An Idea of North

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northern light
From the northwest coast of Scotland, the Outer Hebrides islands line the far horizon. *West From Here* is a set of seventeen photographs that follow the coast of the archipelago, looking out in twilight from that western edge towards the further west. Each photograph is a one-second exposure facing due west at midnight, taken during May and June - when at this latitude it is twilight. The images were made on consecutive nights, a day’s walking apart, as I travelled south along the islands.

The project aims to explore cultural ideas of the West and of liminality in relation to this border landscape, between land and water, bright and dark. Thoughts about departure have particular bite for this coast, with its history of forced emigration to the New World. The rules that structure the series are a framework that leaves space for chance, weather and accident to come into the work, and I see the walking as a collaborative element, a measurement of, and by, land and body both. It combines ‘How far can I walk today?’, with ‘where is the next good stopping place?’.

Anne Campbell

*Islands & High Lands*

These images are from an on-going body of work using a variety of experimental and darkroom photographic processes to explore the Scottish landscape, in particular the fragile northern ecosystems of the Highlands and Islands.

Working with film and chemical processes, (layering and exposing different areas of the print by the use of bleaching and redeveloping), allows for the creation of textural layers, creating one-off, subtle yet complex images, that mirror the atmospheric and changeable weather systems, the landscape and our response to it; the transitory nature of human presence. The surface qualities can be painterly and descriptive of personal experience, or may mirror the visceral qualities of nature: they can reference the past while looking to the future. Some of this work formed part of a joint exhibition with Shetland photographer Chloe Garrick in Shetland Museum & Galleries in 2014.

Berneray 000005062010
Sheilbrudh 000031052010
Howmore 000010062010
Luskentyre 000003062010

35 x 33 cm, C-type prints mounted on aluminium

Anne Campbell

*West From Here*

*Aileen Harvey*

*Islands & High Lands*

*The Road*, (Lewis) Infrared film, Lith Print
*The Wave*, (Atlantic Ocean) Hand Toned Lith Print, Mordancage
*The Quiraing*, (Skye) Lith Print
Anna Lilleengen
Metamorphosis Series I and II
(Norway, 2013-14)

In the early-mid twentieth century, French philosophers Gilles Deleuze and Henri Bergson both arrived at a ‘philosophy of immanence’ that described the material world as underpinned by a metaphysical reality that is subject to constant and ‘indivisible change’.

Allan Kaprow, the American Fluxus artist, subsequently devised a series of ‘activities’ that referred to this as ‘constant metamorphosis’ and encouraged a Zen-like attention to processes of transformative change in the real, material world.

The sense that processes of decay and regeneration are in themselves transient, linked and in rapid flux, is the starting point Lilleengen takes in her Metamorphosis series where she juxtaposes the idea of essential permanence with the paradoxical ephemerality of matter.

Andrew Robinson
An Idea of North

An Idea of North brings together images from photographic projects undertaken over the past 30 years in Northern England, Scotland and Ireland, alongside related ephemera and collages created from reworked appropriated imagery.

Presented as an extended sequence in book form the work questions the construction, through film, photography, story and personal history, of an idea of north as both a physical and psychological landscape.


Sketch from The Hut, Snipe Point, Holy Island, 2006

A selection of pages from ‘An Idea of North’ including:
You Are Here - stills collage: Billy Liar, 1962, A Taste of Honey, 1961, This Sporting Life, 1963

1960s lucite paperweight from Whitley Bay, Northumberland
Robert Frank - Photo Poche, Paris, 1983
Abandoned Fishing boat, nr Durras, County Cork, Ireland, 2004
Shipwreck, Seaton Sluice Beach, Northumberland, 1988
Sharks Fin Cave, Cullercoats, Northumberland, 1993

The Sunday Times Magazine, Jan 14th 1971
Gather - stills collage from ‘The Shetland Experience’ 1978

Liza Dracup
Sharpe’s Wood

Sharpe's Wood (2007) is a substantial body of photographic research in a woodland on the periphery of Bradford, bordered in part by residential properties, highways, pastoral land and a production plant. The wood is on the edge of both the urban and the rural, an in-between place shaped by two contrasting terrains. Sharpe’s Wood cannot be found by name on any Ordnance Survey map.

To the uninformed eye the wood is a ‘natural’ environment, a place of the wild, with no intervention from the human hand. The singularity of the extended exposure is used to reveal the transformational potential and aesthetic paradoxes of photographic seeing. The technical capabilities – and limitations - of the camera and film present a world of contradictions and questions, leading to a depiction of opposites simultaneously: light and dark, day and night, ‘truth’ and ‘illusion’. The extended exposure times led to the visualisation and preservation of a ‘hidden’ landscape once concealed from the eye.

Embosed graphite rubbing & Bideford Black on Fabriano paper (various sizes) and 20x16” Ilford gloss finish, fibre based, silver gelatine prints.

Tom Baskeyfield & Mario Popham
Shaped by Stone

Over Millennia we have shaped stone: chipped, cut, split, crushed; turned hillsides into quarries; strata into streets. Like many other towns this process is the foundation of Macclesfield. The pink and blue-ish Gritstone of Tegg’s Nose has been quarried for hundreds of years. The hill exists as fragments scattered around the town, it sits in the walls, the facing of buildings and the linings of streets.

Through a dialogue between analogue processes (including large format photography, drawing, embossed rubbings, darkroom experimentation, writing, walking and talking) artists Tom Baskeyfield and Mario Popham aim to bring to the fore these layers of our shared history. As such, this work is an enquiry into the fabric of our surroundings and how we have shaped, and been shaped by, our natural environment.

Shaped by Stone was commissioned in 2016 by The Barnaby Festival in Macclesfield, with support from Arts Council England.

Embosed graphite rubbing & Bideford Black on Fabriano paper (various sizes) and 20x16” Ilford gloss finish, fibre based, silver gelatine prints.

Anna Lilleengen
Metamorphosis Series I and II
(Norway, 2013-14)

Metamorphosis, Series II - #4, Norway, 2014.
Metamorphosis, Series I #1, Original, Norway, 2013
Metamorphosis, Series I #2, Pole, Norway, 2013
Metamorphosis, Series I #6, Petsah, Norway, 2013
Metamorphosis, Series II - #3, Norway, 2014
Metamorphosis, Series II - #5, Norway, 2014
Metamorphosis, Series II - #6, Norway, 2014
C-Type prints on foamex

Tom Baskeyfield & Mario Popham
Shaped by Stone

Over Millennia we have shaped stone: chipped, cut, split, crushed; turned hillsides into quarries; strata into streets. Like many other towns this process is the foundation of Macclesfield. The pink and blue-ish Gritstone of Tegg’s Nose has been quarried for hundreds of years. The hill exists as fragments scattered around the town, it sits in the walls, the facing of buildings and the linings of streets.

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Northern Light
Contemporary Landscape Photography
4-31 July 2016

Contributors
Sonya Robinson
*The Refusal of the Image*

Sonya’s research considers the unnameable and unrepresentable origin of the ‘image in trauma’. Research is informed by psychoanalysis and continental philosophy, relating issues of loss, desire and origin. Strategies of distanciation, performative intervention and aesthetic defense negotiate a tolerable distance from which the image in trauma is to be approached. Sonya is an academic, artist and writer. She studied for an MA in Fine Art (Media) at The Slade School of Fine Art. She is currently Senior Lecturer MArt/BA (Hons) Photography at Sheffield Hallam University. Exhibitions include Doverodde Book Arts Festival IV + Symposium – 2012, Denmark. She has delivered papers at ! Wonder, What is Wrong with Alice? Nostalgias: Visualising Longing, November 2013, Margate and The ‘Afterlife’ Of Photography, Symposium: Alice Culture: The Endurance of Wonderland, Tate, Liverpool, 19th November 2011

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Jonny Sutton
*Ultraviolet Landscapes*

Jonny Sutton is a contemporary artist working primarily with lens based media. Sutton’s work interrogates our ideas about the world around us, exploring the central contemporary themes of nature, technology and the everyday. Using various techniques Sutton re-presents the world around us, allowing us to observe it from a new perspective. Of particular interest is the way in which modern technologies are rapidly changing our relationship with imagery. As content becomes more readily available, accessible and highly disposable, the way in which we interact with it evolves, having a profound effect on the development of an increasingly digital society.

Jonny's work has been exhibited widely, most recently at SIA Gallery and Millennium Galleries, Sheffield; as well as having featured on numerous websites including Beautiful Decay, Nerve.com and Daily Inspiration. Currently working on a number of artistic and scientific projects in the North of England, Sutton is engaged in freelance work in art, photography and consultancy.

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Chi Yan Wong
*The Unpredictable Landscapes*

Chi Yan Wong is a photographer based in London with a strong interest in analogue photography, working mainly in 35mm black and white film, Polaroid and alternative processes. Chi’s practice consists of landscape and still life photography and the work she creates is characterised by its strong yet sensitive visual style and subtle qualities. She is passionate about exploring a range of techniques and experimenting with different photographic processes working at the boundaries of the medium.

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*Northern Light* was exhibited at the Sheffield Institute of Arts (SIA) gallery, 153 Arundel Street, Sheffield, S1 2NU, England, from July 4 – July 31 2016.

The exhibition was curated by Michèle Lazenby to accompany a two day academic conference at the Sheffield Hallam University hosted by Darcy White and Chris Goldie.

Conference, exhibition and publication have been supported by the Department of Media Arts and Communication and the Art & Design Research Centre at Sheffield Hallam University.