

Blood From Stone - Impressions of Life

Justin Carter



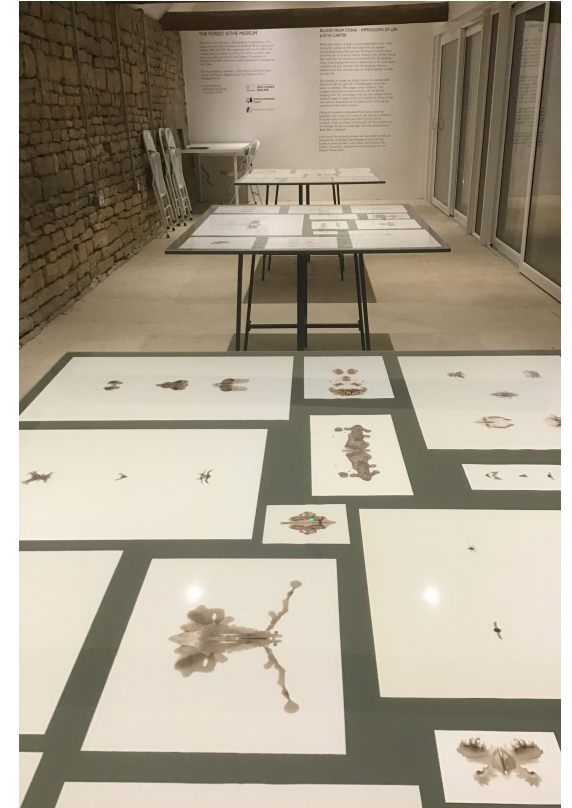
Fineshade Wood, Northamptonshire

Project Details

This research project was funded through an Arts Council England residency managed by Fermynwoods Contemporary Art and situated at Fineshade Wood, Northamptonshire.

The residency was one of four residencies hosted by the Forestry Commission – part of *The Forest is the Museum* initiative which sought to demonstrate that the forest itself contains an historical archive of change, including climate change. The other artists resident at different times were Edwina FitzPatrick, Owl Project, & Abigail Lane.

Blood From Stone - Impressions of Life is the title of the exhibition which contained the resolved outcomes of my research. The exhibition dates were 20 December 2018 - 20 March 2019. The venue was the newly renovated 'Arches Space' at Fineshade Wood, Northamptonshire.



Blood From Stone - Impressions of Life
Exhibition view.

Research Question

1. How might locally sourced materials assert symbolic meaning and expression in works of art and what is the potential value of using these within an artistic process?
2. Does the klecksographic printing process encourage a tendency for apophenia in the viewer which is useful in connecting with and addressing concerns about the natural world?
3. Can the collision of seemingly disparate materials within an artistic process help to move an audience towards a more 'holistic' outlook where things are more interconnected and less binary?

Research Output

Blood From Stone - Impressions of Life. Arches Space, Fineshade Wood, Northamptonshire. 20 December 2018 - 20 March 2019. Funded by Arts Council England.

This body of work is comprised of 200 prints (underpinned by 400 further test prints) presented horizontally on six trestle tables (160 x 90cm). It was produced and installed in the summer of 2018 during an Arts Council England funded residency in partnership with Fermynwoods Contemporary Art, Northamptonshire. It highlights an historical, regional relationship between Oak and Ore.



Overview and detail of the work displayed at the recently renovated Arches space.

Research Output

The work presented in this research output is the culmination of an intensive period of research into the history and context of Rockingham Forest, Northamptonshire. The forest site was identified as an area of ancient industry - iron smelters having been fuelled by the abundance of available wood fuel. My research into this history led me to make visual connections between the materiality of the landscape, the trees and oak galls, and the industrial detritus left behind, particularly the dragline buckets, which had been used in local quarries. I combined the oak galls with the naturally-formed rust on the dragline buckets to create a rudimentary form of ink. As a result of these experiments, I made hundreds of prints using this ink on different kinds of paper. The resulting images resembled taxonomical, botanical and zoological imagery, a similarity which was enhanced through their display method.



Butterfly image seen within the context of the installation display which comprised of six beds of images.

Research Output

This research output includes the exhibition, *Blood From Stone - Impressions of Life*, Arches Space, Fineshade Wood, Northamptonshire. (20 December 2018 - 20 March 2019). The exhibition is represented here by:

- Fifteen images of the exhibition installed at the Arches Space, Fineshade Wood, Northamptonshire.
- Seven images of the site explored at Fineshade Wood and the surrounding areas of Rockingham Forest.
- Three images showing archival materials referenced in the research.
- Six images documenting methods of research.
- Four images of audience participation at gallery talks and workshops.
- Nine images of prints demonstrating the different effects of paper/ink combinations.



Exhibition view at the Arches Space, Fineshade Wood, Northamptonshire.

Research Output

Much of the research undertaken for this output was shaped and framed by ideas originating from *The Forest is the Museum* initiative, that considers forests as historical archives. Playing a similar role as a museum, the forest offers up historical information of changes in land and ecosystems. Importantly, for *The Forest is the Museum*, project, forests map the history of climate change. *The Forest is the Museum* concept derives from research by Dr. Edwina Fitzpatrick, *Artists' geographies of the landscape archive* (2014) . LAP Lambert Academic Publishing. ISBN 978-3659664595



Detail of a print resembling a butterfly, made with ink from locally sourced material.

Research Output

The work for this practice-based research output, brings together these historic associations between nature, industry and culture to create visual impressions of life forms. Investigating the ruins of early industries, such as iron-smelting, tree-felling, and quarrying, which all took place on or near Rockingham Forest, I was able to make these close associations between industry and nature, nature and culture, explicit. Therefore the exhibition for this research output foregrounds the materiality of the site especially, leading to the presentation of an embodied sense of these complex relationships and interdependencies.



Moth camouflaged against rust on giant dragline bucket at East Carlton Heritage Centre (left)



Wasp galls discovered on oak tree at Fineshade Wood (right).

Research Output

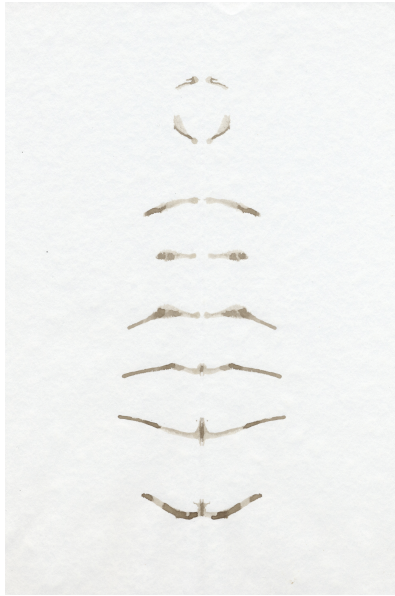
The exhibition presented works based on ideas of apophenia (our tendency to perceive meaningful connections between unrelated things) and the klecksographic methods of printmaking. Apophenia may explain why these experimental prints appear to look like scientific images from botany, zoology, and entomology, and our human predilection to see patterns in nature is explained by the klecksographic printing technique. The inks used in these prints were made from the oak galls and dragline bucket rust, interconnecting the materials of nature and industry on paper.



Images of the work displayed at the recently renovated Arches space

Research Output

Examples of the
different prints which
included different inks
and paper combinations.



Many of the
experimental
prints came to
resemble
winged insects.

Aims and Objectives

The overall aim of *Blood From Stone* was to address an enduring research question on the relationship between human beings and the natural world. For this project, in particular, the aim was to bring together these wider themes of nature and culture, exploring how early industries and the natural world often worked in equilibrium until technological advances and mechanization hugely increased the scale of production. Therefore, another aim of the project is to revisit such interconnected and complex relations from the perspective of the 21st century, climate change and the Anthropocene.

Blood From Stone involved three clear objectives:

- The first objective was to create an exhibition of works in print, as a direct response to research of the materiality of the site of Rockingham Forest and surrounding areas.
- The second objective was to experiment with found materials at the site, combining the natural products of the forest, with those left behind by industry to produce a rudimentary form of ink that could be used to make prints.
- The third objective was to share the research findings with audiences and participants, to present an idea of the forest as a complex and interconnected environment, rather than as objectified and 'constructed' trope of nature.

Context

Forestry activity was very much in evidence during my residency. Because I was living in the forester's house I could clearly see the ongoing process of trees being harvested. This physical understanding of the context influenced the research I undertook. The trees themselves reach backwards and forwards in time to a point beyond the human lifespan.



Recently felled oak trees in Fineshade Wood, Northamptonshire.

Context

This research builds on the work of other researchers who make work in relation to site and audience. In particular, my research was influenced by Judith Ruggs' concept of 'psychic spaces': 'how relationships between internal subjective space and external material space are physically formed and projected' (Rugg, 2010).

Jean Dubuffet's 'Phenomenes' series of prints (1958-1962) which made use of found materials and objects to prepare the printing plate, encouraging unpredictable results provides a useful precedent for my research and my prints build on this approach where uncertainty and material agency are valued within the artistic process. Roger Ackling's 'sun drawings'; simple lines burnt repeatedly onto found objects using a magnifying glass, resonate with my enquiry, particularly the physical and symbolic gesture of harnessing elemental forces such as the sun, within a specific time and place.

Cornelia Parkers 'Pornographic Drawings' (1996) are significant in how they innovate with materials. In this instance she acquired pornographic videotapes that were confiscated and shredded by Her Majesty's Customs and Excise and she extracted the ferric oxide component from the film, suspending it in a solvent to form a liquid 'ink' which she then used to make phallic images. More immediate contemporaries include artists Marcus Coates, Edwina FitzPatrick and Snaebjornsdottir & Wilson, who focus specifically on human/nature relations within the anthropocene age.



Print detail.

Context

Conceptual rationale:

When images are uncertain or abstract there is a tendency to fix meaning through language and other classification systems, providing a sense of familiarity, knowledge and order. People like attaching meaning to things. Faces, flowers, insects, animals, skeletons and birds are all examples of things viewers identified in the prints I made - a result of apophenia.

Apophenia was coined by psychiatrist Klaus Conrad in his 1958 publication *Die beginnende Schizophrenie* or *The Beginning Stages of Schizophrenia*. To some extent we all operate on this spectrum, attempting to make sense of the irrational, the uncertain or the unknown. I wanted to tap into these strong human impulses so the viewer would 'complete' the work in their own imagination. My prints would be a glimpse into that speculative world.

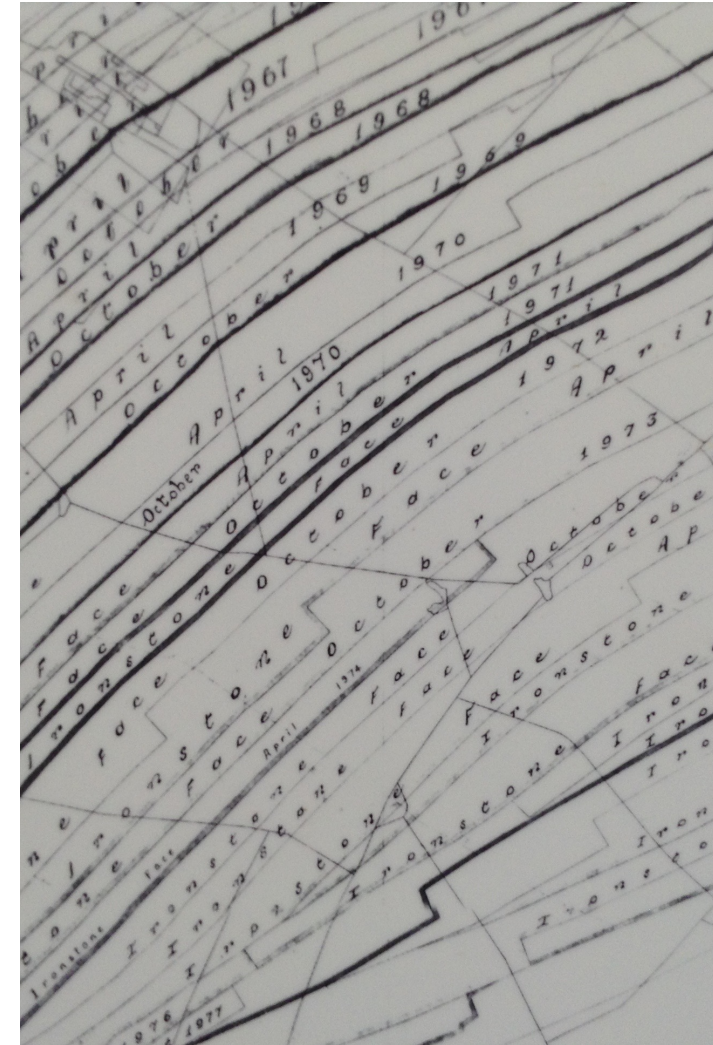


Detail of print seen from side view.

Methods

A great part of the methodology involved visiting local archives at Corby Library and East Carlton Country Park which held information relating to the steel industry. – specifically photographs, maps and written documents as well as a large collection of physical artefacts kept outside in their grounds.

This material helped me gain a better appreciation of how opencast mining has shaped the culture and landscape of the region. I was particularly interested in researching opencast mining because it has one of the most damaging impacts on the environment: Huge excavators strip back the valuable topsoil from the land in order to expose the rockface which contains the desired iron ore.

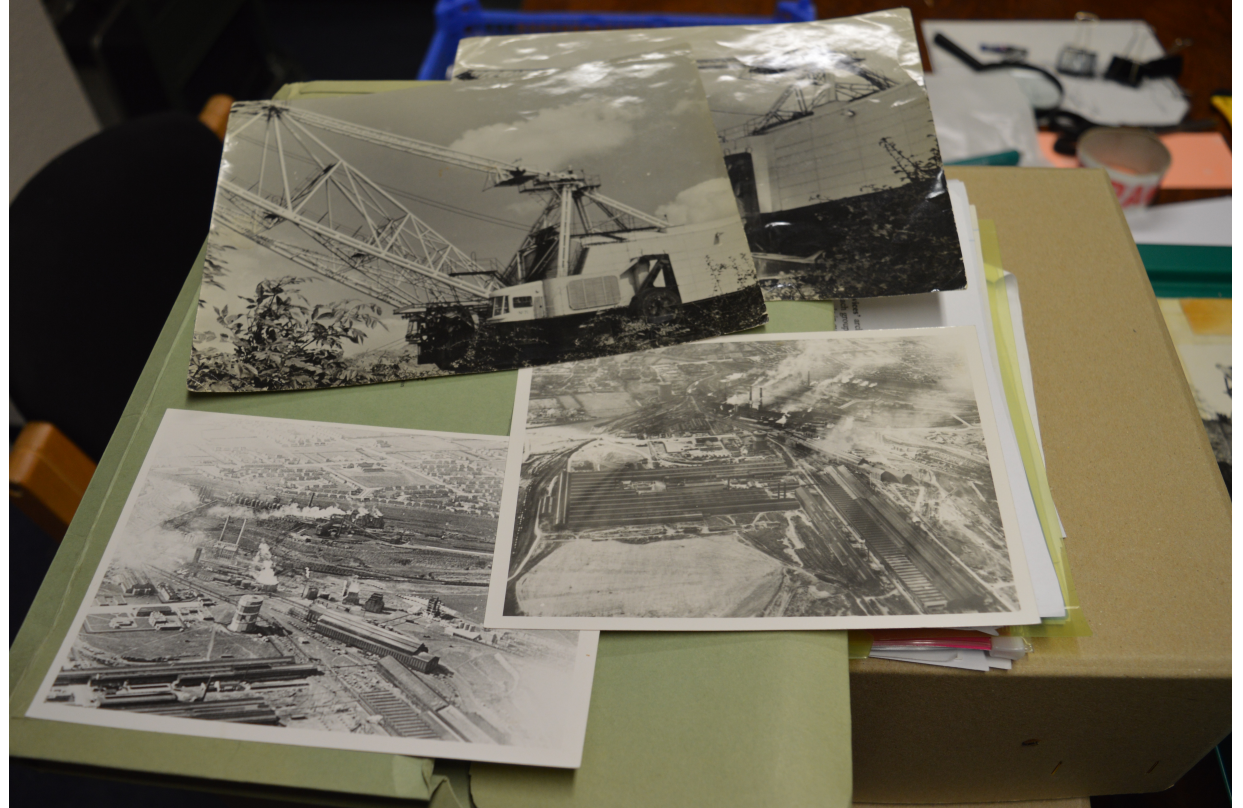


Map detailing dragline activity in local area

Methods

The scale and ambition of the steelworks in the region at one time meant that nearby Corby became known as 'Little Scotland,' such was the sudden influx of workers from Scotland. Local quarries even boasted the Worlds largest dragline excavator, the W1400, nicknamed 'Sundew,' named after a racehorse.

The steel industry was highly productive and lucrative in the post war years but it soon reached crisis point in the 1970s and 80s when the relative costs of steel production on the global steel market led to plants across the UK being shut down. The physical scars on the landscape remain too despite concerted efforts to conceal this historical legacy.



Photographic Archive owned by Corby Library.

Methods

Most significantly for this output, was the historical research that was carried out to better understand the site and its context. This research uncovered maps, photographs, newspaper articles, books and reports related to the iron ore mining industry and the changing landscape.

One of the most fascinating examples of opencast mining I came across in the area was the activity around Kirby Hall, a National Trust property. The aerial images on the right show the grounds surrounded by active opencast mines which are now barely visible.

The image on the top left comes from a book which recounts the story of how the world's largest dragline excavator was moved from one mine to another, a distance of approximately ten miles. This complex process of navigating the landscape took over a week and involved a huge team of experts.



Visual archival records were referenced including Ministry of Defense aerial photographs as well as mining records from Corby Library.

Methods

I made two key research visits during the residency period: The first was to The Zoology Museum at Cambridge University where Charles Darwin's 'Beetle Box' is displayed. This simple box was used to display the beetles Darwin obsessively collected as an undergraduate student. It seems to encapsulate an 'aura' and aesthetic which exceed its constituent parts or primary purpose. Something Walter Benjamin would have recognised.

The second visit was to Helpston, the former home of English nature poet John Clare (1793-1864). I went to view his notebooks which are written with iron gall ink, a similarly early form of plant-based ink that could be made cheaply at home. Clare lived in poverty for most of his life and his notebooks, now preserved, were written with this rudimentary ink. However, for the poet, deriving the materials for his writing from such natural sources which included water collected as rainwater, would have been an important signifier and connection to nature.

Following these archival visits I began concocting and testing different recipes for ink using local materials. This involved combining oak galls and bark from oaks in the landscape with rust removed from the massive dragline buckets used in local ironstone quarries. These were mixed with water and boiled until a chemical reaction occurred between the tannic acid (in the oak material) and the oxides (in the rust) causing the liquid to turn dark brown, deep purple or black.



Heating a mixture of crushed oak galls and iron oxide to create ink

Methods

Once I had explained the project to the team at East Carlton Countryside Park Heritage Centre, I managed to get permissions to extract rust from the dragline bucket they have in their collection. They have a number of items stored in their grounds as well as oak trees which I also harvested oak galls from.



The huge dragline bucket on display outdoors at East Carlton Heritage Centre.

Methods



Taking rust from the dragline bucket.

Methods

Oaks galls are formed by the oak tree in response to attack by parasitic wasp which lays its eggs on the tree. In these spherical growths the highest concentrations of tannic acid can be found which is vital to the ink making process.

Made well, the ink has a permanence which stands the test of time. Some of the most important texts/drawings in western history – the Magna Carta, Newton's scientific theories, Leonardo da Vinci's drawings, Mozart's music – were written/drawn in this oak derived ink.



Oaks galls (left) and rust samples (right) harvested at East Carlton Country Park from the massive drag line bucket in the outdoor collection there.

Methods

The practice-based methods are:

- Identification of local materials (oak galls/bark and rust/ore) to be harvested for ink making
- harvesting of various materials
- production of different types of inks using various ingredients and recipes
- printing experiments with different inks and paper combinations
- Finessing of printing process
- Review and editing of images and testing of possible install methods to reference taxonomic display



Collecting sample rust material

Methods

Inks made from different combinations of ingredients, cooking methods and times enabled me to create a palette of different inks to work with, each with its own qualities and colour. This process is, in many respects, similar to the kinds of research methods conducted by the recent *Making and Knowing* project, where researchers explored the intersections between artistic making and scientific knowing. The *Making and Knowing* project highlights how nature was investigated primarily by skilled artisans in the early scientific revolution. These kinds of experimental methods, often conducted in people's homes and kitchens in the past, appear closer, for us, to forms of natural materials that make up early technologies.

<https://www.makingandknowing.org/>



Detail of a test sheet used to record ingredients, cook times and resultant ink

Methods

These inks were then used in a simple klecksographic printing process which involved taking a few random drops of ink using a pipette, and folding the paper in on itself. When the paper is opened out again a symmetrical image is left on the paper, the result of chance.

The results can be manipulated to an extent as different papers and inks react to the pressure of the fold. But because the results cannot be controlled entirely, the materials themselves come to have their own agency and expression. These, in turn, come to mirror imagined forms in the viewer's mind.

The resulting images, carefully arranged and presented beneath glass on a series of constructed table tops suggest shadows of various lifeforms or taxonomic specimens. My title for the project *Blood From Stone* refers to the ink having emanated from the surrounding rocks and trees, providing a life-force to the image on paper. Iron is in the image, physically and metaphorically, just as much as it forms a constituent part of blood. *Blood From Stone* also alludes to the struggle of making art and of bringing research 'to life.'

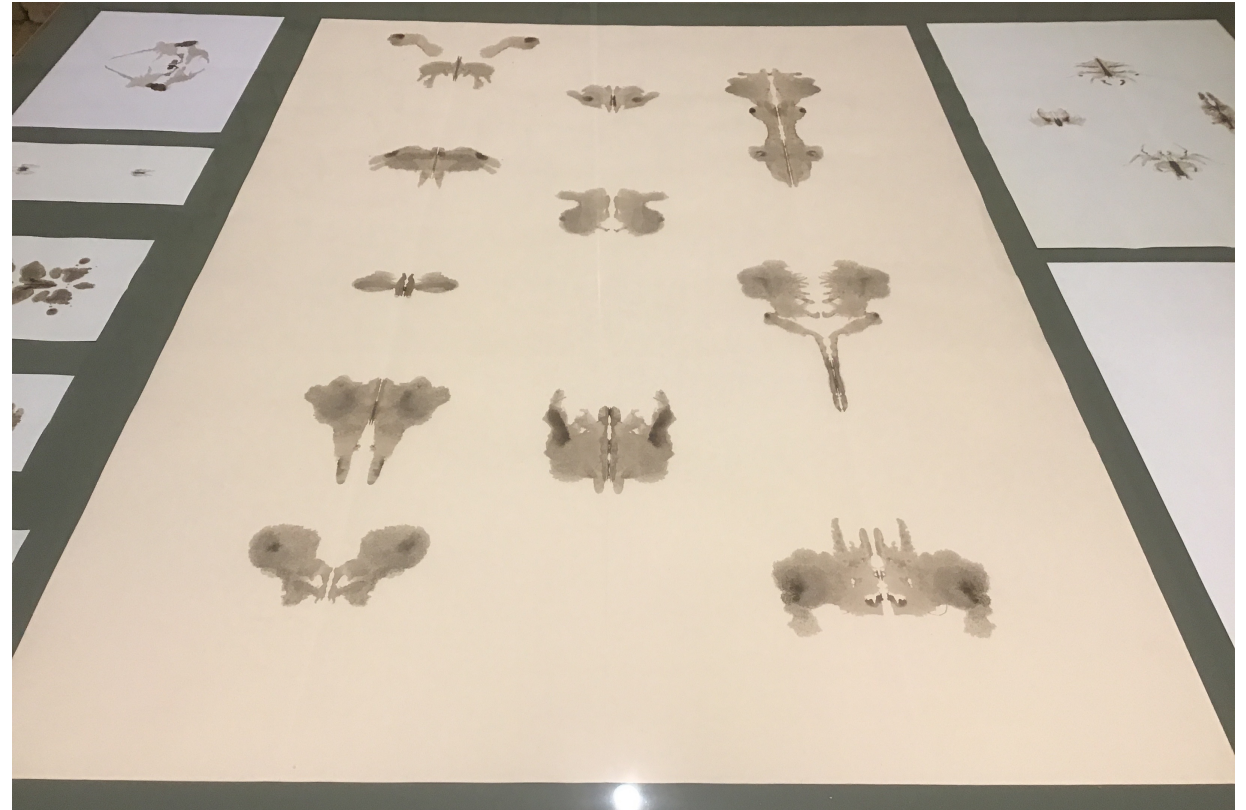
As an installation in this context, the collection of images attempted to speak of habitat loss and resilience - soil strata having been stripped back to expose the bare rock face. It was hoped that visitors would make a connection between the images of 'life' they were being confronted by in the installation and local ecosystems damaged by years of quarrying. Relevant contextual information was communicated through the accompanying gallery brochures, in vinyl wall text and on individual title plates accompanying the work.



Ink spots folded over to create mirror images resembling insects.

Methods

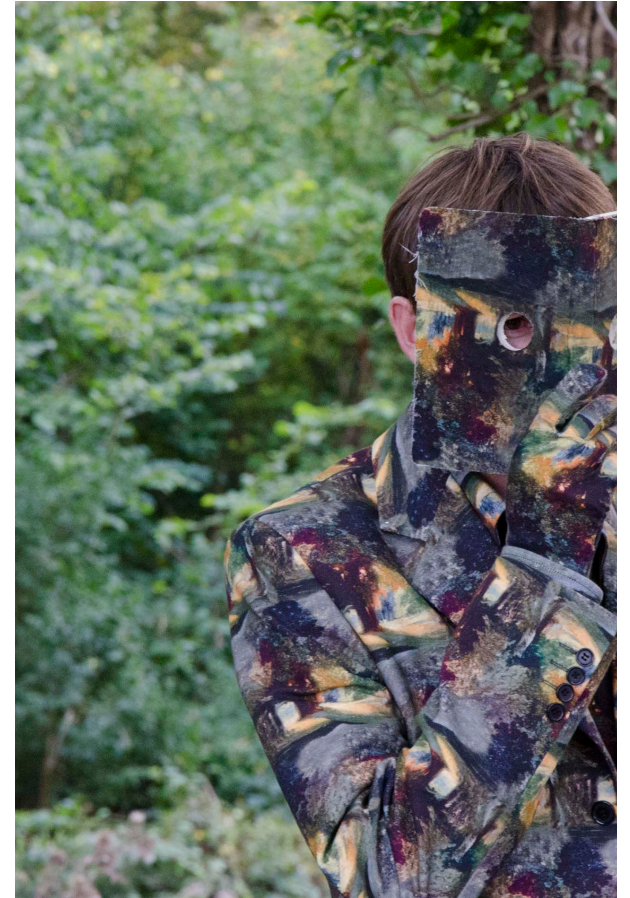
Testing the inks on different paper, used for its colour, texture, porousness and size, offered various elements to play with speculatively in the production of images and in the construction and display of the final installation.



An example of different paper used in the construction of the work.

Methods

The use of 'mirrored' imagery is something I had experimented with during another project called 'Autumn – after W J Muller' (2013). The visual and psychological effect of this type of image influenced my decision to use klecksographic printing techniques to construct ambiguous and powerful images with the ink I produced.



The use of 'mirrored' imaging is something I had experimented with before during a research project in Leigh Woods, Bristol, working with the National Trust.

Methods

The original intention was for all of the resident artists to have access to the Arches space during their stay which would act as temporary studio. However, as the renovation of the Arches space was behind schedule I had to make the majority of the work on the kitchen table in my accommodation, a humble forester's dwelling.

The positive side to this meant that I developed a much greater connection with the forest and an intense focus to my activity which would have been more difficult in the public gaze. The kitchen allowed me to cook ingredients on the hob and the experience of taking regular walks in the fields and woods around the house all fed into the work.



The kitchen table as studio.

Methods

Having spent several months producing hundreds of images which I personally related to in certain ways - recognizable to me as particular 'things' - I was more keen than ever to share my work with others in order to understand how the same image was interpreted and understood by someone else.

What became clear was that the images were read differently by different people, and through those differences, conversations would ensue, comparing various ideas and perceptions. People also seemed to form attachments to certain images through the process of 'discovery.' This personal attachment even continued beyond the exhibition when six of the prints were sold to enthusiastic individuals after the exhibition in spite of the fact that it was not listed as being for sale.



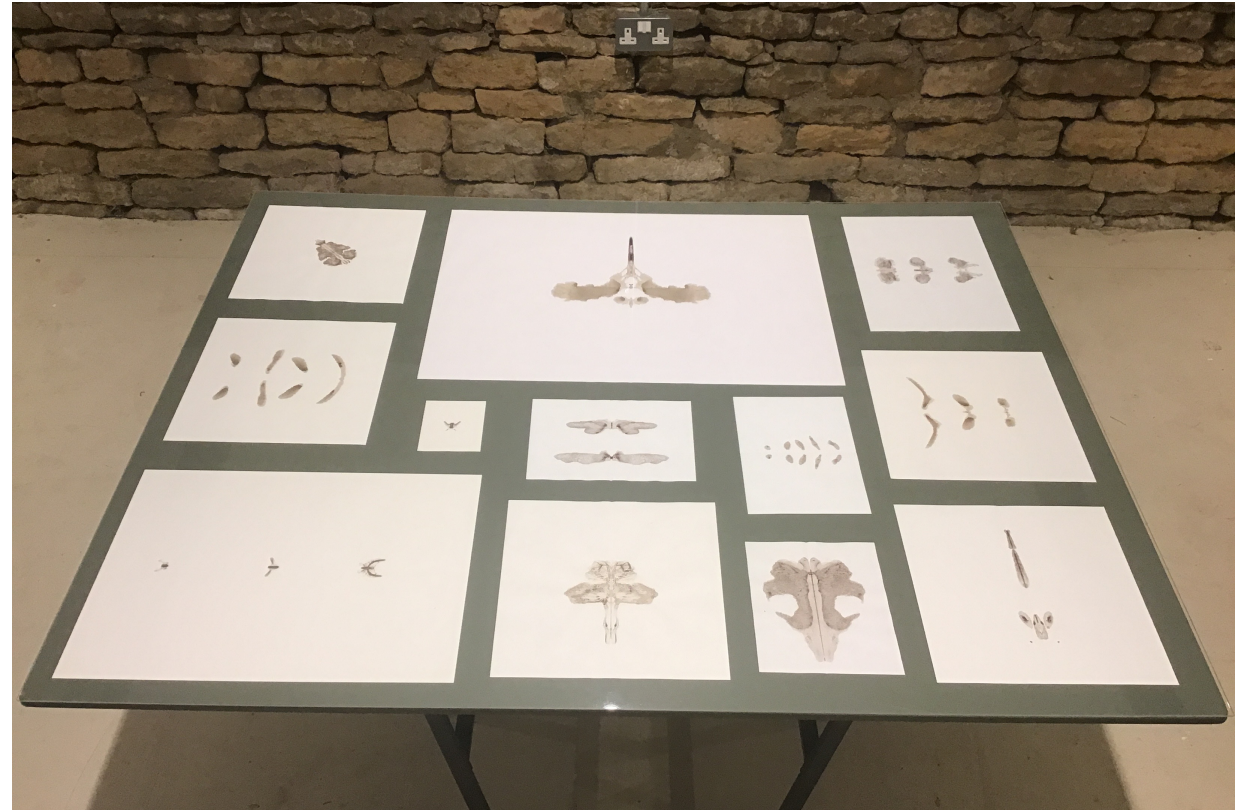
Orchids.

Methods

Installation:

Tables were constructed to an exact size to fit the exhibition space, leaving enough room to allow the audience to walk between, up and down the space, seeing images 'right way up,' 'up-side-down' and from each side.

This dynamic viewing situation added to the original mirrored effect of each print, retaining an element of surprise when encountering the work. This would enable the image to shift its identity on second viewing, depending on the viewer's orientation and perspective.



Each completed table of images was the result of careful editing and combining of different types and sizes of images to create a suitable effect, reminiscent of Darwin's 'Beetlebox' which I had seen at Cambridge University Zoology Museum during my residency. Note in the background the local stone used for the construction of the Arches space which gave the work another dimension of connection to place through materials.

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Contribution to the field

My work builds on a broad range of artistic research including that of Jean Dubuffet, Roger Ackling and Cornelia Parker - practitioners who demonstrate a systematic approach to image making encouraging 'material agency,' chance and uncertainty. My research is a practice-based enquiry informed by theory and discourse related to new nature writing, the more than human world and object oriented ontology. The research builds on Jane Bennet's work *Vibrant Matter* (2010) and her idea of the 'vital power' of materials such as metal and waste. This thinking challenges the anthropocentric view in which human agency is privileged. In terms of the printed image, my research contributes to new perspectives on the klecksographic process, first developed by poet and physician Justinus Kerner (1786-1862) then adopted by psychiatrist Hermann Rorschach (1884-1922). This process has been adopted more recently by artist Cornelia Parker in her 'Pornographic Drawings' (1996).

By incorporating symbolically loaded materials in processes relevant to the history and identity of the locale, the viewer is encouraged to reflect on environmental themes and challenges which they become connected to by identifying personalised imagery within the work. The resolved work caused me to reflect on the research: Were these images impressions of life, or impressions of death? Perhaps they are best understood as 'ghosts of an uncertain future,' in the tradition of Jacques Derrida? Having read Timothy Morton's recent book *Humankind* (2017), I certainly consider my work to be asking urgent questions about our current crisis within the anthropocene. In this sense the research builds on the work of other contemporary artists including Marcus Coates, Edwina FitzPatrick and Snaebjornsdottir & Wilson, who also reflect on the complex problems of human/nature relations.

Contribution to the field

In 2019 *The Forest Is The Museum* Project was specially commended in the Nick Reeves Arts & Environment Award, organised annually by CIWEM's Arts and Environment Network in association with the Centre for Contemporary Art and the Natural World in celebration of outstanding contributions in the field of environmental arts.

In 2019/20 I was awarded research leave by the Research & Enterprise Department at GSA to enable me to work on another research project with Fermynwoods Contemporary Art in Northampton. This related project should have been resolved in summer 2020 at Rockingham Castle for the Exhibition 'In Steps of Sundew', but has been postponed due to COVID.

Dissemination

At the exhibition opening I gave a talk alongside Susannah O'Riordan who is the *Roots of Rockingham* Project Officer for the *Back from the Brink* project. Susannah discussed the reintroduction of the Chequered Skipper butterfly, extinct in England since 1976. We were paired by the curator as many of the themes and interests in our work was shared, albeit from the perspective of different disciplines.

We discussed connections between our work whilst visiting the installation at The Arches. As an installation, the collection of images conveyed ideas of habitat loss and resilience, as they represented events that had led to soil strata being stripped back to expose the bare rock face using massive dragline buckets. Looking at the work, visitors were able to make a connection, and comprehend the paradox between the images of 'lifeforces' displayed on the paper and the ecosystems damaged by quarrying the land outside the gallery space.

<http://fermynewoods.org/justin-carter-susannah-oriordan/>

Youtube link to talk - <https://www.youtube.com/watch?v=ZtwwkLHAbM4>



Audience engagement at Fineshade Wood

Dissemination

<https://engage.org/resources/human-impact/blood-from-stone/>

Further disseminating the research, James Steventon wrote an article about the project on the Engage website which describes some of the additional ways in which the work has found an audience including through school visits and workshops. He makes a connection in the article between the role of the artwork, and the need to address the climate emergency.

'With approximately 130,000 annual visitors to Fineshade Wood, the potential for new experiences for audiences is vast. Previous research into the Quality of Visitor Experience at Fineshade Wood on behalf of the Forestry Commission in 2015 identified that a large proportion of visitors are not traditional arts audiences, also demonstrating that there is a large synergy between contemporary art and woodlands; 34% of visitors "more likely to see contemporary art if it is in [FC forests] and 40% of visitors "more likely to visit [FC forests] if there is contemporary art on site.' (James Steventon)



Images of the audience engaging with the work at the Arches space exhibition.

Dissemination

Dartington Hall Conference talk and Workshop.

Blood from Stone - exploring human connections with trees through ink making, klecksography and storytelling.

To further test and disseminate the research methodology used for *Blood from Stone* I ran a workshop and talk for the conference event *Evolving the Forest* – ‘A three-day international gathering bringing together creative thinkers and researchers to explore the forest and how we live with trees.’ (19th - 21st June, 2019, Dartington Hall, Totnes, Devon).

(Radar ID 6945)

SESSIONS	The Great Hall	Studio 1	Studio 6	Elsewhere
	Forestry future / Policy	Landscape	Health and Wellbeing	Workshops 5-8 (all run 15.30-18.00) NOTE all workshops are limited to 10 participants BOOK NOW
15.30	Myc Riggulsford <i>The Charter of the Forest and our common rights historical overview and social relevance of the 13thC Forest Charter</i>	Naomi Hart Forest Time - performative talk <i>a slow time in the old growth forest in NW Tasmania and conversation in general about</i>	Tomas Remiarz Forest Gardening: A new old practice to transform how we live in cities <i>This</i>	Justin Carter <i>Blood from Stone: exploring human connections with trees through ink-making, klecksography and storytelling. a hands-on participatory workshop creating ink from oak galls and bark</i> Sorry, fully booked

Conference schedule for *Evolving the Forest* at Dartington Hall

Dissemination

My aim was to discuss the existing body of work (presented to the public in December 2018 at Fineshade Wood) with a new audience, in a new context.

I also wanted to engage participants directly through the experience of ink making and printing allowing a more informal exchange of ideas, creating different kinds of conversation which are restricted in the conventional conference setting.

My contribution began with an illustrated account of my research at Fermynwoods, Northamptonshire.

This rolled out into an open workshop in the grounds of Dartington Hall enabling participants to make their own ink from oak galls we collected on site. As a group we used the kleksographic print method to create new images which we discussed outside, in the grounds.

The event was completely sold out and feedback was very positive from participants who included other artists, scientists, researchers, foresters and gardeners.



The extraordinary venue at Dartington Hall created a real sense of place, with easy access to oak galls in the grounds.



Participants in the workshop at Dartington discussing images they have made using their own locally sourced ink



Examples of some of the prints produced by participants during the workshop.

Dissemination

Exhibition at The Lighthouse

The prints were also included in an exhibition at *The Lighthouse* in Glasgow, which is Scotland's national centre for design and architecture.

The installation formed part of the group exhibition 'Practicing Landscape: Land, Histories and Transformation' (25 January - 22 March 2020), which brought together the work of sixteen The Glasgow School of Art researchers, who constitute the research group *Reading Landscape*.

The *Reading Landscape Research Group* was initiated in June 2014 by Susan Brind (Reader in Contemporary Art: Practice & Events, Department of Sculpture & Environmental Art) and Dr. Nicky Bird (School of Fine Art). The research group, based in the School of Fine Art, provides a platform for research which is focussed around landscape issues and themes.

<https://readingthelandscape.wordpress.com/2020/01/24/practicing-landscape-land-histories-and-transformation/>



Practicing Landscape: Land, Histories and Transformation

25 January — 22 March 2020

Nicky Bird, Jenny Brownrigg, Susan Brind, Justin Carter, Alan Currall, Marianne Greated, Michail Mersinis, Christina McBride, Shauna McMullan, Lesley Punton, Frances Robertson, Ross Sinclair, Michael Stumpf, Amanda Thomson, Gina Wall and Hugh Watt.

This exhibition brings together the work of sixteen researchers from The Glasgow School of Art, who are part of a research group called '*Reading Landscape*'.

Collaboration is a vital part of our '*Reading Landscape*' ethos, including work with Jim Harold; Alex Hale; CCFT members; and Rachael Flynn.

Most of the original prints from the Arches space were shown again in a new configuration alongside work of other artist/researchers.

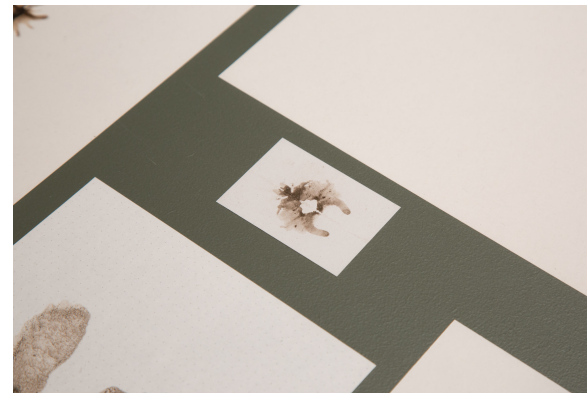
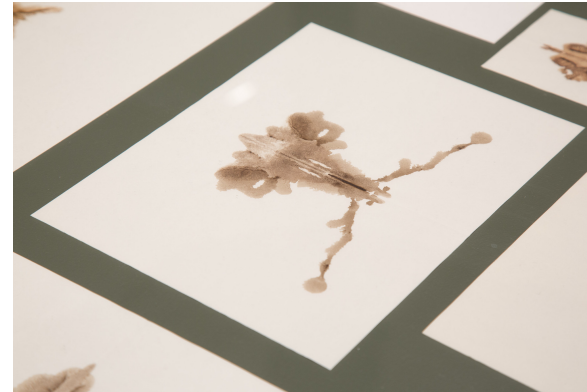
Dissemination

Some new prints were made using the original ink from Fineshade, to replace some of the original prints that were sold at the first exhibition. The original tabletop displays were doubled up to create three larger compositions, rather than six small ones. This format fitted the larger space better and held the work more successfully in the group show context.

More information about the work in the exhibition can be found on the *Reading Landscape Research Group* website
<https://readingthelandscape.com/2020/01/24/exhibiting-artists-justin-carter/>

A related symposium entitled 'Practicing Landscape: Land, Histories and Transformation' accompanied the exhibition although this was delayed due to COVID and eventually took place online over six half-day sessions from 6th November until 11th December 2020. I acted as respondent in the session 'Wild Spaces'.

<https://readingthelandscape.com/2020/11/03/practicing-landscape-land-histories-and-transformation-symposium-speakers-biographies/>



A view of the new installation format at the Lighthouse, Glasgow.

Evidence

<https://engage.org/resources/human-impact/blood-from-stone/>

'With approximately 130,000 annual visitors to Fineshade Wood, the potential for new experiences for audiences is vast. Previous research into the Quality of Visitor Experience at Fineshade Wood on behalf of the Forestry Commission in 2015 identified that a large proportion of visitors are not traditional arts audiences, also demonstrating that there is a large synergy between contemporary art and woodlands; 34% of visitors "more likely to see contemporary art if it is in [FC forests] and 40% of visitors "more likely to visit [FC forests] if there is contemporary art on site.' (James Steventon)

In 2019 *The Forest Is The Museum* Project was Specially commended in the Nick Reeves Arts & Environment Award. organised annually by CIWEM's Arts and Environment Network in association with the Centre for Contemporary Art and the Natural World in celebration of outstanding contributions in the field of environmental arts.

With this level of interaction and engagement the work is very likely to have made some impact on its audiences, raising awareness of local landscape histories and environmental precarity.



School workshop, Irthlingborough Junior School and Fermynwoods Contemporary Art, 2018

Acknowledgements

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East Carlton Countryside Park Heritage Centre.

GSA colleagues in the Reading Landscape
Research group.

Staff at the Lighthouse, Glasgow.

Staff at Dartington Hall.