

Art & Environment

AHRC Landscape and
Environment Conference

25-26 June 2010 at Tate Britain



Arts & Humanities
Research Council

BRITAIN
TATE

Image on cover:
Straw bales in field from *Robinson in Ruins*
© Patrick Keiller

Image on this page:
David Nash—Black Steps 2010
Photo Jonty Wilde

Art & Environment

AHRC Landscape and Environment Conference



Welcome ...

Welcome to **Art & Environment**.

This is the third and final summer conference of the AHRC Landscape and Environment programme, following those on **Landscape in Theory** (Nottingham 2008) and **Living Landscapes: Performance, Landscape and Environment** (Aberystwyth, 2009). Like its forerunners **Art and Environment** focuses on a key theme of the programme and brings together project holders with fellow scholars and practitioners. The panels of this conference are made up of a range of experts in the field: artists, working in a range of media, curators, authors, and academic researchers, including art historians and cultural geographers. Many presenters have multiple identities and affiliations. We are delighted **Art and Environment** is hosted by Tate Britain, who are a major award holder in the Landscape and Environment programme with a project on 'The Sublime Object: Nature, Art and Language'. We are pleased you have accepted the invitation to come to the conference, hope you enjoy the proceedings and have the opportunity to contribute in discussion, from the floor or during lunch and the reception.

Stephen Daniels
Programme Director

www.landscape.ac.uk

This conference will explore engagements between visual art and the material environment. The environments in question are natural and fabricated, interior and exterior, urban and rural, terrestrial and aerial. The visual arts in question are historical and contemporary and in a range of media. Presenters will explore encounters and engagements with a range of sites, spaces, places and landscapes, and with events, processes and narratives of environmental change. The conference will explore issues for the history, theory and practice of art and more widely for ways environments are experienced, described, imagined and created, in wide ranging reflections and speculations on the place of art in the material world and its transformations.



© Katie Paterson

LANDSCAPE & ENVIRONMENT PROGRAMME



© Brian Dillon

SPEAKER BIOGRAPHIES

CONFERENCE PROGRAMME



© Jem Southam

SESSION ABSTRACTS

LIST OF DELEGATES



Arts & Humanities
Research Council

The **Arts and Humanities** Research Council

The Arts and Humanities Research Council [AHRC] is a Non-Departmental Public body that came into existence on 1 April 2005. The AHRC evolved from the Arts and Humanities Research Board and are currently sponsored by the Department for Business Innovation and Skills (previously DIUS).

The vision of the AHRC is to be a recognised world leader in advancing arts and humanities research with its commitment to funding research of world-class quality undertaken by individuals as well as teams, by researchers at different stages of their careers, across a range of disciplines and through a variety of mechanisms. The AHRC maintains its necessary distinctiveness by funding large-scale collaborative research: 'big arts and humanities'. At any one time it is funding about 2000 researchers on collaborative projects and about 200 undertaking individual research, representing one seventh of the arts and humanities research base.





AHRC Landscape & Environment Programme

The Landscape and Environment Programme is a network of multi-disciplinary academic research projects relating to the landscape and environment funded by the Arts and Humanities Research Council. The purpose of the Programme is to develop arts and humanities understandings of landscape and environment in distinctive, innovative and engaging ways through research projects of the highest quality and international significance.

The five year Programme was launched 2005. The response to the call was highly encouraging in terms of the number and quality of applications and thirty seven grants were awarded over four categories: larger grants - three year projects, smaller grants - one year projects, networks/workshops and collaborative student-ships.

The projects are extremely diverse and include of a variety disciplines across the arts and humanities, ranging from those with an established research focus on landscape and environment, such as archaeology and geography, to new disciplines for this area for example music and law. This multidisciplinary approach has created many opportunities to connect researchers. For example the Programme held a successful international conference in June 2009 based on the theme of Landscape and Performance that brought together a range of researchers, practice led and interpretive, to address how performance shapes and is shaped by landscape and environment.

The projects cover a broad range of subjects and perspectives. Some are historical others contemporary. The geographical range of the projects is diverse both within the UK and beyond. The Programme structure facilitates interaction between projects creating an environment that nurtures early career researchers and showcases different research methods. Many of the projects are collaborative in nature and work with non-academic institutions ranging from The National Trust in England to the Museum of Instituto Nacional de Cultura in Ayacucho, Borneo. To date the Programme is working with thirty collaborative partners and seventy one non-academic stakeholders.



From the project Contested Common Land—'Littledale from Ingleborough, North Yorkshire' © A.J.L. Winchester

ROBINSON IN RUINS

A film by Patrick Keiller

The film 'Robinson in Ruins' is the main output of a Landscape and Environment project that set out to investigate received ideas about *belonging* and other, related subjects, by exploring part of a familiar though not always sympathetically viewed landscape – the southern English 'countryside' – equipped with a 35mm ciné camera. It was prompted by what appeared to be a discrepancy between, on one hand, the cultural and critical attention devoted to experience of mobility and displacement and, on the other, a tacit but seemingly widespread tendency to hold on to formulations of *dwelling* that derive from a more settled, agricultural past.

The film was conceived as a successor to an earlier project for a similarly exploratory film, *Robinson in Space* (1997), and a book of the same name (1999), which had managed to dispel an initial, fairly widespread perception of the UK's material economy, and the supposed decline of its manufacturing sector, in favour of a more accurate understanding.

The film is a more or less circular journey through landscapes, mostly in Oxfordshire and Berkshire, visiting a variety of locations. Among these are places that demonstrate the past and continuing presence of the United States military and the hiving off of strategic public-sector assets to private-sector, often US/UK-owned, consortia, and sites of agrarian rebellion at various times since the sixteenth century, typically responses to land enclosure exacerbated by the failure of successive harvests, all of which combine to suggest that the project's initial question about belonging to a landscape might be set aside in favour of one that asks instead to whom the landscape, and by extension, the state, effectively belongs. While the camera visits the scenes of historical events, Vanessa Redgrave's accompanying narration includes references to off-screen events such as the war in Afghanistan, the deepening economic crisis and the government's rediscovery of manufacturing industry, as well as general subjects including food and energy security, climate change and mass-extinction. Despite all these, the film manages to reach an optimistic conclusion.



Stephen Daniels

AHRC/
University of Nottingham

Stephen Daniels is Professor of Cultural Geography at the University of Nottingham where he has worked since 1980. Since 2005 he has been Director of the Arts and Humanities Research Council's programme in Landscape and Environment. He has published widely on the history and theory of landscape imagery and design. His books include *The Iconography of Landscape* (CUP 1988) co-edited with Denis Cosgrove, *Fields of Vision* (Polity 1992), *Joseph Wright* (Tate 1999) and *Humphry Repton: Landscape Gardening and the Geography of Georgian England* (Yale UP 1999), and the exhibition catalogues *Art of the Garden* (Tate 2004) and *Paul Sandby: Picturing Britain* (Royal Academy 2009).



Programme Director

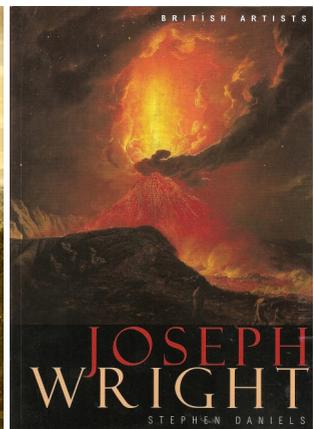
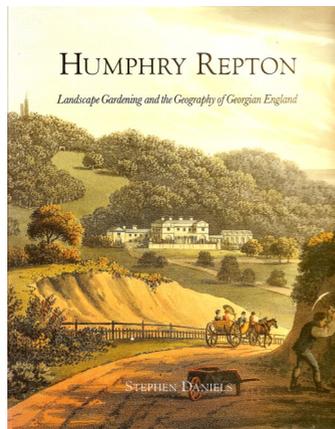
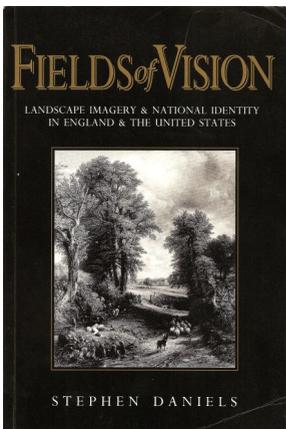
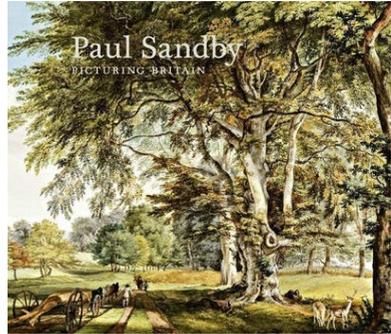




Photo credit: Belinda Lawley

Iain Sinclair

Iain Sinclair (born 11 June 1943 in Cardiff, Wales) is a British writer and film maker. Much of his work is rooted in London, most recently within the influences of psycho-geography.

Sinclair was educated at Trinity College, Dublin (where he edited *Icarus*). He attended the Courtauld Institute of Art (University of London), and the London School of Film Technique (now the London Film School).

His early work was mostly poetry, much of it published by his own small press, Albion Village Press. He was (and remains) closely connected with the British avantgarde poetry scene of the 1960s and 1970s – authors such as J.H. Prynne, Douglas Oliver, Peter Ackroyd and Brian Catling are often quoted in his work and even turn up in fictionalized form as characters; later on, taking over from John Muckle, Sinclair edited the Paladin Poetry Series and, in 1996, the Picador anthology *Conductors of Chaos*.

His early books *Lud Heat* (1975) and *Suicide Bridge* (1979) were a mixture of essay, fiction and poetry; they were followed by *White Chappell*, *Scarlet Tracings* (1987), a novel juxtaposing the tale of a disreputable band of bookdealers on the hunt for a priceless copy of Arthur Conan Doyle's *A Study in Scarlet* and the Jack the Ripper murders (here attributed to the physician William Gull).

Sinclair was for some time perhaps best known for the novel *Downriver* (1991), which won the James Tait Black Memorial Prize and

the 1992 Encore Award. It envisages the UK under the rule of the Widow, a grotesque version of Margaret Thatcher as viewed by her harshest critics, who supposedly establishes a one party state in a fifth term. The volume of essays *Lights Out for the Territory* gained Sinclair a wider readership by treating the material of his novels in non-fiction form. His essay 'Sorry Meniscus' (1999) ridicules the Millennium Dome. In 1997, he collaborated with Chris Petit, sculptor Steve Dilworth, and others to make *The Falconer*, a 56 minute semi-fictional 'documentary' film set in London and the Outer Hebrides about the British underground filmmaker Peter Whitehead. It also features Stewart Home, Kathy Acker and Howard Marks.

One of his most recent works and part of a series focused around London is the non-fiction *London Orbital*; the hard cover edition was published in 2002, along with a documentary film of the same name and subject. It describes a series of trips he took tracing the M25, London's outer-ring motorway, on foot. Sinclair followed this with *Edge of the Orison*, a psychogeographical reconstruction of the poet John Clare's walk from Dr Matthew Allen's private lunatic asylum, at Fairmead House, High Beach, in the centre of Epping Forest in Essex, to his home in Helpston, near Peterborough. Sinclair also writes about Claybury Asylum, another psychiatric hospital in Essex, in *Rodinsky's Room*, a collaboration with the artist Rachel Lichtenstein.

Patrick Keiller

Royal College of Art

Patrick Keiller's films include *London* (1994) and *Robinson in Space* (1997), a study of the UK's landscape and economic geography extended as a book in 1999. Other publications include contributions to *The Unknown City* (2000), *Re:CP* (2003) and *Restless Cities* (2010). *The Dilapidated Dwelling*, a feature-length documentary, was completed in 2000. Keiller studied architecture at University College London and fine art at the Royal College of Art. Since 1974 he has taught and lectured in schools of fine art and architecture and universities in the UK and abroad. He is currently a Research Fellow at the Royal College of Art, where the project *The Future of Landscape and the Moving Image* (2007-10) in the AHRC's Landscape and Environment Programme was preceded by *The City of the Future* (2002-5), an exploration of urban space in early film most recently exhibited as a five-screen installation at BFI Southbank, London (2007-8), and *Londres, Bombay*, an exhibition featuring a 30-screen moving-image reconstruction of Mumbai's Chhatrapati Shivaji Terminus, for Le Fresnoy: Studio national des arts contemporains, Tourcoing (206).



Shipton Quarry from *The Future of Landscape* project
© Patrick Keiller



Brize Norton from *The Future of Landscape* project
© Patrick Keiller



'Tree in a field' taken from *Robinson in Ruins*, 2010
© Patrick Keiller



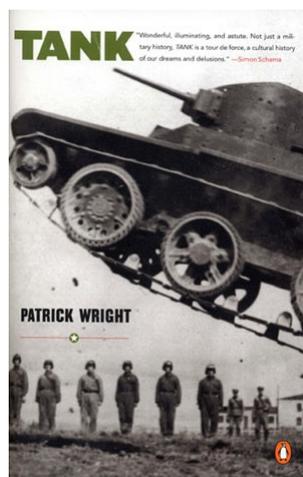
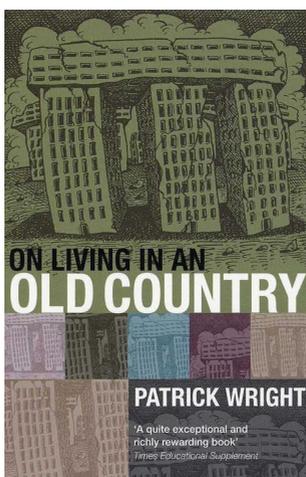
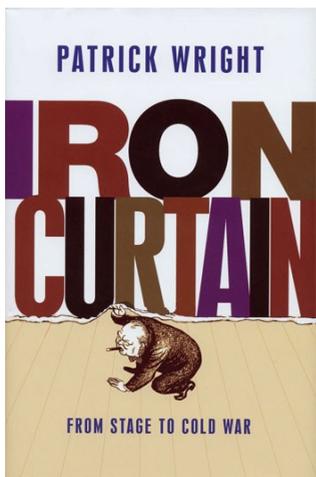
Patrick Wright

Nottingham Trent University

Patrick Wright is a Professor at the Institute of Cultural Analysis at Nottingham Trent University and a Fellow of the London Consortium.

He is the author of *On Living in an Old Country* (1985 & 2009), *A Journey Through Ruins* (1991 & 2009), *The Village that Died for England* (1995), *Tank: the Progress of a Monstrous War Machine* (2000), and *Iron Curtain: From Stage to Cold War* (October 2007). He was co-curator of Tate Britain's exhibition of Stanley Spencer's work in 2001,

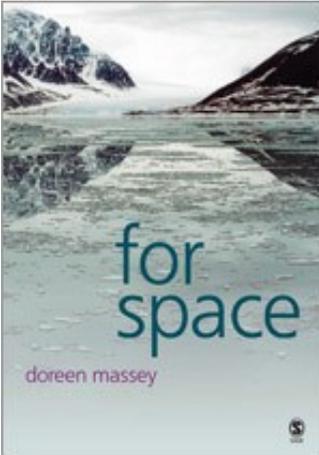
and has more recently been involved with Tate Britain and three regional galleries on a series of interconnected exhibitions concerned with British art. He is a Professor at the Institute for Cultural Analysis at Nottingham Trent University and a fellow of the London Consortium. His most recent book, entitled *Passport to Peking: a Very British Mission to Mao's China*, is due from Oxford University Press in October 2010.



Doreen Massey

Open University

SPEAKER BIOGRAPHIES



Doreen Massey is Emeritus Professor of Geography at the Open University. She has worked for many years on issues of space, place, cities and globalisation. In particular she has argued for the need to reconceptualise both space and place, and for the political relevance of so doing. Her most recent books are *For Space* (Sage, 2005) and *World City* (Polity, 2007). She is a founding editor of 'Soundings: a journal of politics and culture'.



Matthew Flintham

Royal College of Art



RAF Trimmingham, Norfolk, 2007. Photograph by M. Flintham

Matthew Flintham is an artist and writer living in London. He studied fine art at Central Saint Martins, cultural studies at the London Consortium and is currently a PhD candidate at the Royal College of Art. With Patrick Keiller, Professor Doreen Massey and Professor Patrick Wright, he is a member of the AHRC-funded Future of Landscape and the Moving Image project based at the RCA. His current research,

Parallel Landscapes, studies militarised sites, airspaces and danger areas in the United Kingdom. It addresses issues of military land use and expropriation, notions of invisible and overlapping boundaries, and examines broader issues of British militarism in the landscape. He has presented widely at conferences and events around the UK, and most recently at the Horderland Kunstsenter in Bergen.



4th of July, RAF Feltwell, Norfolk, 2009. Photograph by M. Flintham

For more information see:

<http://parallel-landscapes.blogspot.com/>

Christine Riding

Tate Britain



Photo credit: Tate Britain © 2010

Christine Riding has been the curator of eighteenth- and nineteenth-century British Art at Tate Britain since June 1999 and Deputy Editor of 'Art History' (Journal of the Association of Art Historians) since June 2007. Her publications include (co-editor and author) *The Houses of Parliament: History, Art, Architecture* (Merrell Publishers 2000), *John Everett Millais* (Tate Publishing 2006) and co-author of *Hogarth* (Tate Publishing 2006). Christine Riding's co-curation at Tate includes *William Blake* (2000), *Constable to Delacroix: British Art and the French Romantics, 1820-1840* (2003), *A Picture of Britain* (2005), *William Hogarth* (2006 -7) and *The Lure of the East: British Orientalist Painting* (2008-9) and the forthcoming *Gauguin: Maker of Myth* at Tate Modern (2010) and *Turner and Marine Painting: Imagining the Sea* in collaboration with the National Maritime Museum, Greenwich (2013). Since December 2008, Christine has been the primary investigator of 'The Sublime Object: Nature, Art and Language', a research project that forms part of the Landscape and Environment branch of the Arts and Humanities Research Council. As part of this project Christine curated the 'Art and the Sublime' display in Gallery 9 and the installation 'Pretty much every word written, spoken, heard, overheard from 1989...' (2010) by Douglas Gordon in the Octagon at Tate Britain.

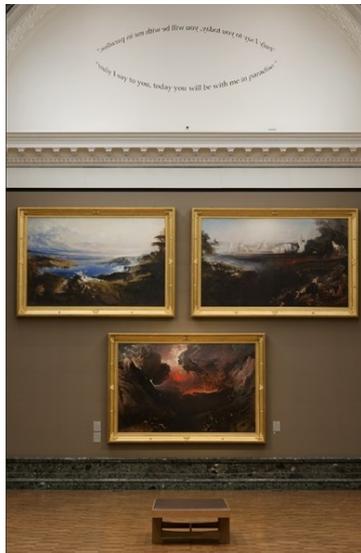


Photo credit: Tate Britain © 2010

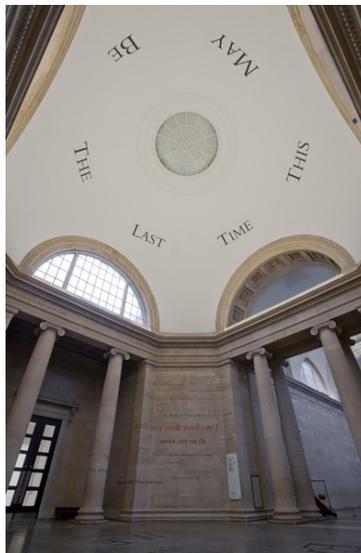


Photo credit: Tate Britain © 2010

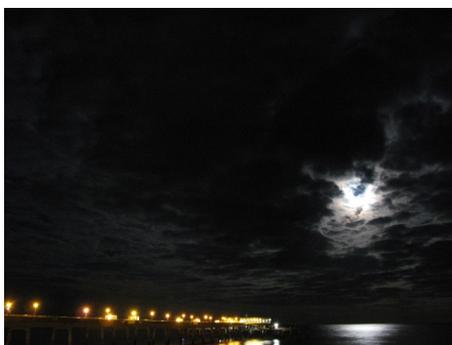
All images of 'Art and the Sublime' display in Gallery 9 and the installation 'Pretty much every word written, spoken, heard, overheard from 1989...' (2010) by Douglas Gordon in the Octagon at Tate Britain



Vatnajökull (the sound of)
2007/8
Hydrophone, mobile phone, DE500
Photo credit: Katie Paterson © 2007



Earth–Moon–Earth (Moonlight Sonata Reflected from the Surface of the Moon)
2007
E.M.E transmitter/receiver, disklavier grand piano
Photo credit: Katie Paterson © 2007
Installation view, Slade School of Fine Art, 2007



Streetlight Storm
2009-10
Lightning detector, electronics, light bulbs
Photo credit: MJC © 2009
Installation view, Deal pier, 2009

Katie Paterson



Photo credit: Katie Paterson © 2009

Katie Paterson's artistic practice is cross-medium, multi-disciplinary, and conceptually driven, with emphasis on nature, ecology, geology and cosmology. Recent artworks include *Earth–Moon–Earth (Moonlight Sonata Reflected from the Surface of the Moon)*, 2007 which involved the transmission of Beethoven's Moonlight Sonata to the moon and back; *Vatnajökull (the sound of)*, 2007-8 a live phone line to an Icelandic glacier; and *All the Dead Stars*, 2009 a large map documenting the locations of 27,000 dead stars (all known to humanity). Paterson graduated from the Slade School of Fine Art in 2007, and has since participated in exhibitions at Turner Contemporary, Modern Art Oxford, the Power Plant, Toronto, PERFORMA 09, New York, and Altermodern: Tate Triennial 2009, Tate Britain. Recent awards include Darwin Now, Vauxhall Collective, and Creative 30. She currently holds a John Florent Stone fellowship at Edinburgh College of Art.

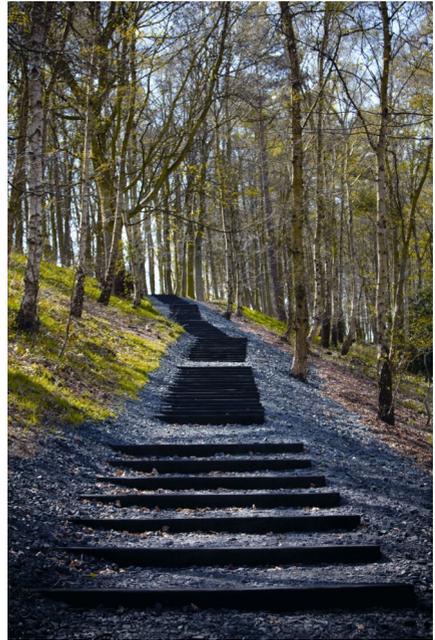
Helen Pheby

Yorkshire Sculpture Park

Helen Pheby is Curator at Yorkshire Sculpture Park, an international centre for modern and contemporary art set in 500 acres of historic parkland with five galleries. Helen's PhD thesis examined international case studies of sculpture in the expanded field, in relation to place and audience, and she has managed several offsite and overseas projects in addition to her work at YSP.

YSP curates a changing programme of indoor and open-air exhibitions alongside site-specific commissions, landscape interventions and actions in response to the Bretton Estate site. Recently Helen managed the Andy Goldsworthy project at YSP, his most ambitious to date, which included three permanent installations for the landscape.

Helen is most recently published as a contributor to the book *Museum Materialities* (Routledge, 2009). She is a trustee of ArtGene, Cumbria, and The Civic in Barnsley.



David Nash—Black Steps 2010
Photo Jonty Wilde



Simon Whitehead—Walks to Illuminate 2006
Photo Jonty Wilde



Henry Moore
Three Piece Reclining Figure No.11961-2 Bronze
Tate
Photo Jonty Wilde

Geoff Quilley

University of Sussex



Gabriel Bray sketching watercolours
 © National Maritime Museum, Greenwich, London



Gabriel Bray shaving
 © National Maritime Museum, Greenwich, London

Geoff Quilley is Senior Lecturer in Art History at the University of Sussex. Prior to joining Sussex he was Curator of Fine Art at the National Maritime Museum. His research interests focus on British art, primarily of the eighteenth and early-nineteenth centuries, with particular reference to the relation of art and visual culture to the development of empire and colonialism; to travel and exploration; and to the articulation of a British national identity founded on maritime commerce. Recent and ongoing projects in these areas have included two major exhibitions at the National Maritime Museum, *William Hodges 1744-1797: the Art of Exploration* (2004) and *Art for the Nation: the Oil Paintings Collections of the National Maritime Museum* (2006), and a series of workshops, funded under the AHRC Landscape and Environment Programme, on art and travel, for the establishment of a new research centre for the study of art and travel. He is currently on a two-year Leverhulme Research Fellowship to work on a new book project on British art and the East India Company. His current book, *Empire to Nation: Art, History and the Visualization of Maritime Britain 1768-1829*, will be published by Yale University Press next year.

Jem Southam

University of
Plymouth

Meeting of un-named streams
© Jem Southam



Jem Southam was born in Bristol, England in 1950. He studied at the London College of Printing from 1969-72. He lives in Exeter and is Professor of Photography at the University of Plymouth.

His publications include:

The Red River 1989, Cornerhouse Books 1989

The Raft of Carrots 1992, The Photographers' Gallery

Rockfalls, Rivermouths and Ponds 2000, Photoworks

Landscape Stories 2005, Princeton Architectural Press

The Painter's Pool 2007, Nazraeli Press

Recent one-person exhibitions:

'Rockfalls and Ponds' Royal Botanical Gardens Madrid 2010-06-09

'Clouds Descending' 2008/9 Lowry Museum

'Rockfalls of Normandy' 2008 Robert Mann Gallery and Pole Image Haute Normandie

'The Path to a Picture' 2007 V&A Museum

'Upton Pyne' 2007 Yale Centre for British Art

Prizes:

2001 Shortlisted for CitiBank Prize, The Photographers' Gallery

1992 Charles Pratt Memorial Prize,



Both images: River Exe, Bickleigh © Jem Southam

Matthew Gandy

University College London



Los Angeles Carson-Dominguez (2002)
© Matthew Gandy



Berlin Neukölln (2001)
© Matthew Gandy

Matthew Gandy is Professor of Geography at University College London and Director of the UCL Urban Laboratory. He has also been a visiting professor at the Humboldt University, Berlin; Columbia University, New York; and UCLA. His main interests are landscapes and infrastructure ranging from "urban metabolism" and the functioning of cities and networks to cinematic representations of spaces and landscapes. His books include *Concrete and clay: reworking nature in New York City* (MIT Press, 2002) and as co-editor *The return of the White Plague* (Verso, 2003) and *Hydropolis* (Campus, 2006). He directed the documentary film *Liquid city* (2007) and recently showed a selection of his photographs entitled *Interstitial Landscapes* to the exhibition *CitiesMethodologies* (2010).



Paris Parc-de-la-Villette (2008)
© Matthew Gandy

Joy Sleeman

Slade School of Fine Art

Joy Sleeman is Senior Lecturer and Head of Taught Courses in History and Theory of Art at the Slade School of Fine Art, University College London. Her research interests focus on sculpture (particularly British 20th century and contemporary); landscape and land art; and relationships between sculpture and words.

Her book, *The Sculpture of William Tucker*, was published under the joint imprint of Lund Humphries and the Henry Moore Foundation in 2007 and she has lectured widely on the work of both Tucker (most recently at Pangolin, London in April 2010) and Richard Long (for example to accompany major exhibitions of his work at the Scottish National Gallery of Modern Art, Edinburgh in 2007 and Tate Britain in 2009).

Recent research is pursued through an on-going research/book project, *Earth Re-Alignments: some European perspectives on land art* (funded during 2008 by the AHRC Research Leave scheme), and under the aegis of a research network, *Land art and the culture of landscape 1967-1977* (funded through the AHRC's Landscape and Environment Programme, 2006-2008), based at the University of Nottingham, PI Nicholas Alfrey and with partners at the Slade and Tate.

An important outcome of the network's activities was the exhibition *Earth-Moon-Earth* at the Djanogly Gallery, University of Nottingham, co-curated with Alfrey (2009). Timed to coincide with the 40th anniversary of the first Apollo moon landing, it focused on a dialogue between a work made in 1969 that captured the anticipation of the moon landing,

A number of satellite events related to the exhibition also took place including *Environments Reversal Revisited*, a weekend of events, talks and screenings at Camden Arts Centre celebrating the 40th anniversary of the groundbreaking exhibition *Environments Reversal* held at the same venue in 1969, with artists included in the original exhibition and in collaboration with Jayne Wilton; and a screening at the British Film Institute as part of the BFI's *One Giant Leap* programme.



Photo: K. J. Sleeman, 21 July 1969



Installation views of *Earth-Moon-Earth*, Djanogly Gallery, University of Nottingham, 2009, showing work by David Lameelas (*A Study of Relationships Between Inner and Outer Space*, 1969), photo: Neilhoyle photography



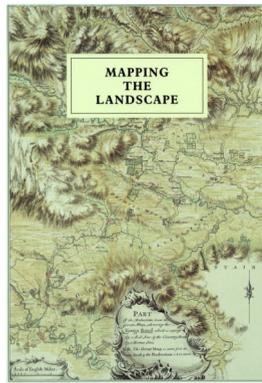
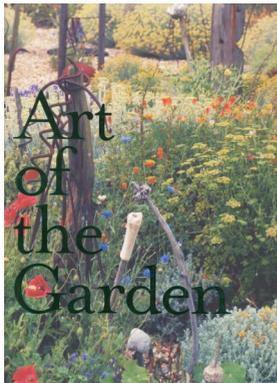
Installation view of *Earth-Moon-Earth*, Djanogly Gallery, University of Nottingham, 2009, showing work by Katie Paterson (*Earth-Moon-Earth (Moonlight Sonata Reflected from the Moon)* 2007) photo: J Sleeman

Publications include: 'Land Art and the Moon Landing', *Journal of Visual Culture* 8.3 (2009), 'Elegiac Inscription: a discussion of the use of words in the work of Ian Hamilton Finlay and Richard Long', *Sculpture Journal* 18.2 (2009) and, forthcoming, "'Like Two Guys Discovering Neptune": Trans-Atlantic Dialogues in the Emergence of Land Art', in *Anglo-American Exchange in Postwar Sculpture, 1945-1975*, an on-line book to be published by the Getty, Los Angeles, USA.

Nicholas Alfrey

University of Nottingham

Images left to right: *Art of the Garden* exhibition book cover; *Trentside* exhibition book cover; *Mapping The Landscape* book cover

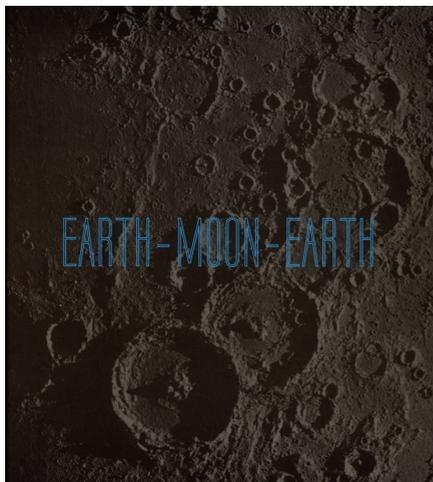


Nicholas Alfrey is Associate Professor in Art History at the University of Nottingham. His research interests are in the work of JMW Turner, the representation of landscape in Britain, the legacies of Romanticism and new artistic practices of landscape.

He and Joy Sleeman of the Slade School of Fine Art ran a research network, in partnership with Tate, on *Land Art and the Culture of Landscape, 1967-77*

as part of the AHRC's Landscape and Environment Programme. The exhibition *Earth-Moon Earth*, co-curated with Joy Sleeman and held at the Djanogly Art Gallery at the University of Nottingham last summer, was an early outcome of this project. Timed to coincide with the fortieth anniversary of the first Apollo moon landing, it brought together the work of two artists who have addressed the idea of the connection between earth and space, setting up a dialogue between a key work from 1969 by David Lamelas and a recent installation by Katie Paterson.

Earlier exhibition projects have included *Art of the Garden* at Tate Britain in 2004, co-curated with Stephen Daniels, Martin Postle and Ben Tufnell, *Trentside* at the Djanogly Gallery in 2001, an attempt to recover the visual imagery of an important but overlooked river; *Mapping the Landscape* looking at the relationship between art and cartography. He contributed to two major Turner exhibitions in Paris, *Turner en France* at the Centre Culturel du Marais in 1980 and *JWM Turner* at the Grand Palais in 1983. He has worked extensively with contemporary artists and photographers, including Maurice Cockrill, Michael Collins, Duncan MacAskill, Michael Porter, Caroline Rothwell, Jem Southam, Derek Sprawson, Dillwyn Smith and Chris Wainwright. He is currently writing the text for a monograph on Maurice Cockrill to be published by the Royal Academy in 2011.



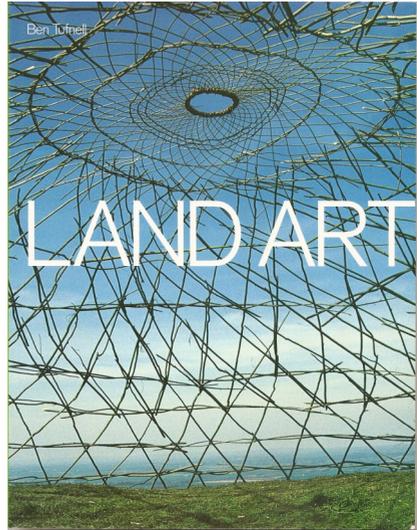
Earth-Moon-Earth exhibition book cover

Ben Tufnell

Haunch of Venison



Richard Long installing his 'Mud Hand Arc' at Haunch of Venison Berlin, 2008.

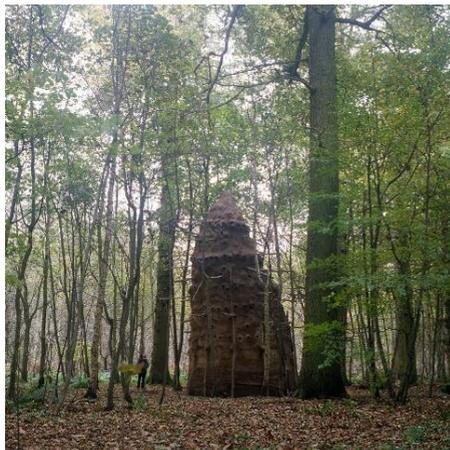


Land Art by Ben Tufnell book cover. Published by Tate Publishing, 2006

Ben Tufnell is currently Director of Exhibitions at Haunch of Venison. He was formally a curator at Tate from 1997 until 2006. Whilst there he organised many exhibitions including *Hamish Fulton: Walking Journey* (2002), *Prunella Clough* (2006), the Turner Prize (2000, 2003) and the Art Now series (2004-6). His books include *Land Art* (Tate Publishing, 2006) and he is the editor of *Richard Long: Selected Statements and Interviews* (Haunch of Venison, 2007). His writings on artists as varied as Francis Bacon, Ana Mendieta and Michael Raedecker have appeared in magazines including *Modern Painters*, *Art Review*, and *Contemporary*, and in catalogues published by Tate Britain, Tate St Ives, the Henry Moore Institute, Southampton City Art Gallery, Plymouth University Press, Djanogly Art Gallery Nottingham, Milton Keynes Art Gallery, Norwich Castle Museum, National Museum and Art Galleries Cardiff and the Museo Nazionale della Montagne, Turin.



Richard Long's 'Norfolk Ellipse' installed at the Senate Room, Haunch of Venison London, 2009



How to Survive the Coming Bad Years, 2008
Give Me Shelter, Attingham Park, Shropshire, UK
 © Heather and Ivan Morison



The Black Cloud, 2009
 Victoria Park, Bristol, UK
 © Heather and Ivan Morison



Journée des Barricades, 2008
 One Day Sculpture, Wellington, New Zealand
 © Heather and Ivan Morison

Heather and Ivan Morison

Heather and Ivan Morison make art as an active engagement with materials, histories, sites, and processes. Through peripatetic travels the Morisons have produced sculpture, photographs, buildings, and fiction. They are based in West Wales where they are developing an arboretum, and Brighton where they have a production studio, and are developing an atelier. The Morisons represented Wales at the 52nd Venice Biennial and have exhibited extensively, both nationally and internationally. Their new book *Falling Into Place*, a fictionalized account of their work of the past few years, was published by Bookworks in late 2009.



Craig Richardson

Oxford Brookes University

Craig Richardson is an artist, writer and occasional curator. He is Principal Lecturer in Art at Oxford Brookes University. He was involved in a smaller grant research project as part of the Landscape and Environment Programme entitled *Landscape as Conceptual Art: retrieving values John Latham's conceptualisation of 'Five Sisters' (1976) as monumental process sculptures*. His book *Scottish Art Since 1960* will be published in March 2011 (Ashgate).





St Peters

Brian Dillon is AHRC Research Fellow in the Creative and Performing Arts at the University of Kent, where he is working on a research project entitled Ruins of the 20th Century. He is the author of *Tormented Hope: Nine Hypochondriac Lives* (Penguin, 2009), which was shortlisted for the Wellcome Trust Book Prize and *In the Dark*

Room (Penguin, 2005), which won the Irish Book Award for non-fiction. He is UK editor of *Cabinet* magazine and his writing appears regularly in such publications as the *Guardian*, the *London Review of Books*, *Artforum*, *frieze*, *Tate* etc. and *Art Review*. His novel, *Sanctuary*, will be published by Sternberg Press in 2010.



St Peters © Brian Dillon



Hbuert Robert

Lara Almarcegui

The work of Spanish artist Lara Almarcegui often explores neglected or overlooked sites, carefully cataloguing and highlighting each location's tendency towards entropy. Her projects have ranged from a guide to the wastelands of Amsterdam, to the display – in their raw form – of the materials used to construct the galleries in which she exhibits.

Recent group exhibitions include *Portscapes*, Museum Boijmans van Beuningen, Rotterdam (2010), *Radical Nature*, Barbican Art Centre London, (2009), Athens biennale (2009), Taipei and Gwangyu Biennale in 2008, Sharjah Biennale (2007) *Momentum*, Nordic Festival of Contemporary Art, Moss (2006), The 27th São Paulo Biennial, San Paulo (2006) , the 2nd Seville Biennial, Seville (2006), *(Public Act)* Lunds Konsthal, Lund (2005). Solo exhibitions include *Ludlow 38*, New York (2010), *Ruins in the Netherlands*, the Malaga Centre of Contemporary Art, *Malaga* (2007), *the FRAC Bourgogne*, Dijon (2004) and *INDEX*, Stockholm (2003). She is represented by Gallery Pepe Cobo in Madrid and Gallery Ellen de Bruijne in Amsterdam.



"Guide to the wastelands of the Lea valley, 12 empty spaces await the London Olympics" (Barbican 2009)
© Lara Almarcegui



"A wasteland in Rotterdam Harbour, 2003-2018 "
© Lara Almarcegui



"To open a wasteland. Brussels 2000"
© Lara Almarcegui

Snow globe images from: Weather Permitting "Forecast Factory" (Jennifer Gabrys + Kathryn Yusoff) Society of Antiquaries, London 2008



Kathryn Yusoff

University of Exeter



Kathryn Yusoff is a Lecturer in Human (and Non-Human) Geography and Director of the MA Climate Change at the University of Exeter.

Kathryn's primary research interest is in the political aesthetics of environments within the context of climate change (past and present). She is particularly interested in how we understand dynamic earth processes and environmental change through aesthetic experience, and how these experiences configure our political relations in human and non-human worlds. Part of this work concentrates on thinking about human and non-human knowledge economies, and particularly how ideas of animality are articulated through co-joined aesthetic experiments. Within this work, she has been interested in a range of visual artefacts and

practices, from polar bears to ice cores, and from prehistoric cave art to scientific modeling. Theoretically, this work has sought to understand how we might configure an "aesthetics of existence" in relation to abrupt climate change and to non-human others. Currently, she is working on the project: the political aesthetics of climate change. Kathryn is also part of the on-going critical arts project, "Weather Permitting" with Jennifer Gabrys.

Recent work includes: *BiPolar*, 2008 (published by Arts Catalyst); "Biopolitical economies and the political aesthetics of climate change" 2010 in *Theory, Culture and Society, Special edition on Changing Climates*; "Excess, Catastrophe, and Climate Change" 2009 in *Society & Space: Environment and Planning D*.



Both images from Kathryn Yusoff "Bear Life" 2006

Simon Faithfull

Slade School of Fine Art

Simon Faithfull is a contemporary artist whose work has been exhibited extensively around the world. Recent projects include a video-work recording the journey of a domestic chair as it is carried to the edge of space (commissioned by Arts Catalyst), a drawing project sending back live digital-drawings from a two month journey to Antarctica (an Arts Council International Fellowship with British Antarctic Survey) and an animated film developed from drawings made on a mundane walk out of London along the A13 trunk road (a Channel 4 TV commission with Arts Council England). Recent exhibitions have included solo shows in Galerie Polaris (Paris), Stills (Edinburgh) and Gravity Sucks (British Film Institute).

Faithfull was born in Oxfordshire, UK, studied at Central St Martins and then Reading University. His practice takes a variety of forms – ranging from video making, to digital drawing projects, installation work and writing. Faithfull is also a lecturer at Slade School of Fine Art, UCL, London.



Mobile Research Station no.1
2009, SKULPTURENPARK BERLIN_ZENTRUM
© Simon Faithfull



LOST 2006—Whitstable Biennale
© Simon Faithfull



'Self Portrait - Halley Research Station, Antarctica, 12.05am'
Digital photograph 2005
A portrait of the artist at the bottom of the world
© Simon Faithfull

Richard Wrigley

University of Nottingham



Jean Baptiste-Camille Carot

Richard Wrigley's research is focused within the 18th and 19th centuries, and has dealt with French material, and also Rome. Topics he has worked on include iconoclasm, various aspects of the visual culture of the French Revolution, Italian travel (especially to and in Rome). His current work centres on questions of health, disease, and hygiene, and their significance in shaping in material and metaphorical terms the experience of Rome; a particular aspect of this project is to reassess the Roman landscape as a subject for visual representation.

He has recently edited two volumes of essays, *Regarding Romantic Rome* (Peter

Lang, 2007), and *Cinematic Rome* (Troubadour, 2008), and curated *Ruination*, an exhibition for the Djanogly Gallery (Feb.-April 2008). He has recently completed a book, *Roman Fever: Influence, Contagion, and the experience of Rome*. His future plans are to complete articles on: the origins of the flâneur; the critical reception of Ingres' Monsieur Bertin; and the phenomenon of incognito travel, and to develop a project with the working title 'After Piranesi', on the evolving representation of Rome in the early 19th century, with particular reference to the impact of photography.

Richard Wentworth



Richard Wentworth © Cutler and Gross

Richard Wentworth is a chronicler of daily life. Since the 1970s he has played a leading role in British sculpture, isolating both the formal and sculptural qualities of everyday objects. His enormous archive of photographs, 'Making Do and Getting By' (1974 onwards), captures the provisional ways in which people modify the world they inhabit. It suggests an infinite syntax of adjustment, modification and appropriation. The neuro scientist Mark Lythgoe has suggested that the private smile which spectators experience when looking at Wentworth's work is associated with a deep human capacity to associate the inventive and creative with an internalized highway code for survival.

Wentworth looks closely at the present by espousing the past. Looking back enables us to understand why and how we move forward. By excavating history and looking closely at the material 'now', Wentworth collates and assembles a vivacious archaeology of the

world we live in. He reveals that which is curious, ironic, poetic and slight amidst the clutter of daily living.

Wentworth has recently exhibited in *Making Worlds* at the Venice Biennale (2009), presented an evolving project – *A Confiscation of String-* at the Whitechapel Art Gallery (2009) and curated *Boule to Braid*, for Lisson gallery, London (2009). His botanical guide, using enamel signs, at the Folkestone Triennial (2008) is now a permanent public work. In 2005, Tate Liverpool presented a comprehensive exhibition including works such as *False Ceiling, 1995* and *Mirror Mirror, 2003*. Wentworth worked closely with Artangel at King's Cross, London (2002) on *An Area of Outstanding Unnatural Beauty*. Wentworth is the newly appointed Head of Sculpture at Royal College of Art. He is represented by the Lisson Gallery, London.

16.30 – 17.00

Registration

17.00 – 17.15

Welcome – Penelope Curtis – Director of Tate Britain

Introduction – Stephen Daniels – Programme Director

17.15 – 19.00

The Future of Landscape and the Moving Image

Opening Presentation: Iain Sinclair

Panel: Patrick Keiller, Patrick Wright, Doreen Massey, Matthew Flintham

19.00 – 20.00

Drinks reception



'Field with pylon and gasometer' taken from *Robinson in Ruins*, 2010 © Patrick Keiller

DAY TWO

Saturday 26 June 2010

9.00—9.30

Registration & coffee

9.30 – 9.45

Introduction—Stephen Daniels—Programme Director

9.45 –10.45

Panel 1: Spectacle and Space

Chair: Joy Sleeman

Speakers: Christine Riding, Katie Paterson, Helen Pheby

10.45 – 11.00

Break

11.00 – 12.15

Panel 2: Imaginative Geographies

Chair: Stephen Daniels

Speakers: Geoff Quilley, Jem Southam, Matthew Gandy, Joy Sleeman

12.15 – 13.15

Lunch

13.15 – 14.15

Panel 3: History and Memory

Chair: Patrick Wright

Speakers: Nick Alfrey, Ben Tufnell, Heather and Ivan Morison

14.15 – 14.30

Break

14.30 – 15.30

Panel 4: Waste and Wastelands

Chair: Paul Gough

Speakers: Craig Richardson, Brian Dillon, Lara Almarcegui

15.30 – 16.00

Tea

16.00 – 17.00

Panel 5: Weather and Air

Chair: Nigel Llewellyn

Speakers: Kathryn Yusoff, Simon Faithfull, Richard Wrigley

17.00 – 17.30

Closing presentation: Richard Wentworth

The Future of Landscape and the Moving Image

'The Future of Landscape and the Moving Image' project explores received ideas about dwelling, mobility and displacement, in the context of environmental crisis. Its research has involved the production of a feature-length 'essay' film, *Robinson in Ruins*. The film was photographed by Patrick Keiller in 2008 during that year's developing financial crisis, and the film-making was accompanied by a dialogue with the project's other co-researchers, Patrick Wright, Doreen Massey and Matthew Flintham, who are each preparing their own related work. Using extracts from *Robinson in Ruins*, the four co-researchers will reflect on their experience of an image-led, improvisatory model of film-making as a research method.

Panel 1: Spectacle and Space

Christine Riding will discuss the site-specific work by Douglas Gordon she commissioned for the Octagon at Tate Britain, alongside a display of historic works, as part of the AHRC project she leads on 'The Sublime Object: Nature, Art and Language'. She will explore the process and rationale behind the commission as well as reflecting on the outcome.

Katie Paterson will speak about her work *History of Darkness* currently showing at BALTIC Centre of Contemporary Art and *Inside this desert lies the tiniest grain of sand*, working with nano-technologist to create a grain of sand on the atomic scale which she is going to bury deep within the Sahara desert.

Helen Pheby will discuss Andy Goldsworthy's interventions in the landscape and architecture of Yorkshire Sculpture Park, set in the eighteenth-century designed grounds of Bretton Hall. She will explore how Goldsworthy has articulated his experience of this landscape and its associated layers of human activity.

Panel 2: Imaginative Geographies

Geoff Quilley will present images made by nineteenth-century travellers to the Pacific in the context of re-enactment. Looking at the case of 1840s Tahiti he will explore how the theory of re-enactment might further illuminate the relation between art and travel.

Jem Southam, Professor of Photography at the University of Plymouth, will address the question *What is a river?* He will enquire how our imaginations build images of the world mixing cultural narratives with experiential knowledge and introduce a new photographic project he is working on which started as a response to some children's drawings.

Mathew Gandy will explore how thinking about landscapes is also a way of thinking about language. He will consider some of the more poignant words and concepts that have become associated with contemporary landscapes ranging from the "urban pastoral" to the presence of "voids" or wastelands that appear to haunt our collective imagination.

Joy Sleeman will reflect on changes in the meaning of environment since the early 1970s, a heroic phase of land art and earthworks a time when the human environment seemed to be ever expanding, far beyond the confines of planet earth, mutating into gallery installation on the one hand and forms of art in natural environments on the other. She will suggest some points of reconnection with some of these earlier histories, to retrace tracks, get lost occasionally - or perhaps even to run out of gas.

Panel 3: History and Memory

Nicholas Alfrey will focus on Richard Long's *A Ten Mile Walk England 1968* looking at the coincidence of activities in a particular terrain, in which one set of claims and consequences is brought into relation with another. He will consider the interplay of ephemeral trace and productive action, and some of the ways in which artistic intervention might intersect with environmental histories.

Ben Tufnell will explore the meaning and implications of Cai Guo Qiang's *'Century with Mushroom Clouds'* (1996), a work which 'activates' a series of historically/culturally charged landscapes (from Manhattan to the Great Salt Lake in Utah) by detonating small hand-held explosive devices to form a series of mushroom clouds. He will focus on the dynamic relationship between action and document embodied by the idea of the 'souvenir'.

Heather and Ivan Morison will present past, present and future projects that hold histories in their materials and fabrication, and tell stories through production and use. These are histories and stories that are both fact and fiction. Heather Morison will discuss the following projects *Mr Clever*, commissioned by contemporary art services which is currently in production in Tasmania, *The Black Cloud*, 2009 commissioned by Claire Doherty at UWE and a research trip to the USA West Coast and works that emerged from that journey.

Panel 4: Waste and Wastelands

Craig Richardson will consider John Latham's proposals for preserving and developing the West Lothian shale bins (vast material accumulations of waste originated from a mid-nineteenth century process of retorting crude oil). Re-conceiving them as 'monumental process sculptures', Latham was acting less as a land artist and more as a psycho-geographer.

Brian Dillon will explore the motivations and consequences of the ruin-fixated art of the last two decades. This points assuredly to a world gone by, but more resonantly suggests futures as yet un-lived, not merely a relic but a prophecy too.

Lara Almarcegui will discuss her projects on 'Wastelands' and 'Empty Lots', including her *Guide to the Wastelands of the Lea River, 12 empty sites await the London Olympics*. Such places which escape a defined design are open to all kinds of chance and spontaneous possibilities, including the way nature develops its own ways and interrelations with the terrain.

Panel 5: Weather and Atmosphere

Kathryn Yusoff will take up poet Emily Dickinson's provocation that "Air has no Residence" to address some of the 'representational problems' of climate change (in terms of aesthetics, modelling and art). She will consider some of the traversal issues between weather imaginaries and the abstract construction of climate through the 'new residencies' of the atmosphere.

Richard Wrigley will explore how images of Rome in the eighteenth and nineteenth centuries were shaped by concerns of how the surrounding countryside had fallen into a chronic state of neglect, marked by sterility, malarial contamination, and depopulation. Was this the result of natural causes, notably a change of climate, or human action (more accurately inaction), which, had in turn had deleterious effects on local climate, and thus the viability of habitation and cultivation?

Simon Faithfull will start with his *Escape Vehicle no. 6*, a weather balloon with a domestic chair attached, launched to the edge of space, go on to his 0°00 navigation piece, an absurd and deranged journey along the exact line of the Greenwich Meridian, and finish with *Fake Moon* a ridiculous intervention into the night sky above Herefordshire and Preston.

DELEGATE LIST

Ainley	David	<i>Artist/University of Nottingham</i>
Alexander	Neal	<i>University of Nottingham</i>
Allen	Angela	<i>Royal College of Art</i>
Atkin	Polly	<i>Lancaster University</i>
Batchelor	Jennifer	<i>Tate Britain</i>
Bevan	Anne	<i>Edinburgh College of Art</i>
Biggs	Iain	<i>University of the West of England</i>
Boddington	Anne	<i>University of Brighton</i>
Bonehill	John	<i>Glasgow University</i>
Bonett	Helena	<i>Tate Britain</i>
Bottoms	Stephen	<i>University of Leeds</i>
Bracker	Alison	<i>Royal Academy of Arts</i>
Bream	Sally	<i>University of Sussex</i>
Brooker	Emma	<i>London South Bank University</i>
Burton	Gail	<i>Artist</i>
Cameron	Angus	<i>University of Leicester</i>
Cant	Sarah	<i>Oxford Brookes University</i>
Cattrell	Annie	<i>DeMontfort University</i>
Chell	Edward	<i>University of the Creative Arts</i>
Chua	Eu Jin	<i>London Consortium, University of London</i>
Clark	Samantha	<i>Artist</i>
Coates	Peter	<i>University of Bristol</i>
Cole	Tim	<i>University of Bristol</i>
Corby	Tom	<i>University of Westminster</i>
Cowell	Ben	<i>The National Trust</i>
Crang	Philip	<i>Royal Holloway, University of London</i>
Crearie	Ann	<i>Northampton University</i>
Crimmin	Michaela	
Curren	Fiona	<i>Slade School of Fine Art</i>
Curtis	Penelope	<i>Tate</i>
Cutler	Amy	<i>Royal Holloway, University of London</i>
Driver	Felix	<i>Royal Holloway, University of London</i>
Dunnett	Oliver	<i>University of Nottingham</i>
Eaton	Natasha	<i>University College London</i>
Enfield	Georgina	<i>University of Nottingham</i>
Fitzpatrick	Edwina	<i>Wimbledon College of Art</i>
Fletcher	Henry	<i>University Centre of the Westfjords, Iceland</i>
Fowler	Rosalind	<i>Goldsmiths, University of London</i>
Ferguson	Rachael	<i>Northampton University</i>
Gabrys	Jennifer	<i>Goldsmiths, University of London</i>
Gardiner	Jeremy	<i>Birkbeck, University College London</i>
Garrett	Bradley	<i>Royal Holloway, University of London</i>
Gavin	Moira	<i>Independent Artist</i>

Geis	Tanja	<i>University Centre of the Westfjords, Iceland</i>
Geoghegan	Hilary	<i>University of Exeter</i>
Gingold	Peter	<i>Tipping Point</i>
Gough	Paul	<i>University of the West of England</i>
Hamlett	Lydia	<i>Tate Britain</i>
Hawkins	Harriet	<i>Exeter University</i>
Hodge	Stephen	<i>University of Exeter</i>
Hogarth	Ruth	<i>Queen Mary, University of London</i>
Holt	Ysanne	<i>Northumbria University</i>
Hooper	Louisa	<i>Calouste Gulbenkian Foundation</i>
James	David	<i>University of Nottingham</i>
Janowitz	Anne	<i>University of London</i>
Johns-Putra	Adeleine	<i>Exeter University</i>
Jones	Lowri	<i>Royal Holloway, University of London</i>
Kay	Elisa	<i>Curator of Flat Time House</i>
Keep	Madeleine	<i>Tate Britain</i>
Kerr	Joe	<i>Royal College of Art</i>
Lambourne	Gail	<i>AHRC</i>
Llewellyn	Nigel	<i>Tate</i>
Lloyd	Charlotte	<i>AHRC</i>
Lorimer	Haydn	<i>University of Glasgow</i>
MacDonald	Fraser	<i>University of Edinburgh</i>
Mackey	Sally	<i>Central School of Speech and Drama</i>
Markiewicz	Lily	<i>Land2</i>
Martins	Luciana	<i>Birkbeck, University College London</i>
May	Wendy	<i>AHRC</i>
McCormack	Derek	<i>University of Oxford</i>
McEwen	Lindsey	<i>University of Gloucestershire</i>
Melvin	Jo	<i>Chelsea College of Art/Slade School of Fine Art</i>
Milburn	Kevin	<i>University of Nottingham</i>
Montag	Daro	<i>University College Falmouth</i>
Moore	Rachel	<i>Goldsmiths, University of London</i>
Mukherjee	Ayesha	<i>Exeter University</i>
Mulvey	Marianne	<i>Tate Britain</i>
Naylor	Simon	<i>Exeter University</i>
Neate	Hannah	<i>University of Edinburgh</i>
Nesbitt	Judith	<i>Tate</i>
Nicol	Liz	<i>University of Plymouth</i>
Payne	Christiana	<i>Oxford Brookes University</i>
Payne	Kelly	<i>Open University</i>
Pearson	Mike	<i>Aberystwyth University</i>
Pollard	Ingrid	<i>Photographer</i>
Postle	Martin	<i>The Paul Mellon Centre</i>

DELEGATE LIST

Powell	Hilary	<i>Optimistic Productions</i>
Priestnall	Gary	<i>University of Nottingham</i>
Pucci	Lara	<i>University of Nottingham</i>
Ray	Andrew	
Read	Simon	<i>Artist</i>
Rees	Al	<i>Royal College of Art</i>
Riding	Jacqueline	<i>Tate</i>
Rose	Gillian	<i>Open University</i>
Rushton	Jane	<i>Lancaster University</i>
Sanders	Julie	<i>University of Nottingham</i>
Sandys	Kathrine	<i>Goldsmiths, University of London</i>
Sekules	Veronica	<i>University of East Anglia</i>
Shaw	Philip	<i>University of Leicester</i>
Simpson	Philippa	<i>Tate</i>
Simson	Henrietta	<i>Slade School of Fine Art</i>
Smith	Joe	<i>OU - Creative Climate</i>
Stewart	Nigel	<i>Lancaster University</i>
The	Hui	<i>University College London</i>
Todman	Amy	<i>University of Glasgow</i>
Tolia-Kelly	Divia	<i>Durham University</i>
Trangmar	Susan	<i>Central Saint Martins</i>
Tuck	Mike	<i>Slade School of Fine Art</i>
Tucker	Judith	<i>University of Leeds</i>
Tysczuk	Renata	<i>Sheffield University</i>
Vasudevan	Alex	<i>University of Nottingham</i>
Vaughan	Stephen	<i>University of Plymouth</i>
Waites	Ian	<i>University of Lincoln</i>
Walsh	Victoria	<i>Tate Britain</i>
Watkins	Nicolas	<i>University of Leicester</i>
Weston	Daniel	<i>The University of Nottingham</i>
Wilkes	James	
Williams	Debbie	<i>University College London</i>
Wilson	Louise-Ann	<i>Site-specific performance maker</i>
Woodman	Jon	<i>University of Cumbria</i>



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