

Art and the Rural Imagination Conference

29 June–4 July 2020



MTP

More Than Ponies



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Art and the Rural Imagination

SPEAKERS

Adam Chodzko (independent artist)
Katarzyna Depta-Garapich (Slade School of Art)
Catherine Elwes (independent scholar)
Jenny Holt (Manchester School of Art)
Anna Sofie Hvid (Founder, Ruralagentur, Denmark)
Feral Practice (independent)
Lucy Reynolds (University of Westminster)
Ben Roberts (Artistic Director of Brighton CCA)
Rosemary Shirley (University of Leicester)
Julian Stallabrass (The Courtauld Institute of Art)
Marina Velez (Anglia Ruskin)

MICRO-COMMISSIONS

Paul Finnegan (Arts University Bournemouth)
Victoria Lucas (Sheffield Hallam University)
Harry Meadows (Arts University Bournemouth)
Standart Thinking (independent artist)
ZOOX (independent artists)

Convened by Colin Perry (Arts University Bournemouth)
With More Than Ponies (MTP).

Conference Details

DATE

29 June, 30 June, 1 July, 3 July, 4 July 2020

WEBSITE + ZOOM

The conference will take place online using Zoom and a password-protected website. See: <https://www.morethanponies.info/ari>

NOTE: Website password and Zoom link will be emailed to participants a day before the conference.

TICKETS

<https://www.morethanponies.info/events/2020conference>

CONTACT

Colin Perry
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[#artandtheruralimagination](https://twitter.com/artandtheruralimagination)

Schedule

MONDAY 29 JUNE 2020

1: FARMERS AND TOURISTS

7.15–7.20 pm	Colin Perry	Conference introduction
7.20–7.50 pm	Rosemary Shirley	Farm Noir and other Rural Mythologies
7.50–8.10 pm	Jenny Holt	New narratives of labour and landscape in rural Northamptonshire: <i>The Great Bear</i>
8.10–8.20 pm	Breakout groups	
8.20–8.40 pm	Anna Sofie Hvid	Architecture as a Rural Machine
8.40–9.00 pm	Katarzyna Depta-Garapich	'Polar Bear from Krupowki': Mass tourism and rural life in the Tatra Mountains, Southern Poland
9.00–9.10 pm	Q & A	

TUESDAY 30 JUNE 2020

2: GARDENS AND CULTURES

7.15–7.45 pm	Catherine Elwes	Faking It: Parks & Gardens in Artists' Film and Video
7.45–8.15 pm	Lucy Reynolds	Charlotte Prodger, Nancy Holt and Robert Smithson
8.15–8.25 pm	Breakout groups	
8.25–8.45 pm	Fiona MacDonald/ Feral Practice	Sexual Libertarianism and Reproductive Slavery in Honeybees
8.45–9.05	Marina Velez	Art at the Periphery: other knowledges and other cognitions as resistance to monocultures of the mind
9.05–9.15	Q & A	

WEDNESDAY 1 JULY 2020

3: PRACTICES AND THE RURAL IMAGINARY

7.15–7.45 pm	Julian Stallabrass	Entangled in the Forest of Brexit
7.45–8.15 pm	Adam Chodzko	The Hostile Environment
8.15–8.35	Ben Roberts	Embodied Research Practice
8.35–8.45	Breakout groups	
8.45–8.55	Q & A	

FRIDAY 3 JULY 2020

10.00 am – 12:00 noon	All Conference Speakers	Plenary session: Discussion and Q&A
7.30 pm	ZOOX	Performance Live Online: <i>Brekekekéx koáx koáx!</i>

SATURDAY 4 JULY 2020

11.00 am	Victoria Lucas	Performance Live Online: <i>Standpoints: Testsite #2,</i>
4.00 pm	All Commissioned Artists	In-Conversation and Q&A

ABSTRACTS

ADAM CHODZKO THE HOSTILE ENVIRONMENT

The 'rural' was introduced as an essential term that needed to be learnt and understood, by aliens, in order for their natural and safe assimilation into the UK's landscape(s) and people(s). It appears (along with *sonnet*, *Quaker*, *oratorio*, *Gothic* and 16 others) as glossary terms added to *Life in the United Kingdom: A Guide for New Residents*, 2013 (3rd edition) by the Cameron government. Terms that arose from an awkward dream based on the memory of an insular history lesson in a dusty classroom at an expensive boys' boarding school in the late 1960s.

It is not necessary for foreigners to understand the way of our lichens. Most of my art practice is made from a space we could call the 'specula-

tive rural'; the rural as a place that inadvertently clarifies vision and directs focus. Perhaps like the function of the urban white cube gallery space, but with the addition of subversive and complex cycles of transformation, growth and decay which parallel the processes of art making and thinking, and then develop into meshes that extend way beyond the limitations of 'art'. The rural also offers the mind the magic of its abject, a wholesome abject; cow shit, fungi, a rotting sheep, silage... fewer and fewer buses.

The rural does its own thing with its back to us, staring instead at something happening, out of our sight, on the edge of a copse; the city is far more needy, vacillating between sy-

cophancy and anger at both our belief, and our lack of belief, in it. The city presents a mask of speed but, in reality, is reliant on being lugubrious and coagulated in order to generate its capital. The rural presents a mask of nostalgic timelessness, obscuring its aberrant fluidity and dynamism, its elfin slipperiness.

I will try to find a new path through my artwork (it might run through that bracken over there); gypsy urban-planners, migrant hop pickers involved in media post-production, liquid barns in the woods, buried archives, sexual shame and fig leaves, intimate flows along littoral zones of estuary mud for insomniacs and the hyphae revenge of ash dieback.

KATARZYNA DEPTA-GARAPICH: 'POLAR BEAR FROM KRUPOWKI': THE CLASH BETWEEN MASS TOURISM AND RURAL LIFE IN THE TATRA MOUNTAINS, SOUTHERN POLAND.

In the past, Zakopane (in literal translation, 'buried under') was a rural, traditional mining village. In the late 1800s it became a place where the Polish Arts and Crafts Movement developed, thanks to Stanislaw Witkiewicz and other artists and intellectuals who started to visit the mountains, mostly due to the climate which was considered beneficial in the treatment of tuberculosis. Zakopane became an important place of art and intellectual creativity. Informed by a romantic vision of a proximity to nature, a unique style was developed that merged the rural and local traditions with the urban.

The romantic vision included a close cohabitation of local folk, mostly shepherds and small-scale farmers with the wave of strangers who soon dominated the local landscape.

Zakopane became the victim of its own success as it is now a polluted, busy and expensive tourist resort with its unique architecture style overrun by ugly developments. Recently, Zakopane has seen a series of protests against planned organisation of New Year's Eve celebrations at the border of the Tatra Mountains National Park. One of the main reasons for protest was the protection

of local species – in particular brown bears. The conflict between the local community, tired of the never-ending influx of strangers and the town hall supporting mass tourism is strangely nothing new. This paper is aimed to introduce the conflict spanning over 100 years and the project I'm developing with an artist from the Tatra Mountains, Malgorzata Mirga-Tas, titled 'Polar Bear from Krupowki'.

CATHERINE ELWES: 'FAKING IT: PARKS & GARDENS IN ARTISTS' FILM AND VIDEO'

One of the earliest films in the cinematic canon is Louis Lumière's 1895 silent comedy *L'Arroseur Arrosé*. The 36-second vignette is set in a walled *jardin potager* where a gardener is watering his summer vegetables with a hose. A mischievous boy creeps up and with one clogged foot, steps on the hose pipe thus cutting off the flow of water. The puzzled gardener peers into his waterless nozzle whereupon the boy releases the flow causing it to spray up into the old man's face. This satirical gem at the dawn of cinema encompasses layers of deception including the prank itself, the illusionism of moving pictures and the artificial nature of gardening. The constructed nature of a park or garden, of a *locus amoenus*, allows the human imagination to invest anthropogenic meaning in a domesticated wilderness.

Gardens and public parks have drawn to them experimental filmmakers working in the twentieth

and twenty-first centuries, artists for whom gardens remain heterotopian places of trickery and invention, of creative resistance to norms. These artists find a natural home among gardeners, among propagators of unruly growth and cross-fertilisation. I shall focus my discussion on practitioners who have queered the landscape of parks and gardens, on the hoof. These include Barbara Hammer and Sarah Pucill, and also Derek Jarman, for whom the shrubbery and meadows of Hampstead Heath hosted sexual encounters and whose 'active modelling of the land' (Andrews, 1999: 204) outside his house at Dungeness became the site of private rituals celebrating his loves and friendships as well as his confrontation of the physical depredations of AIDS and his own mortality. I shall also consider works by women artists such as Margaret Tait and Nina Danino in the UK and Marie Menken and Anne Charlotte Robertson in the USA, in whose dia-

ristic films the effluence of domestic life spills out into their gardens in a sanctioned 'expansion of acceptable domains of discourse for women' (Sipe in Dorrian and Rose, 2003: 93). The staging of nature is clearly evident in materialist experiments of the 1970s and '80s, including Nam June Paik's satirical *TV Garden* (1974), Tony Hill's *Downside Up* (1985) and Chris Welsby's *Park Film* (1972) all of which track the incursion of mediated representations of nature that make visible the artistry, if not the wholesale re-invention of gardens and parks, through the lens. In spite of the declared artifice of both film and the landscaped garden, a sense of awe is retained in all these works and these places; as Alistair Campbell observed in a rare moment of sagacity, 'nobody can control nature. We can mow the lawn and prune the flowers, but it is other forces that make them grow' (2008: 253)

JENNY HOLT: 'NEW NARRATIVES OF LABOUR AND LANDSCAPE IN RURAL NORTHAMPTONSHIRE: THE GREAT BEAR.'

This paper explores new narratives of labour and landscape in rural Northamptonshire through *The Great Bear*, a short film made in 2019 as part of Animate Projects' 'WORK', a socially-engaged arts initiative investigating ideas and realities of working lives in the UK today. *The Great Bear* is located in and around Thrapston Northamptonshire, an area with a strong farming identity and visible agricultural legacy in the landscape, and a growing logistics economy established out of and dependent on its close proximity to arterial road networks. The film focuses on four young people starting out on their working lives in farming, logistics and forestry – key place-based economies with historical roots in and im-

pact on the area's culture, economy and landscape. The participants – a shepherd, arable farmer and forester from the local area and warehouse worker from Brazil – live and work within a mile's radius of one another, with filming taking place over the politically turbulent spring and summer of 2019. Drawing on Ingold's concept of 'taskscape' – landscape as lived environment of dwelling and labour – the film brings participatory, observational and improvisational methods of documentary portraiture in dialogue with pictorial structures of landscape. Intensified by the film's focus on the young, embodied and subjective approaches to work oscillate with rhythms of time and seasonal change, landscape

visualised as source and product of labour. Integrating activities of rural labour tied to the past with more recent transformations of place, the film considers how local and global cultures and economies coexist in today's rural environments.

ANNA SOFIE HVID: FIELD TRIP TO THE DANISH COUNTRYSIDE

There is an 'environmentally friendly' pig farm with circular manure management producing 120,000 pigs per year for the global food market. There is a crematorium in the hinterlands of a provincial city processing 8,000 human bodies per year turning the released energy into heating for the local state school. There is a remote art museum in a conservation area running an exhibition on the 'anthropocene landscape' for some 30,000 visitors per year, mainly tourists, who enjoy the view on the natural site from the large museum windows.

The pig farm, the crematorium, and the art museum are three newly

finished architectures in the Danish countryside, which can be seen as vehicles of bodily movements, energy flows and narratives: they serve the production of a new notion of rural space as an Operational Landscape – simultaneously a metaphorical territory and a real geography for humans and non-humans.

In my work as an artist and founder of a research-based architecture studio, which focuses on the changing concepts of rurality, I am interested in how new types of architectures are emerging in the countryside.

Looking at the Danish countryside in particular, buildings and places serve increasingly as 'machineries' partak-

ing in producing a specific notion of rurality as a hyper-managed, clean and environmentally friendly place leaving little room for the unexpected, the mis-fitted and the messy. This presentation is a performative lecture on 'Architecture as a Rural Machine'. Departing from my day-to-day practice with architecture in a rural context, I will unfold the role of new architecture forms emerging in the Danish countryside looking at case studies and mapping situations, and flows energy and of bodies (human and non-human).

FERAL PRACTICE: SEXUAL LIBERTARIANISM AND REPRODUCTIVE SLAVERY IN HONEYBEES

The forest stimulates liberatory imaginaries and practices in more-than-human worlds. Forest creatures operate and relate outside of human domestic agendas. Sexuality's self-organising creativity is the fundamental wellspring of differing, of 'variation as nature' (Vivieros de Castro, 2014: 74) Insects, plants and animals are continuously engaged in asymmetric intercourse. While honeybees feed, their vegetal collaborators are orgasmically fertilized.

In medieval times, honey rained down from abundant forest hives,

and bee trees were considered sacred, uncuttable. Hollow trees still shelter wild beehives. Male bees cannot forage or feed themselves, they are made just for love. They spend every warm afternoon cruising in secret gathering places, known to the bees down generations; how is still mysterious. Virgin queens fly towards the sun, mating ten to twenty times with different males. In their moment of climax, the males die. An overwhelming petit mort.

Meanwhile, among nearby monocultural crops, commercial beekeepers

and agri-corporations perfect their genetic manipulation and reproductive control of honeybees to maximise profit. In every hive, the reigning Queens' wings are clipped. After one season, she is squeezed dead to be replaced by a bought and shipped, artificially inseminated Queen. Stereo steel syringes pump semen into fragile, pinioned bodies.

LUCY REYNOLDS: ON NANCY HOLT, ROBERT SMITHSON AND CHARLOTTE PRODGER

Nancy Holt's six-minute 16mm film *Swamp* (1971) can be viewed as both a landscape film, and a film about how to film a landscape, made by two land artists attempting to cross a boggy stretch of land. Charlotte Prodger's 2016 film *Bridgit* traverses different stretches of Scottish landscape, tracing a personal cartography in its cliffs, roads and hills, gathered cumulatively on her

I-phone camera. Is the landscape the point? Or the body behind it? Whilst never explicitly depicted, both films frame other unseen yet palpable presences – of the camera, of more ancient bodies delineated through myth and story in the case of *Bridgit*, and of the artist herself. This paper speculates on how *Swamp* and *Bridgit* use camera apparatus to navigate more than the landscape in

front of the lens, but the particularity of the body behind it.

**BEN ROBERTS:
EMBODIED RESEARCH
PRACTICE**

Ben Roberts reflects on his work with Brighton Centre for Contemporary Art (CCA) and the Artists' Research Centre as platforms for contextualising artists' practice as a form of research. He explores ways of generating support for artists over the longer term and the need to re-align commonly held perceptions of the relationship between knowledge and understanding. He will argue that there is no one kind of art practice or way to carry out research. Similarly, the idea of the rural has multiple meanings – bucolic, tranquil,

landscape, pastoral, impoverished, isolated, dangerous, functional, and so on. While we can think of 'the rural' in these diverse manifestations, we should also think of research in different ways – as conceptions they are both multifaceted and to limit oneself to a single version is to limit one's understanding and knowledge. Roberts' recent projects with artists, including Becky Beasley, Alexandra Leykauf and Dog Kennel Hill Project, offer insights into how art practices can embody conceptions of landscape, history and travel –

foundations of the popular rural conception – in entirely unexpected ways through photographic process, botany and social engagement. In changing what we value in research practice we can make space for a richer form of understanding.

**ROSEMARY SHIRLEY:
FARM NOIR AND OTHER RURAL
MYTHOLOGIES**

Over the last ten years the Nordic Noir genre has become a familiar component of TV programming. Most often it takes the form of a police procedural drama set in a distinctive landscape and centring on the solving of one or more grizzly murders. The genre's popularity has influenced UK based television dramas with rural settings like *Hinterland* and *Shetland* which both engage with noiresque plotting and aesthetics. This paper takes the contemporary noir genre as a starting point to question the representation of rural places in the popular imagination. Moving from the small screen

to recent cinema, its analysis centres on the recent British films: *God's own Country* (2017), *The Levelling* (2017) and *Dark River* (2018). These films take contemporary farms in England as their primary setting, and as this paper will argue, articulate a specific form of what might be termed Farm Noir. It considers different components of Farm Noir which include: isolation, silence, death, and extreme bodily engagements with both the land and the elements. It then goes on to construct a historical context for cultural representations of the dark rural and considers how these films act to both reinforce and challenge these established mythol-

ogies. It concludes by exploring the appetite or national mood for noir renderings of rural places in relation to the contemporary political context, drawing on the Lords Select Committee Report (2018) which asserted that rural communities had been failed by the government, news reports of increased suicide rates amongst farmers and the characterisation of the Brexit vote as the will of a disenfranchised rural population.

**JULIAN STALLBRASS:
ENTANGLED IN THE FOREST OF
BREXIT**

Epping Forest, once a royal hunting ground, known for its ancient oaks (symbols of England) lies on the outskirts of London. Now given over to the public, divided by roads and hemmed in by private property, it is a suburban woodland. Brexit – the vote to leave the European Union – sharply divided remainder London from the neighbouring county of Essex, which voted strongly to leave. The border between the two runs

through the forest, sometimes following tracks and streams, and sometimes straying into dense thickets. I followed it as best I could using map and compass, on a meandering and doubtless erratic path, looking for signs of social disaffection on the hinge of English county and global city.

**MARINA VELEZ:
ART AT THE PERIPHERY:
OTHER KNOWLEDGES AND
OTHER COGNITIONS AS RESIS-
TANCE TO MONOCULTURES OF
THE MIND**

There is a direct relationship, says scholar and activist Winona LaDuke, between the loss of biodiversity and the loss of cultural diversity. Losing the ability to connect to and understand the land are in themselves acts of desertification. Based on the idea that valuing other forms of knowledge needs to happen in order to develop new empathies and new sensitivities in relation to humans' relationship with nature, this paper will

focus on Belalcázar, Spain, where I have been working during the past seven years and it will look at art at the periphery through the works about the rural produced in these fieldworks. This paper will investigate the idea that new values and re-valuing can emerge from working-with local farmers and shepherds and will look at these through the lens of the works produced as well as through conversations, pastoral walks and

interventions. It will do so by looking at the contradictions of the periphery, allowing for them to coexist and staying with the discomfort without exercising exclusion.

ARTWORKS



PAUL FINNEGAN

Dappled World (2020) is a video work commissioned for Art and The Rural Imagination. The work simulates the effects of the dappled light that is characteristic of forests, under which objects and surfaces become visually fragmentary. In the video animals with dappled markings appear and disappear in dappled spaces, some their piebald surfaces (a result of domestication) betraying their liminal status between nature and culture. The artwork proposes a dappled world as that of continually shifting boundaries between figure

and ground, but also between animate and inanimate, organism and environment, nature and artifice. The work seeks to rethink animal being after nature in response to certain critical demands of the Anthropocene. *Dappled World* locates this endeavour specifically within Adrian Johnston's concept of 'dappled world' – which functions both as metaphor and reality within the context of the presentation of the work. The new insight is that the future of rural landscapes may to some extent be dependent on this way of thinking and seeing.



HARRY MEADOWS

A climate sensor sculpture installed in the New Forest will record real-time local weather data. The comically anthropomorphic sculpture supports delicate instruments: anemometer, barometer, thermometer and rain gauge. These machines are designed to act as extensions to our human bodies, amplifying our understanding of the environment of which we are a part. Through this combination of sculpture and machine, the work blurs boundaries of sense and sensor, and questions the objective supremacy of digital data. Mechanical sensors, far from benign, are imbued with human bias and offer a reading of our environment

that feeds back data on the human imagination.

An outcome of motor car infrastructure is a detailed climate map generated by an integral network of roadside weather stations. Known to the Highways Agency as Environmental Sensor Stations, these machines report on local road conditions and inform the way we navigate our environment. The feedback of climate sensor and climate agent creates a poetic loop. The data gathered from the climate sensor sculpture will be used to generate a musical score, exploring the poetic quality of sensor/data/environment relationship.



VICTORIA LUCAS

This new sculptural performance commandeers the rural landscape as a feminist heterotopia. Drawing upon documents relating to the Enclosures, in which women were displaced and marginalised through the privatisation of the commons (Federici, 2004), this piece comprises a series of small island constructions

in the landscape that provide heterotopian standpoints for the audience, as an offering to the women from whom the land was originally taken. The witches, the heretics, the commoners.

Through women's labour, earth is carved, clawed, shovelled, carried, dropped, sculpted, reshaped and reformed with implements

and bare hands. The heterotopia is created, a placed frame that 'exerts a sort of counteraction' against the occupied position (Foucault, 1970). A boundary forms at the heterotopia's edge, the place in which old world meets new. This line delineates and defines a space of emplacement within which structural transformation can take shape as critique.

Carving out a space for women, in a world that is collapsing under the weight of late capitalism, holds political resonance. What

would women do with such a space? How would they shape new language, how would they use their bodies and voices to claim this space as their own? These are sites of revisioning, reordering and reimagining. They temporarily unravel the constructs that bind humans to culture, to society – to the matrix of power that orders and excludes – and invite us to think and exist in another dimension: another place free from this interference.



STANDART THINKING (JAVIER RODRIGUEZ)

Cultural Paths is an ongoing research project focusing on the recognition and valorisation of cultural practices and heritage across villages and rural sites in the arctic region. The project aims to establish a long-term inter-regional platform committed to the dissemination of Nordic rural culture, implementing a multi-layered set of events and actions across the network such as educational activities, forums and art programme. Valuing traditional knowledge in coexistence with an awareness of contemporary trends, Cultural Paths intends to contribute to the revitalisation of regional cultural wealth through the agency of arts and crafts.

Cultural Paths is a window examining local and global discourses, perceptions and practices rooted in the geographical borders of the rural domain in the circumpolar north. It questions the current dichotomy that plays down the relationship between city and countryside, and the need to creatively preserve and validate cultural expressions across the region.

Permaculture 59 is a 59-second video exercise aimed at communicating concisely the pragmatic nature of permaculture as a broader design tool applicable to systems and fields of action not only pertaining to agriculture. The footage was taken during a period of work and cooperation with agro-ecologist activists groups based in Caracas, Venezuela.

ZOOX

'Brekekekéx koáx koáx!'



The last known colony of the Common Tree Frog (*Hyla Arborea*) in the British wild was found at Hilltop Pond, near Beaulieu, New Forest. It once thrived and frog song was reported to be heard frequently by locals until the 1980s. By the late 1980s the pond fell silent, and the very last male specimen was spotted far away from its original site in 1988, calling for a non-existent female. The colony was made extinct largely due to humans collecting the frogs as colourful pets.

Previously it was considered a 'non-native' or 'alien' species within the UK, but the inability to trace the origins of this particular colony has

led scientists to consider that the frog may indeed be native. Local folklore had it that an intriguingly named Mr Turner Turner, a wealthy villager who made his money in casinos, had brought the frogs back from his travels in Africa and Monte Carlo. However, the frogs were not found in the areas he visited.

'Brekekekéx koáx koáx!' is a new work – a song that could act as a futile, ritualistic attempt to resurrect the extinct (in the British wild) species. The song is constructed using astrological predictions for 1988, the year that they were last sighted, as a way to retroactively foresee the extinction. These predictions would be taken from an *Old Moore's Almanack* from 1988 that we recently purchased on eBay.

BIOGRAPHIES

ADAM CHODZKO

Adam Chodzko is an artist working across media, exploring our conscious and unconscious behaviour, social relations and collective imaginations through artworks that are propositions for alternative forms of 'social media'. Chodzko's art explores the interactions and possibilities of human behaviour by investigating the space of consciousness between how we are and what we might be. His practice operates between documentary and fantasy, conceptualism and surreal-

ism and public and private space. He often uses a form of 'science fiction' or 'speculative fiction' in order to propose alternative realities; hyperstitions.

Working directly with the networks of people and places that surround him Chodzko focuses on the relational politics of culture's edges, endings, losses, displacements, transitions and disappearances. Ephemeral communities are frequently generated through these processes of

'making together'. Many of Chodzko's works evolve through a sense of projecting outwards from the self into the perception of, not only other people, but also the inanimate through migratory embodiments with objects, rooms, places, institutions, images. Often he works with the idea of an 'end of art' in order to acknowledge its precarity, question its insularity and to speculate as to its real potential for transformation.

KATARZYNA DEPTA-GARAPICH

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Katarzyna Depta-Garapich is in the third year of her PhD at the Slade School of Art, UCL, London. Her research is a practice-led enquiry into the relationship between art and utility, 'use-value' of art; the intersection between art and society and the reemergence of collective approaches to art making as well as a rediscovery of the rural with transformative qualities of art. In her studio work she explores the contradiction between 'useful' and 'useless'. She studied sculpture at the Slade School of Fine Art (MA) and

Wimbledon College of Art (BA). In 2013 she was invited to the Grizedale Arts Artist-Reorientation residency at Lawson Park, Lake District, Cumbria. Since then she has collaborated with Grizedale Arts and Karen Guthrie on *House of Ferment* (in 2015 she curated and facilitated an edition of the project in Krakow, Poland); *Village Table* (2015); and organised research visits to Zakopane, Tatra Mountains, Poland (2017, 2019) also initiating an exchange between the Tatra Museum and Grizedale Arts. In 2019 she took part in a residency program at the Władysław Hasior Gallery, Tatra Museum in

Zakopane with the project *One Hundred Sheep*. In July 2019 she tested the functionality of a new body of work titled *Comfort Zone* during the *Use-full-less-ness of Experiment* conference in Cieszyn, Poland. Future projects include *Re-domesticated* at Grymsdyke Farm, UK (June 2019), and the exhibitions *Matter of Anthropocene* at Mathare Art Gallery, Nairobi, Kenya (June 2019) and Centrala Gallery, Birmingham (March 2020); *Simple Gestures*, BWA Katowice, Poland (Feb. 2020) and *Melancholia*, Freud Museum, London (March 2020).

LAURA ELDRET

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Laura Eldret explores social forms and works across art forms including installation, textiles, performance and video. Selected exhibitions include *Karst and The Box*, Plymouth (2019); *Firstsite*, Colchester (2018); *Turf Projects*, Croydon (2017); *CCA Derry*, NI (2016); *Fig-2*, ICA, London (2015); *Focal Point Gallery*, Southend (2015); *Drawing Room*, London (2015); *South London Gallery* (2013);

Ikon, Birmingham (2013); *The Gallery*, Arts University Bournemouth (2012); *Baltic Centre for Contemporary Art*, Newcastle upon Tyne (2012); and *Camden Arts Centre*, London (2011). In 2016 she was shortlisted for the *Vordemberger Prize* and awarded a *Gasworks URRRA* residency in Buenos Aires.

Eldret is a visiting tutor in Fine Art

at Arts University Bournemouth and has guest lectured at RCA, Goldsmiths and UAL. Curatorial experience includes delivering public art and projects for Contemporary Art Society (2004-12), and co-founding and co-directing *CollectingLiveArt* (2007-10). In 2019 established *More Than Ponies*, a new artist-led programme of contemporary art for and/or about the New Forest.

CATHERINE ELWES

After a long career in teaching and research, Catherine Elwes retired as Professor of Moving Image Art at Chelsea College of Arts in November 2017. Elwes is also known as a video artist and curator, and was active in the feminist art movement in the late 1970s. She co-curated the exhibitions *Women's Images of Men* and *About Time* at the ICA in 1980 and was the director of the biennial UK/Canadian Film & Video Exchange (1998-2006) and co-curator of *Figuring Landscapes* (2008-2010),

an international screening exhibition on themes of landscape. Elwes has written extensively about feminist art, performance, installation, landscape and the moving image and is author of *Video Loupe* (K.T. Press, 2000), *Video Art, a guided tour* (I.B. Tauris, 2005) *Installation and the Moving Image* (Wallflower/Columbia University Press, 2015) and is currently writing *Landscape and the Moving Image* (Columbia University Press). Elwes is Founding Editor of the *Moving Image Review & Art Journal* (MIRAJ,

Intellect Books) and has contributed to numerous anthologies, journals, exhibition catalogues and periodicals including *Art Monthly*, *Third Text*, *MIRAJ*, the *Millennium Film Journal*, *Time Out*, *Independent Media*, *Performance Magazine*, *Variant*, *Film-waves* (of which she was an editor), *Vertigo* and *Contemporary Magazine*.

PAUL FINNEGAN

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Paul Finnegan is a Fine Art Senior Lecturer at Arts University Bournemouth and a PhD candidate at University of Plymouth. His PhD is practice led and is concerned with making sculptures that have a double-life for both humans and animals, and films that place sculptures within

fictional non-human scenarios. His current research interests are the history of the depiction of nature in art, the relationship between biology and aesthetics, and the use of living systems in contemporary art. Paul has exhibited internationally in group and solo exhibitions, including Lisson

Gallery London, Entwistle Gallery London and Hamburger Bahnhof, Berlin. As a teacher Paul leads an annual undergraduate symposium on the theme 'Cultures of Nature' and an art/science collaboration with a medical research lab in Oxford.

JENNY HOLT

J.C.Holt@mmu.ac.uk

Jenny Holt is an artist and documentary filmmaker, and an academic at Manchester School of Art, Manchester Metropolitan University. Her practice is concerned with the relationship between place-based rhythms of everyday life and processes of film practice, and tensions between landscapes as 'worlds of vision' and their dynamic senses of place. *Not Giddy Yet Aerial* observes

everyday activities in the Lake District, considering landscape as a sublime site of beauty and identity as well as a commodity which impacts on its resident community in multiple ways. The film series *Caught in the Fabric of World* explores tensions of place in the South Pennines as a pastoral wilderness tied to Northern England's industrial histories, including landscape experience of Bradford Muslim communities, Bronte

tourism at the alleged location of *Wuthering Heights*, the urban/rural interface of a Halifax housing estate, and the play of forces at the highest point of the M62 motorway. Her recent film *The Great Bear* focuses on young people working in forestry, farming, shepherding and logistics in the historically rural landscape of Northamptonshire. Her work has screened at film festivals, in cinemas and in galleries worldwide.

ANNA SOFIE HVID

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I am the founder and leader of the three-person architecture studio Rural Agentur, which is based on a farm in Jystrup, Denmark. Rural Agentur was founded in 2018 with the aim of creating a research-based, transdisciplinary architecture practice with focus on rurality as a spatial concept. Our aim is to work with rurality across areas which are assigned 'urban' or 'rural'. In all our work we are driven by the question: how can

we facilitate a diverse and manifold concept of rurality (ruralities) through our practice? The practice of Rural Agentur was recently on display at the Danish Architecture Centre in Copenhagen (2019-20).

I moved from London to Jystrup to found the studio in December 2018 after having finished my Master's Degree with Forensic Architecture, Centre for Research Architecture

Goldsmiths University. I hold a Diploma in Fine Art from the Academy of Fine Arts in Munich and a Bachelor in Philosophy from the University of Vienna. Rural Agentur is based on the family farm, Østagergård, which is also a social institution for young people with disabilities. Østagergård is a biodynamic farm which I'm also eagerly involved in running next to my architecture practice.

VICTORIA LUCAS

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The working title for my practice-led PhD is *Reclamation Ground: Constructing Heterotopias as Visual Language to Revision Power and Agency*. A heterotopia describes a place that sits in opposition to its surroundings, and it is used in the context of my research as a feminist gesture that provides a tangible opportunity to rupture phallogentric language and action.

My artistry lies in the reclamation of landscape, agency and power. The landscapes I create, mostly in the form of installation, incorporate film-

ic, set-like constructions that often frame imagined characters and narratives, devised to playfully re-agitate the voices of women. Some of these characters have been created in response to archival documents, revealing ignored, erased or forgotten voices; whilst others resist inaccurate, media-derived stereotypes. The works reveal politicised, gendered personas, ultimately renegotiating women's social and psychological positions in place.

I have exhibited in solo exhibitions at Grizzly Grizzly, Philadelphia; Chiara

Williams Contemporary at London Art Fair; Harlem Artspace, Matlock. Group shows include Casa Maaud, Mexico City; 91mq Gallery, Berlin; Millennium Galleries, Sheffield. Commissions include a permanent touchscreen artwork for the NHS Wilberforce Health Centre in Hull and a video artwork for the National Portrait Gallery, London. I am a Senior Lecturer at UCLan and a PhD candidate at Sheffield Hallam University.

FERAL PRACTICE

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Fiona MacDonald works with human and nonhuman beings as Feral Practice to create art projects and interdisciplinary events that develop ethical and imaginative connection across species boundaries. Their research draws on artistic, scientific and subjective knowledge practices to explore diverse aesthetics and create suggestive spaces of not knowing nature.

Feral Practice recent projects include: Artist in Residence, National

Trust Dunham Massey 2020, Ask Somerset's Plants: podcasts and BBC Somerset radio broadcast, commissioned by Somerset Art Weeks Festival 2019. Mycorrhizal Meditation: presented as a digital installation at Taipei Biennale 2018, Radical Mycology Conference USA, Intelligent Fungi, NYC, Bánkitó Fesztivál Hungary 2019, and as live performance at The Bluecoat, UNESCO Paris, commissioned for Finsbury Park by Furtherfield Gallery 2017. Plant Hunting, 2018: commissioned

by Invisible Dust for Whitby. Ask the Wild with Marcus Coates: participatory performances at Whitechapel Gallery, Tate St Ives, Turner Contemporary, Whitstable Biennale 2018. Foxing, exhibition 2017 at PEER London. Wood to World, exhibitions 2015-16: SLBI London, Peacock Visual Arts Aberdeen, Sevenoaks Kaleidoscope Kent.

HARRY MEADOWS

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Harry Meadows leads Critical Zone Observatory, a research framework exploring future landscapes by challenging the pervasive, deterministic quality of big data and digitally rendered visualisations. Working through sculpture, video and participation, my practice develops methods of visualisation and sonification that aim to extend our visual vocabulary of the environment beyond a computer-generated illustration.

Critical Zone Observatory generates art work and musical performance

through partnerships between artists, musicians and scientists working creatively with climate data. Recent projects include Climate Data Karaoke at Kiosk 7, Copenhagen (2020), Mechanical Human Matter (2020) and Digital Ecologies II: Fiction Machines, Bath Spa University 2019.

Since receiving an AHRC award and completing an MFA at Goldsmiths College he has exhibited with institutions such as The Venice Biennale of Architecture, The Barbi-

can, Southbank Centre and Hayward Touring, as well as commissions for the Whitstable Biennial, Supernormal Festival and The Black Maria at The Granary, Central St. Martins. He has worked as artist in residence at London Metropolitan University, Brazier's Park, Studio36 Spike Island, Mothership and Kiosk7. Since 2014 he has worked at Arts University Bournemouth as Senior Lecturer in Fine Art.

COLIN PERRY

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Colin Perry is a writer and lecturer. He is Senior Lecturer at Arts University Bournemouth. His research focuses on artists' film and video, documentary and political art forms, and how art generates publics. His research has been published in journals including the *Moving Image Review and Art Journal* (MIRAJ) and *Critical Studies in Television*. Recent academic publications include a chapter in *Other Cinemas* (I.B. Taurus, 2017). His forthcoming mono-

graph, titled *Radical Mainstream: Independent Film, Video and Television in Britain, 1974-1990* (Intellect, 2020), examines how avant-garde and activist cinema and video art sought out larger audiences through television in the 1970s and 1980s. His journalism and criticism has been published in a range of magazines, including *Art Monthly*, *Frieze*, *Art Review* and *ArtAgenda*. Colin's writing appears in numerous volumes on contemporary art such as *Vitamin*

P3 (2016) on painting, and *Vitamin C* (2017) on ceramics. He is the editor of a number of publications including *Biennials and Beyond: Exhibitions that Made Art History: 1962-2002* (Phaidon, 2013) and *Uncommon Ground: Land Art in Britain 1966-1979* (Hayward, 2013).

LUCY REYNOLDS

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Lucy Reynolds has lectured and published extensively. Her research focuses on questions of the moving image, feminism, political space and collective practice. She co-ordinates the PhD programme for the Centre for Research in Education, Art and Media (CREAM) at the University of Westminster, and runs the MRES in Creative Practice. As an artist, her ongoing sound work *A Feminist Chorus* has been heard at the Glasgow International Festival, the Wysing

Arts Centre, the Showroom and The Grand Action cinema, Paris. She is editor of the anthology *Women Artists, Feminism and the Moving Image*, and co-editor of the *Moving Image Review and Art Journal* (MIRAJ).

BEN ROBERTS

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Ben Roberts is Artistic Director of Brighton CCA. Prior to this role he was the founding Director of the Artists' Research Centre, supporting interdisciplinary creative research and production; connecting artists, researchers and arts audiences. Previously he was Curator of Education and Public Programmes at Modern Art Oxford (2014-16) and Curator of Public Programmes at Camden Arts Centre (2004-13).

Independent projects include Brown Mountain College of the Performing Arts (2008-10), The Brown Mountain Festival (2008); *The World Turned Upside Down: Buster Keaton, Sculpture and the Absurd* (Mead Gallery 2013) curated with Simon Faithfull. In 2016 he was appointed Associate Curator at Central Saint Martins, University of the Arts, London

ROSEMARY SHIRLEY

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Dr Rosemary Shirley is an Associate Professor in the School of Museum Studies at the University of Leicester. Her research centres on everyday life and visual culture, with a particular emphasis on rural contexts. She is interested in how contemporary artists engage with landscape as a place that is lived in rather than simply looked at or visited. She has published widely on this subject including her monograph *Rural Moder-*

nity, Everyday Life and Visual Culture (Routledge 2015). She was a partner on the research project: The Rural: Contemporary Art and Spaces of Connection, organised by the Whitechapel Gallery with other partners including the Istanbul Biennial, which culminated in The Rural Assembly conference in 2019. Her writing was included in the Documents in Contemporary Art edition *Rural*, edited by Myvillages (Whitechapel/

MIT Press 2019). In 2017 she co-curated the exhibition *Creating the Countryside*, a large scale exhibition at Compton Verney featuring the work of over 100 artists including Gainsborough, Turner, Constable, Grayson Perry, Ingrid Pollard, Anna Fox, Georgina Barney and Rebecca Chesney, she also co-edited the accompanying book *Creating the Countryside: The Rural Idyll Past and Present* (Paul Holberton 2017).

JULIAN STALLBRASS

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Julian Stallabrass is a lecturer, writer, photographer and curator with a particular interest in the relations between art and political issues. His research and teaching is in areas of modern and contemporary art, including the globalisation of art and the biennial scene, the history of photography and new media art. Most recently, he has been working on documentary photography, film and video, especially in the depiction of war. He has also been researching populism in contemporary art and politics.

His first book, *Gargantua* (Verso 1996) was about aspects of visual mass and popular culture. *High Art Lite* (Verso 1999) remains the only serious critical and analytical account of 'young British art'. *Paris Pictured* (2002) is an account of the rise and fall of street photography in the city. *Internet Art* (Tate 2003) was the first book about the subject, and examined the challenges it presented to the art world and to conventional critical discourse. *Art Incorporated* (later updated as *Contemporary Art: A Very Short Introduction*) (Oxford, 2004/ 2006) analysed the globalisa-

tion of the art world, and art's place in contemporary culture and society. It has been translated into six languages. In 2008 Julian curated the Brighton Photo Biennial, *Memory of Fire: Images of War and the War of Images*. Materials from the exhibitions, and essays on the subject and interviews with photographers were later collected into the book, *Memory of Fire* (Photoworks 2013). His book, *Killing for Show: Photography, War and the Media in Vietnam and Iraq* will be published by Rowman and Littlefield later this year.

STANDART THINKING (JAVIER RODRIGUEZ)

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Standart Thinking is a project led by Javier Rodriguez rooted in action research and education set within a social-ecological framework. Standart Thinking aims to promote practical knowledge and understanding, formulating ideas and alternative lines of action that challenge the predominance of one culture over another, the precedence of specialized knowledge over localized knowledge and competition over cooperation. Looking at the intersection of art, culture and ecology as fundamental pillars to activate sustainable development processes, Standart

Thinking links theoretical and practical skills aiming to revitalise traditional knowledge and cultural heritage in synergy with contemporary sensibilities. This is facilitated through the formulation of a multi-layered critique; spanning diverse activities such as workshops & rural field-trips, installation, publishing, performance and design.

Recent projects and research include: Crafting local ecologies, fieldwork for Berwick Visual Arts, UK; Panacea, for Geometries exhibition supported by the Onassis Foundation and the University of Agriculture,

Athens; Soil, Soul, Society, Community integration program for Norrbotten's regional council, Sweden; Cultural Sustainability in the arctic context, Arctic Arts Summit, University of Lapland; Refinery of cultural sustainable practices, Arts Promotion Centre, Finland; Politics of food program at Delfina Foundation, London and contributor to the recent publication under the same title.

MARINA VELEZ

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Marina Velez is a multidisciplinary artist and doctoral researcher based in Cambridge, UK. Marina is an affiliate and visiting lecturer at Anglia Ruskin University, Faculty of Arts, Laws and Social Sciences and is a tutor at the University of Cambridge, ICE. She is an associate Artist at the Centre for Contemporary Art and the Natural World (CCANW) Devon,

UK and a member of the Dalvazza Group at the Swiss Artistic Research Network (SARN).

She is also the founder and organiser of Cambridge Sustainability Residency, the Sustainability Art Prize and is co-editor of the *ROAR* publication about art and sustainability.

ZOOX

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Georgie Brinkman and Alex Wight work under the moniker ZOOX. Through our collaborative projects we examine how human intervention in, and perception of, organic environments has been reframed by mediated, technological experiences. We explore this notion through diverse research avenues, notably in relation to species extinction, animism, colonialism, climate change, symbiosis, anthropomorphism, endemism, biomimicry, folklore and mythology. Our work is characterised by working with other practitioners,

such as musicians, ornithologists and botanists. We consider working with rural or island-based communities an important aspect of our practice, and we are particularly interested in using artist residencies as a mode of cultural exchange and mobility.

Recent projects include an ongoing AV series with producer Yuki Ame, a collaboration with Dr Sosso at the London Centre for Nanotechnology, working with an ancient choir in rural Spain as part of a residency in

Experimental Sound, and a research trip to seek extinct avian populations on a South Pacific Island as part of a residency in Australia.

Alongside their collective work, Georgie runs a London-based residency program, The New Flesh, that explores the intersection of costume and moving image, and Alex co-runs a record label, Sticky Buttons. Georgie is currently studying an MA in Artistic Research at The Royal Academy of Art in The Hague.

About More Than Ponies

More Than Ponies (MTP) is an artist-led programme of contemporary art projects, performances and interventions. Reimagining and reanimating the New Forest, MTP investigates the many unexpected stories, histories, practices and ecologies of this unique area. An occasional programme that explores ideas of people and place, MTP generate artworks for and about the diverse populations of the New Forest, from tourists and residents to birds and four-legged beasts. Like the animals that live here, MTP is roaming, moving continuously across multiple sites and venues. We aim to look beyond the infamous ponies to discover what makes this such a resonant place today. The programme is intended to be sometimes big and sometimes small. MTP was initiated by artist Laura Eldret.

The launch program will include commissions by Ox Art, Simon Bayliss, Laura Eldret and Bedwyr Williams.

<https://www.morethanponies.info/>

<https://twitter.com/morethanponies>

<https://www.instagram.com/morethanponies/>

