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**RADICAL LANDSCAPES**

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**28pt LARGE PRINT GUIDE**



Jeremy Deller

*(A303) Built by Immigrants* 2019

Mixed media

The A303 road runs across the south of England, on a route that runs directly past Stonehenge. Deller's irreverent message applies to both the past and the present. In the present day, it is a literal reminder that Britain relies on migrant labour in many sectors, and that the people behind this labour are often invisible or demonised in the media.

Alongside this, Deller also created a

partner artwork which reads  
'Stonehenge Built by Immigrants',  
referring to the stone itself which  
likely to have been transported from  
Pembrokeshire in Wales. Such  
statements undermine ideas of  
'Englishness' associated with the  
countryside and sites such as  
Stonehenge, reflecting the  
complexity of the real story.

Courtesy the artist / The Modern  
Institute, Glasgow  
X83423



Tina Keane

*In Our Hands, Greenham* 1982-1984

Video, colour and sound

36 min 50 sec

In Keane's video installation *In Our Hands, Greenham*, the peace camp is seen through the inverted silhouette of a pair of gently moving hands. Views of Greenham women talking, singing and protesting at the fence are intercut with footage of a spider weaving a web in lush



greenery. The web was an important motif for Greenham women, representing webs of interconnectivity, and a metaphor for earth's fragile equilibrium. Some activists wove giant woollen webs, entwining themselves with the fence around the base, and making their arrest by the police more challenging.

Tate. Purchased 2020  
T15513



John Constable  
*Flatford Mill ('Scene on a Navigable River')* 1816–7  
Oil paint on canvas

This work by Constable manifests a deeply felt and idealised image of nature and rural life, depicting an area around the family watermill on the River Stour, in Suffolk. The idyllic scenery is in contrast to the reality for workers of the time, who were

being pushed away from the land through enclosure and the mechanisation of agriculture.

Despite this, Constable's 'great landscapes' have traditionally been seen as expressing the essence of Englishness, becoming part of the iconography used to promote British art and culture abroad. This included teaching about them as part of the school curriculum in colonised nations throughout the British Empire.

Tate. Bequeathed by Miss Isabel Constable as the gift of Maria Louisa, Isabel and Lionel Bicknell Constable  
1888

N01273



Thalia Campbell  
*Greenham Common Peace Camp*  
c.1982  
Textile

Thalia Campbell Designs, courtesy  
The Peace Museum  
X83666

At Greenham Common Women's Peace Camp creativity was at the centre of communication and action. Protestors used potent banners, posters, sculpture, performance, songs, poetry and zines to convey their messages. The Greenham women's protest art built on a lineage of artistry present in the women's suffrage campaigns of the early twentieth century – such as the banner designs of Mary Lowndes – and the creative activities of the Campaign for Nuclear Disarmament and women's liberation movement. The language of recent environmental campaigns continues this radical artistic tradition.

**Charlotte Dew** is a curator,

researcher and writer, specialising in 20th century and contemporary craft. Her first book *Women For Peace: Banners from Greenham Common* was published in 2021. She is currently Public Programme Manager at The Goldsmiths' Centre in London. Formerly she has held curatorial roles at the Crafts Council, The National Archives, The Mercers' Company and The Women's Library.



Brenda Prince

*USAF Greenham Common, Protest at  
Main Gate, July 1983*  
1983

Photograph, gelatin silver print on  
paper

Brenda Prince

*RAF Greenham Common, 12  
December 1982*  
1982

Photograph, gelatin silver print on  
paper

Joanne O'Brien

*26 Women Cut Their Way into the  
Base, 12 May 1984* 1984

Photograph, gelatin silver print on  
paper

Brenda Prince, Joanne O'Brien,  
Format Photographers at Bishopgate  
Archive  
Z76174, Z76173, Z76178

Brenda Prince  
*RAF Molesworth, Cambridgeshire*  
c.1982 - Photograph, gelatin silver  
print on paper

Melanie Friend  
*Greenham Common, 14 December*



1985 1985

Photograph, gelatin silver print on paper

Jenny Matthews

*Greenham Common Airbase 1982*

Photograph, gelatin silver print on paper

Brenda Prince, Melanie Friend, Jenny Matthews, Format Photographers at Bishopgate Archive Z76175, Z76182, Z76177

The Format Photographers Agency was a women's only photographic agency which existed between 1983 and 2003. Founded by Maggie Murray, Sheila Gray, Pam Isherwood, Anita Corbin, Jenny Matthews, Joanne O'Brien, Raissa Page and Val Wilmer, it offered a platform for

female photographers to develop their creativity and careers. Their work documented important political events and social movements, such as LGBTQ+ marches and demonstrations, and the 1980s miners' strike. Shown here are photographs taken at the peace camp at Greenham Common as well as trespasses of other military landscapes during the 1980s.



Jenny Matthews

*Greenham Common 'Embrace the Base' Protest, 12 December 1982*  
1982

Photograph, gelatin silver print on paper

Maggie Murray

*'Embrace the Base' action at RAF  
Greenham Common, 12 December  
1982 1982*

Photograph, gelatin silver print on paper

Melanie Friend

*Coulport, Scotland. Mass Trespass at  
Royal Naval Armaments Depot, 4  
October 1986 1986*

Photograph, gelatin silver print on paper

Jenny Matthews, Maggie Murray,  
Melanie Friend, Format

Photographers at Bishopgate Archive

Z76176, Z76179, Z76180



Henry Moore  
*Atom Piece (Working Model for  
Nuclear Energy)* 1964–5, cast 1965  
Bronze

*Atom Piece* is an apparent modernist celebration of the power of the atom bomb, sculpted after Harold Wilson was celebrating the 'white heat of technology'. Yet look more closely at Moore's sculpture, and beneath the metallic exterior, the helmet-like shape of a skull emerges. The British government did not yet wish to admit the full horror of what a domestic nuclear strike would mean, but Moore – a founding member of the Campaign for Nuclear Disarmament in 1958 – would have been all too familiar with events at Hiroshima in 1945 and what this

could mean for the British landscape.

**Guy Shrubsole** is an environmental campaigner and author of *Who Owns England?*. He has campaigned for Rewilding Britain and Friends of the Earth, and is currently writing a second book, *The Lost Rainforests of Britain* which will be published in October 2022.



Campaign for Nuclear Disarmament,  
F.H.K Henrion  
*Stop Nuclear Suicide* 1963  
Colour offset lithograph

Victoria and Albert Museum  
X83047







*Home Defence and The Farmer* 1950  
Video, colour, sound  
15 min

Museum of English Rural Life,  
University of Reading  
Z76122



Evelyn Dunbar

*A Land Girl and the Bail Bull* 1945

Oil paint on canvas

Dunbar was working as a mural painter before she was appointed an official war artist in 1940. She was commissioned to record the Women's Land Army at work. This civilian organisation was formed so women could replace male workers who had been sent to the front. Originally volunteers only, the organisation was later staffed with

conscripts. This picture, she said, 'is an imaginative painting of a Land Girl's work with an outdoor dairy herd on the Hampshire Downs. The bail is the moveable shed where the milking is done ... the girl has to catch and tether the bull: she entices him with a bucket of fodder and hides the chain behind her'.

Tate. Presented by the War Artists  
Advisory Committee 1946  
N05688



Peter Kennard

*Haywain with Cruise Missiles* 1980

Chromolithograph on paper and  
photographs on paper

Tate. Purchased from the artist 2007  
T12484

Kennard's *Haywain with Cruise Missiles* speaks deeply to me. It's a fantastic piece of pastiche propaganda, highlighting the absurdity of nuclear war and the incongruity of placing modern weapons capable of exterminating civilisation in the leafy fastness of the Home Counties. John Constable's original hay cart (*The Hay Wain* 1821), which once brought fodder for livestock, has now become a vehicle for transporting mega-death. The fact that it appears bogged down in the landscape is also appropriate: the convoys bringing the cruise missiles to Greenham Common were tracked by protestors who lay down in front of them to hinder their progress.

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Peter Kennard

*Defended to Death* 1983

Photographs on paper and gouache  
on card

Tate. Purchased from the artist 2007  
T12479

## **Militarised Landscapes**

During the Second World War, many rural areas were enclosed for military use, becoming sites of conflict in their own right. In 1941, Greenham Common in Berkshire was requisitioned under wartime emergency powers for use by the United States Air Force. After the war, the US retained military bases across the country. In 1980 at the height of the Cold War, Greenham Common was chosen as a base for nuclear weapons. From 1982, it was the site of the Women's Peace Camp and a focal point for the anti-nuclear campaign and the feminist movement, in tandem the camp focused on collectively increasing environmental consciousness. Women artists formed artist



collectives, and organised exhibitions and campaigns across the country. The poster Life Against Death was distributed by City Lights magazine and featured Raissa Page's image of women dancing on the silos. Artists expressed their experiences in various ways, such as in Monica Ross's intimate sketches made at the peace camp.

In the 1991, the nuclear missiles were removed from as the base was disbanded. Ten years later, public access rights returned to Greenham Common.



Lorraine Leeson

*A Peace of the Action: Greenham  
Common 1982–3*

Offset lithograph on paper

London Voice Ltd

*Life Against Death. Support the  
Greenham Common Women 1980*

Offset lithograph on paper

Monica Ross

*Greenham Common sketchbooks  
1984*

Monica Ross

*Anti-nuclear sketchbook containing  
postcard designs c.1983*

*Feminist Art News Vol. 2, No. 1*

*Sister Seven 'Newsletter' 1983*

Victoria and Albert Museum. Given  
by Greenwich Mural Workshop.;  
Estate of Monica Ross, England & Co.  
X83051, X83050, X82077, X84037,  
Z76228, Z76227



Monica Sjöö  
*Earth is Our Mother* 1984  
Oil paint on board

Sjöö was known for her eco-feminist politics and joined the peace camp at Greenham Common. She was an early exponent of the Goddess movement, a varied system of

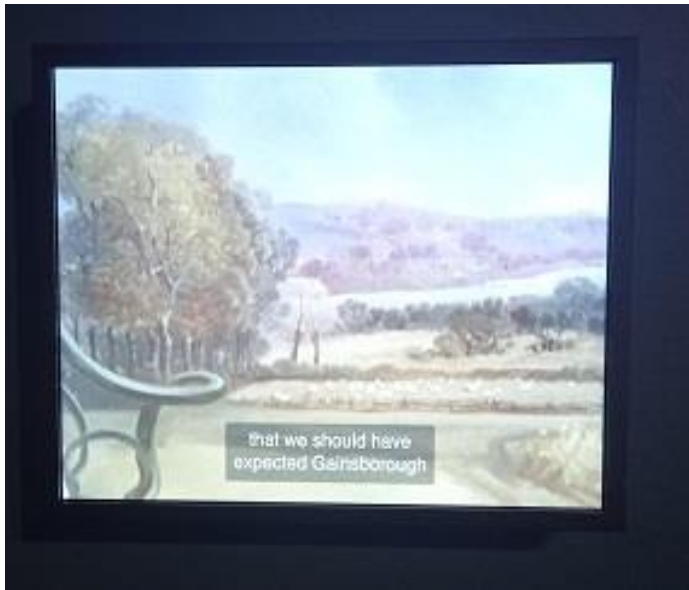
beliefs inspired by pagan religions which arose as a reaction to male dominance in mainstream organised religion. She believed in a 'Great Mother' as the cosmic spirit and generative force behind the universe. These beliefs influenced her paintings, which regularly reference birth, the female body, nature, as well as archaeological stone circles. This painting refers to the earth itself as our 'mother'.

Courtesy of the artist and The  
Women's Art Collection at Murray  
Edwards College  
X83424



Stephen McKenna  
*An English Oak Tree* 1981  
Oil paint on canvas

Tate. Purchased 1982  
T03540



John Berger  
*Ways of Seeing* 1972  
Video, colour, sound  
Selected clip: 1 min 26 sec

In 1972, the BBC broadcast writer and critic John Berger's four-part series *Ways of Seeing* and published its text as a book. It offered an examination of images, especially those from art history. In this clip Berger critiques Thomas

Gainsborough's *Mr and Mrs Andrews* 1750 to explore expressions of power and wealth in European landscape painting. For Berger, the painting is an explicit celebration of property. 'Theirs is private land', observes Berger. 'Their attitude towards it is visible. If a man stole a potato at that time he risked a public whipping. The sentence for poaching was deportation.'

Courtesy BBC Archives  
Z76185





James Walker Tucker  
*Hiking* 1936  
Tempera on panel

Drawn in 1936, *Hiking* epitomises government initiatives encouraging people to make the most of the great outdoors in the aftermath of the First World War. Women and the working class found new freedoms as they took up rambling and explored the countryside. The mental and physical impact that nature can have on public health was increasingly

recognised, similarly to during the Covid-19 pandemic.

Laing Art Gallery, Newcastle upon Tyne (Tyne & Wear Archives & Museums)

X82068



Althea Willoughby  
*Go-as-you-please Rambling* 1932  
Colour lithograph on paper

Museum of English Rural Life,  
University of Reading  
Z76062



Gilbert Spencer

*The Beginning of an Event in History:  
The Tolpuddle Martyrs c.1937*

Watercolour on paper

This is a design for a mural which reflected the political mood in Britain before the Second World War. The conviction of the Tolpuddle Martyrs in 1834 is a significant moment in trade union history. Six rural farm labourers from Tolpuddle in Dorset, they were prosecuted for coming together to insist on an improvement to their pay and working conditions.

Spencer depicts his characteristic farming subject in the light of historic social unrest which resonated in the modern era.

Tate. Presented by the Contemporary Art Society 1944  
N05550



*Benny Rothman and the Trespass of  
Kinder Scout, Peak District, April  
1932*

Facsimile print on paper; press  
photograph

Working Class Movement Library,  
Salford  
Z76117

The Kinder Scout Mass Trespass in

1932 remains one of the key landmarks of civil protest in British history, playing a critical role in publicising the historic class struggle against landownership and the lack of access to the countryside and its health-giving benefits. Led by Benny Rothman and his compatriots, hundreds of walkers and ramblers took to the Peak District to protest the scarcity of public access, in a coordinated trespass of private land. The fact that in 2022, ninety years since the trespass, we only have the freedom to roam eight per cent of the English countryside is an indictment of the contestation and the economic and cultural forces that limit access to the rural.

**Maxwell A. Ayamba** is an Environmental Journalist, former Associate Lecturer/Research Associate at Sheffield Hallam University and PhD Research Student in Black Studies at the University of Nottingham. He is founder of the Sheffield Environmental Movement, promoting countryside access to BAME and refugee communities and the first Black person to sit on the Board of the Ramblers Association UK. In 2021 he was awarded the National Lottery Award for Heritage in the UK and named as one of the seventy most important people in the history of the Peak District National Park.





Sheffield Daily Telegraph  
*The Storming of Kinder 1932*

*Benny Rothman addressing ramblers  
at Bowden Bridge Quarry, Peak  
District 1932*

*Jumping the wall, Kinder Scout 1932*

Don McPhee  
*Ramblers and gamekeepers come to  
blows during the Kinder Scout  
trespass 1932*

Sheffield City Archives; Courtesy  
Willow Publishing

Z76428, Z76425, Z76427, Z76426

Phil Barnes

*Trespassers Will Be Prosecuted:  
Views of the Forbidden Moorlands of  
the Peak District 1934*

*The Threat to the Peak: Its Scenery  
Disfigurement and Preservation 1931*

*The Peak District: A National Park  
1944*

Courtesy of Darren Pih; Museum of  
English Rural Life, University of  
Reading  
Z76429, Z76123, Z76124



Rose English

*Bed in Field* 1971

Photographs, gelatin silver prints

English was part of a generation of women artists in Britain in the 1970s who used performance to highlight and disrupt oppressive gender roles and ideas of class and social hierarchy. *Bed in Field* draws on the conventions of landscape art. It playfully documents the artist and her then partner under a duvet, tucked into a ploughed rural

landscape. English was commenting on the absence of self-representation by women in traditional landscape art, as well as the patriarchal histories of land ownership.

Courtesy of Richard Saltoun Gallery,  
London  
X81563



Jo Spence

*Remodelling Photo History:*

*Industrialization 1981–2*

*Remodelling Photo History 1981–2*

Photographs, gelatin silver prints

Spence took a politicised and collaborative approach to her practice. Made with her long-time collaborator Terry Dennett, in these works Spence explores who is included and excluded from places

of leisure, particular the 'great outdoors'. The figures share formal echoes of Gainsborough's portraits of landowners, but the images are politically aligned with the acts of organised trespass of private land that transformed access to the countryside. The artist also affirms her right to inhabit the rural landscape, aligned with her right to inhabit a non-idealised female body.

Courtesy Richard Saltoun Gallery,  
London  
X82006, X81554



*Festival of Britain – The Southbank  
Exhibition – A Guide to the Story it  
Tells 1951*

Jacquetta Hawkes  
*A Land 1951*

*Henry Moore's 'Reclining Figure  
(Genesis)', outside the Rural Pavilion,  
Festival of Britain, London 1951*

Courtesy of Darren Pih; Courtesy of  
the Henry Moore Institute, Leeds  
Z76406, Z76408, Z76405

*Much Binding in the Marsh', Rural*

*English Village, Van Riebeeck Festival,  
Cape Town, South Africa 1952*

‘Coverage of the Van Riebeeck  
Festival Fair, Cape Town, with images  
of the British pavilion designed by  
Sir Hugh Casson’  
*The Illustrated London Press 1952*

‘The United Kingdom pavilion from  
the Festival of Britain, installed at the  
Van Riebeeck Festival, Cape Town,  
South Africa’  
*Architect & Builder Magazine 1952*

Courtesy of Darren Pih; Courtesy of  
Leslie Witz



Z76403, Z76404, Z76407

## **The Festival of Britain**

The Festival of Britain was a fair and

exhibition held in summer 1951. It aimed to promote a feeling of national pride and recovery after the Second World War. The main festival site on London's South Bank consisted of themed pavilions, focusing on various fields such as technology, culture, leisure, and energy infrastructure. While international themes were absent, designers and contributors included emigres who fled Nazi-occupied Europe in the late 1930s. A key figure behind the festival was the archaeologist Jacquetta Hawkes who convened the *People of Britain* pavilion and whose book *A Land* was published in tandem with the festival. Both book and pavilion characterised the British people as a product of a deep relationship

with land throughout history. Its overarching narrative told of successive migrations from Europe bringing new ways of life such as those related to farming. While presenting inward migration as constituting the lifeblood of modern Britain, by 1951 Hawkes' book was already out of step with the changing population of the post-war, post-Windrush era.

A figurative sculpture by Henry Moore was presented outside the *Country Pavilion*, which focused on innovations in agriculture.

Controversially, parts of the festival site including exhibits from this pavilion were shown at the 1952 Van Riebeeck Tercentenary Festival in Cape Town, South Africa, marking

the 300th anniversary of South Africa's colonisation by the Dutch. The festival also featured a full-scale traditional English rural village, in a further expression of shared colonial values at a time when the British Empire was being dismantled.



Carol Rhodes  
*Airport* 1995  
Oil paint on hardboard

Rhodes was known for the unique style of landscape painting she developed in the 1990s, depicting scenes from aerial views, where the countryside meets man made infrastructure such as roads, towns or airports. In the 1980s Rhodes was politically active in feminist circles, as well as environmental and nuclear disarmament causes, and she joined

the Greenham Common Women's Peace Camp. These political views informed her later paintings, which show landscapes that have been distorted and imposed on by human development, such as the airport depicted here.

Tate. Purchased with funds provided  
by Charles Asprey 2008  
T12861



Davinia-Ann Robinson

*some intimacy* 2022

Clay, audio

Soundscape – Voice and Breath

performed by Davinia-Ann

Robinson, Ana Paula Costa, Krystel

Thamrin

Robinson works across sculpture, sound, writing and performance.

Her work explores Black, Brown and Indigenous relationships to land through what she terms 'colonial nature environments'. This takes the form of floor-based sculptures,

often using salvaged soil or clay shaped directly by the artist. some intimacy features a poem spoken in different dialects which meditates on the ideas of composting and regeneration, and the ways in which the individual and collective body ultimately returns to the earth.

Davinia-Ann Robinson  
X82984





Ingrid Pollard

*Oceans Apart* 1989

Photographs, gelatin silver prints on paper

Tate. Purchased 2013

T13885

*Oceans Apart* is a collection of prints

which depict Black Britons beside the sea. Superficially the series resembles old-fashioned picture postcards, but the sense of seaside wonder is tempered by Pollard's sobering Atlantic history lesson: they progressively refer to borders, as well as maritime routes sailed by colonists, enslavers and explorers, whose voyages resulted in disease, death and the mass transportation of enslaved people.

Emphasising family ties and emotional bonds, Pollard consciously attends to 'the intimate voices that are often overlooked in the official narrative of the Atlantic Ocean.' The business of slavery, colonisation and exploration was brutal, yet Pollard also shows us its

legacy of global diaspora and human connection.

**Professor Corinne Fowler** specialises in Colonial and Postcolonial Studies, at the University of Leicester. She is author of *Green Unpleasant Land: Creative Responses to Rural England's Colonial Connections* (2020) and her forthcoming book is *The Countryside: Ten Walks Through Colonial Britain* (2023).



Eileen Agar

*Marine Object* 1939

Terracotta, horn, bone and shells

Tate. Presented by the Friends of the  
Tate Gallery 1990

T05818



Aubrey Williams  
*Summer 1956*  
Oil paint on canvas

Aubrey Williams Estate. Courtesy  
October London, Gallery  
X83705

Before moving to the UK, Williams

had served as an Agricultural Field Officer on sugarcane plantations on Guyana's east coast, and though it conflicted with his official position, he played an important role in helping exploited farmers organise against the plantation owners. This led to him being sent away to a more remote British agricultural experiment station in the north-western rainforest settlement of Hosororo. While here, Williams met Indigenous Warao people and became invested in Indigenous knowledge systems. Williams identifies this as a turning point for his artistic career. His interest in Indigenous American cultures deepened when he became a full-time artist after moving to the UK.

Summer reflects this interest, especially the 'claw-like forms' he identified as 'a sort of Caribbean signature theme.'

**Sria Chatterjee** is an art historian and environmental humanities scholar.

She is Head of Research and Learning at the Paul Mellon Centre for British Art in London and received her PhD from Princeton University.



Tacita Dean

*Majesty* 2006

Gouache on photograph on paper

*Majesty* is one of a group of works based on photographs of ancient trees in the southeast of England. This image depicts one of the largest and oldest complete oak trees in England. All the area surrounding the tree's leafless branches and trunk has been overpainted with white gouache, isolating its structure and form. The title is derived from the name of the tree, which is also



known as the Fredville Oak, after the estate in Nonington, Kent where it has been growing for centuries with two smaller giant oaks, known as Beauty and Stately.

Tate. Presented by Tate Members  
2008  
T12805

Nature teaches us so much about connection, about how much we

depend upon one another. At first Dean's *Majesty* seems to stand alone, tall and imposing against a grey sky, a poetic monument to our ancient ecologies under threat. But when we look deeper we might remember that the oak is likely to be using subterranean fungal systems to communicate with other allies. Trees are hard at work creating a thriving network between one another, swapping information and nutrients beneath our feet.

**Hannah Martin** is the co-founder of Green New Deal Rising, a youth movement for climate justice. She worked with Greenpeace UK on energy and climate issues and has organised with the UK anti fracking

movement, supported the Youth Strikes for Climate in 2019 and learnt from Indigenous groups in Vancouver during their anti-pipelines campaign.

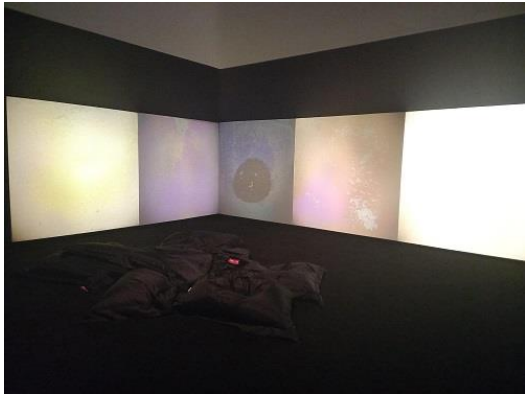


Hurvin Anderson  
*Double Grille* 2008  
Oil paint on canvas

This seemingly abstract painting references the security grilles found around properties in Jamaica, where Anderson's parents were born. Anderson, who was born in Birmingham, often uses his work to explore his feelings of dislocation arising from his experience of being positioned between two different places and cultures. This painting also reflects the privatisation and

enclosure of land, as the fencing prohibits access to the verdant scene in the background.

Collection: Janet de Botton, London  
X82238



Gustav Metzger

*Liquid Crystal Environment* 1965,  
remade 2005

Liquid crystals, slide projector

Metzger is regarded as a founding figure of environmental art. A child refugee, Metzger fled Nazi Germany in 1939 and most of his family were murdered in the Holocaust. This experience led Metzger to explore the destructive potential of technology, its role in warfare and its capacity to cause environmental harm. In 1961, he conceptualised

'auto-creative' art concerned with growth and regeneration, Installations such as *Liquid Crystal Environment* harness the natural processes of heat and light to dramatise positive change within society. These psychedelic installations reflected the radical energies of the 1960s counterculture, with its attendant concerns for sensory, social and political liberation, alongside emerging environmental consciousness.

Tate. Purchased 2006. T12160



## Project Art Works

### *Illuminating the Wilderness*

Video, colour, sound; 39 min, 27 sec

Project Art Works is a collective of neurodiverse artists and activists.

Shortlisted for the Turner Prize in 2021, their work intersects art and care, embracing practical and holistic support, film, events, and art projects. Filmed collaboratively, this follows a group of neurodiverse artists and makers as they explore the remote Glen Affric in the Scottish Highlands. It charts the pleasures and challenges of their responses to



the natural landscape. Moments of humour and tender consideration for each other are revealed as the film unfolds in and around the landscape and weather systems of the mountains. Neurodiversity is a term and approach to learning and disability, which reflects and respects differences in those members of society who have a range of complex physical and neurological support needs.

© Project Art Works. X84758



John Davies

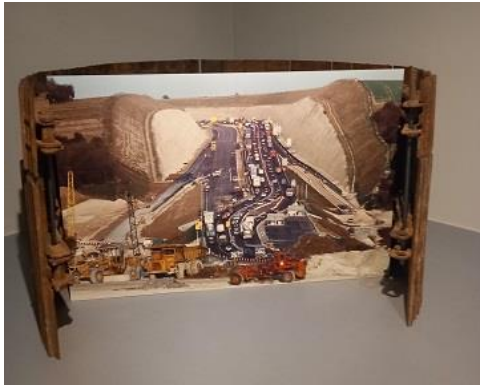
*Agecroft Power Station, Salford 1983*

Photograph, gelatin silver print on paper

Davies is a Liverpool-based artist known for his photographs of urban and rural landscapes. Much of his works records the impact on our natural landscape of human behaviour, industry and energy infrastructure. This is foregrounded in his photographs, which are composed using the pictorial conventions of landscape photography and focus on edgeland

power stations including the  
Agecroft Power Station in Salford,  
which loomed over a football pitch.  
Agecroft was a coal-powered plant  
operational from 1925 and  
demolished in 1994.

Wilson Centre for Photography  
X83059



Gustav Metzger

*Till we have built Jerusalem in  
England's green and pleasant land*  
1998

Caterpillar tracks and colour C-print  
photograph mounted on aluminium

Presented by the artist 2017  
T15124



Nigel Dickinson  
*Twyford Down and HS2 protests*  
1993–2021  
Photographs

Dickinson is a documentary photographer and filmmaker whose work focuses on social issues, marginalised communities, and sustainable development. In the early 1990s, Dickinson documented the road protest movement when the Dongas Tribe squatted at Twyford Down against the building of the M3 motorway extension on its ancient landscape. The Dongas was

the name of the ancient paths trodden in the Middle Ages by people walking to nearby Winchester. The nationwide road protest movement continued for many years. Dickinson has documented contemporary eco warriors campaigning against the building of the HS2 high speed railway, which for them brings unnecessary rural and urban destruction.

Courtesy of the artist  
X84766–72



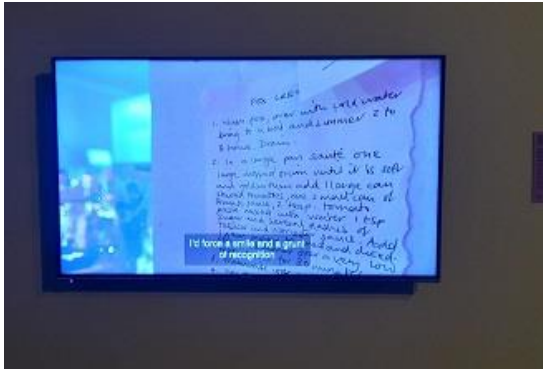
Anthony McCall  
*Landscape for Fire* 1972  
Video, sound  
7 min

Early in his career, McCall created outdoor performance works. This work combines the elements of air, earth, and fire. It records a performance in which figures light up a geometric grid of fires across a vast landscape, recalling the folkloric revival of hilltop bonfire festivals. The eerie sound of a horn and crackling fire play on our perception

of distant space, suggesting a hazard or danger.

Arts Council Collection. Gift of the  
artist and Sprüth Magers Gallery,  
London  
X83056





## Superflux

### *Mitigation of Shock (London) 2019*

Video, sound, colour  
10 min

Superflux is an Anglo-Indian art and design studio based in London. This work is based on their wide research imagining a near future in which climate change has impacted upon global food security. Told using a short video narrative, it places the viewer in a London apartment and shows the realities of living with crop failure, escalating food and energy

prices, while at the same time envisaging a new form of community based on collaborative resilience and growing your own food. It ultimately presents a hopeful and urgent message, attempting to positively influence our individual and collective behaviour.

Superflux  
X83011



Delaine le Bas  
*Rinkeni Pani (Beautiful Water)* 2022  
Mixed media

Le Bas is an English Romani artist. This self-portrait is a homage to water as a limited natural resource while exploring the ownership of the nature and land. The imagery on the dress references historical themes and the artist's own ancestry, including her great grandmother who urged Le Bas never to waste precious water. The log with wheels

alludes to nomadism which is a historical way of life for many Romanies. By presenting herself in the landscape, Le Bas is commenting on the uneven distribution of access to water and land, which is inseparably tied to socio-economic factors and attitudes in contemporary society.

Performance & Installation by  
Delaine Le Bas. Photography by  
Lincoln Cato & Delaine Le Bas. ©  
Delaine Le Bas Courtesy The Artist &  
Yamamoto Keiko Rochaix.

X83665



David Medalla

*Sand Machine Bahag - Hari Trance #1*  
1963–2015

Wood, brass, sand, bamboo, acrylic sheet, glass beads and other materials

The use of organic matter, prevalent across much of Medalla's work, was unusual for the kinetic art movement of the 1960s. Guy Brett – who exhibited Medalla at his ground-breaking gallery Signals London (1964–6) – coined the term 'biokinetics' to describe Medalla's practice, which draws upon the

scientific disciplines of biology and physics. Medalla has made a number of 'sand machines'; works he has described as 'a metaphor for the future, when technology will be able to use solar power to help irrigate the world's deserts.'

Tate. Purchased with funds provided  
by the Asia-Pacific Acquisitions  
Committee 2019  
T15371



Richard Long

*Cerne Abbas Walk* 1975

Ink, typescript, photograph on map  
and photograph, gelatin silver prints  
on paper

Purchased 1976

T02066



Chris Killip

*Helen and Hula-hoop, Seacoal Camp,  
Lynemouth, Northumberland 1984*

*Gordon and Critch's cart, Seacoal  
Beach, Lynemouth, Northumberland  
1982*

*Driving onto the beach, Seacoal  
Beach, Lynemouth, Northumberland  
1984*

*Nini and Helen picking out stones,  
Seacoal Beach, Lynemouth,  
Northumberland 1983*

*Blondie and Brian in the water,  
Seacoal Beach, Lynemouth,  
Northumberland 1984*



*Moira hand-picking in the very good  
fur coat, Seacoal Beach,  
Lynemouth, Northumberland 1984*  
Photographs, gelatin silver prints

© Chris Killip Photography  
Trust/Magnum Photos, courtesy  
Martin Parr Foundation  
X83582, X83585, X83586, X15488,  
X83587, X83588

Chris Killip wasn't welcome on  
Lynemouth beach: not at first.  
Warded off by locals as a potential  
spy from the council, on the lookout  
for those who might be claiming  
benefits alongside sifting flammable  
fossils out of the roiling sea, it wasn't  
until seacoaler Trevor Critchlow and  
his wife Margaret vouched for him  
that Killip was permitted to walk

upon the sands with the people who winnowed the water. And so we are able to look at these astonishing images of a place that 'confounded time', as Killip put it: 'where the Middle Ages and the twentieth century intertwined.' Black-and-white photographs, as they had to be, made in the palette of coal and North Sea foam.

**Damian Le Bas Jr** is a writer from Sussex, England. His first book, *The Stopping Places: a Journey through Gypsy Britain* (2018), won the Somerset Maugham Award and a Royal Society of Literature Jerwood Award. He read theology at St John's College, Oxford.



Yuri Pattison  
*sun[set] provisioning 2019*  
Mixed media

This sculpture features an atmospheric monitor which records pollution levels in the air, then translates this data in real time to a monitor displaying an endlessly morphing computer-generated sunset/sunrise. The work reflects on ancient sun worship traditions linked to the summer and spring solstice. It also articulates our collective inability to grasp the extent of

climate change. Pattison is interested in the ways in which sublime sunsets can create awe, leading us to take images on smartphones and share these with friends without considering that their lurid colouring may be linked to environmental pollution.

Tate. Purchased with funds provided by Shane Akeroyd 2021  
T15694



John Latham

*Derelict Land Art: Five Sisters* 1976

Wood, photographs, glass jar and shale

In 1966 Latham founded the Artist Placement Group with Barbara Steveni, Jeffrey Shaw and Barry Flanagan, to set up 'placements' for artists within organisations and businesses. The intention was that, by sharing skills, artists would play a more active and influential role in society. From 1975–6 Latham undertook a placement with the

Scottish Development Office. He was invited to come up with a plan for dealing with 'bings' or huge heaps of shale waste. Recognising that the bings had an 'immaculate and classical nature', Latham recommended they be preserved as monuments, thus eliminating the need for their costly removal.

Tate. Purchased 1976  
T02071



Tanoa Sasraku

*Swaling Gorse* 2018

Newsprint, pastel, ink, polyester thread, linen thread, wood, charcoal, steel

Courtesy of the artist

X83554



Tanoa Sasraku  
*Whop, Cawbaby* 2018  
Video, colour, sound  
8 min 43 sec

Courtesy of the artist  
X72833



Sasraku's massive flags are borne from processes of accumulation: newspapers pressed and stitched together to create inseparable layers of congealed contemporary history. In the seventeenth century in British Ghana, the Asafo people adopted European military practices; it was with the arrival of European cloth that Asafo companies were established. Asafo flags illustrated historical events and proverbs, often using visual metaphors (such as the crocodile, a symbol of strength in Fante communities). In *Swaling Gorse*, Sasraku performs a kind of abstraction in which her displacement from Ghana to the United Kingdom, interest in Celtic symbols and tartan and experience

of alienation as a child of dual-heritage in the English countryside culminate in minimalist repetitive patterns referencing fire and smoke.

**Sria Chatterjee** is an art historian and environmental humanities scholar.

She is Head of Research and Learning at the Paul Mellon Centre for British Art in London and received her PhD from Princeton University.



Homer Sykes

*Burry Man Britain, England 1971*

*Allendale Tar Barrel Parade,*

*Northumberland, England, Dec 31st  
1972 1972*

*The King on Horse Back. Garland Day,  
Castleton, Derbyshire 1972*

Photographs, gelatin silver prints

Homer Sykes is known for documenting countercultural and protest movements. In the 1970s, he began photographing local festivals and folklore rituals. Shown here is an image depicting a mummers' folk play, a tradition thought to have originated in the middle-ages, as

well as an image from the Burryman parade. Regarded as a bringer of good luck, it was first recorded in the 17th century and involves a man covered in burrs (sticky flowerheads or seeds) walking through the South Queensferry near Edinburgh. Sykes incorporates the unintended participants and viewers within the unfolding drama.

The Hyman Collection, London.  
X82079, X82362, X82364



Tony Ray-Jones

*Picnic, Glyndebourne 1967*

Photograph, silver bromide print on  
paper

Arts Council Collection

X83057



Angus McBean

*Kinsmen at Stonehenge (Wessex Pilgrimage) 1929*

*Three Kinsmen on Silbury Hill (Wessex Pilgrimage) 1929*

*Kinsmen at Stonehenge (Wessex Pilgrimage) 1929*

Photographs

LSE Library. X81691, X81675,  
X81692



*Group of women with decorated tents 1920*

*Camp circle with Herald 1920–32*

*Kindred of the Kibbo Kift Hikers on Parade 1920–32*

*'The Skald – Blue Falcon – at Gleemote 1929', Kindred of the Kibbo Kift photo album c.1930*

Angus McBean  
*Kinsfolk in 'wok' (Wedge of Kinsmen')*

*formation* 1930

LSE Library; Collection of Annabella  
Pollen

Z76223, Z76224, Z76110, X83971,  
X83967

Angus McBean



*Wok with Long Man of Wilmington  
figure 1929*

*Display of Kibbo Kift banners in  
banner park c.1929*

*Book of Kindred of the Kibbo Kift  
banner designs 1929*

Angus McBean  
*Cecil Watt Paul Jones (Old Mole)  
consecrating Old Sarum banner  
(Wessex Pilgrimage) 1929*

Angus McBean  
*Decorated tent c.1928*

LSE Library; Collection of Annabella  
Pollen  
Z76225, X83969, Z76101, X84102,  
X83965

*'What is the Kibbo Kift?'* leaflet  
c.1927

*'Why We Camp' postcard 1929*

*'Kibbo Kift' publication 1931*

*Kindred of the Kibbo Kift exhibition  
at Whitechapel Art Gallery, London  
1929*

*The Women's Costume (KK Leaflet 5)  
c.1929*

*Design for ceremonial surcoat for  
Assistant Fire-keeper to Al-thing  
1928*

*The Men's Habit c.1929*

*Design for Gligman's vestment  
1920–32*

LSE Library; Collection of Annabella  
Pollen

X83963, Z76106, X83972, Z76222,  
Z76221, Z76220, Z76219, Z76105

## **The Kindred of the Kibbo Kift**

Formed in 1920 in the aftermath of  
the First World War and the Spanish  
flu epidemic, the Kindred of the

Kibbo Kift was an idealistic camping, hiking and woodcraft group with utopian aspirations to encourage wellbeing and bring about world peace. It was formed by the charismatic artist John Hargrave, alongside the suffragette Emmeline Pethick-Lawrence and Dr Carl K Cullen. It was formed as an alternative to the Boy Scouts movement, which Hargrave felt was too militaristic. Open to all sexes and ages, it promoted world peace and the regeneration of urban man through the open-air lifestyle. They performed esoteric rituals and hiking pilgrimages within the ancient landscape, including Stonehenge. They also designed and made their own banners and costumes, in effect becoming living

propaganda for the movement. Although idealistic and pacifist in its ambitions, when viewed today it is difficult to unpick the imagery of the Kibbo Kift from the nationalistic youth movements which emerged in Europe during the 1920s.



Daniel Meadows  
*Welfare State International* 1977

*Welfare State International 1977*  
Photographs, gelatin silver prints

Welfare State International was an experimental theatre group formed in 1968 by John Fox and Sue Gill, Roger Coleman and others. In the mid-1970s, Daniel Meadows was a photographer-in-residence in Pendle in Lancashire where he recorded their work. The group created innovative community art, carnival, fire shows and lantern festivals, which drew on local folk histories and customs. Their performances took place in the landscape and aimed to unearth a vernacular form of folk creativity. Fox stated: 'It's a natural way of being it's not a mode

of knowledge that's particularly encouraged in this culture.'

The Hyman Collection, London  
X82387, X82386



Edward Burra



*Valley and River, Northumberland*  
1972

Graphite and watercolour on paper

In his later years, Burra was taken on driving tours of Britain by his sister Anne. His landscapes were inspired by real places: in this case, a valley south of the Cheviot Hills near Alnwick where he was fascinated by the lines on the hills. Such depictions of 'unspoilt' country reflected the artist's lament at the 'destruction' of Britain. Around 1970 his work took on an increasingly anthropomorphic form. We can see suggestions of the human body, with rounded hills hinting at voluptuous curves and copses alluding to hair. In this work the exclusive enclosure of the land

echoes the concern of artists such as Henry Moore with a parallel made between body and landscape.

Tate. Presented by the Friends of the  
Tate Gallery 1973  
T01756



Ithell Colquhoun  
*Attributes of the Moon* 1947  
Oil paint on wood

Colquhoun was a surrealist painter whose images of the 'divine feminine' provide a precursor to Goddess spirituality, and the gendered landscapes of later artists such as Monica Sjöö. Throughout Colquhoun's work, she fused natural and bodily forms, with a particular focus on the relationship between women and the land. Here, she takes inspiration from pagan mythology as well as the Virgin Mary to create her own goddess figure.

Tate. Presented by the National Trust  
2016

T15315



Neo Naturists  
*Wannock Weekend* 1980  
Video  
13 min 46 sec

NN Archives, courtesy British Film  
Institute  
X84708

## Neo Naturists

Formed in London in 1981 by  
Jennifer Binnie, Christine Binnie and  
Wilma Johnson, the Neo Naturists  
emerged in contrast to the prevailing  
polished aesthetic of 1980s Britain.  
Although the group did not  
exclusively feature women, they  
were at the forefront, with their  
painted naked bodies engaging in  
ritualistic performances. Nature was  
important to this , as performers  
delivered their modern rituals in

rural settings as well as in night clubs, often referencing traditional pursuits such as harvest festivals or the girl guides.



John Nash  
*The Cornfield* 1918  
Oil paint on canvas

John Nash served in the army in the World War One. In 1918 he left the army and became an official war

artist. *The Cornfield* was the first painting he made after that, which did not depict the subject of war. In its ordered view of the landscape and geometric treatment of the corn stacks, John wrote that he and his brother Paul used to paint for their own pleasure only after six o'clock, when their work as war artists was over for the day. Hence the long shadows cast by the evening sun across the field in the centre of the painting.

Tate. Presented by the Contemporary Art Society 1952  
N06074



R Brendel and Co

*Papaver rhoeas* (common poppy)

c.1900

*Orchis morio* (green-winged orchid)

c.1900

*Linaria vulgaris* (common toadflax)

c.1900

*Malva sylvestris* (common mallow)

c.1900

*Dionaea muscipula* (Venus fly-trap)



c.1900

Wood, papier mache

National Museums Liverpool

X84533, X84343, X84531, X84528,  
X84525

The teaching of science evolved during the 19th century to reach mass audiences, facilitated by visually instructive wall charts and interactive models. These models, manufactured by R. Brendel & Co. (Berlin), were used in museums and universities to illustrate and demonstrate botanical anatomy. They are part of a collection of approximately two hundred models held at World Museum, Liverpool.

Brendel sculpted them using papier-mâché. Other materials, including

gelatin and feathers, were added to illustrate particular features. Many come apart to reveal inner anatomy. They are the result of scientists and artists collaborating to produce beautiful working tools for the communication of science.

**Donna Young** is Curator (Herbarium), World Museum, National Museums Liverpool.



Bryan Wynter  
*Seedtime* 1958–9  
Oil paint on canvas

The fragmented composition of *Seedtime* demonstrates Wynter's interest in space, structure and movement. His paintings of the late 1940s had been dramatic representations of the Cornish landscape. While his later paintings were increasingly abstract, he explained that they were still linked

to nature. 'The landscape I live among is bare of houses, trees, people; is dominated by winds, by swift changes of weather, by moods of the sea...These elemental forces enter the painting and lend their qualities without becoming motifs.'

Tate. Purchased 1962  
T00558



Ian Hamilton Finlay  
*Quin Morere* 1991  
Bronze

The full text inscribed on this work is perhaps the most famous passage from the Roman poet Virgil's epic, the *Aeneid*: 'die, as thou art deserved, and turn away sorrow from the sword.' Part of a larger group of works, 'Instruments of Revolution', this piece evokes Finlay's principal preoccupations of the 1980s and 1990s: the French

Revolution, neo-classicism, and the Enlightenment, the garden, warfare and human conflict. Virgil was a crucial influence on western literature, and here Finlay implies that the philosopher Jean-Jacques Rousseau, who combined revolutionary political theory with vivid evocations of both gardens and landscapes, endowed the French revolutionaries with a similar combination of concerns.

Tate. Purchased 2006

T12140



Veronica Ryan  
*Untitled* 1985  
Plaster and bronze

*Untitled* appears to represent a large, ripened seedpod, a shape that was inspired by the fruits, pods and other natural forms Ryan knew from her early childhood in Montserrat in the Caribbean. The island of Montserrat is a living link to Britain's colonial past, as it is a British Overseas Territory, which is internally self-governing but with the Queen as head of state and defence remaining the responsibility of the

UK. This sculpture, like many of Ryan's works, sits directly on the gallery floor, ready to spring to life like the strewn seeds of the natural environment.

Tate. Presented by the American Fund for the Tate Gallery, courtesy of Howard Karshan to mark his term as Chairman of the Patrons of New Art (1993-1997) 2009  
T12907





Paule Vézelay

*Garden* 1935

Plaster, paint, sand and shells

*Garden* is one of a small group of sculptures in plaster that Vézelay made in 1935 using simple organic forms and incorporating natural objects. The forms of these sculptures were similar to her paintings of the 1930s, and here we see Vézelay exploring the relationship of form and space in three dimensions. The work's use of found natural objects recalls the

playful character of surrealist sculpture. The upper form in Garden was shown with sand, plants or seashells, while the lower form was either bare or with shells, starfish and pebbles arranged on top of it. The work was originally titled *Jardinière* – a 'jardinière' being an ornamental container in which to display plants.

Lent from a private collection 2016  
L03888



Anthea Hamilton

*British Grasses Kimono* 2015

Digitally printed silk, cotton, wicker,  
cotton rope, stainless steel

The Japanese kimono robe is a regular motif within Hamilton's work, allowing her to create unique cultural juxtapositions. Here, the kimono is printed with enlarged images of Roger Phillips' photos from his 1980 book *Grasses, Ferns, Mosses and Lichens of Great Britain and Northern Ireland*. Phillips was a renowned photographer and

botanist, and books like his show the diversity of plant life in the UK.

Hamilton focuses on grasses in this work, highlighting the different appearances and aesthetic value to be found in these often overlooked plants.

Private Collection  
X82978

## **Botany and Radical Gardening**

In the Victorian era, increasing travel

opportunities made the world more accessible for people like Marianne North, who painted the native plant life of countries including Brazil, India and Australia. These paintings were valuable scientific resources, and botanical advances of the time led to medical breakthroughs at the height of British colonialism. North and her compatriots would have relied on the support of uncredited Indigenous people for basic practical help, but also for intimate, long-held community knowledge of the local plant life.

At a similar time, R Brendel and Co were producing models of flowers and plants as botanical learning resources. Most of their models are of plants native to Europe, but some,

like the Venus Flytrap which originates in the subtropical wetlands of the US East coast, provide a reminder that British gardens and house plants are often more international than we might imagine.

Gardening has also provided a creative outlet, such as at activist artist Derek Jarman's Prospect Cottage. His garden was an extension of his art practice, with plants growing in circular arrangements alongside sculptures and found objects such as driftwood. The seemingly barren shingle beach can support the right sort of plants, such as Jarman's sea kale, wild peas and teasels (albeit helped by a layer of compost buried

beneath the pebbles). The garden could also provide a source of inspiration, such as for Li Yuan-chia, a Chinese-born pioneer of participatory art who in 1968 relocated to rural Cumbria, where his garden became a subject and scene for his photography.



Yuan-chia Li

*Untitled* 1993

Hand-tinted photograph

The Whitworth, The University of  
Manchester

X81544





Marianne North

*Sterculia of Mexico* c.1880

*Unidentified Plants* c.1880

*Mountain Path* c.1880

*Male Cones of Araucaria Araucana*  
1884

*Cone of Araucaria Braziliانا, Brazil*  
1873

Oil paint on card

Collection of the Herbarium, Library,  
Art & Archives, Royal Botanical  
Gardens Kew

X83413

North's paintings make me reflect  
on the uncredited individuals and

communities who enabled these respected botanical artworks to come into being. Western botanists, naturalists, scientists and collectors depended heavily on the assistance of Indigenous people, and in some cases enslaved people, to carry out their projects. While these botanical explorations led to important medicinal breakthroughs, one of the features of modern science is the policing of whose knowledge and wisdom is deemed worthy of esteem and consideration. I look at these rich and beautiful paintings by North, just a handful of hundreds she created while traveling across the world, and wonder about the people who supported them into being.

**Sui Searle** is a trained gardener with a degree in Horticulture and has worked in botanic, public and private gardens as well as having spent a short period writing for gardening magazines. She started @decolonisethegarden on Instagram in the summer of 2020.



Graham Sutherland  
*Green Tree Form: Interior of Woods*  
1940  
Oil paint on canvas

Tate. Purchased 1940  
N05139

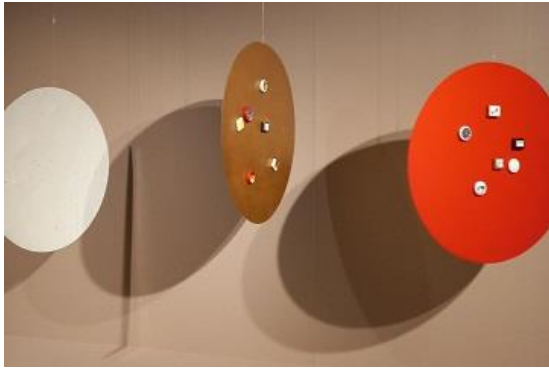


Anwar Jalal Shemza  
*Apple Tree* 1962  
Oil paint on hardboard

Shemza was an artist, writer and teacher who worked in Pakistan before relocating to England in 1962. Shemza was initially influenced by modern art, most notably Paul Klee. His migrant perspective led him to expand the language of modernism through the prism of Islamic aesthetics. His work combined

calligraphy and geometry with painterly patterning evoking the rural landscapes of Staffordshire, where the artist lived from the early 1960s onwards.

Estate of Anwar Jalal Shemza  
X83420



Yuan-chia Li

*Hanging Disc Toy* c.1980

Steel, wood and magnets with  
photographs on paper

Tate. Purchased 2004

T11870



Charles Jones

*Peas* c.1900

*Apple Gateshead Codlin* c.1900

*Strawberry Leader* c.1900

*Broccoli Leamington* c.1900

*Untitled* c.1900

*Untitled* c.1900

Photographs, gold toned gelatin  
silver prints

Jones was a gardener who turned to photography around the beginning of the twentieth century, while working at Ote Hall in Sussex. His



images appear strikingly modern for the time, presenting his fruits and vegetables in precise detail, carefully lit against neutral backdrops. These plant portraits are hugely tactile, their glossy, perfect forms lovingly rendered by Jones' camera.

Collection Sean Sexton, courtesy  
Michael Hoppen Gallery  
X82980, X82983, X83555–8



Derek Jarman

*Photobook 15* 1988–91

*Photobook* 1992

*Prospect Cottage Garden Book,  
Dungeness (Jan-Feb 1989, Book 11  
volume)* 1989

Mixed media

Tate Archive, Derek Jarman (Prospect  
Cottage long-term loan collection)  
©The Keith Collins Will Trust/Derek

Jarman, TGA 20203  
Z76192, Z76196, Z76193

Derek Jarman  
*Prospect Cottage Garden Book,*  
*Dungeness (April-May 1989, Book 3)*  
1989  
Ink on paper

Tate Archive, Derek Jarman (Prospect  
Cottage long-term loan collection)  
©The Keith Collins Will Trust/Derek  
Jarman, TGA 20203



Derek Jarman

*Prospect – Archaeology of Soul* 1987

Acrylic paint, glass, flint, string and lead on canvas

Tate. Purchased with funds provided  
by the Nicholas Themans Trust 2022  
T15879



Derek Jarman  
*The Garden* 1990  
Video, colour, sound

Courtesy Keith Collins Trust /  
Amanda Wilkinson Gallery © 2022  
The Keith Collins Will Trust/ Derek  
Jarman  
X82342

In 1986, the film director, artist, author and activist Derek Jarman retreated into nature's arms after being diagnosed HIV positive, leaving London for a house in Dungeness, on the remote Kent coast, called Prospect Cottage. Here, he focused on his films such as *The Garden* and art practice, while creating and cultivating his famous garden on the shingle shore. He created pieces like *Archaeology of Soul* in which he used the stones from the landscape around Avebury, Wiltshire as his materials, absorbing inspiration from the natural environment. This use of earthly materials makes me reflect on how nature is grounding, like the shingle beneath Jarman's feet in his rock

garden, and how it brings me a sense of calm and purpose, something which he may have felt in his time at the cottage.

**Hafsah Hafeji** is a horticulturalist who currently works in the outdoor education sector teaching pupils about plants and connecting them with local community green spaces. She is also a regular contributor to BBC Gardeners question time and has written about green spaces for various magazines.



Eileen Agar

*Figures in a Garden* 1979–81

Acrylic paint on canvas

Tate. Accepted by HM Government in  
lieu of tax and allocated to the Tate  
Gallery 1993

T06749





Gluck

*Flora's Cloak* c.1923

Oil paint on canvas

Tate. Purchased with funds provided  
by the Denise Coates Foundation on  
the occasion of the 2018 centenary  
of women gaining the right to vote in  
Britain 2019

T15334

In 1916, Hannah Gluckstein and their lover, Effie Craig, ran away from the stifling atmosphere of wartime London to join a liberal community of artists in Cornwall. It was here, on the craggy coast of Lamorna Cove, that Gluckstein cut their hair, shed their feminine clothes, and became mononymic, androgynous Gluck. In *Flora's Cloak*, painted after they returned to London, Gluck appropriates classical mythology to picture a new, joyful queer nature – weightless, naked, perfect – ready to cast a spell over England.

**Joe Crowdy** is a PhD fellow at the Oslo School of Architecture and Design, where he studies the popular

architecture of the Cambridgeshire Fens at the turn of the seventeenth century. He previously worked as an artist and a gardener in the UK, and these practices continue to inform his research.



Eric Ravilious

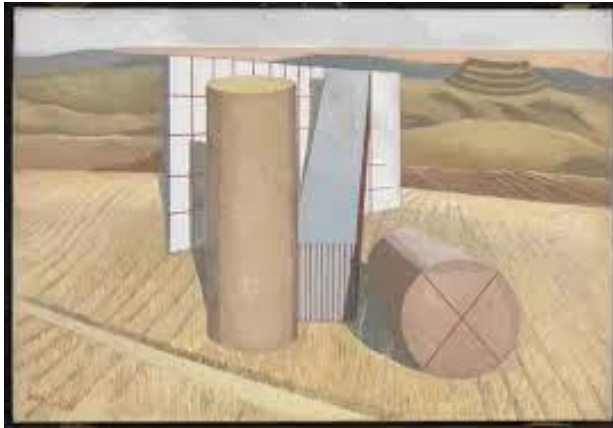
*The Vale of the White Horse* c.1939

Graphite and watercolour on paper

Ravilious saw himself as part of a long tradition of English landscape painters, and his use of flat watercolour recalls the work of John Sell Cotman, who was a contemporary of J.M.W Turner in the early nineteenth century. However, his pictures often subvert tradition as much as they echo it. His depiction of the countryside in the

rain is familiar, but the picture's low viewpoint makes the image disconcerting. This emphasises the mass of the hill and provides an unusual view of the Uffington White Horse cut into the chalk at in Berkshire, one of Britain's most ancient sites. The symbology of the surprisingly abstract depiction of the White Horse is still debated today.

Tate. Purchased 1940  
N05164



Paul Nash

*Equivalents for the Megaliths* 1935

Oil paint on canvas

Tate. Purchased 1970

T01251



Jeremy Deller  
*Cerne Abbas* 2019  
*Smileys* 2019

Neon mounted on powder coated  
aluminium; Straw

For Deller, different interpretations of rural history can say a lot about society today. Ancient symbols such as Stonehenge or the Cerne Abbas giant have such mysterious origins that different views can be projected onto them. The giant – which has no definitive meaning and has been

dated from the 8th to 17th centuries – acts as an iconic image of British tourism, drawn directly into the land itself, while it has also been appropriated by rave culture. The rave culture of the 1980s and 90s – with its own iconic imagery, such as the smiley face – saw its participants form their own relationship to the rural landscape, as ravers travelled outside of city centres to unauthorised parties in the countryside.

Courtesy the artist / The Modern Institute, Glasgow





Barbara Hepworth

*Two Figures (Menhirs)* 1964

Slate on wooden base

The title references Hepworth's recurrent theme, linking the human presence and the landscape of ancient standing stones that can be seen around St Ives. She asserted on more than one occasion that 'there is no landscape without the figure'. The sculptor commented that the sculptures elements 'are just two presences bound together by their nature in eternal relationship.'

Appropriately, this work is carved from one piece of Cornish slate. The larger figure contains a striking fossil, which was created by a small creature swimming through the silt that solidified, preserving the pattern of eddying mud in the stone.

Tate. Purchased 1964  
T00703



Derek Jarman  
*Journey to Avebury* 1971  
Video, colour, sound

Courtesy Luma Foundation  
X81558



Bill Brandt

*East Sussex Coast 1959*

*Nude, East Sussex Coast 1953*

Photographs, gelatin silver prints

Already an established documentary photographer, Brandt turned towards surrealism following the Second World War. In these images from the 1950s, the nude body becomes an abstract part of the landscape. Limbs and bodily forms are altered and obscured via extreme close-up shots taken with a wide-angle lens, seeming to appear

more like geographical features to be appreciated for their beauty in the same way as a picturesque coastline.

Lent by Michael Hoppen Gallery  
X83583, X81940



Claude Cahun

*I Extend My Arms (Je tends les bras)*

1931 or 1932

Photograph, gelatin silver print on paper

In this photograph, Cahun could be said to be 'wearing' the rock as a mask or costume. At the same time the work brings alive an inanimate object. It relates both to the artist's interest in performing different gender identities and to the

surrealist celebration of surprising and resonant combinations. The natural scenery of Cahun's home on the island of Jersey often provided the stage and props for these explorations, as seen in many of the artist's images.

Tate. Purchased 2007  
P79319



Claude Cahun

*Skull with flowers* c.1939

*Self-portrait* c.1928

*Self-portrait (double exposure in rock pool)* 1928

*Self-portrait (standing and sitting in garden)* 1939

*Self-portrait (lying on leopard skin)*  
1939

Courtesy of Jersey Heritage  
Collections

Z04978, Z04977, X82326, X82327  
Photographs





Alan Lodge

*Stonehenge Free Festival (Battle of the Beanfield) and Rural Raves 1985–92*

Digital slideshow

Lodge is an English photographer and activist whose work focuses on alternative movements and civil freedoms. These images document the free festival movement which was rooted in the late 1960s counterculture. The first Stonehenge Free Festival was in 1974. By the early 1980s, it attracted thousands

of new age travellers on the solstice and equinox. In 1985, this was violently quashed by Wiltshire Police in a confrontation known as the 'Battle of the Beanfield'. The movement later evolved, organising mass parties and raves, such as at Castlemorton in the Malvern Hills, Worcestershire, from 22 and 29 May 1992.

Alan Lodge  
X82231

**Communing with the Land**  
Across Britain, reminders of ancient

history are embedded in the landscape, from standing stones such as Stonehenge, to hill figures like the Uffington White Horse and the Cerne Abbas Man. With their meanings and functions open to debate, these sites allow for different communities to project their ideas and identities onto them. Such is the power of these ties to identity, that places like Stonehenge have been long running sites of communion, both with other people and with the land itself. In recent years, the desire to commune has been in conflict with the law, as the desire to protect heritage has seen public access and civil freedoms curtailed over time.

These deep landscape histories of ancient sites have also had a significant impact on artists. For Paul Nash and Barbara Hepworth, standing stones provided a parallel with abstract sculpture. While Eric Ravilious' vision of the Uffington White Horse, as well as Derek Jarman's Super-8 film of the Avebury standing stones, show the mystery and impact of these sites.



Sara Sender

*In the Area* 1990–3

Video, colour, sound

11 min 23 sec

Sound mixing and additional  
footage by Camden Logan

Courtesy of the artist

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