



Uncommon Ground

Land Art in Britain 1966 – 1979

Education information pack

ARTS COUNCIL COLLECTION AT

SOUTHBANK
CENTRE

Cover image:

Anthony McCall

Landscape for Fire, 1972

16mm film transferred to DVD, sound
Arts Council Collection, Southbank Centre London

© the artist.

Gift of the artist and
Spruth Magers Gallery, London

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How to use this pack

This pack is designed for use by teachers and other educators including gallery education staff. As well as providing background information about the *Uncommon Ground* exhibition and the exhibiting artists, the pack contains contextual information about landscape art and explores a number of themes inspired by the work, offering ideas for educational projects and activities. The exhibition provides particularly rich inspiration for learning in art, geography and citizenship. There are also many links to literacy.

The activity suggestions are targeted primarily at Key Stage 2 and 3 pupils. These could be adapted for older or younger pupils. They may form part of a project before, during or after a visit to see the exhibition. Much of the information in the pack will also prove useful for pupils undertaking GCSE and 'A' level projects. Ideas are informed by National Curriculum requirements and Ofsted guidance.

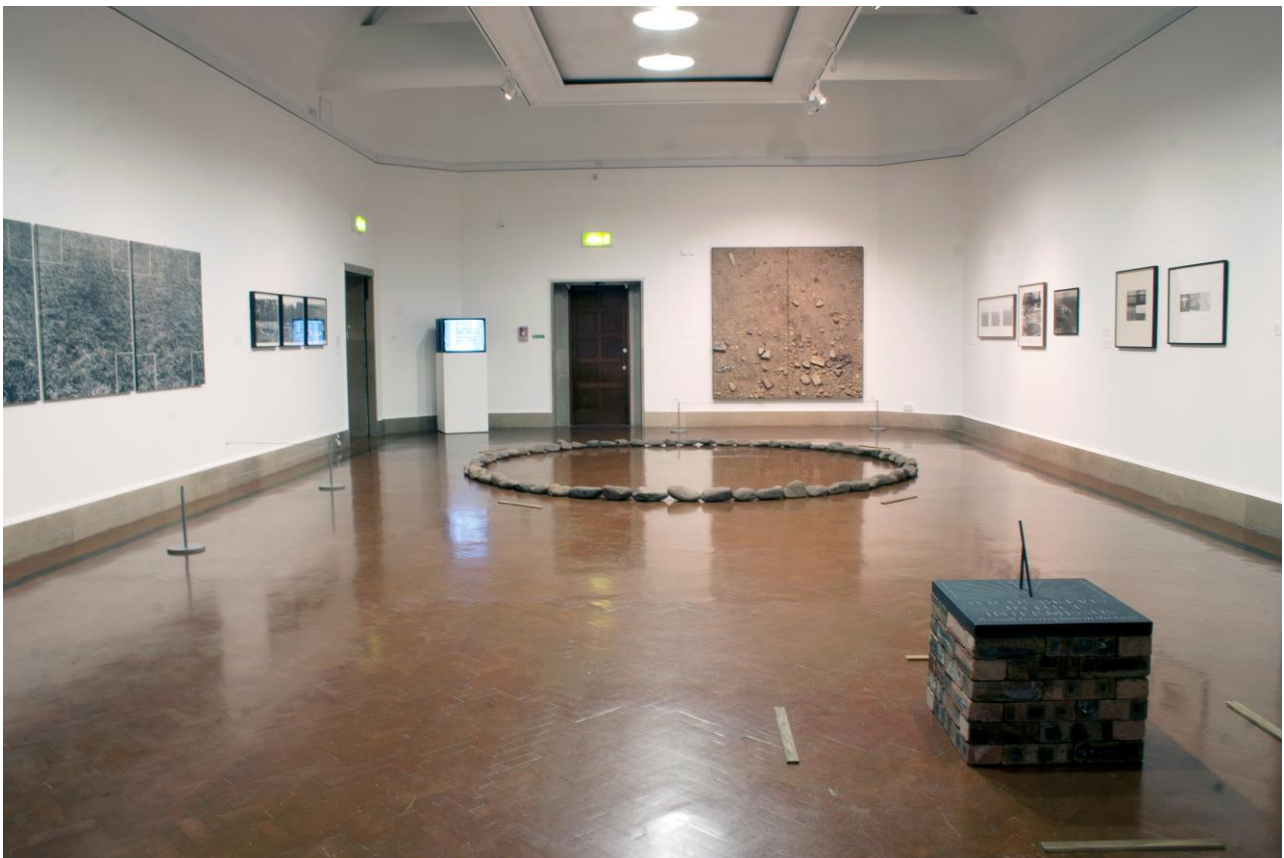
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The Arts Council Collection

The Arts Council Collection supports artists in this country through the purchase and display of their work. Since it was founded in 1946, the Collection's acquisitions policy has always been characterised by a spirit of risk taking combined with an informed appraisal of current practice. As a consequence the Arts Council Collection is now the largest national loan collection of modern and contemporary British art in the world, and includes fine examples of work by all of this country's most prominent artists. It is the most widely circulated of all of Britain's national collections and can be seen in exhibitions in museums and galleries across the UK and abroad.

The Arts Council Collection is managed by the Hayward, Southbank Centre, London, on behalf of Arts Council England and is based at the Hayward in London and at Longside, Yorkshire Sculpture Park. The base at Longside enables the Arts Council Collection team to extend its sculpture conservation and research programmes and to increase public access to the sculpture collection through increased lending and exhibition initiatives. A diverse and stimulating range of exhibitions from the Collection, including displays of some of the most recent acquisitions, can be seen in the adjacent Longside Gallery. Visit www.artscouncilcollection.org.uk to find out more about us and to search our entire holdings online, or to make your own selection from the Collection.



Introduction to the exhibition

Uncommon Ground: Land Art in Britain 1966-1979

A touring exhibition from the Arts Council Collection, Southbank Centre

Featuring the work of 24 artists and artist groups, *Uncommon Ground* is the most comprehensive exhibition of British Land art to date. The exhibition questions how landscape and nature came to be key concerns for Conceptual artists in Britain and explores the unique characteristics of the way Land art developed here.

Drawn primarily from the Arts Council Collection and supplemented by loans from other major UK collections as well as the artists themselves, this exhibition takes a fresh look at British art between the mid-1960s and late-1970s and includes some of the most important artists working in the UK in that period including Tony Cragg, Antony Gormley, Hamish Fulton, Richard Long, Anthony McCall and David Nash.

Curated by Nicholas Alfrey, (University of Nottingham) Joy Sleeman, (Slade School of Art, University of London) and Ben Tufnell, (Writer and Curator), *Uncommon Ground* examines the meaning Land art might have in a British context, where landscape has long been a recognised element of national art and identity.

The exhibition reveals the distinct forms that Land art took here in Britain: predominantly conceptual and ephemeral, hand-made and organic. The key strategies developed in the UK included the photographic documentation of actions, the positioning of walking and travelling as creative acts, combined with an exploration of locality and a keen awareness of rural traditions and contexts. At the same time, the term 'landscape' was also being questioned and transformed by artists, provoking a renewed interest in older forms of landscape art, and in historic landscapes. From being seen as something old-fashioned and redundant, landscape became the ground of radical artistic experiment.

The *Uncommon Ground* exhibition tours to:

Southampton City Art Gallery	10 May – 3 August 2013
The National Museum of Wales, Cardiff	28 September – 5 January 2014
Mead Gallery, University of Warwick	18 January – 8 March 2014
Longside Gallery, Yorkshire Sculpture Park	5 April – 15 June 2014

Our artistic relationship with the land

The artists in the *Uncommon Ground* exhibition reference and draw on many influences from a long history of artistic responses to, and interventions into, the British landscape.

Landscape painting occupies a relatively short history in Britain, only becoming a subject of interest for its own right for artists after the 17th century.

There is a much longer history however of humans making a mark on the land in creative ways. This section gives a flavour of some important moments in the chronology of these two interrelated histories of artistic interest in the British landscape, up to and beyond the point documented in the exhibition. These provide rich orientation points for deeper research and projects.

Prehistory, Bronze and Iron Age Britain



The Uffington white horse is perhaps our earliest example of art made in the landscape, as recent investigations suggest that it dates back some 3000 years. Many more white horses were carved into the landscape, most notably in Wiltshire, over the centuries that followed. The meaning of the Uffington white horse is unclear. It may have been the emblem of a local tribe or it may have had a religious purpose or significance.

The Bronze Age (c. 2500 BC until c. 800 BC) and the Iron Age (c. 800 BC until c. 100 AD) saw the development of many historic sites that inspired the artists in the exhibition.

Wilder parts of our landscape are still dotted with standing stones (also known as 'menhirs') and burial chambers such as Pentre Ifan in Pembrokeshire (right).

As well as being associated with burial sites; standing stones may have had other functions, such as to mark territory or a place of worship.

Cairns were also originally built to mark the site of a burial. (In later traditions it became the custom for climbers to carry a stone from the bottom of a hill and add it to the growing pile at the top.)



Britain's most famous prehistoric site Stonehenge may have been a place of worship or of healing. Though its exact purpose remains unclear, we can speculate that its builders must have had very compelling reasons to build it, as it would have been a daunting feat to erect these huge stones in the landscape. Furthermore, some of the stones (known as the

'bluestones') are known to have been transported all the way from the Preseli Mountains in Wales.

The British landscape is also characterised by many hill fort sites. There are literally hundreds of these across the UK that are still visible from the characteristic walls and ditches that were built up to defend the villages within them.

The Romans (55 BC onwards)

The Romans were predominantly preoccupied with power and occupation, and this is demonstrated in the traces they left in the British landscape. Hadrian's Wall is their most famous legacy, but we can also trace their history on maps; in the form of the Roman roads that are still used today, characterised by their extreme straightness. Traces also remain of the temporary forts that were built to defend their marching armies, and beacon sites.

Remnants of Roman gardens still remain. Fishbourne Roman Palace for example, had gardens which show an interest in pattern and decoration. These were formally laid out, generally to a symmetrical design. An interest in the aesthetics of nature can also be seen in Roman frescoes and mosaics, which often include decorative landscape elements.

The early Christians (c. 500 AD onwards)

The Christian church was established in Britain by the 5th century and from the 8th century onwards the Celtic Christians established the tradition of placing standing stone crosses in the landscape, often on what were originally monastic sites. These are known for their intricate interlacing patterns and spirals.

The Middle Ages (1066 AD until 1485 AD)

During the Middle Ages (also known as the medieval age) Britain was a land characterised by forests, small villages and settlements. The countryside was primarily a site for agriculture and hunting. The 'parks' of the manor houses and granges that were built at this time were simply hedged or walled hunting grounds, rather than serving any kind of aesthetic function.



© The British Library Board
The Luttrell Psalter - Women reaping,
England c1325-1335
Shelfmark 42130

Illustrations in the ancient Christian manuscript the Luttrell Psalter are unusual in that they depict scenes of the countryside. Medieval art generally shows little interest in the landscape. Some years later however, a fashion emerged for *Mille Fleur* tapestries

(literally 'a thousand flowers') eg the Devonshire hunting tapestries, created between 1430 and 1450.

The medieval monasteries had gardens and these would have served as places of reflection and inspiration as well as for the production of food. Herbs were cultivated in what was known as a 'physic garden' composed of well-ordered rectangular beds. Orchards, fishponds and dovecotes were all established with the aim of providing food.

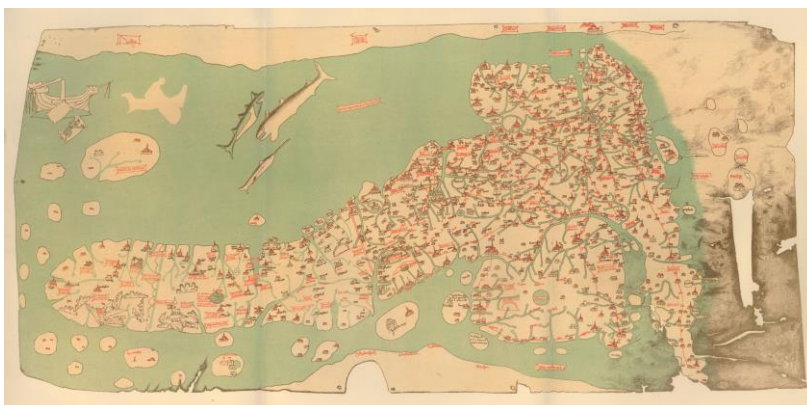
Medieval gardens were tended as emblems of paradise. A secluded garden, or 'hortus conclusus' was a place of pleasure and reflection, planted with flowers and herbs. In the monastery garden, this was associated with the purity of the Virgin Mary. However, in the palaces and manor houses it represented a garden of earthly delights.

The Norman invasion of 1066 had begun an era of castle building, with castle walls and fortifications sometimes taking in the curtilage of existing towns. Although primarily concerned with defence, aesthetics were also a consideration, with many castles designed to impress. A notable example is Caernarfon castle in Wales which had striped walls designed to imitate the walls of Constantinople.

It is believed that the clumps of Scots pines that can still be seen today along roads and tracks may have been planted during these times to mark the drovers roads, along which cattle and sheep were driven to markets and new pastures.

It is thought that Scots pines were chosen because they are tall and had the advantage of being evergreen, thus providing an effective waymarker throughout the year.

It is from this era that we find the earliest examples of attempts to map the British Isles.



Reduced facsimile of Ancient Map of Great Britain Circa A.D. 1300
© Trustees of the British Museum

The Tudors (1485 – 1603)

The Tudor era, which lasted from 1485 until 1603, was matched in Europe by the period known as the Renaissance; a time of many new cultural discoveries and developments.

The landscape became a subject of interest for the European Renaissance artists as they grappled with the challenges of depicting perspective. British artists however were slow to catch on to these artistic developments and remained primarily concerned with making art for churches and monasteries, depicting religious scenes in a non-perspectival style. After the Reformation and the dissolution of the monasteries artists started working for patrons other than the church and it was only really in the Elizabethan era of the mid-16th century that the fashions of Renaissance art and culture were absorbed in Britain.

Medieval styles of gardening remained fashionable during the Tudor era. However, Renaissance gardens in Europe such as the Boboli gardens in Florence came to have increasing influence. A notable feature from this period is the knot garden, comprising interlacing patterns of clipped hedges. Flowers were cultivated for their beauty. Lakes and fountains were installed, demonstrating mechanical prowess. Mounds were built in order that the garden could be viewed from a vantage point, as well as the deer park beyond. Higher versions of these, known as 'snail mounts' were accessed by a spiral path. The influence of the Italian Renaissance could also be seen in the fashion for grottos, arbours and arches, as well as the incorporation of symbolic sculptural elements that denoted power and the influence of classical antiquity. Hardwick Hall in Derbyshire is a well-known example of a Tudor garden.

The 17th century

Interest in the landscape as the primary focus of attention in art had emerged in the Netherlands in the 16th century through the works of artists such as Peter Breugel (1525-1569). (The term 'landscape' derives from the Dutch word *landschap*, which originally meant 'region, tract of land' but which went on to become more closely associated with painting.) However it wasn't until the 17th century that landscape art began to emerge in its own right more widely across Europe, though not in Britain.

Landscape painters in France and Italy had become interested in the ideals of *Arcadia*; a legendary place in ancient Greece known for its quiet pastoral beauty. In a classical landscape every tree, rock, or animal was carefully placed to present a harmonious, balanced, and timeless atmosphere. The classical landscape was perfected by French artists Nicolas Poussin (1594 – 1665) and Claude Lorrain (1600 – 1682).

The later 17th century was the beginning of the era of the 'grand tour', a time when wealthy young British men (and some women) travelled to Europe to explore the cultural legacies of the classical antiquities of Ancient Greece and Rome and to appreciate the wonders of the Italian Renaissance. These ideas became increasingly popular sources of inspiration in art and in the landscape.

Classical ideals continued to find their way into the gardens that were being created at this time. Some of the UK's best loved gardens such as Stourhead and Kew Gardens were established during this 'neo-classical' era.

Plate 20 from 'Wilton Garden'
the topographic layout of the garden designed by Isaac De Caus;
Statue of a gladiator c.1645/50
Etching
© The Trustees of the British Museum



A fashion that took hold in the 17th century was that of the folly; an architectural feature built for no purpose other than for amusement or decoration.

An intriguing early example is the triangular Rushton Lodge; built in 1595. The Lodge was an exercise in expressing Thomas Tresham's fascination with the number three and its relation to the holy trinity.

Garden mazes also became popular in the 17th century, with Hampton Court Palace maze, built in 1700, believed to be the UK's oldest surviving garden maze.



The 18th century

The 18th century was a time that saw many changes in attitudes to the landscape. During this period artists in Britain became seriously interested for the first time in depicting the landscape as a subject in its own right. The Welsh painter Richard Wilson (1714 – 1782) is generally considered to be the father of British landscape painting. Having trained in Italy, his many paintings of the British landscape beautified it according to classical ideals.



Richard Wilson
Lake Avernus, Italy, c 1765
National Gallery of Victoria, Melbourne
(Source: Wikipedia)

Thomas Gainsborough (1727 - 1788) is also considered one of the UK's leading landscape painters at this time. Though the landscape was often the setting for the protagonists of his portraits, he also painted landscapes for their own sake. He sketched on location and at times invented landscapes to paint; making models using mirrors for water, coal for rocks, moss for greenery and broccoli for trees.

In 1757 the philosopher Edmund Burke wrote a treatise on aesthetics in which he made a distinction between the 'beautiful' and the 'sublime'.¹ He aligned ideas of beauty with softness and curves, but described the sublime as another form of aesthetic pleasure generated by images of grandeur and danger.

In 1782 the Rev William Gilpin wrote a book which instructed England's travellers in the rules that determined the 'picturesque'. Illustrated with his own sketches, this book set out how the picturesque combines the beautiful and the sublime in perfect harmony². Gilpin's

¹ Burke, Edmund *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, 1757

² Gilpin, William *Observations on the River Wye, and Several Parts of South Wales, etc. Relative Chiefly to*

concept of the picturesque generated a new wave of appreciation of the British countryside.



William Gilpin
Landscape drawing
Pen, brown ink and grey
wash over graphite
© The Trustees of the British Museum

Towards the end of the 18th century and through to the 19th century, the Romantic movement took hold. Artists and writers revelled in gothic architecture and ruins, wild places and atmospheric weather. The Romantic poets Coleridge and Wordsworth were the first to start walking the landscape simply for the sake of pleasure. Wilder parts of Britain including Wales, the Lake District and Scotland became destinations for tourists in search of picturesque views. JMW Turner (1755 – 1851) is perhaps considered to be the artist in Britain who took Burke's notion of the sublime to its most dramatic level in painting, while the painter John Constable (1776 – 1837) was celebrating the unique everyday qualities of the British countryside in his paintings of mills, streams, country lanes and cottages.

18th century gardening responded with a swing from classical formality to a more natural look. Lancelot 'Capability' Brown was an influential figure, designing over 170 parks and gardens in the UK. The new fashion was for the landscape to extend right up the house; eroding the divide between garden and nature. Brown is credited as being the inventor of the 'ha-ha'; a sunken, hidden wall used to keep animals under control without disrupting the view.

The 19th century

The Victorian era saw many changes in approaches to landscape art, fuelled in part by the advent of photography.

Leading artist, art critic and intellectual John Ruskin (1819 – 1900) was an influential figure in Victorian aesthetic thinking. In his essay series *Modern Painters* (1843), he expounded his view that the role of the artist was one of 'truth to nature', in other words documenting the natural world with as much accuracy as possible. Ruskin's followers were the Pre-Raphaelites, whose highly detailed landscape paintings show a particular interest in geology and the Victorian love of fossil hunting.

With the invention of the first cameras in the mid-19th century, photography became a new means of capturing observations of nature. Initially photographic expeditions were limited to the rich, as they involved transporting heavy and expensive equipment. Later, as cameras became increasingly portable and more widely available, photography came to be popular with tourists seeking to capture the tourist experience and the perfect landscape view.



Wood engravings from **A History and Handbook of Photography**, edited by J. Thompson, 1877

The emergence of the camera lessened the need for painters to record the landscape in the detail that Constable had undertaken and Ruskin had advocated. In contrast the ideas of the French Impressionists and their search to capture a more subjective experience came to have growing influence in Britain. The landscape paintings of American born, British based James Whistler (1834-1903) demonstrate this change, as they reveal an increasingly impressionistic style of working over the course of his lifetime.

In gardening, interest in horticulture was fuelled by Victorian travel and collecting. Consequently many gardens had at their heart the aim of displaying native and exotic specimens to the fullest advantage, with plants carefully spaced in island beds or laid out in arboretums. The interest in the exotic was also reflected in the craze for features such as rock gardens and pagodas. The National Trust was established in 1895, with its primary aim being to preserve historical gardens and areas of particular beauty in the British landscape.

Having already become popular in Germany, the British fashion for garden gnomes also began at this time, when Sir Charles Isham brought back twenty one of them from a trip to Germany in 1847, which he placed as ornaments in the gardens of his home, Lamport Hall in Northamptonshire.

The 20th century

In the early 20th century, painters engaged with the landscape through drawing, painting, printmaking and sculpture, in an ever broader diversity of styles. The advent of flight also enabled the landscape to be perceived in new ways.

The years around the two world wars saw what has been described as a 'neo-romantic' period in British landscape painting. During the early part of the 20th century artists such as Paul Nash (1889 – 1946), John Piper (1903 – 1992) and Eric Ravillious (1903 – 1942) all captured the unique qualities of the British landscape and recorded their fascination with the history and prehistory of the landscape.



Eric Ravillious
May 1925
 Woodcut
 (Source Wikipedia)

The landscape in wartime was affected by the building of airfields and military defences. Many beaches in the south of the country became inaccessible; cut off by barbed wire to defend against invasion. The two wars also resulted in a proliferation of war memorials in every village and town, recording the names those who died and whose bodies would never be repatriated.

During and after the wars, there was a growing sense of interest in protecting the countryside. Access to the land was also changing. The Green Belt was established around London in the 1930s and the Ramblers Association was set up in 1935. The National Parks were established in 1949, while the first long distance footpath, the Pennine Way, was designated in 1965. The idea of 'industrial heritage' was also born in the 1950s; seen for example in the preservation of sites such as Coalbrookdale in Shropshire in 1959.

The 1950s were a time of reflection, and a chance to regain optimism for the future, as Britain came to terms with the disastrous impact of war. The promise of modernity was being played out in the sleek minimalism of modern art and architecture as well as in the rise in mechanisation and mass production. The first motorway, now part of the M6, was opened in 1958.

The time documented in the *Uncommon Ground* exhibition marks a very particular period in terms of our artistic relationship to the land. The 1960s and 1970s were a time when the march of modernity was matched by an increasing interest in nature and spirituality, including interest in communities with a simpler existence and less impact on the environment, such as Buddhist traditions and the Eastern Sodus. Greenpeace and Friends of the Earth were both established in the 1970s, reflecting a growing concern for the environment. This era saw the trend for self-sufficiency, with many people seeking to live in closer harmony with the land. This period also saw a new fascination with the prehistory of the British landscape in the 1960s as reflected in the TV series broadcast between 1968 and 1970 that documented the excavation of Silbury Hill in Wiltshire.

The idea of placing art in the landscape was also a growing trend. The Yorkshire Sculpture Park was opened in 1977 and this set the trend for a growing number of art trails and parks such as Grizedale in the Lake District and the Forest of Dean sculpture trail.

The 21st century

During the years since the period documented in the *Uncommon Ground exhibition* and into the 21st century, attitudes to the British landscape have continued to change.

Increasing attention has been paid to the protection of our ancient landscape. The fact that artists and walkers in the 1960s and 1970s were allowed to walk on and touch the ancient monuments they wanted to engage with offered them an experience that we are unable to repeat today. Meanwhile, new landmarks are appearing in the landscape in the form of solar and wind farms.

There has been a proliferation of public art works, including within the landscape, often integrated in cycle paths and footpaths as well as into urban spaces. The 'amenity value' of the land has become more widely recognised, such that investment is often made in involving artists in landscape and countryside projects.

A greater sense of the landscape on a global scale has been made possible by satellite photography. Travel has become easier, including to more wild and extreme locations, which artists have embraced. Some of these artists have explored concerns with our environmental impact on the land. In 2001 for example the artist David Buckland established the *Cape Farewell* project which involved artists travelling to parts of the world directly affected by climate change.

For some artists, the notion of 'land art' has shifted to 'place-based art'. This artistic movement is characterised by projects that, rather than simply placing art in the land, make art *with* (rather than *for*) the people who have an interest or a stake in the landscape an artist is working in. The programme at Grizedale³ (formerly Grizedale Sculpture Park⁴) very much reflects this shift.

³ <http://www.grizedale.org/>

⁴ <http://grizedalesculpture.org/>

Artists in the exhibition

Roger Ackling

Roger Ackling was born in London in 1947 and now lives in Norfolk. He graduated from St Martins School of Art in the 1960s. For the past 35 years, he has made work by focusing sunlight through a magnifying glass to burn tiny dots and lines onto scraps of card and discarded pieces of wood, a process sometimes described as 'solar pyrography'. He sometimes works on old wooden objects such as skipping rope handles, coat hangers or old wooden tools. The marks he makes often form geometrical blocks and patterns and sometimes create lines so that the resulting images are more akin to drawings. These altered objects are often presented in arrangements against the wall or on the floor of the gallery.

Ackling's work sometimes presents a record of time spent in particular weather conditions or at particular times of day – for example five hours on a sunny day with some cloud cover, or the rays of sun approaching sunset. There is a meticulous sense of the microscopic in his work, as each tiny dot is an intense condensation of the sun's rays.

Sometimes, his work is made at a particular place at a particular time. For example, *And They Cast Their Shadows* (1977) was made near the Uffington Horse, one of the most ancient chalk figures in the British landscape.

For further information see: www.inglebygallery.com/artists/roger-ackling/

Keith Arnatt

Keith Arnatt was born in 1930. He lived in Chepsow and died in 2008. He studied at the Oxford School of Art and the Royal College of Art, London. He became an important figure in the 'conceptual art' movement, making work that questioned the role of the artist and of art itself.

In 1968 Arnatt started making 'situational sculptures' in which he altered the environment, often through digging holes and the use of mirrors, as well as by placing objects and mirrors in the environment. He then photographed these interventions. The unreliability of these photographic images also came to be a focus of his work.

Arnatt's work also often explored ideas about burial. *Self Burial (Television Interference Project)* (1969) is a series of still photographs that are shown in sequence, giving the impression that the earth is swallowing him. *Liverpool Beach Burial* (1968) is on a grander scale and involved a long line of volunteers, buried up to their necks in the sand, facing the incoming tide. Their hats make it seem like a holiday jape, but it could also be an episode from a horror film or some unimaginable atrocity.

After 1974, he made a more radical move by becoming a 'real photographer', and embarking on an extended critical investigation of the legacy of the 'picturesque' in British landscape. This phase began with *The Visitors* (1974–76), a series of photographs of tourists visiting Tintern Abbey, while a later series, *A.O.N.B. (Area of Outstanding Natural Beauty)* (1982–84), takes a more disillusioned look at the celebrated 'scenic route' along the Wye Valley.

Further Reading: David Hurn and Clare Grafik, *I'm a real Photographer: Keith Arnatt, Photographs, 1974—2002*, Chris Boot, London, 2007

Boyle Family

Boyle Family is a collaborative family project based in London. Mark Boyle (1934 – 2005) and Joan Hills (born 1931) started working together shortly after they first met in 1958. At that time, both were painting. By the mid-1960s, they were making assemblages of found objects and beginning to stage 'happenings' in theatres, galleries and public spaces. These combined performance, sculpture, film and photography.

Between August 1968 and July 1969 Boyle and Hills invited members of the public to their studio, where they were blindfolded and asked to throw darts at various maps, including a large map of the world. These randomly selected locations formed the basis of the *World Series (Journey to the Surface of the Earth)* (1968–ongoing). Boyle and Hills began visiting each of the locations and making a 'site study' of what they found. These studies comprised minutely detailed relief sculptures of the ground, electron micrographs of flora and fauna and sound recordings. The resulting pieces are large relief blocks that look like they've been cut from the real terrain. In fact they are detailed reconstructions using fibreglass, soil, resin and paint.

Olaf Street Study (1966) is from a series of London studies selected at random from a map of London. Making the series involved working in situ in roads and on pavements. To reassure enquiring members of the public and the police, Boyle had a card printed, stating that he was the 'Director of the Institute of Contemporary Archaeology'.

For *Seeds for a Random Garden* (1966–69) Joan Hills gathered seeds from a series of diverse locations before packaging and labelling them. Her methods for collecting the seeds ranged from placing a fine mesh net out to catch wind-blown seeds, and gathering seeds from random sites in the Notting Hill and Shepherd's Bush areas of London. She also invited members of the public to contribute seeds that they had gathered. The 'random garden' was cultivated and exhibited at various locations, including Kelvin Hall, Glasgow, in 1973, and for the Boyle Family's major retrospective at the Scottish National Gallery of Modern Art, Edinburgh in 2003.

In the 1970s, Boyle and Hills also worked with their children, Sebastian and Georgia. Throughout the 1970s, the family exhibited under Mark Boyle's name only. From 1985 onwards they used the collective title 'Boyle Family'.

For further information see: www.boylefamily.co.uk/boyle/works/

Thomas Joshua Cooper

Thomas Joshua Cooper was born in San Francisco, USA in 1946 and now lives and works in Glasgow, UK.

Cooper works as a nomadic landscape photographer; locating places (often extreme) on a map, and travelling there to make a single, perfect photograph in each location. The first of these photographs was made on April 1st 1969 in the Saw Canyon in California. He

uses an ancient, weighty Agfa camera that dates back to 1898 to make his photographs, which have a visual intensity. His work links back to the nineteenth-century landscape photography tradition exemplified by the photographers Timothy O'Sullivan and Ansel Adams, as well as to the notion of pilgrimage. His work makes reference to Native North American history, the early American pioneers, the British Celtic tradition, the early Anglo-American Industrial Age, and Australian Aboriginal stories.

His photographs attempt to capture something of the spiritual qualities of a place. We see this in a work such as *Ceremonial Dwellings and Indicatio, Abereiddy, Pembrokeshire, Wales* (1979). In the 1970s he described the work he made in locations such as New Mexico, California, England and Wales as evoking qualities he called 'indications', 'premonitions' or 'rituals'. In his book *Between Dark and Dark* (1985), Cooper wrote that his work was concerned with 'myths and rituals' and the 'mythic and meditative'.

In 1973, Cooper taught at Nottingham Trent Polytechnic. With fellow tutors Raymond Moore and Paul Hill, they established Nottingham an important centre for landscape photography. After returning to the USA for a short period in 1979, he settled in Scotland in the early 1980s.

For further information see: www.inglebygallery.com/artists/thomas-joshua-cooper/

Tony Cragg

Tony Cragg was born in Liverpool in 1949 and now lives and works in Germany. He studied art from 1969 at Gloucestershire College of Art, Cheltenham, and his early experiences at art school were to prove formative. At this time he discovered the works of artists associated with the Italian art group Arte Povera (translating literally as 'poor art'), established in 1962. This group were concerned with using simple, cheap materials and finding meaning in everyday objects and experiences. Cragg shared common concerns but wanted to discover his own way of working. He started making work in which he laid out found and raw materials in meaningful configurations and forms. For example, his floor-based work *New Stones – Newton's Tones* (1978) was made using discarded plastic fragments found along the River Rhine. Much of his work shows an interest in the impact of human waste on the planet.

By the early 1980s, Cragg had moved to Germany. In the early years of the first Thatcher government, in the context of unemployment, strikes and inner-city riots, and in the year of the royal wedding of Charles and Diana, his assemblages depicting a map of Britain seen from the north (*Britain seen from the North*, 1981), a crown (*Crown Jewels*, 1981), and a riot policeman (*Policeman*, 1981) captured the mood of the time.

Further reading: P. Elliott, 'Tony Cragg: thinking with material' in *Tony Cragg: Sculptures and Drawings*, National Galleries of Scotland, Edinburgh, 2011

Jan Dibbets

Jan Dibbets was born in the Netherlands in 1941 and now lives and works in Amsterdam. In 1967 he spent time at St Martin's School of Art on a British Council grant and though he didn't participate in any of the formal classes, he was much influenced by his encounters with other sculptors there including Richard Long and Hamish Fulton.

Between 1967 and 1969 he made a series of works in the outdoors. These explored the concept of perspective and were created by rigging up geometrical arrangements using ropes and poles to create temporary structures that were then incorporated into photographs. *Perspective Corrections* (1968) is printed on four canvases and can be aligned with the minimalist tradition in high Modernist art. Dibbets also made work on the seashore, raking lines in the sand.

Continuing with the theme of perspective interpreted as a point of view, he also made works that take in a panoramic view. An example is *Panorama Dutch Mountain 12 x 15° Sea II A* (1971) ; which he moved the camera on a fixed tripod by 15-degree increments to produce a series of colour photographs in which a famously flat landscape is rendered as a gently swelling hill.

The work Dibbets produced in the Netherlands has continued to be well known in Britain. His meticulous analysis of the process of photographing outdoor space artists has influenced artists such as Roger Palmer.

Further reading: B. Reise and M.M.M. Vos, *Jan Dibbets*, exh. cat., Scottish Arts Council and Welsh Arts Council, 1976

Ian Hamilton Finlay

Ian Hamilton Finlay was born in Nassau in the Bahamas in 1925, and lived and worked in Scotland. He died in 2006. He first became known for his poetry, and later experimented with poems carved in stone. From 1967 he began turning his garden at Stonypath in Lanarkshire into an art work, sculpting the land and installing stone objects such as obelisks, seats, plaques and headstones; all carved with inscriptions related to the sea. His work always involved collaborations, and those he worked with were always acknowledged.

In the 1970s, Finlay's garden underwent something of a transformation and his earlier nautical word poems gave way to works with neo-classical themes, and references to ancient gods and modern warfare. The garden was renamed Little Sparta, reflecting Finlay's sense of Stonypath as an embattled state, like ancient Sparta, in close proximity to Edinburgh, the so-called 'Athens of the North'.

Finlay's work has always explored the 'pastoral'; an artistic mode that connects city and country, and continues a long tradition of placing sculptural objects inscribed with text in parks, gardens and public places. These particularly reference the use of classical objects in landscape architecture that became popular throughout the 17th and 18th centuries, that sought to turn gardens into places for philosophical and academic reflection. Finlay's works often played with just the kind of unexpected juxtapositions that typified these gardens.

Finlay was always interested in transplanting ideas from the 'nursery' of Little Sparta into the public domain. The *The Monteviot Proposal* (1979) encompassed a scheme for redeveloping a woodland grove within a derelict and overgrown part of a working timber estate in southern Scotland. Although not realised in the form or location proposed, *The Monteviot Proposal* became a template for the commissions Finlay was increasingly invited to develop from the 1980s onwards.

Further reading: Y. Abrioux, *Ian Hamilton Finlay: A Visual Primer*, Reaktion Books, London, 1992; A. Lawson and J. Sheeler, *Little Sparta: The Garden of Ian Hamilton Finlay*, Frances

Barry Flanagan

Barry Flanagan was born in Prestatyn in Wales in 1941 and died in 2009. He studied alongside Bruce McLean at St Martin's School of Art from 1964 to 1966, also forming a close relationship with John Latham who taught there. Flanagan's wide-ranging interests encompassed poetry, drawing, printmaking and sculpture as well as film. From 1967 to 1971 he also taught at St Martin's.

Flanagan is well known for his bronze sculptures of animals. However, he also occupied an important place in the Land art movement with his early sculptures, such as *ringn '66* (1966), a pile of sand with scoops taken from its apex. His first work made outside was *easter bag '67* (1967), a ten-foot high, three-ton bag of sand positioned in relation to a ring and line in the sand on Holywell Beach in Cornwall. He later returned to the site to make the film *Line on Holywell Beach* in 1971. While he was never a Land artist *per se*, many of his key works engage with ideas related to landscape and the objects in it such as trees, rivers and mountains.

Grass 1, *Grass 2* and *Grass 3* (1967–68) are from a group of photographic prints made in the late 1960s. They are enigmatic images, banal yet beautiful, and suggest the kind of '*slow obsessive kind of seeing which is gazing rather than looking*', identified by curator Anne Seymour as characteristic of Flanagan's films.

For further information see: <http://www.barryflanagan.com/>

Hamish Fulton

Hamish Fulton was born in London in 1946 and in common with many other artists in the *Uncommon Ground* exhibition he studied at St Martins School of Art in the late 1960s. He now lives and works in Kent.

In July 1969 he travelled to the USA to pursue a long-held interest in Native American Indian culture. Here he visited important sites such as the Pine Ridge Sioux Reservation and Wounded Knee in South Dakota, as well as Crow Agency reservation in Montana. Fulton was interested in the Indians because, as he put it, '*their way of life was one that was close to nature*' and as they had '*knowledge based on first-hand experience*'. These two ideas would become keystones of Fulton's art. His first works were made on this trip. These were photographs of Fulton in symbolic postures in these charged landscapes. On this trip he also met New York based Land artists Robert Smithson, Nancy Holt and Richard Serra and this influenced his decision to pursue making art works linked to the land.

Fulton's early works consist of photographic montages that establish connections between different sites and times. Later, Fulton refined his practice. In 1973, having walked 1,022 miles in 47 days from Duncansby Head to Land's End, he resolved to '*only make art resulting from the experience of individual walks*'. He stated '*If I do not walk I cannot make a work of art*'. From this point on, single images and succinct descriptive texts give

essential information about his walks and allow us to engage imaginatively with Fulton's experiences.

For further information see: www.hamish-fulton.com

Andy Goldsworthy

Andy Goldsworthy was born in Cheshire in 1956 and now lives and works in Dumfriesshire. He studied at Bradford School of Art and Preston Polytechnic between 1974 and 1978. Rather more independently than many of his St Martins predecessors he began to work with, and in, the landscape. Unhappy with the restrictions of the studio, he began to work several days each week at Morecambe Bay, a vast, sandy tidal estuary a few miles north of Lancaster. There, he made exploratory work with sand, stones and his own body; sculptural work and actions that he documented photographically. Goldsworthy had little awareness of the Land Art movement until 1976 when Richard Long and David Nash visited Preston Polytechnic to lecture. In the late 1970s he also received important support and encouragement from Nash, even working at Nash's home in Wales for a period.

By 1978 Goldsworthy's methods were established. He would work in the landscape using the materials available on site. He worked with his hands and where possible, used only natural materials such as rocks, leaves, branches, snow and ice. Spit or water served to bind leaves to stone or wood, while thorns were used as pins and grass to wrap or tie. Works were ephemeral; photographed at the moment of completion and then left to erode or decay.

Goldsworthy sees himself as a formal sculptor, exploring the properties of different materials and engaging with sculptural concepts such as mass, balance, space and form. However, he is also interested in how forms within nature themselves come to be.

'When I'm working with materials it's not just the leaf or the stone it's the processes that are behind them that are important. That's what I'm trying to understand, not a single isolated object but nature as a whole.'

For further information see: www.goldsworthy.cc.gla.ac.uk

Antony Gormley

Antony Gormley was born in London in 1950, where he continues to live and work. He attended St Martins School of Art from 1974, and has gained a reputation as one of Britain's most well-known public sculptors, most famous perhaps for *Angel of the North* (1994).

Antony Gormley's first sculptural works have an affinity with Land art. In *Rearranged Desert*, made in Arizona in 1979, he constructed a cairn from stones cleared from a circular area, the radius of which was determined by the furthest distance he could throw a hand-sized stone. He subsequently dismantled the cairn by throwing each of the stones as far as possible.

Flat Tree (1978) was made while he was still a postgraduate student at The Slade School of Fine Art. The work consists of the trunk of a small larch that has been sawn into thin slices and arranged on the floor in the form of a spiral. In this period, Gormley also made a number of works using bread as a material. *Bread Line* (1979) consists of pieces of bread arranged in a line across the floor. Gormley's early works show his concerns with life and growth, bodily energy and its limits, and the comparisons between human and natural forces. After 1981, his work became more explicitly figurative, centring on the relationship between the body and consciousness.

For further information see: www.antonygormley.com/

Susan Hiller

Susan Hiller was born in Tallahassee, USA in 1940 and settled in Britain in the early 1980s. She continues to live and work in London.

Susan Hiller has based much of her work on the idea of collecting. Beginning in 1972, she began to form a collection of postcards *Dedicated to the Unknown Artist* (1972–76), all of which bore the legend 'Rough Sea', showing wild weather along the British coast. The cards were presented as though they were objects in a museum; framed in sets with accompanying charts, tables and maps. Hiller considered the postcards as significant cultural artefacts, whose creators remain for the most part anonymous. She defined her role as that of a museum curator, recognising the importance of objects and displaying them. After the first exhibition of *Dedicated to the Unknown Artist*, more postcards came to Hiller's attention and she incorporated them in a series of 'addenda', begun in 1976 and still in progress. Each of the addenda concentrates on a particular visual feature.

This series makes reference to the history of the island nature of Great Britain as framed in our imaginations; whether associated with images of the sublime forces of nature breaking in on us or as a reference to British stoicism in the face of bad weather. The coastline is also a zone where British national character is perhaps revealed most vividly. The series also makes reference to the British penchant for collecting.

For further information: <http://www.susanhiller.org>

John Hilliard

Born in Lancaster in 1945, John Hilliard studied at St Martins School of Art until 1967. He now lives and works in London. Hilliard is known as a conceptual artist whose photographic works explored the reliability of photography as a documentary medium. He has made work in the landscape throughout his career, particularly in the northern hills and fells familiar from his Lancashire upbringing, with which he maintains a close connection. His outdoor work explores to what extent photography offers a true representation of its subject.

In 1969, Hilliard noted that photography was becoming essential to art because an increasing number of art works were ephemeral, environmental or too large for the gallery. *Blue Glade* (1969) is a record of one of his own ephemeral outdoor sculptures, an area of woodland sprayed with blue paint. It soon became apparent that the photograph was as compelling as the 'work', and the apparatus and workings of the camera became of equal

interest to him. He employed the strategies of framing, cropping, cutting and blocking in order to suggest diverse stories and meanings from a single staged tableau. *Across the Park* (1972), is one example; its ambiguity suggesting many possible interpretations.

Hilliard often precedes his expeditions into the landscape with sketches in which he generates an idea of a landscape he wants to find. He then sets out to find it. *Over Mount Caburn* (1978) is an example. His search for a track across a hillside matching a vapour trail across the sky had been pre-determined on paper.

For further information see: <http://lagallery-frankfurt.de/hilliard.html>

Derek Jarman

Derek Jarman was born in London in 1942. He died in 1994. He studied at the Slade School of Art from 1963 and became known as a film director, stage designer, writer and gardener as well as an artist.

Journey to Avebury (1971) was one of Jarman's first films. It is an impressionistic record of a passage through the English countryside, composed of a series of (mostly) static shots of pastoral landscape, including a visual exploration of the standing stones of the ancient megalithic monument of Avebury. Shot through a yellow filter, the images of the landscape shift between moods that are at once oppressive and sweetly nostalgic, sometimes reminiscent of Samuel Palmer's drawings in sepia ink and wash. The effect is eerie, suggestive of a perpetual dusk. Jarman was much interested in occult philosophy and alchemy. The framework through which he approached film-making and the landscape was influenced by the writings of Renaissance astrologer-occultists and the twentieth-century psychoanalyst Carl Jung.

In the 1970s, Jarman made over forty short 8mm films, including carefully staged scenarios. These 'home movies' featured journeys into charged landscapes. Many of them were later compiled into the hour-long feature *In the Shadow of the Sun* (1974). Super-8 cameras were designed for amateur use, being cheap and easy to handle, and Jarman (along with other artists) embraced the financial and aesthetic liberties they allowed.

Later, Jarman came to be remembered for his development of a cottage garden, surrounding his tarred timber cottage in the shadow of Dungeness nuclear power station. Salt loving plants were set amongst the shingle and interspersed with objects and arrangements created from flotsam.

Further reading T. Peake, *Derek Jarman – A Biography*, Little, Brown, London, 1999

David Lamelas

David Lamelas was born in Argentina in 1946. He now lives and works in Los Angeles, Argentina and London. By the time he arrived in London in autumn 1968, he was already an established artist. He had represented Argentina at the 1967 São Paulo Biennial and at the 1968 Venice Biennale. He came to London on a sculpture scholarship at St Martin's School of Art and was ready to embrace the dynamic atmosphere of the department at the time.

His work *Signalling of Three Objects* (1968) was a re-staging of a work first made in Argentina in 1966 and shows the influence of the work of Richard Long, who preceded him at St Martins. Made in Hyde Park, the work consists of cut sheets of white-painted metal, which he arranged round lamp posts, trees and a deckchair, in order to highlight these objects in the landscape.

At St Martins, Lamelas studied with Anthony Caro and impressed him with his understanding of sculpture. However, Caro was not so impressed with work he made for an exhibition at Camden Arts Centre in 1969. *A Study of Relationships Between Inner and Outer Space* (1969) was a filmic study of London and its people. Caro refused to come and see it, telling Lamelas that if he wanted to make films he should go to film school. However, Lamelas became increasingly immersed in film, and in 1974 he made a movie, *The Desert People*. Part documentary, part road movie, it is a film about the people of the desert and the relationship between the desert and the city of Los Angeles.

Further reading: D. Lamelas, *David Lamelas: A New Refutation of Time*, Richter, Munich 1997

John Latham

John Latham was born in Zambia in 1921 to British parents. He studied at Chelsea Collage of Art from the mid-1940s and lived and worked in London until his death in 2006. Of an older generation than many of the other artists associated with British Land art, Latham was an important influence on many of them. Keith Arnatt, Barry Flanagan and David Lamelas all moved within his social and personal network.

Latham had gained notoriety in the 1960s with his conceptual art works and performances. In 1966 he gathered a group of students to join him at a meal. Here the students were invited to eat Clement Greenberg's book *Art and Culture*, a volume on art theory. The book, chewed up and spat out, was then bottled, distilled, decanted into a phial and displayed in a leather case with the title *Spit and Chew: Art and Culture*.

Latham's primary interests were time, the cosmos and scientific understanding. He also helped initiate the Artist Placement Group (APG), a pioneering artist-in-residence scheme and himself worked as an artist in residence with the National Coal Board and the Scottish Office. Here, his artistic explorations of derelict land led him to propose that the huge shale bings (the mountainous residues of oil shale extraction in West Lothian, Scotland) should be designated as monuments. *Derelict Land Art: Five Sisters* (1976), made with artist Rita Donagh, and *Carberry Bing 1976 Documentation* (1976) record this project.

Further reading: J. A. Walker, *John Latham: The Incidental Person – His Art and Ideas*, Middlesex University Press, London, 1995

Richard Long

Richard Long was born in Bristol in 1945, where he continues to live and work. Like many of his fellow Land artists, he studied at St Martins College in the late 1960s. Richard Long's work was included in many exhibitions exploring new trends in art in the 1960s, including explorations of Land art and Arte Povera (the Italian art movement that emphasised simplicity with materials and processes).

While he was still a student, Long began to use the act of walking in his work. To create *A Line Made by Walking* (1967) he walked back and forth along a straight line in the grass in the English countryside, leaving a track that he then photographed in black and white. In making this work, he was one of the first artists to link the act of performance with the creation of an art work.

Stone Circle (1972) is one of the first stone circles that Long made specifically as an installation for an interior setting. It comprises 61 stones, selected by the artist from a beach not far from his home on the Bristol Channel, near Portishead. A larger work of three concentric circles of beach pebbles was Long's contribution to *The New Art* exhibition at the Hayward Gallery in the same year.

Long has come to be known as one of the UK's most significant Land artists; pursuing his exploration of the land as the consistent focus in his work. Long has travelled extensively to make his work, and his art is internationally renowned. However, the environs of his home in Bristol, where he has lived all of his life apart from a short period living in London as a student, have always been deeply important to his work. In fact, he has consistently stated that he would be able to make his work without leaving the Bristol area.

For further information see: www.richardlong.org

Roelof Louw

Born in Cape Town in 1935, Roelof Louw is a South African artist who both studied and taught in the sculpture department of St Martin's School of Art in London from the early 1960s to the early 1970s. He now lives and works in Cape Town.

Arriving at St Martins slightly before Richard Long, Louw was a contemporary of Barry Flanagan and Bruce McLean. At first, he constructed sculptures, sometimes in colourful fabricated metal. However, by 1969 his work had taken a decidedly conceptual turn, making works that were executed in the landscape or other outdoor settings as well as for the gallery. Louw also made works that used new technologies and everyday materials, such as tape recorders (*Sound Recorder Work 5*, Whitechapel Art Gallery, 1971), oranges (*Soul City, Pyramid of Oranges*, Arts Lab, Covent Garden, London, 1967) or rubber bands (*Rubber Band Installation*, Museum of Modern Art, Oxford, 1969).

Louw is also an articulate writer and thinker. His essay *Sites/Non-sites: Smithson's Influence on Recent Landscape Projects* was published in *Tracks*, a journal of sculptors' writings in 1977. This essay revealed some of the interests Louw shared with American Land Artist Robert Smithson, who became famous for making Land Art on a huge scale. In Louw's essay he makes reference to a number of famous landscape garden designers such as Lancelot 'Capability' Brown, Humphry Repton and Frederick Law Olmsted (the designer of Central Park in New York) and to theories of the 'picturesque'.

Further reading: C. Harrison, 'Roelof Louw's Sculpture', *Studio International*, Oct 1969

Anthony McCall

Anthony McCall was born in Kent in 1946 and now lives and works in New York. He studied graphic design at Ravensbourne College in Kent from the late 1960s, which was

where he began his lifelong interest in using film in inventive ways. As such, he was part of the movement of 'expanded cinema'; an avant-garde film movement emerging in the 1960s and 70s which played with the processes, spaces and materials of film-making.

Since the early 1970s his films, installations and performances transform projected light and space into immersive, participatory experiences. During this time, he was also using the landscape to create art works. *Landscape for Fire* (1972) is a film based on an event staged by McCall on an airfield. The event was scored like music in three 'movements' and involved setting light to pans of gasoline arranged in a six-by-six grid. Over the three movements the fires were lit in different arrangements until all 36 were ablaze. Finally they were then allowed to burn out. McCall continued to stage fire events between 1972 until 1974. Some of these lasted up to twelve or thirteen hours, working through many possible patterns and arrangements. The events were deliberately slow and challenged the audience, often being mundane rather than spectacular. McCall worked in the landscape partly because the scale of the projects and the nature of his medium demanded it. However, the tight choreography and structure of these events was a contrast to their natural setting, with the fires subject to wind, darkness, mist and rain. They were suggestive of ancient rituals such as the lighting of beacons to mark auspicious events.

For further information see: www.anthonymccall.com

Bruce McLean

Bruce McLean was born in Glasgow in 1944 and lives and works in London. He studied at St Martins School of Art from 1963, and as a reaction to what he felt was the overly academic pomposity of his teachers he began making sculpture from rubbish. McLean's work covers a wide range of media; including sculpture, performance, landscape, photography and film. He continues to make work that ridicules aspects of the art world.

In 1969 he made a series of landscape works for a major international exhibition at the Institute of Contemporary Arts. In the run up to the exhibition, McLean sent a picture postcard from the Isle of Arran to Charles Harrison its curator saying '*As you can see Charles I am working very hard do not fear, love Bruce*'. The postcard *When Attitudes Become Form* made it into the exhibition.

In 1970, he made a film poking fun at one of his fellows. Based on the idea of a search, the film *The Elusive Sculptor, Richard Long* was set in a London park and included a sequence asking passers-by if they'd seen this mysterious 'walking' artist.

While the sculptures made around his home in Barnes such as *2 views of 5 part Landscape Painting Barnes Pond, Beverly Brook 1969* (1969) are not so obviously humorous, they nonetheless bring sculpture off its plinth and reduce it to the everyday. Humour is however evident in *Landscape Painting* (1968) in which McLean rolled out a long piece of paper across rocks on the Isle of Arran, Scotland. He then poured paint onto the paper, making a very literal version of a 'landscape painting'.

Further reading: C. Harrison, 'Some Recent Sculpture in Britain', *Studio International*, Jan 1969; M. Gooding, *Bruce McLean*, Phaidon, London, 1990

Garry Fabian Miller

Gary Fabian Miller was born in Bristol in 1957, and now lives and works on Dartmoor. He was only 19 when he started to take the series of photographs that constitute his first significant work, and which he later referred to under the collective title of *Sections of England: Sea Horizons, 1976–77* (2013). He was already making a living in his family photography business. However exhibitions at the Arnolfini in Bristol, particularly *Artists over Land* (1976), which included work by Hamish Fulton and Richard Long, had made him aware of alternative, more conceptually driven practices in photography.

The *Sea Horizon* photographs were taken from his house at Clevedon, overlooking the tidal estuary of the Severn and with a view towards Cardiff and Newport, intermittently visible on the horizon. The lens, the film, the exposure, the viewpoint, and the arc of the sea all remained fixed, but the timing of the shots was random and unrecorded.

In 1974 he undertook an intensive photographic study of the remote island community of the Shetlands, an experience that strengthened his interest in rural communities and his developing ideas about the potential for living and working as an artist beyond the cosmopolitan spheres that many artists gravitate to. The importance of place has since become a predominant theme in his work.

For further information see: www.inglebygallery.com/artists/garry-fabian-miller/

David Nash

David Nash was born in Surrey in 1945 and now lives and works among the mountains and slate quarries of Blaenau Ffestiniog in Wales. He studied at Kingston College of Art from 1963 to 1967 and then at Chelsea School of Art as a postgraduate from 1969 to 1970. He moved to Blaenau Ffestiniog in 1967, explaining his rejection of urban life and art as a hunger for a simpler existence and closer ties to the natural world.

In common with other artists working in the landscape at the time, Nash was interested in art that was 'woven into' nature, rather than hidden behind the imposing doors of the art gallery. Since the late 1960s, Nash has worked almost exclusively in wood, working with wind-fallen, dead or dying trees to create his roughly hewn sculptures which echo tables, standing stones and geometric 3D forms. Nash always worked outside in the landscape surrounded by the source of his material. As well as carved sculptures, he has also made works in which structures are assembled with minimal intervention. *Silver Birch Tripod* (1975) is one such extremely simple, self-supporting construction. Such pieces were partly inspired by Nash's encounters with American minimalism.

Nash has also made time-based works. His piece *Wooden Boulder* (1978–ongoing) is a large spherical wooden form, carved from an oak tree that fell near his home. He placed this in a river, allowing it to be buffeted downstream over a number of years until it disappeared (though possibly still to reappear) in the sea in 2003. He has also planted a number of growing sculptures; the best known of which is *Ash Dome* (1977–ongoing).

Further reading: J. Andrews, *The Sculpture of David Nash*, Lund Humphries, London, 1996

Roger Palmer

Roger Palmer was born in 1946 in Portsmouth and studied at Portsmouth College of Art, followed by an MA at Chelsea School of Art from 1968 to 1969. He now lives and works in Leeds. He didn't initially study photography but became increasingly interested in this medium during a stint as artist-in-residence at Nottingham Polytechnic in 1977. He was also in sympathy with the work of American photographers such as Robert Adams and Lewis Baltz, whose work documented the 'new topography' of a world altered by human impact. He has also spoken of his interest in the 'Dutch Mountain' panoramas of Jan Dibbets.

The photo text works Roger Palmer made between 1976 and 1984 are strongly influenced by the work of Hamish Fulton and Richard Long. The bleak and empty terrain shown in a work such as *A Source of Three Industrial Rivers* (1978) could easily be the kind of landscape traversed by Fulton and Long on one of their journeys and his interest in the proximity of entirely different river systems at their source is something he shared with Long especially. However, he was never a 'walking artist' in their sense and his use of text differed from theirs; using captions in an enigmatic way to subtly influence the viewer's reading of his images.

For further information see http://www.rogerpalmer.info/texts/text_in_general.htm

David Tremlett

David Tremlett was born in Kent in 1945 and now lives and works in Hertfordshire. He studied at Birmingham School of Art from 1963 until 1966 and then at the Royal College of Art in London; exploring the possibilities of sculpture, installation and photography during these years.

His explorations into Land art took him on an expedition from Germany to Australia in the early 1970s. His *Postcard Work* (1971) consists of postcards sent by Tremlett along the way. Postcards were often used by galleries at this time as a form of communication; including for exhibition announcements and between artists and dealers. They were also significant as art works in their own right, as seen in Susan Hiller's work.

As well as his postcard work, Tremlett was also significant in bringing the medium of sound into the domain of Land art. He contributed an audio Land art piece to the exhibition *The New Art* (Hayward Gallery, London, 1972). This piece was the result of an expedition into the interior of Western Australia and includes the sounds of birds, frogs and insects. *The Spring Recordings* (1972) capture 15 minutes of sound in each of the 81 counties of England and Wales, mostly the sounds of wind and birdsong. While in Australia, Tremlett encountered a very different approach to the landscape in the form of the indigenous Australian 'songlines'.

For further information see: www.davidtremlett.com

In the gallery - looking at the exhibition

Suggested discussion points

- Use the sentence stem '*I can see...*' to invite pupils to look really carefully into the detail of each of the different art works. Challenge pupils to keep finding more and more detail. (This starting point is good for developing the powers of careful observation.)
- Use the sentence stem '*I feel...*' to invite pupils to share their emotional reactions to the art works in the exhibition. (This starting point is good for encouraging pupils to acknowledge and share their felt response to art.)
- Use the sentence stem '*I think...*' to invite pupils to share their ideas and thoughts about the art works in the exhibition. (This starting point is good for encouraging pupils to express their opinions and ideas about art works and how and why they were made.)
- Use the sentence stem '*I wonder....*' to invite pupils to pose questions about art works in the exhibition. Support pupils by suggesting question words they could use such as '*where...*', '*how...*', '*who...*', '*why...*' etc. (This starting point is good for encouraging curiosity and further research.)
- Discuss with pupils examples of art they have seen in the landscape, whether these are ancient or contemporary.
- Discuss with pupils the special role that photography played in the Land art movement at the time. Ask pupils to count how many pieces in the exhibition are photographs of some sort. Discuss with them why the use of photography was so important to these artists? Invite them to note how many are black and white. Talk with pupils about why this may have been so.
- Discuss with pupils how Land art has changed since the time of the exhibition. What has happened in the last 30 years that may have influenced changing attitudes to the landscape, for example new technologies and awareness of global warming?

Project and activity ideas

This section of the pack outlines some of the themes explored in the *Uncommon Ground* exhibition that could be investigated further through classroom projects. The themes are:

- Investigating locality
- Our impact on the land
- The art of walking
- Stories of the land
- Words in the landscape
- Ordinary things / sacred objects
- Materials from the land
- Time, growth and change
- Truth to nature
- The art of the postcard
- Space, scale and spectacle

Investigating locality

Curriculum links: art, geography, photography,

Key words: drawing, clay, collage, ecology, geology, photography, sketchbooks, textiles,

Ideas explored in the exhibition

Several artists have explored the significance or specifics of precise geographical locations in their work. These artists make interesting links with scientific documentation, and offer inspiration for pupils to make work that investigates minute details of the landscape.

The collective **Boyle Family** investigated different environments across the world through a process by which locations were randomly selected on a map. They then made site visits to carry out detailed inquiry. They then represented a square of the landscape they found by making a life-like version of it using found materials, fibreglass, paint and resin.



Mark Boyle / Joan Hills

Olaf Street Study, 1966

213.4 x 218.4cm (84 x 86")

Brick, mixed media, resin and board

Arts Council Collection, Southbank Centre, London

© the artists

Photographer **Thomas Joshua Cooper** developed a laborious practice whereby he would travel with a heavy antique camera to very specific locations in search of making a single perfect image at each designated site.

Project suggestions

Pupils could make work inspired by the Boyle Family's unique form of geographical inquiry. They could be invited to mark a spot in their locality on a map at random and then investigate the spot they've selected using sketching and / or photography. Pupils will need to think about closely they want to focus in to their selected location. They could use

magnifying glasses (or even microscopes!) to make art work based on detailed investigation.

Pupils could work with the idea of 'quadrats'. These are square sections of the landscape selected at random by ecologists to represent the species typical of ecology of the wider area. Using charcoal, pupils could experiment with representing their selection at different scales using mark-making and contrast to create experimental drawings.

These quadrat investigations could be extended using a wider choice of materials. Pupils could also work with collage materials or textiles to represent their chosen section. Work could become three-dimensional. Pupils could roll slabs of clay to make tiles where texture is built up or incised to create texture and detail. Individual squares could be compiled into a group piece that represents the locality as a whole, in all its variations.

Older pupils could carry out photographic projects inspired by the approach of Thomas Joshua Cooper. How can they select one image that sums up the essence of a particular location?

Our impact on the land

Curriculum links: art, geography, history

Key words: ancient sites, industry, landmarks, prehistory, recycling

Ideas explored in the exhibition

Around the time that the artists included in the *Uncommon Ground exhibition* were working, there was fresh interest in the history of the British landscape and particularly in ancient landmarks. A number of artists in the exhibition responded in different ways to marks that already exist in the land, made over time and for different reasons. Their work draws attention to how the landscape is constantly shaped and scarred by human activity, in ways that are both positive and negative.

Tony Cragg has always explored environmental concerns through his work, which involves collecting and arranging the detritus that humans leave in their wake, particularly in the form of coloured plastic objects washed up on beaches.

John Latham's work in the exhibition is an inquiry into the scars and slag heaps left on the land by the process of drilling for oil. As part of this work he attempted to make the case that these landmarks should be treated with the same reverence as ancient monuments.

Ian Hamilton Finlay places objects and texts into places that contrast starkly with the landscape around them. In so doing, he explores our long history of wanting to place human objects in the natural world.

Richard Long has achieved a closer link between man and nature; engaging in a lifetime's work of quietly altering the land by moving stones and creating tracks and marks along the routes that he walks.



Richard Long
Footstones, 1979
5 photographs with text on card
Arts Council Collection, Southbank Centre, London
© the artist

'Most of England has had its shape changed – practically the whole place, because it has been ploughed over for centuries – rounded off.'

Richard Long, speaking at *Earth* symposium, Cornell University, New York 1969

Jan Dibbets has made work that involves raking lines into sand on the beach and ploughing lines in fields. These tidy geometrical patterns are somehow at odds with the naturalness of the environments in which he works. In this work we are reminded of how humans have always attempted to regulate, control and tidy the landscape. (Links might be made here with the raked Japanese Zen gardens which attempted a perfect distillation of the essence of nature.)

Project suggestions

Pupils could be invited to discuss their feelings about our human impact on the planet. How can our impact be positive and when does it become negative? What are pupils' preferences when it comes to urban or city landscapes? What do they regard to be their ideal environment?

Pupils could carry out geographical inquiry by looking at maps and exploring which features are natural and which are the result of human activity. Old maps could be cut up and used for collage or manipulated through drawing or photocopying. Aerial photographs could also be used as a starting point. This could provide rich inspiration for sketchbook inquiry into lines, patterns and shapes.

Younger pupils could make abstract clay slabs based on landscape features or maps, using methods that reflect how humans have worked the land; creating for example pathways, ploughed fields, woodlands, slag heaps and quarries.

Pupils could explore the locality of their school, looking at how the landscape around them has been shaped over time. They could investigate whether they can find any places that have been untouched by human influence.

Pupils could undertake photographic projects documenting our impact on the environment in the form of litter, damage, erosion etc. They could experiment with different techniques and approaches that either beautify our impact or draw attention to its ugliness.

Further resources:

Extraordinary photographs documenting our impact on the planet can be found in Yann Arthus-Bertrand's extraordinary *Earth from the air* photographs. (www.earthfromtheair.co.uk)

A detailed account of how the British landscape has been shaped over the centuries can be found in Oliver Rackham's book *The History of the Countryside* (Dent 1986).

Robert Mcfarlane's book *The Wild Places* (Granta Books 2008) is an account of his journeys around the UK to find places untouched by human impact.

The art of walking

Curriculum links: art, geography, literacy

Key words: journey, map, movement, sketchbook, viewpoint, walk

Ideas explored in the exhibition

Several artists in the exhibition have explored the idea of making art by moving through the landscape, rather than viewing or depicting it from a fixed point.

In the 1960s, artist **Richard Long** started using walking as a process by which he could make art works. Many of his works are about making marks or tracks in the landscapes he travels through. He also makes text works that capture his journeys in words.

A few years later **Hamish Fulton** was also exploring the idea of the journey as his basis for making art. His work initially emerged as a form of pilgrimage; to places of cultural, historical or spiritual significance. Later works, including works that involve painting directly onto gallery walls, have relied on simple images and texts to provide evocative impressions of these journeys.



Hamish Fulton

A Four Day 100 Mile Walk, Iceland, 1975

Photographs and text on card

Arts Council Collection, Southbank Centre, London

© the artist

Project suggestions

Pupils of all ages could develop work inspired by the walks of Richard Long and Hamish Fulton.

Pupils could be invited to make a journey and mark the route of their journey in the land in some way. (Links could be made to markers used to track journeys in stories and myths. Example could include the string used by Theseus to show him the way out of the Minotaur's cave in Ancient Greek mythology or the white pebbles used by Hansel and Gretel to mark their journey through the forest.)

Pupils could go on walks and record their experiences in different ways, for example through words, drawings and photography. A concertina sketchbook (which could be handmade) could provide the basis for recording this journey as it unfolds.

Younger pupils could be taken on more structured art walks. They could, for example, be given a concertina strip of paper and asked to stop every ten steps to write or draw whatever comes into their view. They could be asked to find something each time they stop that can be used to make a mark on their paper.

Art walks could be focused around colour, line, tone, shape, pattern or form. Pupils could 'take a line for a walk' with them, making a 'continuous line drawing' that takes in the different shapes, patterns or contours of their walk, or they could make walks registering different colours or textures.

Pupils could experiment with marking a route they've taken through landscape. What could they use to show that they've been there; for example stones, leaves or footprints? How can this become an artistic project? Pupils could also use photography to document tracks and trails that have been left in the landscape by for example vehicles, people and animals.

Stories of the land

Curriculum links: art, geography, history, literacy

Key words: Aboriginal art, imagination, journey, myth, story, walk

Ideas explored in the exhibition

Several artists in the exhibition take an interest in the unseen stories that are associated with different locations. These pieces provide rich inspiration for pupils to make work that draws on the powers of their imagination.

Myths and stories were an early interest of exhibiting artist **Hamish Fulton** as he travelled to places associated with famous events and took photographs of himself in locations associated with stories.

David Tremlett was inspired by the Aboriginal 'songlines' (or 'dreaming tracks') in which directions for sacred journeys were recorded in the forms of songs that marked particular locations and landmarks, such as rocks and waterholes. The songs also sometimes made reference to the 'creator-beings' of the 'dreamtime' that had formed particular characteristics in the landscape. Complex journeys could be navigated by reciting a song, the words of which provided directions for the journey.

The traditional Aboriginal technique of dot painting was sometimes used to depict maps of the songlines, incorporating dreamtime creatures and landmarks.

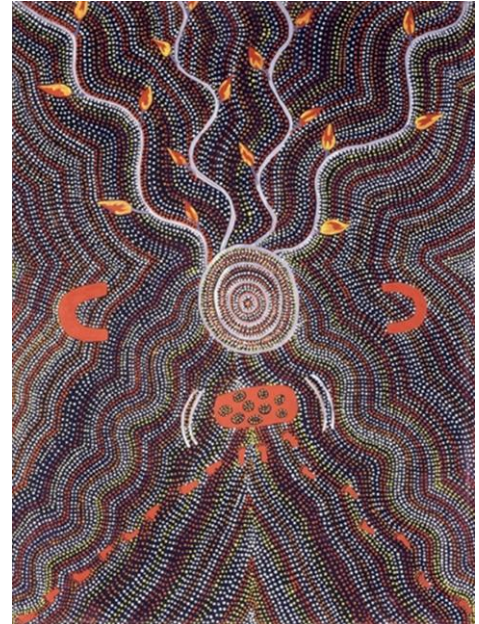
Project suggestions

Pupils could use their mobile phone cameras to photograph themselves in locations that are of particular significance for them, or that have particular associations. They could create photo-stories from these; either real or fictitious.

Younger pupils could create imaginative 'songlines' for each other giving instruction for a journey around their school environment. They could look for characteristics in the landscape that may have been created by their own imaginative 'dream-time' beings and add these stories to their songs. They could discuss how this form of navigation feels compared with other forms of navigation, for example using maps and coordinates. (You could also make links with treasure hunts and mystery trails.)

Pupils could experiment with using the dot painting technique used by Aboriginal artists to create a map that records the landmarks and characters of their own journey. They could experiment first with colour mixing in their sketchbooks to create an Aboriginal inspired colour palette for their work.

Victor Jupurrula Ross
Yarl Jukurrpa (Bush Potato Dreaming), 2000
© the artist
Courtesy British Museum



Pupils could explore other cave painting traditions, and investigate different approaches to symbolism and narrative, perhaps creating their own symbols with which to tell stories.

Words in the landscape

Curriculum links: art, history, literacy, photography,

Keywords: calligraphy, hieroglyphs, inscription, meaning, monuments, poetry, words, Vikings

Ideas explored in the exhibition

Many of the exhibiting artists combined the written word with images and these offer inspiring ideas for linking art with literacy. Because inscriptions in stone form long-lasting evidence, there are many historical references that might be made, for example with Ancient Egyptian inscription, or with the stories told on Viking Runestones (some of which tell stories of the Viking voyages to Britain).



Runestone at Väsby, Uppland, Sweden
Author Berig 2007
(source Wikipedia)

Exhibiting artist **Ian Hamilton Finlay** spent his lifetime making works that involved placing words into the landscape. Echoing a long history in which words have been inscribed on the landscape in the form of monuments, he carved and cast enigmatic texts and sentences into headstones, seats, markers and sundials which he placed around his garden Little Sparta in Scotland.

Roger Palmer's work also plays with the juxtaposition of words and the landscape. The bold texts added to his photographs add to and influence our reading of them.

Project suggestions

Pupils could be asked to research words that can be found in their environment. This could be a sketchbook inquiry in which they investigate different letters, words and typefaces. They could make photographs, drawings and rubbings. They could choose the initial of their name and look for all the different examples of that letter. This could be an interesting focus for a visit to a local church for example.

Pupils could be asked to photograph a location and then take another photograph of a word, such that the meaning of the first photograph is changed in some way by the image they put next to it.

Inspired by Hamilton Finlay's work, pupils could make pieces for their school environment in which texts are inscribed or printed onto three dimensional objects. They could be asked to find disused objects which could be given a new life by adding text. If the school has a kiln, pupils could make permanent pieces in ceramics. These could form a collaborative piece, in the form of tiles or paving stones for example.

To develop ideas, they could go on a word walk and collect words that come to them as they look around them.

Younger pupils could make their own Viking Runestones by carving into a soft material such as leather hard clay or soap.

Ordinary things / sacred objects

Curriculum links: art, geography, RE

Keywords: meaning, sculpture, symbolism, transformation, value

Ideas explored in the exhibition

Many of the artists in the *Uncommon Ground* exhibition worked in very simple ways, with freely available, natural materials. Yet in their hands, these ordinary objects and materials have come to have a different value.

Richard Long created his piece *Stone Circle* (1972) from ordinary beach stones. In the gallery these become an object not to be stepped on or touched.



Richard Long
Stone Circle, 1972
Stone
Arts Council Collection, Southbank Centre, London
© the artist

Andy Goldsworthy works with found materials in situ, making pieces which are ephemeral or which will deteriorate over time. These pieces can't be sold or placed in a gallery, but become valuable by being photographed.



Andy Goldsworthy
Balanced Rocks, 1978
Cibachrome photograph on card
Arts Council Collection, Southbank Centre, London
© the artist

Antony Gormley cut and stacked sections of trees for his pieces *Flat Tree* (1978) and *Re-arranged Tree* (1978-9). To be transported safely to the gallery; these were packed in a specially designed crate that cost several hundreds of pounds. Some might ask which has more value, the crate or the art work?!

Tony Cragg collected beach rubbish to make his colourful piece *New Stones – Newton's Tones* (1978). These pieces of plastic (now 35 years old!) are carefully arranged from a detailed map at each gallery venue.

In his piece *Signalling of Three Objects* (1968) **David Lamelas** placed sheets of cut white metal around objects in a park. Rather like the wires or batons placed in front of art works in the gallery to prevent visitors from getting too close, these appear to mark out these objects as having some special significance.

Roger Ackling also added value to ordinary objects by collecting discarded pieces of wood and adding meaning to them by making marks on them with pyrography (the process of scorching wood using the sun through a magnifying glass).



Roger Ackling
'Night and Day' (1 hour), 1977
Sunlight on wood
Arts Council Collection, Southbank Centre, London
© the artist

Project suggestions

These art works offer the basis for interesting discussion with pupils about value in the world of art. There has often been a sense of outrage in the media when art works that are neither made from expensive materials or using highly refined artistic skills win prizes or are sold for thousands of pounds. However, we can make links with many traditions from across times and cultures where objects are imbued with meaning and symbolism simply through the processes of selection, arrangement or embellishment.

Pupils could be invited to research examples (from other cultures as well as in their own lives) of traditions in which seemingly worthless objects come to have a special significance or value. What have pupils themselves collected or kept that have value beyond how much they cost? What special meaning do objects have that they themselves have collected?

Pupils could be invited to find an object in the landscape that they're attracted to in some way. Allow pupils complete freedom to pick anything they like. They could draw and photograph this object. Encourage a free flow of ideas in response as a sketchbook

activity. What words come to mind when they look at it? What thoughts and feelings come into their head? What might they say to it? What might it say to them? What's its story? Where did it come from? They could use these ideas as the basis for poetry or creative writing.

Pupils could be asked to transform ordinary objects in such a way as to add to their value or significance. They could paint on stones or sticks with black ink for example or add to them with textile techniques such as binding or beading.

Pupils could be invited to make decorated treasure boxes or memory boxes that contain ordinary objects that have come to have particular value for them. This could form a transition project with Year 6 pupils as they come to leave primary school.

Further resources:

Andy Goldsworthy was filmed talking about and making his work in 1987 at:

<http://makingamark.blogspot.co.uk/2012/05/video-andy-goldsworthy-speaks-about-his.html>

A BBC documentary on Richard Long from 1983 can be seen at

<http://www.bbc.co.uk/archive/sculptors/12820.shtml>

Materials from the land

Curriculum links: art, design and technology

Keywords: Aboriginal art, arrangement, cave painting, collecting, dyes, installation, joining, pattern, pigment, sculpture,

Ideas explored in the exhibition

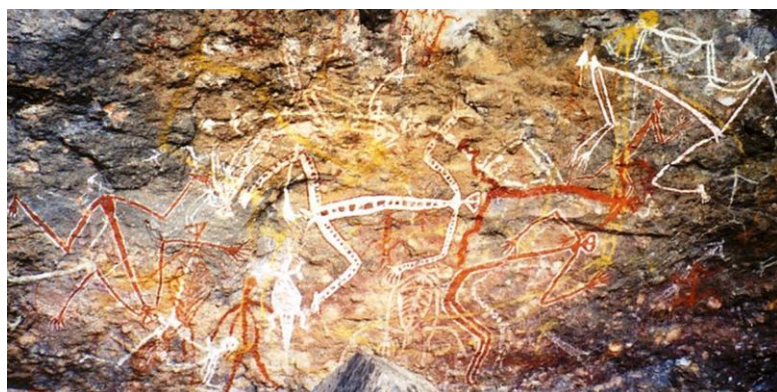
Andy Goldsworthy selects natural objects in the environment to make his work from. He is particularly interested in how he can join things only using the natural materials that he has to hand. He has used spit to make leaves adhere to wood or stone, and thorns as natural pins. He's also concerned with pattern and arrangement.



Andy Goldsworthy
Forked Twigs in Water- Bentham, 1979
Cibachrome photograph on card
Arts Council Collection,
Southbank Centre, London
© the artist

Artist **David Nash** was also interested in simple forms of creativity using natural materials. This can be seen in the piece *Silver Birch Tripod (1975)* in which three branches are simply bound together using rope to create a standing sculpture.

Richard Long has also made works using the materials of the land. These refer back to ancient ways of making pigments used for example in cave paintings and Aboriginal rock paintings. Long's mud paintings, made with primitive mark-making techniques such as finger painting and hand prints, explore subtle variations in colour and tone.



Aboriginal rock painting of Mimi spirits
Anbangbang gallery.
Nourlangie' Kakadu National Park.
© 2002 Dustin M. Ramsey
(Source Wikipedia)

Project suggestions

Inspired by Goldsworthy's work, pupils could experiment with finding ways of joining natural objects and materials, eg by binding, slotting and pinning. (The method of making daisy chains could be used as a good starting point!) They could work collaboratively to create a group art work; making elements individually and then joining them to create a large piece.

They could draw and photograph their art works, thinking about the best way to photograph them; giving consideration for example to camera angle, location, proximity and lighting.

Pupils could be invited to make drawings or paintings that use only pigments and / or tools that they can find in the landscape. They could investigate different methods of applying pigment to a surface including positive and negative stencilling techniques (flicking, brushing, stippling etc). Work with natural pigments could also be extended into work exploring natural dyes from plant sources.

Further resources:

Andy Goldsworthy can be seen making his work in the 'artists' section of the ArtisanCam website www.artisancam.org.uk

Time, growth and change

Curriculum links: art, geography, photography, science

Key words: change, decay, growth, time, seasons, weather

Ideas explored in the exhibition

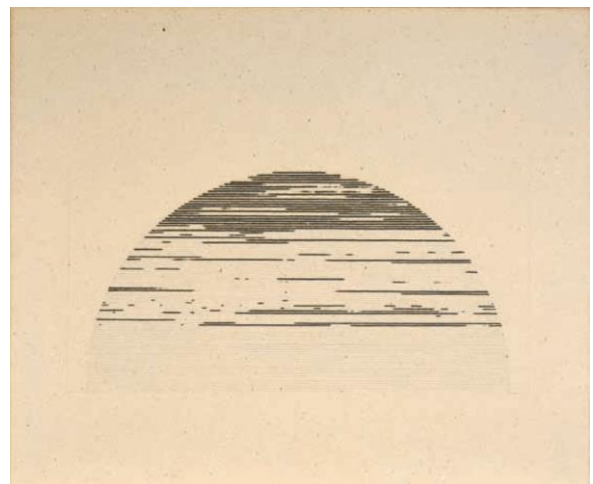
A number of artists in the *Uncommon Ground* exhibition saw the potential for Land art to exploit the possibilities of time and change. These are ideas that pupils could explore in their own work, with particular links to science.

Between 1966 and 1973, **Joan Hills** (part of the family collective **Boyle Family**) made her work *Seeds for a Random Garden*, in which she collected seeds at random, packaged and labelled them and then used them to cultivate a random garden.

In the 1970s artist **David Nash** began working with planted sculptures that would grow over time. The best known is *Ash Dome* (1977) in which he planted and then 22 ash saplings to create a dome. Over the years that followed, he continued to split, lay and graft the trees in order to shape the form as the trees grew. *Wooden Boulder* (1978 - ongoing) was a roughly hewn, giant wooden sphere that Nash placed in a river. This piece was consciously created so that it would change with wind, current, tide and weather. Given the changing nature of both of these projects and their locations, photography has played a vital role in enabling audiences to engage with them.

Photographer **Gary Fabian Miller** was also interested in time and change, and this is seen in his photography project that documented the extraordinary changes in the horizon over the sea at Clevedon. **Roger Ackling** also worked with time, deploying the changing position of the sun in his pieces using pyrography (tiny pinprick burns made using the sun through a magnifying glass.)

Roger Ackling
Five hour cloud drawing, 1980
sunlight on card
Arts Council Collection,
Southbank Centre, London
© the artist



Project suggestions

Pupils could be invited to create an art project that will change over time. This could involve planting, decay, changing shadows or weather. How about working with melting ice or drying water?

Pupils will need to think about how to document their piece. How might they record their work in a way that could be engaging or beautiful? Animation software could be used to record a series of time lapse photographs that could be shown as an animation, or a series of photographs could be put into an animated PowerPoint presentation. Another approach would be for pupils to make a series of charcoal drawings and progressively change and photograph these to create an animated drawing.

You may like to consider how could a school gardening project be adapted as an art project? How could pupils work for example with colour, pattern or symmetry?

Further resources:

A short video showing the progress of David Nash's ash dome can be found at:
www.culturecolony.com/videos?id=1126

Truth to nature

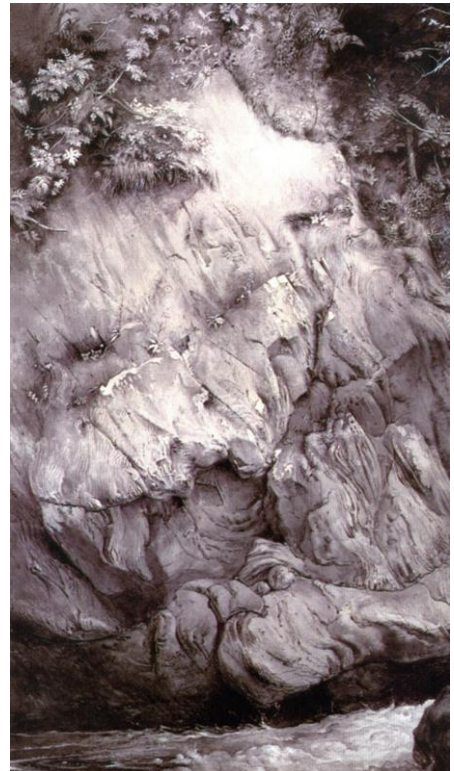
Curriculum links: art, literacy, photography, science

Keywords: imagination, fiction, manipulation, observational drawing, representation, perspective, realism

Ideas explored in the exhibition

In the 19th century, artist and intellectual John Ruskin was famous for proclaiming that the job of the artist was to represent the world as faithfully as possible. His own drawings are almost scientific in the detail of their observations.

John Ruskin
Study of Gneiss Rock, Glenfinlass, 1853,
Pen, brown ink, ink wash (lamp-back) and bodycolour,
Ashmolean Museum, Oxford, England



The advent of the camera was significant in altering this belief, as photographers and artists alike began to realise that art and photography could not only be used to record accurate observations but also used to manipulate and alter reality. In photography, this was particularly powerful, because photographs are often assumed to tell the truth.

In the *Uncomon Ground* exhibition, several artists work with methods that remain close to Ruskin's ideals. **Gary Fabian Miller's** photographs of the sea horizon for example were made within fixed constraints of exposure and viewpoint. In his early photographs **Thomas Joshua Cooper** travelled to far locations with an antique camera, attempting to make what he considered one 'perfect' images of each place he visited. **Barry Flanagan's** black and white photographs *Grass 1*, *Grass 2* and *Grass 3* (1967-8) are shot in high contrast which accentuates the accuracy of what they record, such that from a distance they almost look like detailed pencil drawings.

In contrast, other artists have deliberately sought to alter perceptions through their approach to photographing their subjects. The sepia tone of the photographic series that makes up the film *Journey to Avebury* (1971) by **Derek Jarman** suggests the brooding

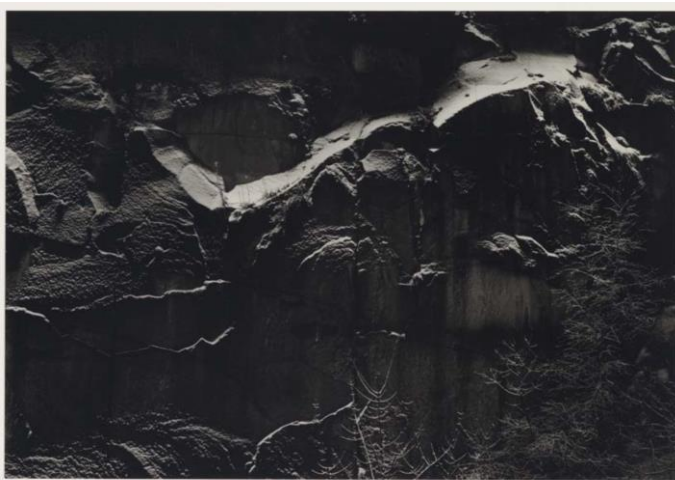
atmosphere of an approaching storm or perhaps nostalgia for the past, reminiscent of paintings by the Romantic artist Samuel Palmer (1805 – 1881).

Samuel Palmer

A Cornfield by Moonlight with the Evening Star, c.1830
Watercolour and bodycolour, with pen and ink
© Trustees of the British Museum



The dark photographs of woods and trees made by **Thomas Joshua Cooper** investigated and accentuated his sense of the mystical presences that inhabit many of the UK's ancient places and woodlands.



Thomas Cooper

Ritual Hieroglyph (Snow Bird)
Stanton Moor, Derbyshire, 1977
Gelatin silver print, selenium toned
Arts Council Collection,
Southbank Centre, London
© Thomas Joshua Cooper

John Hilliard explicitly played with the possibility that photography can delude, confuse and create illusion, questioning as he did so its believability. In his later work he made reference to ideas of the 'picturesque' by setting out on a quest to find perfect landscape features that he had already conceived in his head.

Jan Dibbets plays with perception and illusion by placing rods and frames in the landscape so as to skew our sense of perspective.

Project suggestions

Pupils could compare and discuss the different photographic techniques that these different artists have used to create this range of effects. They could be invited to make a series of photographs of the same object or theme, in which their work shows the full

range of how photography can be used, from hyper-realism to more imaginative interpretations.

Key Stage 2 pupils could combine photography with literacy by being asked to find or make a photograph of a place in which they accentuate its features to create a particular atmosphere. They could write a story inspired by the image, playing on the atmosphere in the image.

Pupils could experiment with creating fictitious photographic images. (Links could be made here with the Cottingley fairy photographs taken by Elsie Wright and Frances Griffiths in 1917; which at the time some believed offered proof of the existence of supernatural beings.)

The art of the postcard

Curriculum links: art, photography, geography, literacy

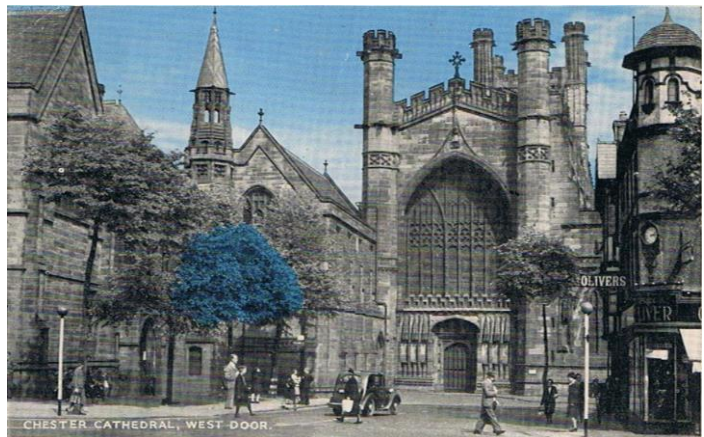
Key words: colour, postcard, picturesque, travel

Ideas explored in the exhibition

Exhibiting artists **Susan Hiller**, **David Tremlett** and **Bruce McLean** have all made work using postcards. Our tradition of sending A6 sized cards with an image on one side and a message on the other is an interesting tradition in itself that pupils could be asked to research.

Postcards frequently glamorise the landscape through photographic process as well as by manipulating images afterwards.

The photographer John Hinde was particularly well-known in the UK in the 1960s for popularising the postcard with his saturated, colour enhanced images of the UK's towns, countryside and beach resorts.



Postcard of Chester Cathedral with tinted tree (author's collection)

Project suggestions

Pupils could be asked to collect old postcards for sorting and comparing. They could identify locations of postcards on a map and investigate what features of this area have either been ignored or emphasised in the way a location has been depicted. They could look at changes to an area over time.

Pupils could collect postcards and analyse what effects have been used to create the most favourable image as possible of the landscape. This might include choices about the time of day, weather conditions and viewpoint, placement of people or objects, as well as how photographs are manipulated after they've been taken or printed.

Pupils could make postcards of their locality. They could experiment with taking photographs of their environment and manipulating the colours to enhance the attractiveness of the location they've photographed. They could take a single photograph and print off several copies in black and white, or make photocopies. They could then experiment with tinting these in different ways using watercolour paints or coloured inks.

Younger pupils could use the postcard theme to link art and literacy. They could make an image of a fantasy landscape at A4 size using collage for example. They could then shrink this down on the photocopier to create an A6 postcard. As a literacy activity, they could write an imaginary postcard message based on their landscape image.

The postcard theme could also be an opportunity for a holiday project, in which pupils are asked to collect or send postcards of places they've visited.

Further resources:

A contemporary artist who works with postcards is photographer Martin Parr, who has made extensive collections of postcards and published these as books.

Space, scale and spectacle

Curriculum links: art, photography, music,

Key words: film, fire, installation, performance, scale, sound, space

Ideas explored in the exhibition

Many Land artists were drawn to the possibilities offered by the outdoors for working with on a large scale or to create spectacular experiences that wouldn't be possible in the gallery context.

Bruce Maclean used the outdoors to poke fun at the art establishment. For example his piece *Landscape Painting* (1968) quite literally involved him painting on the landscape, laying out a large sheet of paper on rocks and pouring paint onto this.

In **John Hilliard's** piece *Blue Glade* (1969) he sprayed a clearing in a woodland with blue paint.

Keith Arnatt became known for his works that relied on digging and burying. Photography became an important part of the process, allowing him to play with illusion, such as in the work *Self Burial (Television Interference Project)* (1969). In this piece, he dug a progressively deeper hole and was photographed successively, standing in the ever deeper hole. When the photographs are seen in sequence, the illusion is that he disappears and becomes buried in the hole.

In 1972, **Anthony McCall** started making his spectacular series *Landscape for fire*, in which he set fire to pans of gasoline set out in a large grid. As well as playing with the emotional impact of the danger of fire; the smoke, wind and darkness of the landscape setting became integral to the particular atmosphere of the work.

Anthony McCall
Landscape for Fire, 1972
16mm film transferred to DVD, sound
Arts Council Collection,
Southbank Centre London
© the artist.
Gift of the artist and Spruth Magers Gallery, London



Working at scale beyond the restraints of the studio or gallery had already been pioneered by American artist Robert Smithson, famous for his work *Spiral Jetty* (1970), which is

formed from rocks and salt and protrudes 1500 ft from the Great Salt Lake in Utah. Around the same time, artists Jean-Claude and Christo were also starting to make their huge scale art works by wrapping the landscape. Their first project of this nature was in 1969, when they wrapped a 2.5km section of coast and cliffs near Sydney in Australia in synthetic fabric.

Project suggestions

Pupils could be invited to think about making art works that would not be possible within the confines of the school or classroom. How could they set about making an art work the size of the school field or playground for example? What materials could be available to them to make a work of this size? How could they collaborate as a group? How can they develop sensitivity and team skills through a project of this nature? How can they best deploy the different skills across their group?

Methods used in the exhibition could provide inspiration, for example Richard Long's piece England (1968) in which he deadheaded daisies on a lawn in the shape of a cross. Pupils might also consider multi-disciplinary approaches such as using sound and movement.

Pupils could use film and photography to document the process of making their piece as well as the finished product. What will they choose to record and what will they choose to omit?

Inspired by the work of Anthony McCall, an exciting project could be planned using fire as an art material. This could give pupils rich insights into the realities of working as a public artist. What considerations need to go into planning such a project, that pupils can be involved in, and learn from? Consideration would need to be given to health and safety, risk assessment and potential damage. Timing around changeable factors such as wind and weather would also need to be considered. How might other parties such as the fire brigade be involved? Pupils could also explore how such a project might best be documented?