

Barren (*Yel*): (Traces of Ain)  
Landscape, Postcolonialism and Identity

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## Abstract

*Yeld* is a Scottish/North of England word meaning barren. The practice-based research contradicts binary notions of fertile/unfertile, nature/culture and inside/outside, arguing for a more nuanced entanglement of the human with the non-human animal and the other-than-human environment. The thesis details the productive 'naturecultural' relationship between the author and the Badger Stone, a Neolithic cup and ring marked statutory monument on Ilkley Moor. The three key aims of my practice-based research relate to geographical boundaries, the structuring of identity and cultural resistance to issues of power and control. The research tests postcolonial theory as a strategy for reading landscape and investigating geographical boundaries and relates postcolonial theory to phenomenological and other theories about the structuring of identity in relation to performance and place. My research to date has signified a change in emphasis from a definition of postcolonialism as necessarily bounded and territorial to a potentially new understanding of postcolonialism as signifying a political tactic of resistance to issues of power and control. The primary themes of walking, collecting, mapping and printmaking were the catalyst into performance and land art. Four key performances on the Moor investigated considerations of place in relation to what I term 'heritage control' as a strategy for land management and access to scheduled monuments. By intertwining different theoretical ideas and actions, print forms became natural/cultural objects situated somewhere between physical artefacts and ephemeral performance. It is the combination of performance with principles of mapping that form the potentially original contribution to knowledge that this thesis attempts to outline.

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## THE PRELUDE: The Ilkley Fable about a Girl, a Hare and a Stone



### INTRODUCTION

The central figure of the Fable is a girl who responds to an imperious Stone. The Stone sets the girl difficult tasks. She is aided by the hare who is her spirit guide. Together, the girl and the hare make gifts that they deposit at the Stone. As the tale progresses, the selfish Stone becomes more and more demanding. With every gifting, the power of the Stone increases, whilst the spirit of the hare begins to fade. At the very last, the Stone finds sympathy for the hare and decrees that she might make her nest, a 'form', in the middle of a cup and ring mark carved into the heather. The final resting place of the hare is a symbol of hope for the future of heather moorland. As an Ancient Deity of the Moon, the hare signifies regeneration and rebirth. The moral of the tale is that we can all help look after our environment. The hare asks that we think of her the next time we look at the Moon.



## A STONE

I wish to tell you an Ilkley fable, a tale about a girl, a hare, and a stone. A long time ago, long before the age of the internet, was the age of the Stone. Long forgotten people left long forgotten messages as inscriptions on stone. Only a few special people: shamans, wise women, stone masons and the occasional student enjoy enigmas in cup and ring marks, not unlike puzzles in binary code. The Badger Stone is a Neolithic/Bronze Age monument on Ilkley Moor, decorated with cup and ring marks. Cup and ring marks are shallow hollows carved into the rock surfaces and surrounded by circular channels. The marks are often bisected by a groove that leads to the centre of the design. The oldest marks may be 5,000 years old.





## A STONE HOUSE

A long time ago, not quite so long ago as the age of the Stone, a girl grew up in an old stone house. The Moor encroached upon the house: stones clustered around the door jamb and low cloud and mist swept in, isolating the house from the outside world. The house was full of silence, strange lights, and wells of deep sorrow. The house taught the girl to hide her light and to hide her sorrows. She learned to keep secrets and she learned to listen to the sounds of silence.



## A STONE TOMB

One day when she was not yet four, her mother told her they were going to pay their respects to the ancestors. The mother had not long since given birth. They journeyed along footpaths, crossed muddy fields and finally they clambered down inside a stone tomb.



## A CAPSTONE

The capstone for the grave was covered in cup marks and carefully incised axe-heads.



### A GIRL

The mother lifted the girl up to see where the light came in penetrating the winter darkness. The girl looked at her mother's sad face lit up, her soft brown eyes glittering with tears. Many years passed. The girl came to believe the Badger Stone was calling her. The girl, wishing to become a wise woman herself, enrolled at an ancient seat of learning in Leeds. She disguised her quest as an apprenticeship in printmaking. She thought to represent the Stone in image and text and determined to travel to Ilkley once more. She made the hazardous journey alone, armed with an olden day map. She quickly lost the path and near a standing of old Scots pine, she found a cup marked stone.



## A HARE

Underneath the Stone was a piteous sight. A hare shot not cleanly, but wounded, had crawled into the lee of the Stone to die. Her soft brown eyes were closed against the dark. Now, the Badger Stone had not been listened to for a very long time. She was pleased to have the girl and the hare in her orbit: a girl moreover attuned to silence, and a former fleet footed hare as a potential spirit guide. The name Badger Stone is a medieval rendition referring to corn trading and harvest fairs at the Stone. The folk name Fertility Stone hints at a different, more distant, past. The Badger Stone regretted her loss of ancient title. She missed the ritual offerings of milk and blood and yearned for new depositions.



## A GIFT

If the girl heard the Stone asking for offerings she was uncertain what to do. She wondered if the Stone would like a gift of prints. She thought damp paper might cockle in snow and was unsure whether etching ink might run. She asked the noble Guild of Printers for advice, but they had no experience of land based printmaking. It was fortunate indeed that the Badger Stone understood printmaking. The Stone thought to demonstrate what was required and revealed how milk white snow might etch coal black rock. The girl was impressed. Then she looked up from the earth-fast Stone, and saw the Moon, moving in a slow arc across the heavens. She recognized the craters and shadows as indicative of another cup marked stone.



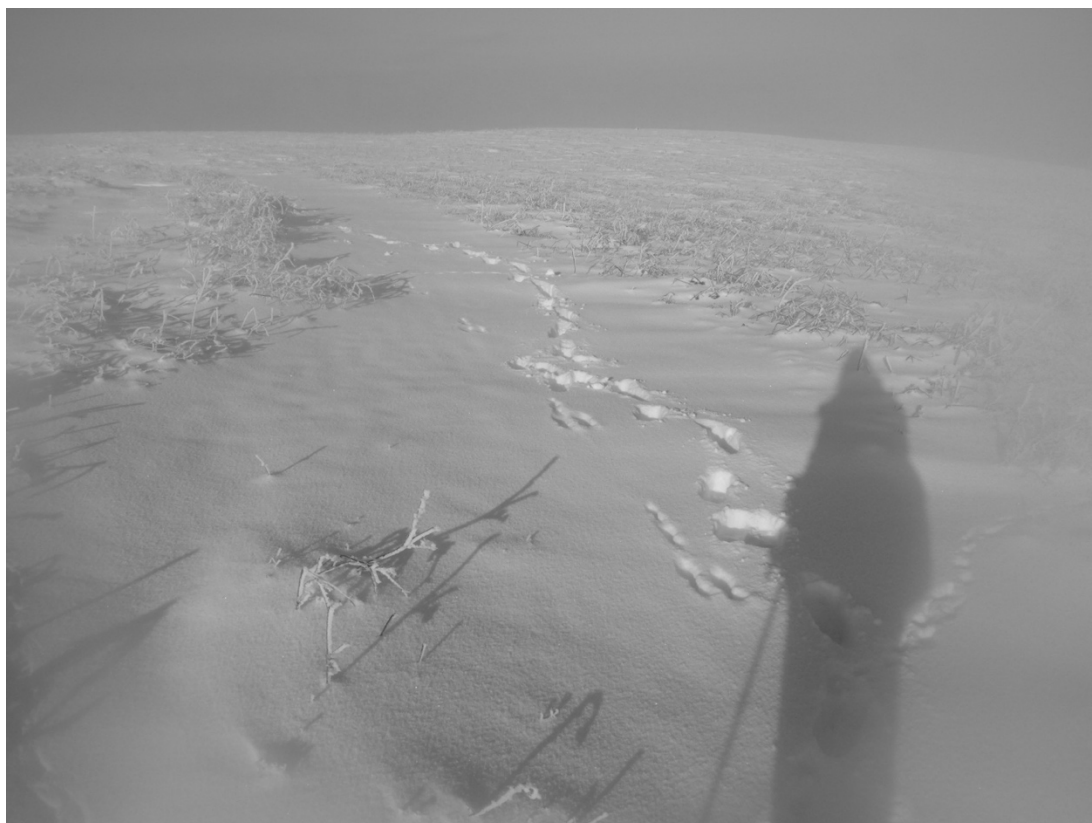
### *THE LYING STANES*

The girl decided to print on scrolls of white paper to represent the Moon and used a black ink to represent the etched lines on the Stone. She sourced a Japanese plant-based paper suited to wet plate printing and resolved to take the scrolls back to the Moor. When the day of the gifting arrived freezing cold after heavy falls of snow, she thought of her fire, but could not resist the pull of the Stone.



The girl toiled up Weary Hill and onto the Moor. When she reached the Badger Stone, she unfurled the prints. She thought to lay the prints like paths upon the ground, but the North Wind tore the prints from the girl's hand grasp. The girl tried to follow but sank waist deep in snow. An air calligraphy commenced. The prints danced and turned in the frosty sky before falling to earth as twisted frozen curlicues. As if by magic, fragile paper had turned to stone.





The girl soon wearied of floundering in snow. She was cold and tired, and her legs felt strangely heavy. Just as the light was fading, mysterious footprints appeared in the snow. The solitary hare, for it was she, was hard to spot in the snowfield. Instead, she imparted her wisdom in print form. She made a four-print track pattern, hairy hind paws sinking and springing forward like snow shoes. The girl chose to follow, and when she looked back she was no longer alone. The footprints of the girl and the hare had become one wavering, converging line in the snow. Soon, the girl was safe and sound in Ilkley town. Dusk deepened, and lamps flared, sparking water droplets on the hare. A diamond dusted hare returned to the Moor, whilst the girl took tea in Betty's temperance rooms, water beading around the rim of her cup.



#### AD/DRESSING THE STONE

The girl decided she liked her interaction with the Badger Stone and continued to visit hoping to receive new instruction. Before too long the Stone made a new request. But this time, the Stone was more demanding. She wanted more: “spread the word”, “bring more acolytes”, “I want more gifts”. The selfish Stone was clearly enjoying herself. The girl disguised the Stone’s request as a field trip to study the natural philosophy of Ilkley Moor. The hare thought observing and theorizing rather dull. She was more inclined to mischief. A charabanc full of unsuspecting masters and students descended upon Ilkley Moor.



The girl and four fellow travellers each carried a scroll: the kind of portolan map carried by ancient navigators. The girl had illustrated each map with cup and ring marks and little drawings of the hare. The girl was leading the travellers to the Stone when a curious thing happened. She stopped listening to the human voices behind her, harrying her, and asking 'how much further is it', 'it's getting dark', 'the students have a long and perilous journey ahead'. Her feet began to move faster and faster. She stopped speaking. The apex of silence was the point of metamorphosis.



The hare felt terror. She made for the sanctuary of the Stone. She summoned the wind, and soon she was covering treeless featureless moorland, bounding over springy turf and boggy pools. A pack of hounds was in hot pursuit. The hare arrived first followed by the hounds. The hare transmogrified once again by speaking. It was the changeling girl who addressed the Stone: 'Do you accept our gift?' The Stone thought long and hard, then quietly accepted the sacrifice.



### *TALKING STONE*

The Stone missed the ancient forest and the moon shine, and she missed her ritual colouring. Like the girl and the silent house, the Stone hid many secrets. Tucked under her 'skirts' were flints, lithics, shards of luminous quartz, and sticks of compressed red ochre. The Stone demanded colour and moonlight. How else would her new acolytes find her in darkness? The girl thought the Stone was pushing her luck. The rules of her scholastic institution precluded the use of pigment to colour the Stone (but what a lovely idea). Then the girl remembered the tomb, and the shaft of light, and how her mother's face was transformed. An event was planned: a night hike and illumination disguised as a pilgrimage: a ritual Ilkley Art Trail.



The girl had decided to greet the pilgrims at the foot of Weary Hill. Foolishly, she decided to take a short cut. Once again, she had found herself in the Scot's pine glade. She fell and grazed her knee. The hare was tiring of her obligation as spirit guide. Together, they limped back up the hill. When no one was watching, they wiped a bloody handkerchief on the Stone. The power that resides in the Stone causes the recipients of that power to pay it back. The rite of passage culminated in the illumination of the Stone, which gradually revealed itself as a mesmeric light show disclosing a lunar landscape with dark Moon shadows. The moment the Stone might speak was revealed in a language of light and colour: subliminal messages about longing and wish-fulfilment.



### *THE FIRST CUT*

The Badger Stone had been aware for some time that the hare was becoming infirm. As the power of the Stone increased, so the spirit of the hare continued to fade. This made the Stone somewhat displeased. She made an outrageous last request. She demanded that a new satellite be created. She asked that one of her cup and ring marks be transposed onto the land itself, and decreed the hare might make its nest, a 'form', in the centre of the mark. The Stone tells us that cutting and burning can be tools for regeneration. By increasing heather cover cutting and burning provide a more diverse environment for a breeding bird assemblage of curlew, golden plover and red grouse. And cutting is the preferred method where there are marked rocks and is selected in environmentally sensitive areas that have been damaged by wildfires.



### A MORAL

Fables oft-times end with a moral. The girl, the hare, and the Badger Stone advocate that humans work with nature rather than against her. The Stone asks that we foster the heather moorland, respect her inscriptions and don't draw on rocks. The girl still walks on the Moor with her fellow travellers. The North Wind cries Mary for that is the name of the girl. Mary asks that you tread carefully for you walk on her ancestral home: 'Please don't leave litter and if you carry a tinderbox, please don't drop matches'. If you walk quietly, you may glimpse the hare in her final resting place. Ancient Deity of the Moon, and symbol of regeneration, the hare has grown weary of her burden. She is awaiting the next lunar cycle and her next incarnation. She reminds you think of her the next time you look at the Moon.



## 1.0 Introduction

This thesis details the practice-based research carried out by the author between 2012 and 2017. *Yeld* is an old Scots word for animals (human and non-human) that are barren and of places and things that are sterile, unprofitable and unproductive.<sup>1</sup> The thesis provides a counter-narrative to the notion of *yeld*, arguing that Ilkley Moor is fertile terrain for natural and cultural production. The thesis contradicts binary notions of, for example, fertile/unfertile, nature/culture, inside/outside, arguing for a more nuanced ‘entanglement’ of the human with the non-human and the other-than-human environment (Jane Bennett, 2010, p.112). The thesis details the productive ‘naturecultural’ relationship between the author and the Badger Stone, a statutory monument on Ilkley Moor, West Yorkshire, UK.<sup>2</sup> The cup and ring marks on the Badger Stone become ‘fertile motifs’ for the whole exegesis (Anton Ehrenzweig, 1967, p.47). The primary themes are walking, collecting, mapping, printmaking and performance, which intertwine with different theoretical ideas and actions. It is the combination of theory and practice that forms the original contribution this thesis attempts to outline.

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<sup>1</sup> *Yeld* is an old Scots word for a barren ewe or cow etc. As a noun, it means barren, not pregnant and not giving milk. Of inanimate things, as an adjective, it means not fertile, unproductive, ineffectual, lacking in substance or value, and, therefore, unprofitable Scots Online, *The Online Scots Dictionary* <http://scots-online.org/dictionary/>. [Accessed 13 October 2017].

<sup>2</sup> Donna Haraway’s term ‘naturecultural’ in *The Companion Species Manifesto: Dogs, People and Significant Otherness* is situated primarily as the inter-relationship between dogs and human animals (2003, p.1). I use the term natural/cultural to include the other-than-human. I make the distinction in the thesis between the non-human animals that I encounter such as the hare and the other-than-human that encompasses elements of the landscape and specifically the Badger Stone. The Badger Stone is itself a natural/cultural object signifying the relationship between the prehistoric mark makers and the Stone.

The thesis represents a moving away from representational methods of printmaking towards performative alternatives to representationalism as a performance practice. The fieldwork conducted in the environs of the Badger Stone informed all subsequent practice in the studio as printmaking and on the Moor as print forms correlated with performance. By developing a conceptual model in a site-specific location my print forms became natural/cultural objects situated somewhere between physical artefacts and performance. Performance can be seen to extend the gestural performance of the original Neolithic mark makers into a contemporary ritual space. Fieldwork intersects with performance when it is mediated by mapping. Mapping is treated in a broad way and draws from postcolonial and phenomenological theoreticians and practitioners. Photography and film document fieldwork and performance. Certain photographs develop an 'afterlife' in exhibitions and artist's books (Lawrence Venuti, ed. 2012, pp.71,76).

### **1.1 Aims and Objectives of the Research**

The three key aims of my practice-based research relate to geographical boundaries, the structuring of identity and cultural resistance to issues of power and control. The research tests postcolonial theory as a strategy for reading landscape and investigating geographical boundaries and relates postcolonial theory to phenomenological and other theories about the structuring of identity in relation to performance and place. My literature research to date signified a change in emphasis from a definition of postcolonialism as necessarily bounded and territorial to a potentially new understanding of postcolonialism as signifying a political tactic of resistance to issues of power and control.

Postcolonialism is situated within a politics of cultural resistance and relates postcolonialism to theories that seek to disrupt a dominant discourse, which I term 'heritage control'. For the purposes of this thesis I define heritage control as the methods employed by the heritage industry for land management and access to scheduled monuments.

Griselda Pollock writes that the powerful mythologies of the land as home, are the very structure of identities and major forces in the contemporary security of individuals and communities (Pollock, 2004, no pagination). This thesis seeks to address the creation of modern mythologies relating to landscape, mapping, and migration as land issues of borders and boundaries. Mythologies of belonging and enclosure are considered as relating to issues of containment. My practice-based research seeks to deconstruct the borders around the Badger Stone, to make the boundaries between studio, gallery and the landscape more permeable and to create new unbounded artwork. Set against Pollock's (2004, no pagination) discussion of landscape as a cultural construction, 'polyvalency' is a hypothesis developed by Iain Biggs (2012, p.16) changing 'site' into 'place' and locating a provisional 'at-home-ness'. His (2012, p.19) argument is visualized in *Between Carterhaugh and Tamsheil Rig: A Borderline Episode* (2004) which is the subject setting for his polyvalent iconography. The structuring of a polyvalent identity in response to mythologies of land and home is at the heart of my research.

Adopting postcolonialism as a methodology for making artwork involves extrapolating key issues and concerns from postcolonial theory. When colonialism is defined as a methodology of mapping, postcolonial unmapping can be constructed as a series of tactics

including mimicry, and hybridity. I am not writing cultural difference. Where Homi Bhabha (1994, pp.21,180) writes cultural difference, my programme of practice-based activities performs cultural production. And for Bhabha cultural production is at its most productive when it is ambivalent and transgressive (1994, p.1). He argues that cultural production is a form of political agency and that a politics of performativity is required to interject and disrupt a dominant discourse of power and authority, which he configures as colonialism (1994, pp.277-8). He advocates postcolonial subversive tactics to counter the subjection enacted on colonized people (1994, p.160). It is the subversiveness that I extrapolate primarily from postcolonialism: a visual performative subversiveness combined with Biggs' (2010, no pagination) interpretation of deep mapping and Mike Pearson's and Michael Shanks' (2001, p.131) understanding of theatre/archaeology.

I consider my constellation of theoretical and practice methods as a 'bricolage', which is a mapping practice that explores the intricate relationships of artistic practice and its embeddedness in social, cultural and environmental influences and experiences (Robyn Stewart, 2001, no pagination). I employ a bricolage approach to answer the research questions:

## 1.2 Research Questions

1. How does trauma manifest itself in the landscape – where landscape specifically refers to the landscape of what is now Yorkshire, and specifically Ilkley Moor?
2. What is the meeting place between contemporary art practice and archaeology?
3. How is Identity navigated within closed (contained) and open spaces?
4. What is the connection between contemporary walking practice as art and Neolithic/Bronze Age trackways?
5. How are land issues treated as art?
6. What are the implications for a contemporary art practice of a reading of postcolonialism as a strategy of political resistance?

## 1.3 Context

The landscape that I am responding to is a boundaried site on Ilkley Moor and the environs of a Neolithic cup and ring marked stone, the Badger Stone. Cup and ring marks are crucial to the development of my practice. A related concept is mapping which is treated in a broad way. Another key concept is borders and boundaries. Natural England (no date, p.2) describes the site, part of the South Pennine Watershed, as a Special Site of Scientific Interest (SSSI) and the largest area of unenclosed moorland within West Yorkshire. The Badger Stone is subject to the *Wildlife and Countryside Act 1981* Section 28 (Natural England, no date, p.1). Historic England (©2018, no pagination) classes the Neolithic carved or marked stones on Ilkley Moor as Scheduled Monuments governed by the *Ancient Monuments and Archaeological Areas Act 1979*. As Statutory Monuments, the Badger Stone has an invisible two-metre boundary: it is illegal to leave

litter or in any way deface the rock (Historic England, ©2018, no pagination). A map of the area is shown below (Figure 1):

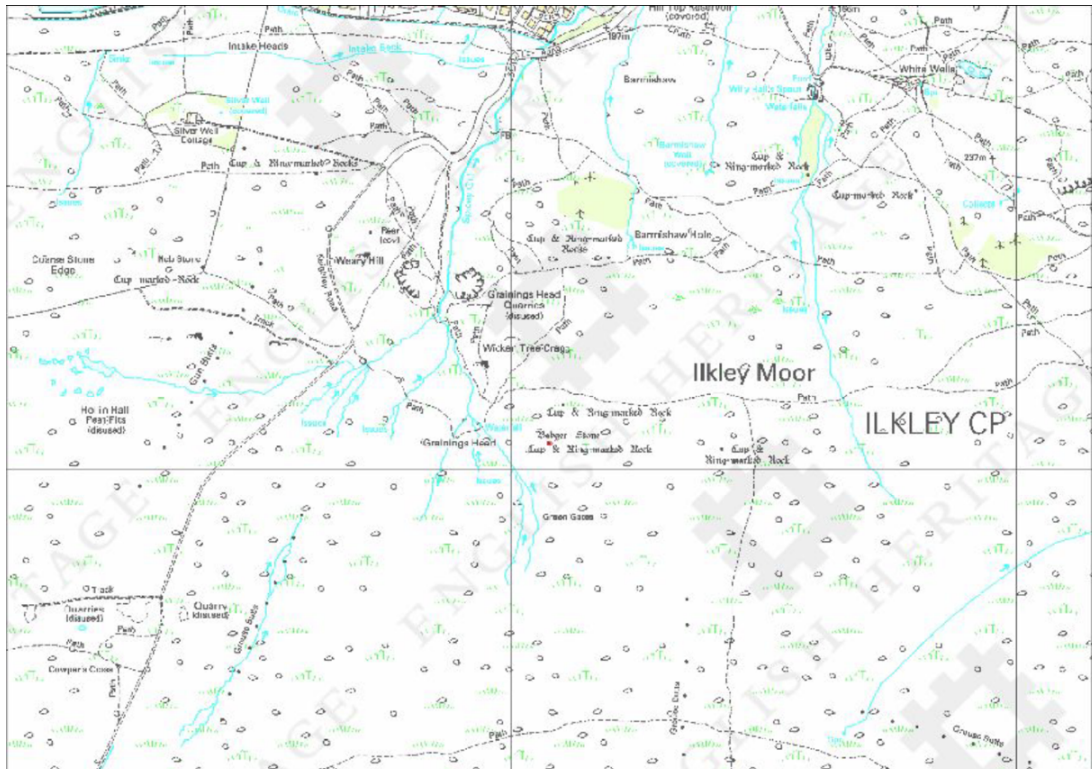


Figure 1. English Heritage. 2015. *Carved rock known as the Badger Stone.*<sup>3</sup>

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<sup>3</sup> This map no longer appears in the Historic England. [no date]. *The National Heritage List for England*. This map is particularly relevant because English Heritage demarcates the space within the map with its name: a potential suggestion of ownership. In fact, the land belongs to Bradford Metropolitan District Council (MDC). The majority of the research within the thesis was carried out when English Heritage was the name of the government body responsible for the management of The National Heritage List. English Heritage became Historic England on 1 April 2015. Historic England are in the process of 're-badging' English Heritage documents online and in print. Where there is no current Historic England web page or document, I refer to the original English Heritage format.



Figure 2. *The Badger Stone*. 13 March 2011.

The Badger Stone monument includes a reddish gritstone rock c.3.7m x 2.6m x 1.2m on flat land at Grainings Head *The Badger Stone*, 2011 (Figure 2). The carving is complex, consisting of a large number of cups, rings, and grooves in the cup and ring tradition.<sup>4</sup> In addition, there is a more angular design on the east side of the southwest face,

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<sup>4</sup> The term 'rock art' is most often applied to a specific style of carvings created in the late Stone Age and early Bronze Age (approximately 3800BC to 1500BC). This type of carving shares a limited set of motifs, with numerous variations around the main themes, and is found throughout northern Europe in a wide range of contexts, from isolated natural outcrops to burial cairns and standing stones. The most common motifs are the simple 'cup mark' (a shallow bowl-shaped depression a few centimetres across) and the 'cup-and-ring' (a cup mark surrounded by one or more concentric circular grooves). Many carvings also incorporate or are framed within linear grooves. Over 5000 separate rock art sites are known in Britain, of which more than half are in England. These motifs do not necessarily depict an actual thing, such as a human or animal figure, a map or constellation, but are abstract and held some unknown, possibly sacred, meaning for those who created and observed them. It is possible, given the long time-span and huge area across which these motifs were used, that they held different meanings for people in different places and at different times (Historic England, 2015, p.2).

a partial swastika, which may be later, though still prehistoric. The commemorative seat is excluded from the scheduling, but the ground beneath is included. The grid reference by Global Positioning System is SE1107446050. The site of the monument is shown on the map (English Heritage, 2015) (Figure 1). It includes a two-metre boundary around the archaeological features, considered to be essential for the monument's support and preservation (Historic England, 2017). A two-metre boundary is a constituent part of the scheduling of every statutory monument. However, there is no map extant that delineates the border line.

I began walking regularly on Ilkley Moor in 2011 as a way to cope with the illness and subsequent death of my father. I was instinctively drawn to the Badger Stone and began to draw on the rock with ash. As a result of my practice-based research to date I now understand that I was recreating the designs on the Badger Stone as a way of memorializing my father. This was met with controversy and misunderstanding and convoked a rash of adverse publicity.<sup>5</sup> I desisted and stopped drawing on rocks and soon after began my practice-based PhD. I consider the drawing as my first performance map.

#### 1.4 Mapping the Chapters

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<sup>5</sup> Watershed Landscapes Project. 2011. *Phantom Painter Strikes again*.

Friends of Ilkley Moor. 2011. *Painting of cup and ring stones*.

England's Rock Art (ERA). [no date]. *Badger Stone: Panel Management*.

Watershed Landscape Project. 2013. *Carved Stone Investigations: Rombald's Moor (CSIRM). Condition and Threat Report: Assessment of current panel condition and potential future threats*.



The thesis is divided into nine chapters followed by an appendix section. The writing is grouped according to place/practice and loosely follows a timeline for the practice. All the practice relates to one place, Ilkley Moor and the Neolithic monument the Badger Stone. The aim is to create a flow and make connections. Each chapter could be referred to at any point in time, since there is no strict order. After *The Prelude* and the *Introduction*, the thesis is divided into two parts: the practice that was primarily conducted inside the studio, and inside gallery spaces, and the practice situated outside on the Moor. Walking is the thread that weaves the whole body of work together. Alongside place/practice concerns the writing follows interrelated aspects of territory: territorialization, deterritorialization and reterritorialization in relation to making a space into a home/place.

*The Prelude* is a synopsis of the PhD thesis combined with aspects of my family biography and written as a piece of creative writing. *The Prelude* is illustrated with biographical imagery and photographs from my PhD practice.

This Chapter 1.0 Introduction introduces the key aims, objectives, methodologies and practice that underpins the research exegesis.

In Chapter 2.0 Methodology, Robyn Stewart (2001, no pagination) defines 'bricolage' as a mapping practice that explores the intricate relationships of the meaning and actions of artistic practice and its embeddedness in cultural influences, personal experience and aspirations. When the threads of practice and theory remain separate and practice becomes interwoven with theory, I construct a methodology as a 'meshwork' drawing from Tim Ingold (2011, pp.63-

64). When the threads intersect, I consider ‘hybridization’ as an alternative or parallel framework, following Bhabha (1994, pp.53-56).<sup>6</sup> Hybridization can also be understood as an amalgam of processes and procedures (Stewart, 2001, no pagination).

The thesis is then divided into two parts: *Part 1 Inclosure* and *Part 2 Outclosure*. The aim of *Part 1 Inclosure* is to explore mythologies of belonging and home in relation to issues of containment and enclosure. *Part 1 Inclosure* begins the discussion of how mapping might be configured as a colonizing process.<sup>7</sup> *Part 1 Inclosure* also

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<sup>6</sup> Bhabha’s key concept of ‘hybridity’ is an in-between space as a ‘third space’, which is the space between two polarities (1994, pp. 53-56).

<sup>7</sup> ‘Inclosure’ is an earlier spelling of the word enclosure. Inclosure relates to the enclosure of common land and formally legalized by the *Inclosure Acts* of the eighteenth and nineteenth centuries. Simon Fairlie describes the appropriation of common pastures as privatization by wealthy landowners who converted arable common land over to sheep. The ‘first onslaught’ in a process of land appropriation that lasted from the 13th to the 17th century. In the 18<sup>th</sup> and 19<sup>th</sup> centuries, English enclosure continued apace not primarily for sheep but for ‘improvement’ that was designed to force people from the land and into the new industrial factories. In Scotland the disaster of the Darien scheme, an attempt to establish a Scottish colony in Panama, huge pressure was put upon Scotland, including an Aliens Act, to force Scotland into considering a Union with England. The threat to Scotland’s trade and a bankrupt nobility contributed to the Act of Union in 1707 (a treaty between English and Scottish landowning classes). Scotland followed England and the Highlands were colonized for sheep, primarily between 1750 and 1850 (Fairlie, 2009, no pagination). The resulting depopulation and displacement of people is known in Scotland as ‘The Clearances’. However, Thomas Devine (2004) treats of the complexity of that displacement. He asserts the phenomenal figure of 80 million Scots involved directly in the production of the British Empire from the end of the 17th Century to the end of the First World War. His serious, multi-layered investigations into the effects of empire on Scotland, and Scotland’s effects on the tackles these large and complex themes: ‘so intense was the Scottish engagement with empire that it affected almost every nook and cranny of Scottish life: industrialism, intellectual activity, politics, identity, education, popular culture, consumerism, labour markets, demographic trends, Highland social development and much else. Empire was fundamental to the moulding of the modern Scottish nation’ (p. xxvii). What is of fundamental importance to the thesis exegesis is that Devine supports the argument that the colonized Scots became colonizers in turn. My definition of ‘outclosure’ is posited as the conflict that ensues between the free movement of people in an ‘open’ landscape and the forced movement of people away from privatized or ‘occupied’ land. The key difference between a landscape of mobility and a landscape of settlement is the demarcation of land by borders and boundaries. It is the relationship between the movement of people and the

begins the discussion of how trauma might manifest itself in the landscape as a response to land issues and the containment of land by enclosure.

The aim of *Part 2 Outclosure* is to bring to light something of the effects of the colonizing process whereby people who are colonized become colonizers in turn.<sup>8</sup> *Part 2 Outclosure* treats of the creative conflict that arises from the presence/absence of containment and enclosure which is related to the presence/absence of people. The colonizing process may have begun with the influx of the prehistoric mark makers who came to Britain from Europe. The likelihood is that prehistoric people moved back and forwards across the land bridge that linked Britain to Europe, and later by crossing the 'English' Channel.<sup>9</sup> Much later, from medieval times onwards, the Yorkshire 'highlands' were depopulated, primarily for sheep (Richard Muir, 1997, pp.164-5).

In *Part 1 Inclosure* I seek to understand the world of Ilkley Moor by making art through physical contact with material collected from the Moor. In *Part 2 Outclosure* I seek to understand the world of Ilkley

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demarcation of land that I adapt from the history of land enclosure and re-embed within the landscape of Ilkley Moor. Within the context of the thesis, Ilkley Moor operates as a paradigmatic space for the processes of colonization.

<sup>8</sup> Bhabha's structuring of identity is situated between the twin polarities of colonizing and colonized (1994, p.361). The identity of the colonizers may become hybridized with the colonized subject. The Colonized may become colonizers in turn. Therefore, a hybridized identity is not a fixed construct but may move between the two polarities.

<sup>9</sup> The importance of prehistoric rock art in the context of Atlantic Europe is complex and extends from Iberia through Scandinavia, into the Baltic regions and around the North Sea coast. Seaways were an important conduit for cultural connections and travel and the exchange of artefacts were conducted for social, economic and ideological reasons. Colonization may have operated in both directions, although it would have begun originally in the East (Richard Bradley, 1994, pp.17,21,23, 26).

Moor by taking material collected and transformed in the studio back onto the Moor. This required access to land that posed questions around land ownership and attempted to frustrate the attempts at enclosure and containment by the land owners. By facilitating free movement of people (and nature/cultural objects), nature will be seen to regain dominance over the space for the duration of each of the major performances in the zone around the Badger Stone: Chapter 4.0 *The Lying Stanes*, Chapter 5.0 *Ad/dressing the Stone*, Chapter 6.0 *Talking Stone* and Chapter 7.0 *The First Cut*.

Chapter 3.0 Fold: Inclose contrasts the inside space of the studio with the outside space of the Moor by investigating walking as a form of outclosure and printmaking as a form of enclosure in relation to issues of containment. My mother's family, the Vayro's, were Travellers and might be considered to have lived outside borders. They did not recognize land ownership.<sup>10</sup> As the PhD developed, I began to

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<sup>10</sup> My mother was from a Traveller family, felt lost all the time and wanted to go home where home did not exist. The family became settled in a Council house when my mother was a teenager. My Grandfather travelled the length and breadth of Yorkshire with his four sons in search of work, labouring on the land. My Grandmother's family kept horses at the side of the road. My grandmother was orphaned at twelve and was then farmed out to relatives. She had no birth certificate and was named Lizzie Vayro. The family walked everywhere. My Grandmother would dress her nine children immaculately and occasionally go visiting. My mother would be left at home to mind the baby. My grandmother would walk for miles to visit relatives, children in tow. My mother became a keen Rambler in her youth. She harboured many secrets and suffered episodes of acute distress throughout my childhood. She became obsessed with moving. She moved six times after the age of fifty and could not settle in a house that had been lived in previously. Like my Grandfather, she expressed her creativity as a plantswoman. She won a Scholarship to Wakefield High School for Girls, an uneasy transplantation. My Grandfather said she could go but 'to expect no help' from him. She continued to scrub neighbours' steps for pennies. She became lost between two worlds: a world signifying the possibilities of education; and a lost world signifying the impossibility of recovering her Traveller past. She was independent, resolute and determined, and completed her education, leaving school with an excellent record of achievement and a School Leaver's Certificate. However, I believe her anger, rage and frustration led to a lifelong depression. She developed a brain tumour in 1981. Then, in effect, I became her carer. She was happiest when she was outside making gardens at each new house, finding solace from her deep connection to the land. At her funeral, I

perceive a synergy between my mother's family and the Neolithic nomads on Ilkley Moor. Both groups of people transacted the boundary between nomadic and settled existence.<sup>11</sup> And both groups of people had a physical connection to the Moor.<sup>12</sup> I began to walk on Ilkley Moor with my mother in the 1960s. It was my mother's interest in the archaeology of Ilkley Moor that sparked my interest in marked rocks. By walking on Neolithic/Bronze Age trackways with my mother, a dialogue began with two distinct groups of people. Until, I began my PhD, I did not understand the link between the Neolithic Nomads and the Traveller community as a shared methodology for transacting landscape by a past mobility. It is Tim Ingold who asks: 'what was community before it became contained' (2007, p.2). The containment of community by settlement, and the settlement of land by mapping, are themes that will be developed later in the thesis. At this point in the *Introduction*, it is suggested that neither group was settled, and both had freedom of movement. If my mother felt an affinity with Ilkley Moor, I didn't know why. That is where my family spent our holidays in the 1960s and 1970s. Perhaps, she also felt an affinity with the Neolithic mark makers because of their past freedom of movement. As the PhD progressed I began to develop my own relationship with Ilkley Moor, transacting landscape by my walking actions and my performance pieces. My examination of family history

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read A.E. Houseman's 1896 poem *Loveliest of trees the cherry now*, her favourite poem and her favourite tree.

<sup>11</sup> The fact that the practice of carving rocks flourished for such a lengthy period suggests the symbols had enduring significance; their power and meaning undoubtedly evolved for the people who lived amongst them, and who developed from a nomadic community to the sedentary, segmented and hierarchical society who eventually lost the need to use them (English Heritage, 2008, p.7).

<sup>12</sup> There are records of Traveller Fairs and Gypsy encampments on Ilkley Moor from the 18<sup>th</sup> century until at least 1969 (Bradford Metropolitan District Council, 2009. p.26).

became subsumed: my mother's story intertwined within my performative actions.

I was interested in questions of cultural exchange and but subsequently became aware of the question of 'cultural appropriation'. The Oxford English Dictionary definition of appropriation is the making of a thing private property, whether another's or (as now commonly) one's own; taking as one's own or to one's own use (*OED: Oxford English Dictionary*, 2018). If identifiable groups of people share certain traits, beliefs, customs, knowledge, arts, and practices, then at the start of my PhD my conscious access to a Traveller past was very limited (James O Young, 2010, p.10). Young suggests that the modern cultures most concerned with appropriation are no more immune from change than any other (2010, p.13). He considers that cultures can overlap and are mutable, but what defines a culture is the identification of a group of insiders that are distinguished from outsiders. I have come to understand as a paradigm shift that what I shared with my mother, was a sense of 'shared values' (Sasha Roseneil, 2000, p.114). It is in the sense of shared values that I share a culture with my mother. Although my mother hid her cultural signification from me, we shared a mistrust of officialdom, an ambivalence about culture and education, contrasted with a will to survive, and a drive and determination to succeed. I don't know if my mother shared a political sensibility with me.<sup>13</sup> I don't know if she shared a political sensibility about land appropriation. I don't know what she felt about her loss of habitat. I don't know what she felt about her loss of a way of life and the

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<sup>13</sup> My mother was a life-long campaigner for the Liberal Party (and later the Liberal Democrats). She continued to leaflet for the Party even after she developed Alzheimer's' Disease.

associated loss of freedom of movement. In effect, I 'lost' my mother by the time I was twelve. She was intermittently 'present' and intermittently 'absent' throughout my adolescence.

However, what I do know about my mother was that she was both an insider (of Traveller culture) and an outsider in terms of education. As a Traveller entering full time education, my mother subverted the expectations of the establishment. At the same time, my mother begged for food from her classmates, wore cast off men's shoes, and turned up at her grammar school friend's houses at tea time. One friend's sister, Alice, was a teacher, and helped her with her homework. In reality, she was also an insider of the education system. And, having an education to age eighteen, made her an outsider in her own family and the wider Traveller community.

My mother was evidently traumatized. As my mother chose not to share her story with me, I feel a distinct unease at sharing her 'secrets'. Her story, mostly extracted from her youngest brother Billy, appears mostly as footnotes signifying recognition of her disquiet and, perhaps, a secondary displacement. My feelings about my mother are intensely complex: I feel an intense sorrow and an intense, possibly misplaced, anger. Therefore, the transformation of my own identity is primarily addressed as the transformation of my identity as an artist. The question about identity is addressed throughout the thesis and forms the basis of my PhD research question about the navigation of identity. I return to the question about cultural appropriation and the transformation of my own identity in Chapter 8.0 Conclusion. Chapter 8.0 is where I finally give a 'voice' to my mother.

My political sensibility as research led me to an understanding that freedom of movement is curtailed by land ownership and the associated 'privatization' of land. My research into land appropriation led me to begin a dialogue with contemporary political walking. And political walking led me to a consideration of female flânerie. Female flânerie begins to transect the trauma of containment by walking and mapping. Screen printed maps continue the investigation of trauma by re-siting the colonizing maps of English Heritage. Chapter 3.0 also considers the other work carried out during the PhD thesis that is not contained in the four major performance chapters.

The aim of Chapter 4.0 *The Lying Stanes* is to demonstrate how a walk on Ilkley Moor is linked to mapmaking and an art intervention as a line making practice becomes a meeting place for art and archaeology. This chapter discusses the catalyst from printmaking into performance and describes how long extended monoprints became co-constituted in the landscape as natural/cultural artefacts. When topography is combined with performance as physical artefacts, performance and mapmaking coalesce, demonstrating a visual language that I term 'performance mapping'. I examine Jane Bennett's theory of 'assemblage' concluding that the performance of *The Lying Stanes*, 26 January 2013, leads to a potential hybridization of humans and stones (Bennett, 2010, p.23).

In Chapter 5.0 *Ad/dressing the Stone* I examine the second performance, *Ad/dressing the Stone*, 24 November 2013, as an assemblage of humans and hares. I aim to give a voice to Bennett's 'thing-power' (Bennett, 2010, p.2). I examine how my conception of political resistance changes in relation to human, non-human and other-than-human entities in relation to land issues. I make a case for



listening to the human and non-human and other-than-human voices currently excluded from the political dialogue about the rock art on Ilkley Moor.

In Chapter 6.0, *Talking Stone* performance strategy is discussed and developed as a night hike and illumination of the Badger Stone. By interpreting Karen Barad and applying her analysis to the different context of the Moor, I begin to extend my oppositional framework into the realm of the human/other-than-human 'intra-face' (Barad, 2003, p.817). By developing an oppositional framework to the territorialization of the Badger Stone by English Heritage, I am reclaiming and reterritorializing an ancient ritual space as public art.

In Chapter 7.0 *The First Cut* is discussed as a land art response to the devastation by wildfire in 2006 to an area of land on Ilkley Moor.<sup>14</sup> This chapter documents the research and explores new possibilities for experiencing land art. The way we access, interact with and experience land art is changed with digital tools and visual experiments, and concludes with the creation of a cup and ring mark in the heather just North of the Cowper's Cross on Ilkley Moor.

## 1.5 Overview of Practice

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<sup>14</sup> *The First Cut* was supported and enabled by Ilkley Arts and the Ilkley Literature Festival. Permissions were granted by Bradford Metropolitan District Council (MDC), the Bingley Moor Partnership, English Heritage and Natural England. The heather cutting was carried out by Simon Nelson, Head Gamekeeper. The film of the heather cutting was created and edited by Clare Charnley: still images and text by Filippa Dobson. The three poems that were written by Mark Pajak in response to the themes of cutting and burning and are included in Chapter 7.0 with permission from the author. The poems also feature in the artists' book *The First Cut* (2017), which is included in the box file of practice materials that accompanies this thesis.

The thesis broadly follows a timeline for my practice. The major practice outcomes of photographs, printmaking, printed artefacts, performance and film follow a loose timeline for the research process from 2011 (prior to the PhD) to 2017. A more detailed description, and images, for the major pieces of work is given in the main body of the thesis. A more complete set of images, and a brief description of all the artwork completed during the PhD, is provided in the *My Practice* document on the USB stick, included in the box file of practice materials.

### 1.5.1 Photographs

*Photographs.* 2011 – 2017.

### 1.5.2 Printmaking Practice

*Powerbooks.* 2012 – 2013. [Screenprints].

*Skulls.* 2013. [Paper]. [Torn Screenprints]. [Casts].

*The Lying Stanes.* 2012-2013. [Monoprints].

*Souterrains.* 2013. [Photopolymer etchings], [Handmade envelopes], [Stacked objects].

*Skulls.* 2014. [Latex]. [Casts]. [Stacked objects].

*Portable Rocks.* 2015. [Paper]. [Copper plate photo etchings],

*Portable Rocks.* 2015. [Copper plate photo etchings]. [Stacked objects].

### 1.5.3 Performance Practice

*The Lying Stanes.* Ilkley Moor. 26 January 2013.

*The Lying Stanes (Corset)* Vantage Art Prize, Ellington House, Leeds.  
27 June 2013. Shortlisted performance.

*Ad/dressing the Stone.* 29 November 2013.

*Watter Trees.* Bolton Abbey Estate, Christmas Art Trail. 26 December  
2013–5 January 2014.

*Effluviale.* Ludus Festival, 4 April 2014.

*Effluviale.* 2014. Bearing Flux Group, Malham, Saltaire, Eccup  
Reservoir, the Aire-Calder Navigation, and the River Humber Estuary  
where the river flows into the North Sea.<sup>15</sup>

*Common Bodies.* East Street Arts, 19 – 25 June 2015.

Exhibition/Installation. East Street Arts, 19 – 25 June 2015.

*Talking Stone.* Ilkley Moor, the Badger Stone, 11 October 2015.

*The First Cut.* 19 September 2016. Performance and Film.

## 1.6 Conclusion

The present chapter mapped the territory of the practice-based research. The chapter discussed the aims and objectives of the research and the main research questions and methodologies. It also presented an outline of the chapters, and the context of the two places specific to the research project: Ilkley Moor and the Badger Stone. The chapter discussed my mother's Traveller past in some detail and explained that her past was to be subsumed within the practice outcomes (and also footnotes). This was done partly because I have limited information and partly in recognition that she

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<sup>15</sup> The Bearing Flux Group followed the River Aire from its source at Malham to the sea. The Group was a confluence of Yorkshire-based artists using performance art as a methodology for exploring site and place 2013 – 2014. The Group comprised artists Filippa Dobson, Gillian Dyson, PhD Candidate, Leeds Beckett University, Dr Paul Hurley, University of Southampton, Christopher Mollon, Maria Spadafora and Adam Young.

did not choose to share her 'secrets'. My hope is that something of her past is expressed as the artworks that raise questions about land issues and major performance pieces that examine the movement of people and natural/cultural objects. The next chapter discusses the practice-based methodology in detail and elucidates how individual methods are implicated in the context of the research. The next chapter, Chapter § maps the bricolage of theoretical and practice-based methods employed in the research.

## 2.0 Methodology

### 2.1 Introduction

This chapter discusses the constellation of theoretical and practice-based methods employed in the research investigation. Following Robyn Stewart (2010) I consider my constellation of theoretical and practice methods as a bricolage. Stewart (2001, no pagination) defines 'bricolage' as a mapping practice that explores the intricate relationships between the meaning and actions of artistic practice and its embeddedness in cultural influences, personal experience and aspirations. When the threads of practice and theory remain separate and practice becomes interwoven with theory, I construct a methodology as a meshwork following Tim Ingold (2007, 2011). When the threads intersect, I consider hybridization as an alternative or parallel framework following Stewart (2010) and Homi Bhabha (1994). 'Hybridization' can be understood as an amalgam of processes and procedures (Stewart, 2001, *ibid*). The two methods, meshwork and hybridity are compared and contrasted in sections 2.4 and 2.5.

The primary themes are walking, collecting, mapping and performance. Each theme incorporates different methods, which entwine different theoretical ideas and actions. Whilst performance and performativity are two separate actions, performativity relates to each of the major themes. Nigel Thrift defines 'performativity' as a series of constructed acts that together form a vocabulary of performative language (2008, pp.121-137). Performance is a singular act: a method for thinking about space through movement in a specific time frame (Thrift, 2008, p.133). Karen Barad terms

performativity as a contestation of the excessive power granted to language to determine what is real (Barad, 2003, p.802). By shifting the focus from questions of correspondence between descriptions and reality she is challenging representationalism to adequately represent the subject by a human language and a human politics. A methodological approach is required to represent the human, the non-human and the other-than-human.<sup>16</sup> I shall conclude by describing what I term 'performance mapping' as a potentially hybrid method that is constructed as a relationship between the human, the non-human and the other-than-human in relation to Ilkley Moor. I begin by examining what practice-based research means in the context of my own investigation by drawing on Estelle Barrett, (2010), Barbara Bolt (2004), Linda Candy (2006), Anna Pakes (2004) and Robyn Stewart (2010).

## **2.2 Practice-based Research**

Several different methodological approaches have been employed. Firstly, I examine Estelle Barrett's (2010) dialogic research and Barbara Bolt's (2004, 2008) materializing practice. Then I will formulate what Robyn Stewart (2010) terms a bricolage approach. From the bricolage, I begin to consider what a hybrid practice might look like in the context of my research.

Barrett asks:

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<sup>16</sup> There are many differing definitions of other-than-human and non-human. For the purposes of this PhD thesis I distinguish between other-than-human as the broader term that encompasses the world of the non-human, and non-human which relates specifically relates to animals.

What new knowledge/understandings did the studio enquiry and methodology generate that could not have been revealed through other research approaches?

(2010, p.3)

She acknowledges that claims for creative arts research methodologies and outcomes can be contentious and difficult to understand in terms of traditional scholarship. However, she argues that contradicting traditional values with a personally situated, interdisciplinary and emergent approach is the very strength of creative arts research (2010, p.3). Linda Candy (2006, p.1) distinguishes between two types of practice related research: practice-based and practice-led. The first is the concern of my research investigation. Candy distinguishes practice-based research as the creation of new knowledge by means of practice and the outcomes of that practice as creative outcomes that in my research investigation privileges performance and print.

Whilst there are many different definitions of the terms used in the thesis, key terms are defined throughout the text.

### **2.2.1 Dialogic Research**

My research questions situate the methodological approach whereby practice leads to an investigation of theory, which is then incorporated back into practice. The following questions frame what Barrett (2010, p.5) terms 'dialogic' research whereby studio work informs and is informed by the creative arts exegesis:

#### **Research Questions:**

1. How does trauma manifest itself in the landscape – where landscape specifically refers to the landscape of what is now Yorkshire, and specifically Ilkley Moor?
2. What is the meeting place between contemporary art practice and archaeology?
3. How is Identity navigated within closed (contained) and open spaces?
4. What is the connection between contemporary walking practice as art and Neolithic/Bronze Age trackways?
5. How are land issues treated as art?
6. What are the implications for a contemporary art practice of a reading of postcolonialism as a strategy of political resistance?

### 2.2.2 Materializing Practice

Barbara Bolt (2004, p.148) extends dialogic research as a form of ‘materializing practice’. What is important to my exegesis is her understanding of a dialogic relationship between the *process* of image making and the text. She is less interested in art as an end-product than Barrett, arguing that a work of art is a materializing practice enacting or producing art as an end product (2004, p.153). It is an ongoing open-ended symbiotic process. She considers the process of image making to be performative (2008, no pagination). Crucially for the development of my methodology, she also applies the criteria of performativity to performance (2008, no pagination). When Karen Barad (2008, p.126) asks whether all performance is necessarily performative. Bolt (2008, no pagination) answers that, like image making, a performance is not performative, unless it creates an effect in the world. To be performative, performance, like image making, has to be transformative. With a slight shift in emphasis, Shannon Jackson (2004, p.2) argues that a performative act has the power to make a



world.<sup>17</sup> In other words, a performative act may create a slightly skewed reality, that neither exactly mirrors nature, nor culture. Therefore, the success or failure of my image making, and performance will be determined in relation to notions of performativity and transformative effect.

### **2.3 Bricolage Methodology**

Employing Stewart's concept of bricolage enables me to apply the practice-based criteria of dialogic research, materializing practice and performativity to multiple fields and multiple practices (2010, p.12). Adopting a bricolage approach to provide solutions to the research enquiries encompasses the conceptual framework, materials and methods necessary for a self-reflexive mapping of emergent work (2010, p.123). In developing a bricolage approach, I examine my walking, collecting and mapping practices interwoven with theory from several different fields. Walking led me to phenomenology as interpreted by Ingold (2000, 2007, 2011) and Edward Casey (2002, 2014). Intersecting with walking, collecting and mapping is my performance practice. The performance practice led to an investigation of postcolonialism and mapping as interpreted primarily by Bhabha (1994) and John McLeod (2000), which led me to Iain Biggs 'deep mapping' principles (2010a, no pagination) (2011, p.2) (2010a, no pagination) (2011, p.2).

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<sup>17</sup> The concept of performance making a world is related to Martin Heidegger's (1962, p.53) phenomenological consideration of 'being in the world'. For Heidegger, human beings are never directly in the world except by way of being in some particular circumstance. It is 'Dasein' that is being in the world. Performance is constructed as a method of being in the world. However, performance is more than a method for being there, performance is also a method for creating an imaginal world.

I situate my performance practice by considering performance theory and performance practice as expounded by Iain Biggs (2004, 2010, 2010a, 2011), Mike Pearson (2001, 2006, 2010), Philip Auslander (2008), Nancy Phelan (1993) and Deirdre Heddon (2008, 2009). As my practice evolved my thinking about performance developed in tandem with a consideration of Barad's (2007) and Jane Bennett's (2010) posthumanist new materialist thinking. Barad (2007, p.248) defines posthumanism as an engagement with the limits of humanism and a method for troubling the nature/culture divide (2007, p.463). Jane Bennett (2010, p.120) defines the posthuman as a performative gesture of 'vital materialism'.

The legitimacy of the bricolage methodological approach may be exemplified by a brief survey of artists' practice related to their PhD enquiries (Sheffield Hallam University, 2006). Janette Kerr (2005, no pagination) describes her drawing and painting study of night intertwining, running in parallel and fuelling the theoretical perspectives of art history and phenomenology. Deirdre Heddon (2008, 2009) weaves walking and performance related to contemporary autobiography and landscape. Biggs (2006) relates his PhD thesis to his artist's book (2004, *Between Carterhaugh and Tamshiel Rig: a borderline episode*). The book itself is a relationship between his walking, printmaking and creative writing practice, and the whole interweaves his practice with anthropological theory and polytheistic terminology.

## **2.4 Meshwork Methodology**

The combination of different elements from the bricolage of different practices and theory is the substructure to my methodological

approach. Specific groupings are developed to answer each research question. Whether the groupings are simply conjunctions, or become true hybrids, is examined in each of the following chapters. When practice is interwoven with theory I have considered my bricolage methodology as a meshwork (Ingold, 2007, p.61, 2011, p.6). Ingold defines a 'meshwork' as an interwoven mesh of lines of life, growth and movement: a tangle of threads and paths (Ingold, 2011, pp.63-64). A meshwork is not an assemblage or a network (Ingold, 2011, p.93). His meshwork analogy is incorporated into my walking practice and contrasted with my understanding of marked stones as assemblages and points in a powerful grid. Jane Bennett (2010, pp.23-24) understands 'assemblages' as ad hoc groupings of diverse materials and 'networks' as nodes of active and reactive power. Iain Biggs evidences a meshwork approach:

It's about *interweaving* many disparate, tensioned strands of experience, genres of writing, knowledge positions and narrative perspectives to produce a richer, more resonant patterning of meaning while retaining the pleasures of discrete threads within the larger whole.

(2010, no pagination, italics in original).

Biggs artist's book, *Between Carterhaugh and Tamshiel Rig: a borderline episode* (2004), might appear to evidence a hybrid practice, he considers that he is weaving together walking with printmaking and text, whilst leaving the threads (experience and genre) distinct. He is not creating a hybrid third (2010, no pagination). Whilst Biggs (2004) is a model for my walking and printmaking practice, my methodology diverges slightly when I introduce the theme of hybridity.

## 2.5 Hybrid Methodology

Whilst a bricolage can be configured as a meshwork, a bricolage methodology can be reformulated as a hybridity. Mike Pearson and Michael Shanks (2001, p.131) diverge from a meshwork approach by describing their performance methodology as a hybrid 'theatre/archaeology'. They consider their interdisciplinary methods as a merging or blurring of disciplines: an integrated mixture of science and narration. Vasileios Psarras (aka Bill Psarras) (2013, p.1) develops his theme as a hybrid methodology relating urban walking theory to emotional geography. He (2015, p.46) merges and amplifies urban walking with other embodied technologies emphasizing the interdisciplinarity between his walking practice and new technology. When two disciplines are no longer discrete in my practice (performance and mapping), a change of emphasis is needed. From my position as a printmaker, I consider the catalyst from a meshwork interweaving of walking and printmaking, into a hybridized methodology as performance mapping, is my investigation of fieldwork (from the Moor) as a series of *The Lying Stanes* 2012 - 2013 monoprinted maps. The path that leads from the monoprinted maps back onto the Moor as a performance piece, develops what I term 'performance mapping' as a method of creative arts research. My definition of performance mapping:

Performance mapping is a hybrid methodology situated between image making and performance combining intentional action related to the production of relatively permanent artefacts and intentional action related to the production of ephemeral performance. Performance mapping combines human activity with contingent natural and supernatural forces.

(Filippa Dobson, 2017)

Drawing from (Anna Pakes, 2004, no pagination) performance mapping is a hybrid method mediated first by print in *The Lying Stanes* (2013) and *Ad/dressing the Stone* (2013), later by projection in *Talking Stone* (2015) and finally by land art in *The First Cut* (2016). Solo performance, printed 'maps' and the contingent natural forces of the wind and snow are combined in *The Lying Stanes*. Animated by the wind, two-dimensional printed 'maps' form three-dimensional artefacts, natural/cultural objects.<sup>18</sup> The previously unanticipated interaction of the forces of nature is reemployed in *Ad/dressing the Stone* to fly 'maps'. Projection mapping using artificial light, founded upon sun projection, creates a new colouring and light projection: *Talking Stone*. Growing heather creates a living map in *The First Cut* (2016): a cup and ring mark carved into heather regenerates a piece of land devastated by wildfire. Each performance is a temporary or semi-permanent 'interference' in nature.<sup>19</sup> Each piece presents a different exposition of performance mapping making ephemeral or semi-permanent marks, or drawings, upon the land. Each performance is configured as a cultural space, a third space that crosses natural/cultural boundaries (Stewart, 2010, p.126). The four performances also investigate supernatural forces ascribing animacy, the power of thinking, feeling, and moving to the Badger Stone, a dead hare and living heather.<sup>20</sup>

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<sup>18</sup> Donna Haraway's term 'naturecultural' in *The Companion Species Manifesto: Dogs, People and Significant Otherness* is situated primarily as the inter-relationship between dogs and human animals (2003, p.1). I use the term natural/cultural to include the other-than-human natural landscape and contingent natural forces.

<sup>19</sup> Haraway expands on using diffraction as an optical metaphor. Diffraction here is contrasted with the traditional way of producing (scientific) knowledge reflexively. It is all about making a difference in the world by paying attention to the interference patterns on the recording films of our lives and bodies (Haraway, 1997, pp.16-18).

<sup>20</sup> Eduardo Kohn (2013, p.24) asserts that this other kind of 'beyond,' this after-life, this super-nature, is not exactly natural (or cultural), but it is nonetheless real. It is its own kind of irreducible real, with its own distinctive properties and its own

To understand what Stewart might mean, we need to revisit Bhabha whose original idea of hybridity is a method for deconstructing cultural boundaries to construct ‘a third space’: a hybrid liminal space that is both translational and transformative (1994, pp.212,286). Performance mapping as a method for deconstructing borders and boundaries is tested upon the Moor by the four key performance pieces. I develop performance mapping as a subversive tool by employing postcolonial tactics. In *The Lying Stanes* and *Ad/dressing the Stone*, I adopt Bhabha’s (1994, p.18) treatment of postcolonial ‘unmapping’ as my response to the ‘colonial’ mapping transacted on the Moor primarily by English Heritage and Bradford Metropolitan District Council (MDC). The tactics employed by English Heritage and Bradford MDC on the Moor for land management and access to statutory monuments are hereafter referred to as what I term ‘heritage control’. In *Talking Stone* 2015, performance mapping is constructed as a method of virtual touch (of the Badger Stone). Touching the Stone is prohibited. In *The First Cut* 2016, performance mapping is configured as a method for the reappropriation and reterritorialization of a previously unmapped space.

Bolt (2008, no pagination) argues that in subversive performances, hybridity can be actively engaged to pry open gaps and fissures to disrupt and get outside or beyond the norm. Whilst Bolt examines queer and feminist practice, my own performance mapping practice examines land issues relating to land ownership and access to

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tangible effects in a future present. The fractured and yet necessary relationship between the mundane present and the vague future plays out in specific and painful ways in what might be called the psychic life of the artist.

scheduled monuments. Postcolonial unmapping is contrasted with Biggs' (2004, 2005, 2010, 2011) interpretation of 'deep mapping' as a different method for navigating liminal spaces. And deep mapping leads to an investigation and interpretation of the displaced and dispossessed human, non-human, and other-than-human 'others' on the Moor (See section 2.7.5 below).

## **2.6 Fieldwork**

If my practice privileges performance and print (2.2 above), the Badger Stone is the locus and the medium for the negotiation and expression of my fieldwork investigations. Stephen Daniels, Mike Pearson and Heike Roms write that fieldworking is:

...a richly resonant term. It recalls traditions and techniques of open-air research and teaching, field studies, field trips, field trials, fieldwalking and field notes.

(Daniels, Pearson and Roms, 2010, p.2)

The Badger Stone is one marked stone amongst many on the Moor (Keith Boughey and Edward Vickerman, 2003). The Stone is a significant structure in a prehistoric ritual landscape comprising marked stones, stone circles and prehistoric trackways.

### **2.6.1 Walking**

Movement is key, and walking is foundational for all my activities on the Moor. If walking is the line that weaves together the different elements of my print and performance practices, developing a narrative thread becomes a trail that others may follow (Ingold, 2011, p.162). Fieldwalking is my simplest method of tracing, and sometimes

physically imprinting, lines upon the surfaces of the Moor. Walking creates organic lines that trace the movement that formed them (Ingold, 2013, pp.33-35).<sup>21</sup> The tactile and sensuous connection between line and surface is my prototypical method of mapmaking (2013, p.51). Fieldwalking leaves traces: labyrinthine paths in the landscape like the sinuous lines in a map (Ingold, 2007, p.63). Fieldwalking becomes aligned with collecting as a mode of Ingold's wayfaring (2007, 2008, 2011), and is linked to the custom and practice of what I term the 'heritage gatekeepers' upon the Moor.

## 2.6.2 Collecting and Wayfaring

Ideas and artefacts are collected on the Moor as subject matter for printmaking back in the studio. Collecting without pre-determined intentions is my way of ordering ideas and experiences and moving

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<sup>21</sup> Ingold (2013) distinguishes between three kinds of lines: geometric, organic and abstract. Geometric lines delineate elements in the landscape and organic lines delimit projected forms. Organic lines trace the contour of things and are outlines used by artists. Geometric lines inhabit mathematical space and define the connections between two points as in mapmaking. Abstract lines are related to the linear quality of movement. The line of movement of a fish swimming through water is not the same thing as the fish itself. Artists like Kandinsky seek to express lines of movement, lines of life in artworks (Ingold, 2013, p.133-136). Ingold's abstract lines, draw from Gilles Deleuze and Félix Guattari, delineation of a 'smooth' or 'haptic' topology that relies upon a tactile world of wind and weather (Deleuze and Guattari, 2004, p.452). The nomad has no points, no paths, no land. The nomad's movement through space is a process of deterritorialization with no specific reterritorialization afterwards. The nomad has a symbiotic relation to the land. The land itself undergoes deterritorialization. They distinguish a smooth space, or haptic space of the rhizomatic type, as having a polyvocality in all directions. In contrast, a striated space makes boundaries around smooth spaces. Striated space 'contains' smooth spaces. The nomad is not contained, and nomad space is not delimited (Deleuze and Guattari, 2004, pp.453). If Ingold suggests that geometrical lines are lines of reason, and organic lines are a cultural construct, then abstract lines are lines of life or lifelines. What is important to the thesis is that Ingold, Deleuze and Guattari, differentiate between the kinds of lines along which nomads travel and live, and the kinds of line that seek to delimit or demarcate space. I am concerned with the liminal lines by which life is limited and contained. I configure lines of containment nuanced differently to Ingold, Deleuze and Guattari. In my examination of political walking, recreating lines of containment is an activity aligned with colonial mapmaking.



forward from it (Mary Judnick, 2012, no pagination). I am gathering what Ingold designates an inhabitant's local knowledge of place (2007, pp.84,88). Combining fieldwalking with the collecting of ideas is an expression of a phenomenological wayfaring:

Wayfaring: the fundamental mode by which living beings inhabit the earth.  
(Ingold, 2011, p.12)

Wayfaring is a mode of fieldwalking with all the mind and bodily senses of perception (Ingold, 2000, pp.3,5). However, a nuanced interpretation of wayfaring combined with the collection of physical artefacts also resembles the archaeological practice of fieldwalking with preliminary excavations (Bradley, 1997, pp.137,143). As a method for cataloguing my experience of the Moor, excavations are transformed in the studio into print form as my preliminary method for making landscape art. Wayfaring combined with the collection of photographs is my primary method of collecting information on the Moor and my primary method of documentation. See also section 2.8 Documentation. Ingold differentiates between the vertically integrated classificatory knowledge generated by science and the 'alongly' integrated knowledge of inhabitants (2011, pp.153-155). However, he suggests that a meshwork of scientific and inhabitant knowledge can be adapted as a methodology of wayfaring. It is the integration of archaeological knowledge within a meshwork of wayfaring that I adopt, both in the studio by printmaking and on the Moor with my photography. It is in the coupling of perception with action that the transformation of my inhabitant and archaeological knowledge into printmaking and photography takes place. And it is in the movement within and without my body that the action takes place. It is the combination of walking with the application of collecting that is

transformed into the craft of printmaking and photography.<sup>22</sup> Walking combined with the performance is considered in the next section.

### 2.6.3 Ritual

I repeat the same circular walk to the Badger Stone between three marked stones whenever I visit the Moor. Drawing from Ingold and Jo Lee Vergunst (2008, pp.87-88) the repetition of the action is developed as a system of ritual walking. Ritual walking is the first method I employ as a method of performance. Walking combined with performance introduces a temporal element a temporal intervention that can be configured as ritual walking. And walking on the 'same' Neolithic/Bronze Age trackways between the stones reanimates and critiques an existing ritual connection (Richard Bradley, 1997, p.6). He (1997, p.121) argues that 'intervisibility' guides the movement of people between the rocks.<sup>23</sup> Guided walks by the Friends of Ilkley Moor (FOIM) and Yorkshire Archaeological Service (YAS) continue the tradition revealing the location of marked rocks to the public.<sup>24</sup> By weaving together two time zones, the prehistoric past with the present, ritual walking begins to colocate the archaeology with a

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<sup>22</sup> Ingold (2011, p.59) uses the example of the carpenter as a workman of risk whose field of practice is likened to the wayfarer who travels from place to place (2011, p.59). He describes the carpenter's field of practice as his 'taskscape' (Ingold, 2000, pp.194-200). My field of practice is situated both on the Moor, like the wayfarer travelling from place to place, and like the carpenter whose field of practice is fixed in a specific location, such as inside the studio.

<sup>23</sup> As a method of organizing the landscape, complex carvings tend to be found on rock outcrops overlooking the valley floor. The most ornate compositions overlook the ends of valleys where routeways converged. Bradley (1997, pp.120-123) suggests a direct relationship between the character of the rock art and the number of people who may have seen it. He argues that intervisibility guides movement and might have determined the paths people were expected to follow and indicated important thresholds on their journeys.

<sup>24</sup> Barry Wilkinson (FOIM) pointed my fellow walker Cathy Wintersgill and I in the direction of the *Stone* in 2011.

method of performance. Mike Pearson's configuration of Theatre/Archaeology is examined in section 2.7.6 below. Solnit understands that writing and walking resemble each other in ways that art and walking did not until the 1960s (2001, p.268). She accentuates a specific religious or 'polytheist' connection with walking, citing Richard Long's outside walking activities as having the ordeal quality of a pilgrimage (Solnit, 2012, p.16), (Solnit 2001, pp.270–271). A bricolage of walking with ritual, combined with the ordeal quality of pilgrimage, is a key component of the four major performances on the Moor: *The Lying Stanes* (2013), *Ad/dressing the Stone* (2013), *Talking Stone* (2015) and *The First Cut* (2016). When ritual walking is politicized, there is a requirement to investigate psychogeography as a method for examining political walking in relation to place.

#### **2.6.4 Psychogeography**

If ritual walking is a method that navigates the terrain I am walking on, psychogeography is a method of political critique. I introduced my walking terrain as the largest unenclosed stretch of Moorland in West Yorkshire, Ilkley Moor. Ilkley Moor is situated between the large cities of Leeds and Bradford, between the Rivers Wharfe and Aire, overlooks the towns of Keighley and Ilkley, between the Rivers Wharfe and Aire (Natural England, 2015, no pagination). In prehistoric times Ilkley Moor represented a division of territory between the hunter-gatherers who exploited the mobile territory of trails and viewpoints above overlooking the more settled farmers below. Psychogeography exploits the tension between human settlement and human mobility in

edgelands.<sup>25</sup> I would argue that the power structures upon the moor are what I term 'heritage control': land ownership, land management and access to scheduled monuments. Contained space is configured differently on the moor than in the town.<sup>26</sup> Psychogeography enables me to visualize the tension as between different political systems of land tenure (Bradley, 1997, pp.6,101).<sup>27</sup> My interpretation of psychogeography distinguishes between two forms of psychogeography: a revolutionary position as adopted by Guy Debord and the Situationists (SI) and a more romantic literary ideologue conducted by Iain Sinclair (2015, p.15).<sup>28</sup> My aim is construct a

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<sup>25</sup> Today, that part of Ilkley Moor I traverse might be described as an edgeland between the urban town, Ilkley, and a more natural environment, the Moor. Ilkley Moor is not entirely wild. Psychogeographer Morag Rose sees edgelands as liminal spaces where capitalist power structures begin to break down (2015, pp.154-156). My investigations of the Ilkley Moor edgelands led me to a different understanding of capitalist power structures. Less visible than in urban edgelands, the moorland edgelands exhibit power structures of land ownership across the entire surface of the Moor. It is the vested interests of Natural England, Historic England (formerly English Heritage), Bradford Metropolitan District Council (MDC) and the Bingley Moor Partnership that my research uncovers, and that my practice critiques. Someone owns, manages and controls access to every square inch of space upon the Moor.

<sup>26</sup> It is the interplay between my activities on the Moor: where I walk, how I walk, how my performances penetrate 'contained' space that I configure as political psychogeographical critique. Physical contained space on the Moor is indicated primarily by stone walls and other enclosures like sheep folds. Marked stones indicate a landscape of mobility. Marked stones are incorporated into later stone walls, field clearance cairns, burial mounds, and even milestones like the Cowper's Cross (English Heritage 2008, p.12) (Bradley, 1997, pp.6-7). Like Deleuze and Guattari's (2004, pp.452-3) concept of natural deterritorialization, prehistoric nomads made temporary dwellings and then moved on (Bradley, 1997, pp.6-8).

<sup>27</sup> Prehistoric nomads were vectors of deterritorialization. In the sense of deterritorializing space, I would argue that my activities on the Moor are nomadic. Unlike Deleuze and Guattari, (2004, *Ibid*), I subsequently reterritorialize space by adopting the space around the Badger Stone, as my performance place and temporary 'home'. My performance pieces are temporal and ephemeral. At the end of each performance, I move on.

<sup>28</sup> Iain Sinclair is an artist/writer and *flâneur*. Sinclair uses a psychogeographical methodology to write about London, for example, *Dark Lanthorns: David Rodinsky's A-Z walked over by Iain Sinclair* (1999). He continues the tradition of the flâneur and writes about his *derives* across the East End. He is influenced by Walter Benjamin (1927-40) and the French Situationists. His walks map out an alternative cartography. His literary and visual maps rearticulate the city: not only its

political form of psychogeography derived from the SI, combined with a poetical interpretation of landscape as artworks. My overarching aim is to develop Debord's (1957) methodology of resistance to a comparable dominant discourse of tourism as resistance to heritage control. His psychogeographical theory clarifies:

certain wanderings that express not subordination to randomness but complete insubordination to habitual influences (influences generally categorized as tourism that popular drug as repugnant as sports or buying on credit.

(Debord, 1955, p.1)

Guy Debord developed the notions of the *dérive* and the spectacle. A *dérive* (drift) is the means by which psychogeography is achieved. A drift is usually an unplanned walk, usually through a city, or marginal area, and a psycho-geography involves the walker creating a mental (or conceptual) map of the city. His wanderings are expressed as a psychogeographical map *Discours Sur Les Passions De L'Amour* (Debord. 1957) (Figure 3).

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topography but from an economic and social standpoint too. In *London Orbital*, Sinclair introduces the notion of 'eye-swiping', scanning the urban landscape for creative material (2003, p.111). The term suggests the avaricious eye of the *flâneur*, scanning for material for later transcription. He describes his cartography as a methodology of chorography attendant to 'the flash of revelation' (2003, p.122). His is a transcendent mapping (2003, p.324) grounded in physical visual stimulation and photography. Sinclair's walking methodology has adapted *flânerie* to the conditions of the contemporary city. Sinclair has assimilated into his method a new means of collecting and cataloguing information from the everyday. He is comfortable with the presence and the use of photographic equipment: the camera is no longer exotic. Sinclair is ambivalent about photography but lacks the courage to let go of the recording device: the economics of photography require a visible return. Photography in *The Lying Stanes* began as a method of documentation but certain photographs developed an after-life and became artworks in their own right. Some of these photographs illustrate this chapter.

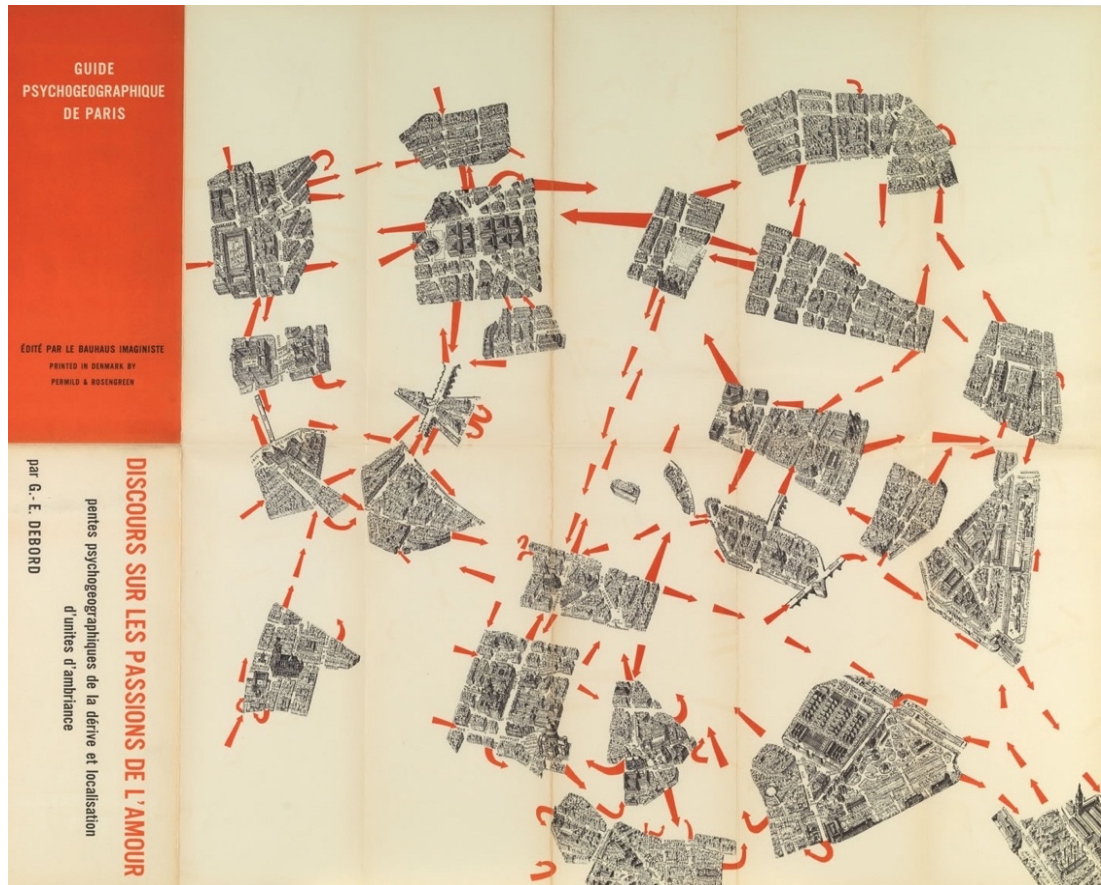


Figure 3. Guy Debord. 1957. *Discours Sur Les Passions De L'Amour*.

Debord (1957) is re-configuring the Parisian traffic flow and road system as the movement of lovers between inter-connected series of island settlements: an urban archipelago (Richard Koeck, 2013, p.168). Without being as didactic and polemic as the SI, Richardson advocates female psychogeographers not act like male 'colonial' explorers (2015, Ibid). Whilst Solnit gives little credence to Debord's 'pugnacious treatises' (2001, p.210), it was politics that led her to an examination of walking history (2001, p.5). I do draw from the Situationists specifically as a strategy of walking in relation to political power and land issues. Like Morag Rose, (2015, pp154-156), my psychogeographical interpretation of Ilkley Moor is as an edgeland. I would argue that I do act like a male colonial explorer when I begin to deterritorialize, then reterritorialize space. Whilst I am not as polemic and didactic as Debord, my contemporary psychogeographical

approach turns the macropolitics of the Situationists (SI) into micropolitical acts (2015, p.7). Like Debord's, (1955) investigation of tourism, a combination of political walking and mapmaking is the psychogeographical method I adopt to question the land issues of heritage control. The psychogeographical model I adopt is a variant of female *flânerie*.

### 2.6.5 *Flânerie*

Within the practice-based research I attempt to redefine colonialism as a methodology employed by the heritage industry, which raises issues of power and control. I reconfigure female *flânerie* as a practice-based resistance to issues pertaining to land issues and heritage control configured as a dominant patriarchal discourse. Contextualizing the methodological key themes, female *flânerie* is a development of Guy Debord's (1955, p.1) methodology of resistance to the comparable dominant discourse of tourism. I am developing a model of arts resistance that can be unbounded as defined by Pollock (2004, no pagination) yet remain site-specific.<sup>29</sup>

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<sup>29</sup> A contemporary concept of an arts of resistance is explored in Alexander Moffat and Alan Riach's 2008 book *Arts of Resistance: Poets, Portraits, and Landscapes of Modern Scotland*. They write that all art is usually a long conversation with the dead but that it is a living dialogue. Their book is a conversation between a painter and a poet. Their premise is that all art resists the numbing of the senses, engages with the world and is politically critical of it. Their argument is centred on the work the arts do, particularly the arts of Scotland in the 20<sup>th</sup> Century in the construction of a Scottish identity that is not mired in kitsch. Riach and Moffatt apologise for the exclusion of women from their thesis (other than Liz Lohead). It is the action of resistance combined with a political and poetical construction of a fluid female identity I am attempting to redefine (2008, p.ix,2). Like Moffatt and Riach, the discourse I am attempting to interrupt is shaded by British Imperialism (which impacts Scottish devolution) and the politics of colonial exploration. I am able to walk the line between a political and poetical construction of a masculine and feminine identity as a (Scottish) *flâneur/flâneuse*.

Charles Baudelaire established the tradition that moved through the early modernists, to the Surrealists and on to the Situationists. Male *flânerie* depended on the walker 'seeing' and being drawn into events, situations and images by an abandonment to wholly unanticipated attraction. Female *flânerie* is a relatively new concept. Traditionally, *flânerie* was a male pursuit transacted in the urban public sphere. Walking can be constructed as masculine freedom from Charles Baudelaire's *flâneur* in the 19<sup>th</sup> Century to Benjamin's *Passagenwerk* (*The Arcades Projects*, 1927-1940), a treatment of male *flânerie* in the 20<sup>th</sup>. It will be argued that whilst roaming the hills is not city 'street' walking, documenting a woman artist's experience of wild places does raise questions about gendered inequalities. I began developing an exposition of female *flânerie* thinking to contradict Baudelaire's essay *The Painter of Modern Life*, (1964, [originally published 1863]) and Benjamin's *The Arcades Project* (1927- 1940). I thought to counter the male gaze. Then I looked at the original texts, once more. Baudelaire (1964) describes the possibilities for a male painter *flâneur* as a poet, novelist or moralist who paints the passing moment and all the suggestions of eternity that it contains (Baudelaire, 1964, p.4). Baudelaire's Monsieur Guys, the painter, is a *flâneur*. Guys is also a convalescent who has recently come back from war, the shades of death (Baudelaire, 1964, pp.7 -8). Guys is between worlds: he is able to understand the poetics of existence, what Baudelaire defines as 'modernity': the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and immutable (Baudelaire, 1964, p.16). Anne Friedberg (1991, p.420) acknowledges that Baudelaire's collection of poems, *Les Fleurs du Mal* (*Flowers of Evil*), is the cornerstone of Benjamin's massive work on modernity, his uncompleted study of the Paris arcades. For Benjamin, the poems record the ambulatory gaze that the *flâneur* directs on



Paris.<sup>30</sup> Elissa Marder (pp.2001, pp.68-88) elucidates Benjamin's interpretation of Baudelaire's *flâneur* based on Baudelaire sonnet *À une passante (To a woman passing by)*, (Baudelaire, 2006, p.123 [originally published 1857]). Marder (2001, p.70) describes the experience of the *flâneur* in Baudelaire's poem as one of double loss: a farewell to love, already prefigured in the mourning woman. By reminding the reader that Baudelaire's *flâneur* is both a convalescent and a war hero, this hybrid state induces an artistic capacity to empathize with states of 'grief and mourning' (Baudelaire, 1964, p.63). For Benjamin, the shock of modernity fixes the present moment, whilst at the same time figuring the past (the woman is in mourning) and presents the convalescent male viewer with a momentary opportunity to share suffering. His ability to empathize suggests the possibility for a more hopeful (and erotic) future for both protagonists. Benjamin invites the reader to view the stasis of modernity across the 'transitory flight of history' (Marder, 2001, pp.75-76). The snapshot of modernity is seen through the widow's veil. Elizabeth Wilson (1992, no pagination) describes Benjamin's *The Arcades Project (1927-1940)* as an exploration of urban *flânerie* and sexual life generated by capitalist relations. Benjamin's city is a labyrinth, and the male *flâneur* an embodiment of it (Wilson, 1992, *Ibid*).<sup>31</sup>

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<sup>30</sup> It is precisely in the arcades that Friedberg identifies a figure of consumerism she describes as the first *flâneuse*. Friedberg formulates the birth of the *flâneuse* as signalling the death of the *flâneur* (1991, pp.421,430).

<sup>31</sup> The relationship between the construction of a labyrinth motif, or spiral motif, and specific sexual meaning is an area of study that could inform future research into *flânerie*. The making of a labyrinth, or spiral, as land art is discussed in Chapter 7.0 *The First Cut*.

Jane Elizabeth Fisher (2012) figuratively lifts the widow's veil. She transposes the gender identities of the *flâneur's* encounter with the passante. In her readings, the viewer is the female figure fitted in (figurative) mourning (Fisher, 2012, pp.27-39). By experiencing the shocks of modernity, herself, the *flâneuse* can also become a hero. The *flâneuse* can demonstrate dynamism, an ability to move and adapt in response to the changing world around her as well as being viewed in turn. Unrestricted by normative femininity she is ready to enter traditionally male dominated public spheres. What I draw from the early *flâneurs* is an exposition of *flânerie* as a method of empathic walking that is adept at walking the line between life and death, past and present. My model of *flânerie*, updated by Fisher as a female *flâneuse*, is not constrained by her male literary predecessors but like them is both hero and convalescent. The next section describes the potential to transpose the *flâneuse* from the urban city to the semi-wilderness of Ilkley Moor.<sup>32</sup>

Pollock (and others) disavow a female *flâneur* (1988, p.71). Solnit (2001, p.200) writes that feminist scholars have debated whether there could be female *flâneurs* but asserts that the *flâneur* is only ever a male literary fantasy. She considers that no literary detective has found and named an individual who qualifies or was known as a female '*flâneur*'. Solnit (2001, pp.232 - 246) does treat of women walking in relation to the sexualization of women. Solnit makes women's sexuality a public rather than a private matter in response to legal and social constraints (2001, p.235). She posits that many women are so successfully socialized that the desire to walk alone has

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<sup>32</sup> The relationship between myself and male literary predecessors is further discussed in Chapter 3.0 Fold: Inclose. In section 3.3 I examine the relationship between my walking practice as female *flânerie* contrasted with contemporary women walking artists, Deirdre Heddon, Cathy Turner and Elspeth Owen.

been extinguished ‘in them – but not in me’ (2001, p.241). She walks alone but she does not consider herself a *flâneuse*, nor does she position her writing as female *flânerie*. Helen Scalway advocates a counter *flânerie* that is neither inherently territorial nor controlling, which is a negotiation and respect for the ‘other’ (2002, no pagination). Karen Van Godtsenhoven (2005, p.8) argues that *flânerie*, or the motive of aimlessly walking the city, has become a widespread literary device. Psarras (2015, p.4) re-contextualizes an artistic male *flânerie* through a merging of city walking and geography. He describes himself as a hybrid walker/*flâneur* (2015, pp.16-17). Morag Rose describes herself as an artistic *anarcho-flâneuse* and calls for an explicitly feminist psychogeography that advocates a collective counter *flânerie* (2015, p.158). *Counter-flânerie* is an antidote to the appropriation of the female body by the male gaze (2015, p.159). I understand the debate and apparent contradictions evidenced by my review of the literature concerning male and female *flânerie*. From the bricolage of competing constructions of the term, I draw from the earliest exponents the device of convalescence as a method for navigating between worlds of life and death, and as a method for inducing empathy.<sup>33</sup> Based upon the critical position of contemporary artists and writers, female *flânerie* can also be constructed can also be a resistant tool to a

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<sup>33</sup> I am perennially convalescent. Since my original accident in 2001, I have had many surgeries. I currently face further neuro-surgery. I have always been empathic, whilst eschewing sympathy in all its forms. Convalescence, configured as physical fragility, can be counteracted by walking on the Moor. Walking, especially solo walking, opened me up to the possibility of hearing other voices, that I might have missed in my mountain climbing days. Then, I had to focus more on the prevailing conditions. (Nevertheless, once upon a time, my friend Dr John Hambrey believed he saw a space ship land on top of a mountain when we were walking in Cape Wrath). Then, I could navigate in blizzards and snow storms (by taking back bearings). Had I not been wandering aimlessly, I would not have become lost. I was directed by unseen and unheard guests.

dominant masculine discourse predicated upon the language of archaeology and heritage industry.<sup>34</sup> On the Moor, female *flânerie* is developed as a form of subtle political resistance to the heritage industry commandeering of an archaeological sacred site. Whilst small scale and largely unobtrusive, female *flânerie* as a micropolitical action may be proportionate relative to Solnit's large scale macropolitical protests in Nevada (2001, p.7). My configuration of female *flânerie* is a bricolage, combining elements from the early male literary exponents of *flânerie*, the political resistance of the Situationists, the contemporary psychogeographical urban *flâneurs* and their contemporary literary counterparts. My version of female *flânerie* is a hybrid proposition. The transposition of female *flânerie* to semi-wild spaces as art is a development of predominantly urban exponents of *flânerie*. There appears to be no current research, or published practice-based work, on female *flânerie* transposed to semi-wilderness spaces as art.

## 2.7 Mapping

My next methodological challenge is to distil information gathered from fieldwork in the studio (as printworks and drafts of performance ideas) and from the studio back onto the Moor again. Printmaking in the studio began to evolve a method of containment and enclosure related to mapping. Chapter 3 Fold: Inclose begins my investigation into the navigation of identity within closed (contained) spaces and

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<sup>34</sup> For example, Luce Irigaray treats of the differences between women's discourse and men's discourse as a product of language and society and society and language asking, 'how could discourse not be sexed' (1990, pp.22-30)? She transacts a cultural reality that is always already linked to the individual and collective history of the masculine subject (1990, pp.25,28). Thus, it might be argued that archaeology and an associated heritage discourse sit within a masculine discourse tradition.

the (more) open spaces on the Moor. Chapters 4 – 7 transact a methodology on the Moor as a form of what I term ‘outclosure’. *Outclosure* physically illustrates the performance acts of making places accessible in opposition to the mapping practices of the heritage gatekeepers that are intended to make places inaccessible. My mapping methodology is constructed from several different mapping strategies derived from Casey's (1998, 2002) treatment of what I term ‘bodily mapping’ and Ingold's (2000, 2007) treatment of ‘cognitive’ and ‘colonial’ mapping. The containment of community by colonial mapping is one example of how trauma is made manifest upon the Moor. Then Bhabha's (1994) politicized response to ‘colonial’ mapping as ‘postcolonial unmapping’ is contrasted with Biggs' (2010) construction of ‘deep mapping’ and ‘polyvocalism’ and Deidre Heddon's understanding of ‘autotopography’.

### 2.7.1 Bodily mapping

I begin my investigation of mapping methods by considering Casey's (1998) and (2002) arguments about mapping as an embodiment in relation to place. Casey (2002, p.153) enables me to think about what I term ‘bodily mapping’ relating to both human, non-human and other-than human bodies. The landscape of Ilkley Moor can be configured as a relationship between different kinds of bodies. He writes:

Like flesh, landscape is the living and lived surface of a body – the earth's body. It is how earth appears to the gaze and the touch, how it surfaces to view and grasp. It is also what is projected, complexly, into the two-dimensionality of maps, and taken up, multiply, into the n-dimensional worlds of works of art.

(Casey, 2002, p.153).

The relationship between the human body and the landscape body is the phenomenological mapping of place onto and into the human body. The human body can then mediate the landscape body by means of maps (Casey, 2002, p. xiii). It is also possible to formulate an embodied view of the Badger Stone as a landscape body in its own right. The Badger Stone may have been constituted originally by prehistoric humans as a map. Casey expostulates a context for the original mark makers as a prehistoric mapping practice (2002, p.137). Rather than to re-emplace the surfaces of a physical landscape, he suggests that the stone carvings re-emplace the surfaces of a cosmogonic landscape (Casey, 1998, p.28).<sup>35</sup> In other words, the Badger Stone may be a stone map. Whilst the Badger Stone does not exactly mirror the surrounding landscape there is a suggestion of the gullies and gorges nearby.<sup>36</sup> Whilst there is no topographic certainty, the groupings of natural cracks and fissures suggest the importance of water and water courses to the mark makers' conception of a mythological landscape. The Badger Stone symbolic map is co-constituted as an agency between humans and stone: prehistoric humans may have channelled water down the vertical face. And, marks on stone become more visible when the stone is wet.<sup>37</sup> Peck marks remain visible on protected panels and it is likely that designs were mapped out before being pecked (English Heritage, 2008, p.3).<sup>38</sup> I am concerned with developing methods of bodily

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<sup>35</sup>Casey's cosmogonic world is a cosmological interpretation of rock art and related to the formation of proto-creation myth (1998, pp.19,28).

<sup>36</sup> Spicey Gyll, Willy Hall's Spout and Silver Well.

<sup>37</sup> Most carvings were created by striking the rock surface using a stone tool.

<sup>38</sup> Peck marks are most clearly visible on panels that have been protected from the elements. Peck marks vary in size from less than 1 mm up to 4 mm in diameter, and perhaps indicate that a variety of tools was used. Possible examples of

mapping that extend the gestural practice of the original prehistoric map makers back into the landscape. I aim to make a prehistoric archaeology of mapmaking into a contemporary and imaginal mythology.

### 2.7.2 Conceptual Mapping

I propose that Tim Ingold's (2000) 'cognitive', or 'conceptual' mapping, can be configured as a method for bodily mapping, albeit one that is predicated solely upon the human world. Cognitive, or more broadly conceptual mapping, uses all the human senses and not just the mind (Ingold, 2000, pp.219-243). Firstly, Ingold is important to my research because he enables me to situate my local mapmaking activities as colonial. He (2000, p.219) mentions two kinds of map: the first kind he refers to as an artefactual map, which is a cartographic or 'colonizing map' and the second is a 'cognitive map' (2007, p.88). He (2000, *ibid*) accepts that an artefactual map might be helpful in unfamiliar countryside, it is the second kind that evolves as a human inhabitant's local knowledge of place or inhabitant knowledge (2007, pp.84,88). It is the second kind of mapping that is vital to my practice-based research. Unlike Ingold, my mapping practice is developed by the interplay and relationship between the two types of mapping: physical artefactual and cognitive conceptual. The relationship between my mapping practice and that of the heritage gatekeepers is determined by a postcolonial mapping

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'hammerstones' or 'peckers' have been found at rock art excavation sites (Dod Law and Hunterheugh in Northumberland, and Torblharan in Kilmartin, Argyll and Bute). In some examples, long grooves appear to have been made by pecking a series of small cups in a line and joining them together. Natural depressions, grooves and channels are enlarged and enhanced suggesting they have a potential function for channelling water (Historic England, 2008, p.3.)

methodology derived from postcolonial theorist, Homi Bhabha (1994).

### 2.7.3 Postcolonial Mapping

Colonial mapping and the related tactic of postcolonial ‘unmapping’ is my method for configuring human relationship as resistance to cultural authority. Bhabha defines ‘unmapping’ as an embodied strategy that opens up spaces of mystery and otherness (1994, p.361). Cultural authority is expressed on Ilkley Moor by various bodies.<sup>39</sup> My changing relationships with these bodies leads me to a deeper investigation of colonialism and mapping. What is important to my methodology is that John McLeod helped me construct an argument about a symbiotic relationship between the colonizers and the colonized which could be transposed from postcolonial countries to Ilkley Moor.<sup>40</sup> Although no part of the United Kingdom is strictly postcolonial (as no separate country has achieved independence), colonial and postcolonial mapping practices can be reconfigured as a creative conflict between colonial and postcolonial mapping practices. If colonizing maps, claim, name, subjugate and colonize, then the maps of Natural England, English Heritage and Bradford Metropolitan District Council (MDC) Ilkley Moor can be configured as colonial maps: they are maps for containing space. Then, the maps I make are a postcolonial response to the constraints imposed upon the Moor. Bhabha argues that cultural production is a form of political agency

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<sup>39</sup> English Heritage, Bradford Metropolitan District Council (MDC), Friends of Ilkley Moor (FOIM) and Yorkshire Archaeological Service (YAS). Cultural authority within Ilkley Town is expressed by Bradford MDC (again), Ilkley Arts and the Ilkley Art Trail and the Ilkley Literature Festival.

<sup>40</sup> McLeod, J. 2012. *Interview with Filippa Dobson*. 17 December. University of Leeds.



and that a politics of performativity is required to interject and disrupt a dominant discourse of power and authority (1994, pp.277-8). He advocates postcolonial subversive tactics to counter subjugation (1994, p.160). For Bhabha (1994, p.160) agency is only possible with subjugation. In other words, there must be subjugation first before it can be countered. When my tactics are configured as acts of cultural transgression, the relationship between the colonial agents (the heritage gatekeepers) and colonized subject (myself, the artist) becomes less clear cut.

#### **2.7.4 Unmapping**

By choosing to desist from drawing on the Badger Stone in 2011, I submit to the cultural authority of English Heritage and Bradford MDC as the heritage gatekeepers. For the purposes of the Thesis I consider myself to be already partially subjugated at the start of my PhD in 2012.<sup>41</sup> By then, I had stopped drawing directly on the Badger Stone. It is my preliminary research process that uncovers the English Heritage two-metre liminal boundary around the Stone. Thereafter, my intention is to trouble the boundary established by the heritage industry but not to erase it. Bhabha calls this framework of resistance and transgression an embodied strategy of ‘unmapping’ (1994, p.361). Unmapping becomes my preferred method for crossing the cultural boundaries around the Stone (Stewart, 2010, p.126). Unmapping creates a ‘third space’, a liminal space that is transformative (Bhabha, 1994, pp.18,212,286). Developing this liminal in-between space postcolonially means situating my practice

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<sup>41</sup>Bhabha describes the space between domination and subjection as a strategy of selfhood where one culture contests the other and thus reveals alternative and cultural modes of cultural practice and subject positioning. An initial condition of repression can become a site for emancipation and self-affirmation (1994, p.58)

on the borderlines around the Stone (Bhabha, 1994, pp.324-326). The development of a 'border life' around the Stone represents an afterlife of translation (Benjamin, 1968, p.75). For example, in Benjamin's terms *The Lying Stanes* 2013 represents an afterlife for the Stone as an act of visual translation (See Chapter 4.0 *The Lying Stanes*). In contrast to Benjamin, Bhabha (1994, p.321) suggests liminality is the element that resists translation. In Bhabha's terms the original Badger Stone is not only transformed and renewed, *The Lying Stanes* itself becomes transformational. Translation becomes a moment of transition whereby the borders and boundaries of the heritage industry become uncannily visible and deterritorialized. Momentarily revised and rewritten as an unmapped space or territory (Saeed Ur-Rehman, 1997, p.1), the unmapped space is then liberated to be reterritorialized in a process Bhabha (1994, p.361) describes as a postcolonial 'time-lag'. A projective prehistoric past becomes an ahistorical narrative of alterity (McLeod, 2000, p.217).

### 2.7.5 Deep mapping

This section considers two aspects of deep mapping: essaying and polyvocalism. Iain Biggs (2010, view of deep mapping as 'essaying' is derived from Casey's distinction between position and place, where Casey claims that:

If a position is a fixed posit of an established culture, a place, despite its frequently settled appearance is an essay in experimental living within a changing culture.

(1993, p.31)

Biggs (2010, no pagination) sees the process of deep mapping as a multi-media essaying rather than necessarily as a textbook form like

Bhabha (1994). Biggs defines essaying as an uncertainly located qualitative act. Like Bhabha's academic writing, essaying is a performative act. If Bhabha's (1994) book *The Location of Culture*, Biggs (2010, no pagination) is rewriting history from a postcolonial perspective, Biggs' (2004) book *Between Carterhaugh and Tamshiel Rig: a borderline episode* is rewriting and revisualizing history from a multi-faceted deep mapping standpoint. Biggs (2010, no pagination) understands Casey's sense of place as an essay in experimental living in the context of writing and making from a space-between. Understood in this way, writing or essaying place is a fluid construction that challenges fixed notions of identity construction: the practice of essaying changes the identity of the essayer.

Biggs polyvocal engagement with the world (2010, p.8) brings together a multiplicity of voices, information, impressions and perspectives as a basis for a new connectivity (2011, p.2). Polyvocality is my method for engaging with the Yorkshire region and the local Ilkley Moor by narrating place and by evoking the voices of the displaced and dispossessed. Whilst Biggs' (2005, p14) is a polytheistic human universe of indigenous Northern Britons, polyvocality is applied within the PhD Thesis to encompass the voices of the other-than-human Badger Stone and the non-human shot hare as well as the voices of the girl and the old lady. Each voice retains its own distinct inflection. An open formulation and deep mapping methodology enables me to engage with 'ghosts' and raises the possibility of metamorphosis for both humans and hares. By weaving a prehistoric narrative with a contemporary performance of 'sacrifice', the Badger Stone becomes a shifting place of transformation within an already mythological world. Despite its settled appearance, the

Badger Stone might become again a portal between a world of the living and a world of the dead.

### 2.7.6 Theatre/Archaeology

Two aspects of Mike Pearson and Michael Shanks' (2006) 'theatre/archaeology' are developed as a method of performance as storytelling and as a method of performance for 'marking' archaeological sites. As a precursor to Biggs' (2011, p.7) interpretation of deep mapping, theatre/archaeology is devised as another method for time-travel. By working horizontally across the terrain and vertically in time (Pearson, 2006, p.3), theatre/archaeology is a parallel method for storytelling. Theatre/archaeology is a hybrid science/fiction described as a 'metaxy' (Pearson and Shanks, 2001, p.131). Resonating with my four main performances on Ilkley Moor, the form of Pearson's *Bubbling Tom* (2000) is a guided walk and a site-specific performance at a non-theatre site. The Badger Stone site corresponds to his home village of Hibaldstow. Whilst *Bubbling Tom* might be interpreted as an archaeology of the site, the village is not a site of actual excavation. My guided walks introduce participants to two tangible archaeological sites: The Badger Stone and the Cowper's Cross, Whetstone Gate. Nevertheless, the village and the two stone monuments signify human presence and the accretion of human memory as forms of landscape architecture.

In *The Lying Stanes* (2013) there was no audience except the wind and the curlews. My companion, artist Joe Pattinson, came to the site once the performance was over. In *Ad/dressing the Stone* (2013) there were six performers and audience-participants: the whole event disguised as an academic field trip. *Talking Stone* (2015) comprised a

curated night hike and mapping projection. Owing to my increasing infirmity, *The First Cut* (2016) involved a car journey across the Moor on an unmade road to Whetstone Gate. However, unlike *Bubbling Tom* (2000) none of my performances was scripted. The structure of each performance was primarily visual with conversation and commentary as punctuation to the main event. Whilst dialogue in each case was central to interpretation, the importance of what was said only became clear afterwards. For example, the idea about a game of hare and hounds as an aid to interpreting *Ad/dressing the Stone* (2013) transpired because of a conversation about a hare as a trickster on the way home.

Text as a form of performance afterlife is discussed in section 2.8 below. The archaeological metaphor, favoured by Pearson, is developed as a method for non-discursive marking and remarking a tangible archaeological site. Joining the traces of ephemeral performance with the permanent artefact of the Badger Stone creates a posthumous narrative that generates new meaning and a new layer to the archaeology of the site. Theatre/archaeology is telling a story about marking the land as a new moment in an ongoing network of social relationships. Critical and narrative text comments on both the prehistoric and contemporary layers of the site: each performance is constructed as a potential, albeit temporary/semi-permanent, artefact of its site. Because of the proscription against a physical marking of the Badger Stone, forms of virtual marking are deployed in the first three performances. At a different site *The First Cut* (2016) deploys a physical marking. Whilst *The First Cut* (2016) still references the Badger Stone, the space around the Stone is reconfigured as a field in which to place and disperse the action of

performers and machinery. Physical marking of *The First Cut* site is a metaphorical substitution for physically marking the Stone.

### 2.7.7 Autotopography

Autotopography enables me to reconsider another layer of social relations, this time between my family and myself, and between my family and the Ilkley Moor locale. When Deirdre Heddon (2008, p.90) considers Pearson and Shanks (2001, p.23) site-specific performances to be autotopographical, she defines autotopography as a creative act of seeing, interpretation and invention that is dependent on location. It is a method for performing self through place and place through self (Heddon, 2008, *ibid*). Autotopography is my method for weaving personal biography with my chosen location. Whilst my PhD Thesis begins with a consideration of my family's links to the Moor, autotopography, as a form of biographical and subjective mapping, is a way to reconsider the past and move on from it. Autotopography enables me to see in two ways: towards a territory I can see and touch in the present and inwardly towards my mind that responds to that territory in the past. Family history became a more nuanced part of my narrative as the PhD progressed.

Subtle gradations to my mother's Traveller identity shaded my narrative as a new relationship developed between my own body and the moorland landscape. By changing my story from a spoken word format to a form of (predominantly) wordless mapping, I aim to give a voice to the voiceless. My mother was the eldest of a large family. She never told me any Travellers' tales (though she revealed to me her past in other ways). What little I know was gleaned from conversations with her youngest brother Billy: the words that could

have told those stories have been lost now and can never to be found again.<sup>42</sup> Originally, her family, the Vayro's, did not recognize land ownership: it could be said that they lived outside boundaries as they travelled freely across the land. Once they became settled in a house, they were forced to recognize land ownership as council tenants.<sup>43</sup> I interrupt the dominant discourse of land ownership and its related forms of moorland mapping. My version of autotopography is a method of speaking without relying on words. Silent stories intersect with different technologies, different time-frames and different forms of mapping practices. The aftermath of these stories is the printed word deployed as the academic, critical and creative writing within the PhD thesis.

## 2.8 Documentation as Afterlife

The afterlife of performance is complex. In Walter Benjamin's 1923 essay, Benjamin argues that the 'afterlife' is not what happens after death but what allows a work or event or idea to go on living (Venuti, ed. 2012, pp.75-83). Printmaking, photography and film relate a narrative afterlife of my experiences on the Moor. Approximating

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<sup>42</sup> My mother, Auntie Joan, Uncle Rob, Uncle Mark, Uncle Billy all disappeared into the unmapped territory that is dementia, and from whence there is no return. (Auntie Margaret, Auntie Joyce and Uncle Jack died of cancer). Mum died of early onset Alzheimer's in 1997. Billy of vascular dementia in 2015. Auntie Barbara is still alive.

<sup>43</sup> They were not model tenants. My Grandmother continued to cook over an open fire. They had no furniture. The children slept in one room downstairs, under piles of coats, the parents in the other. Issues of poverty constrained them, rather than issues of land ownership. My Grandfather, and his sons, continued to work on the land as labourers. Their fortunes did improve. My Grandfather worked for Dysons flour merchants. Mark worked for the Merchant Navy during World War II. His ship was part of the Atlantic Convoys. He later became a miner. Rob became a watch maker. Jack worked in a factory. Billy emigrated to Australia on a £10 ticket. Barbara became a teacher. My mother worked for the Civil Service until she got married. (At that time, she could have stayed if she accepted demotion. She was offered £50 severance. My father took her job. She took the money and ran).

archaeological excavations (Bradley, 1997, p.144), the collection of specimens from the Moor is a physical reappropriation of land that are reconfigured in print form, including screenprints, *Powerbooks* 2012-2015, torn screenprints *Skulls* 2013 and latex *Skulls* 2014. The collection of photographs is perhaps a virtual reappropriation of land related to a colonial imaginary and a sense of photography having mastery over place. Individual photographs excavated from larger collections develop an afterlife in exhibitions and artist's books. Film-making was less successful as a method of collection and documentation until the film of the heather cutting *The First Cut* 2016. Having a professional film maker, Clare Charnley, to record the event was key. However, it was photography, not film-making, that revealed moments of transformation that might otherwise have remained hidden (for example, when paper transformed into 'stone' in *The Lying Stanes* 2013).

Niomi Mezey (2011, p.1) discusses what allows a work to go on living as an evolution over time and place and iteration. Scriptwriting is a method of control. Scriptwriting determines how a performance, or event, should unfold in the future. Each of the key performances is unique. Whilst my improvisation is less controlled and more responsive to prevailing environmental conditions, there is no script to fall back on when things go wrong. A script can be repeated. When the timing is underestimated for a walk to the Badger Stone in *Ad/dressing the Stone* (2013), the light begins to fade on a dark November afternoon. Site responsiveness is subsumed under the greater necessity of finding the road. Whilst there are parameters in place for each performance, not having a script means that there is more freedom to interpret how my performances unfold in the present. And not having a script means greater freedom for recollection once the performance



has passed. If academic writing emphasizes the theoretical landscape of the piece, creative writing enables me to describe a fictional landscape where the action in the past can be described in terms of transformational 'affect'. Affect is normally understood to refer to human emotions and moods.<sup>44</sup> Whilst Pearson (2006, p.221) defines affect as a weatherworld relationship between body and landscape, he is describing human bodies. My taskscape of the other-than-human Moor is also the working landscape of non-human animals and the humans that have gone before. In *Ad/dressing the Stone* (2013), human fear comes to be represented by a symbolic hare and human aggression by mythical hounds. In *The Lying Stanes* (2013) a shot hare becomes a spirit guide. In *Talking Stone* (2015), a stone 'speaks' and blood is deposited as a sacrificial gift. In *The First Cut* (2016), a heather labyrinth becomes a sanctuary for the hare.

## 2.9 Audience

Mike Pearson asserts that a performance is only mappable when it is viewed from the totalizing position of spectatorship or readership (2006, p.76). In other words, performance is only mappable when it is witnessed or when it is recollected after the event in a written text. Whilst scripted performance is ephemeral, each performance is repeatable and therefore has some permanence. None of my performance pieces was repeatable because each piece was improvised in relation to the prevailing conditions of accessible land,

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<sup>44</sup> Psychological affect is more commonly a term for emotion or subjectively experienced feeling, such as happiness, sadness, fear or anger. Incongruity, or inappropriate affect, is signalled by a mismatch between facial expression and what someone is speaking or thinking about. Affective disorders are now more commonly described as mood disorders. Affect from Latin *affectus* past participle of *afficere* to influence, from *ad* to, + *facere* to do (*Oxford Dictionary of Psychology*, 2015, p.16)

the weather and people present. My moorland events had a limited human audience or none. Therefore, I understand permanence in the sense of afterwards spectatorship and an audience being postponed. The four key performances *The Lying Stanes* (2013), *Ad/dressing the Stone* (2013), *Talking Stone* (2015) and *The First Cut* (2016) are recollected by the spectatorship of photographs and film. Spectatorship is also postponed by the readership of later texts. Specific comments of the participants added to the understanding of the actual experience on the day and adjoined as a textual layer to the later thesis analysis. Whilst texts, photographs and film are mnemonic for the actual bodily experience of the events, they can never substitute for it. In each case, a text, a photograph and a film can each create a new map, another kind of performance map combining different elements of spectatorship with different elements of text.

## **2.10 A Note about Permissions**

My methodology changed between the first moorland performance and the last to accommodate the increasing complexity of my navigation of the land ownership terrain. The tension between having permission or not having permission was a fundamental creative conflict. The question about permission is explored as a method for problem solving within the thesis. The methods that created conflict is discussed in each chapter. For example, as a solo performance, *The Lying Stanes* (2013) was performed, recorded and witnessed only by the performer. My research had uncovered what was allowable in the vicinity of the Badger Stone. Not having permission led to a creative resolution of the problem by not touching the Stone. No permission was sought or given. Paradoxically, not having permission led to a

creative solution. In *The First Cut* (2016) my creative freedom was constrained by having permission from the landowners. Creating *The First Cut* (2016) was only made possible by navigating layer upon layer of permissions from a multitude of institutional bodies: the cultural authority vested in Moor and town. Having permission as a method for conflict resolution impacted upon my relationships with cultural authority. By changing my relationships, conflict resolution impacted on an attendant restructuring of identity. In Chapter 7.0 *The First Cut*, I discuss how a hybridized identity might emerge between the land agents as colonizing agents and the artist as colonized subject.

## 2.11 Conclusion

This chapter discussed the necessity for a bricolage approach as the methodology for my PhD Thesis that benefits my practice outcomes in a number of ways. The bricolage approach advocated by Stewart (2010) supports the application of a constellation of methods to each of the research enquiries. Walking was considered as the primary method of fieldwork investigation. Ingold's (2007, 2011) meshwork analogy was identified as the most appropriate method for combining walking with other techniques. A different walking strategy was employed as a component part of the bricolage to answer different research questions. Walking combined with the collection of objects and photographs was considered as a formula for wayfaring and transformed into print form in *The Lying Stanes* (2013) and *Ad/dressing the Stone* (2013). Walking combined with the collection of photographs was discussed as my primary method of documentation. Walking combined with ritual as a form of pilgrimage was the method for connecting guided walks to the Badger Stone

with prehistoric trackways. Psychogeography, normally a method employed in urban areas, and a subcategory of female *flânerie*, were adopted as methods for combining walking with a political interjection into the dominant discourse of land ownership and land management upon the Moor. The dominant discourse transacted on the Moor was identified as the colonial mapping practice of Bradford MDC and English Heritage and employed on the Moor as a method for the subjugation of human bodies. Casey (1998, 2002) enabled a formulation of bodily mapping which includes non-human and other-than-human bodies (the landscape body of Ilkley Moor and the landscape object, the Badger Stone) Whilst the individual threads remain separate within a meshwork, a change of emphasis was needed to discuss the development of my methodology as a hybridity.

The political response to the dominant discourse of colonial mapping by walking was extended by a formulation of Bhabha's (1997) postcolonial unmapping. As an exploration of land use, colonial mapping is one example of how the 'trauma' of exclusion is made manifest upon the Moor. Mapping as a form of containment is further explored in Chapter 3.0 Fold: Inclose. The political strategy of unmapping was contrasted with a formulation of Biggs' (2004, 2010, 2011) deep mapping principles. Both unmapping and deep mapping were framed as methods for exploring interstitial spaces and for crossing the cultural boundaries around the Badger Stone. Extending the gestures of the original prehistoric mark makers back into landscape by contemporary performance, repositioned Casey's (1998) prehistoric cosmological maps as contemporary theatre/archaeology. Biggs (2005, 2010, 2011) concept of polyvocalism was required to formulate a crossing point between the

living and the dead. Polyvocalism was discussed as a method for listening to the voices of lost indigenous voices, including the non-human hare and the other-than-human Stone. When the voices of nature, a girl, a hare and a stone, vie with the competing voices of cultural authority, the resulting cacophony cannot be seen or heard: it can only be felt. Documentation by creative writing was positioned as a method for recollection that transform performance after the event (for example as a game of hare and hounds in Chapter 5.0 *Ad/dressing the Stone*). Photography as documentary afterlife was also established as a method for potential transformation (for example, Chapter 4.0 *The Lying Stanes*). Heddon's construct of autotopography was identified as a performance method for combining my autobiography about the Moor with the creation of a contemporary performance site. Finally, a hybrid method, I term performance mapping was required to discuss the relationship between the creation of relatively permanent artefacts as different forms of mapping practice and the production of relatively ephemeral performance. Performance mapping was located between the practice of image making and the practice of performance and is a reformulation of Bolt's materializing practice. By linking memories of a single place to stories and prints, photographs, performance and film, a bricolage approach demonstrates how a meshwork methodology might become hybridized.

The next Chapter 3.0 Fold: Inclose begins the interrogation of the practice-based research and introduces the reader to the key themes of walking, mapping, naming and printmaking that relate to a construction of a hybrid identity between colonizing agents and colonized subjects. This is a bridging chapter and summarizes the

principle print forms that developed prior to, and alongside,  
performance.

## **Inclosure**

### **3.0 -Fold: Inclose**

This Chapter introduces the reader to the landscape of Ilkley Moor and the environs of the Badger Stone as a meeting place for contemporary art practice and archaeology. By adopting postcolonialism as a strategy for reterritorialization, a small patch of land on Ilkley Moor is renamed *Yeld*. Within the boundaries of three marked stones the English Heritage map is redrawn and begins to map the new territory with a sinuous route to and from the Badger Stone.

#### **3.1 Conceptual Mapping and Ritual Walking**

Firstly, Tim Ingold is important to my research because he enabled me to situate local English Heritage mapmaking activities as 'colonial'. He mentions two kinds of map: the first kind he refers to as 'an artefactual map' (2000, p.219), which is a cartographic or 'colonizing' map. He accepts that an artefactual map might be helpful in unfamiliar countryside (2000, p.219). It is the second kind of map, the conceptual map that evolves as an inhabitant's local knowledge of place or 'inhabitant knowledge' (2007, pp. 84,88). It was the relationships between the two kinds of mapping that was vital to my practice-based research. The 1851 *White Wells as a Spa Well* map makes no mention of the marked rocks (Bennett, 2008, no pagination), (Figure 4). Marking the rocks on maps was evidently a twentieth century phenomenon. English Heritage remaps the Moor by designating the stones as statutory monuments and demarcates the Badger Stone with a red dot (English Heritage, 2015), (Figure 5). The *National Heritage List for England (NHLE)* began during the second

world war. This means that before the war no statutory monument had a boundary for its protection and preservation.

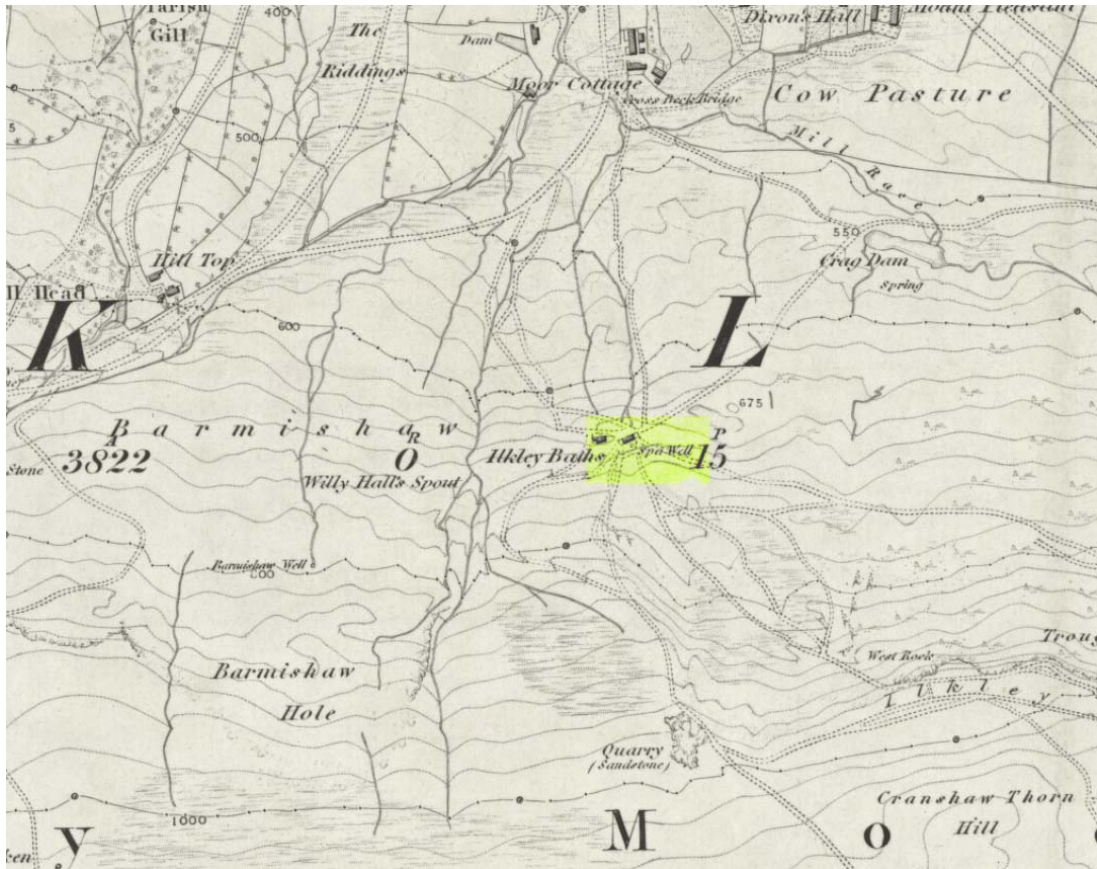
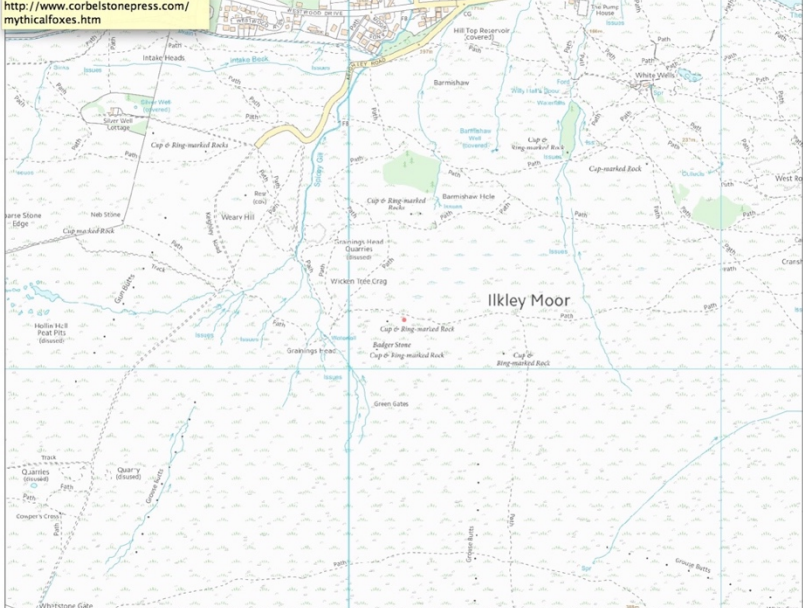


Figure 4. Bennett, P. 2008. *White Wells as a Spa Well*. White Wells, Ilkley, West Yorkshire. [1851 Map].

Corbel Stone Press mythological Foxes  
<http://www.corbelstonepress.com/mythicalfoxes.htm>



**Heritage Category:** Scheduling

**List Entry No :** 1012951

**County:**

**District:** Bradford

**Parish:** Ilkley

Each official record of a scheduled monument contains a map. New entries on the schedule from 1988 onwards include a digitally created map which forms part of the official record. For entries created in the years up to and including 1987 a hand-drawn map forms part of the official record. The map here has been translated from the official map and that process may have introduced inaccuracies. Copies of maps that form part of the official record can be obtained from Historic England.

This map was delivered electronically and when printed may not be to scale and may be subject to distortions. All maps and grid references are for identification purposes only and must be read in conjunction with other information in the record.

**List Entry NGR:** SE 11147 46133

**Map Scale:** 1:10000

**Print Date:** 15 July 2015

Fig 5. English Heritage. 2015. *Carved Rock known as the Badger Stone*. [Map].



The movement of my body by walking signified by the arrows on the amended English Heritage map began to restore a ritual connection to place by mapping a walk between marked stones (*Amended English Heritage Map*, 2015), (Figure 6):

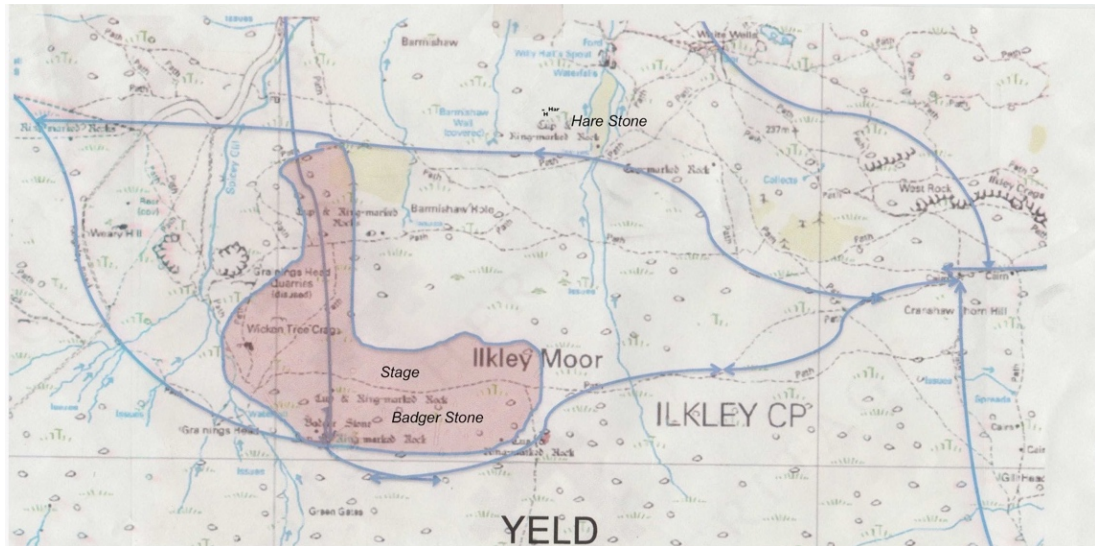


Figure 6. *Amended English Heritage Map*. 2015. [Map, ink and Photoshopped lines].

The ritual connection began to reunite a land of the living with a land of the dead (Ingold, 1994, p.250). British rock art occurs between West Yorkshire and the Caledonian Canal in Scotland. It is thought to have begun outside the UK altogether, possibly in the Western Mediterranean. There are more than 720 cup and ring marked rocks on Ilkley Moor. The Badger Stone sits on top of the Ilkley Moor escarpment alongside a modern and co-contemporaneous prehistoric migration route (Keith Boughey and Edward Vickerman, 2003, p.xiv). Boughey and Vickerman stress the importance of sight lines between the stones and suggest the stones had some kind of purpose as way markers or boundary stones (2003, p.193). In addition to territory marking the stones may have functioned as cosmogonic maps (Historic Scotland, 2013, no pagination), (See also section 2.7.1). Marked stones are also colocated with burial sites and cairns, and rudimentary ‘homes’ or ‘enclosures’ correlating homes for the living

with houses for the dead. Walking between the stones became a ritual and following sight lines between the stones configured ‘conceptual’ mazes and labyrinths allowing ritual walkers to become wayfarers in a land of the dead (Alfred Gell, 1998, pp.83-90). Unlike Richard Long’s *A Ten Mile Walk on Exmoor* (1968) there was no imposition of straight lines (Richard Long, 1968), (Figure 7).



Figure 7. Richard Long. 1968. *A Ten Mile Walk on Exmoor*. [Map and graphite]. Private Collection. Courtesy Konrad Fischer Gallery.

From an anthropological perspective, Ingold (2007, p.2) defines colonialism as an imposition of one kind of line upon another whereby the paths along which life should be lived are converted into boundaries by which it is contained. Where Bhabha might consider mapmaking to be a global phenomenon signifying colonial representation as containment (1994, p.157), Ingold (2007, p.41) differentiates between the surface of a local landscape to be travelled and as a local space to be colonized (2007, p.39). If Bhabha (1994) globalizes mapping and Ingold (2000, 2007) localizes mapping, it can be argued that Edward Casey makes a case for what I term ‘bodily mapping’ (Casey 2002 p.153). Casey expostulates a context for an embodied approach to artistic mapping practices that re-replaces the surfaces of the land within a landscape relief map. He makes a case for landscape mapping that shares with landscape painting the

bringing forth of unseen depth, intensity and profundity. Casey marshals Aristotle to support his views that mapmaking is to do with movement and movement of the human body is the key to situating the human body in a specific place (1998, pp.12-13). Casey's hypothesis is that place making is a form of dwelling, and dwelling is a form of embodiment in relation to place (Ibid). Richard Long's (1968) *A Ten Mile Walk on Exmoor* is an amended artefactual map. According to Ingold (2007, p.85), straight lines on a map, or otherwise joining points of connection, signify lines of occupation. Therefore, Long's map be considered as a colonizing map. However, in my interpretation, he might also be raising questions about the processes of colonization.<sup>45</sup> Both maps might be thought of as mimicking the processes of colonization as both maps are predicated upon the imposition of lines upon the official maps of English Heritage and the Ordnance Survey (Ordnance Survey create the maps for English Heritage, later Historic England, for the purpose of identifying statutory monuments) (Figures 5 and 6). Neither Ingold's conceptual

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<sup>45</sup> Nicholas Alfrey (2012, no pagination) relates Long's amended map to the history and geography of the region. Although, Alfrey does not relate Long's actions to colonialism (by walking and mapping), he does compare the straight, immaterial line with the lines already inscribed across the Exmoor landscape by the Knights (land owners) monumental dry-stone walls. I disagree with Alfrey that the imposition of enclosure walls imposes a rational order on an inchoate space. Long followed the Chains Wall, a boundary that separates the unimproved bog from the series of large, relatively productive enclosures and the route of a recognised bridleway. His rigorously predetermined line of action, a compass bearing of 290 degrees, almost inevitably commits him to a departure from existing paths. His action could be said to raise questions about the imposition of straight lines in the landscape and on his amended map. He could be raising questions about land use and land ownership. However, there is nothing in his selected statements and interviews about colonialism per se (Long, 2007). Rather, he seems to be responding to features as they exist in the landscape. He is mimicking those features, but not from a postcolonial perspective. His deviation from official paths, and adoption of a straight line, interrogates the historical environment, even if he does not designate his activity as specifically political. Brandon Taylor, (2009, p.176) suggests that Long employed walking, placing sticks and stones with variations of geometry, such as straight lines and circles, as more than an emotional response to nature. Long evidences ambiguity, hybridity, black humour, and perhaps, even political dissent.

mapping, nor Edward Casey's phenomenological mapping, are constructed specifically as a methodology of resistance. And although Long is traversing a historically politicized landscape, he does not identify his own actions as political. However, both Long's (1968) map, and my later amended maps (2015) could be said to hybridize a form of artefactual map with a process of conceptual mapping. In the next section, I look at place making and naming, and then I consider female *flânerie* as a method of political walking. The last map in this series visualizes the bricolage of the theoretical perspectives of landscape, postcolonialism and identity co-joined by performance mapping at the Badger Stone.

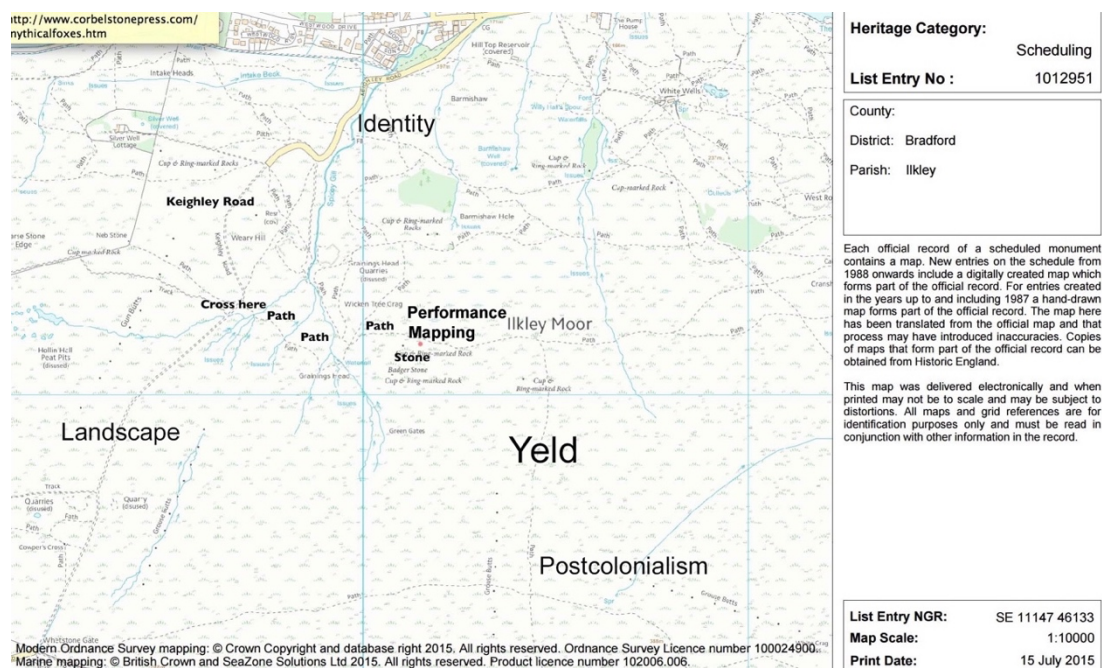


Figure 8. Amended English Heritage Map: Yeld. 2015.

### 3.2 Place Making and Naming

Naming is one of the characteristics that change site into place (Biggs, 2012, p.32). Naming and renaming, delineating, or otherwise marking and demarking a site, began to distinguish a former named place, Ilkley Moor, from a renamed place, *Yeld*. Both places appear on

my amended map, a hybrid place, comprising characteristics of each (Figure 8). The relative importance of *Yeld* to the thesis is suggested by the larger size and bold text. The *Yeld* domain has temporarily seceded, perhaps, from the domain of Ilkley Moor. And the Badger Stone, site of performance mapping, represented the land of all small places, ‘a tiny precise realm’ replicating the larger pattern of hundreds of cup marked stones scattered across the Moor (Gary Synder, 1990, p.27). If the Moor was a barren wasteland, it was also a wilderness signifying human presence over several thousand years. The Badger Stone was not only a site to visit, it became a ‘home territory’ known and even named by generations (Synder, 1990, p.7).<sup>46</sup> Repeated visits began to change the Badger Stone site from archaeological artefact into a provisional and temporal at-home-ness for both the original mark makers and myself (Biggs (2012, p.116)).<sup>47</sup>

Landscapes remain largely mute until decoded, only then do seemingly arbitrary jigsaws of pattern and trace take on meanings. To understand a patch of land, to actually enter into it, requires a willingness to know it as ‘this place’, rather than simply to become acquainted with it as a location in space, an area on a map.

(Biggs, 2004, p.24)

To enter the place of the Badger Stone with or without a map carried an element of risk. All landscapes, even the most mundane, have certain unexpected snares for the unwary: sedimented traces of innumerable pasts deposited over lifetimes (Biggs, 2017, *Ibid*). In Biggs (2017) terms the Badger Stone could become a powerful

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<sup>46</sup> See Arthur Raistrick (1962, p.37) for a historical analysis of the Badger Stone, and also Chapter 5.0.

<sup>47</sup> Richard Bradley (1997, p) asserts that different generations of mark makers visited the Stones over millennia adding to the repository of marks in-situ and reading the marks as part of a ritual interaction with the Stones.

psychic echo-chambers. By relying on my conceptual mapping as a local knowledge of place attuned the listener to the voices of the original mark makers and temporarily shut out the clamour of the heritage gatekeepers. Listening to voices of the past is also a situation exemplified by the early male exponents of *flânerie*. See also sections 2.6.4 and 2.6.5.

### 3.3 *Flânerie*

In sections 2.6.4 and 2.6.5 I examined my walking practice as a form of female *flânerie* drawing from the earliest exponents, Baudelaire and Benjamin, and the work of the Situationist, Debord. I disagreed with Pollock (1988) and Solnit (2001) about the absence of female *flânerie*. I also explored contemporary urban and edgeland exponents of male and female *flânerie* and their literary and artist counterparts. I drew from each, positing that female *flânerie* might be transposed to Ilkley Moor as a hybrid proposition of micropolitical actions. By enacting principles of female freedom, I was ready to enter the public sphere of Ilkley Moor. I now examine the concept of relationship in more detail. I will argue that Deirdre Heddon and Cathy Turner's (2012, p.1) concept of 'walking with' is situated within the *flâneuse* tradition as empathy with others. I will extend the concept of 'walking with' arguing that political walking as female *flânerie* creates relationships with the land and the living and also with mythic and literary predecessors. My relationships can have the ordeal quality of pilgrimage, related to physical fragility. My relationships can also be oppositional and political by contesting land restrictions and a masculine discourse of heritage control. Whilst gestural performance has a provenance since prehistoric times, diaristic, or what Deirdre Heddon terms autotopographical performance, creates liveness in the

present day (Heddon, 2008, p.90). Inwardly, my interpretation of autotopography signifies my walking predecessors and simultaneously renders place. Heddon & Turner write about the concept of 'walking with' as a methodology for building relationships via the medium of walking (Heddon and Turner, 2012, p.1). They exemplify walking with by describing Elspeth Owen's *Looselink: Grandmother's Footsteps* (2009) as a method of cementing old relations and creating new ones. *Looselink* (2009) is a meditation on becoming and performing as a literal family relation. Although Owen's walks are large scale and durational the authors argue that the artist's walks embrace intimacy, thereby contradicting notions of masculine heroicism, endurance and suffering (Heddon and Turner, 2012, p.235). I walk alone as pilgrims do (Solnit, 2001, p.70). In contrast to Heddon and Turner, I embrace 'heroicism', endurance, and suffering. I also embrace intimacy by sharing the suffering of both animals and humans.<sup>48</sup> Walking with can be contrasted with walking as a means of escaping relationships if historical male *flânerie* is constructed solely within the male gaze (the *flâneurs* relationships were not real). However, I have shown that the male gaze was not entirely devoid of empathy when constructed around a shared recognition of suffering and loss.<sup>49</sup>

Mike Pearson (2006, pp.216,220-221) argues that the lifeworld of the insiders of the performance is a history written on and inside the body. His head injury affected every aspect of his performance. My spinal injury and subsequent paralysis meant I couldn't walk for a very

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<sup>48</sup> See also next Chapters 4.0 *The Lying Stanes* and Chapter 5.0 *Ad/dressing the Stone*.

<sup>49</sup> My reading of *flânerie* as having the potential for shared suffering is founded on a reading of Baudelaire that does not belie the misogyny implied. See also section 2.6.5. A new construction is suggested of a female subject as a *flâneuse* able to mourn and celebrate, empathizing with the living and the dead.

long time, and then I couldn't walk very far without falling over. My walks could not be large scale and durational. I started to walk on the Moor in 2011 when my father was very ill and dying. Although my father was physically absent, his suffering existed in my mind, correlated with my suffering in the present. My early walks began to memorialize my father. I walked alone but I was beginning to be accompanied by mythic and memorialized others. By walking a path between marked stones, I was reconfiguring Benjamin's conception of the city as a moorland labyrinth (Wilson, 1992, no pagination). Whilst, my primary relationship was with the landscape and the Badger Stone, I was open to a multiplicity of voices and a deep mapping process (Biggs, 2011, p.2).

Unlike Heddon and Turner, Biggs and Long, I began to construct a political dimension to my walks to challenge and change the prevailing masculine discourse of heritage control. My formulation of female *flânerie* transposed urban writing and urban *flânerie* to wilderness walking and performance art. Challenging and changing a literary landscape of male *flânerie* to a wilderness landscape of female *flânerie* could incorporate elements of both. Navigating between polar opposites of gender negated the male gaze and simultaneously rendered a 'heroic' resistance to heritage control. Different to Heddon and Turner, forging relationships with 'others' on the Moor included a non-human hare and the other-than-human Badger Stone as well as people.<sup>50</sup> By including non-human and other-than-humans, walking with others, reconfigured Heddon and Turner's conception of walking with. I was also subverting a masculine journey narrative transacted on the Moor by a colonial mapping strategy. My initial solo walks

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<sup>50</sup> See Chapters 4.0-8.0.



became differentiated by multiple bodies performing multiple roles and multiple relationships and subverting the traditional structure of the journey narrative told from a singular, objective point of view (Heddon and Turner, 2014, pp.640-641). The walks became spaces for collaborative knowledge production. By electing to come with me, other humans became part of the mapping process and might be said to have engaged with my strategy of resistance. By creating relationship with human, non-human and other-than-human entities, it is suggested that Heddon and Turner's (2012) concept of walking with can be extended and incorporated into my exposition of female *flânerie*. Each of the following chapters engages with the concept of female *flânerie* as opportunity for social and emotional encounter. My walking stick was not a crutch, and trauma, convalescence and fragility had value, forcing me to adapt and granting power to other entities beyond the personal.<sup>51</sup> The next section, 3.4 Trauma and Identity, continues my investigation into the interplay between trauma and the construction of a personally and politically resistant identity.

### 3.4 Trauma and Identity

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<sup>51</sup> Julia Kristeva (1982, p.207) connects literature with abjection and apocalypse: 'On close inspection, all literature is probably a version of the apocalypse that seems to me rooted, no matter what its socio-historical conditions might be, on the fragile border (borderline cases) where identities (subject/object) do not exist or only barely so – double, fuzzy, heterogeneous, animal, metamorphosed, altered, abject...far from being a minor, marginal activity in our culture as a general consensus seems to have it, this kind of literature, or even literature as such, represents the ultimate coding of our crises, of our most intimate and most serious apocalypses'. 'Does one write', she asks, 'under any other condition than abjection, in an indefinite catharsis' (1982, 208)? Transposing Kristeva's idea about catharsis to the Moor, one can also ask can one walk or perform under any other condition? The outcome of each performance could be configured as catharsis.

Long's navigation of a historical political landscape might be implicit, rather than explicit, and his statements about his practice are not oppositional. I attempted something different. My screenprints of the Badger Stone contrasted the sign of the Stone as an indicator of a prehistoric open landscape, contrasted with a contemporary map as a sign of the current containment of land and sheep bones as a sign of the on-going appropriation and privatization of common land as that began with the conversion of arable land over to sheep in a process of enclosure that has lasted from the 13th century to the present day (Fairlie, 2009, no pagination).<sup>52</sup> Land enclosure in England diminished when James I and VI became King of both Scotland and England in 1603 and virtually ceased with the Union of 1707.<sup>53</sup>

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<sup>52</sup> Ferdinand de Saussure, in his *Course in General Linguistics*, describes language as a system of signs (a word is a sign) to which we respond in a predictable way. Following Saussure, Roland Barthes applied structuralist (or semiotic) methods to the 'myths' that he saw all around him: media, fashion, art, photography, architecture and literature as *Mythologies*. According to Barthes, anything in culture can be a sign and send a specific message. Barthes' principal assertion that 'myth is a type of speech, from the Greek 'mythos' (word, speech, story) (2000, p.109). Myth can be a system of communication, a message, a meaning or a mode of signification. This means that everything can be myth, provided that it conveys some meaning or message (cultural signs and icons). And since language is the universal method of communication in humans, we can convert everything into language (p.110). But the historicity of myth means that these cultural signs come and go (Barthes, pp.2000, 209-2011). We do not know the meanings of the signs on the Badger Stone, but the Stone can still signify a mode of navigating landscape. As myth uses material that has already been worked on, the screenprints can convey meaning from a number of different source materials and can sign different historical periods.

<sup>53</sup> The treaty between English and Scottish landowning classes in 1707 signified the beginnings of the 'clearances' and between 1750 and 1850 Scotland was colonized for sheep (and for hunting and shooting). English enclosure meanwhile continued apace not for sheep but for improvement that was designed to force people from the land and into the new industrial factories as 'wage labourers' (Fairlie, 2009, no pagination).

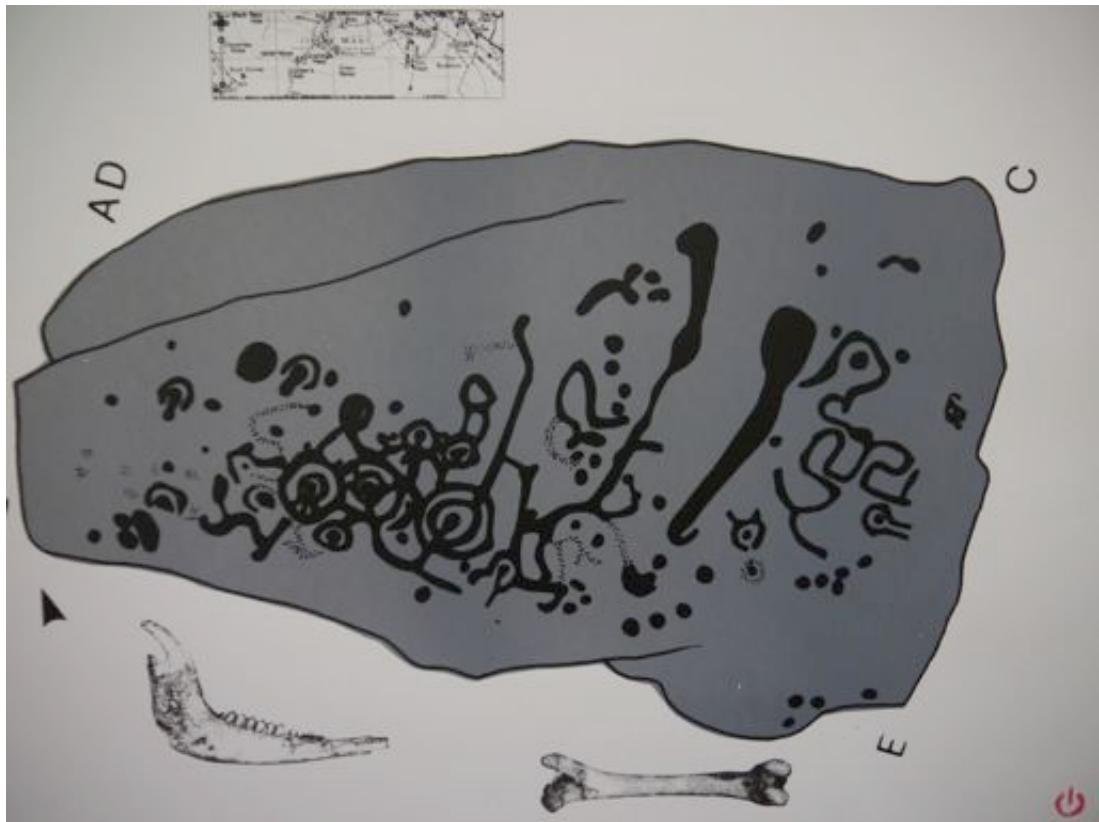


Figure 9. *Powerbook*. 2012. [Screenprint].

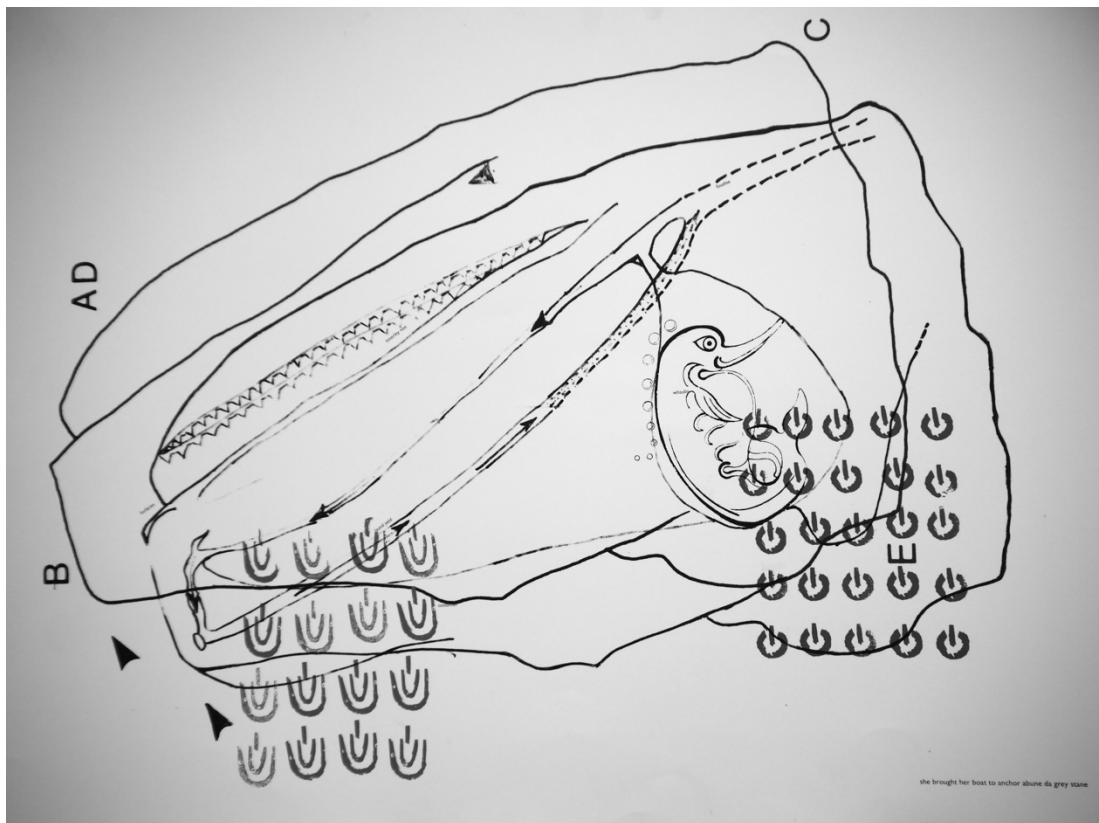


Figure 10. *Powerbook*. 2013. [Screenprint].



Figure 11. *Powerbook: a glisk on watter*. 2014. [Screenprint].



Figure 11A. 2013. *Skull*. [Torn screenprint]. [Cast].

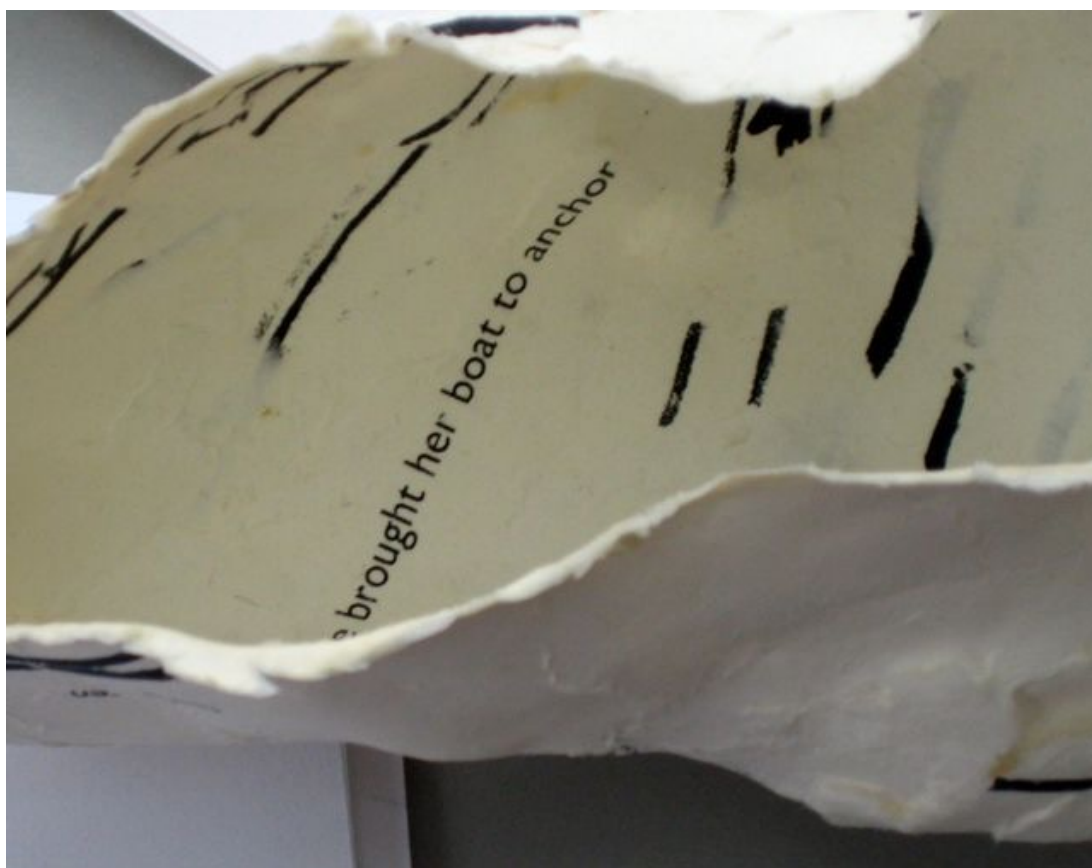


Figure 12. *Skull*. 2013. [Torn screenprint]. [Cast].



Figure 13. *Skulls*. 2013. [Torn screenprint]. [Cast]. [Stacked object].

In addition of the signification of historical land use, Ingold suggests that the process of outlining itself can be configured as a sign for colonial containment (2007, p.2). If outlining the Badger Stone, (Figures 9-11), can be understood as evidencing a method of colonial containment, then a key question containment by whom? In addition to signifying a historical containment, can the screenprints be understood as signifying a process of reterritorialization? Myth uses all existing signs as its signifiers: not only written speech, but also cultural phenomena that have some meaning already attached. In Barthes terms, multiple signs can be understood as myth, when the signified acquires some additional meaning (p.114-5).<sup>54</sup> The additional

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<sup>54</sup> De Saussure's definition of the sign is that what is natural to mankind, is not oral speech but the faculty of constructing a language i.e. a system of signs corresponding to distinct ideas (1994, p.30). Barthes develops De Saussure's ideas (2000). He describes the creation of myth as the second-level sign, or second-level semiological system. Whilst Barthes restricts his hypothesis to two levels of complexity, in the screenprint (Figure 9), there are already three levels of meaning: The Badger Stone as a prehistoric symbolic, or cosmogonic, map, the English Heritage contemporary map signifying the designation of the Stone as a statutory monument, and the sheep bones signifying the on-going enclosure of land. The signifiers in such a system are already complete signs (containing a signifier and a signified). The signified that is added to the existing structure is the method of screenprinting outlines of the form of the Stone. Outlining adds to the existing complexity of the signification, which in Barthes' term, has the signification structure of a myth. Applying Barthes method of signification to the screenprints, (Figures 9-11), the new signifier in myth is called form, the signified the concept. The form of the screenprints already uses fully meaningful signs inherited from culture. The concept of outlining as a method of enclosure adds to the different levels of meaning / signification (Barthes, 2000, pp.109-115). Figures 10 and 11 signify an earlier period of time, the geological time when Ilkley Moor was under an inland sea. The sandstone was laid down 320 million years ago (Friends of Ilkley Moor, ©2008-2018). In my early research, I saw the curved back of the Badger Stone as like the curved back of a whale surfacing in an inland sea. The screenprints referenced an earlier body of work *Dead Sea: And She Married a Whale 2009 -2011*. Following my photography residency in Orkney and Shetland in 2012, I discovered George Mackay Brown likened the Orkney Islands to 'sleeping whales' in his (2011) book *Beside the Ocean of Time*. Figure 10 depicts a whale embryo, combined with a Pictish symbol of a sea creature, inside the Badger Stone re-imagined as a whale skull. Figure 11 depicts the Badger Stone as a whale breaching in that log-ago inland sea. All three screenprints employ contemporary mapping 'language' (lines) and archaeological 'language' (arrows and letters). The archaeological symbols are directional and are situated within the space of the screenprints in the right place. The archaeological signs and symbols are drawn from Boughey and Vickerman (2003).

meaning of the screenprints as reterritorialized 'land' is considered further by the subsequent tearing of the prints (Figures 11A, 12 and 13).

If the *Powerbooks 2011-2015* signified containment by outlining the *Badger Stone* as a map, tearing up the screenprints constructed as a process of deterritorialization (John McLeod, 2000, p.6) is later reterritorialized as *Skulls 2014*. Edward S. Casey and Mary Watkins (2014, p.125) describe displacement as a colonial divestiture of claims to the land. Not physically marking the Stone was expressed by disassembling *Powerbooks* as a performative response to a visualization of containment. Not having land rights to the Stone was displaced by a ritual destruction. A violent rebuttal of land rights is only the latest manifestation of a long story of settlement and displacement. The story of displacement on Ilkley Moor begins with the displacement of the original mark makers when new populations moved to Britain in the Iron Age (Bradley 1997, pp.208,215). In the twentieth century, the last travellers' fair was held on the Moor (Paul Petulengo, 2017, no pagination). Something violent was torn up and then buried and concealed in plaster moulds and emerged as cast paper objects *Skulls 2013*. The story of violence had become displaced and the direction lines and arrows from the *Powerbooks* screenprints became ambiguous. Direction had become uncertain and the viewer was dislocated from his/her front facing position to the screenprints. The link to the Moor was physically fractured. The backs of the skulls became disarticulated, cast separately and became indexically relocated as the stacked objects, *Skulls*.

This chapter presented a brief overview of ritual walking and *flânerie* in relation to the amendment of official maps and the screenprinting as a form of mapping by containment. The next chapter describes the catalyst from printmaking to performance on the Moor.



## OUTCLOSURE

### 4.0 *The Lying Stanes: An Assemblage of Humans and Stones* *Or How I met the Hare*

#### 4.1 Preface

*Aged twenty-three I am listening to Reinhold Messner before tackling the first stage of the Haute Route in Chamonix. Aged forty-two I walk 100 yards from my home at 42 Wood Lane to the first park bench on Woodhouse Ridge. The camber of the road, the kerb and every undulation and crack in the pavement is as difficult to navigate as the Himalayas. Aged forty-three I am reading Reinhold Messner's description of Hamish Fulton's art.*

Hamish Fulton's art is walking: uphill, downhill, over scree and ice. He's a walker and nothing else. Up to the greatest heights. But the roads he travels, which come into existence as he walks, and then disappear behind him, are something he in no way loses, as happens to other walkers along the confines between worlds.

(Reinhold Messner, 2005, p.9)

*Between listening to Reinhold Messner and reading his text about Hamish Fulton twenty years have passed. I am between worlds. My walking practice has come full circle, transformed between a past life as a mountaineer and a second life as an artist who walks.*

*The Badger Stone is calling me.*



Figure 14. *The Pyrenees, France*. 1988. [Black and white photograph].



Figure 15. *The Badger Stone, Ilkley Moor, England*. 20 January 2013. [Digital photograph].

*One snowy day, the 20 January 2013, the Badger Stone issued a call. I had not constructed an idea of its agency, sentience, interests or*

*needs. I had no idea what the stone was saying. The stone had been calling me for years. I walk the same walk I always walk between three cup and ring marked stones: The Badger Stone, the Weary Hill Stone and Willy Hall's Wood Stone. I know exactly where I am, but the bright white snow and the fading light conspire to send me askew. I stumble down a steep slope, and in a clearing, a remnant of ancient Scots Pine, I reencounter the marked stone I had passed earlier. In the lee of the Stone I find a shot hare. I am transfixed. In the words of a 19<sup>th</sup> Century tome:*

A wounded hare is a pitiable, a distressing sight, and has often haunted us from the beginning to the end of a day when we have inadvertently failed to kill. A vital part can hardly be struck; if struck, the wound will probably not be felt for some little time by the unfortunate animal, and it will presently die by slow degrees in the recesses of a wood or hedge.

(De Grey Walsingham, T. and Payne-Gallwey, R. 1896. 31, pp.10-11)

*I leave the hare for the woodland creatures to eat.*



Figure 16. *The Hare*. 20 January 2013. [Black and white photograph].

People have been coming to and going from the Badger Stone for millennia. Neolithic people came and went from the Badger Stone over a period of two thousand years.<sup>55</sup> It is the marks they left that make the Stone a cultural form, a cultural artefact. Ascribing a positive force to the cultural form as Jane Bennett's (2010, p.6) 'thing-power' continues its power of attraction. Whilst I had felt the power of attraction for years, I had to be in that place to hear the Stone calling me. I had to be walking. However, I had to lose the path in order to find the hare (Figure 16).

My recognition of the hare within my own challenged altered body allowed nature to cut a direct path to my mind. The repetition of the circular walk became a form of walking meditation that incorporated my encounters with the Badger Stone, and my encounters with the

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<sup>55</sup> Richard Bradley, 1997, p.6.

hare, for later recollection. A triangular relationship was configured between myself, the Badger Stone and the hare. Walking meditation was my response to suffering and loss and became what Solnit terms a form of pilgrimage (2001, pp.60,131). However, I was not seeking redemption. By becoming lost, I was transforming my state of mind, becoming aware of the possibilities of moments of everyday enchantment for making art (Jane Bennett, 2001, p.4). The hare expresses herself in this chapter as an unseen guest.

## 4.2 Introduction

The aim of the chapter is to demonstrate how a walk on Ilkley Moor is linked to mapmaking, and an art intervention as a line making practice becomes a meeting place for art and archaeology. This chapter examines *The Lying Stanes* monoprints through the lens of phenomenology, in particular using the theory of Maurice Merleau-Ponty (2002) and Tim Ingold's work on 'ghostlines' (2013). Phenomenology has been chosen because it explicitly looks at subject/object relations, orienting them in time, and situating them in the world, or in the place, that specifically pertains to this project. In contrast, new materialism deemphasises human subjectivity, something that is important to the performance work presented here. Also, while new materialism is interested in embodiment in concrete space, it does not value a psychoanalytical topology that focuses solely on human consciousness. New materialism considers that postmodernity can introduce other forms of agency. The potential for a postcolonial critique (Homi Bhabha, 1994) is introduced in regard to *The Lying Stanes* performance concerning the boundary around the Badger Stone, and also the concept of blurring the boundary between art and life (Allan Kaprow, 2003).

One specific performance on Ilkley Moor challenges the preservation ethics of the heritage industry by revitalizing existing materialities, leading to a deeper understanding of an ancient ritual landscape. This involves a meshwork of walking, print, performance and photographs, which is employed to address the two-metre boundary around the Badger Stone and the concomitant proscription of touch.<sup>56</sup> In tracing a line of improbable movement, fragile paper printed maps become 'stone' and memory is woven into the whole performance piece. When topography is combined with performance as physical artefacts, performance and mapmaking coalesce demonstrating a visual language that I term performance mapping.

In order to foreground the practice, I am employing a reverse chronology at the beginning of the chapter with a discussion of the performance outcomes. Two of *The Lying Stanes* photographs which are read as a pair of performance maps (Figures 17 and 18). These two photographs are contrasted with Hamish Fulton's (1980) *Slioch Hilltop Cairn/Circling Buzzards*, text/photographs which are read as two panels (Figures 19 and 20). The discussion of the photographs introduces the key themes of land issues and land access and art as a form of land intervention. I then examine the transformation of the practice from printmaking to performance beginning with a discussion of *The Lying Stanes* monoprints (2012) that became the catalyst from my practice as a printmaker into my practice as performance. The discussion of the monoprints introduces a phenomenological understanding of ghostlines as biographical traces. A discussion of the

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<sup>56</sup> It is illegal to deface the rock, or leave litter, therefore the boundaries between the law and the application of artwork/performance generated a creative conflict and a practice response that had to be nuanced.

actual performance on the Moor follows, *The Lying Stanes* performance. The theoretical context of the performance is predicated on a reading of the performance maps as evidencing a postcolonial resistance to heritage control and a new materialist interpretation of the work as an assemblage of humans and stones. Finally, the reader is returned to *The Lying Stanes* photographs and a discussion of photography as documentation.

### 4.3 *The Lying Stanes* photographs



Figure 17. *The Lying Stanes*. 26 January 2013. [Digital photograph]. [Performance map].





Figure 18. *The Lying Stanes*. 26 January 2013. [Digital photograph]. [Performance map].

I chose the two portrait orientated photographs because they depicted the performance outcome as a physical artefact in relation to the landscape setting, but also in relation to the human figure (Figures 17 and 18 above). The two images are read as a pair as they trace the movement of the figure towards the viewer. The second

image appears to confront the viewer suggesting potential environmental threat and a barrier to access. Printed paper has become stationary once more, frozen in time within the photographs. The main subject is a printed form as art object within a snowy moorland setting. In both photographs, there are two horizon lines: the first three quarters of the way up is bounded by a line of trees and draws attention to the miniscule figure, the second is the line between the moorland on the other side of the valley merging with a clouded sky. The portrait view concentrates the gaze of the spectator onto the central ground. Taking the figure as the top point of a triangle extends the line from the object and creates a triangulation in the middle of the representative landscape space.

The form of the art object appears to be solid but is also semi-transparent. There is a shadowed area, bottom left, that suggests some kind of interior space or simply hollowing. The black and white art object could almost be drawn, or otherwise superimposed, onto a white canvas of snow and links the photographs to painting and other art traditions. One stalk of grass continues a line across the object that ends in the line of text: the word stones or rather 'stones' can be picked out beneath a fold of paper top right of the object. In the first image the grasses appear almost as large as the object itself. The grasses are piercing the snow and almost piercing the object. There is a sense of threat, and without anthropomorphizing, an intimation of pain. The second image appears to confront the viewer: the scale of the art object appears to be much larger than in the first. The object almost prevents the viewer from entering the pictorial space: the object is the barrier. The printed artefact in the first photograph is sharp and in focus: in the second the foreground and base of the printed artefact are blurred. The lack of focus impacts the viewer by

centralizing the gaze on the tip of the object and the black figure. The top of the object in sharp focus contrasts with the bottom of the object and appears far away in space. The viewer could almost be looking at a mountain.

The art object itself is an enigmatic apparition that could be folded paper but could equally be some kind of stone structure. In Terry Barrett's (2000, p.65) terms, whether the photographs were manipulated or not, the images were not straightforward documentation.<sup>57</sup> The images were documents of an actual event but also pictorialist because they signified some kind of painterly tradition evidencing some kind of documentary/pictorialist hybrid. If my two images pertained to the environment, they described a triangular relationship between the landscape, the landscape object and two human beings. Unlike, for example, the landscape photography of Ansel Adams (2013) (and his precursor Alfred Steiglitz), the art object interposed between nature and the human beings (myself as photographer and the man in the two photographs). The land was the laboratory that intervened between the humans and the printed paper. A winter weatherworld transformed printed paper into 'stone': hybrid art objects of 'natureculture' (Haraway, 2003, p.24).<sup>58</sup>

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<sup>57</sup> It is important to note that the images were single shot and have not been photoshopped or edited in any way.

<sup>58</sup> My relationship with the material world of rocks, trees, earth, plants and animals upon Ilkley Moor is complex. For most, this other-than-human and non-human environment is the 'natural' world, and 'nature' is largely imagined as something prior to, and separate, from human activity. There is an understanding that the natural environment has been untouched. *The Lying Stanes* photographs demonstrate the impact an artist can have upon the ground of the Moor and beyond. All places that people experience have, to some degree, been shaped by human activity, and have an ecological dimension. Nature is produced through the everywhere and ongoing interaction of nature and culture (Gieseeking, J.J., Mangold, W., Katz, C., Lowe, S., and Saegert, S. eds. 2014, Section 8, no pagination). When Haraway discusses emergent 'naturecultures' as a hybridization of nature with culture she is talking about the constituents of companion species: in other words

The human/stone hybrids were ‘interferences’ into nature and became temporary subjects and inhabitants of the land (Haraway, 1997, pp.14-16). And nature interfered within the hybrid art objects: the black lines and text within the art object resonated with the lines of trees, the lines of field and wall systems, and the lines of yellowing grass stalks. Land patterns were encrypted in paper and folded in ‘stone’. If *The Lying Stanes* photographs were recording accurately and without intrusion, they also had something of what Ansel, referencing Steiglitz, referred to as equivalency (2013, no pagination). If the photographs resonated with charged emotion they also referenced the artist’s emotional state at the time of making.

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the potential hybridization of humans with dogs (2003, pp.2-3) She is configuring an ontological inseparability between humans and dogs and discusses the art of Andy Goldsworthy in terms of the relationship between human shepherds and shepherd dogs (border collies). The sheep folds that Goldsworthy created as art installations for the Yorkshire Sculpture Park (YSP) exhibition, 31 Mar 2007- 6 Jan 2008. They were permanent outdoor commissions. One sheep fold in the Round Wood has no entry and exit point (and is called *Outclosure*). *Outclosure* (2007) signifies Goldsworthy’s ideas about ownership and accessibility and the historical association of dry stone walls with social conflict. Haraway describes Goldsworthy’s sheep folds as keeping the ‘cottars’ out (2003, pp.24-5). Cottars (from the Latin *cotarius*) are villeins or farm labourers who sometimes occupied a cot or a cottage attached to a smallholding of land (*OED: Oxford English Dictionary*). The land was held by service of labour with or without payment by produce or money. Goldsworthy’s sheep fold keeps people and animals out: humans, sheepdogs and sheep cannot use the enclosed space. If Goldsworthy is demonstrating the act of making places inaccessible, he is also demarcating a space as art. Haraway is asking questions about hired shepherds, fibre, food producing sheep and border collies. Haraway defines Goldsworthy’s art as neither humanist nor naturalist. It is the art of ‘naturecultural’ (Haraway, 2003, p.24). My definition of natural/cultural signifies a moving away from Haraway. The relationship between the human, the animal, and the landscape is implicit in Goldsworthy’s artwork (2007). The relationship between the human, the animal and the landscape is implicit in *The Lying Stanes* monoprinted portolan maps (the drawings of the hare). Like Goldsworthy’s practice, *The Lying Stanes* is situated within an inheritance of flesh (my human body) and a history of capitalist relationships. However, my term natural/cultural is broadened to include the relationship with the other-than-human contingent forces, the snow, the wind and the land itself. The question about enclosing land for sheep was also discussed in the previous Chapter 3.0 Fold:Inclose.

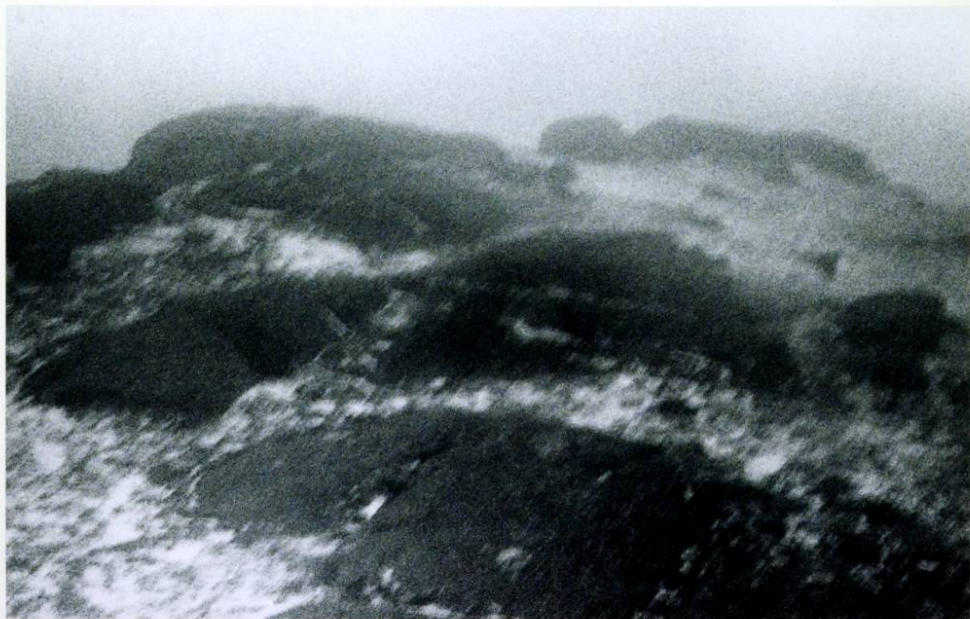
If the second photograph constructed a barrier in pictorial space, it hinted at the potential problems of controlling access on the Moor. It was, perhaps, easier to construct a barrier in pictorial space than it was for the heritage gatekeepers to construct barriers on the Moor. Meaning was constructed 'within' the photographs beyond the meaning related solely to the visual properties (Barrett, 2000 p.64). The interference patterns between nature and culture were not necessarily seen at the time the photographs were taken. Rather, the interference patterns between nature and culture, the hybridization of form, occurred as a result of pressing the camera shutter. The creation of natural/cultural objects was not 'seen' at the time of making. The creation of the natural/cultural objects was not seen until later, first by the photographer, and then by the afterward spectator. The two photographs represented the afterlife of the performance viewed from the totalizing view of the afterwards spectator and reader of this text. The correlation of the two photographs with a deferred audience created a map of the performance. Therefore, the photographs became what I term performance maps. In the next section *The Lying Stanes* photographs (Figures 17 and 18), are compared with Hamish Fulton's (1980) text/photographs (Figures 19 and 20), *Slioch Hilltop Cairn/Circling Buzzards*.

#### 4.4 Other Artists: Hamish Fulton

**CIRCLING BUZZARDS**

**MOVING  
DEER**

**GUSTING  
WIND**



**H I L L T O P**

MEALL COPAGACH GLEN KINGLASS BY LOCH ETIVE SCOTLAND JANUARY 4 1980

Figure 19. Hamish Fulton. 1980. Slioch Hilltop Cairn/Circling Buzzards. London, Tate Britain. [First of two panels]. [Two black and white photographs]. [On paper with transfer lettering].

SLIOCH HILLTOP CAIRN

SCOTLAND 2 MARCH 1980

CLOUD

SNOW

BOULDERS



PATCHES OF BLUE THROUGH GREY CLOUD

STREAM

RIVER

LOCH

Figure 20. Hamish Fulton. 1980. *Slioch Hilltop Cairn/Circling Buzzards*. Tate Britain [Second of two panels]. [Two black and white photographs]. [On paper with transfer lettering].<sup>59</sup>

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<sup>59</sup> Slioch is a Munro in the Torridon range of mountains, near Ullapool, in the Highlands of Scotland. I last climbed Slioch in the 1980s. The meaning of Slioch is probably 'mountain' (Howie, R. 2012. Walk of the Week: Slioch. *The Scotsman*).

Whilst Messner wrote (2005,p.9.) that Fulton possessed the art of walking, it was Fulton who made the very first reference to walking as art when he described Long's *A Line Made by Walking* (1967), (Solnit, 2001, p.267). It was Solnit who identified the temporal nature of walking as art (2001, p.168), signifying a link to performance art that emerged in the 1970s. Francesco Careri (2002, p.148) recognized the performative quality that characterized both artists. However, Careri distinguished between Fulton for whom walking was a tool of perception, and Long for whom walking was a tool for drawing. Fulton walked to the top of Slioch. This was emphasized in the way each panel was to be positioned side by side in relation to each other (Figure 19 positioned on the left of Figure 20). The first shows the distant top of the mountain (Figure 19). The image is blurred because of the weather conditions: the gusting wind may be making photography difficult. The summit is blurred: the aim, or object, of his walk. The wind may be causing camera shake or moving flurries of snow across the field of vision (a blizzard possibly). Figure 18 is also blurred. The foreground is blurred (although the text 'stanes' can be read clearly). The focus of the camera is on the 'summit' of the print form and the human figure. There is a relationship between the photographer, the print form and the far away figure. Both humans are moving towards the 'stane'. Only Fulton experienced the walk to the top of Slioch, whereas the walk to the Badger Stone was experienced first by myself and then by one other. The second Fulton image shows a boulder he encountered at the midway point of his walk (Figure 20). The closeness of the boulder to the photographer correlated with the layout of the text signifies movement: the boulder in the centre of the right-hand panel was photographed approximately halfway to the summit, and the photograph is positioned in the center of the panel. The text itself is an experiential snap shot of the walk.



Like Fulton's photographic works, *The Lying Stanes* photographs represent a direct physical engagement with the landscape (Figures 17 and 18). Unlike Fulton's photographic works that were solely about the experience of walking, *The Lying Stanes* photographs were also about the creation of natural/cultural objects. The transformation of linear extended monoprints into natural/cultural objects was the consequence of the weather conditions, the contingent forces of wind and fallen snow. For Fulton, the weather conditions, the wind and snow, dictated a blurring of his photograph.

Fulton's texts provided basic information about the walks (Figures 19 and 20). Unlike the letterset words co-joined with Fulton's photographs, the text 'the lying stanes' was integral to the creation of the print forms as natural/cultural objects. Whilst the appearance and placement of the word was providential, the meaning of the word co-joined with the art object was the basis for the interpretation of the transformation in the photographs. Both sets of photographs provided information about the location and created a sense of place, a quintessentially British landscape experience: one of bitter cold, biting wind and snow. Whilst Fulton's images depicted a Scottish mountaineering expedition, *The Lying Stanes* photographs depicted a walk much smaller in scale and duration.<sup>60</sup> Fulton's aphorisms expressed the artist's encounters with buzzards, deer, wind, cloud,

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<sup>60</sup> It may be suggested that the Badger Stone was mnemonic for the kind of mountaineering that I used to do. The boulder is a synecdoche for the whole experience: walking combined with reaching a 'summit'. Fulton's boulder represents something different: a passing place, a stopping point, an object encountered *en route*. However, photography in both cases indicate a methodology of collection that become a future representation of the experience of the walk: the afterlife of a walking performance. Fulton combines his photographs with different texts (and different printmaking techniques). In my photographs the text, 'the lying stanes' is already present, combined with print forms created in the studio. See next section 4.5 *The Lying Stanes* monoprints.

snow and boulders and gave an insight into his relationship with art, nature and the environment. In contrast to Fulton, *The Lying Stanes* photographs were primarily records of an encounter between nature and the environment and interplay between nature and the environment that led to the creation of art objects. I was present as witness as well as photographer. It was the movement of the wind, rather than the movement of a person that underpinned the formation of the physical artefacts.

In contrast to Hamish Fulton's printworks that co-joined poetic text with photographs and hang on gallery walls, *The Lying Stanes* natural/cultural objects were not stationary. Unlike conventional performance (and performance events), the physical artefacts become actively mobile and developed a life of their own. The development of *The Lying Stanes* as a performance of other-than-human moving objects is discussed in section 4.7 *The Lying Stanes* performance. Printmaking in the studio was the foundation for all that followed on the Moor. *The Lying Stanes* monoprints (2012-2013) became latently mobile when a supervision triggered the idea about physically taking prints back to the Moor. This was the defining moment for the whole PhD thesis. The text, *The Lying Stanes*, first appeared in *The Lying Stanes* monoprints. That the text was prescient is discussed in the next section.

#### **4.5            *The Lying Stanes* monoprints**

Interpreting the open spaces of the Moor as two-dimensional maps began with *The Lying Stanes* (2012-2013) extended linear monoprints. Combining scale drawings of the Badger Stone and drawings of bones and skulls collected from a heather fire intimated a

phenomenological mapping of fieldwork collected from the Moor, (Figures 21 and 22). Correlating drawings with text and archaeological numbering and lettering situated an emerging print practice within a context of 'archaeological' fieldwork conducted on the Moor. I had initially researched techniques of taking rubbings (and latex casting) from the Badger Stone (David S. Whitely, 2001, ed. pp.55,57,220). I discovered the potential for residue to interfere with the patina of the Stone. Walking on the Moor and visiting the Stone had also prompted research into the complexities of heritage ownership and land management. The proscription of drawing, casting or taking rubbings led to the discovery of three old lithographic stones in the School of Design Print Workshop. The lithographic stones were configured as mnemonic for the Stone prompting an investigation into monoprinting as a method of direct drawing on stone (Figures 21 and 22).

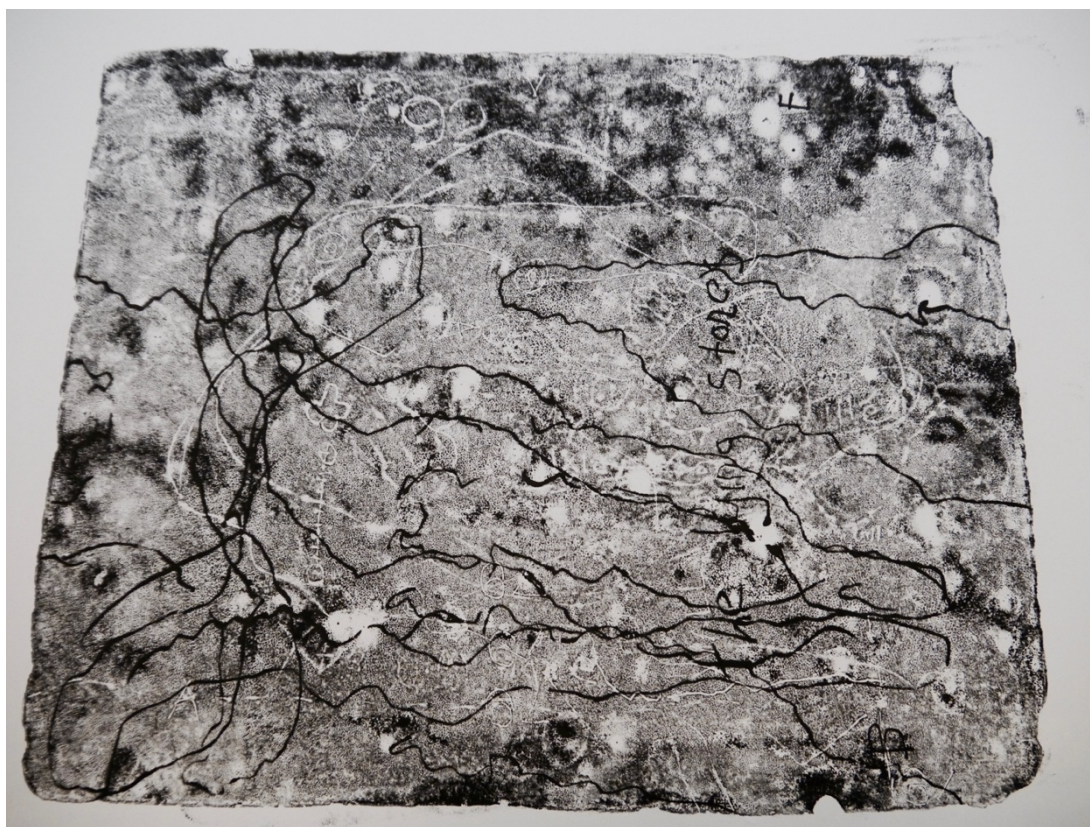


Figure 21. *The Lying Stones*. 2012. [Monoprint].

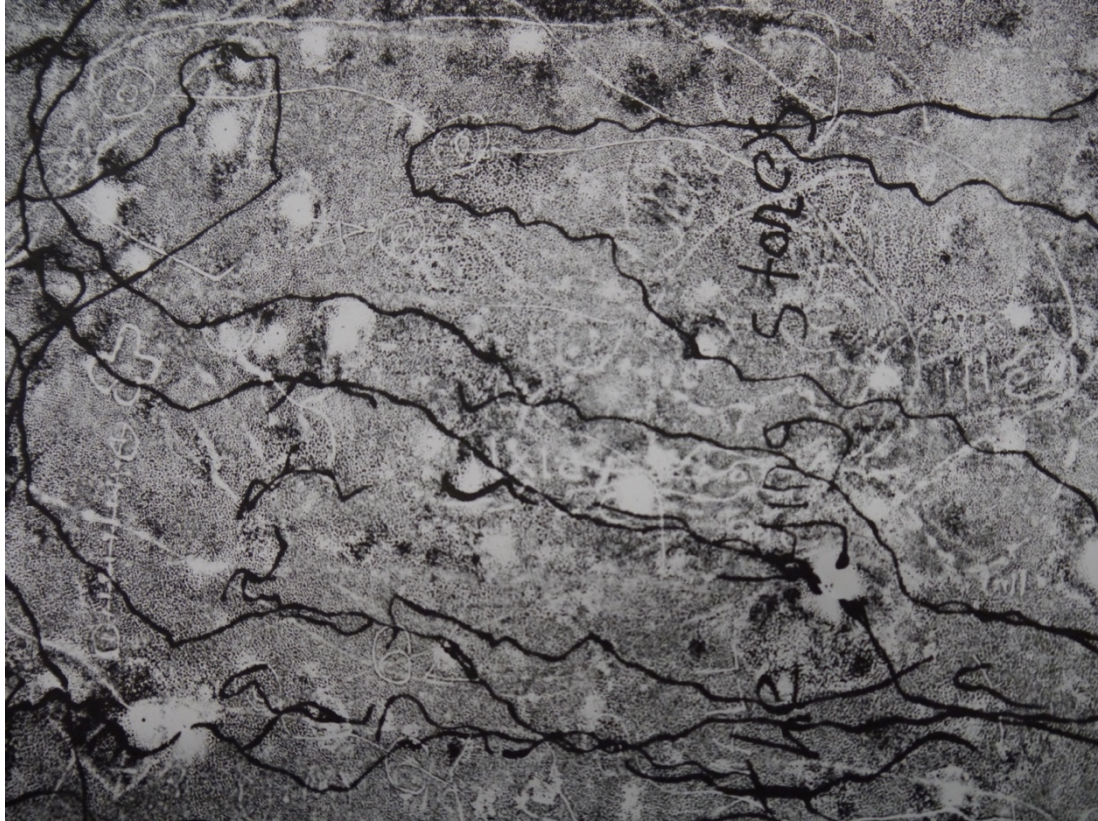


Figure 22. *The Lying Stones*. 2012. [Monoprint]. [Detail].

Less precise, less constrained than the screenprinting discussed in Chapter 3 *Fold: Inclose*, monoprinting as a technique enabled a more expressive, vigorous form of drawing: direct physical interaction. The connection between eye and hand was made visible by monoprinting. As a substrate for printmaking, each stone already had a footprint conveying texture and historical layers of mark making (Figure 21). Like the Badger Stone itself, the surfaces of the three lithographic stones were suitable for taking rubbings. I began to think of the Badger Stone and the lithographic stones as potential printmaker's plates. A number of repeated shapes and black and white lines served to unify the composition. Different weights to the lines expressed a very limited palette of black and various shades of grey. The marks and white depressions of the underlying lithographic stone appeared like the cup marks whilst the edges revealed damage and chip marks.

Whilst the use of the lithographic stone as a printing plate was novel, the discovery of 'ghostlines' was not. Black lines were drawn freehand as a method of outlining a sheep's skull, which was held physically on the paper. White lines were picked up from a previous printing: the stone was not re-inked. White lines outlined the shape of the north-west face of the Stone, the two triangular shapes below the number 92, the archaeological reference number in Keith Boughey and Edward Vickerman's (2003) gazetteer (Figure 22). The composition was contained within the space of the lithographic plate similar to the composition of cup and ring marks contained within the frame of the Stone.<sup>61</sup> As the eyes moved back and forward between the black lines and the white marks, a subtle rhythm was effected resisting the static nature of the print and resonating with the darker grooves and channels and the lighter lichens on the Stone (Figure 23).

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<sup>61</sup> I led a walk to the Badger Stone in April 2011 for the Yorkshire Archaeology Service. Edward Vickerman revealed that the provenance of some of the cup marks was dubious. He suggested that some of the marks were made by bullets. The Badger Stone was used for target practice between the wars.

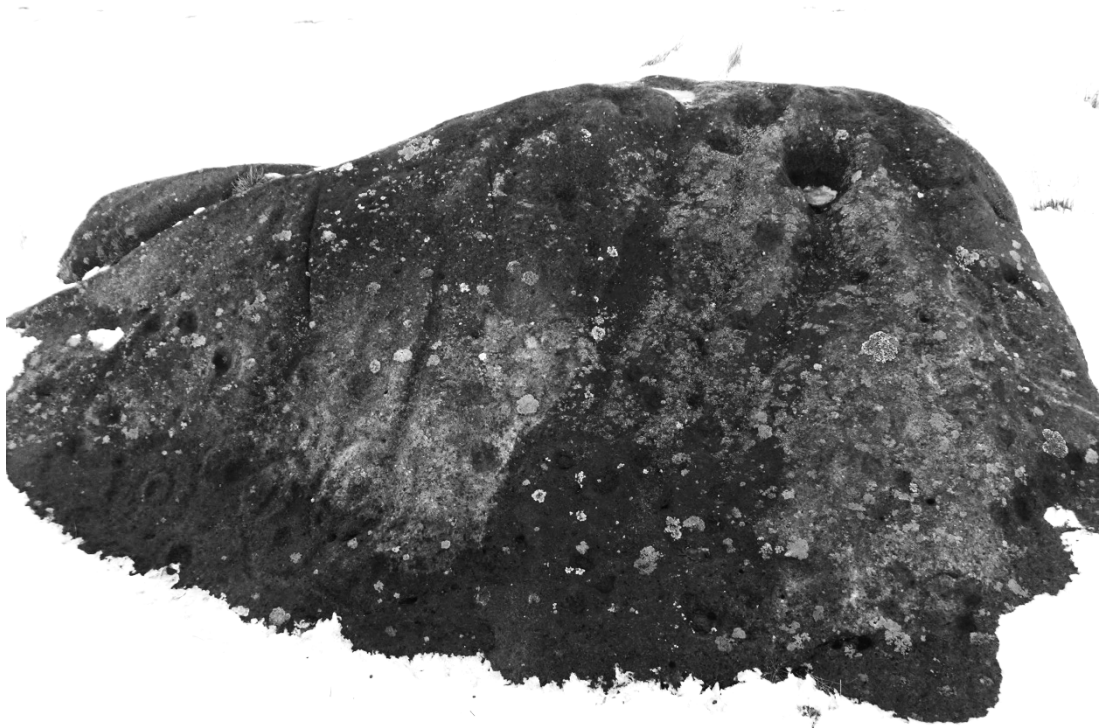


Figure 23. *The Badger Stone*. 20 January 2013. [Black and white photograph].

#### 4.5.1 Phenomenology and Gesture

The investigation of black and white lines by monoprinting continued (Figure 24). The patination of the underlying lithographic stone was still revealed but was lighter, less oppressive, than in the previous two images. The white ghostlines were less visible and barely there.

Outline scale drawings of the Badger Stone became a circlet of stones. The broken line follows archaeological practice indicating the level of the ground and that part of the stone that is visible above ground is hidden underground. Outline scale drawings of the Badger Stone became a circlet of stones. The cup and ring marks pulled out of the same axis as a sheep skull complicated the expected understanding of the relative sizes of the objects. The unity of scale and replication of the images could not exist in the 'real' world. Blind drawing developed a conscious contact with a parallel world that was

'already there' (Maurice Merleau-Ponty 2002, vii).<sup>62</sup> Monoprinting became a bodily method of remembering as an incorporating ritual and phenomenological reflection on the Badger Stone (Figure 24). And remembering became the process of inscribing onto the surface of the lithographic stones (Paul Connerton, 1989, pp.73-75).



Figure 24. *The Lying Stanes*. 2012. [Monoprint].

#### 4.5.2 Ghostlines

The linear relationship between the objects from the Moor and their aftermath in print was considered to be a liminal line. Ingold (2013, p.134) wrote that liminal lines are 'ghostly' lines that can have no physical manifestation. In printmaking terms (Metropolitan Museum of

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<sup>62</sup> In other words, drawing on the lithographic stones is an intentional act of consciousness that stands in for actual presence and perception at the Badger Stone. The essence of perception is predicated on direct and primitive contact (walking and collecting objects on the Moor) before reflection begins. The essence of the Stone is transformed by monoprinting on other stones.

Art, pp.3,57), there are ghostlines called cognates. Inked lines on paper leave ghostlines behind on the surface of the stones (Figures 21, 22 and 23). Without re-inking the 'plates', subsequent prints picked up white lines visualizing, or rather manifesting, Ingold's ghostly lines. The relationship between the inked black lines and the paler ghost lines demonstrated a kind of movement, or rhythm. The title 'lying stanes' first materialized from the substrate of the inked stone (Figure 24, bottom, center right). Whilst the development of ghostlines as a concept, and in the actual practice notes, was more exciting than the physical printed objects, a flash of inspiration after a supervision led me to question again what I was actually doing. What I was making were test pieces. Thinking through making had led me to a manifestation of liminal lines in print form. I began to question whether liminal lines could not exist in the 'real' world. Perhaps, the liminal line leading from the Moor to the studio could also lead me back to the Moor?

Thinking about drawing on the Badger Stone and drawing on the lithographic stones put something of the essence of the Stone back into existence. Mark making became a question of layering: the historical marks on the lithographic stones appeared together with monoprinted drawn lines mapping the gestures of the artist on top of the gestural traces of the original users of the stones (Figure 24). Multiple layers of cup and ring marks appeared on the cup marked stones on Ilkley Moor over a period of two thousand years (Richard Bradley, 1997, p.6). As biographical traces, marks on the Badger Stone mapped the gestures of a prehistoric and more recent people over millennia. Monoprinted marks on paper mapped the gestures of a



series of printmakers over many decades.<sup>63</sup> I began to consider the Badger Stone and the individual prints in sequence as linear biographical maps: gestural traces as stone maps or stone diaries.

#### 4.6 *The Lying Stanes portolan maps*

The Badger Stone was configured as a map of ghostlines and gestural traces (Figure 25). Edward Casey describes rock art as symbolic representations of a landscape in its sacred significance (2002, p.135). Artistic or visual significance was subordinate to an abstract message such as that in early religion or cosmology. He identified a close association between art and maps from prehistoric rock art onwards and denotes portolan maps as situated between theocentric symbolism and geometric plotting of the land (2002, p.175). In Casey's terms, the Badger Stone was both cosmological and topographic. Whilst the basins and grooves might have signified the confluence of watercourses nearby, the plotting of watercourses was probably subsidiary to the sacred import of water and its possible use in ritual. Therefore, the Badger Stone could be configured as a prehistoric portolan map: one small fragment of a sacred landscape comprising upwards of 700 rock art panels on Ilkley Moor.<sup>64</sup>

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<sup>63</sup> The lithographic stones came from the University of Leeds Print Workshop at Bretton Hall. The Bretton Hall College opened in 1949 and merged with the University of Leeds in 2001.

<sup>64</sup> Keith Boughey and Edward Vickerman recorded 749 panels in the Rombald's Moor area which includes Ilkley Moor (2003, p.1).

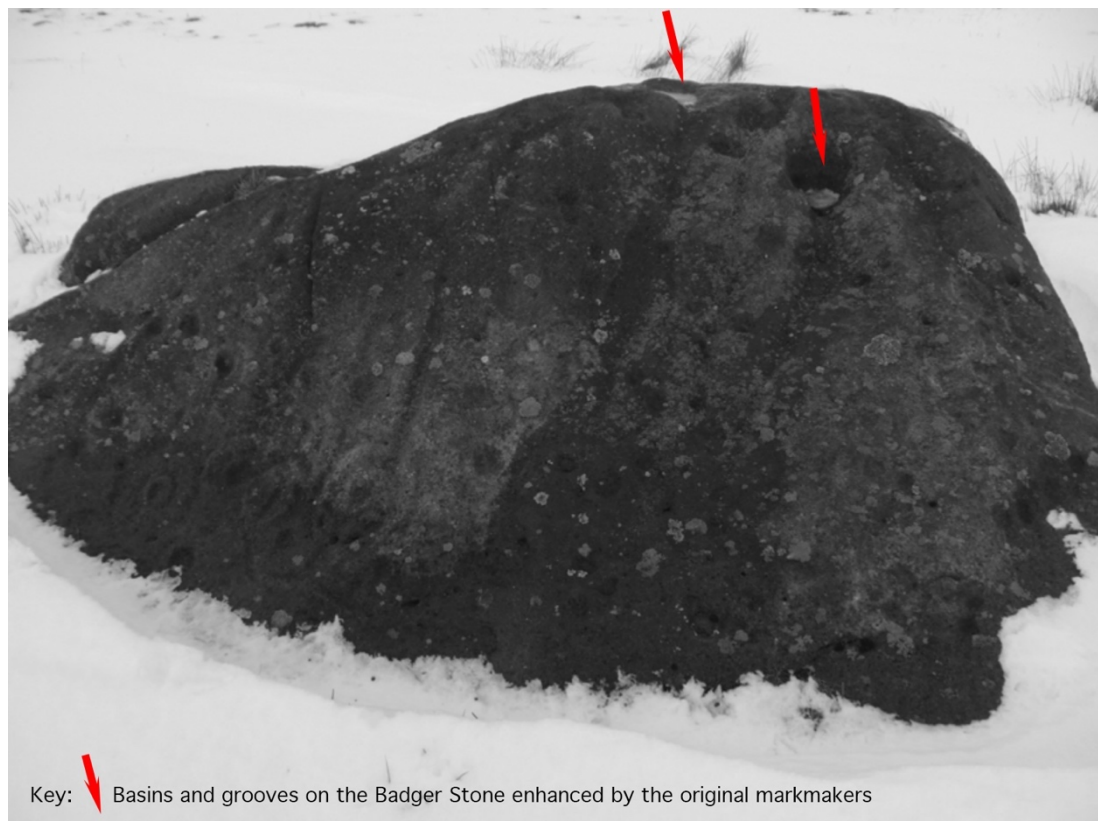


Figure 25. *The Badger Stone*. 2013. [Black and white photograph]. [Photoshopped image].

A series of long extended portolan maps began with the plotting of the different grooves and channels from the Badger Stone, Figure 26. Reiterating and reformulating the pictographic information from the Stone displaced the original meaning and ‘corrupted’ the original prehistoric message. By translating the gestural marks of the stone carvers into the gestural marks of the printmaker, cultural difference was acknowledged and transformed. Combined with words from a language of contemporary religion, each square was a hybrid space combining multiple and potentially contradictory beliefs. *The Lying Stanes* maps had a God as a central focus and concern (Figure 26).<sup>65</sup>

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<sup>65</sup> Prayers were requested online, then anonymised. Prayers were requested following the attempted suicide of a friend’s 25-year-old son. I briefly attended a Baptist church in Bradford until the pastor chanted ‘money, money, come to me’. I realized we were praying for money, and specifically money for the church. I left. The Serenity Prayer ‘God grant me the serenity to accept the things we cannot change, the courage to change the things we can, and the wisdom to know the difference’ has been adapted for various twelve-step programmes including Alcoholics Anonymous (2008, *Origins of the Serenity Prayer*).

By combining representational mapping of the Stone with representational Christian invocation the extended linear monoprints were co-configured with the Badger Stone as portolan maps:



Fig 26. *The Lying Stanes*. 2013. [Portolan map]. [Black and White photograph]. [Photoshopped image].

*The weekend my father dies in 2012, I have the privilege of walking with Edward Vickerman, one of the two authors of the first guide to the marked stones on Ilkley Moor.<sup>66</sup> He takes me on a tour of the stones, an eight mile walk to the Badger Stone with a very elderly man. He refuses to take my stick. He informs me that in those early days they used chalk and charcoal to highlight the cup marks (Figure*

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<sup>66</sup> Keith Boughey and Edward Vickerman. 1986. *The Carved Rocks of Rombald's Moor*. Vickerman was responsible for the photography. I have been in correspondence with Dr Boughey from 2012 to the present day. He is responsible for the Yorkshire Archaeological Society (YAS) as editor of *Prehistoric Yorkshire* and an original contributor to *England's Rock Art* (ERA) database. In the 1980s, both authors drew on the marked rocks with charcoal and chalk for the purpose of accurate archaeological record keeping.

27). Later, my sisters and I discover my mother's (1986) copy of their West Yorkshire Archaeology Service (WYAS) guide when clearing dad's flat. I realize my mother knew where the Badger Stone was all along.



250: SE 11074 46050 (SE 1107 4605) Rombalds Moor: "Badger Stone", Green Gates, F22/5A  
Ilkley Moor.



250: SE 11074 46050 (SE 1107 4605) Rombalds Moor: "Badger Stone", Green Gates, F22/6A  
Ilkley Moor.

Figure 27. Edward Vickerman & Keith Boughey. 1986. *The Badger Stone*. [Black and White photograph]. [Proofing copy]. [Personal collection].

Using the archaeological grid system enabled Boughey and Vickerman to accurately map the cup marks on the Badger Stone by making two-

dimensional gridded squares with Cartesian coordinates (Figure 27).<sup>67</sup> By chalking the Stone and photographing each grid they facilitated an exact two-dimensional plotting of the three-dimensional Stone. Thinking about their archaeological approach returned me to the ‘footprint’ of the three lithographic stones as potential frames for gridded squares. Scrolls of plant-based Japanese washi paper suggested a format to print on: the width limited printing to one grid at a time, and the length determined the number of grids.<sup>68</sup> However, the information contained within each grid was not classificatory but storied.<sup>69</sup> Taking ideas from Japanese picture scrolls, Roman strip maps and portolan maps (Edward Casey, 2002, pp.141,170,208) *The Lying Stones* portolan maps brought together scale drawings of the Badger Stone with other information from my travels on the Moor.

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<sup>67</sup> *Grid unit*: a specific square or rectangular area on the Cartesian coordinate system, designated by the coordinate in one corner (often the southwest corner) UNC School of Education. (Undated) Research Laboratories of Archaeology.

<sup>68</sup> The wet strength and absorbency of washi means it is perfect for a huge array of printmaking techniques. Many traditional uses of the paper have endured: origami, kites, flags, doll and umbrella-making and unparalleled packaging. The inner barks of three plants, kozo, mitsumata and gampi, are used primarily in making washi although other fibres are sometimes mixed in with the other fibres for decorative effect. Kozo (mulberry paper) is said to be the masculine element, the protector, thick and strong. It is the most widely used fibre, and the strongest. It is grown as a farm crop, and regenerates annually, so no forests are depleted in the process. Mitsumata is the feminine element: graceful, delicate, soft and modest. Mitsumata takes longer to grow and is thus a more expensive paper. It is indigenous to Japan and is also grown as a crop. Gampi was the earliest fibre to be used in paper making and is considered to be the noblest fibre, noted for its richness, dignity and longevity (Shepherd’s Bookbinding. ©2013. Washi for Art and Bookbinding).

<sup>69</sup> Archaeological classification forms successive series of classes referring to different features of artefacts. Each class of artefacts is characterized by one or more attributes, which indicate the custom to which the artisan conformed, the technique of manufacture or the concept expressed in the design (Irving Rouse, 1960, p.313.) Boughey and Vickerman (1986, p.28) were beginning to construct a classificatory system for cup and ring marks. They updated their repertoire in *Prehistoric Rock Art of the West Riding: Cup and Ring marked Rocks in the Aire, Wharfe, Washburn and Nidd*. (2003, pp.5-43). Their cup and ring classification scheme informed the England’s Rock Art (ERA). [no date]. *Guidelines for Rock Art Recording*.

Each gridded square was one grid unit and each grid unit represented a map of my walks. Objects, artefacts, ideas, experiences, animals and people collected on the Moor were things (Ingold, 2011, pp.88,153): each thing had a lifeline and lifelines were their stories. Lifelines were transformed into tangible lines by printmaking, and gridded frames became containers for stories (Figure 28).



Figure 28. *The Lying Stanes*. 2013. [Portolan map]. [Black and white photograph].

Printmaking was an act of translation: the mapping language of the Stone had been displaced. I was no longer present on the Moor. Unlike medieval portolan maps, *The Lying Stanes* portolan maps would not enable a walker to navigate upon the Moor. Nor did they have they the exactitude of Boughey and Vickerman's archaeological grid maps of the Stone. Instead, the portolan maps were intended to be navigational aids for travelling in a metaphysical world between a land of the living and a land of the dead (those that had gone before: the

long-forgotten Britons, my mother and the mystical hare). It was my mind that transformed the material from the outside world into a representation of my interior world by printmaking. However, it was the land that transformed the prints into *The Lying Stanes* performance. My bodily, lived experience of *The Lying Stanes* portolan maps had to become interwoven with the Moor. Only then could the liminal space between the living and the dead be fully entered into. Only then could I understand my next uncanny experience upon the Moor. The next section demonstrates the process of performance mapping as a bricolage of human and contingent natural forces. The physical outcome of performance mapping is discussed in terms of the photographs collected in the field.

*The ghostly portolan maps began to exert a strange pull back to the landscape from which they sprung. Unlike Hamish Fulton's printworks on walls, these maps were latently mobile. As 'stationary voyageurs' these maps were ready to start a journey of their own. I needed to return to the Moor, to walk, to reconnoitre, to plan, to think about how I might make print 'perform'. My plan is to take the scrolls to the Badger Stone as some kind of gift.*

#### **4.7            *The Lying Stanes* performance**

My walking meditation was a method for contemplation analogous to Japanese Zen thought (Muriel Enjalran, 2015, p.17). If Fulton's (2005, p.100) walking meditations were acts of paying respect to a mountain, paying respect to the Badger Stone was as act of paying respect to a marked stone and thereby paying respect to the ancestors: the indigenous ancestors who had travelled to the Stone

from Europe.<sup>70</sup> Both the Badger Stone (Figure 23), and Fulton's hilltop cairn (Figure 20), were landmarks created in dominant positions to signpost the presence/absence of people. Whilst my journeys were smaller in scale than those of Buddhist pilgrims, I had manifested thoughts and prayers onto Japanese paper adding another layer of meaning to walking meditations as art forms in their own right. The objects or 'things' carried, the physical printed artefacts, were symbolic. Pilgrims carry relics (Solnit, 2001, p.50). Unlike Fulton's photographic texts that hang on gallery walls, the scrolls became symbolic objects to be deposited at the Stone. The meaning of the original messages became hybridized: a prehistoric/Christian/Buddhist amalgam of symbolic thought transferred to the Moor via the medium of Japanese paper.<sup>71</sup> The Japanese paper itself represented the journeying of people and things that came together as the ritual deposition at the Stone.

*Walking returns my body to something supple, sensitive and vulnerable. Performance extends my body back into the real world just as tools do extending a prehistoric practice of stone carving and*

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<sup>70</sup> The prehistoric mark makers travelled along the Atlantic coastline from Iberia to Scandinavia and also across the North Sea and the Baltic. Atlantic Europe is the coastal region between the Straits of Gibraltar and the Shetland Islands. It includes the west of Portugal, northern and western Spain, the western parts of France and England, and the whole of Ireland. (Bradley, 1997, p.17). They travelled inland along rivers such as the Rivers Wharfe and Aire and thence to Ilkley Moor along the Pennine chain of hills.

I don't know how my mother's family, the Vayro's travelled from Italy to England. The Vayro's settled in Lincolnshire and worked on the land before moving to Yorkshire sometime in the 20<sup>th</sup> Century. My grandfather was born on the Sledmere Estate in North Yorkshire. They were expelled for being non-conformists. My great-grandfather refused to send his children to the Church of England school on the estate. My mother took my grandfather back to Sledmere in the 1970s when she arranged for him to have tea with Sir Tatton Sykes.

<sup>71</sup> Washi paper was used for making Japanese kites and prayer flags that connected the human to the divine realm.



*gestural image making back into the landscape. By knowing the world through my body and my body through the world I am creating a world between worlds. I now understand Solnit's analysis of performance as actively involved with ritual, magic and life (2001, p.268).*



Figure 29. *The Lying Stanes*. 26 January 2013. [Performance]. [Digital photograph]. [The Badger Stone facing north].

I took my maps back to Ilkley Moor one snowy day, the 26 January (Figure 29). The image depicts the south face of the Badger Stone in the central third of the image. Thick snow lies all around. A postal tube addressed to the School of Design Print Workshop is positioned in front of the Stone. A white label with red letters, FRAG (fragile), can be discerned at the bottom of the tube. Carrying and depositing messages to the Stone was physiologically alike, but philosophically unlike the way the mail carrier carries the mail. The traveller who moved in transit with the postal tube was a pilgrim carrying objects as

things. The physical printed artefacts were a pilgrim's relics. Walking was the mechanism for transporting three symbolic languages: the 'divine' washi paper, the mode of 'Christian' address, and the cryptic 'sacred' language of the Stone. The layers of meaning were sublimated by printed marks on paper: the medium of the paper became the message. I thought to lay the scrolls like paths upon the ground, in the manner of Richard Long (1970) *A Line the Length of a Straight Walk from the Bottom to the Top of Silbury Hill* (Figure 30).<sup>72</sup>



Figure 30. Richard Long. 1970. *A Line the Length of a Straight Walk from the Bottom to the Top of Silbury Hill*. [Installation]. [Colour Photograph]. London, The Tate.

*The scrolled maps are silent and bear no testimony to the journeys that have created them. The world contained within each map has no inhabitants. No one is there. Nothing moves. Nothing makes a sound. The voices of the past are eliminated, and language is silenced.*

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<sup>72</sup>Hamish Fulton's interventions as drawings or mappings in the landscape are considered in depth in the next chapter.

Something ‘magical’ happened when the postal tube was opened (Figure 31). The photograph depicts the north face of the Badger Stone, the ‘weather’ side with a thick deposit of snow. A transparent printed form, camouflaged by reeds in front and behind, is seen snaking across the snow at the bottom right-hand side of the Stone. Barely visible, the form extends right across the image disappearing over the right-hand edge. The environmental conditions had conspired to perform the maps.<sup>73</sup> The maps refused to be silent any longer. The winter weatherworld conducted the maps filling the world with an eerie orchestration of vocal sound. The winter wind lifted the maps and dropped them behind the Stone (Figure 31). Like an iceberg calving, the printed maps moved off with glacial slowness across the snow. The past life of the Badger Stone as a moving glacial erratic

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<sup>73</sup> In *The Lying Stanes* the relationship changed to one between the human, the printed forms and the environmental conditions. The artist was the catalyst. The important difference between the Goldsworthy (2003) artwork and *The Lying Stanes* performance is that the artwork was not a static or permanent intervention and the artwork moved. The environment was temporarily modified and exploited by the relationship between the art object and the wind. This notion captures the dynamic process of shaping the earth. Landscape is not a perfect term: historically it has privileged the visual aspect of the environment and failed to fully address contingent forces and other sensibilities. If landscape has been a term used traditionally to represent the land, more recent scholarship places emphasis on the dynamic processes that occur through human manipulation (Giesecking, et al., ed(s), 2014. [Kindle edition]. Section 8, no pagination). Manipulation, or interference, by nature itself enables flows of information and materials across human, non-human and other-than human spaces. How to live ethically is about building heterogeneous relationships with significant otherness. This way of understanding people as connected to each other and their environment allows for a reassessment of the meaning of place and space in relation to Ilkley Moor. Most generally, place is bounded and specific to a location and is a materialization of social forms, practices and affective experience. Space tends to be understood as abstract, unlimited, universalizing, and continuous. The infinite, undefined quality of space is the metaphorical space of the imagination. *The Lying Stanes* is not a real place. Yet it once existed as evidenced by the photographs. It was once grounded, served as a reference point and gave a sense of belonging. In *The Lying Stanes* people, place, and space worked together to form one another and be formed by one another. If people act on and produce the natural world, then surely the natural world can act on and produce people and things.

was mysteriously recreated in the present moment: past and present appeared conflated.<sup>74</sup> The effect was uncanny as if the latent power within the Badger Stone had been transferred to the art objects. A symbiotic relationship had been constructed between the Badger Stone and the printed artefacts indirectly restoring animacy to the Stone. The activity of the art objects within the boundary around the Stone made the liminal line permeable. As an act of virtual trespass, the Stone itself was barely touched.



Figure 31. *The Lying Stones*. 26 January 2013. [Performance]. [Digital photograph]. [The Badger Stone facing south].

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<sup>74</sup> A succession of glaciations culminated in the Last Glaciation on Ilkley Moor which ended about 13,000 years ago; the present topography remains largely as it was when the Ice Age began. Boulders that were glacial erratics were incorporated in the glacial ice sheet and dislodged and set down in their current positions when the glacier receded (Friends of Ilkley Moor. ©2008-2018. *Geology*). An erratic block (also erratic boulder) is a geological term for a stray mass of rock, foreign to the surrounding strata, that has been transported from its original site, apparently by glacial action (Oxford English Dictionary. 2018)

One printed moved away from the Badger Stone and positioned itself centrally on the ground (Figure 32) like the Badger Stone in the previous image (Figure 31). The paper knotted around itself and the black lines, bottom left of the photograph, were continued by the lines and directions of the reeds above. Some weight and force were evident because the form had pushed the snow away from it, bottom right-hand side. The wind picked up the objects, twisting and turning the paper in mid-air resembling pages torn from a giant's gazetteer.<sup>75</sup> Then the wind flung the objects back to earth. The wind as choreographer and the land as a stage had invoked an other-than-human encounter between paper objects and the Stone. Throwing shapes against a white canvas of snow, two-dimensional monoprinted maps became three-dimensional. Fragile paper had turned to substantial 'stone' (Figure 32).

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<sup>75</sup> Local legend tells of the giant, Rombald (who gave his name to these Moors) and his even greater but unnamed wife. When they fought they threw boulders at each other, some of which are still strewn on the moorside today (Bennett, P. *The Northern Antiquarian*. 2008. no pagination).



Figure 32. *The Lying Stanes*. 26 January 2013. [Performance]. [Digital photograph].

*This is the first time I have walked in deep snow in ten years. I start to fall, and fall, and fall. Each time I stand up, I fall again. I text my companion Joe Pattinson and he returns to collect me. He is the tiny black figure (Figures 17 and 18). Joe understands my distress. Contradicting notions of heroism and endurance, embracing intimacy is a sharing of suffering. And sharing suffering is to accept the risk of revelation. Mike Pearson (2006, pp.220-221) argues that the lifeworld of the insiders of the performance is a history written on and inside the body: the pain, the trauma and the scarring. It is his skull fracture he is referring to, but he could be referring to the burst*

*fractures of my spine.<sup>76</sup> My mind retreats into the past.<sup>77</sup> A great force injures me. It is like being hit by a wrecking ball. The car spins out of control, hitting the central reservation over and over again. With each impact, I keep thinking 'this isn't it', 'this isn't it', 'this isn't it'. We come to rest upside down on the M1, just north of Nottingham. I return to my body on the Moor. The performance has taken on the ordeal quality of a pilgrimage.*

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<sup>76</sup> A burst fracture is a descriptive term for an injury to the spine in which the vertebral body is severely compressed. They typically occur from severe trauma, such as a motor vehicle accident or a fall from a height. With a great deal of force vertically onto the spine, a vertebra may be crushed. If it is only crushed in the front part of the spine, it becomes wedge shaped and is called a compression fracture. However, if the vertebral body is crushed in all directions it is called a burst fracture. The term burst implies that the margins of the vertebral body spread out in all directions. This is a much more severe injury than a compression fracture for two reasons. With the bony margins spreading out in all directions the spinal cord is liable to be injured. The bony fragment that is spread out toward the spinal cord can bruise the spinal cord causing paralysis or partial neurologic injury. Also, by crushing the entire margin of the vertebral body the spine is much less stable than a compression fracture (Zdeblick, T.A. ©1999-2018, no pagination).

<sup>77</sup> This is a much later recollection when I was talking about the writing of this chapter in therapy on 16 October 2017.



Figure 33. *The Lying Stanes*. 26 January 2013. [Performance]. [Digital photograph].

One map blew away. In the center of the photograph is a small artefact shaped like a stone, a stone club perhaps, or a missile of some sort (Figure 33). The art object is in shadow, making the snow appear almost purple, the reflected light from the purple grey clouds above. The small object is touching the snow in two places and is obviously moving because the object appears to be blurred. Behind it are two faint erratic lines of enigmatic marks, black dots in the snow (Figure 33). These are not the prints of an animal. These are the prints made by the moving object. The object had touched down in its line of flight across the snow.<sup>78</sup> Like the biographical lines on the

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<sup>78</sup> I am referring to both physical and abstract lines of flight. In *The Lying Stanes* performance the abstract lines of flight were utilized as a methodology of deterritorialization. Then physical lines of flight were employed to reterritorialize the previously deterritorialized space. Abstract lines of flight relate to a Marxist analysis of colonization, penetration and terrains of struggle (Julie Graham and Katherine Gibson, 1996, In: Gieseking et al., ed(s), 2014, p.382). Graham and Gibson are discussing feminist strategies of reversal within the limits imposed within the city. My construction of female flânerie asked about the position of the female body (PhD Viva 22 February 2018). Graham and Gibson discuss feminist strategies of



Badger Stone and the ghostlines on the monoprinted maps, the printed artefact left behind gestural traces in the snow. The lifeline of the printed artefact connected to the other lifelines present on the Moor.

*Mysterious footprints appear in the snow (Figure 34).*



Figure 34. *Mysterious Footprints in the Snow*. 26 January 2013. [Digital photograph].

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reversal as strategies of resistance to a masculine discourse of capitalist hegemony in the city. They suggest that feminist strategies are contributing to the celebration and reversal of liveable spaces for women. However, they acknowledge that such reversals may lead to an ‘acceptance’ of a phallogentric and capitalist identification of women’s space (1996, In: Giesecking et al., ed(s) pp.383,385). ‘Women/space’ can be a space of movement and possibility, a space of open smooth nomadic space situated within a closed striated space *The Lying Stanes* began to reconfigure lines of flight as woman/space and co-opted and reterritorialized the previously demarcated capitalist territory of land ownership into new opportunities for artistic self-expression. My performance of *The Lying Stanes* was able to set and repel its own limits (Deleuze and Guattari, 1987, p.472). The moving printed forms penetrated, then exceeded the boundary around the Stone, demarcating a new space, a temporal and democratic woman’s place.

When mysterious footprints appeared in the snow, there was no sign of the perpetrator.<sup>79</sup> Iain Biggs is attuned to the possibilities of hearing voices as an ethnocentric cultural historical process for dealing with loss or the experience of being lost (2005, p.12). When I started to fall, it was my body that remembered my old injuries. My unconscious mind had returned to the past. The voice I heard was my own, that of my former self: a ghost in my own life. Who bid my unseen guest return, I know not.

The end of the performance signified a return to my human body.

Mike Pearson explains:

Your senses are working overtime: you shiver and squint, stamp and blow. Only then do you look, listen and touch. You flog through the snow. Your feet and fingers freeze.

(Pearson, 2010, p.29)

*I intend to gather all the maps. I manage to retrieve all but one, which blows away. I flounder after it waist deep in the snow. After I have fallen a dozen times I am frozen and must come off the Moor. Such is the power of the proscription about litter and the discipline that I had imposed upon myself to leave no trace I go back a few days later. I never find it. For all I know, the map may be blowing still. I leave the map for the children to find.*

#### **4.8 Theoretical Interpretation of *The Lying Stanes* performance**

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<sup>79</sup> My later research revealed that the marks were from a brown hare (*Wilderness Scotland*. 2017. no pagination).

#### 4.8.1 Postcolonialism

English Heritage (2015) classes the Neolithic carved or marked stones on Ilkley Moor as Scheduled Monuments and maps each stone with an invisible two-metre boundary. The action of English Heritage mapmaking as a legal appropriation of land and a territorialization of the Badger Stone.<sup>80</sup> It is illegal to leave litter or in any way touch or deface the rock. Desisting from drawing, rubbing or casting with latex or in any other way touching the Badger Stone was formulated as my consent to the English Heritage colonial strategy. Choosing to desist was my submission to the cultural authority of the heritage gatekeepers. For the purposes of this chapter, I was already partially subjugated when I returned to the Moor with my printed portolan maps.

Bhabha (1994, p.160) advocated countering the subjugation enacted on colonized people by postcolonial strategies of subversion. My political resistance to heritage control was a development of Guy Debord's (1955, p.1) resistance to the comparable dominant discourse of tourism, something which, even today, cannot be completely separated from colonialism.<sup>81</sup> The creative conflict that arose from the strictures of access led to my devising a method for

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<sup>80</sup> John McLeod (2000, pp.6-10) and Edward Said (1993, p.8) emphasize colonialism as predicated upon the settlement of land. McLeod refers to mapmaking as one of the chief tools of the colonialists (2000, p.105). Bhabha defines mapmaking as a colonial activity of power and authority: the idea of imperialism enacted on the red lines of a map (1994, p.152).

<sup>81</sup> Ian Kapoor (2003, p.564) interprets Homi Bhabha's (1994, p.83) subjugation to be a condition of translation. Within a discursive framework of authority on the Moor, my agency is only possible with subjection: there must be subjection first before it can be countered.

transgressing the two-metre liminal boundary around the Stone without leaving a trace.<sup>82</sup> I began to make *The Lying Stanes* monoprints in 2012. Once I had adopted the archaeological grid system and recognized the ‘footprint’ of the lithographic stones as one grid unit, I began to make long extended monoprints that I was able to configure as portolan maps. Writing was a form of mimicry for Bhabha as he was questioning the authority of academic discourse (1994, p.126). I was adopting mapmaking as a form of mimicry thereby questioning the authority of those empowered by the State to make official maps. Taking the maps back onto the Moor interrupted a mode of colonial discourse and intervened into a parallel colonization of land.

The performance of *The Lying Stanes* 26 January 2016, did not go entirely to plan. These maps did not lie on the ground, left ‘stains’ as traces of ecological ink on the snow, and one printed art object was inadvertently left blowing in the wind. Mimicry was the same but not quite: the portolan maps were not quite navigational. The portolan maps mimicked the printed maps of English Heritage by accurate plotting of the Badger Stone and its marks. Therefore, there was some geographical representation (Like the Badger Stone itself). However, the menace of mimicry was a double visualization. The portolan maps that mimicked the official maps also became a tool for mapping. The movement of the maps drew lines in the air above the Stone and on the snowy ground. As a line making practice the movement of the maps revealed the ambiguity of the boundary around the Stone and disclosed the ambivalence of the colonial

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<sup>82</sup> Hamish Fulton states that he tends to not want to leave traces of his presence in the environment (John K. Grande, 2004, p.131).

discourse and. The living moving maps left marks as lines of 'footprints' upon the land imposing one kind of line upon another and thereby reterritorializing the zone around the Stone.<sup>83</sup> By remapping a space previously mapped by English Heritage, the fixed boundary around the Stone was momentarily transgressed and eroded. As a model of postcolonial arts resistance, *The Lying Stanes* performance was temporarily unbounded yet remained site-specific.

#### 4.8.2 An Assemblage of Humans and Stones

Within *The Lying Stanes* new materialism was a tool for examining terrestrial relationships. I considered the various ways in which human, non-human and other-than-human agents played a role in the enactment of *The Lying Stanes* performance.<sup>84</sup> From the human to the animal, from the organic to the inorganic stone, and from the material land to the immaterial air, the relationships might best be understood in Jane Bennett's term as an 'assemblage' (2010, p.23). As a challenge to the tidy demarcations of nature and culture, *The Lying Stanes* suggested that humans can be intertwined with non-human and other-than-human worlds. Natural and cultural domains need not be entirely separate entities and can lead to natural/cultural entanglements. *The Lying Stanes* performance led to a blurring of the boundaries of human consciousness and cognition and thus did not preclude the active participation of other-than-human 'things'.

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<sup>83</sup> Tim Ingold defines colonialism as the imposition of one kind of line upon another (2007, p.2).

<sup>84</sup> There are many differing definitions of other-than-human and non-human. For the purposes of this PhD thesis I distinguished between other-than-human as the broader term that encompasses the world of the non-human and non-human, which relates specifically relates to animals.

Bennett ascribes a vibrant materiality to inanimate objects as 'thing-power' (Bennett, 2010, pp.20-22). When Bennett discussed who or what exercises agency and begins to consider how agency is or ought to be politically distributed she identifies the limits to her argument. The social may not be limited to the human but membership in a collective consciousness nonetheless depends upon the mediation of beings capable of speech (Bennett, 2010, p.151). Contradicting Bennett's (2010, p.120) anthropocentric garden path, *The Lying Stones* was an attempt to cultivate a sensitivity to the other-than-human and a return to materials and material agency. Rejecting and decentring the singular and bounded model of the human subject cleared a space for multiple possible subject positions and suggested that humans were not the only source of agency. The wind had agency to move the printed objects, the snow had agency to reveal the marks they left behind, their 'lifelines'. And the Stone had agency to transfer power.

If the printed paper objects became some sort of being as living objects, the natural/cultural objects might also adopt a subjective position. If Bennett's (2010, p.10) vital materiality resided within the Badger Stone as 'thing-power', the ability to transfer energy and transform the objects lay beyond the confines of new materialism. A new configuration of 'thing-power' materialized other-than-human objects that moved. Bennett's assemblage of rat, plastic and wood, and her cultural idiosyncratic biography, performed her arrestment in the street (2010, *Ibid*). My first arrestment occurred when I met the hare. It was the triangular relationship between myself, the Badger Stone and the hare that performed the first enchantment. My second arrestment took place when I returned to the Moor with my maps. This time the relationships were more complex. My cultural biography

had to be intertwined with all the elements of the human/non-human/other-than-human assemblage before a second transformation could take place. If the second enchantment was a co-production between environment and the printed paper, it was in the world within the world of the photographs, and not in the street or on the Moor, that the human-stone hybrids appeared.

#### 4.7 Documentation

At the outset of my PhD, it was a dilemma for me whether or not to document my performances and whether or not to have an audience. A key concern was whether a performance can be deemed to have taken place with 'only' an other-than-human audience of moorland, sky and curlews? Could the performance of *The Lying Stanes* be described as a performance event if there was no human audience or other human participants? Whilst *The Lying Stanes* was not theatrical, and had no human audience, the performance might still be considered as an event because it was lifelike.<sup>85</sup> The performance rekindled ideas about ritual deposition and magical transformation when the physical artefacts changed shape in response to the landscape setting. Philip Auslander asked whether the performer works from some quaint notion about immediacy and real presence (1999, p.vi). Steve Wurtzler (1992, p.89) suggested that the traditional view of live performance is predicated on the absence of recording and reflection. The defining fact of any kind of recording is the absence of the live.

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<sup>85</sup> Allan Kaprow first described 'happenings' as events that simply happen (2003, pp.16-17). He states that performance events are essentially theatrical pieces, however unconventional. When Kaprow (2003, p.240) discusses the blurring of art with life he is describing life as an idea and performance events as 'lifelike'.

Whilst the liveness of performance might best be represented by being physically present, the documentation of *The Lying Stanes* had, at best, an ambiguous relationship with the event itself. It was not in the ever-changing world of the Moor, and it was not in the movement of the physical objects, but in the moments of stillness of photography that a transformation took place. Peggy Phelan (1993, pp.49,52) described photography as a doubling in the visual and temporal spheres. However, the photographs of *The Lying Stanes* were not exactly doubles, or mirrors, of reality: they revealed an alternative truth.<sup>86</sup> The photographs represented a transformation of perception: what the mind perceived after the event rather what really happened on the Moor. There was a delay, or a time gap, between the performance and the photographs. The Freudian term *nachträglichkeit* provided my memory, and the performance event, with a traumatic significance that signified a circular complementarity in both directions of time.<sup>87</sup> A Freudian perspective on the gap between the original traumatic event and its aftermath when recalled in memory and performance was a delayed traumatic reaction. With reference to the traumatic significance of memory, the photographs depicted two forms of deferred action: past movement of the Badger

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<sup>86</sup> *Nachträglichkeit* is translated into French as ‘après-coup’ and into English as ‘deferred action’ and emphasizes the two vectors (retroactivity and after-effect) separately, which are united in the substantive form coined by Freud (Freidrich-Wilhelm Eikoff, 2006, p.1453). Unnoticed at the time, *nachträglich* played a part in many aspects of my performance practice.

<sup>87</sup> Jacques Lacan states that in psychoanalytic anamnesis it is not a question of reality but of truth. The effect of full speech is to reorder past contingencies by the little freedom that the subject has to make them present (1953, p.48). This has important repercussions for my practice because any psychoanalytic aim is not to reconstruct the past, nor to explain it and certainly not to justify it. The aim of *The Lying Stanes* performance must surely have been to change the narrative in the present.



Stone and the movement yet to come of the printed artefacts and the past trauma of the performer and the trauma yet to come (falling in the snow).

Pearson described performance as only mappable when it was viewed from the totalizing position of the spectatorship of a live audience (2006, pp.76,219). Deirdre Heddon described performance materiality as an unstable production enabling the performers to question what they see (2009, pp.14-15). The medium of photography for recording was not entirely trustworthy: nothing of the texture or lifeworld of the event was captured, the movement of the art objects, my falling and floundering in the snow, the impossibility of retrieving all the printed maps. *The Lying Stanes* photographs revealed the materiality of the performance transformed. The audience for *The Lying Stanes* was postponed: it was the spectators of the photographs that questioned what they saw. The photographs subverted the materiality of the performance. A combination of the performance with an afterwards spectatorship of photographs became what I term performance maps. A past lifeworld of humans and printed paper persisted through time to become fully formed as 'stones' within the photographs. Whilst objects in one form (paper) came to represent objects in another (stone) as skeuomorphic objects or adaptive media the photographic effect was only an illusion.<sup>88</sup>

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<sup>88</sup> Benjamin Alberti and Andrew Meirion-Jones argue that skeuomorphic objects are objects made from one material that imitate the material of another (2013, pp.120-122). As artefacts of material culture, *The Lying Stanes* photographs go beyond mimicry as an interplay between technology, material and form. It was the technology of photography that transformed printed material into 'stone'. The outcome of that transformation was then presented for subsequent consumption to a future audience, an audience postponed.

*But then again, I'm not so sure.*

#### 4.9 Conclusion

Weaving backwards and forwards between the Moor and the academic institution of the University of Leeds, each photograph, printform, piece of writing, and this chapter of the thesis, become another performance map of my shifting practice and locations. The bricolage of academic, autobiographical, reflective writing, and photographs, re/presented the work to an audience postponed. As Debord can be playfully resistant to tourism as a form of people control, *The Lying Stanes* was playfully resistant to heritage control. The material for the print forms came directly from the landscape itself and was first transmuted into *The Lying Stanes* monoprints (2012-2013). My walking meditation included the transportation of the physical maps as relics. Another transmutation took place as *The Lying Stanes* performance (2013) when the physical objects transformed into living moving objects. And the living maps became a tool for remapping the zone around the Badger Stone as a mark of postcolonial reterritorialization. Finally, the living maps turned to 'stone' in the photographs.

The words and images used to describe *The Lying Stanes* performance might be configured a betrayal of nature because the dominating experience of nature eluded accurate representation as such. Nevertheless, a moorland assemblage of humans and 'stones' interfered with nature to such a degree that natural/cultural objects were formed. These natural/cultural objects became part of the landscape, albeit temporarily. The 'true' nature of the performance was only revealed by the photographic process. Like Messner's

description of Fulton's roads (2005, p.9) in the Preface, it was apparent that the human/stone hybrids came into existence as I walked on the Moor and disappeared behind me when I left. The artwork was lost in the space/time dimensions of the Moor. It was recollected within the text and images of this chapter. My two worlds continued to move apart: as even the moving 'stones' strove to continue in their motion.<sup>89</sup> *The Lying Stones* performance might have refuted Hasana Sharp insistence (2011, p.66) that a stone was far less capable of acting and being acted upon than a human body. It was, perhaps, the transfer of energy from the Badger Stone to the paper 'stones' that accounted for a consciousness of the effort of movement and an avoidance of disintegration into the earth. As the Badger Stone became mnemonic for the mountains I used to climb, the natural/cultural objects, the 'stones' became mnemonic for the Stone (Figures 2, 3 and 4).<sup>90</sup>

The next Chapter 5.0 *Ad/dressing the Stone: An Assemblage of Humans and Hares Or How I came to be Inhabited by the Hare* continues the themes of postcolonial resistance and new materialism as assemblages of humans and hares. The next investigation considers the *Ad/dressing the Stone* (2013) performance as a game

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<sup>89</sup> Now this stone, since it is conscious only of its endeavour [conatus] and is not at all indifferent will surely think that it is completely free, and that it continues in motion for no other reason than that it so wishes. This, then, is that human freedom which all men boast of possessing, and which consists solely in this, that men are conscious of their desire and unaware of the causes by which they are determined. (Baruch Spinoza. *The Letters*. Epistle 58). For Spinoza, all beings including stones, contain the power of thinking, and the power to act and be acted upon. In *The Lying Stones* performance, the power of the Badger Stone acted upon the printed paper objects. It was suggested that the relationship between the Stone and the printed artefacts was symbiotic. Therefore the 'stones' may also have acted upon the Stone.

<sup>90</sup> The 'stones' might even resonate with Fulton's boulder (Figure 20). Whilst Fulton made physical artefacts as text/photographs he never made, or indeed carried, printed paper artefacts as 'stones'.

of hares and hounds and examines the performance context for the creation of human/hare and human/hound hybrids. By extending the original gestural performance of the stone carvers back into the landscape the *Ad/dressing the Stone* performance will begin a reclamation of an ancient ritual space as contemporary public art.

## 5.0 *Ad/dressing the Stone: An Assemblage of Humans and Hare. Or How I came to be Inhabited by the Hare*

### 5.1 Introduction

In Chapter 4.0 *The Lying Stanes* I examined my first performance on the Moor as an assemblage of humans and stones. In this chapter I examine the second performance, *Ad/dressing the Stone*, 24 November 2013, as an assemblage of humans and hares. I aim to give a voice to Bennett's thing-power by reconfiguring the relationship between provisionally dull matter (the Badger Stone) and vibrant life (people and animals). I examine how my conception of political resistance changed in relation to non-human and other-than-human entities in relation to land issues. I want to make a case for listening to the human, non-human and other-than-human voices currently excluded from the political dialogue about the rock art on Ilkley Moor. I will argue that a contemporary performance of dissensus in relation to land issues and heritage control can help inform political decision-making.<sup>91</sup>

I explore how listening to landscape as an assemblage led to a hybridization of identity whereby I came to be inhabited by the non-human hare.<sup>92</sup> As a literary device, the trauma of the shot hare is

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<sup>91</sup> By continuing to address Deleuze and Guattari's concept of deterritorialization as another lens through which to view performance, it is suggested that the model of improvisation developed in *The Lying Stanes* is further developed by *Ad/dressing the Stone* as a continuous creative line of flight. Improvisation maintains the consistency of the site and makes a temporary deterritorialization within the two-metre boundary around the Stone but does not permanently erase it (Deleuze and Guattari, 1987, p.311).

<sup>92</sup> Deleuze, alongside Jacques Derrida (2002, 2008), was interested in developing a philosophy of difference (Eugene W. Holland, 2006, In: Gieseck et al., (ed(s), [Kindle Edition]. Kindle Location 107). NB: This book does not give page numbers. Deleuze and Guattari stress difference and becoming over identity and being. There is a fluid concept and a different construction of identity to the hybridity previously

manifested as an academic field trip on Ilkley Moor. The field trip is then transformed into a game of hares and hounds. I loosely follow Mike Pearson's interpretation of site-specific practice as methods, process and exposition (2006, p.xi). The research methods I have used encompass aspects of deep mapping as expounded by Iain Biggs (2011) and Mike Pearson (2010) and are discussed as a bricolage of multi-media essaying. The process of the performance is interpreted by creative writing, reflective analysis and illustrative photographs. The exposition of *Ad/dressing the Stone* is discussed as the final act which was configured as a moment of 'sacrifice' by flying long extended printed maps over the Badger Stone. I do not discuss the creation of the printed maps as these follow the technical principles established in Chapter 4.0. The key difference between the *Ad/dressing the Stone* performance and *The Lying Stanes* is the development from a solo performance into a collaborative and collective public venture. This performance might be seen to embody a key aspect of the thesis: a transformational approach to recognizing the non-human.

## 5.2 How People Make Things and Things Make People

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discussed. They differentiate between war machines as nomadic apparatus of metamorphosis and the state apparatus of identity (Deleuze and Guattari, 1987, p.360-361). The construction of being and becoming is a useful adjunct to 'becoming animal'. For Deleuze and Guattari bodies are defined in terms of their capacities to interact with other bodies: "We know nothing about a body until we know what it can do" (1987, p.257). Experimentation with the anomalous borderline of becomings entails determining whether adding a specific dimension, the hare, to my current bodily assemblage, enters into a specific becoming (or even a double becoming). However, Deleuze and Guattari discount hybrid forms, using the analogy of the orchid and the wasp stating that there is no hybrid orchid/wasp. Double becomings are situated between the orchid and the wasp, or human and hare, as parallel evolutions (1987, p.11,17). Their construction of becoming is grounded in reality and does not take account of an imaginary or spirit world.

The theory behind the work of art not necessary for the work of art to be understood. If the theory behind the work of art was the actual work of art, then the artist wouldn't have to make something perceived through the sense organs.

(Beuys, J. 1983. *Club 2. Joseph Beuys: Art or Deception.*<sup>93</sup>

In this section, I consider not so much how people make things but how things make people. I often said that my primary relationship was with the Badger Stone. In *Ad/dressing the Stone*, I wanted to turn on its head the configuration of relationships and test whether the Badger Stone itself had relationships. I wanted to find out if the Badger Stone mediated social and political relationships, and whether the Stone could be read as having a social and political agency of its own. I wanted to test whether a contemporary performance of dissensus could potentially inform political decision-making. Iain Biggs. (2011, p.2) considers deep mapping to bring together a multiplicity of voices, information, impressions and perspectives. The co-location of humans and the hare, the convocation of their voices, was the basis for connectivity at the Badger Stone. Biggs' polytheist universe of different voices signifies the different registers of forgotten, indigenous, Northern Britons (2005, p.14). Whilst I was listening to

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<sup>93</sup> The invited public arrived at the gallery to find the doors locked. Through the glass front of the gallery they saw Beuys sitting in a chair with his face covered in honey and gold leaf, cradling a dead hare in his arms. Slowly he got up and wandered around the exhibition, as if explaining each work to the hare. The photographs of this action, *Explaining Pictures to a Dead Hare*, (1965), have taken on a significance independent of the original event to become iconic images of the aftermath of World War II. Beuys survived five near fatal crashes as a Luftwaffe pilot. He saw his art both as a means of working through his perceived guilt by association in relation to the Holocaust. I have survived two near fatal car crashes and many near death experiences. Similar to Beuys, my research seeks a language of healing. I do think of my performance pieces as expiation. I am uncertain who or what might suggest survivor guilt. I do share with Beuys the heightened perception associated with near death experiences that he understands in the context of shamanism. Beuys adoption of the position of shaman can be understood as a reconceptualization of death (Victoria Walters, 2013, p.279). Beuys survived a plane crash due to the help he received from Nomadic Tartars in the winter of 1943. The crash and its aftermath of healing became part of his mythmaking.

the register of voices of the Neolithic mark makers, I was more interested in relaying the animist values of the other-than-human Badger Stone and the non-human hare. Biggs' (2005, p.25) deep mapping construction of polyvalency was important in relation to the creation of an interstitial identity that became uncertainly located between human and hare.

### 5.2.1 Essaying Place

Making a response to land ownership issues I spent the first twelve months of the PhD evolving what Ingold (2000, p.219) refers to as 'inhabitant knowledge' by employing female *flânerie* as a method of political walking on the Moor. Developing inhabitant knowledge as Biggs' (2010, no pagination) interpretation of deep mapping was derived from Casey's distinction between position and place:

If a position is a fixed posit of an established culture, a place, despite its frequently settled appearance is an essay in experimental living within a changing culture.

(Casey, 1993, p.31)

The game of hare and hounds was an exercise in experimental living and an essaying of place constructed as a performative rewriting of history. *Ad/dressing the Stone* followed the example set by Homi Bhabha's academic textbook (*The Location of Culture*, 1994) as a revision of 'colonial' history. Understood in this way, essaying place challenged and changed myself and the other participants by challenging and changing the history of the Stone. When we arrived at the Badger Stone, I employed the deep mapping practice of Pearson and Shanks' (2001, p.131) theatre/archaeology to blur the boundary between a contemporary site-specific performance and ancient



archaeology making an ancient ritual space a site for contemporary performance.

## 5.2.2 Mapping the Performance Site



Figure 35. *The performance site and performance path.* 2017. ©Google Maps.

The reader will recall that the landscape that I was responding to is a boundaried site on Ilkley Moor. The environs of the Badger Stone include an invisible two-metre boundary. The reader will also recall that it is illegal to leave ‘litter’ or in any way deface the rock. The Badger Stone is subjected to heritage control, the methods employed by the heritage gatekeepers for land management and access to scheduled monuments. The image above charted the walk of the field trip participants to the Badger Stone. It is a Google Map of the site with my photoshopped amendments and text (Figure 35, *The performance site and performance path*). The adoption of red lines and circles mimicked a ‘colonial’ mission as enacted upon the red sections of a map (Bhabha, 1994, p.152). I co-constituted the official

google map with a cultural reappropriation of the path and site. The reterritorialization made visible an approximation of the liminal two-metre boundary around the Badger Stone.<sup>94</sup>

### 5.2.3 Non-human Bodies and Collectives

Jeremy Bentham suggests an alternative to the power of reasoned speech as the 'capacity to suffer' (1970, p.311).<sup>95</sup> The reader will recall my losing the path and finding the hare in Chapter 4.0. If a public collective political ecology was configured as a cluster of bodies harmed by the actions of others, harmed bodies might draw near each other and engage in new acts that restore their power. Thus, the

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<sup>94</sup> There are no maps extant of the actual boundary around the Badger Stone. In fact, there are no English Heritage maps showing any of the statutory two-metre boundaries around any of the statutory monuments in the English Heritage list. This means that the boundary would be very difficult to enforce for any monument. *The National Heritage List for England (NHLE)* is the only official, up to date, register of all nationally protected historic buildings and sites in England - listed buildings, scheduled monuments, protected wrecks, registered parks and gardens, and battlefields: there are approximately 400,000 records (Historic England, ©2018).

<sup>95</sup> The translator of Derrida's *The Animal that therefore I am (more to follow)* (2002, p.369) explains that the French title of Derrida's article is *L'Animal que donc je suis (ti suivre)*. Derrida is questioning the definition of consciousness of the thinking animal as solely human. An alternative title might be *The animal that therefore I follow after*. The animal 'exists' between being and following: therefore 'I am' has to be read also as 'I follow' and 'I am following'. Derrida expands upon Bentham's question about suffering. For Derrida, the question is not whether the animal can think, reason, or talk, the important thing is what impels an animal towards self-contradiction, something he relates to the fact that every life ends with death. Derrida reinterprets Bentham's question about suffering as not being able. He accords animals the same vulnerability as humans based on a shared inability. This is a nonpower of suffering at the heart of power relations. Mortality resides there, as the most radical means of thinking, the finitude that we share with animals (Derrida, 2002, pp.395-397). To share the experience of compassion is to share the possibility of the impossibility of mortality. The moment I beheld the dead hare was a moment of compassion, shared vulnerability, anguish and an intimation of death. Deleuze and Guattari describe these moments, intensified periods of experience, as a plateau whereby the artist and the hare escaped out of the confining structures of identity. When the artist became the 'hare' and the participants of the performance became 'hounds' multiple becomings disrupted and reordered the 'natural world' (Deleuze and Guattari, 1987, pp.11-14).

Badger Stone might be constructed as a body incised, and thereby scarified, by the actions of the Neolithic mark makers. Thus, the shot hare disrupted a human project of hunting and shooting and sacrificed itself instead beneath the sheltering Stone. The Badger Stone accepted the sacrificial gift: the mute idol had spoken. In Jane Bennett's terms, thing-power was restored, and I was implicated in a collective act of primal witness. Human beings did not command this imperium: a human/ non-human/other-than-human collective had been provoked into existence by a shared experience of harm. I understood what the Badger Stone wanted me to do. The Badger Stone wanted me to bring sacrificial gifts.<sup>96</sup>

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<sup>96</sup> Derrida disputes the logic of sacrifice and the exclusive response to being killed as solely human. He calls the killing and sacrifice of the non-human animal 'a crime' (Derrida, 2008, p.417). The crime of wounding the hare was a shared act of primal witness. Haraway recognizes Derrida's repudiation of animals as not the same but different, not one but the other (Haraway, 2008, pp.76-82). Drawing from Derrida (2008, p.408), she argues that the question is not precisely denying language or knowledge of death to animals but denying animals the ability to respond. That a hare is capable of responding to the crime of wounding is recognized by the shooting fraternity: the hare 'chose' to crawl into the lee of the Stone to die (De Grey Walsingham, T. and Payne-Gallwey, R. 1896, Vol. 31, pp.10-11). Haraway advocates that humans learn to kill, and be killed, responsibly. She believes that unless we get better at killing and dying, we cannot really nurture life (Haraway, 2008 pp.81-82).

*I return to the Moor to collect the hare and begin to make extensive drawings in the studio. The hare is barely there, indicated by a few pencil lines and watered down acrylic paint. Different interpretations are possible: either she is merging into the paper, or she is emerging from the paper, or both (Figure 36, The Paper Hare).*



Figure 36. *The Paper Hare*. 2013. [Washi paper]. [Graphite and acrylic paint].

*Using ‘The Lying Stanes’ printed maps as my prototype, I make five extended maps named collectively as a ‘mute’ of hares. The individual maps are titled mountain hare, brown hare, wild doe hare, leveret hare, and fuddie hare.<sup>97</sup> I combine my drawings of the hare with cup*

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<sup>97</sup> Fuddie is a Scots diminutive for the word hare (Scots Online, 2012-2015). A mute is the collective noun for a group of hares: in Scots, the word ‘moot’ is a low muttered or whispered conversation. Mountain hares are indigenous to Britain but are only found in Scotland and the Isle of Man, and in Derbyshire where they were reintroduced (The Hare Preservation Trust, 2008-2017). Although widespread throughout Scotland, mountain hares are typically more numerous in central and eastern Scotland and are strongly associated with the heather moorland that is managed for red grouse. Mountain hares are likely to benefit from habitat management and predator control aimed at improving grouse densities (The James Hutton Institute. ©2018).

*and ring marks and text, including ‘there is a hare coursing through my veins’.<sup>98</sup> I use the same washi plant fibre paper from Japan because it is environmentally friendly and has the tactile qualities of strength, softness, and warmth, combined with the duality of its masculine and feminine attributes. I am making monoprints on individual sheets, glued together with book binder’s tape: the long edge has two long tapes extending beyond the space of the prints. I am thinking of flying the prints like prayer flags. I had learnt of their flying propensity from my previous performance on the Moor. The maps are folded to the exact proportions of my Ordnance Survey map of Ilkley Moor.<sup>99</sup> Once again, the prints are latently mobile and ready to be taken onto the Moor.*

#### **5.2.4 Sightlines**

*A field trip is planned as part of a University of Leeds School of Design symposium on place organized by Dr Judith Tucker.<sup>100</sup> Whilst the main performers are myself and four others, it is my contention*

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<sup>98</sup> Hare coursing was a traditional pursuit of the Traveller Communities. I did not know that hare coursing was legal until 2005. Chasing hares with dogs was banned in 2005, but the blood sport has seen a steep rise in the number of people taking part (Platt, T. 2016).

<sup>99</sup> Ordnance Survey. 2015. *Map of Lower Washburn and Lower Wharfedale*. [Map sheet number 297: Explorer 1:25 000 scale].

<sup>100</sup> A PhD-staff masterclass / symposium, an interdisciplinary event focused on place orientated practice-based research in visual arts and creative writing convened by Dr Judith Tucker, School of Design, University of Leeds. The fieldtrip *The Lying Stanes* was on the second day of the symposium, 28 November 2013.

*that all the participants are performers.*<sup>101</sup> *I come to embody the Hare as one unexpected consequence of the event.*<sup>102</sup>

Walking prehistoric trackways became a methodology for interweaving personal biography with traces of earlier lives (Ingold, 2007, p.101). The Badger Stone, hidden above an escarpment, reveals itself only to walkers. Walking between three marked rocks located besides a prehistoric route way, guided by sightlines, became a form of perceptual line making. The participants physically mapped the walk onto the land. Richard Bradley stipulates that marked rocks guide movement (1997, pp.87-88). The walkers remade the Neolithic pathway as a route map through time that others could follow. We

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<sup>101</sup> The performers of the maps were: Lois Blunt, Undergraduate, School of Design, University of Leeds, Dr Paul Hurley, PhD Drama, University of Bristol, Dr Nina Queenie Kane, PhD University of Huddersfield and Artistic Director 'Cast Off Drama', and Deborah Sanderson, MA Creative Enterprise, Leeds Metropolitan University and Artistic Director 'Urban Angels'. Photography undertaken by Alison Lloyd, PhD Candidate, Loughborough University, is credited in the text.

<sup>102</sup> A Marxist interpretation might suggest that humans create ecological harm when they kill hares. Humans destroy nature and life in general through their capitalist style of production. Beuys defines *Explaining Pictures to a Dead Hare* (1965) as the limitations of humans to represent the hare as a symbol of incarnation (Adriani, , Konnertz and Thomas, 1979, p.155). By adopting the approach of a shaman, he is invoking the spirit of the dead hare (Victoria Walters, 2012, p.302). The hare has to understand something Beuys is telling him. Beuys states that the hare has to understand that s/he is an organ of human beings without which humans cannot live. Humans need nature and animals just like he needs his heart, liver and lungs. To Beuys, the hare is an external organ of the human being. This means that the work of art can enter into the person and the person internalizes the work of art. *Ad/dressing the Stone* was also invoking the spirit of a dead hare. The whole became a performance mapping at the Stone contingent upon the wind. *Ad/dressing the Stone* was a sensorial art practice that did not need to be understood by the intellect. Beuys is not arguing for the hare to be understood in a new way. He is not trying to understand what the hare might be trying to communicate. Derrida asks, 'and say the animal responded' (Derrida, 2008, pp.119-141). Unlike Beuys (1965), the dead hare answers back. The dead hare has a 'speaking' part and effectively silences the human protagonists. The sound of the hare is convoked with the sound of the wind, printed paper 'howling' in the wind. Derrida's argument develops Lacan's reading of animal language and human language as sign systems: signs take on their value from their relation to each other. Signs can be accorded to any code, animal or human. Both a bee's dance and a hare's dance may be choreographed by the wind and seek a language that demands a response, each from the other.

were conjuring and reconjuring a metaphysical world between the living and the dead. Cup marked stones became signs and way marks at certain points in the terrain. Taken singly, or in combination, these signs would have had particular meanings for the Neolithic ancestors. Combinations of motifs would have had to be learnt and that information could have been withheld. At the beginning of the walk, I shared a minimal amount of information. Once we were above the escarpment, I found I could no longer speak. The other participants had to follow me.

*From the Cairn, we turn right on a barely delineated footpath/sheep track. I take my place at the head and as the lead. I cease to address the audience and performers, which become a straggling line following me across the terrain. At this point the line becomes a fluid entity flowing across the landscape. Snatches of conversation are still heard, but the few exhortations exclaimed are about the light fading, and the time it's taking, and "how much further is it to the stone"? I am carrying the five maps in a box. My followers are indeed chasing-paper.*

### **5.2.5 Proxemics**

The distances between the people became greater and the walkers became largely silent. Pearson and Shanks (2001, p.16) describe proxemics as interpersonal distances and haptics as the touch of self and others. They are describing human beings. On the Moor, both the landscape conditions and the somatic space dictated the pace. As the path narrowed people began to walk in single file: bodies and land became linked as body to body, and body to path, stretched out in a straggling processional line across the Moor. There was a sense that

the material world was both touched and touching. Our feet mapped physical lines across a surface that was resisting: there was a reciprocity between our feet and the land. In this place, the conscious phenomenological subject became temporarily co-joined with the land. A heterogeneous ceremonial collective was formed unknowingly guided by my sightlines to and from the Badger Stone. Whilst Pearson (2010, p.49) suggest that the scapic becomes subsumed by phenomenology, sight, or rather the anticipation of sight, became the driving force.

*Anxiety pervades. Anxiety is felt by the audience who don't know where they are. The leader experiences anxiety on multiple planes. She fears she is lost, feels responsible for the group, and worries gravely about executing her task. She says she can see the Stone. Rather she senses that it is there. She can feel it. She is silenced by fear. She stops speaking. The apex of silence is the point of metamorphosis. The hare feels terror. She is travelling as fast as she can. She feels the hounds in hot pursuit. She is covering treeless, featureless moorland, bounding over springy turf and boggy pools. She is making for the sanctuary of the Badger Stone. She senses that it is there. She can feel it. If she can reach the Stone, she knows she will be safe.<sup>103</sup>*

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<sup>103</sup> It is the afterwards interpretation of the event by 'poetic' text and photographs that hybridized the human with the hare. The identity of the human/hare (and the human/hounds) existed as a consequence of documentation. When Sinclair (2003, p.404) is walking he notices a dead hare. He describes a messenger spirit, leaping, flying, ears erect, hind legs stretched. Script, commentary and hierarchy of significance vanish. He then notices roadkill, crawling with flies, unsuitable for his satchel. His later exposition needs both the poetic text and the documentary image to accurately depict his experience. Unlike Sinclair (2003), my photographs developed an after-life as art works. My photographs recorded where I had been, and the text illustrated the provocative details I would otherwise lose or forget. Marina Abramovic's performance cycle entitled *Seven Easy Pieces* (2005) was presented at the Guggenheim Museum, 2005. She appropriated five other artists' performances including Beuys' *Explaining Pictures to a Dead Hare* (1965). She had not seen any of artworks except as documentary records (Jessica Santone, 2008,



## 5.2.6 Altered States

Biggs (2004, p.32) advocates that the artist re-experience pain as a methodology for entering fantasy or liminal space. Marina Warner (2002, p.2) describes entering liminal space as the possibility of metamorphosis. Whilst experiencing anxiety was a collective outcome, it was the human at the front of the pack whose unwelcome, unexpected anxiety precipitated her transformation into the non-human hare. It was the nearly there but not quite, the nearby which was still so far, that induced her hyper-ventilation, a physical sensation like flying or falling. If hers was an altered state of consciousness, the image of the hare was entoptic: created from within. Bradley (1997, p.55) relates entoptic imagery to potential 'phosphenes'.<sup>104</sup> When the artist Gyrus (1998, no pagination)

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p.147). Abramović wore similar clothes and chose to use the same materials as Beuys. The artistic materials represented something different to her. The masculine memories of Beuys are displaced by those that are female. Abramović hated honey and likened the forced eating of honey to having the tenets and harshness of a Yugoslavian communist regime shoved down her throat (James Westcott, 2010, p.82). The material honey is transformed into a vehicle for feminist political commentary. Careful comparison of the two photographs Beuys (1965) and Marina Abramović, (2005) suggests something else, something different. Both artists are protectively cradling the deceased hare in a manner akin to the Madonna in a pietà (from Renaissance artists such as Michaelangelo's *Pietà*, 1498). Both artists are questioning a binary gender divide. Both artists are exhibiting the tenderness that a 'mother' might have for her dead 'son'. Beuys is positioning art as the gatekeeper to metaphysical consciousness (Linda Weintraub, 1996, p.179). Therefore, I disagree with Erika Fischer-Lichte (2005, p.43) that Abramović is ridiculing the idea of the male artist as a God-like creator. Surely, both artists are signifying a Christian and a cultural iconography? Whilst both artists configure a genderless performance space situated between masculine and feminine attributes, neither artist goes as far as configuring an interspecies performance space between human and hare. *Ad/dressing the Stone* is both masculine and feminine, and both human and hare, and characteristics are shared between. *Ad/dressing the Stone* combined the 'heroic' masculine attributes of *flâneur* with the 'tenderness' of the feminine: the 'mother' holding the dead son/hare (See Figure 45, *The Leveret Map*). *Ad/dressing the Stone* began a reimagined, reconfigured and reenacted social order for the future. Subverting traditional interpretations, the artist (and participants) were performing as human/non-human, genderless bodies.

<sup>104</sup> The term 'entoptic' is fairly easy to define, for it refers to images created within the eyes: images that are created through disturbance of the optic nerve. Those

ingested an entheogen at the Badger Stone, he believed he was attuned to the same frequency of vision patterns. Altered states of consciousness were a seeming consequence of human activity in the vicinity of the powerful Stone. I was vitally affected by the powerful location. Deep mapping principles of metamorphosis became counterpointed with ethnographic descriptions of trance.

### 5.3 Exposition and Final Transformation

The audience partook in a something altogether rougher and challenging confounding the expectations of the day. One person tried to return to the coach, another ruined his business shoes, yet another lost her waterproofs. Unbeknownst to them, they had lost their human attributes and had no need of transport, or clothing, for environmental protection. They had become hounds. A topography animated by walking and sightlines had changed a collective experience into a ritualized representation: a paradigm of how trauma might manifest in the moorland landscape. Hounds replicated the activity of hunting by following a trail of paper equivalent to the hunted animal's scent.

The following section is an imaginary transcription of the exposition of the performance at the Badger Stone. Theoretical interpretation follows.

*The hare arrives first.*

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images are known as 'phosphenes', a basic feature of human neuropsychology. Some are confined to communities that emphasize the importance of hallucination. Bradley's argument is that cup and ring marks might be considered 'phosphenes'. Once the motif was given special significance it was given wider currency, embellishing rock art panels and the entrances to passage tombs (1997, pp.51-57).



Figure 37. *Another Paper Hare*. 28 November 2013. [Washi paper]. [Bookbinders tape]. [Ecological etching ink]

*The dead hare transforms into white paper (Figure 37). Whilst the little drawings of the hare are obscured, something of her form is disclosed by the folding of the paper, a conceivable simulation of her hind leg, bottom, centre left. Something of the original has been summoned: a memory of the photograph of the hare (Figure 38). Even movement is conveyed by the blurring of the image as the viewer looks down towards the limb on the ground. The two photographs are witness statements represented to the reader as 'statements of fact' (Figures 37 and 38).*



Figure 38. *A Memory of the Hare*. 20 January 2013. [Black and white photograph].  
<sup>105</sup>

*The hare transmogrifies by speaking. She is reborn (Figure 39).*

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<sup>105</sup> See also Chapter 4.0.



Figure 39. *The Hare Transmogrifies*. 28 November 2013. [Black and white photograph].

*The curved shape of the map mimics the curved shape of the Stone (the darker shape beneath the curve of the flying map). Strands of tape are spiralling in multiple directions like strands of the grass blown by the wind. Stone and map, tape and grass, intermingle in the space around the Stone. Hare and Stone conjoin in a double representation: the representational space of the monoprinted map and the representational space of the photograph. The photograph contains the memory of the dead hare and the memory of the live performance.*



Fig 40. Alison Lloyd. 2013. *The artist/shaman Ad/dressing the Stone*. 28 November.

*All the hounds reach the Badger Stone (Figure 40). As the sense of urgency, the harrying abates, the hounds dematerialize. We are humans again. The hare is back in the box, her temporary form.<sup>106</sup> Participants' irritation and anxiety gives way to serenity and awe. Hand raised in blessing, I ad/dress the Stone. Paul's hands are clasped in prayer. Lois is holding 'the wild doe hare map' like a prayer book. We are conjoined with the Badger Stone making a material link to prehistoric ritual.<sup>107</sup> A convocation of people, hare and Stone summons the wind.*

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<sup>106</sup> Hares do not use burrows but make a small depression in the ground among long grass. This is known as a 'form'. They spend most of the day on or near the form, moving out to feed in the open at night. Though generally solitary, hares sometimes band into loose groups. Brown hares live in very exposed habitats, rely on acute senses, and run at speeds of up to 70kph (45mph) to evade predators (The Mammal Society. [no date]. *Fact Sheet: Brown Hare 'Lepus europaeus'*).

<sup>107</sup> The rock art carvings on Ilkley Moor span the Neolithic and early Bronze Age periods (Bradley (1997, pp. 5-7). Ingold (1986, p.153) distinguishes between two



Figure 41. *Ad/dressing the Stone: Nina, Deborah and Lois as human/map prostheses.* 28 November 2013.

*Three figures fly printed maps across a clouded sky (Figure 41). Nina at the front of the image, left-hand side, makes a strong x/y axis with her map. Semi-transparent, the map becomes one with the plane of blue grey clouds behind. Deborah makes a blue green line with her map, resonating with the colour of the distant hill. Her dark blue map has sunk to the ground. Deborah's pink hat draws the eye to the pink map, flown by Lois, disappearing over the right-hand edge of the image. Curvilinear vertical and horizontal lines, clouds, maps, tussocks of grass, and upright figures, make of a three-dimensional place a two-dimensional landscape grid map.*

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groups of people the nomads on the Moor and the more settled farmers in the Wharfe valley below. The system of land tenure was one of mobility signing the land by a system of marked rocks.



Fig 42. *Ad/dressing the Stone: Mapping the sky.* 28 November 2013.

*The Stone is ad/dressed: Nina, Deborah, Lois and Paul unfold, then fly, five prayer maps (Figure 42). Three horizontal lines drawn across the photographic image by the maps resonate with the flat planes of the foreground, the hill in the middle distance, and the rain clouds. Three strong diagonal lines cut across the top half of the image. The middle diagonal line is joined to the edge of a map. It is suggested that the three diagonals are joined to three maps. Therefore, all the maps are being flown. The maps and their human flag poles have become prosthetics: tools for mapping the previously unmapped space between the moorland and the sky.*





Figure 43. *Alison Lloyd. 2013. One map colocates the Stone. 28 November.*

*I fly one map over the Badger Stone (Figure 43). The composition is a combination of strong horizontal and vertical lines, whilst the human staff makes a triangular shape with the map. The texture of the Stone, the pattern of lichens, have migrated upwards, whilst the patchwork pattern and colour from the distant hill have fallen onto the map from above. Rain soaked paper tears: a pocket of moorland intrudes. Nature, human and cultural object coalesce, becoming a temporary incursion into the landscape, activated by the wind.*



Figure 44. *Alison Lloyd. 2013. The Badger Stone accepts the sacrificial gift. 28 November.*

*The other participants join the performers. Collectively they lay the maps on the Stone, 'like flags across a coffin'. The Badger Stone, a specialized monument to the dead, accepts the sacrificial gift.<sup>108</sup> The mute idol is reinstated, its thingly power restored. An assemblage of humans and the sacrifice of the 'hare' is consolidated at the Stone (Figure 44).*

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<sup>108</sup> The main feature of the landscape at this time were specialized monuments to the dead, stone circles and cup marked rocks (Bradley, 1997, p.6)



Figure 45. *The Leveret Map*. 28 November 2013.

*The end of the performance signifies the 'death' of the paper hare and her 'rebirth' (The Leveret Map Figure 45). Her 'body' is tenderly embraced and enfolded before being returned to the box.<sup>109</sup>*

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<sup>109</sup> At a Norwegian radio station, the artist Marcus Coates is wearing the pelt and antler-adorned head of a deer as a headdress and the heads of two dead hares protrude from the centre of his jacket. He adopted the role of the shaman by



answering listeners questions. Most attempts to identify Beuys' artistic commitment to shamanism suggests he sit on a scale between showman and shaman (Walter, V., 2013, p.281). What is important to my afterwards construction is an understanding of the shaman's role in respect of self-healing and healing within their wider community (Michael Tucker, 1992, p.25), (Armstrong, 2005, p.27). It is within an altered state of consciousness as a methodology for healing that *Ad/dressing the Stone* finds parity with Beuys (1965) and Coates (2006). The shaman visits another 'world' where s/he collects knowledge and information that can be used for healing. The experience can be ecstatic and as a moment of rebirth, especially after a near-death experience (Eliade, 1989, p.200). It is the shadow-time of illness, accident, wounding and near-death experiences that I share with the three artists: Beuys in the Crimea (Walters, 2013, p.287), Abramović turning accidents into performance art and wounding herself (Abramović, 2010, p.63) and Coates' experience of childhood eczema (Walters, 2010, p.37). A shadow-time prefigures my experiences on the Moor. Many people become shamans precisely because they have 'healed' their own initiatory illness (Tucker, M., 1992, p.66). Animals may be seen to have greater wisdom (Eliade, 1989, p.299). It may be the case that I was summoning the spirit of the dead hare as a representation of healing. I was also summoning the spirits of my performance antecedents. There is something uncanny in the final image from my performance that resembles the work of the three other artists (Figure 45). There is a political context to the work: for Beuys, World War II, for Coates, Nigerian immigration (Coates, 2006, New York, Winkleman Gallery, no pagination), and for Abramović her escape from Communist Yugoslavia (Abramović, 2010, p.69). Unlike the three artists, the political context for *Ad/dressing the Stone* imagined a new political order that treats humans and hares as 'equal citizens' (and gives the hare a voice). Figures 46, 47 and 48 have been inserted into the thesis for illustration purposes. Otherwise, the comparison with Figure 49 would be incomplete.



Figure 48. Marcus Coates, M. 2006. *Radio Shaman*. [Film still]. [Text]. New York, Winkelman Gallery.

### 5.3.1 Sanctioned Activity

If *Ad/dressing the Stone* is primarily a performance project, it has a micro-political project related to it. When asked by Jane Bennett whether he thought an animal, plant, drug or nonlinguistic sound could disrupt the partition of the sensible, Jacques Rancière said no (Bennett, 2010, p.106). I shall now attempt to rethink Jacques Rancière's 'partition of the sensible' by contrasting sanctioned and unsanctioned activity on the Moor (2003, no pagination). Rancière states that:

Politics in general is about the configuration of the sensible, about questions such as what is given, what is terrible about it, who is visible as a speaker able to utter it. It's about the visibilities of the places and abilities of the body in those places, about the partition of private and public spaces, about

the very configuration of the visible and the relation of the visible to what can be said about it. All that is what I call the partition of the sensible.

(Rancière, 2003, no pagination)

Rancière (2001) and (2003) considers partition to have a double meaning: referencing that which separates and excludes, and that which allows participation. Rancière is talking about power and control, who is allowed to participate, and who is excluded, based on what can be seen and heard. Rancière is talking about human beings. Sanctioned activity by humans in relation to the cup and ring marked stones on Ilkley Moor has been carried out by various different groups: including English Heritage (now Historic England), Pennine Prospects, Watershed Landscape Project, Bradford Metropolitan District Council (MDC), Friends of Ilkley Moor, the Yorkshire Archaeology and historical Society and the West Yorkshire Archaeological Service. An assemblage of vested interests, statutory and official, came together in the Pennine Watershed Project, *Carved Stone Investigation (CSI) Rombald's Moor*, (2010-2013), funded by English Heritage. Volunteers were shortlisted for the English Heritage Angels Award in 2014 and invited to a ceremony in London hosted by Andrew Lloyd Webber.<sup>110</sup>

The following three images are intended to illustrate the argument and contrast sanctioned activity with unsanctioned activity in relation to the marked rocks on Ilkley Moor (Figures 49, 50 and 51). The first two images record sanctioned activity documented during a field trip I took with members of the official Carved Stone Investigation (CSI) team. Gavin Edwards was the community archaeologist and Sarah M.

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<sup>110</sup> Pennine Prospects, 2014. *Archaeology project has been short-listed for prestigious English Heritage Award.*

Duffy was developing 3D imaging techniques as part of her archaeology PhD (Figures 49 and 50).<sup>111</sup> The two archaeologists demonstrated the different measuring techniques including photogrammetry, a three-dimensional recording technique. The third image established the measuring technique employed in the *Ad/dressing the Stone* dress rehearsal (Figure 51). All three methods expressed a performative mapping practice. All three penetrated the two-metre boundaries around marked stones. All three touched the surfaces of the stones. The actions of the two archaeologists disregarded, and discounted, the English Heritage proscriptions.

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<sup>111</sup> Gavin Edwards was based at the Manor House Museum, then the Collections Manager, Bradford MDC. He has now retired. Sarah M. Duffy was studying for her PhD in Archaeology at the University of York, and on secondment to the Pennine Watershed Project. She developed a set of guidelines for English Heritage, and the CSI Rombald's Moor rock art recording project, using a flexible Reflectance Transformation Imaging (RTI) recording approach. She employed a digital modelling technique based on photogrammetric and Structure from Motion (SfM) processing approaches, which allowed the generation of 3D geometry from multiple digital photographs. She taught me the general principles of photogrammetry, which resulted in my producing three very short RTI films of three different marked stones: *Grainings Head*, *Green Gate*, and *Green Crag* (2015). The films were projected as part of a collaborative installation, *Common Bodies*, East Street Arts, Leeds, 19-25 June 2015, curated by Tom McGinn. Copies of the film fragments are to be found in the accompanying box file of practice materials.



Figure 49. *Sanctioned Activity: Community Archaeologist Gavin Edwards and Volunteer. 2012.*



Figure 50. *Sanctioned Activity: Archaeologist Sarah M. Duffy. 2012.*





Figure 51. Parvinder Raytt. 2013. *Unsanctioned Activity: Ad/dressing the Stone dress rehearsal*. 23 November.

### 5.3.2 Unsanctioned Activity

Unsanctioned activity by humans is carried out by a number of different groups and individuals on Ilkley Moor, including performance artists, graffiti artists, folklorists, New Age, and Pagan worshippers. *Ad/dressing the Stone*, unsanctioned by land owners, or heritage gatekeepers, perhaps restored a pagan practice to a site where prehistoric humans had customarily negotiated with animal spirits (the dead hare, and other ghosts).<sup>112</sup> Robert Wallis and Jenny Blain ascribe pagan discourses of sacrifice by making offerings drawing directly on nineteenth century folkloric practices in the region (2003, no

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<sup>112</sup> The importance of hunting to the prehistoric rock art communities should not be underestimated. Migration routes of animals are correlated with the siting of rock art. Signing the movement of humans and animals may have been one of the functions of rock art. Circular motifs connected by networks of lines and channels may have signified the pathways of humans and animals and even mythological beings moving across the landscape (Bradley, 1997, pp.187-88,196).

pagination). Offerings of milk were made at the Badger Stone or 'tree of life' stone in particular to effect fertility and good luck. The Badger Stone is situated at Grainings Head (English Heritage, 2013). Its connection to probable trade routes and grain exchange emphasize the importance of fertility from prehistoric times.<sup>113</sup> Artists continue the custom and practice of making sacrificial offerings at the Stone. Gyrus describes a first visit to the Badger Stone rock art site where he pours some of his drink (water or whiskey) into the cups and watches it stream down the grooves (Gyrus, 1998, no pagination). When artist Monica Sjöö visited Badger Stone she described the stone as 'female' and 'erotic'. She also thought orgies of sorts had been enacted here (Billingsley, J. and Sjöö, M. 1993, no pagination).

### 5.3.3 The Sacrificial Gift

Marcel Mauss (1990, p.3) asks what power resides in the object that causes its recipient to pay it back. English Heritage (2013) makes no mention of the boundary around the Stone extending to the air above the Stone. *Addressing the Stone* followed the custom and practice of making offerings at the Stone. *Addressing the Stone* explored a 'divine' inspiration from the Japanese tradition of making a connection between the earth and the sky by flying prayer maps/flags.

Unsanctioned activity was materialized by the performance (Figures 37-44), and when the paper maps were laid to rest and touched the Stone (Figure 44). However, the sanctioned activities of the Carved Stone Investigations (CSI) Rombald's Moor, archaeologists and

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<sup>113</sup> Arthur Raistrick reports that the title 'badger' dates back to at least medieval times when, as the Yorkshire historian Arthur Raistrick explained, the word represented 'a corn dealer, corn miller or miller's man'. It is likely that this traditional title goes much further back, probably into prehistory, as grain was one of the earliest forms of trade (1962, p.37).

volunteers, had evidenced similar interventions themselves and used tools as measuring devices (Figures 49 and 50). If the maps can also be understood as devices for measuring the Stone, the comparison is even more critical. If the maps can be configured as prosthetic devices, they can become tools for 'measuring' the sky. If the proscription against was obeyed, the official activities of the CSI archaeologists and volunteers would be prevented, and the pagan practice of making offerings would be prohibited. If artists could not continue the sacrificial tradition, the unbroken lineage to the prehistoric pagan past would be broken. Therefore, *Ad/dressing the Stone* contested the proscription by decorating the Stone with a deposition of what I term 'ritual litter'.<sup>114</sup>

The exposition of *Ad/dressing the Stone* articulated an exchange between the event itself and the previous expositions at the site where offerings were made as sacrificial gifts. Fiona Wilkie (2002, p.158) describes site specific performance as referencing the historical layers of the site, and past and present usage. The site around the Stone was the place where the meaning of *Ad/dressing the Stone* was defined. *Ad/dressing the Stone* was configured as an interruption into the discourse of prohibition, and a reinterpretation as a contrary pagan discourse of fertility and sacrifice. *Ad/dressing the Stone* opened the door to another world where ancient fertility rites and sacrifice could come together with a University field-trip by responding to two distinct layers in time: the ancient, enigmatic N past and the heritage-ized present. Nevertheless, there was a tension between responding to the cultural identity of the site and the

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<sup>114</sup> It is emphasized to the reader that all the ritual litter was taken away. No trace of the unsanctioned activity was left in the landscape.

political implications of such a response. The next section looks at political implications in relation to the artist Richard Long.

#### 5.3.4 Other Artists: Richard Long



Figure 52. Richard Long. 1967. *A Line Made by Walking*. [Land Art]. [Black and white photograph]. At: London, The Tate.



Figure 53. Richard Long. 1975. *A Line in the Himalayas*. [Land Art]. [Colour photograph]. At: London, The Tate.

A context for *Ad/dressing the Stone* is provided by the unsanctioned activities of Richard Long in England and Nepal. Artist Richard Long did not have permission to make his two seminal pieces: *A Line Made by Walking* (1967) and *A Line Made in the Himalayas* (1975) (Figures 52 and 53). In the first, he walked backwards and forwards until the sun made the flattened grass visible as a line. Richard Long was briefly mentioned in Chapter 4.0. Careri suggested that for Long, walking was a tool for drawing (2002, p.148). In fact, Long's practice differentiates between making lines by walking and making lines by re-arranging sticks and stones in the landscape. The first would eventually leave no trace, the second was configured as a semi-permanent intervention. His walking was non-expressive, a mechanical movement which permitted his body to travel from one point to another (Figure 52). Lines joining one point to another is fundamental to the process of mapping – the logical means of connection on which cartography is based. The lines he imposed on the environment using stones were the result of processes of measuring and mapmaking and were only forced by the contours of the stony surface to compromise straightness (Figure 53).

Like Long (1967, 1975), *Ad/dressing the Stone* responded to different surfaces using straight lines (Figure 42) and curvilinear lines (Figures 41, 43 and 44). *Ad/dressing the Stone* made visible the transparent surfaces of currents of air and the solid surfaces of the Badger Stone. making the currents visible by straight lines (Figure 42) contrasted with curvilinear lines of flight. If *A Line Made by Walking* (1967) signified the movement of the artist by a trail of bent grasses, *Ad/dressing the Stone* made visible the lines of flight of the printed maps and contrasted with the stationary figures. In *Ad/dressing the Stone* it was the maps that moved by the wind

(Figures 41–43) or were moved by the human figures (Figure 44-45). This gestural activity was a culturally specific activity in a prehistoric/pagan/artistic tradition of making offerings at the Stone. Long is problematic for Rebecca Solnit when he transplants his activities to the Himalayas (Figure 53). She charges Long with colonialism and high-handed tourism (Solnit, 2012 p.17). She raises important questions about site-specific activity and location. Certainly, Ingold defines colonialism as the imposition of one kind of line upon another (2007, p.2). Is the same activity necessarily colonial just because it is transplanted to a different country? I would argue that Long’s gestural activity mimicked colonial activity whether at home or abroad. In a similar way, *Ad/dressing the Stone* mimicked colonial activity. All three line making activities: *A Line Made by Walking* (1967), *A Line in the Himalayas* (1975) and *Ad/dressing the Stone* (2013) visualized an enactment of colonialism. However, *Ad/dressing the Stone* was constructed as resistant mark making, whereas Long’s activity was not situated as oppositional at home or abroad (Figures 52 and 53). Therefore, *Ad/dressing the Stone* was culturally similar to Long because the performance placed objects in the landscape as a colonial activity that merged with the action of walking and disappeared in time. However, *Ad/dressing the Stone* was culturally different to Long because the performance was culturally specific to the location and site. And by imposing one kind of line upon another *Ad/dressing the Stone* was raising questions about cultural colonialism, which Long emphatically was not. *Ad/dressing the Stone* was asking questions about who was allowed to be in the space around the Stone, what they were allowed to do there and who was allowed to ‘speak’ there.

#### 5.4 Conclusion

For Rancière real politics is intervention constructed as a methodology of subversion of the visible order by human beings (2001, no pagination). Dissensus was configured as the productive supplement to a consensual game of domination and rebellion, of ruling and being ruled that characterized a game of hare and hounds. Art making, like all cultural and political activity, was profoundly a part of the political landscape world of Ilkley Moor. Critically, humans and non-humans had abilities as actants that could not be posited in advance of the action. As the process of the performance was unscripted it was unstable and therefore intellectually ambiguous:

The less men know of Nature, the more easily they can fashion fictitious ideas, that trees can speak, that that men can change instantaneously into stones or springs, that ghosts can appear in mirrors, that something can come from nothing, that even gods can change into beasts or men, and any number of such fantasies.

(Michael L. Morgan. ed. *The Essential Spinoza: Ethics and Related Writings*. 2006, p.177).

Baruch Spinoza (Morgan, 2006, ed. p.177), and much later Rancière, (2001), would dismiss the properties of the non-human and the other-than-human as actants incapable of speech. By advocating a transformational approach to the recognition of the non-human and other-than-human, nature and society need not be designated as different realms of reality. Humans and non-humans might exchange properties. By applying the non-human characteristics of hares and hounds to humans, the performers experienced something more than a simple game of hares and hounds. The performers made visible something of the inequalities transacted by hunting and shooting on the Moor. By arguing that nature can 'talk' in contemporary art, as

well as ancient myth and fairy tales, my political project of *Ad/dressing the Stone* encourages a more intelligent and sustainable engagements with vibrant matter and lively things. How do we know that nonlinguistic communicative interest is only metaphorical and therefore not quite equal? Political responses to the public problems of hunting and shooting change might change if we took the political interests of the non-human subjects seriously. And political responses to the public issues surrounding access to land and statutory monuments might have to change if we mooted the idea of contemporary art continuing a tradition of sacrificial gifts. Such offerings have continued over several millennia at the Badger Stone. In conclusion, unsanctioned activity as *Ad/dressing the Stone* challenges the preservation ethic of heritage management. English Heritage need not reject performance art, pagan and other folklores as 'fringe'. In an era of community archaeology, transparency and collaboration, English Heritage can respond to them dialogically. Paradoxically, community archaeologists regularly cut across the boundaries decreed by statutory law and enforced by English Heritage for the very purpose of the preservation of monuments. Introducing ideas about new materiality that are current in art and archaeology, performance art, pagan and other folklores have much to contribute to a deeper understanding of the heritage landscape.<sup>115</sup> In all cases the result will hopefully be a change in understanding, attitudes and behaviour.

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<sup>115</sup> The archaeology of assemblage is referred to elsewhere in the thesis, notably Chapter 6.0. The national body, the Theoretical Archaeology Group (TAG) conference had a session on *Archaeology and Assemblage* in 2014. I gave a paper about the archaeology of assemblage amalgamated with the performance of assemblage *Talking Stone* to the TAG 2015 national conference.



*I am populating an imaginary world using the media of the visual and the multi-media art forms there is no literal transfiguration. The artist's human participants are not hounds, the quarry is not a hare. I am able to blur the boundaries between the species because I am populating an imaginary realm. Transformation doesn't really happen. Then again, I'm not so sure.*

The next Chapter 6.0 *Talking Stone* explores the archaeology of assemblage in relation to a projection mapping of the Stone. The chapter also considers how having permission and being sanctioned might alter the dynamics of a performance of political dissensus.

## 6.0 *Talking Stone: A Human/Other-Than-Human Intra-face*

### 6.1 Introduction

How other kinds of beings see us matters. That other kinds of beings see us changes things. If jaguars also represent us—in ways that can matter vitally to us—then anthropology cannot limit itself just to exploring how people from different societies might happen to represent them as doing so. Such encounters with other kinds of beings force us to recognize the fact that seeing, representing, and perhaps knowing, even thinking, are not exclusively human affairs.

Eduardo Kohn. *How Forests Think: Toward an Anthropology Beyond the Human* (2013, p.1).

This chapter highlight the ways in which space and place are produced through small scale social and political practices and offers new ways to think about how people engage with the environment, and conversely how the environment engages with people.<sup>116</sup> *Talking*

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<sup>116</sup> Denis Cosgrove and Stephen Daniels (1998, p.1) argue that a landscape is a cultural image, a pictorial way of representing, structuring and symbolizing the natural environment. All of human history has an ecological dimension. Landscapes are not immaterial: they may be represented in a variety of materials and on many surfaces such as paint on canvas, pen on paper and as earth, stone, water and vegetation on the ground. Cosgrove and Daniels make no mention of contingent forces such as light. This chapter examines the shaping of light as a force in both the cultural and natural worlds. Contingent forces such as wind and water, light and darkness are something prior to and separate from human activity on the Moor. The impact people have had on the Stone traverses the binary of touching and not touching by using light projection as a method of virtual touch. An audience of people and hare experience something of the light projection activity (natural and artificial) that has taken place at the Stone for millennia. This way of thinking about how the environment is shaped by human activity suggests that nature and culture are produced by the performance itself. Kohn (2013, pp.8-9) asserts that representation is something more than conventional, linguistic, and symbolic. Nonhuman lifeforms also represent the world. Kohn's understanding is that all social theory, humanist or posthumanist, structuralist or poststructuralist, conflates representation with language. He asserts that all life is semiotic, and all semiosis is alive: life and thought are one and the same. Thoughts are alive. This has implications for understanding who the audience really is. Signs can come to represent the world around them by light projection. In the darkness, 'someone' emerges as *Talking Stone* just as people emerge in the audience. People and Stone emerge, dissolve, and merge in a complex web of relations that Kohn (2013, p.16)

*Stone* continues the investigation of land issues by making offerings to the Badger Stone by developing the theme of touching, introduced in Chapter 4.0, as light projection (Figure 54). As a method of mapping the Stone, light projection is correlated with the archaeological record by considering sun projection and the archaeological use of quartz as ancient projection rituals. Postcolonial time-lag is employed as a theoretical interpretation of the prehistoric and contemporary time zones operating simultaneously at the Stone. By co-locating a contemporary projection mapping with prehistoric peck marking, art and archaeology come together in a new assemblage and a new entanglement. Assemblaging is further explored by a consideration of Karen Barad's related concepts of intra-action and agential cuts (2003).<sup>117</sup> Barad is more interested than Bennett (2010) in relationships than things. However, akin to Haraway (2003, p.24), Barad's thesis is concerned with relationships between humans and non-human (living organisms), rather than the realm of other-than-human.<sup>118</sup> By extension of Barad's definition of

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calls an 'ecology' of selves and Barad calls an 'intra-activity' of phenomena (2003, p.815). Selves emerge, dissolve and disappear. None of the selves that emerge, or are produced, by *Talking Stone* still exist. Traces of the existence of other 'selves' can be found in the photographs. Meaning is a constitutive feature of this world and not just something we humans impose on it.

<sup>117</sup> Barad defines intra-activity as phenomena that are ontological inseparable. She states that phenomena are agentially intra-acting components, ontologically primitive relations without pre-existing relata. The notion of intra-action (in contrast to the usual 'interaction', which presumes the prior existence of independent entities/relata) represents a profound conceptual shift. It is through specific agential intra-actions that the boundaries and properties of the components of phenomena become determinate and that particular embodied concepts become meaningful (2003, p.815).

<sup>118</sup> Barad states that agential intra-actions are specific causal material enactments that may or may not involve humans (2003, p.817). Agential cuts are specific intra-actions involving a material configuration of the apparatus of observation (Barad, 2003, p.817). It is through agential intra-actions that the differential boundaries between the human and the other-than-human, culture and nature, the social and the scientific are constituted by *Talking Stone*. In *Talking Stone*, there are two

intra-action, an intra-face is constructed as a mutual constitution of entangled agencies between human participants and the other-than-human Stone. Interrogating boundaries between different types of body draws from Haraway's conception that embodiment is about significant prostheses. I consider the technics of projection mapping, alongside the technics of stone carving, as human prostheses and human apparatus of bodily production (Haraway, 1991, p.195). A posthumanist understanding of bodily boundaries suggests that bodies are constituted along with the world I am making at the Stone (Barad, 2007, p.159). In this chapter, I extend Barad's concept of material entanglements into the world of the other-than-human as a further exploration of politics and justice in relation to the heritage landscape of Ilkley Moor.<sup>119</sup> *Talking Stone* makes the point that the boundaries between the human participants and the other-than-human Stone are not inherent but made: the other-than-human body, as well as the non-human body, may share certain characteristics and properties with the human. Approximating the Neolithic stone carvers

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different sets of apparatus: prehistoric stone tools and contemporary projection equipment.

<sup>119</sup> Owain Jones (2009, pp.303-4) considers places, and the landscapes associated with places, as 'entanglements'. Place entanglement is the entanglement of the local with the global. Places are not bounded, static, or exclusively social spaces. In *Talking Stone* temporal processes where people, non-humans, other-than-humans, economies, and technologies come together to assemble a temporary, changing, interference pattern in nature (Haraway, 1997, p.14-16). Jones sees entanglements as existing in the local plane but also sees distinctive patterns which are fully networked into the wider world. He writes that these comings together operate at differing velocities, rhythms, and trajectories. *Talking Stone* did not have a presence in the wider world until after the performance. Ideas about live streaming had to be abandoned because the film maker was 'unable to come'. Photographs are therefore the only trace that the performance took place and live on in exhibition spaces. All manner of entities brought their agency to the formation of *Talking Stone*. Acknowledging the relational demands of what might be termed the 'more-than-human' then the were-hare and the Stone might be understood as 'living' entities. Owain suggests that even seemingly inanimate objects, like a desk, can be seen as animate. Places thus constructed are not so much enduring sites but moments of encounter.

who understood the landscape and the objects within it as animate and powerful, the projection artist understands the animated and changing qualities of the Badger Stone. By understanding the relationship between the artists and rock surfaces in prehistory, the *Talking Stone* performance by projection mapping correlated luminosity, performativity, and interconnectedness, at the Badger Stone. This chapter is necessarily theoretically dense because I am attempting a complex theoretical analysis of the work. Therefore, sequences of photographs are presented in this chapter primarily for illustration purposes (Figure 54).



Figure 54. *Talking Stone Projection Mapping*. 22 September 2015.

## 6.2 Description

My performance *Talking Stone* was a projection mapping of the Badger Stone a Neolithic/Bronze Age cup and ring marked stone on Ilkley Moor. The event was sponsored by Ilkley Arts and part funded

by the University CePRA (Centre for Practice Based Research in the Arts). *Talking Stone* was the penultimate performance within my practice led PhD within the School of Design. The reader is reminded that the landscape I was responding to is a boundaried site on Ilkley Moor: the environs of a Neolithic cup and ring marked stone the *Badger Stone*. It is illegal to leave litter or in any way touch or deface the rock. As a contestation of the mapping practice of the heritage gatekeepers, I amended the English Heritage map of the Badger Stone statutory monument. The map indicates the route taken, to and from the Stone, on the night of the performance, 11 October 2015 (Figure 55). All the human participants, including the Creative Time Bank marshals, and the LUMEN technicians, undertook the same curated art walk and night hike to the Stone.<sup>120</sup> There was a dress rehearsal on 22 September for myself and the Lumen technicians, who ported the projection equipment. (The first attempt at a dress rehearsal was abandoned because of torrential rain).<sup>121</sup> A run through of the walk

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<sup>120</sup> Marshalling was carried out by Kathryn Fox, Ilkley Arts, and Phill Harding, Symon Culpan and Ruth Steinberg from the Leeds Creative Time Bank. I have been a member since the Time Bank was established in 2010. The Time Bank facilitates and strengthens the informal economy between creative professionals by exchanging skills and knowledge by using time as a currency. One hour of each skill equates to one hour of another member's time. There are now more than 180 active members with over 3500 hours traded. Using an online database system serviced by time brokers earning hour credits, the Time Bank is autonomous and self-perpetuating. It supports new relationships and collaborations across art form, context, and practice, and builds the capacity of the network in Leeds and beyond. This model is transferable and is being used by creative communities in other UK cities (Leeds Creative Timebank, ©2018).

James Islip and Stuart Bannister, Lumen Arts provided technical support. Lumen Arts, Leeds hire out audio/visual equipment, technicians with a range of skills: sound engineers, projectionists, gallery and museum installation and video technicians. They specialize in working with artists and creative organizations, offering advice about technical planning. They offer hands on support for artists to help them create their work and teach them how to capture sound, or edit video (Lumen, 2017, *Lumen/Audio/Visual/Arts*).

<sup>121</sup> The performance of *Talking Stone* (2013) was dependent on contingent forces. In this case, the performance was predicated on the absence of rain, rather than the presence of wind. The first dress rehearsal did not go ahead because the

and the accompanying narrative was on 2 October 2015. This was not the route taken on the night of the event on 11 October by myself and the hare: The hare makes an unexpected and brief appearance in this chapter as an unseen and uninvited guest.

*I am summoned by an imperious guest at the foot of the hill. I make the mistake of dropping straight down the escarpment from the performance site to greet her. I lose the path again. I find myself once more in the ancient Scots pine glade where I had first found the hare. I fall. I graze my knee on a hidden stone. The hare is perturbed and perplexed by the sight of blood. Nevertheless, she accompanies me back up the hill. Together we wipe the bloodied handkerchief upon the Stone sight unseen and sight unheard: the sacrifice.*

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technicians could not risk their laptop getting wet. Although the actual performance on 11 October went ahead, and the equipment was protected by 'tents'. The weather conditions had to be part of the event planning process (the Bradford Metropolitan District Council Public Safety Liaison Committee). Artist Anthony McCall's *Column* (2012), a three mile column of water vapour, for the Cultural Olympiad on Merseyside, did not go ahead because of regulatory (Civil Aviation Authority) technical, and environmental reasons (algae). Ultimately the mechanism for drawing water from the river Mersey did not work (Jonathan Brown, 2013, no pagination). Artist Anthony McCall's Olympic *Column* for Merseyside was scrapped for 'wasting' £500,000 Arts Council England funding. Failure may be configured as absence of presence. Absence of presence is also mentioned in the next Chapter 7.0. A proposal to Ilkley Arts, *Fire Walk with Me*, a mirror image of *The First Cut*, could not be created because Bradford Council decided to disallow burning on the Moor from the end of 2016. My proposal exists only as drawings, maps and plans, comparable to McCall's' (2009, 2011) plans that exist in a series of drawings *Column: Works on Paper*. At: London, Sprüth Magers. See also Figure 81 *Initial proposal to Ilkley Arts: Fire Walk with Me*. 2016, p.260.

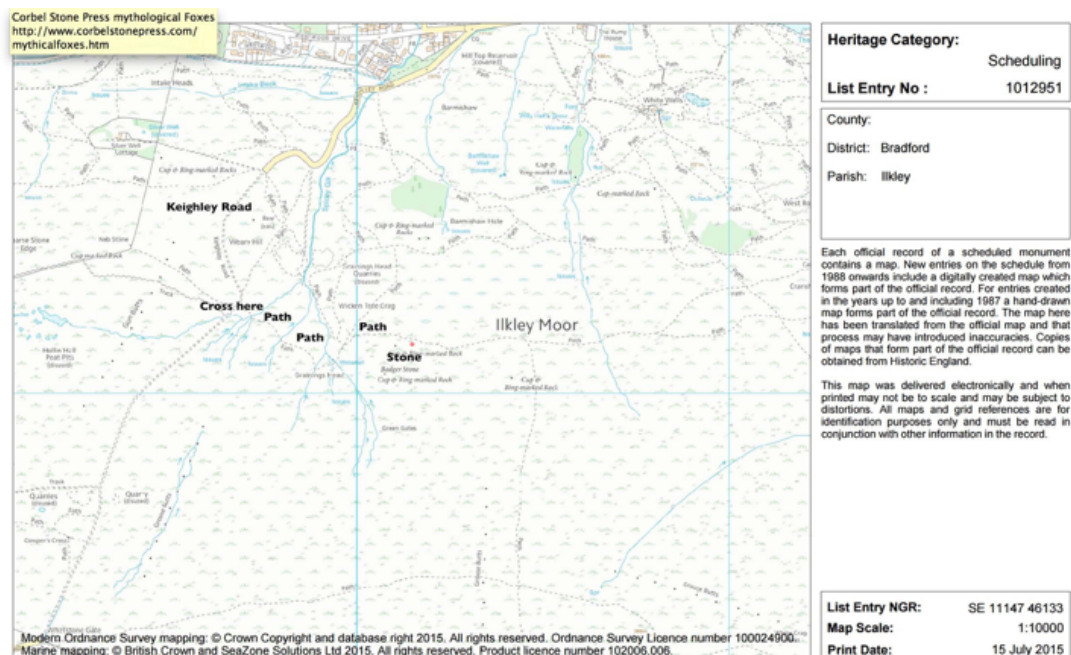


Figure 55. *Amended English Heritage Map of the Badger Stone.* 2015.

As a named object, the *Badger Stone* was subjected to what I termed heritage control as the methods employed by the heritage industry for land management and access to scheduled monuments. By amending the map, I was responding to the heritage gatekeepers, who would prefer to direct people away from the Badger Stone.<sup>122</sup> By developing an oppositional framework to the cartographic or ‘colonizing’ maps of English Heritage I was reclaiming ritual public space as art (Doreen Massey, 1991, p.24). By interpreting Karen Barad (2003) and applying her analysis of the scientific laboratory to the different context of the Moor, I began to extend my oppositional framework into the intra-face between humans and the other-than-human Stone.

### 6.3 Intra-Action

<sup>122</sup> Watershed Landscape Project. 2013. *Carved Stone Investigations: Rombald’s Moor (CSIRM). Condition and Threat Report: Assessment of current panel condition and potential future threats.* English Heritage and Bradford Metropolitan District Council (MDC). p.14.



This section situates the performance *Talking Stone* within a field of intra-activity. Examining the ‘life’ of a cup and ring marked stone, the Badger Stone, as a mutual constitution of entangled agencies. This section also draws on the material activities of archaeologist Andrew Meirion-Jones and DOCUMENTA 13 curator Carolyn Christov-Barkiev. By locating the stone using a number of lenses that were configured as apparatus of touch. Two experiments were undertaken to determine how human/other-than-human assemblages might intra-act. I examine how one human/other-than-human assemblage might intra-act by positioning the Stone within an archaeological time of four to five thousand years ago. Then I examine how a human/other-than-human body might be transformed within what I term a performance time of four to five hours on 11 October 2015. By adopting postcolonial time-lag the two experiments were conducted contemporaneously. The experiments explored multiple relationships within nature, culture, and technology, as a methodology of bodily production. By enfolding the two experiments within a ‘phenomenon’, a new kind of reality was configured. The experiments enabled a new reading and a new reality for my practice as another meeting place for art and archaeology. By co-constituting past and present realities, the other-than-human body of the Badger Stone could ‘speak’ again, face-to-face with its humans, in a language of light and colour (Figures 56 and 57).<sup>123</sup>

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<sup>123</sup> McCall inaugurated his series of solid light works with *Line Describing a Cone*, 1973. He made no new work in the 1980s and 1990s, returning to the theme with *Doubling Back* 2003. He is currently exhibiting *Anthony McCall: Solid Light Works* at The Hepworth, Wakefield, West Yorkshire (16 February -13 June 2018). Liza Saltzman (2006, p.25) describes Anthony McCall’s *Line Describing a Cone* 1973, a beam of light from a light projector, as a dematerialized sculptural form. In the context of experimental film-making, McCall drew attention to the space between the source of projection and the site of projection. The conical, three-dimensional, hollow, volume of light emerged because of dust particles and cigarette smoke in the air. The apparatus of concave mirror, magnifying lens and illuminating light



Figure 56. *Talking Stone: Dress Rehearsal*. 22 September 2017.

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source was an exercise in cinematic and photographic history. There could be no image on a screen without a candle, lamp or bulb casting shadow. It is in the play between light and darkness that the original mark makers cast shadows on the Badger Stone with their triboluminescent performances. Whilst we do not know what time of day the mark makers staged their performances, it is possible to suggest that the striking of rock with quartz would have been at its most spectacular in darkness or in moonlight. If McCall signifies cinematic history, Talking Stone signified the history of projection at the Stone. Talking Stone investigated the archaeological record and contemporary projection art simultaneously. Darkness was an essential component of the piece. At the end of the performance, people inserted themselves between the projector and the Stone, invoking another form of shadow play that resonated with the prehistoric past and McCall's early work (Figures 56-58).



Figure 57. *Talking Stone: Dress Rehearsal*. 22 September 2015.

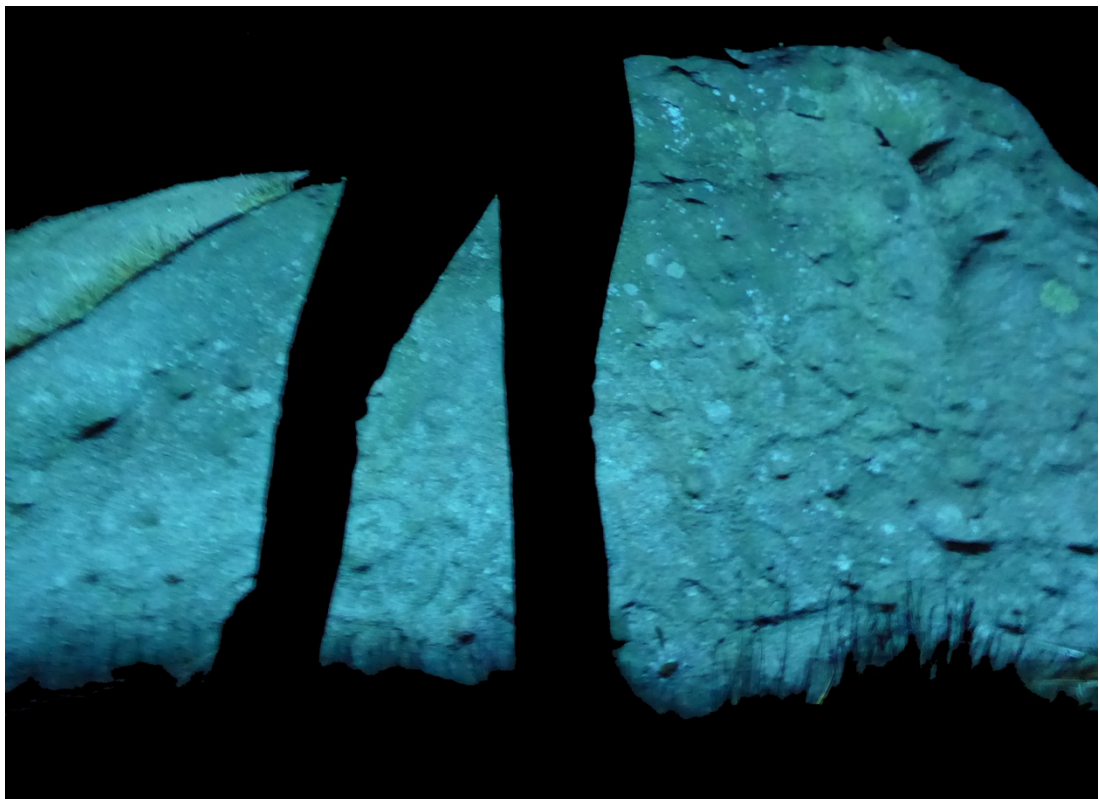


Figure 58. James Islip. *The artist projected on the Stone*. 22 September 2015.

A *Talking Stone* posthumanist performance was constructed: a landscape performativity that incorporated the material and discursive, the social and scientific, the human and other-than-human, and natural and cultural factors. A shift away from representational mapping practices towards projection mapping was co-constituted with matters of temporal performance. A colour sequence as an incessant and repeated action was continued for as long as the performers, technicians, and participants, could cope with the dark and the cold at night-time on the Moor.

#### **6.4           Hearth and Home**

As drawing directly on the Stone had been proscribed, (See Chapter 1.0 Introduction), projection mapping was adopted as a method of virtual drawing and virtual touch. Projecting colours, taken from the Stone itself, and its immediate environment, was configured as a method of deterritorialization akin to collecting samples from the earth and making pigments. The colours of red and black were significant because of the correlation with traces of charcoal, and the earth pigment, red ochre, at rock art sites (English Heritage, 2008, p.3). The probability that prehistoric rock carvers decorated the marked rocks with red ochre suggests that other earth pigments may also have been used. And altering the material surface of the stones by pecking cup and ring marks would have revealed striking colour differences as each freshly created design materialized in the ‘living’ rock (Meirion-Jones, 2011, no pagination). Collecting colours from photographs continued a theme of virtual appropriation. One photograph signified the summer moorland colour scheme and was

used to extract colours to be used in the forthcoming projection (Figure 59).<sup>124</sup>



Figure 59. *The Colours of the Stone*. June 6, 2015.

Taking colours from the Stone involved taking the photograph into Photoshop, extracting certain colours and matching them with the Photoshop colour palette.<sup>125</sup> I was rendered homeless when my home had been destroyed by burst pipes in January 2014.<sup>126</sup> If the Badger

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<sup>124</sup> As well as enhancing the visibility of peck marks, rain water enhances the colours of the rock: natural or artificially introduced (Historic England, 2008, p.3).

<sup>125</sup> Adobe Photoshop Support. 2017. Photoshop uses the process colours CMYK (Cyan, Magenta, Yellow, Black) mode when preparing an image to be printed. Converting my RGB (Red Green, blue) photographic images into CMYK for projection mapping creates colour separation. Farrow and Ball colours were then colour matched with colour separations from the Stone. As I started with RGB images, it was best to edit first in RGB and then convert to CMYK at the end of the editing process.

<sup>126</sup> In the second week of January 2014, my house turned into a waterfall. Burst pipes destroyed my home. After it was dried out, ceilings were taken down and floors were taken up. In eleven months, I lived in two hotels, one rented house, and

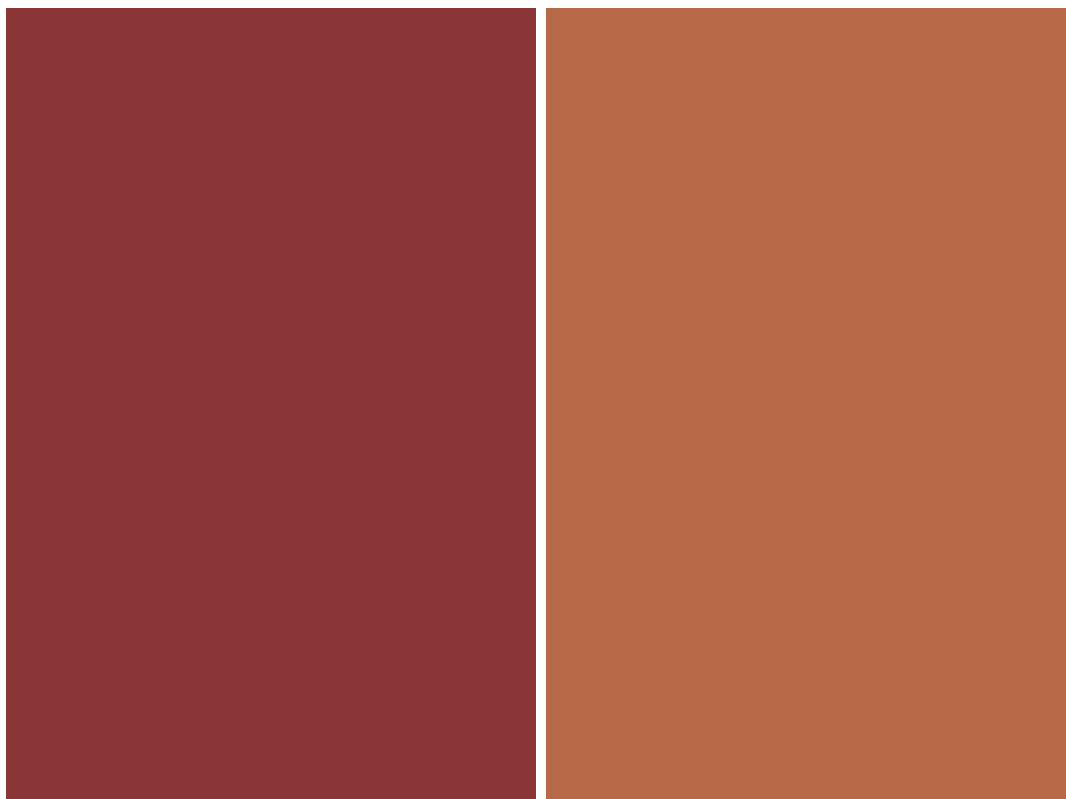
Stone was once configured as my office, my place of work, it became my sanctuary, my refuge, my home. In memory of that awful event, the colour separation in Photoshop were then matched with Farrow & Ball colours 'taken from the very soil beneath our feet'. the colours from my house refurbishment were amalgamated with the colours I had collected from the Stone.<sup>127</sup> If the flooding of my home was a process or deterritorialization by the forces of water, the reterritorialization of my home became correlated with the Stone by the placement and replacement of pigment. Reanimating a connection to the archaeological record became a dual reterritorialization by decoration and colour. Red earths and warm terracotta, rich blends of red and yellow pigments were intended to create a 'warm earthy feel' in my homes both old and new. Warm colours responded extraordinarily to the changes of light throughout the day, becoming deeper as the sun dropped (Figure 60 and 61).<sup>128</sup>

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one student hall of residence. I had major surgery on 27 May 2015. I moved back to my house on the 13 December. The re-decoration of my home was undertaken in 2015. The *Talking Stone* mapping performance was centred on an absence of water.

<sup>127</sup> Farrow and Ball. [no date]. Paint Colours. <http://www.farrow-ball.com/red%20earth/paint-colours/farrow-ball/fcp-product/100064>.

<sup>128</sup> English Heritage points to finds of red ochre in 'Rock Art' sites (*England's Rock Art*, 2008, p.3) and the correlation of rock art sites (such as the Badger Stone) with rudimentary homes and enclosures.



Figures 60 and 61. *Colours from the photograph of the Stone (CMYK Cyan, Magenta, Yellow, Black) correlated with Farrow and Ball Rectory Red Earth and Warm Terracotta.*

As an alternative to representationalism *Talking Stone* shifts the focus from a question of correspondence between description and reality to a question of performativity. Does the mapping projection mirror nature or culture, or both? I want to argue that the medium of projection mapping can simply be one of the figurations of the world without necessarily mirroring nature or culture.<sup>129</sup> As a non-discursive practice, *Talking Stone* adopts a performative language of colour, rather than a language dominated by words.<sup>130</sup>

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<sup>129</sup> Barad (2003, p.207) advocates a causal relationship between specific exclusionary practices embodied as specific material configurations of the world.

<sup>130</sup> Emily Brady (2013, p.129,134) posits an experience of the contemporary sublime as combining the perceptual qualities of the object with the aesthetic experience of the subject. The attendant qualities of the metaphysical sublime express something of the meaning of the human condition. The human audience of *Talking Stone* expressed something of the experience between the self and the world, a feeling of threat combining with a sense of something profound. It was in the natural environment, the complete darkness of a moorland at night, that the audience experienced anxiety raising effects. Similar to McCall's' unrealized *Column*

## 6.5 Archaeological Assemblage

I now examine how an emergent material assemblage of humans with the other-than-human object might change in relation to the material-discursive technics of stone tools. Positioning the Stone within an archaeological time of rock art carving, a knowledge based practice that lasted from Neolithic times into the Bronze Age.<sup>131</sup> Merion-Jones argues that that rocks are part of the animate, mutable and changing environment. and that rock art motifs are produced in response to this mutability. He claims that Neolithic stone carvers understood the landscape and the objects within it as animate and powerful. Merion-Jones related how a close engagement with the rocks that were the focus of excavation and fieldwork generates an understanding of their animated and changing qualities (2012, pp.79-80). He reappraises the performative qualities of rock art by considering the creation of motifs as performances on a number of levels: the production of images, motifs, their interconnectedness, and the changing luminosity of the light source.

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(2009, 2011) designed to be witnessed in 'fog' the performance was an immersive experience like his 'solid' cones. Darkness induced a feeling of almost panic, getting lost and falling. In contrast to darkness, Edmund Burke (1990, pp.73-74) declares that for light to be associated with the sublime, it must be attended by other circumstances. All colours depend on light. Colour itself is not sublime, but colour related to obscuring darkness can be. James Turrell, is a master of the formlessness of light, viewed through space. Unlike McCall, he situates some of his pieces in outdoor environments. His *Skyspaces* are set in artificial spaces or outdoor viewing rooms placed within a natural environment. People look up to the sky through a small viewing aperture. Turrell's *Skyspace* (2006) was integrated into the existing architecture of the 18<sup>th</sup> Century Deer Shelter, Yorkshire Sculpture Park. *Talking Stone* is integrated into the heritage landscape and megalithic architecture of the Moor. The Stone was a three-dimensional frame for projection. The viewers observed the changing colours of a seemingly boundless space whilst the eye sought the edges of the frame.

<sup>131</sup> Rock art dates from sometime between four and five thousand years ago and continued for upwards of 2,000 years (Merion-Jones, 2012, p.81).



Merion-Jones argues that the rock surfaces do not appear to be treated as inert materials, instead the carvers appear to have been responding to the cracks, fissures and undulations of the rocks. Merion Jones (2012, p.83) ascribes hammerstone and lithic assemblages as providing good evidence for the processes of production of the rock art in Kilmartin, Argyll. The archaeological fieldwork at Torbhlaren provides evidence for rock art creation as a performance, which involved the construction of artificial platforms in front of the stones. These platforms would have elevated the carver above the audience, making them highly visible. Moreover, rock art production was performed using lithics of quartz. Striking quartz produced a triboluminescent effect owing to the crystal structure of the material, and under certain lighting conditions this was spectacularly visible. This was an activity that responded to the differing character of the rocks and, in turn, changed the character of the rocks. Penny Spikins, cites evidence for lithic production and flint knapping in the environs of Ilkley Moor (2010, pp.21-22). *Talking Stone* was constructed as a performance with a platform for projection equipment in front of the Stone. A performance by the stone carvers, using triboluminescent quartz, left traces, lithic residue or litter. Generations of performances shaped the environs of the rocks from the prehistoric past to the present day. *Talking Stone* could not be responded to by successive generations visiting the rocks (2012, p.86). Instead, an afterlife was configured by photographs and one fragment of film two minutes long.<sup>132</sup>

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<sup>132</sup> The short film of the *Talking Stone* dress rehearsal is included in the USB stick, which is included in the box file of practice materials.

## 6.6 Sun Assemblage

The rock art surface of the Badger Stone is oriented northeast to southwest, oriented to catch the light of the early morning and evening sun. Fieldwork for *Talking Stone*, uncovered a locally produced phenomenon, I termed a 'sun projection' (Figure 62). The significance of sun projection, co-correlated with mapping projection and lithic triboluminescence, suggested that the *Badger Stone* site was not only a place, but also a time of performance. The action of sun light on rock surfaces produces differing effects at differing times of day.<sup>133</sup> The *Talking Stone* light projection was a contemporary response to the material of the rock and the light production of the original stone carvers. *Talking Stone* was also a response to the light production of nature. Fieldwork suggested that nature (the sun) and culture (the motifs) were already colocated at the Stone. Resembling the Photoshop CMYK colours and Farrow and Ball earth pigments, the colours of the Stone and the appearance of the motifs were enhanced by the dying of the light (Figure 61). In effect, the original stone carvers were using contingent natural forces to make the Stone a moving changing landscape: an animation conducted by the light source.<sup>134</sup>

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<sup>133</sup> The triboluminescent effect of striking quartz is owed to the crystal structure of the material that under certain lighting conditions is spectacularly visible (Merion-Jones (2012, p.83).

<sup>134</sup> Burke (1990, pp. 49-51) describes the light source of the sun as the most powerful which he relates to the divine light and divine presence.



Figure 62. *The Badger Stone Sun Projection*. 2 October 2017.

The sun projection became configured as an intersection of rock art and light projection from two different times zones: a prehistoric time and the contemporary time of sunset, 2 October 2017. The Timebank marshals were witnessing the Stone as our Neolithic ancestors might have done.<sup>135</sup> It was conjectured that light projection and *Talking Stone* might shape time as well as light.

## 6.7 Time-lag

Bhabha defines time-lag as a temporal break in representation whereby revisions of history allow an imaginative identification with the 'other' (1994, pp.274-5). He is not writing about the non-human other or the other-than-human other. However, the principle of time-

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<sup>135</sup> A dress rehearsal of the *Talking Stone* guided art walk with the marshals was conducted on 2 October 2015.

lag is transposed to *Talking Stone* because it enables an interpretation of the event across different time zones. As a revision of history, postcolonial time-lag is co-constituted with a posthumanist assemblaging of two groups of people. As an imaginative reconstruction of the event, *Talking Stone* had a sense of rewriting history as a performance and identification with the other-than-human stone. What I was trying to work out was a methodology that didn't fix the cup and ring marked rocks in time but allowed an evolution and a new translation of what those marks might mean in a contemporary ritual setting. John McLeod (2000, pp.216-7) interprets the afterlife, or dream, to mean that borders are thresholds full of contradiction and ambivalence. *Talking Stone* thus constructed was not a new horizon nor a leaving behind of the past but a liminal place for crossing over literally, metaphorically and figuratively a bridge between a land of the living and a land of the dead. *Talking Stone* was configured as a temporal intervention signifying postcolonial time-lag and requiring a new art for the present (McLeod, 2000, p.217). Agency, thus constructed, challenged representationalism because the *Talking Stone* performance was not just about symbolic representation, but about finding contemporary presence within a lived and 'living' past.

## **6.8 Assemblage and Withdrawal**

The agency of the *Stone* was not held: it was neither a property of people nor things. Bodies of people and things do not have pre-given agentic outline. Bodies of people and things come together in a process of assemblage. This means that meaningful behaviour and relationships develop between the humans, the other-than-human Stone and the various technological apparatus. The apparatus used

are the human prostheses, employed at the performance site. Agency was an enactment: an open emergence each time differently positioned in relation to its constitutive elements. The bodies of the people and things involved in the production of the marked and remarked rock. The Badger Stone emerged as a marked rock as a consequence of reconfiguring entanglements. The next section discusses bodily production by material-discursive apparatus: in the contemporary past and in the prehistoric past. A discussion of apparatus as technics and prostheses follows. The mapping projection equipment of laptop, 'madmapper' software, portable generator, and projector, is contrasted with the technics of stone carving, hammerstones and lithics of quartz.

## 6.9 Presence and Absence

In Carolyn Christov-Barkiev essay for *DOCUMENTA 13* she writes of the possibility for the presence of a meteorite in one place, the *DOCUMENTA* exhibition, predicated upon its simultaneous absence in another, El Chaco, Mexico (2013, p.1). Refusing to agree to the transportation of the meteorite from one place (Mexico) to another (Kassel, Germany), the indigenous Moqoit heritage gate-keepers disallowed the making of a work of art. The work was to be an act of re-emplacement by the artists Guillermo Faivovich and Nicolás Goldberg. It was ideas about the meteorite, ideas about its current and proposed locations, that lived on in the exhibition space (and in Christov-Barkiev's essay). Could different ideas, the idea of the Badger Stone, its agency and its 'thinking', the idea of projection mapping, and the idea about stone carving, live on and become simultaneously colocated at the performance site on the moor? These ideas might subsequently become relocated within the space of the

photographs and within the text of this chapter. If two time zones became coterminous, could time and meaning become unbounded in space? The moments of prehistoric stone carving (pecking) still exist as physical traces on the Moor. The moments of projection mapping no longer exist anywhere, except in image and text. If postcolonial time-lag can enable a temporal break in representation, time-lag might also transect boundaries of space and meaning. As a revision of history, *Talking Stone* had the potential to become a co-emerging world: objects or things existing in one place (stone carving) could exist in another place (projection mapping) simultaneously. *Talking Stone* could become a place of transition, a new hybridized place between the real and the imagined historical. The next section examines the apparatus used to create *Talking Stone*.

## 6.10 Technics and Territory

It was possible to configure the *Talking Stone* as having presence in one time zone whilst being simultaneously absent in the other by co-configuring an assemblage of humans and Stone with tools from different time zones (Figures 63, 64 and 65). Bernard Stiegler argues that humans have always been prosthetic beings and has always differed from the animal world in his use of technics (Stiegler, 1998, pp.152-153). The use of technics requires the exteriorization of certain aspects of the memory and consciousness: recollected use is an aid for human reflection. A stone tool, through its texture, colour, and weight called attention to its past and future use. The *Talking Stone* apparatus of touch was also a container for memory. Corresponding to stone tool, the apparatus of *Talking Stone*, the technics of colour and light projection, the technics of photography and film, was an archive for the past need of the projectionist and

photographer and a memory device for the future recollection of the performance.<sup>136</sup> The memory of past usage and performance is contained within a stone tool. A memory of past 'projection' at the Stone, the triboluminescence of prehistoric projectionists striking rock with lithics of quartz, was contained within the contemporary projection mapping. The exteriorization of memory as both contemporary projection and prehistoric illumination contained a shared appreciation of the natural properties of sun projection. *Talking Stone* could thus become a potentially multipartite projection: an exteriorization of memory from several historical layers.<sup>137</sup>

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<sup>136</sup> Unfortunately, the human participant tasked with filming the event did not produce any usable film. Therefore, the only film surviving was the film sample from the dress rehearsal on 22 September.

<sup>137</sup> McCall's *A Line Describing a Cone* (1973) and the proposals for *Column* (2009, 2011) are configured as solid, animated cones of light (McCall, 1978. *Two Statements*. p.250-251). He suggests that *A Line Describing a Cone* was the first film to exist in three-dimensional space. His solid light films, and *Talking Stone*, allude to a past time hinting at the possibility of other times and places. Mediation between past and present light projection, and historic shadow play crept into the works' primal immediacy. The drawings and plans for *Column* counterpoint *A Line Describing a Cone*. He contrasts indoor space with outdoor space, artificial projected light with natural light, and human control with the contingency of natural forces. *Column* would have been an inversion of his earlier work. Adopting the artificial light of a projector for *Talking Stone* was challenging. Unlike McCall's early work the geometric plotting with calculus and manual algorithms, the geometric shape of the film projection for *Talking Stone* was the result of a mapping software programme. The aperture for projection was a three-dimensional plotting of the Stone (Figure 64).



Figure 63. *Technics as Apparatus of Touch: Stuart Bannister, James Islip and Symon Culpan setting up the projection equipment. 22 September 2015.*



Figure 64. *The Projector. 22 September 2015.*



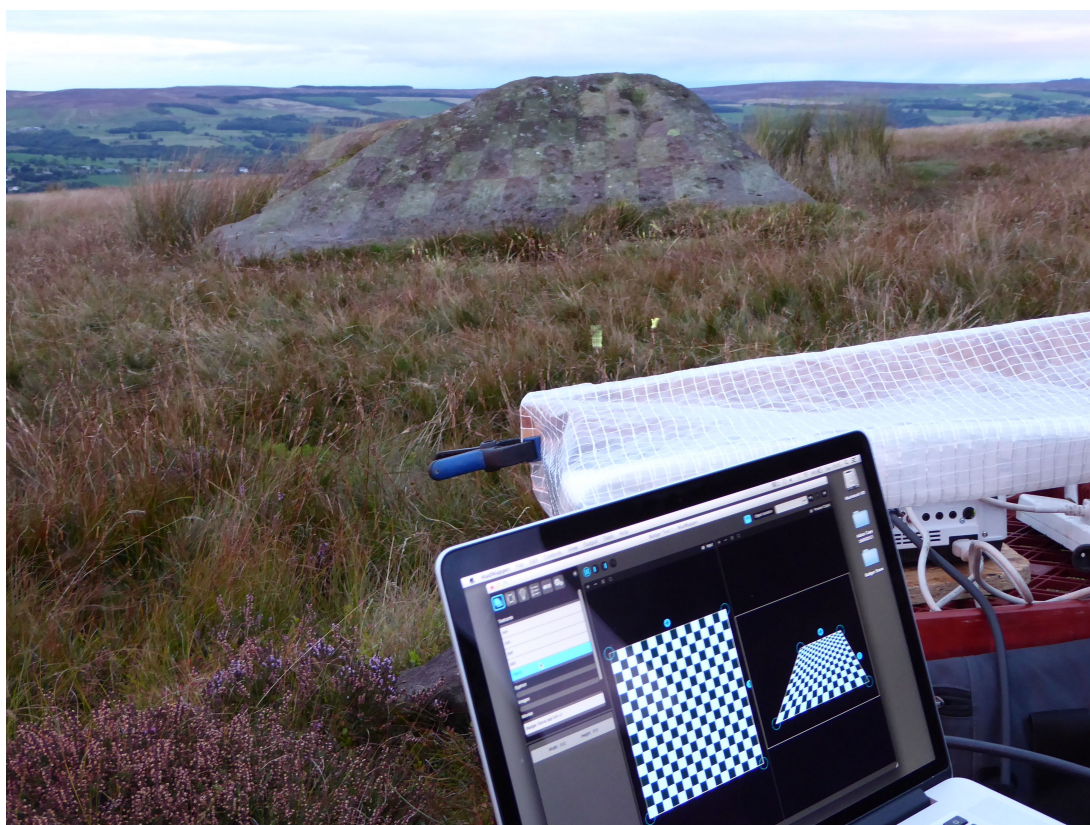


Figure 65. *Beginning the Projection Mapping of the Stone*. 22 September 2015.

The meaning of exteriorization is encompassed by the prefix ‘ex’, meaning ‘out of’, and ‘ter’, associated with ‘territory’, ‘terrain’ ‘terror’ and even ‘terminal’. The exteriorization of memory constructed by *Talking Stone* might be thought of as the act of placing something into the outer territory or landscape. What this means, is that the exteriorization of memory by projection were acts of deterritorialization and reterritorialization at the Badger Stone. The Stone itself became a container for the memories of the sun projections, the quartz projections, and the mapping projections. The Stone itself became an apparatus of memory: an archive for past need, and a memory device for the present and future recollection of performance.<sup>138</sup> By altering the Badger Stone’s internal status into an

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<sup>138</sup> *The Stone Tape* was a television play directed by broadcast on BBC2 as a Christmas ghost story in 1972. As a possible explanation for ghosts, *The Stone Tape* speculated that inanimate materials could absorb energy from living beings. In other words, a recording or track was laid down and this stored energy could consequently be released, resulting in a display of the recorded activity. Like *The*

external one, something of the previous projections were re-envisioned and revived by exteriorizing memory into the material of the Stone.

### 6.11 Cause and Effect

It is important to state that Barad's notion of a phenomenon is not an heir of phenomenology. A phenomenon does not refer to that which is observed, what we take to be real (Barad, 2007, p.412). The technics used in the construction of *Talking Stone* were not independent objects, nor were the humans and the Stone necessarily independent conscious subjects and objects. The two poles of the phenomenon did not exist, as such, apart from their intra-action. The measuring apparatus constructed as prehistoric stone tools and modern-day projection equipment intra-acted through agential cuts producing two component parts as a phenomenon in two different time zones. In each case, the cause expressed itself by marking the other, the effect (Figures 66–68).<sup>139</sup>

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*Stone Tape* perhaps, *Talking Stone* released the stored energy from previous projections and performances at the Stone.

<sup>139</sup> The Yorkshire Sculpture Park understand Burkes' and Turrell's vision for the *Skyspace*. They understand that the best time for viewing is at sunset or dawn. However, the actual experience is both disappointing and frustrating, *Skyspace at Dawn*, 25 August 2012, 4.30am. The next *Museums at Night* viewing is on 18 May 2018. Health and Safety concerns and visitor regulations mean that the experience is confounded by artificial light. On my visit at dawn in 2012, the lights in the deer shelter were left on. Therefore, the experience of contemplation, as the colours of darkness, gave way to the colours of dawn was nullified. In *Talking Stone*, the participants were guided to the Stone by torch light. Once at the Stone, anxiety (and irritation) gave way to a fully immersive experience in darkness: the only light was from the projector with the light revealing colours on the Stone. I disagree with Brady (2013, pp.140-141) that Turrell's *Skyscapes* lack the qualities of the sublime, because of the smallness of scale and the lack of anxiety provoking, physical and perceptual, disorientation. The configuration of the Yorkshire Sculpture Park *Skyspace at Dawn* (2012) was incomplete, lacked the conditions necessary for a complete immersion, and was only spoiled by the introduction of artificial light. Another of Burkes' constructions of the sublime relate to notions of infinity. The



Figure 66. *The Talking Stone colour sequence: The Badger Stone coloured blue.* 11 October 2015.

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eye perceives infinity as objects that appear boundless (1990, p.46-48). His definition of artificial infinity, predicated on the spaces of buildings, is that (1990, p.88) succession and uniformity of parts ground the experience. The artificial infinite is related to an associated expansion of the mind and imagination. Repetition, where the viewing experience moves seamlessly from one part to the next is also a quality shared by Turrell (2009) and *Talking Stone* (Figures 66-68). There were no perceived junctures between one 'scene' and the next (Figures . Unlike Turrell (2009), *Talking Stone* was grounded in a natural dark sky environment that was enhanced, rather than detracted, by artificial light.



Figure 67. *The Talking Stone colour sequence: The Badger Stone coloured green.* 11 October 2015.



Figure 68. *The Talking Stone colour sequence: The Badger Stone coloured yellow ochre.* 11 October 2015.



Figure 69. *The Talking Stone colour sequence: The Badger Stone coloured red.* 11 October 2015

## 6.12 Marked and Unmarked Bodies

In *Talking Stone*, there was a differential focus between what constituted marked and unmarked bodies (Figures 69, 70 and 71). For Donna Haraway (1998, p.677) unrepresented bodies are marked bodies and can be human and non-human 'others' as animals. In *Talking Stone*, I am transposing Haraway's idea about marked bodies to another realm, that of the other-than-human Stone. Unmarked bodies represent a power to see, but not to be seen, and to represent, but not be represented. The Badger Stone was doubly marked: it was marked by the stone carvers and marked again by the projection mappers. The Stone was doubly inscribed and therefore, doubly unrepresented. By representing the unrepresented other-than-human Stone, *Talking Stone* was attempting to represent the Badger Stone using human systems of light and colour (Figures 70-72).



Figure 70. *Humans Projected onto the Badger Stone.* 11 October 2015.



Figure 71. *Humans Projected onto the Badger Stone.* 11 October 2015.



Figure 72. *Sarah Thomas, Chair, Ilkley Arts. 11 October 2015.*

### 6.13 Equalizing Memory

We might now ask who is measuring whom? Who is observing whom?<sup>140</sup> What shift must take place within the inner life of the Badger Stone to become exteriorized into matter? If there was no ontological condition of absolute exteriority between humans and Stone: the different apparatus, the stone tools and the projection equipment, might change the local material resolutions of humans and Stone, in two different time-zones. Two groups of humans, stone carvers and projectionists, intra-act with the other-than-human Stone by means of two sets of technics. In this scenario, humans and Stone are both subject and object, and neither subject and object. They are, at one and the same time, observer and observed, measurer and measurement: one entangled agency between humans and Stone. A memory of prehistoric and contemporary events becomes co-

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constituted within a collective memory of humans and Stone (Figures 58, 70-72).

#### **6.14 Equalizing Voices**

Marcel Mauss (1990, p.3) asks what power resides in the object that causes its recipient to pay it back. The Badger Stone could not 'speak' until the apparatus of touch had performed the agential cut. The Stone was transformed into a temporary 'speaking' subject by the apparatus of touch. It was in the space between humans and the Stone that agential cuts were performed. Many voices spoke there in the interstices, a cacophony of always already reiteratively intra-acting stories: entangled tales of humans and Stone. If each story, human and other-than-human, was diffractively threaded through and enfolded in the other, was that not in the very nature of touching and being touched? Was 'touching' the Stone not a reciprocal invitation (wanted or unwanted)? If humans were 'touching' the Stone by virtual projection and physical carving, was not the Stone also 'touching' the humans (Figures 58, 70-72)? If virtual 'touching' (by projection mapping) and physical touching (by stone carving) can be configured as another form of sacrificial gift, then the gift economy might work in both directions. If the Badger Stone accepted the sacrificial gift of the humans, then humans also accepted some kind of sacrifice from the Stone. Being accountable for the marks on the 'body' of the Badger Stone became a shared responsibility between humans and Stone.

#### **6.15 Conclusion**



The assemblage at the Badger Stone contained elements of what brought the different bodies (human and other-than-human) together but, crucially, also contained within it the elements of what kept the bodies apart. Connection in terms of assemblage, and disconnection in terms of withdrawal, corresponded to Barad's (2006, p.175) broader discussion of agential realism and agential cuts.<sup>141</sup> Bodily assemblage and withdrawal of humans and Stone, were constituted from, and of, each other, but only for the period of the projection performance. Agential-separability, namely the agential-cut, constructs agency without denying the indeterminacy that exists on either side of the cut. In *Talking Stone*, the apparatus used by humans were the tools that engineered the cut: agency occurred within and between the cuts. Therefore, the human bodies and other-than-human body of the Stone emerged only during the *Talking Stone* performance( and the preceding cycles of stone carving at the Stone).

The ongoing flow of agency between humans and Stone made part of the world (the past) differentially intelligible to another part of the world (the present past). The local structures of cause and effect were destabilized and restabilized, not only in space and time, but in the making of space/time itself. It is proposed that a hybrid

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<sup>141</sup> Barad defines agential realist phenomena as a discursive practice that does not mark the epistemological inseparability of 'observer' and 'observed', rather phenomena are ontologically inseparable (Barad, 2003, pp.814-815). The causal relationship between the apparatus of bodily production and the phenomena produced in *Talking Stone* was one of agential intra-action. The *Talking Stone* phenomena signified the inseparability of observed objects and agencies of observation. A key question, then, was who was observing whom? My agential realist interpretation was that the observer and the observed, the humans and the Stone were inseparable phenomena (in two different time frames). Apparatus made the agential cuts. The agential cuts enacted a local cause and effect in the marking of the measuring agencies (the human participants) by the measured object (the Badger Stone), and vice versa.

connectivity for humans and Stone could advance a different kind of ethics in relation to the material entanglement of human and other-than-human agencies. However, the necessity for human participants and human technics to perform the intra-action suggests, perhaps, the impossibility of adequately representing the marked body of the Badger Stone by any human language or any human politics. In conclusion, entanglement is not the same as interweaving, or enmeshment. In *Talking Stone*, the technics of projection mapping were made coterminous with the technics of stone carving. The boundaries between human and other-than-human became temporarily visible, before they dwindled and disappeared.<sup>142</sup>

The next Chapter 7.0 *The First Cut* continues the exploration of human politics in relation to the Badger Stone and the heritage landscape. The question of permission is raised again, as device for understanding the increasing complexity of the performance terrain.

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<sup>142</sup> *Talking Stone* applies Miwon Kwon's (2002, 11-31) directive for three constitutive elements of site-specific performance: phenomenological/experiential, (the live performance), the social/institutional (Ilkley Arts) and the discursive (the language of light and colour). In *Talking Stone*, the artist is present, and the audience intervenes in the space between the projector and the Stone (Figures 58, 70-72). By placing their shadows on the surface of the Stone, they signify something of the past prehistoric light/shadow productions. They make their mark as an act of temporary 'ownership'. The projection utilizes the latest available computer and light-based technology to intensify and control the optical effects. The work is site-specific, linking it to prehistoric rock art and the astrology configured by the *Twelve Apostles* stone circle nearby. Prehistoric spaces used light to manipulate the viewer's experience of the environment. The work also signifies the past, realized and unrealized, light projects of McCall and Turrell. The work also conjugates something of the past and present sublime, a wordless immanency and a remystification of light projection at the Stone: skins of light, bodies of flesh and murmurs in the dark 'where you feel a presence, almost an entity, that physical feeling and power that space can give, a wordless thought (Turrell, ©2018, no pagination).

## 7.1 Introduction

*The First Cut* is a land art response to the devastation by wildfire to an area of land on Ilkley Moor.<sup>143</sup> This chapter documents the research and explores new possibilities for experiencing land art. The way we access, interact with, and experience land art is changed with digital tools and visual experiments. *The First Cut* concluded with the creation of a cup and ring mark in the heather just North of the Cowper's Cross on Ilkley Moor. The cutting of the heather by tractor and flail mower was created from a digital design using stakes and bailer twine. The research outcomes were essentially a land art piece, photographs, a film of the creation of the piece, a series of A5 artist's books, and an A4 artists' book, combining my photographs with three poems by Mark Pajak. I came together with the poet, Mark Pajak at the closing event of the Ilkley Art Trail 2016, the first ever collaboration between Ilkley Arts and the Ilkley Literature Festival. It is proposed that the research outcomes evidence a hybrid methodology. The chapter provides the expanded context of the land art piece and includes critical writing with theoretical interpretation and reflective analysis. The movement of my practice techniques and processes,

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<sup>143</sup> *The First Cut* was supported and enabled by Ilkley Arts and the Ilkley Literature Festival. Permissions were granted by Bradford Metropolitan District Council: Countryside and Rights of Way, the Bingley Moor Partnership, English Heritage and Natural England. The heather cutting was carried out by Simon Nelson, Head Gamekeeper, Ilkley Moor. The film of the heather cutting was created by Clare Charnley: still images and text by Filippa Dobson. The editing of the film was by Clare Charnley and Filippa Dobson, with sound editing by Geoff Clout. Aerial (drone) imagery and a 3D modelling of *The First Cut* were created by Richard Stroud. Three poems were written by Mark Pajak, *Reset* (2016), *Trick* (2016) and *After the Cold Spell* (2017). The poems were written in response to the theme of cutting and burning. The poems are included as the appendix to this chapter, with permission from the author.

from printmaking, performance, projection mapping to land art, was consolidated by *The First Cut*. This chapter will argue that the way we interact with cultural artefacts as land art may be changed from a large-scale masculinist tradition of the 1960s and 70s to a smaller scale, more intimate, land art piece designed to foster social relations. William Malpas (2012, pp.17-19) situates the components of land art as landscape art, earth art, earthworks, nature and environmental art, conceptual, installation and performance art. Malpas (2012, *Ibid*) considers the key exponents of American landscape land art to include Robert Smithson with his giant spiral earthwork, Michael Heizer's carvings in the Nevada Desert, and Dennis Oppenheim's conceptual borderlines and concentric circles. Whilst the three early pioneers of American land art negotiated the 'cut' as an intended form of permanent excavation (*Troublemakers*, 2016), *The First Cut* is neither a permanent excavation nor a permanent transformation of the landscape.<sup>144</sup>

The piece sought to promote a mutual exchange with nature. Whilst the piece was a direct response to land issues, there was also an

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<sup>144</sup> In the twentieth century the distinction between art and nature became increasingly problematized. The shifting, evanescent border-line between nature and culture (as art), and between landscape and land, became an investigation of the point at which land becomes landscape. From the 1960s onwards, the prioritizing of the art object as material commodity, too susceptible to the corruptive manipulations of the art market, gave way to a prioritization of the process, to the raw materials used by the sculptor (Malcolm Andrews, 1999, pp.201-205). *The First Cut* was an explicit act of restoration. The work of the artist investigated the ecology and land management of an otherwise 'untouched' site. The relationship between nature and art is a continuum. The cutting of the heather represents a temporal break. Where does nature end and the culture begin? The land art represents a mimetic tradition of landscape management. The wider landscape is a frame for the art work. Representing the art work in photographs is another mimetic tradition. The art gallery contextualizes and mediates the framed representation of the landscape which the photographer has already manipulated (*Talking Stone: Finding Meaning in the Landscape of Ilkley Moor*. 2018. Ilkley Manor House. 17-25 February.

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indirect response to trauma. The original trauma by burning was transformed into art form. The research outcomes, including the three poems, did not romanticize the natural world nor seek to make a romantic retreat. Rather, the research investigated the anxieties, problems and challenges of living in the contemporary 21<sup>st</sup> century world and aims to articulate the positive and negative impact of fire. The dynamics of a political resistance to cultural authority was changed by the making of the piece. The relationship between cultural authority as colonizing agent, and artist as colonized subject, was subtly altered, and led to a new hybridized identity somewhere between a colonizing agent and a colonized subject. By mapping a previously unmapped space, *The First Cut* was configured as a reterritorialization of the space: a postcolonial construction and piece of community art. The work explored the deep relationships between human and non-human bodies and the land.<sup>145</sup>

The structure of the chapter begins with a discussion of the environmental context of the piece and the processes involved in making the piece. This is further explored by a visual analysis of *The First Cut* film: the context of the film, the focus, and the visual methodology. The film analysis begins with a discussion of the still

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<sup>145</sup> Andrews, (1999, p.223)suggests that nature-that 'out there', that 'other'-is not necessarily perpetually self-renewing. It is more like ourselves than we ever feared. When it is not offering us dreams of green spaces as landscape art in our time comes burdened with guilt. Anxiety, expressed as bodily pain was a component part of *The First Cut*. The heather moorland didn't 'choose' to be cut. Heather cutting, whether by tractor or scythe, is a human intervention, part of the tradition of heather moorland management for grouse shooting. Without cutting (or burning) heather grows long and 'leggy' and opens pockets in the heather moorland that can be colonized by other plant species. The gamekeeper, a graduate of the Countryside and Environment degree at Askham Bryan College near York, alerted me to the 'invasion' of a moss from New Zealand that was supplanting the sphagnum moss and banks of older heather. He also told me about the preference of burning for the control of a specific 'pest': heather beetle (Nelson, S. 2016. *Personal conversation with Filippa Dobson*. 19 September). Without managed cutting and burning, the land reverts to scrub.

imagery at the beginning of the film. The moving image component is discussed as line, sound, colour, character and narrative. The filming was carried out by Clare Charnley. Film editing was carried out by Clare Charnley and myself, with sound editing by Geoff Clout. All the text and still images in the film were created by myself. Lastly, there is a section providing a context for the film, with cultural and historical Interpretation, in relation to the films of three land artists: Robert Smithson, *Spiral Jetty* (1970), Julie Brook, *That untravell'd world. Building between tides Erosion -Volcano Decay* (1991-94) and Patrick Keiller, *Robinson in Ruins* (2010). The conclusion returns the reader to questions about permission in relation to land issues and demonstrates how my perception changed in relation to the hunting and shooting arguments discussed in the text.

## 7.2 Towards a Hybrid Practice

The emphasis in this section of the Land Art Chapter will be on the processes and actions that precipitated *The First Cut* as a piece of land art. As an experiment in content and form, the reader is asked to consider whether land art, land management and creative writing remain separate strands that can be woven together as a crossdisciplinary practice or become hybridized as a truly interdisciplinary practice. Does *The First Cut* land art form evidence a 'hybridized' or interdisciplinary practice (Figure 73)?

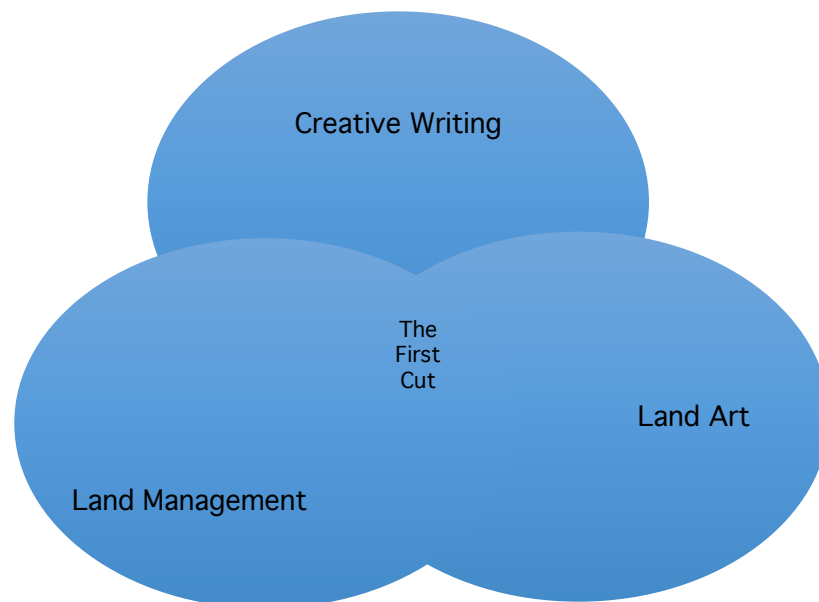


Fig 73. Venn diagram: *The First Cut as a hybrid proposition*. 2017.

The need for crossdisciplinary and multidisciplinary working has increased in recent years. A move towards a truly interdisciplinary practice may be more challenging. Alexander Refsum Jensenius (2012) suggests that interdisciplinary research addresses topics that are too broad to be understood by a single discipline.<sup>146</sup> This chapter is an attempt to bridge disciplines between art and poetry, and between art and environmental science. By speaking from different registers, and by weaving together image and text, my aim is to find out whether land art, land management and creative writing converge within *The First Cut* domain. *The First Cut* land art piece will be

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<sup>146</sup> Alexander Refsum Jensenius (2012, no pagination) summarizes Marilyn Stember (1991, pp.1-14) in which she offers an overview of different levels of disciplinarity as: intradisciplinary, working within a single discipline, cross disciplinary, viewing one discipline from the perspective of another, multidisciplinary, people from different disciplines working together, each drawing on their disciplinary knowledge, and interdisciplinary, integrating knowledge and methods from different disciplines, using a real synthesis of approaches. In this chapter, I aim to move my practice from a crossdisciplinary performative framework towards one that is interdisciplinary. I am not seeking a transdisciplinary approach which would create a unity of intellectual frameworks beyond the disciplinary perspective and would be outside the scope of a practice-based PhD thesis.

examined as a materializing practice situated between the creation of a semi-permanent artefact and ephemeral performance as a performance map. *The First Cut* land art piece I want to find out whether *The First Cut* manifests itself into the world of the Moor as a site of transformation: a liminal place for crossing cultural boundaries, literally, figuratively and metaphorically.

The land art piece began as a bricolage of walking as a method for direct encounter with the moorland landscape, and wayfaring as a method of fieldwalking combined with the collection of photographs. The design for *The First Cut* was created by distilling photographic information collected from the Moor combined with a scale drawing of a cup and ring mark. The drawn design was transposed onto the heather by a method of bodily mapping, extending the original gestural drawing of the cup and ring mark back into the landscape, as a contemporary mythological map. Postcolonial unmapping is the method used for reterritorializing a previously unmapped space. A new map is created as a maze or a labyrinth. Deep mapping is the method used for an exploration of the voices encountered during the construction of the piece: the voices that emerged in the time-lag between the Neolithic mark makers and the modern-day, contemporary, artisans. Autotopography is used to map my interior space whilst also examining the biography of my mother's family, the Vayro's, and the former Traveller encampments on Ilkley Moor.<sup>147</sup>

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<sup>147</sup> Bradford MDC (2009, p.26) effectively prevented Gypsies and other Traveller 'tribes' from future encampments in 1969 by lining the land with posts. The greens remain common land to this day. Up to 1969, gypsies were permitted to stay for a maximum of three nights. The disorder caused by a ten-day gypsy encampment in 1969 led to posts being erected on the Green to prevent encampment. These stone posts were formerly the dressed kerbstones of demolished streets in Shipley. Records of gypsy encampments on the Moor go back to 1770. The common land was sold to Bradford Corporation in 1899. (Baildon Moor is part of Ilkley Moor).



Responding to the interior/exterior spaces of the Moor, the whole methodology is configured as a form of what I term performance mapping. Performance mapping is the appropriate method for combining the creation of a semi-permanent artefact with the ephemerality of the performance (the action of making the piece). Performance mapping commingles the past technology of carving with stone tools with a contemporary technology of tractor driving and flail-mowing. Whilst the prehistoric mark makers carved stone with peck marks, the modern-day contemporary mark makers sought to carve, or inscribe, a cup mark in heather.<sup>148</sup> By interweaving two different time-frames, and the two different forms of mapping, the hybrid whole becomes a multi-generational land art piece that will eventually become lost in time.<sup>149</sup> The afterlife of *The First Cut*

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<sup>148</sup> Andrew Meirion Jones (2011, p334) defines the process of making cup and ring marks by using quartz pebbles as hammerstones, to peck the designs: the repetitive, rhythmic, noisy nature of the act of pecking a design, and the fact that a freshly created design can reveal striking colour differences in the 'living' rock.

<sup>149</sup> David Nash's *Ash Dome* begun in 1977 is hidden in a secret location in North Wales (Nash, ©2001, pp.66-75). The circle of ash trees is an evolving and ever changing art work. Comparable to *Ash Dome*, *The First Cut*, is made from living material and might almost be a monument to life itself. Similar to Rachel Carson's (1962) book *Silent Spring*, both works are fables for tomorrow. Expressing the political and environmental anxieties of the time, Nash refers to the political climate of the Cold War (Malpas, 2012, p.205). *The First Cut* and the *Ash Dome* express something of the anxieties of their age. Separated in time by almost thirty years, a potentially new Cold War has emerged (Jonathan Marcus, 2018, no pagination). Neither work could foresee the cycles of political change. Nash's desire to bend, alter, and change the natural growth cycle may have had something to do with a desire to control an uncontrollable political future. The RAF listening and receiving station, Menwith Hill, glimpsed in *The First Cut* film, hints at the same sense of threat. Nash could not foresee that the threat of nuclear annihilation would evolve into a new threat from North Korea. He could not foresee the natural disaster of 'ash die back' which threatens his trees (Forestry Commission, 2018, no pagination). *The First Cut* is threatened by an invasive moss. Neither artists nor gamekeepers control nature for long. *Ash Dome* and *The First Cut* pursue a geometry of living plants that does not exist in nature. Marina Warner (2001, p.17) compares *Ash Dome* to the pioneering gardens of the Chinese philosophers and the 'studied irregularity' of Buddhist 'sharawaggi' principles. He creates a strong sense of immanent natural and metaphysical forces but resists the notion that an artist can become a shaman. He isn't a believer in a deity but is committed to a life-long spiritual exploration. If the forest is symbolic of the interior of the soul, then walking into the centre of the *Ash Dome*, and *The First Cut* circles is a reminder of our spiritual rootedness in nature. The possibilities of encountering a life cycle that

(2016) is the documentation by digital photography, artist's books and one digital high definition film (HD).<sup>150</sup>

### 7.3 Landscape and Environment

*The First Cut* involved the fostering of relationships with the heritage-gatekeepers: Bradford Metropolitan District Council (MDC) and the Bingley Moor Partnership on the Moor, and Ilkley Arts and the Ilkley Literature Festival (ILF) in the town<sup>151</sup>. The increasing complexity of the human relationships was paralleled by the increasing complexity of the performance terrain: the performance site and its governance. Bradford MDC own and manage the land above White Wells and have their own experimental site for comparing managed burning and managed cutting. The Partnership owns large tracts of Ilkley Moor and is sub-contracted to carry out all the managed burning and cutting on the Moor. Whilst permission for a controlled cutting or burning of a cup and ring mark was in the gift of Bradford MDC and the Partnership, cutting and burning in upland areas is ultimately controlled by statutory laws and managed by Natural England. Natural

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starts with a seed or a sapling reminds us that all life ends with death. He has always considered spirituality to be immensely practical and physical.

<sup>150</sup> A later A4 artist's book *The First Cut: An Anthology of Poetry and Photographs* was compiled in 2017 for the Land2 *In the Open* exhibition, Sheffield Institute of the Arts, Sheffield Hallam University, 6-29 September. The artist's book *The Ilkley Fable about a Girl, a Hare and a Stone: An Illustrated Prose Tale* (a synopsis of the whole PhD) was also compiled for this exhibition. Copies of both books are included in the box file of practice materials that accompanies the thesis.

<sup>151</sup> The relationship with Bradford MDC and Ilkley Arts that began with *Talking Stone*, was now developed into an exercise of project management and brokering partnership working. Introductions to the Partnership were made via the Council Countryside Management Team, Danny Jackson. Meetings were held with Rachel Feldberg, Ilkley Literature Festival and Sarah Thomas, Chair of Ilkley Arts. See also Chapter 6.0 *Talking Stone*.

England is the government land agent for Defra, the government Department for the Environment, food and rural affairs. Ultimately permission was granted by Andrew Clark, the Natural England Lead Adviser, Land Management and Conservation, Yorkshire Pennines Team.

### 7.3.1 Land Ownership

Ilkley Moor is the largest outdoor resource owned and managed by the City of Bradford Metropolitan District Council. Although widely regarded as a natural and wild place, free from human interference, the Moor as we know it today, in common with most of the uplands of Northern England, has been settled, used and managed by humans up to the present day. Extensive woodland clearances from the Neolithic to the Mid-Bronze Age (around 5000 to 2000 BC), transformed the uplands from a densely wooded landscape to the heather moorland we know today (Bradford MDC, 2016, p.1). Prehistoric people used cutting and burning as tools to change their upland environment. Land tenure was based on a system of paths interspersed with rock art: a landscape of mobility with territorial boundaries that allowed for the free movement of people.<sup>152</sup> Their upland territorial boundaries were fluid in contrast to contemporary land tenure based on land holdings

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<sup>152</sup> Ingold (1987, pp.156-7) asserts that territoriality and land tenure are distinct phenomena. Territoriality among hunters and gathers may be similar in some respects to other members of the animal kingdom. Tenure in hunter gatherer societies is based on paths and locations in the landscape and is contrasted with agricultural societies based on the tenure of plots. Bradley (1997, pp.5-6) develops Ingold's preposition. Bradley describes the landscape construction of the prehistoric rock art carvers as a landscape of mobility based on rock art sites and paths. The hunting economy depended on signing the land with rock art situated in areas best suited to mobile exploitation. Rock art largely fell out of use when tenure was replaced by a territorial system. Ingold (1987, p.142) states that to draw a boundary across a landscape is to bring a territory into being: land boundaries demarcate zones of exclusion.

and plots of land. Land boundaries signify a political demarcation based on zones of exclusion (Ingold, 1987, p.156). The map below shows the extent of Ilkley Moor owned by City of Bradford M.D.C. shaded red (Figure 74).

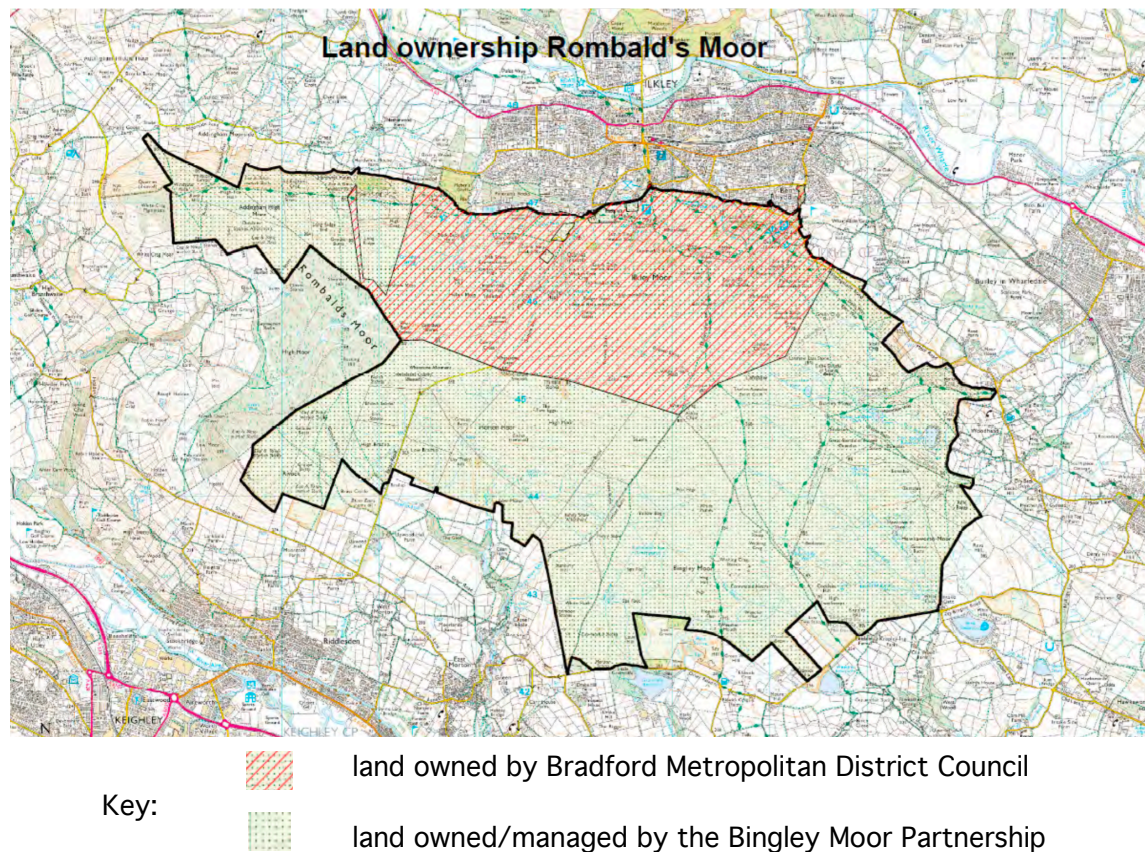


Figure 74. Bradford (MDC). 2016. *Land ownership Rombald's Moor.*

Ilkley Moor came into public ownership in 1893 when it was passed to the Ilkley Board of Health from the previous owner, Marmaduke Middleton, as a public pleasure ground. The surrounding moors which make up the rest of Rombald's Moor are all in private ownership. The neighbouring landowners, the Bingley Moor Estate, hold a sporting deed until 2018 for the purpose of shooting grouse on up to 8 days per season. Grouse shooting has taken place on Ilkley Moor for over 100 years, with the exception of a 10-year period between 1997 and

2007 when the Council chose not to renew the shooting tenancy. No other Council in England allows shooting on its land.<sup>153</sup>

### 7.3.2 Land Management

The Department for Environment, Food and Rural Affairs (DEFRA) restricts grousemoor management work, in line with the Higher-Level Stewardship (HLS). DEFRA and the sporting deed provide annual and capital payments for management of the moors designated habitat and species. Natural England manage the priority habitats on Ilkley Moor that can be identified as old sessile oak woodland, transition mires, quaking bogs, wet and dry heath (heather moorland) and blanket bog interspersed with moorland grasses and areas of woodland and scrub (e.g. gorse). The Natural England (2013-2015, various reports) *The Review of Upland Evidence* states that managed burning on upland peatland increases biodiversity, traps carbon,

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<sup>153</sup> Grouse shooting on Ilkley Moor officially came to an end at midnight on Tuesday 1 May 2018 (Claire Lomax, 2018, no pagination). The shooting deed (held by the Bingley Moor Partnership) expired at the same time. Councillor Alex Ross-Shaw, Portfolio Holder for Regeneration, Planning and Transport, said in a statement from Bradford Council, "The lease for the Bingley Moor Partnership to grant shooting rights on Ilkley Moor expires in April 2018 and Bradford Labour Group were not supportive of its renewal. Our new Ilkley Moor Management Plan (2016) sets out our approach to management of the moor regardless of whether or not grouse shooting takes place on the moor. Our focus is now on implementing the objectives of the plan to manage the heathland, increase tree coverage in appropriate areas, restore peat and blanket bog and reduce flood risk for the surrounding areas. As part of the plan, we will be seeking additional sources of funding to help our stewardship of the moor." There has been no land management on the Moor since the end 2016 when the Ilkley Moor Management Plan was first published (as a draft consultation document). Where is this funding to come from? In an era of swinging central government cutbacks to Council funding, heather moorland management is not listed as a Council priority. Andy Bounds, North of England correspondent, warns that between 2015 and 2020, central funding will have decreased by £0.77 in every pound. The Local Government Association estimates a shortfall of £5.8bn (*Financial Times*, 4 May 2017). In the last eighteen months, local walkers have expressed their dismay about the encroachment of bracken and scrub and the displacement of heather. I applaud the end of blood sports on the Moor. The pros and cons of heather management by cutting and burning are set out in section 7.3.2.

reduces silt and peat run-off and improves water quality. There is strong evidence that managed, rotational burning results in a change in the species composition of blanket bog and upland wet heath vegetation, at least for a period of time. This included strong evidence that certain bird species, part of the breeding bird assemblage, are associated with particular moorland vegetation characteristics. Increasing heather cover by burning and predator control increases the breeding density of:

Common Sandpiper *Actitis hypoleucos*

Curlew *Numenius Arquata*

Dunlin *Calidris alpina schinzii*

Golden plover *Pluvialis apricaria*

Red grouse *Lagopus lagopus scotica*

Ring Ouzel *Turdus torquatus*

Hen Harrier *Circus cyaneus*

Lapwing Peewits *Vanellus vanellus*.

Peregrine Falcon *Falco peregrinus*

Redshank *Tringa totanus*

Short-eared Owl *Asio flammeus*

Snipe *Gallinago gallinago*

Stonechat *Saxicola torquata*

Whinchat *Saxicola rubetra*

However, increasing burning and predator control is correlated with decreasing populations of:

Merlin *Falco columbarius*

Twite *Carduelis flavirostris*

Skylark *Alauda arvensis*

Wheatear *Oenanthe oenanthe*

(Bradford Metropolitan District Council, 2016. p.15)

The Habitats Directive' 1.2.2 Under Regulation 102, HRA) must be applied to any land use plan in England and Wales with the potential to adversely affect the ecological integrity of sites designated for their nature conservation importance as part of a system known collectively as the Natura 2000 network of European sites. Ilkley Moor is one such designated European site shown on the following map (Figure 75). It is both a SPA (Special Protection Area and a SAC (Special Area of conservation). Some bird population increase, some bird populations decrease. Before I engaged with heather cutting, I would have supported the Ban Bloodsports on Ilkley Moor (BBIM) campaign. I first studied for a BSc in human and marine ecology at the University of Stirling. There are many factual errors on the BBIM website. For example, they say that there are no peregrine falcons, hen harriers and merlin on the Moor (Ban Bloodsports on Ilkley Moor. 2018. No pagination). In the South Pennines Area, which includes Ilkley Moor, there are 28 pairs of merlin, representing at least 4.3% of the breeding population of Great Britain (and golden plover at least 292 pairs representing at least 1.2% of the breeding population). The subsequent JNCC review, published in 2001, found that peregrine falcon, short-eared owl and dunlin were also present in qualifying numbers. Admittedly, there are few hen harriers. Although a few birds remain in the vicinity of the moors during the winter most birds migrate to the coastal marshes especially within the East Anglia (Bradford Metropolitan District Council/ Urban Edge Environmental Consultancy, 2015, pp.9-11, pp.17-26).

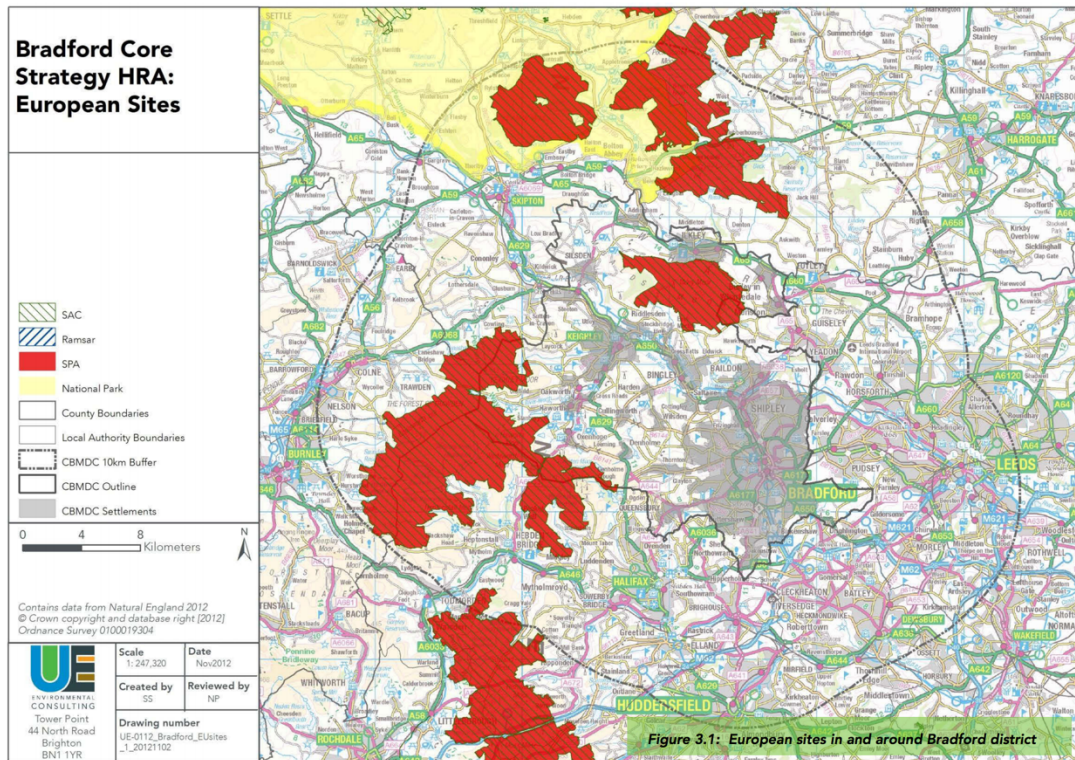


Figure 75. Bradford Metropolitan District Council/ Urban Edge Environmental Consultancy. 2015. *Habitat Regulations Assessment: European Site Qualifying Features*.

The pros and cons of grouse shooting associated with heather moorland management have been debated for many, many years. Grouse shooting depends on heather moorland management. On private land, such as the nearby Bolton Abbey estate, the relationship is an ancient and a symbiotic one. Moorland management depends on grouse shooting. The National Trust, despite adverse publicity and anti-blood sports campaigns, continues to allow grouse shooting on its land.<sup>154</sup> The National Trust are transparent about their policies and

<sup>154</sup> In 2013 the National Trust launched the 50 year Vision and Plan for the High Peak Moors, *National Trust Vision for the High Peak Moors* and entered into a new Higher Level Stewardship and England Woodland Grant Scheme agreements on all their Moors in the High Peak Estate. The Plan aims to enhance and protect the many benefits the High Peaks provide to the wider society including clean, fresh drinking water, carbon storage, amazing wildlife and public access to remote and inspirational places. The Vision stresses the importance of people working together to look after the land. Successful delivery of this vision requires collaboration between the Trust and its land management partners, sharing objectives, skills, knowledge and passion. They want to restore degraded habitats, increase biodiversity and facilitate an increase in the number of breeding birds of prey. They



state emphatically that numbers of hawks, falcons and owls will increase over the next five years in relationship to grouse moor management and grouse shooting in the High Peaks (National Trust, 2018, no pagination). If there was no grouse shooting, and no grouse moor management, heather moorland would decline. In the ten years that the Bingley Moor Partnership managed the Moor, heather moorland increased by twenty five percent It may be that, in the future, rewilding, or at least, lower intensity management for the moors becomes an option, but the following would need to be in place before the National Trust this option: an understanding of the implications for other interests especially farming and grouse shooting (National Trust, 2013, p.37). In conclusion, the arguments for and against grouse shooting and the accompanying grouse moor management are extremely complex and historic. If there was no grouse shooting (and upland sheep farming) the upland environment, including Ilkley Moor, would be a very different place. Ecologically, managed heather moorland supports a breeding bird assemblage, which would be affected detrimentally by decreased moorland management. Numbers of birds such as merlin, which breed on heather moorland across the uplands of Britain would decrease and might disappear. From an ecological perspective more research needs

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are keen to explore and demonstrate the potential for these objectives to be delivered by high nature value farming and grouse shooting. Peter Nixon, Director of Conservation, said: 'Our core concern is looking after special places so that they can be enjoyed by everyone for ever. We appreciate the importance of rural traditions as part of the spirit of many of the places we look after. We allow field sports to take place on our property where traditionally practised, provided they are within the law and compatible with our principal purposes of conservation and access. We allow well managed shooting activity provided it fits at a local level with conservation and access. Where we allow shooting, we require it to be carried out in an appropriate way in accordance with local circumstances and a national code of good practice' (National Trust. 2015. *Our position on shooting*. November.)

to be done: what happens to a moorland environment when no moorland management is undertaken, what happens to biodiversity?

It may be that, in the future, rewilding, or at least, lower intensity management for the moors becomes an option, but the following would need to be in place before the National Trust pursued this option: an understanding of the implications for other interests especially farming and grouse shooting. It is difficult to unpick heather management issues from grouse shooting issues. The Ban Blood Sports on Ilkley Moor (BBIM) is an attractive proposition because the subject is emotive, and their campaign was effective and polemic. In conclusion, the question is whether we want to preserve heather moorland. If grouse shooting, and grouse moor management ceases, the ecology of the Moor will change, whether or not the heather is maintained. The biodiversity and species densities would change. Management of heather moorland is certainly possible, if the funding is found. Rewilding is also an option. The arguments against grouse shooting prevailed with Bradford Metropolitan District Council: members, officials and council tax payers. From an ecological perspective, research need to be undertaken that compares environments where grouse moor management continues, environments where heather management is undertaken, and environments where no management is undertaken, and rewilding is allowed to take place. Bradford Council already has an experimental site above the Cow and Calf Rocks: their experiments should continue.

### **7.3.3 Wildfire**

The worst wildfire in living memory took place in 2006 when the license for the Bingley Moor Partnership was revoked. Since 2006

Natural England has forbidden burning of the wildfire damaged area. Between 2008 and 2018, the presence of the Bingley Moor keepers on the moorland, day and night, provides an additional level of protection to the Moor. The threat of wildfire was reduced as the keepers were able to spot, raise the alarm and attend to outbreaks quickly. *The Ilkley Gazette* (3 August 2006) reported the wildfire billowing clouds of smoke and blotting out the sun. Flames shot ten feet into the air and turned the sky red. The consequences of wildfire, often started deliberately, can be devastating. There is significant loss of wildlife (ground nesting chicks are particularly vulnerable) and also the loss of habitat. The carbon stored in the peat is released into the atmosphere and smoke pollution and water pollution impacts upon the health of animals and humans. There is a loss of amenity for farmers and walkers and others who use the Moor. The aftermath of the 2006 fire was not scheduled for cutting by Natural England until 2016 (Figure 76).



Figure 76. The First Cut site after the wildfire in 2006.

Whilst both controlled cutting and burning foster a diverse environment by managing the moorland lifecycle, Natural England decided that cutting the heather was the only legitimate method for managing the heath in the designated area for *The First Cut*. As an environmentally sensitive area (ESA), burning was forbidden. Careful cultivation and reseedling had ensured the renewal of the heather moorland and a return of ground nesting birds. Although the plant cover was still relatively fragile, cutting would encourage re-vegetation of this part of the Moor. The site was relatively flat and accessible to machinery and there was no risk of damage to carved rocks. The map below shows the site that was chosen within the authorized no burning zone (top left of the map) (Figure 77).

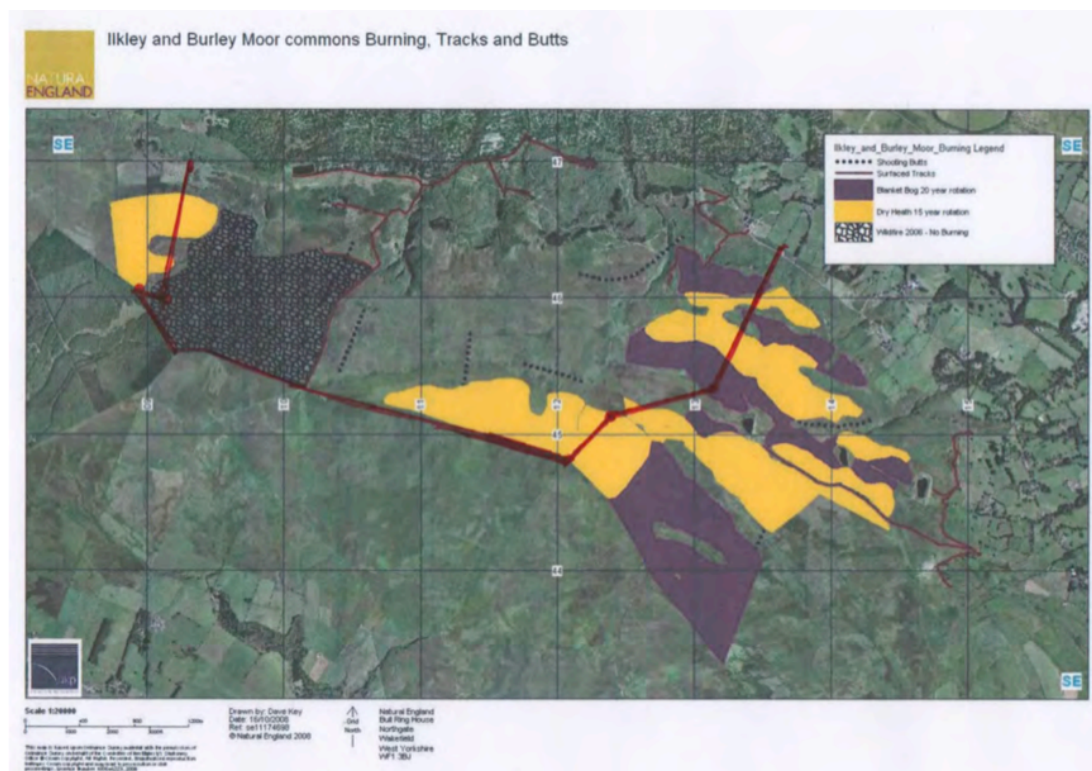


Figure 77. Natural England. 2015. *Ilkley and Burley Moor commons*.

## 7.4 Power Relations

Permission by Natural England was not officially granted until five days before *The First Cut*. Having permission meant it was legitimate to permeate the boundary around the performance site. A political change of emphasis and a shift in power relations signified an appropriation of land management agency. For Bhabha (1994, p. 160) agency is only possible with subjugation. The reader is reminded that I identified myself as partially subjugated at the start of the practice-based research. If I was wholly colonized by seeking permission, I was also functioning as an agent of colonization.<sup>155</sup> The gamekeeper also functioned as an agent of colonization and his living depended on colonial rule. However, the paradox of subjugation, is that the colonized can become colonizers in turn. Simon Nelson, continued to take bookings for grouse shooting for the duration of the piece: hunters are agents of colonization. Simon was facilitating, and thereby implicated, in the hunting and shooting project. Whilst still raising questions about the local political climate for hunting and shooting on the Moor, with the associated considerations of money and class, I understand better the complexities of the arguments. The economic drivers situate some aspects of caring for the environment within a hunting and shooting economy.<sup>156</sup>

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<sup>155</sup> In 1969 artist Michael Snow proposed a film project to record a piece of the Canadian 'wilderness' equal in terms of film to the great landscape paintings of Cezanne and Matisse. He stated that the visit of minds, bodies and machinery to a wild place didn't 'colonize' it (Louise Dompierre, 1994, p.59). In retrospect, his assertion is naïve. David Lowenthal characterises nostalgia as memory with the pain taken out (1987, p.8). The colonial project of framing Canada as wilderness does not excise the pain of the indigenous people who were forcibly removed. Nathan Coley and Charles Avery treat of absence, but their visualization of indigenous Scots brings to light something of the effects of the colonizing process. The people colonized for sheep, and cleared from the land, became colonizers in turn. Coley's *Beloved* (2009) and Avery's *The Islanders: An Introduction* (2008) signify postcolonial time-lag traversing borders across nation states and time zones. Both interrogate the unstable hybrid boundary between the processes of colonizing and being colonized.

<sup>156</sup> Nationally, grouse shooting is worth £67.7 million a year to England's economy and provides 1,500 much-needed jobs. On Ilkley Moor, in the ten years that hunting was banned, nationally important moorland bird populations hit rock bottom. Curlew,

However, mimicry for Bhabha becomes both a strategy for colonial subjection and also the subject setting for its subversion (1994, p.160). By mimicking the appropriation of land to foster the renewal of heather moorland, I was mimicking a process of colonization. *The First Cut* was a political critique of land and land ownership. The cultural authority invested with Bradford MDC, the Bingley Moor Partnership, English Heritage and Natural England, in relation to land management, was made visible by first seeking, then gaining permission. If the cultural authority invested in these bodies was configured as the colonizing agency, does it follow that I was their colonized subject? If I was wholly colonized by seeking and gaining permission, am I implicated in the hunting and shooting project? These rhetorical questions might be answered by configuring the relationship between colonizing agent and colonizing subject as a symbiotic hybrid relationship. Then power can shift between the two and the boundary between colonizer and colonized can become unstable. Bhabha's defines the space between the two polarities as 'hybridity': my identity was becoming hybridized in the interstitial 'third space' operating between colonizing agent and colonized subject (1994, p.361). If I was wholly subjected by submitting to the 'higher' authority, I also appeared to adopt the authority of the land agents. By this apparent paradox, I was unbound and freed to act. (I

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black grouse, ring ouzel and golden plover plummeted by 78 to 90 percent. Lapwing completely disappeared. (The Moorland Association, 2016, no pagination). The income generated for Bradford Council from the shoot on Ilkley Moor is £10,000 per year (Bradford MDC, 2013). The opposing view from the group, Ban Bloodsports on Ilkley Moor (BBIM), claims the practice degraded rare habitat and polluted the public land with toxic lead shot (BBIM, 2016, no pagination).

also felt ambivalence about the power relations shifting, and guilt by implication).<sup>157</sup>

My identity fragmented as the land was readied to be reterritorialized by mapping. The land had to be deterritorialized first in a process of postcolonial unmapping. My identity had to be unmapped before I could mimic the land agent: I had to be subjugated first. Hybridity is a consequence of unmapping. It is not a binary equation between mapping and unmapping, subjugators and subjugated, colonizers and colonized. In the process of 'colonizing' the piece of land by mapping, my identity became unstable. It could be argued that the gamekeeper's identity was similarly fragmented. He was also subjugated by adopting the mantle of land agent and gamekeeper. He had already been subjugated by the land owners and the people who grouse shoot on the Moor. In Bhabha's terms a new interstitial cultural identity was articulated in this third space of representation. In fact, all four of the people employed to conduct the cutting emerged as the 'others' of ourselves telling us who belonged and who we are

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<sup>157</sup> Coley's *Beloved* (2009) comprises seven painted pillars. The trunks signify the 19th Century Weymss estate cottages and shooting lodge. Richard J. Williams argues that the trunks are signifiers of the moment when the Highlands were conquered for leisure (2009, p.29). The trunks are turned upside down and one trunk spells *BELOVED* in dots of meticulously drilled holes. Placing the textual reference at child's height signifies a darker reading with a discernible subtext of colonial violence linked to Toni Morrison's book *Beloved* (1987). The pillars signify memorial architecture advertising death. Coley is an atheist critiquing Christianity (*Email to Filippa Dobson*, 7 January 2012). Whose death is he memorializing? Christianity and missionary activity were major imperialist exports during the expansion of the British Empire. *Émigré* Scots became enthusiastic builders of empire. Coley navigates the territory of death and after-death with *Beloved* (2009). On one level the artwork is a memorial for the colonized Scots: the violent expulsion of people in the 18th and 19th centuries as the Highland Clearances. The artist is also bringing to light *émigré* Scots. Some of the forcibly removed became foot soldiers for the British Empire and the Americas (Thomas. M. Devine's (1999, p.290). Bhabha (1994, p.284) references 'voids' and 'absences' created by the living and the dead highlighting absences that are so stressed they arrest us with their intentionality and purpose. The void that is presencing in *Beloved* (2009) is profoundly ambiguous. Coley is reminding us of a Scottish 'duality' (Patrick Crotty, 1999, p.89-93). *Beloved* signifies a hybrid identity between colonized and colonizer and highlights issues of slavery.

(Bhabha, 1994, pp.19, 313). We belonged to that piece of land we fragmented. Owned by Bradford Council, and managed by the Partnership, the land itself became an unstable construct as a consequence of our cutting. It became uncertain who the land belonged to, and conversely who belonged to the land. If *The First Cut* articulated a new place, a third space of cultural representation, a new art of the present modified the authority of the heritage gatekeepers and repositioned the authority of the artist.<sup>158</sup> Whilst I was empowered by assisting the gatekeepers and might appear to have identified closely with their cultural authority, my real purpose was hidden in plain sight. *The First Cut* became temporarily our place, our land. I renamed the small piece of land *The First Cut* an impermanent outlier of the Badger Stone.<sup>159</sup> My map of the proposed site is shown in the next section (Figure 78).

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<sup>158</sup> Bhabha has pointed out that the introduction and appropriation of English canonical texts in India contaminated the authority of the colonizers and, at the same time, disturbed the Brahminic structures of caste and class (Saeed Ur-Rehman, 1997, p.11).

<sup>159</sup> The voices of the colonized are closely identified with the colonizers in Avery's *The Islanders: An Introduction* (2010). His project evidences colonial mimicry as postcolonial conceptual mapping. His drawing *Untitled (World)* (2009) is comparable with *The First Cut* as land maps of our childhood worlds: the island of Mull and Ilkley Moor respectively. The artists are colonizers of the mind. Avery (2012) describes his metaphorical processes: "There is only one world, in my mind, and it is the real one. I am creating a fiction, which is part of this world. Pedantic but an important distinction" (*Email to Filippa Dobson*, 10 January 2012). Bourriaud (2010a, p.151) explains that reality born of abstract truth can be represented like the material world. *The First Cut* and *The Islanders* mimic the routes and rituals of empire. Avery is signifying empire in order to contest it. *The First Cut* is signifying a colonial appropriation of land in order to both contest and reterritorialize it. Bourriaud (2009a, p.11) relates Avery's archipelago to multiculturalism and nomadism in space and time. Children were born on the Island and died without knowing the 'old' country. They did not identify themselves as islanders because they had no experience of any other place (Avery, 2008, p.23). *The First Cut* evidences the experience of diaspora and settlement, the experience of living in one country but looking across time and space to another (McLeod, 2000, pp.206-7). Before the 'human settlers' arrived on the island, there were other 'beings', which evolved into the 'If'en race' with a caste system (Avery, 2008, p.36.). Displacement and multiculturalism arise from the production of Empire: Avery's Grandfather was a colonial administrator in India (*Email, to Filippa Dobson* 12 January 2012). *The First Cut* and *The Islanders* are hybrid, collectivized spaces mixing incomers or colonizers with colonizing Scots. The gamekeeper, the film maker, the factor and the artist changed one small space into



## 7.5 Mapping

Extending Ingold's (2000, p.219) conceptual mapping framework into a tangible diagrammatic plan changed my concept into a map for the colonization of a specific space (Figure 78).

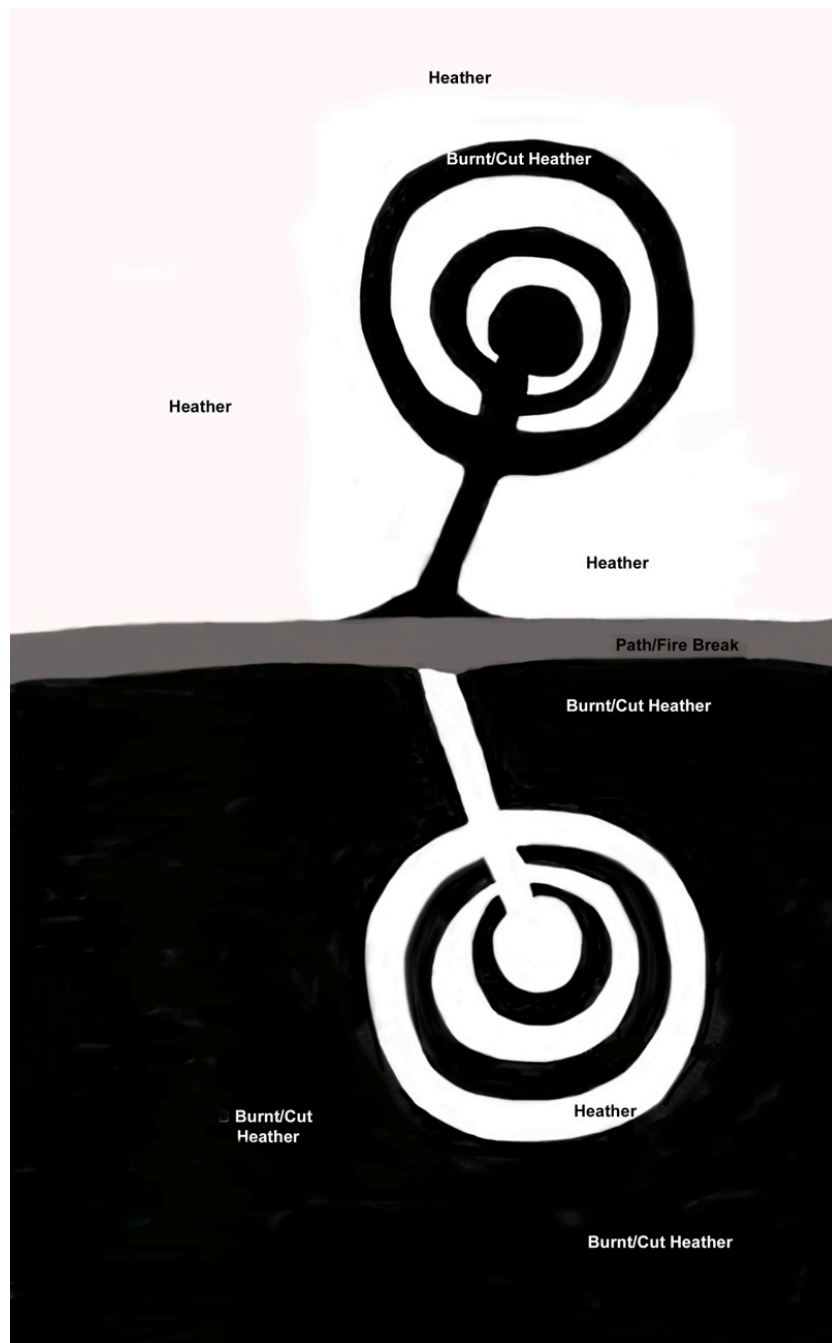


Figure 78. *The First Cut conceptual map and third space plan.* 2016.

an 'island' on the Moor. *The First Cut* sits within the world of the Moor and outside it, offering a meeting point or space for momentary escape and contemplation.

The plan took account of the issue of cutting versus burning heather. Whilst Natural England strictly controls all cutting and burning on the Moor, Bradford MDC and the Bingley Moor Partnership set up a site of experimentation (above the cow and Calf Rocks) to test the different approaches. Their conclusion was that burning was best for increasing plant biodiversity. However, burning temporarily decreased populations of small mammals, insects and invertebrates.<sup>160</sup> By investigating the site, I found that Bradford MDC and the Partnership were already marking the land with geometric shapes: cut lines and curves surrounded burnt areas of heather utilizing natural fire breaks of foot paths and sheep tracks (Figure 79).



Figure 79. *Bradford MDC experimentation site. 2016.*

My idea was to extend this experimental environmental practice into the realm of art, making use of paths and fire breaks (Figure 80). My plan was to cut one side of the design, then burn the mirror image.

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<sup>160</sup> Danny Jackson. 2016. *Email to Filippa Dobson, 1 July.*



Figure 80. *'Photoshopped' experimental site. 2016.*

By July 2016 the proposal was in two parts. The first part would be a cutting exercise whereby heather was cut and the resulting brash used to re-seed the burnt area and slow water run-off from the Moor. It was proposed to cut a positive, and burn a negative image, in an area already scheduled for cutting and burning. Cutting became the preferred option because the timescale for burning was too narrow and fell outside Natural England's proscription of burning from 16 April until 1 October 2016 for upland areas. Natural England proscribed any burning in the appointed area because it was deemed to be an Environmentally Sensitive Area (ESA). It would have been possible to burn the mirror image on the other side of the Keighley Road (Figure 81):

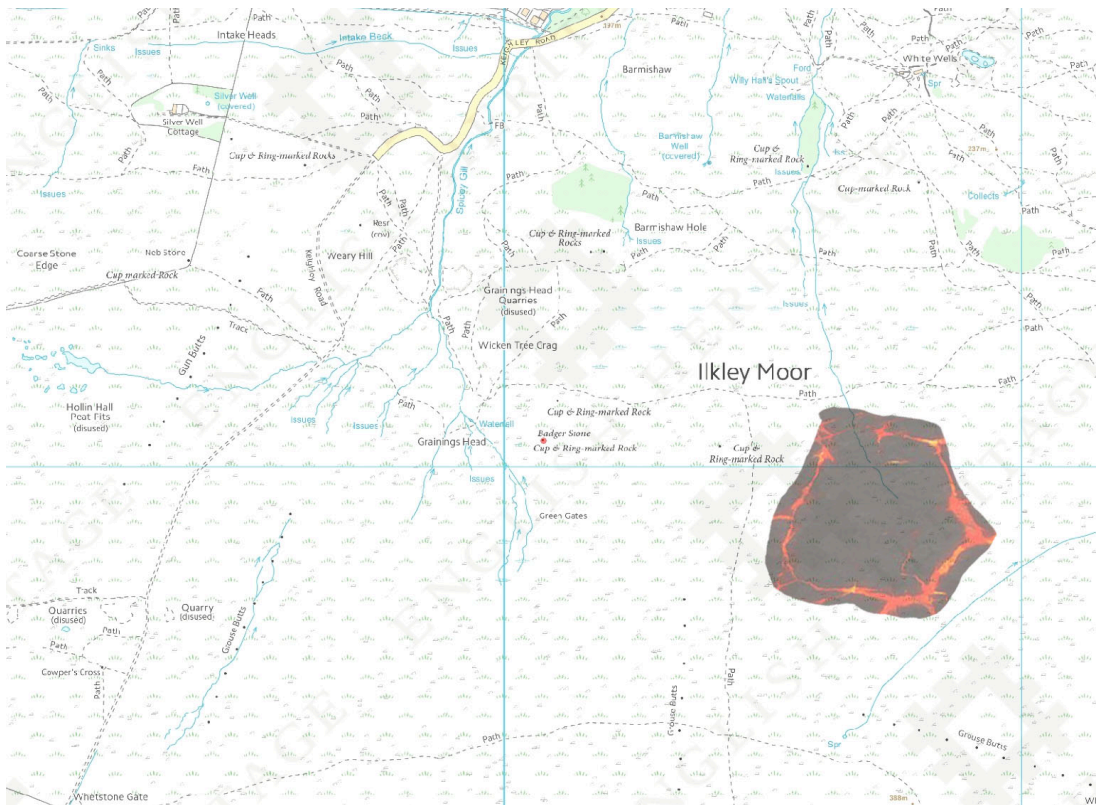


Figure 81. Initial proposal to Ilkley Arts: *Fire Walk with Me*. 2016.

Natural England refused the cutting or burning of two images: they agreed to the cutting of one. Edward Bromet, Chair of the Partnership, Simon Nelson and Danny Jackson, Manager, Countryside and Rights of Way, Bradford MDC, agreed to the burn sometime after the 1 October.<sup>161</sup> By January 2017 it was becoming clear that the Partnership shoot rights would be rescinded. Therefore, the plan was never realised. The final design plan agreed by all parties shows the line of intersection pointing in the direction of the Badger Stone (Figure 82).

<sup>161</sup> Bromet, E., Jackson, D. and Nelson, S., 2016. *Emails to Filippa Dobson*. 25 October.



Figure 82. *The final diagrammatical plan of the site.* 2016.

The changing environmental conditions dictated a response guided by the season for burning and the preclusion for burning in the designated area. The cultural production of *The First Cut* had to become more than site responsive: *The First Cut* had to react to people, places, permissions and things. The whole became an assemblage between people, the non-human inhabitants of the space, and the heather moorland. As my conceptual map became a potential tool for colonizing space, I reconsidered Edward Casey's (2002, p.153) case for what I termed bodily mapping:

Like flesh, landscape is the living and lived surface of a body - the earth's body. It is also what is projected, complexly, into the two-dimensionality of maps, and taken up, multiply, into the n-dimensional worlds of works of art.

(Casey, 2002, p.153).

To re-empower the surfaces of the land within a landscape relief map required Casey's view (1998, pp.12-13), derived from Aristotle, view that mapmaking is to do with movement and movement of the human body is the key to situating the human body in a specific place. To make a potentially colonized space into a specific place, required the movement of specific people and specific tools, the apparatus of the cut. The incision revealed a previously unseen depth beneath the heather.

## 7.6 *The First Cut Performance*

*Joe Pattinson is discomfited by the sight of the tractor and flail mower. No bucolic vision this, of scythes and hand-held flails. The clamour and clang of machines breaks into moorland sounds: larks and grouse, a distant melancholy of rasping sheep. One-time landscape gardener, toiler of the land, general factotum, Joe feels the pain of the Moor. Sadness is gripped in the hasp of his hands. He retreats. Can a seemingly aggressive act restore an inner harmony? As a scar generates healing, the seeds within the cut heather generate new growth. The depth of the incision set by the flail mower leaves the cut heather, the 'brash' in its wake. Unlike the early pioneers of land art, Michael Heizer, Dennis Oppenheim and Robert Smithson, there is no permanent excavation. 'The First Cut' is a temporary intrusion of Nature.<sup>162</sup>*

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<sup>162</sup> Kohn's (2013, pp.21-24) argument is that we are colonized by certain ways of thinking about relationality. He claims that forests think. His provocation is to make

Humans can intrude upon Nature as a landmarking practice. *The First Cut* was a self-generating and self-limiting landmark determined by the time it will take for the heather to grow back - approximately ten years from September 2016. It was Yorkshire artist Barbara Hepworth first made the connection between the human body and the land. If the sculptor was the landscape, the landscape was also the body: it has bones and flesh and skin and hair (Hepworth, 1966, p.11).

Humans can intrude upon the land's body as land art. If heather can be configured as the flesh and skin of the land, humans can cut and burn that flesh, the living and lived surface of the landscape body.

Human can also intrude upon their own bodies (by fighting, war, knife crime, surgery and self-harm). Might marking the human body, by cutting or burning be configured as another kind of landmarking practice? Poet, Mark Pajak responded to the themes of cutting and burning. The girl protagonist in the Mark Pajak's poem *Reset* (2016) is

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the claim that forests think a product of the fact that forests think. It is because thought extends beyond the human that we can think beyond the human. His argument against human exceptionalism is key to rethinking cause through form. If forests can think, then heather can think, and even stones can think. This construction of thinking forces us to rethink agency as well. Whilst a human construction of non-human and other-than-human agency is nothing new (Bennett, 2010, Barad, 2003, 2008, 2012, Gell, 1998, Haraway, 2003, 2007, Merion-Jones, 2012), it is Kohn that asks what kinds of politics can come into being through this particular way of creating associations. Grasping how form emerges and propagates in the forest and on the Moor, in the lives of those who relate to it, be they river dolphins or hares, hunters or hunt saboteurs, rubber bosses or gamekeepers, an understanding of the co-production of landscape attends the many processes central to life. Politics should not be built from a quantum of difference. Thinking about forests thinking, or feeling about heather moorland feeling, is to enact a decolonization of thought 'la décolonisation permanente de la pensée' (Viveiros de Castro, 2009, p.4). The decolonization of thinking and feeling on the Moor enables the Moor to think and feel for itself (and might lead towards a process of rewilding). Similar to the response to Rancière (2001) made in Chapter 5.0, Kohn creates a world where the thinking of the non-human and other-than human has an equal value to human thought when considering an inclusive politics of space and place.

also making her mark: a pink socket as an outward expression of an inward articulation of pain.<sup>163</sup>

*A stone intervenes. "Did the stone break it then?" Clare Charnley walks down the slope to see. "It snapped the bolt" answers Simon. He reckons he can do a temporary fix: he can weld it later. If humans can act upon the Moor, perhaps it is only right that the Moor can act back. Just as the ancients saw the Badger Stone as living rock, the living Moor has propensities that can best be understood as animacy. The ancients were observant: they understood that a great force had once moved the Badger Stone. How they interpreted that force can be read as their inscriptions in stone. The act of creation, whether pecking a cup and ring mark in rock, or cutting a mark in heather, releases a force field. The latent power residing in the Badger Stone is transferred to its satellite by means of the cut.<sup>164</sup> After all, Baruch Spinoza (1677) states that stones like people endeavour to continue in their motion.<sup>165</sup> Uncertainly located, *The First Cut* contains within, the path of its own trajectory. *The First Cut* points in the direction from whence the mark had sprung. Once held fast in the Wharfedale glacier, the Badger Stone was deposited at its current location when the ice retreated. If *The First Cut* shared properties with the Badger Stone, its mobility might also have been dormant. Movement can be deduced as heather growing, light advancing and shadows lengthening across the contours. A pair of watchful hen harriers circles warily.*

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<sup>163</sup> The three poems written by Mark Pajak in response to the themes of cutting and burning and *The First Cut* are appended to this chapter.

<sup>164</sup> See also Chapter 6.0 Talking Stone for a treatment of technics as tools and the apparatus of the 'cut' related to Karen Barad's (2003) theories of agential realism and intra-activity.

<sup>165</sup> Baruch Spinoza 1677. *The Letters*. Epistle 58.



*Buzzards drop like stones. A hare imposes herself: her prints appear as late snow settled in hollows.*

The proposition of a sentient power for the stone was a contestation of the power of maps to determine what is real. *The First Cut* was a new terrain that existed in no printed map. A previously unmapped space became a living map drawn on the land, a topographical temporal place somewhere between a real place and an enchanted place. The work was made from a space of incursion, a magic circle where a poem might become a piece of land art and a piece of land art become a poem. Whether inside a venue, or outside on the Moor, the work connected the audience with those that have gone before. My collaborators, Simon Nelson, Clare Charnley and Joe Pattinson were woven into the fabric of *The First Cut*. The girl in *Reset* is still hunkered down behind the PE hut. The Neolithic ancestors, and my mother, still walk on the Moor. The future is still haunted.

## 7.7 *The First Cut* Film

### 7.7.1 Context

The film *The First Cut* represented the first successful use of film to document a performance event. As such it was a factual, if partial representation of the event unfolding in time and space. The movement through the film was a collection of imagery and sound along the way, a digital form of wayfaring. The land art film critical and historical context was situated between the poetic, Robert Smithson's *Spiral Jetty* (1970), and the elegiac, Patrick Keiller's *Robinson in Ruins* (2010) and Julie Brook's (1991-94) series of experimental short films: *That untravell'd world: Building between*

*tides Erosion- Volcano-Decay*.<sup>166</sup> Different to *That untravell'd world* 1991- 1994, *The First Cut* was not silent nor did it have a voice-over. *Robinson in Ruins* has a voice over read by the actress Vanessa Redgrave and *Spiral Jetty* read by the artist Robert Smithson. Instead, *The First Cut* collected snippets of conversation and the ambient sounds of the Moor.



Figure 83. *The First Cut* site. 18 September 2016.

### 7.7.2 Focus and Visual Methodology

Whilst a substantial amount of material was available from every stage of the design, development and making of *The First Cut*, this analysis focusses on the meaning within the film and its visual

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<sup>166</sup> Yet all experience is an arch where through gleams that untravelled world whose margin fades for ever and ever when I move (Tennyson, A. 1842. *Ulysses*).

approach to narrative. To conduct a visual analysis of the film it was necessary to disassemble the film into its component parts. I shall first consider the basic visual elements that make up the film, then look at colour, sound, character and narrative. The form was digital video, 8 minutes 27 seconds long. There were two modular elements of the film: still imagery and text, which I was wholly responsible for, followed by moving image. The film was shot by Clare Charnley but jointly edited. The texts were points of information designed to contextualize the piece and foster discussion with an audience.<sup>167</sup> The stills were samples of my photographs. Like the marked stones the texts were silent, verbal ‘sound’ bites signing the viewer through the language and landscape of the film.<sup>168</sup> The following sections, 7.7.3 Photographs as Film Stills and 7.7.4 are written in the present tense to signify the dramatic unfolding of the film in ‘real’ time. Section 7.9 The Appendix provides the text of Mark Pajak’s poems.

### **7.7.3 Photographs as Film Stills**

The film begins with a still image of heather moorland (Figure 84).

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<sup>167</sup> Points of information are an important part of any debate about what *The First Cut* might signify. They offer a degree of engagement with the audience Robert, H.M. (2011).

<sup>168</sup> The film is contained within the USB stick in the box of practice materials.



Figure 84. *Ilkley Moor*. 18 September 2016.

The first frame image establishes the scene setting for the film, the heather takes up two thirds of the foreground. There are two horizon lines, the first the intersection between the foreground and a distant hill, a patchwork of green and a haze of purple heather. The heather is almost uniformly a reddish-purple-brown contrasting with the green in the middle distance. The sky is a misty blue suggesting a date in late summer. The white circular objects seen in the upper RHS is RAF Menwith Hill.<sup>169</sup> The second frame is text, introducing the viewer to the title of the film *The First Cut* and explains that the film depicts a land art response to the devastation of wildfire and that the first cutting of heather in ten years is a mutual exchange with nature.

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<sup>169</sup> Study says controversial North Yorkshire base is becoming increasingly important for US intelligence and military operations. The base, which plays a key role in the global network of the National Security Agency (NSA), GCHQ's American partner. Yorkshire Campaign for Nuclear Disarmament (CND) and funded by the Joseph Rowntree Charitable Trust. It said the base was being expanded 'to provide qualitatively new capabilities for intelligence-led warfare' Norton-Taylor, R. (2012).

The third frame still image is a black and white depiction of a stone set in what appears to be a similar, landscape setting to the first. The distant hill appears closer suggesting that the *Stone* is some distance from the first image (Figure 85).



Figure 85. *The Badger Stone*. Ilkley Moor. 2016.

There are circular depressions, intersected by linear grooves and channels and what appears to be rings around some of the depressions. It is unclear whether the marks are human made or natural.<sup>170</sup> The fourth frame text explains the *Badger Stone* is a cup marked monument that has survived for millennia and contrasted with the ten-year life-span of *The First Cut*.

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<sup>170</sup> In fact, many of the marks are human made, some of the depressions are purported to be bullet marks (Vickerman, E., 2011., Personal Conversation with Filippa Dobson. 2 April).

The fifth frame still image (Figure 86) is of five red and white stakes thrust into the heather.



Figure 86. *The First Cut* stakes marking out the centre.

The stakes cut up the image resembling the vertical lines in a grid map: the red and white sections map different horizontal levels and planes in the spaces between the heather and the sky. The stakes thrust into the ground join the earth to the sky. It is not clear whether the stakes invite or repel access, whether they protect or threaten. They have the appearance of a modern-day temporary Henge. The fifth frame text contrasts the land art pioneers of the cut as permanent excavators whilst *The First Cut* is designed to foster personal encounter. There is a suggestion that the inner circle might operate as a sanctuary.



Figure 87. *The Cowper's Cross.*

The final still image is of a reddish-brown heather bank with one still flowering clump at the bottom RHS making a diagonal line of sight with a small stone cross at the top LHS (Figure 87). The horizon skyline is in the uppermost quartile. The viewer follows the diagonal and looks upwards towards the cross and outwards into white light.<sup>171</sup> The low cloud of a white and grey sky meets the earth and back lights the cross. The base of the cross is in the earth. The small upright sign of human intervention: two tiny strokes, a vertical and horizontal line, is in the sky. The weather has changed dramatically from the first sun filled image.

#### 7.7.4 The Film

##### 7.7.4.1. Line, Sound and Colour

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<sup>171</sup> The Cowper's Cross, possibly a Christianized monolith, once had a cup marked shaft. The cross is a way mark on an ancient potentially prehistoric routeway (Paul Bennett, 2008, no pagination).

I talk about the *Cut* “signing the *Badger Stone*.” Silence is broken by the sound of the birds (grouse and larks) in the two title frames which continues into the first image. The first frame of the film might be another still image but then I speak: my human voice places me in the space of the Moor. I am explaining to the gamekeeper how far the intersecting line of the circles should go. There is a camera shot of my hand and note book. Simon doesn’t completely understand the picture until I show him the design in my bag: the ground plan (Figure 82).

*The First Cut* is a co-production between four humans and the Moor. The humans make two concentric circles with a central path, set within the other-than-human setting and scale of the Moor. *The First Cut* is correlated with the human scale of a nearby Henge monument, the *Twelve Apostles*. The Twelve Apostles also has two concentric circles and a central path.<sup>172</sup> All three lines of the diagram, are created on the ground by walking, stakes, twine and ecological spray marker. The diameter of the Henge is roughly similar to the *Cut*, although it is configured differently as stone pillars and earthworks. If *The First Cut* mirrors or mimics the design of *The Twelve Apostles*, *The First Cut* may be said to evidence a colonial mapping practice (McLeod, 2000, p.105). A three-dimensional map is appearing in space even before the cutting equipment is employed.

The sound effect of hissing spray is interspersed with the sounds of distant mournful sheep. Human voices, birds, sheep, spray and the brush of heather past human legs are all harmonious sounds. The

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<sup>172</sup> *The Twelve Apostles* stone circle would have provided a focus for burials and the rituals that accompanied interment of the dead (English Heritage, 2017). It is enclosed by an earthen bank.



sound of the tractor firing the engine is a shock. The sound is loud and aggressive. The sound feels like a gross intrusion of nature. The engine noise appears to come close and when it recedes it quietens. Sampled sounds have different pitches: a higher tone of the flail mower towed by the tractor is in stark contrast with the sounds of the Moor. The whole soundscape is configured as a temporary hybrid space between nature and culture. The soundscape no longer exists but lives on within the space of the film.

All the tools employed are configured as human prosthetic extensions from different time zones. The engine, the spray can, the camera equipment, the twine and the stakes are all required to recreate an ancient practice of moorland carving. The sounds of machinery are as much a part of the contemporary soundscape as the sounds of birds and sheep. In prehistoric times, the soundscape would have resounded with the high-pitched sounds of pecking with hammerstones (Meirion-Jones, 2011, p.334). Peacefulness is momentarily restored when a stone intervenes. Past and present coalesce within the sound of the flail breaking on stone. Just as the hammerstone tools of the past might shatter, the flail mower, tool of the present might break and the agency of stone is restored. The high-pitched whine of the mower ceases, the engine stops. The gamekeeper makes a temporary repair. Then a strimmer completes the job. The camera pans out and sounds of grouse and larks return.

#### **7.7.4.2 Narrative**

The expanded context of the narrative is the prehistoric story of stone carving colocated with the story of the land art pioneers in the 1960s. Red is central to communicating the narrative. As a

complementary colour to the green in the landscape, the contrast is stark. Red communicates a certain tension with the surroundings. It may signify tension, peril or even disaster (Peter Maloney, 2012, p.154). A later conversation with Joe Pattinson changed my thinking. He saw the use of the tractor and flail mower as an aggressive act and he believed he felt the pain of the Moor. I retrospectively understood the dilemma as a conflict between the need of the heather for cutting and the corresponding need of the humans for cutting it. Contrasting with the aggression of the large-scale machinery used in the creation of the *Spiral Jetty* the seeming act of aggression was not solely for the creation of a piece of land art, Natural England had scheduled the area for cutting in order to continue the regeneration of that area of heather moorland.

From the turn of the key in the ignition to the end of the film, the tractor's voice, the low throb of the engine and the high whine of the mower is dominant. The tractor marks the land behind it as it tows the orange flail mower. Whilst the tractor is configured as acting upon the landmarking the land, the dénouement of the film is when the stone stops the tractor in its track. The power of machinery is subdued by a simple stone. The land is acting back (Alfred Gell, 1998, p.111). In this animist universe, the voice of the Badger Stone cuts in. As a satellite of the Badger Stone, *The First Cut* vocalizes memories that once were carved in stone. The sense of threat evoked by the distant missile base, the stakes thrust in the ground might evidence a kind of non-mimetic suffering (Donna Haraway, 2008, p.84).<sup>173</sup> and

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<sup>173</sup> John Law and Marianne Elizabeth Lien tell a story of a half-dead fish describes the child Marianne carefully extracting fish from a nylon net on her father's fishing boat and trying to keep them alive in a bucket of sea water. The father intervenes, suggesting it is kinder to kill the fish by banging their heads against the gunnel. She learns to hit the trout just right, feeling the tension like a sudden cramp in the palm of her hands (2017, pp.30-31). The two authors reference Haraway's (2007, p.75)

the choice of title also signifies some kind of emotional pain.<sup>174</sup>

Scarring the land and cutting the heather is not killing it. The cut heather is dead but contains within the seeds for rebirth. Cutting the heather, similar to cutting other crops such as wheat and corn, is a way of preserving the seeds in a life cycle of regeneration.

Paradoxically, what appears to be an act of aggression is in fact an act of caring for the environment. Any act of aggression occurs in the space between the humans and the land. Derrida (1981, p.70) might configure the space between as an ambivalence. Within the narrative there is a choice between a remedy or a 'poison'. The difference depends on who is telling the story.

#### 7.7.4.3 Cultural and Historical Interpretation

Similar to *That untravell'd world* (1991- 1994), *The First Cut* is a film interspersed with frames of text.<sup>175</sup> Dissimilar to *That untravell'd world* *The First Cut* is not silent throughout. *The First Cut* is in the nature of an experiment, and in that sense, resembles *That untravell'd world*. There could be no dress rehearsal, no preparatory studies.

Whilst Julie Brook's film features a series of experiments over a

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two versions of nonmimetic sharing: the one desperately preserving life, the other administering death in an instant. (Law, S. and Lien, M.E. 2017. P.32). Haraway distinguishes between nonmimetic suffering and nonmimetic caring. She describes the logic of killing and the logic of sacrifice as the impossibility of nurturing life unless humans get better at killing (or get better at dying). Haraway is discussing laboratory animals, asking the unanswered question about whether the research benefits animals. In the absence of an answer, rather than mimicking what animals go through, she advocates doing the work of paying attention, making sure the suffering is minimal and consequential (2007, pp.75-85).

<sup>174</sup> Cat Stephens. 1967. *The First Cut is the Deepest*. *New Masters*. [Sound recording].

<sup>175</sup> *That untravell'd world* (1991- 1994), Super 8 with sound would have required special film and cameras and would have been more expensive than using silent film.

number of years, *The First Cut* is one experiment conducted and completed over one day (19 September 2017). Brook's experiments with drift wood, sand, stone, fire and sea are more or less successful. The first frame is of one of her fire stacks, arguably one of her most effective and repeated sculptural forms.<sup>176</sup> Her experiments are of the scale of one woman's body making small circular sculptural forms with a limited range of materials pitted against the other-than-human scale of the land and the sea. Whilst Brook is accompanied by an anonymous film maker they are never seen nor identified in the film. The tools used in the making of the *First Cut* are of a different scale to Brook's mediated by the artist, the gamekeeper, the film maker. The humans are all seen (the factor is glimpsed) and the artist, film maker and gamekeeper are all heard. The tractor and flail mower are also seen and heard. Human and other-than-human voices of machinery commingle in the making of the piece.

The camera pans round *The First Cut* in the same way as the camera pans around Robert Smithson's *Spiral Jetty* and suggests to the viewer that he/she is going around in a circle. Following the path of the tractor corresponds to Smithson's camera following the path of the earth movers and diggers. In Smithson's film, the massive machinery might stand in for the characters of the contractors, who are neither seen or heard. The massive scale is much greater than a farm tractor, and assumes the dimensions of prehistoric dinosaurs Smithson intercuts into his film. The noise of the rocks falling from the dump trucks is dramatic and exciting and the rock falls contrast with the noise of the helicopter. The aerial shots are of the

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<sup>176</sup> Brook recreated a fire stack for Dr James Fox for his documentary *Forest, Field and Sky: Art out of Nature* on BBC4 in 2016.

artist/narrator running and stumbling around his creation to the end of the spiral jutting into the sea. Smithson has the appearance of a hunted animal: there is nowhere else to go. It is no coincidence that the period of construction is the mid-point in the Vietnam War. Who can forget the sight of the helicopter gun-ships in *Apocalypse Now?*<sup>177</sup> The camera stands in for a gun metaphorically shooting Smithson. When Dennis Oppenheim's 1968 notion of a 'time pocket' is applied to the *Cut* and Smithson's film, time and space seem to circle back on themselves becoming meaningless in relation to the larger space-time continuums. In Smithson's film, the sun motif is seen flaring at the beginning of the film and reflected and refracted into multiple suns at the end. The sun will eventually die and become obsolete. Pockets of time seems a place of multiple threat. In my film, *The First Cut*, the time and space of the Moor can be contrasted with the time and space of RAF Menwith Hill constructed in 1954. There is the threat of war contrasted with a sense of eventual environmental degradation and decay. Time pockets of threat, constructed by humans, can be contrasted with pockets of timelessness. When time ceases to function, peace can be restored.

Comparable with Smithson's *Spiral Jetty*, Patrick Keiller's film, *Robinson in Ruins* 2010, has a scripted voice-over. The previous *Robinson* films feature music, but the soundtrack to *Robinson in Ruins* (2010) includes only the sounds of the countryside: birdsong, rustling wind, the hum of machinery. Car traffic is punctuated by the roars of other machines, a combine harvester and a passing container train. *Robinson in Ruins* (2010) is the third in a series of exploratory films charting the travels through England of a fictional Robinson in search

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<sup>177</sup> *Apocalypse Now*. 1979. Francis Ford Coppola. dir. San Francisco, Zoetrope Studios.

of a counter-cultural scene and prehistoric sites in a range of locations. Following *London* (1994) and *Robinson in Space* (1997), *Robinson in Ruins* is a visual elegy, charting the condition of England through closely observed images of the landscape. As compared to the intensive wandering of the first two films, *Ruins* is characterized by a kind of stillness, emphasized by an almost musical structure in terms of its visuals. Certain motifs repeat throughout the film: lichens growing on a sign for the Kennington Roundabout, a frontal elevation of a building undergoing renovation. All are locked shots with traffic and people moving through them. Like *Ruins* (2010), *The First Cut* film is signifying the passing of time in the film and the different time-frames that co-exist between prehistoric sites and contemporary structures: Greenham Common abandoned nuclear silos, and the Menwith Hill RAF Listening Station, respectively.

Whilst Keiller does not actually show any prehistoric structures, the film signifies time frames by using a repeating motif that encompass prehistory: a lichen that can live for thousands of years (Stephen Daniels, Dydia DeLyser, J. Nicholas Entrikin, and Douglas Richardson, ed(s). 2011. pp.215-216). *The First Cut* encompasses prehistory differently to Keiller. The prehistoric structure, the *Badger Stone*, signifies a human/stone society marked by cup and ring motifs and centuries of later human interventions. *The First Cut* film is only the latest human response to the Stone, a glacial erratic deposited on the Moor during the last ice age 18,000 years ago.<sup>178</sup> Recurring motifs are configured differently to Keiller. One motif is reconfigured over and over again in a bricolage of art forms, from photography and film, to land art and back again. One cup and ring motif released from the

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<sup>178</sup> Leeds City Council (no date).

Badger Stone is re-emplaced in a living material, heather. Ancient graffiti is re-purposed and given new meaning as a piece of modern graffiti carved into forty square metres of Moorland.

Of course, all the films discussed are themselves representations: constructed after-lives, a disassembling of each event then a reassembling of component parts. It is the films structuring that reveals the clamour and the threat. The sounds of the sea, the sounds of birds and sheep, the voices of humans are intercut into each film. These sounds are inaudible in the making: the clang and clatter of machinery fills all the time and space. Only at the end do the sounds of sea and moorland return. *The First Cut* and the excavation of the *Spiral Jetty* are only temporary intrusions into nature (before the *Spiral* is recast as a positive image). The timelessness of nature can only return when machines and humans retreat. The contrast between the noise filled making is in stark contrast with the afterlife of the piece glimpsed in the photograph in the final few seconds of the film: the photograph is still and silent (Figure 88).



Figure 88. *The First Cut*. 2016.

## 7.8 Conclusion

William Malpas (2012, p.33) writes that land art can be postcolonial when it engages with political and ecological issues. *The First Cut* action displaced environmental issues into art form. If the action raised questions about land management, it was at the same time about centring oneself in a particular place. As a new place, *The First Cut* was a sculptural form where the hare might find her sanctuary at last: a paradoxical pocket of timelessness. The lines made by *The First Cut* lines made by the flail mower were to the land as a pen is to a map. Rebecca Solnit reads such gestural activity as a culturally specific activity in the English Landscape tradition (2006, p.272). David Evans quotes Solnit that the tradition is problematic when it is transplanted to a territory charged with impact of colonialism (Evans, ed, 2012 p.17). *The First Cut* raised important questions about site-specific activity and location. If *The First Cut* was a piece of landscape



art in the English landscape tradition it also raised questions about a colonial process of land acquisition. *The First Cut* considered the ethics of land ownership and the question about who belongs and who doesn't belong there. By adopting (and mimicking) land agency, the artist was able to make a work of art. By seeking permission, the artist was able to traverse the boundaries of a significant plot of land. The land art piece reconsiders why those boundaries were there in the first place but concludes that in this case the boundaries served to protect the land. (In the previous three chapters the boundary around the Badger Stone was ineffectual and easy to traduce).

Whilst the environment might generate land art, and land art might regenerate the environment and land art might generate poetry and poetry might regenerate and land art might regenerate poetry they are not the same.<sup>179</sup> Whilst, the requirement for land management of heather moorland generated the performance site, land management alone did not generate *The First Cut* as land art. *The First Cut* generated the three poems only indirectly. Both the artist and the poet responded to the same theme of cutting and burning the land. The poet never visited the Moor. The artist, then was the catalyst that transformed the necessity for land management into art. And she was the catalyst that prompted the poet to configure cutting and burning in relation to the human body. In turn, it was the conversation with Joe Pattinson that relocated the concept of human pain to the moorland landscape. The human body and the landscape body both tell us something about our environment in terms of social relations. Ultimately, *The First Cut* is a gift to the Ilkley Moor Community. By working in a gift economy, the landowners and land management

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<sup>179</sup> Malcolm Andrews, pp.201-

agents gifted a piece of public art to the people who walk and live on the Moor. And the Ilkley community reciprocates. When Riddlesden man made a film of *The First Cut* with his drone he suggested the *First Cut* was made by aliens. If you walk on the Moor to *The First Cut*, you may expect some unseen guests. See also Chapter 8.0 The Conclusion.

## 7.9 The Appendix: *The First Cut* Poems

As the first collaboration between the Ilkley Arts Trail and Ilkley Literature Festival 2016, the artist Filippa Dobson and the poet Mark Pajak reflected on their working practice at the closing event for the *Ilkley Literature Festival/ Ilkley Art Trail* on 9 October 2016. Working between poetry and performance, image and text, the poet and the artist attempted to make visible an interdisciplinary practice. The poem *Reset*, and the land art piece were colocated as indirect responses to trauma. Where the original trauma of wildfire was transformed into art form by the artist (myself), I later recollected the works as a response to pain, but also understood the land art action as another act of aggression. Channelling the American land art pioneers' use of excavation equipment, Joe Pattison refused to take part in the action and expressed his feeling the pain of the Moor. Although the cutting of the heather was done to regenerate the Moor, an anthropomorphic understanding of the cutting as a scar in the landscape, it was intuited first by Joe and then by the poet. The three poems written in response to *The First Cut* are presented verbatim and with the permission of the poet (Mark Pajak ©2016).

## *Reset*

She chafes a flame from the lighter,  
listens to its gush of butane,  
this thirteen-year-old  
hunkered down behind the P.E. hut,  
mascara run  
as if her eyes had put down roots.  
For a full minute she watches  
the raw egg-white heat quiver  
round its yolk. Then she unthumps  
and the flame slims out.  
She tugs back her sleeve on a scar,  
a small pink socket in her forearm.  
She holds her breath  
and plugs in the hot lighter.  
Her lips clench white,  
eyes into small walnuts,  
the metal cap fizzing into skin and fat.  
And this is how she deletes herself.  
Her mind's blank page  
a kind of snow blindness.  
Then, the way an egg  
unlocks its softness in one snap moment,  
all her muscles go slack.  
She lets out the breath  
that was taken in by someone else.  
Opens her eyes for the first time.

## *After the Cold Spell*

I walked on my white lawn, under morning sky. That fall-into blue.  
To where the sapling's black rope unraided into branches;  
half bark, half a white Velcro of frost. And at its root I found  
a downed magpie, closed in the little boat of her wings.  
In my kitchen I bound those wings with cord, bedded the bird  
in a towel and shut her in the oven. I turned up a low heat  
and in the small night through oven window, a yellow streetlight  
hummed on. Then like a cross-legged boy at the TV,  
I sunned my face and waited. All still but for the oven's  
feathery breath. Under that glow, the magpie was no longer  
so black and white; her beak tipped with a mussel's purple hinge,  
the reed of her tail velveted green and her belly blue as shadow  
on snow. By degrees she filled with her own breathing.  
Her lolling head lifted. But her eyes stayed shut. I turned off the oven.  
The opened door released its face-full of hot flush.  
I carried her out and place her on the white lawn. Cut the cord.  
But still, strangely, her eyes stayed shut. Since that day I've learnt  
about the cold; how fishermen pulled from icy lakes will ask  
for chill water. Mountaineers will unglove blackened fingers and say  
*charred*. How that nine-year old girl, found too late  
in the blizzard, had stripped to the skin but did not shiver,  
only walked in smaller-smaller circles and flinched at each white  
hot flake. But stood there, over the magpie on my lawn,  
it never crossed my mind that the oven's warming back to life  
must have felt like dying. And I watched too long her slow  
reverse; how again her head lolled and breath emptied.

Now all that's left is a sniff of hot feathers when I open my oven.

A scent that goes soft and bright through my head's dark  
like a line of chalk through a blackboard. And I remember then  
the strangeness of that day. How her black and white  
was full of colour. How cold can be hot. How, as I watched  
that confused bird reject her life, I became aware once more  
of the morning sky. Its fall-into blue. And under that bottomless drop,  
I crossed back over my frosted lawn and walked on eggshells.

### *Trick*

Inside this disused tool-shed in Hammer Wood,  
slatted walls morse daylight on an earth floor.  
Here, two local boys find a knife, its blade  
a rash of rust. The older boy plucks it up  
with its egg stink of rotten metal and points  
to his friend to back against the wall *for a trick*.  
Then the younger boy has his t-shirt is hustled  
over his head, eyes placed in its clumsy sling.

In this blindness he imagines the moment held  
like a knife above his friend's head. His friend  
who whispers. *Don't. Move.* Silence sharpening  
like the skin's negative of his t-shirt. And then  
there's a kiss. Lips quickly snipping against his.  
In the frightened dark of the young boy's head,  
there's a sudden release. An opening into clean  
brightness like the two split pages of an apple.  
He pulls his blindfold. Looks the older boy full  
in his up-close face. And sees  
that he's bleeding, everywhere, under his skin.

## 8.0 Conclusion

In conclusion, this chapter reflects on the development of the reflexive practice and theoretical context for my practice-based research. The three key aims of my practice-based research related to a deconstruction of geographical boundaries, a structuring of identity and a cultural resistance to issues of power and control. I attempted to redefine colonialism as a methodology employed by the heritage industry for heritage control. Heritage control was defined as a means of land management and access to scheduled monuments. The research sought to make visual a response to heritage control, primarily by printmaking and performance. Rather than seeking a closure for the discussion, I will summarize the research, and address speculative possibilities for further research. Further research is considered in relation to female *flânerie* as introduced in Chapter 3.0 *Fold: Inclose* and as female circle making in relation to crop circles Chapter 7.0 *The First Cut*. The future envisaged for the practice-based research is given a theoretical context in terms of Marcel Mauss' interpretation of the 'gift' (1991) and Roland Barthes' conception of 'the death of the author' (1967).

I examined how an apparently *yeld* (barren) location of Ilkley Moor in the vicinity of the Neolithic monument, the Badger Stone, could become a fertile territory for making performance art. Firstly, I examined Estelle Barrett's (2010) dialogic research and Barbara Bolt's (2004, 2008) materializing practice. Then I formulated what Robyn Stewart (2010) termed a bricolage approach. From the bricolage, I began to consider what a hybrid practice might look like in the context of my research. By adopting a bricolage approach, I was able to weave together aspects of Bhabha's (1994) postcolonialism,

Biggs' (2004, 2011) deep mapping principles and Pearson and Shank's theatre/archaeology. The bricolage approach was a mechanism for examining interstitial spaces and identity formation. Postcolonialism was advocated as a strategy for unmapping previously mapped spaces and for mimicking and thereby disrupting the dominant discourse of the landowners and heritage gatekeepers. I adapted and amalgamated elements of phenomenological and posthumanist thinking in ways that would not have been possible without a hybrid approach. Phenomenology led me to Ingold (2000, 2007, 2011) and Casey (2002, 2014) and enabled me to weave together the major themes of walking, collecting and mapping with autobiography and landscape. Posthumanism became a vital adjunct to my practice as a means of interrogating the nature/culture divide. New materialism facilitated a configuration of the Badger Stone and the hare as beings capable of subjective self-determination and speech.

The thesis sought to address the creation of modern mythologies relating to landscape, mapping, and migration as land issues, borders and boundaries. Performance mapping by creative writing, photography and film was a methodology for eroding fixed boundaries between the Moor, the academic institution of the University of Leeds and the different exhibition spaces. Performance mapping developed as a method of creative arts research. A definition of performance mapping was proposed as a hybrid methodology situated between image making and performance. Performance mapping combined intentional action related to the production of relatively permanent artefacts and intentional action related to the production of ephemeral performance. Performance mapping conjoined human activity with contingent natural and supernatural forces. The

outcomes of performance mapping: performance, photographs, film, artist's books and creative writing were positioned as performance maps.

Performance mapping made visible the liminal boundary around the Badger Stone and made the space around the Stone into a meeting place for art and archaeology. Performance mapping became a fluid practice from the early ash and water drawings towards a performative practice situated inside the studio and exhibition spaces. Printmaking catalysed the studio practice into a performance practice positioned outside on the Moor. From 2011 to date, each photograph, film, printwork and landmark, and each chapter of the thesis, demonstrated the potential to become a performance map of my shifting practice and locations. The practice-based research sought to answer the following questions:



## 8.1 Research Questions

The research questions asked:

1. How does trauma manifest itself in the landscape – where landscape specifically refers to the landscape of what is now Yorkshire, and specifically Ilkley Moor?
2. What is the meeting place between contemporary art practice and archaeology?
3. How is Identity navigated within closed (contained) and open spaces?
4. What is the connection between contemporary walking practice as art and Neolithic/Bronze Age trackways?
5. How are land issues treated as art?
6. What are the implications for a contemporary art practice of a reading of postcolonialism as a strategy of political resistance?

When John McLeod (2000, p.7) writes that territories are decolonized when colonized territories win the right to govern their own affairs, he was writing about nation states becoming postcolonial nations.<sup>180</sup> This thesis postulated that the processes of colonization and decolonization could be transposed to Ilkley Moor. A symbiotic relationship developed between English Heritage and Bradford Metropolitan District Council (MDC) as colonizers and myself as colonized subject. See also Chapter 2 Methodology. The practice-

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<sup>180</sup> Scotland has not won the right to govern all of its own affairs, despite two referenda (1978, 2014). Independence for Scotland was rejection. A referendum was held in 1997 on a devolution settlement for Scotland. Devolution was formalized by the *Scotland Act* 1998. In 1999, the new Scottish Parliament was granted powers to make primary legislation in all areas of policy which are not expressly 'reserved' for the UK Government and parliament such as national defence and international affairs. Scotland has been partially decolonized because Scotland has a devolved government.

based research uncovered postcolonialism as a strategy for reterritorializing the zone around the Badger Stone. This realm became my land, I named *Yeld*, when the three performances *The Lying Stones*, *Ad/dressing the Stone* and *Talking Stone* breached the two-metre boundary around the Stone. As an outlier of the Badger Stone, *The First Cut* was different. *The First Cut* was neither constrained nor contained by borders or boundaries. Paradoxically, having the permission of English Heritage and Bradford MDC to create the work meant that the terrain was temporarily deregulated and therefore briefly unbounded. The process of making *The First Cut* reterritorialized that terrain as a semi-permanent piece of land art.

## 8.2 Unmapping the Chapters

Conclusions to the questions are considered as an unmapping of the chapters and as a final decolonization and deterritorialization of *Yeld*. The *Yeld* domain is then liberated and gifted to the community that work and walk on the Moor.

### 8.2.1 *Flânerie* and the Fold

In Chapter 3 Fold: Inclose I considered how walking on arguably Neolithic/Bronze Age trackways could become correlated with a form of female *flânerie* transposed from urban environments and literature to the semi-wilderness of Ilkley Moor.<sup>181</sup> Female *flânerie* was a development of political walking drawing from the Situationists and Guy Debord's (1955, p.1) methodology of resistance to the

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<sup>181</sup> The Badger Stone sits on top of the Ilkley Moor escarpment alongside a modern and co-contemporaneous prehistoric migration route (Boughey and Vickerman, 2003, p.xiv).

comparable dominant discourse of tourism. *Flânerie* was constructed as a resistant tool to the dominant masculine discourse predicated upon the language of archaeology and heritage industry.<sup>182</sup> When Van Godtsenhoven (2005, pp.9-10), argues that *flânerie* is based on the distance perceived between the female *flâneur* and the spectacle of the city, a counter-transposition was posited between the female *flâneur* and the spectacle of Ilkley Moor. A counter-argument was posited that there was no real distance between myself and the land I traversed as the one was contained by the other and vice versa. In other words, there was no simple binary between the land and myself as the one enfolded itself within the other. My practice navigated the liminal boundaries between self and 'other', creating a third space, a new place of cultural representation. On the Moor, female *flânerie* was developed as a form of subtle political resistance to the heritage industry commandeering of a sacred site.

The initial body of research has raised the issue of a gendered resistance to heritage control. This developed as a formulation of female *flânerie* transposed from urban intervention and urban writing to wilderness walking and performance art. Solnit posits that many women are so successfully socialized that the desire to walk alone has been extinguished 'in them, but not in me' (2001, p.241). Solnit walks alone but she does not consider herself a *flâneuse*, nor does she position her writing as female *flânerie*. Whilst roaming the hills is not city street walking, female *flânerie* is a comparable method for

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<sup>182</sup> For example, Luce Irigaray treats of the differences between women's discourse and men's discourse as a product of language and society and society and language asking: 'how could discourse not be sexed?' (1990, pp.25,28). She transacts a cultural reality that is always already linked to the individual and collective history of the masculine subject. Thus, it might be argued that archaeology and heritage industry discourse lie within a masculine discourse tradition.

disrupting a dominant masculine discourse and reclaiming territory as a feminist freedom whilst signifying the danger implied by a woman occupying land.<sup>183</sup> As there appears to be no current research, or published practice-based work, on female *flânerie* transposed to wild spaces as art, future work may continue my micropolitical protests on the Moor. A fertile field of enquiry might consider gendered inequalities in depth in relation to a woman artist's experience of wild places.

### 8.2.2 Latent Mobility and *Nachträglichkeit*

Ingold (2013, p.48) and Deleuze and Guattari (1987, p.572) differentiate between a settled and nomadic existence. I contrasted a navigation of territory as an inert containment, the enclosure or folding of a territory by two-dimensional mapping, with a navigation of territory ceaselessly unfolding by walking and three-dimensional performance mapping. Postcolonial mimicry of containment by mapping was configured as a series of screenprints of the Badger Stone *Powerbooks* (2012-2015). The screenprints were torn up, deconstructed and reconstructed as casts of sheep skulls, *Skulls* (2013-2014). This first exercise in postcolonial unmapping deterritorialized the mapped space of the screenprints and reterritorialized that space as *Skulls*. In Chapter 4.0 *The Lying Stanes*, heritage control was discussed in relation to the two-metre boundary around the Badger Stone. The catalyst from printmaking to performance was considered as a latency of mobility. As a method for

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<sup>183</sup> Solnit does treat of women walking in relation to the sexualization of women. 'Street walking' makes women's sexuality a public rather than a private matter in response to legal and social constraints (2001: p.235). Further research might raise question questions of sexuality and gender in relation to earlier constructions of male *flânerie* and contemporary female *flânerie*.

troubling the boundary, *The Lying Stones* performance was successful. However, the intention to leave no trace was less so. The long extended monoprints left ink stains in the snow. One map could not be retrieved and was left for the children to find. Situated between the creation of physical printed artefacts and the ephemerality of performance, an assemblage of humans and stones was constructed and animated through a consideration of Jane Bennett's thing-power (2010, p.1). A transposition of supernatural power from the Stone transformed the printed artefacts into natural/cultural objects that developed a life and a lifeline of their own. Whilst the hare was an unseen guest, a were-hare, she was rewritten on the inside of the performance as a recollection of a human tragedy. As a spirit-guide she reconstructed a path through time that myself and my companion could follow and rescued both from the traumatic vortex of *nachträglichkeit*.

### 8.2.3 Being and Following

In Chapter 5.0 *Ad/dressing the Stone*, I made a case for listening to the human and non-human voices currently excluded from the political dialogue about the rock art on Ilkley Moor. A human/hare assemblage had a public capacity for political value that challenged the preservation ethic of heritage management. In the previous chapter, a dematerialization of the hare demonstrated how trauma might manifest in the landscape as *nachträglichkeit*. The rematerialization of the hare began as a series of monoprinted maps that were carried onto the moor in a box and performed as prayer maps at the Stone. The rematerialization of the hare continued as a game of hares and hounds that signified the intimacy of being and following (Derrida, 2008, p.6). By following the scent of the non-human paper hare, the

material agency of her supernatural body, became correlated with the printed maps. Flying the maps over the Badger Stone was an unsanctioned activity that gave a voice to her thingly power. Latour (2004, p.53) designates nature and society as belonging to the same realm of reality and enabled an assemblage of humans and non-humans to exchange properties and transformed an academic fieldtrip. As technological artefacts, human/hound and human/hare prostheses mapped an unmapped space, a divine territory, situated above the Stone between the earth and the sky.

#### **8.2.4 Ritual Deposition**

If power and control was about who is allowed to participate and who is excluded based on what can be seen and heard, then *Ad/dressing the Stone* included and gave a voice to Badger Stone and the hare alongside the humans participants (Ranci re, 2003, no pagination). Exposition as the final act, the laying of the maps on the Stone resembling flags upon a coffin, was configured as a moment of sacrifice and rebirth. Wallis and Blain (2008, p.3) explore divine inspiration for practices involving the deposition of ritual litter. They ascribe pagan discourses of sacrifice to sites where humans and other-than-humans enter into negotiations and relationships. The deposition of the maps at the Stone followed the custom and practice of Gyrus (1998, no pagination) and others at the Stone and made ritual into a piece of contemporary art. Bradford Metropolitan District Council (MDC) and English Heritage (2013, p.11) would prefer to route people away from marked stones and vulnerable panels such as the Badger Stone. They would like to reroute paths and create replica panels (a panel for the comparable Swastika Stone already exists). Replica panels and rerouting paths would break a centuries old

tradition disconnecting the Badger Stone from the many paths and sightlines that bind together the other-than-human Stone with the human and non-human wanderers on the Moor.

### 8.2.5 Touching and Being Touched

In Chapter 6.0 *Talking Stone*, a night hike and projection mapping of the Badger Stone, signified a link to the archaeological record and reconnected the Badger Stone to the possibility that the stones were originally coloured (English Heritage, 2008, p.3). *Talking Stone* was structured as a human/other-than-human intra-face drawing from Barad's theory of intra-action as a mutual entanglement of different agencies (2012, p.77).<sup>184</sup> A mutual constitution of the Badger Stone and the human participants entangled agencies using a lens that was constructed as an apparatus of touch. The Badger Stone was transformed into a temporary speaking subject by the apparatus of stone tools and projection equipment revealing the mystery of the cup and ring marks in a language of light and colour. Intra-action denoted a moving away from representational practices and phenomenology to determine what was real. Projection mapping was a figuration of a world that did not exactly mirror nature or culture. The two different time frames, the two different technics and the two different communities were not necessarily independent objects or independently conscious subjects. The different poles of the

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<sup>184</sup> Barad's scientific/historical analysis of 'interaction' assumes that there are individual independently existing entities or agents that pre-exist their acting upon one another. By contrast, the notion of 'intra-action' generally unsettles the metaphysics of individualism as an entanglement of what are usually taken to be separate considerations: individuals do not pre-exist as such but rather materialize in intra-action rather than assuming their independent or prior existence (2012, p.77). Barad (2003, p.207) advocates a causal relationship between specific exclusionary practices embodied as specific material configurations of the world.

phenomenon only came together as part of their intra-action. Barad identifies the component parts of the phenomenon as the cause expressing itself by marking the other, the effect (Barad, 2007, p.412). Within the democracy of intra-action, marking and being marked, was a shared responsibility between the human participants (including their prehistoric forebears) and the Stone. Touching worked in both directions. The Stone touched the humans and the humans touched the Stone but for only for the time of the intra-action and the duration of the performance piece (Figures 70-72).

### 8.2.6 Death of the Author

A consideration of Barthes' essay *The Death of the Author* is a point of departure from Chapter 7.0 *The First Cut*. Barthes argues that the unity of a text is not in its origin but in its destination (1967, p.7). This section attempts to disincorporate the voices of the Badger Stone, the hare and myself from the thesis with the intention of gifting the narrative and its future interpretation to the reader. The writing is done, the practice-based research completed thus far, and the artwork produced already gifted to the Moor. However, the context of this thesis, *Barren (Yeld): Landscape, Postcolonialism and Identity*, is the academic institution and therefore the reading and criticism of the thesis relies on aspects of the author's identity. My political views about land issues, the historical context of the moorland, psychological impact, and other biographical or personal attributes are interwoven into the text. But to distil meaning from the work on the moorland, the artist cannot assign a single, corresponding interpretation for that would be to impose a limit on that work. If a text can be transposed to the Moor as land art *The First Cut* depends on its audience for its future interpretation (Figure 89).





Figure 89. *The First Cut*. 20 August 2017.

### 9.2.7 The Gift that goes on Giving

Richard Stroud was a heritage consultant with the CSI Rombald's Moor *Carved Stone Investigations*, the Ilkley Moor rock art survey that concluded in 2013.<sup>185</sup> I was alerted to his aerial drone photography by the head gamekeeper Simon Nelson who carried out the heather cutting for *The First Cut*. Richard Stroud worked for several years on the Moor producing three-dimensional photography and photogrammetry of the marked rocks on Ilkley Moor.<sup>186</sup> He wrote:

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<sup>185</sup> In 2008, Stroud started specializing in photogrammetry to promote and record sites and artefacts within the heritage sector. He worked on the *CSI Rombald's Moor* rock art survey with Dr Boughey, Dr Duffy and Dr Sarah Luke concluding in 2013.

<sup>186</sup> Photogrammetry is about measurement. To perform high-quality photogrammetric measurement, the photographer must follow a rule-based procedure. The procedure guides users regarding how to configure, position, and orient the camera towards the imaging subject in a way that provides the most

The imagery was captured using a Go Pro 3+ Black (outfitted with specialist lens) mounted on a DJI Phantom 2 drone. Was the 'channel' pointing at the Badger Stone by any chance? I can remember reading a paper of yours, connected to the Badger Stone and animism (I think). I do like the idea of animism being important in the production of rock art. I find the choice between carving 'living rock' and boulders fascinating, particularly when you look into ethnography.

(R. Stroud. 2016. Email to Filippa Dobson. 15 November).

Richard Stroud had a depth of knowledge about the archaeology of the Moor far greater than my own. I was pleased that he understood *The First Cut* and the connection to the Badger Stone that his title *Heather Rock Art* made evident and from whence the mark had sprung (Figure 90).



Figure 90. Richard Stroud. 2016. *Heather Rock Art*.

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useful information to the processing software and minimizes the uncertainty in the resulting measurements (Cultural Heritage Imaging, ©2012-2018, no pagination).

Later I was alerted to the crop circle mystery on the moors. Stephen Auker (The Man with the Hat) made a superb drone video, *Circles on the Moors* (26 May 2017). He asked whether the crop circle was extraterrestrial, alien or man-made (Figures 91 and 92). A conversation was generated on *YouTube*. Auker thought the radial line was pointing to the line of ‘golf balls’, the RAF Menwith Hill listening and receiving stations, referenced as another point of intersection in Chapter 7.0 *The First Cut*. Whilst it was amusing to be compared with a hungry goat on acid and an Intergalactic Commander, I initially agreed with the *YouTube* user, Robert Woodhead, who wrote “as soon as you leave coordinates on the net, these places become ruined”. Like David Nash’s *Ash Dome*, I had wanted the location to a secret (James Fox, 2016. *Forest, Field and Sky: Art out of Nature*. BBC4).



Figure 91. Stephen Auker. 2017. *Circles on the Moors*. 26 May 2017.



Figure 92. *Stephen Auker. 2017. Circles on the Moors. 26 May 2017.*

Rob Irving, writing about himself, in the third person, wrote that he was reminded of ‘goatboy’s’ summation of the role of the circle maker (attributed to Rob Irving) as “Enter field. Make circle. Leave field. Shut the \*\*\*\* up”, *Crop Circle Nirvana* (2005). He wrote that circle makers should be ignored if they want their circles to be taken seriously, to stand and be considered on their own merits: “if circlemakers don’t like this, and want artistic acclaim, they shouldn’t make circles. Simples”. However, Rob Irving had publicly espoused a human origin for crop circles since 1992, writing *The Field Guide: The Art, History & Philosophy of Crop Circle Making* in 2006 and appearing on *Countryfile* in 2009.

I wrote that *The First Cut* was uncertainly located somewhere to the North of the Cowper’s Cross, I wanted people to find it for themselves. I wanted them to walk up to it, and into it, experiencing *The First Cut* at first hand on the ground from below. Whilst the view from below is immersive, I disagree that *The First Cut* can be seen in its entirety only from above (Figures 82 and 84). The two viewpoints are not mutually exclusive. The drone imagery emphasizes the

connection between the *Cut* and cup and ring marks and re-replaces one cup mark next to arguably Neolithic/Bronze Age trackways (the line tracking bottom left of the image, and the unmetalled road just seen transecting the image, bottom right, the Keighley Road).<sup>187</sup> I never thought of *The First Cut* as a crop circle, nor did I think of distorting evidence in order to deceive others. It certainly didn't occur to me to suggest a non-human alien origin.

Stephen Auker was interviewed by Alistair Shand, News Editor of *The Keighley News* (28 May 2017). He was asked about a mystifying 'crop circle' that had appeared on a moor above Keighley, a bizarre design that was spotted close to Whetstone Gate, on the uplands between Riddlesden and Ilkley.<sup>188</sup> Although baffled by how exactly it had been achieved, the 60-year-old believed the handiwork was down to humans rather than aliens. However, Auker said that:

There don't seem to be any machine or tyre marks – but it's possible that if this has been there 'undiscovered' for some time. What mystifies me is that the surface of some of the Ice Age stone has been removed – with no indication of tools being used – and a lot of very tough heather has been cropped down to less than three inches.

(A. Shand. 2017)

As distinct from the adverse publicity I received in 2011 with reference to my ash drawings on the Badger Stone, the publicity I received directly, and indirectly, for *The First Cut* was instructive.

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<sup>187</sup> Bradley describes a prehistoric route leading to the uplands of Ilkley Moor (1994, p.95).

<sup>188</sup> Shand, A. 2017. Crop circle mystery on Moor between Keighley and Ilkley: Stephen Auker interview. *The Keighley News*. 28 May.

Marcel Mauss argues that people do not give things without expecting something back in return, either consciously or subconsciously (1991, p.14). He is talking about the giving and receiving of objects and other tangible goods in archaic societies. Everyday economic transaction and larger items as gifts and return gifts exist in every society. Mauss focuses on reciprocal transfers because they tie together individuals and groups in long term relationships. In Mauss' view, reciprocal gifting is there for passing on and balancing accounts. By developing a gift economy for *The First Cut* no money changed hands and *The First Cut* was gifted as an 'inheritance' to the Moor and to the Ilkley Moor communities. I continue to receive gifts back from the Moor mediated by people's encounters with the land art, *Heather Rock Art* (Figure 90) and *Circles on the Moor* (Figures 91 and 92). The gift economy works both ways.

However, a gift economy is fraught with ambiguity. Not giving money or otherwise exchanging value for work given and received is perhaps an unequal transaction. The giving that goes into the labour of producing the original artwork *The First Cut* was a collaborative effort by four people: the artist, the film maker, the factor, and the gamekeeper. The knowledge, talent and creative energy invested was an assemblaging of four people and the Badger Stone for the duration of the piece. Mauss extends his theory of gifting to include the veneration of 'totems', inert objects transformed into sacred things with mystical power (1990, p.43). Whilst Mauss was originally writing at the beginning of the twentieth century, when he describes the force of things he could be presaging Bennett's thing-power (Mauss, 1990, p.44), (Bennett's, 2010, p.2). What is important to the development of the thesis is that a gift economy is an unpredictable mapping of social and cultural relationships onto the land. The land

issues that were explored in the making of *The First Cut* are surpassed by Stroud and Auker.<sup>189</sup> By naming their work *Heather Rock Art* and *Circles on the Moor* they are transcending the domain I called *Yeld* and making it their own.

The reader is reminded that identifiable groups of people share certain traits, beliefs, customs, knowledge, arts, and practices. The inclusion of arts in the cultural mix is very important to the conclusion to the thesis. Sasha Roseneil details how Greenham women engaged in signification practices that brought issues of language and representation to the surface of their political action (Roseneil, 1999, p.170). It was only at the very end of the PhD process, that I understood my walking actions and performance pieces were political signs and symbols that were able to confront, transform and imagine possibilities for re-instating and re-emplacing my mother's lost world in the location of Ilkley Moor. When my activities disrupted the dominant language systems of the land owners and gatekeepers, I was, perhaps, offering alternative ways of marking and making sense of that world (Roseneil, 1999, p.166). And when I reclaimed land, for example, in Chapter 7.0 *The First Cut*, I was not only reterritorializing an area of land as a gift for the Ilkley Moor communities, I was also reclaiming a small piece of land for the lost communities of prehistoric nomads and the Travellers, who were prevented from camping on the Moor from 1969. I understood, what I knew all along, was that my mother's creative impulse was also a method of transacting landscape by appropriating small pieces of land as her many gardens. My mother's gardens were gifted to future tenants when she moved on. My mother's culture was shared with me, after all, and therefore there

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<sup>189</sup> Chapter 7.0 *The First Cut* articulated a new place, as a third space of cultural representation, a region of my land I named *Yeld*.

was no cultural appropriation. We share the impulse to create. Two people at two different times can share the same culture. For the first time in my life, I feel free to claim my mother's culture as my own. Although the culture I share with my mother has changed dramatically with time, we shared a profound intuitive understanding of the gift economy (and gardening). The indigenous Traveller culture does not claim permanent ownership of land. My works of art were temporary appropriations of land, comparable to my mother's gardens. The artworks belonged to all cultures and none. My artworks were no one's property and belonged to no one culture. Ultimately, my artworks did not belong to me. See also Alice Walker. 1984. *In Search of our Mother's Gardens: Womanist Prose*.

### 8.3 Further Considerations

The processes of deterritorialization and reterritorialization, decolonization and recolonization, are set to continue. I was planning to burn a cup and ring mark on Ilkley Moor. The mark would have been a mirror image of *The First Cut* and was to be situated on the other side of the Keighley Road. As the Bingley Moor Partnership had their shooting license revoked on 1 May 2018 they are undertaking no moorland management. Bradford Metropolitan District Council (MDC) have not secured funding as yet for continued moorland management. The cup and ring tradition has not relinquished me yet, though I have moved to the other side of the Moor. I created a cup and ring related design for *The Tour de Yorkshire 2018* with Bradford MDC and plans are being made to create a drawing on the Cow and Calf Rocks next year.



Performance mapping by amalgamating creative writing, photography and film with contingent natural and supernatural forces became my bricolage methodology for permeating and eroding fixed boundaries between the outside and inside spaces. of the Moor the academic institution and the different spaces for exhibition and exhibition spaces. Each photograph, film and print form and each chapter of the thesis had the potential to become a performance map of my shifting practice and locations. By adopting a bricolage approach, I was able to combine aspects of very disparate theories, primarily aspects of posthumanist interpretations of assemblaging as understood by Bennett (2010) and Barad (2003) with phenomenological interpretations of phenomenology as described by Ingold (2007, 2011) and Casey (2002). I was also able to amalgamate aspects of deep mapping as construed by Biggs, (2004, 2010, 2011, 2012) Mike Pearson (2006) and Pearson and Shanks (2001) with postcolonial theory as explained by Bhabha (1994) and McLeod (2000). Theories of assemblage addressed the symbiotic relationships between humans, non-humans and other-than-human things. Biggs treatment of other voices considered the voices of the forgotten indigenous Northern Britons (2005, p.14). However, none of the artists or theoreticians examined specifically scrutinized the relationships of other-than-human 'things' or established a 'voice' for an other-than-human entity. Whilst Bennett's concept of 'thing-power' was decisive, she could not conceive of objects having a politically distributed agency (2010) By equalising the non-human with the non-human and the other-than-human, a deeper understanding of the heritage landscape was permitted that was correlated with a projected past that could have seen the landscape as animate and the Badger Stone as a living rock (Merion-Jones, 2012). Kohn (2013) constructed a thinking forest that was another

analogy for the construction of non-human and other-than-human animacy: supernatural power was an important compositional structuring within the thesis. By investigating assembling of humans and stones, and humans and hares, a potentially new understanding of material agency was hypothesized. None of the theories studied specifically addressed the potentially political and social agency of 'inanimate objects'. It was in the hybrid interweaving of practice-based research that enabled an exploration of a world where the non-human and the other-than-human could have a 'voice' and a more equal role in the political landscape of land issues and land management on Ilkley Moor. Pakes acknowledges that a contribution to knowledge is a complex affair and that artistic action is an embodiment of knowledge (2004, p.1). A bricolage assemblage of art with archaeology might lead to a potentially new embodiment of knowledge reconnecting contemporary public art with prehistoric ritual.

*The mother and child regard each other across the centuries with a new understanding born of the girl's travails on the Moor. The mother asks, "what is all this education for"? The child answers that "education is the way into the world and it is my attempt to understand your world, of which you never spoke". The mother was perplexed, "surely I showed you the way to understand my world? And surely, you understood I had to leave that world behind"? The girl demurred, "I could have lived that life, if it was not for all this education". The mother thought for a moment, "that is why I thought you should not go to University. You would always be on the outside looking in". The girl replied, "you wanted what was on the inside: the culture, the reading, the books and the conversations about art". "What we neither of us ever realized until now is that what we wanted*

*we already had. We had the culture inside us, inside the stores we told and inside the stories we are telling now”.*

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