

# **Neverends: *art, music, text***

Memory In, through and around Land

Collaborative commissioned work by  
**Judith Tucker & Harriet Tarlo** (Drawings & Poetry)  
and  
**Linda Ingham & David Power** (Painting, Music, Film, Participation)  
accompanied by place-based work by  
**David Ainley**

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i. **High Bridge (OUTFALLS Sequence)**, 2016/2017 | © Judith Tucker & Harriet Tarlo

**Neverends** is a consideration of the ways in which personal, industrial and recreational memories linger in place.

In their series, **Far & Near** Linda Ingham and David Power explore our *Expressions of Continual Bonds to Absent Others* from their studies of memorial benches and the journeys they grow out of. The work is participatory, including a bespoke bench dressed with contributed memorials, and includes film, music and visual art.

In **Outfalls** Harriet Tarlo and Judith Tucker present poems and drawings from their collaborative work on the Louth Navigation. They are interested in the relationship between the original River Ludd and the canal itself as its industrial past becomes absorbed into semi-wilderness, creating niches for local flora and fauna in its culverts, bridges and locks.

David Ainley's work is concerned with 're-figuring the landscape' through ambitious painting practices; his work refers to mining, poetry and cultural geography and is created through a number of particular and time-consuming processes which echo his subject matter.



ii, **Far & Near**, 2017 | © Linda Ingham & David Power | Image by Lee Gilby

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# IMAGE TO FOLLOW

ii, **Far & Near**, 2017 | © Linda Ingham & David Power | Image by Lee Gilby

# **Mandy Bloomfield**

## **Cultivating the Open**



The works that make up this exhibition are highly varied in their forms, mediums and processes of composition. Yet they address a common set of questions: what are the possible relations of place making to art making? How might contemporary engagements with landscape most fruitfully move on from naïve or Romantic traditions that continue to haunt these endeavours? How might such work provoke shifts of attention to elements of the material world that might normally go unnoticed or unacknowledged?

Moving away from a sense of place as fixed, stable and rooted, the array of works in this exhibition pursue more dynamic senses of emplacement in the creative practitioner's encounter with landscape. Geographer Doreen Massey proposes an understanding of place as 'meeting place rather than as always already coherent, as open rather than bounded, as an ongoing production rather than pre-given'. The individual works and cross-disciplinary collaborations that make up *Neverends* explore precisely what it means to think of place in these ways: as a site of encounter; as open rather than circumscribed; as always in-process.

*Far & Near*, a collaboration between Linda Ingham and David Power, performs a sense of place as 'meeting place' in several different senses. Focusing on the phenomenon of the memorial bench, the work's title emphasises how these sites function as ways of reaching out to a lost loved one in order to render them once more 'near' in a particular place, even if only through memory, thought or emotion. The memorial bench thus aims to bring together the far and the near; locality becomes an ingathering of distance, both spatial and temporal.

If memorial benches are always already 'meeting places' in this sense, then *Far & Near* extends this potential of place, firstly through the process of collaboration; the memorial bench is made a nexus of encounter between different practitioners but also different media and practices: installation, painting, writing, music, film, textile and more. Secondly, the project has involved participants who were invited to contribute their own acts of memorialisation in the form of postcards addressing absent loved ones, as well as images and other kinds of mementos. Thirdly, these accumulated physical

traces of absence and loss are brought into relation with a particular topography: the coastal landscape of Cleethorpes, site of the memorial benches at the heart of the project and Ingham's repeated walks there.

The musical contributions to this collaborative work, composed by Power, add a further dimension to this sense of place as a space of encounter. These compositions are above all elegiac, although they move through different inflections. From the sombre yearning of *Remember Me* to the juxtaposition of wistful lingering notes and tumultuous, almost violent, sections that make up *Eight Miniatures* the pieces embody what it feels like to long for those who have become inaccessible to us. These soundscapes resonate with the characteristic tensions of elegy: the desire to recover the lost loved one in memory or in the mind's eye is necessarily entangled with an acknowledgement of their inaccessibility.

So too, other works in *Neverends* understand place as a site of meeting and even entanglement between 'culture' and 'nature'. Painter David Ainley's work on landscapes in Derbyshire and Cornwall focuses on mineshafts as often-observed physical traces of industrial labour in rural places. Meanwhile, in their collaborative project *Outfalls*, Harriet Tarlo and Judith Tucker explore the relationship between the River Lud and the eighteenth-century Louth Navigation canal. Through juxtaposed drawings and poems, this work explores entanglements between the industrial past and the processes of natural re-colonisation in the present as the original river and local flora and fauna gradually 'rewild' the now-defunct canal.

To conceive of place in terms of such multiple encounters already begins to lead us towards a sense of place as 'open rather than bounded'. Philosopher Jean-Luc Nancy claims that '[t]he landscape opens onto the unknown. It is, properly speaking, place as the opening onto a taking place of the unknown.' Such a possibility was long ago valued by artists and writers associated with Romanticism, whose encounters with landscape were often rendered in terms of sublime experience provoked by a sense of boundlessness. However, the works in the present exhibition cultivate a very different sense of openness. Indeed, Tarlo and Tucker's collaborative work draws on the influence

of mid-century 'open-field' poetics as articulated by those such as Robert Duncan and Charles Olson. These writers reimagined the poem as a constellation of materials and energies rather than an expression of a single consciousness. As Olson put it, '[f]rom the moment he ventures into FIELD COMPOSITION – puts himself in the open – he can go by no track other than the one the poem under hand declares, for itself'. This involved 'getting rid of the lyrical interference of the individual as ego, the "subject" and his soul, that peculiar presumption by which western man has interposed himself between what he is as a creature of nature... and those other creations of nature which we may, with no derogation, call objects.' Open-field composition required that the poet adopt a position of 'humilitas' as an object-among-objects rather than as a subject who 'floats on high' over the rest of the natural world.

This poetic influence is most directly palpable in Tarlo's poems, whose long, thin columns plunge down archaeologically into the landscape they explore, at the same time as their form also takes on a canal-like shape:

& flows

again into plantain

sorrel meadow **DR**

**PEPPER & PEPSI**

caught at reed

cress edge, winds

to roadside behind

greened barbwire

These poems enact a mode of attention open to as many of the landscape's elements as possible; the detritus of throwaway twenty-first culture has as much presence in the local ecology as the plant life (indeed, perhaps even *pronounced* presence, given the typography here). Furthermore, there is no speaker distinct from the phenomenological field of this landscape; poetic perspective is embedded, as far as possible, in this relational field of objects.

Tarlo's poems also operate relationally – both in the act of their composition and on the gallery wall – with Tucker's drawings. These forms offer differently mediated perspectives on the landscape, but what they often have in common is this 'open' but resolutely non-Romantic mode of attention. Tucker's drawings, like Tarlo's poems, locate themselves deep in the entangled material elements of the landscape.

As viewers we might find ourselves embroiled in a thicket of hectic vegetation. Or our perspective might be positioned ambiguously in relation an overgrown gate tilting alarmingly on its hinges, next to the canal which cuts arrow-straight toward a vanishing point somewhere in the distance but obscured by a smudge of dark foliage.

Tarlo and Tucker's exploration of the Louth Navigation, the relationship between the Lud River and the constructed canal and the processes by which the landscape is constantly undergoing change, intrinsically proposes a notion of place as 'ongoing production rather than pre-given'. As anthropologist Tim Ingold reminds us, 'the landscape is never complete, neither "built" nor "unbuilt", it is perpetually under construction'. In different ways, many of the works in this exhibition emphasise this processual dimension of place. The richly layered and scored surfaces of Ainley's paintings embody a working and reworking of landscapes and a resulting dynamics of obscuring and revealing. The lines and circles of these surfaces recall something of the tension between minimalism and pictorialism typical of Robert Ryman's paintings. Instead of functioning mimetically to depict something out there in the world, the lines and shapes of a Ryman painting work suggestively. Similarly, in some of Ainley's paintings, circles and gouged lines take on an evident resonance with the shapes of mineshafts in the earth, without necessarily depicting these structures. The scored

surfaces meanwhile, perhaps revealing an unexpected glimpse of red or blue, embody the qualities of a palimpsestual landscape. This layering makes present the physical traces of that which would normally pass ‘under the radar’, unnoticed, or covered over by the passage of time.

A palimpsestual quality is also a key dimension of Linda Ingham’s small-scale mixed media paintings that comprise one of the many elements of the *Far & Near* installation. The 12 paintings that make up the series form a composite ‘horizon’ that stretches in front of the memorial bench. Again, these are not to be understood as representational renderings of this particular horizon, but rather each one offers a different response to the Cleethorpes coastline. The various surfaces of Ingham’s paintings render a deeply layered sense of this landscape, as it changes with light, weather, tidal flows and season; as it is temporarily inhabited by wading birds or by oil tankers; or as it is inflected by perception, mood and the materiality of the painter’s medium.

Experienced collectively, the various pieces and collaborations that make up *Neverends* challenge preconceived assumptions that we might have about places and landscapes as in any way self-evident or even prosaic. Instead, this exhibition alerts us to the dynamic interplays, unfolding processes and previously unseen dimensions of the spaces we inhabit and travel through.

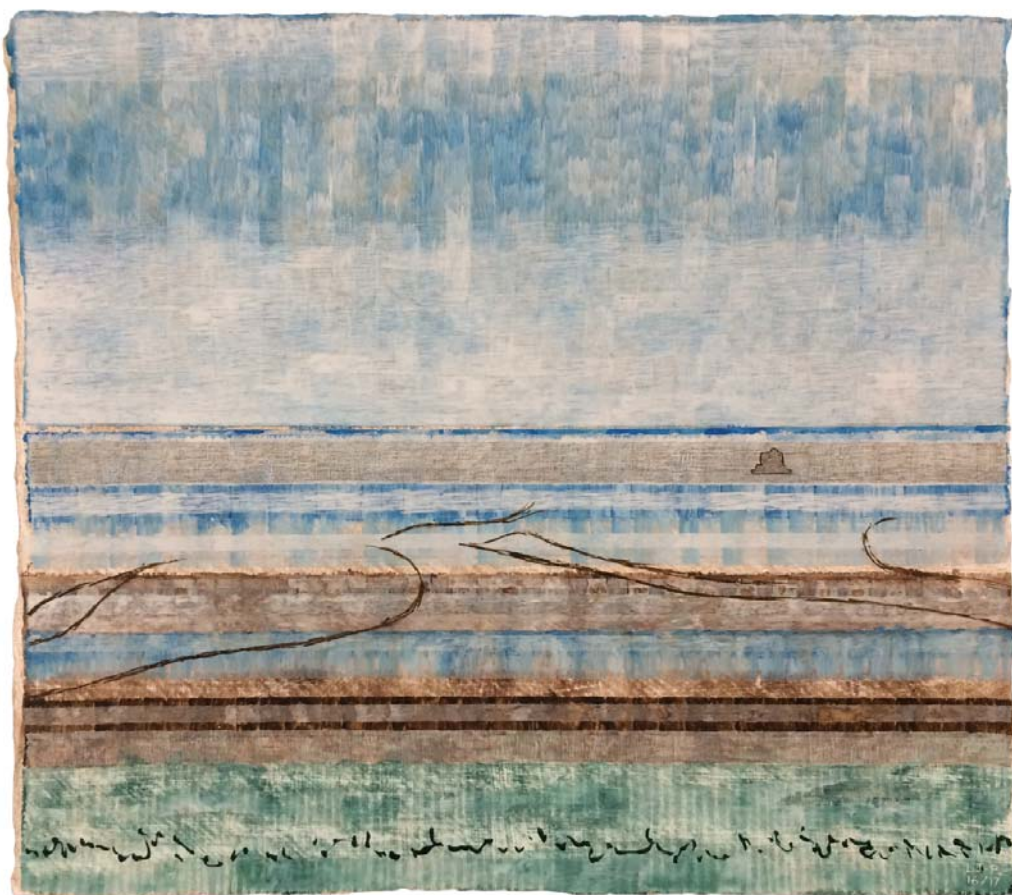
**Mandy Bloomfield**

*March 2017*

References







# **Lines of Collaboration**





# CANAL

cut banks out  
water capture  
course land  
capture course  
water Lud let  
in let out low  
line landcut  
line strip sky  
seaward but  
back-locked  
brick-sealed  
sluice-leveled  
iron & wood  
weir & gate  
syphon intake  
becks & dykes  
& drains let  
all that wide  
fenland Great  
Eau fall pipe  
pump seep  
slack leak in  
culvert outfall  
channel cut  
banks stream  
millrace fish-  
pond reservoir  
intake abstract  
flow keep canal-  
ised keep flow  
(redundant)  
against flood

**Cut Banks Out**, 2017, Charcoal, varnish and white pigment on arches paper. 76 x 56 cm

**Judith Tucker**  
**&**  
**Harriet Tarlo**  
**Outfalls**



### HIGH BRIDGE

three quarter  
 november pale  
 moon : brick base  
 of wood swing  
 bridge merges  
 into concrete  
 parapet direct  
 reflect on mirror  
 sky strip lane  
 navigation takes  
 northern turn  
 narrows between  
 teasel blackthorn  
 tangle bank small  
 half-buried plaque

In Memory Of  
 PEARL IRENE SIMPSON  
 1943-2013  
 A Wandering Star

clouds shift pink  
 afternoon sun  
 falls on farside  
 over swan feather  
 edge, gold spread  
 sycamore on canal  
 on damp-mown  
 land : reed warblers  
 & wrens heard  
 not seen settle to  
 hedges & verges  
 white egret wings  
 over darkening  
 water float back  
 last cloud light

**High Bridge**, 2017, Charcoal, varnish and white pigment on arches paper. 76 x 56 cm

The Louth Canal or Navigation was constructed between 1765 and 1770 and runs for just over eleven miles between Louth and Tetney Haven. Like many rural canals, the Navigation began to decline towards the end of the Nineteenth Century as roads and railways were developed. The final straw was the devastating flood at Louth in 1920, an event for which the town is known. In 1924 the canal closed and began to fall into slow dereliction. Human life and human interventions continue of course along the canal, such as farming, fishing and water management. As always, there is much that is evident and much that is hidden.

Having worked on previous projects along the coast between Cleethorpes and Tetney, we became interested in Tetney Haven some years ago. This area appears to be liminal marshland with few signs of human intervention. We were surprised to discover that in 1870-72, John Marius Wilson's *Imperial Gazetteer of England and Wales* described Tetney Haven as part of the parish of Tetney as follows:

*The parish includes Tetney-Haven, at the outfall of the Louth navigation; has there an inn, coal wharves, and a coastguard station: and comprises 5,030 acres of land, and 3,295 of foreshore.*

As the map on p19 shows, Tetney Haven is no longer a human "place" at all. So-called "pioneer" samphire (*salicornia europaea* or *glasswort*) is taking back the land, an active participant in the restoration of saltmarsh. However, at the same time, in the far distance, Tankers off the coast in the estuary continue to offload crude oil at the Tetney monobuoy which is pumped and piped through this fenland.

Here was the beginning of the Outfalls project. We became interested in tracing the canal back from its outfall, and indeed the energy lines too, and we came of course to Louth. We began to walk, draw and write along the canal, finding many outfalls and inter-changes of water, as well as plants, birds and animals (often only in traces) creating homes in and amongst the old culverts, bridges and locks. Human beings have found new homes, new uses, too for the fine old warehouses and such. In our work, we explore not only the visual and textual potential of this place, but also the past, present





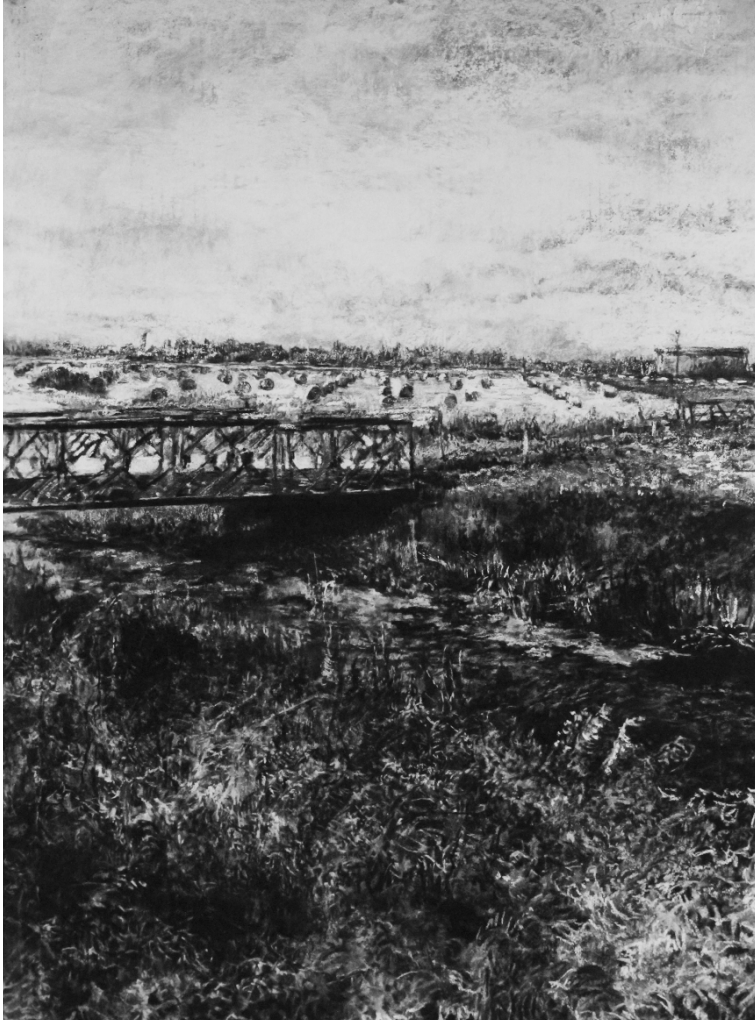
and possible futures of the Navigation.

Do canals remain canals when they no longer carry crafts and goods? Their straight paths through the land suggest they do; the overgrown nature of their locks and culverts suggest not. To the people of the area, and to visitors (actual and potential), the canal is of course significant. It raises questions repeated all around the country about what will happen to these relics of our industrial “heritage”, in this case, for instance, to the rare barrel-shaped locks?

The Louth Canal Navigation Trust campaigns for the restoration and re-opening of the waterway and works to give cultural and actual access to the canal. How would potential restoration affect the canal, which is described in the 2006 feasibility project for the restoration of the canal as “slowly reverting to a more semi-natural state since the navigation closed.” How much and what kind of intervention is desirable? We hope that our work will help generate discussion around these questions.

For us, as artists, however, it all comes back to water, a preoccupation since we began working on our series, *Tributaries* (2011-13), *Behind Land* (2013-2014) and *Fitties* (2015-2016). The River Lud, rising in the Wolds, was originally channelled to feed the canal, runs in parallel to it in places, and contrasts with the straight “cut” of the canal. The two feed into each other at points and there are many other drains into the canal from the fenlands around which exist in part to prevent flood in this flat country. The management of water incorporates such diverse considerations as the supply to the ancient mill at Alvingham and to the modern drinking water stored at the reservoir at Covenham.

This makes for a landscape full of criss-crossing lines of water, lines which run parallel and intersect with the energy lines carrying gas, oil and electricity above and below land in order to maintain our commercial and domestic lives. Our work as artists is not to be nostalgic or didactic, but to reflect what we see here, to add our own lines, written and drawn, to these pre-existent lines, to take creative transects (as the canal is a transect) through the many lives, the full biota, of fen and river, canal and haven.

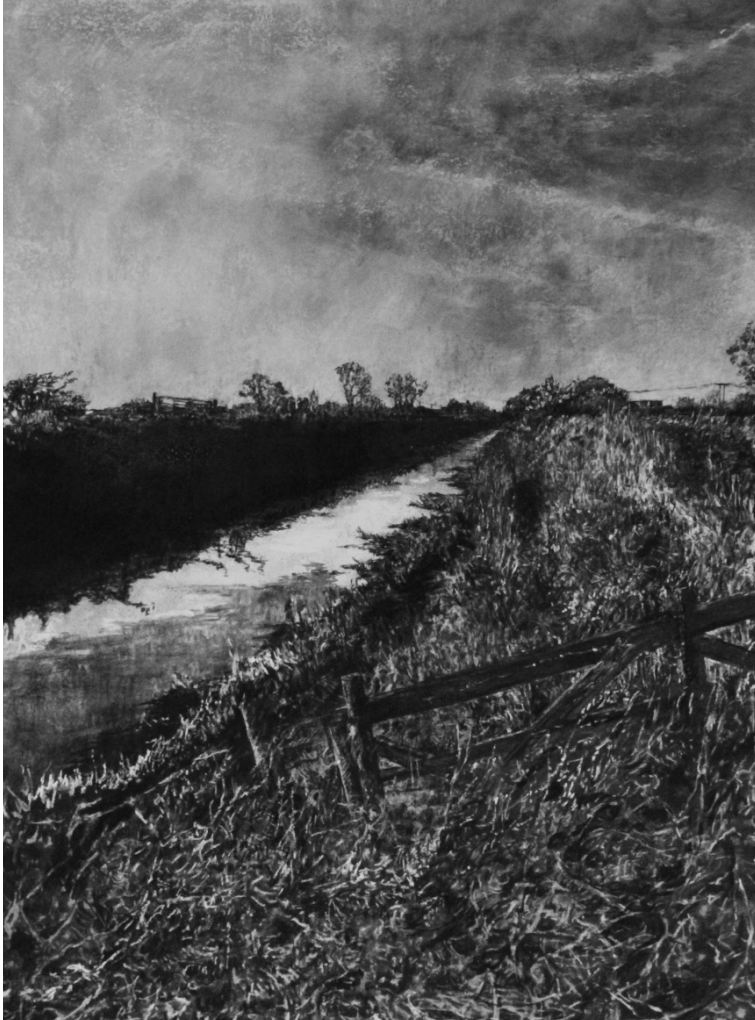


#### NEW DELIGHTS

low where horses  
trekked yarrow  
nettle thistle trail  
pale to darkest pink  
july through high  
wind-lit part-purpled  
teasel, silver-green  
bracts & spines, Tetney  
church tower sways  
behind deep willow-  
hidden wells : buzzard  
circle-soars over high  
yellow ragwort down  
low to watermint

red tractor & baler  
send dust flying, larks  
high over windmill  
turn, oil tanks' green  
on green : starlings up  
over gates & hedges  
telegraph poles hay-  
wire lines & high  
pressure pipeline  
warning posts bright  
white & orange stalking  
over farms & cross canal  
from Theddelthorpe  
to Killingholme

**Green on Green**, 2017, Charcoal, varnish and white pigment on arches paper. 76 x 56 cm



#### TOWPATH

cows amble-graze  
 above : shove at low  
 tow level, rape stalks  
 to shoulder : pappus-  
 webbed thistles clump-  
 ing bee-clustered  
 orange-purple honey  
 & bumble feeding  
 crop sprayers draw  
 water off, whirr over  
 something catching  
 at eyes, throat

bikers flash over  
 Fire Beacon Bridge  
 on july spin : kingfisher  
 darts blue beneath  
 onto kingcup yellow

canal narrows in  
 burrowed banks  
 [water vole /rat?]  
 pumping stations  
 cross, pipe & syphon  
 in & out of treatment  
 works, walled reservoir  
 swan sits low on eggs  
 high above her land  
 rises to western wolds  
 where Waithe & Lud  
 first stream up

**Towpath**, 2017, Charcoal, varnish and white pigment on arches paper. 76 x 56 cm





#### **FARM**

alongside thistle-  
 lined arable River  
 Farm bales new  
 piled hay: crop  
 scent succumbs  
 to sweet bastard  
 balsam : swallow  
 pair cross canal  
 imposter, grassy  
 land tongue, river  
 over hedgerow to  
 road re-places all

#### **COWS CALVES AND A BULL GRAZING IN THIS FIELD**

small whites flit  
 wild meadow-  
 sweet edge to  
 rape escape :  
 screened sewer  
 age works drain  
 effluent out by  
 willows : single  
 swan & reflection  
 slow swim head

**Cross Channel**, 2017, Charcoal, varnish and white pigment on arches paper. 76 x 56 cm



#### ALVINGHAM

weather vane  
 atop brick barn  
 once Ship Inn  
 now Lock Farm  
 sees northeast  
 to turbines high  
 over fen farm  
 pylon tree cast  
 white air into  
 weather : sees  
 south along  
 water lines to  
 Louth's filigree  
 steeple : half-  
 grown ducklings  
 trail a line hid-  
 ing in verges &  
 out again : weed-  
 green Lud drags  
 downstream still  
 filters under to  
 mill pond race  
 wheel, then back  
 by Westfield drain  
 & gravity : lock lies  
 low, bubbles under  
 imagined gates  
 grows bright stone-  
 crop where goods  
 wharf was

**Over Fen Farm**, 2017, Charcoal, varnish and white pigment on arches paper. 76 x 56 cm

**Linda Ingham**

**&**

**David Power**

*Far & Near*

*Expressions of Continual Bonds to Absent Others*



Cleethorpes and Humberston are situated on the south bank of the River Humber, a large tidal estuary which is formed at Trent Falls by the confluence of the rivers Ouse and Trent and which forms part of the boundary between the East Riding of Yorkshire on the north bank and Lincolnshire on the south bank. The estuary meets the North Sea between Cleethorpes on the Lincolnshire side, and the long, thin, rapidly changing headland of Spurn to the north.

A walk beginning in Cleethorpes along from the north promenade to the Yacht Club at Humberston, therefore means that on a clear day the north bank is in view as well as the deep tidal plains and a myriad of ocean-going vessels travelling to and from the Humber ports via which much of Britain is serviced through logistics, power generation, food production and vehicle industries.

As people who live close by the beach area of Cleethorpes – one of us a local from Lincolnshire and the other having lived for many years in Yorkshire, we notice how important this stretch of the coastline is for many to walk along, an activity we also take part in.

Whilst perhaps having the ‘feel’ of a seaside, due to the golden beach, sea birds (we’re in a Site of Special Scientific Interest conservation area) and tidal activity, crucially there is always something on the horizon; the north bank; and oil tanker; the Humber forts; wind farms.

In comparison to many coastal areas, here there are very few memorial benched numbered amongst the very many public benches that line the route from the Lifeboat Station at Brighton Street Slipway, on past the leisure centre, over the meridian line to North Sea Lane car park, Anthony’s Bank and on to Humberston Yacht club. Visit a much smaller coastal town like Whitby on Yorkshire’s east coast and memorial benches (and other types of vernacular memorial) proliferate – even in the places where, facing

away from land, all that may be seen is sea and sky.

Perhaps this is something to do with David Ainley's observation "That the OS map of the coast around Grimsby and Cleethorpes has no blue symbol for 'a viewpoint' until some fifteen miles south beyond Saltfleet might suggest that this is an unpropitious area for an artist." P? Or perhaps it is to do with the people and where they come from; either way, those memorial benches that do dot the edges of our coastal flatlands may be seen as the result of individual responses to place by those who live here, or visit (very few pass through because of our geography).

As artists, we have differing approaches to our work and our walking, although, like the walk we have described, we operate both singly and together. David is often brisk and most likely listens in preference to looking, whilst Linda most often meanders and becomes enchanted with an object the tide may have presented. However, we do agree that we both walk for reasons similar to that described by John Muir: "I only went out for a walk, and finally concluded to stay out until sundown, for going out, I found, was really going in."

Whatever comes out of the experiences of our walks whether locally or elsewhere on the east coast, we are in some ways sharing the activity with all of those others who visit these places to do just the same thing. As Rebecca Solnit writes: "The path is an extension of walking, the places set aside for walking are monuments to that pursuit, and walking is a mode of making the world as well as being in it."

*Far & Near* came about from our repeated experiences, mainly along the east coast, of visiting, walking, returning, creating familiarity.

In the same way that, by experiencing our own flat/not-flat coastline on a regular basis, details perhaps previously overlooked arise, are noticed, so there is not ever 'nothing',

we began to notice evidence of vernacular memorial forms in the landscape. Of these, the memorial bench might be the most visible and in some way most ‘municipally’ accepted ways in which continuing bonds between the living and the deceased are expressed.

As Avril Maddrell writes:

*... expressions of continuing bonds with the deceased evidence a relational and dynamic absence-presence. Practices associated with absence-presence intersect with growing trends to mark private grief and remembrance of individuals in public space, through the creation of a range of informal memorials that frame a ‘Third Emotional Space’ for the bereaved. The material memorialscape is indicative of the interwoven narrative journeys in and through particular place temporalities for the living, for whom bereavement is a confluence of emotional-spiritual-practical way-finding.*

For us as artists, who often observe the passage of time (in different ways) in our work, it is important to avoid the nostalgic or sentimental. In our attempt to focus on the phenomenon of the memorial bench, its role in our cultural geography, and by creating a participatory opportunity within the context of a gallery space, we are responding to a constituent of contemporary life and acknowledging the widespread use of the memorial and its relationship (through people, past or present) to place, whether far or near. In so doing, we have perhaps ‘freeze-framed’ some moments in time in image and music for the ongoing contemplation of others and hope to extend our research to many more places in Britain.











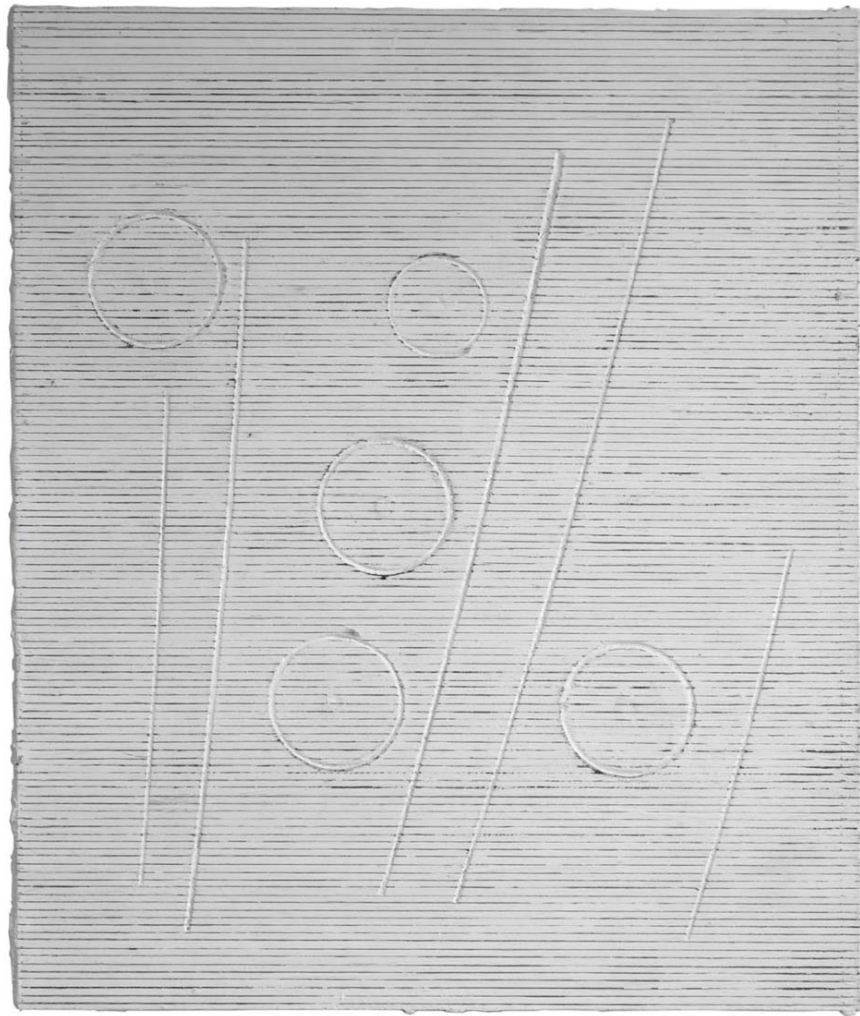




**IMAGE  
TO  
FOLLOW**

# **Lines of Interpretation**





**White Peak** © David Ainley

**David Ainley**

*Lines from landscapes: orientation and resonance*



It might be assumed that visual artists concerned with landscape will begin with a search for a viewpoint perhaps aided by a map. The geographer David Matless in *Landscape and Englishness* quotes *The Countryside Companion* of 1939, published by Batsford, that you could learn “more of a patch of country from an Inch Ordnance map in half an hour than by poking around it aimlessly for days.” That the OS map of the coast around Grimsby and Cleethorpes has no blue symbol for ‘a viewpoint’ until some fifteen miles south beyond Saltfleet might suggest that this is an unpropitious area for an artist. The current exhibition gives the lie to that. Significant first-hand experiences of landscape may or may not be had in the fixed positions that ‘viewpoints’ suggest, but most artists will shun any kind of prescription before finding their own ways and places. In this respect they may be distinguished from tourists.

The works in this exhibition testify to artists’ responses to particular topographies with which they have intimate connections. They have found new territory in familiar places. John Constable’s remarks on his search for originality exemplify two aspects of an approach that we may find echoed in the practice of contemporary artists. “When I sit down to make a sketch from nature the first thing I try to do is to forget that I have ever seen a picture.” The impossible challenge he set himself in this needs to be understood in the light of his deep knowledge of old masters and his view that “a self-taught painter is taught by a very ignorant person.” Constable was intent on discovering what it was to be ‘himself’ and he looked close by for inspiration. “My limited and abstracted art is to be found under every hedge, and in every lane, and therefore nobody thinks it worth picking up.” The sensuous pleasure Constable found in “the sound of water escaping from mill dams etc., willows, old rotten planks, slimy posts and brickwork” for which he found such convincing painterly equivalents was extended through his attitude as a natural scientist witnessed, for example, in studying clouds or a rush of water into a lock. The impressive physicality of Judith Tucker’s drawings of The Louth Navigation in which her visceral engagement with charcoal and pigment on handmade Arches watercolour paper captures the textures and entanglements she observes at the canal’s edge, matched by her skill in shaping space through carefully judged tonal contrasts, has its roots in this tradition of energetic expressive mark-making. One is aware of how different these images are from photographs. Drawings of this substance take

time to make and in their accumulation of marks we detect a history of observations, statements, erasures, adjustments, re-visioning and resolutions. In this they are different from poems in which a final version can be underpinned by numerous hidden re-draftings. Linda Ingham's paintings of the shore and sky are also the product of a process of layering but to different delicate atmospheric and spatial effect. Scumbled and sgraffitoed passages of colour are reminiscent of subtle changes in daylight and the making and re-making of sand waves in tidal cycles. The resonances between the drawings and poems of Judith Tucker and Harriet Tarlo in their collaborative project, *Outfalls*, around the Louth Canal in East Lincolnshire testify to the potential of different media to create wonderfully evocative images of that place alone and in stimulating juxtapositions. David Power has composed music for *Far and Near: Expressions of Continual Bonds to Absent Others*, the film and installation of a memorial bench and quilt, with paintings by Linda Ingham and involving members of the community. Power has written a beautifully tender setting of a love poem Solitude 80 by Ronald Duncan, most carefully chosen and performed to complement the other elements of the work. Each stanza begins 'Remember me' and the poem concludes:

Remember me,

Now all is past,

Your memory alone

My looking glass.

The tactility of Judith Tucker's drawings and Linda Ingham's paintings finds an echo in the *River Avon Book* (1978) by Richard Long in which he uses mud and water taken from the source of his inspiration, his 'home river' that has the second highest tides in the world leaving huge mud banks in the Severn Estuary and the Bristol Channel. The medium and the subject are totally enmeshed, "a mixture of time, water and stone".

The history of Western art indicates that significant work arises when formulaic

approaches are avoided. In various ways creative artists have challenged tradition in their choice of subject-matter, materials, and form. Richard Long's seminal work *A Line Made By Walking. England. 1967* presented new opportunities and challenges for many artists engaged with landscape. The photograph, in portrait format, beneath which is written its title, is of the straight line he made by walking backwards and forwards in a field in Wiltshire. It invites us to consider our interaction with the land, the traces we leave on it and the essence of drawing as mark-making and representation. It may prompt ideas about framing, real and pictorial space, viewpoints, site-specificity, movement, time, relationships between nature and culture and permanence and ephemerality, any of which might inform artists about decisions they make whatever their medium. These touch on all the work in this exhibition.

Many artists and poets have written and spoken about walking as an aspect of their practice. In their collaborations Harriet Tarlo and Judith Tucker walk as research, as a way of making discoveries in the landscape. Such a process is also a key part of my own practice. This is not simply a matter of gathering information but of necessary sensory engagement with places. Linda Ingham and David Power speak of "the idea of repeated, walked journeys and how these relate to individual's relationship to place." For Hamish Fulton "the walk is the work" and "no walk no work". His walks are private experiences given public form in text works and images shown in galleries and publications. He has said "The walk texts are facts for the walker and fiction for everyone else." His *Fourteen Coast to Coast Walks* is a map of the British Isles on which those walks are inscribed. Thomas A Clark has explained "We should not mistake the exhibited or published evidence for the artwork itself...the work is the walk...It is only by focusing on Fulton's primary work – the walks – as marked by his artworks, that its conceptual power, richness and fragility can be recognized." "What I build is an experience, not a sculpture." Fulton and Long are often discussed together but a distinction lies in their attitude to leaving traces. Fulton's mantra is "Leave no trace". In separating his practice from 'Land Art' he has qualified this. "It is impossible to literally leave no trace. Immediately I start talking about leaving no trace I enter into a state of hypocrisy. The issue is – low impact, less. 'It's all a matter of degree'. It is harder to leave things alone than to change them. Land art - is the opposite of leave no

trace.” Andy Goldsworthy’s *Four Pieces of Seaweed* (1978) reflects his commitment to making delicate ephemeral sculptures from natural materials found on site and then photographed. It was noted in the book accompanying *Uncommon Ground: Land Art in Britain 1966-1979*, a major touring exhibition of work from the Arts Council Collection, that Goldsworthy’s use of colour photography “led to accusations of a merely decorative practice, an indication that the monochrome austerity expected of serious art was still upheld in some quarters.” It also drew attention to the instability of colour prints, “Colour photography can be as fugitive and volatile as the appearances these artists were dedicated to recording.”

Richard Long has made a number of walks documented on maps. *A Ten Mile Walk in England 1968* is shown as a straight line drawn on an Ordnance Survey map of Exmoor. The art historian Nicholas Alfrey (Tate Paper No.17, 2012) has given a revealing account of this piece, providing valuable insights into many aspects of Long’s work and its landscape context.

Harriet Tarlo, describing the approach she has to engagement with places in her collaborations with Judith Tucker, has spoken of walking as “not really linear. I can’t see it that way.” She contrasts the map, which she rarely uses, “a flattened landscape, made to fit a page,” with the physicality of walking which “is full of drift and wandering, diversion and going around and about, rather than directly, crossing fields, moors, gates, walls, not just walking along the line of them.” This approach, familiar to many visual artists and writers as a stimulus to their creativity has characteristics of the situationist strategy of the *dérive*, though rural rather than urban, that is quite different from a journey or a stroll and, indeed, from the walks of Fulton or Long. It has a different purpose.

The Ordnance Survey map is, like any other map or representational work of art, an abstraction, a work of much greater subjectivity than is often acknowledged. For all their brilliance, Ordnance Survey maps are not good at showing certain aspects of landscape, for example the layered history of place. Universal topographical accuracy cannot be assumed. Mike Parker, in *Map Addict* (2009) lists ‘decoy features’ or

‘watermarks’, subtle variations of landscape features that map publishers introduce to deter plagiarism, including “tiny kinks in rivers, exaggerated curves in roads, fake outhouses on farms and misplaced apostrophes or slight spelling mistakes in names.” The artist, cartographer and author Tim Robinson is venerated amongst those who have recognized and addressed the limitations of Ordnance Survey maps by representing places as they are known through first-hand experience and in local communities.

“Most maps,” he has observed, “seem designed to help you get out of a place as fast as possible.” His intention has been to use maps as an expressive medium, wanting them to draw readers in and keep their attention on the surface of the ground for as long as possible.

The Ordnance Survey grid square SE8322 on the Landranger Map 112 (Scunthorpe and Gainsborough sheet) has been identified as the emptiest grid square in the UK, possibly “one of the least interesting places in the UK, but in one of the most interesting ways.” It should not be without interest to artists or designers of ‘alternative-cartographies’.

Marcel Proust, writing of travel in *Remembrance of Things Past*, is often paraphrased as saying that “The real voyage of discovery consists not in seeing new landscapes, but in having new eyes.”

The photographs *Beauty Spot*, *Land’s End* (1975) by Martin Parr and *Man on Edge of Pier* (undated, c.1977) by Brian Alterio engage our attention in the act of viewing and being viewed in vertiginous positions on the boundary of the land and sea, one of them in a recognized place of scenic beauty, the other in an unnamed situation that in many ways is rather dull. The attentiveness of the man crouching on the edge of the pier as he looks into the deep, and the high viewpoint from which he is seen make this a brilliantly vertiginous image composed of only three elements, including beautiful textural and tonal detail. Alterio’s photographs were well collected by the Arts Council in the eight years he lived in England and worked as a photo-journalist before returning to the USA where he was at the cutting-edge of developing digital imaging. Martin Parr’s photograph, one in a project *Beauty Spots* undertaken early in his career, reflects

interests in modern culture that have distinguished his work. The man lying on the rocks is seemingly oblivious to the spectacular view out to sea.

Most conventional landscape representations begin with the selection of a 'station point', an eye level and a decision about the boundaries of the view. An important aesthetic decision lies in determining the position of the horizon line. For example a very low horizon line enabled John Constable to give full rein to his treatment of the sky as "the chief organ of sentiment" in the landscape. Viewers can identify more closely with the experience of 'being in that landscape' rather than viewing it at a distance from a bluff or hilltop. The absolutely still focus commonly sought by photographers is at odds with most encounters with landscape in the field. Movement, perhaps walking or running, driving or cycling, or simply scanning with a slight shift of position of the eyes or head extends our perception beyond the fixed point.

Having settled on a place or an area as a starting-point for creative work, editing visual or verbal materials and organizing them into an appropriate and telling form is arguably the most demanding task facing artists and writers. The American poet Lorine Niedecker described her work as 'condensery', and the critic Kenneth Cox declared that her spare distilled verses were 'whittled clean'. *The Ground Aslant: An Anthology of Radical Landscape Poetry* edited and introduced by Harriet Tarlo is a superb and illuminating anthology drawn from sixteen contemporary British poets. There is much about the sensibility evident across the collection that explains the interest that this work holds for visual artists and, indeed, for some composers. This is as much to do with their preparedness to experiment with poetic form as it is with landscape subject matter.

Thomas A Clark, whose work is as well known in the context of art galleries and installations as in poetry circles, is represented in *The Ground Aslant* by *The Grey Fold*. It begins:



lifting your eyes

take the small voyage

out to the horizon

and back again

In this, the beginning of a much longer poem each stanza of which takes a reader through a sequence of small changes in language and perception, it is possible to sense something of the quality of attentiveness that we might have whilst quietly sitting on a bench looking, for example, out to sea. The memorial bench, film installation and series of paintings by Linda Ingham in her collaborative project with the composer David Power are brought to mind. Clark's verse conjours a practice of contemplative looking that many visual artists necessarily cultivate and which may be shared with others.

A short poem *The Walk to Roussillon* by Peter Riley is a beautifully distilled expression of the awareness of subtle differences that Cézanne might have recognized when choosing a viewpoint in relation to a landscape motif:

The red cliff in the dark green woods,

walk towards it. As you get

closer it is difficult to see.

The use of pictorial space and framing are fundamental compositional elements in visual art and in 'open-field' poetry where traditional lineation is abandoned in favour of spacing designed to relate form and content.

The ubiquity of word-processing and desk-top printing has instilled widespread

familiarity with 'landscape' and 'portrait' page orientations. In art these are often taken as 'given', the logical format for conventional approaches to a work in one genre or the other. Occasions on which they are explored by, for example, varying the proportion so that, perhaps, a landscape is stretched to an extreme degree or worked on as a portrait are less common.

My own engagement with landscape arose when, on walks which afforded scenic vistas in an area that had been mined for lead, my gaze shifted from the distance to the ground beneath my feet in order to avoid falling down one of the many un-capped shafts. Recognition of the extent to which there was an underground landscape that was the product of largely overlooked human labour and ingenuity became a driving force in my work. In the *Quarrying* series the thin vertical paintings, made to be scanned from top to bottom, reflect this Auden-like epiphany. The multiple layers in my *Landscape Issues* and *Veins* paintings, each one drawn though with sawn cuts and numerous inscribed lines, echo the slow progress that miners made in hard rock, efforts that could prompt consideration of the work of navvies who built canals. It is reckoned that a good navvy would shift twenty tons of earth each day, often lifting it to a height of six feet.

Harriet Tarlo's Louth poems, here juxtaposed with Judith Tucker's drawings, are all in a determinedly portrait format. These long thin poems are at odds with the landscape orientation which she has adopted in other collaborations with Judith Tucker (*Excavations and Estuaries*). One senses the cut of the canal, an old river navigation, in the form of the poems. The pace and rhythm, including broken lines, take readers on a gentle journey in which time is given to details that catch the eye and fall on the ear. In this consummate poetry we find many species of plantlife, beautiful names and vibrant colours which enliven an entropic environment. The collaborative work of Judith Tucker and Harriet Tarlo calls to mind a surprising group of artists and writers including Robert Smithson (his engagement with decaying industrial sites), Sir John Everett Millais (the astonishing observation of botanical details in 'Ophelia'), the writings of John Clare, Charles Tomlinson, Richard Mabey, Iain Sinclair and the films of Patrick Keiller.

If there is a sense of loss in these landscapes, artists in this exhibition perform important acts of reclamation that heighten our feelings and awareness of links between the past and present. “There is nothing in this world as invisible as a monument” wrote Robert Musil in 1936, observing that civic memorials, though grand, were forgotten. Ken Worpole, quoting this in *The New English Landscape* (2013), suggests that “ruins, by contrast, are a reagent of memory, their incomplete, fractured elements demanding to be visualized or imagined whole again. Ruins invoke empathy and the free play of historical query, where memorials close the lid firmly and decisively on the past.” He notes a growing tendency towards ‘informal memorialisation’, the locations of which are “at places associated with those remembered, often in view of the sea...”. Linda Ingham and David Power’s work *Far and Near: Expressions of Continual Bonds to Absent Others* addresses this in sensitive, subtle ways drawing on the experiences of many participants. This and the other exhibits in this show invite viewers to imaginatively engage in ways that will deepen their responses to landscape.

**DAVID AINLEY**





# COASTAL IMAGE



## Biographies



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**Harriet Tarlo** is interested in place, landscape and environment in particular where it intersects with experimental poetry or wider art practice. She engages in these through the writing, publishing, exhibiting, performing and reviewing of contemporary poetry, as well as her academic and teaching work. In the last ten years she has collaborated with artists such as Jem Southam and Annabel McCourt. Most notable, since 2011, her poetry has been extended by long-term work with Judith Tucker on several place-based projects in the North of England. She has enjoyed extending her open-form poetry practice to thinking about how to show the work on the wall in diverse forms from framed texts to canvas prints to vinyls on windows. She spends part of her time as Reader in Creative Writing at Sheffield Hallam University and part on her poetry including giving readings and workshops at literary festivals and with her projects with Judith.

Harriet Tarlo's publications include *Field; Poems 2004 – 2014; Poems 1990 – 2003* (Shearsman 2016, 2014, 2004); *Nab* (etruscan 2005) and with Judith Tucker, *Sound Unseen* and *behind land* (Wild Pansy, 2013 and 2015). She is editor of *The Ground Aslant: An Anthology of Radical Landscape Poetry* (Shearsman, 2011) which was reviewed on Radio 3's *The Verb* and has received considerable attention in an out of academy. Critical work appears in volumes by Salt, Palgrave, Rodopi and Bloodaxe and in *Pilot, Jacket, English* and *The Journal of Ecocriticism*. Her collaborative work with Jem Southam has appeared in The Lowry, Salford and Tullie House, Carlisle and with Judith Tucker at Galleries including the Catherine Nash Gallery, Minneapolis, 2012; Musee de Moulages, Lyon, 2013; Southampton City Art Gallery, 2013-14; The Muriel Barker Gallery, Grimsby and the New Hall College Art Collection, Cambridge, 2015. Her work with Tucker and McCourt on the Fitties plotland can be seen at [www.projectfitties.com](http://www.projectfitties.com)

**Judith Tucker:** is interested in what it is that painting and drawing can explore and reveal about our relation with place. She is interested in memory, postmemory, notions of haunted archeology and deep mappings. Most recently she has been working on commissions with the radical landscape poet, Harriet Tarlo; through the process of painting and drawing in relation to poetry, and in conversation with each other, each seeks to provide an enriched perspective of a specific place. She has also collaborated with the sculptor Deborah Gardner as artists in residence at Armley Mills Industrial Museum, Leeds. Judith Tucker has exhibited extensively both in the UK and abroad. Recent exhibition venues are very wide ranging and include Lyon, France Brno, Czech Republic, Minneapolis and Virginia, USA. Judith also writes academic essays which can be found in academic journals and in books published by Rodopi, Macmillan, Intellect and Gunter Narrverlag, Tübingen.

In addition to working in her studio, Judith works some of the week at the University of Leeds where she runs the B.A Art and Design and enjoys supervising her PhD students. She is co-convenor of two place-based networks, Land2 and mapping Spectral Traces. She has recently been invited to be one of the artists in the Contemporary British Painting network – a new platform for contemporary painting in the UK.

**Linda Ingham** lives and works from her coastal studio in North East Lincolnshire.

Her work observes memory & place and the passage of time, and takes the form of painted and/or drawn constructions, modified books, and objects created using various methods. Observation and usage of process, recording and participatory elements along with attention to materials are particularly important within her practice.

She exhibits internationally and has work in several public and private collections including the East Contemporary Artists collections at UCS, Swindon Art Gallery & Museum, Rugby Museum & Art Gallery, and University of Arizona Museum of Art, USA, and is one of the 56 artists who form the Contemporary British Painting network. Most recently her work has been exhibited as part of the permanent collection in the Usher Gallery, Lincoln and as part of the Priseman Seabrook Collection in Huddersfield Art Gallery. In 2015 her installation piece, *Heavier Than Heaven* was included in the *Aesthetica Prize Future Now, 100 Artists* publication. Linda is looking forward to 2017 when she will be taking part in the *Contemporary Masters of the East of England* exhibition at The Cut in Halesworth, and her work will be touring museums in China as part of the Contemporary British Painting group.

When she is not in her studio, Linda also teaches, curates exhibitions and runs art projects. She has recently formed the Arts Meridian organisation, to develop the arts and professional development for artists in North East Lincolnshire.

**David Power** is a composer who writes music for a large variety of media ranging from solo pieces, to electronic compositions and right through to work for full orchestra although songs and other vocal writing forms the backbone of his output. His music has been widely performed throughout the UK and also in Europe and the USA from time to time. His music has been broadcast on BBC Radio Three as well as on various local and regional radio stations. In 2012 his *Eight Evening Songs* appeared on the acclaimed CD *Songs Now: British Songs of the Twenty first Century* on the Meridian label.

In recent years he has become interested in collaborative work. Such projects include *Vestiges*, a multi media installation that undertook a tour of Northern English Churches in 2013. He is also involved in an ongoing collaboration with a group of York based composers and poets called *Sounds Lyrical* which has seen some of his songs performed in poetry and literature events as well as in the concert hall. Other examples include a three day woodland installation for *Festival8* and the use of his music in various film soundtracks, videos and gallery installations of which *Far and Near* is the latest.

For full details, please visit [www.davidpowercomposer.co.uk](http://www.davidpowercomposer.co.uk)



**DAVID AINLEY** lives and works in Derbyshire in an area with a legacy of lead mining and quarrying. His paintings, arising from a critical engagement with aspects of minimal and conceptual art, are the outcome of lengthy processes possessing strong metaphorical associations with human endeavour that has shaped places through extractive industries. This is frequently overlooked in landscape painting that favours the scenic. Many solo shows have followed his first at Ikon, Birmingham (1966). The most recent of these have been 'Encounters' at Southwell Minster (2012), 'Lie of the Land' at New Court Gallery, Repton (2011) and 'Reservoirs of Darkness' at Lakeside Arts Centre, Nottingham (2010). He has participated in numerous selected group exhibitions including the Jerwood Drawing Prize (twice) and ING Discerning Eye. Recent exhibitions have included David Ainley & Kate Genever 'Slowly I found my way in' (The Collection, Lincoln), 'The Priseman Seabrook Collection of 21st Century British Painting' (Huddersfield), 'Contemporary British Abstraction' (London), 'Behind Land: Excavations and Estuaries' (Hull), 'Contemporary British Watercolours' (Maidstone, Antrim and Bideford), 'Contemporary British Painting' (Isle of Wight), The London Art Fair, 'Art-Athina' (Athens). He has extensive experience of teaching fine art studio practice and theory, sometimes in cross-disciplinary contexts, in universities, colleges and schools, most recently at the University of Nottingham.

**Mandy Bloomfield** is a Lecturer in English at the University of Plymouth, where she teaches 20th and 21st Century literature. Her research focuses on modern and contemporary poetry, experimentalism, eco-poetics and conversations between literary and visual arts. She has published many articles on these topics as well as a monograph, *Archaeopoetics: Word, Image, History* (University of Alabama Press, 2016).

**List of Images:**

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## **Thanks & Acknowledgements**

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