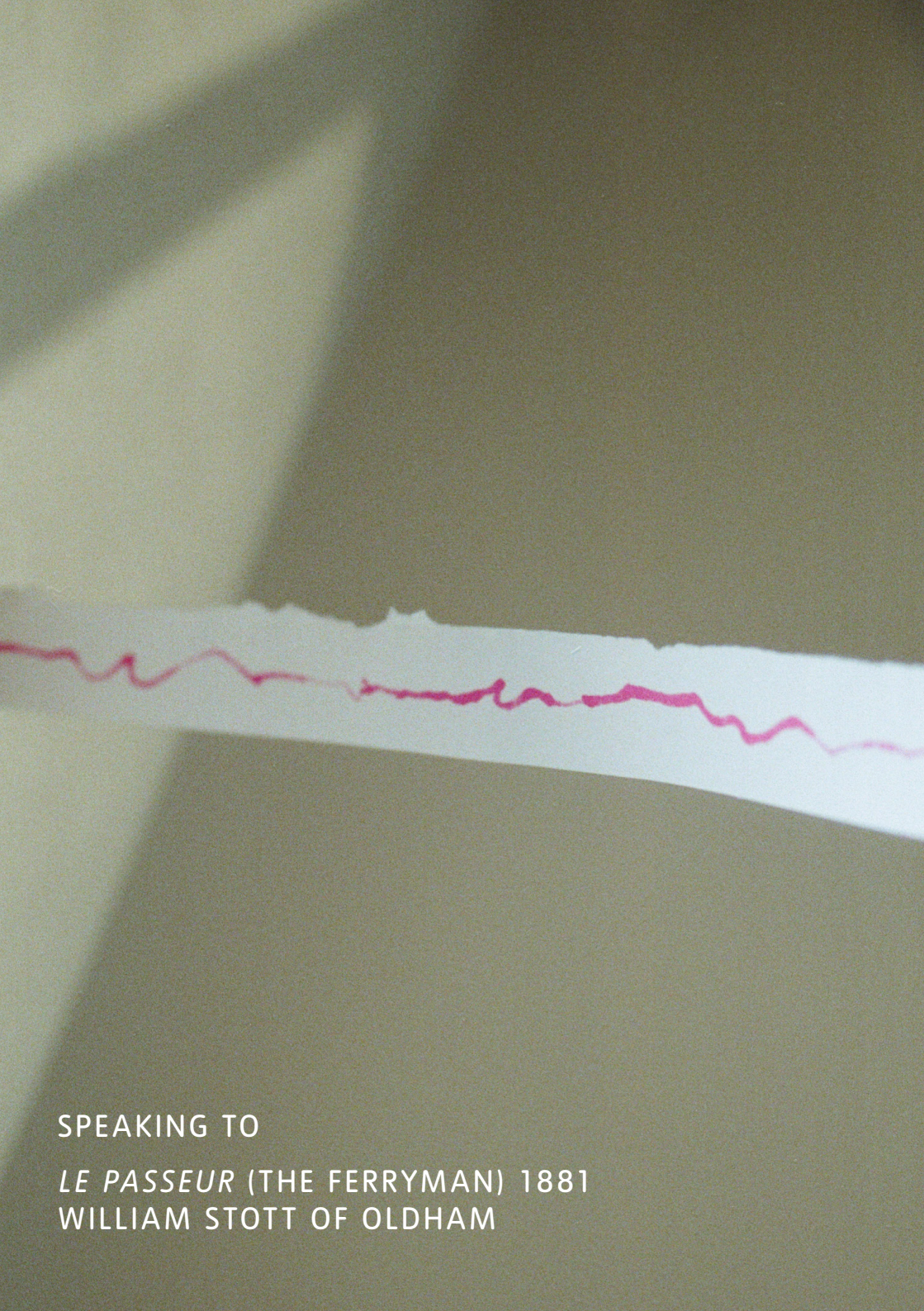


SPEAKING TO

LE PASSEUR (THE FERRYMAN) 1881
WILLIAM STOTT OF OLDHAM

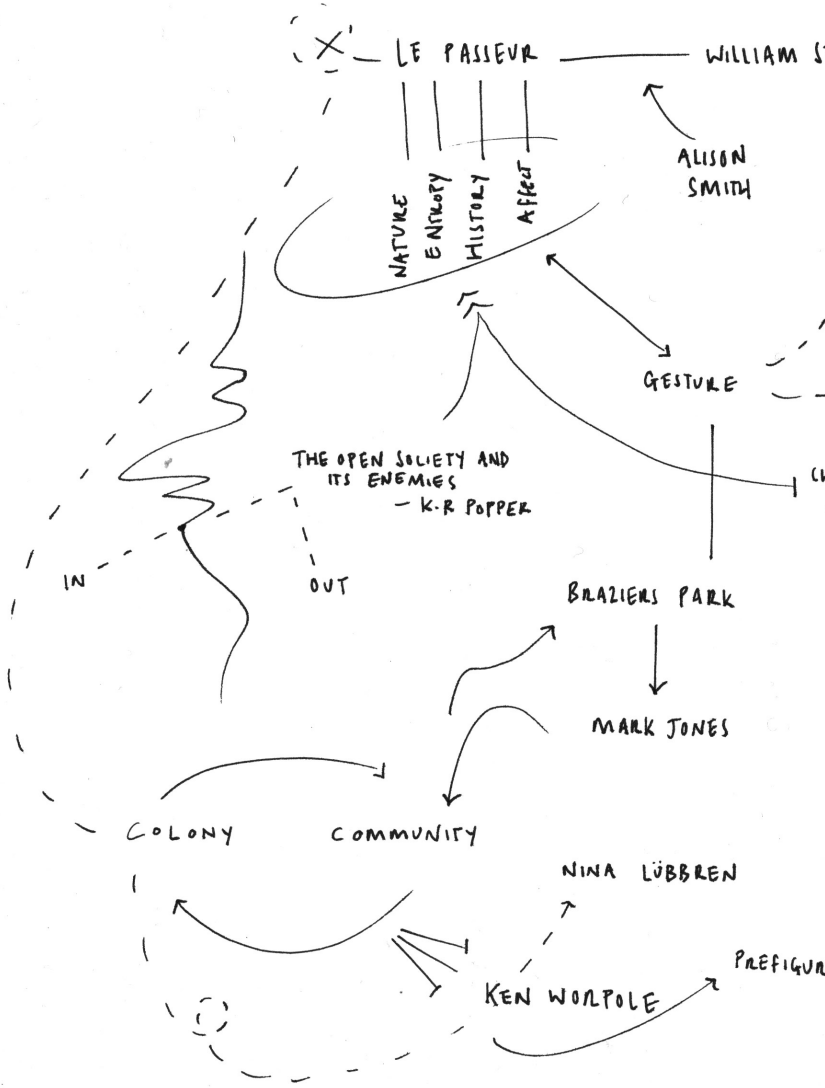
Cover Image: A flattened mobius strip and drawing to demonstrate dimensions of space. Photograph Keira Greene, Drawing Louis Village

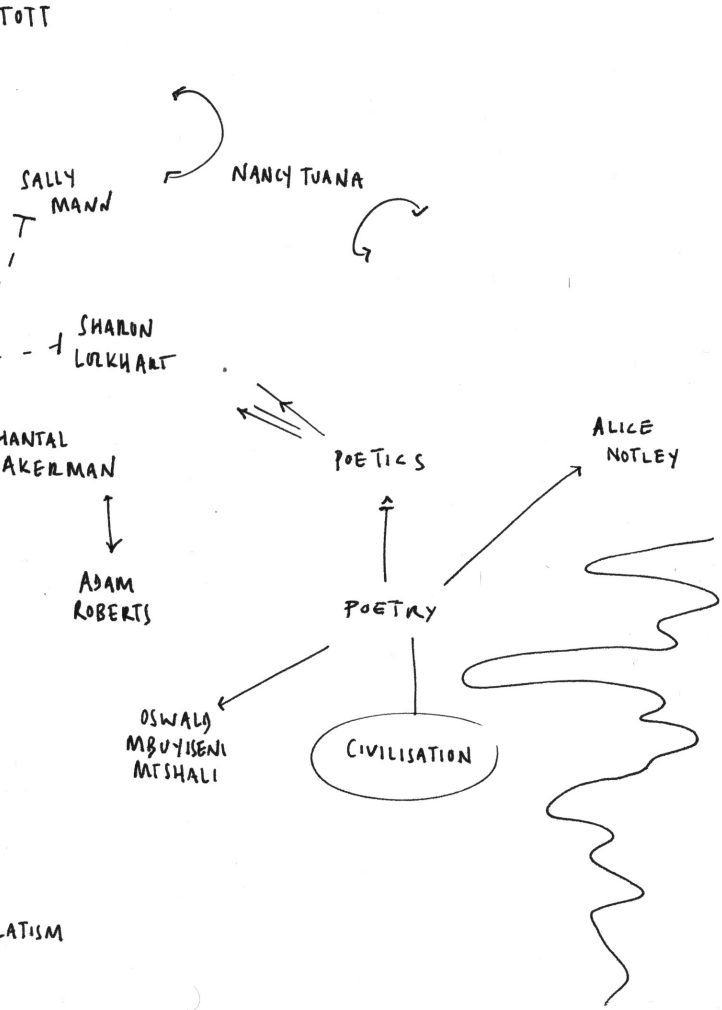
SPEAKING TO

LE PASSEUR (THE FERRYMAN) 1881 WILLIAM STOTT OF OLDHAM

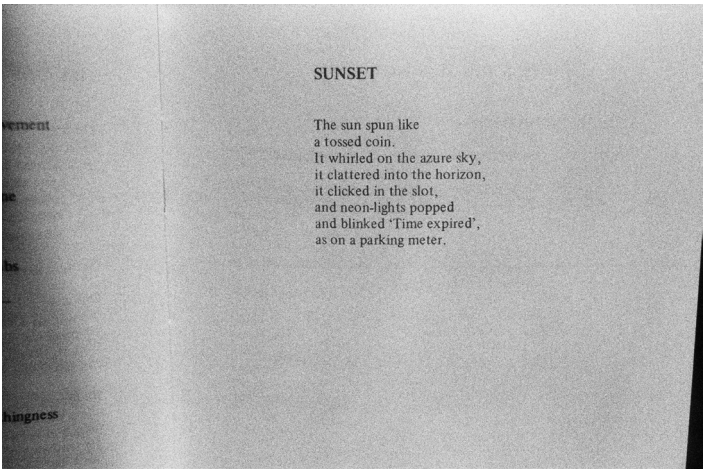
with

Chantal Akerman
Keira Greene
Mark Jones
Sharon Lockhart
Nina Lübbren
Sally Mann
Oswald Mbuyiseni Mtshali
Alice Notley
Adam Roberts
Alison Smith
Nancy Tuana
Ken Warpole


LE PASSEUR
WILLIAM S
ALISON SMITH
NATURE
ENTROPY
HISTORY
AFFECT
GESTURE
THE OPEN SOCIETY AND ITS ENEMIES
— K.R POPPER
IN
OUT
BRAZIERS PARK
MARK JONES
COLONY
COMMUNITY
NINA LÜBBREN
KEN WORPOLE
PREFIGUR



In gallery activity:
Borrow research strategies. Map your discussions.



SUNSET

The sun spun like
a tossed coin.
It whirled on the azure sky,
it clattered into the horizon,
it clicked in the slot,
and neon-lights popped
and blinked 'Time expired',
as on a parking meter.

"Sunset" from SOUNDS OF A COWHIDE DRUM
by Oswald Mbuyiseni Mtshali Photograph © Keira Greene

In gallery activity:
Speak the poem to the painting.

Can we borrow the language of the earth?

Sally Mann *Picnic* 1992, Silver gelatin print, 8x10 inches and 20x24 inches
Edition of 25 © Sally Mann. Courtesy Gagosian.

Grèz-sur-Loing

In August 1875, a handful of artists, disaffected with the growing crowds and lack of 'amphibious activities' (Low) at Barbizon, decamped to nearby Grèz, situated on the Loing river in the forest of Fontainebleau. Grèz soon grew into a substantial artists' colony of its own, witnessing two waves of artistic activity. The first was dominated by British and Americans, including Will Hicok Low, the Stevenson cousins and the Harrison brothers; the second consisted almost entirely of Scandinavians, mainly from Sweden and Norway (from 1882). Although Low apostrophised the colony in its early days as 'an Eve-less Paradise', Grèz ended up as a rather domestic community with a fair number of trysts and artistic marriages. Painters lodged either at the Pension Chevillon or at Laurent's Hôtel Beauséjour, both situated on the river and surrounded by gardens. The German painter Jelka Rosen posed nude models in another overgrown garden, spied on by the village priest from the nearby church terrace. Convivial life included the usual dinner gatherings, and also boat races, singsongs, dancing, masked balls and parties that went on for days.

The Hôtel Chevillon was restored by a Swedish foundation in the early 1990s and has since offered studio space and accommodation to scholarship holders, among others. There is, however, no art left in the village; works are scattered all over the world.

Recorded: 119 artists. 18 per cent women. 33 per cent Scandinavian (23 per cent Swedish), 30 percent American, 21 per cent British, 7 per cent Irish, 3 per cent French. Selected artists: Asai Chu; Frank Chadwick; Frederick Delius (composer); Ida Gerhardi; Alexander Harrison; Birge Harrison; Carl Frederik Hill; Christian Krohg; Peder Severin Krøyer; Kuroda Seiki; Carl Larsson; John Lavery; Will Hicok Low; Emma Löwstadt-Chadwick; Karl Nordström; Frank O'Meara; Jelka Rosen; Robert Louis Stevenson (writer); Robert Mowbray Stevenson; August Strindberg (writer); Robert Vonnoh.

Key reading: Campbell, *The Irish Impressionists*; Carley, *Delius*; Harrison, 'In search of paradise'; Harrison, 'With Stevenson at Grez'; Jacobs, Good and *Simple Life*, ch. 2; Larsson, *Carl Larsson*; Low, *Chronicle*; Rittmann (ed.), *Briefe. Ida Gerhardi*; Stevenson, 'Forest notes'; Stevenson, 'Fontainebleau'; Stevenson, 'Grez'; *Svensk konst i Grez*; Wright, 'Bohemian days'.

Nina Lübbren, *Rural artists' colonies in europe 1870-1910*, Manchester University Press 2001

What if any are the differences in our understandings of a colony and a community?

**Conversation with curator Alison Smith,
Tate Britain, March 2017**

Keira Greene: It dawned on me, when I was presented with this idea of William Stott painting within the colony, that a colony is usually a space that people come to through or in search of refuge, or it can be a safe space that people pass through and then for whatever reason a community is born. A certain kind of experimental art practice is created through that coming together of people through migration.

I wanted to ask you about how Stott came to Grèz-sur-Loing.

Alison Smith: By the time he arrived in 1880, Grèz was already an established colony, having been discovered by a group of American artists who were working in Paris. Paris, in the late nineteenth century, was the centre of the art world, attracting artists from all over Europe and beyond, so there were artists from America, Scandinavia, Britain, Eastern Europe and Japan. They thought the education in Paris was superior because of the atelier system where students could work with an established artist, focusing on the nude model and then progressing to history painting. However, at the same time, artists were beginning to break away from the academic stranglehold and develop new ways of painting nature – this is where impressionism comes in.

Artists wanted to paint outdoors, they wanted to escape from the city and go out to villages and experience rural life. Grèz was about an hour from Paris so artists could access it quite easily.

It was partly to do with living outdoors, mingling with other artists, exchanging ideas and practices. If you look at the work of Stott alongside other artists, such as John Lavery, John Singer Sargent, Frank O'Meara and Lowell Birge Harrison, you see there are certain motifs and techniques in common.

Many of the artists were inspired by the French painter Jules Bastien-Lepage, who was a rural naturalist. He was slightly different from the impressionists in that although, like them, he painted rural subjects using plein air methods, i.e. painting outdoors, his pictures often convey emotion and this is what influenced Stott. His works tend to focus on young women who seem to possess some supernatural or spiritual quality or are caught at some liminal or transitional moment in their existence. In this calm evening scene there are intimations of mortality. This is suggested by the title, Le Passeur (The Ferryman), which alludes to Charon crossing the River Acheron to Hades. In the picture the older girl is looking towards the boat, so there's some recognition there, whereas the younger one is contemplating the leaves in the water, she has not yet reached that state of consciousness – that's perhaps what he's implying.

KG: I read the younger one as perhaps looking at her own reflection.

AS: That's an interesting idea, because you have the sky mirrored in the water in the still evening light. I think he was aiming to capture a particular light effect which is peculiar to that time of day.

In terms of the colony, community, I think we're talking about artists wanting to work together when it was difficult to make headway with the establishment. They didn't want to paint history paintings, or produce grand machines for the academy; they wanted to paint rustic subjects using these new plein air techniques.

KG: As a filmmaker I'm immediately thinking about this in terms of a panoramic frame, referring to the girls as having their backs to the camera, which is obviously just my way of looking at it.

From a contemporary position, we can read into their gestures, and the gaze of and on these women, and think about where they sit in relation to ideas of innocence. What has been said about Stott's depiction of innocence? Is he romanticising it?

AS: I think this painting is rather romantic. In Britain Stott would have been influenced by artists of the aesthetic movement, Whistler for instance, who painted pictures of young women gazing into mirrors as if seeing a doppelgänger or imagining themselves in some other state of existence. Or he may have been thinking of Edward Burne-Jones, who was known for his symbolist and spiritualised images of women.

Stott has created a very classical composition drawing on his academic training, with the older girl positioned at the golden section. Maybe he was making a link between the slender young birch tree and standing girl, who is perhaps daydreaming about her future. She is also wearing blue, a colour that has traditionally been associated with the Virgin Mary – that is another way of idealising her.

KG: Has there been much discussion about them having their backs to us?

AS: This is a typical feature in landscape painting, figures with their backs to the spectator looking into the distance and guiding our view. If you see figures pointing, it is usually a man explaining something to a woman who's looking at him and following his gaze.

KG: That's interesting, then this picture would actually be quite unusual.

AS: Yes, but on the other hand, Nordic painters like Casper David Friedrich often show women gazing out into the far distance, so perhaps it's not that unusual. Here, it serves the purpose of making us see the ferryman – often when people first encounter this painting, they don't notice him. It's composed of greens, browns and greys; the ferry blends in with the background so you might think it's part of the riverbank on the other side.

KG: We've touched a bit on the idea of mortality, but could you say a bit more about the symbolism of the ferryman?

AS: If the river traditionally symbolises the river of life, he's in the distance, but she seems to be aware that he's coming towards her. I think the idea is that she is aware death exists in the world and one day Charon will take her over to the other side. The idea is not overt, it seems to be hidden or embedded in the painting, but people at that time who had a classical education would have picked up the association.

KG: Even though the palette is muted in tone, for me it's not a melancholic image, I guess, because of the reflections in the water. I hadn't thought about it in terms of the supernatural or the transcendental.

AS: Yes, he seems fascinated by the mirroring effect – the boats on the far shore and their reflections are very clear. The design is rather geometric and it puts me in mind of early Mondrian, the vertical and horizontal alignments. The sense of repose and harmony is key to our enjoyment of the painting. With the older girl, there's an acceptance, an understanding, while the younger girl in white – which stands for innocence – hasn't reached that state of consciousness yet.

KG: Would these two girls have been posed?

AS: Oh, definitely, yes.

KG: So, might there have been other people around, painting or drawing?

AS: It would probably have been quite a busy scene with other artists painting. Apparently, the artists would give local children a few coins to model for them. At the same time the composition has been carefully thought out; some preparatory sketches exist.

KG: What was the socio-political shift for artists to start working in this plein air manner?

AS: I think they wanted to show that landscape painting could be as high-minded and elevated as traditional mythological and biblical subjects. Stott's classical training is revealed in the formal elements of his picture, but he also wanted to convey existential themes through nature.

I think a lot of artists were thinking: in the modern age we don't need to depend on all these classical contexts, we can actually look at the world around us to find meaning.

KG: It also seems to be a shift in the representation of nature. It is not portrayed as a rapturous place, it's very stripped back.

AS: I think the artists thought that in ordinary things there is beauty. It doesn't have to be a glorious sunset or sunrise, you could just take an ordinary scene and invest it with grandeur.

KG: And that would have been quite a radical move at that point?

AS: I think so, yes, particularly with regards to British landscape painting. Traditionally artists would have painted the Alps or the Himalayas or some other sublime vista, or little picturesque cottages, which had to look quirky or full of sentiment. But here, Stott has taken an ordinary scene, nothing particularly special, and invested it with emotion, monumentalising it, as it were.

KG: I was reading an essay by Luce Irigaray, 'Sorcerer Love: A Reading of Plato's Symposium, Diotima's Speech' [1989]. It positions the reader with Diotima, who has an ambiguous absence at the drinking party of the Symposium and yet her views are reported by Socrates; he presents her ideas with a certain earthliness, which is tied in to her identity as a woman and her reproductive labour.

AS: Tied in with the cycles of nature.

KG: And therefore, men take up the position of intellectuals. I don't want to project these ideas too much onto Stott's painting, but they could be considered.

AS: There's another idea, about how the twig is bent so the tree is inclined, or words to that effect. The older girl is straight-backed, like the birch tree to her right, but Stott may be implying that she could branch out in another direction, as the tree does, and take another path in life, maybe beyond the village. The point where the tree bends roughly approximates to the girl's height.

KG: Mmm. I suppose there is also the fact that we don't get to see the tops of things, there isn't this, sort of, heavenly upward direction.

AS: No.

KG: I mean, in a way, we're being pulled down into the depths of the water, although what's beneath is not revealed.

AS: Because of this mirroring effect from the sky and the water? The girls can see themselves reflected. There's something quite self-reflexive about it, they seem to be thinking about themselves.

KG: What exposure might Stott have had to early ideas around psychoanalysis?

AS: Probably conversations with other artists. People were talking about expression in art. There were books analysing body language, expression and how to represent feeling in art.

A lot of poetry and literature at the time touches on this –the novels of writers such as George Eliot and Thomas Hardy – and I think Stott would have been well-read. Robert Louis Stevenson of course resided at Grez and was interested in the supernatural.

KG: Was there a shift in empathy towards women?

AS: Yes, Hardy's novels, such as *Tess of the d'Urbervilles* [1891], show a huge empathy for women; he writes as if he were trying to see life from their point of view and live their feelings and experience.

KG: That might have been something that Stott was thinking about.

AS: Yes, I think he was someone who got on well with women. His pictures reveal some sort of identification with them. Maybe he thought there was a feminine side to himself that he could explore consciously or unconsciously through his art.

In landscape painting artists often show a figure pointing – usually a man. Here we are invited to follow the gaze of the girl in blue

—

Alison Smith is Lead Curator, British Art to 1900, at Tate.

An online resource highlights the terms, artists and artworks discussed.
Please visit tate.org.uk/stott-resource

Where is the common ground?
Where is the new?
Are we looking with attention?

Sharon Lockhart *Five Dances and Nine Wall Carpets by Noa Eshkol*, 2011 Still from a five-channel installation (35mm color film transferred to HD) © Sharon Lockhart Courtesy the artist and Gladstone Gallery, New York and Brussels

In gallery activity:
Move for/with/to the painting.
Take a gesture from the painting.

How are the ways we come to embody difference?
How is art connected to empathy?
Can we truly understand the gestures of others?

More Below a Dream Of

Doug and I splash in fresh water naked a
lake under rock
our hair is damp you can see
the wavering columns of our bodies so the water
is clear clean next to clean smell of wet stone

It's an old lake this dream
under a rock eave we look out to sea of a large lake
without a far shore
a beach now we walk on still naked
and sit under trees

Idyll, of course
This part of one goes out to other one, too
a passing ship, very far and dark, a deathy notice
wet sand on legs and ass
lie back and look up at green and blue lace
éclat of light in small bursts through

Of course we aren't really like this what are we
like not exquisitely realized in the present as
the present, and this is a waking dream
my parallel present
not jewels of thought but unthought
emerald continuum Doug says,

"there two together because that proves it"
I start to ask what but forget
and forgetting is a pleasure not an irritant

are we here despite the misery of others? but
anyone might be *here*
they begin to appear along the shore
and I become a vantage-point watching us all
rising higher and higher above Doug and myself

Sally Mann *Deep South, Untitled (Swamp Bones)* 1998. Gelatin silver print, 40x50 inches, Edition of 10 © Sally Mann. Courtesy Gagosian.

Akerman's Tree
Adam Roberts

First, it is any tree, a tree anywhere – it is a type of thing. I am used to this sort of shorthand – it is the essence of cinema.

Second, it is a particular tree, with its shape and growth becoming clearer. I see its leaves, or lack of them. I sense the forces that have bent the tree over the years. I could say: I pity the tree at this point.

Thirdly, it becomes a non-tree, and instead I apprehend the place. I suspect this to be a game of 'figure' versus 'ground'. The form of the thing is the form of the context, and vice versa. I am looking at a wasteland, with evidence of human intervention. I know I could know more. It is a kind of land, though what kind is not at all certain. This is not quite desolation.

Fourthly, it is a tree in its place. The fact that it is specifically here and now becomes important. It has been there, and will be there for some time to come. As the Romans might have said: it is in a state of having been-ness, and continuing to be-ness.

Fifthly, because the tree abides, the place itself is transformed – it becomes a specific place, not a place on a map, a place that I might locate, and find, and check – but a place that situates the tree, that has given it life. They are in a relationship that does not involve me. My power over the situation is denied.

Sixthly, it becomes a tree once again, whose history, from seed, to sapling, and then ultimately to a rotten failing form becomes part of the ever-present moment. All times collapse into this time, and the tree's uniqueness; its difference from all other tress painfully apparent. The fact that all things must pass, that entropy is the only law, crashes in on me. Along with the tree, I weep.

Seventh, I become me, in the world, of the world. I sense the fellowship of the tree. We are one. And the tree is Akerman's tree, her tree, the tree that is part of her mind, and so makes me part of her mind, and Akerman of mine. But this is a tree that stands as resolutely as any Jew in the world must – a lone tree, in a harsh landscape, a landscape that might have included other trees like this one. But no more.

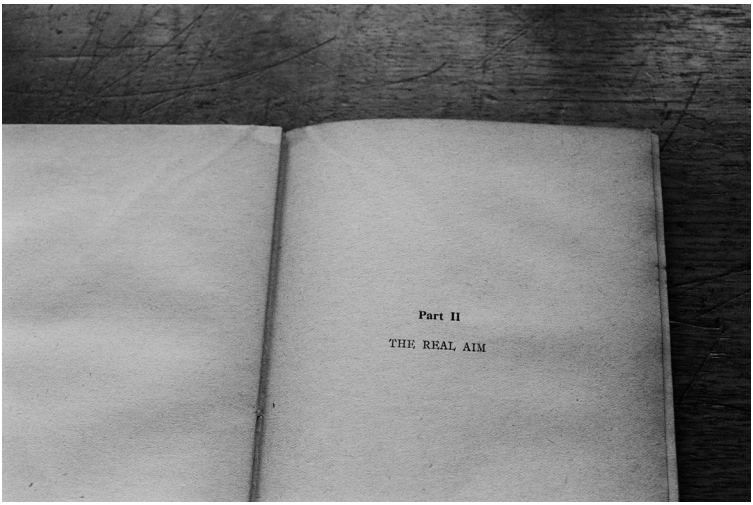
I, the tree, Akerman…

Now, Akerman can cut away.

—
Written in response to a conversation with Keira Greene at The Photographers' Gallery Café, London, 28 March 2017.

Adam Roberts is a filmmaker and co-founder, with Joanna Hogg, of A Nos Amours, which curates art and film screenings, most recently that of Chantal Akerman.

No Home Movie Chantal Akerman, Paradise films-Liaison Cinématographique



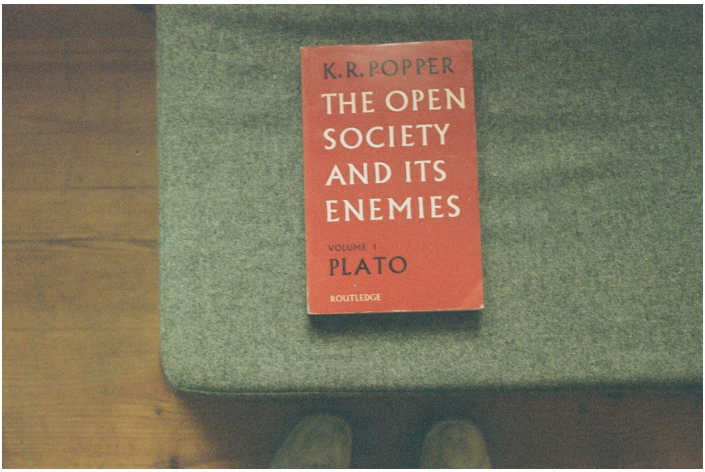
When I began attending reenactments, I had only recently completed a book on feminist performance art of the explicit body and I was very confused as to why I was attending. I often asked myself what I was doing at such events. The politics of many of these players, some of whom truly fought so that "the South should win," were decidedly not the shared politics I had enjoyed with most of the performance artists I had written about in *The Explicit Body in Performance*. What kinship could these gritty war game players – chewing on salt pork and marching about battlefields in games where, often, "an unapologetic masculinity" was romanced and even legislated – share with my previous studies? What could supremely conservative notions of authenticity – wanting to control and correct events from beyond the grave to resemble a romantic notion of men as men and women as women – have to do with feminism? And yet, the questions I brought to the battlefield concerned the pose, imposture, imposition, and the replay of evidence (photographs, documents, archival remains) back across the body in gestic negotiation – something I had argued that feminist artists of the explicit body had been engaging in. If in 1989 Barbara Kruger had imaged "Your Body is a Battleground" as a moment of feminist art and indicative of "the war at home," perhaps, I thought, "Your Battleground is a Body" might have an inverse, twisted kind of resonance in historical reenactment. I wanted to travel backward through Kruger's aphorism, to find out what that might mean. Crossing time sometimes meant crossing borders of comfortable political affiliation – as will be discussed in more depth in the Afterword – and such crossing often caused a distinct discomfort at the edge of very difficult questions.

Rebecca Schneider, *Performing Remains: Art and War in Times of Theatrical Reenactment*, London and New York 2011

Is it possible to experience time as non-linear?
Can we truly understand the gestures of others?

I share with many feminist philosophers and other philosophers writing from the margins of philosophy the concern that the current canonization of philosophy be transformed. Although I do not accept the position that the current canon has been formed exclusively by power relations, I do believe that this canon represents only a selective history of the tradition. I share the view of Michael Berube that "canons are at once the location, the index, and the record of the struggle for cultural representation; like any other hegemonic formation, they must be continually reproduced anew and are continually contested."

Nancy Tuana, preface, Feminist Interpretations of Benedict Spinoza, Pennsylvania 2009



The Open Society and Its Enemies: Volume 1 Plato, K.R. Popper, Routledge
Photograph © Keira Greene

**Conversation with Ken Warpole,
Hackney, March 2017**

Ken Warpole: How would you describe a colony? Essentially, it's a spatial concept that becomes a social concept, or in geographical terms a territorial concept that becomes a social concept. Whereas a community is a social concept that may acquire territorial attributes.

Keira Greene: For me, a community has more of a relationship with the idea of exchange.

KW: There are really two elements with some of the artists' colonies: back to the land and back to the people. A lot of the artists' colonies were very much based on portraying the lives of the peasants or the fishermen, the ones in the Netherlands on the coast, and in Scotland, and Robin Hood's Bay in North Yorkshire, and in Cornwall. Marginal landscapes, ostensibly marginal lives – all of great aesthetic interest.

KG: Through the work you do, you've probably noticed political and cultural trends in terms of the people coming to you, and the attention paid to this subject matter?

KW: Over the last ten years, an awful lot of young artists, young political people, from all over Europe, often living and working in London, have become very interested in the community arts movement of the 1970s. I've been interviewed quite a few times and Hackney was obviously a stronghold: you had Free Form, Chats Palace, Centreprise, The Factory, at least two others. All those projects often had very strong aspirations to be run collectively. So there has been a revival of interest in this idea of going back to the people. I have a very high regard for Open School East. I did a few things with them – they had a good mixture of serious intellectual discussion but also practical activities and working in the community.

KG: Do you think it's possible to have a colony within a city like London?

KW: There were the bigger squats from the 1960s – taking over a whole hotel or something like that. Although, saying that, I think it's a much more difficult concept to understand than the notion of going away to the edge, either to the coast or somewhere far away from the city. There's something about being remote, I mean, a lot of early land colonies were in the fringes of Essex where people were not overlooked or could do their own thing without too much of a problem.

KG: My go-to when I started thinking about this was spaces like the Ascona community in Switzerland, and then the Bauhaus, places where people came to be together through their need for refuge. Then I was thinking, what is a modern-day colony?

KW: I think the language of sanctuary and retreat is now very much in the news. Those are versions in some ways of the colony, but I think there's a pressing need for these places, partly because of refugees and the disasters of war. It's a way to escape from capitalist pressures, urban pressures, and so on.

KW: Can you think of a modern project that uses the word colony?

KG: No, I can't, really. Community and collectivity, yes.

KW: The notion of the land colony or work camp became toxic after the Second World War because of the Nazi labour camps, the Soviet labour camps, and so on. The term 'colony' lost its aura and its positive attributes because of colonialisation, it became a negative word to do with enforced movement.

KG: It's useful to think of the non-placeness of the colony. It doesn't have to have the ideological or utopian weight that the word 'community' has. In fact, I don't really think of colony as a utopian model.

KW: No, it is this mixture of spatial boundedness but with some degree of rules. I mean a rule-bound piece of space, actually, and whether those rules are self-developed or imposed, that's another matter. They're to do with what is acceptable and unacceptable in the space.

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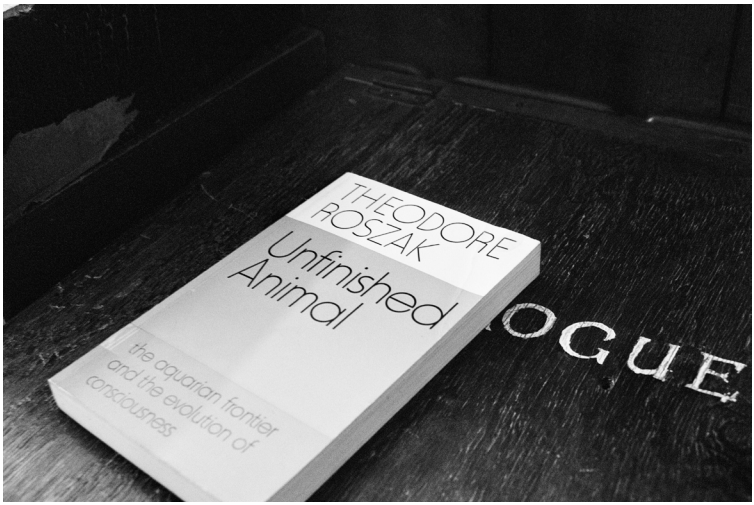
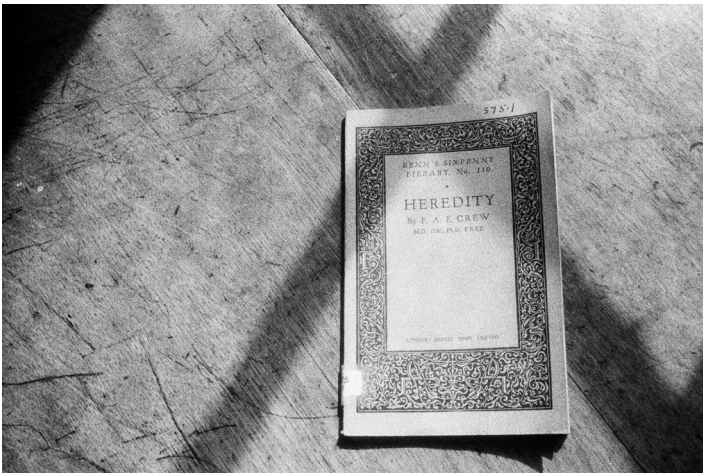
Ken Warpole writes on architecture, landscape, planning, design and social history.

What, if any, are the differences in understandings of a colony and a community? Where is the new?



Unfinished Animal: Aquarian Frontier and the Evolution of Consciousness,
Theodore Roszak, Faber and Faber 1976
Photograph © Keira Greene



Heredity, F.A.E. Crew, Benn's Sixpenny Library No. 110
Photograph © Keira Greene

Conversation with Mark Jones,
Braziers Park, March 2017

Braziers Park is an intentional community in the south Oxfordshire countryside. It was founded in the 1950's and is a continuing experiment of living in a group.

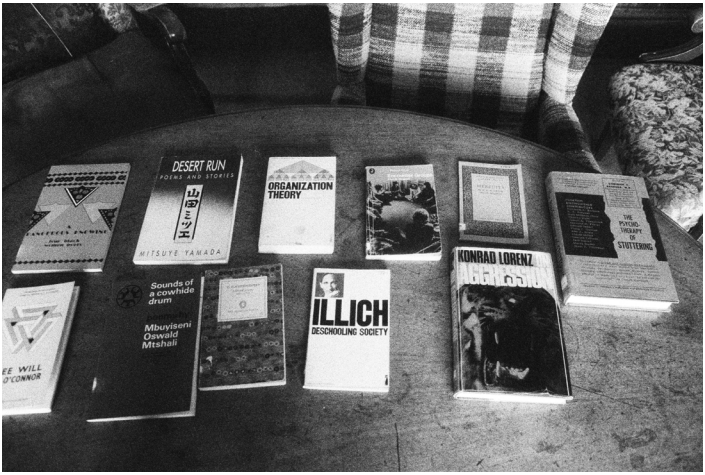
Keira Greene: Within this framework of biology, evolution and sustainability, how is a critical relationship with nature integrated here?

Mark Jones: Communication, social behaviour with goodwill, and ecological mindfulness are important. I'll just talk from my views here. We can't say that we evolved, our environment evolved us, we are a system with our environment. Everything about our bodies and our embodied minds is about our reactions to situations in our environment. So immediately from that in our appreciation of nature we can see that it is not about people first at all, it is a love for the natural world and its physical laws first. This helps us understand things on a scientific level and on a technological level. Our imagination is part of our sustainability within nature it is an interactive system of seeing opportunities which enable us to create and sustain life.

In the world today we have over done the idea of the individual making an individual life. Individuality is achieved through our relationship with groups and with the environment. Autonomy is developed with connection. As individuals we have strengths and unique gifts and we also have blind spots in our cognitive and emotional abilities. As a social set-up we need differences of personality traits. In their quest for the next conscious development they talked a lot about personality traits at the beginning of this Braziers Park venture, and psychological types. Groups find that they even need the neurotic people to fear things even if the reality of that fear is very small. We need someone to stay up all night to think about that wild animal, because when it does come bouncing over the hill that person can really freak everybody out and save everybody. We need all sorts of traits in groups.

—

Mark Jones is a longstanding resident of Braziers Park.



Photograph © Keira Greene

This photograph documents books gathered during my ongoing research with the Braziers Park archive. The system for choosing these particular books was to skim read the contents and prefaces of a wide selection of material. I was looking to discover structures of organisation, from institutions through to self organised groups, which modelled their inquiry on human development.

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Top Row – Left to Right

A Dangerous Knowing, Four Black Woman Poets by KAY, Jackie and Grace Nichols, Barbara Burford, Gabriella Pearce Sheba Feminist Publishers, London, 1985

Desert Run, Poems and Stories, Mitsuye Yamada Kitchen Table: Women of Colour Press, 1989

Organization Theory: Selected Readings (Modern management Readings) Ed. D.S. Pugh Penguin Books, 1971

Encounter Groups, Carl R. Rogers Penguin Books, 1974

Heredity, F.A.E. Crew Benn's Sixpenny Library No. 110

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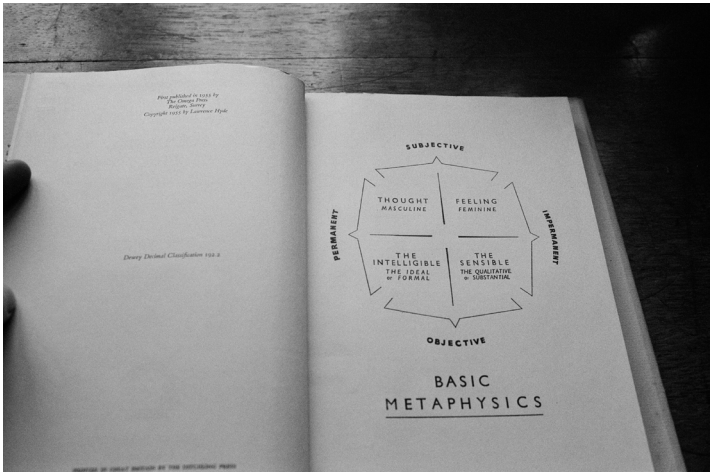

An Introduction to Organic Philosophy: An Essay on the Reconciliation of the Masculine and the Feminine Principles. Lawrence Hyde, The Omega Press, 1955
Photograph © Keira Greene

In what place can we begin writing?

Photograph © Keira Greene

What, if any, are the differences in understandings of a colony and a community?

Where is the common ground?

Where is the new?

How do we break away?

How can we speak through time?

Is it possible to experience time as non-linear?

How can questions always remain open?

If this is possible then what is research?

Can we borrow the language of the earth?

How is art connected to empathy?

Can a community structure collapse or redraw traditional gender principles?

How are the ways we can come to embody difference?

Can we truly understand the gestures of others?

Are we looking with attention?

How can we choose our own pictures?

How can we embrace our choice to be pictured?

In what place can we begin writing?

This resource follows artist-filmmaker Keira Greene's research into the painting *Le Passeur* (The Ferryman) 1881 by William Stott of Oldham.

Greene gathers together conversations, photographs, film stills and texts to draw out key themes and offer prompts for discussing the painting in the gallery.
You are invited to map discussions, ask questions, read poetry and move with the painting, then to develop your own enquiries back in the classroom.

To view the artwork online and find further content about Stott and *Le Passeur* (The Ferryman) please visit: tate.org.uk/le-passeur-ferryman

Devised by Keira Greene in collaboration with Schools and Teachers, Tate London Learning 2017

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Art Fund_

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