not only did it attempt to supersede the romantic image of a meadow, but also it explicitly engaged with enhancing biodiversity



of the landscape that it passed through. Meadow was a moving seed bank – a **rhizomic** disseminator akin to Beuys' *7000 Oaks...* project (see Section 1), so the meadow itself was also a landscape-archive. In short, it gave living matter agency, so this translocation was a means to an end, as well as an end in itself.

Kovats' strategy and intention is echoed in the work of other UK based artists such as Palmer, muf, Snaebjornsdottir & Wilson, Ackroyd & Harvey and Darbyshire to name but a few. They all – in very different ways – have created archives of the landscape-archive, which refute the romantic approach to landscape, whilst embodying the principles of witness and chora. They create spaces for '*becoming*' which operate both physically and imaginatively.

Whilst this shift in sited artists' approach to geographies of, and in, the landscape-archive hasn't been actualised yet at Grizedale, I hope I have convinced you that over the last 15 years there has been a significant shift by some UK based artists in how they engage with the effects of climate change. They have taken up the late 20th century ecological discourses led by international artists such as Haacke, Beuys, and Sonfist and matched their scale and ambition using the parallel strategies of witness, interaction and metaphor/metonym.

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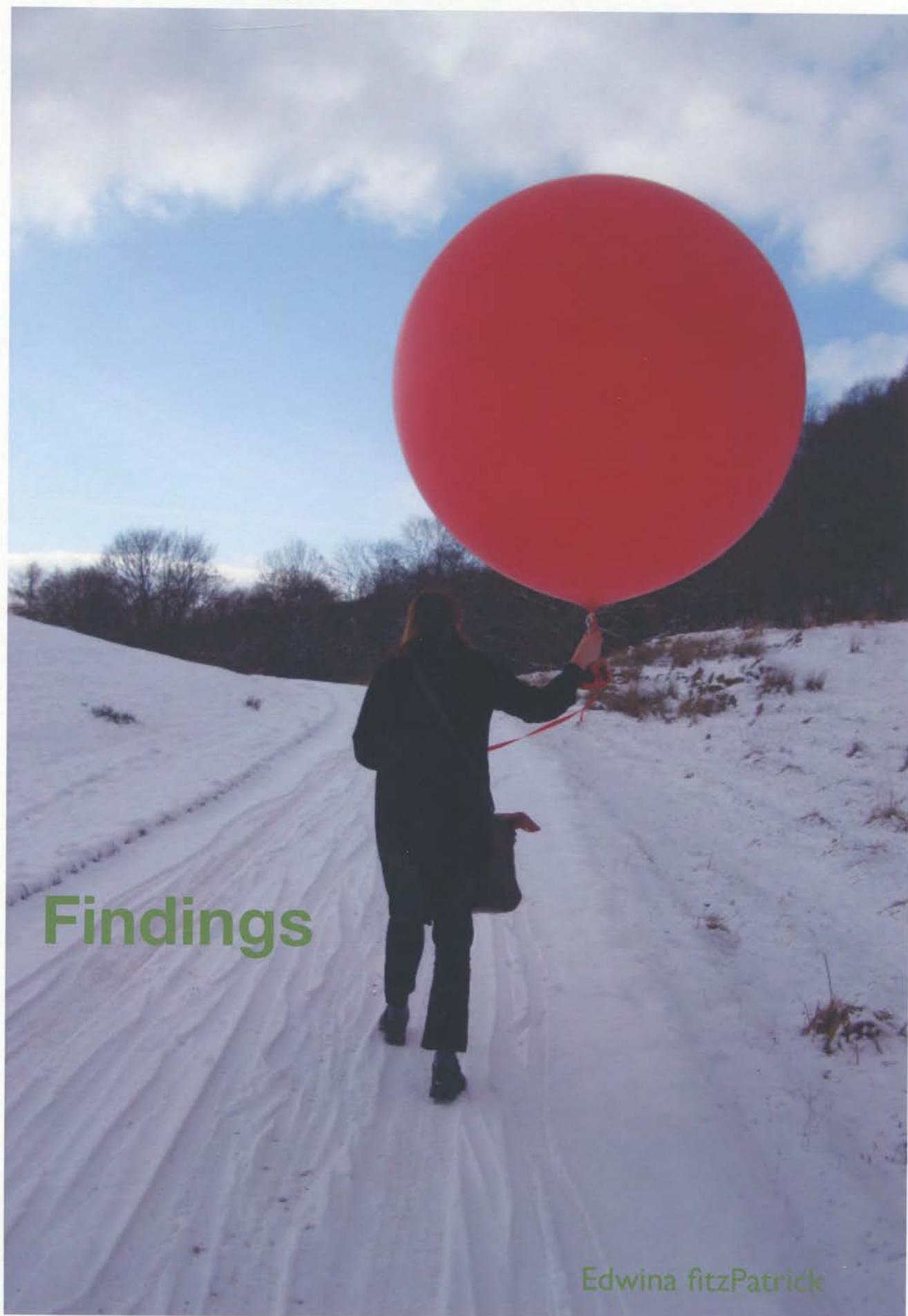
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**Artists' geographies of the landscape-archive :
Trace, loss and the impulse to preserve in the
Anthropocene Age**



Findings

Edwina fitzPatrick

Findings Contents

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Findings

Artists' geographies of the landscape-archive :
Trace, loss and the impulse to preserve in the Anthropocene Age

Findings Contents

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For information about and notes on all the interviews conducted please see *The Voices* Section

Colour coding

Green relates to research questions and posing questions (i.e rhizomic)

Pink relates to public dissemination of research

Quotations and key themes are in blue

A brief evaluation of original research aims and methodologies in relation to the outcomes.

Original Aims:

To create new knowledge through exploring the possibilities of a Grizedale archive which locates and contextualises its past present and future, both nationally and internationally. Within this I aim to:

1. Profoundly question what a 21st century archive might be
2. Discover whether current debates about climate change and biodiversity are affecting how artists and their audiences are engaging with sited work at both Grizedale and beyond
3. To make this research visually accessible and readable to a variety of audiences

Within these overarching questions I originally proposed to:

- Research the forest as an entity, physical location and how it is contextualised by the surrounding area (Section 1)
- Briefly acknowledge the historical legacies of the landscape as a cultural container - the sublime, romanticism, tourism, storytelling (Section 1)
- Question what is meant by sited artwork (Section 1)
- Research how the Forestry Commission's employees and Grizedale visitors engage with current debates about climate change, land use and biodiversity (Section 1)
- Create a literature survey about the existing canon surrounding the archive and discover how they operate both ideologically and practically (Section 2)
- Visit existing archives to establish areas of good practice and innovation (Section 2)
- Conduct in-depth interviews with a selection of Grizedale artists over the last four decades (Section 3)
- Research roots and rooting both botanically and metaphorically, using the Deleuze and Guattari's rhizome as a methodology (all Sections)
- Research discourses relating to loss and trace (all Sections)
- Research discourses relating to space – chora, site, space-time, sculpture in space (all Sections)
- Research current discourses relating to climate change and biodiversity (all Sections)
- Research how Grizedale artists and international artists' engage with climate change, land use and biodiversity (all Sections)
- Fuse theory and practice based research and create visually inviting and accessible outputs be they text based or artworks (all Sections)
- Engage with voice and the spoken word as well as written text (including the performative nature of language) (all Sections)
- To record what already existed with the archive and create a database of all Grizedale artists (This Section and Section 3)

What actually happened?

All of the above research took place, but it was developed in new directions.

Section 1: A Lost Tour Guide

Outcomes using both text and practice based research:

An introduction to the research project linking the key themes of the landscape-archive, the art archive and specific artworks with the affects of climate change... through the filters of trace, loss and the impulse to preserve

An introduction to Grizedale, placing it in a wider sited art context over the last four decades

An introduction to the concept of the Anthropocene Age's central principle that humans are now creating permanent traces on the planet - hence the term landscape-archive. It involved investigating how forests in particular are imaged and imagined using W.H. Auden's statement that 'a culture is no better than its woods' as a starting point.

Analysing the theme of lost-ness and getting lost, in relation to four key areas.

1. Losing biodiversity and environments through the effects of the Anthropocene Age
2. The creation of temporary artworks and the deterioration of forest based sited artworks
3. How we engage culturally and artistically with getting lost in a forest
4. How artists and researchers engage with getting lost in their research

Investigating the peripheries and centres of both Grizedale forest through practice based experiments.

Establishing four key distinctions to focus the broad umbrella term of climate change. These are investigated through interviews, anecdotal research, and published findings of how they impact on our **understanding of both temperate and tropical forests**. This is illustrated in the main body of the text by examples of national and international artists' work relating to forests and tree roots, and supported by a database in this Section, which lists international artists whose practice has embraced ecology, biodiversity and or the affects of climate change.

Audiences' responses to the effects of climate change are tested through questionnaires (Grizedale Visitors) and through a video work, which was exhibited in Glasgow, London and Newlyn. This is analysed in both Sections 1 and 4.

Recording what already existed with the Grizedale archive and creating a database of all Grizedale artists creating sited work at Grizedale. This activity continued over Sections 1-3 and this Section.

Establishing that getting lost is generally regarded as being culturally unacceptable in the UK.

Section 2: Getting lost in Terra Incognita.

Outcomes using both text and practice-based research:

The investigation shifts to the peripheries and centres of a map (as opposed to a forest) in relation to Terra Incognita (unknown territory as opposed to lost territory) of both colonial and contemporary unknown lands - the latter involves Antarctica, the former involved the Americas and Australasia. This is linked with the centres and peripheries of an archive.

Creating a literature survey about the existing canon surrounding the archive and an analysis of how art archives operate both ideologically and practically.

Investigating how archives are used and are navigated through interviewing existing archivists in key UK archives, and to establish areas of good practice and innovation. **This leads to recommendations about how Grizedale's physical material might be archived** (this Section).

Investigating open or closed systems, and veracity within an archive from a rhizomic perspective. This included exploring the 'spaces' of an archive, philosophically and literally introducing the central concept of 'becoming' and 'becomingness'.

Investigating the notion of the artist-collector; the artist-mapper and the artist-archivist, and expanding this into the notion of the hybridic practitioner who is often cross-disciplinary and collaborative, and operates as an artist-mapper-archivist-collector.

Creating an online Prezi artwork synthesising these arguments and offering some solutions to how and why we may wish to both create and use archives in the 21 century.

Section 3: Missing Persons

Outcomes using both text and practice based research:

Creating a unique rooted insight to the Grizedale artists' experiences during their residencies through in-depth interviews, which literally give the artists voice. It also provided 30 hours of original material for the Grizedale's virtual and physical archive, which reframes the residencies' histories.

Creating a snapshot of how the artists were affected by Grizedale's culture, **including establishing key themes that the resident artists engaged with.**

Creating a unique comprehensive visual database of all sited work/artist since Grizedale inception.

Investigating how the artists documented archived their own work – hence the artist-archivist, and whether the artists themselves facilitated Grizedale's rapid rise of visitors and creative reputation.

Investigating Derrida's **concept of chora in relation to photographic documentation of sited artworks**, which links with the above. Disappearing/losing sited artwork creates its own set of nuances and issues (chora).

Innovating with presentation techniques through dissolving the grid-like database and the map to test a rhizomic approach to archiving

Linking US Land Art and ways that sited work has been interpreted in the UK through the lens of Grizedale in response to differing cultural imperatives regarding land-use and management.

Taking the reading of sited artwork in Grizedale beyond simply mapping through embedding the artworks in an interactive photograph, (Experiment 4 Lost and Found)

Developing original short stories based on the "Chinese Whispers" principle.

Section 4. Loss and Trace

Outcomes using both text and practice based research:

Conclusions are drawn about Grizedale artists' core interests being more focused on biodiversity, land use and land management than climate change, because it is a managed forest.

Investigating the artist-archivist as an archivist of the landscape-archive, using 3 British-based artists to illustrate where good practice might lie. This is supplemented by discussing international artists who have acted as archivists of biodiversity through creating living archives.

It identifies issues about misunderstandings about the term climate change.

Investigating how practicing toward uncertainty in the Anthropocene Age can be applied by 21st century artists, **including identifying seven key reasons why artists are wary about overtly engaging with climate change. It reveals ways that artists have superseded this crisis of perception about the landscape-archive, including replacing the cliché with the principles of witness, metonym and metaphor; using cross-disciplinary collaborations; and investigating legacy using lost-ness, and 'becoming' as ways of practically applying the rhizomic approach to art practice.**

Considering current dialectical approaches to land management – wilding or increased stewardship and how artists can engage with these models using sited art practice as part of their cultural trace

Findings Section

This Section includes a **proposal for a sited artwork and revisits the notion of witness in relation to actual work which takes the research project's theme of artists-archivists'**

archiving of the landscape-archive to its natural conclusion. It also includes recommendations for Grizedale's physical archive, and creates a database of international artists who also engage effectively with these issues.

The Voices Section

This Section provides notes and transcriptions of the original material created through the interview processes.

The Navigation Section

This helps to Reader navigate through all other Sections.

Unforeseen topics that were addressed:

- The Anthropocene Age as a unifying theme, which means that the landscape itself has become a living archive, and cultural container
- The shifting nature of the forest as a cultural container within the last 4 years through tree disease, increasing concern about climate change and government attempts to sell off public forests
- The distinctions between a residency and a commission
- The management of the forest and landscape
- Language and literary tradition around Grizedale
- Enclosures and fences as a cultural traces in relation to the Inclosure Acts
- Botanic distinctions as metaphors and metonyms e.g. the rhizome, the radicle, the epiphyte roots + ramified thinking
- Anxiety relating to loss and becoming lost
- Integrating art into a quest for a cultural strategy for the future, and the need to find new ways in which we relate to the landscape evidenced by how artists have adding to Grizedale's culture at a micro level
- The map as a linking device, and trying to move beyond the map/developing a rhizomic engagement with space-place and sited artwork
- Terra Incognita as an 'other' colonial space and topographies of absence and presence
- Navigation tools – old and new, as apposed to orientation
- The map, the collection, and the archive moving into the hybridic approach.
- The contents of an archive have always been discovered and known by the archivist- all surprises have been pre-codified
- Knowledge and landscape-archive as a palimpsest
- Why set up an archive in the first place?
- The continuum as a problem, and the archive as a partial fragment
- The notion of becoming and becomingness in relation to the archive – and the articulation of space and place
- The monument lurking behind every document, and the filing cabinet as monument
- The site based artist as archivist of their own practice and how chora relates to this
- The fear of amnesia creating didacticism and closed systems - the archive is often founded on disaster or fear of disaster
- The cultural crisis of perception - phylogeny and becomingness as two possible ways out of it
- Wunderkammers as theatres of memory
- The landscape as a living archive, with some artists acting as archivists of the landscape-archive to preserve biodiversity
- The need for non-arborescent preservation and conservation systems for everything
- Investigation how entropy and the impulse to preserve interact through trace
- Tree viruses and how we think about and manage these as artists and stewards of the landscape-archive
- Artists who act as artist-archivists of the landscape-archive through rhizomic acts of dissemination and seeding
- The links between American Land Art and UK sited art practice
- The ethics of creating traces

Archive Findings & Outcomes



Archive Findings & Outcomes



Grizedale's Physical Archive Recommendations

Adopting some - or all - of the following approaches, would avoid any danger for a physical Grizedale archive becoming a self-reflexive closed system in which the institution's need for an apparent sense of continuum outweighs a sense of self-criticism and reflection... instead creating the possibility of spaces for the movement and endlessness of thinking. To put it another way, it would be a space for *becoming*.

- o Aesthetics and curiosity. As the Grizedale archive specifically relates to sited sculpture, in various forms over the last 30+ years; there is also the tangible object to consider. This used to take the form of a maquette as a 3d blueprint for a sculpture-in-waiting, but this has changed more recently in favour of 3d imaging and written proposals. I suggest that any physical archive is in itself perceived as a sculptural entity – one that extends beyond the notion of a maquette. Whilst there is always the need to store multitudes of documents in a way that is easy to find, the approach could be that of creating a non-monumental artwork in itself.

- o The archive's organisation should question Grizedale Forest's centres and peripheries. (See Section 1). Some artworks are much less accessible than the ones near the visitor's centre, and are therefore less visible and visited. The archive might be used as a virtual tour of less visited artworks for less physically able visitors. I would also recommend encouraging different ways of researching, of satisfying different types of curiosities – through the way that it is set up. See Erica Campayne's earlier comments in Section 2.

- o This outward facing approach can be further developed within Grizedale by building strong cross-spatial dialogues – between the forest, indoor exhibition spaces, and the archive. The Whitechapel archive, reading room and exhibition spaces are used to create dialogues across time and space. Their archivist-curator has a 3 fold strategy; that of using external artists or organisations to work with the Whitechapel archive (contextualisation); that of rethinking previous Whitechapel exhibitions (revisiting); and that of working with artists whose practice relates to archiving (exploration of the archive as an entity). All of these feed into, and create new parts of the archive, but they are cross referenced separately so that you can choose to either ignore or explore these new additions.

- o Use the exhibition space as a research platform for the archive and vice versa, so that there is a 'conversation' between the two spaces and the forest

- o The Helen Chadwick (1953-96) bequest at the HMI includes a selection of books that inspired her practice. In addition to the more obvious reference texts relating to the body and feminist discourse, the bequest also includes novels and books on science which contextualise her much further both as an individual and an artist - be they James Gleick's Chaos Theory or A.S. Byatt's novel, Possession. These books capture the zeitgeist of the 80s, and reflect the fact that UK artists' research arenas were expanding beyond the Fine Art canon at this point in time. Some Grizedale artists read a lot whilst in residence. Grizedale artists have already referenced Ruskin in many of their projects, but I'm also interested in what other artists were reading over this 30 year period, be they 'trashy' novels, 'serious' literature, or involving a broader contextualisation of their work. When interviewing artists I asked which books that they strongly associate with their Grizedale residency to give a broader contextualisation of their research, and suggest that these forms part of the archive. (N.B. Many artists didn't read whilst at Grizedale, so this

would not be comprehensive. Music was more popular either by bringing in or learning instruments or through the radio.)

- o Bring in teachers to help create links with schools at an early stage so that it can be effectively linked with the curriculum
- o Carefully consider how bequests may affect the other archival material before accepting them. The archivists talked about the need to create a records management plan to determine what should be in the archive and how it is filed. If items are loaned how do you trace them?
- o Carefully consider who maintains and opens up a physical archive. Large archives normally have 30-40 visitors a month; smaller ones may have that amount over the period of a year. Therefore consider how many people you want to visit the archive, and how wide its constituency is.
- o Consider the spaces that the archive occupies. I strongly suggest that it takes a variety of forms in acknowledgment of its partial nature.
- o Who will scan and database this material? It is a highly intensive process. I note that this has begun to take place through the PhD research.
- o Consider how present and future activities will be recorded and documented for the archive. Who will do this? Using what formats and platforms?
- o Consider what budgets will be set aside to maintain it.
- o There is also the thorny issue about documentation. Whilst Grizedale (sometimes) officially photographed both the processes and products of the residencies, the artists were the primary disseminators of their work. Also, what about documentation of temporary or fleeting artworks in relation to more stable ones. How was work installed? All other sculptural archives make a point of documenting this. See Section 3 about chora.
- o It is also important to consider why and how artists are grouped together in the archive, especially over the different stages of Grizedale's development. In common with other UK archives, the better known Grizedale practitioners are more likely to be researched, and this could skew the overall perception of 30 years of residencies. Therefore the reference system should not bias any particular artist.
- o Consider whether the different natures of the onsite residency and the commission need to be engaged with in the archive - particularly through the fabrication methodologies.
- o At YSP, archivist de Courcy Bower deliberately collected as much information as possible about other open air sculpture projects in order to place the YSP and its sculpture in a wider global context. This is good practice to adopt for the future at Grizedale. The YSP, Locus+ and HMI archivists are all keen to share resources, and part of the Grizedale archive may be dedicated to reciprocating this broader contextualisation and information sharing. Consider also how Grizedale's archive might articulate with other FC archives and libraries (art or otherwise).

Grizedale's Archive contents 15/11/10

Edwina fitzPatrick artworks/ stuff

- 2 x giant red balloons
- 1 x red umbrella
- 1 pair patent black hunter wellingtons
- Lost Tour Guide uniform
- Questionnaires and clipboard

Keir Smith's Bequest

- *Running from Eden* 3 x railway sleepers, rail track and bolts.
- 4 x Rust Drawings *Between - the Choice, Oar with Ring, 'The Revolution Falters, and Untitled.*
106 x 132 cm 1984
- 3 x drawings *The Fate of Streams* (images of *Last Rays...*)
- 3 x small rust drawings
- Folder of drawings- 'The old man of Coniston'
- Watercolours- *A Small Puddle in Grizedale, Carved Stone, Five Stones* . All 1979-80

Elsie Grant's Bequest

- Bronze bust of Bill Grant with inscription "W. (Bill) Grant M.B.E. Founder. The Theatre in the Forest 1970. From subscriptions of members and friends."
- Boar's tooth embedded in resin
- Tan and Black wool fabric- purpose unknown
- 6 x folders/ scrapbooks detailing programmes, reviews of the Theatre in the Forest, exhibition lists, film screenings- mid 70's - 1995

Brian McMullen's historical items

- 2 x 1m x 1.6 m photographic display panels - theme: the war years
- 3 x 2m x 1m text/photo panels- theme : the war years
- 3x 0.5m x 1.2m panels- theme : local history
- 7 x 25cm x 2m panels- theme : local trades and industry

General Grizedale archive

- Lead artwork *Picea* (1997) commission by Charles Poulsen 3 metres long
- 2 x A1 *Boar* drawings by Sally Matthews
- 1x wall mounted cabinet with leaf relief at corners and Theatre in the Forest text along the bottom
- 2 x display cabinets
- 2 x large framed and 2 small framed pastel drawings by Robert Urquhart
- Folder of Grizedale posters featuring *Some Fern* by Kerry Morrison
- Box containing FC info about 3 artworks : *Habitat, Mea Culpa, Columns*
- 1990 Prudential Award for the Arts trophy
- Scrapbook of Grizedale Forest Sculpture 1977-1980
- Carved curtain by Dan Whetsell 1985 25cm x 50cm
- Winged metal helmet- artist unknown
- Scrapbook with press cuttings and programmes for the theatre in the forest
- Cast small metal relief featuring a fossil and a hand- artist unknown
- 3 x red stone blocks featuring carved leaves- artist unknown
- 13 x A1 digital colour prints of designs for buildings by architecture students 2008 *Watch and Wait* Project
- 7 x maquettes for the observatory towers by architecture students
- 2 x small wooden maquettes for shelters- artist(s) unknown (Paul Dodgson?)
- 1 x wooden carved artwork by Reece Ingram titled *Stanmer Menagerie*
- Cardboard box containing leaflets about *Ghost in the Wood*, 2006 sculpture guide and FC Walking Guide
- Display box of earlier Grizedale poster featuring work by Sally Matthews, Andy Goldsworthy, Kerry Morrison
- 3 x digital print panels *Grow a Seed in Your Mouth*
- 2 x dried moss lined hanging baskets - artist unknown
- 1 box Grizedale postcards featuring work by Charles Poulsen 1997, Samantha Clarke 1999, Karl Ciesluk 1995, Shigeo Toya 1995, Gregory Scott-Gurner 1998, Will Menter, Richard Caink 1994, Charles Bray 1995
- Box of miscellaneous recent non Grizedale events, Forestry commission info

- Bag containing DVD and book by Rebecca Joy Sharp (2010)
- 6 x office filing cabinets of varying sizes
- Books: *Deeds of Change* by Neil Wilkin; *Marcus Coates* (Grizedale Books); *Bruno* by Jordan Baseman (Grizedale Books); *Botanica* by Graham Fagen (Grizedale Books); *Pollinate: Encounters with Lakeland Flowers* by Rob Kessler (Grizedale Books); *For the Tree of the Field is Man's Life* by Belle Shafir.

Contents of filing cabinets (from left to right)

Cabinet 1. Post 2005 (Beige 2 drawers)

Top drawer: Files and leaflets relating to Forestry Commission and off site art events and archive at Henry Moore Institute.

Bottom Drawer: Files titled : Interpretation Art/Architecture Embeddedness; Art Lunch Times 1 & 2; Manifesto of Possibilities; Inventory; Press

Cabinet 2 (Black Four drawer)

1st Drawer: 49 folders* containing information about artists who had residencies at Grizedale. This includes craft, painting and photographic residencies (see artists' database for full info). The data varies significantly from artist to artist.

2nd Drawer : 37 folders* containing information about artists who had residencies at Grizedale. (see artists' database for full info).

3rd Drawer 23 folders* containing information about artists who had residencies at Grizedale. (see artists' database for full info). Plus a folder relating to the artists, funding and educational programme 2000/1

4th Drawer: Forestry Commission data including two folders about the Ridding Wood trail

Cabinet 3 (Beige four drawer)

1st Drawer: Slide collection Fiona Adams - Gordon Young (see separate database)

2nd Drawer: Slide Collection: Forest Views – Mike Winstone- features later artist's work.

3rd Drawer: 40 misc. folders including artists files (see separate database); press folder, pepinieres, funding applications, artists statements

4th Drawer: Slides of artists' projects post 1999

Cabinet 4 (Red four drawer)

1st Drawer Empty

2nd Drawer Unfiled post 2000 paperwork, *Church of the Greys* leaflet (S Mark Gubb), Education projects and teachers packs, Composer in residence files

3rd Drawer Empty

4th Drawer 2 folders- fellowships and Honeypot Youth Group

Cabinet 5 (Grey four drawer)

1st Drawer 5 x Misc FC admin files

2nd Drawer 2 x books – one in Japanese and one about the London wetland centre

3rd Drawer Grizedale Production celebratory ceramic plate (1981), Framed text about Julian Stock's *Grizedale Window*, Metal memorial plaque for Walter Sanderson (Grizedale Carpenter)

4th Drawer Empty

Cabinet 6 (Beige three drawer)

1st Drawer Empty

2nd Drawer All relating to post 2000. Folders with floppy disks and CD's of artists' work, Pack confirming artists in the 2004/5 *Romantic Detachment* project in New York, Artists' unsuccessful applications for Grizedale residencies (including the panels comments), Slide carousel of mooring posts project (artist not named) ; Slide carousel of unnamed project; Budget file; 13 x artists' folders (see artists' database)

3rd Drawer various Grizedale Arts files, including applications for residencies, applicants' catalogues, selection panels' decision making process. (Many of the residencies were by invited artists rather than open submission). 17 x artists' folders.

*Artists' folders. The contents of these vary widely. Some such as Keir Smith's contain just one sheet of word processed A4 text; others are full of data including contracts, email/ fax conversations, sketches and proposals. Some files have been removed altogether (Sally Matthews), and evidence of her residencies has been drawn from publications and press cuttings. Files are kept on all residencies including the craft and painting ones.

List of Publications

Smith, Keir Keir Smith the Gallery at Wimbledon College of Art
Smith, Keir The Dust of Learning and other works from the Iron Road
Smith, Keir The Vault of the Scalzi
Smith, Keir Ognissanti
Smith, Keir Enclosed Garden
Smith, Keir Towards the Eremitani
Haycock, David Boyd Paul Nash
Curtis, Penelope Barbara Hepworth
Schlieker, Andrea Folkestone Triennial, Tales of Time and Space
Montagu, Jemima Open Space, Art in the public realm in London 1995-2005
Ainley, Rosa (Ed.) This is What We Do, a muf manual
Davies, Peter and Knipe, Tony A Sense Of Place, Sculpture in Landscape
Ford, Laura Laura Ford
Warne, Frederick Beatrix Potter 1866-1943
Stace, Alison Sculpture Parks and Trails of England
Malpas, William Land Art in the U.K.
Grant, Bill and Harris, Paul Natural Order
Grant, Bill and Harris, Paul The Grizedale Experience
Dempsey Art Destination Art
Livingstone, Marco and Burn, Gordon Richard Woods
Kastner Jeffrey and Wallis, Brian Land and Environmental Art
Giuseppe Penone Scultura di linfa
Andrews, Malcolm Landscape and Western Art
Kwon, Miwon One Place After Another, Site-Specific Art and Locational Identity
Milton Keynes Gallery Richard Woods: Flora & Fauna
Grayson, Richard (Ed.) This Will Not Happen Without You
Holman, Martin & Martin Newth: Solar Cinema
Arts Council England Arts in Rural England
Arts Council England Annual Review 2007
Andrews, Max (ed) Land Art, A Cultural Ecology
Gander, Ryan In a language you don't understand
Brownrigg, Jenny Nature Centre

Material Added to the Grizedale Archive through the PhD

Unique digital material:

20 x memory cards of interviews of ex Grizedale artists and of events such as launch of muf and Greyworld's commissions

Digitised scans of 220 existing slides plus new images donated by Charles Poulsen, Richard Harris, Justin Carter, Pankaj Panwar, Rob Ward

Touchscreen Prezi archive with embedded videos

Unique physical material:

Display Boards of the *Missing Persons Files*

Books:

The Strangled Cry of the Writer in Residence by Duncan McLaren (Grizedale Books)

Reflections on Grizedale by Panayiotis (Grizedale Society)

A Guide to the Yorkshire Sculpture Park

9 x publications about Keir Smith's work

Get Lost by Rob Ray (AND)

The Forest and the Forester by Graham Fagen (Grizedale Books)

Camp by Jo Coupe (Grizedale Books)

Video:

Grizedale A Sense of Place (Concord Media)

Sculpture Guides: Copies or originals

1982, 1984, 86, 90-91, 95/96, 96, 97/98, 98/99, 98, 03-05 2006

Grizedale Arts magazine 2003. Gallery publication 1998.

Reviews .

Grizedale Press release 20th October 1993

Launch Material for *A Sense of Place* publication

Review Cumbria Life Magazine 1998

Lucie, Smith, Edward. Into the Forest Landscape. Asia-Pacific Sculpture News. Winter 1995

Vaizey, Marina. Sculpture in the Environment. Date and publication unknown

Aspects magazine. Issue 7 Summer 1979. Grizedale Forest Sculpture. Author unknown

Mullen, Adrian. Forest on the Move. Westmorland Gazette June 2009

Jones, Jonathon. Something Nasty in the Woods. March 4 2000. Review 1981.

Grizedale Society. Press release. 27 August 1998

Grizedale Society. The Gallery in the Forest. Exhibition catalogue 1998

Other

Correspondence between Grizedale Arts and Charles Poulsen (Trustee).

List of artists with residencies at Grizedale who did not site work in Grizedale Valley for a week or more 1999-2009 (Grizedale Arts Commissions)

1999	Jorn Ebner	2003	Dominic Allen
1999	Rob Kesseler	2003	gelitin
1999	Simon Lewandowski	2003	Adela Jones
2000	Ben Coode-Adams	2003-7	Kerry Stewart
2000	Chris Helson	2003	Miranda Whall
2000	Claire Todd	2003	Phil Collins
2000	Louise K Wilson	2003	Guy Bar Amotz
2000	Simon Crump	2003	Mark Titchner
2000	Sarah Staton	2003	Kevin Reid
2000	Simon Bill	2003	Dan Fox
2000	Sophy Rickett	2003	John Beagles
2000	Jordan Baseman	2004	Bedwyr Williams
2000	Alex Frost	2004	Matt Stokes
2000	Hans Waanders	2004	Emily Wardill
2000	Stuart Mugridge	2004	Mark Beasley
2000	Tim Olden	2004	Cathy Ward & Eric Wright
2000	Sarah Tripp	2004	Beagles & Ramsay
2000	Rob Kennedy	2004	Simon & Tom Bloor
2000	Francoise Dupre	2004	Barry Sykes and Sean Parfitt
2000	Louise Crawley	2004	William Pope 1
2000	Clare Goodwin	2004	Garrett Phelan
2001	Andrew Dodds	2004	Damon Packard
2001	Juneau Projects	2004	John Russell
2001	Clio Barnard	2004	David Osbaldeston
2001	Claire Todd	2004-5	Brian Dewan
2001	Simon Morrisey	2004	Alexandre Singh
2001	Tom O' Sullivan	2004	Cindy Smith
2001	Joanne Tatham & Neil Bromwich	2004	Nina Katchadourian
2001	Zoe Walker	2004-5	Nick Crowe & Ian Rawlinson
2001	Sally Osborne	2004	Anita Di Bianco
2001	Andrew Dodds	2004	Jeremy Deller
2002	Duncan McLaren	2005	Pablo Bronstein
2002	Elizabeth Wright & Georgio Sadotti	2005	Ken Russell
2002	Nathaniel Mellors	2005	Jesse Bercowetz & Matt Bua
2002	Graeme Roger	2005	Bryan Davies & Dan Robinson
2002	Paul Rooney	2005	Jeremy Deller & Alan Kane
2002	Wowhaus	2005	Olivia Pender
2002	Sally Osborn	2005	Lali Chetwynd
2002	Tim Olden	2005	K8 Hardy
2002	Matt Stokes	2005	Robert Eikmeyer
2002	Tech_2	2005	Allison Smith
2002	Flatpack	2005	Adam Putnam
2002	Becky Shaw	2005	Doug Wimbish
2002	Jonathon Inksetter & Tonja Livingstone	2005	Jen Liu
2002	Minerva Cuevas	2005	Charlie Tweed
2002	Jorg Piringner	2006	Jamie & Aiko
2002	Micz Flor	2007-9	Jonathon Meese
2002	Simon Blackmore & Nick Evans	2007-9	Erik van Lieshout
2002	Adeal Jones	2007-9	Myvillages
2002	Jo Roberts	2007-9	Shifting Ground Collective
2003	Ryan Gander	2007-9	Guestroom
2003	Eteam	2007-9	Jay Yung
2003	Matt Stokes	2007-9	Harold Offeh
2003	Ceri Hand		
2003	Kane & Deller		
2003	Marianne Walker		

World artists informing this research

Artists in green have been cited in the main text

Surname	First name	Area of specialism	Source
acconci	vito	high rise trees grey green	transplant
ackroyd	heather	Grass, scientific collaborations, oaks	artist
allora	jennifer	site-specifics and space in landscape	artist
almarcegui	lara	land use and wastelands	landart
amd&art/ t.allen comp		water dotoxification	greenmuseum,
anselmno	giovanni	land art	ends of the earth
antas	axel	Landscape	website
adam	knut	grey-green greenhouse	transplant
atm & rivercubes		waste management	greenmuseum,
aycock	alice	land art and sculpture	sonfist aitl
babarit	gilles	steps in mining area	eco aesth
babarit	marc	tree roots shelter	greenmuseum,
bailly	dominique	sited work in forest	SVArts
balkin	amy	Climate change	engage 21
ballangee	brandon	biodiversity and species decline	engage 21
banz	stefan	internal growing spaces	transplant
barrett	keith	landscape art	greenmuseum,
barron	stephan	ozone layer video imaging	greenmuseum,
barry	robert	land art	ends of the earth
baumgarten	lothar	greenhouse	transplant
bayer	herbert	land art	ends of the earth
beaumont	betty	marine biodiversity Alexandria library	matilisky
bell	vaughn	performance based plant rearing	greenmuseum,
berwick	rachel	birds, biodiversity	greenhouse
beuys	joseph	Green politics, trees	yes
blazy	michel	Plantlife	greenhouse
bonnanno	alfio	landart and eco	eco aesth
bradley	steve	rubbish in woods	greenmuseum,
brecht	george	landmass translocation project	ends of the earth
brest van kempen	mark	living off the land	greenmuseum,
brodie	anne	antarctica cc	engage 21
brody	michele	hydroponic walkways, epiphytes	greenmuseum,
brooker	jackie	biosculpture	eco aesth
brunetti	carlotta	tinted trees	greenmuseum,
bruni	marco	steps in mining area	eco aesth
bruni	gilles	tree roots shelter	greenmuseum,
buchel	christoph	site-specifics and space in landscape	greenmuseum,
budelis	richard	nature and culture	CAA magazine
calzadilla	guillermo	site-specifics and space in landscape	greenmuseum,
cattelan	maurizio	internal olive tree	transplant
chell	edward	taxonomy	SVArts
chin	mel	land use and restoring land	matilisky
collier	brian	taxonomy	greenmuseum,
collins	sam	climate change	cape farewell
collishaw	mat	biodiveisty, butterflies	greenhouse
cortada	xavier	climate change	greenmuseum,
da costa	beatriz	ecology and seed translocation	chris freemantle
damon	betsy	living water garden	eco aesth
dancer	daniel	logging and forestry	greenmuseum,
darbyshire	beth	rootless forest project	study day
de maria	walter	land art	publications
de pomereu	jean	arctic photographer	bipolar
de vries	herman	biodiversit, nature doing its thing	eco aesth
dellert	lois	forestry mechanistic view of nature	greenmuseum,
derbyshire	beth	climate change	cape farewell
derges	susan	imaging of landscape/water	eco aesth
dietzler	george	acorn planting	website
dion	mark	taxonomy	catalogues
doan	abigail	crocheted snow	greenmuseum,
dorsett	chris	Mapping, collecting, archiving, forests	arkive city
dougherty	patrick	willow, chesut living sculpture	eco aesth
drury	chris	land art	eco aesth
easterman	sam	micto cameras of spiders and chicks	greenmuseum,
edwards	nick	climate change	cape farewell
el sani	maroan	plants and homelessness	transplant
eliasson	olafur	weather conditions, water	greenhouse
endo	tohikatsu	land art	eco aesth

fairnington	mark	The collection, taxonomy	known to artist
faithfull	simon	Ice, climate change, lostness	cape farewell
farmer	tessa	sited work in forest	SVArts
feigenbaum	harriet	erosion and sediment control	eco aesth
felzmann	lukas	endangered species	greenmuseum,
fieldworks	london	data and narrative	bipolar
fillingham	peter	fear of being lost piece	SVArts
finer	gem	sound sculpture	SVArts
fischer	nina	plants and homelessness	transplant
fischer	mark	imaging of wildlife sounds	greenmuseum,
fischli & weiss		gardens forest, nature etc	transplant
fitzgerald	cathy	experimental film and ecology	chris freemantle
fleury	silvie	rose enclosed ford lincoln	transplant
flintham	matthew	land use and the military	AHRC
franceschini	amy	photosynthesis robot	greenmuseum,
frazier	heather	spaces, aesthetics of science	bipolar
friedman	tom	insects	greenhouse
fuchs	barbara	planting systems	eco aesth
gallaccio	anya	apple trees, life-death cycles	greenhouse
gaudreau	tim	lost and found in forest	greenmuseum,
gette	paul-armand	biodiversity	transplant
geva	avital	grey and green environment	ends of the earth
gey	jef	grey and green	catalogues
gonzalez foerster	dominique	sited practice in parkland	ruggIB Taurus
goto	reiko	butterflies	greenmuseum,
green	lorna	public sculpture	greenmuseum,
greenfort	tue	biodiversity and evolution	landart
gutierrez	yolanda	wildlife habitat	greenmuseum,
haake	hans	soil, collections, systems	catalogues
haghighian	natascha sadr	visibility and authenticity	landart
hakansson	henrik	nature and culture	RSA website
haley	david	Water, mapping	engage 21
hamilton finlay	ian	little sparta	transplant
hansen	mikeal	organic highway woodland sculpture	eco aesth
hapaska	siobhan	grey and green environment	transplant
harrisons	helen		
	newton	Ecology, climate change, biodiversity	yes
hartley	alex	translocation	
harvey	dan	grass, scientific collaborations, oaks	cape farewell
hawkinson	tim	rootball- greenhouse effect	known to artist
hayes	paula	support systems for plants	greenhouse
heizer	michael	land art	transplant
higgins	polly	Ecocide trial	sonfist aiti
holler	carsten	plants as sculpture	study day
holt	nancy	land art	transplant
holzer	jenny	black garden memorial	sonfist aiti
hunt	william	landscape	transplant
hutchinson	peter	throwing ropes planting scheme	cape farewell
ingram-allen	jane	seeds	transplant
irland	basra	biodiversity	greenmuseum,
jeong hwa	choi	distopian plantlife- lotus	eco aesth
johanson	patricia	landscape restoration as gardens	ruggIB Taurus
jones	christopher	pine needle powered lights	matilisky
katchadourian	nina	mending spiders webs	SVArts
keiller	patrick	land use	greenhouse
kerbel	janice	gardens for indoor climates	AHRC
king	matthew	sound work relating to forest hunts	Tyndall centre
kippelen	dominique	grass covered warehouse	SVArts
knight	john	The Right to be Lazy' tree roots	transplant
kovats	tania	woodland sculpture & meadow	Berlin exhibition
kratzheller	birgit		RSA website
krause	till	Weimar growing project	
kunze	sam	biosphere life support	eco aesth
laderman ukeles	mierle	water	transplant
latham	john	bins and land use	transplant
laura	stein	grafting	AHRC
leibowitz	susan	apple orchards	eco aesth
leverton	rosie	sited work in forest	transplant
london		habitat sculpture + film	SVArts
fieldworks			SVArts
lutz	winnifred	tree roots and ecology	
macdonald	mike	environment and social issues	chris freemantle
maciuunas	george	landscape	greenmuseum
maisel	david	landuse	eco aesth
marsching	jane.d	human impact on arctic regions	greenmuseum

matelli	tony	replicas of fungi	bipolar
mauri	giuliano	growing willow sculpture	greenhouse
mc gill	heather	landscape restoration and gardens	eco aesth
meadowsweet			matilisky
dairy		nesting places for birds	
mechain	francois	woodland sculpture	greenmuseum,
mellin	anke	observation rooms	eco aesth
mendieta	ana	landscape and the body	greenmuseum
mercier	mathieu	grey green	eco aesth
miller	kathryn	ecosystems and biodiversity	transplant
miss	mary	structures in the landscape	greenmuseum
montag	daró	biodiversity climate change	sonfist aitl
moore	matthew	agriculture	cape farewell
morrison	heather & ivan	climate change, itinerant practice	greenmuseum
morris	robert	land art	AHRC
motti	gianni	site-specifics and space in landscape	eco aesth
murak	tessa	seed clothing hydroponics	transplant
ngo	viet	water and cleansing	eco aesth
nicolai	olaf	miniature gardens	transplant
nils-udo		water and tide	eco aesth
nimki	jacques	grass piece	greenmuseum
nine mile run		land reclamation	SVArts
nollman	jim	plays music with animals	eco aesth
nordman	maria	landscape art-architecture	greenmuseum
norman	nils	geocruiser	greenmuseum
oakes	baile	images affects of climate change	transplant
orta	lucy + george	biodiversity, climate change	land art
palmer	angela	Climate change	cape farewell
patterson	lee	soundworks in water	yes
patterson	katie	translocation	SVArts
peppermint	cary	eco soundworks	AHRC
peters	steve	sound recordings of ants etc	greenmuseum
phillips	perdita	postcards of past landscapes	greenmuseum
piper	adrian	mapping	greenmuseum
platform		climate change, land use, oil	ends of the earth
polli	andrea	weather and air pollution data	yes
potrc	marjetica	urban agriculture/food production	greenmuseum
prigann	herman	land art and sculpture	rugglB Taurus
raabe	brigitte	plant hunting, indigenous species	eco aesth
rahmani	aviva	water and cleansing	transplant
recke	nikolaj	indoor cloverfield	eco aesth
red earth		landart	transplant
rehberger	tobias	formal bedding style planting	greenmuseum
richards	peter	wave art	transplant
richardson	emily	time lapse film using cranes	greenmuseum
richardson	craig	lanscape as conceptual art	SVArts
rieveschl	gary	heartbeat planting- hospital	AHRC
roloff	john	moss artworks	transplant
rosenthal	anne t	toxic waste	greenmuseum
rothenburg	david	playing music to birds	matilisky
roux	barbara	how nature is modified by humans	greenmuseum
rubenstein	meridel	trees, tropics	greenmuseum
sacarow-ross	igor	grey and green environment	greenmuseum
sacks	shelley	university of the trees	Landart book
samakh	erik	land art-mangroves	eco aesth
sanovec	victor	planting systems	greenmuseum
saraceno	tomas	microclimates, geodesic balloons	transplant
schlanger	gregg	the perfect lawn	eco aesth
schwede	brad	landart	berlin visit
scrupe	mara adamitz	nature and technology	greenmuseum
sega	lada	impact of pollution signage	greenmuseum
snaebjornsdottir	bryndis	climate change, polar bears	greenmuseum
sherk	bonnie ora	underpass gardens	greenmuseum
shovlin	jamie	taxonomy garden	bipolar
siegal	steven	landart	greenmuseum
simonds	charles	growth house gery-green	Tate
simpson	buster	water and acid rain	greenmuseum
singer	michael	nature and culture	transplant
skapski	lukasz	yew light piece	greenmuseum
smithson	robert	Dead tree, land art	sonfist aitl
solomon	richard	plant seeds	SVArts
sonfist	alan	land art	greenhouse
sosnowska	monika	pollution- dirty fountain	greenmuseum
southam	jem	landscape	new york
spaid	sue	coined ecoventions	rugglB Taurus

spoerri
staab
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stephan
stringfellow
superflex
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michael
kim

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diana lynn
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david
george
susan

stephen
james
gunther
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jeroen
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lars

cosima
shelagh
annette
lois
annette

chris
richard
simon
bedwyr
mark
luc
elizabeth

grass sofas
ephemeral landart
salvaged materials artwork
ecology
plants and homeopathy
hybrid documentaries
eco socio systems
climate change
numbering leaves project
land use, off grid living
landart
body and nature
forests and monoculture
upcycled camera obscuras
sited work in forest
roden crater
earth art exhibition
earth exchange project
landart
land use and restoring land
land use and restoring land
social significance of public parks
wood sculpture

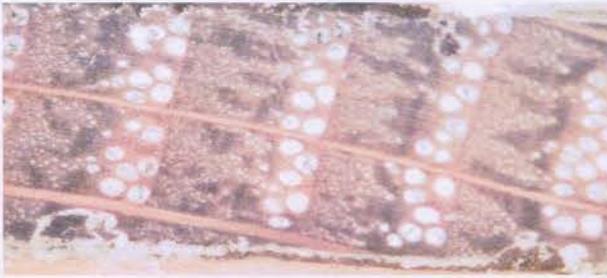
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life milestones
film image and natural world
botanical guide -folkestone triennial
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biodiversity and beehives
climate change, polar bears
boundaries grey-green
flooding and climate change

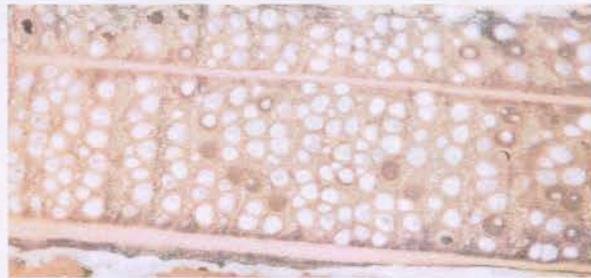
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AHRC
greenmuseum
Wysing website
bipolar
transplant
Tyndall centre

The archive of the trees: a proposal for Grizedale



Oak cores



This sited project aims to take the research project's theme of artists-archivists' archiving of the landscape-archive to its natural conclusion. The proposal is to work with mature trees, across a variety of species, which are located near to the main trails. A small dendochronology core (approximately the diameter of a drinking straw) will be taken from each one at the height of 1.3 metres – the cores only go to the centre of the tree, not all the way through it. This procedure will follow the FC Research Unit's standard

Please note that this information will be significantly more sophisticated and richer than the more traditional tree slice with key dates overlaid on it. Each tree is effectively revealing information about not only its own health but of the immediate area's conditions over decades, and possible centuries in time. It is therefore **a living archive**.

Each of the tree's 'archive images' will be manifested using 3d printer, and protected to make them waterproof.



Beech cores



operating procedures for taking samples, and will not harm the tree. Normally dendochronology reveals the age of the trees, past climate and whether the tree was under stress at any period in its lifespan.

Each ring (effectively an enlarged core overlaid with the archival findings), will be suspended at eye level around the trunk of the tree that the core was taken from.

The tree cores will be analysed, and 3d images will be generated which reveal the tree's growth patterns over its lifetime. Please see images above – the cores vary significantly from species to species and tree to tree. These images will be overlaid with the year and a mixture of laboratory analysis (using microscopes), foresters' records, and local anecdote (including Grizedale artists' accounts) about weather conditions, rainfall, diseases which reveal the trees growth patterns.



Edwina fitzPatrick

ual: university
of the arts
london
camberwell
chelsea
wimbledon



image credit/copyright Iika Leukelaid [Polar bears on fallen tree]

Practising (in) Uncertainty: A Colloquium

**GRADUATE
SCHOOL:
THE GLASGOW
SCHOOL: & ART**



For more information and booking at CCW visit
ual.force.com/apex/eventpage
Enquiries and Glasgow bookings to
gsevents@arts.ac.uk

@ccwgradschool, #PractisingUncertainty
fb.com/ccwgradschool

9.45am – 4.30pm Tuesday 6th May 2014

Banqueting Hall, Chelsea College of Arts
45 Millbank, London SW1P 4JU
and

The Reid Lecture Theatre, Glasgow School of Art
Renfrew Street, Glasgow G3 6RQ

The geographer Kathryn Yusoff has posed a timely question. 'What knowledge becomes useful to us in a time of abrupt climate change? How can we creatively practice towards such uncertainty?'

The Colloquium will explore how artists both practice, and practise in uncertainty. It focuses on how we might create and present artworks which investigate cultural (mis)understandings about biodiversity, landscape or site. This includes how audiences might engage with the actual artworks. This is the first event to take place between the Graduate Schools of CCW and Glasgow School of Art. It will be manifested through live links between London and Glasgow; and the artists speaking include **Justin Carter, David Cross (Cornford and Cross), Edwina fitzPatrick, Heather Ackroyd and Dan Harvey (Ackroyd & Harvey)** and **Tania Kovats**. The Colloquium, convened by Edwina fitzPatrick, is free and open to all.

This event forms part of CCW Graduate School public programme.

PhD Journal

Colour coding

Green relates to research question

Pink relates to public dissemination of research

Quotations and key themes are in blue

Working Research Title:

The anxieties about physical, perceived, and temporal thresholds in a forest.

How has the fear of loss and becoming lost, impacted on the artists' engagement with both this environment, and their audience?

December 2009

London

Roots. Started to link Deleuze and Guattari's rhizome and radicle with the epiphyte - based on previous research into non terrestrial orchids, but the botanical term extends to ferns, horsetails etc. D & G were part of original proposal to develop an alternative form of mapping or archiving, hence exploring roots.

The theme of anxiety about entering a woodland emerged from previous research - see Art of Living. This moves into the idea of a floating camera- one that images anxiety. A chance conversation about my PhD with Cate Elwes led me to Lamourisse's Ballon Rouge

Adopt the idea of one camera being floated beneath a balloon, to approach and enter thresholds to Grizedale Forest, but what to fill the balloon with? Ideally my anxious breath, but this wouldn't float a balloon. Helium was the only safe gas that I could use.

Started reading about the archive. Foucault and Bergson seemed to imply that one had to prioritise time or space, however does is alien to me when quantum physics articulates it as space-time. How can I use the latter to explore notions about the archive?

January 2010

London

Designed and made a harness and floating rig for the camera to be attached to the balloon. Started balloon tests using HD camera. Balloon seemed to be remarkably robust in an urban garden. Gas canister was safe enough to ask Grizedale to store it.

Meet with Hayley Skipper (HS) in London. She gave a snapshot history of Grizedale Society and Grizedale Arts, but the key point of our meeting for

me was our agreement about the importance of roots - literally and metaphorically. She mentioned that Grizedale trees grew on an average of just 6" soil, and that her proposed commissioning project was called Art Roots.

Glasgow

Met with Ken Neil and discussed the above plus the weighting of the PhD which is 50:50 theory and practice. Also attended research induction course

February 2010

Glasgow

Attend research induction course.

Grizedale: 20-23 Feb.

Very important that the first thing I do is (be seen to be) making artwork rather than sitting in meetings or have formal introductions. Shoot footage - the balloon is very consciously a conversation point, and a meeting point. Meet some of the Forestry Commission team (with balloon).

The footage produced by the epiphyte camera show possibilities, so decide to embark on shooting an annual cycle as it reveals the mutability of the forest, hints at the changing biodiversity, and implies repeated or ritual like levels of anxiety about entering a forest. That of seduction and repulsion. Something you might not always want to do, but feel sufficiently entranced/ obsessed to continue the attempts. Established several different filming sites, which could be accessed with a large balloon. The balloon was a lot more delicate in a forest context that the urban tests hinted at. It is a genuine source of anxiety - no play acting is taking place with this particular experiment

The designated Grizedale 'archive' is made up of two spaces, so what might the status and use of these be?

Discussion about the recent floods in the area leads me to think about fear of flooding footage and climate change

March 2010

Glasgow

Attend research induction course.

April 2010

Grizedale: 3-8 April.

Shoot footage at three sites across two days. Attend AND event organised by Grizedale to get a sense how audiences engage with temporary artwork sited there.

Researched Ruskin and Brantwood. It seems that Ruskin feared industrial pollution spreading into the Lake District. Another pointer to climate change. Wonder if geology (one of his interests) is worth pursuing bearing in mind the rooting systems when

there is little top soil.

Glasgow

Attend research induction course.

London

Further video editing research.

May 2010

Grizedale 9 –11 May.

First exploration of the [archive](#). Find Guardian text about forest management that feeds into the questions for Mike, the forester. He refers me to the recent government commissioned Read Report, which categorically links [forests with carbon sinks and carbon stores](#). This further affirmation leads to adding a new site- fear of climate change to the video shoot itinerary.

Find text by Peter Davies outlining how slippery Grizedale is to define. Start an appendix of questions used for research purposes.

Met with Grizedale Arts team with the aim of making them aware of my research. An uncomfortable meeting means that I should rule out any investigation into curation and focus on the artists' and support teams' voices. It reinforced my instinct to explore [the collective rather than singular voice](#) of Grizedale's history, and that this ground up approach is more rhizomic. However, I felt clear that Grizedale Art's activities should be evidenced in the 'archive'.

London

CCW Green day. Again [climate change and art practice](#) was at the heart of the discussion

Start writing literature survey. (5000 words written). The theme of [a lost tour guide emerges](#). Writing this text also led to a revision of the original research question, becoming

[Grizedale and beyond: Unexpected roots/ routes in environmental art.](#)

[How has the anxiety about loss and becoming lost, impacted on artists' engagement with the site and their audiences; and how might these temporal/ temporary artworks be disseminated?](#)

June 2010

Friday 4th June, London

Grizedale Arts, Late@Tate. WCA students were involved with the event.

Grizedale 20 –22 June.

Video shoot of all 4 sites

Archive research. Started to create an inventory of

all artists files determining the dates and period of the residency, who the commissioning team were, what materials were used, title of the work, GPS etc.. I became very aware that [there were large gaps in the artists' files across all periods](#). It also gave me a sense of the international impact of the work from the mid 1980's onwards and how rapidly Grizedale became well known.

The text led me from [a lost tour guide to the lost tour guide](#). This was a uniform based on city tour guides (there was a conscious urban reference theme running through both of these experiments) consisting of an OS map of the area. I was very clear by this time that what the archive lacked was [voices and conversation](#), so researched, and commissioning map fabric, having got approval from the FC and Ordnance survey. The aim was to interview visitors over a period of visits in different part of the forest about their experience of getting lost, relationship with the sited work and thoughts about climate change in relation to artwork sited in a forest context.

London

GSA Ethics application submitted. Permission also requested for FC ethical approval. This was in order to allow me to interview visitors and create a new/ different layer of voices to the research.

5000 words submitted to supervisory team

Discover [Angela Palmer's Ghost Forest](#) on line. Hayley Skipper mentions that she had been in touch about Grizedale being 'a final resting place' for the project involving virgin rain forest tree roots. Another climate change affirmation.

July 2010

Grizedale: 11- 13 July .

Video shoot. Archive research. Consider whether the lost entity is the archive itself.

London

Designing and making map uniform

Attend AHRC Art and the Environment conference at Tate Britain. The time-space issue that is immanent when start researching the archive in earnest was discussed. Will look into Massey's and Sleeman's writings more and have added to the literature review. Also touched upon rights to roam, private/ public 'green' spaces, the sublime, migration as becoming (links to nomadism?), Dark Mountain, environments (plural). I also reflected upon the links between [rootlessness, migration and nomadism](#). Roots are still a key part of the research as [metonym, metaphor and actuality](#).

Glasgow

GSA ethics application approved

August 2010

Grizedale 13-17th August.

Created interview questions and had them approved by the FC Beat manager and HS.

Met with Clare Rowe, Keir Smith's widow. Realised that some artists are very good at 'self archiving' (Keir is one of them). But mostly it reinforced the feeling of lost or absent conversations. This is also why [interviews with previous artists](#), the choice of which is something that I've been reflecting on, needs to proceed carefully.

Interviews in the map suit x 14 in both upland and valley Grizedale context, which drew very different types of visitor (often at different stages in their walks). Created a spreadsheet to ease the analysis of the data produced.

Video shoot

Contextual Lake District research. The lost tour guide should know about lost places.

Interview with Audrey Steeley. Grizedale Visual Arts Officer 1990-2004. Again, a human conversational face emerged about Grizedale's art legacy. She also confirmed what I had suspected that Bill had 'culled' certain files. I realized that the 'archive' ([indeed any archive](#)) will always be partial and that [this needs to be embraced](#). Our relationship with the 'now' is all pervading despite having difficulties about living in the now. The past foreshadows the present in many different ways. She also wrote plays for radio (hence being involved with the Grizedale Arts pantomime), but as someone born in the area she reminded me how much [the Lake District thrives on story telling, in either verbal or written form](#).

Archive research – review looking for lost conversations. Note that artists from the early period often used the following approaches/ methodologies: [hunter-gatherers; containment or enclosures; storytelling; formalists; romanticists, eco-ists. Very few artists engaged overtly with ecology or biodiversity](#)

Noted the [archive's slippery timelines](#). The inauguration of the sited work and the residency rarely matched. Both dates/ timelines should be acknowledged.

London

Started cut rough edit of video. Determined the structure of the edit- two cycles.

Complete restructuring and additional reading of the literature review

Started researching archives that would be good testing grounds for a 21st century alternative archive. These include [Locus+ \(comparative arts urban archive covering same period\)](#), [Yorkshire](#)

[Sculpture park \(sited work with a more rural emphasis\)](#), [Kew](#) or [Wakehurst Place](#) (botanical archives), [Parco Arte Vivante](#), [Turin](#) (Living art archive).

September 2010

London

Revised my website (www.edwinafitzpatrick.co.uk)
Submit material for GSA website

Review of text and research question:

[Grizedale and beyond: The mutable and transient nature of artwork which is sited in, or references, the green environment. Searching for what may be lost, by becoming lost.](#)

Grizedale September 26- 28th

Presentation of work to all supervisors.

October 2010

Glasgow

Attended GSA research student presentation (5 October). Met Amanda Thomson who is working in the north of Scotland on her FC related PhD.

Realised that there was missing footage so delay on completing work. Will either need to re edit from the start or shoot extra winter footage.

London

Revised text reflecting on feedback comments
Started to write registration form as a way of clarifying ideas

November 2010

London

Need to clarify exactly how I will be contributing original knowledge to site based artwork in the green environment. I feel that this is through the [climate change debate and how eco politics has affected sited work over the last 30 years](#).

Can I use the distinctions between taxonomy and [phylogeny](#) as the botanical metaphor to run through section 2 of the archive. (Inspired by Colin Tudge's *The Secret Life of Trees* book)? Phylogeny is especially useful; in terms of creating links when there is missing information (esp. with fossils) so could be a useful tool

Grizedale 14-16 November.

Filmed using the balloon in the archive space as a way of recording visually what is currently present there in a rhizomic way.

Produced written inventory of what is currently present in the archive

Visited Lanternhouse's (Ulverston) Invisible

Cartographies Open day. Met with ex Grizedale artist, Jorn Ebner (www.jornebner.info or je@jornebner.info)

PDF of writing to date sent to Grizedale Arts

[Sell off of FC land](#) being mooted by government

December 2010

London

Further reading including FC literature about Arts policy. Discover [Kathryn Yusoff](#) via the AHRC conference. Very interested in Antarctica/ [Landscape as archive, and the former as terra incognita](#). Am fascinated about how lostness and terra incognita may intersect

Re visited editing to complete both videos titled Route and roots: an epiphytic/radicle viewpoint.

January 2011

London

Work on a single screen video piece for show in London in February- subject started with threshold(s) to the forest and liminality.

The recent worldwide [floods](#) and extreme weather conditions led to using appropriated soundtracks from news reports about the global situation juxtaposed with Grizedale balloon footage, a stream in full flow and (bucolic) birdsong. It seems that flooding and climate change have re-emerged in the research but have taken a different form.

I note that single screen works are new and unsettling for me. I prefer the sensory aspect of multi screen works, where sound and images are layered to create complex and alternative narratives. However, these are not feasible for all exhibiting contexts. The audio and visual footage work in a dialectic way, which is not [rhizomic](#).

February 2011

London

[Exhibition of Restless Nature](#) in group show at [Collyer Bristow Gallery](#) in London

More in depth research into Yusoff texts relating to imaging of landscape - how can [the digital camera become a mediator of the green environment instead of simplistic record of reverence and domination?](#) Are there any links to be made between an airborne camera and satellite imagery of, for example a continent? Should I reference the ice age/ Antarctica/ Arctic (oil drilling)

Training in InDesign. This will be a very important in [disseminating ideas visually and creatively for a range of audiences](#). I cannot believe that double spaced pages of PhD writing running for tens (sometimes over a hundred) pages devoid of

appropriately sited contextualising imagery and practice based artwork is appropriate for research led PhD in the 21st century.

Government backed down on selling off FC land. Excellent news.

Research question changes to [Grizedale and beyond: 'Archiving' the mutable and transient nature of artwork which is sited in, or references, the green environment](#). [Searching for what may be lost, by becoming lost](#).

This acknowledges the archive aspect of the research and draws it closer to being a question again. Still not right, but moving towards something more tangible.

March 2011

Glasgow 8th March

Met with with Justin and Ken

Refworks training

Research training (Registration submissions)

Meeting with Nicky Bird.

Interview with Jenny Brownrigg

Rethink the registration document on the basis on last week's discussions. Plot out entire research programme to Viva using [the theme of getting lost and lostness - Lost Tour Guide, Terra Incognita, Missing Persons, Lost and Found](#).

All sections now relate to being lost, losing things and 'lostness' The latter needs much more definition, however I pinned down some contractions between nomadic patterns (consistency) in relation Deleuze's leaving the trodden path i.e. moving towards original knowledge or research.

Research question changed again to [Lost and Found... 'archiving' the mutable and transient nature of artwork which is sited in, or references, the green environment](#).

Following Jenny's interview, [I need to consider how the forest operates as a place of narrative and theatre](#)

London

Attend the Tipping Point Science day in London. 21/3/11. Organised by ArtsAdmin. Focus was on updating artists on latest info about [climate change](#). Speakers included: Mark Maslin (UCL), Tom Burke, Ro Randall, Peter Harper. Key points to consider: loss and human ways of adapting to it (grief can become a grievance), and ["Global warming is really about too much or too little](#)

water" (MM)

Glasgow 25 March

Met again with Amanda Thomson (FC researcher registered at Aberdeen) and Heike Lowenstein (GSA researcher) at the GSA 'Taking Place Connecting Geography and Art' event (25 March). We are aiming to create a supportive communication network.

Meet with Rory, fellow GSA researcher. He comments that there is a strong dialectic element in the "restless nature" video which has nothing to do with the rhizome. This is true. Why did I do it? I think it was to test how an audience responds to bucolic imagery linked with reportage about climate change. It mixes lens-based genres and therefore I needed to test how the "morality" of news reportage intersects with the highly constructed "art" video visual footage. Need to reflect further on how rhizomic dual screen video pieces can be. I feel that whilst the 'Roots and Routes' video piece is dual screen, and therefore potentially dialectic; that the sound interweaves a variety of narratives.

London

Reading, particularly joining up gaps such as [Archive Fever](#) and [Deleuze, and Massey](#). All favour the rhizome.

April 2011

Glasgow

Exhibition of *Restless Nature* in a group exhibition at the Glue Factory

London

Exhibition of the Orchid Collection at Beaconsfield exhibition 'Fraternise'.

Writing registration presentation and developing a PowerPoint and possible performance for the May presentations.

Need to create a time frame for interviews this year and visits. Interviews include Peter Davies and muf. Visits to archives include YSP, Turin, Locus Plus (Newcastle) and Wakehurst/Kew

Grizedale 23-28 April involved

Completing interviews started last year. [After government's attempt to sell off FC land, there was a lot of discussion about this, and much higher awareness about climate change.](#) However, it emerged through several conversations that people tend to associate tropical rather than temperate forests with ameliorating climate change

Shooting the lost tour guide walking past artworks in Grizedale Forest to create a brief snapshot of the diversity of the terrain and commissions dressed as the Lost Tour Guide.

Meeting with Hayley to catch up on progress. We also discussed earmarking funds and fund raising over the next few years to create a budget, which would help manifest the archive.

Further contextualisation of the area, including Sellafield and the coastal parts of the Lake District

Insight about *Restless Nature* video on the back on conducting the interviews. The key point is the juxtaposition of an English temperate woodland alongside audio tracks about flooding in the tropical parts of the world. Most Grizedale visitors still equate tropical rather than temperate woodlands as our 'saviours' from the effects of climate change.

May 2011

London

Edited video work shot at Grizedale and completed PowerPoint presentation

Re edited the text and submitted it to supervisors. This included adding the concept of the prologue/ epilogue to the writing and possibly creating links between Grizedale and tropical rainforests because of visitors perceived difference in their status of carbon capture. Also need to check this data myself with the FC and other agencies. Possible Daro Montag link via CCW, Liverpool and Falmouth and Cape Farewell collaboration.

Glasgow

[Presentation to researchers as part of my registration.](#) A question from the audience about taking on too much by bringing in [climate change](#) made me realise that this was absolutely central to what I'm researching. Otherwise, it could be another archive, in a remote place (geographically speaking) that is without context. Climate change IS the context and bigger picture for this research. It is not a diversion. Current research makes it clear that this debate has been running concurrent to the sited art debate and the discourses have grown (and sometimes diverged) together in northern Europe, Japan and the USA. [This is an opportunity to put Grizedale back on the map in terms of why it did and did not engage with this discourse \(along with most of the UK\).](#)

June 2011

London

[Arkive City](#) publication from Locus+ has proven very useful, and helped to formulate a series of questions that I want to ask the archivist from different institutions. Chris Dorsett has been really invaluable discovery, both through his [Trees Walking ...](#) projects at Kew/ Latin American Rain forest, but also about his writing on [open system archives and interactive exhibitions](#). Excellent quote made further links between archive and terra incognita (see following). There is also a

recognition about the lost tour guide being about the (currently lost) presence of the (Grizedale) artists, literally about the embodied experience intrinsic to a residencies. Also consider who the user/researcher engages with navigating an archive. [Navigation becomes a key theme in relation to terra incognita.](#)

"The 18th Century writer Joseph Addison's story of the Frozen Voices gives us an intriguing view on the poor prospects of recovering the past. He tells us of a group of sailors forced to winter on the arctic island of Nova Zembla. The weather became so cold that their speech freezes in the air around them and, with the arrival of spring and the thawing of the lost conversations, the words are restored, not as they were spoken, but in disorderly fragments. The result is a no-mans-land of missing context and intention"
Chris Dorsett. *Arkive City* 2008 p 128

London 14/6/11

Interview with Kiri Ross-Jones at the Royal Botanical Gardens Kew archive. Interviews at Kew archive/ herbarium and library 14/6/11 led to clearer distinctions about [the archive, the library and the collection](#), but did not help with adopting botanic taxonomies for the Grizedale archive

I should try using [open systems](#) to extend the gathering process of artists interviews. [Need to consider a web version of the archive.](#)

July 2011

London

'Different oeuvres, dispersed book, that whole mass of texts that belong to a single discursive formation- and so many authors who know or do not know one another, criticize one another, invalidate one another, pillage one another, meet without knowing it and obstinately intersect with their unique discourses in a web of which they are not masters, of which they cannot see the whole, and whose breadth they have a very inadequate idea'

This Foucault quote about the voices of multiple authors talking about their area of specialism is both an example of the voice interviews that I'm proposing are the basis of the archive, and the ways that they cross reference, contradict, intersect etc should be used as a starting point for the cut up texts in Experiment 4. The main change is that it should be not one but at least three short texts created from the same mother documents, but which inevitably will be very different. It is the space for other voices. Use several writers and key texts to create different stories as a written metaphor for the voices in and approach to creating the archive.

Newlyn

[Exhibition of Restless Nature in group show at Newlyn Art Gallery.](#)

Leeds and Wakefield

Henry Moore Institute, and Yorkshire Sculpture Park to interview the archivists- Claire Mayoh and Angie de Courcy Bower

Reflections include:

In order to innovate the archive should engage with both space and time. Normally art archives are indexed through the artist name and then date- the artists is by far the most popular 'search engine' in art archives. Angie's statement "Context is everything in sited work" is so true. The search systems in the archive have to recognise this- the site of each piece of work. I also need to cross reference the site of the work.

Contexts: A conversation with Clare Mayoh at Henry Moore Institute led me to looking at Helen Chadwick's book bequest. They said a lot about her and the time she was working in. I suggest that artists are asked to give a reading lists of 5-10 books that they were reading during the period of the residencies. This ties in to Angie's (at YSP) self determined remit of creating an emotional understanding of a place. I would prefer to call this an [embodied understanding](#), (initially cropped up in the remembering practice event) but we both mean something that attempts to capture a 360 degree and sensory understanding of the residencies.

Who will look after the archive if it is created? It takes a massive amount of work. There are issues about preserving information in an organisation, either in terms of not passing on 'stuff' or being so self conscious that all correspondence is informed by how you will look in hind sight.

The danger of the archive as a point of procrastinating about the past when not sure to engage with the future.

It is becoming more and more clear that what is currently [in the Grizedale archive is completely insignificant and patchy in relations to other ones of that period](#). I am very concerned that we will not get any more material from the Coniston Museum. **This will completely change the emphasis on what I'm doing for the rest of the PhD.**

Need to explore the distinctions (post Foster) about artists who use mapping, collecting and archiving as a strategy for their practice and develop this into a larger section, ideally including some Grizedale artists in this, plus Enwezor.

London

[Remembering Practice event led me to Ben Cranfield's blog](#) in which discussed the difference

between an archive and a collection from an artists perspective. Decided to interview Nayia at the Whitechapel about this as she has a unique role as an archivist-curator.

August 2011

Grizedale

Have obtained (copies of) several Grizedale sculpture guides- the 1991, 1996, 2003-05 and 2006 guides, which have increased the information about sited works, the dates and their exact location. I have also been able to work out when some pieces were decommissioned. This has been added to the artists' database. Up to 2005, over 250 artists worked at Grizedale.

Embodiment in relation to the residency programme - and the reading of the work - has become important. The archive may act as a form of embodiment through voices.

London

Interview with Nayia at the Whitechapel Art Gallery helped further determine distinctions to extend the artists section into [archivist, mappers and collectors](#).

Continued working on text, and decided to focus on two specific pairings of artists who focus on biodiversity and climate change which contrast significantly with Grizedale's past commissioning policies. They are the Harrisons and the Weinbergers.

September 2011

Berlin 9-13 Sept.

The aim was to find out more about Weinbergers' practice during the time he lived in Berlin (1994-95) and to look at the Bauhaus archive. I also visited Gardens of the World to look at sited artwork in a garden context in the Marzahn area. Also photographed [terra incognita maps and the Museum of Technology - including the Cantino world chart](#)

London

Visit to British Library map section to view maps of terra incognita.

The [cabinet of curiosities](#) emerged as a theme linked to researching and why we may wish to use an archive....the leap of faith in creating an archive. Need to research Jane Wildgoose and cabinets in Paris.

[The monument and the filing cabinet emerged from Alan Sekula's text](#)

Finally determined how notions of memory and collective history would be addressed throughout the text- as a subplot that keeps re-emerging (rhizomically). These become the [CROSS OVER](#)

POINTS.

Draft text for Terra Incognita submitted to supervisors

October 2011

Grizedale

Visit to Grizedale for launch of Greyworld and muf's projects. Interviewed Katherine Clarke (muf) and recorded artists presentations. Also interviewed Peter Davies again.

[Guattari's Three Ecologies and Engage magazine led to more information on the Harrisons, and the realisation that I needed to create a spreadsheet of contemporary artists working with the green environment around the world - both for the appendix and to facilitate my choice of which artists to reference. Draft text further amended as a result of this.](#)

Decide after reading Ruskin that the Experiment 4 idea - the screenplay using cut ups of existing texts across history, illustrated but did not interrogate Foucault's ideas. Dropped the idea, but explored [Borges](#) and the never ending library (Library of Babel) and see possibilities to link this with Jane Wildgoose.

November 2011

Oxford

Visit Oxford to see [Angela Palmer's Ghost Forest](#). Realised that they were utterly dead- in contrast to muf's oak. Need to discuss this, and find a visual device to link debates between the different sections of text.

London

[Launch of Terra exhibition at Jerwood Space, London exhibiting In mythology the Gods always smelled good](#). Met up with Joy Sleeman again.

[Panel talk involving Joy Sleeman at Jerwood Space](#) and her donations of essays helped with contextualisation of Land Art and Grizedale beginnings, and with notions about the [Anthropocene age](#). Along with [Timothy Morton](#), I've realised that [Section 1](#) needed a much stronger cultural emphasis and that this should be linked with climate change and ecology. Linked with [Auden's poem](#).

Grizedale 14 November

Supervisors meeting

Access to material at Coniston. This should no longer be viewed as an extension of the Grizedale archive, although it needs to be documented and recorded. Two days will be allocated to me once the initial inventory has taken place, to survey rather than investigate the archive. Its status is on a par with other UK art archives in terms on my research remit. [This means that my role has shifted towards using the interviews to gather data and](#)

artefacts for the archive.

Aim to create a visual section on the aesthetic or visual culture of the archive (previously embedded in the text) and manifest it in different way. See earlier about Wildgoose and Borges for possible starting point.

Need to review the meta drivers of the narrative and where they are placed

December 2011

London

Completely reviewed both the content and design of section 1, with a strong focus on the landscape as a cultural container. This needed to be much tighter in order to return to section 2. Contacted Forestry Research and established links with FC climate change expert (Mark Broadmeadow)

Tried to make contact with the Tate Archive re their online archive, but not been successful so far.

Invited to Tipping Point climate change event in February.

January 2012

London

Started working with the Prezi platform to develop an artwork which synthesises some of the research and findings relating to the archive. This looks like it will become experiment 4, and has moved beyond simply critiquing the aesthetics of the archive. Researching Wunderkammers and cabinets of curiosities, linking with colonial movements of people and objects based on further research into maps and world views.

Was informed that the archive space at Grizedale was being used for an exhibition. Am not sure what is happening to this material and to the documents I've set aside in specific groupings. Request to visit Grizedale Arts archive at Coniston denied due to funding issues between the FC and Grizedale Arts. Had hoped to also do a photoshoot there to develop a lenticular artwork as part of the experiments for Section 2.

February 2012

London

Refocus the text on the notion of navigation and how this links to terra incognita- needs to be made more explicit

What do we mean by 'chart'?

1. A geographical map or plan esp. for navigation by sea or air
2. A sheet of information in the form of a table, graph or diagram
3. (usually plural) list of the currently most popular gramophone (sic) records

4. verb to make a chart of, map

11-12 Feb Grizedale

Set up Terra exhibition

Photoshoot of taxidermied animals there for future possible artwork.

Based on conversation with Hayley, decide as the archive is so partial and does not at present have a permanent home; to focus on an online archive and audio repository possibly using prezi, or a website linking to Prezi. Because of this, I need to review my research question. I am not convinced that my remit is to archive any longer, and all I am doing is creating recommendations for a possible future archive, and creating an online 'snapshot' or map/chart of the sited work alongside the interviews. What should it be now?

Lost and Found... different approaches to archiving the mutable and transient nature of artwork which is sited in, or references, the green environment.

Or possibly even

Lost and Found... a hybrid approach to archiving the mutable and transient nature of artwork which is sited in, or references, the green environment.

To

Loss and trace in the Anthropocene age: Different approaches to sited artwork in the green environment and how they might be archived.

Newcastle

Turning Point symposium raised the issue of metaphor and metonym again. Scientists struggle to interpret and convey the complex issues surrounding climate change. There seems to be a hope from them that artists will be able to visualise these complex images and communicate them to a broader audience. This involves the use of metaphor. Issues arising included:

How can you tease out the poetics of scientific language?

How do we engage with the essence or synthesis of an idea/issue

When does a metaphor become a cliché. Does it stop being powerful at this point?

How can we think outside the clichéd canon of landscape?

Ecology= complexity. Where might complexity and simplicity meet?

How can we manage a layered approach? Not a landscape but a layer-scape?

We need powerful new images for the landscape.

March 2012

London

Section 2 has been designed using the edge of the map as a metaphor, and the cross-referencing systems are designed to orientate and guide the reader through the main body of text. **Key theme emerging is that of 'becoming'**.

Glasgow 4-5 March

Met with Tim Collins- follow up Brady etc...

Met with Nicky Bird. Suggested trying the Prezi out in May, and requested that the next progression presentation is May 2013 not October.

Library: Examined several past PhD submissions in the library - may need to look at the relationship between signification, allegory and metaphor (see Tipping Point).

Considered whether there should be more 'off piste' questions in the artists questionnaire about philosophical issues- based on Agnes Denes 1979 text work. It starts with 'do you think humanity will become extinct one day?'

Supervisors meeting.

It was agreed that the research would focus on a digital rather than physical archive.

Investigate the idea that in the **Anthropocene age, the landscape/geology is an archive – links with John Ruskin's fascination with geology and the trace in terms of storm clouds (pollution)**. Relates to artists' intentions to create either temporary or permanent artworks. **Can an artwork become a negative trace if it refuses to go away?**

Four overall sections are confirmed: The Lost Tour Guide; Terra Incognita: Missing Persons: Loss and Trace. Some aspects of the final submission may be digital.

We agreed that each section will retain an A4 portrait format, but have a different aesthetic. I note that the impulse to investigate being lost, and notions of deep research have to be balanced with legibility and accessibility.

We agreed that InDesign offered the opportunity to **keep visual and conceptual themes running throughout**. The green text boxes = rhizomic discourses than often reference botanic, environmental or cultural debates. A second motif

will be the **CROSS OVER POINT** texts, which link up debates between different sections. They create a critical and cultural overview linking the local with the international. **It was noted that as there was a cultural emphasis, the writing needed to resurface from 'deep' research into broader cultural contextualisation**. Hence the possibilities of using Grizedale in an international framework.

Paris

Visit Musee de la Chasse, Deyrolles, Cabinets of Bonnier de Mosson, and Natural History museum to feed into Prezi and deepen understanding of the Wunderkammer, cabinets of curiosities and nature morte.

London

The Prezi seemed to work as a visual synthesis of this section's research. It is proposed to present this at GSA in May. Permission has been sought from the archives that I've worked with, and amendments have been made. **Prezi is made public through Edwina's website on 28/3/12**

April 2012

Further work on Section 2 and questions for artists further refined.

May 2012

London

Paper submitted and accepted for Cultivating Nature as Art: Dialogues on the Rustic Tradition in Garden Art and Contemporary Practice of Organic Art in the Landscape for CAA New York for Feb 2012

Audio Interview with Clare Rowe - Keir Smith's widow 22/5

Glasgow

Presentation of Prezi at GSA 15/5
Reading now focussing on last thirty years relationship with artists and ecology/biodiversity e.g. Nature and Fragile Ecologies

June 2012

London

Started constructing the base of the Prezi for the Missing persons website. Became member of Google Earth Pro in order to download high quality overhead shots of Grizedale. Decided not use show the paths on the Prezi as it distracts from the notion of landscape as archive, especially as they get in the way of how the artwork articulates with the landscape.

Collated as many online images of artwork as possible to visualise no longer existent artworks within Grizedale residency's arcs. N.B. These will be replaced by scanning existing images in the archive when available.

July 2012

London

Sought and gained permission from Sheffield Hallam University (Chris Ball) to use images from their archive-website in the Paper/Prezi.

Key decision made that landscape and artwork cannot be extricated within the landscape-archive. This is not just about locations and getting lost. The overhead Google view combined with the earthbound interviews/ shots of the artwork relate to trace, loss and the Anthropocene age. (Google is increasingly being used to evidence Anthropocene i.e. human traces on the earth). In short, using this visual approach for experiment 4, all components of the research question are unified.

Started to assemble images of past and present artwork and collate a visual record of all past sited artworks in InDesign which may become part of the Missing Persons section, or might be in the appendix.

Grizedale

10 July Interviewed Gregory Scott-Gurner at Grizedale

Berwick

11 July Interviewed Charles Poulsen in his studio at Berwick upon Tweed

London

Interviews to date transcribed in note form and added to the appendix. [Have reviewed the artists to be interviewed to focus exclusively on work that was physically sited.](#)

Completed abstract for CAA New York conference Found text in Grizedale Arts' 2003 newsletter that mentioned working with bee keepers at the visitors centre- may be a starting point for a sited work. An interesting text describing the seasonal cycle from the perspective of someone who knows the forest well.

Started to review existing reading to deepen the level of writing and research in sections 1 and 2.

August 2012

Wales 13/8/12

Interviews:

Sally Matthews

Richard Harris

Emma Posey 13/14/ 8/12. Met in person and interviewed next day by Skype.

London

Wrote 20 minute CAA paper for New York and collated images for it.

Getting clearer about the use of GoogleEarth for archive- [it is a photograph – not a map so it moves beyond mapping and terra incognita.](#)

Revisited the Grizedale artists spreadsheets on the back of new findings from interviews

Am seriously considering that the Missing Persons section should simply be a beautifully designed booklet featuring the core information on the spreadsheets and photos of the work. The actual work tells so much of the story about Grizedale. Have begun to identify previously unknown work.

Interviewed Lynne Hull by Skype

[Started researching Ash Die Back and other tree diseases.](#)

September 2012

London

Reviewed CAA paper.

Researched Goldsworthy and considered adding him to paper, but did not fit with the translocation theme

Met with Hayley Skipper 11/9/12. Discussed ways of taking the project forward including a sited work. Also talked about a post-doctoral publication, and a conference to coincide with exhibition.

Started new design for Missing Persons file

Dorset

Interviewed Anna Best 26 / 9/12. [This reinforced what Kathryn \(muf\) said about sited artists as self archivists because this feeds the next project. Need to highlight the artist as archivist much more.](#)

October 2012

London

Collected images and started compiling 'The Missing Persons File' Section

[Made a decision that only work sited in Grizedale \(either the valley or FC land\) for a week or more would be included in this file, as the research question specifies sited work.](#) Reviewed all material produced by Grizedale Society/Grizedale Arts amassed to date to create short biographical/ background information on each work. The style is deliberately informal referring to the artists by their first names, and uses a typewriter style font to echo both old forestry records and police missing persons' files.

Feel that this Section has to be included in the main document. The original spreadsheet should be included in the appendix as it lists all Grizedale artists including the ones that don't fit within the sited artists distinction listed above.

One further issue may be the craft residencies. Whilst I decided at an early stage to ignore the painting and craft residencies – some artists/craftspeople cross these boundaries. At present I have decided to include all works which were included in the Guide Maps over the years, (e.g. waymarkers and seats) and therefore were likely to be perceived by visitors on the same footing as the 'sculptures'.

November 2012

London

Reviewed and submitted a proposal for Photography and the Histories of Sculpture.... conference at the Henry Moore Institute. Title: [Choragraphy/photography: temporary sited sculptures, archives, and mythologies](#)

Reviewed and updated texts for Sections 1 and 2 to ensure that latest research had been incorporated and still follows the arc of research in general in line with current research question.

Worked further in the Missing Persons file, and started to transpose this onto the Lost and Found Prezi. Am juggling quality of image with memory and the Prezi's limitations. I think that the Prezi should be viewed as a sketch for the project, not the finished work which might need to use an online game format.

Key insight: [Lost and Found section is a dynamic map, which means that the final section can be rhizomic. I also strongly feel that I should do a physical intervention at Grizedale – ideally working with the foresters in response to the crisis with ash trees.](#) The final conclusion could be embedded the lost and found Prezi on the site of the artwork or through a website or publication.

Design idea for Section 3 – after the Missing Persons files, [have the grid falling off the page.](#) I have concerns that the grid format, whilst being a useful device to convey information quickly, is not rhizomic. Started reading [Delueze](#) about the Fold in line with this

Focus on [culture and not curation](#) is vital at Grizedale. This is in line with, and follows on from the introduction to the Missing Persons section

December 2012

London

Continued working on the Missing Person section and arrange next set of interviews. Outstanding artists to interview include Graham Fagen, Jo Coupe, Alan Franklin, Andy Goldsworthy, Jony Easterby, David Nash, and possibly Marcus Coates.

January 2013

London

2/1/13 Phone interview with Jony Easterby.

It would be good to interrogate the meta-cognition aspect of my practice based research – i.e. introspection and the evaluation of cognitive thoughts in relation to the creative hunch. This is why Deleuze and Guattari (and Bergson) are so appropriate for practice based art PhDs. The focus on the Missing Person's File has been all consuming since May '12, but in effect I have been [trying to develop ways of being an effective anecdote gatherer and creative data cruncher.](#) Back to data>information>knowledge/canon that I started with in the introduction.

Should the final section be Lost and Found or [Loss and Trace?](#) The latter fits with the current research question which still feels fit for purpose. In OED the term trace as a wonderfully vast range of meanings. It should be Loss and Trace.

Do I want to bring back the concept of the layer-scape/palimpsest into the landscape proposition? Both are potentially problematic. Massey argues that the landscape should not be conceptualised as a palimpsest – it is not simply about erasure. My thoughts are that erasure can be difficult to do within the landscape. At Grizedale's the pre-forest walls still are in place, just absorbed into the woodland – however with slash and burn it is (e.g. Weinberger's ruderal plant). Palimpsests also imply horizontality as though viewing the landscape as layers. Whilst this has a veracity in terms of geology, these layers are squeezed and create unexpected appearances on the surface of the earth. The fold, or the geological concertina is perhaps the way forward for a layer-scape. Perhaps it is a fold-scape (Deleuze) that I should explore. This also relates to smooth and striated spaces – I suspect English landscape cannot escape being striated.

Perhaps the idea of the landscape as archive is less problematic. It fits well with the notion of the Anthropocene Age, and landscape as a cultural container. The latter is interwoven in so much that I've created to date either in written form, or as practice-based research.

Found several key writers relating to lostness in relation to becoming, including Anne Lydiate, Irit Rogoff and Nick Edwards. This could be an excellent theme for a symposium/conference. ['When I get lost, the world shrinks to the limits of my senses. Beyond my senses lie imagination – a world different to that of maps; maps don't show the mysterious labyrinths and vast plains that lie beyond the edge of vision, with the familiar falling away.](#) If we are to imagine spaces for these times, if we are to see where we are and where we might go, we have to pursue an alternative imagination. An imagination that is prepared to admit that it is lost, an imagination that has stepped into the unknown.

Lost is the finished state –everything else is process'
Nick Edwards p86.

Unwittingly I have followed a similar path through becoming a lost tour guide in terra incognita in my research.

Newcastle 28/1/13
Interview with Jo Coupe

Glasgow 29/1/13
Interview with Graham Fagen

Met with Justin and Hayley.
We discussed the timing for a symposium - whether it is pre or post-doctoral and where this might take place (options are London, Glasgow or Grizedale) and whether it related to siting an artwork at Grizedale. We also touched on post-doctoral publications which may or may not be linked to the symposium.

Hayley and I have agreed that I will start conversations about collaborating with the Forestry Commission's research units to investigate a sited work at Grizedale relating to trees disease, biodiversity, and how these might be affected by climate change and changing land use. If a sited artwork is developed from this research it may be within or without the timelines of the PhD. I would prefer the former as I believe that it will tie together all of the strands of research in this practice based project. This will also affect the choice of venue for the viva.

London
Key elements to include in Section 3:
Include the [chora text about how documentation of sited artwork affects its reading](#). I note that the choice of image in the Missing Persons file is also doing this but space does not permit multiple versions of each artwork. For some artworks there is only one image.

Need to write up the synthesis and analyses of the artists interviews to address the points outlined in introduction

Start research about [tree disease](#) and its transmission through FC research unit near Farnham (Alice Holt). It is not just ash trees that are being affected

Talk to GSA design department about alternatives to Prezi - Digital design Studio (contact Nicky).

Reconsider research question to become more poetic? Should I consider [landscape as archive](#), and [archive as landscape](#)?

[Artists' archaeologies of the landscape-](#)

archive: Loss and trace in the Anthropocene age

Note: there is a change in the original intentions from being purely about climate change and biodiversity to :

[Can artists develop sustainable art practices when siting work in the green environment and is there an audience for this?](#)

February 2013

New York

13 Feb - delivered paper at CAA annual conference, New York. [Cultivating Nature as Art: Dialogues on the Rustic Garden in the Long Eighteenth Century and the Contemporary Practice of Organic Art in the Landscape post 1960.](#)

My Paper: [From Colonial Roots to the rhizome: Location, dislocation and translocation in contemporary artists' organic arts practice in the Anthropocene Age.](#)

One of the issues that emerged for the Q & A session afterwards was that if the landscape operates as a cultural archive, then are some of the artists that I've mentioned using the strategy of archiving the landscape as a central aspect of their practice. If this is the case, do I focus more heavily on this with the PhD or is this a peripheral part of my research and findings? This might change the question to:

[Loss and trace in the Anthropocene Age. The landscape as archive, and the artist as archivist of the landscape.](#)

I fear that whilst this is an interesting proposition, that it narrows my enquiry down far too much.

Oxford

24 February- interviewed Alan Franklin

London

Contacted David Nash and re-contacted muf and Andy Goldsworthy. No replies.

March 2013

London

How about a hyperlink online text for the final chapter? That would certainly be rhizomic. Could [incorporate videos and talking heads](#). Takes the arborescent framework and makes it not just rhizomic but possibly [phylogenetic](#). Completed and submitted 6000 word text for eSharp titled [Into the Unknown, Navigating Spaces, Terra Incognita and the Art Archive.](#)

It focussed the Section 2 text, and in many ways clarified the argument for me. I will revisit section 2 with this in mind

Oxford

16/3/13. *Rustic Nature and Artistic Rusticity* study day at the Maison Francais in Oxford . (Speakers Paula Henderson, David Marsh, James Stevens Curl, Sue Wilson, Laurent Chatel, Monique Mosser, Isabelle Leveque, Marc Jeanson, Angela Palmer.)

Paper titled:

Roots and meadows as cultural referents in the Anthropocene Age: Location, dislocation in contemporary artists' organic art practices.

It was an adaptation of the CAA paper. The event raised several issues about artists' work and how they raise awareness about climate change and how it will affect biodiversity without being hectoring. Issues emerged such as the herculean task, scale, nurture, the trope or the cliché about biodiversity (lone polar bear on ice cap). Section 3's Cross Over Point to feature Angela Palmer, Tania Kovats and Snaebjornsdottir and Wilson.

London

Artists' archaeologies of the landscape-archive: Trace, loss and the impulse to preserve in the Anthropocene age.

Conserve. OED definition:

1. To store up; keep from harm or damage
2. physics maintain a quantity of (heat etc)
3. preserve (food esp. fruit) with sugar or fresh fruit jam

Preserve. OED definition:

1. to keep safe or free from harm, decay etc
2. to maintain (a thing) in its existing state
3. retain (a quality or condition)
4. treat or refrigerate food to prevent decomposition
5. game preserve
6. a sphere or activity regarded as a person's own

I think I have formalised the elements of the PhD and how they interrelate:

The starting point for this research is the concept of the landscape as being an archive (henceforth called the landscape-archive), because in the Anthropocene Age, it bears a permanent geological trace of human activity. This approach also acknowledges that the landscape has for millennia has been modified by humans and shaped in much the same way as an artist may form a sculpture. It contains simultaneous traces of our past and present interventions – thus forming part of our culture.

The art archive's purpose is to preserve histories and activities to reflect an aspect of our culture. My practice-based research engages with national and international approaches to both sited artwork in the landscape and archiving it; however the specific focus is on the artwork sited in Grizedale Forest since 1977, and how it might resist this preservation impulse because the temporary sculptures have often disappeared back into the landscape leaving little or no trace in terms of either documents/photographs or the artwork itself. Grizedale is a managed forest so is an excellent example of a landscape, which has been shaped and formed by human intervention.

The final strand of this investigation returns to the landscape-archive in the Anthropocene Age and one of its outcomes, the affects of climate change. This is particularly relevant to Grizedale as forests are both carbon sinks and carbon stores – and as such could ameliorate, and preserve us from some of these affects. I explore how 20/21 century artists – both at Grizedale and beyond, have and are operating as the landscape-archive's cultural ambassadors – either through raising awareness about climate change or threats to biodiversity, or by creating living botanical archives as artwork. That is to say that the artwork is quite literally a living archive with an impulse to preserve either a specific biodiversity or landscape. Thus these artists become hybridic practitioners working as artists-archivists-collectors-mappers. This approach raises wonderfully complex questions about scale, monuments, visualisation, closed and open systems and the ethics of preservation.

This is not a massive shift in the research but it has affirmed its core intentions and priorities...and that the new research question is fit for purpose.

Text by Ragain, in CAA Art Journal has provoked though about *anabolism and entropy*. It has also led me back to artists working in the US (1960s -1980s) and realising that my chosen artists Palmer, Snaebjornsdottir/Wilson and Kovats used similar strategies today to convey their point. Have also look at scientific texts in relation to this. This might go in Section 4 along with the Grizedale artist's accounts relating to climate change, land use, biodiversity and managed woodland.

Introduced chora and connected it with the artist-archivist in the text. Everything from many different directions seems to be honing in on the research question... a lot of affirmation is going on when I revisit texts as well.

May need to make a distinction between U.S. Land Artists and the minimalist/ process driven ones

April/May 2013

Brighton

Finished the interview process with Robert Koenig
4/4/14

London

Continued adding to and editing Section 3. Imported into InDesign as it was the only way to engage with the rhizomic - and deliberately multiple voiced nature of the text through inclusion of the artists' interviews. I note that it isn't always easy to read, but this recognises multiplicities.

Created and finalised Prezi and text for GSA presentation.

Gathered more images for Section 3.

Text written for Hayley describing my research to date for publictaion in local paper

Glasgow

Interviewed Chris Freemantle- ecoart Scotland
13/5/13

Glasgow Presentation 14/5/13.

Met with Hayley and Justin. Skype conversation with Ken 20/5/13

Topics discussed:

- Symposium - ideally cross GSA and CCW event in London- Ken happy to support this. EF to contact Maddy Sclater

-The overall design as the structure - using the cross over rhizomic section more overtly (as though marbling through all components). Discussed that the Sections should be designed to be read as stand alone documents fore-worded with the overview document and the research methodologies notes. (Note this is an original feature)

-We noted that I was also a hybridic practitioner - sometimes taking on the artists role, sometimes the archivists, sometimes a mapper, sometimes rhizomic, sometimes archaeologist

- Possibly add a cross over text in Missing Persons section

- Concerns about the Prezi format - working with Eunice Ma to develop alternatives. Images sent on 4 June.

June 2013

Article published in eSharp issue 20 http://www.gla.ac.uk/media/media_279207_en.pdf

London

Revisiting the Loss and Trace Prezi, having reduced the size of the images so that they are harder to find to echo the experience of being in the forest.. Checking the selection of images used. Continued revising Section 3

Norwich

Presented Paper at the Considering Landscapes Study day at Sainsbury Centre for the Visual Arts, to coincide with Ackroyd and Harvey's Beuys

Acorns. It was based on the Oxford Rustic paper but took the idea of the artist-archivist as archivist of the landscape-archive further.

Several things emerged from this.

1. Was introduced to Simon Dell's On Location book about Smithson. Am considering using him as the cross over point for Section 3 about how minimalist sculpture could move into eco art. Might also link with entropy. A possible link with Kovats' (barge)?

2. The fact that I have an anthropocentric approach to both trees and landscape because I predominantly work with managed landscapes (e.g. forests) and because my investigation is from the stance that the landscape is a cultural container. I realised that I want to approach Grizedale with this sense of uniqueness for each tree (There are of course feature trees planted by generations of landowners)... to 'archive' individual trees in order to draw attention to all trees, and combine this with a broader living forest archive.

3. I also consolidated some ideas about how a work could be sited at Grizedale in relation to previous research especially relating to tree disease often caused by climate change. I propose to take cores from selected trees (dendrochronology) of varying ages around the forest, and have them analysed. Normally this reveals the age of the trees, past climate, and whether the tree was under stress at any period in its lifespan, so unlike human DNA the tree provides a living archive of both its own and the region's (space-place's) history. This information would be presented as 3d tree rings (a form of anti Linnaean signage) and aims to celebrate biodiversity and trees' resilience. The rings relate to being lost in time (Section 1) rather than lost in a physical place. They consciously fuse botanic plant labelling with the archives taxonomy in a rhizomic way. Am aiming to take the idea of the artists-archivist of the landscape-archive to its extreme.

The second part of the project involves designating (a) small area(s) of the forest as (an) unmanaged zone(s), as part of a long term project to see what unmanaged woodland looks like (Generally stunted but amazingly green if Whistman's Wood in Dartmoor is anything to go by). They are also living archives in that they give us a sense of earlier woodland in this country.

This references Alan Sonfist's Time Landscape on prime estate in New York, which has been in place since the late 60's. My argument is that it is only because 'Time Landscape' is designated an artwork that it has thwarted the city planners for so long. So this is another project which archives a particular landscape and preserves it - hopefully for generations to come. This might

also involve planting locally sourced trees such as damsons, which are grown widely across Europe and the UK so would be resistant to a wide range of temperatures, and grow on infertile soil. This relates to the FC's role. The wild planting is the antidote to managed landscape, but the FC preserves our forests from encroachment from builders. Perhaps I should produce certificates designating not just the sculpture but the whole of Grizedale Forest as an artwork instead. Very didactic and masculine though.

[Links between signage>loss>being lost>navigatio
n>archives>labelling>time-space/place>forest as a
cultural container](#)

Visit to Grizedale 23 -25 June

Discussed tree cores with Hayley. Understandable anxiety about putting holes in trees after a recent project there but have made contact with FC research who seem very supportive about the tree as an archive. It might help manage Grizedale's audiences understanding of trees as all the pests and diseases affecting UK trees are in the news on almost a daily basis at present. As an artist working with the FC I strongly feel that I can't ignore this, so will progress this idea. The wild planting I now realise is inappropriate for Grizedale. The FC is 10 years into a [wilding project at Ennerdale](#) which I'd like to visit. It also rendered the above idea unviable. So [wilding and land management have become key themes for Section 4](#)

Interviewed ex FC manager Martin Orram, who initiated public access to Grizedale during the late 60's, and opened up the possibility of the Sculpture Residencies a decade later. He was also involved with setting up the Forest of Dean's Art programme. Interview recorded for the Grizedale archive

The agreed visit to Grizedale Art's part of the Grizedale archive legacy was cancelled at last minute. After four year's attempts to set this up, there is no more time to try to set this visit up now I am writing up.

Revisited the archive at Grizedale and scanned and updated 20 images for Section 3.

Revisited and photographed several sites of artworks across Grizedale to supplement the [chora](#) imaging/imagining research and to re establish my understanding of the physical rather than virtual experience of Grizedale for the Prezi archive experiment.

Discussed how the FC's physical archive might be organised according to Section 2's recommendations. At present it is very difficult to find anything.

July 2013

London

Have rewritten Sections 1 -3 (in reverse order) and added introductions to each. (The Welcome to.... foreword) They are designed to stand alone whilst be readable as an arc. Have also written and designed texts for all three cross-over sections. (Section 2-4) so that there is a coherence of the rhizomic 'pop up' of key artists. The Experiment 4 Prezi - Loss and trace should be located in Section 3 and re-named Lost and Found as it more appropriate here.

I also strongly felt that it is vital to investigate how Land Art and sited practice emerged in the USA so researched Smithson in relation to Darbyshire and Kovats (use of barge/ promenade landscapes), so this was a cross over point for Section 3 and 4. Hopefully there is a more joined up approach now which allows different types of engagement with the text based submission (as there is for the practice-based research.)

16/7/13 Alice Holt Research Station, Surrey

Visit to FC research at Alice Holt regarding dendrochronology, with a view to a sited artwork. Very positive exchange. They were very supportive of the idea. Also picked up more information about climate change and visited their library. Submission for a sited artwork at Grizedale The Archive of the Trees using this technology sent to Hayley on 23/7/1. This proposal completely synthesises my research visually and makes it public to Grizedale visitors.

Ashford, Kent

[Re-Forest Exhibition at Stour Valley Art's Gallery in Ashford. Exhibited In Mythology the Gods always smelled good](#)

London

I need to determine the precise aims of Section 4. In no particular order. These are:

1. Draw conclusions about whether Grizedale artists are responding to climate change. Broadly speaking they are not, but they have always engaged with land use, biodiversity, and sustainability.
2. Draw conclusions about UK/ international artists in relation to the affects of climate change. This leads to the conclusion about artist-archivists becoming archivists of the landscape-archive. Cross Over Point 3 = Kovats, Wilson/ Snaebjornsdottir, Palmer (the temperate, polar and tropical landscape-archive). This also notes the strategies that they are using. Compare with Sonfist's Time Landscape?
3. Discuss The Archive of the Trees either as a proposal or actuality?

I also need to start considering the contents of the appendix, and how this should be formatted.

I am concerned that these rhizomic and process-related documents don't get read, so feel that I have to create a visual invitation to reading them in the same way as the main sections. Should they be an online resource?

23/7/13

Had meeting with CCW Graduate School Dean about a Study Day. Date pencilled in as Tuesday 6 May 2014 in the Banqueting Room at Chelsea. Contacted Justin about whether he would like to participate. Emailed Maddy Sclater to try to set up cross University event for this with GSA.

August 2013

London

Having explored alternative ways of presenting the online archive, and not finding anything more viable, I've revisited the Prezi format. Its recently improved features and being able to work off-line makes it a much more viable option. I can now use better quality images, and upload videos which are more stable. It also means that it can be presented *off-line* which is a major asset for Grizedale. *I still feel that it is vital to keep the images of the artworks very small so that they are hidden in order to replicate the experience of walking in the forest.* I've edited the video footage to create short 2-4 minute vox pops in which the artists describe each artwork and give (where possible) a broader context to the residency. There will be a total of 30 interviews embedded into the Lost and Found archive - over an hours worth of material which makes the still photographic content much richer and gives the resident artists a voice.

There are still some navigation issues - this would work best in an iPad, and whilst the base image is not quite as good as live access to Google Earth it means that it would work in remote areas. As I'm working offline with the Prezi (it is a stand alone very large file) I now need to consider if I can make this a public resource online as well.

I've decided to edit all videos prior to emailing them to the interviewees for their approval. Deadline for this is mid September. Do I also want to embed a voice message or two in it from me to the 'researcher' - the friendly crumb trail? Decided not to do this as it focuses too much on me.

I now need to return to Section 4's text, and establish whether I can create a sited work at Grizedale. I also need to start organising and proofing the appendix text and making notes of the early interviews to add to this.

September 2013

London

Having edited the videos and sent them out to the Grizedale artists for approval, I've worked

on the Section 4 text. I've revisited the research question to check whether it still fits. My feeling is that it does, with the exception of one word - *archaeologies*. I intend to replace it with the word *geographies* as it is much more appropriate.

OED definition:

- A study of the earth's physical features, resources and climate and the physical aspects of its population

- The main physical features of an area

- The layout or arrangement of rooms in a building

The links more strongly with the recurrent theme of culture.

So the research question is:

Artists' geographies of the landscape-archive:

Loss, trace and the impulse to preserve in the Anthropocene Age

October 2013

London

Proofed the completed draft texts for all four Sections. Sent them to the supervisory team.

Submitted Intention to Submit form to Glasgow, and discussed the importance of staging the viva at Grizedale to coincide with an exhibition there.

Continued working on the different Prezi formats for the digital archive. The files become too large with embedded videos within them to be available online, so am trying to create an online and offline version, the former for the website, the latter exclusively for Grizedale visitors.

Decided to make the website more comprehensive than simply an online archive in order to make my research available to a much wider audience. As such I have:

1. précised each written Section and practice-based experiment.
2. Embedded videos of key practice-based experiments
3. Embedded all of the videos of artists' interviews
4. Cross-referenced key themes referenced by Grizedale artists giving visual examples. (This is more comprehensive than the Section 3 paper).
5. Created a comprehensive terminologies section with hyperlinks from the main body of text
6. Included creative writing (Section 3)
7. Included my published written material for the research project

The website is modelled on the *diving in> deeper research principle* (Section 2) in that it offers tiered access to information which should suit a range of website users. It is intentionally highly visual,

whilst containing critical and reflective texts. I have decided not to include PDFs of each Section's papers for the immediate future in the hope that some texts might be published. The website's aesthetic echoes the design of Section 4 paper.

I decided that the practice-based dendrochronology project should be post-viva, but I will include the proposal for this in the appendix. The Practising Towards Uncertainty cross college Study Day is also likely to be post-viva.

I need to consider how the different Sections are bound and presented together. As they are intended to read either in order in 'dipped into' Section by Section, they should not be all bound as one document.

The next things to consider is proofing and designing up the appendix Section.

November 13

Study day is honed to become a Colloquium.

December 2013

Glasgow

Discussed Colloquium and final stages of the submission

London.

Submitted *Translocation and Witness in the Anthropocene Age* for CCW publication *Implicit Geographies*

Corrections made to paper and website

January 2014

London

Standpoint Exhibition of Wood for the Trees with Eleanor Morgan and Sean Vicary.

February 2014

London

Re-thinking of Sections roles and formats including the addition of *Orientation* Section.

15 Feb. *How to Live* panel discussion with Paul Kingsnorth from Dark Mountain at Standpoint Gallery

April 2014

Grizedale

Exhibition at Grizedale

Viva

May 2014

London/Glasgow

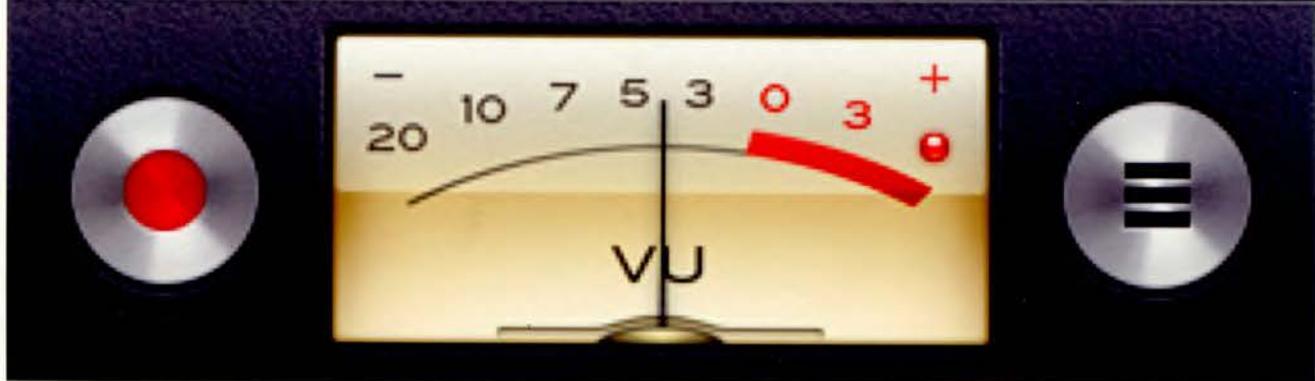
Practicing (in) Uncertainty Colloquium at CCW Graduate School (University of the Arts London) and Glasgow School of Art

Artists' geographies of the landscape-archive :
Trace, loss and the impulse to preserve in the
Anthropocene Age

The Voices



Edwina fitzPatrick



The Voices

Artists' geographies of the landscape-archive :
Trace, loss and the impulse to preserve in the Anthropocene Age

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Section 2

- Interview questions for archivists p 10
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Section 4

- Email interview with Tania Kovats p 57
- Interview with Chris Freemantle from Ecoart Scotland p 57

Please note that the interviews are transcribed in note form, and are not verbatim. The full interviews are available in the physical archive at Grizedale. Quotes are cited verbatim on Sections 1-4.

This Section is about a multitude of voices, hence there is no author cited on the cover page.

Colour coding

Green relates to research questions and posing questions

Section One

A Lost Tour Guide



Artists' geographies of the landscape-archive:

**Trace, loss and the impulse to preserve in the
Anthropocene Age**

Edwina fitzPatrick

PROLOGUE

ROUTE 1

ROUTE 2

ROUTE 3

EPILOGUE

Questions for ex Grizedale employees

1. Can you give me the dates that you were involved with Grizedale Society/ Grizedale Arts and in what capacity/ies?
2. What is your role/job now?
3. Who did you work with at Grizedale?
4. Which projects did you work on (artists/ timeline)?
5. Which projects did you feel worked best?
6. How were artists commissioned/ selected? Why?
7. Where there any specific things you/ the curator / selection team were looking for in this selection process?
8. Do you think that there has been a change in the way sited work is either curated or received over the last decade? (In either grey or green environments)
9. Do you think the debates about climate change are affecting how both artists and forest visitors are engaging with sited work in a forest context?
10. If you were commissioning work for Grizedale now, what would be your priorities/ focus?
11. What do you think about archives? What do you think their role or function in the 21st century?
12. Have you seen any excellent models of an archive?
13. What one thing/legacy should be in the Grizedale archive, which celebrates the period of time that you worked there?

Interview with Audrey Steeley at the Heron Corn Mill

17 August 2010

Audrey started working for Grizedale Arts in 1989/90 as a theatre assistant but her role was much more than this. She left in Sept 2004

Peter Davies had the idea of the sculpture park. The Arts Council (AC) were not happy about funding the theatre.

Bill continued working with the arts/theatre 10 years after finishing as head forester. The AC pushed to get rid of Bill, they felt that even in retirement he could still steer Grizedale. A new person called director designate was created. First person in this role was Diana Walters. She had come from De Montfort University (and is now in Sweden). She lasted in the post for 6 weeks.

Hilda Newton was Bill's administrator from the 1980s onwards. They had secret meetings about Diana – they wouldn't even refund her rail ticket. Bill went back to the Trust to find someone else.

Second person was David Penn. He had just retired from the Arts Council and was a calming influence. Bill left during his stay, but Hilda kept feeding information to him. David tried to close the Theatre as it was financially unviable. Hilda removed files relating to AC money and how and where it was spent. She subsequently left as there was little work to do. Bill changed Audrey's role to Visual Arts Officer (This was Peter's idea). She sat in on the selection process and also started a slide archive.

They changed the Theatre programme for a year to see if they could make it more viable, and got new audiences, but the Theatre was losing money so rapidly.

David Penn left after a year – it was always meant to be a consultancy not a permanent post. The role was advertised again and Adam Sutherland got the job.

International artists and sculpture trail. Bill wanted to introduce international artists into the UK to raise Grizedale's profile, but he was stationed in Japan and hated the Japanese.

The Theatre was only open at the weekend.

The FC side of things was run by Brian Mohony and this role was taken over by Graeme Prest.

Both Val Holden (should it be Corbett?) and Bill documented work on an ad hoc basis.

Almost all early artists were on 3 month contracts. Bill wanted all artists to work with found materials. Diana and David wanted more contemporary materials.

Adam initially brought in Scottish artists. After her writer in residence project Jenny Brownrigg worked in the office. Adam favoured more transient work.

Audrey was still looking after the archive but also became a fundraiser for projects. She also wrote the Xmas pantomime and fundraised for this. She was the local liaison person as she was born and bred in the area. She connected artists up with local people and acted as a mediator because the projects were not always clearly articulated.

She was involved in the recruitment process. Emma Bartlett worked with both Grizedale Arts and the FC – her remit was education projects. She now works with Lantern Arts in Ulverston.

Audrey worked with Emma and Marcus Coates to create a booklet called Camp.

There were cupboards full of 8mm and 16mm film showing local industry around local deer e.g. making moccasins. There was a charcoal burners hut at Bowkerstead. John Cubby was the wild life ranger – he would also have footage but is now dead.

The *Festival of Lying* was her favourite project. There was also an art exhibition involving everyone and a broken toilet.

Adam was pushed by Graeme Prest to commission more physical sculpture. Audrey had to pacify a lot of artists – Adam often rubbed them up the wrong way.

In 2002 Ceri Hand who was director of *Make* magazine was shortlisted for the post of assistant director. Adam wanted a job share between Clare Shoosmith and Jenny Brownrigg. The other candidate was Jonathon Watkins (who had been an intern). The Trust chose Ceri for the role. Adam felt threatened by her, and Karen acted as a mediator between them. Audrey found that she was being asked to do less and less so she left because of this.

Jenny Brownrigg Interview in Glasgow

8 March 2011

Jenny arrived at Grizedale in 1999 for a six month residency which turned into 12 months. In 2002 she became a project officer and a warden at Summerhill.

Adam's approach to Grizedale was to approach "The forest as a theatre"

"Staging something" as curatorial documentation - a series of tableaux. It also involved taking troupes of people to different places – be it walking tours, Wales or New York (Romantic Detachment).

Adam was director, Audrey Steeley was office administrator and Clare Shoosmith was project manager. The other people regularly around were Marcus Coates, Clare Todd, Jordan Baseman, Calum Stirling, Jorn Ebner, Juneau Projects.

There was also Jonathan Griffin who was an intern – he was very open to ideas.

2000-2002 There were the festival format projects e.g. Grizedale Live and the Grizedale Show

The ethos was the best bit – it created excitement.

Discussed the attic archive in Dundee at Duncan of Jordanstone. Jenny feels that Grizedale is already archived. It relates to the value and currency of the images generated by the artists.

The approach of her book was interpretations within interpretations.

Peter Davies interview Sunderland Glass Works 21 June 2011

- In 1975 Northern Arts included South Lakeland. Their remit was part of the newly unified area of Cumbria (It had been North West Arts as opposed to Northern Arts). Peter was based in the Cumbria office so was living in the area. He was looking at artists and makers from the area.
- Peter had worked in The States was very interested in earth works, and art in the public domain. Things were were particular bad for sculptors as not a large amount of gallery interest in Cumbria
- Bill's interest was the theatre. "Early Grizedale was run from Newcastle, the policies, funding and interviews. Bill was the face and the do-er on the ground"
- Nash did some secret work in the forest and wouldn't tell Peter where it was.
- The residencies were an advertised scheme and people were in residence. From the start there were very good levels of applications. It started quite formally, but became more informal as relationships were built up with artists.
- Peter decided on the fee rates and how it was advertised. From 76-88 it was all done through Northern Arts. Then there was a decision to devolve it made by Peter as he moved back to Newcastle (pressure of work), he also felt that Grizedale should have its own visual arts officer. It took two phases. First handing over, Peter realised late in the day that he had handed over decision making, and this is when "Grizedale lost it". Wanted to do a history of Grizedale leaflet, but Bill wouldn't give him the money (that he had fundraised). Bill never sorted out his succession. So there was no visual arts person anyway.
- "Get the time line right about the devolution - not the artists - then it makes sense."
- Because it was FC, you didn't need planning permission so things could move quickly.
- Bill courted local press; Peter courted the art world and the aesthetic. It took off very quickly because of artists like Nash on his first residency. (Bill Fever reviews). Artangel came to visit in early days to check out Goldsworthy because of his Hampstead Heath commission. The north didn't have the galleries at the time so sited artwork made sense. Peter wanted to wrest things away from the galleries anyway. Later, Japanese curators visited.
- Peter did the Prudential bid, but had left by the time of the award
- Peter left Northern Arts in 1993 including

year of the visual arts bid. Spent 8 years as a consultant, including writing the scoping reports for Grizedale (although funding areas had changed again by the time Adam arrived) to consolidate the ideas that had been floating around.

- Peter suggested to Adam Sutherland that he should apply for the Visual Arts officer role at Grizedale. Bill wanted Peter back to put in bids, as they were not doing well at fund raising without him. Lost major lottery funding in the early days. Henry Moore collaborative bids also failed to transform a barn as a production space.
- Peter's idea for the archive related to the fact that there was a lot ephemera around that has accumulated - painting, maquettes drawings etc... "People wanted to know about the history on all sorts of levels". No consistent documentation. Where are they now?
- University of Sunderland has slides of Grizedale. as they used to regularly visit. They set up a slide library. Peter is key point of contact for this.
- Adam brought some ideas from the Inverness highland print makers to Grizedale including the idea of an art croft, with grown produce as art. Peter did the study for this in Scotland. It is what he is doing now at Lawson Park
- The more functional work was the least successful from the early days. The idea was to set up a design company using the saw mill to make functional art such as playgrounds.
- Bill set up the crafts and painters in residence. Peter was not in favour of this. "Grizedale lost its edge...its such an easy thing to lose.... the true Grizedale now is with Adam" *
- Other voices came in when Peter left.
- There was lot of cross over between Grizedale and the Newcastle area of artists commissions e.g. Richard Harris piece on the bridge, the Sunstrans project C to sea (Consett to ?) Andy Goldsworthy was also commissioned. Basically, the artists went where Peter was.

* Peter has subsequently visited the FC projects at Grizedale so may have reconsidered his opinion about this.

Lost Tour Guide questions:

Location of interview:

1. How far have you travelled to get here today? Where is your home?

Distance:

Home:

2. Grizedale Forest is big. How did you decide where you are going to, or have been to today?

3. Did you know that Grizedale has sculpture sited through the forest? Yes No

If so do any specific artworks influence what routes or trails that you take?

Yes No

Comments: e.g preferred trails or artworks, and why

4. Do you follow marked trails when you visit here? Yes No

If so which one(s)?

5. How do you feel when you enter a forest?

6.a The current Forestry Commission leaflet says that their forests in the north west store 650,000 tonnes of carbon each year helping to combat climate change. Is climate change something that you are concerned about?

Yes

No

6b If no go to q 7.

If yes, is it making any changes to the way you perceive/ experience this forest?

7. Tour guides always end up carrying large bags, so I'm curious about what you bring when you visit a forest. What have you brought with you today? What do you hire/ buy here?

Brought with you:

Bought or hired at Grizedale:

8. Have you become lost today? Yes No

If yes, how long for?

How did you feel when lost?

What made you eventually realise that you knew where you were?

If you didn't get lost, can you tell me about a time that you were lost, and what it felt like?

8. Grizedale Forestry Commission and Glasgow School of Art are supporting my PhD project here. Are you happy to be identified by name with this questionnaire?

Yes

Name:

No

Do we have your permission to publish any photos or recordings of you and your family?

Yes

No

Name:

Signature of guardian/parent:

Date

Time

Weather conditions

What did Edwina aim to explore with these questions?

- What the different fear levels about thresholds to a forest in relation to where the interviewees usually live, and point of time/date that interview took place
- What is the interviewee's awareness of the past and present? Are the sited works used as orientation points? Do the existing guides/publications mediate the interviewees' experience? If so how?
- How do interviewees feel about being lost
- Do interviewees equate woods/forests with climate change?
- Is climate change mediating the interviewees' experience and relationship with both woodlands and the artworks?
- Affirm the idea of conversation and dialogue as part of the Grizedale experience (the voice)

Question 1 focus:

Local: City dweller/ tourist, distance travelled, and familiarity with the Lakeland area

Question 2 focus:

Purpose of visit

Question 3 focus:

Relationship to and awareness of the artwork. Artworks as orientation points

Question 4 focus:

How you visitors orientate themselves? How dependent are they on maps or signed trails?

Question 5 focus:

Engagement with threshold of a forest. Anxiety, thresholds, cultural narratives

Question 6 focus:

Climate change, losing things

Question 7 focus:

Familiarity with the area, level of anxiety about being in a forest, forest as a leisure space/ space for consumerism

Question 8 focus:

The experience of being lost. Urban versus rural lost-ness. What is being lost? How do we cope when we are lost?

Question 9 focus: Ethics and permission



Date	Name	location of int	home town	country/city dweller	aware of sculpture	sculpture determines route	trail followed	fear of forest	Climate change an issue	Woods help mitigate cc	well prepared?	fear of getting lost?
15/08/2010	Joanne	Carron Crag	Ulverston	country	yes	not today	red	no	yes	yes	yes	no
15/08/2010	Angela	Carron Crag	Blackpool	city	yes	yes	green	no	no	n/a	yes	yes
15/08/2010	Richard	Carron Crag	Ely, Cambs	country	yes	no	red	yes	yes	yes	yes	yes
15/08/2010	Paul	Carron Crag	Kendal	country	yes	yes	making it up	no	no	n/a	yes	no
15/08/2010	Aysha	Café	Lancaster	city	no	no	yellow	no	yes	yes	no	no
17/08/2010	Helen	Café	Brighton	city	no	n/a	OS map	no	yes	yes	yes	no
17/08/2010	Robert	Café area	Norfolk	country	no	n/a	red	no	no	n/a	yes	no
17/08/2010	Kelda	Millwood trail	Kendal	country	yes	not today	mixture	no	yes	?	yes	yes
17/08/2010	Anne	Ridding Wood	Hull	city	yes	yes	blue	no	yes	yes	yes	yes
17/08/2010	Ray	Ridding Wood	Ingleton, Yorks	country	yes	yes in part	undecided	yes	yes	yes	yes	yes
17/08/2010	Mary	Ridding Wood	Cheshire	country	no	n/a	making it up	no	no	n/a	yes	no
17/08/2010	H Billingham	Ridding Wood	Redditch, Worc	city	yes	yes	undecided	no	yes	yes	yes	yes
24.4.11	Alan	The Yan	Barrow	City	yes	yes	undecided	no	yes	yes	no	no
24/04/2011	Sarah	The Yan	Hull	city	yes	no	white	no	yes	no	yes	no
24.4.11	Ian	Ridding Wood	Preston	city	yes	yes	blue	no	yes	yes	no	no
24.4.11	Chris	Ridding Wood	Lincolnshire	country	yes	no	blue and white	no	yes	yes	no	no
24.4.11	David	The Yan	Preston	city	yes	no	blue	no	yes	no	no	no
24.4.11	David	Bodgie Crag	Leeds	city	yes	no	green	no	yes	yes	yes	no
25/04/2011	Stephen	The Yan	Carlisle	city	yes	no	blue and pink	no	yes	yes	no	no
25/04/2011	Claire	Fox on Tam T	Doncaster	city	yes	yes in part	white	no	yes	ys but	yes	no
25/04/2011	Andrew	Café area	Lancaster	city	yes	no	undecided	no	no	n/a	no	no
25/04/11	Rob and Tom	Café area	Sheffield	city	yes	no	mixture	no	yes	yes	yes	no
25/04/2011	Shaun	Café	Grange over sands	town	yes	no	yellow	no	yes	yes	no	yes
25/04/2011	Nick	Café area	London	city	yes	no	mixture	no	yes	yes	yes	no

LOST TOUR GUIDE INTERVIEW NOTES

Joanne: Talked about getting lost in Wales when cloud descended. Didn't panic because they had map and compass

Angela: Daughter had been to Grizedale on school trip and was navigating the family

Richard: Concerned about Forests being used a tax breaks.

Paul: Don't get lost because always bring a map and compass

Aysha: Got lost on journey but didn't panic

Helen: Don't get lost because well prepared. Forest contextualises climate change - are more aware of it when walking in them. Forests stop climate change being an abstract notion

Robert: Choice of route determined by parking time. More anxious about car being clamped

Kelda: Prefer more isolated part of Forest. Used to go orienteering and would get lost and cry. Have to ask other people the way.

Anne: Worse being lost on foot. Fearful when realised going in completely wrong direction.

Ray: Fear of forest monoculture. In 1972 got lost on Hawshead Moor. Had to wait 'til nightfall to see lights to help navigate. Now also take map and compass.

Mary: Feel powerless about climate change

H.Billingham: Fear of being lost as night falls. Use walking and forests as a way for the family to bond by walking and talking. Kids normally watching TV etc

Alan: "If it wasn't for the trees we would be in a worse position"
Came to Grizedale as a child and remembers the Nash sculptures

Sarah: Talked about getting lost abroad. Want to do something about climate change, but not sure what to do. Felt that cc was more prevalent in the media than previously

Ian: Tends to get lost in the cars more than on foot.

Chris: Chris felt it was vital to maintain the forest. "Trees are living things in terms of both habitats and their histories. Parts of Wales have been deforested and no news planted". Was very concerned about this.

David: Got very lost once on a fell walk. The mist came down, and they lost the footpath and ended up in a bog. Managed to find the path again just as night was falling. Since then have always carried orienteering equipment

David: Had always felt that forests were very important (describes himself as a tree fanatic), but climate change has reinforced this. Would like to see more forests with more diversity of species. Talked about being lost as being "positionally displaced". Got severely lost on a forested road, when driving to Lockerby and nearly ended up in Edinburgh

Stephen: One of their daughters has a fear of heights so this affects which routes that they take when together.

Claire: Didn't feel that they knew what to do to make a difference about climate change. Tended to link tropical rather than UK forest with ameliorating climate change. Made the point that different generations relied on different technologies for orientation. The older generation used compasses, the younger ones, Google Maps and a compass app on their iPhone.

Andrew: Art was perceived as an added bonus to a walk. Said that they didn't tend to get lost.

Rob and Tom: Bike users. Felt it would be good if there were more forests in the UK. Repeat visitors. Have been lost in poor weather on several occasions. Rely on maps/compass to navigate

Shaun: Want to keep forests because they are carbon stores. Would like to see a gallery at Grizedale - hadn't noticed the Keir Smith show in the archive space. Talked about getting lost as night fell at Grizedale, used his mobile to get onto Grizedale's website and used that to navigate. Forests are shelters (for the world, from the weather).

Nick: Made the point that the coalition government's plans to sell off forests would not have helped climate change initiatives, because people may build on the land instead of planting and renewing trees. Talked about getting lost with the scouts. People at the base unit called 999. They ended up doing a 30 rather than 13 mile hike that day and arrived back at 1 am. Realised that it is often more stressful for those waiting, than those who are lost.

Email Interview with Mark Broadmeadow from Forestry Research about temperate forests and tropical forests contribution to climate change

Dear Mark,

Graeme Prest from Grizedale FC recommended that I get in touch with you.

I am a PhD practice based researcher based with the Forestry Commission at Grizedale. My background is arts rather than forestry based. Part of my remit is to look into how visitors engage with the sited artwork at Grizedale, and establish whether this engagement has changed over the last 30 years due to a growing awareness about both climate change, and the fact that forests are both carbon sink and carbon stores.

Having interviewed around 70 visitors, I've discovered that many of them are aware of climate change, but consider that tropical rain forests are the key to carbon capture (as opposed to UK ones). Do you have any information about the comparative carbon capture between a temperate forest (such as Grizedale), and a tropical rain forest?

best wishes
Edwina

Edwina,

As ever, the answer is how long a piece of string! Carbon uptake is dependent on the time in the growth cycle of the woodland. Carbon uptake of old growth forest tends to be close to zero, with uptake through photosynthesis and tree growth balanced by losses due to death and decay; effectively they are at 'steady state' although they probably do tend to sequester a little additional carbon each year, in part due to higher carbon dioxide levels in the atmosphere. Young forests, in their active growth phase take up a significant amount of carbon. This is covered in FC Information Note 48 available from the FC website. Since what the public regard as 'tropical forests' tend to be old growth and pretty much at stasis, FC woodlands in the Northwest England which are generally in their active growth phase, will sequester far more carbon each year than tropical forests. However, the total amount of carbon stored by tropical forests when they reach the 'old-growth phase' is generally much higher than for temperate forests. The IPCC's Third assessment report (relevant chapter attached) includes a useful table on page 192 that compares the 'carbon density' of different forest types. Tropical forests, when in their active growth phase will also take up more carbon each year than temperate forests. You will be able to get an estimate of the comparative carbon uptake rates for different forest types from the table in the IPCC's third assessment report by dividing NPP by area (for the MRS reference, this gives 12.5tC/ha/yr for tropical forests, 7.8 tC/ha/yr for temperate forests and 1.9tC/ha/yr for boreal forests). NPP is the amount of biomass produced each year - in the case of old growth forests as explained above, virtually all of this uptake is balanced by losses through death and decay.

I have also copied to James Morison from Forest Research who may have something further and more recent to add from the 'Forest Carbon Review' that will shortly be published.

I hope this helps - if you need further clarification, please do get in touch. May I also take this opportunity to wish you good luck with your studies.

Best wishes,
Mark Broadmeadow

Artists' geographies of the landscape-archive:
Trace, loss and the impulse to preserve in the Anthropocene Age

Section Two: Getting Lost in Terra Incognita

Edwina fitzPatrick



Questions for archivists

Why do you have an archive?

How long has it been in existence?

What would you say are the differences between a collection, and an archive, and a library?

What systems do you use to index and classify your collection/archive? Why have you chosen these? Have they changed over time?

Is your archive a closed or open system?

How do you deal with time and chronology?

How do you deal with duration or temporary nature of an event or an artefact (be it plantlife, species performance, or something that have been decommissioned ?) i.e. it might become lost.

How many visitors/users do you have each year?

How do you balance the archive's association with privilege (Derrida)? Does this impact on the way that your archive is both funded and disseminated?

How much should be in an archive? How is it edited?

Pat Cooke sites a Chinese proverb "To gain knowledge, add something. To gain wisdom, take something away". Do you ever get rid of anything?

Is there a centre or hub to your archive? Are there edges or peripheries?

Is it possible for an archive to become more important than the individual pieces in it? Can an archive reinvent an "author's" work?

How does an archive operate with its immediate context, and its content's contexts?

Why do humans beings have the archival impulse?

Kew Botanical Gardens Archive, Interviews

Tuesday 14th June 2011

Kiri Ross Jones, Anne Griffin & Daniela Zappi

Access to the archive, library and herbarium (dried plant samples and further reference books).

The initial focus was on whether a botanical model might be appropriate to Grizedale. However, as all of the Kew research spaces use conventional systems to index and classify their artefacts (albeit they are not the same and have changed over time), I was asking questions which were too much outside their classification remit to get any real insights into plant life based 'archiving' models. However there were several key insights:

- o I asked about the distinction between a collection, a library and an archive. Large organisations such as Kew separate out these, otherwise it is unmanageable. So their taxonomy is as follows. A library holds printed material, and archive holds unpublished printed material. A collection holds either objects, or is a sub distinction of artefacts, which are 'bundled together' in either an archive or a library.

- o There are different taxonomies in place both within Kew and with their international partners. There are linguistic, time based (historic) anomalies, which tend to be preserved the older or more important this data is. "An archive tries to maintain the spirit of the original collection". So there are always multiple systems at work. They are very difficult to change, so Grizedale needs to get it right first time around.

- o In the digital age, there is a real problem about creating international facing resources and what platforms and technologies they use. The upgrading takes a long time, so Grizedale needs a very simple operating and access system and platform.

- o I asked about missing knowledge or data/ artefacts. Kew library and archive know when something is missing because something is missing from the overall catalogue. They will acknowledge this if and when it happens. The herbarium however operates on the premise that there is always missing information, because it has not been discovered/recorded yet. So lost-ness, and lost data have different significances even within the same organisation.

- o Different resources placed difference emphasis in their taxonomies on space/context and human authorship. At Grizedale it is about how

these two articulate.

o Removing data. The archive will review and remove items every 13 years after they are added, so ensure currency and preserve a finite archival friendly environment. By contrast the library and herbarium are ever expanding entities which do not get "pruned". Which model should Grizedale take, given that there is a finite amount of space?

The issue about bequest was raised by Daniela (herbarium). Where to put them, who preserves them etc etc. ..The big question is, if you have a 'living and growing' archive, who manages it?

o Kew has a really strong spirit of international exchange and sharing expertise and data which is excellent practice to emulate.

o The organisation system of Grizedale needs to be flexible enough to add or (possibly) remove things.

o It would expect to keep the no loans (except to FC employees) policy in place (similar to Kew) but have a strong on line presence and transparent procedure in place

o The Kew library enjoys and celebrates disagreement. Their classification systems do not always make this immediate, but again, a variety of perspectives are good practice in an archive.

Locus + Archive

Jonty Tarbuck 21st June 2011 At the Locus+ archive at Sunderland University

Seeing key parts of this legacy heading towards a skip created an impulse to archive.

The archive was initiated at the end of the Projects UK era, due to a concern about losing key ephemera and information about temporary sited or performance based projects.

There are two PhD practice based researchers currently attached to the archive, and the 2008 Arkive City discussion and publication, and 2008 *This Will Not Happen Without You* publication and exhibition form part of this broader Locus+ area of research. It was funded by the AHRC, the University of Ulster and interface (research in art technologies and design) and Locus+. Several Universities were approached about housing the archive, and Sunderland was the successful partner. The archive has been housed there since 1994.

Key points and observations from this visit.

- The publication area made this an inviting place to enter with the recent Locus+ books on display as part of a sculptural work
- The archive centres on the artists' work, which is contextualised by magazines over the last 30 years. Within the archive itself (apart from Locus+'s publications) there is little reference to the overarching organisations which invited or commissioned the artists. Instead the 2008 *This Will not Happen Without You* publication provided a context for the organisations, and the individuals who were involved with them. A question for Grizedale is, do we just present the artists or do we contextualise them? "It is important that the archive speaks for itself" (Jonty). I need to reflect upon what the role of the PhD paper is in relation to the archive, as well as the 'archivist'.
- Chronology is the key to their databasing. Each record involves the date of the performance/private view followed by the artist's name, so they can be cross referenced. "I don't think that the archive has a centre because of its chronological format" (Jonty)
- The date format is cross-referenced through the database with artists which is conducive to agencies such as Grizedale and Basement Group/Projects UK/Locus+ who often worked with the same practitioners over several years.

- There is a real issue about losing an archive. If an organisation loses funding who is then responsible for it? Artefacts were lost in a fire when kids broke into the space. Only 5-10% was lost but who pays for the recovery of, for example, digital data if this happens?

- Peter Davies strongly alluded to the cross Pennine link between Grizedale and Basement group etc... This changed as AC funding territories changed, but there was a genuine cross Pennine trickle of artists and commissions in the early days of Grizedale. Should this be cross referenced in both archives?

- Whilst acknowledging how valuable their relationship with Sunderland University has been, Locus+ are concerned about the separation of the archive from their office space. There is also an issue about ease of accessibility, and the fact that visitors need to be accompanied at all times. How is an archive kept genuinely open? How would Grizedale cope with this?

- How does geographical context affect the archive? Where is it? How do tangential but key projects interface with the commissioned work? How international should it be?

- Scanning data makes an archive open source. It is desirable but problematic- it takes ages. Who takes this on in a small organisation? Some organisations have fund raised to get a secondment to pay for an individual to do this.

- There is a strong awareness with time based/durational work that fabrication, embellishment and blurred memory takes place. There was an acknowledgement that the artist, their audiences and the 'archivist' create subjective interpretations of events. Whilst active fiction is discouraged, there is slippage in terms of interpretation. There was an acknowledgment that archives can also alter or reinvent an earlier artwork/performance. How can an archive image or visualise this complexity?

- Who is the archive's audience and how do they use it?

- For arts-based organizations the distinctions between a collection, a library and an archive are very slippery. It is an amalgamation of the three. The Locus+ archive is so called because of political reasons. The protection of ephemera?

- The responsibilities about donations. How to store them? Why take them on? What do they add to the overall voice of the archive? Do they become a centre around which the archive begins to gravitate?

Interview with Angie de Courcy Bower

Archivist at Yorkshire Sculpture Park, nr Wakefield

27 July 2011

Capitals denote Angies' changes to my notes

WHEN ANGIE JOINED THE ORGANISATION AS ITS FIRST FULL-TIME ARTS ADMINISTRATOR SHE SAW THAT YSP WAS MAKING HISTORY AND SO STARTED AN EARLY ARCHIVE IN 1983. Angie has been the CURATOR OF THE ARCHIVE SINCE 1991, so it the archive was STARTED IN A PIECEMEAL WAY It had a forward looking remit - to evidence the existing practice/ activity at YSP, and THEREBY HELP WITH FUNDRAISING BY PRODUCING EVIDENCE OF YSP'S UNIQUE ACTIVITIES.

IN 1991 WITH ANGIE NOW IN POST (PART TIME AS HENRY MOORE RESEARCH FELLOW) WAS INITIALLY FUNDED FOR 2 YEARS AND THEN YSP PICKED UP THE PART-TIME FUNDING. YSP DID NOT AND NEVER HAS HAD ANY SECURE FUNDING AS NONE OF YSP FUNDING IS SECURE

- o The YSP has always had to FIND 100% OF FUNDS

- o Angie has a fine art rather archivist background.

- o ALL STAFFING FOR THE ARCHIVE STARTED WITH LONG TERM UNEMPLOYED PEOPLE (through Manpower Services) to staff and train people. IT REQUIRES A GREAT DEAL OF PATIENCE AND CONSCIENTIOUS WORK WITH INDEPTH KNOWLEDGE OF THE SUBJECT.

- o Initially it was in a portacabin space - OVER THE YEARS SOME STORAGE SPACE HAS BEEN WATER DAMAGED SO SOME MATERIAL HAS BEEN LOST - the material wasn't recoverable. (The impetus of losing something)

- o The role of the YSP archive (as work is unique and transitory). "To us the archive is the memory bank"

- o Distinctions. Collection = objects of sculpture. A Library = something that people can help themselves to books, articles etc. The Archive is a more managed space, with materials that are irreplaceable and not duplicable.

- o The indexing system uses a hard copy index card system (backed up by the computer-not vice versa). Filing is both alphabetical (by artist) and chronological (by exhibition). The simple indexing system helps keep the archive accessible to all. Low-tech means that there are not problems with technological platforms

- o "Context is all in terms of sited artwork"
From the outset, the archive deliberately COLLECTED AS MUCH INFORMATION AS POSSIBLE ABOUT OTHER OPEN AIR SCULPTURE PROJECTS. It engaged with external projects in order to place the YSP and its sculpture in a wider global context. In terms of immediate context, the archive relates to the long-term commitment of maintaining sculpture over a long period of time in the park. This means that context is everything in terms of archives. They should be developed and adapted to their location and chosen remit.
- o The physical archive at YSP is supplemented by an online archive including oral histories, plus Bretton Hall files in Leeds Library
- o YSP has always attracted a strong emotional response from visitors. The place consciously operates on many different levels.
- o "One of the key aspects of an archive is to find a way to interpret the material. You can't save everything, so there is always going to be level of selection and choice" "You can only ever start an archive from the present, and work backwards, slowly adding on to it"
- o Duration is dealt with through documentation - including a paper trail, a catalogue, and images- including that of the actual installation.
- o The archivist is beholden to other members of the organisation to feed on material for the archive- the archivist edits this material, rather than the donor... but the archivist often needs to chase up colleagues for this. The archive building and the archivist are the hub of YSP IN TERMS OF INFORMATION, as it is embedded from the early days of the organisation.
- o Both archivists and the researcher can re-invent raw material, but it tends to be more the latter
- o We touched upon memory loss and amnesia and Alzheimer's which links to Foucault's idea about ruptured history.
- o Humans have a collecting, rather archiving impulse. It gives you a sense of the past and your identity. But we are not naturally archivists. Without your memory you can't function - self and future become separated.
- o There is a file held on Grizedale at YSP. I would recommend that this is reciprocated at Grizedale as the organisations have interesting links, as well as their own unique remits. Copies of this material has helped clarify dates of specific residencies and where the sculptures were sited.
- o Number of visitors to archive per annum? About 40 actual visits by outside parties, but most enquiries are made on line and by phone.

Interview with Claire Mayoh Archivist. Henry Moore Institute (HMI) Leeds 27 July 2011

- The HMI dates back to 1982. The archive supports the HMI's remit of the extending the understanding of sculpture. It includes 250 "sculptors' papers" which includes artefacts. There is also the British Sculpture collection. It also supports publications and conferences.
- At present there is not a huge amount of cross over with YSP, but may well change with the Hepworth Gallery opening in Wakefield.
- The Helen Chadwick bequest came through in 2003, so archive is always being added to. The Leeds City Council store also holds some of the ever-expanding archive, as space is finite.
- Collection = materials that has been displayed (drawings or 3d items)
A library is a published source. An archive is unpublished material, but the line between where items in a bequest belong is often blurred. (Similar to Kew's distinctions)
- Index system is C.A.L.M. - an archive specific system. It involves a number system using a folder hierarchy. The process is governed by Leeds Museums & Galleries because of the partnership, so the HMI's archiving system is dependant on external partnerships and scale of archive/collection (same applies to Kew)
- Indexing systems are based on chronology and the type of document, but this isn't hard and fast rule. So video and still images from a specific bequest would be split up.
- The archive is struggling with technological platforms both for the future, but also in finding way to migrate bequests using old equipment
- The archive is predominantly open apart from confidential or sensitive material
- The archivist (and a broader team) filter anything new coming into the organisation and distribute it elsewhere if needs be. However, the initial aim is to establish whether the artist had his or her own ordering systems. If one is established, it would not be changed, and added to the "mother" HMI system.
- Researchers normally research using chronology and artist.
- Ephemeral works are documented in a variety of ways including video and still images. Like YSP, the HMI is also interested in installation/set up documentation.
- There are approx. 30 visitors per month as the archives covers a niche area. This varies according to the time of year. They are currently

working with an intern, to support filtering the incoming material and how it is disseminating. (Re Grizedale: How do you make more people aware of its existence? How to publicize?)

- Another bequest was the from Public Art Development Trust. Again, it raises the question of where an organisation's expertise goes if it is disbanded or funding is withdrawn.
- Good practice. Helen Chadwick's book selection - including both novels and text books- revealed much about her personality and areas of interest. This could be adopted at Grizedale- possibly inviting past artists to suggest 5-10 books that they were looking at whilst in residency.
- External conferences and events court interest in specific areas of the archive e.g. performance, so the parts of being researched change according to current discourses within a subject
- The archive material (process) can put a completely different slant on the finished work (The collection).
- Both the archivist and the research can change the meaning of the artefacts. "Don't believe the archive".
- People are becoming very self aware in terms of their communications/outputs, because of the current archive fever. Artists have always 'weeded out' material, however more recently they have become much more self aware about even proposals and tentative ideas and how they are recorded.
- The HMI archive is "fuel for scholars, exhibitions and publications". The archive is primarily focussed on Britain and sculpture within Britain, but the HMI has a global remit in terms of its interests and contextualisation. Where does the archive finish?
- We archive because it is about who we are and wanting to leave something behind. "It creates permanency in shifting sands".

Nayia Yiakoumaki (Archive Curator) and Gary Haines (Archivist) interviews. Whitechapel Art Gallery (WAG) 10 August 2011

The WAG archive has been in existence in different parts of the building from the outset of the gallery in 1901. With the gallery's recent expansion, the reading room was opened in April 2009. With it came a full time archivist's post, and that of an archive curator whose remit was to develop gallery exhibitions. There are three strands to this. Firstly that of working with External Artists and organisations; secondly, using the archive to revisit previous WAG exhibitions; and thirdly commissioning artists whose practice relates to archives, or archiving methodologies.

Notes from the interviews

- o Artists borrow methodologies from archives. They often have a political agenda - criticising an institution for example.
- o A lot of artists collect items, which eventually become an artwork (for example Rachel Whiteread's doll's houses becoming the 2008 Place installation). These relate to a collection based rather than archival process, because collecting can start out of a mere interest, whilst "archiving has a particular organisation and structure which is necessary for it to be accessible and communicable. It is possible to collect without knowing why you do so. You can collect without giving the collection a structure, but you can't archive without giving a reason, a focus and a structure." Thomas Hirschhorn's work could be seen as a "momentary archive"- the archive only last as long as we encounter them, because we create the structure... Similarly, a group exhibition could be read as a momentary archive encounter for the duration of the show - because it is a momentary gathering of ideas as well as objects
- o Mapping, collecting and archiving are methodologies which inform one another, and are deeply inter-related.
- o Archive and mapping. These are very inter-related. "An archive can inform a mapping process, or a mapping process can become an archive. It is possible to create maps through an archive- but this mapping is inevitably selective. Maps, in common with archives, have particular purposes and focuses."
- o The authority and power of the archive. The archive has varying levels of authority - Benjamin's collector and the impulsive collector are less authoritative. Derrida's archive is more general

because it lends itself to the next user (because it is ever changing and the user can have an input in this). The most authoritative model for an archive is Foucault's one.

- o Paul Ricoeur offers the most possibility for the archive, as an interpretative tool which the next historian enhances.
- o Curating from archives works well with this as an analogous to this type of practice. You approach the archive. You investigate and interpret it, and then reproduce and reinterpret it totally differently.
- o The partial nature of the archive. The fantasy about the total archive, every archivist wants his or her archives to be complete- which is impossibility. However, an institution can chose to close its archives, thereby making it "complete" as a given body. Maybe a collection is always complete just because there is no agenda to continue it. Every new addition could be the last because of its circumstantial dynamics.
- o Archival "impulses". The archivist has a desire to catalogue every single item in the archive.
- o The Whitechapel has an open system archive particularly through its curational projects. They allow contradictions, which challenge rather than support an institution's history, its myths, and its choices in branding. It therefore can reveal many different types of histories.
- o The archive can operate in many ways according to when it was started in relation to the start date of the organisation. The Whitechapel accumulated 'stuff' for the outset, which at some point (1947) became formalised as an archive. At WAG, a record management policy was set up from the outset, which determined what was collected and made accessible.
- o Talks and events have only been systematically recorded over the last 5 years. The recording platforms started with cassettes, then moved to digital media which offers up possibilities of placing them online.
- o "We have to edit the archive". This is not ideal, as everything in the archive can create a possibility. The WAG archive's content results from what the institution produces, rather than through external bequests - although there are occasional exceptions to this. Any bequests which have an existent classification system would be accommodated wholesale - a parentheses would be created within the gallery's usual classification and research system, to accommodate it. This is normal practice at the WAG - there are several sub archives in place e.g. Goshka Macuga's 'The Nature of the Beast', which whilst using archival material from the original archive, is a sub archive which relates to but sits outside the 'mother' archive.

This means that the overall archive is changed and enhanced.

- o Centres and peripheries. The WAG's branding may centre on certain artists - e.g. Pollock, Rothko, Picasso and certain education projects. We discussed how in the past distinctions had been made between the curatorial and educational activities, but now the job descriptions encourage a cross-over e.g. schools curators, public events curators. There are also gaps and peripheries in the WAG archive which could be pulled to its centre.
- o An archive can appear more important than an individual's work. There's the archive as a concept (very authoritative and gains its own importance without knowing what is actually in the archive), and the archive as information. They are two differing things. The archive is "a collection of fragments" which someone comes in to interpret and make sense of. There is no continuity per se. This related back to our discussion about the archive being partial.
- o Authors in an archive. There are as many authors as there are artefacts or pieces of paper. The authorship of the archive is multi-voiced.
- o Contexts and context's context. The gallery programme is precisely about the WAG's contexts. The archive also get mixed with other archives e.g. John Latham's Flat Time House. Some material is on loan from other institutions, some WAG material is loaned to other institutions. So the archive operates across institutions in the same way as a lending library would. You also 'loan out' interpretations - you cannot control how an artefact may be interpreted by another institution.
- o Why archive? An archive is an existential need for things to be permanent - they create a continuity of before and after; and a sense of security and authority (as in affirmation of your own world). They invest you in the institution.
- o The mystery of the archive is a total myth. There is the sense of discovery when searching an archive, yet it already has been discovered and catalogued (by the archivist). Relates to terra incognita.

Gary Haines. Archivist

- o The primary search method is by Exhibition. Search can be undertaken via artists (surname-first name), date or Free-Text.
- o WAG uses the MODES XML Database to catalogue its material and make this information available externally via its website.
- o You can have published material in an archive, especially if it is part of a collection.
- o Everything is kept together with the exception of different media e.g. because of

archival stability.

- o The aim is to operate - quite literally - an open door policy, creating a welcoming atmosphere for the reading room
- o There are two separate repositories - paper and photographic ones
- o When Gary arrived it took 3 weeks to list all the contents of the archives in preparation for a move. A lot of work had been done before Gary's arrival and there were some existing inventories.
- o The aim is to keep 3 copies of the gallery catalogues for the archive and one for the reading room.
- o The pre 1947 archive was ad hoc as a research tool for internal staff, post 1947 the archive was formally organised
- o The archivist is acknowledged within the institution. Soon to be introduced is a records management plan which gives guidelines as to what papers should go into the archive from other members of staff across the institution. Material currently comes through on an ad hoc basis. Some of this material does come pre edited/filtered.
- o There is an active policy not to censor the archive with the exception of sensitive or libelous material .
- o Security is an issue for all archives - things can get stolen.
- o Good practice - Press cuttings and scrapbooks are copied and collated into files for the reading room. This is because press cuttings are often one of the most fragile things in an archive.
- o Everything in the archive has an equal status.
- o The archive uses separate series of records (Exhibition files, Minute books, Education files etc) and then chronology to organise the files.
- o Copies are noted on the back of the sheet to distinguish a high quality copy from the original.
- o The archivist could invent the archive but this would break the golden rule of being an archivist – keep the context.
- o “An archive is a collection of primary source material”
- o Videos and photos are kept separate because there are unstable ‘acids’ on these and need stabilising at different temperatures.
- o The WAG operates a no gloves policy, it uses clear envelopes to protect photos instead. Gloves are only used with posters or with photographs out of sleeves.
- o The WAG archive uses triplicate request forms to track files, which have been removed from the archive
- o In regards to visitors in the calendar year January - December 2010

- o 405 enquiries, letter, phone or email.
- o 121 Archive researcher appointments
- o 4400 Archive items consulted
- o Total of 832 visitors (members of the public who were visiting the Gallery, not booked researchers) came to the Foyle Reading Room and used its services, looked at books, asked questions etc.
- o Gary also undertook 13 Group talks in that time both internally and externally.

Interview with Katherine Clarke from muf at Grizedale 7 October 2011

Discussed *The Wood for the trees* piece. Both Laura Ford and Kathryn were invited to put in proposals. It started as a sound piece that Katherine had been working on prior to visiting Grizedale. She was interested in the relationship between native and imported plant life and wanted to investigate "what Grizedale was culturally rather than experientially"

Worked closely with the foresters. She realised that "a tree takes half as long to die when it is uprooted as it would if it lived planted for its natural lifespan" In other words it dies twice as quickly but is still alive. Talked about the degrees between life and death.

Wanted the tree to be a micro/macrosopic map.

Was interested in teleology of how things behave – how things do what they can do. "The forest has its own internal momentum which has the foresters' mapping transposed on top of it". Interested in the cultural view rather than the 'natural' one.

The (slowly) dying tree was a micro environment. Interested in the macro and the micro – the visible and the invisible.

Would have preferred to make the support rods thinner, but they were needed to support the 12 tonne tree. Kathryn identified the plants below the tree – wanted it to have a prehistoric appearance.

Discussed how artists archive and market themselves.

"The money shot is all. An artist's reputation is embedded in the image of a product. Grizedale is particular in that it influenced a generation of artists through the representations of the work."

Discussed Neil Luck, the sound composer who worked with Kathryn on the Hen Harrier soundwork.

Kathryn's books

Millenium people: J.G. Ballard

Dynamic Landscapes: Noel Kingsbury (ed)

Section Three

missing
persons

Edwina fitzPatrick

Artists' geographies of the landscape-archive:
Trace, loss and the impulse to preserve in the Anthropocene Age

Email conversation with Peter Davies

October 2102

1. Where was the caravan that Keir Smith stayed in physically situated? Clare wasn't sure when I interviewed her

In the early years there was a perennial issue about accommodation especially in the summer holiday months. This became apparent when two artists were appointed in 1977. David Nash, Clare Langdown and baby stayed in rooms in the Grizedale FC centre – the only time they were used. Richard Harris was snuck up in the woods in a caravan presumably this was the same one that Keir Smith used.

Location: turn left out of FC centre to Hawkshead, just past Go Ape there is a small road on left, at the end there is a house. The caravan was parked out of sight in the woods there.

1. Where did artists stay when in residence between 77 and 89? I know about the caravan but where did David Evison stay?

Various accommodation approaches and strategies were explored. Indeed seeking to resolve this issue generated ideas and influenced the nature and development of the project.

The valley was searched for premises. We found a suitable large room/barn and came to a contractual agreement with the landlord. This was located by the old mill race at the south of the valley, just before a hard right turn on the road. It had to be converted which was covered by a small ACGB grant, was basic, but had real character and was ideal.

It was interesting that during this time the sculptural activity tended to be located in the south rather than around the centre. The landlord after 5 years (?) though decided not to re-let. So the project was homeless again.

The next accommodation phase was using one or two chalets, which were then for rent in the Forestry Commission centre. This was workable in those days, but as highly visible not ideal.

Several ideas were explored. A further search in the valley and area was undertaken. The large barn, by Grizedale Lodge was looked at in discussions with Henry Moore Foundation. Similarly the Grizedale Lodge, which at the time was owned by Bill Grant, was considered. There was a large barn in Satterthwaite, which was viewed as a potential model. Other proposals concerned the old Grizedale Hall stables and even then Lawson Farm – however these were on long FC tenancies. There was a limited work/housing stock in the valley, so much so that I suggested designing a new house, with the artists creatively contributing to building their own accommodation. Lake District Planning restricted that avenue.

The project saved the old Saw Mill from destruction, but that was orientated to projects and exhibition. So with other temporary resolutions the project resolved accommodation, but didn't have a home. Matters changed with the advent of the National Lottery Fund and potential capital grants. I was not directly involved and you know the story from there.

2. Do you have any contact details for Kees Bierman? I can't find anything online and as he was a Grizedale regular it would be great to talk with him.

Sorry haven't got. Dutch artist - should be easy to find on web (Edwina's note - he wasn't)

3. Have you current details for David Nash and if so could I cite you as a point of contact?

Sorry haven't got. Should be easy to locate
Think he's presently in residency in Kew Gardens – or else home in N.Wales. (Edwina's note. Wrote to this address)

4. Not sure if you are aware but Grizedale Arts have the bulk of the historical legacy stored in Coniston and I have been unable to access it for the last two years.

Disappointed that you haven't seen the Grizedale Archive – can only guess what's in it. Presumably you have asked. I wonder what the reason is, because as you are an academic on research study then access should be facilitated

5. Am happy to send you the latest text on the archive if you need something to cure insomnia

Yes interested
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Questions for Grizedale artists

Grizedale and the residency

What did you know about Grizedale before you started the commission?

How many times have you worked at Grizedale?

How did you get the residency at Grizedale - was it by invitation or open submission?

What were the exact dates of your residency? Were you at Grizedale continuously or for blocks of time?

Where did you live when you were at Grizedale?

What books were you reading during your residency?

How closely did you engage with other artists in residence at the same time as you?

How closely did you engage with the Director and admin team?

How do you describe your practice- are you're an artist, sculptor, relational artist, site based artist or none of the above?

What was the most unexpected thing that happened during the residency?

How did you respond to the Forest and the area as a whole?

Artworks

How many works did you produce?

Can you describe the pieces for the listener?

How long did they take to make?

What were their titles, and why did you choose them?

Where was your work sited or presented?

Why did you choose that / those location(s)?

To what extent did you use the forest trails when either walking around or deciding to site work?

Did you get help from the foresters - either advice or practical?

How do you feel about your work changing and decaying when on site?

Did you repair the works?

Are the artworks still in commission?

If no, when were they decommissioned?

Dissemination

Did you document the processes of your work?

Did you document the outcomes of your work?

Was there a publication involved that featured your work?

Do you feel that this publication accurately reflected your work and art practice?

If not, what would you change?

Were there reviews written about your work?

Did your Grizedale residency lead to offers of other work?

The archive

What do you think about archives? What do you think their role or function is?

How do you 'archive' your own practice?

What one thing/legacy should be in the archive which celebrates the period of time that you were at Grizedale?

Broader contexts

Which artists were informing your work at the time of the residency?

WH Auden said that a culture is no better than its woods? Do you agree?

How do you feel when you enter a forest?

Did you get lost in the forest?

Do the fact that Grizedale is a managed forest determine how you engaged with it?

At the time of the residency, were there any environmental or ecological discourses informing your work? If so, how?

Did you have any residencies or commissions at other UK forests? If so how did they compare to your Grizedale residency?

Does metaphor have a part in your work?

Do you think that there has been a change in the way sited work is either curated or received over the last decade?

What are your thoughts about climate change?

Is the current discourse about climate change affecting the way you work in the green environment, in a forest?

If you were commissioning work for Grizedale now, what would be your priorities or focus?

Interview Request letter

Dear.....,

I am working as an AHRC collaborative funded researcher in liaison with the Grizedale Forestry Commission and Glasgow School of Art. I'm also an artist and academic. I am writing to see if I could interview you about your residency at Grizedale.

I'm investigating sited artwork in the green environment - both internationally and at Grizedale - and how work as mutable and ephemeral as this might be archived. My aim is to create an online archive which echoes the very rooted experience of both the residency and of being in a forest - that of getting lost.

I'm very conscious that whilst there are often traces of the artist's residencies at Grizedale through the artwork, the archive files, or through publications; your voices are absent. My aim is to create an audio archive embedded in a website based on the forest, that the viewer navigates through themselves.

(Please see my website for the research so far. <http://www.edwinafitzpatrick.co.uk/section420703.html>).

Together, these interviews will give voice to each artist's experiences of working at Grizedale over the last 30 years or so.

The interview would last between 90 minutes and 2 hours.

I have a set of questions that I am asking all interviewees, but you are free to accept or reject these questions. I use a video camera to record the interviews but the lens is covered.

The outcome of the interview would involve a short excerpt from an interview embedded in a website. I will send you a link to the short (5 minutes or so edit) for the website, for your approval. The main interview would be held in the Grizedale Forestry Commission archive.

Would it be possible to either come to interview you in person, or via Skype or phone if that is not possible.

best wishes
Edwina

Interview Clare Rowe Taking place at Keir's and Clare's home in Greenwich, London. 22 May 2012.

Keir died 5 years ago. I met him in 1981 in Newcastle so know the work fairly well.

Bequeathed work to HMI in Leeds who have taken all of his notes for their archive including 300 drawings from the 1970s. They have selected one sculpture from 1980, which is untitled- It is a floor based collection of objects which he referred to as collection belts, which contained objects collected from the landscape, and to help navigate the landscape. Was shown in the Acme show in 1980 along with slides showing the landscape. It wasn't performed.

The archiving post Keir's death mostly to do with the HMI, not when he was alive. Did work together on work placed in collections. Didn't help to create work itself- the only time physically helped was at Grizedale in 1981 - *Seven Stones Before the Old Man*. Shared ideas with Clare, but not collaborators.

Last Rays of an English Rose - donated to Grizedale is 4 carved Jarra railway sleepers - hard wood from Australia, which has great longevity. Made many pieces using railway sleepers - Forest of Dean and Jesus College and National rail collection. Site specific but the idea of the journey very important to him - they relate to spaces elsewhere.

Grizedale was pivotal in Keir's career and gave an opportunity to produce work in different ways. The fact that he was embedded in this isolated area, surrounded by this material - wood- it was important to leave something in Grizedale more permanent than both of the previous works that he made there. That has now disappeared. The residencies came a time in his life when there was a need to move into a practice that was not yet resolved in the previous work. Keir had been teaching at Stourbridge and Sheffield after graduating in sculpture from Chelsea in 1975, was also a fellow at Cardiff. Work had come from minimalism and abstraction but was moving more into narrative. Was a painter on BA which went into 3d, and became more so at Chelsea as he was interested in how things were actually made. Followed Ian Stevenson to Chelsea (mentor and ex tutor). Looking at gravity, weight and balance

on MA course. Pre Grizedale work was serial based, and process-based e.g. making flint axes to cut trees (was very interested in archaeology nearly did a BA in it). Interested in unpeeling what is there to find. Work was until then displayed in galleries - the Grizedale offer was very timely.

Keir was interviewed by Peter Davies from Northern Arts. He was not offered a studio – that was given to David Evison, as Keir wasn't making 3d work in Evison's tradition. However Peter's enlightened sideways step led to a residency to work onsite rather than work in a studio and then place the work in the forest. He was offered the caravan to live in. The forest was the studio. Not sure if this was a-typical for the time (although Harris also worked this way). Forest fed the work.

Work was disseminated across the UK despite being created onsite, and was taken up very quickly. The artworks went back to the earth quite quickly. Paths were put in at the place where artwork was created. Couldn't find *Realm of Taurus* easily even after 4 years in 1981. Also did maintenance work on Nash's work. Found the rocks for *Seven Stones* recently.

Move to formal questions

Keir didn't know that much about Grizedale before interview as such a new project. Hadn't visited the Lake District. Clare came to Grizedale to interview Richard Harris.

There were 2 residencies. *Realm of Taurus* was in '79. Was up and down for about a year whilst teaching. Went back in 1980 to complete the 79 project. Then back in 1981 – shorter residency – just 3 months. Liked being on his own in the landscape. Modes of transport were walking, bike and trains. Walked a lot – coasts, streams, rivers hence the use of bridges in the work. Carried tools from caravan to site and didn't use a chain saw for the first project. Did for the second residency. Used the bike to cycle from Ulverston but it was a light weight bike so not much use in the forest- punctures. Bean stews.

The caravan – next to ferrets kept in man's (John Cubby) barn. Story about the bed in the caravan and the 'coat hook' which was the pull down for the bed. Had been sleeping on the floor. When Chris Wainwright came to collect him. Spent a lot of time sleeping on floors - a nomadic life- which enabled a free sense of landscape. He never complained about journeys. Liked them as reflection time. *Journeying* and *Last Rays of an English Rose* related to Ray Davis and the Kinks

- last rays at Waterloo Sunset . Dedicated to Ted Rose technician at Birmingham who committed suicide. An oar, a boat , a wave ...

Other titles: *Seven Stones Before the Old Man...* placement of view to the Old Man of Coniston. (2nd residency). A homage to the piece of geography. Silhouette of mountain from cut larch trunk. In front of this were 7 boulders that contained images of seven items – an axe head a spearhead a quarry a scythe Containing iron filings. The Old man was a copper mine . Filings turned copper colour. Beginning of work using rust. An homage to the mountain. The site has changed radically, was originally viewing the Old Man through trees.

First piece *Realm of Taurus* (79) . Comprised of an enclosure of woven larch saplings, which enclosed a number of cut larch trunks. They represented a gathering of herded animals. Reads out Keir description: I wanted the installation ...controlled vistas ...branded constellations... enclosure 3ft tall. Hoof mark in posts. Also references sheep and included sheep shears. Relates to animal husbandry. Final part in 1980 *Stag Pit*- discovered a real antler. Hunter and stag, as opposed to humans living off the land.

Interested in the agrarian and the hunter gathered. Also astronomy.

Did not know about socialising with other artists Nash and Evison. The artists were left to their own devices. Foresters were around but social contact quite minimal.

Keir described himself as an artist – this is what is on his gravestone. He drew, painted and was a sculptor. Talked about the 5 watercolours (out of a selection of 30 watercolours) that he made in the caravan at Grizedale. Some were bought by Kent Country Council (Towner Gallery Eastbourne). Walking with Paul (as in Paul Nash). Watercolour was very unfashionable at the time. Images include the profile of the Old Man of Coniston – with a slug/antler/snake etc of items that he would encounter in the forest. Nash use this two tier foreground /background composition. Was trying to exorcise Paul Nash from his practice but this spectacularly failed. Talks about Nash's work in Imperial War Museum in relation to a clear fell site – the desolation.

All of Grizedale was unexpected. Not mundane experience it stayed with him for many years.

How long did the work take to make? Spanned the entire residencies. Was always staggered about how much he managed to make from week to week. Sheep shears and antler were stolen. Was probably making some items in Birmingham.

Writing and text - Keir always wrote. Writing poetry. Used a text called *The Wanderer* for his remembrance service. New growth from ground and the destruction of trees. Reading texts: Alfred Watkins Book – flavour of the month. There was an interest in leys lines and astronomy at the time. Stars so visible at Grizedale. Talks about Clare's visits to Orkney and archaeology and the move from the living to the dead.

Specific locations - *Old Man...* because of view. With Keir's first piece wanted to get as far into the forest as he could - early communities and early man. Was the older part of the forest as opposed to the estate's lands. Both sites were close together near the Silurian Way, but off the path.

Decaying of work. It was made clear that Sitka's are soft wood and would not last that long - so took this on board. He knew that they would not last long - they were experimental works. Much of his other work is designed to be permanent, but some of his work references decay and WW2 bombing, and make homage to things that have disappeared from this world. The documentation keeps the work fresh. Did not do maintenance work on his pieces.

Documentation was a core aspect of his practice. 1000's of 35 mm slides (now at HMI). *Aspects* magazine at the time of the residency. Colin Painter and Ann Painter put together an art journal. Talks about close-up photo in the journal seen before Clare met Keir. Very immediate dissemination. Two Grizedale books plus articles by both Bill and Peter.

Led to other things - not just residencies but allowed a continuity of making. Quite a few subsequent residencies including the Forest of Dean.

Archives. Holding in posterity the residue of artist. Making order out of chaos. Make the practice available to the world at large for an unlimited time. Grizedale is inaccessible so an archive is a means by which you (EF) are displaying that activity. Think archives are pretty important. Dominating Clare's life at the moment. The amount of 'stuff' that is involved with Keir – he was note taking and sketching from the age of

16 – not all of this is dated, so you are drawing threads of practice together from an early to mature age. Makes links between archiving and archaeology. Harry Willis Fleming working at HMI mentioned (ex Wimbledon). It takes one lifetime to make work and another one to make sense of it, and then another lifetime to make further sense of it. The idea of make-reflect-make. And how it is contextualised. T easing out where ideas culminate. Visual motifs occur throughout a lifetime of practice in Keir's case: landscape, Paul Nash, Palmer, 3d paintings revisited as the veil and the cloth. Unfolding a life, and searching for meaning.

Influences - abstract expressionist rather than Land Art – Scully, and the Americans. Did not have the burden that later artists did about Grizedale's legacy.

Forests are seminal places for early experiences – e.g. kids visits to Grizedale. Clare's parent's live next to a wood - wonderfully dark and mysterious place that people fight for - privatisation and right to roam. We don't value them enough. Keir came from the Kent Wield which was highly forested. Talked about Orkney not being forested.

Getting lost. Keir did get lost at Grizedale. He used maps and liked the fact you could get lost. As urban dweller I find it scary to be in a forest. It is daunting and mysterious, and of course is it safe? Woods in Germany with coniferous trees more scary because of their density. Grizedale is a man-made wood for functional use - a construct. A place that is contained. The theatre in the forest has a double meaning – the scene itself is set by the forest.

Social, environmental and ecological are all articulated for Keir and part of his thinking. Did not worry about cutting trees down.

Metaphor used particularly in the Realm of Taurus. Star constellations represented as images. Keir was always trying to find meaning in his work. Grizedale seems to encourage the use of imagery and narrative.

Sited work changes? Yes for Keir it was essential that the work site orientated as opposed to 'plonked' somewhere. Stop using the word site specific as it was misunderstood later in life. Text written by Keir about *Iron Road* and *Navigator* pieces trying to find a more precise relationship with site – talks of a subtle and complex relationship with the surrounding landscape. Object

and landscape permeate each other – the object sits on and is informed by the site. Keir wanted to make work on site rather than in the studio whenever possible. Mentioned Henrietta Street carvings set onto the building. There is work where they permeate each other – talked about Harlow new town commissions and the Henry Moore's family there. Was vandalised when she was young and was horrified by this, but with hindsight it speaks a lot about sculpture at large. Grizedale residencies threw up another way of engaging with site. An ongoing debate about the success of the 3d object in the world

Climate change - fascinated that it is changing at all. Is climate change as critical as we are led to believe? If it is that bad then we are lost and won't survive. Where I live will be flooded. Want to do my bit to conserve energy - but we are in a blip of a much larger picture. Cutting down trees not a good idea now. Dilemma of creating something you might have to kill it e.g. through wood carving. We destroy in order to make meaning... Talked about traces and archaeology in Orkney - traces caused by human activity. Discovery of meaning is out weighed by cutting a few trees down at Grizedale.

Priorities for future Grizedale. Always refer to the forest itself. Creating seminal experiences for artists.

Gregory Scott Gurner: Interview at Grizedale 10 July 2012

First encounter with Grizedale through College visit, having seen Goldsworthy video as a child.

Applied through open submission just after graduating. Was working with socially engaged practice just after graduation. The proposal was not specific - broadly about the natural and the man-made relating through quarrying and casting in metal. Felt very young (21)- was perhaps the youngest artist in residency

Dates June/July-Nov 98. It was a continuous residency, albeit involved going to Greece to gild lily leaves (2 weeks)

Lived at Summerhill but was used to living on remote fells whilst at college (cottage owned by Winifred Nicholson) so learnt to tackle and live in the environment - artists are inspired by their environment.

Experience at Summerhill both good and bad - fantastic caretakers but eerie and controlled environment. However it has inspired him to do what he is doing now (setting up residencies).

Didn't read. Looked at landscape wrote poetry and sketched a lot. Not really boredom but there was a lot of waiting around for things to happen

Spent a month looking for the sites even though had found them both on the first day.

Other artists- a guy placing flags and maps around the forest (might this have been Derek White?) and a sculptor Donald Urquhart- a lot of political conversation rubbed off on interaction with forest. Taken under wing by David Penn the new Director - he was a real visionary

Touchstone was made very quickly.

Gild the Lily took three weeks to establish whether it was feasible.

Please Close the Gate- the work is now called *Picket Fence*- related to rights to roam, and illusions shattered by the art world- changed working practice completely

Describes self a meta artist now. Life is art. Was a sculptor at Grizedale. Now doesn't produce

enough - everything from cooking to relationships are involved in creative practice. Created mantra whilst at college "Today I will not work for McDonalds" and has stuck by it ever since.

Gregory was looking for ancient memories at Grizedale - the time before it was manicured and managed. Attracted to exposed rock as it shows some sense of history and the old woodland. Magical space out of now into the past. His role since Grizedale has been about developing vision - but landscape is still central to this - particularly the bothy and the oyster farm

Artworks

Touchstone description- Man made and nature- the unity not conflict - found site on first day by following a stag after seeing the Sally Matthews *Cry in the Wilderness*. The wolf was the predator of the stag. After the chase he found the boulders with a particular relationship to a tree next to it. Tree seemed to be holding boulder up. Put cross of sticks next to path. Description of work. Gold = beauty in a spiritual way (faith came into this esp. Buddhism - lists his BA research into different faiths) so gilded the stone. Initially he wanted it to be real gold leaf- but was far too expensive so used Dutch gold leaf instead. Looked beautiful, but there was a question about how long it would last so chose because of brutal environment to protect with yacht varnish. Made the gold leaf milky- regrets- however it began to improve the next day but it took a couple of weeks to clear. It was designed as a hidden piece - not markers to show where it was- the animal posts went in a year later.

Please Close the Gate/Picket Fence was designed so that you could step over it and related to the right to roam in Lake District. This was something that the artists in residency often discussed. It related to my ability to walk where I wanted to, as I could do at Grizedale. Also change over with David Penn suddenly leaving and lagged to its history and Grizedale's identity. Made Gregory unhappy about what this art world was - the fence was a deliberate hand-made challenge with gold line on top and painted. He had a team to help install but making was solo in workshops- was friends made locally.

Gilding the Lily- sited by the natural tarn where he used to eat his lunch - based on the lily pads/leaves. Collected from another tarn to keep biodiversity - packed in bags and into a fish box - put through customs - total farce getting them to Greece. Used Shakespeare's *Gilding the Lily* in reference to the forest, which was maybe didn't need to be

gilded - the new regime of the art world coming in to nature.

Not worried about the work decaying- but also want to preserve. When at Grizedale he was very into documentation - but there was a problem about capturing this. Gregory is less interested in doing this now- just documents the start and the finish of a process. The lily as a hearsay piece- shooting on slide- tried to digitise it.

Hand-made versus mass production. Having OCD and the process of things and the rhythm of making. Other people today make so much of art. It is important to still make - he built the engine of his car that drove him here today in.

Publications- Paul Smith publication. (Copies made and held in archive)

Turner Prize review linked to Grizedale review but not very positive - have copy of this review (Westmorland Gazette?) (Copies made and held in archive)

Aspiration of being famous - had show just after graduating - Northern Graduates- which sold out plus Grizedale experience led to dissatisfaction with the conventional art world. Decided to have a child and became a father at 24. Grizedale was incredibly formative. Often revisits Grizedale.

Archives- moved to a point where information is available to the masses - Internet access is a library which filters down to small details and there is a hunger for this. A Grizedale archive would tick the art recognition box and generates the greater story.

Gregory has stopped archiving his own art practice since 2008. Need to step away to be able to correlate it but doesn't want to do this now. Will need to do this at some time in the future. We are always looking forward as people and don't want to go back.

A photo of David should be added to the archive as he was under his wing - both felt a special and angry to him to throw him (Gregory) into this situation. Felt debunked by Adam as he was not selected by him and therefore dismissed him. David was the trouble-shooter.

Inspired by Goldsworthy, (Japan) annoyed by what he did so Gregory couldn't do it. Damien Hirst's animals cut in half also inspired. Culture as test tube labs. Social aspect of culture - midges

in heaven is similar to life - manicured forests and Man's row within nature.

Connection with base element on entering a forest- the more wild the landscape the easier this is to do - Gregory's core element - the truth under the social lies and the petrol.

Read the *Tao of Poo* in relation to getting lost. It crystallised the ethos of being at Grizedale - the dark alley as opposed to the light highway. If you try to get lost you are not lost - going into the unknown is great. Got lost in woodland in France - chasing deer again, but realised that it wasn't a forest he knew and was 8km off track. It took hours to get back - however you find your way back in the world. In Grizedale I orientated by where moss grows and wind direction. It is ancient knowledge - hence you are never really lost.

It was a managed forest - I needed to do permission to do things. I remember the screaming sound of chainsaws and walking through decimated felled trees - where was the natural landscape? (Silurian trail near Force Fell) Acidic trees are even more frightening.

Practice now - had a child- and working with photography (London). Late 90's squatting scene community - link with Grizedale about temporary nature of projects and invited residencies. Now 'seeding' communities through taking over derelict spaces and matching people to spaces and giving up as the 'author' of this. AIR space- artist in residency space - is a 9 bed artist hostel for the creative sector to work communally. (Concept of Summerhill)

Environment. I'm recycling what other people see as waste. I'm interested in planting indigenous as opposed to fast growing trees. Oyster growing and clean environment. A desire to be away from the urban jungle. Heats home using wood today. I like the idea of foraging and re-using. In order to reduce financial need I've developed my own skills sets so I don't have to use other people's skills. Historical skills as a way of living well. Not compromising creativity for work and money . Need less = want for less.

Metaphor. Was initially a textile designer before doing Fine Art BA- at Cumbria (Carlisle). They did not have house style but pushed metaphor. Metaphor still has a presence in Gregory's practice and the meta conceptual has strong links with multiple meanings and how much story is embedded in this.

Sited artwork has become safe because of the Arts Council funding about how, where and who produces it. They are the overall curators of the work in this country. The funding element has designed the last decade of British Artwork. A monopoly? Work has become safer, plus healthy and safety has a lot to answer for. which has also curated artworks.

Meta conceptual as the next thing after conceptual art. Playing it safe is a problem. The natural element brings out challenges. Bad artworks lost in the environmental. (The forest 'absorbs' it)

Being and living as an artist - you can't not have questions about climate change - Bin Laden as Jesus. Climate change and social change are happening now. The earth will continue (Gaia principle) - climate change is not affecting the earth but we are being affected by it.

The future? Engaging people in the environment - continuing creating artwork new artworks- pull back from the high art world. Challenging the artists to be natural but not tied to material - create a play in the 'auditorium' surrounded by the picket fence piece.

Grizedale should produce a festival (music fest). It creates a natural bowl, which creates an auditorium- although it was acknowledged that there might be a conflict between farmer and forester. Was an issue between the FC and GA - the relationship was not harmonious.



Charlie Poulsen interview in Berwick upon Tweed 11 July 2012

Morris dancing and naked George Melly

Didn't know much about Grizedale before the residency – aware of Harris and Nash's work – it was the place to be

In Nottingham he was growing things on the allotment – started growing things with willow in his current garden. Liked the idea of working in the environment. Did do a preliminary visit- noticed Ting (being metal based). Thinks you could just write in – was interviewed by Bill. Proposing to use sheet lead to wrap things in the forest - had been creating ghost tools prior to this using lead. Had also made a piece locally wrapping a stack of logs, which became a practice run for Grizedale- didn't last long as it was stolen. Grizedale was felt to be more secure. Lead was mined in the area so persuaded Bill that it was a natural material for the area.

Dates of residency - 1997. Just three months summer or spring summer

Lived at Summerhill. Got Bed and Breakfast there. Insisted on full breakfast so he could last all day. (Harriet and ? were those who ran it). 7 am start. There were evening meals but you had to pay for them (is not sure about this).

Reading? Can't remember. Didn't spend a lot of time waiting around as worked very intensively. It would have been a novel – cut off point at the end of the day. Feels have already done research at college so doesn't look art 'artistic diatribes'. Bill didn't accept one piece.

Other artist – Kistaps Gulbis from Latvia, Jane Stokes and Alistair Strachan – two painters and two sculptors. Used the craft workshop to fabricate later pieces. Worked with Kistaps and they helped each other. Kept in touch for a few years. Used to go out a lot. Fellow called Richard Pierce who built boats would invite them all over, or down the pub- we were quite social.

Had to get permission from Bill to do new pieces. Bill wanted to know down to the last detail. Definitely times when he said no- he ruled out certain areas - very specific about where you could and couldn't make work- partly because of felling.

Discuss the different maps and trails. Had understood that *Silka Horizontalis* would rot down. Discuss lead from *Blind Wall* being stolen.

Audrey Steeley always on hand and helped accessing things, but in the end you are left to your own devices. Bill came to check the work on completion - didn't mince his words - never understood what his take was on sculpture. He liked the animals – the Bambi's and the squirrels. Went to his garden once and it was full of the work that the person who did the *Waymarkers* work. I felt that is what his heart was into. What was he trying to do? He didn't seem to have a real understanding or sympathy for the work he commissioned. Having said that he did allow people to go ahead and make work. Peter Davies was the backbone for good sculpture.

Bill made an instant decision on it and Bill was the only interviewer.

Defines his practice as sculpture as a broad statement about making something physical – about the hands-on quality. Talks about interest in growing sculpture. Wanted to make a living piece at Grizedale - wanted to split a growing trees put a large slab of stone in the middle and bind it up together again. Bill's response was absolute refusal. You can't do that to trees. Charlie pointed out that Bill chopped down trees but he was absolutely adamant something deep in his FC core meant that you couldn't 'savage' a tree. He couldn't handle the idea of splitting a tree.

He also didn't like the two wrapped stones (*Plumbstones*) that were put in the stream near to the current archive building (gallery). Didn't tell Bill - when he saw it after 2-3 weeks he insisted that it should be removed, as it would pollute the water. Mentioned about lead flowing into the stream from the roofing.

The most unexpected thing that happened at Grizedale was George Melly taking his clothes off. He had given a talk on pre Raphaelites at the Theatre, dressed in yellow and white stripes. He'd been booked to stay in Summerhill B & B – it was also used to accommodate people from the Theatre. The artists were outside in garden – I was demonstrating Morris dancing. Melly came to the window to watch with no clothes on. It was another part of the show.

Working in woods was quite difficult – felt quite enclosed and claustrophobic. Felt quite nervous of it initially but felt more and more relaxed over

the residency. Feels that it is the forests living qualities that are key - why are we all making things out of dead wood when the growing thing is the most obvious medium in Grizedale? This was the last year at Grizedale before the radical changes came. Liked seeing all the sculpture. Took his bike with him to see everything in the forest in terms of sculpture. The range of work was astonishing – some absolutely terrible work but there also some beautiful work too. Japanese artists with a long pole that he had burnt the branches and twigs to ash and made a cement out of it coating it (1998) – really beautiful (Toya- *God of Thunder*). Not sure what he mixed the ash with. Only lasted a couple of seasons.

Discuss the trail guides again

Blind Wall. Pick your site first. Intent on using lead to explain the forest. Saw this fragment of wall. The walls had been there before the forest. It was a quasi protection - to protect the history of a place/Grizedale. A fragment which had a definite substance to it - almost on its own. The process was to wrap the whole wall in lead to create a ghost of a wall. Several attempts by visitors to make sure what was inside - they were curious about what they were looking at. Brought in two long large sheets of lead 2 metre widths. Made scaffolding over the wall made of pine. Rolled the lead out over the scaffolding and used a roofing joint to connect them. Sawed down the scaffolding to lower the lead down and hammered it into place to form a skin around the wall. Took about a fortnight. Bill didn't accept one piece. Worked day and night on it.

Discussed Kristaps work

The wall has become part of the landscape initially it was very shiny. A lot of reflection off it. It changed – that's why I like working with lead – it softens and loses in feeling of metal and becomes more fabric-like.

Amazed how long three months is and how much work you can do.

Silka Horizontalis. Poles bound together and wrapped in lead. Didn't have the drama of *Blind Wall* - left by the site of the road as the FC did. Bill said that certain areas needed artwork so as not site specific there was much more flexibility about where it was located. (References the FC activity).

Mankind's imprint on the landscape? There is no such thing as an untouched landscape- landscape

is created and controlled by us. Be interesting how we would feel working in the virgin forests in Canada. Mentions Long's use of a temporary trace in relation to the wilderness. Grizedale is a cultivated landscape. Planted forest is as much controlled as a pastoral landscape. Called it *Blind Wall* because he felt as though he stopped it watching the forest. Fairytale? Stories are important. Want the viewer to make up their own stories - leave as much open for the spectator

Picea. Work for outside of gallery wall (now the bike shop). Changed a lot during the making process. Certain trees on edges of trails only had branches on one side so there was already that man made control, so became interested in this. But it was still growing. Found a felled version of this- was not allowed as artists to fell trees because that was money – that was the commercial aspect of the FC. Perceived as not value to the forest. Discussion about whether this was always like this. Didn't have much to do with the FC apart from through Bill. The sapling already looked like a sculptural project. Landscape format because no longer wanted to talk about trees. Wanted you to see something else in it first. One visitor thought it was a Neolithic plough or a bats wing. Not interested in fixed meaning. The tree was still underneath it.

Girt Stien – told by Audrey that this was Cumbrian for a big stone- probably found in stream – 15" x 15" x 14". Gathering stone in the lead, but chopped off the stem to make it look more seed like.

Picea is the Latin for Sitka - no mythological significance.

Mentions *Plumbstone*- show slides of the work. Has a maquette for *Silka Horizontalis* in the garden. Then mentions again the growing tree work which was so different from the lead pieces because you were seeing thing for what they are, there is no concealment or hiding anything, unlike with the lead.

Space. The environment with the wall has changed completely since then. The trees have been felled since so the wall looks different in the space and is more exposed- no protection from the trees. No control as artist over the sited work's context. Grizedale as a giant outside gallery. More risks taken at Grizedale than YSP. YSP only commissions established artists – not taking risks – similar to the Arts Council. Less critical engagement because the artists are established. Varying quality of work

is evident at Grizedale. Raises questions about what is art?

Stage of career. Went to college later - was a trained socials worker. Was aged about 40. Out of college 7 or 8 years. Age- mid career - experience of an emerging artist. First residency and engagement with sited work. Grizedale picked lesser known artists and gave them a challenge- not enough of that now. Otherwise everything atrophies.

Publications. A catalogue for exhibition with David Penn. Felt a bit frustrated that there wasn't a big publication that year. David took over from Bill in late August 1997. David left because the Theatre had to go - and Bill didn't accept this. Little in the press. Work didn't sell - including drawings in the gallery.

The archive. For Grizedale it tells the history of Grizedale which is needed to create the future of Grizedale. Plenty of scope still. Discusses Arts Council funding decisions in terms of what they perceive is current. A way of showing how Grizedale got people started doing things they would not have done otherwise. As a maker doesn't like self archiving - loses interest in work once it is made. Archiving is for others. Archiving yourself involves creating your own history. Art is not a fixed discipline. Did history as first degree - it is as much fiction as it is fact.

Artists informing work - Oldenburg and Morris. Serra and Pollock. Nash- went to visit his studio but he wasn't there. Oldenburg - the softness links with the lead.

Forests. We don't look after forests and we don't have enough of them. We should re-forest areas in Scotland and England. Forests are the biggest growing things we have - trees have such a huge impact. In some ways nervous on entering a forest - no longer in control taken over by the forest keeping ones identity in a large forest esp. the Canadian Forests. You can't see. Getting lost - doesn't like it. Often gets lost in the work, so the forest can be traumatic. Not a great traveller. Anxious about moving through the borders of human society such as customs.

(Richard) Long always uses big open landscapes when you have more control. Once you get used to a forest this changes. Managed forest- no experience of an unmanaged forest - don't exist within the UK. Grizedale had a map. It has a measure to it.

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There are no eco or political discourses informing the work. I'm keen to see more forests, but I'm not a campaigner or politician, and don't want to be. You get lost in politics. Making art is the nearest I get to understanding who I am and what I do.

Talks through the growing sculpture developed since Grizedale, and started at Nottingham. Used garden as a test spaces for this. Was frustrated by Bill so sat on the idea of growing sculpture. Proposed work across Scottish borders for a sculpture trails - 212 miles. With growing sculpture - thinking differently about approaching sited sculpture. Feasibility study is making things on the ground. Went ahead in a short period of time - led to the Rings in the Heather. Quicker than working with trees. Used a point of resolution. Made a proposal for the trail but it didn't happen.

A two-speed practice. Made quick piece called Host. Trees are much slower. Currently working in an 80 acre wood. Private wood with public access- but makes open days difficult. Done 4 new pieces there this year - but are just twigs at the moment.

Metaphor - cloaking. Wall could stand for something else. EF looking into or through things transparency and opaqueness. Wary about putting layers in interpretation onto the work. Wary about titles- open interpretation.

Doesn't feel that funding agencies are interested in sited work. Strong emphasis on education and collaboration as part of sited practice. Wants to make own work rather than be a social worker. Funding not open to the whim of the artist.

Climate change. More concerned with costs and finding intelligent solutions than simple solutions. Talked about poison in regard to organic garden. I do not want to get involved in bizarre obsessions about keeping nature under control. I'm not a green activist as that gets me into politics. Pureness of message gets lost. Want more trees but not necessarily to do with global warming- as don't understand the mechanisms of this yet. Timelines - always gets moved 30 years in advance - looking back the world was meant to end in 2000... really don't know - old-fashioned liberal sitting on a lot of fences. More growing sculpture at Grizedale could be the way forward - living forest with living artwork. Issues about the timelines of this. Also more ad hoc way of commissioning work. Bill kept the lid on a bit too much. Questioned whether you need three months in residence - maybe a month long residency for 5K.

Richard Harris interview in Wales

13 August 2012

First visit to Grizedale was for an interview. Was sent info to apply. No art there apart from the existing theatre. (Richard was the first artist in residence)

Total of 5 visits - first was a 6 month residency - actually nine months over period of a year. October through to January and then came back in mid April as the weather got the better of him as he was living in a cold caravan. There was no light and it was too cold. Tried to work in January during a snow storm- was fighting the conditions.

Only out of college for a year. David Nash actually made something first. Very hesitant about making anything permanent- happy that it wouldn't last for ever - as he not wedded to the work remaining for ever. Applied through open submission. There weren't any other comparable commissions at the time. Old tutor at Cheltenham sent him the info about the residency.

Needed the space that it offered. Work quite similar as a student but in urban and grass based context. The similarities were that both involved working in public. Both were artificial environments in some way. Talked about managed qualities of forest. Walked back to youth hostel in Esswaite after the interview and spent the night there. Already knew he had been awarded the residency. David Nash said that there were special places - and warned against making work at special places in Grizedale. Tried to use spaces that opened the place up - not obvious or 'special' places.

Not worried about vandalism. Talked to visitors who knew what was going on. Vandalism happened later - not just Richard's work. It happened at the same time as *Dry Stone Passage*. (1982)

Lived in a caravan. John Cubby - Forest Ranger lived at the end of the Millwood Road, and kept dogs in the kennels there. The caravan was next door to the kennels. It was original in the garden of the houses opposite visitors centre (which was Bill's office).

Books? Was reading about Gothic architecture. Also the book *Wandering* by Herman Hess about crossing from Germany to Switzerland in WWI and exile walking through the Alps.

Initially on his own. Overlapped with David Nash for a few weeks. Were working within sight of each other (*Quarry Structure* and *Waterway*) at one point. Nash had students from Lancaster working with him - including Andy Frost - some of these students also helped Richard. Frost was making a work removing soil from a tree root at the time.

David Nash had his family with him, Richard was on his own. Didn't talk much - Nash was very much the senior artist. He had a plan of seven things he wanted to do plus extra works. Richard went to pub with Robert Koenig, briefly Keir Smith, (later visits) and Ken Turnell started as Richard was finishing (first residency). Ken encouraged R's plans for *Quarry Structure*.

Very few visitors- quite isolated. Needed to check the site with Bill and sometimes Peter. Bill was very inexperienced in the early days - Peter much more experienced. Bill's confidence changed over the years. Went to performances in the Theatre and meet Bill.

Doesn't like to label practice - usually sculptor but all apply. Did a Fine Art sculpture degree at Cheltenham. Did sited work in the first year (1973) at college. Was working with stone at the time. Mostly sculptural rather than site specific.

Unexpected event? Didn't know what to expect. Did not know what the attitude of the public or the foresters might be to start with. Went from a protected environment as a student, then Dartmoor studio, Grizedale suddenly threw him into the public domain - which was exactly what he wanted to do.

Ambiguity between the public and the private in a residency. Very central to Richards' work - the two works together but you need both elements. However you can hide away in the forest as much as you wanted. Talked about the Silurian Way being the public part of the forest. Now an enormous pressure on being completely public facing - needs to personal part still. Fear at the moment is the codifying of public art. There is this term 'best practice' which is being used all the time, but for someone to say you've got to do it this way or that way... you have to do that though there is one way to do something... its very rigid and don't think that public art is about this.

Interview on the stage of the theatre saying he didn't know what he was planning to do. Wanted to investigate.

Came back because of the place's vitality. Grizedale was a raw and working forest. Talked about use of machinery. Enjoyed the hard working environment. Talked about deer being culled as working forest as well as tourism. Offer of freedom as a residency - it might have been OK if nothing was produced.

Artwork:

In order

Cliff Structure

Toying with the site before taking some time out. Working on a simple system for building - interested in the rock outcrop but not too noticeable from the road/path. Looking at Gothic architecture roof structures. Drawing a line in stone, where the rock had been ripped away by a glacier in the last ice age and say something about its structure. Used wood from windblown oak trees - not allowed to fell trees - that were nearby. Didn't want to use the word sculpture or art, as it was so new - wanted it to be just another 'thing' in the forest. The weight of the stone locked the piece together - dry stone walling meets Gothic. The stones came from old dry stone walls. Was helped with a few stones that were too big to lift on his own. Used his van to move stones around within the forest.

Another temporary work - between *Cliff* and *Quarry Structures* - never really found the right site. Sited close to dry stone passage site (in future) 3 pieces of forked work with stone on top to lock them together. Two test versions - one off and one on the rock nearer to *Cliff Structure*.

Quarry Structure.

Gothic joinery to get down to the basics of what works and what is structural. Keeping it simple. Bill and Richard both rejected initial site as a bridge that ran along a stream for several metres. Too dangerous. Needed steep banks. The relationship to the path in the early days was very important. There was no guide so needed to be near the path. One day walking up past small overgrown quarry - probably creating to get stone to build up the track - fenced off and at the time invisible. Wanted people to visually and physically enter the space. Health and safety wasn't an issue in those days but there needed to be a balance. Quite late on in this residency. Talked to Ken Turnell about the site who was very encouraging and Bill had no objection so it went ahead.

FC helped with pulling work up the hill so could work directly on site. Never measured anything apart from with a mark on a stick - took 10 days to make in Sept 78. Was broke - had hardly the

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money to get home at that stage. Creeps out almost into the path. It is about putting the stone back, a healing process, but also drawing a line in space and the wood is the way to get the stone to do this. Has been re built twice - it seems to last but 15 years each time. Changes over time and settles into the ground and gets quite quaint and mossy but it blurs the clarity of the line. Changes each time it is rebuilt as well, to restore the clarity of the line. Use higher spec wood this last time it was rebuilt - straighter and thicker it has less character this time. Weathering and changing is all part of it. It acknowledges human presence - be it the artist, the wall maker, the quarry - all part of the same human and natural eco system.

Talked about using a mixture of prehistoric and modern construction techniques. Talked about charcoal making, fencing housing, clearings. Like Keir also made tools. Talked about projects in between the Grizedale projects - 2 years in Australia as nothing similar in the UK - was artist in residency in an artist's education school. Melbourne sculpture triennial as part of an artificial hill - sited work. Residency versus proposal. Moved more towards proposals over the residencies.

Dry Stone Passage 81/82.

An existing broken down dry stone wall on crest of a hill where Silurian Trail rises and dips in the forest surrounded by trees. Broken barriers. An artificial man-made mountain pass that you walked through. Ready supply of stone. Lowered ground level by a foot or two and rebuilt two parallel curving walls, so you couldn't see through from one side to another - so there was a moment when you were just in this passage. Section built by Mike Bowerback in Newby Bridge - dry stone waller (Bill's contact) some sections built by Richard. Would fetch and carry stones for Mike by wheelbarrow. Ended with a couple of large stones initially but decided that this didn't work as it needed to relate to the ground, so removed them, and curved the wall into the ground. Exhibited photos of it in the original state in Carlisle. The *Dry Stone Passage* wall was not political - I was thinking of existing walls in the forest as indicators of it previously being agricultural land and rough pasture - a history of what has been before, such as charcoal burning pits as traces of history. Trying to be kinder to the forest than the tractors. Interested in the notion of the path (and the trail). A quasi-historical path. Denying the wall its original purpose. Might have been an original path but no evidence of this. Wall with holes for sheepdogs etc... Alan Grimwood was the first person to work with walls. His *Sheep and Dry Stone Wall* started

a trend of working with walls. Needed very little work done for maintenance. Built ground up on the external sides of the wall. Had a plan and executed it. Wall height was raised, so reviewed the work. Being kinder to the wall.

Talked about South Bank – passage paving on the South Bank London (13-14 years) and Gateshead commissions – Bottle Bank (4 years parallel with South bank Project). It was the largest public structure in Europe. Nr Hilton Hotel. Part of riverside walk relating to the bridges...but on human scale. Worked with steel for the first time. Worked with Colin Rose. Grizedale key for CV and experience + connection with Northern Arts (PD). Grizedale as testing ground for other projects in NE- a possibility. *Spectro* exhibition in Newcastle was another catalyst.

Talked about the art as a catalyst for the imagination to wander off from.

Hollow Spruce 1998

Artists were not told about decommissioning. It is simply a case about it not being on the map. Made in 1998. It lasted 8 years and then the area was clear felled. Also a proposal. Lying down under the pine trees and looking up at the sky- a different place to the forest roads. The Sitka (trees) are like a barrier – you don't tend to go into the forest. It's an artificial environment but a fantastic haven for wildlife to protect it. Un-thinned sitka spruce trees - really quiet feel about it. Made a 'room' that you could go into made out of thinned spruce branches - those left after when the trees were felled. Collected and stripped branches himself. Didn't want to weave. Decided to use ties as it puts the visual flow in one direction. Found tractor inner tubes from rubber - used this to tie branches together, except the rubber perished due to attack by light but mainly ozone. Researched this further and found rubber used by Water Board to make washers for the water board so ozone protected - so used this and replaced previous rubber. Hide like- saw a pine martin - wind in the trees and sunlight. Grew quite organically as a curve has two entrances eventually, and tied to the trees in a couple of place. Took over 6 weeks, and was 5m across and 3 m high. Had to build own scaffolding with nearby trees and used an old door as a platform. A very dark place. If you were in there for to long you'd need some light. Maybe because the trees were from Nova Scotia- they were alien material to Grizedale - so they made the space feel alien and along with the rubber in the tyres. Specifically inspired by the space hence the use of materials. Very much to do with the space – an

unusual part of the forest as it hadn't been thinned or changed by the foresters. Thinks that time in Australia might have influenced this project.

Talked about a project in France using the same technique as *Hollow Spruce* but in hazel.

Windblown (Shelter)

Came after experience of other projects – especially in Japan. There had been a strong storm not long before he arrived, and a lot of trees had fallen over. Wanted to stabilize some of the fallen trees. Three trees fallen creating a space underneath them. Lasted 2 or 3 years. The foresters were clearing the other windblown trees, and this de-stabilised the artwork – it needed the other trees around it to support it. They had been told not to touch the artwork, so it went faster than expected. Douglas fir on inside, very different spaces inside and outside.

Talks about a drawing – a tripod of wood with a stone on the top as a maquette for *Cliff Structure*.

Publications specific to Grizedale. It took couple of years to lead on to other projects. There was an article in the Observer or the Times about David Nash, and there were a few articles in small magazines – not Artscribe – but at the time it didn't seem as though it was being disseminated. However, I might have missed things as I went to Australia to make work for the Sculpture Triennial. Peter Davies used to show people work, but nothing happened in the year following the first residency. I was more in demand on my return from Australia.

The Southbank commission was part of the Hayward sculpture show. Brian Robinson (from the Whitechapel Gallery) suggested the idea of the sculpture show at the Hayward – he found out about my work when visiting Australia... The exhibitions relating to the publications didn't travel outside the northeast England.

The art world now is very different, less north south divide. Mentions YSP as more formal place. Grizedale is more of a laboratory and less precious than YSP. Adam Sutherland continued the spirit of this.

Archive. Richard keeps things – wondering about an archive section on his website. Try to document and keep things but not systematically. To work with the public and the personal within his practice.

Artists informing work? Not really. As a student

looking at Brancusi.

The woodlands are indicators of what's happening in a culture – our lack of wild woods is very telling. Perhaps the wildness in life resides elsewhere. What we perceive to be untamed is actually well visited.

Feels comfortable on entering a forest. Warm natural welcome from a forest. Big distinction between a forest and a wood. Didn't get lost too much, although sometimes got confused on the roads. The managed quality of the forest determined the rules of engagement – I only understood this after had worked there. I arrived imagining something like Sherwood Forest (because of the theatre in the forest) – as the idea of a forest with a lingering romance about it. The work engages with this other side of the forest – quite optimistic- tries to be probing in a quiet way.

The word environment has changed over the years. For a while called himself an environmental sculptor. It is to do with the place – meaning the environment – but the meaning has moved on since then. The new meaning of the word might help people become more aware of nature and more connected to place and the forest. There's a long history of being frightened of forests. Had a recurring dream when he was young of wolves attacking him in a forest and being stuck in a tunnel and his father rescuing him carrying him off on his shoulders. Doesn't want to make work that is overtly campaigning. I am wary of being to overtly ecological – the fear of it not really doing anything.

Doesn't really use metaphor, but it creeps in occasionally.

There has been a change in sited work. When he first started was very naive about how this was received. Still feels very close to the work that he made at Grizedale – it doesn't feel like it was a long time ago. People are much more aware and educated about artwork than they were then- sited work is now being taught in art schools. Wary about things being more prescriptive now and people aren't able to discover things for themselves quite enough. If you have too much knowledge given to you it's not your knowledge. Has something been lost because there is not the opportunities to find out things for yourself as much? Always plots things out on the site rather than draw it using stones and pebbles to mark out the space. It makes the commission at this stage very fluid, and often with big commissions it is difficult to do this. The envisioning (drawings 3D

imaging etc) of the final product is one of the big changes in sited artwork over the last few years – Richard doesn't like doing this but the press and commissioners want it. Prefers to work physically rather than visually.... and engaging with the process. The bigger the budget the more formal the whole process becomes. To alter things half way through doesn't seem professional but don't want to be professional in that sense of the word.

Climate change? Tricky. No one knows what climate change will do, but we know it won't be good. We've had these tiny hints of it. Climate will change and things will adapt around it, but it may not include us. We are part of the natural process so we are affecting it. Not sure how it will effect his future work in a forest, but not overtly. Keeping things open through creative communication. I have never understood how we can make a lot of smoke driving a car and it not being harmful to the environment. Always has an effect, so CC is a confirmation of what you always knew.



Sally Matthews interview in Wales

13 August 2012

At college at Loughborough and Paul Mason had worked at Grizedale. Sally's tutor went on a college trip to Grizedale – thought it was amazing, relaxed and intimate so knew then that's where she wanted to work.

Commission advertised for 3 months in YSP and 3 months in Grizedale – applied but no-one got this commission (1987). Peter Davies called and offered a 1 month residency in Grizedale. Gave her another month straight away. Left college in 86
Boars – 87-89 took a few trips
Deer and Dogs 1990 worked on continuously
Wolves 1993 worked on continuously

Lived at Meg Faulkener's – at Tall Trees bungalow just above Hawkshead. An artist herself she had a caravan. There was also the wooden chalet in Grizedale itself by the adventure playground. (two of them together). Sitting room, shower room bedroom and kitchen. Listened to a lot of Radio 4.

Andy Frost there at the time of first residency. And someone doing figurative machine type sculpture. Andy Goldsworthy visited chalet and talked about his snowball idea. Quite a solitary experience. Talked about the ranger, John Cubby being fantastic. Quite informal about finding a site. Wanted it slightly off the track so it was an experience on its own. Chose 3 sites, and toured with Peter and Bill with the boars, Peter found an even better site a little beyond the originally proposed one. So the work was further down off the track.

Defines self as making and drawing animals – see myself as an artist but don't want the work to primarily be seen as art. so slightly outside of the artworld. That's why Grizedale was so important as the primary experience was about coming across animals rather than sculpture. Not concerned about how she makes the animals - chicken wire and metal frame with materials on top.

Most unexpected thing was how easy it was to work at Grizedale, and how the place affected the work. Doing similar work at college – working with chickens. Moved from domesticated into wild animals and the freedom that they imply. The forest was like a larder that fed it.

Was used to living in the countryside – Dad was a vet – and lived on a farm in Wales. The pine forest was a new experience though – nothing growing below the (densely packed) trees most of the time – was quite oppressive.

Grizedale Boars. Grizedale means forest of the boars – felt that when visited as a student that there should be boars. They wanted a proposal. Found a boggy site, walk off the track and down. Made two lying down in the bog, but were disappearing as she made them, so added some cement. Made over 3 visits, and then added a standing one, the boars were moving up into the wood - so piece developed over time. Now works with a steel frame and work on it on site. With Grizedale, steel was driven into the ground to make legs, and then tied together with wire. They became something different over time, they became covered in moss and lost the nuances like the brash around the eyes.

Cry in the Wilderness (or *Deer and Dogs*).

They have hound trials in the Lake District. Its fast noisy, smelly a lot of energy... wanted to make something with two animals and was looking at Uccello's hunting scenes. Wanted a site with lines of trees – couldn't find it, but then found this place with a stream and the wall so dogs could be climbing the wall, and then the stream and then the deer.

A woman had been attacked in the forest just before this visit. Remember John Cubby gave her a walkie talkie. Weird when making it about the chase and the vulnerability – am I pushing myself (and my luck) to be in the wood too late? It did effect the piece.

Wolves.

They are amazing- I had found the site for the *Wolves* piece years before on a previous residency– it used to be an old look out place for fire. That had gone, but it was a beautiful outcrop. I was pregnant at the time. Was working in flowery dungarees, so made these wolves not looking much like an artist. Wolves are extraordinary, the way that they look at you. Have visited wolves raised by humans but wouldn't completely trust them. Drawing outside the enclosure as "you may not be there when I get back" if she had remained. Talked about what is wild and what is wilderness. Grizedale is not wilderness, but has something of the wildness. When you have wolves, you see the wildness.

I repaired the deer and dogs on subsequent visits, but they never look as good. When you mend something you see all the things that were originally wrong. Doesn't know about when work was decommissioned.

Disseminating the work. Bill saw something in her work that the public would like, because it was animals. It is easy for people to understand and connect with in the forest context. The Grizedale books and a few articles such as *Country Living*. Most of the work's renown is through the *Boars* piece. Prudential bought some work (the P prize) and Sustrans projects – Beamish track and Irish Elk at Sipstone, and Lincoln Cows in Lincoln. It's important to take your work out of the gallery. Site isn't absolutely critical, but it spurs you on and challenges you.

Archiving. Likes photographing work when not quite finished – let a piece go that was not finished and has been praying on her mind. Likes the process of making – the armature stage, the freshness of the line, and likes revealing the process in the finished work. Always keeps the sketches. Never thought about this process as an archive. Not that bothered about herself as an artist.

Had just finished thesis about animals in art and had been looking at Nicola Hicks' work. Talked about the blue Jack Russell in one of Hicks' exhibition. Also Bugatti's work has a tenderness. But so much of it is about the whole sited and environmental debate.

Doesn't agree with Auden's quote – there are a lot more strands. I went to Poland to work in their very protected forest and was surprised how small their oaks were because the forest hadn't been managed or coppiced so there was no space for them to grow. Making work about Bison. So you can't judge a culture by its forests but you can judge a culture by the way it looks after its nature. Always felt really at home in the forest. Likes the fact that you have to work purely with what you bring with you. Nobody there affecting it apart from you. It is important that the work is made by her. It becomes your space for that time, although you are only borrowing it. Used a van to move tools around. Did get lost in the forest but then you head for the track. Not too bothered about being lost. Like building up a mental picture of a place.

There is something quite special about Grizedale precisely because it is man-made. The cleared sites are like elephants' graveyards.

Aware that the boars and wolves had gone in terms of biodiversity.

Also worked in Wales in a forest, but it involved a massive amount of artworks, but the great thing about Grizedale was the lack of expectation from the commissioners. Didn't have to do press, or write things or do workshops. Never been anything as pure as Grizedale. Also did bronze wolves in a forest in Norway.

Paid a thousand pounds for first month. The second month £500.

Changes in sited work? These days you are much more accountable. More desire for work to be permanent, if not then want other things like workshops. Health and safety has changed things.

Climate change. Haven't thought about it for a while. Has a friend that things will be fine, but Sally isn't so sure. Wouldn't change the ways she would work at Grizedale. There was a lot of talk about acid rain in pine forests when at Grizedale during the 1980s. The degrees that a forest is protected affects the work. Wants the work to be pure without all the human baggage – animals don't have baggage.

Giving artists space is the most important thing. Get a panel to choose the artists. Freedom of brief. Give them a month and say do what you like. Concerned about us and them thinking with Adam and Grizedale Arts. There are a finite amount of times that you can work at Grizedale.

Email addendum

Dear Edwina,

I was thinking of our conversation the other day prompted by something Richard had said you and Emma were talking about – that Bill would have any sculpture that was an animal. I was encouraged at college not to do animals. One painting tutor walked by and said about a metal sculpture I was working on for ages that it looked 'dead'. I was so furious I cut it up and lay it down to make a dead sheep - he was right it looked more alive than it ever had.

I don't like to big myself up but I think I have done something with animal sculpture that other people haven't. John Beardsley recognized it and wrote 'contemporary environmental sculpture is often intended to provide a 'sense of place' an experience of a particular physical or cultural landscape. But rarely does so in a way that produces a shock of recognition, an awareness

that some essential aspect of a given place or phenomenon has truly assimilated, and expressed in art ... Sally Matthews had managed to convey not just the look of the beasts, but a dimension of their behaviour and ecology as well. Most potently for me, she had managed to reaffirm the mythical significance of animals. These boars were an image of wildness, representing both the awkward transactions between people and untamed nature and the abiding hold of animals on the human imagination.'

It is easy for people looking back to assume it was easy for me or that I was not trying to achieve something that had not been seen before. That animal sculpture is 'fodder for the masses' is something that some animal artists choose to fight against - because the importance of animals and peoples assumptions and disregard for animals needs a jolt in the stomach from the wild and the reality of the domesticated which is what my work tries to do.

best wishes,
sallym



Emma Posey interview by Skype 14 August 2012

It was a 3 month residency which was quite a long time. Had applied from Poland, quite informal – Bill seemed keen but didn't want to commit until he had seen preparatory drawings, and then confirmed. Given quite a lot of free reign. No-one else involved in selection process. Started in the autumn – not the best time to be there – probably September. Lived in the chalets/sheds by the playground which were self contained units. There was a stone carver – a Swiss English woman carving an owl. Lived very separately from her. Zoe was also doing something for the Ridding Wood trail. Changed mind about this. She made the owl in the studio. She got use of the site pick-up and Emma had to use her own car which got bashed around on the forest trails.

Reading? Played her guitar a lot and went to be early. Spent a year in Poland and YSP before that so had become quite self-contained. Often shattered at the end of the day as it was such physical work. Blew her pistons at Grizedale and sent her off in a different direction. All she remembers was Bill and people who worked on the band saw. He was very supportive – had a poster on his office wall saying 99% perspiration, 1% inspiration and thinks he really liked grafters.

I never felt I got the site completely right – there was quite a bit of too-ing and fro-ing about whether it was OK or not. Not making artwork at the moment so not sure how she describes herself. She does a lot of facilitation work – curating, workshops so find it hard to say I'm making art. Discussion about artists who do project management as part of art practice, but hasn't couched it in those terms herself. Talked about her PhD, enjoyed putting theory and practice together. Couldn't make the kind of work any more that she did at Grizedale because of interest in technology.

Unexpected thing. Finding a mouse in a wellie. When you feeling alone and against the elements things like that can take on huge significance. It brought out the Londoner in me. Driving back at night. Came across a stag. Felt very up against it. It was a huge architectural project to take on by myself – the planning side of this developed into the 3 imaging, using technology.

Found the tourist thing quite hard. There was a difference between the conceptual approach and the more accessible work geared towards the

Rise in public engagement in artwork really interesting, and more hybrid practice. Feels that these changes have affected the public art debates more than the landscape art debates. Also the role of the internet in relation to art. Talked about Deller's work. Talked about Grizedale Arts approach within this. Art that offers a service has become more important. Refers to Sally Matthew's work. Change in rigour and questioning and confrontational. Talked about Adam and how he defines himself. Contemporary practice for artists in the countryside is a real issue – it is about being embedded.

Climate change is really scary, no one's doing enough. Dolphins in Dorset have disappeared. Kids are well versed in it but still not sure it will make a lot of difference. I think it would be good for artists to question the planting of trees and companion planting otherwise the landscape becomes a monoculture. Growing trees that could bear fruit so there is a bio approach. I don't find managed forest very imaginative.

Focus for Grizedale's future. Not been there recently so based on previous experience, but would like to see a cohesive approach to curating – previously you orientated from one sculpture to another but they were disconnected, no thematic journey just a physical one. It was a map related journey in respect to the work. Making work accessible both physically and conceptually is a problem. Enhancing health by taking them deeper into something to help them understand something is better than a gimmicky one-liner. Make the experience broader and richer.

Felt very privileged to have the opportunity to work at Grizedale.

Lynne Hull interview by Skype 25/8/12

Current practice about bringing artists to work with wildlife experts to investigate endangered species. Practice has shifted from working with wildlife to specifically endangered species. Wildlife experts have fantastic information at their disposal but they are not always good at communicating them to the public. There are similar issues with climate change experts. Currently based at Fort Collins but will be expanding. Also working on an artists' incubator project to support emerging artists and art administrators. Will be a web resource.

Had visited Grizedale before residency as was in England with a small grant to investigate artists working with land. Spent a few days walking the trails, and asked about the application process, and then applied a couple of year's later. Only one residency. Visited one time after. Wasn't interviewed so Bill offered a residency – broad proposal about wildlife enhancement but not more specific than this. Had met Peter Davies. Was aware of the quality of past curating, but had a lot of freedom so if the project didn't work out it wouldn't go on the map. Residency was May 1991 – it was a month long project. Stayed in the cabins near the playground. Couldn't remember what books she was reading. No other artists in residence but invited in some British artists in that she knew – David and Linda Hatfield. There was also a group of art students there, which helped out – including Phill Dubin who became her assistant for a while. Quite friendly with Bill, walked the trails together. Got into disputes with the Forestry Commission, sometimes he supported Lynne, sometimes not. Disputes were about aesthetics – Bill asked her to make changes.

Practice : started as a potter, but found it too limiting. Starting making art for wildlife in Wyoming where the human population is low, but is well populated with wildlife. Britain was therefore quite a contrast. So started to make sculptures for the wildlife. I was interested about rainfall levels in Lake District – 57" per year which was the opposite to the part of the US that I had been living in, which had less than 20". Water and the availability of it has a big impact on wildlife. Asked to work with water, so they gave me a tarn – the tarn behind Grizedale tarn. Most unexpected thing? The whole residency felt like I was in an enchanted forest. Sunny weather helped, when she needed something or some help, it would show up. Didn't

have transport so didn't get beyond Grizedale much. There was an educational ranger called Paul (Hill?) who adopted her project, and introduced her to people. Map needed to show the paths not only that you needed to use, but the ones that you didn't need to use. I frequently got lost by taking the wrong path.

Artworks. Just one large installation made up of multiple objects. She worked on habitat enhancement around the tarn – it was aestheticized for wildlife, but strong winds and nearly timber cutting had opened it up and made it more visible to visitors, who were disturbing the wildlife that was there. Wanted to direct visitors to a single viewpoint by making a screen, which contained people. In the tarn there were sculptural islands for birds to rest on and large bird boxes for bat and kestrels. Promised to send some images. Wanted to put some colour on the sculptures to catch people's eyes. Was using blue nylon rope which set off the forester's aesthetic complaints. "Things are getting a bit circus-ey up there" (Reference to Joanna Hull?) Wanted to make the sculptures stand out from the landscape.

Discussed the push-pull between the ecology and Grizedale visitors. Work looks very accessible but is designed to work on different levels. Some curators have said that the work should look more scientific.

Used the workshops. Bird boxes made from scratch. Building both model for pieces and the installation's components. A lot of construction still done on site however.

For the Birds (and Bats). Wanted to work with water ...repeats very clearly information about the work already given. Talked about the issue that the sculptures made the wildlife more visible because people notice them more.

Decommissioning? A couple years after my work was build there was a big storm (called it a hurricane) a lot of pieces were damaged and trees came down, and mine was one of them. I asked them to restore it but was told that there were too many other pieces that they needed to deal with first (e.g. Andy's Wall), so it was just removed from the map. Thinks that the foresters just closed the little trail into it. So quite short lived piece. I see my work as occupying the space between the landscape restoration and the time when nature can take over again. Quite used to work having a limited lifespan. Quoted Richard Long "I want to make work to warn against nuclear war, not

withstand it".

Documented work in progress. Wrote several articles about English art in the landscape including Grizedale, and environmental interpretation. Stated that Grizedale was a wonderful way to teach people about the forest. So dissemination more in the environmental arena rather than the artworld. Will send scans of them. Talked about foresters signage stopping this interpretation just as you are beginning to get into your senses about a forest, you are pulled back into your head by the signage, the sculptures open up more effective interpretations. Was on one of the maps. Revisited in 93 on a Fulbright fellowship. Carsington reservoir project in Derbyshire at this time – a valley was flooded. Trying to enhance this changed habitat. Grizedale helped with getting the Fulbright fellowship – Bill's reference. Talked about YSP, didn't apply for it as not very wildlife orientated.

The archive. Thinks they are really important – archives her own work. Difficult for individual artists to do this in perpetuity. It's wonderful that the public and young artists have access to this information. Talked about greenmuseum.org. It is particularly important for artwork that is connected to a place. Is working with interns to archive her projects and digitise them.

Bill Grant called Lynne the first environmental artist to come to Grizedale. Talked about Nash's *Wooden Waterway* piece- described it, and said that she loved it, and enjoyed the fact that it was fixed by passers-by so that the water was still being conducted along the trunk.

Artists informing work. David Nash, Goldsworthy, Richard Harris – lists many of Grizedale artists) Chris Drury, Richard Long, David Hatfield.

Training. No art school nearby in Wyoming – hence the pottery – doing short courses and self learning.

Culture question- talked about the scale and creative population of England. In the UK there is an awareness that things need to be preserved, but in the USA is not like this – talked about the upcoming presidential election influencing attitudes. Talked about the distinctions about a wood and how they implied that it was about how people managed them.

Loves entering woodland. Talking about working in Quebec on a logging forest – and trying to make atonements to the habitat. The mystery they evidence... Talked about primal aspect of a forest.

tourists. Occasionally went to Coniston and went to Brantwood and Ulverston. The lines of trees at Grizedale made me want to do something more organic in a such a manufactured environment.

Just did the one work, *Omphalos*.

Very interested in architecture and was looking at churches light sources in the ceiling called oculus. (The eye of god). It related to the light of God – mentions phallus – you could climb inside the sculpture and look up to the sky. Mentioned Turrell's work. Performative aspect of the work in terms of what people do inside the sculpture, encouraging them to consider the sense of the place and find something. Because of the rain the inside of the structure became wet so people were not inclined to lie down on the floor and look up. People climbed on it more than she had anticipated. Because of all the linear lines wanted to create something quite round. Size about 4 metres wide, and keen to get that curved feel that you get from a vessel. Looked a bit like a pinch pot. Friends helped to nail the slats on, but prior to that had little help. Built the structure down in the studio using the band saw, and then went to the site to construct it. Hours and hours on her own in the wood. Friends visited later on and told her that the work wasn't there any more so don't know when it was decommissioned. Bill was keen that she creosoted it and was very anti that, didn't want to preserve it that much. It looked much redder when making it that she had imagined.

Documentation. Lots of photos when done. Press/publications? None, felt that she was leaving something to quietly embed itself. The postcards of it were a surprise. There was no pomp or ceremony - no artist's talk. There didn't seem to be a community of practicing artists around Grizedale – maybe this is something that Adam has changed. YSP had its own community.

Went back to a London studio but decided that if she was going to make big things she wanted to do it in a virtual environment first. More like an architect building a virtual building. Teaching, and went into a room and met someone doing 3d programming. This led to doing a Masters in computing a year later – wanted to start wearing rings again and skirts. The physicality was becoming less important and from that point she became more theoretically engaged with what she was doing. Interested in how technology was affected her sense of place. This led on to a doctorate. Talked about possible comparison with Anna Best (led by Edwina).

Archive – its important to reference things. Documentation is important. Important to see the workings of something, not just the finished thing. It is what inspires people. What collections people have at home. Talked about the Whiteread show about her favourite objects. Reminder for my archive- her worn and used car! The ecological aspect of the project – the balance between nature and artist.

Took inspiration from architectural theory – parallax and omphalos. Fly throughs and virtual technology. Studied at Goldsmiths. Sculpture was her genre. Did Textiles BA so very fine art emphasis. Spent all of her time trying to make textiles look like wood or metal. To defy its natural state. On completion did a City and Guild in carpentry as she wanted to make things. Was there at the same time as Damien Hirst.

What do we define as culture? Mentioned parallax in the woodland as seeing something in relation to another.

Used to find herself feeling safer when there a lot of people around them like a lot of urban people do. Took her quite a while to feel at home and not watched in the countryside. Took her a while at Grizedale not to feel exposed in the countryside as opposed to the forest, which almost has the opposite effect. Has taken her a while to feel at home in nature. Got lost in a wood in America in New England. Did the classic thing of just walking and walking and just got deeper and deeper into the wood. Felt embarrassed to say she was lost when she encountered a house – but asked for help. The problem of the sameness of the forest where ever you go.

Man-made forest – the upright vertical sculpture - the parallax wanted to make something which went against this. The landscape is grooved as though they ploughed it to create mounds (humans changing the topography). The countryside isn't natural. Talked about the part of Wales she now lives in which would have been carpeted in trees.

Ecologically minded and had been on an environmental building course. Wanted things to be true - and be true to the environment and very much wanted the structure joints to be evident. In the masters went on to explore how computer programmes could effect change wind patterns.

Metaphor and analogy play a role. Talked about enjoyed discussing visual using words.

Anna Best Interview in Dorset 26 September 2012

First visit in 1991. Had not visited before. Knew about Grizedale as a sculpture park – Nash and Goldsworthy were talked about at college. Read about residency in artists' newsletter. Was London based and wanting to get out of the city.

Worked on two residencies 91-92 and second visit 99-2000 with Nina Pope, Guthrie, Poulter. Spent a year there staying at Summerhill and last thing they did was *Festival of Lying* as part of the open weekends.

First occasion by application (a-n) and was invited up to do a recce and meet Bill Grant and from there to make a proposal for a sited work. Was accepted. Some months passed and I went up to do my residency and ended up doing a completely different piece of work. Second time was by invitation by Nina and Karen to work collaboratively. Adam invited Nina and Karen as he had previously worked with them. Had met on a short residency at Dartington about digital media 1-2 years earlier.

Asked about shift in practice. Was an obvious trajectory. Had a sculptural practice and studio based practice for years until 91. Going to Grizedale was important as was interested in land art and a more conceptual approach to making work – previous work had been more formal so was an opportunity to do something more process driven. Went on to work on a few residencies after Grizedale so the whole concept of making an object became fairly pointless. The concept of time and process became more important. In the residency in the States I ended up filming the sculpture and then destroying it. This evolved into performance and time-based events, and this led to the 'relational' practice. Just after Grizedale made BBQ's with old electric heaters, so it raised the issue about what to cook and who to invite, which was a seminal moment. Plus a growing social and political conscience.

Dates of residencies: 1991 Met artists during the recce weekend. Stayed in the bothys. Talking about permanence and temporary-ness. Proposal to slice up a tree and get the planks to stand up. Hated the proposal and had a big argument with Bill Grant about changing the idea. Started working on it. Not sure where the map proposal came from but was influenced by the particular site in the forest. (Up for 6 weeks for this residency).

Influenced by the management of the forest. Found piles of slab wood which is the waste from saw mills – the bit of a tree that can't be used for building and realised that this was a free material. Didn't like the forest at all. Found the pine trees claustrophobic and unpleasant to be in – dark and gloomy – sterile. Wasn't used to it had experience in different types of woodland. Found a clear-felled site – which looked quite apocalyptic and really liked it because it wasn't a romantic image of a forest. There was a little knoll in the middle of a big clearing and I worked there. There in Autumn-Sept-October.

Later project spent a month living at Summerhill – with everyone working together. The group were there for different amount of times according to external commitments. Had to raise extra funding for the *Festival of Lying*. Make a piece with David Shuttleworth who was one of the foresters. Spend time gathering material, which went into several different projects. Took 6 months to raise money of *Festival of Lying*. The Shuttleworth project led to the billboard project. The *Festival* was a way of archiving the research that wasn't used in the other projects. Billboard took 2-3 day doing the photo shoot. Went up to cheer David on in a rally during the snow. Was also involved in what Adam was doing, so designed the Xmas grotto for the theatre. *Festival of Lying* was during a petrol strike (Sat 16 Sept 2000). Took the work to Grizedale in the summer for *A Different Weekend* (2000) and then to the Fruitmarket Gallery. Limo event involved interviews with Santa Claus, Shuttleworth, and estates agent and Adam. It involved picking them up and dropping them off interviewing people in the limo. Lastly, they went up for the Liars event at the Wasdale Head Inn in 2002. Went to tell a lie at this event as a way of reciprocating their participation.

Talked about the literary and rural legacy and whether it fed into the *Festival of Lying*. Being behind closed doors at night definitely fed into this (Summerhill). Also very aware of reality TV and docu-soaps and working anthropologically with people's real lives. (Big Brother). So story telling became a vehicle for exploring where stories come from, and what art is doing within this. The 'people from off' carried this exploration onwards. Went to Wordsworth's house. We wanted to up-end the pastoral approach to the landscape – the image of the landscape as opposed to the social aspect of the landscape, the working aspect of the landscape... we were not looking at the landscape as a picture, as an idyll, as a view; but as something everyday and social.

Books? In 91, Land Art and Robert Smithson, Deleuze – on the line. 2000-01 no idea. Patrick Chamoiseau – Texaco and storytelling. Arcades project.

It would have been miserable to be at Grizedale on your own. Simon Lee became a good friend and was influenced by him – now works in New York. There were constant flows of artists through in 2000 – Marcus Coates, Sarah Tripp, Jenny Brownrigg, Sarah Staton... Dee who ran Summerhill.

Worked closely with both directors. Felt quite isolated in 91. In many ways the group were collaborating with Adam.

Describes practice in many ways- called it public or community art to people who are not artists – to emphasise that she works with people and places. In the art world would call it relational or socially engaged – although finds both terms problematic. Is not looking at relationships anthropologically.

Most unexpected? In the first one making another piece of work to the original proposal. Second one everything was unexpected but probably going up to tell the lie at the very end of the project.

Context beyond Grizedale? First visit hardly went beyond Coniston, second time visited the area quite widely. Roa Island. Hardly spent a minute in the forest. On both occasions worked with foresters.

Artworks

Map

David Shuttleworth Rally Hopeful – video, events and billboard (Nov 99)

Limo Day - Interviews (performance research) and videos shown in limo of interviews

Festival of Lying

Map was in a big open clear felled clearing in the southern end of the forest. A slope with a hillock with the road curving around it. It was quite dry and desolate. I put slab wood – the bits of timber that have been through a saw mill and can't be used - on their side so that it could be nailed together. Built it on the ground. It was like a cast of the top of the hill. It was quite large – 12 metres across. Then it was turned upside down to create a bowl. It was turned in sections with help from the foresters and was then propped up with metal poles. Was worried about the metal props, which rusted before the wood rotted. Casting the top of a hill using the wood that had come from it. Took 2-3 months.

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Was attracted to location because it wasn't a picturesque part of the forest - like the fact that the industrial aspect of forestry was being revealed there. I didn't like being in the wood. I didn't like being surrounded by trees. I wanted an open spot to be in myself. I think that being in woods and forest is really particular, I instinctively knew I wanted to be in the open and the light. It was quite near to the road. Used a pick-up truck to get around. Also used her own van.

Felt ambivalent about the work decaying on site – happy that the work would disappear, only worried on a practical level. Came back to photograph the work as there was trouble with the metal supports - was rung and asked whether she wanted it to collapse or not. Didn't go back to the site ten years later.

Discussed who the maps were for and how artworks made it onto the map or not.

David Shuttleworth Rally Hopeful. Met David as being part of being shown around the forest. Being a forester was just a job and was into rally driving. Another layer of reality and fiction. Made paraphernalia to support him. Talked about the celebratory culture at the time. Made a website for him and became his fan club. Went to rally event in Grizedale forest. Photographed him with his car in the forest. Howard Suly took the picture. The photograph ended up on the billboard. Layers of reality. Also featured in a video interview in the limo. Was the first or second billboard – Jenny probably the first? Talked about why the billboard was contentious. The project started in September and took 2 months.

Limo Day. Celebrity culture and how fiction gets folded into everyday life. Talked with David Shuttleworth, Father Christmas (a fiction going on once a year) Ralph Spores (Estate Agent in Barrow?) and a fourth person. Hired a limo with a driver so this was performance research turned the limo into a TV studio (There wasn't a studio at Summerhill). Spectacle within the landscape. Can't remember if they all met in the limo. Talked about the slippage between fact and fiction. Karen edited the material and films shown with the limo during a different weekend.

Discussed putting people on a pedestal. Fascinated about what you could do with digital media at that time. Artists are often airlifted into somewhere, but don't put anything into the local community. We were trying to make the exchange more equal.

Festival of Lying. Most complex of the artworks. It was a way of consolidating all of the research. Found them in the local paper – made the point that there was already culture happening in the area – not just what GA were producing. Paired with John Graham who was champion liar (he was a dairy farmer from Silloth nr Carlisle). All visited him. We commissioned each liar to meet each of us and tell their own story of the Lake District which the liars then adapted. So it was like a feedback loop. These were performed at the *Festival* – the artist provided the visuals. Also involved Jon Ronson, a crop circle maker, and estate agent, Mark Wallinger, the tourist board, a ghost buster, and an Elvis impersonator. Film about the ghost buster was also shown. Had a live web cast – a strange hybrid of high and low tech – very much of its time. More like a conference or symposium than a festival. Produced publicity such as beer mats and posters. Not many people came, but was shown elsewhere and always had a web presence. Discussed the website as being an alternative form of archive, the lie is never complete so it was a perfect web archive. User of hyperlinks, which also made it an archive.

Documentation of artwork which is process driven. The *Festival of Lying* website was an attempt to reveal as fully as possible the processes that went into the artwork. Knew the first work would disappear, so documentation was important. As a (site based) artist, images of your work have a lot of currency – and are a form of currency for your work. The documentation is the currency to get the next project/ funding/interview. Documenting work in real detail led to working with film and video. I'm fascinated about how photographic documentation starts telling a different story – about the gaps between the real experience and looking back at it. With a practice like this, your studio time is after the project, not before. My work happens in the world and then goes into the studio and then I try to archive it and disseminate it, and reflect upon it.

Did not remember being in the book. Anna raised the question about who the Grizedale publications were disseminated to – who was the audience? Documentation plays a key role in taking an artwork out of its immediate context and into other realms. All Grizedale works are all about documentation and the *Festival of Lying* is about archiving as well. They all used cameras to re-contextualise and adding new layers of meaning. Erasure goes on so they are in part palimpsests. Used facsimiles and copies/ replications at the collective gallery. All that anyone will ever see will

be partial experience of the whole – so there was an absurdity about representing the work. 'Trying to find different ways of doing this in her practice. It is not making art from research. Talking about blogging and how you represent conversations. Talked about the Internet as the possibility of being very local, and some websites are not audience aware. Talked about encyclopaedias as opposed to Google-ing something. Grizedale needed to be brought into the art world. Felt that it was very peripheral on the first visit.

Grizedale not the first residency – worked at sculpture space in upstate New York – connection made with Simon Lee.

Entering a forest? Feel like I'm going underwater. It depends on the type of trees and how densely they are planted. Feel completely submerged, enclosed... embraced. It is like moving into another world. It is very particular and there are some days that I can't face doing it because it is such an other-worldly space, and I felt this when I was working at Grizedale. It is also very rewarding when you take the plunge and go into the wood. A very subconscious space. There's a fear of some previous era. The classic thing is it is the fear of the wild or the wolf, but I feel it is about a fear of going back to a different form of living, of the 'uncivilised'.

Getting lost? Often. Feel very worried. You can't see out. You can't see where you've come from and where you are going. There nothing like seeing the light of a field so that you know that you can get out of it. It is like falling asleep – a woodland coma. Haven't got lost very often.

Managed forest? Yes it did affect as worked with clear felled site deliberately. Second time in a way we turned our backs on the forest and looking at the bigger area. Managed nature of the Lake District. It was very important to me that Grizedale was a public woodland.

Worked in Dalby Forest in the UK. Did a durational performance. Was much smaller scale, and less funded. Didn't have that level of ambition.

Eco or environmental discourses? Not with 91 work apart from using waste wood, and not using a resource up. Not in 2000, apart for looking at the people in the landscape, and why we separate nature from the social. Discussed foot and mouth in 2001, and feeling for the farmer's plight.

Metaphor? Yes. I'm not doing direct action in my work. 'Map' isn't a map, yet it is one because it

touches the ground for 20 sq metres. It wasn't however a symbol. It depends what you are claiming your work is about – wary of doing this as a grand statement, interested in metaphor as a cultural connection, and form of juxtaposition. I'm interested in whether stories are metaphors. It also depends how long a metaphor lasts. Metaphors can become quite solidified and grand and I don't feel comfortable with this. I like brief metaphors. With the 2000 work, the work was what it was.

Changes in sited work over last decade? Yes. Although feel out of this loop for the last 5 or 6 years. The temporary and the digitally disseminated have become acceptable in this time; the idea of the event has become more accepted, as opposed to a more formal product. Process-based work has become more mainstream and has been twisted to fit the ACE and government agendas. The Internet supports and disseminates this to a wider audience in remote areas.

Climate change is a nightmare. I'm really worried and no one is taking it seriously. Effecting working practice? Not really as I don't work this way any more. With events based work, events are shorter and more adaptable because of unreliable weather especially over the summer, so setting up outdoor events has become very problematic. The effects of climate change has killed 3 people in my local area through landslides and unexpected weather. You feel it more living in the countryside.

New priorities for Grizedale? Build houses in the forest and rent them out at low rents so that people could live there – bringing people back into the forest. Maybe have to live off-grid.

Jony Easterby interview (by phone) **2 January 2013**

Three projects. *Hive* and *Wind Thrust* were at the same time. Went up on quite a few occasions up there for a couple of months. *Hive* was moved as they chopped down the trees and wanted it more accessible.

Visited Grizedale many times. Discovered it back during his foundation course 1985-84. Hitched up with a friend and camped there. Found the fact that you could work in the woods very inspiring. Strong feeling that this way of working was great (brought up in Birmingham). A year or two later, helped Jim Partridge and worked with him for a week on wooden walkway on Ridding Wood trail. Went to college then worked with Walter Bailey – (working with Red Earth) the year before his residency. Walter was on selection committee and Jony was chosen for a residency. Then completed another piece of work. Invited back to do drums and xylophone. Made *Frozen Sound* on Ridding Wood trail which involved rocks with speakers in them playing the sound of running water. Attempted to use new technologies. Didn't last very long because of vandalism. Some pieces you create last a long time, and sometimes they don't. An opportunity to create work as a young artist. You had to be quite realistic about what you could achieve. Bill restricted what you could do but with hindsight these were useful parameters. Pressure on to make permanent work. Up in late September. Putting up wind vanes in October as nights were drawing in.

Stayed first time in the bothy. Second time at Summerhill.

Reading? Too tired to read.

Other artists: Giles Kent, Tim Norris, Antony Holloway, Calum Stirling.

Engagement with directors? With Bill a lot. Didn't have much contact with other directors. Adam was recently in post with the musical instruments so ended working primarily with the FC. Adam didn't want to spend his budget on me.

Practice? Working on the boundaries of landscape and ecology- which is always public facing.

Unexpected thing? Finding out about the physical restraints and limits when working by hand in a

wild and hostile environment - the logistics of lifting things when support is quite minimal. Pretty much on your own, so it is what you can achieve within your own resources. Valuable lesson. Had helped with from two student volunteers to haul *Wind Thrust* up the hill and digging into the slate with pick axes. Would use machines these days. Was very stressful. You think as a young artist that this is a benign pastoral place, but it was much harder work than I'd imagined. Issues of working with delicate electronic materials. Testing solar technologies. It was hard to research things at Grizedale and it was pre internet anyway. Difficult to source materials. Workshops open but very basic. No tools in there. Self reliance.

Area as a whole? Loved the area. Spent a lot of time walking and travelling around. It was full immersion in the landscape away from your usual environment.

Wind Thrust.

Was interested in engaging with different elements that had not been engaged with before at Grizedale - notably kinetic art. With *Wind Thrust* I wanted to make apparent what wasn't seen - the wind and its movement through the trees. To harness that power and make it evident. Was surprised at the ways they moved around. You could see a wind farm from the site and I was interested in the early adoption of renewable technologies. (Hence the solar stuff). Scouted around for materials to do this in a forest - dictated by what timber was available. Used a chain saw to fashion it and worked with a local engineering company who built all the bearings for it. Created four large weather vanes (gives dimensions) made of larch trees. As the wind blows they get pushed around and sometimes would point in different directions. Took a month to make them including the install. Why site? Didn't have any tree cover round there and not too far off the track and isn't too near to another piece of work. Didn't expect them to last more than 5-6 years. Is not worried about short life-spans of work

Hive

Was an investigation into new and renewable technologies - does a lot of work with light so wanted to bring this into the woods. Need to create darkness to work with light. Interested in photosynthesis - photo-voltaic in this case. Needed to create a vessel of darkness from a large larch tree which was hollowed out into a large vessel. (dimensions) . This was drilled out to receive 30-40 amber coloured LEDs - honey coloured lights like bees. As the sun came out the lights came on and

there was a sound store (had taken apart Chinese toys to mimic a bee). Sound changed according to light levels. Took 2 weeks to make as worked in Barrow with defence industry factory which helped with the electric circuits. (via Bill). Used wrong type of silicon. Bill was encouraging artists to work with local companies. Was moved. Originally in a clearing. Either the tree was unstable or needed to be more accessible.

Musical instruments.

Will mentor had made original lithophones and xylophones. Couldn't get hold of him to repair the pieces so asked Jony to do this. Didn't feel that this was appropriate. Redesigned the xylophone and created some large vertical log drums made out of oak trees in two or three places in the forest. You hear them resonating around the woods

Frozen Sound.

Wanted to make a sound based installation again using naturalistic sound. Recorded running water from a stream in winter near the Ridding Wood trail which would dry up at certain times of the year. Encoded these on digital sound stores which were triggered by people moving past. The 6 speakers were embedded in hollow boulders from Wales. Doesn't know when the work was de-commissioned. Derriere guard as far as Adam was concerned. One of the solar panels was vandalised so lasted less than a couple of years. Taught me things about doing this kind of work. People objected to things that were not natural being brought into the forest.

Documentation? Careful to do this at all stages of the work. Other people taking photos and posting them on the internet is happening more and more. Postcard made, and a couple of maps produced by Grizedale. Grizedale led to other work - it proved that he could create work within the landscape. Was contacted by curators who had seen the work in situ - led to SusTrans commission.

Discussed tree planting SusTrans project. Landscape architecture and habitat creation project on an old coal field - to create conditions for life again. Used pond creation and wetlands, and used the soil from the ponds to landscape the space. Worked with local community with planting. There is a play-off between ecological needs and artistic needs - the imperative is ecological - but becomes tricky as you could be seen simply as a landscape architect. Commissioners creating icons and landmarks. Issue about the value of work relative to building hospitals. Doing a hedge project. Ponds as a sky mirror as well as enhancing biodiversity.

The archive. Archives own practice especially temporary works. Talked primarily about the visual recording of work.

Artists informing practice. Land artists esp. Grizedale artists. Apart from in America this was the forefront of the British land art movement at the time. Grizedale at the centre of this. Other influences were popular culture such as Brian Eno and Laurie Anderson - mostly the music and performance world - esp clubs and festivals. I am concerned about getting absorbed into a cultural economy which allows you to tread water, I need to be constantly watching about this. Talked about not knowing what you'll do when you get on site, however you also have to convince commissioners that you can do it. Moving towards 'commissioning myself' more and more as a way of taking control. Sick of being asked to do things that feel wrong. Has been ashamed of previous commissions (not Grizedale). As I get older am more prepared to stand my ground, and people trust you more.

Culture no better than its woods? Mentioned Oliver Rackham. If a culture is no better than its woods then we're pretty fucked - think about ash dieback. I've many friends work in forestry. I've just planted 2000 trees - its my contribution to the culture. Would agree with Auden's statement. We have a culture than is driven by, and run by landowners who want to keep the system of subsidised farmland intact (European subsidies), which is killing biodiversity. Everyone thinks that farming is the antithesis of woodland. Farming is destroying the biodiversity of this country. Non productive land is being given up in Europe and returning to wild woodland and savannah which is really positive. What do we want to conserve? A woodland doesn't just mean massive mature oak plantations. Scrubland can be brilliant for example Nightjars. Friends with George Monbiot. New book coming out about the re-wilding of the UK on this theme.

Entering a forest? Not singular experience. Decodes the archaeology and history of the specific woodland. Sometimes feel uplifted, sometimes depressed. Most UK woodland is a human landscape for a particular reason - be it commercial or environmental. Looks for the largest trees to determine its age. Also emotional aesthetic reaction to the trees, or sometimes that it's a nice bit of timber. Has been clearing out non natives in a local woodland.

Getting lost. Not in the UK unless its getting dark, but have in a Tasmanian dense rain forest .

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Photographer with him (couldn't remember name. Does night time photos - not interested in the trees but was interested in the fear they invoke - the darkness in between the trees. Then got really lost in a forest - couldn't find the path - all the trees looked similar...and realised for the first time the real fear of the woods. You can only carry 9 days of food even if you are catching fish en route so there is a finite amount of time you can be lost for. Can drive for 30 miles with no sign of a path in Tasmania. (The path = commercial exploitation). Craves this fear again, of the wildness.

Eco or environment discourses in practice? Renewables. Global warming wasn't really a concern - still focus on nuclear warfare as mass destruction. I'm more interested in the poetry of renewable energy rather than saving trees. Not such a realisation about industrial scale of farming - still thinking about DDT. Talked about acid rain. Now concern about rain. Discussed heavy rainfall. Either too much water or not enough.

Public art commissioning? Not sure. More of an understanding about public art now.

Climate change affecting work? I'm acutely aware of the amount of resources that are going in to what I'm making. I haven't worked in a forest for a number of years - working more with rivers and water now. I'm wary about doing 'good' and am tossing around ideas about whether work should raise awareness of climate change. At present I'm using various aspects of the landscape as a symbol of climate change, involving creating structures around water. Is currently making a water space within a woodland. Perhaps more interested in biodiversity and lost of flora and fauna. River corridors are unseen symbol of what we are doing to our planet because of too much or too little water. When I was in Grizedale I stopped flying short haul because as I was being interviewed there by the BBC it took ages to film because of so many planes flying over. On a major flight path - there were 25 con trails. Same in Snowdonia. Doesn't fly short haul. Worked with Centre for Alternative Technology in Wales and zero carbon footprints. Discussed Tim Collins.

Commissioning work for Grizedale now? Likes what Hayley is doing. A good broad range of practitioners. Can't really answer the question.

Interview with Jo Coupe in Newcastle 28 January 2013

Education commission – applied through open submission. There were also three educational residencies that year. Jo's was really well funded so it was between 2001 and 2002

The project was publicly advertised and she applied for both education and art residency, but had quite a lot of experience in running education residencies so was selected for that. Not what she expected. Had time to build up a relationship with both the organisation, Grizedale Arts and the Forestry Commission. Working more with the FC than the other artists.

Ended in summer of 2002 and had been there (on and off) since Spring 2001. Most of the artists were working on their projects so coming back and forth to Grizedale. Stayed at Summerhill. Really enjoyed the social aspect of it - ate and took walks together. Real community of people there. Met a lot of people.

Books? Mister Wilsons Cabinet of Wonders (Museum of Jurassic Technology) - not sure whether it influenced what she did at Grizedale. Chatted a lot rather than reading. Did a lot of mushroom foraging. Went swimming in Tarn Hows. Can see right down the valley from the centre of the lake. Mixed woodland around the lake so found chanterelles and ceps. Cooked them. Social aspect of Summerhill seemed really important.

Less involved with Adam and the curatorial team but as was living with the other artists there was quite a lot of contact.

Describes herself as an artist, but there is some form of sculptural presence whether the work is photographic or film. It has a sculptural attitude.

Most unexpected thing? It was 9/11. My husband was in the US. I was in a car with Adam and Steve Hollingsworth and remember driving in and out of radio and phone signals, hearing snippets about New York and feeling very anxious. It seemed typical of Grizedale – sporadic and tenuous links with the outside world. Everyone was watching the TV at Summerhill when they got back. It felt that the bubble of isolation was popped at that point. But the overwhelming feeling was being in and out of contact - trying to phone, or be phoned, or use the Internet.

Forest as a whole. Didn't work much in Barrow. Brought the group to the forest for a camping trip for two days - did this, as they never came to Grizedale despite living nearby. Planned creative events in the forest to spark their imagination. Also sited a greenhouse in the forest so needed to know the forest quite well.

Artwork. *Camp* was the kids' project - involved pinhole cameras and making grottos. Converted disused toilets into a darkroom. Used a Stalker to play camouflage games with the kids - removing camouflage one item at a time and see how soon they'd spot him and then made their own camouflage gear. Produced a publication that documented this.

Hothouse was a greenhouse sited in the forest. Ordinary greenhouse in long-term tree retention area - i.e. mixed woodland with older trees but still a tree farm. It was at the fork of two rivers in amongst bilberries in dappled light- very romantic setting in a managed forest. Used the greenhouse as a lab to grow fungi and single plants, sculpturally. Had built these incubators to grow mushroom spore. Viewers looked in through spy holes. It was perverse to build a greenhouse that I had to travel to get to grow things that were in the forest anyway. Greenhouses are normally conveniently situated in your garden. Under and above ground activity. Using fungi a lot at the time. Greenhouse was open for *Grizedale Live* event in 2002 (early summer) as part of a trail as it was quite close to the billboard. It was lit at night. Couldn't remember how it was lit. That site has attracted many works. Got the *Deer Hunter* decommissioned in 2001 (Kemp), as it was getting dangerous. Could see the billboard from where she was working. Talked about what we might like a forest to look like. Felt it wouldn't work in a coniferous area of the forest. Water? On a headland at the fork of two streams - looking out over the landscape. Decom in 2003 (late 2003). Wanted it to grow wild in the place so was hoping that it could be there for a while. People wanted to use it so it was lent out to them (whilst still in situ) and then finally decommissioned. It was probably given away to a gardening group. Wanted people to be able to walk from the visitors centre - far enough to be a decent walk, but not so far that it was hard to get to. It was important that it was slightly off the track, something you could come across without knowing about it.

Talked about getting lost. Poor sense of direction. Especially when looking for artworks. Got lost - a very hot day and saw a slow worm. Not seen once

since. There was another time that I encountered a harvester. I didn't hear it at all until very close by. I came over the brow of a hill and it went from a slight noise to deafening roar. I watched for half an hour. It was terrifying in many ways watching this machine felled trees so deftly and beautifully chopping it with different arms strip all the bark and excess branches off it, and then chop it into lengths and into piles. Around this were buzzing these giant wasps that lay their eggs in trees and they were buzzing around the fresh sap oozing out of the trees. It was good getting lost because things happened that you wouldn't normally witness.

Help from foresters for both greenhouse and the camping trip. Stalker worked for FC - visited him at home. There were loads of taxidermied animals. She borrowed a small baby fawn and took this to the session on camouflage. Has photo of the kids holding it. Got on well with the FC team. Liaised with both FC and Adam about siting.

Happy about *Hothouse* changing - it is written through her practice like rock - unpredictability and change and flux - the work highlights this. The use of it changing was also welcomed.

Documentation took many forms - the book and many of the plants growing in the greenhouse in various different ways e.g. pinhole cameras. *Camp* publication designed by Jo.

Didn't directly lead to other work but Grizedale's reputation helped on the CV

Archives. Awkward relationship with archiving her work because of its temporary nature. It's tempting to try to preserve it in a way that ossifies it - which she doesn't want to do. Only ever once shown documentation of work as work. Archives are a really valuable way of preserving temporary work, but you can change the nature of the work by preserving it. Temporary work inevitably limits your audience, because few people will see it. Sometimes it is important to preserve things by word of mouth for the people who saw it, as it is fittingly immaterial as well. You can make immaterial work more material by recording it. Jo's practice straddles sculpture and live practice. What do you do with the residue the work? Some works come along and challenge this and make me review my processes. It's awkward. An archive has a weight to it, it sounds important, and she feels she has to be careful. The remnants of the work are as important as the documentation, but you can't get out a box of scraps if someone comes round to talk about your work. How do

you widen the audience for your work if you don't archive your work in some way? All artists do that in some way. We work within a system that expects documentation of our work. (Talked about a temporary project in an aluminium smelter, which involved a planned power cut and a tour. Only a handful of people got to see this work). Used giant pinhole prints to document it. Her computer is a massive archive of a project - not just the images but also the images, which reveal the process of how it was made. The *Camp* book should be in the archive (have two copies).

Culture. Artists informing work. Casper David Freiderich. (Chose site because of this for *Hothouse*). Paul Etienne Lincoln (US artist artworks romantic science). Violent somnambulist using mercury vapour to mimic Will o' the wisps.

Auden quote - agrees with this. The removal of wilderness is what a managed forest is all about - the *Hothouse* title directly refers to Grizedale's managed nature - manufactured environments. Maintaining less managed woodland within this tree factory. But even the tree factory - the public factory open to the public - has its own aesthetic and beauty. That is what people often think IS the forest. Even in farms there are things of interest that can't be controlled or managed - that are still unexpected. The fact that we are happy to have packaged versions of forests presented back to us is quite telling about our culture.

Siting of artwork - art of that cultural awkwardness and art is used as a way of mediating the human intervention in a place (tree farm). It so depends on the artist and depends on the levels of site specificity. You can't pretend that this is pristine wilderness.

Entering a forest. Depends on the qualities of the forest. Preference for old woodland, also often looking for fungi and the minutiae so sometimes fail to see the bigger picture. We don't have wilderness here. Talked about Australian rain forest and related it back to the source of fairy tales in Europe. Scary. Wild. Not safe. Our forests are very safe - no vicious animals, have boardwalks to keep you out of the mud. Talked about boardwalks in New Orleans Bayou with alligators. Seemed light and safe but actually very dangerous because of the boardwalk. Darkness = danger in a forest.

If all landscapes are mapped and known, maybe the definition of wilderness shifts. Related this to fungi - mushrooms can push up through concrete slabs - they seem to come from nowhere and are a small

form of wilderness. If wilderness doesn't exist then maybe it is in the minutiae. Talked about fear of nature. Mushrooms are the first colonisers. Talked about London reverting to forest in a remarkably short amount of time. The status quo we have is about keeping other organisms down. Fungi are everywhere.

Managed forest affects the aesthetic history and reading any work in the forest. You have to take this on if you are making work in a forest. My work is not eco or environmental. It touches on this but it isn't central focus. All work has to acknowledge this bigger picture as this thinking affects how we manage and consider the world.

Worked in Northamptonshire in 2006. Attempted to gold leaf plants in situ in the forest but it rained all the time. Couldn't do much. Slugs ate gold leaved plants. Educational component, on a very temporary trail. Challenge to archive this project - the project can never be finished. Talked about an Inland Revenue project with weeds - uprooted series- and casting them in bronze. They were taken from around the original IR building. Coincided with Grizedale. Can't nurture weeds too much.

Metaphor plays a big part esp. through the titles. Fungi are metaphors for different things in different ways. Metaphor can get overworked. Both agreed that metonym was better option. Jo's work points at the world.

Climate change is real - all artwork is read within a context of climate change although I don't think my work directly references it.

Grizedale commissioning. It is a big enough place with enough going on to open up to different types of practice. It has shifted since when I was there more socially engaged practice. Work that immersed itself in either the forest or the area which is what has happened. Maybe Eco art is part of this remit but it doesn't have to be. The history is important including Grizedale's history, but the key thing is the offer to do something outside of your practice before. It could be making or simply research. The artist in residence is like being a paid fool. Isolated from the world. An opportunity to do sited work.

Change in sited work. Status has shifted. More of a schism between public and sited art. Rise of socially engaged practice. It has changed in various different ways. Funding.

Graham Fagen interview in Glasgow

29 January 2013

Knew very little about Grizedale, and what I did know was via the early artists such as Nash coming to do talk in the sculpture dept at GSA (Glasgow School of Art) and also knowing about Goldsworthy ... had a concept about Grizedale.

Worked there once July 2001. Did prelim work before this. Did a block of two weeks after this in August 2001. Residency was by invitation from Adam Sutherland.

Stayed in cottage at Grizedale Centre, (Simon Morrissey stayed there) Summerhill and also Lawson Park with Adam. (When it was quite draughty).

Books? Bluebird by Maeterlinck - came across it in a second hand bookshop in one of the preliminary visits. Jeremy Miller sent Graham a copy of this afterwards as well.

Simon Morrissey was there as writer in residence - knew him before and Zoe Walker and Neil Bromwich were also there. Hung out with Adam more than with the artists.

Talked about Adam fishing on the tarns - one of Bill's tarns and this was not approved of. A director's right. Stocked with trout.

Worked almost exclusively with Adam. Had a small staff team at that time.

Describes self as an artist. A contemporary artist.

Unexpected things? Being there with a newborn child. Also a story from one of the foresters about the bluebird boat testing. He was working on the final day of the tests and the noise and then the silence after the crash.

Conscious about seeing and understanding the president of previous artwork and to get to understand the landscape itself. Create a distance from previous artists work. Land use and cultural or social histories were more important. Talked about being last person to use just wood in the project during Adam's commissions.

The forest and the forester project was both the sited work and the book. (A book and 12 trees). The book was 'out and about' in a tourist area - to

understand the artwork is to experience both of these elements. The work operates on 3 different levels.

Land management and M's text. I was interested in finding out what the foresters did... to get a professional perspective on the land. I was interested that the foresters and the artists would work on the same piece of land, but treat and engage with it very differently. Influenced more than any other artists by what the foresters would want to do there. It also related to nature and nurture and controlling nature - making meaning in association with the forest's forms. The forestry scene from M's play - dealt with nature nurture in a pragmatic manner. Describes the forester's children and the forest comes to life to kill them in order to cut out that cycle of controlling of nature. Talked about killing children with his own newborn. He has photos of the foresters holding his baby.

Mythologies. Trees being viewed from Old Man of Coniston. Not true, but delighted that a mythology has grown around the work. 2058 is optimum time to view the work. The saplings were 12" high. The project took place in the future.

Why this site? Large enough and clear enough, with no plans on it for the FC (Nigel helped with this). The conversation with other trees.

Talked about breaking through the guards. Both protection and artwork.

Dissemination was built into the project because of the book. Documents work as part of his practice, but sometimes forgets. Never refuse anything because you don't know when it will stop. A curator talking about the value of all documents and you don't know when you'll need it.

Generating work? Can't remember any reviews but another Grizedale publication with a review by Simon - *Botanica* - was afterwards. The residency consolidated previous research. The interest in nature and plants and the articulation of text in relation to form has carried on through his practice. Felt he was working on a sub conscious level at Grizedale.

Discussed the idea of the human survey - how do you use this within an unknowable forest? Different from taking a component of this unknowable place e.g. a tree and try to craft it into a form that makes it seem as though the forest is knowable. Graham accepts this unknowable quality - that is foreign and alien.

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The archive. Feelings about archives has changed over the years. Worked at the HMI in Leeds and used the archive. At the time preferred the museum or the archive. Now his feeling is very different as is older. Useful when work has been purchased - but this also adds new dimensions to personal archives - a built-in relationship or connection. Galleries folding - and their archiving of their artists - has fallen back on Graham. Archives are a way of artist taking control over work and practice. With collaborative work such as Grizedale is also important. Archiving also means commenting upon the artwork. Legacy in the Grizedale archive - his two Grizedale books. Talked about his work taking form in the landscape rather than decaying back into it.

Broader contexts. Artists informing practice? More by literature and architecture. Talked about post grad at Canterbury (Art and Architecture) and the role of critical framework in the forms of his work. (Andrew Brighton). Fantastic seminars and then had to run one himself. The Philosophy of Gothic Architecture. It was a revelation in adding philosophy to shape and form - concepts, knowledge and understanding rolled into one. Still affecting his practice at Grizedale along with Maeterlinck, Alistair Grey, and Irvine Welsh. Gave you confidence to believe in what you were thinking.

W.H. Auden quote. Agrees with. Talked about the Scottish parliament proposal with native trees and no building.

Entering a wood? Depends on where and what type of forest it is. Talked about 'missing' video about a wood near to his childhood home in Irvine Ayrshire. Had fond memories but now a dumping ground. It represented a constituency of people who has lost some sense of care in their life. One further away from home with different biodiversity. Talked about Californian redwoods and ancient German woods - different cultural preconceptions. Black bears and wild cats in US woods. The majority of UK woodland is owned and managed.

Getting lost - not really in UK. Would love to get lost in a forest. Discussed Radio 4 programme about a 3-month walk through Californian woodland. New York's DIA Centre. Robert Gober's internal woodland space. Talked about levels of stimulus and perception in a forest, and what we might find there. If a forest is so easily replicable does it become a cliché? Nature and nurture - how much do you care? The landscape as an archive - agreed on this.

Managed forest? Almost all woods are managed – very similar to a city in its management levels but we never question the management of a city' planning or architecture, but we do with woodland. I'm interested in the decision making processes involved in a managed forest.

Eco ? More about ownership of land. Who owns these landscapes – what are these people like? Talked about Royston in Glasgow and tree planting project there. Islands being sold to a community e.g., Eigg.

Metaphor in work? Yes but not consciously so.

Sited work changes? Public art has been debated in lots of different ways, and occupies different spaces. It is developing and changing. It is freed up from the commercial market. The best art needs to happen where it needs to be for whatever reason.

Climate change? I find climate change very frustrating. It is linked it with land ownership , multinationals companies and carbon footprints. It is a very big subject. I'm optimistic about a more devolved Scotland, because it might be able to deal with climate change ethically – the Green Party has a stronger influence, and is strong on renewable energy. However globally, the scenario is not good.

I was actually working with land use and biodiversity over ten years ago.

If was a Grizedale curator, would open it up to other professions and collaborators.

Really enjoyed working at Grizedale and working with Adam and the FC.

Alan Franklin interview in Oxford 24/2/13

First heard of Grizedale in its early days - late 70s through David Nash one of his visiting tutors at college. Applied immediately on graduation but not successful, and had visited over the interim years finally re applied in 1995. Dates: July and August –two months with a couple of short visits to finish it off.

Lived in chalets by the play area. Couldn't remember the books. Other artists: worked quite closely esp. with Iraidó Cano (also living in a chalet). They had a studio artist in residence and there was a wood turner (Scott?). Went down to the pub together it was a little community. Had a thoroughly good time. Also had a lot of helpers – his students. There were also volunteers, so usually quite a gang of people around.

Bill? Worked closely with him. Helped out buying a chain saw and training to use it. Needed a lot of help from the foresters- felt well supported. Choice of site - Alan found the site. Advert for submissions and did as recce based on that specific site. Quite off the beaten track and well away from the other pieces - was warned that it would not be well seen. "It is difficult to compete with the landscape, so I deliberately chose densely planted spruce. Essentially everything was brown rather than green, which homogenised the site. It was the equivalent of the white walled gallery in terms of being 'neutral' – there wasn't that huge vista or scale to compete with."

Describes self as a sculptor, although is now making drawings, which he considers them to be flat sculptures.

Unexpected thing? Can't recall anything. Maybe you do the residency precisely to find unexpected things because you are outside your familiar environment.

Forest/area as a whole? Prior to the residency had set up Chiltern Sculpture trail, and had made a couple of pieces for that and commissioned some artists so the issue of making work in a semi natural environments, so treated it as an outdoor gallery. The public's anticipation about what art was OK to put into the natural environment. At Grizedale at that time there was an unspoken rule about using natural materials and there was a lot of work which was quite sentimental. Grizedale

had an over reverence for the natural environment – this wasn't however a natural environment, it was a commercial forest, so I wanted to make a piece that had an empathy for the environment but wasn't sentimental or over reverential. Whilst using natural materials I painted them white as a way of taking them one remove from the 'natural'. There were misty mornings and evenings with the mist hanging just above the ground – so this was in my mind with the work. The whiteness was also about a ghost like quality, but white stands out in the brown site.

Talked about a struggle with the aesthetic of the work at that time in Grizedale. Bill had an agenda which wasn't in total sync with the art world. There was a struggle there – so many artists wouldn't fit in with what would make good art in the forest. Things had changed from the early days with the longer residencies – it was much more an experience of the artist using the forest as their studio as opposed to going to make a piece of work which was essentially a commission. I felt that I was going to make a commission rather than to use the forest as a studio. I felt that I couldn't afford to be particularly experimental (although I'd never done anything like the piece before) but there was a lot of pressure to make something that would work. It was my one chance, so I wanted to leave something that was impressive.

The work didn't change much during making it. In the studio I'm looking for those surprises - for the unexpected - but with a commission you more or less have to sort it out before you get there, through the proposal. Didn't have an interview, and was written back to offering a residency.

The idea for the work came from the site, which was a closely planted spruce plantation. The trees were 5 or 6 feet apart and not many branches, so it suggested that I could use the trees as a form of support. The site had a slope to it; it was on a hill so initially thoughts were quite formal putting a horizontal plane in a vertical context. This piece was 30m x 40m and was a lattice of split spruce logs, which were attached to the vertical tree trunks to create a dead horizontal latticework of interwoven split logs which were all painted white. Through this latticework was a pathway so that you could walk through this lattice work, but because the forest floor was on a slope you'd start at one end of the sculpture with the lattice at your ankle/knee level and as you walked through it the ground level fell and the sculpture rose up your body. It was a bit like wading into the sea. This was added during the making process. The idea

of calling it *Harbour* happened along the way- the verticality of the trees was like yacht masts in a marina- with the horizontal surface of the sea. As you move through the work you are no longer looking down on it.

Asked about the logistics. Hard work making the piece all the timber was salvaged from around the site. Cut into lengths and split on site. The splitting was really difficult. Had to venture out further and further to find the timber. Had use of the pick-up truck. All painting was done on site- painted prior to fixing it. The fixing was an issue. Couldn't nail into living trees because of the issues of the sawmill. Put dowels into the trees rather than nails. Used external masonry paint to make them white. The FC had repainted (badly) after some years. Talked about whether it was still in commission – unlikely to still be floating. (Area had been clear felled)

Talked about the path being like a wake from a boat.

Documenting the process – was sure he did on slide. Publication – not consulted about this much. Thinks the quotation came from the final report at the end of the residency. Was happy about how the work was represented. Led to working elsewhere. Did two more large scale works – one at Kielder and the other at the *Gardens of Gaea* in Kent (which was privately funded and organised). Talked about a residency in Iceland in a remote place, and the Grizedale work helped to do this. This was a residency rather than a commission. Ended up working with models of abandoned farmhouses.

The archive? Longer term projects invite being recorded even if the actual work has gone. Who uses them afterwards though? But what is their role afterwards? People's stories should be in the archive.

Artists informing the work? David Nash, Richard Long, the Chiltern Sculpture Trail all added to the melting pot. Tony Cragg, Richard Deacon, Anish Kapoor were all part of what I was looking at.

Auden quote. Culture is so much more complicated than this. Can't isolate any one thing.

Entering a forest. Lots of different kinds of forests, and they change according to the day and the weather. Likes being outdoors and in remote places, so quite excited when entering a forest. Prefers untamed forest such as the Latin American

rain forest.

Getting lost? Didn't get lost at Grizedale - tried hard not to get lost. Used the paths to navigate. Went back several years later (10 years), couldn't find the work initially because of clear felling of site. Took ages to find it in 2003.

Managed forests? Yes completely affected the work. The woodland is not that natural at Grizedale. The regimentation of the planting assisted the creation of *Harbour*, the monoculture of the trees neutralised the space. If it had been primary rain forest I'd have taken a different approach especially in terms of how lightly I trod. All the trees had been planted to be cut down it seemed OK to cut them down a little earlier than they would have been anyway.

Environmental discourses informing the work. This was all pre climate change. Have respect for the landscape, and like Nash's approach to growing sculptures he had an influence. Tried to strike a different balance. The problems we have with the green environment is this irreconcilable pulling in different directions. It about human progress in relation to using the earth's resources, and yet we want to maintain the planet and keep the landscape not just as a resource but also as a beautiful leisure space. We are pulled in two different directions. How do we have both? So we have to compromise, and this compromise is not going to be equal. I wanted to put this dilemma into my work.

Other residencies? How did they compare? Gaea and Kielder were simultaneous. Started at Easter. Took longer than had thought. Kielder commission had a reasonable budget so employed people to help him. Was like a military operation, but could do it on time because of paying for assistance. Lived up there for the full two months and was given accommodation and well supported logistically. Less social, but had assistants with him. The community was great at Grizedale; the less interactive residencies have been less rich if you didn't meet other artists.

Metaphor? Yes it has a place. Some of my work uses recognisable images e.g. the house image/icon. That represents the point of the human race reaching a certain point of civilisation - not simply about survival. The more abstract pieces, the labour involved in making them is a form of metaphor - a way of responding to the world.

Change in sited work over last 10-15 years. People are more used to coming across artwork now.

Talked about initial resistance in the early 90s from local council meeting. Feels out of the loop a bit now. Had half expected the lottery to have led to more sculpture trails but maybe they have had their day. Likes the idea of an outdoor gallery with a changing collection of works that people just come across.

Climate change? I don't know how climate change is being created and whether it is part of a historical weather pattern. I don't think it matters, but we should be looking after the planet anyway. If it is man caused this event, then hopefully we can come up with ways of reducing our impact. We have a huge challenge with expanding populations; it's hard to see how the planet can sustain this. We all want a certain level of comfort, which always require a massive amount of resources. We need to find ways of mitigating that. We had some success with the hole in the ozone layer so hopefully with this problem we can make a difference.

The current discourse about climate change is affecting the way that I am working in the green environment. I'm not ignoring it. The answers are a lot more complicated than recycling and considering the carbon footprint of the materials that I work with. To do so involves an extreme way of living, which isn't viable for me. It's a full time project.

Priorities today at Grizedale? Balance of a semi natural environment. Would keep the open-ended residency as opposed to the commissions. It is exciting to not know what you are going to do. Maybe this would affect the choice of artists selected.

Interview with Robert Koenig in Hove

4 April 2013

Residency- 6 month official resident artists for 1982 – other visiting artist came and went. You could go after three months – March to September so I had three seasons in Grizedale which was great as they are so clear and defined in the Lake District. Proposal? No arrived without any ideas- more like open ended studio. I applied for it and sent supporting material – I don't know how they selected it and am curious how they selected us... Was working with wood and had been since graduating from the Slade. Had an interview on 5th March (his birthday). Felt that they were protective of Grizedale... so it was experimental and the first time I'd worked in a forest environment. Loved the forest as had always lived in big cities. Worked with elms felled because of Dutch Elm disease. Felt very at home at Grizedale but it wasn't a comfortable environment to work in. First couple of weeks it was just getting to know the forest. Had ideas about constructions made out of wood. It was a well managed and ordered forest – walking the Silurian trail. Did the trail a few times all in one go.

Never been to Lake District before – didn't really have holidays – not even as far as Blackpool. Knew parks, but not forest or woods. Feels that he had inherited his love for forests through Polish background. So going to Grizedale was like coming home.

I lived in a barn on Henry Crabtree's farm in Force Falls. David Evison had converted it. The back of the barn was a boarded up area with a bed and not much else, and underneath there was a kitchen, which was just about below ground. So it was very primitive. No real toilet- was a chemical one. There was no lights inside –so had to switch them off outside and try and find the steps up to the bedroom. Went back for a month in 1983 to work on a specific project and then I lived in the caravan. A very different environment. Still very primitive. David Kemp had left all sorts of rubbish in the caravan – and all these twigs that he had been whittling them. 1983 (April/May) was the Falklands war- remember listening to the news on the radio... and there were fighter jets training down the valley before setting off for the Falklands. As you were very isolated you were very focussed on your work – there was nothing to distract you. Listened to the radio in the evening. Didn't read. Listened to music – mostly classical and jazz – jazz because he'd bought a saxophone as he thought

he'd need a hobby being here for 6 months so was learning to play. Booked 10 lessons with a chap in Ulverston and went there every Saturday to wash in the swimming baths, do my shopping and have a quick saxophone lesson. Had a battered old Renault 4 car held together with elastic bands. Was sturdy going around the forest.

There were always people coming and going. In 1983 David Lloyd was the main artist – came across Richard Harris, and Keir Smith and David Kemp in 82 and 83. Didn't interact much with them. Didn't like collaboration, if I can't make something on my own it won't get made – didn't want assistance. Its tiring going up and down hills especially with your tools in your rucksack. Worked where the timber was so didn't have to move it. Felled or naturally fallen trees - always worked with fallen oak trees – they tend to fall over because there isn't much soil so they have shallow root systems. Only lasted 30 or 40 years. Didn't used felled ones as they are softwood, and you can't carve softwoods. The uprooted trees were free if you wanted other timber you had to buy it from the FC. Talked about the scale of Goldsworthy *Spires* piece being the opposite of his self sufficiency. Didn't want to make anything 'grand'. Felt that he was a guest in the woodland and wanted the work to be sympathetic and not stand out too much. Cleared the sites with Bill and the foresters. Can't interfere with the foresters daily routine. Deliberately sited the works off the beaten track. Preferred the Low Bowkerstead area because of the oak trees and the ravines and becks in the area – a less managed area of the forest. Was an outcrop of stone to site *The Guardians*.

Describe practice- see myself as a sculptor. These days the range of descriptions for artists now you have to be categorised which is a bit of a hassle. I'm a sculptor who specialises in wood carving. Was carving wood panels at college – is in a painting collection for the arts council. Not an environmental artist.

Unexpected thing? How comfortable I felt there and how possessive I became of the place – felt jealous of other artists during 1982. Couldn't go back there for a while after '83 as was getting too attached. Went back rarely – once for a day in 2005 with his son to meet Graham Prest about creating a new work. Talked about visitors discussing *Private Meeting* talking very favourably about the work. Wanted Robert to do something and was trying to raise funding. It was tied into a residency at Satterthwaite school which was closing down. The idea was to carve a giant striding

figure. Didn't get the money from the Arts Council. Talked about Grizedale Arts setting up archives and creating their own history – their information about me was completely wrong.

The artworks.

Previous work: Serpentine summer show in 1980 – took over the tree trunks which were abstract wooden shapes, often balancing together. Often involve suspended items on horizontal plane. Made them at the Slade's workshops – using band saws and sanders - but you'd never be able to make these shapes in the forest.

First work used this approach to make assemblages - two verticals and a cross piece. Very primitive looking - related to primitive peoples living in forests. Was called *Trophies*. Second work was a forked tree trunk like a letter Y which had cross bars, and a third piece – a triangular structure . Not using worked timber, could only use chisels and wedges. Needed to just get started and start working the timber all by myself. These were a trio all set together on a plateau. They were called *Triangular Suspension*, *Trophies* and *Multiple Arch*.

Compound and *Signpost* and separate but related to each other. Talked about *A Sense of Place* publication, and Mark Prior who took photos for the book. The big abstract work was *Compound*... Used a template to reproduce shapes. The area was near John Cubby's hut that he used to cull the deer so a lot of things were happening to do with wildlife there. Found some fallen trees there – they were split and then shaped. It was about showing the human hand. Redundant symbols that were no longer needed . Talked about the Lenin statues in Poland and a park which has all the redundant Lenins. Had colour on them. A fallen log had 'good people share the compound with redundant symbols' inscribed on it.

Used a mixture of chainsaws and carving. Would look after themselves in a forest. Carved a signpost to direct people towards the compound. A mass of directional arrows pointing toward the sky – one arrow pointed towards the compound. A quick piece. About battling with the timber and the terrain.

Last piece in 1982 was *The Guardians*. Craigie Horsfield wrote articles about the work and the struggle between figuration and abstraction. Carving figurative work can fall into cliché, so you have to be careful. The pose was head leaning on one hand and related to Polish Folk art and the shrines and sorrowful Christ figure, which is quite

an ordinary pose. Had a stylised male and female figure with no features on their faces which were carved out of fallen oak and put a roof structure over them to protect them from the elements. Place on a plateau which had a sheer drop on one side - so those shrines related to places where tragedies happened – *The Guardians* guarded the sheer drop – looked like the place you'd commit suicide. It was a great spot for a sculpture. Needed to find my own voice after art college – take on new themes and interests. Talked about working with wood as being frowned upon at art college - heavy metal Caro style sculpture was what was fashionable. Didn't have woodworking at college because of this. This is when my work drastically changed – since then carved 90 figurative pieces.

Private Meeting was 1983 – just for a month – wanted to make figures more defined. Placed in a circle. About evidence of people who had inhabited the forest – perhaps these people had made the *Compound (For Redundant Symbols)*. Bill Grant used to look after the *Private Meeting* piece. I heard that he would put wood preserver on it to maintain it – he didn't want it to fall apart... they were oak anyway so they didn't really need preserving. Figures not coloured but they were stained so you could see the grain of the wood, but meant that they would stand out a bit more. With *Guardians* the roof has been removed as it rotted away. Grizedale gave me the courage to make something. There was no pressure, you didn't have to please anybody. I could find my own way without anyone looking over my shoulder. You felt that you were doing it in your own studio for yourself – there's less pressure. Making work outside in all weathers – it does affect the way the work is made. You don't dwell on details and you have to work faster.

Documenting work? Yes did this on negative film, but they were mixed quality. Of the site, the process and finished work. Mark Prior photographed a lot of the work. Site specific is over used word today, but in those days work was specific to the site because the materials were from that site, and it was made on that site. Perhaps the ideas might make it less site specific, but if the subject matter was appropriate it would be.

Was asked to write something for *A Sense of Place* book and the comments were edited. What came out of the book- nothing specific. Grizedale is good to have on your CV. Didn't feel that his style of work was being supported during the 80s. Makes the point that all of the books were positive for

the artist – there an agenda and you either fit in or you don't. In Germany the figure is important because it relates to remembrance. Talked about finding himself at Grizedale. Talked about farming out work.

Archives? Don't always document it, but its difficult to catch up – people always get things wrong about my work and it is impossible to correct these miscomprehensions. Talked about his *Odyssey* project. Relates to migration. His work is about archiving his own family tree. Has online 'archive' of *Odyssey* – a mixture of reviews and comments about the work. Need someone to do this for me.

Not informed by other artists. Felt affinity to Brancusi and liked the Renaissance wood carvers. Talked about growing lime trees specifically to carve.

W.H.Auden quote. Different cultures have different attitudes to woods and trees so its important not to be simplistic. In Poland, the culture of trees is much richer. There they use trees in a more pragmatic way. They plant lime trees to attract bees to make honey, the leaves would be used to make tea. Here (in the UK) they are used only as decoration. There is a tree in the middle of a pavement in Krakow, which everyone walked around. It would have been cut down in England – trees are pruned a lot here. Its too well ordered... and I'm sure it is different in other cultures. It is a lot more complicated. In NW Poland the trees are overgrown as they were planted by Germans (The border frequently shifted). Talked about protest to protect one tree in Brighton – a lot of effort for one tree. Trees felled because they interfere with underground services. Cutting down trees is all about money. (These are the trees that Robert uses). Statement is out of date.

Entering a forest- feels like going home. Took his son to Grizedale and he hated it – found it very claustrophobic environment – had to carry him for the whole day because he wouldn't stand on the ground.

Getting lost – at Grizedale difficult to get lost because it is managed and because of the trails esp. the Silurian Trail. Don't get lost for long.

Managed forest? There are still less regimented areas which is mostly where I worked with the wild oaks. They can sell softwood trees much faster as they grow faster. I accept that this is what they did with this specific forest.

Weren't ecological discussions in England in the early 80s and people weren't talking about the environment the way that they do now. It has changed such a lot now there's a different culture. Want to work to own agenda not with the subject matter of the environment – more likely to write something about this.

Other woodland residencies? Never did this, but have worked for sculpture trails but not embedded.

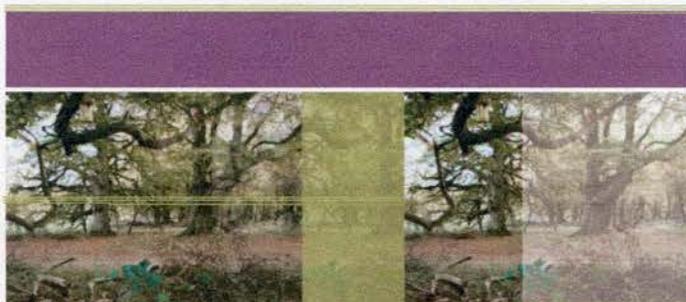
Metaphor? No.

Change in sited work- more awareness about being site specific, and about involvement with the community. Sited work more likely to get funded. More sophisticated now – less making work in studio and plonking into a site. Odd sculptures in odd places that really don't won't .

Climate change? I'm concerned about climate change – we need to do something about it .We'll probably survive but things will change. We'll only do something about it when we reach a critical point.

Commissioning at Grizedale. Needs to have a broad and maverick agenda, but being appropriate to the place.

Section Four



Loss and Trace

Edwina fitzPatrick

Artists' geographies of the landscape-archive:
Trace, loss and the impulse to preserve in the Anthropocene Age

Email interview with Tania Kovats relating to *Meadow*

Hi Tania,

I hope you are well. I think that you are on sabbatical from Wimbledon this term hence the email.

I'm writing a paper for conference in New York, and wanted to feature your *Meadow* project. I've found quite a lot of information about it but have a few questions which I'm hoping you can clarify.

1. How long did it take for the barge to travel from Bath to London?

2. Who were the team that travelled with the barge. Did you sleep on board?

3. How was the meadow irrigated?

I think that's all.

Best wishes

Edwina

Dear Edwina

if only all the questions I'm asked could be answered so simply...

1. it took a month to travel - the month of June (and it was particularly pleasant midsummer weather all the way). It could have been done much faster but we stopped in various places and the journey was the work so no reason to accelerate the travel time.

2. I travelled with the *Meadow* and slept on board in a small cabin at the back of the butty, which was called *Betelgeuse*. It had no electricity or water so quite a long camp out but some of the nicest sleep quarters I've ever had. It had a small square window that opened onto *Meadow*.

The owner of the boats Peter, and he travelled on the tug, *James Loader*, and that pulled *Meadow*, which had much more comfortable quarters but also housed the engine of the tug. His partner, Irene, also joined him at times, particularly on days with many locks as three is the better number for smooth passage through.

3. It was irrigated by a watering can that I filled up from the canal and watered by hand - as you can't use a pump in this sort of waterway. This would take me up to an hour a day. The meadow was grown in shallow trays that were lifted and placed onto a support structure that we had built across the butty - when I watered *Meadow* a certain amount of water would pass into the hold of the butty so that would have to be pumped out back into the canal.

hope that is what you needed and that all is well.

Tania x

Chris Freemantle (Ecoart Scotland) interview

Beatrice de la Costa: Ballast Dock project

Winifred Lutz - tree roots. She teaches at NE United States

Taxonomy versus dada-ist approach to collection. Adding a level of absurdity.

American artists are more future focused; Scottish artists are rooted in the past. The only future we get is the one we tell ourselves stories of. Mitigation will only get you so far - can only do adaptation. They are provocative in terms of Scotland. Climate change is now hard-core politics. Artists are getting nervous about climate change.

Harrisons were not arguing about the impulse to preserve, they were talking about surviving and future imagining. They are envisagers. They are also writers and poets. Friends of David and Ellen Antin. The Harrisons are hippies ...

Terra neulis- new land for artists to work in whether it is Siberia or the moon.

Cathy Fitzgerald based in Ireland and Green Party spokesperson in Ireland. Continuous cover in Ireland on forestry. Is also an artist.

On the Edge at Aberdeen - social practice. Reiko did her PhD with *On the Edge*. The artist as leader. A number of ways that artists practice leadership - cited Daniel Barenboim. Being at the head of your field, leader of orchestra, work with Said as civic leaders. Thought leadership.

What is the impact? What can artists do in relationship to the environment that is meaningful to both artists and their audience?