

# All Over the Place:

**Drawing Place,  
Drawing Space.**

*First published in Winter 2009 by*

The Caserom Press  
Thomas Parker House  
13/14 Silver Street  
Lincoln  
LN2 1HJ  
England  
www.the-case.co.uk

ISBN 978-1-905821-14-3



9 781905 821143

Designed by Philippa Wood  
Cover design Barrie Tullett  
Cover map courtesy of the Harlequin Gallery, Lincoln  
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## Introduction //

*If space is ...a simultaneity of stories-so-far, then places are collections of those stories, articulations within the wider power geometries of space. Their character will be a product of these intersections within that wider setting, and of what is made of them. And, too of the non-meetings-up, the disconnections and the relations not established, the exclusions. All this contributes to the specificity of place.*<sup>2</sup>

There are many potential interrelations between drawing and notions of 'place' and 'space', which include possibilities for both viewer and maker. The exhibition *All Over the Place: Drawing Place, Drawing Space* and accompanying symposia reflects upon the relationship between drawing and phenomenological experiences of place, as well as considering symbiotic questions such as:

—What can the act and process of drawing contribute to or invest in an understanding of place?

—How can a consideration of place inflect a drawing practice?

There is therefore a proposition of drawing as a process of collaborative or conversational investigation. In this instance the collaboration or conversation is between maker/s and their subject matter, in other words, an exploration of what drawing might contribute to the construction of meaning in response to place.

*All Over the Place* is a title borrowed from the introduction to Lucy R. Lippard's *The Lure of the Local: Senses of Place in a Multi-centred Society* in which she describes place as

*latitudinal and longitudinal within the map of a person's life. It is temporal and spatial, personal and political. A layered location replete with human histories and memories... It is about connections, what surrounds it, what formed it, what happened there, what will happen there.*<sup>1</sup>

It would seem that this notion of place might equally well be applied to drawing, for example: drawing as a layered location replete with human histories and memories. The feminist geographer Doreen Massey proposes an equally open, unstable, fluid provisional and contested approach to 'place' and here she emphasises the importance of disconnections as much as the connections

In many ways drawing might be a privileged medium through which to explore these kinds of connections and disconnections. Emma Dexter considers how drawing too is mutable and uncertain

*A drawing enjoys a direct link with thought and with an idea itself. Its very nature is unstable, balanced equally between pure abstraction and representation; its virtue is its fluidity. A drawing can be highly controlled and delicate, an act of homage, redolent of personal memory, or it can be automatic, responding to irrational elements or chance encounters of materials.*<sup>3</sup>

*All Over the Place; Drawing Place, Drawing Space* intends dialogue between the practice of drawing and considerations of place, both of which might be considered to be open and becoming and perhaps through that exchange something new might be created.

*All Over the Place: Drawing Place, Drawing Space* is a collaborative venture between LAND2, a national research network of landscape/place-orientated art practice and the Drawing Research Group at the University of Lincoln.

Co-convened by Judith Tucker and Jayne Bingham, the exhibition involves selected artists from each group and invited artists whose practice is centred within these concerns of drawing and place.

Judith Tucker  
Jayne Bingham  
2008

1. Lucy R. Lippard, *The Lure of the Local: Senses of Place in a Multi-centred Society* (New York: The New Press 1997) p. 7.
2. Doreen Massey, *For Space* (Los Angeles and London, 2005) p.130
3. Emma Dexter, *Vitamin D, New Perspectives in Drawing* (London and New York: Phaidon 2005) p. 10

## LAND2 //

//The creative practice-led research network LAND2 was started in 2002 by Iain Biggs (UWE Bristol) and Judith Tucker (Leeds) as a national network of artist/lecturers and research students with an interest in contemporary landscape/place-oriented art practice, with a particular interest in issues of memory, place and identity. In 2008, following the steady growth of the network, Jayne Bingham (Norwich) was invited to join the coordination group.

The network is primarily funded by the Place, Location, Context and Environment Research Centre (PLaCE) located in the Faculty of Creative Arts, UWE, with contributions from the School of Design, University of Leeds and other institutions and research centers which contribute to funding individual projects.

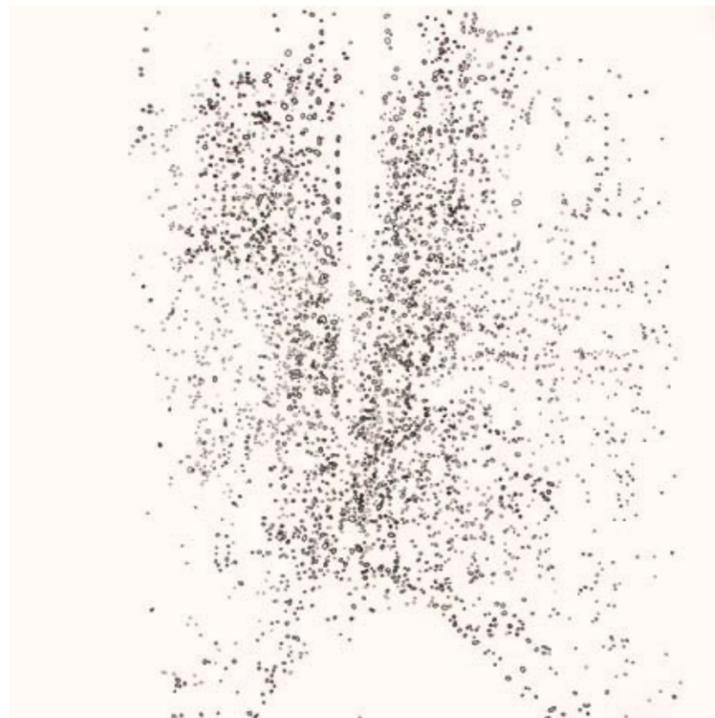
Members of the network share a core of common interests around how art practices can engage with the possibilities and problems of landscape/place as it is understood today, while also recognizing the contested nature of both these terms. The network meets for presentations of members' work, maintains an active web site at [www.land2.uwe.ac.uk](http://www.land2.uwe.ac.uk) (that both represents the network and serves as an educational resource for those interested in practice-led research into landscape), undertakes occasional group projects and fieldwork, and organizes interdisciplinary seminars, conferences and exhibitions. It has recently held the exhibition *Fieldwork* at An Tobar on the Isle of Mull, is supporting Ruth Jones' in her *Holy Hiatus* project (<http://www.holyhiatus.co.uk/>) and has in the past contributed to such innovative projects as Holly McLaren's *Bordering* (<http://www.borderingart.org.uk/holly.html>).

We are now regularly working in an international, as well as a nation, context having formed links with the *Space&Place Group* at the University of Minnesota and the *Société Internationale d'Ethnologie et de Folklore* (SIEF). Following the 9th SIEF Congress, LAND2 members have joined a new SIEF Working Group *Place Wisdom* that aims to establish a repository of multi-media, ethnographically-inflected records relating to understandings of place that build on research at the interface of human ecology, geography, anthropology, art, archaeology, performance studies, literature and philosophy. We have also formed close working relationships with individual artists like Marlene Creates (Canada), and we are currently looking to build more formal links with like-minded artists and academics in both Europe and the USA.

The LAND2 website has been included in Intute <http://www.intute.ac.uk>, a free online service providing access to the very best Web resources for education and research, selected and evaluated by a network of subject specialists and run by a consortium of UK universities and partners. Reports on our symposia and ongoing research, together with details of member's exhibitions and other activities, are posted on the site. We are keen to promote relevant doctoral and graduate student work and so document relevant graduate projects as part of our ongoing commitment to carry a greater volume of educationally valuable research material. Our achievement has been recognized by the AHRC, which acknowledged David Walker-Barker's contribution to the web site as 'a model of good practice for academics and graduates working with landscape'. (*AHRC Social Impact of Artist Exhibitions: Two Case Studies 2008 p 35*) <http://www.ahrc.ac.uk/About/Publications/Documents/Social%20Impact%20Exhibitions%20Web.pdf>

## Catherine Baker

*Track*  
ink/lacquer on  
gesso panels  
diptych  
each panel 80 x 80cm  
2006



// At its most conventional, drawing is the making of marks on paper. However such a narrow conception of drawing belies the complexity of the processes involved. Our scientific understanding of the drawing processes and particularly the active way we interact with visual material suggests that drawing itself is occurring as our eyes move over the scene. Over the last five years I have been developing ways to represent this active visual process as drawing. This work involves recording eye movements and using this data to create drawings that bypass the hand. In effect, creating drawings directly with the eye indicating the shape of our interaction with the visual environment.

Catherine Baker  
2008

// I'm interested in 'polyvocal' drawing that helps me explore ideas – often about landscape or landscape related issues - through combining different media and/or categories of sign. It's an informed 'playing around' that aims to keep different elements 'talking' to each other, rather than to arrive at an aesthetic solution. However, aesthetic qualities remain indicative of imaginative 'fitness for purpose', like the goodwill that sustains a conversation between people who hold very different views on a single topic. I see drawing (the process) as a performative, temporal art in itself, rather than as subordinate to producing a 'finished' work of art.

Iain Biggs  
2008

Iain Biggs

*Resident Migrant 1*  
*Resident Migrant 2*  
*Resident Migrant 3*  
*Resident Migrant 4*

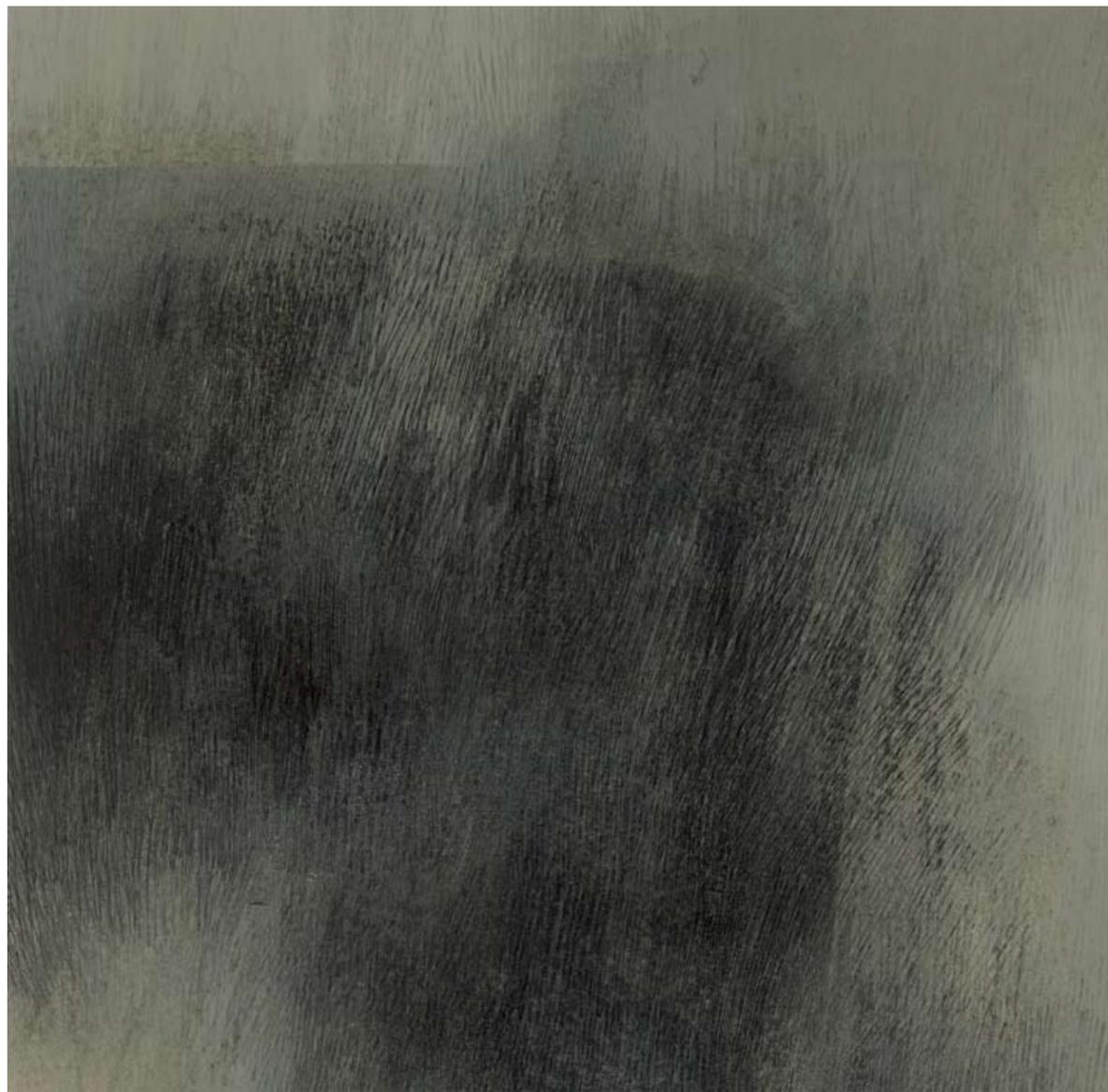
40 x 30cm  
*Various media on paper and card*  
2008

Images read from left to right



## Jayne Bingham

*Haut 2*  
pencil and gouache on paper  
35 x 35cm  
2008



*Felde 2*  
pencil and gouache on paper  
35 x 35cm  
2008



# Anne-Marie Creamer



Drawings from the larger work:  
*Flying Through Amber: the last wish of Vladimír Slapeta*

- Shooting party in Bohemia*
- Good-bye My Twins*
- Mother's dress*
- Evacuation*
- Vladimír Remembers*
- Happy Birthday Pepicku*

Watercolour & ink on paper  
30 x 25cm  
2004

Images read from left to right



# Paul Edwards

*Meadow, Vermont*  
charcoal on paper  
66 x 102cm  
September 2000



*Meadow, Vermont*  
charcoal on paper  
66 x 102cm  
September 2000



## Paul Fieldsend-Danks



*Tempest*  
postcard, coloured pencil, watercolour, silver leaf  
13 x 8cm  
2008



*Untitled (Land's End)*  
photograph, charcoal on Fabriano paper  
16 x 6cm  
2008

## Deborah Gardner



*Embryonic*  
ink, tracing paper  
2005

// The drawings are a connection between the self and the experience of place; an access to that which was seen or sensed but without wanting to embody or illustrate. Drawing is instead an act of intervention; it is a process that contributes substantially to what emerges. Physically, method and material determine creative parameters in construction. There are only so many marks to be made before the surface deteriorates and the drawing disappears, making for a fragile, transient engagement with the ideas and the actuality of the work itself.

Jayne Bingham  
2008

// This is the first time these drawings have been seen as objects in their own right. They also exist simultaneously in another place, embedded within an animation, embedded within an installation work called *Flying Through Amber: the last wish of Vladmir Slapeta*, which is in turn concerned with a terrible longing to reach another place, in the past. I have long been intrigued with structures en abime. I made these images in a studio in Prague, they remain in a sense phantom images both connected to the present moment of their making and another imaginative space. I see drawing as a spatial practice, touching quite literally on an intertextual labyrinth of references.

Anne-Marie Creamer  
2008

// Most of my recent work has become concerned with reconciling the presence, mass and weight of the subject with the passing of time. Increasingly I see drawing as a means of making a connection in a specific way with the physical world. It is an act of contemplation; drawing takes time and contains time.

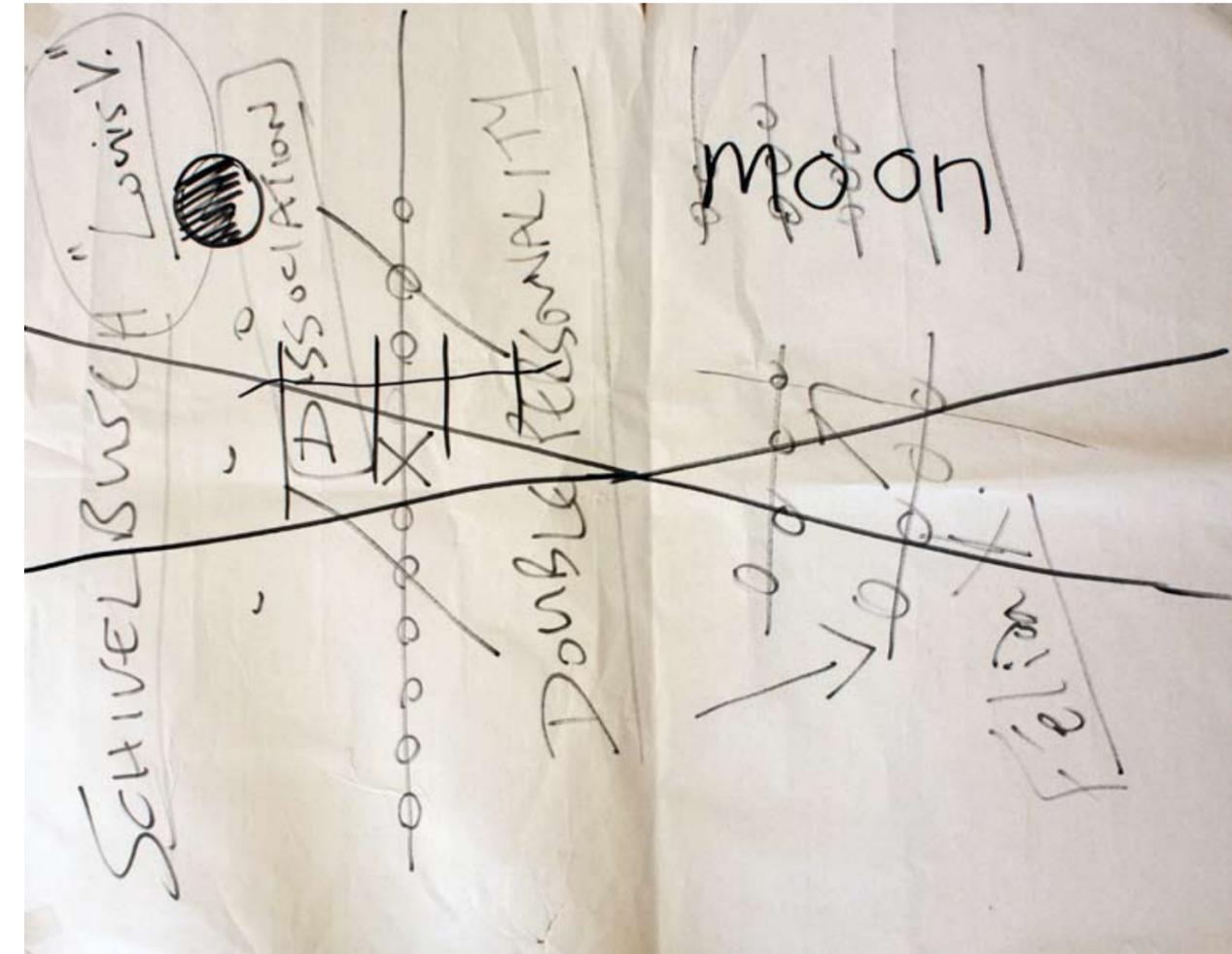
These drawings were made at a residency in Vermont; the subject was an area of waste ground near my studio. I was interested in drawing a subject with no focus and no apparent structure, but with a distinct rhythm that became a matrix of richly patterned graphic marks.

Paul Edwards  
2008

# Polly Gould



*Moon – blackboard*  
 blackboard paint, chalk  
 62 x 57cm  
 October 2008

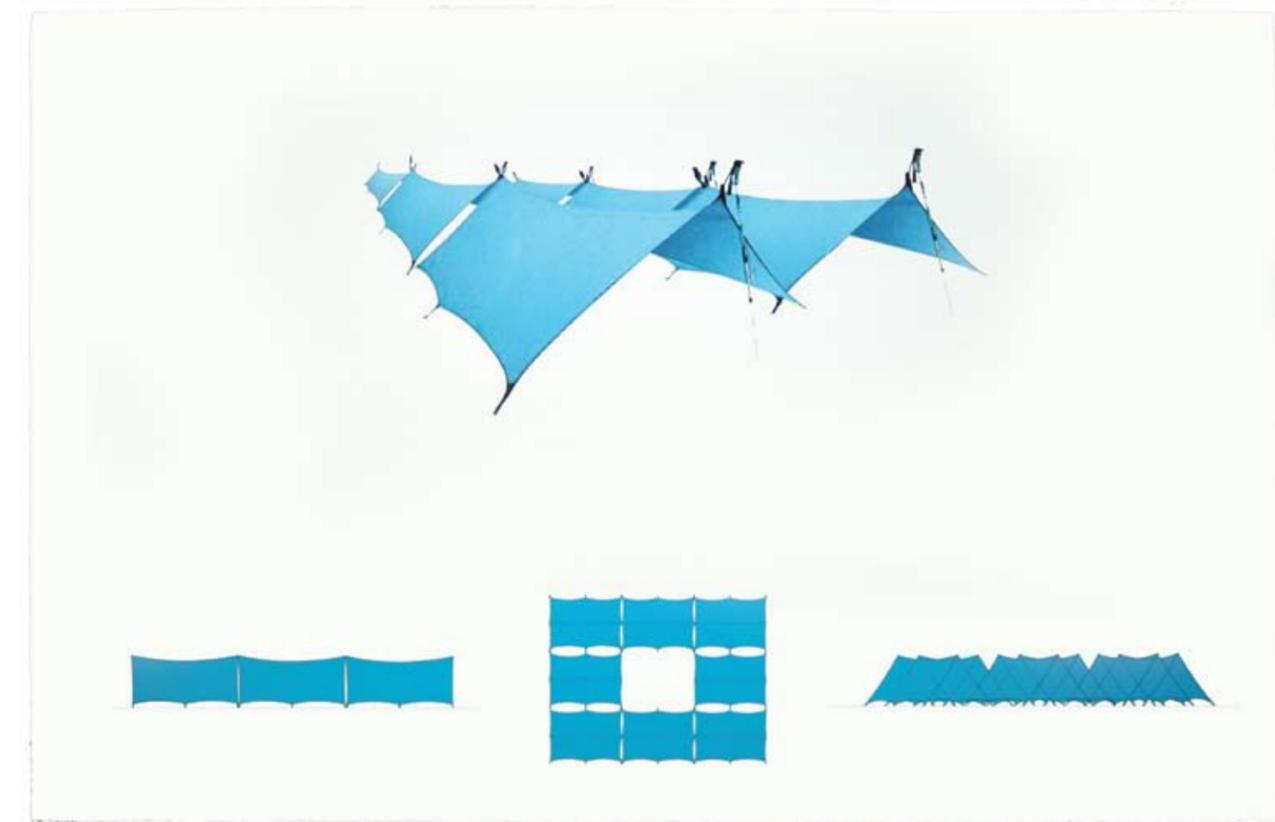


*Moon – flip chart*  
 paper and marker pen  
 74 x 58cm  
 October 2008

# Mick McGraw

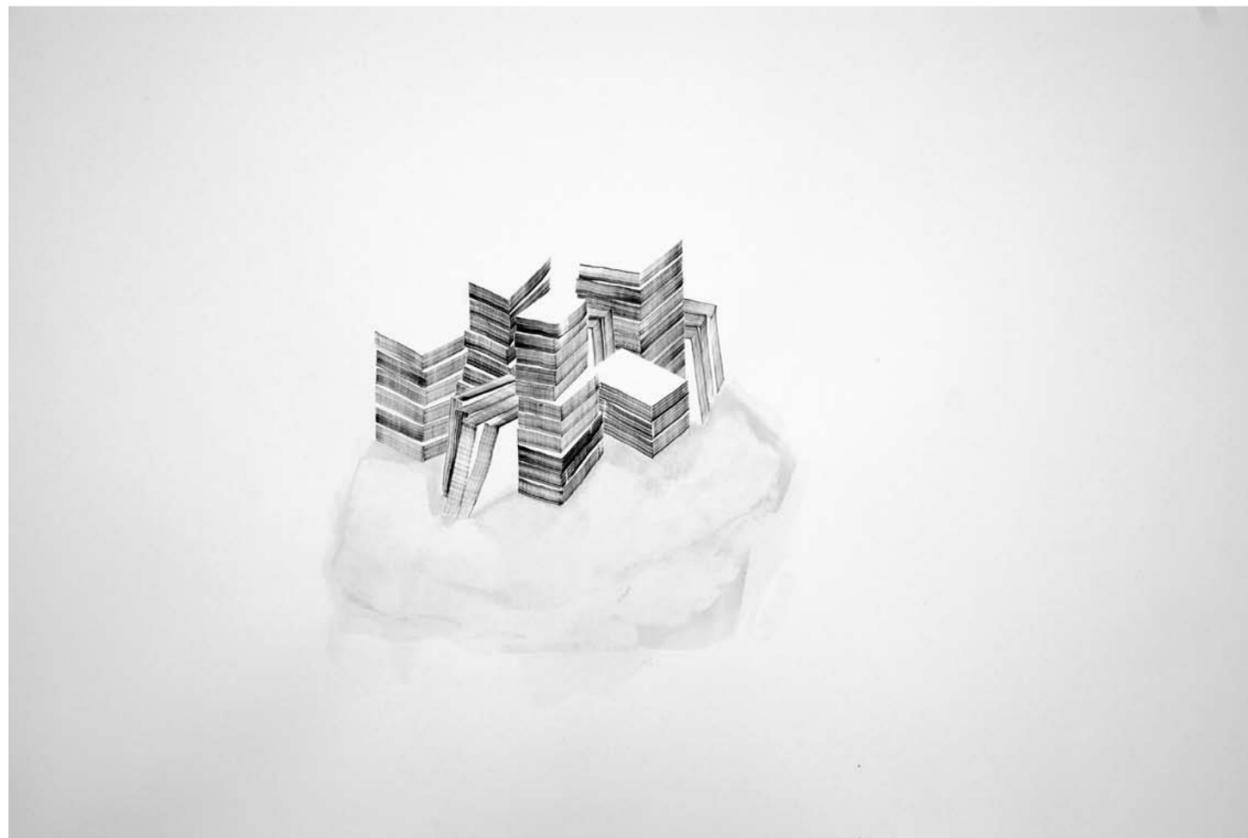


*Operational Field Unit*  
inkjet, collage and pencil  
113 x 77cm  
2008

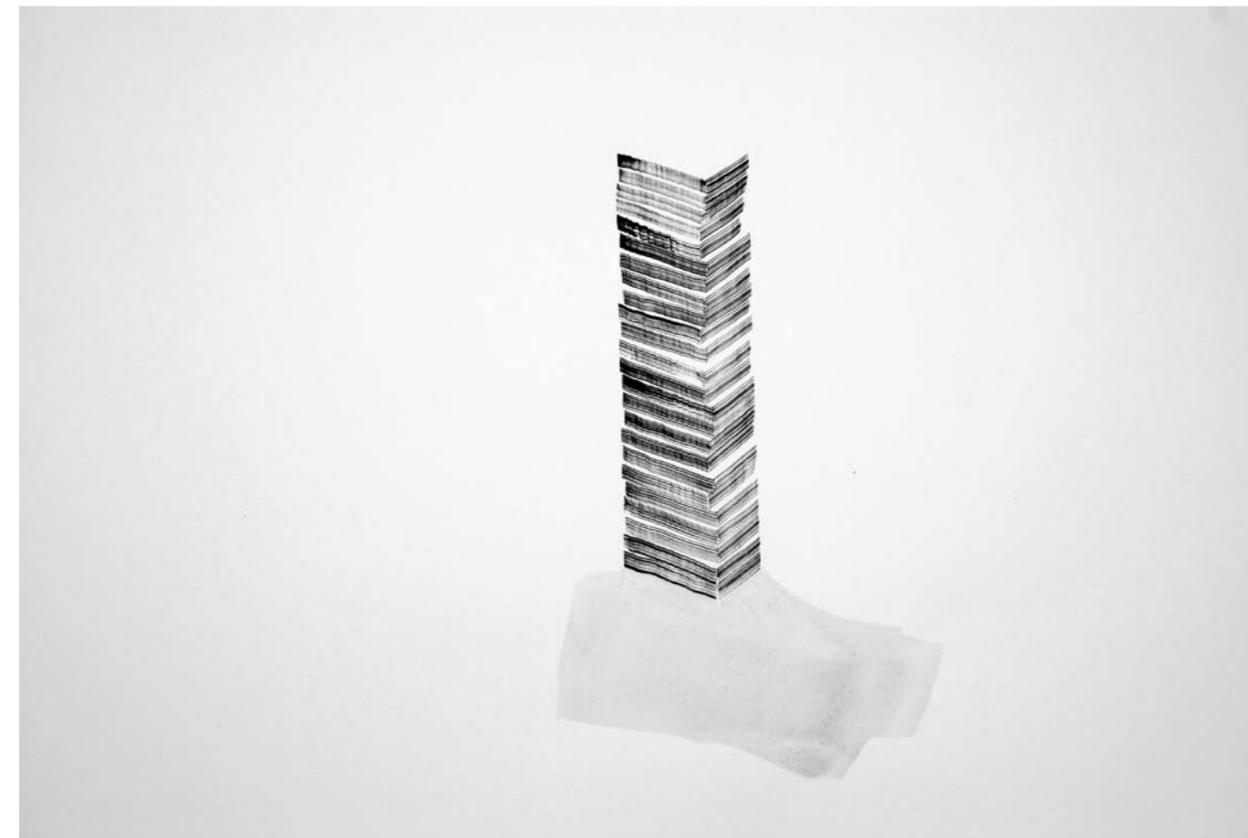


*Isolation Camp*  
inkjet, collage and pencil  
113 x 77cm  
2008

## John Plowman



*50 reams*  
acrylic  
110 x 80cm  
**2008**



*24 reams*  
acrylic  
110 x 80cm  
**2008**

## Gillian Robertson



*Chamber Series*  
charcoal on paper  
42 x 60cm  
2006

// The term parergon has traditionally been used to describe the function of landscape as the accompaniment or setting for a work, the ergon, through the intervention of a narrative or placement of a motif. This implication that landscape is marginalised in the presence of the main event is however challenged by those views of landscape that provide little or no obvious encounter with such a motif. What if that encounter is formed only through a collective memory, a sense of place or a personal history? These works relate to sites along the North Cornish coast, infamous for shipwrecks and maritime disaster. These histories and tales, whether fact or fiction, provide argument for the scene; they invest the landscape as both a witness and archivist for the uncanny.

**Paul Fieldsend-Danks**  
2008

// The drawn skeins, cells and folds in this work, spread across the space of the paper to construct various entities. Starting points for the activity may come from very specific observations, such as the skeletal structures of radiolarians, ultrasound images of a human embryo's head or the knot of a bag, but the resultant drawing is at once mysterious and open. The marks colonise to form imaginary places, whose boundaries reject the possibility of closure. In pursuing drawing, which strives for a liminal state, I am constantly aware of a possibility to explore interrelations between inner and outer body and correlations between intimate and immense scale.

**Deborah Gardner**  
2008

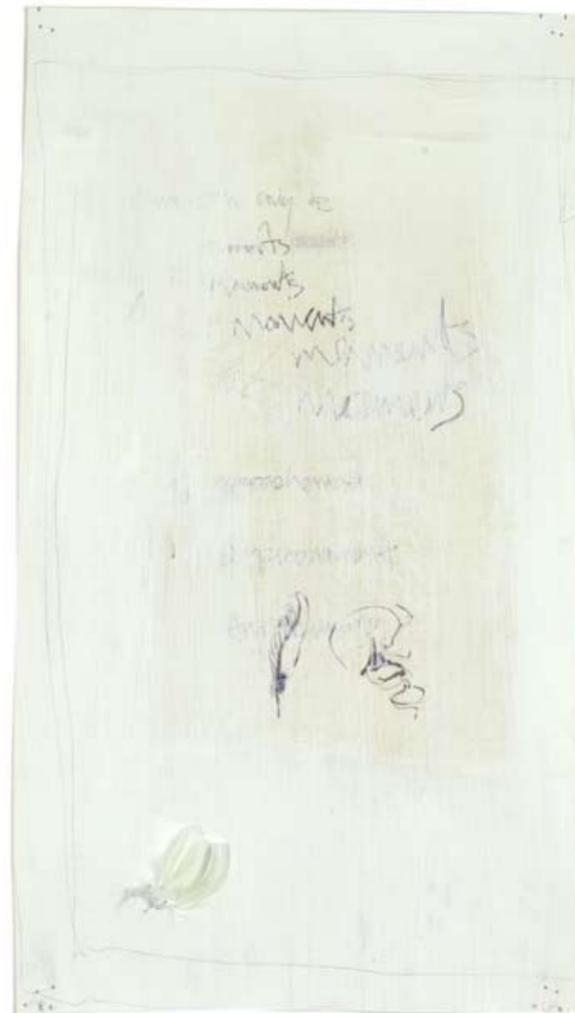
// The pieces called Moon consist of the residues of drawn marks made during my performance Libraries and Landscape - or what is it that I have lost, one version on a blackboard, one on a flip chart. The mark is mnemonic and referential. The 'drawing of place' works at the scale of landscape, in the 'place out there', but so too at the small scale of a surface of a sheet of paper. In Address place is noted with the here and now of the drawn outline of missing papers, and the strict direction of a name and street, made defunct by time's passage.

**Polly Gould**  
2008

// In a new series of collage based drawings, Mick McGraw has been looking at temporary structures and enclosures, from scene of crime tents and privacy barriers to emergency shelters and domestic camping equipment. He has been creating new hypothetical hybrid enclosures by cutting and merging existing versions through digital means to form a new, virtual, 2D structure. Through drawing, he is attempting to show a 360° visualisation of a virtual structure which, at this point in time, does not exist. By using the methods of technical drawing, he is attempting to make sense of planes and surfaces which cannot be seen from a fixed viewpoint, representing them by broken lines, through plans and elevations.

**Mick McGraw**  
2008

# Doris Rohr



*Devolve*  
 mixed media: graphite, emulsion paint, tea  
 43 x 60cm  
**Winter 2006/07**

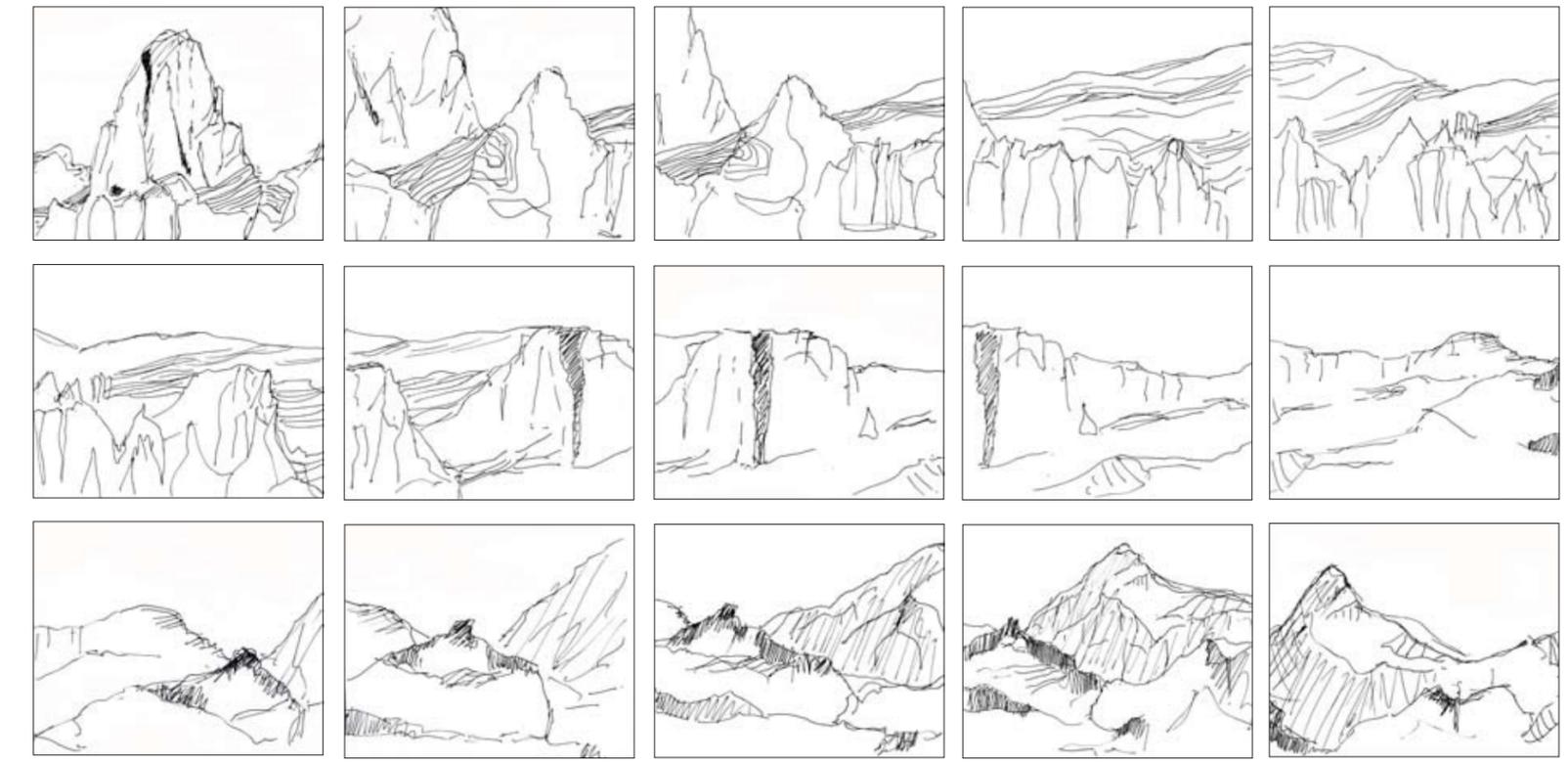
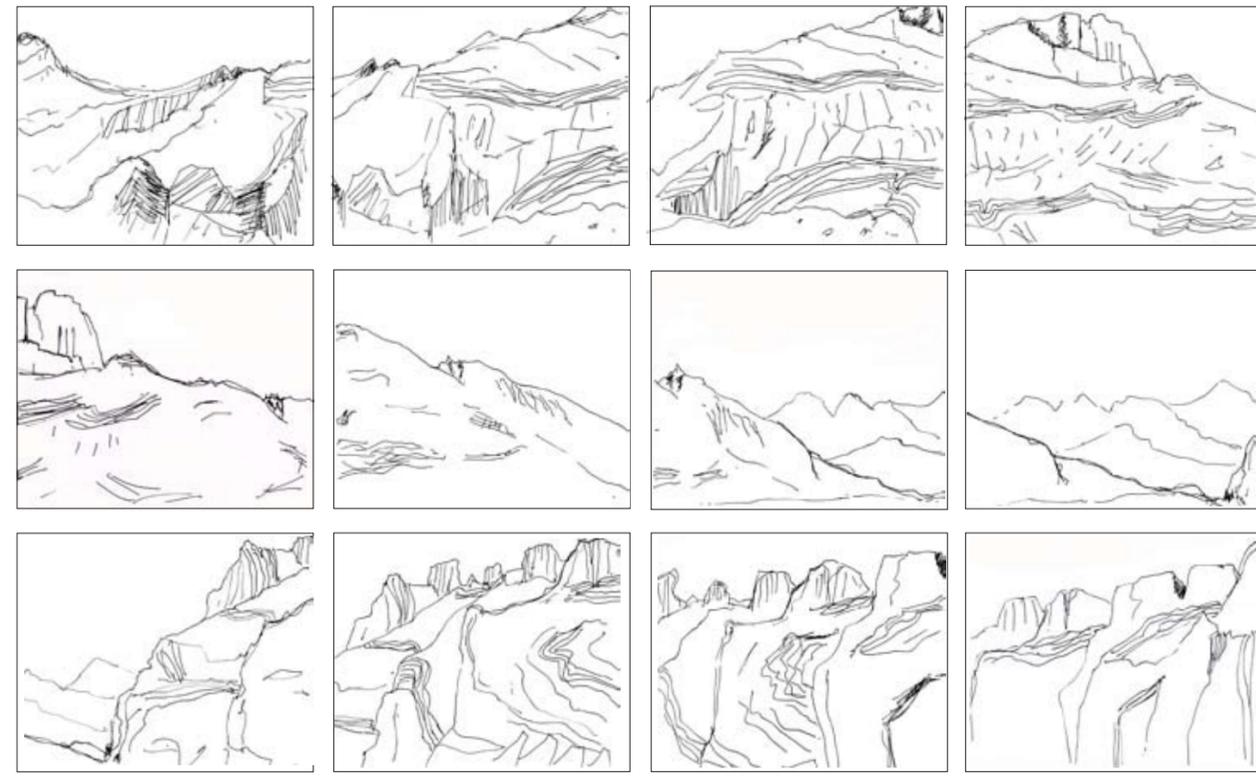


*Feathered Hills*  
 mixed media drawing/assemblage:  
 graphite, emulsion paint, cockatiel feathers,  
 ink drawing sketch  
 649 x 130cm  
**Summer 2006**

# Dan Shipsides

*Oldenap 360*  
pen on paper drawn animation  
DVD 1.30min  
2005

Images read from left to right



# Emma Stibbon

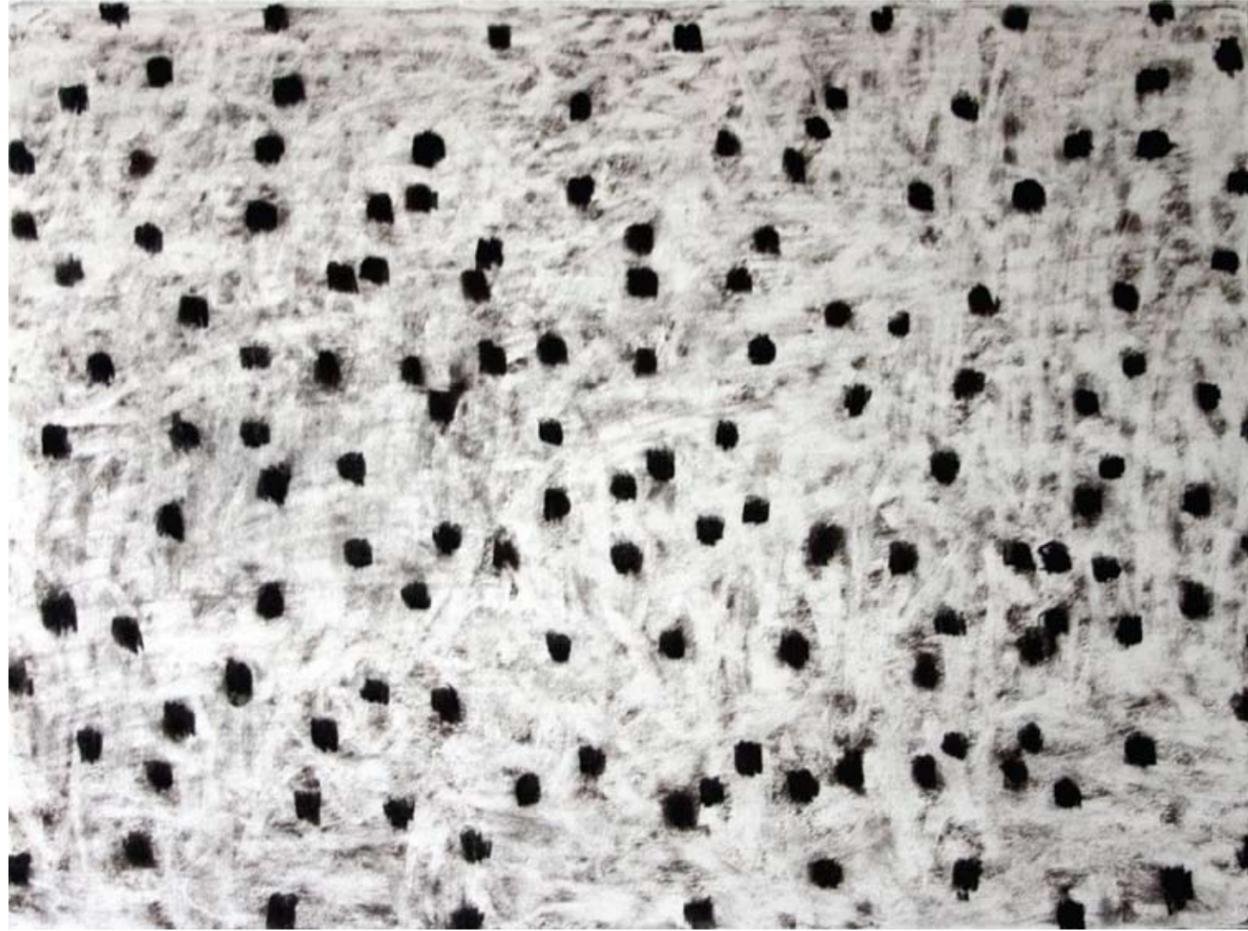


*Chairlift, Saas Fee*  
chalk drawing on blackboard  
57 x 40cm  
2008



*Refuge*  
chalk drawing on blackboard  
57 x 39cm  
2008

Andrea Thoma

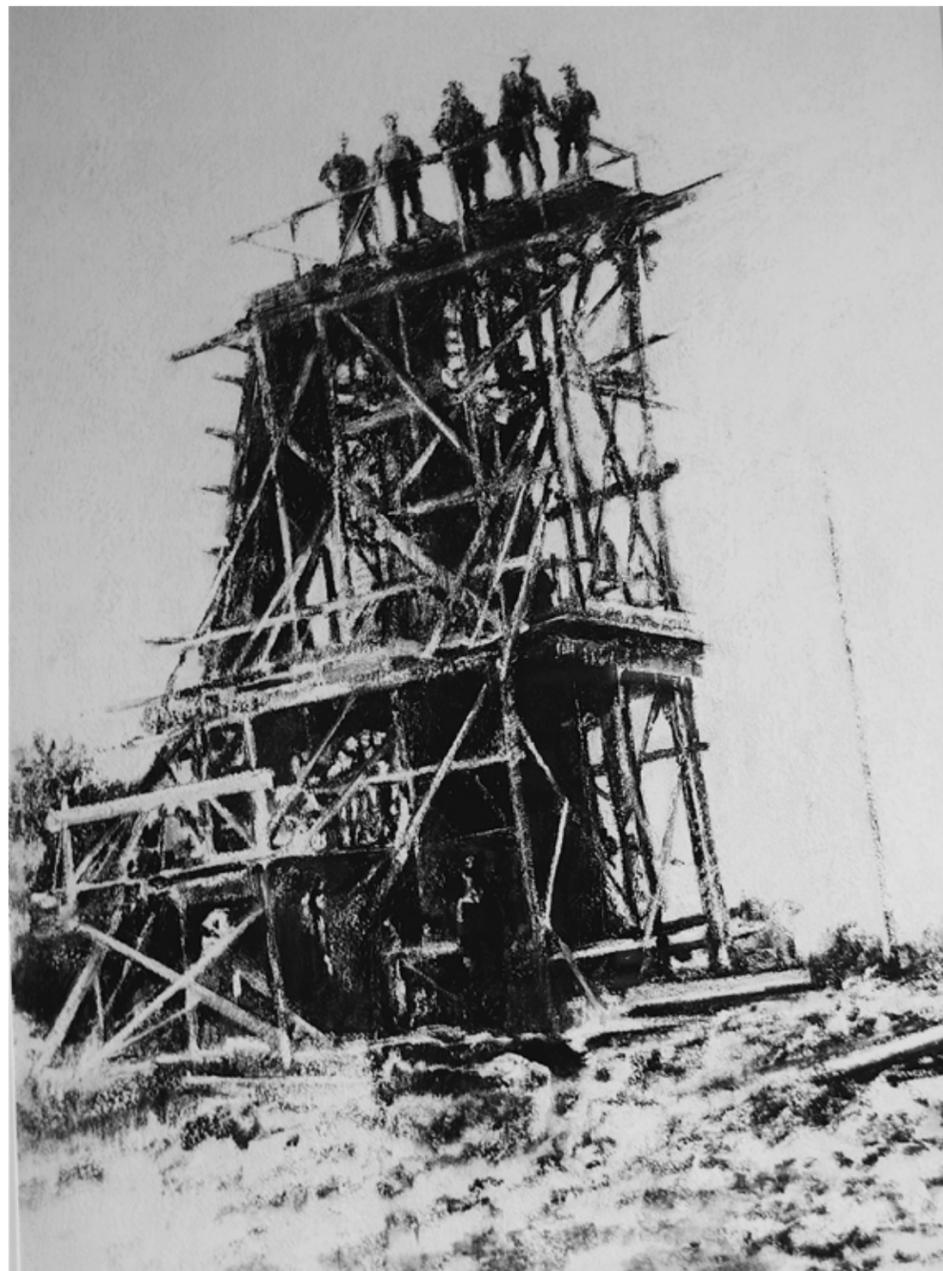


*Light spots V*  
charcoal on paper  
76 x 56cm  
2008

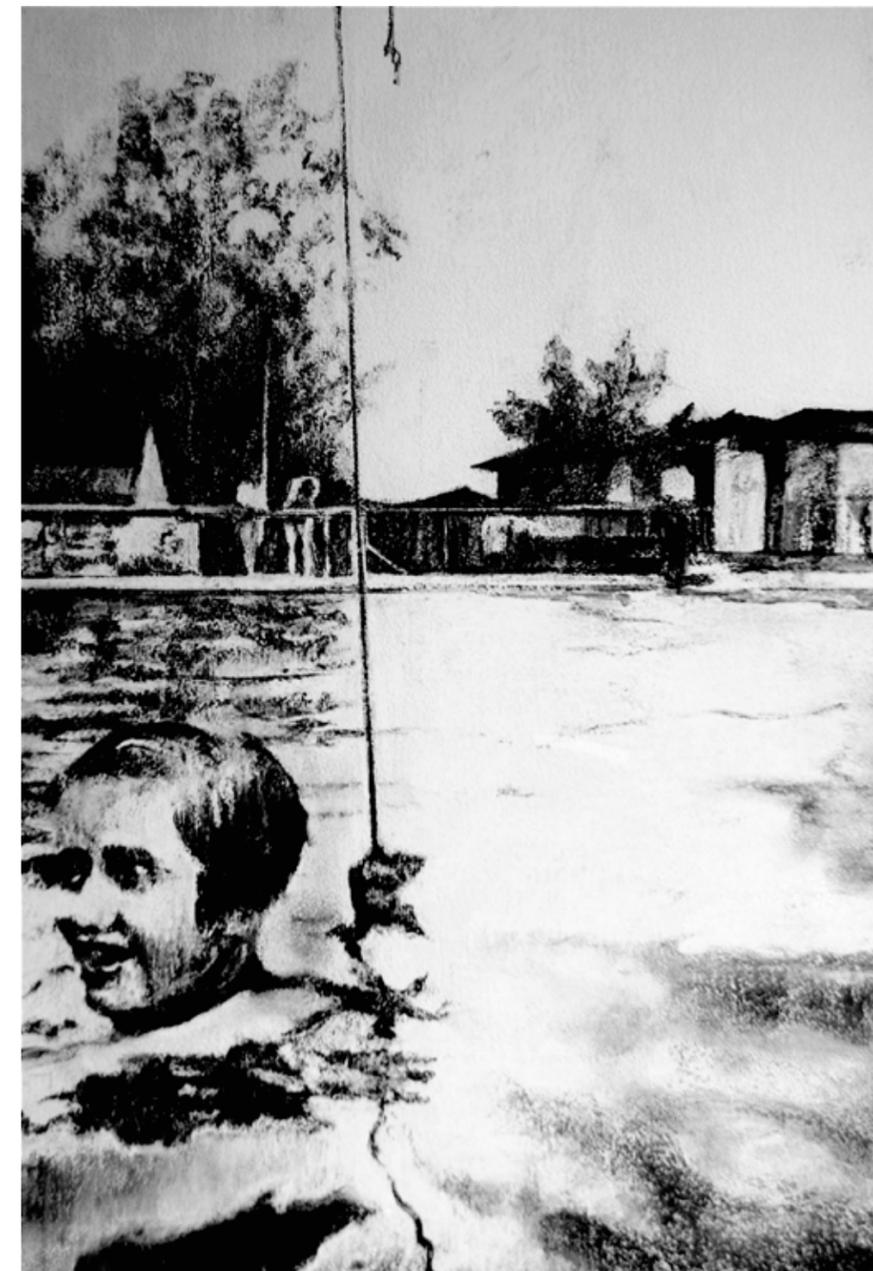


*Light spots VI*  
watercolour & ink on paper  
76 x 56cm  
2008

# Judith Tucker

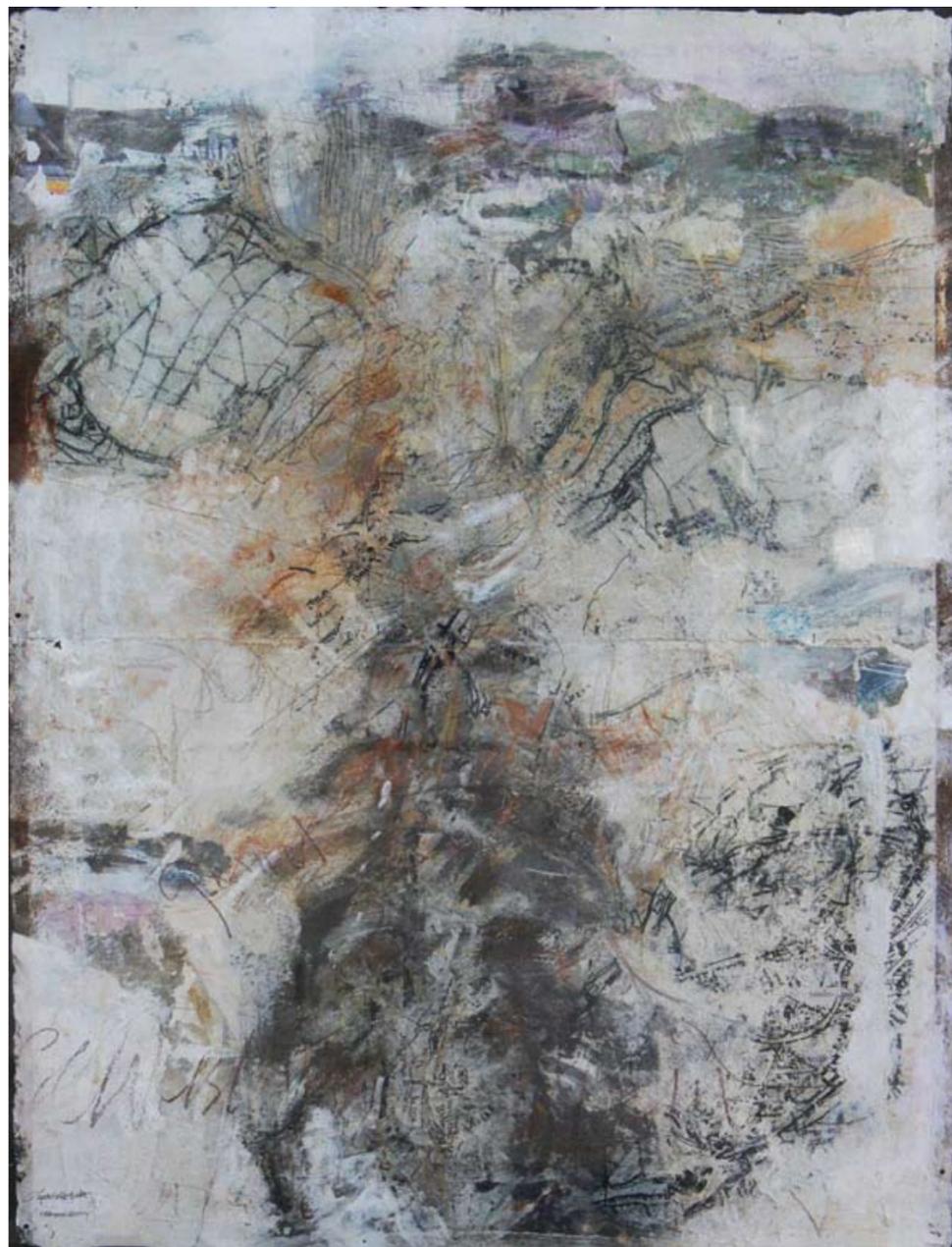


*Platform 1935*  
charcoal  
61 x 76cm  
2007/08

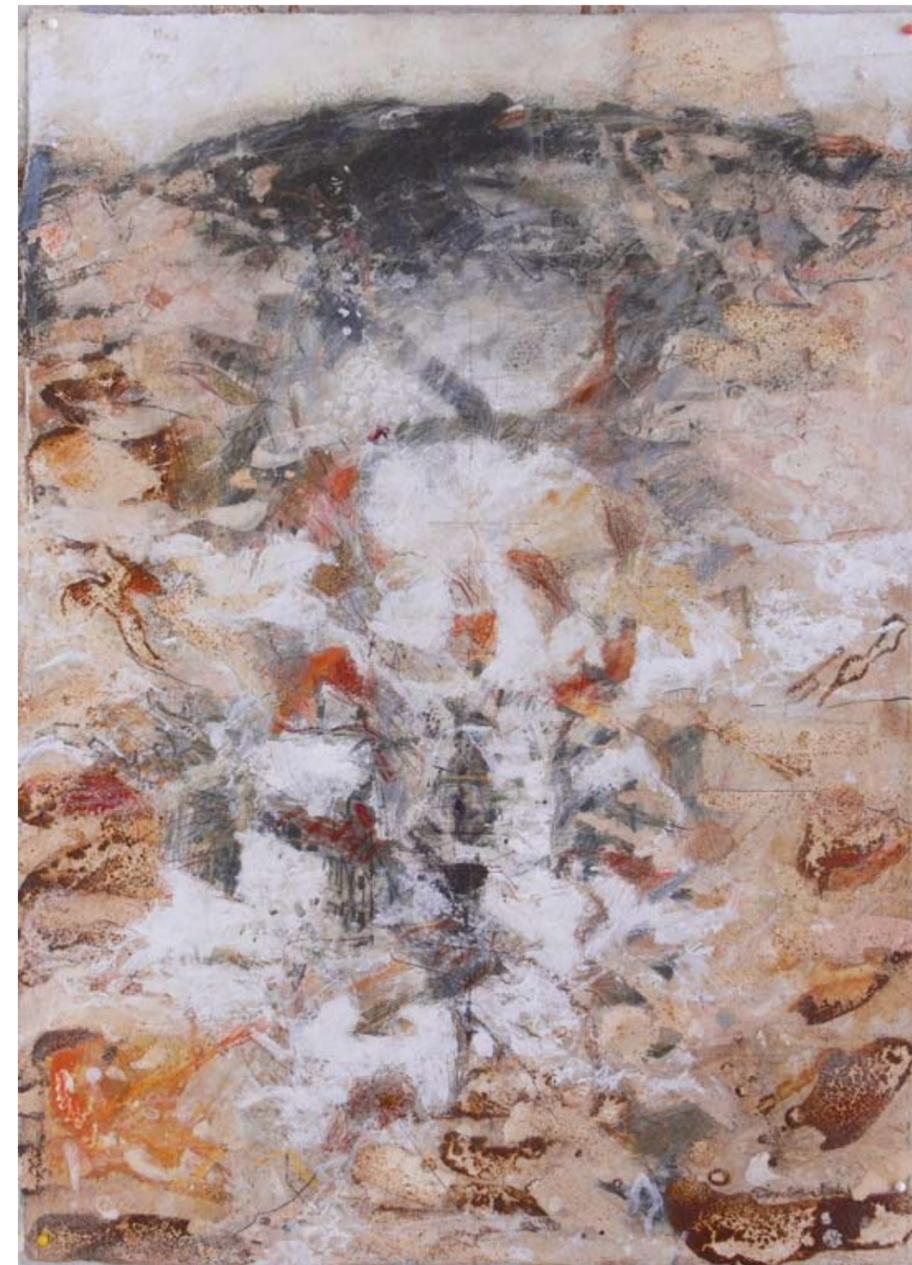


*Evi Swims*  
charcoal  
61 x 76cm  
2007/08

## David Walker-Barker



*DRW-3A: Strata (sandstone and shale)*  
 Loftus quarries, Near Staithes, Yorkshire-  
 Cleveland Coast  
 crayon and pencil, graphite,  
 silverpoint, water and body colour  
 on paper.  
 37 x 54cm  
 September 2008



*DRW-4A: The track of the vein at*  
 Grove-Rake  
 crayon and pencil, graphite,  
 silverpoint, water and body colour  
 on paper  
 42 x 60cm  
 April 2008

# Symposium Abstract //

Catherine BAKER & Iain D GILCHRIST |  
Drawing Scanpaths

Drawing, as a tool and method of expression, possesses an almost unique quality of comprehensibility. From a very young age we are able to grasp the conventions of drawing and typically actively engage in the interpretation and production of drawings. Drawing is an area for creative exploration and artists have experimented with both conventional commercially available materials for drawing and with tools destined for a different use.

Historically drawing was often considered to be a preparatory stage of artistic production or as a by-product of the process of making. However since the mid 1990's drawing has emerged as an autonomous subject within the creative disciplines. This was followed by the establishment of many undergraduate and postgraduate courses in drawing within both the UK and beyond. As a result the topic has received greater theoretical consideration and in turn this has provided a platform for artists to explore new approaches to the discipline. Many still work within the conventions of drawing as even the so-called 'simple' pencil has an enormous range and can respond in sophisticated ways to the intentions of the maker. Drawings' history "as an under-regarded and under-theorized backwater that gave artists freedom, allowing the field to be open for artists to make of it what they chose" Dexter

(2005) enabled the discipline to be interrogated through wide ranging research contexts, as artists reinvent the subject using new technologies and methodologies.

Long before this renewed interest in drawing, artworks that were to become significant to the future for drawing were being made and became the subject of debate as artists sought to establish new concerns for the discipline of drawing beyond the traditional. For example, the exploration of an operational engagement between world, mind and body was explored in Richard Long's 1967 piece, *A Line Made by Walking*. The idea was simply to "walk back and forth until the grass is trodden into an evident line", Dexter writes, "A Line Made by Walking suggests we are all artists when we are walking, and from this point, there is only a short step to understanding body movement as the drawing of invisible lines in space". This statement is open to debate but the sentiment and Long's work provided the possibility of exploring physical movements as drawing. Using his weight, Long is able to compress the grass until it is unable to maintain its structure, thus the drawing is made directly without a drawing instrument. The resulting drawing is of course ephemeral: it would not be long before the grass would be able to regain its composition and the evidence of the act would be lost. In Tom Marioni's *One*

*Second Sculpture*, action photograph 1969, a handful of sticks are launched into the air and captured on photographic film sequentially as they rise and fall. At times making contact with each other the sticks make shifting line compositions in the air using the force of the artists throw to create a collection of endings in space. The physical aspect of these works is highly apparent with confirmation of the artists presence often secured by camera footage. My collaboration with Professor Iain Gilchrist, department of experimental psychology at the University of Bristol, has meant we have been able to develop our interest on eye movements and drawing which grows out of these ideas that a physical act, such as walking or moving the eyes, can be the drawing of lines in space.

Although the visual world appears to be stable the sensory system we use to detect the visual world – the eye – is constantly moving (see Findlay & Gilchrist, 2003). These movements are achieved by a set of six muscles that are attached to the eyeball. In humans, the eye generates a limited set of types of movements which all have distinct functions. These types of movements can be distinguished by the nature of the movement generated and the properties of the visual world that lead them to occur. The types of eye movements can be broadly classed into movements that keep the eye stable in relation to the world and movements that point the eye in a new direction towards something of interest (Walls, 1962). Our work has mainly focussed on, saccadic eye-movements; fast ballistic movements and fixations; the period of time following a saccade when the eye is stationary. Vision isn't possible during the saccade so it is during these periods of fixation

that information is gathered by the visual system. Fixations can vary considerably in their duration, from as little as 1/10 second to over a second.

When scanning a static scene the eyes make a sequence of saccades and fixations. The term Scanpath was used by Norton and Stark (1971) to describe this chain of fixations and saccades.

There have been a number of studies of the scanpaths that are generated when drawing (Tchalenko, 2007; Miall & Tchalenko, 2001). However, the focus of our work has been to investigate the extent to which scanpaths themselves are a way of drawing. Admittedly a rather direct and unconventional way of drawing but one that has a resonance with the work of Long and others discussed above. In our work we have investigated if the eye movements themselves can become the metaphorical mark. In the same way that a child may use the process of drawing to learn something about the world we use our sight to make sense of our complex and visually demanding world.

The relations been perception and drawing is one that has attracted a great deal of interest in the last 30 years. The two collaborators, one an artist and one a scientist, have been working at the interface between science and art to explore the relationship between these two areas of enquiry and the interface between the incessantly moving eye and drawing.

## Iain BIGGS | Extract from a presentation on 'polyvocal' drawing

My presentation tries to respond – perhaps a little obliquely - to the two questions proposed:

*What can the act and process of drawing contribute to or invest in an understanding of place?* and *How can a consideration of place inflect a drawing practice?*

I will do this, however, in largely personal terms. That is to say I'm going to talk about the notion of 'polyvocal' drawing because that's the kind of drawing I make for the most part. My own drawings usually explore hunches – often about landscape or landscape related issues - through combining different media and/or categories of sign and mark. They are an informed 'playing around' that aims to keep different elements – including both the perceptual and conceptual - 'talking' to each other, rather than trying to arrive at a final aesthetic resolution. That said a certain aesthetic quality remains indicative for me of imaginative 'fitness for purpose', where the aesthetic is rather like the goodwill that sustains a conversation between people who hold very different views on a topic. I see drawing (the process) as a performative, temporal art in itself, rather than as subordinate to producing a 'finished' work of art.

I should perhaps explain why I want to use the term 'polyvocal', as some of you know,

I'm very interested in song and vernacular music. In music, polyphony refers to a musical texture consisting of two or more independent melodic voices, as opposed to music with just one voice (monophony) or music with one dominant melodic voice accompanied by chords (homophony). I use the term very loosely, partly in a bid to get away from historical and sociological perspectives, because it helps me think differently about how drawings evoke might the complexity of landscape.

My starting point is a question. Does the use of multiple 'voices' in drawing allow us to work and/or play with the tensions between 'opening-onto and distance-from', between phenomenological 'enchantment' and the necessary and inevitable 'distance' of critical thought, in ways that subvert unhelpful oppositions and the fixed identities they reinforce?

This question is asked in the context of three quotations that I hope illustrate a sufficient link between my question and to Judith's two questions about drawing and place.

'The argument here is that [geographies of love] constitute a fracture forbidding any phenomenological fusion of self and world; entailing instead a simultaneous opening-onto and distance-from. It is within the tension of this openness and distance, perhaps, that

landscape, absence and love are entangled'. *John Wylie Landscape, absence and the geographies of love (forthcoming)*

'Landscapes refuse to be disciplined. They make a mockery of the oppositions that we create between time [History] and space [Geography], or between nature [Science] and culture [Social Anthropology]' *Barbara Bender, quoted Doreen Massey (2006).*

'Eternal tourists of ourselves, there is no landscape but what we are'. *Fernando Pessoa The Book of Disquiet (2002)*

Since I am particularly interested in trans- and inter-disciplinary work – or what Mike Pearson calls 'loitering with intent on the fringes of other disciplines' – I'm always looking for other ways of thinking about the kinds of drawing that interest me. This presentation makes a tentative proposal about how we might think about certain kinds of drawing. Some of the drawings reproduced relate to landscape, many do not. However, I hope my provision proposition is suggestive in the context of our concerns today.

If for a moment we were to see drawings as a means to share metaphorical 'maps' constructed from the multiplicity of our experiences, we might argue with Guy Claxton that ...

'There are dozens of maps of London, all good for different purposes. The traveller has no problem switching between the *Tube Map* and the *A to Z Street Map*; she experiences no epistemological crisis as she does so. Why should we restrict ourselves to just one map? Should we not, after all, allow ourselves a set of complementary perspectives as we try to make sense of our personal and social waywardness'?

Or, indeed, allow ourselves to use a composite map that draws on the *Tube Map*, the *A to Z Street Map*, the weather chart for the day, and maybe other maps as well.

My hunch is that we need to more explicitly identify a 'poly-vocal' approach to drawing that works between different conventions and traditions; that works between both different traditions and cultures and the various different imaginative 'worlds' struggling for coherence within our geographical corner of the increasingly complex global culture of market democracy.

## Anne-Marie CREAMER | The (After) Life of Drawing, part 2: Dislocated drawings

One evening a number of months ago at Parasol unit foundation in London I heard French theorist Nicolas Bourriaud talking about Charles Avery's *Islanders* exhibition. This was an epic life-long project, which through a complex relationship between text, sculpture and drawing described the topology of an imaginary island. Bourriaud considered Avery's work significant of a contemporary form of art he called the 'journey form'. Art-works of this sort, Bourriaud said, did not need to encompass a literal journey across space, instead the wandering of an artist could now be time specific rather than site specific: a wandering into time, into space, into geography or history. History is now the new continent for artists to explore, he said, and a contemporary artist's translation between geographical spaces, cultural signs, and material formats were the visible effects of this new kind of wandering.

Standing within Avery's installation that evening it became clear that this journey form could refer to a number of elements - it might refer to a past or a future, it might connect to other events or places, or it might explore the coordinates of a unique journey in a spatialised narrative drive. Bourriaud's comments have clear implications for a review of notions of place - at a time when the entire surface of the earth has now been mapped by satellites, 'goggle-earthed' as Bourriaud noted, we were for the first time in history at a point where a terra

incognito could no longer exist and this had many implications for contemporary imagination that needed to be considered. Drawing has had a long established relationship to the kind of fantasy at play in Avery's work, and this seemed entwined with Yve-Alain Bois' famous remark that '*Drawing has the capacity to allow something to be imagined before it is made*'. I would contend that the potential Bois signalled, in tandem with Bourriaud's description of the journey form with its renewed sense of place, lends drawing a new strategic importance within contemporary art.

Beginning with Mark Mander's long-term project '*Self Portrait as a Building*', and Tacita Dean's '*Blackboard*' drawings of ships at sea in a storm, I considered the ways drawing might be used to uncover a psychological or imaginative 'other' place, be it in the past at a remove, or in the construction of mythic subject-matter. Both are artists who use drawing to delineate a projective desire to describe place as a kind of archaeological wandering into the psyche.

This link between archaeology and drawing lead me to propose Kateřina Šedá's video work '*Je to jedno*', or 'It Doesn't Matter' which features Šedá in conversation with her depressed grandmother who becomes gradually more animated as she makes drawings of the tools she sold earlier in her life from the Tools Stock Room in Brno, Moravia. Here drawing is used to

recollect long-forgotten moments of happiness, specifically a sense of purpose experienced under a Communist system. Seda's interview with her grandmother is also a useful example of the ways in which artists have used the making of a drawing as a form of tactical transaction between artist, participant and audience. Given the amount of artistic practice over the last ten years that has been concerned with moving out of the studio towards the choreography of social situations it has largely gone unnoticed that drawing has been employed by a number of artists working in this way strategically. Many people outside the art academy draw. For instance electricians, architects, plumbers, and children draw, amongst many others, and we all draw doodles and play visual games using drawing. This reveals drawing as the form of visual practice most thoroughly embedded in everyday life lending it democracy as an art form that can enable all sorts of interaction between artist and public, as Šedá's collaboration with her grandmother testifies to. Another good example of this is Roman Ondak's '*Common Trip*' series in which on his return from trips abroad Ondak would instruct his less well-travelled friends in Bratislava to make a drawing based on his description of a far off place he had encountered. This resulted in a series of naive drawings in which well-known places such as the Coliseum in Rome are drawn in unexpected settings or with odd proportions, making well-known places seem remote and strange. In their premise Ondak's '*Common Trip*' drawings simultaneously measure the gap between being here and being there. In this context I also referred to both Adam Chodsko

drawing '*Involva*', a pencil drawing of a forest placed in a sex-contact magazine with the instruction to those reading it to "please meet me here", and Graham Gussin's project '*Remote Viewer*' in which a psychic remote viewer is videoed as he tries to draw where he thinks Gussin might be while spectators simultaneously see a second video of Gussin as he wanders through a location in Iceland. At a time when artists are increasingly interested in the blurring between art and life drawing can bridge connections between the artist and everyone else in fascinating and revealing ways.

Constant throughout my presentation was a concern with drawings ability to describe experience, perceptual and otherwise, as being both near to the body, signalled by the gestural marks made during the construction of a drawing, but what happens and what is at stake when the subject of the drawing concerns another place, in time, geography or history. The contemporary experience of place has once again become newly complex, with imaginary wanderings into time and far-off places perhaps becoming less a fanciful imaginative indulgence than a growing evocation of the contemporary imaginative relationship to a sense of place, as Bourriaud has reminded us, and it is drawings projective capacity to describe this contemporary relationship to place whilst also maintaining a nearness to the body, the sense of dis-location alluded to in the title of my paper, that gives some drawings a fascinating troubling paradoxical doubling as a visual art medium. I would argue that this is also a tactical, over-looked, strength.

## Polly GOULD | Landscape Narratives The Place of Stories

The invention of landscape is the invention of a frame through and by which to perceive and understand the world. The frame is not outside the work but the condition of its possibility. The mark in drawing and painting, is simultaneously generative and resistant to narratives, histories and stories. The limit of the here and now of the paper is, according to my argument, the first, last and only place of drawing.

**The Invention of Landscape: ergon and parergon**  
When landscape becomes the focus of an artwork that which was formerly secondary to the main point, becomes primary. The dialectic between the ergon, the work, and the parergon, the frame or the background, is taken up by Derrida in *The Truth in Painting*, in which he explores Kant's question of what is intrinsic or extrinsic to the work of art. Derrida shows that parergon is harder to distinguish from the ergon than one might assume: the parergon does not just contain, but consitutes the work.

Derrida owes his title *The Truth in Painting* to Damisch citing Cezanne. All citations are chains of debt. I owe my next thoughts to my friend Ivan who took me to the National Gallery to stand before a landscape painting. We talked about the country residence of the successful artist who painted it, the early morning sunshine rising in the east suffusing the painting with a warm light across the upper left half of the picture plane, casting long blue shadows towards us, the

servants travelling to market in the foreground to the left, the two episodes of bright red linking the left and right of the painting; the scarlet of the maid's bodice sitting in the cart and the red breast of the little bird on the left-hand corner. The ploughed earth's receding parallels. The hunter-gamekeeper crouching in the foreground with gun, his back to us, watching for quarry, some ducks flapping in the air. The strong blue-grey cast of the shaded left-foreground before the sun reaches it. We talked of the painterly tangle of undergrowth.

### The Mark resists description

The work of art does not get used up in these descriptions. The generative potential of the mark produces these descriptions but remains surplus to them: the resistant stain, mark and touch of the surface, of the irreducible and untranslatable mark of the work. As Ivan and I walked towards the exit, we passed Poussin. I mentioned the writing of T.J.Clark's *In the Sight of Death: An Experiment in Art Writing* that documents his repeated visits to view Poussin's *Landscape with a Man Killed by a Snake*. The time of day, condition of light, circumstances of the weather qualify his engagement with the work and are noted. All things that might seem outside the work, or outside the place pictured in the painting but bring us to attend to the place of the gallery where the art is encountered. At one point, he wonders as to

writers' tendency to latch upon the episodes of drama, the description of action and figures in a painting, because this is what is easy to describe in writing. What is harder to speak of pertains to the mark. This is at the root of both drawing and writing. It is what I think is also at the root of what T.J. Clark meant when he chose to call his experiment in art writing *In the sight of Death*.

### Melancholic potency of the drawn mark: Freud and Pliny's 'shadows'

The drawn mark references an elsewhere, only to confirm its absence. The signifier rises up, tombstone like, in the place of the missing signified. This is at the root of any drawn or written mark. Pictures can fill our gaze with prompts to generate narratives, and we often miss the materiality of written words, as we slip into a chain of signifieds. None-the-less, the mark always puts us in the sight of death. Pliny's story of the origins of 'plastic arts' begins Michael Newman's essay titled *The Marks, Tracing, and Gestures of Drawing* in the catalogue *The Stage of Drawing: Gesture and Act* featuring drawings from the Tate collection, touring in 2003-2004. A daughter of a potter, out of love for a young man who is about to leave, traces the outline of the shadow of his face, thrown on the wall behind him by candlelight. Her father then takes some clay and moulds a relief from this graphic line made from anticipated loss and shadows.

Freud's 1919 essay *Mourning and Melancholia* describes the subject making a narcissistic identification with a love-object, but when the love object is lost, a shadow falls upon the subject. The shadow falls both ways: from absent object into the mark in drawing, and then back onto the viewing subject as a reflection of their lack. Drawing and writing

situate us here. Barthes idea of 'illegible writing', discussed by Newman, is a circumstance in which the 'transparency' and 'substitutability' of the sign is refuted in favour of the singularity of the mark. And similarly, of drawing, Newman writes:

"Of all the arts drawing has the potential to reduce to its smallest the gap between meaning and non meaning, between repeatability and singularity". (Newman p. 100)

On this Newman continues because it brings us back to place, and my proposition that the surface of the paper is the first, last and only place of drawing – as the elsewhere of place is embedded in the ontological nature of the mark/sign as simultaneously both here and there.

"Yet it seems impossible to observe, or catch hold of, the precise moment, or experience, of that flip-over from the pre-sign, differentiated, but not yet diacritically caught in an opposition, to signification, image, and meaning. It happens in a blink, when the eye is closed. Insofar as something is given to us that we cannot experience, it is something like death, or a trauma, or a transport from one place to another without knowing how we got there." (Newman p. 100)

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## Gillian ROBERTSON | Entering the thickness of place

If representing the experience of place is a 're-impacement' through the medium of a third place, the painting surface<sup>1</sup>, and if the configuration of colour contributes to the emergence of presence<sup>2</sup> – what is the status of the monochrome outline produced between an originating experience and the painted re-impacement?

The bodily experience of 'being in a drawing' made by another is compared with that of making a drawing, aided and abetted by the notion that a thin line on a surface is the way we enter into the thickness of all that the place was and might become.

In looking at another's drawing the invisibility of the place is explored through gaze, while making a drawing incorporates a touch that employs the force of inscription. Both lead to a series of questions and suppositions that eventually consolidate around a sense of being in the place and the nature of the bodily relationships enjoyed there.

<sup>1</sup> CASEY, E.S., *Representing Place: Landscape Painting and Maps*, Minneapolis: University of Minnesota Press, 2002, pp114, 121  
<sup>2</sup> MERLEAU-PONTY, M., *Eye and Mind*, in O'Neill, J. (ed.), *Phenomenology, Language and Sociology* : Maurice Merleau-Ponty, London: Heinemann, 1974, pp.280-311, p.301

## Judith TUCKER | Drawing Away: Unstable Relations

The two quotations that we selected as a framework for this exhibition and symposium emphasise considerations of place as an encounter or an event, in Massey's terms as a constellation of processes (2005:130). I narrate a 'collection of stories so far' that relate to the Friedrichroda lido which is situated in hilly terrain in the north of the Thüringan forest in Germany. Through these narratives I hope to show both how considering place inflects my drawing practice and then consider how that practice might contribute to an affective understanding of this specific place.

- The First Story: In the North of England.
- The Second (Generation) Story
- The Third (Reich) Story or the Schwimmbad Meister's Archive
- The Fourth Story: Drawing Pools

In these stories I consider a range of relation between several places and temporalities: pre-war photographs, a contemporary resort in the German forest and a new, third place between history and memory: re-presentations of the former two through drawing. I examine my recent series of works: Tense, in which I re-present lido architecture in so as to form a meaningful connection to the surrounding forest. I think about this swimming pool architecture in the forest as bringing a domestic space outdoors and through this trope interrogate the uncanny in this landscape.

I reflect upon the uncanny disposition of both the actual place and the drawn place. While this series references photography, and it also emphasises the specificity of the process of drawing in relation to materialising the seen. I read my re-presentations of 'landscape' in relation to notions of 'transposition' and Marianne Hirsch's considerations of 'postmemory', I also bring into play the implications of John Urry's notion of the 'tourist gaze'. I consider drawing as a means of representation most extensively in the Fourth Story: Drawing Pools, what follows are excerpts from this narrative.

Why draw then, why not present the images in a photographic form?

It is important that it is evident that my drawings reference photography: (through their tonality, their compositions and in the bold use of chiaroscuro) hinting at an already mediated experience, experience at a distance, yet also, in apparent contradiction, at a phenomenological experience in place. How I turn what might be a comfortable image of a swimming pool in the forest, into an unfamiliar one is through my choice of medium, in this case charcoal, graphite powder and white pastel. The dramatic monochrome in combination with the use of line and marks made on the surface simultaneously invites the viewer's eye to explore the space and reminds us that it is a drawn surface.

This constant reminder of surface, there is not trace of the paper visible, might become cloying and restricting for the viewer and thus become discomfoting. This sort of drawn space both implies distance and yet is also a little claustrophobic. Indeed my drawings are so heavily worked, in many ways they might be considered to be drawn paintings. This promise of a pictorial space which is then denied is redolent of Hirsch's considerations of the spatial dimension of postmemory in relation to photography: "Photographic images are and also, decidedly, are not material traces of an unreachable past. They invite us in, grab us, giving the illusion of depth and thus deep memory, and they also repel us. They convey the spatial dimension of postmemory, where trapped on the surface, we never the less fall for the promise of a glimpse into the depths of remembrance...a granting of alterity and opaqueness" (Hirsch, 2002: 81) Much in the same way the richly textured surfaces of my drawings operate concomitantly as enticement and as a screen preventing one from seeing.

In my series of drawn pools I do not seek to be overt or didactic in my approach, rather to infuse these drawn spaces of leisure, these places of play, with a sense of tension and anxiety. I have chosen to focus on two motifs: the high diving board and the changing rooms all situated against trees and sky. In the drawings the chosen motif is not subordinate to the landscape, the two are in conversation and it is precisely the tension of the relationship between the two that is one of the subjects of the work. The landscape here serves both a refuge from city life but also a threat to the designed spaces of play.

The viewing as well as the making of drawings has often been considered an embodied

practice. In almost all drawing there are clear indications of the body of the artist, this is indexed through the marks, those traces of corporal contact on the surface, my drawings are no exception. Some of the processes I employ are immediately available to the viewer: for example, the quality of the rough paper in combination with the gritty texture from the pigments allows for previous layers to remain visible in a way that is analogous to penitenti. Drawing on Deleuze's considerations of the relationship of sensation and the body and the artist's engagement with the medium Jill Bennett argues that certain "images have the capacity to address the spectator's own bodily memory; to touch the viewer who feels rather than simply sees the event, drawn into the image through a process of affective contagion" (2005: 36). What is important here for me in this notion of bodily memory is that the mediation of my material practice offers the promise for my drawings to become places between, interstitial areas, uncanny spaces between past and present: arguably holding the potential for a postmemorial affect.

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## David WALKER-BARKER | The Problem with Strata

Drawing is one-way of touching a landscape and whatever that landscape enfolds. Responses are strongest where humanity and the landscape have formed an alliance, coming together in exacting and striking relationships. The response begins with an experience, a perception through which a connection may develop.

The landscape represents a relationship through time that requires embodiment. The development of a visual language from such contact acts as a descriptor of those engagements, the drawing being one means of seeking an understanding. Yet any concept of the landscape appears bound to fail, as do the images that seek to represent it, when confronted with its immense and dynamic existence.

The mined and quarried landscapes of the Northern Pennines and the “Iron Coast” of North Yorkshire and Cleveland encapsulate a reminder of industries that have for centuries altered already de-naturalised landscapes. The residue of quarried and heavily mined environments reflects the cultural and industrial dimension of their impact upon landscape form. Time itself is rooted here, the quarry or abandoned mine acting as a symbol for what has occurred to an entire region.

In creating a drawing from them does it provide an insight into this ‘special’ place or does the drawing justify the manipulation of a personal

style of representation rather than any incisive evaluation? The doubt about the veracity of such an image when confronted with the landscape it represents is confirmed by that measure. Yet there are times when a drawing is more than about itself or its maker; as if the maker had forgotten who they were and acting as a conduit, realised through the drawing some aspect of the quintessential nature of “that place beyond.” The drawings are not accurate representations of outward appearance but reflect movement through time so they might stand for what is sensed and understood rather than just seen.

The grey-shale layers of Boulby Cliff and the hard limestone of the North Pennine fells invest a drawing with an iconography one hopes might touch their intricate nature. The physical signs evident in these landscapes define a history personified by their geological fabric and abandoned industry, the long since displaced human histories reverberating as an echo that traces lost lives and ancient processes.

What appears significant at Boulby are the outwardly permanent structures of the cliffs. Current bedded sandstones cap dense shale that for over two centuries fed the first great chemical industry of this island. Its residue is barely decipherable in terms of human archaeology but enough remains in the barren excavations as a reminder of its magnitude.

The eroding shale of the Upper Lias is evidence of the flowering of life at the beginning of the Jurassic period. Evidence of prolific life embedded in the fabric of a desolate and exposed quarry hanging precariously above the North Sea. How might this be signified in relationship to the surface of an image that seeks to encapsulate the strata in which it is hidden?

Traces protrude through laminations of weathered shale indicating the outline of an ammonite, the form of a belemnite or some fragment of bone that belonged to a monstrous predator that feasted on them. That they are hardly discernable transfers itself to the way the surface of the drawn image is treated, a surface acting as an analogue for the physicality of the original shale and sandstone. Vague perceptions seeking clarity in drifted pigment that acts as the ground, a ground subsequently scratched and scrawled by drawing implements, synonymous with human and natural processes that have shaped the cliff-scape. In the technical procedures used in making the drawing an equivalent series of physical acts are applied, working and reworking, erasing and redrawing echoing natural and human processes.

Images evolve as amalgamations of signs derived from the seen, the sensed and the imagined signifying a response to the qualities and characteristics of the location. Elements of colour, form and texture, reflecting the location, are put together open-endedly allowing flexibility in dealing with the evolving image, its abraded and built up surfaces and responses to pigment, medium and process.

How does the landscape place inform the drawing? The drawing as a facet of a broader engagement never seems substantial enough.

Other insights are essential in constructing an idea that seeks to verify the web of relationships that exists within the landscape. One brings to this encounter a growing body of knowledge about the location, the broader landscape and the geology that underlies it. This understanding may influence the interpretation of what is visible and what becomes visible through the drawing, reciprocation between influence and intention.

On completion of the drawings did making them intensify and clarify an understanding of the place or did it cause greater confusion? Did they make the landscape more comprehensible? What other means might serve the same purpose and add additional interest or insight? The drawings, once away from the location, struggle to recall either the experience of the place or a sense of its physical reality. They touch it vaguely when measured against images carried in the memory, embellished by recollection and desire. Drawings made on location or away from the original source are driven by a longing for the place itself, a place that is both elusive and ungraspable yet the memory of which is inescapable.

Drawing is an exercise in touching and scratching the surface and in doing so recognising its inability to delve deeply into the nature of things. What may be consolidated by producing a series of images? For me this is not easily answerable and may never be revealed through the image alone. It is an aspect of a longer process, a larger catalogue of material, a collective that is both physical (objects, specimens, images) and mental (conceptualisations and remembrances).

The history of this collective is fragile, likely to be disrupted and displaced at some future time so that its integrity, like the landscape that informed it is subjected to erosion and dissolution.

// When stacking these reams of paper I find myself in a particular place at a particular time.

**John Plowman**  
2008

// The Chamber series drawings were developed in the preparatory stages of a painting project based on the experience of a visit to the oldest and largest known passage grave in Europe.

Drawing is a way of entering the invisible ‘thickness’ of place, the thin line on the surface opening up the relationship between the artist or viewer and the natural world. In the process we constantly recall what was just seen, and wonder about what might be coming into sight next. The passage grave especially struck me as the kind of place where these questions take on a broader significance.

**Gillian Robertson**  
2008

// In cultural and critical terms land (or landscape) has received much attention (Schama, Field/Basso; Lefebvre; Casey). Landscape painting has become dominated by a legacy of Romanticism deemed unfashionable and of no contemporary currency. Subsequently, to practice the art of landscape requires robustness. It necessitates a retracing of the spiritual undercurrents of place both visible as an external objectifiable situation in space, and as the point of perception from within the perceiving subject. In my drawing I tend to infiltrate the reading of places with the subjectivity of desire, feeling and memory.

**Doris Rohr**  
2008

// An animation produced using pen drawings of Mont Gros made during a 32 day residency in the Montserrat Mountains, Catalunya.

58 drawings were made in a note book, one or two each day from the same position.

The resulting fluidity invites comparisons between human and geological time and structure. Its mesmeric quality also echoes the nature of these particular mountains as a destination for hermits who became later famed for Gregorian Chant.

The work testifies to the differing light and weather conditions, the selective nature of drawing and the conflict between observation and habits formed through repetition.

**Dan Shipsides**  
2008

// Location is a central concern in my practice. Drawn to places that put a perspective on the viewer, my work often looks at environments that are in a condition of flux or change. Whether that is man-made such as buildings in a state of demolition or abandonment, quarried landscape or through the forces of nature such as geologically changing or glacially eroded landscape, I am interested in how the apparently monumental or permanent can be so fragile. Current project of work looking at the shrinking remains of Alpine summer glaciers will also be included. In this work the effect of geologically changing or glacially eroded landscape on the human and cultural is explored in a series of white chalk drawings made on blackboard - the fragile drawing media is chosen to reflect the transient subject matter. Recent scientific research shows the glaciers in the Swiss Alps will have largely disappeared by 2050 and completely disappeared by 2100. What we now see as white peaks will soon be a much darker horizon.

**Emma Stibbon**  
2008

// Spots of dense black charcoal are seen as concentration of light, as 'negatives' of earlier pieces that explore flecks of white light on a mid-tone ground in painting and video.

These flecks of dark light are 'all over the place'. They mark a territory, map the ground in a meandering way -- the terrain changes from drawing to drawing -- texture, erasure and condensation suggest a tactile and visual exploration of pictorial space.

Drawing provides for me an opportunity to take an 'independent' route; less cumbersome than oil painting, it directly transfers mental processes and visualizes them on the page.

**Andrea Thoma**  
2008

// I represent lido architecture in connection to 'landscape' creating the possibility of a domestic space in the 'wilderness'. I turn what might be a comfortable image of a swimming pool in the forest, into an unfamiliar one. I use the space of the pool as liminal and through this trope interrogate the uncanny in this 'landscape'. I frame my concerns through considering a triangular relation between three places and times: holiday photographs from my mother's pre-war family album, a resort in Thüringia, Germany and a new, third place between history and memory: re-presentations of the former two through drawing.

**Judith Tucker**  
2008

// Drawing is an exercise in touching and scratching the surface and in doing so recognising its inability to delve deeply and extremely into the nature of things. For me this deeper nature is never revealed through the image alone. It is an aspect of a longer process, a larger catalogue of material, a collective that is both physical (objects, specimens, images) and mental (conceptualisations and remembrances).

The history of this collective is fragile, likely to be disrupted and disposed of at some future time so that its integrity, like the landscape that informed it is subjected to erosion and dissolution.

**David Walker Barker**  
October 2008

## Biographies

**Catherine Baker** gained her undergraduate degree from Central St. Martins and her MA in Drawing from Wimbledon School of Art. She is currently registered for a PhD. She is employed by Norwich University College of the Arts as a Research Convener and Senior Lecturer in Fine Art. For the past six years she has been involved in research projects with the University of Bristol exploring the interface between perception and drawing.

**Dr Iain Biggs** is Reader in Visual Art Practice in the Faculty of Creative Arts, UWE, Bristol; Director of the Place, Location, Context and Environment Research Centre (PLaCe); and a co-convenor of LAND<sup>2</sup>. Trained as a painter and printmaker, he currently practices an ethnographically inflected variant of 'deep mapping' and is working on a collaborative interdisciplinary ESRC-funded project in north Cornwall.

**Jayne Bingham** is Head of the School of Art and Media at Norwich University College of the Arts and a member of the LAND<sup>2</sup> coordination group. Thematically her current work is concerned with a sense of place and 'collections' that evolve from associations and experiences of those environments. She has exhibited work in the UK, USA and South America.

**Anne-Marie Creamer** has participated in several international forums including 'Drawing, another way of learning' and The Drawing Room at Saint-Lucas Beeldende Kunst, Ghent, Belgium. Recent awards include a Research Fellowship in Drawing, UWE, Bristol, AHRC and the Arts Council of England. She is a Lecturer at the University of the Arts, London, and Adjunct Programmer of Events at the Parasol unit foundation, London.

**Paul Fieldsend-Danks** is an artist and academic, with a particular research interest in both landscape, and the language of drawing. He is currently a Senior Lecturer in Fine Art at Norwich University College of the Arts, a Fellow of the Higher Education Academy, and a co-editor of the online drawing research journal Tracey. He became a member of LAND<sup>2</sup> in 2009.

**Deborah Gardner** is a sculptor and lecturer in Art and Design at the University of Leeds. She has completed a number of national and international residencies and fellowships and won several research awards. Her work has been exhibited in the UK, Europe and overseas. She is currently a member of LAND<sup>2</sup> and the German-based group Sculpture Network.

**Paul Edwards** has exhibited paintings and drawings in Washington, D.C., Philadelphia, London and Ireland. He has had residencies in England, the U.S., Ireland and Germany and been awarded grants by the European Union, British Council, Arts Council and Elizabeth Greenshields Foundation. A graduate of the Slade, he is a Senior Lecturer in Fine Art at the University of Lincoln.

**Polly Gould** is an artist and writer working with performance, sound, video and drawing. She explores the interplay of image and word in the form of the site-specific lecture or performance-talk. Her work engages with questions of voice, power and desire. She has recently shown drawing installation and performance pieces at the Danielle Arnaud Gallery, London. Her fictional writing has been included in a collection of short stories by contemporary British artists *The Alpine Fantasy of Victor B and Other Stories*, published by Serpents Tail. Gould also lectures in Fine Art at the University of the Arts, London.

**Mick McGraw** has recently been investigating aspects and issues related to land use, focusing on our industrial/social integration with land/space. This investigation is linked to an extensive analysis of social, political and historical findings allied, or perhaps in opposition to, technological acceleration and advancement.

**John Plowman** is currently Reader in Fine Art at the University of Lincoln. His practice includes Beacon, a curatorial project which engages critically with urban cultural values within the context of presenting contemporary art within the rural landscape. Studio work focuses on the temporal aspect of art production. Recent exhibitions include 'The Reading Room', Handel Street Projects, London 2008.

**Gillian Robertson** trained at Winchester School of Art and paints in oil on canvas with subjects inspired by landscape, archaeology and mythology. She lives and works in London and Hampshire and has recently completed a practice based PhD exploring relationships between painting and archaeological experiences. Interests include Maurice Merleau-Ponty's work on the nature of perception. Currently works at the University of Southampton.

**Doris Rohr**, born in Hameln, Germany, studied at West Surrey College of Art and Design – BA (Hons) Three-Dimensional Design), Coventry University – MA Fine Art and the University of Essex – MA Philosophy/Psychoanalysis. She has been a resident in Northern Ireland since 2005, working at University of Ulster. Associate Member of Array Studios, Belfast and member of the online resource Axis.

**Dan Shipsides** is a Belfast based artist who has received several art and research awards including; AHRC Landscape and Environment Award (Touchstone, 2006), Creative Partnerships (Elastic Frontiers, 2005) ACNI Major Award (Rochers á Fontainebleau, 2004), AHRC Fellowship Award (2001), Nissan Award (Bamboo Support, 2000) and Perspective Award (Stone Bridge, 1998). His wide ranging multidisciplinary practice deals with experiential and participatory spatial narratives.

**Emma Stibbon** studied her BA Fine Art at Goldsmiths and for her MA in Research Fine Art at the University of the West of England. Recent solo exhibitions: StadtLandschaften at the Stadtmuseum, Berlin in 2009, Retreat at R O O M Artspace, London in 2008 and 'Antarctica' - upstairs berlin 2007. Work in private and public collections, including the Victoria and Albert Museum.

**Andrea Thoma** is currently a lecturer at the University of Leeds. She is concerned with notions of place, identity and dwelling and examines through painting, photography and video how the everyday allows for philosophical considerations regarding our being in the world. She is particularly interested in the juxtaposition of diverse media to reflect on image making.

**Judith Tucker** is a painter and lecturer in the School of Design at the University of Leeds and a visiting research fellow at University of the West of England. From 2003-6 she was AHRC Research Fellow in the Creative and Performing Arts at Leeds. She is co-convenor of land2 and exhibits regularly in the UK and elsewhere in Europe.

**David Walker Barker** pursues a long-standing landscape-based art practice concerned with a pre-occupation for post-industrial landscapes relating to the intersection of geological and human histories, a fascination for land surface and its human resonance. He is currently a lecturer in the School of Design at the University of Leeds and exhibits widely in the UK and abroad.

