

confluence

interconnectivity and interdependency



This exhibition comes at a time when, according to WWF, we have lost 60 percent of vertebrate animal species and all around the world people appear to be faced by binary decision making, being forced to take sides rather than to recognise difference and find collaborative solutions. Instead this project celebrates the connectivity between us all and with our surroundings.

Walking the Land has been leading walks around the Stroud Valleys since 2004 and in “Confluence” has brought together numerous practitioners - writers, photographers, visionaries, video, visual and sound artists to respond to the locality by walking, making and performing work.

The work on show includes walks from East Somerset, Bath, the Stroud Valleys, the Upper Thames and the South Wales coast. Also, a number of artists and researchers from the *space place practice* collective have each contributed pieces of writing about re-enchantment.

At the core of the project, we have been reflecting together on collaboration and the role of artists and walking in re-enchanting and revealing landscapes.

In her two thousand and two book, *Living the Magical Life*, artist Suzi Gablik writes, “Re-enchantment [...] signifies striking a balance between subjectivity and objectivity, masculine and feminine, discursive and intuitive modes of knowing.” Suzi Gablik (2002) p.

Rather than attempting to define these words, our discussions have focused on our individual interpretations.

Questions addressed included:

- If we are a part of nature, what does re-enchantment mean?
- What are the differences between revelation and re-enchantment?
- When does revelation happen – in landscape or reflectively?
- Is it primarily rational or felt – or both or more?
- What do these new insights or knowledge do? What are the implications?

Extracts from these conversations appear in the exhibition as a flow of words, a verbal confluence of different ideas and positions.

This underlying 'word flow' provides context and insight into how a group of people have worked together over a number of years to produce and perform the work that makes up *Confluence*.

Richard Keating, March 2019

confluence

contributors

Valerie Coffin Price

Rachel Cohen

Sue Cridland

Andy Freedman

Lucy Guenot

Zoe Heath

Ruth Illingworth

Richard Keating

Tom Keating

Susan Kester

Rachel McDonnell

Fiona Kam Meadley

Caroline Morris

Alison Parfitt

Kel Portman

Maxine Relton

Deb Roberts

Christina Sanders

Richard White

space place practice

“Walking the Land as collaboration,
encouraging interconnectivity and interdependency.
Walks provide a forum for ideas and lead to different creative outcomes.”

interconnectivity and interdependency

Valerie Coffin Price

Collaboration and cross-arts working are essential to my way of working, experimenting with, and reflecting on, different ways of seeing, which can be transformative of both the environment and artwork.

All Rivers Flow to the Sea is the result of a collaborative research project with Richard Keating exploring the Severn Estuary along the south coast of Wales. The project encapsulates the theme of confluence, the various waters and ideas flowing individually to join together to create a body of work, reflecting and mirroring a 'body of water: water's body' lost in 'absolute reflection.' (Philip Gross)

Biography

Price is an artist based in Cardiff, Wales. Her work responds to the poetic resonance of language and its connection to the environment. For the past 20 years she has been working with poetry and literature as both inspiration, source material and content for her art practice.

Recent projects include: Troeon-Turnings, collaboration with Welsh language poet Cyril Jones and English language poet Philip Gross (2018-19); Literary Atlas of Wales, Cardiff University (2017-18); Connected Studio, BBC Wales (2016); A Fold in the River, collaborative book with poet Philip Gross (2015)

confluence

Re-enchanting the landscape:

My work responds creatively to the language of poetry and place and part of the enchantment of working in the landscape is the correlation of place and language. An immersion in the landscape through walking and responding to river and border landscapes creates a sense of a landscape as more than just a vista. At a fundamental level it is to do with 'the breath of her earth' (Ivor Gurney), engendering a sense of place and belonging, light, the colour of things; the circumstances of place, for me, in Wales and along the English border; an accumulation of grace.

Valerie Coffin Price has worked collaboratively with Richard Keating to create 'All Rivers Flow to the Sea'

OS grid ref: 195 723



interconnectivity and interdependency

Rachel Cohen & Christina Sanders 1

We are two artists from different disciplines. We have a long relationship and a history of walking together and of conversations about our practice. We actively seek ways of conscious walking to reveal landscape. In this work, we have drawn from Fluxus and Dada art movements to create a performative piece.

We asked ourselves: How might this walk be an art project when other walks are not? How can we respond to landscape without information gathering? What is the story the landscape is revealing?

Each walk we take offers a new score for the next walk. The Trudoxhill score came out of walk we did last summer, exploring 'absence' in landscape. During that walk, we spontaneously stopped at sites which grabbed our attention. We let each place dictate our interactions, open to what it would reveal. We took photos.

A theme of binaries emerged strongly from the Trudoxhill walk. Our next score will be based on 'Walking with Opposites.'

Re-enchanting the landscape:

We are seeking to illuminate our everyday walks; to challenge ways we experience landscape, ideas about access and ownership. Walking is a paradoxical activity of paying attention and losing yourself. It is act of connection with the physical self, the land, the elements, the forces and people who've created the landscapes; it is a way to connect with our instincts and imagination. Yet, walkers today are increasingly treated as consumers of the experience by the custodians of the countryside, discouraged from being curious about land use or ownership. Our work seeks to find playful and subversive ways to re-imagine our wanderings, to be aware of our sensual response to place as well as our intuitive reactions; the thoughts and feelings and imaginary leaps triggered by place; to our wilder intuitive selves.

OS grid ref: 745 441



SCORE 2

Trudoxhill

February 2019 (Westend Farm, Trudoxhill OS 142 74.5 44.1)

Find a circular walk on a map neither of you has walked before.

Do not seek any information about the area beforehand.

Take a camera and tripod/pencils and charcoal/notepads

Photograph yourselves in the landscape at points of particular interest/emotion

Walk consciously. Be open to a new score emerging.

1. Westend Farm
2. Trough
3. Oak tree
4. Water tank
5. House in ruins
6. Clearing

Rachel Cohen & Christina Sanders 2

Biography

Rachel works in painting, drawing, photography, performance and installation.

Travelling to residencies in Ireland, Spain, Denmark, Brazil - and also on the south coast of England where she lives - she makes site-specific interventions using her body, landscape and architecture, and found objects.

w: rachelcohen.co.uk

Biography

Christina's work has appeared in: Fish Anthology, Bare Fiction, The Bath Short Story Anthology, Words with Jam, Litro, Rattle Tales, Best Small Fictions, Toasted Cheese. In 2017, she won the Aesthetica Creative writing award. In recent years she has been working on a project exploring connections between walking and writing.



Sue Cridland

Walking through the landscape is a way of exploring the confluence or meeting of mind and body. The physical act of walking is about making pathways that are also mapped into our brains, perhaps this somehow leaves us free to extend ourselves into the landscape and be a part of it. Experiencing the landscape and finding our way through it can be a way of re-associating ourselves with the enchantment of nature. Making art about one's environment can offer a perception of being within a landscape allowing a relationship of shifting interconnections to it, often at an unconscious level.

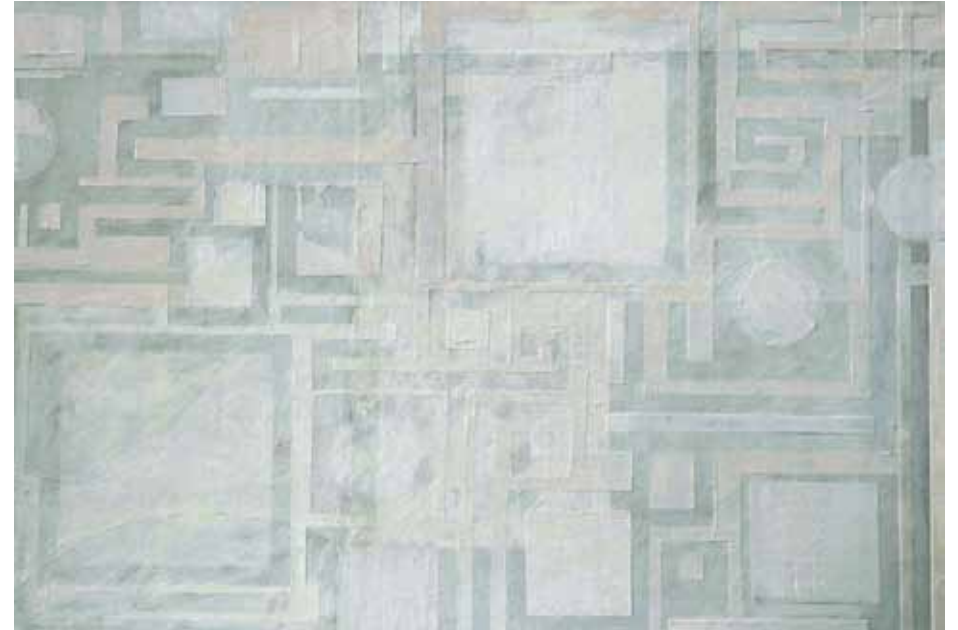
Biography:

I have studied at the Universities of Southampton (B.Sc. Biology) and Reading (M.Sc. Research Methods in Psychology) followed later in life by an M.A. in Fine Art at the University of Gloucestershire. Since then I have exhibited artworks locally in Gloucestershire and Worcestershire as paintings and installation.

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w: suecridland.com

Re-enchanting the landscape:

Ideas and feelings have an abstract quality that I like to externalize using geometric symbols as a way of expressing my experiences. I paint with oils or acrylic mediums on canvas or textile, sometimes using stitching. The essence of their materiality and plasticity becomes part of the artwork. Our experiences of human influence on our changing landscape is a puzzle. So here I have used the labyrinth as a metaphor of enchantment where the challenge is finding a pathway through but not always getting to where you think you are going.



OS grid ref: 866 107

Andy Freedman

Sezincote

Sunday 30th September 2018

OL45 315152

Steady north easterly wind, dry, overcast

Field, sloping into woods

Members of Gloucestershire

Young Carers aged 9-14

Exploring

Sitting and listening

Sensory games

Firelighting

Cooking

Making charcoal

Drawing

Leaf bashing

Building structures

Biography

For many years I've enjoyed working with groups of all ages, in the outdoors away from 'civilisation'. I've been involved in projects which encourage people to sharpen their senses and to be more aware of their natural surroundings.

Sometimes these outdoor sessions involve inviting participants to respond creatively to a place, what lives there and what they can see, hear, smell, taste and feel. As well as recording these projects, I sometimes write.

Also involved in educational charity Forest School Camps, the Nature Connection project, Braziers' Park; Stroudwoods Co-op, Stroud Valleys Artspace and active in woodcraft camping since childhood.

Re-enchanting the landscape:

Time with a tree

Using twigs you dropped, I build a fire.

Patient, I nourish a fragile flame.

In my small black pot I brew tea

and drink, reflecting on your help.

A syrup tin with skilfully punched hole

gives me power to roast charcoal

and I sketch your woven canopy,

gazing up through rustling, swishing leaves.

Sitting, I wonder about your roots

spreading beneath my knees

and I celebrate with more tea

your many gifts: shelter, shade, habitat and fuel.



OS grid ref: 315 152

Lucy Guenot

I combine letterpress print with relief print, using wordplay, poetry fragments and typographic experiments. Ideas for print come to me either on waking or whilst walking. On a long walk my mind can shift away from everyday concerns and anxieties. Thoughts become more abstract: words or phrases of poetry can spring to mind, sometimes in rhythm with my foot steps. If I stop to draw on a walk, creative ideas have more space to develop. Time is suspended. The very focussed way of looking and observing that drawing demands is both meditative and creatively energising.

Biography

MA Multi-Disciplinary Printmaking, UWE Bristol,
BA Graphic Design, Saint Martin's School of Art
Current Vice-Chair of Gloucestershire Printmaking Cooperative, Stroud, UK. www.gpchq.co.uk.
Member of Stroud-based artists group Walking the Land. www.walkingtheland.org.uk/wordpress/artists-pages/lucy-guenot/
Lucy works as a freelance book designer.

Lucy has exhibited locally at Stroud Museum in the Park, Gloucester Cathedral, GPC Gallery Stroud, The Old Passage Inn at Arlingham, Centre Space in Bristol, and in 2018 took part in the Athens Print Fest with other UWE alumni.

Re-enchanting the landscape:

Was there ever a time in history when people were bewitched, or spell-bound by their local landscape? We can't re-create a fantasy. 'Re-engaging with landscape' better describes how in making time to walk, and to be conscious observers of our environment, we can start to build a mutually beneficial relationship with our natural surroundings. A mutual re-enchantment/re-engagement between us and our environment is imperative now that we face global climate change. Making art in this context can be a way of holding a mirror up to show where we are now.



OS grid ref: 741 094

Zoe Heath

I have always collected things. I am interested in discarded objects and the detritus that we see all around us. These found objects have a history of their own. They carry marks and a patina that inspire me. There is always a mystery about the objects that I find. Their story is untold and inaccessible. This is what fascinates me - to re tell the story of objects. These objects hold many secrets - the message is in the mark making and the richness of the surface. The marks I create, carry a narrative for everyone to interpret in their own way.

Biography

Zoe Heath is a Stroud based artist. She studied at the University West of England Bristol completing a BA in Drawing and Applied Arts and a Masters in Multi Disciplinary Printmaking.

Zoe works from her studio at Stroud Valleys Artspace.

w: zoeheath.co.uk

Instagram: [zoeheath_artist](https://www.instagram.com/zoeheath_artist)

Re-enchanting the landscape:

The initial 'discovery' of Stanley Mill by Susan Kester and Zoe Heath, and the subsequent generosity of the owners in allowing them to explore the building over several months in 2018, created source material for this project in the form of photographs, drawings and objects. Back in the studio, keeping in mind ideas of re-enchantment and place-making, thinking of the building itself, its long and varied history, about walking from the Mill up to Stanley Woods or down along the canal path, studying a local map, and playing with the shapes and surfaces of the found objects this series of drawings have been created.

(A joint response with collaborator Susan Kester)



Ruth Illingworth

As a walker I enjoy the outdoors and the new places that 'walking the land' can take me to. As a non car user within the confines of Stroud I need to walk the same way several times a week to go to the museum, the gym or college. I have used these repetitive walks-walking for purpose - as the basis of my pieces, recording changes in the natural world that surrounds us even in the built environment.

Biography

After the Access to Art course at Stroud College in 2013-2015 I have made my own course learning from tutors in mixed media, botanical art, jewellery, life drawing, printing and dyeing and have continued my interest in observing changes around me by taking photos. These techniques have contributed to my work. I am also a member of Stroud artist book group where I learn from others and invent my own ideas.

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Re-enchanting the landscape:

Walking for purpose can be a solitary occupation so I can concentrate on the natural world around me hence becoming re-encharnted with the everyday and the changes that can be observed when the same plant, tree or view is observed over time.



OS grid ref: 846 057

Richard Keating

I am interested in collaborations that cross between people, and that also bridge across sectors and disciplines. Collaborations which seek to give voice to the other than human, that animate towns and cities, habitats and species, hills, valleys, rivers and coastlines.

Humankind may survive climate change but what will become of humanity in the process? How many of our fellow creatures will disappear? How many human cultures will be lost? What will the world that surviving cultures inherit be like?

What part can art play in re-enchanting our senses and strengthening our interdependency and interconnectivity with each other and the world?

Biography

Having been a director of one of England's twelve Community Forests, national co-ordinator of the Community Renewables Initiative and Regional Manager of GreenSpaces, I returned to education, gaining an MA in Drawing as Process, and have been awarded a PhD in Landscape Aesthetics in Practice. I am a member of 'space place practice', co-founder and lead artist with Walking the Land and a founding member of Stroud Nature and Stroud Woodland Co-operative.

www.walkingtheland.org.uk

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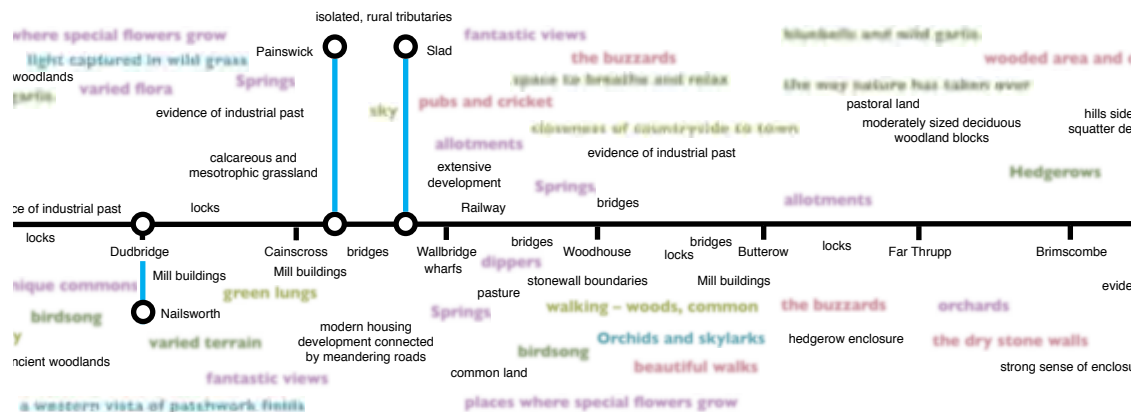
Re-enchanting the landscape:

I understand landscape to be a physical manifestation of the relationship between cultural systems and ecological systems. Re-enchantment for me is therefore about the balance between human impact on each others hopes and dreams and on other species, on habitats and the wider environment, and in turn, its impact on us collectively.

As a convenor of this initiative, I hope we have highlighted a role for art in revealing and re-enchanting our relationships with each other and the rest of nature. Recognising the value of using our senses alongside reasoning as an essential part of living together in place.

Richard Keating has worked jointly with Valerie Coffin Price to create 'All Rivers Flow to the Sea' and with Kel Portman on numerous collaborations. 'River Map' shows how their joint art practice can bridge between individual, community responses to place and the views of the public sector relating to landscape change and management. In this case involving people in assessing the multiple values of the River Frome corridor on behalf of the Cotswold Conservation Board's Landscape Character Appraisal.

OS grid ref: 543 900



interconnectivity and interdependency

Tom Keating

A series of three photograms of water. Water from the river Frome, the river Seine and mines in west Wales. I remember the patterns of the river Frome, watching them flow through the valley as I grew up. The Seine and the mines in west Wales are places which I found myself exploring during this project. These light sensitive cameraless images were made in, or close to, the location where the water was collected.

Biography

Tom Keating is a lecturer and student of photography. His work connects us to our nature by creating images which touch our inner and outer landscapes.

w: walkingtheland.org.uk

Re-enchanting the landscape:

A re-enchantment chant

Revisit the river, whilst others are in bed.

Memories and patterns natures not dead.

Paper from Birmingham, chemicals from Edd.

Let's turn this disgusting hotel room bright red.

No clothes in my suitcase. Ideas instead.

Magic in the water wherever I tread.



OS grid ref: 854 045

Susan Kester

Susan Kester was born in the USA and grew up in a family with a strong interest in experiencing and exploring new places. As an adult she has lived and worked in London, Andalucia and Los Angeles. Now happily settled in Gloucestershire her work is concerned with creating a sense of place through both landscape and 'found object'. This she does mainly through the process of drawing, using the delicate possibilities of frottage, carbon paper and collage.

Biography

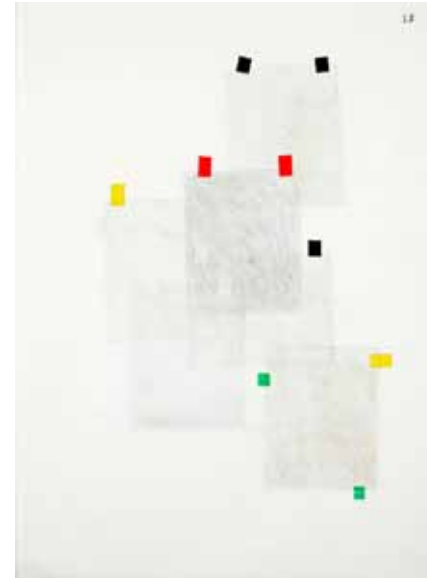
Susan Kester works from her studio near Stroud. Subsequent to her studies at Goldsmith's University (BA Fine Art), Kester received a Post Graduate Printmaking Diploma from Central St Martins and has recently completed an MA in Drawing for Fine Art Practice from Oxford Brookes University.

w:susankester.co.uk
instagram.com/susan.kester/

Re-enchanting the landscape:

The initial 'discovery' of Stanley Mill by Susan Kester and Zoe Heath, and the subsequent generosity of the owners in allowing them to explore the building over several months in 2018, created source material for this project in the form of photographs, drawings and objects. Back in the studio, keeping in mind ideas of re-enchantment and place-making, thinking of the building itself, its long and varied history, about walking from the Mill up to Stanley Woods or down along the canal path, studying a local map, and playing with the shapes and surfaces of the found objects this series of drawings have been created.

(A joint response with collaborator Zoe Heath)



OS grid ref: 811 042

Rachel McDonnell

Rachel McDonnell is a painter whose preoccupations include light, and our experiences of it, paying homage to the minutiae/neglected things of life through painting and drawing, patterns or geometry, and place. Beyond that she has interests in philosophy and politics, feminism and the environment, amongst other things, all of which feed into her work.

Biography

Rachel McDonnell followed up her fine art foundation course at City & Guilds of London Art School with a BA in Philosophy, Politics and Economics at St Anne's College, Oxford, where she was a scholar. She has exhibited widely with several solo exhibitions in London and Belfast, and has been part of many group shows, including: the Royal Academy Summer Exhibition; several exhibitions at the Royal West of England Academy, where she is a part of the artist network; the National Open Art Competition, where she was the recipient of the Be Smart About Art Award; the Pay & Display Prize, Centrespace Gallery, Bristol; Bath Open Art Prize; Sunny Art Prize; Black Swan Open, Frome; Wells Art Contemporary; the Derwent Art Prize and BEEP Painting Prize, Swansea.

Re-enchanting the landscape: The process of making work for Confluence has resulted in several trains of thought, some of which have to do with ideas concerning landscape and identity, and others with the idea of re-enchantment. For me, re-enchantment has to do with a renewed attention to the place in which we live and roam - the five valleys and specifically, in my case, Chalford Vale. Life is so much lighter if we take time to notice the sights, sounds and smells of our surroundings, to lose ourselves in the beautiful and wonderful place in which we're lucky enough to live.



OS grid ref: 894 028

Fiona Kam Meadley

I use video and sound, sometimes mixed with archive material, to uncover hidden narratives. To provide a counterpoint to the dominant narrative, stories that reflect the complexity of our human experience with its different facets.

Biography

Echo Chamber (sound installation commemorating the conscientious objectors of WW1 at Friends House, London);
Human Cargo at Plymouth Museum & Art Gallery (treasure map competition);
Testimony from Liberia (video screened at the Ibn Arabi Film Festival, Spain).
Walking the Land connects me with a local community of artists and the landscape in which we live, encouraging my creativity in new directions.

Re-enchanting the landscape:
To see more deeply. Not just what is there, but what it represents, eg the traces of other lives who have shared this landscape.

A place of enchantment can also hold danger. Do people need protecting from nature, just as nature needs protecting from people? Is it enough to rely on mutual respect, or do rules have to be imposed? Do young people need a place to feel free? Can they recognize the impact they can have on a landscape, the fragility of enchantment? Can a balance be found if there is dialogue between the different parties?



OS grid ref: 822 013

Caroline Morris

Familiarity with a place can breed indifference. Once narrative is associated with it, the place can be re-enchanted. Objects and places are receptive surfaces, inscribed by activity and time which, much later, can be read or replayed. The enactment is a reiteration of a narrative association that renews these inscriptions, amplifies them, gives them new form.

All actions in the enactment are a means of inscribing my objects with narrative and the place – through ‘transference’, a form of consecration. In this way, the narrative of St Augustine’s Oak and Well is re-inscribed onto place and awoken in the present.

Biography

Caroline Morris is an artist and researcher interested in heritage and museum practices, and their link to historical visual culture practices. Most recently, this has focused upon place and the interpretation of the past in the landscape; using various media to explore processes and enactments as a means of creating meaning.

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w: magpieseven.wordpress.com

Re-enchating the landscape:

To re-enchate the landscape is to re-associate stories with places and to make the everyday animate with associations; to enact, to walk in the footsteps of those stories is a desire to re-enchate.



OS grid ref: 097 961

Kel Portman

Marcel Proust suggests that “the real voyage of discovery consists not in seeing new landscapes but in seeing with new eyes”.

Photographs are here to remind us how to look.

They reinforce what we might forget and although all photos are accurate, none of them is the truth. These images reflect the continual struggle to come to terms with the transient landscape.

They examine the obvious as well as the un-noticed, time as well as place. They are both objective and subjective, distorting or preserving history and reality, while recording the minutiae of the landscape, the walk and the journey.

Biography

Kel Portman is a co-founder and lead artist with Walking the Land. He is an educator and curator, artist, photographer and printmaker. Portman is a former Senior Lecturer in Photography, Digital Arts and Printmaking at The University of the Arts London.

His teaching has taken him throughout the UK, USA (as a Fulbright Exchange Professor), Greece, France, Italy, Thailand and Cambodia.

His work is regularly exhibited and is held in private collections in Europe, America and Australia.

w: artworks.eu.com

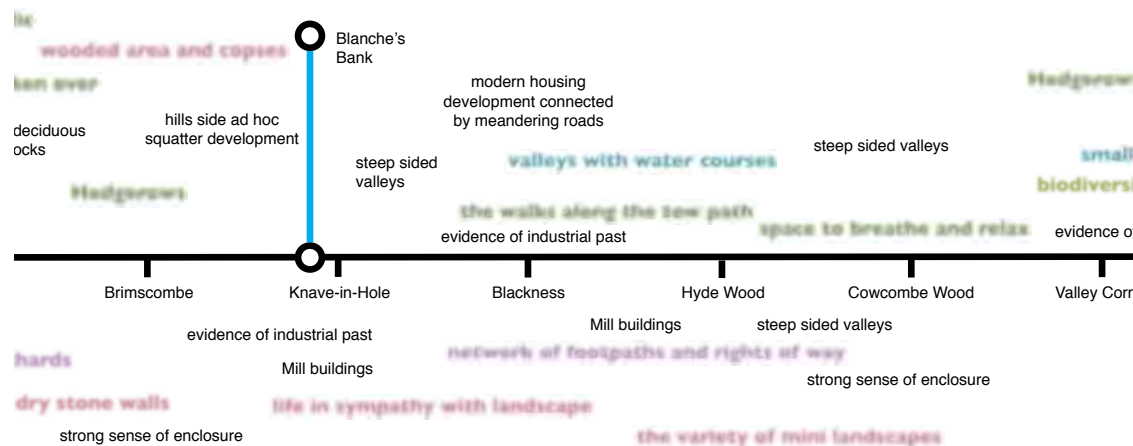
Re-enchanting the landscape:

In our present state of bewilderment and concern about Earth's future, the time has surely come to re-engage by actively caring for our commodified planet.

As more of our population become urbanised, we become separated and alienated from the environment. Despite this, there is an abiding concern for the natural, albeit through the media and the arts. The screening of Blue Planet has at least made some realise the scale of human impact on our oceans, harnessing opinion and generating belated action.

At this late stage in our planet's potential ecocide it's time for us all, especially those involved with the arts and media, to become Activists and re-connect, re-enchant, re-imagine, re-vision, re-vitalise, re-member, re-evaluate, re-phrase, re-interpret, re-engage, re-veal, re-new and re-store.

OS grid ref: 845 095



Maxine Relton

Drawing has always played a central role in all my work although I like to re-cast ideas in a wide variety of art forms, moving between sketch, print, painting, photography, drawing and three-dimensional interpretations as a way of questioning and reshaping my perceptions. It helps me towards a better understanding of the world around me. I draw inspiration from a broad range of personal experiences.

biography

Maxine Relton is a full-time, independent artist working across a variety of disciplines. She holds a BA Hons First Class in Sculpture and Printmaking from Camberwell College of Art in London, and an MA from the Slade. Her home and studio are now based in Horsley where she runs a 3-storey gallery of her work that can be visited any time by arrangement. She has led overseas sketching trips to India for the past 10 years, runs various courses at West Dean College in Sussex and is an elected Academician of the Royal West of England Academy.

Re-enchanting the landscape:

Why try to draw a landscape while walking? Why draw a landscape at all?

Drawing from observation demands close attention. You become aware of your subject's unique qualities. You start to feel connected. Drawing in the moving moment, where your subject is in constant flux, intensifies your looking. You have only seconds to try to capture something of its essence.

Walking Pages was drawn whilst on the move in an attempt to live that experience. The video of the drawing seeks to unfold that process as it evolves, offering a chance to imagine walking in the artist's footsteps, to live inside the drawing, discover your own observations.

Walking the Land invites us to respond to nature in our own ways. Engaging with the landscape helps us feel part of it and leads us to value and safeguard what we have.



OS grid ref: 674 000

Deb Roberts

Since becoming involved with conservation work in the Stroud Valleys I have experienced a personal sense of re-enchantment with the landscape. I've produced several exhibitions of my work that celebrate the beauty of the area and the ways in which organisations and their volunteers contribute in maintaining this environment. I have also produced a book for the charity, Stroud Valleys Project to celebrate their 30th year. This includes some of my documentary images depicting the wide range of projects that engage people, enrich lives and transform places.

Biography

I studied photographic art at Filton College and the University of Westminster and have a background in picture editing and research. I am currently a photographer and conservationist living and working in Stroud. I am passionate about conserving wildlife habitats, such as commons and grasslands and also supporting organisations that work toward similar ends. These include Stroud Valleys Project, National Trust, Gloucestershire Wildlife Trust, Back from the Brink and Stroud Wildlife Survey Group. I also create photographic artwork as part of the Radical Stroud walking group, investigating cultural, historical and alternative heritage aspects of the local landscape.
w: deborahroberts.biz

confluence

Re-enchanting the landscape:

Taking the perspective that disenchantment arises from disconnection, I am interested in the ways that I can use photography to connect and (re)engage/(re)enchant viewers with the local landscape. In particular, I have endeavoured to highlight how local organisations work together to enhance and protect the natural landscape and inspire people to care for it. My photographs from Rodborough and Minchinhampton Commons are part of a series of images concerned with how this rare, wildflower-rich grassland exists at the confluence of disparate interests - recreational, agricultural and environmental. I also use photography to investigate historical aspects of the local landscape and how these provide a source of inspiration and re-enchantment.

OS grid ref: 855 008



interconnectivity and interdependency

Richard White

Richard is a walking and multimedia artist/researcher with a professional background in participatory media and education. He has a fractional post as Senior Lecturer in Media Practice at Bath Spa University. Richard's ongoing investigation addresses corporeal, emotional and cognitive experiences of walking with others in particular places. His creative work generates content rooted in the complex layered mesh of embodied knowledge emerging through intra-action with the material world.

Biography

Richard hosts (Dis)enchanted walks: a monthly walking activity based on Bath.

Sweet Waters: on going a cycle of walks sense-ing legacies of slave-ownership in Bath and along the River Avon. 2019 iterations include two walks commissioned by the Holburne Museum, Bath

A Walk in the Park: Postcolonial Pittville Park

A (dis)enchanted walk in Pittville Park, Cheltenham, in collaboration with tree officer, Chris Chevasse, commissioned for Speculative Art School 2018

Workhouse Walks: 2017- a cycle of walks exploring poverty and memorialisation linked to Bath Union Workhouse burial ground in collaboration with writer John Payne.

w: walknowtracks.co.uk/

confluence

Re-enchanting the landscape:

Enchantment implies a separation from that which is not enchanted; place-making implies some thing which is not yet made. Place and power intra-act in producing senses of belonging, exile and exclusion, a process constituent of identity. I experience awe and wonder not as an illusion, something lost and needing to be retrieved and commodified. In reaching for accountability it is necessary to attend to the situated knowledge and partial perspective that enables that experience, denies it to others and obscures other perspectives. In my view place is immanent and all matter has agency; re-enchantment is the antithesis of becoming accountable.

OS grid ref:750 650



interconnectivity and interdependency

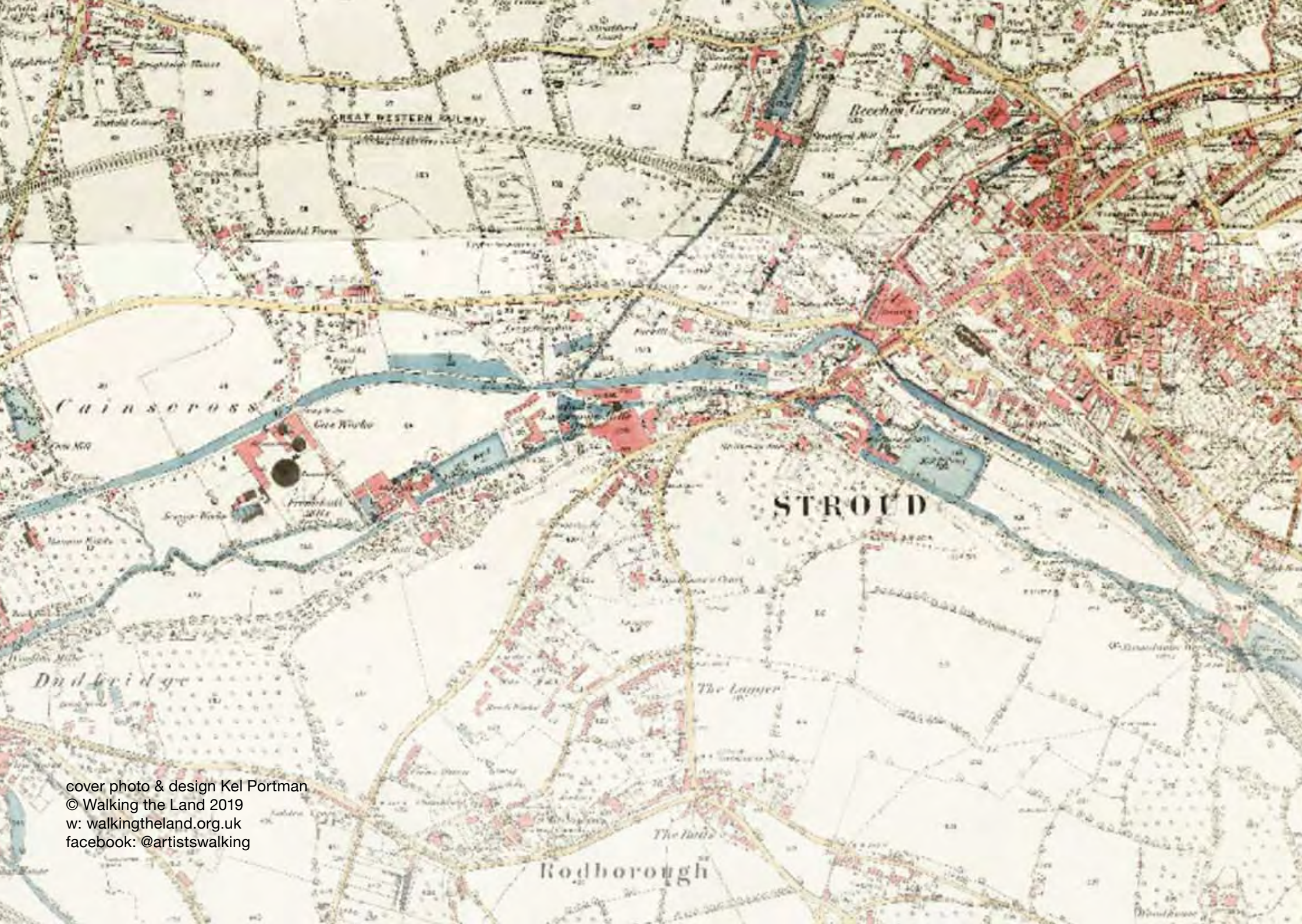
space place practice

space place practice is an artists' research collective which comes together to create dialogues and to develop projects informed by a shared interest in notions of space, place and creative practice. Together we challenge and explore the interstices between embodied practice and theoretical enquiry where there is no hierarchical distinction between making, thinking, writing, and doing. Our expanded practice is expressed in image, word and action. Regular forums are held in which we discuss and invigorate methods, theories and creative practice, building on established and more experimental notions of space and place, which we understand to be mutable, fragile and evasive. We consider the forum to be a creative space in which we draw inspiration from our conversations; we regularly invite other practitioners (as well as members) to share their work and also their enthusiasms in order to create other ways of making and being.

place: (re)enchantment

This collection of short essays emerged out of a spontaneous discussion at one of these forums about our understandings of 're-enchantment' in relation to place. The word is currently fashionable within creative industries, but what does it mean? Its etymological origins reside in spell and song – magical spell, that is, and there's the rub. Max Weber predicted that an enlightened turn towards Scientific Rationalism as the arbiter of truth and values would cause the death of magic: a state of disenchantment. Hence, inevitably, the conditions were created for re-enchantment. But has magic ever really gone away? Does the term represent a false dichotomy? As one member said at the outset, re-enchantment is one of those words that need a really good shake. What follows is more of a respectful frisk, and as such opens the way for a wider conversation about the ecology of people, place, and cultural context.

Rob Irving



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confluence

interconnectivity and interdependency

Saturday 30 March - Sunday 28 April

Walking the Land are an artist's collective that link art, landscape and community.

'Confluence' brings together over 20 creative practitioners exploring how their work can reveal and 're-enchant' the landscape.

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