

Experiences of Travel and Northern Rural Landscapes in Contemporary Art

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Abstract

This practice based study investigates engagement with interconnecting themes of travel and rural landscape in contemporary art practice. It argues that cross-disciplinary reading and interaction between a grouping of select art practice and history of art scholarship and a grouping of select cultural geography, tourism, sociology and social anthropology scholarship, generates a richer understanding and communication of these themes in contemporary art. A review of existing scholarship reveals that there are a number of existing contemporary works of art which demonstrate engagement with interconnecting themes of travel and / or northern rural landscape. Despite this, they are yet to be presented as an identifiable, coherent, body of work of significance to the research community. Existing art historical interpretation and analysis of this work additionally fails to reference recent, relevant discourses of embodied experiences of travel and landscape which characterise much of the associated scholarship in cultural geography, tourism, sociology, and social anthropology. A combination of history of art and art practice methodology is utilised in this study to address this gap in scholarship.

In the thesis, I identify and set out relevant existing scholarship in the disciplines of art practice and history of art, and those of cultural geography, tourism, sociology and social anthropology. Select examples of contemporary art are analysed and evaluated in relation to 'wayfaring', a theory sequentially formulated by social anthropologist Tim Ingold. Two key concepts articulated by Ingold, those of 'linear journeying' and 'within-ness', form the conceptual framework for this exercise. Drawing on the findings of this engagement with works by other artists, I propose an original method of 'bridging' as a hybrid art practice / history of art strategy for further addressing the gap in scholarship and delivering a further original contribution to knowledge. The artists' book is identified as an effective, appropriate contemporary art medium for undertaking this bridging. I review examples of contemporary artists' book practice and explore this medium's potential for communicating embodied experiences of linear journeying and within-ness in the context of a travel and rural landscape subject.

I produced an original artists' book, 'Travelling the Line'. This work details my experiences as a hiker and artist of travelling to two particular northern rural landscapes for this study, the Scottish Highlands and Finnish Lapland. Part travel guide, part art object, 'Travelling the Line' takes the form of a hardback print book and a stand-alone, online digital platform, the latter of which includes additional video and sound content. It successfully communicates my own personal, linear, embodied act of travelling; and demonstrates the value of bringing together two bodies of scholarship, Ingold's theories and contemporary art practice. Included with this thesis is a print version of 'Travelling the Line' and an online version, accessible at <https://travellingtheline.wordpress.com>.

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Declaration

I declare that the research contained in this thesis, unless otherwise formally indicated within the text, is the original work of the author. The thesis has not been previously submitted to this or any other university for a degree, and does not incorporate any material already submitted for a degree.

Signed: John Barlow

Dated: June 2017

Chapter 1. Introduction and methodology overview

This study is an investigation into engagement with interconnecting themes of travel and rural landscape in contemporary art practice. It argues that cross-disciplinary reading and interaction between a grouping of select art practice and history of art scholarship, and a grouping of select cultural geography, tourism, sociology and social anthropology scholarship generates a richer understanding and communication of these themes in contemporary art. My argument is made in this thesis and supporting art practice, which takes the form of an original artists' book titled 'Travelling the Line'.

Landscape has long been the subject of artistic and scholarly attention. Engagement with landscape, and predominantly rural landscape in the historic sense of the term as a 'view of the land', can be traced back in art practice to the Italian Renaissance and the Dutch painters of the sixteenth century (Whyte, 2002). As one of the genres of western art, it grew in prominence throughout the seventeenth, eighteenth, and nineteenth centuries (Mitchell, 1994). In the British context, landscape in art practice shared a symbiotic relationship with the development of early touristic travel. Two principal phenomena underpinned this relationship: first, the 'Grand Tour' undertaken by the British aristocracy and artists to view and record sites of classical antiquity in Italy in the seventeenth century; and second, the emergence of domestic British tourism in the eighteenth century with the artistic 'discovery' of Britain's mountainous northern fringes (Withey, 1997). My study takes this historic and geographic context as its starting point. I retain throughout, an interest in rural landscapes, touristic travel and the close relationship which exists between them, but I shift my focus to the engagement with these subjects that occurred in the late twentieth century through to the present day.

Landscape is perceived to have attained its greatest prominence in western art in the nineteenth century (Mitchell, 1994). By contrast, it has been described by some as experiencing a near terminal decline as a subject for artists in the twentieth century (Mitchell, 1994; Haldane, 1999). The period of art's 'dematerialisation' during its conceptual turn in the 1960s and 1970s (Chandler and Lippard, 1997) has been highlighted as a particularly bleak time for landscape, with this traditional subject being dismissed as simply 'redundant' (Ball and Elwes, 2008). However, others have contested accounts of this apparent rejection of landscape, positing conflicting theories that landscape was in fact revived (Daniels, 2004) or had never been abandoned in the first place (Gallagher, 2000). The careers of two British artists, Richard Long and Hamish Fulton, both attest to this continuation and a reconfiguring of artistic engagement with landscape. A sizeable body of work by artists from a younger generation than Long and Fulton is also identifiable, which similarly demonstrates this engagement. Much of this newer work, including that of prominent figures such as Julian Opie; utilising a variety of 'new' media such as photography, film, installation, performance, sound and artists' books; demonstrates a broader interest in landscape than the old notion of

a 'view of the land'. Travel and / or rural landscape content, often interconnecting, is certainly discernible, but is now often treated as thematic, subjects that seem to owe as much to an expanded understanding of these subjects as social systems as to a traditional artistic way of 'seeing'.

Despite the presence and apparent strength of this artistic engagement in today's art practice and art research community, a gap in existing scholarship is identifiable. The limited body of existing art historical interpretation and analysis of this art largely fails to utilise and synthesise current theories and understandings of travel and rural landscape from other disciplines. Although they exist in today's methodologically expanded history of art terrain; where old modernist, stylistic narratives of 'connoisseurship' have given way to newer approaches with art objects analysed in relation to wider social, economic and / or political structures (Ferne, 1999); the works of art I refer to above have been subject to relatively few, and only relatively basic, interrogations. There is very little art historical analysis which focuses specifically on interconnecting themes of travel and rural landscape in contemporary art. Much of the art historical analysis which does reference these themes in a contemporary art context is concerned with establishing canonical, narrative and quite generalised histories of landscape in art. There are certain exceptions, including an article focusing on tourists and tourism in contemporary art by Marcus Verhagen (2012) and a book on walking in contemporary art by David Evans (2013). Similarly, there have been a number of exhibitions of contemporary art which explore themes of travel and / or rural landscape at respected art galleries and museums, including amongst others, at the Deutsche Guggenheim (2008) and Tate Britain (2013).

Common to all of this history of art scholarship though is a failure to reference the latest theories and understandings of travel and rural landscape from four disciplines where recent scholarship appears to be particularly relevant to the contemporary works of art in question. These disciplines are those of cultural geography, sociology, social anthropology and tourism. Recent discourses of visual and embodied experiences of travel and rural landscape which characterise much of the scholarship in cultural geography, sociology, social anthropology and tourism are noticeably, and strangely, absent. An academic terrain has been shaped by the work of John Brinkerhoff Jackson in the US (1984) and Dennis Cosgrove in the UK (1988), out of which these two main positions of visual and embodied experiences have arisen. Sociologist John Urry's ocular-centric concept of the 'tourist gaze' (1990) and social anthropologist Tim Ingold's phenomenological theory of 'dwelling' (2000), later reconfigured as 'inhabiting' and 'wayfaring', are broadly representative of these two respective positions. Ingold's dwelling / inhabiting / wayfaring theory would appear to be particularly relevant for the art historical analysis of contemporary art which engages with themes of travel and rural landscape. His theory is the more recent, and it was formed partly in response to those who suggest that perception and understanding is grounded in the primacy of visual experience. It was the result of spending time directly embedded in a rural

landscape in Finland, studying how local people there experienced their environment through travelling across the land on foot. In addition, he later argued that people can be understood as having valid, embodied experiences of journeying through viewing works of art.

I argue that a cross-disciplinary reading and application of Ingold's dwelling / inhabiting / wayfaring in an art history context has the potential to address the gap in scholarship and unlock new understandings of contemporary works of art which engage with themes of travel and rural landscape. Additionally, I also argue that the production of a new, original work of art which explicitly engages with travel and rural landscape and as an explicit, embodied, art practice manifestation of Ingold's theories, can present a valid development of existing art practice scholarship. My research is conducted with the aim of addressing this situation directly, and I present its outcomes herein as an integrated, innovative response to the gap in scholarship outlined above. My own travels as an artist and hiker to two specific northern rural landscapes, those of the Scottish Highlands and Finnish Lapland, are utilised in the art practice element of the study to support and enrich my argument.

As is detailed later in my thesis in chapter six, walking plays an important role in my art practice. There is a rich terrain of both recent and historic artistic engagement, as well as wider philosophical engagement, with walking. There are specific cultural geographies and histories to specific styles of walking (Waitt et al., 2009, 44). Different styles of walking include: rambling, bushwalking, tramping, cruising, marching, strolling, guiding and promenading. The city, rather than the rural environment, has been described as the key setting for much of the exploration of walking practice (Pink et al., 2010, 2). Joel Weishaus states that "for at least the past fifty years visual artists have been laying out walks as various kinds of artworks" (2014, 299). In fact, it is possible to trace an artistic interest in travelling on foot much further back in time than fifty years. David Evans (2013, 13) has done just this, identifying European origins in the emergence of modernism in the mid-nineteenth century, evident in certain works by the French artists Gustave Courbet and Édouard Manet. In Paris, poet and writer Charles Baudelaire theorised in the 1860s a concept of 'the flaneur' (1863), a figure in the urban crowds "walking the streets as a practice to seemingly escape the alienation of modernity" (Waitt et al., 2009, 44).

Evans identifies an evolution of this interest in the twentieth century, when there was a "decisive switch from the representation of walking to its practice" (2013, 13). This period, in the early to mid-twentieth century, saw walking established as a creative practice in its own right, performed by avant-garde groups in cities across Europe who, "privileging the street over the studio", found a way to merge art and everyday life (2013, 14). In his essay, 'Formulary for a New Urbanism', Ivan Chitchevlov (1953) portrayed an "ideal city of the future in which drifting is the main activity of its inhabitants" (O'Rourke, 2013, 9). Chitchevlov was one of the principal founders of the radical avant-garde group, the 'Lettrist International', and one of its' descendents, the 'Situationist International'. His concept of drifting was adopted

and further explored by fellow Lettrist, and later Situationist, Guy Debord in his text 'Theory of the Dérive' (1956). Debord defined his *dérive* (drift) as "a mode of experimental behavior linked to the conditions of urban society: a technique of rapid passage through varied ambiances" (1958). This particular strand of intellectual inquiry, rooted in urban France, continued to find voice in the work of Henri Lefebvre (1984). More recently, it has been the subject of interest and attention in the UK, where, as filmmaker Patrick Keiller observes, "there has been a remarkable revival of Situationist subjectivity of place" with a new generation of 'psychogeographers' (Keiller, 2000, 60-7).

The legacy of these French thinkers is considerable. Walking has been conceptualised as a performative practice, encompassing amongst others, forms of nature, nationhood, class, sexuality and gender; and as a subject of value to a broad range of social, ethnographic, anthropological and geographical enquiries (Waitt et al., 2009, 43-45). In my third chapter I reference publications by Tim Ingold (1976; 2000; 2007; 2010; 2011; 2013; 2015), an anthropologist who has demonstrated considerable interest in performative walking. While this history of scholarly activity is certainly important context, with the exception of this work by Ingold, my study is however focused on contemporary art. A "proliferation of walking methods" has been described as having occurred in arts practice (Pink et al., 2010, 3). They cite 'The practice of everyday life' (1984) by Michel de Certeau as a text which not only acts as "a reference point for many academic contributions to contemporary discussions of walking...but also informs the work of walking artists in a number of ways". The diversity and quality of a body of existing artworks exploring the walking subject is similarly hinted at by Simon Pope (2014, 17), who writes of a "gamut of work...which demonstrates the whole range of artistic strategies, constructing manifold relations to others".

Two recent texts, amongst others, demonstrate this. In setting out the context and background for his 'Journal of Visual Art Practice' article, 'Landscape Aesthetics in Practice' (2012), Richard Keating describes how the the artist-led group, 'Walking the Land', use "art-walking as a way to engage people with aspects of their locality and to celebrate a sense of place" (2012, 17). In 'Walking and Mapping: Artists as Cartographers', Karen O'Rourke (2013) presents instances where artists have engaged with the process of mapping, including those who have recently utilised digital mapping technologies, and in doing so have helped establish new genres of art / walking. Amongst these new genres are: 'algorithmic walking', 'playful pedestrianism' and 'psychogeography'. Finally, the artistic interest in walking is evident in my study in the examples of Long and Fulton. Pope describes Long and Fulton as having gained a reputation as being "the archetypal 'walking artists' even while still students at St Martin's College of Art in London (2014, 16). My sixth chapter includes more extensive discussion of Long's engagement with walking.

This study addresses four core research questions:

1. How are contemporary artists exploring interconnecting themes of travel and rural landscape?
2. How have interconnecting themes of travel and rural landscape been framed by tourism, sociology or social anthropology scholarship which engages with the issue of how we perceive or experience environments?
3. How do the findings of research question two inform and enhance our understanding of select works of art identified through answering research question one?
4. Can the production of an original work of art which engages with two particular northern rural landscapes respond to the findings of research questions one to three and demonstrate an application of these findings in a contemporary arts-practice context?

The core terms and concepts used in these research questions are not unique to this study, but as they do have specific applications in my research I therefore establish and clarify these here. The following definitions act as qualifying criteria and parameters for the subjects included in my study. This study considers 'northern rural landscape' to comprise locations and environments which: are of northerly latitudes, found in northern hemisphere nations and the northerly fringes of nations and / or continents in this hemisphere; feature very low population densities with little or no evidence of permanent human habitation; and feature little or no visual signs of commercial or industrial activity, with the exception of farming and tourism. This study considers 'travel' to comprise: travelling for leisure as a physical act undertaken by tourists; travelling for leisure as a conceptual act undertaken by tourists; the infrastructure and artefacts associated with travel for leisure either as a physical or conceptual act undertaken by tourists. Lastly, this study considers 'contemporary art' to comprise visual art which: is described or presented by the artist/s and / or art establishment, including art critics, art historians, art dealers, galleries and museums, and academia as 'contemporary art' in either stylistic, commercial or pedagogic terms; is produced in any fine art media, 'visual art' excludes other art classifications such as dance, theatre and music etc; and which has been produced no earlier than fifty years prior to the commencement of this study in 2013.

I characterise these definitions of 'northern rural landscape', 'travel' and 'contemporary art' for the most part as being inclusive, flexible, and indeed relatively subjective. They are determined by the use of these terms in the scholarship identified and encountered in my review chapters, chapter two and three; as well as my own experiences as an artist and hiker travelling to two northern rural landscapes for the purposes of the art practice element of my study. My primary reason for using these terms in the way that I indicate is to firmly locate my

research within the relevant existing academic communities and bodies of scholarship that relate to my study. I have, for example, consciously focused on rural as opposed to urban landscape as there is arguably a more comprehensive and historic body of existing literature and works of art which engages with this particular category of landscape. Artistic interest in rural, as opposed to urban, landscape can be traced back to the phenomenon of the European 'grand tour' and the popularity of naturalistic landscape painting from the eighteenth century, and still further to the painting traditions of both Northern Europe in the seventeenth century and Renaissance Italy. Daugstad (2007) for instance has done exactly this, tracing the rural landscape evident even in the new cultural geography of the late-twentieth century back to this historic point of origin. Franklin describes mountains and upland areas as a "preferred landscape of the Romantic movement and these dominated the sorts of natural landscape that interested tourists throughout the twentieth century" (2003, 215). Bell and Lyall have noted how "natural landscape is the overwhelming imagery of many tourist destinations: towering snow-capped mountain peaks, softly waving palm trees and turquoise lagoons, dark rugged forests reflected in mirror lakes" (Bell and Lyall, 2002, in Coleman and Crang eds. 21).

By aligning with this rural focus, including my decision to produce original works of art which respond to journeys I made to the northern countries of Scotland and Finland, I have situated my research within particularly strong western traditions of artistic and sociological engagement with landscape. Later in my study I explain in more detail the contextual, as well as practical, appropriateness of choosing to journey to Scotland and Finland as opposed to other countries. As Ian Whyte noted in explaining the Eurocentric focus of his 'Landscape and History Since 1500' (2002) text, "the European view of landscapes, the Western landscape aesthetic, is not the only one, but historically it has been very important and powerful". (Whyte, 2002, 12). These traditions, and how my study is positioned in relation to these traditions, are further detailed in the following two chapters.

As Richard Meyer has observed (2013), 'contemporary art' is an elusive and somewhat problematic term, one that can be used to refer to either particular examples of art practice, or a specialisation within the history of art discipline. More precise interpretations of what comprises 'contemporary art' vary quite considerably. At the heart of this difficulty with the term is the highly subjective, relational qualities of the word 'contemporary', a word which has a close association with notions of being 'of the present' and 'of newness'. The problem of course is that as time moves perpetually forward, that which comprises the 'present' and 'newness' is necessarily in a constant state of flux. At least in a temporal sense, what was once of the present and new today, is tomorrow of the past and old. If we are to describe a work of art produced today as being 'contemporary', would this description still be valid tomorrow? Where can we draw the boundary between art that is contemporary and art that is not?

Juliane Rebentisch has engaged with this issue in her recent article 'The Contemporaneity of Contemporary Art' (2015). She notes that an understanding of contemporary art as a term which describes "the art that exists right now...obviously falls far short. For then all art would once have been contemporary art, and everything produced yesterday would no longer be contemporary art" (2015, 223). While it may be acceptable and valid to describe the newest art being produced as 'contemporary art', and indeed Terry Smith (2009, 241) for example has done exactly this, a richer and more nuanced interpretation of the term would apparently be useful. Such richer and more nuanced interpretation is in fact evident in much of the relevant history of art scholarship which engages with this subject. Art historians use the term contemporary art not just to describe art which is produced in the present, but also certain identifiable approaches to art practice that are inclusive of particular works produced in the past as well as the present.

For Rebentisch (2015), at the heart of these 'identifiable approaches' are the poststructuralist, postmodernist, critical responses to, and programmatic distancing from, the principles of modernism. She argues that there were three key moments of crisis for the modernist narrative in the twentieth century which represent the 'thresholds' of contemporary art: 1945, the 1960s and 1989. A passage from Robert Slifkin's review (2012, 111) of Smith's text (2009) very effectively distils the main essence of this perspective. Contemporaneity for Smith, Slifkin writes, "is not an ontological condition of living in the 'now time' of the present...but is rather a novel and unprecedented situation brought about by the collapse of modern notions of progress and humanist universality". In a similar vein, Meyer (2013) also liberates contemporary art from the confines of 'new-ness' and the 'present' as defined by the chronological, linear progress of time. Describing it as a "hybrid endeavor situated somewhere between history and criticism...[combining]...contextualized treatments of art distanced in time from the observer with observations drawn from the perspective of contemporary experience" (Constantini, 2014, 96), Meyer traces a 'history' of contemporary art even further back than Rebentisch, to developments as early the 1930s and the late 1920s.

While it is not my intention to challenge the veracity of Meyer's account, for the purposes of my own study I have declined to adopt an understanding of contemporary art which matches his historic breadth. The early 1960s, and a more specific date, that of 1963, forms the historical threshold for my definition of contemporary art, a period of exactly fifty years prior to the commencement of my research in 2013. There are two principal reasons which underpin this decision. Firstly, the earliest individual works to which I make reference in the following chapters, date from 1963, Ed Ruscha's 'Twentysix Gasoline Stations 1962'; and 1967, Richard Long's 'A Line Made by Walking, England'. As I later detail, for different reasons both of these represent particularly suitable works of art to use as historical 'start points' within the specific context of my research. They were produced significantly later than the 1920s, the 1930s, or even than Rebentisch's first 1945 threshold date. Second, and

closely related to the previous reason, as I discuss further in the following chapter, the 1960s have particular significance for the development of approaches to engaging with landscape in art practice. This was the decade in which art practice underwent a period of dramatic, and arguably unprecedented, evolution, and in which, as I later reference, a material transformation occurred in our understanding of what comprises an art object.

A third factor which influenced my decision to jettison Meyer and Rebentisch's pre-1960s thresholds, albeit that this was arguably of lesser importance than the previous two, was the extent to which Rebentisch and Smith both place particular emphasis on the latest moment of crisis for modernism, 1989. For Rebentisch, 1989 is the most recent threshold associated with the term (2015, 235), a date which marks the collapse of the former Soviet Union and the subsequent rise of globalisation and neo-liberal, deregulated capitalism. Smith recalls how "during the 1990s and around 2000 there was, paradoxically a widespread sense of contemporary art as being made in a state 'beyond history', or 'after the end of history'" (2009, 244). The 1989 threshold is at the heart of Julian Stallabrass' seminal, and provocative text 'Art Incorporated: The Story of Contemporary Art' (2004). Approaching the task of arriving at an understanding of contemporary art from a slightly different perspective than those I have previously mentioned, his marxist mode of analysis in 'Art Incorporated' establishes contemporary art as a term which signifies an even broader field. For Stallabrass, contemporary art is much more than either new art which exists in the present, and / or a critical, contextualised approach to art practice or history of art. It can instead describe the entire overarching system of art production, display and consumption, from artists, to dealers, galleries, biennales, and international art fairs, that has taken shape and been collectively absorbed into the wider global economy after the Soviet Union's collapse. This interpretation is admittedly of less relevance to how I engage with the works of art in my study, but nonetheless it does reinforce my decision to veer away from considering pre-1960s work, which from my perspective in the twentyfirst century, are the product of an entirely different social, political and economic world.

My thesis and art practice are structured around my four research questions set out above. The thesis is divided into the following seven chapters:

1. Introduction and methodology overview
2. Themes of travel and rural landscape in contemporary art
3. Discourses of travel and landscape: the visual or embodied experiences dichotomy
4. Reading contemporary works of art as expressions of Ingold's 'linear journeying' and 'within-ness'.
5. The 'bridging' concept and the potential of artists' books
6. 'Travelling the Line': An original artists' book
7. Conclusion and suggestions for further research

As I have already indicated, chapters two and three perform a surveying function. Fulfilling the role of a more traditional literature review, they outline the historic development of engagement with my travel and landscape subjects across the different disciplines on which my study draws. They are devoted to the necessary identification of existing scholarship which collectively form this study's wider critical and historical context. In their method and character, they closely resemble a traditional literature review, however less conventionally, chapter two also includes extensive reference to a range of works of art produced in a variety of media. Especially given the relatively broad, cross-disciplinary, contextual scope of this study, it was felt that the scholarship would logistically be best considered in two main thematic groupings.

The first of these groupings, including scholarship from the disciplines of art practice and history of art, forms the basis of chapter two. This chapter introduces landscape as one of the historic genres of art, a genre which has its basis in a traditional understanding of landscape which comprised a 'view' of rural land. This definition is traceable back to the Italian Renaissance and the Dutch painters of the sixteenth century. I briefly chart the development and rising fortunes of landscape art through the seventeenth and eighteenth centuries, eventually reaching a period of greatest prominence in the nineteenth century. I detail an apparent decline in fortunes for the genre occurring alongside a wider phenomenon of 'dematerialisation' of the art object in the twentieth century, citing art historians who perceived this trend. This assertion of a decline is shown to be problematic though, and examples of art practice which involve the use of new media and approaches are identified, which do engage with rural landscape as well as themes of travel in the mid-to-late twentieth century. After introducing the work of British artists Richard Long, Hamish Fulton and Peter Doig, I identify a range of examples of late twentieth century and twenty-first century works of art by other artists which demonstrate international engagement with travel and / or rural landscape themes. These include works by: Ólafur Elíasson, the Graham Ellard and Stephen Johnstone partnership, the Peter Fischli and David Weiss partnership, Fay Godwin, Johan Grimonprez, Pierre Huyghe, Patrick Keiller, Diane Meyer, Martin Parr, William Raban, Robert Smithson, Wolfgang Tillmans and Sarah Turner. Works by these artists are not presented as a definitive list of all contemporary works of art in existence which match my qualifying criteria. Instead, I justify their citation in terms of their collective ability to define and evidence the leading edge of relevant contemporary art practice.

Having set out these examples of art practice, the second part of this chapter outlines key examples of critical approaches to travel and rural landscape in history of art. Again, a broadly chronological approach is taken for this exercise. To varying degrees, examples of this scholarship are seen to reflect aspects of the two primary approaches to analysing works of art in history of art methodology. These approaches involve analysing a work of art, either stylistically as a visual object, as per the traditional, modernist 'connoisseurship' method; or alternatively, more conceptually as an expression of identifiable social, political or economic

systems and ideologies as per postmodern Marxist art history (Ferne, 1999). Kenneth Clarke's 'Landscape into Art' (1949) is presented as an important example of the former; and amongst other texts, John Barrell's 'The Dark Side of the Landscape' (1980) and W. J. T. Mitchell's 'Landscape and Power' (1994) demonstrate the latter. More recent examples of pluralistic histories and accounts of landscape in art are identified which further demonstrate the influence of Marxist approaches, as well as scholarship which suggests that there are certain limitations associated with this body of work. Chapter two concludes with a survey of recent, relevant art curatorship, including examples of exhibitions from, amongst others, the Hayward Gallery (2005), the Schirn Kunsthalle (2008) and the Deutsche Guggenheim (2008). I argue that these exhibitions, alongside an article by Marcus Verhagen (2012) and a book edited by David Evans (2013), constitute some of the most valuable recent scholarship on landscape in art, especially regarding its relationship with themes of touristic travel.

Chapter three contains the scholarship of my second grouping, primarily from the disciplines of tourism, sociology and social anthropology. As is the case in chapter two, but especially in this chapter, some examples of this scholarship are considered and explored in greater depth than others according to their respective importance to my study's core argument. A largely chronological development is again charted in chapter three. In this instance, and with some parallels with the development of art practice and art theory in the previous chapter, the key historic context here is the expansion in the understanding of what constitutes landscape and travel as subjects that occurred in the latter half of the twentieth century. John Brinkerhoff Jackson's pioneering work at Berkeley in the 1970s is identified as a significant point of origin for this expansion, and a new way of conceptualising landscape presented by 'cultural geography'. A subsequent arrival and generational development of this approach in the UK is discussed with reference to the work of geographer Dennis Cosgrove in the late 1970s and 1980s. I present Cosgrove as a figure who successfully established common ground with approaches to landscape in other disciplinary backgrounds, including history of art. Jackson and Cosgrove are both seen to have contributed to a reconfiguring and expansion of landscape as a subject for study. I also briefly consider a further contextual strand, that of perceptions of the traveller / tourist figure. An historic tendency for tourists and tourism to be described as being culturally inferior to earlier, and supposedly nobler, travellers and travel, is traced back to the eighteenth century. I show how this distinction still found voice in the 1960s in the work of Daniel Boorstin (1961), before being challenged in the 1970s by Dean MacCannell (1976). The break with tradition made by MacCannell promoted an understanding of tourists as having a far deeper cultural and social significance than had previously been considered. Exploring this context allows me to establish my own identity for the purposes of this study as a 'traveller', aligned with a concept of modern leisure travel as put forward by Lynne Withey (1997).

Having done this, I turn my attention to the academic terrain shaped by cultural geography in the US and Cosgrove in the UK, and proceed to the discussion of sociologist John Urry's

ocular-centric theory of the 'tourist gaze' (1990) and social anthropologist Tim Ingold's phenomenological theory of 'dwelling' (2000), later reconfigured as 'inhabiting' and 'wayfaring'. I establish Urry and Ingold's respective works as being representative of the two main positions which characterise the current nature of debates around the perception of landscape in sociology and social anthropology, those of visual experience and those of embodied experience. The latter of these is shown to have emerged in response to, and as a critique of, the notion that visual experience is prime, a notion that Urry had promoted. I explain the origins of Ingold's theories in the research he undertook in the rural landscapes of Finnish Lapland in the 1970s when he spent time amongst the Skolt Sámi people. Ingold observed how the Skolt Sámi perceive their environment in terms of their bodily movement along linear paths through the forest. The interest in how people travel through rural landscapes establishes Ingold's dwelling / inhabiting / wayfaring theory as being of particular relevance to my study, and the principal theory underpinning its argument. This relevance is shown to be further enhanced by Ingold having later argued that people can be understood as having valid, embodied experiences of journeying through viewing works of art.

In chapter four I address my third research question. I bring forward select examples of the contemporary works of art identified in chapter two and analyse these in further depth and with specific reference to two concepts which I derive from Ingold's dwelling / inhabiting / wayfaring. These are the concepts of 'linear journeying' and 'within-ness', which characterise much of Ingold's interests. Works of art included in this chapter are selected on the basis of the strength to which they demonstrate engagement with the themes of travel and / or rural landscape. This engagement is determined in terms of either discernible visual or discernible conceptual content, or in many cases, a combination of the two. My epistemological perspective here is one of an art historian practicing a combination of the two principal analytic history of art approaches mentioned briefly above. I investigate the works of art both stylistically as visual objects, as per certain aspects of traditional connoisseurship analysis, and also conceptually as per newer Marxist orientated analysis, as expressions of particular social systems and ideologies. In this case the social systems and ideologies are those of 'linear journeying' and 'within-ness' as two embodied experiences of travel and rural landscape. I chose not to conform to any one particular methodological model here as I argue that to do so would risk imposing unnecessary interpretive restrictions on my subject matter, which would in turn limit my interpretations and understandings of the works of art. Such methodological flexibility is beneficial, if not essential, given the nature of my primary argument: that cross-disciplinary reading and interaction between a grouping of art practice and history of art scholarship and a grouping of tourism, sociology and social anthropology scholarship can generate a richer understanding and communication of themes of travel and northern rural landscape in contemporary art.

In his critical anthology, 'Art History and its Methods' (1999), Eric Fernie included an essay by art historian Svetlana Alpers (1983) which he identified as highlighting the dangers of

conforming to one exclusive methodological orthodoxy when analysing works of art. In her essay, Alpers details art historical interpretations of Diego Velázquez's 'Las Meninas' (1656) and explains how history of art scholars have misinterpreted this painting by ignoring the pictorial evidence of the work as a visual object in favour of reading external social narratives. The existing popularity of social histories of art, to which I make brief reference in chapter two, and iconographic methods which together have largely displaced older connoisseurship approaches grounded in establishing provenance and stylistic analysis, had blinded scholars to the visual realities of Velázquez's 'Las Meninas'. As Fernie notes of this situation, "the strengths of one generation can become the shackles of the next" (Fernie, 1999, 283). With the case of Alpers in mind, I seek to avoid any such instance of misinterpretation, or possible limited interpretation, by purposefully utilising elements from both of the two main art history methodologies.

A total of seven works of art are analysed in chapter four. In the order of their appearance in my text, they include: Richard Long's 'A Line Made by Walking, England' (1967) (Fig. 2); Julian Opie's 'Imagine That You're Moving' (1997) (Fig. 5); Diane Meyer's 'Born on a Train' (2004) (Figs. 15 and 16); Sarah Turner's 'Perestroika' (2009) (Fig. 15); Fay Godwin's 'Meall Mor Glencoe' (1989) (Fig. 18); and Johan Grimonprez's 'Inflight' (2000) (Figs. 20 and 21). Only 'Inflight' is shown to still exist today in a format other than photographic or filmic record. Photographs or film are now the only evidence of these other, highly transitory pieces. The extent to which the works analysed in this chapter can be said to demonstrate a discernible, genuine affinity with the concepts of 'linear journeying' and 'within-ness' does vary. However, I show that content equatable with these concepts can be found in all seven. Instances of 'linear journeying' are seen to include: the point-to-point line which Long walked in the Wiltshire field; the movement of the viewer along the escalators in Opie's airport installation; the audience of Meyer's installations travelling by train or subway; Turner's documenting of a point-to-point journey from Moscow to Siberia; the on-road, driver's eye viewpoint of Godwin's photograph; the illusory passage of the airplane from one gallery end-wall to another in Ellard and Johnstone's installation; and lastly, the front-to-back pages of Grimonprez's magazine which takes the viewer / reader on an emotive simulated journey through their memories of air travel. Examples of 'within-ness' primarily derive from artists using one or more of the following common strategies: utilising media which have a particular connection with their subjects, such as a faux travel magazine as used by Grimonprez; reducing the distance between the art object and its subject, such as Opie producing an installation which reflects the experience of travelling through an airport whilst actually being a physical part of an airport itself; and finally, replacing the traditional gallery space as the place of display with a context which is closer to an embodied travel and / or landscape experience, such as the installation of Meyer's photographs at a subway station in Los Angeles. The works are revealed as having become 'of', and not 'about', their subject, although a further key finding is that 'within-ness' appears to be at least partially diminished when more transitory works ultimately exist only as photographic or filmic record.

In chapter five, I move into another conceptual phase of my study. Having completed an analysis of my chosen works of art, evaluating them in relation to the concepts of 'linear journeying' and 'within-ness', I now establish the framework of my own art practice, proposing and explaining the purpose of what I term 'bridging', an original hybrid art practice / history of art method. This 'bridging' comprises a strategy and theoretical framework that enables me as a researcher and art practitioner to respond effectively to the scholarship encountered in chapters two and three, and the works of art explored in chapter four. The divide which is being 'bridged' is one where, to a large extent, art practice and history of art have been isolated from the perspectives on travel and rural landscape variously advocated in tourism, sociology, and social anthropology, as detailed in chapter three. The ultimate research outcome of the 'bridging' is the production of a new, original work of art which addresses my fourth research question, which makes a further original contribution to knowledge, and which advances art scholarship. Unlike the works of art I identified in chapter two, my own work of art is created and presented an explicit, sustained engagement with themes of travel and rural landscape, and as an explicit artistic manifestation of the concepts of embodied 'linear journeying' and 'within-ness'. I present my 'bridging' and resulting work of art as a cross-disciplinary answering of the call made by John Tribe, Professor of Tourism, for 'methodological innovation' in our approaches to understanding tourism (Tribe, 2008). They also respond to the comments made by art historian Lucy Lippard, who observed "if there is little art about tourism, there is still less art *within* tourism" (1999, 4-5).

Having perceived, on the basis of the findings of chapter four, that a curatorial approach is inappropriate for my aims, I identified the guidebook as a suitable travel / rural landscape specific artefact to appropriate and utilise as a hybrid guidebook / artists' book format for my art practice and delivering 'bridging'. Two examples of institutional critique conceptual art, Mel Bochner's 'Measurement: Room' (1969) (Fig. 22) and Marcel Broodthaers' 'Musée d'Art Moderne' (1968-72) (Fig. 23); along with a catalogue for 'The Unfortunate Tourist of Helvellyn' exhibition (2003) are cited as artistic precedents for appropriating systems of display and consumption to create new works of art. I briefly explore the specific historic connection between guidebooks in Britain and the development of domestic British tourism in the eighteenth and nineteenth centuries. The examples of J.M.W. Turner and William Gell further demonstrate a link between these guidebooks and art practice during this period. I show that guidebooks, including the 'Lonely Planet' series, and more imaginative accounts of travel such as Alain de Botton's 'The Art of Travel' (2002) and 'A Week at Heathrow Airport' (2009), still play a role in tourism today. Aspects of methodological approaches from a range of additional scholarship are referenced which provide additional evidence of the suitability for using a hybrid guidebook / artists' book format. These include, amongst others: Tribe's self-described "virtual curating" (2008, 926), with narratives of tourism in art generated by hosting a curatorial 'exhibition' within a journal article; David Evans's book 'The Art of Walking: A Field Guide' (2013); and Ingold's own expansion of his 'wayfaring' theory to

include a practice of 'mind-walking' in an art context, which enables us to understand the viewing of works of art and reading of literature as a valid form of journeying in its own right (Ingold, 2010). In chapter four, the particular example of Grimonprez's 'Inflight' suggests that in art practice, the artists' book has the rare potential to encompass both transitory embodied experience, and lasting documentary record.

While this context is the primary reason for focusing solely on artists' books, I acknowledge that there are also two, closely related, practical justifications. First, this choice allows me to explore this particular strand of art practice in sufficient depth, avoiding the potential dilution of my overall argument that could occur if I undertook 'bridging' through a range of media. Second, the focus on one medium avoided compromising the time and content constraints of my study. In the second section of chapter five, I establish the historic context of artists' book practice and the more recent developments in this medium. This involves: acknowledging the difficulty scholars have faced in attempting to define what comprises an 'artists' book'; identifying Ed Ruscha's 'Twentysix Gasoline Stations 1962' (1963) (Fig. 24) as a groundbreaking moment for the medium; referencing key examples of artists' books which engage with travel and / or landscape subjects; and outlining the different categories of contemporary digital artists' books. Alongside 'Twentysix Gasoline Stations 1962', I also consider: Andrew Eason's 'The Remembrancer' (2002) (Fig. 27), Megan Berner's 'In a Shifting Landscape' (2010) (Fig. 28), Alexander Mouton's 'Passing Through' (2011) (Fig. 29), Christian Bök's 'The Xenotext Experiment' (early 2000's to present), Tom Sowden's 'Fortynine Coach Seats Travelling Along the M4' (2003) (Fig. 30) Tea's 'By The Way' (1999) ; and lastly, Susan Trangmar's 'A Play in Time' (2008) (Figs. 31 and 32).

While chapter five explains the conceptual origin of my artists' book as an art practice method for achieving a 'bridging' between different scholarship, chapter six documents in detail the processes and outcomes of my art practice. I set out for the reader, the stages of my artists' book's production and the rationale which influenced my creative decision-making. Especially as chapter six is the largest chapter of my thesis, for the purposes of improving the clarity of my argument and structure, I separate its contents into three sections: 'the journeys'; 'the work in the field'; and 'assembling the final artists' book'. These sections represent the three main stages of production. The research detailed in chapter five accounted for my artists' book's conceptual origin, but it also provided a very useful contextual base of existing artists' books and other relevant material which helped determine much of the design of my own work. That research influenced many aspects of my artists' book, including its eventual dimensions, the number of pages, the page layouts, the blend of visual and textual content, and the inclusion of digital content through its production as a joint print and online work. Ruscha's 'Twentysix Gasoline Stations' was a particularly important source, as were a number of walking guidebooks from my own collection. As I have already indicated, my artists' book, titled 'Travelling the Line' represents an intentional blurring of

these two sources as per its 'bridging' aim, and should be understood as a work of art / guidebook hybrid.

In the first section of chapter six I explain the reasons for travelling to the Scottish Highlands and Finnish Lapland as my chosen northern rural landscapes at the heart of 'Travelling the Line' and set out the details of my journeys. I argue that these two locations represent identifiable and contextually appropriate locations for my art practice. They correlate with much of the other content of my thesis, including: the Scottish Highland landscapes which appear in the work of Godwin, Fulton and Long; the historic development of tourism and landscape in Britain in the eighteenth and nineteenth centuries, which includes the Scottish Highlands; the origins of Ingold's dwelling / inhabiting / wayfaring theory in Finnish Lapland; and a number of additional examples of scholarship that I have identified which have a focus on embodied experiences of rural landscapes in Scotland and Finland. From a practical perspective, I also present these places as being, for the purposes of gathering primary source material, geographically near enough to my location in southern England to be accessible in terms of travel time and the funding required. After an initial scoping journey to the Scottish Highlands, two subsequent journeys were then made in the second year of my study for gathering the materials in the field which appear in 'Travelling the Line'. In Scotland I walked the northernmost section of the long distance hiking trail, the 'West Highland Way', from Fort William to Bridge of Orchy. In Finland I walked some of the trails on the eastern edge of the Pallas-Yllästunturi National Park.

In the second section of chapter six I detail how two primary criteria informed my collection of primary art practice material while in the field. I explain how these criteria ensured that I obtained material which, especially later, would help me produce works of art that would be relatable to Ingold's theories. The criteria were: the need to source material on, or in the immediate vicinity of the trails along which I walked; and the need for this material to be sourced at different stages of the journeys. Despite these aims, practical concerns also played a significant role, comprising a variety of embodied experiences such as: poor weather conditions; a lack of power availability; the heavy weight of equipment; and the unpredictability in the length of my hiking days due to the need to find appropriate shelter at night. I recorded my experiences of travelling and hiking with friends in my two rural landscapes in a range of media, including: photography, text, digital video, and sound. The decision-making process around collecting material in the field was reliant on personal and subjective interpretation of the locations in which I was travelling. My overarching aim was though to create a body of material that would capture a narrative, chronologic overview of my embodied experiences throughout the duration of my journeys.

The final section of chapter six explains how, after the completion of my journeys, material was collated, edited and assembled into a collection for inclusion in my final print and online artists' book. My production of a range of drawing and painting works are detailed, and the

reason for my ultimate decision not to include these is explained. This is shown to hinge primarily on the issue of a lack of compatibility with the content of contemporary tourist guidebooks. I outline the aesthetic and conceptual concerns which shaped the content and appearance of my artists' book, making reference to an early incarnation of the work which featured a different name and slightly different scope. Ruscha's 'Twentysix Gasoline Stations 1962' and the concepts of 'linear-journeing' and 'within-ness', joined a range of additional travel specific, visual sources which influenced my final design. Principal amongst these included: the A5 size, portability and mass-produced character of a variety of tourist guidebooks; the blackbox flight data recorders of popular imagination; the minimalist aesthetic of a 1960s railway poster; and the grid layout of the Finnish state railways website. A combination of my budgetary constraints, the inbuilt capability for hosting and / or displaying images, video and sound files, and an ability to reference the appearance and function of websites such as flickr.com, meant that using Wordpress.com proved a very suitable choice for hosting the online content of 'Travelling the Line'. As I detail in chapter five, Mouton (2013) identified three configurations of contemporary artists' books in the digital age. My artist book is shown to conform to the specifications of his second configuration, that of the "digital hybrid" (Mouton, 2013, 35). This represents a conscious decision on my part to locate my artists' book within the terrain of current and leading artists' book practice.

In my seventh, and final, chapter, I look back and set out an overview of the study. I state my original contributions to knowledge, detail the significance of my study, and also explain the opportunities for further developing my research. Potential extensions of this study, which would be of particular interest to the art practice or history of art communities, could include curating an exhibition of the works I identified in chapters two and three, or the production of additional, original works of art in different media. I introduce and discuss an additional original work of art, an 8mm motion picture film, 'Overnight' (Figs. 59 and 60), which I produced after recently revisiting the Scottish Highlands. Completed after the conclusion of the art practice element of my study, I present this film as a demonstration of the potential for pursuing further practice based research involving the use of the motion picture film medium.

Chapter 2. Themes of travel and rural landscape in art practice and art theory

2.1 Art practice

There are many different understandings of, and uses for, the term 'landscape'. The Oxford Dictionary of English, with its two distinct, but closely related definitions, of landscape as "all the visible features of an area of land", and "a picture representing an area of countryside" (Oxford Dictionary, 1999) is testimony to this. Landscape can be both the land itself or its representation. In the context of art practice however, the notion of landscape indicating a representation of rural land is a particularly important and enduring definition which can be traced back to the Italian Renaissance and Dutch painters of the sixteenth century (Whyte, 2002, 13). This interpretation of landscape, as a representation of rural scenery, provided the foundation for one of the principal historic genres of western art, albeit one which only achieved real prominence relatively late in art's wider development (Crandell, 1993, 112). Malcolm Andrews (1999) has outlined the early evolution of the popularity of landscape in European art practice, and some of the different approaches used by artists to explore and communicate landscape subjects. He charts this evolution from landscape's origins as supplementary and subordinate subject matter in the sixteenth century through to its emergence in the seventeenth century as an increasingly aesthetic, naturalistic concern in its own right. The seventeenth century has been identified as the period when "the European tradition of self-consciously landscape art and painting...became firmly established" (Cosgrove and Daniels, 1994, 4).

From here, landscape arguably reaches the period of its greatest prominence in western art, with the genre attracting significant attention from artists throughout the eighteenth century, before interest eventually peaked at a point in the late nineteenth century (Mitchell, 1994, 7). Although not necessarily occurring as a direct result, it is notable that this flourishing happened to coincide with a corresponding decline in the fortunes of two of the other genres of art traditionally recognised, and more valued, by the academy. Two of the staples of the academy, history painting and portraiture, were both significantly diminished by the late nineteenth century, sustained before their eventual demise by the work of artists of the neoclassical tradition such as David and Ingres. Out of a desire to portray the society and environment of the present day, in France, artists including Monet, Degas, Pissarro, Renoir and others, sought to break with neoclassicism and instead "followed Manet's lead in depicting scenes of contemporary life and landscape" (Crosby, 1959, 662).

The apparent 'golden age' for landscape art in Europe which followed, saw the development of two new, highly influential theories of landscape aesthetics. These were the broadly concurrent theories of the 'sublime', the 'picturesque' and the 'romantic' landscape. In his investigation of the work of 'travelling artists' in the period 1564-1875, Michael Jacobs describes these concepts as having influenced European landscape art "well into the 19th

century” (1995, 12). I cite Jacobs’ observation to evidence the impact of these theories, but it is especially pertinent for my study as this is an instance of the picturesque and the sublime being referenced in an example of scholarship which features a dual focus on both landscape and travel. Jacobs references the picturesque, sublime, and romantic notions of landscape as ‘visions of nature’ which influenced European artists who travelled overseas to distant lands and helped shape their interpretation of these places. Gina Crandell has referred to the same phenomenon in the European context, explaining how the perceptive experience of travellers undertaking the Grand Tour to Italy was influenced by the content of landscape paintings. Crandell explained how “after the English traveller had seen landscape paintings, the supreme experience of the Tour became the rugged but visually exciting return trip across the Alps” (1993, 114).

Having attained this eventual prominence in the nineteenth century, traditional artistic engagement with landscape, at least in terms of the art historical canon, experienced something of a decline through the twentieth century. As the art historian W. J. T. Mitchell was moved to state in the 1990s, there is “no doubt that the classical and romantic genres of landscape painting...now seem exhausted, at least for the purposes of serious painting” (1994, 20). Six years later, John Haldane commented in an article published in *Art Monthly* that, “one of the most striking, yet largely unremarked, features of contemporary British art is its neglect of landscape” (1999, 7). This decline was concurrent with the seismic shifts which took place in western artistic production at this time. The twentieth century saw a shift in focus in much of the artistic production within art institutions, a shift away from realism and naturalistic representation to more abstract, and then conceptual, subjects and concerns. This shift has been detailed and described as a process of “dematerialisation of the art object” by John Chandler and Lucy Lippard (1997, 5), who observed a de-emphasis of art’s traditional ‘material qualities’ taking place in art of the 1960s.

Mitchell’s statement of landscape being “exhausted” would certainly appear to ring true in the 1960s. As Catherine Elwes and Stephen Ball have stated with regard to film and video makers in the UK at this time:

Growing up in the experimental ferment of the 1960s and 1970s, a simple reconstitution of romantic traditions of landscape painting was untenable...painting was jettisoned along with conventional sculptural forms and what was regarded as a redundant landscape tradition (Ball and Elwes, 2008, 5).

Haldane posits a variety of possible reasons to explain this observation, including growing interest in, and influence from: feminism, gender theory, post-structuralism, media and music culture. He does not however provide any further detail for any of these, and he similarly references painting, albeit less explicitly, adding “the neglect of landscape may be due to the fact that contemporary artists can see no way of representing it other than by traditional

methods" (1999, 8). Despite this suggestion of apparent neglect having occurred, it is important to note that it was the old paint on canvas tradition of landscape art which had been abandoned, not landscape as subject. In fact, it must be noted that even making this relatively qualified statement is in itself slightly problematic. While it can certainly be used to describe a general overview of artistic production associated with landscape in the mid-to-late twentieth century, there are of course exceptions which buck this trend. It is not the case that the tradition of landscape painting disappeared never to be seen again.

In the era of the new generation of 'post-medium' London based artists who have become known as the 'Young British Artists' or 'YBA's', Canadian / British artist Peter Doig won the John Moores Painting Prize in 1993, having used the traditional fine art media of oil paint and canvas to explore the imagery of Canadian forest landscapes. Doig was described in a retrospective exhibition of his work at Tate Britain (2008) as, "disregarding the prevailing trend for a cool, processed aesthetic, he made oil paintings of landscape subjects which were disarmingly romantic and vernacular in character" (Tate, 2008). After winning the John Moores Painting Prize, on the strength of works such as 'Milky Way' (1989-90) (Fig. 1) Doig was nominated for the prestigious Turner Prize in 1994, the very same year Mitchell was making his "exhausted" statement about landscape painting. The example of Doig demonstrates that the medium of paint on canvas can still play a role in artistic exploration of landscape, and gain considerable critical, and indeed economic, recognition in a contemporary art context. While this is the limit of this study's interest in Doig, whose oeuvre contains little discernible engagement with themes of travel, his example successfully highlights the potential dangers of making over-generalised statements like Mitchell's.

Citing Wrede and Adams' text 'Denatured Visions: Landscape and Culture in the Twentieth Century' (1991), Stephen Daniels explained in 2004 that:

the practice of landscape art, looked down upon for much of the twentieth century as a conservative pursuit, the province of amateur painters and popular commercial artists, one peripheral to the trajectory of modern art, was revived as an art of creative, indeed avant-grade engagement, and in the process ascribed a modernist pedigree (2004, 435).

An echo of this notion of a 'rebirth' of interest in landscape can be found in Anne Gallagher's essay 'Landscape', published in the exhibition catalogue printed for the British Council's exhibition of the same name (2000). Gallagher suggested that "perhaps precisely because landscape painting in the traditional sense had become so devalued, the medium has been liberated" (2000, 6). Gallagher, however, contradicts this claim by Daniels that landscape was confined to amateur painters and popular commercial artists. She argues to the contrary that landscape "has been a recurrent theme in most significant tendencies of the twentieth century" (2000, 6). The emergence of two particular British artists at the height of art's

dematerialisation during its conceptual turn in the 1960s, those of Richard Long and Hamish Fulton, would suggest that it is Gallagher who has made the more accurate assertion.

Both graduates of London's Central Saint Martins School of Art, Long and Fulton, are examples of post-medium, conceptual artists, who enjoyed increasing international fame and significant art world recognition while exploring new possibilities for artistic engagement with landscape. Long was awarded the Turner Prize in 1989, having been shortlisted a record four times. Haldane identified Long and Fulton at the 'Go Away: Artists and Travel' group exhibition at the Royal Academy (1999) as being "alone among those represented, in being travellers from an urban culture into the natural landscape, and in making their journeys an essential part of their art" (1999, 8). Not only are they testimony to the continuing interest in landscape as identified by Gallagher, they additionally demonstrate an identifiable interest in the theme of travel, which makes these artists of particular importance to this study.

As Maria Grazia Tolomeo notes in the exhibition catalogue accompanying Long's 1994 exhibition at the Palazzo delle Esposizioni in Italy, 'A Line Made by Walking, England' (1967) (Fig. 2) is one of Long's most memorable early works (Tolomeo, 1994, 14). It comprises a photograph taken by Long of a line of flattened grass in a field which he created by repeatedly walking forwards and backwards until the path was visible in the sunlight. The text based 'Seven Days Walking and Seven Nights Camping in a Wood, Scotland March 1985' by Fulton (1985) (Fig. 3) was selected for inclusion in the 'A Picture of Britain' (2005) exhibition and television series collaboration between the Tate Gallery and the BBC. It consists of a screen print of a long list of text based observations Fulton made while walking in the Cairngorm mountains in the Scottish Highlands. In the accompanying print publication of the same title, curator Christine Riding included reference to the work in her 'Land of the Mountain and of the Flood' essay. She describes how "in the 1960s, a whole generation of artists emerged who sought to find new ways of engaging with the subject of landscape" (Riding, 2005, 115) and used Fulton's practice to highlight an example of these 'new ways'.

These two works, and indeed the wider oeuvres of both Long and Fulton, exemplify the reconfiguring which occurred within artistic production in the 1960s. In so far as the traditional paint and canvas is replaced with various elements of human performance, photograph and text; they are works which represent Chandler and Lippard's 'dematerialisation' of the traditional object of art in action. Just as significant in the context of this study however is the fact that they also demonstrate a reconfiguring and expansion of what landscape can comprise as an artistic subject. In both 'A Line Made by Walking' and 'Seven Days Walking and Seven Nights Camping in a Wood, Scotland March 1985' we can see that the more traditional and passive 'view of the land' has been supplanted by more active and process based 'interactions' with the land. These new interactions incorporate reflections on how we experience rural landscapes through walking.

The pioneering art of Long and Fulton, both of whom are still active today, formed for Gallagher a "significant chapter in the history of British landscape art" (2000, 7). It is clear that they, as well as others who pursued similarly unconventional approaches around that time, paved the way for the production of further 'new' landscape art in all manner of media as a younger generation of artists continued to redefine engagement with landscape. A key example of a contemporary artist from this younger generation who can be considered part of this trend is Chelsea School of Art and Goldsmiths educated Julian Opie. Opie has explored a wider range of subjects and media than either Long or Fulton, from portraiture to abstract minimalist sculpture, and painting to digital installations. Much of this of course is not the focus of this study. I posit however that his extensive and continuing engagement with landscape, particularly evident in two of his works I reference below, can be considered as playing a central role in defining the leading edge of artistic enquiry into interconnecting themes of travel and rural landscape. As such, select works from his oeuvre join those by Long and Fulton as being among the principal examples of contemporary works of art which collectively make up the art practice context of this study. Of all the artists I reference in this study, there is no doubt that Opie represents the figure who has synthesised themes of travel and rural landscape most effectively and most comprehensively. The standard of his practice, both in terms of its conceptual purpose and its technical execution, sets the benchmark for my own practice to respond to and attempt to build upon.

Opie has produced and continues to produce, work in non-traditional media, including most recently the extensive use of digital media. He has a particular interest in how experiences of travel, and especially high speed travel, influences the way in which landscape is perceived. He has recounted how:

I have grown up moving through the world; driving, flying, on trains and bicycles and boats, and of course, walking. I know the world as much by this moving, ever-changing landscape, as by stopping to look at the view of a static one (Opie, 2013).

Reviewing Opie's 2001 solo exhibition at London's Lisson Gallery, 'Sculptures Films Paintings', writer and critic Pryle Behrman observed how Opie's work was "the art of nomadism: a world in which people no longer have a place and travel does not require a destination" (Behrman, 2001, 32). For Gallagher, Opie has "captured this very contemporary experience of the landscape we pass through, often at speed and viewed through the window of a vehicle" (2000, 8). From amongst the many works that could justifiably be referenced here, there are two large-scale projects from Opie's oeuvre, both produced in the 1990s that are particularly worthy of this study's attention. These are his 'Imagine you are driving' series (1993-94) (Fig. 4) and his Heathrow Airport installation, 'Imagine That You're Moving' (1997) (Figs. 5 and 6), which both communicate an experience of landscape as mediated by travel particularly successfully.

The 'Imagine you are driving' series was inspired by Opie's travels around Europe by car in the early 1990s, and works from this series were first shown at a solo exhibition at London's Hayward Gallery (1994). At the heart of the series are six commercially produced screenprints depicting highly stylised and flattened views of an empty motorway with featureless grass verges and blue sky. 'Imagine That You're Moving' was a permanent installation at Heathrow Airport's new flight connections centre. Commissioned by the Public Art Development Trust, it comprised simplified representations of rural British landscapes displayed on four large light boxes in the passenger transit area and a number of standard video monitors in the passenger waiting area. Describing 'Imagine That You're Moving', Mary Horlock explains how the "flat, idealised landscapes with their trees in full leaf, green hills and blocked-in sky are simple and direct enough to be taken in quickly, reflecting the transient experience of the traveller" (Horlock, 2004, 101).

The stylised, flattened representation of landscape is common to both works, and Horlock's description is just as applicable to 'Imagine you are driving'. A key aspect of 'Imagine That You're Moving' which is of additional interest in the context of this study however, is its replacement of the gallery as the location of display with an airport terminal. Horlock quoted a review of a separate Opie exhibition by critic Andrew Graham-Dixon who had said that "moving through an installation of Opie's is like moving through a modern airport: it is to feel both pleasantly and unpleasantly removed from reality" (Dixon, 1993, cited in Horlock, 2004, 120). In the case of 'Imagine That You're Moving', the viewer is literally moving through an airport. The distance between the art object and its subject, the act of travelling, has been substantially reduced to the point where the art has become the airport and the airport has become the art.

I will revisit Long's 'A Line Made by Walking' and Opie's 'Imagine That You're Moving' in chapter four, where I explore these two works, and others, in greater detail and with a specific focus on how they communicate two particular embodied experiences of travel and rural landscape. There is of course a wider, and more international group of high profile artists who's recent work also demonstrates engagement with one or both of these themes. Some of the most notable names in this group include: Ólafur Elíasson, the Graham Ellard and Stephen Johnstone partnership, the Peter Fischli and David Weiss partnership, Fay Godwin, Johan Grimonprez, Pierre Huyghe, Patrick Keiller, Diane Meyer, Martin Parr, William Raban, Robert Smithson, Wolfgang Tillmans and Sarah Turner. The extent to which these artists engage with travel and rural landscape as interconnected, integrated themes is limited, but many have produced work which demonstrates extensive engagement with at least one of these themes. Common to the work of all these artists is a spurning of traditional fine art media in favour of other 'new' and less historically conventional media. Photography is used frequently, but we can also see some use of film and digital video, sound, artists' book, collage, and installation.

Key works by these artists include: Elíasson's photographic series 'Cars in Rivers' (2009) (Fig. 7), which included 35 photographs of offroad vehicles stranded in glacial rivers in the Icelandic highlands; Ellard and Johnstone's simulation of an airport experience in their multi-media installation 'Geneva Express' (1997) (Fig. 19); Fischli and Weiss' archival collection and display of tourist destination photographs 'Visible World' (1997) (Fig. 8); Godwin's photograph of the road leading through Glen Coe in the Scottish Highlands 'Meall Mor Glencoe' (1989) (Fig. 18); Grimonprez's faux airline magazine 'Inflight' (2000) (Figs. 20 and 21); Huyghe's documenting of a journey to the Antarctic 'A Journey That Wasn't' (2005); Keiller's 'Robinson' series which blends fact and fiction to explore a British landscape shaped by economic activity, including the film 'Robinson in Ruins' (2010) (Fig. 9) and 'The Robinson Institute' exhibition (2012) (Fig. 10); Meyer's sleeper train cabin installation and associated photographic series 'Born on a Train' (2004) (Figs. 16 and 17); Parr's photograph depicting tourist crowds near the famous Matterhorn mountain in the Alps 'Matterhorn' (1990) (Fig. 11); Raban's filmic journey from central London to the Thames estuary 'Thames Film' (1986) (Fig. 12) and from Dover to Calais in his later film 'Continental Drift' (2003); Smithson's combination of map and photographs, 'Ithaca Mirror Trail, Ithaca, New York' (1969) (Fig. 13); Tilmans' photographed view from an airplane window 'JAL' (1997) (Fig. 14); and Turner's emotional journey on the Trans Siberian railway to Lake Baikal in her film 'Perestroika' (2009) (Fig. 15).

There is not the opportunity to engage with all of these works in significant depth with the confines of this study. However, as with Long's 'A Line Made by Walking' and Opie's 'Imagine That You're Moving', I will revisit a number of these for further analysis in chapter four. The additional works I will return to include: 'Geneva Express', 'Meall Mor Glencoe', 'Inflight', 'Born on a Train' and 'Perestroika'. All of these, as I explain in chapter four, are of particular relevance in terms of their subject, medium and approach, to the development of my own original art practice. Some further works of art which similarly define the field of contemporary art practice in my area of research, and a number of recent artists' books, are additionally introduced later in chapter five, where I discuss my interest in this particular medium.

2.2 Art theory

In art history scholarship, landscape, like the other historic genres of western art, has traditionally been analysed and contextualised as part of a largely chronological canon of art. The basic principals of this approach involved authoritatively charting key stylistic and conceptual developments evident in particular works of art. These works are identified and selected for analysis on the basis of their perceived canonical significance. The work of art as a standalone object forms the primary evidence for researchers. Broadly speaking, this method represents the conventions of what is usually termed a 'connoisseurship' analysis of

art (Ferne, 1999, 18). These conventions were established by some of the most pre-eminent figures associated with the methodological development of history of art as a defined academic discipline, including Giorgio Vasari in 'The Lives of the Artists' (1568) and Ernst Gombrich in 'The Story of Art' (1950).

An example of this approach to engaging with landscape in art can be found in Kenneth Clark's 'Landscape into Art' (1949). In this pioneering survey of landscape painting (Andrews, 1999, 2), Clark presented an authoritative, modernist, and subjective vision of landscape in art. At the core of this seminal text is a progressive and chronological narrative of this particular arts' formal development through history to the time of writing. A review by John Walker printed in 'The Burlington Magazine' shortly after the first publication of 'Landscape into Art' highlights this traditional 'connoisseurship' approach. Walker defines Clark's methods against new, alternative history of art methods, such as Marxist art history and those practiced in France, Germany and Italy, and describes his approach as "empirical, founded on connoisseurship, and motivated by love of the actual work of art" (1950, 358).

Cultural geographer Stephen Daniels has noted that art historians who were working within the landscape art context and "searching for a conceptual framework beyond the confines of art historical connoisseurship" (Daniels, 2004, 434), looked to Jay Appleton's 'The Experience of Landscape' (1975). Described as an attempt to "develop a philosophy of human aesthetic responses to landscape" (Bunkse, 1977, 149), 'The Experience of Landscape' set out a theory which related preferences for certain landscape aesthetics in art to our subconscious human preferences for particular environments and habitats. Appleton termed this theory 'prospect-refuge', a reference to our preference for landscapes which offered the attributes of prospect, or open areas, e.g. for easier hunting, and those of refuge, or more secluded areas, e.g. for better protection from potential aggressors.

History of art as a wider academic discipline saw significant methodological development and expansion in the latter half of the twentieth century. The old modernist and connoisseurial histories of art presented by figures like Clark were challenged by new critical theories and approaches, including amongst others those which relate to social history, such as Marxist art history. Examples of this interest can be found in pioneering works such as: Clement Greenberg's 'The Avant-Garde and Kitsch' (1939), John Berger's 'Ways of Seeing' (1972), and T. J. Clark's 'Image of the People: Gustave Courbet and the 1848 Revolution' (1973). Daniels' identification of 'The Experience of Landscape' as being one of the first instances of art historians actively seeking out new epistemologies in relation to landscape indicates that these new methods in history of art were exerting an influence on art historical engagement with landscape in the 1970s.

However, like Daniels, Appleton was also a geographer. It is noticeable that much of the literature dealing with landscape art written by art historians which demonstrate the influence

of these new approaches to history of art were only published some years after the works cited above by Berger and Clarke. Two of the most significant examples of this literature include John Barrell's 'The Dark Side of the Landscape: The Rural Poor in English Painting 1730-1840' (1980), and later, W. J. T. Mitchell's 'Landscape and Power' (1994). Both take aim at old modernist narratives and reject connoisseurship, engaging with landscape art as a thoroughly postmodern interest where a wide range of different social, political and economic interpretations and readings have validity. In the case of 'The Dark Side of the Landscape: The Rural Poor in English Painting 1730-1840', Barrell utilises a Marxist mode of analysis to examine landscape in art not as a traditional aesthetic concern as a 'view of the land', but as a social, political and economic framework used by artists for presenting very particular, coded visions of poor rural populations. In 'Landscape and Power', Mitchell presents landscape as an expression of political ideologies, or 'power-plays', with the aim of changing our perception of landscape "from a noun to a verb" (1994,1). He offers a definition of landscape which suitably demonstrates the expanded 'all-encompassing' nature of the term's meaning in the new history of art context:

Landscape is a natural scene mediated by culture. It is both a represented and presented space, both a signifier and a signified, both a frame and what a frame contains, both a real place and its simulacrum, both a package and the commodity inside the package (1994, 5).

Mitchell identifies two phases of the study of landscape in the twentieth century, an observation which further serves as an effective summation of the new expanded possibilities for interpreting landscape. Describing these two phases, he explained how:

in the first, associated with modernism, the history of landscape is essentially the history of landscape painting, a site for contemplation. In the second, associated with postmodernism, landscape is decentralised in favour of the semiotic and hermeneutic approaches that treat landscape as an allegory of psychological and allegorical themes, which may be decoded as a body of determinate signs. This decoding of landscape as a set of textual systems places landscape in the arena of cultural practice (1994, 1).

Later examples of the influence of new pluralistic histories of landscape art can be found in a number of publications, including: Simon Schama's 'Landscape and Memory' (1995), Malcolm Andrews' 'Landscape and Western Art' (1999), and Ian Whyte's cross-disciplinary 'Landscape and History since 1500' (2002). These texts all contain wide and thematic explorations of landscape. A range of contextual issues are considered, including the social, political and economic notions of landscape as put forward by Barrell and Mitchell (1980). Whyte additionally is able to identify and isolate a particular reference which represents the shift in methodology from the approach of Clark to that of the new 'post-connoisseurship' art

historians. He cites Berger's description of Mr and Mrs Andrews in Thomas Gainsborough's hybrid landscape / portrait painting 'Mr and Mrs Andrews' (about 1750) as this reference. Berger, he wrote, commented that Mr and Mrs Andrews "looked smug and self-satisfied not because they were fitting into the Augustan and Rousseauesque tradition, but because they owned the land behind them" (Whyte, 2002, 24). Berger's interest here in Gainsborough's portrayal of the economic realities of a particular landscape has clearly supplanted interest in any stylistic concerns which the painting may demonstrate. While Schama, Andrews and Whyte do not present modernist histories of landscape in art, they do all broadly conform to a chronological, historical overview structure which, if only in part, does characterise the approaches of Gombrich and Clark. In so far as 'Landscape and Memory', 'Landscape and Western Art', and 'Landscape and History since 1500' appear to still be favourably received, and their respective authors apparently still well regarded by the history of art community, it does imply that, at least to a certain extent, some aspects of the traditional practice of charting a linear development of art are still relevant.

There are limitations associated with existing postmodern accounts of landscape in art. Elaine King (2010) has highlighted one such limitation in an article which frames approaches to nature and landscape in relation to current climatic and ecological concerns. King explains how:

post-modernist theory demonstrated how our relations to the non-human world are always historically mediated and constructed. The post-modern reading of nature as a textual construct made up of countless layers of human interpretation, none of which is privileged over another, is ultimately unsatisfactory. Beneath the many layers of cultural framing, there remains something irreducible about the natural world (2010).

Along with this observation, King raises questions about the conflicting ways in which we can describe nature, either as a physical 'reality' or as an artistic 'illusion', in the "age old debate" as she terms it. (2010). Stuart Ziff makes a remarkably similar observation in considering the limitations of late modernism, when art had "evolved into an entirely nonobjective pursuit, and the landscape of the abstract picture was a field of symbolic elements that represented the internal world of pure expression" (1995, 478). Although discussing two very different approaches to making and interpreting landscape art, both King and Ziff are describing how landscape in terms of its 'physical reality', is subjugated in favour of a filtered, human 'view', whether that view be a contextual framework or more literal one. This concept of landscape being mediated by human perception is of course of particular interest to this study, given its focus on artistic responses to landscape. Schama hints at an acknowledgment of some of these limitations of the postmodern approach. He adopts his own particular position, choosing to perceive landscape as a cultural construct which has been formed organically as much as through the imposition of any social, political or economic frameworks. The role he assumes as researcher is something akin to an archaeologist who uncovers hidden layers of

cultural meaning which lie below the surface of contemporary life. In his words, "Landscape and Memory is constructed as an excavation below our conventional sight-level to recover the veins of myth and memory that lie beneath the surface" (Schama, 1995, 14).

A further limitation of existing postmodern accounts of landscape art which is of greater significance to my particular study is the absence of literature which engages with landscape in the specific context of contemporary art. While there is certainly no shortage of scholarship which explores landscape in art generally, there is little that focuses on the most recent art practice, especially examples of contemporary art which explore interconnecting themes of travel and landscape. Lippard, who rose to prominence through her work on the 'dematerialisation of the art object' in the 1960s and later on expanded art histories of feminism, politics and place, highlighted this scenario as well as hinting at a wider lack of interaction between art practice and the work of scholars in disciplines associated with the study of travel and tourism. In her text 'On the Beaten Track: Tourism, Art and Place' (1999) she observes, "if there is little art about tourism, there is still less art *within* tourism" (Lippard, 1999, 4-5). Her citing of four-hundred million annual leisure travellers globally, as of 1999, together with an assertion that artists "have always travelled and provided a lens through which the rest of us look around" (1999, 4) present two reasons for this lack of interaction to be addressed. Especially given the expanded scope and increased diversity in art historical approaches to landscape as outlined above, the general shortage of literature which engages with travel and landscape in contemporary art is somewhat incongruous.

Two notable exceptions to this trend however include Marcus Verhagen's article '(Art) Tourism' (2012) published in the journal 'Art Monthly' and David Evans' edited book published just one year later, 'The Art of Walking: A Field Guide' (2013). Verhagen's article references the concept of tourist inauthenticity put forward by Daniel Boorstin in 'The Image: A Guide to Pseudo-Events in America' (Boorstin, 1961), a concept I will reference again in its own wider context in the next chapter. Verhagen explores a number of contemporary artworks in relation to Boorstin's traveller / tourist dichotomy throughout his article, including amongst others Fischli and Weiss' 'Visible World' and a brief mention of Parr's photography. He also mentions the relationship artists have with tourism and tourist infrastructure, for example, through regularly travelling for studying, teaching, residencies, and participating in exhibitions (Verhagen, 2012, 358). More pertinent is 'The Art of Walking: A Field Guide', described by its publisher Black Dog as the first extensive survey of walking in contemporary art (Black Dog, 2013). Evans assembled a collection of short texts on this subject and brought these together with an extensive range of artists' work. This content is arranged thematically into seven sections, which Evans innovatively presents as seven 'walks' which the viewer / reader can use as the inspiration for following their own walks. Many artists whose work appears in the book were able to have an active role in the material and layout of their respective pages. The result is a rare example of scholarship which comes very close to spanning the art practice / history of art disciplinary boundary. I return to this book in chapter

five where I present it alongside a number of other pieces of scholarship as a contextually appropriate start-point for my own original art practice.

Evans takes aim in 'The Art of Walking: A Field Guide' at what he perceives as poor practice in art survey texts, and to a lesser degree, art curatorship and exhibitions. Namely, he is critical of a tendency in survey texts for one authoritative text to be foregrounded at the front of a publication and the works of art themselves to be relegated to the status of mere supplementary illustrations arranged as a list after the text (Evans, 2013, 18). He implies that exhibition catalogues suffer from the same weakness. While I agree with much of this observation, it is the case that some of the best history of art scholarship on landscape in contemporary art, and especially its relationship with travel, is to be found in art curatorship and its associated print artefact, the exhibition catalogue. A number of group exhibitions of contemporary art have either explicitly focused on themes of landscape and / or travel, or have featured significant individual examples of works which demonstrate interest in these themes. Such exhibitions in recent years have included, amongst others: the British Council's travelling exhibition 'Landscape' (2000); the travelling exhibition 'Unframed Landscapes' (2004); 'Nature as Artifice, The New Dutch Landscape in Photography and Video Art' at the Kroller-Muller Museum (2008); 'True North' at the Deutsche Guggenheim (2008); 'The New Landscape' (2009) at the private Canal View gallery in New York; and 'Looking at the View' at Tate Britain (2013);

The importance of the 'Unframed Landscapes' exhibition was unambiguous for King, who described it as having offered no less than a "reassessment of landscape as a genre in contemporary art" (2010). While this may have been the case, it must be noted that the British Council's 'Landscape' exhibition had arguably achieved much of the same goal some ten years earlier. This earlier show was focused on a then young generation of artists, and in the words of the British Council, their "new approaches to the traditional theme of landscape...[which]...re-evaluate the classical interpretations of this subject matter" (British Council, n.d.). Echoing King's concerns with the ways in which art can describe nature, the notes accompanying the 'Unframed Landscapes' exhibition published by the Institute of Contemporary Art Dunaújváros described the ambition of the exhibition as comprising a desire to "bring about greater environmental attainment" (Institute of Contemporary Art Dunaújváros, 2004). Appropriately enough, King and Ziff's observation of how the 'physical reality' of landscape is subjugated in art in favour of a filtered, human 'view' was manifest in a very literal way at the exhibition in a painting displayed there by Croatian artist Matko Vekic. This work is said to have featured a modernist grid superimposed over a painting of a mountain (Fowkes, 2004).

'True North' also stands out, in this case for having offered a coherent snap-shot of ways in which a group, albeit quite small, of seven international contemporary artists have used photography or video to portray a variety of exclusively northern landscapes, including those

of Canada, Iceland and the Netherlands (Deutsche Guggenheim, 2004). For curator Jennifer Blessing, the works included in the exhibition were descendants of works produced in the nineteenth century by artists who originally travelled to the north in pursuit of landscape subjects in the traditions of the romantic and sublime. Blessing believes that those traditions no longer pertain. With a certain echo of the interests Opie expresses in his art practice, Blessing makes direct reference to the impact contemporary travel has had on how we experience landscape, she explains how "over time, concomitant with the steady elimination of any and all barriers to long-distance travel, the assumptions of heroic quests that underlay these images were superseded by the ubiquity (and banality) of the tourist snapshot" (Blessing, 2008, 13). Her observation also chimes with one made earlier by Gallagher. In her essay included in the catalogue of the 'Landscape' exhibition, Gallagher had described a new phenomenon of second-hand experiences of landscape based on memories filtered by media, a phenomenon which has become "accepted territory for the landscape artist" (2000, 7).

Other exhibitions with a more explicit travel focus include: 'Universal Experience: Art Life and the Tourist's Eye' at the Hayward Gallery (2005); 'All-Inclusive. A Tourist World' at the Schirn Kunsthalle (2008); 'Sightseeing' (2010) at Plymouth University's Peninsula Arts Gallery; Art Circuit's touring exhibition 'Walk On: From Richard Long to Janet Cardiff, 40 Years of Art Walking' (2013); and 'The Sense of Movement When Artists Travel' at the American international art fair, 'Art Basel Miami Beach' (2015). Among these 'Sightseeing' is unique in so far as it featured an exclusive focus on one individual art form which has a strong historic relationship with travel and tourism, namely that of the tourist photograph. Included in the exhibition were ninety postcards by contemporary artists from Germany and New Zealand which subverted the traditional role of postcards as objects which venerate landscapes. As stated by the Peninsula Arts Gallery, the exhibition "highlights the mobility of the postcard and the way in which landscape photography and tourism are inextricably linked" (Peninsula Arts Gallery, 2010). 'Sightseeing' represents a development of one strand of an earlier exhibition, 'Traces of Friday' held at the University of Pennsylvania's Institute of Contemporary Art (2003), which presented contemporary art that explored three recurring visual icons of tourism: the postcard, the map and the souvenir (University of Pennsylvania, 2003).

The works surveyed in this chapter collectively forms much of the body of art practice and history of art scholarship which contextualises and informs this study. Some additional scholarship from these disciplines will feature elsewhere in my study, namely in chapters five and six. Contrary to certain accounts of a terminal, or near terminal, decline in artistic engagement with landscape having occurred in the twentieth century, it has been possible to show that artistic engagement with landscape does in fact still pertain. Art practice has experienced an expansion in the scope of its engagement with landscape, with a shift from a passive and literal 'view of the land' to more process based and thematic approaches having occurred. A range of contemporary works of art from the late twentieth century to the present

is identifiable which demonstrate, to varying degrees, interest in the specific themes of travel and / or rural landscape. As I have already indicated, I will return to explore some of these works in more detail in chapter four. Alongside the expansion in the scope of artistic engagement with landscape, a shift in the approach to landscape in history of art similarly occurred in the twentieth century. Modernist, stylistic analysis of art objects as per the connoisseurship approach was displaced by newer, expanded, postmodern methodologies of history of art which saw landscape variously interpreted as a social, political, or economic framework. Some of the most useful history of art scholarship on travel and rural landscape in contemporary art is to be found in art curatorship and exhibition catalogues. With the exception of the efforts of Lippard and Verhagen, it is very noticeable that in the scholarship referenced in this chapter, there is an absence of explicit engagement with the scholarship I identify in my next chapter.

Chapter 3. Discourses of landscape and travel: the visual or embodied experiences dichotomy

3.1 John Brinkerhoff Jackson, Dennis Cosgrove and Dean MacCannell

Approaches to landscape have changed over time. While some perceptions and interpretations have proved enduring, for example a continuing fascination with romantic and idealised notions of 'unspoiled' nature (Midtgard, 2003, 102), the continual emergence of new ideologies and forms of engagement has meant that our relationship with landscape is always evolving (Whyte, 2002). The latter half of the twentieth century heralded a particularly significant evolution of this relationship. Correspondingly, it is this period which saw extensive advances in the understanding of both travel and landscape as subjects of increasingly dynamic and inter-disciplinary research.

There is one obvious figure, working at a particular institution and at a particular point in time, to whom I can turn to begin a review of these late twentieth century approaches to landscape. That person is John Brinkerhoff Jackson, an American writer and geographer who espoused a radical new way of thinking about landscape while working at Berkeley in California during the 1970s and early 1980s. Jackson published 'Discovering the Vernacular Landscape' (1984), a seminal text which brought together a coherent collection of the material he had explored while based at the Berkeley School of Cultural Geography in the 1970s. During that period, he built on the foundations established by those working on landscape at the university, most notably the work of his fellow cultural geography pioneer Carl Sauer. Prior to the work of the Berkeley School in the mid-twentieth century, the study of landscape had largely conformed to one of two, relatively limited pedagogies (Whyte, 2002, 15-17). In art practice and art history disciplines, researchers and practitioners had engaged with landscape in terms of its formal, visual characteristics as a 'view of land', with a predominantly rural focus. Alternatively, geographers engaged with landscape in terms of its physical characteristics as an objective 'topography', again with a bias towards the rural. The eighteenth and nineteenth century romantic ideologies of the 'picturesque' and the 'sublime' were European artistic traditions which underpinned these tendencies, along with an ocular-centric understanding of landscape which dated back to the seventeenth century Dutch definition 'landschap', literally a 'scape' or view of land (Groth and Wilson, 2003).

The Berkeley School's departure from this paradigm was to posit a reconfigured and expanded understanding of landscape with an unprecedented social dimension. Sauer first elucidated aspects of this social dimension in his paper 'The morphology of landscape' (1925). Jackson, like Sauer, sought to emphasise the role of human agency in shaping our perception of landscape. Spurning the exclusive, more literal, notions of views and topography, he suggested that landscape was better considered as comprising an "environment or setting which can give vividness to an event or relationship; a background

placing it in the world” (Jackson, 1984, 4). As demonstrated by this quote, Jackson’s work, and the work of the Berkeley School together, represent a genuinely radical departure from previous approaches to landscape. This effort succeeded in opening up a ‘new’ landscape for study, far broader in scope than a mere interest in rural land and instead encompassing a potentially vast array of human activity. As Groth and Wilson detail in their text 'Everyday America, Cultural Landscape Studies after J. B. Jackson' (2003), Jackson proved the catalyst for the development of a diverse and disparate new field of study in geography, that of 'cultural landscape' or 'cultural geography' (Groth and Wilson, 2003, 1-22). Bell and Lyall's description of a postmodern interpretation of landscape using semiotic and hermeneutic approaches as an “allegory of psychological and ideological themes, which may be decoded as a body of determinate signs” (Bell and Lyall, 2002, in Coleman and Crang, 21) is testament to the scale of the Berkeley School’s reconfiguring of our perceptions of landscape.

It would be inaccurate though to suggest that the cultural geography of the Berkeley School swept away all interest in landscape as artistic view or as geographic topography. Arthur Wilson (1991) took aim at the seemingly exclusive focus on landscape as a social concern in the new cultural geography, stating that “humans and nature construct one another” (1991, 13). Reflecting growing awareness and interest in environmental concerns, he argued that ignoring this fact “obscures the one way out of the current environmental crisis - a living within and alongside of nature without dominating it” (1991, p13). In this text, written as a ‘history of nature of North America’, Wilson demonstrates an explicit interest in environmental and ecological issues, and makes a passionate argument for including an engagement with nature and the land as one of the core elements of cultural landscape discourse. He presented his study, in his own words, as "an attempt to return landscape to the centre of cultural debate...both as subject and object, an agent of historical processes as well as the field of human action" (1991,14). Despite some dissenters, such as the example of Wilson, by the late twentieth century, cultural processes had become established as the principal paradigm of landscape study, garnering “considerably more attention than physical systems of the environment or the composite physical-cultural landscape” in associated scholarship (Greer, Donnelly and Rickly, 2008). This shift would appear to echo some of the transformations which occurred in engagement with landscape in art practice and art theory during the same period, as I discussed in the previous chapter.

The geographer Dennis Cosgrove played an important role in adopting and developing the principles of cultural geography in the UK. This particular context has a twofold value in my study. First, it establishes a UK specific precedent for engaging with the cultural geography which emerged from the US. The visual and embodied dichotomy from which I distill a conceptual framework for my art practice, centers on the work of British scholars working in the UK. Second, and arguably more importantly, the consideration of Cosgrove introduces a theme of progressive, generational development in the approaches to landscape initially

presented by the cultural geography practiced at Berkeley. In the case of Cosgrove, this development includes forging closer links with the traditions of landscape engagement in art history, which is of course of particular relevance for this study.

Cosgrove established a reputation in the UK in the late 1970s and 80s as a "leading practitioner of the 'new' cultural geography" (Hubbard and Kitchin, 2004, 84). With fellow cultural geographer Stephen Daniels, Cosgrove edited a collection of essays under the title 'The Iconography of Landscape' (1988), a text which articulated landscape as a way of seeing, a cultural construction of symbol, text, image and metaphor. Just a year on from the publication of 'The Iconography of Landscape', Peter Jackson, also in the UK, and then a geographer at University College London, published 'Maps of Meaning' (1989). In this mildly polemic text, Jackson asserted that "cultural geography is in urgent need of reappraisal; its conception of culture is badly outdated and its interest in the physical expression of culture in the landscape is unnecessarily limited" (1989, 9).

For Jackson, the Berkeley School fell short on this issue of what 'culture' was considered to comprise. Whyte details how the Berkeley School's conception, following Sauer's lead, centred on the visible material landscape features which resulted from human activities, such as farms and field patterns. This failed to consider the ideologies of those who created such features (Whyte, 2002, 16-17). 'The Iconography of Landscape' reads as an answer to the challenge set down by Jackson. Indeed Jackson himself had already directly collaborated with Cosgrove in publishing a journal article, 'New directions in cultural geography' (1987). In writing of the relationship between landscape and painting during this period, Muir (1999) cited a passage from an 1984 article published in the 'Geography' journal, in which Prince had observed that:

Geographers maintain fairly close relations with historians, they occasionally exchange views with scholars in English literature, but they are separated by a wide, largely uncharted interdisciplinary gulf from artists...yet both geographers and artists share an interest in the study of landscapes (Prince, 1984, cited in Muir, 1999, 259).

Albeit involving a different discipline, Prince's 'gulf' has a certain similarity to Lippard's observation I cited in the previous chapter where Lippard asserted "if there is little art about tourism, there is still less art *within* tourism" (Lippard, 1999, 4-5). Cosgrove and Daniels attempted to address this situation. In their introduction to 'The Iconography of Landscape', Cosgrove and Daniels describe how their text functions to:

explicate more fully the status of landscape as image and symbol and in doing so establish common ground between practitioners from a variety of different disciplines concerned with landscape and culture: geography, fine art, literature, social history and anthropology (1988, 1).

Starting with the general tenets of cultural geography, they contributed to an evolutionary step in the discipline, ushering in a second phase in which landscape is understood first and foremost as a way of seeing rooted in ideology, not as a cultural object but as a cultural image (Whyte, 2003, 20; Cosgrove, 1988). Such an approach sets up crossovers with other disciplines from across the arts and humanities, and demonstrates that making connections in this way is both achievable and useful. There are certainly instances where we can trace much of Cosgrove and Daniels' preoccupation with the 'way of seeing' approach in the expanded art histories of landscape encountered in the previous chapter. A particularly good example of this is the work of Barrell (1980), Mitchell (1994), and similarly in 'Landscape and Memory' (1995) where we see Schama describing his text as a certain "way of looking" (1995, 14). I will return to explore this theme of 'crossover' at much greater length in chapter five where I present and discuss the value of an original art practice method which I term 'bridging'. Cosgrove and Daniels' approach is further referenced in that chapter.

Before progressing to a consideration of the theories which make up what I term 'the visual or embodied experiences dichotomy', which defines much of the conceptual heart of my study, I will first briefly outline a further contextual strand that is important to this study. The establishment of 'new' perceptions of the traveller / tourist figure and the role played by Dean MacCannell in this process is this next strand. Especially as I make extensive reference in chapter six to my own experiences as an artist and hiker, travelling to Scotland and Finland for the art practice element of this study, an understanding of the traveller / tourist figure is crucial. MacCannell, a sociologist, was working in the US at roughly the same time Jackson was developing his cultural geography theories at Berkeley. He shares a similar 'pioneering figure' status with Jackson, a status which in the case of MacCannell derives from the publication of his text 'The Tourist: A New Theory of the Leisure Class' (1976).

Prior to 'The Tourist: A New Theory of the Leisure Class', there was a little-challenged tendency in associated scholarship to perceive and present both 'tourists' as individuals, and 'tourism' as an activity, as being culturally inferior to earlier and supposedly nobler 'travellers' and 'travelling' (Rojek, 1993 cited in Sharpley, 1994, 65). This tourist / traveller distinction had a long history, traceable as far back as the eighteenth century and the origins of western leisure travel in the form of the 'grand tour' undertaken by Europe's aristocracy (Graburn, 1976; Sharpley, 1994). This distinction was still being voiced well into the twentieth century. As late as the 1960s it found a particularly keen advocate in Daniel Boorstin, "one of the fiercest critics of mass tourists" (Sharpley, 1994, 68). Heavily criticised and now largely discredited, Boorstin put forward a polemical theory of what he perceived as tourist inauthenticity in 'The Image: A Guide to Pseudo-Events in America' (1961). Ousby has captured the essence of Boorstin's disparaging representation of modern tourists, succinctly describing the tourist in works such as 'The Image: A Guide to Pseudo-Events in America' as cutting a "particularly sorry figure. The passive victim of advertising and publicity, he travels

without curiosity, without attachment and often virtually without information to 'pseudo-places' in pursuit of 'pseudo-events'" (Ousby, 2002, 6). These 'pseudo-places' and 'pseudo-events' were Boorstin's descriptions for the attractions synonymous with mass tourism contemporary to the time of his writing, which he perceived to be shallow, contrived, and superficial (Cohen, 1996, 90).

MacCannell was similarly interested in the notion of authenticity in tourism (Midtgard, 2003), but his interest would take shape in a very different form, and free from Boorstin's cultural condescension. His break with history in his field was to adopt a number of theories from social science, including those of Marxism, structuralism and semiotics, to the study of tourism. Through establishing a comprehensive critical framework and methodology, he was able to promote a perception of tourists as having a far deeper cultural and social significance than had previously been considered (Cohen, 1979, 20).

The impact of MacCannell's work can be seen in one of the texts already introduced in this chapter. Wilson (1991), in his chapter 'The View from the Road: Recreation and Tourism', charted the emergence and growth of nature tourism in North America. He attributes this trend to an increase in leisure time in the twentieth century, primarily as a result of new technologies changing and freeing up work-time demands. This example of Wilson demonstrates the 'post-MacCannell' capacity for aligning the study of tourism with wider social, economic and political trends. Other examples of scholarship demonstrate a further impact of MacCannell's work, a conscious blurring or even complete eradication of the distinction between traveller and tourist to the extent that the terms can be used interchangeably. One identifiable instance of such blurring is Lynne Withey's (1997) effort to break down the old distinctions in her account of travel / tourism's development from the exclusive aristocratic 'grand tours' of Europe to an inclusive modern and contemporary mass leisure activity. Withey explains her approach in the preface, stating:

Rather than equating tourism with mass, mechanized travel, I prefer to consider it rather more broadly, as leisure travel - a distinctly modern phenomenon but one that predates railroads and travel agents by several decades (1997, 10).

This conflation of notions of travel and tourism, historic in origin and yet contemporary in practice, serves as something of a template for my own interpretation of the terms. Throughout this study, and particularly in the case of my art practice and my detailing of this practice in chapter six, I make reference to 'travel'. My use of this term is not due to any intention on my part of implying that tourism is in some way inferior, rather I feel that Withey's notion of leisure travel seems a better fit with my own activity of travelling for the purposes of hiking and making art.

3.2 John Urry and Tim Ingold

Turning to the primary locus of this chapter, it is from this new terrain of academic engagement with landscape and travel, traced back to Sauer and MacCannell respectively, from which emerges the principal ongoing debate around our experience of landscape. As I have mentioned earlier, I characterise this debate as a 'visual or embodied experiences dichotomy', which gives shape to the conceptual framework of my art practice. I argue that these concepts, 'visual' and 'embodied', represent the two principal ideological groupings identifiable in current discourses of landscape and travel. In turn, these coalesce around the writings of two respective theorists, John Urry and Tim Ingold. My interest lies primarily in embodied experiences, but as I go on to explain below, this particular ideological perspective developed largely in reaction to the older visual tradition, so it is therefore important to outline both here. My analysis of select works of art in the next chapter is based on an applied reading of two of the key concepts at the heart of Ingold's scholarship.

Beginning with visual experiences of landscape, as I have indicated above, the work of British, sociologist John Urry is central to this approach. As I discuss later, Urry is not without his critics. From amongst his works however, there is one particular stand-out text which has become the focus for significant scholarly attention and analysis. This is his 'The Tourist Gaze' (1990), a work which established a new paradigm of tourism and mobility in social science. 'The Tourist Gaze' is by no means the first or most significant integration of tourism into social theory, but it has provided, as Crouch and Desforges describe, a "marking point ever since" (2003, 7). Watson, Waterton and Smith introduce it in 'The Cultural Moment in Tourism' (2012) as a rigorous re-theorisation of tourism, one of the most important books of the 1990s (2012, 6). Urry is a contemporary of Cosgrove and Daniels and his work owes much to the groundbreaking development of the older cultural geography they undertook and presented in texts such as the 'Iconography of Landscape'.

Although not a cultural geographer, as someone who similarly promoted a 'way of looking' at tourism and landscape, it is possible to view Urry as a descendant of the cultural geography tradition. One of Urry's biggest successes was to have united this tradition with the other contextual strand encountered earlier, namely that of tourism and the perceptual, methodological advances introduced by MacCannell. Urry's readings of tourism have an explicitly Marxist sociological, economic and political nature. His concept of the tourist gaze is an adaptation of the gaze or 'le regard' identified by the French philosopher Michel Foucault in his 'Birth of the Clinic' (Foucault, 1973). Foucault examined how the active vision and observations of physicians in a hospital setting play a central role in forming structures of knowledge and power which underpin medical discourse and medical institutions. Urry achieved a reconceptualisation of this gaze as the paradoxical process by which tourists transform and are themselves transformed by looking at, or 'gazing' on, particular 'touristic' locations. The gaze of tourists, he writes, "is as socially organised and systematised, as is

the gaze of the medic...a performance that orders, shapes and classifies, rather than reflects the world" (Urry, 1990, 1-2).

To a certain extent there is a discernible connection between Urry's interest in tourism as a visual process, and more material experiences of rural landscape. He argues that "there is indeed a relationship, albeit complex, between postmodernism and the current obsession with the countryside" (1990, 97). Franklin believes that Urry's interest in such a relationship stemmed from a perception that the new service class, a sub-grouping of the wider western middle class, had a "generalised disillusionment with urban modernity...sought a new space and a mode of appropriating it" (Franklin, 2003, 216). Urry, in discussing places buildings and design (1990, 119-155) makes reference for example to a predilection amongst this group for rustic architecture and out-of-town living. In a similar vein, 'The Tourist Gaze' has links, arguably stronger, with history of art. Albeit without providing any substantiating references as evidence, Crouch and Lübbren have claimed that "following MacCannell and Urry, almost every historian of art and photography has agreed that images play a crucial and formative role in the practices of tourism" (2003, 4). 'The Tourist Gaze' remains an enduring theory against which scholars continue to articulate, define and develop new understandings of tourism (Franklin 2001), a trend which can only be strengthened by this text's evident cross-disciplinary relevance.

The concepts outlined in 'The Tourist Gaze' have attracted critique, much of which centres around Urry's exclusive focus on, and espousal of, the primacy of visual experience in tourism. Crouch and Desforges, exploring 'The Sensuous in the Tourist Encounter' (2003), note how this line of critique emerged shortly after 'The Tourist Gaze' was first published. With an interest in more embodied approaches, in 1994, Veijola and Jokinen, stressed that:

holidays often revolve around bodily experiences...and suggested that the impetus towards travel may emerge from a desire to immerse the body in contexts which have only previously been experienced through visual representations (Veijola and Jokinen, 1994, cited in Crouch and Desforges, 2003, 7).

Furthermore, Crouch and Malm have argued that "it is becoming increasingly clear within different strands of academic debate that interpreting landscape through strictly visual and textual methods is incomplete" (2003, 261). Evans and Spaul have explored what they term "the disquiet" of ocular-centric readings and critiques of the gaze (2003, 206-207). For Everett (2008), it is the continuing development of a diverse range of multi-sensory tourist practices and experiences which has to an extent rendered the 'tourist gaze' inadequate for addressing and explaining tourists' experience of space.

The 'tourist gaze' has been critiqued for a number of other perceived shortcomings (Knudsen et al., 2008), but given the contemporary art context of my study and my 'visual or embodied

experiences dichotomy' conceptual framework, it is this 'beyond the visual' critique which is of most importance here. Concepts around the general theme of 'beyond the visual' have developed and coalesced into what has been termed 'embodied' experiences of tourism (Crouch and Desforges, 2003, 7-9). This embodied approach is inclusive of a far wider range of experiences than Urry's 'Tourist Gaze' originally suggested, incorporating for example, taste-scapes, smell-scapes, sound-scapes and touch-scapes (Franklin, 2001, 123). It relates to wider philosophical and anthropological understandings of embodiment and the phenomenological role played by the body in the creation of 'self' and 'culture' set out by scholars, including Merleau-Ponty (1945) and Csordas (1994). It is from amongst this grouping that I identify the work of Tim Ingold, which forms the fulcrum of the other half of my dichotomy framework, 'embodied experiences of landscape'.

As is the case with Urry's theory of the tourist gaze, it is possible to identify one particular theory put forward by Ingold, a social anthropologist, which can be described as being broadly representative of his ideological position. Ingold is most closely associated with his theory of 'dwelling', although he was later to modify and rephrase this as 'inhabiting', 'wayfaring', and most recently, 'mind-walking'. The theory is a recognised example of an embodied approach to landscape (Crouch and Desforges, 2003, 6), and the consideration of how people travel through landscapes played an important role in its formulation. Ingold conducted ethnographic research amongst the Skolt Sámi of northeastern Finland in the 1970s. The outcome of this work including 'The Skolt Lapps Today' (1976), a number of individual essays, and ultimately his comprehensive text 'The Perception of the Environment' (2000) in which he articulated his 'dwelling' perspective. Unlike Urry, who believed the act of seeing was what defined our experience of place, Ingold (2000) made the case for a phenomenological perception of landscape, rooted in the experience not of seeing, but of dwelling within, or inhabiting, environments. For Ingold, an approach such as Cosgrove and Daniels' (1988) visually-orientated cultural image could not take into account the experience of those who engage with landscape as active participants, or those who live in a place as inhabitants, rather than peripheral spectators. Ingold includes Merleau-Ponty and Heidegger amongst the scholars listed as his inspiration, (Ingold, 2000, 173), and it was from Heidegger (1971) that he appropriated 'dwelling' as a general concept and as a specific term.

Heidegger explored the relationship between house building, dwelling and cultural identity, arguing that they are central to our perception of our own existence in the world. Heidegger's position would not appear to be all that distant from that of Sauer's early form of cultural geography, which featured a defining focus on the material manifestation of culture in the landscape. In the case of Heidegger, the physical imprint of culture in the landscape would be places of human habitation. The origins of Ingold's theory of dwelling by contrast, has a direct link to rural landscape. It was a result of spending time studying how the Sámi people lived in the forests and tundra of northern Finland and how their understandings of human

perception and identity were based on trajectories or lines that people followed in their day-to-day lives. The Sámi, for example, sited their mobile lavvu / kota pole tents, hence 'dwelling', on walking routes journeyed for particular activities such as hunting or berrying. Ingold's interest in lines and linear journeying, including these subjects in the context of art and walking, finds expression in a number of his subsequent texts, including 'Lines: A Brief History' (2007) and more recently 'The Life of Lines' (2015). Like Ingold, Franklin (2003) also makes use of the northern Scandinavian context to highlight shortcomings with the 'tourist gaze'. Franklin highlighted Urry's lack of reference to nature-based tourism in rural landscapes, stating:

Urry's trawl is less than convincing for nature-based tourisms...apart from mentioning working class agitations to access walking, cycling and climbing in the countryside in the 1930s, Urry scarcely mentions those who might 'use' rather than view the natural world in their leisure and tourism (2003, 217).

Franklin refers to the historic Scandinavian and Nordic tradition of people spending long summer holidays away from urban centres in cabins close to the lakes and forests. He lists a variety of embodied activities that people do when they spend time in their cabins, from trekking and berrying in the forest to fishing on the rivers and lakes, or in winter, skiing along forest trails, none of which necessarily rely upon seeing for the primary experience of place. In an article exploring Finnish nationalism and its link to embodied experiences of nature, Niels Kayser Nielsen (2003) has referenced this same summer holiday tradition. Nielsen describes how the Finnish summer is spent away from the towns and cities, and is a time for "dancing, entertainment and activity" (2003, 95).

In these examples we can find embodied experiences of landscape which involve perception via a range of senses, and, in common with Ingold's 'dwelling', an engagement within landscapes as active participants rather than detached, peripheral spectators. Later, Ingold slightly modified his theory and moved away from describing notions of 'dwelling' in favour of those of 'inhabiting' and 'wayfaring' (Ingold, 2011). He continued this development in an article published in the journal, 'Visual Studies', 'Ways of mind-walking: reading, writing, painting' (2010). This article is reflective of the growing dissatisfaction Ingold felt with his early emphasis on the notion and use of 'dwelling', and his desire to replace this with a term that conveyed less static, romantic and idealistic notions (Ingold, 2005, 503; Hubbard, Kitchin and Valentone, 2004, 254). His writing of this article would seem to represent a change of emphasis from the more static and local connotations of Heidegger's 'dwelling' to one of movement, which, at least semantically, would appear to correlate more closely with Ingold's actual theory as set out in 'The Perception of the Environment'. 'Mind-walking' is a more explicitly art-practice orientated approach to understanding landscape and as such, it increases the value of Ingold's work for my own research, especially the art practice element of my study. 'Mind-walking' saw Ingold broadly posit the idea that both imaginary and real

physical notions of landscape are ontologically indistinguishable and of an equivalent value in the process of our experiencing landscape.

Ingold's interest in artistic engagement with landscape also briefly surfaces in his more substantial, 'Anthropology, Archaeology, Art and Architecture' (2013) published just three years after his 'mind-walking' article. Within this text is a section where he recounts a fieldwork session that he led with a group of students in rural Scotland to test the idea that perception lends shape and form to the environment we inhabit. Ingold describes how his group made a basic rectangular frame from wooden batons and took turns to view the scene of fields and forests through it like a window. They all agreed that the frame made no difference to how they perceived the landscape. Looking through the frame had made the view no more 'pictorial' than the view without the frame. However, when a camera was used to take a photograph of the experiment, they discovered that their perception had changed dramatically. The view, now with a defined field of vision determined by the edges of the photograph, was now of a pictorial landscape in the manner of traditional landscape art. He explains that the surface of the photographic print "had turned our frame into a *picture* frame, thus leading us to perceive what it enclosed as a representation, as opposed to the reality beyond its borders" (Ingold, 2013, 86). This is followed by a passage in which he sets up the immersive qualities of moving through the depths of a wood as a more dynamic perceptive experience, contrasting with the apparently limited and restrictive photograph. Interestingly, there would appear to be some conflict here with his 'mind-walking' argument. It would certainly be a stretch to describe the experiences of the photograph and the wood as being 'ontologically indistinguishable', at least in the way that he has presented them.

A significant contrast between the work of Urry and Ingold to observe is the degree to which these respective theorists focus on leisure travel. In the case of Urry, that focus is explicit and extensive. The same can not be said perhaps of Ingold, even when taking account of his more 'travel conscious' mind-walking addendum. Ingold's work can be utilised, however, to branch out to other examples of scholarship which share a common interest in exploring embodied experiences of landscape, but which also demonstrate a further critical engagement specifically with themes of touristic travel. One such example of useful scholarship, which also happens to correlate with aspects of Ingold's interest in notions of 'skilled practice' and 'within-ness', is Jaakko Suvantola's 'Tourist's Experience of Place' (2002). Ingold had used the term 'skilled practice' to refer to tasks and activities which are broadly relational to, and contextualised by, the environment in which they are undertaken in an embodied manner. 'Within-ness' is a more general term that I use here, and in subsequent chapters, to collectively refer to Ingold's overarching theory of dwelling / inhabiting / wayfaring. 'Within-ness' captures and distills his interest in relational thinking, and his belief in a perspective "which situates the practitioner...in the context of an active engagement with the constituents of his or her surroundings" (Ingold, 2000, 4). In a section of 'Tourist's Experience of Place', Suvantola examines the 'placelessness' and detachment of

international airports and airplane interiors (2002, 119-121) and how, as a result of touristic infrastructure, travellers never leave this generic 'tourist space' on reaching their travel destination. He focuses on the apparently conscious attempts made by one particular group of tourists, that of backpackers, to leave such tourist spaces behind in favour of more supposedly 'authentic' experiences. Travel photography is presented by Suvantola as a method by which the backpacker can closer engage with a place, for example through purposefully visiting and documenting a particular location, or documenting a particular activity such as eating or social interaction with local people (2002, 182-193).

It seems then that this act of selecting scenes to photograph could be interpreted as an example of Ingold's 'skilled practice' and 'within-ness', and as an act which can occur in a hybrid travel and landscape context. Suvantola does though highlight the interpretive limitations of such practice, acknowledging for example that tourists are often only photographing themselves, not the local people or locations. Franklin (2003, 213) has also perceived this, observing how "in recent years it is their own bodies that many tourists attend to, as tourists". While acknowledging that the visual gaze is an important element of tourism, Franklin expands on this theme, stating that "tourists are increasingly doing things with their own bodies, with embodied objectives such as fitness, thrill, spirituality, risk, sensual connection, sexuality, taste" (2003, 213). However, at least in so far as the focus here is on documenting bodily presence in an environment, this would represent a valid detailing of embodied experience. This example of touristic photographs is therefore a legitimate example of an experience which manages to span both Urry's tourist gaze and Ingold's 'within-ness'.

This theme of breaking down notions of 'placelessness' in the travel / tourism context through skilled practice has also been explored by Jennie Germann Molz (2004). Molz outlined the relatively recent concept and phenomenon of interactive, virtual tourism occurring in cyberspace. She argues that "instead of thinking about global places as non-places or as sites of spatial collapse...global places can be thought of as those where meanings and boundaries are in play" (2004, 170). Taking the example of round the world websites, she asks questions of the conventional distinctions between work and leisure, and between real and virtual. In her example, the skilled practice adopts the form of taking photographs, updating personal web pages, posting social media and forum updates and communicating with friends, family and other travellers, for example through email. These activities establish a relationship between realms of the virtual and the real, facilitating the active involvement of a wider community or audience in the experience of travel. In this way Molz presents an 'in play', and dynamic, criss-crossed relationship between cyberspace and geographic space. Bell and Lyall (2002) introduce a contemporary, and specifically rural, landscape activity, that of extreme sports such as bungee jumping and ice climbing to the discourse on touristic experiences of travel and landscape. The nature of the engagement has an inherently embodied perspective, but as indicated by their chosen description of an 'accelerated

sublime', it can also be said to draw heavily on older, more ocular centric traditions of engagement. Indeed, their example stands as something of a bridge between the transformative tourist gaze and its various body orientated critiques. As in the texts by Molz and Suvantola, technology plays a key role. Passive landscapes have evolved into an accelerated sublime where tourists no longer meander but "accelerate" through space. They claim that:

Contemporary technologies (personal video cameras in particular) inspire and promote these new forms of visitor consumption of the reified kinaesthetically enhanced landscape. Only a moving image device can adequately encode the white water, bungee, paragliding experience (2002, 21).

I would question the validity of this statement with regard to the apparently exclusive suitability of moving image capture. However, this represents an unusual and interesting blending of older and more traditional, art-based approaches to landscape, drawing on the heritage of the picturesque and sublime, with the newer economic and social interpretation of the Urry approach.

In a final, more recent text to reference in relation to the visual or embodied experience dichotomy, Avril Maddrell has described the interpretation of landscape as an "interactive site of embodied performance and practice" as being one of the conceptual branches of the landscape debate within geographical literature (Maddrell, 2010, 126). She claims that this new focus has "added greater sensitivity to the role of practice in making and interpreting our experience of landscape and nature" (2010, 126). The specific practice to which she alludes is walking for leisure in the Scottish mountains. However, just as with Bell and Lyall, Maddrell makes similar links to a landscape tradition of the sublime as the origins of this walking, which to a certain extent, locates this work in the visual realm. She cites a 2003 study by Hayden Lorimer and Katrin Lund which investigated performative practices of walking in the Scottish mountains. The study, for Maddrell, locates walking "at the intersection between the material and the social landscape" (2010, 217). As in the case of Bell and Lyall's extreme sports, this is therefore another example of an earlier visual tradition inspiring and being closely enmeshed with, the more recent interest in embodied experiences. The suggestion here is that walking, which is central to my own art practice, can be interpreted as a practice which simultaneously has valid associations with, and relevance to, historic visual culture traditions from a rural landscape, and newer embodied perspectives.

This does of course raise questions about the veracity of Bell and Lyall's line of argument which bases its distinction between a passive / visual / traditional sublime and an accelerated / embodied / new sublime on speed of movement. Does the fact that walkers move at a slower pace necessarily mean that their activity constitutes a less-embodied practice? We could legitimately ask whether taking a still photograph while walking up a mountain would

be perceived as having equal status with filming an abseil down a mountain? There is a danger that in discussing concepts of embodied tourism, we risk returning to the condescending traveller / tourist distinction of old. It is certainly hard when reading Bell and Lyall not to think of Boorstin's claim that "the traveller was active; he went strenuously in search of people, of adventure, of experience. The tourist is passive; he expects interesting things to happen to him" (Boorstin, 1964, 85). As a scholarly exercise, the practice of distinguishing traveller / tourist typologies is certainly not exhausted. Sharpley for example, devotes an entire chapter of his 'Tourism, Tourists & Society' (1994) text to this purpose, but in this instance it is conducted with methodological rigour and serves a validated purpose of better comprehending behavioural patterns. What is to be avoided however, is resorting to lazy misconceptions and antiquated cultural stereotyping. As Graburn (1989) recognised, "tourism is rife with snobbery, and within each of its basic forms hierarchies of rank and prestige exist" (1989, 34).

This chapter has outlined key examples of scholarship from cultural geography, tourism, sociology, and social anthropology which engage with travel and rural landscape. The visual or embodied experiences dichotomy, characterised by Urry's 'tourist gaze' and Ingold's 'dwelling' theories respectively, are shown to have developed from a lineage of scholarly enquiry which can be traced back to the emergence of a 'cultural geography' approach which first emerged in the US in the mid-twentieth century. While neither Urry nor Ingold are cultural geographers, the reconfiguration and expanded understanding of landscape with an unprecedented social dimension posited by the Berkely School established new, enlarged foundations for wider, ambitious landscape research such as theirs. The work of Cosgrove in the UK, especially his 'The Iconography of Landscape' text, further links the output of the Berkely School with that of Urry and Ingold. Through exploring the distinction between notions of 'traveller' and 'tourist', and identifying with Withey's equating of tourism with leisure travel, I have been able to locate my own position in relation to the art practice element of my study as that of a traveller. In the next chapter I will revisit some of the works of art that I identified in chapter two and utilise two concepts derived from Ingold's scholarship, those of 'linear journeying' and 'within-ness', as a framework to analyse and critically evaluate these works. Ingold's theories, as opposed to those of Urry, are selected for this purpose on the basis that they align with examples of current, 'post-tourist gaze', ongoing embodied engagement with landscape. Of equal importance is the fact that Ingold's theories derived at least partly as a result of him having undertaken research directly in a rural landscape. This aligns with the rural traditions in art practice I touched on in chapter two and also mention in relation to tourist guidebooks in chapter five, as well as the wider scope of my study. I also further reference Ingold in chapter five, and explain in chapter six how my original works of art were created as an artistic manifestation of 'linear journeying' and 'within-ness'.

Chapter 4. Reading contemporary works of art as expressions of Ingold's 'within-ness' and 'linear' journeying.

In this chapter I return to look in more detail at some of the contemporary works of art I introduced earlier in chapter two. These works are representative of a range of different approaches and subjects. The media used include: performance, photography, installation, digital video, sound, and print magazine. Travel and landscape subjects include: walking, Heathrow and Gatwick airports, glossy airline magazines, sleeper trains, tarmac roads, grassy English fields, Russian taiga forests in winter, and the mountainous Scottish Highlands. I analyse the works, considering the media and practice used, the artist's subject, and method of display. Throughout this exercise I carry forward from the previous chapter the concepts of 'within-ness' and 'linear journeying' derived from Ingold's theories. These concepts form my principal art historical framework for analysing and evaluating my chosen works of art. In doing so I aim to develop two key, and closely-related, understandings: firstly, the extent to which the works of art can be thought of as artistic manifestations of Ingold's theories; and secondly, the merits of different artistic strategies with a view to informing my own art practice undertaken for this study.

Richard Long's 'A Line Made by Walking' (1967) (Fig 2) is appropriate to begin this chapter, being by some margin the oldest of the works of art I will explore, as well as undoubtedly being that which has attracted the most attention in history of art scholarship. Long has made work which engages with landscape in many countries, including both the locations I visit in my own practice, namely the Scottish Highlands and Finnish Lapland. At its most basic, 'A Line Made by Walking' is a black and white photograph of a line of trampled grass in a field. Long produced this piece while hitchhiking between London and his home in Bristol, and stopping-off in an unknown location in the Wiltshire countryside. In a chosen field, Long created a broad, straight line in the grass by repeatedly walking backwards and forwards between two fixed points. Once the grass was sufficiently flattened for the line to become visible in the sunlight, he recorded it in a photograph which then became the art object.

I presented Long's oeuvre in chapter two as an example of the broad process of reconfiguration and 'dematerialisation' that was occurring in art practice in the 1960s and 1970s. 'A Line Made by Walking' is a good example of this process in action. Here, the traditional art object as a 'view of the land' is replaced by the artist's own embodied activity 'in the land' and a photographic documentation of that activity. Long's particular 'skilled practice', to use Ingold's phrase, in this case the skilled practice of walking, has replaced the conventional artist's tools of paintbrush or sculptor's chisel. In carrying out his skilled practice, Long was never removed from that Wiltshire field, neither at any stage working behind an easel nor ensconced in a studio. He worked directly on the land, generating an active 'landscape' in situ. Reviewing a recent Tate Britain retrospective on Long for the Guardian newspaper, Robert Macfarlane drew attention to this elementary 'within-ness' in

Long's work, explaining how his work was simply "not only in the landscape, but of the landscape" (Macfarlane, 2009). At the time of its creation, 'A Line Made by Walking' was therefore as much a legitimate part of the physical landscape in its own right as the grass or trees in that part of Wiltshire. That status was certainly as valid as the status it acquired later as an art object following the production of the photograph and its eventual public display.

During the same period Long was working on projects like 'A Line Made by Walking', other artists were also pioneering unconventional interventions in the physical environment. Particularly in the US, artists such as Robert Smithson and Michael Heizer were closely associated with such an approach to making landscape art, which coalesced into a movement usually termed 'Earth Art', or 'Land Art'. Their works tended to be minimalist in character, large-scale earthworks in isolated rural locations and often required the use of heavy construction equipment to produce (Andrews, 1999, 205). In contrast, Long's approach, along with that of two of his British contemporaries, Andy Goldsworthy and David Nash, involved less physical incursion into the natural environment. Schama describes these British works as being representative of an "anti-landscape where the intervention of the artist is reduced to the most minimal and transient mark on the earth" (1995, 12). While I agree with his general message, his use of the term 'anti-landscape' seems somewhat disingenuous. Given that the practices of Long, Goldsworthy and Nash, by Schama's own admission, involved making such minimal intervention into the natural environment, would a more legitimate interpretation not be that the landscape is in fact promoted in these works?

There are aspects of Long's 'light-touch' art practice, and his views on the natural environment which more generally resonate with the practices of the Sámi people Ingold encountered in Finnish Lapland. As I discussed in chapter three, Ingold came to re-articulate his use of Heidegger's concept of 'dwelling', later preferring the term 'wayfaring' for its less static and less ownership-based connotations. The Sámi that Ingold spent time amongst were a nomadic people whose experience of place was not grounded in ownership of land, agriculture or living in one static location, but rather in travel and movement along paths through the forest, and following reindeer herds (Ingold, 1976). Setting himself apart from the western traditions of landscape art, as well as his more recent earth art / land art contemporaries in the US, Long declined to produce either traditional visual representations of land, or possessive, permanent, and real-estate based interventions in the environment. He described how he "liked the idea of using the land without possessing it...[and how his]...outdoor sculptures and walking locations are not subject to possession and ownership" (Long, cited in Fuchs, 1986, 236).

While long has certainly walked a literal line in the process of creating 'A Line Made by Walking', this is evidently not an equivalent practice to the Sámi walking along paths through the Finnish forest or tundra. This walking of an isolated and detached line rather than a longer, connected path is not just found in this one piece, it is a feature of a number of Long's

works. For Macfarlane, who believes that a path's primary purpose is to connect, be that connecting places or connecting people, this seemed to be somewhat frustrating, equating to "a tiger pacing its cage or a swimmer doing lengths" (2012, 17). On the visual evidence, the line of 'A Line Made by Walking' is not then a path in the Macfarlane sense. There is linear movement, but not linear journeying in the true sense of Ingold's understanding of this concept. Although this is a valid interpretation, it would be careless to ignore the significance of Long's own personal desire to make a connection with land through his practice and the success that he has had with this approach. 'A Line Made by Walking' does present unambiguous connections between artist and subject, and between the act of making art and moving through our environment. It is also evidence of someone having been physically present in the landscape, as a trace of the person who made the line.

There is a strong temporal aspect to the work, at least in terms of its creation, if not necessarily in the final photograph. The line will have necessarily taken a certain amount of time to become visible in the grass as Long walked back and forth. Similarly, a certain amount of time after the photograph was taken the line will have faded. The photograph can be seen as having negated some of this temporality, having frozen the work as a snapshot in time. The final still image we see, as the viewer, is closer to a conventional visual art object. This unfortunately obscures much of Long's physical performance. It could therefore be seen to, at least partly, diminish the embodied qualities of the piece. However, it is possible to perceive the photograph in a different light. Long's use of the camera also plays something of a documentary role, which rather than obscuring his physical presence in, and interaction with, the environment, actually captures this for the viewer. For the Italian art historian and curator Mario Codognato, the photographic element of Long's work has an important and valid role as the means by which Long's embodied experience of making his works can be communicated to the audience. Of this process Codognato writes:

Long's photographic work not only illustrates activity in remote places that might be hard for us to visit, but captures the exact instant at which the assembly was finished, the artist's experience at that moment, evoking as far as possible those specific conditions of place, time and light. (Codognato, 1994, 20).

Although the performative element of the work aligns with the 'dematerialisation' of the art object trend which I identified in chapter two, it does then perhaps ultimately need to have a certain materiality as a visual object to be successfully communicated to an audience. Further materiality of a documentary nature can be found in many of Long's later works where he utilises maps to detail the specific location and direction of his walks. This would also presumably go some way to addressing Macfarlane's issue with the absence of connectivity, as the viewer would potentially be better able to perceive his walks as journeys taking place within a wider geographic context. An enhanced sense of Ingold's linear journeying would of course be a further gain.

A very different, but similarly direct, example of an artistic engagement with the environment can be found in the more recent work 'Imagine That You're Moving' by Julian Opie (1997) (Figs. 5 and 6). Replacing Long's rural field in Wiltshire with a thoroughly urban context, 'Imagine That You're Moving' was a large-scale, multi-media, permanent installation at BAA Heathrow Airport's, then new, flight connections centre. Commissioned by the Public Art Development Trust, the piece comprised two separate components. In the passenger transit area four large, wall-mounted light boxes displayed Opie's trademark simplified graphics of idyllic, lush, green rolling British countryside, powder blue skies and fluffy white clouds. In the passenger waiting area this was supplemented by a number of standard 4:3 ratio video monitors suspended from the ceiling and evenly distributed around the passenger waiting area. These monitors displayed similar graphics as the light boxes, but here the landscape images were in motion, scrolling slowly across the screens.

Like Long, Opie's strategy is to take the art object out of the gallery or museum and into its subject specific location. Once again the result is that the work is as much, if not more, an integral, physical part of its subject than a representation of that subject. For the period that the work was installed, 'Imagine That You're Moving' was an actual piece of the fabric of Heathrow Airport. As I referenced in chapter two, Andrew Graham-Dixon has said that "moving through an installation of Opie's is like moving through a modern airport: it is to feel both pleasantly and unpleasantly removed from reality" (Dixon, 1993, cited in Horlock, 2004, 120). In this instance, to move through Opie's installation is not merely suggestive of our experiences of airports, which it is, but also to move literally through an airport. The 'within-ness' of the work, by which in this art practice context I mean its ability to be perceived as being an integrated part of its subject and the environment of its display, is further heightened by Opie's choice of media. Both the light boxes and the video monitors, as objects which we would expect to find in a conventional airport, are to a greater extent 'Duchampian' readymades, with the added bonus of being found in a travel and tourism specific context.

The 'journeying' and 'connecting' aspect of the work, which was slightly problematic in the case of 'A Line Made by Walking', is much more explicit in this instance. Opie himself has referenced an unambiguous interest in the spatial relationship between his audience and his work. Writing in a collaborative article for 'The Guardian' (2013) on how artists choose landscapes, Opie described his own landscapes as being what he termed a "space-maker... [and a]...space defining technique". In the case of his earlier wall painting "There are Hills in the Distance" (1996), his imagery appears to form a locational touchstone or anchor for the viewer, with Opie explaining how "objects or people placed within this space can use the painting as a defining backdrop" (2013). Not only is the viewer necessarily involved in journeying themselves, in so far as Heathrow's international transit passengers formed the exclusive audience for the work, Opie's stylistic approach to the visual representation of the land is also highly suggestive of contemporary travel. Describing the piece, Horlock explains

how the "flat, idealised landscapes with their trees in full leaf, green hills and blocked-in sky are simple and direct enough to be taken in quickly, reflecting the transient experience of the traveller" (Horlock, 2004, 101). Opie has successfully reflected the particular manner in which we half-see landscapes as we travel, increasingly at speed, through environments which become blurred, indistinct and amorphous in our memory. In the case of the light boxes, the stylistic suggestion of movement combines with the viewer's actual physical, and linear, movement on the escalators. Their large size and panoramic shape mean that the traveller / viewer experiences the work as a gradually evolving vista. The ascending and descending perspectives additionally simulate the experience of viewing land from above while taking-off and landing in an aircraft.

Another, considerably less-known, example of a contemporary work of art with a specific travel subject being directly sited within a travel context is Diane Meyer's project 'Born on a Train' (2004) (Figs. 16 and 17). This project involved Meyer creating a series of installation pieces in a private cabin on a sleeper train in the US, during a journey she took from Oakland to New York. Each day on her journey she made a new installation in her cabin and invited her fellow travellers on the train to view the work. She also photographed each installation after they were completed. 'Sleeper Car Installation: Cards' (2004) is an example of one of these photographs. A digital c-print in colour, it shows an elaborately stacked set of playing cards in the cabin with the cabin's panoramic window in the background. As with Long's 'A Line Made by Walking', we again see the important role photography can play in documenting a fleeting performance that would otherwise only ever reach a very small audience. The photographs can be printed in books, made available online or enlarged and exhibited in galleries, museums, or other public spaces. In addition to allowing the artist to reach a wider audience, this strategy just as importantly allows artists to monetise their work through producing a saleable object. Meyer, for instance, had a number of photographs from the 'Born on a Train' series included in a public art programme operated by the Los Angeles County Metropolitan Transportation Authority. Her photographs are being exhibited as a number of light box installations at 7th Street/Metro Center Station in the financial district of Los Angeles between 2014 and 2017 (Fig. 16).

Like Opie's 'Imagine you are Moving', at least in its pre-photograph stage the 'Born on a Train' project was perhaps best experienced in its original context while journeying. The relationship between the train and the landscape it was passing through, the slowness of the journey and the uniqueness of Meyer's experience of the journey, are qualities which have all been attributed to the work (Los Angeles County Metropolitan Transportation Authority, 2014). These also happen to be qualities which imbue the project with Ingold's 'within-ness', and which would have proven difficult for Meyer to capture and / or communicate in a photograph. Ingold's 'linearity' is manifest in two forms. The experience of the performative aspect of the project for the audience on the train would have had a temporal linearity in so far as it has both a defined beginning, and end point in time. These points were the

beginning and end of the train journey. There is also geographic linearity deriving from the linear movement of the train along the tracks, and cutting a line through the American landscape from Oakland on the west coast to New York on the east coast.

Individual photographs such as 'Sleeper Car Installation: Cards' (2004) demonstrate how the more embodied and dynamic character of the work, as it existed during the actual journey, is later lost in still images. Despite this loss, photography as a medium does seem to have a suitability for Meyer's project. Meyer has identified the historic and functional relationship between the photograph and the train, observing how in the nineteenth century they were both "new technologies that had the ability to transport people to another place" (Los Angeles County Metropolitan Transportation Authority, 2016). Furthermore, some of that missing character can no doubt be restored by viewing the works in locations such as the Los Angeles metro station. At least in this instance, the ability to experience the photographs while in motion from a subway train would recreate a sense of the physical movement involved in the original train journey. Moving on from these three direct 'environment interventions' considered thus far, it would be useful to look at some additional works of art which explore different methods of production and display.

The first of these is Sarah Turner's digital video, 'Perestroika' (2009) (Fig. 15). Turner produced her work as a reconstruction of a journey she made in Russia during the 1980s. Themes of travel and rural landscape feature extensively in her video, the journey being primarily made on the Trans-Siberian railway with most of the footage consisting of panoramic Russian taiga forest, lakes and tundra in winter shot through the train's window. Turner's decision to extensively use this 'through the window' shot harkens back to a popular tradition of using such an approach in the early days of film (Keiller, 2014, 159-171). In his essay 'Phantom Rides: The Railway and Early Film' (Keiller, 2014), film-maker Patrick Keiller charts a close, symbiotic history between the development of the railways and film. He highlights the popularity of 'railway panoramas' in the late nineteenth century, when cameras were set up on tripods to record unfolding views from train windows. Appropriately enough, one of the railway panoramas that he cites in his essay is the exhibition of 'Panorama Transsibérien' at the 'Paris Universal Exposition' of 1900. In a strong, historic example of embodied audience participation, the display of this work in Paris involved viewers watching the scenery unfold from actual railway carriages provided by the rail company who funded the piece (Thomas Peattie, 2015, 130). This historic relationship between travel, landscape and the particular art form of film has also been charted in the American context. Dominique Brégent-Heald (2015) has explored the symbiotic relationship between the development of travel films, the railroads and perceptions of the landscape of the North American West. Alongside outlining the role these films played in promoting rail travel and other narratives, he hinted at a similar embodied 'within-ness' that audiences could experience when watching railway panoramas. Focusing on the physiological effect that railway panoramas had on perception of landscape, Brégent-Heald states how "train films recreated the experience of

travelling as a projectile - the feeling of being hurtled through space at a dizzying speed" (2015, 10).

'Perestroika' updates this tradition, utilising a comparable approach to the subject within the twenty-first century. Where Turner deviates from historic precedent however is in imbuing her video with a considerable amount of more emotive, 'human' content. The motive for her project was the sudden and tragic death of a close friend in Russia, a friend whom she had traveled with on her first journey on the Trans-Siberian railway in the 1980s. Turner travels in 'Perestroika' to the site of her death in Siberia. She weaves broken fragments of analogue video and sound from the first journey into new digital video and sounds. This includes clips of her friend, and other friends, talking, laughing and generally whiling away the hours during the long journey in the cramped sleeper cabin. The combination of the landscape visuals with the sound track of her friends, the rhythm of the train wheels on the rails, the whirring and clicking of camera shutters, and sections of narration by Turner aimed directly at the viewer, had a "hypnotic and deeply immersive" effect for critic Chris Darke (2010, 46). An additional strategy utilised by Turner to further immerse her audience in the video is the decision to produce 'Perestroika' as a feature-length piece. At 178 minutes, the repetitive nature of the landscape imagery, enhanced by frequent actual repetition of some of the footage, successfully recreates and involves the viewer in Turner's experience of being bored on the long train journey.

A further example of a 'non-direct', 'environment intervention' work, is the photograph, 'Meall Mor Glencoe' by Fay Godwin (1989) (Fig. 18). The consideration of an example of Godwin's work, a renowned British landscape photographer, has particular relevance as she was also a keen walker and a member of the English Ramblers' Association, an organisation to which she was elected president in 1987. She travelled extensively through Britain's upland areas, including the Scottish Highlands, and has been described as a great admirer of Alfred Wainwright's hiking guidebooks on the English Lake District (Taylor, 2001, 13). Of her extensive oeuvre of British landscape photography, Godwin's black and white photograph 'Meall Mor Glencoe' from her 'Our Forbidden Land' series and book (1990) is arguably the most appropriate example to examine in this study. Godwin's chosen subject in this photograph is not only a view of a northern rural landscape, it is more specifically a view of a mountain and road in the same valley in the Scottish Highlands that I walked through and photographed for my own practice detailed in chapter six.

At the heart of 'Meall Mor Glencoe' are two core subjects, the flat-topped peak of Meall Mor and the A82 road, united by a striking geometry which leads the viewer's eye into the photograph. With a dramatic single vanishing point, the centrally-framed pyramidal mass of Meall Mor's snowy slopes on the horizon has an unmistakable echo in the foreground, where there is a similarly central strip of dark receding tarmac punctuated with snow-like white road markings. This visual harmony between mountain and road generates a powerful suggestion

both of an inferred environmental concern, and of a close relationship existing between transport infrastructure and our perception of this apparently isolated and 'wild' environment. This is certainly no accident, as indeed Godwin's wider and polemical 'Our Forbidden Land' series collectively focuses on issues around rights of access to public land (Taylor, 2001, 17). In his essay contribution to Godwin's earlier 'Land' series and book (1985), the writer John Fowles highlighted this sociological strand to Godwin's work. Fowles noted that her photographs recorded "the social and historical realities of the areas they deal with...[and that they were]...the product of a very sharp sense of context" (Fowles, 1985, xix).

The identifiable 'within-ness' of 'Meall Mor Glencoe' is based on Godwin's positioning of her camera. Our perspective as the viewer is that of a driver of a vehicle travelling towards the mountain along the A82 road. We assume the role of an active participant in the landscape, a traveller journeying along the ribbon of road that seems to paradoxically isolate us from the natural environment at the same time as transporting us to that place. Many conflicting values and concepts are discernible in the photograph which heighten this sense of paradox and conflict. The mountain appears 'natural', untamed and distant, whereas the road 'man-made', ordered and close. Of course a vehicle is not the only machine that brings us into contact with Meall Mor, the camera also does this. At the moment of Godwin's pressing of her camera's shutter, the two-dimensional celluloid rendering of space has meant that the sense of distance between the road and the foot of the mountain has instantly been foreshortened and obscured. The effect is to make it look as if the mountain rises out of the tarmac. Later, the photographic negative is developed and after further processing and printing the image reaches an audience, either on the wall of a gallery or in the pages of a book. Distances of potentially thousands of miles between audience and subject are erased.

Graham Ellard and Stephen Johnstone's 'Geneva Express' (1997) (Fig. 19) is a considerably more complex work. Dating from the same year as 'Imagine That You're Moving', it was an installation piece commissioned for the group exhibition 'Airport' at The Photographers Gallery in London. It was also shown the following year at the University of Southampton's John Hansard Gallery. Ellard and Johnstone set up a darkened rectangular gallery room with two screens on either end wall, two projectors, a surround speaker system, and a series of small 3" LCD video screens mounted on stands which were arranged in two parallel lines running through the middle of the room. On one of the end walls, slow motion footage of a Boeing 747 jet travelling down the runway at London Gatwick airport, and then taking off, was projected. On the other wall, corresponding footage shows the same jet flying off into the distance, creating the impression for viewers that the jet has flown overhead. At the point at which the jet begins to disappear, the film cross-fades to show the approach and landing of the jet at the same airport on its return journey. This is again spread over the two screens to simulate real linear movement through three-dimensional space.

The small video screens brought a further dimension to the piece. These were all activated by proximity sensors, triggered by the viewer's approach, making the embodied presence of viewers moving around part of the actual work itself. Each screen then played a different short video piece portraying a fragmentary event experienced by passengers inside the arrivals and departures areas of Gatwick Airport. Amongst others, these included scenes of: people checking-in; departing; arriving; meeting others; and making routine transactions. Ellard and Johnstone argue in their own description of 'Geneva Express' that the "airport is now commonly thought of as a 'non-place' when in fact it is a space charged with a heightened drama of the everyday which is strangely repeated over and over" (Ellard and Johnstone, 1997). These screens are central to this infusion of the drama of the everyday, and as Oliver Sumner has noted, the different small screen videos set up an interesting dichotomy between the systematic generality of the routine and repetitive A-to-B flights, and the uniqueness of each individual flight as experienced by passengers (Sumner, O. and Bode, S, 1998, 3). By virtue of being: small in size; mounted on thin stands; arranged in two rows between the large screens; and emitting a glow of light from the LCD displays; these screens also served to heighten the illusion for the viewer of being on an actual runway. They are also very similar to the type of LCD screens increasingly installed in the backs of airline seats to show inflight movies and advertising.

In addition to the film projections and video screens, Ellard and Johnstone have made effective use of a further, non-traditional, fine art medium to engage another of the viewers' senses, that of sound. With a loud, slowed-down soundtrack, the room reverberated with the roar of the jet's engines as the aircraft passed repeatedly overhead. 'Geneva Express' therefore represents what can be described as a genuinely immersive, multi-sensory work which takes the viewer's engagement beyond that of just looking, to a more active and richly embodied experience. The viewer's physical presence within the installation as they move around the room, and likewise as the simulated jet 'moves' around them, is at the heart of 'Geneva Express's' success as an example of a work of art which demonstrates compatibly 'Ingoldian' concerns with embodied experience. Whereas Opie inserted his work of art into the airport, 'Geneva Express' shows that the airport can be just as successfully brought into a work of art and still achieve Ingold's 'within-ness'. Through the strategic appropriation of some of the most basic and fundamental aspects of airport design and function, it is again evident that the integration of travel specific conceptual content with physical context is key to better connecting the viewer's experience with the subject.

Just a few years on from 'Geneva Express', there is further evidence of contextual appropriation in 'Inflight', by the Belgian artist Johan Grimonprez (2000) (Figs. 20 and 21). 'Inflight', the last work I will consider in this chapter, appropriates and subverts the printed materials commercial airlines provide for passengers, which have become synonymous with our experience of air travel. The work comprises three elements: a full colour magazine with a high gloss cover; a safety card; and a yellow sick bag emblazoned with a single small logo.

Conventionally, these artefacts variously entertain and help us to pass the time during a journey, communicate important safety instructions, and in the case of the sick bag, are a simple practical item to have on hand when we feel nauseous. Where Grimonprez departs from convention is to present them as malevolent objects of fear and alarm, rather than comfort and reassurance. His versions are manuals for airplane hijacking and terrorism, themes he had explored earlier in his one hour video montage 'dial H-I-S-T-O-R-Y' (1997). In the magazine he names, for example, his fictional airline 'Skyjack Air', and titles the cover story, 'What to do with a Stolen Boeing 777'. The safety card utilises the familiar, minimal, and stylised graphics of a set of instructions designed to be easily followed. In this case, passengers are informed of what to expect in a hijacking by terrorists. A simple logo on the sick bag features an icon of an upside-down aircraft heading for the ground.

Grimonprez is described as having an interest in the "value of the spectacular in our culture of catastrophe" (Hatje Cantz, 2000) and the particular role the media plays in promoting this culture. While this is not my focus, his approach to revealing the role media plays in shaping our perceptions and emotional reactions is certainly of interest to my study. Unlike any of the other works of art we have encountered thus far in this chapter, here we have a work where the audience is seemingly implored to develop a critical distance from media. The copious, sometimes distasteful and often violent, content of 'Inflight', has the effect of exposing the power media outlets wield to shape our perception of, and emotional reaction to, extreme violence. The portrayal of this violence is shown by Grimonprez to be a skilled exercise in both sensationalism and banality, as well as the presentation of media content for unquestioning mass-consumption. In a 1998 interview, Grimonprez said of 'dial H-I-S-T-O-R-Y' that this was a film that "analyses how the media participates in the construction of reality" (Grimonprez, 2011, 225). 'Inflight' shares the same purpose, and while not necessarily explicitly, it infers that this new reality, a 'culture of catastrophe', is not a healthy one.

My own practice, outlined later in chapter six, shares some interest in this notion of a media constructed reality, although it approaches the concept from a very different perspective. I seek to use fine art media to reduce the distance between audience and subject, through highlighting the physical presence and linear journeying of the artist / researcher within particular landscapes. However, this is not to say that we are unable to identify aspects of Ingold's 'within-ness' and 'linear journeying' in 'Inflight'. In their description of the work, 'Inflight's' publishers, Hatje Cantz, explain how the viewers and readers are "taken onto a flight which leads them jarringly through their own experiences, memories and emotions" (Hatje Cantze, 2000). This suggestion of the viewer / reader being in some way 'transported' by the work hints at a desire on the part of Grimonprez to break through the boundaries that exist between subject, art object and audience. It recalls the observation by Molz which I referenced in the previous chapter, where she perceived a global space where "meanings and boundaries are in play" (2004, 170). Indeed, a close interplay between fact

and fiction has been noted as long being central to Grimonprez's practice (Scrimgeour, 2009). His decision to use the flight magazine / safety card / sick bag artefacts as readymade, 'found', non-art formats to communicate his message adds further weight to this interpretation.

'Inflight' is an example of a post 'Cultural Confinement' (Smithson, 1972) art object which can be experienced outside of a conventional gallery or museum context. I reference a section of this text by Smithson in the next chapter. While the artist has exhibited the work in these places, it was also published as an unlimited edition. This was made available in gallery shops and newstands, where it was supposed to, in the words of Ghent's City Museum for Contemporary Art, "nestle surreptitiously like a louse in the fur of the mediated world" (Stedelijk Museum voor Actuele Kunst, 2000). Although admittedly this does not appear to be the explicit intention of the artist, 'Inflight' could feasibly be viewed / read 'within' a travel context on an actual flight. The magazine, safety card and sick bag could all be inserted into the back of a standard airline seat, and the sick bag would certainly appear to be usable. In this way it is another example, on a more modest scale, of a contemporary work of art like Opie's 'Imagine That You're Moving' which can be described as being as much an integral part of travel as an external depiction of it.

Of all of the seven works of art discussed above, only 'Inflight' exists to this day in a format other than that of photographic or filmic record. The photographs are now all that survive of these other, highly transitory pieces. It is worth noting that Ingold himself has acknowledged (2013, 104) that transitory and ephemeral works of art "can be fixed only as a photographic record". Although the extent to which the works analysed in this chapter can be said to demonstrate a discernible, genuine affinity with the concepts of 'linear journeying' and 'within-ness' does vary, it is certainly the case that content equatable with these concepts can be found in all seven. Instances of 'linear journeying' have been shown to include: the point-to-point line which Long walked in the Wiltshire field; the movement of the viewer along the escalators in Opie's airport installation; the audience of Meyer's installations travelling by train or subway; Turner's documenting of a point-to-point journey from Moscow to Siberia; the on-road, driver's eye viewpoint of Godwin's photograph; the illusory passage of the airplane from one gallery end-wall to another in Ellard and Johnstone's installation; and lastly, the front-to-back pages of Grimonprez's magazine which takes the viewer / reader on a emotive simulated journey through their memories of travel.

Examples of 'within-ness' have primarily derived from artists using one or more of the following common strategies: utilising media which have a particular connection with their subjects, such as the faux travel magazine used by Grimonprez; reducing the distance between the art object and its subject, such as Opie producing an installation which reflects the experience of travelling through an airport whilst actually being a physical part of an airport itself; and finally, replacing the traditional gallery space as the place of display with a

context which is closer to an embodied travel and / or landscape experience, such as the installation of Meyer's photographs at a subway station in Los Angeles. Whichever of these approaches were chosen, the end result was that the works became of, and not about, their subject. They inform my own strategic approach to art practice, as I detail in my next chapter and chapter six. Within-ness does appear to be at least partially diminished when more transitory works ultimately exist as photographic or filmic record. In the next chapter I will focus more closely on the artists' book as a specific fine art medium and practice. Amongst other qualities of the artists' book that I will explore, it would appear that the example of 'Inflight' suggests it has the rare potential to encompass both transitory experience and lasting documentary record.

Chapter 5. The 'bridging' concept and the potential of artists' books

Having explored works by other artists in the previous chapter, I now progress to establishing the conceptual framework of my own art practice. This process involves outlining my proposal for using an innovative hybrid history of art / art practice method. I give this method the name of 'bridging', and I detail my reasoning and principal decision-making for pursuing and giving shape to this bridging through the specific art form of the artists' book. I argue the case for using this particular approach through further referencing some scholarship we have already encountered, as well as scholarship introduced for the first time here in this chapter. While the more practical aspects and closer detail of my application of this bridging method are detailed later in chapter six, the contents of this chapter serve to clarify the purpose and wider context of its use, and to demonstrate its suitability for meeting my research objectives.

5.1 Answering the call for methodological innovation

To briefly recap, in the previous chapter I identified and investigated examples of contemporary works of art in which we are able to perceive engagement with themes of travel and rural landscape. Synthesising research material obtained in addressing my research questions one and two, and directly addressing research question three, these works of art were analysed in relation to two particular concepts which related to embodied experiences of landscape. Deriving from Ingold's theories of dwelling / inhabiting / wayfaring, these concepts were 'linear journeying' and 'within-ness'. As I highlighted in my introduction and in chapter two, there is little existing history of art scholarship beyond Verhagen's '(Art) Tourism' (2012), Evans' 'The Art of Walking: A Field Guide' (2013), and some art curatorship which explicitly focuses on exploring interconnecting themes of travel and landscape in contemporary art. My analysis in chapter four demonstrates that undertaking such an exercise is indeed possible, and productive, in so far as I have shown it to yield new understandings of the works of art in question. It validates the capacity for utilising Ingold's theories as a critical toolset for sustained and relevant art historical analysis. Research question four is another key objective of my study still to be met: to produce an original work of art which responds to the findings of the previous research questions in an art-practice context. Can a particular art-practice method focused explicitly on the concepts of 'linear journeying' and 'within-ness' as embodied experiences of place lead to the creation of a new work of art which could build upon my earlier findings?

At this point we recall Lippard's observation "if there is little art about tourism, there is still less art *within* tourism" (1999, 4-5), which I previously cited in chapter two. Whilst this statement is accurate to a certain degree, my analysis of works in chapter four would suggest that it is also something of an exaggeration. It is notable however that Opie's Heathrow Airport installation and Meyer's 'Born on a Train' project aside, my survey of relevant contemporary art identified little work that could be genuinely described as existing

'within' a travel context as per Lippard's apparently more literal use of the term. Grimonprez's 'Inflight' faux airline magazine certainly adopted the form of an artefact closely associated with travel. While it has the capacity to be viewed / read on an airplane during a flight as an integral part of a touristic travel activity, this would not appear to have been an aspect of the work that was explicitly intended by the artist. My previous chapter indicates that the ability to perceive a translation of Ingold's 'within-ness' in certain examples of contemporary art does point to a workable strategy for achieving a more explicit engagement in my own art practice which would both represent Ingold's theories and address Lippard's observation. Key to this strategy would appear to be the need for a replacement of the traditional gallery or museum context as the site of display in favour of establishing a more obviously travel and / or landscape specific, embodied context. This would be external to galleries and museums, as the principal, if not exclusive, site of display.

Albeit without a particular focus on travel or landscape, historic precedent for taking art outside of the gallery or museum can be found in the 'institutional critique' branch of conceptual art from the late 1960s and early 1970s. Institutional critique was, and remains, a practice which has been described as being "generally defined by its apparent object, 'the institution', which in turn is taken to refer primarily to established, organised sites for the presentation of art" (Fraser, 2005, 280). The work of the American artist Robert Smithson can certainly be considered an example of this type of art. Smithson, as well as other 'land art' practitioners from this period, produced large scale works situated in, and intrinsically part of, rural landscapes, far from any gallery or museum. In his highly polemical 'institutional critique' essay, 'Cultural Confinement' (1972), which takes aim at the gallery and museum as a place for experiencing art, Smithson explained his belief that:

Museums, like asylums and jails, have yards and cells – in other words, neutral rooms called *galleries*. A work of art when placed in a gallery loses its charge, and becomes a portable object or surface disengaged from the outside world. A vacant white room with lights is still a submission to the neutral... the function of the warden-curator is to separate art from the rest of society. (Smithson, 1972, in Flam (ed.) 1996, 155).

Professor of tourism, John Tribe, in an entirely different discipline, echoed the spirit of Lippard's sentiments in his 'The Art of Tourism' article published in the 'Annals of Tourism Research' (2008). For Tribe, art had only attracted attention in tourism literature on one of the following terms: either its consumption by tourists; its role in visual culture; or its appropriation by destination marketing. Graburn has explored the production of works of art by indigenous peoples and the consumption of these objects, mainly as souvenirs, by tourists, for instance in his text 'Ethnic and Tourist Arts: Cultural Expressions from the Fourth World' (1976). Like Lippard, it was Tribe's opinion that art had yet to receive any substantial attention in terms of tourism being a subject for artists (2008, 924). Tribe additionally highlighted a "lack of methodological innovation" (2008, 925) in tourism studies and hints at a

reluctance on the part of researchers in the social sciences to explore the possibilities offered by visual art source material. 'Revealing the Unseen: Tourism, Art and Photography' (Garlick, 2010), an article published in the journal 'Cultural Studies', just two years after 'The Art of Tourism', promised a "consideration of the possibilities of touristic photography as art" (Garlick, 2010, 289), but is more concerned with Heidegger, Urry and contextualising tourism and visual culture theory rather than exploring actual art objects or art practice.

Tribe addresses the issue of methodological innovation head on. Indeed this forms the explicit rationale for his 'The Art of Tourism' article, which represents the culmination of a five year study during which he identified more than nine hundred works of art which he classified as relating to tourism. From this initial pool he then selected eighty-two works for 'exhibition', by which he meant inclusion in his essay, a novel approach which he terms "virtual curating" (Tribe, 2008, 926). He structured his exhibition so as to suggest a personal journey starting from home, travelling and then ending up back home with memories. This was achieved by arranging the works of art together in thematic groupings or 'galleries', comprising: 'gaze and gauze'; 'home and away'; 'crossings and borders'; 'pleasure and flow'; 'alienation and rupture'; 'hosts and guests'; 'gender and space'; 'power and politics'; 'nostalgia and novelty'; 'nature and nurture'; and 'marks and memories'. In each 'gallery', images are interspersed with interpretive text, creating and tracing a narrative through the galleries in an art historical / curatorial manner. He successfully imbues curatorial method with a specific touristic function, such that this collection or 'exhibition' also functions as a kind of simulated tour for the viewer. There are strong similarities with the thematic structure of Evans' survey of walking in contemporary art 'The Art of Walking: A Field Guide' (2013) which I referenced in chapter two.

Tribe's approach is not without its weaknesses. Foremost of these is its broad, arguably too ambitious 'cherry-picking' character. This derives primarily from his decision to use such a large number of thematic groupings, all of which are rather ambiguous and subjective in character. His identified works of art are essentially used to simply illustrate, rather than really generate a rich theory or narrative of his subject. In fact, the works are illustrating not just one, but a whole range of different theories and narratives. In Tribe's own words, "a broad synoptic view is sought in favour of an in-depth analysis of fewer works" (2008, 924). Tribe's dedication of approximately only three or four sentences of accompanying explanatory text per art object does not compare well with Evans' decision to devote full pages of explanatory text for all of the works included in 'The Art of Walking: A Field Guide'. As a result, his study does relatively little to develop our understanding of either the art or the tourism theory involved. An alternative approach, perhaps closer to that of Evans, could have involved a much less ambitious scope, with fewer works of art, theories and thematic groupings. This might have generated far richer outcomes for the study. Despite this, Tribe's virtual curating represents a uniquely explicit, determined attempt to cross the art / tourism disciplinary divide, which is unlike any of the other scholarship referenced in my study. This

was a pioneering, and to a certain extent, successful effort, and it is on this strength that I therefore present Tribe's article as the point of departure for my own art practice and associated original works of art produced in support of my thesis. My own strategic approach to art practice, a method I introduce in my first chapter and term 'bridging', is formed and presented as a direct response to his call for methodological innovation.

In the same way that the concepts of 'linear journeying' and 'within-ness' were at the heart of chapter four as my analytic framework for the exploration of work by other artists, so they are also at the heart of the production of my own original works of art. I establish an artistic application of Ingold's dwelling / inhabiting / wayfaring theories as the singular, explicit, concern of my practice in part to avoid the problems of superficiality inherent in Tribe's broad approach as discussed above. The primary overarching purpose of siting Ingold's theories at the heart of my art practice though is to achieve and demonstrate in an embodied, art-practice context, a successful integration of current, ongoing engagement with travel and rural landscape from the disciplines I explored in chapters two and three. This forms the core of my 'bridging', and is at the heart of my study's original contribution to knowledge. The analysis in chapter four indicates that a passive curatorship of works by other artists in the format of a conventional exhibition would not be sufficient to further express and explore the tenets of 'linear journeying' and 'within-ness'. The discernible 'within-ness' of works in that chapter derived from art objects transcending the distinction between being 'about' travel and landscape to become more active works 'of' travel and landscape. While the quality of curatorship in the exhibitions encountered in chapter two, along with Tribe's virtual curating and Evans' book, do indicate some potential value of utilising a curatorial approach, as Evans (2013) himself perceived, curatorship is simply too passive for what I want to achieve. For me to adopt a curatorial approach would risk generating scholarship that could be less original, and only have the status of being, to use Lippard's terms, 'about' and not 'within'.

Having said this, two examples of recent exhibitions do demonstrate how approaches to curatorship are not entirely irrelevant for my aims and could be strategically adopted to mitigate this problem of passive 'about-ness'. The travelling exhibition, 'Sightseeing' (2010-11), brought together for display a collection of ninety postcards. Here the strategy involved the exclusive display of works in one medium which is closely associated with travel. A different and more creative strategy is evident in the case of 'The Unfortunate Tourist of Helvellyn' exhibition at the Wordsworth Trust (2003), which explored the Romantic legend surrounding the death of the artist and tourist Charles Gough in the English Lake District in the eighteenth century. In producing the exhibition catalogue, artist curator Simon Morley took his inspiration from the design of vintage novels, and presented his catalogue with the same size attributes and cover graphics as a title from the pre-1946 'Penguin Classics' mystery and crime series. Like the exhibition it documents, the catalogue's contents, including a variety of texts, paintings, letters, photographs and other material, are arranged in a rigidly chronologic narrative structure. The reader is able to see how, with fact

and fiction gradually blurring as subsequent creative works inspired by Gough's story were produced, the legend of Gough has built up over time. The sense of this story being a compatibly 'linear' journey, as per Ingold's interests, is enhanced by Morley's use of a prominent, thick black line which runs full-width across the top of the catalogue's pages. As a visual timeline motif, the line is accompanied by a year date on each page, under which the visual and textual content of the exhibition are variously displayed.

Through adopting the form of a Penguin Classic, Morley successfully crossed the 'about' / 'within' boundary, emphasising that the exhibition is itself an active part of that story making process. This reflexive act of revealing and highlighting the importance of the role played by exhibition is indeed remarkably similar to the conceptual function of a number of works of art from the late 1960s and early 1970s which engage in 'Smithson-esque' institutional critique. 'Measurement: Room' by American artist Mel Bochner (1969) (Fig. 22) is a good example of such work. For this piece, which was the first of a series in a similar vein, Bochner measured the exact dimensions of all the architectural features of an exhibition room at the Heiner Friedrich Gallery in Munich. This included windows, doors and all of the various wall surfaces. He then marked the heights and lengths of each of the features with a line of black tape and 'Letraset' transfers, denoting the figures in feet and inches. All of the lines of tape were placed in close proximity to their corresponding features, the lines marking the width of the walls, for example, were placed just a few inches from the floor. The result was to fuse a non-tangible concept of the room with the physical actuality of the room itself (Osborne, 2002, 100). Through making the existing fabric of the gallery his work of art and exhibition, a notion very compatible with Ingold's interest in 'within-ness', Bochner successfully drew the viewer's attention to the active role played by galleries and museums as sites which shape our perception and consumption of art. Here, and in many respects in much the same way as had occurred in some of the works of art encountered in chapter four, a strategic reduction of distance has taken place between the art object, albeit in this case a significantly 'dematerialised' art object', and its subject.

There were many other artists who, through their own different methods, sought similar outcomes to Bochner's 'Measurement Room'. There is one further example of this institutional critique art which is useful to reference here, the extensive and gradually evolving 'Musée d'Art Moderne' (1968-72) (Fig. 23) project by Belgian artist, filmmaker and poet, Marcel Broodthaers. The 'within-ness' of 'Musée d'Art Moderne' centres on Broodthaers' decision to create this work as a peripatetic, playful and entirely fictional museum (Krauss, 1999, 12). This 'museum' was to appear in various forms from 1968 to 1972 in a host of European cities. Its first manifestation was in Broodthaers' own apartment in Brussels. This incarnation of his 'Musée' was without any conventional art objects, instead consisting of the exhibition of old empty, wooden packing cases used for the shipment of works of art and a series of postcard reproductions of nineteenth-century 'academic' paintings displayed on the walls. By the time Broodthaers displayed his *Musée* at the

Kunsthalle in Düsseldorf in 1972, the project had grown somewhat larger. In an apparently entirely arbitrary decision, though it must be acknowledged, not without a certain sense of ironic humour, three hundred images of eagles from across the world and various historic periods were collected from forty-three museums and private collections for an eight-week exhibition entitled 'Musée d'Art Moderne, Département des Aigles, Section des Figures'. Housed in display cases, each artefact was accompanied by a small black plastic label on which was engraved 'this is not a work of art' in English, French and German. Broodthaers' playful application of the approaches to classifying and presenting exhibits used by galleries and museums reveals the powerful role these institutions play in creating the narratives of art we consume as viewers.

What the examples of 'Musée d'Art Moderne' and 'Measurement: Room' both demonstrate then, is that there is an identifiable and robust precedent in art practice for appropriating physical systems of display and consumption and closely integrating and imbuing these with new conceptual functions to create works of art. More recently, in my own travel / rural landscape context, Grimonprez's 'Inflight' has evidently done exactly this by appropriating the airline magazine as its physical system of display and consumption. 'The Unfortunate Tourist of Helvellyn's adoption of the 'Penguin Classic's printed novel format and chronological A-to-B structure, helping the catalogue gain something of an art object status and a linear narrative character, shows that the strategy need not be limited to just subversive exercises. Indeed, 'The Unfortunate Tourist of Helvellyn' highlights the particular potential offered to my own art practice by books as a format for successfully delivering my 'bridging'. Books, in the specific form of the guidebook, are an important system of display and consumption in my travel and rural landscape context.

Guidebooks happen to feature a particular historic connection with travel, landscape and art. To a certain extent, they were involved in the symbiotic relationship which existed between the development of British domestic tourism and British landscape art in the eighteenth and nineteenth centuries. Before the mid-to-late eighteenth century, members of the British aristocracy had travelled to Italy as part of the cultural 'Grand Tour' to visit sites of classical antiquity (Crandell, 1993). This Grand Tour was disrupted by conflicts with France, especially the long running Napoleonic Wars, as naval blockades in the English Channel impeded travel to the continent (Warrell, 1997, 14). As a result, travellers were largely confined to journeying within Britain, where travel had just become easier following improvements in the road network (Ousby, 2002, 10). Upland areas such as the Scottish Highlands, North Wales and the English Lake District, which had previously been considered unattractive and frightening locations (Shaw and Williams, 2002, 281), were 'discovered' by travellers who wrote detailed accounts of their journeys (Butler, 1995, 372-3). Indeed, though focussing specifically on international travel, citing the thirteenth century travelogue 'The Travels of Marco Polo' (Da Pisa), Jacobs (1995, 1) observes that writing proceeded visual art in the earliest, and often fanciful portrayals, of distant lands. This is also largely true within the British context. In the

case of the Scottish Highlands, the first guidebooks which divided Scotland in to a series of 'tours' had begun to arrive as early as 1807 (Butler, 1995, 375). These early guidebooks were "usually presented as personal narratives; including the various accidents and encounters of the journey" (Ousby, 2002, 12). Shaw and Williams correlate a growth in visitor numbers to the Scottish Highlands between 1746 and 1810 with easier travel and the publishing of guidebooks on the region (2002, 281). Duncan and Gregory describe how, by the nineteenth century, most travellers "prepared for their journeys by reading the accounts of other travellers and noting the recommendations of the guidebooks" (2010, 7).

Artists followed closely in the footsteps of these pioneers. Painters such as J.M.W. Turner, Alexander Cousins, John Sell Cotman, and many others, filled pencil and watercolour sketchbooks with depictions of the terrain they encountered. Turner is said to have paid close attention to guidebooks from a young age, sometimes transcribing these into his own notebooks to flag up details such as particular scenery to look out for (Wilton, 1982, 16-17). Theories of landscape aesthetics were developed, namely those of the 'picturesque', the 'sublime' and 'romantic' (Bell and Lyall, 2002), which articulated and promoted particular artistic visions of the British landscape. An example of such endeavour is the illustrated account of a tour of the English Lake District, 'A Journal of a Tour in the Lakes made in 1797' by William Gell, an English archaeologist, topographer and illustrator. A recently published version of Gell's book, edited by William Rollinson (2000), brought together the original manuscript alongside the series of drawings and watercolours Gell produced on his journey. This project demonstrates how the experience of leisure travel to places like the Lake District for Gell and others at this time, was closely bound up with notions of artistic expressions of landscape, in this case that of the picturesque. In so far as 'A Journal of a Tour in the Lakes made in 1797' represents a coming together of travel, rural landscape and works of art, there is some similarity in Rollinson's approach with that of Tribe in 'Art of Tourism' (2008). Like Tribe, Rollinson has essentially curated a self-contained exhibition within the confines of a book. Rollinson has in fact arguably achieved a better, more cohesive, narrative synthesis of the text and images.

Travel guidebooks remain popular today, as demonstrated by the continuing output of books published by Australian based Lonely Planet, the world's largest travel guide publisher (Attwooll, 2013). Although it must be noted that sales figures for print guidebooks have been declining in recent years, attributed in part to the global recession of 2008 and the increasing popularity of online content, 2016 data is showing that sales in the UK and US are up for the first time in a decade (Robbins, 2016). Writing in the early 2000s, Suvantola (2002) explored the role guidebooks play in mediating the experience of place for tourists. Adopting an autoethnography method by placing his own embodied experiences as a backpacker in the heart of his research, Suvantola recounts how guidebooks variously create a sense of order, facilitate a sense of independence, and act as temporal markers for journeys made. They are often detailed and information is "clearly based on actual experience" (Suvantola, 2002, 136).

Duncan and Gregory noted an “explosion” of interest in travel writing at the end of the twentieth century, with bookshops not only stocking atlases, guidebooks and maps, but also many examples of more imaginative accounts of travel (2010, 1).

Two examples of these more imaginative approaches would certainly include Alain de Botton's 'The Art of Travel' (2002) and his later 'A Week at the Airport' (2009). In the case of the former, De Botton blends philosophy with cultural history, as well as more conventional observational travel writing. In 'A Week at the Airport', he intersperses his text with an evocative accompanying series of photographs by documentary photographer Richard Baker. While not necessarily explicitly presented by De Botton as an art object, this approach with combined textual and photographic content generating a cohesive and rich narrative, has a strong precedent in the history of art context, stretching back to John Berger's seminal 'Ways of Seeing' (1972). Appropriately, given the book's subject, I was able to purchase my own copy of 'A Week at the Airport' in a bookshop at Gatwick Airport. I took the book with me on a plane and was able to read it during a holiday, not least because it was a slim edition and of a portable size. This is a relatively prosaic, but still important detail. If the book had been heavy and cumbersome, I would probably not have purchased it for the journey. I felt that reading the book whilst travelling through an actual airport enhanced my experience of the book's subject. The distance between myself as the reader and De Botton's own experience of the airport which he had written about was significantly reduced, to the extent that it seemed to me, I was 'living' some of the content in both a physical and an emotional sense in real time. I suspect that Grimonprez's 'Inflight' may well be enhanced by a similarly embodied experience, when viewed / read on a flight. The knowledge that De Botton wrote 'A Week at the Airport' at a desk in Heathrow Airport's Terminal 5 building during a week spent there as an official writer in residence (Milmo, 2009) only adds to the book's authorial authenticity, and to the authenticity of my own sense of having an embodied experience as a reader.

'Authenticity', and what comprises this quality, is an issue which has been raised from a very early stage with regard to guidebooks. Duncan and Gregory noted that the early written accounts had the effect of giving travel a “routinized and repetitive form...[which]... threatened the very integrity and 'authenticity' of the experience itself (2010, 7). For them, travel writing is an act of translation, and occupies 'a space-in-between', a place which is anything but neutral (2010, 5). In 'The Art of Travel', De Botton cites a passage from a novel by J. K. Huysmans (1884) which featured a protagonist, the Duc des Esseintes, who shies away from travel as he fears the reality of the experience will not live up to its artistic portrayal. Huysmans has his Duke ask “what was the good of moving when a person could travel so wonderfully sitting in a chair?” (De Botton, 2002, 9). Ingold himself has discussed the issue of authenticity in his 'Visual Studies' journal article, 'Ways of mind-walking: reading, writing, painting' (2010). He opens this article with a rhetorical question, "what is the

difference between walking on the ground, in the landscapes of 'real life', and walking in the imagination, as in reading, writing, painting or listening to music? (2010, 15).

Ingold then goes on to present such artistic experiences as valid, embodied equivalents to the supposed 'real thing'. He equates this 'mind-walking' with 'wayfaring', an expansion of his previous interest in 'dwelling' and 'inhabiting' as I introduced in chapter three. The suggestion here is that if my art practice 'bridging' exercise was undertaken via appropriating some of the form and function of guidebooks, my resulting hybrid guidebook / artists' book art object could have the potential to be legitimately understood as part of an embodied experience of travel and landscape in its' own right. It would therefore be possible for my art practice to not only achieve 'within-ness' through direct physical engagement with landscape in a manner akin to Opie's airport installation, but also through acting as a kind of surrogate, independent embodied experience even when entirely removed from landscape, as in the imaginary world of Grimonprez's 'Inflight'. It is on this basis, and on the basis of my other contextual evaluations outlined earlier in this chapter, that the artists' book is my chosen medium. The artistic examples cited by Ingold are admittedly of limited historic compatibility with my contemporary focus, his most recent being the early twentieth century writings of Russian artist Wassily Kandinsky. More contemporary and relevant engagement with notions of artistic authenticity and our experience of place can be found in the introduction to 'Far Field' (Marsching and Polli, 2012), a collection of essays by artists and scholars on technologies' mediation of our understanding of the North and South Poles.

According to Marsching and Polli, artists who have recently travelled to the extreme, and highly sensitive, environment of Antarctica, have utilised technology "as a way to achieve authentic natural experiences without the danger of human impact" (2012, 14). They present this trend as being in direct contrast to the environmentalist tradition of the late nineteenth century, which emphasised the importance of "direct, sensual and unmediated interaction with nature" (2012, 14). I will continue to engage with these themes of authenticity and legitimacy of experience in relation to Ingold's 'linear journeying' and 'within-ness' in the following chapter. Having set out the context of my bridging method and identified the suitability of appropriating aspects of guidebooks for undertaking this bridging in my particular travel and rural landscape context, I now however proceed to set out an overview of relevant practice in the artists' book field in my contemporary period. As a fine art medium, the artists' book is shown to represent an approximate, and much less constrictive, manifestation of the more conventional book format in the discipline of art practice. On this basis, it is suitable for my appropriation and adaptation to create a hybrid guidebook / artists' book object. I establish the recent history of the artists' book from a starting point of the publication of Ed Ruscha's seminal 'Twenty-six Gasoline Stations' (1963) in the 1960s through to the present day. In doing so I identify the significant stylistic and conceptual developments of this medium and their suitability for responding positively to Lippard's observation and Tribe's innovation challenge.

5.2 Contemporary artists' book practice

Artists' books have historic origins which can be traced as far back as hand drawn hieroglyphics on papyrus in North Africa, early Islamic books from the Middle East, and Japanese and Chinese scroll books in East Asia (Bodman, 2005). While disparate in character, these early forms of the artists' book all utilised text or image in a decorative manner to add emphasis to their respective narratives (Bodman, 2005, 5). However, as Drucker noted, the artists' book, as it exists in its current or more recent form, only really came into being in the twentieth century (Drucker, 2004, 1-20). The twentieth century therefore constitutes a logical starting point for tracing the history of the artists' book which is of most relevance to my study. Refining this scope still further, it is developments in the form and function of the artists' book in the 1960s through to the present day which are of particular significance in my contemporary art context. Accordingly, select works from this specific period are included for consideration here. A critical engagement with this history is important both in terms of establishing the general nature and character of artists' books being produced today, and also in terms of positioning my own artists' book produced for this study and detailed in the following chapter.

Before exploring any individual examples of artists' books, I must first address a problem which anyone who engages with artists' books faces, that of defining what we mean by 'artists' books'. Its first use as a descriptive term in academic discourse has been credited to Diane Vanderlip, who used it to title a 1973 exhibition of artist-produced books and multiples she curated at the Moore College of Art in Philadelphia (Klima, 1998, 12) and (White, 2012, 46). However, although it is a term used extensively across art scholarship in a variety of different semantic configurations, including 'artist's book', 'book art' and 'book work', it is non-prescriptive and has been used to describe an extremely diverse range of works of art. Unlike traditional books which tend to conform to certain conventions, such as a front-to-back layout and predominantly, if not entirely textual content, artists' books can comprise all manner of different configurations of layout and content. As Rolo and Hunt explain:

Artists' books are not conventional in terms of content. They are not books about artists or their work, but exist as works in their own right. Although their form may seem familiar, in that they often have a sequence of pages, held together at the spine, the information contained inside does not necessarily follow a formula (Rolo & Hunt, 1996, 9).

This absence of a uniform configuration for the artists' book creates problems for scholars who attempt to define this medium. Silvie Turner's response to this issue was to preface her survey of British artists' books produced between 1983 and 1993 with an extensive list of some twenty-five different definitions of 'artist book' from various publications (Turner, 1993, 4-11). Even this list is not presented as exhaustive, Turner's conclusion being that there "will

never be one precise definition" (Turner, 1993, 4). Vanderlip's approach for identifying works to include in her exhibition was in some ways surprisingly straightforward, explaining, "if the artist conceived his work as a book, I... generally accepted his position" (Vanderlip, 1973, cited in Klima, 1998, 12). What Vanderlip is acknowledging here though is that artist producers can, and do, self-classify or define their own work as artists' books. Such instances of self-classification were usually satisfactory for her classification purposes, which further expands the possibilities of the term's definition and use in the academic context.

Attempting to arrive at a precise definition of an artists' book is then a problematic, ambiguous, and perhaps even a fruitless process, but scholars have been considerably more confident and unanimous in identifying a key moment in the twentieth century development of the artists' book. That moment is the publication of 'Twentysix Gasoline Stations 1962' (1963) (Figs. 24 and 25), a small paperback booklet by American artist Ed Ruscha. (Drucker, 2004, 76). Philpott even went as far as to proclaim that it is to Ruscha that we should attribute "the principal credit for showing that the book could be a primary vehicle for art" (Philpott, 1985, cited in Drucker, 2004). 'Twentysix Gasoline Stations 1962' was a linear sequence of twentysix photographic images of the gas stations located along U.S Route 40 between Los Angeles and Oklahoma City. It was small enough to fit in a pocket, cheap at around three dollars, and relatively easy to acquire, with the first print run alone comprising four hundred copies. Described as a "radical break" (Lauff and Philpott, 1998, 33) in the artists' book tradition, unlike earlier twentieth century 'proto artists' books' illustrated by artists such as Picasso and Chagall, which were produced as luxury limited editions (Polkinhorn 1991, 141-142), 'Twentysix Gasoline Stations 1962' was an early example of a new kind of mass-produced, commercial, small and cheap artists' book which proliferated in the 1960s and 1970s (Lauff and Philpott, 1998, 33-37). This period saw a number of artists, including amongst others, Sol Lewitt, Lawrence Weiner, and Joseph Kosuth in the US, and Terry Atkinson, Michael Baldwin, Christian Boltanski and Daniel Buren in Europe, producing this new form of artists' book.

The 1960s and 1970s have been described as the "relatively short, but busy period of book art activity that influenced, more than any other, the growth of the artists' book production" (Bodman, 2005, 7). Reviewing a 1973 exhibition of artists' books at the Moore College of Art in Philadelphia, the then assistant curator of prints and drawings at the Brooklyn Museum, Nancy Tousley, observed of the artists' books at that exhibition:

The majority are not made by hand with traditional means and materials. They are largely the product of commercial print and reproduction technology...exactly and infinitely repeatable, they are virtually indestructable. The artist's utilization of modern mass-media technology and potentially unlimited editions makes them relatively inexpensive...prerequisite for ownership becomes interest alone. Potential distribution

to a large audience is ideally limited only by the edition (Tousley, 1974, cited in Klima, 1998, 15).

The works of this period are commonly classified as belonging to what is essentially a 'sub-genre' or 'production type' of artists' book, that of the 'democratic multiple'. White contextualised the concept of this democratic multiple against the wider social and political transformations and "idealistic, populist zeitgeist" (2012, 47) of the US at the time. For Adema and Hall these particular artists' books belong to the "overall trend towards the dematerialisation of art" (2013, 142) which, as I mentioned in chapter two, has been identified in art of the of the late 1960s and early 1970s (Lippard and Chandler, 1997, 5). Writing in 1973 in the same year as the Moore College of Art exhibition, Perreault was already clear as to the democratic character of the artists' books of his time. Artists' books, he wrote, "are democratic objects, which can break down, or at least, seriously present a front against the prevailing art system" (Perreault, 1973, cited in Klima, 1998, 14).

The life of the democratic multiple, or at least as it was originally construed in the 1960s and 1970s, was however a short one, and art historians have charted the process by which, over time, artists' books lost their 'revolutionary' edge, were inevitably adopted by the art institution, and found their way into national collections. For Adema and Hall, artists' books, which as:

an art form and medium...had not been able to avoid market mechanisms and the celebrity cult of the art system...[and] by the end of the 1980s...had lost most of its experimental impetus and had become something of an institution itself, imitating the gallery and museum system it was initially designed to subvert (Adema and Hall, 2013, 145).

Adema and Hall cite Stephen Cawley, a former New York City based printer, who observed in an article published in 'Afterimage' that artists' books were "getting old fast...taking on many of the negative attributes of the gallery system that bookmaking initially hoped to supersede" (Cawley, 1990, 12). Lippard warned of this scenario in her essay 'The Artists' Book Goes Public' (1977) where she explained how, with "an expanding audience and an increased popularity with collectors, the artists' book will fall back into its *édition de luxe* or coffee table origins" (Lippard, 1977, cited in Klima, 1998). This shift was not however occurring in an art market autonomous of wider economic, social and political developments. White has emphasised the negative and chilling impact of the fiscally conservative Reagan-era on arts organisations, funding and opportunities for those producing artists' books, and indeed producing art more generally (White, 2012, 5-7). Art historians have in fact questioned whether we should ever really consider there to have been a period when artists were producing what could be understood as 'genuine' democratic multiples. Drucker went as far

as to describe the concept of the democratic multiple as one of the "founding myths of artists' books in their incarnation as mass-produced works" (Drucker, 1997, 10).

For Drucker there were a number of attributes in which these works fell short of their democratic aspirations, namely their aesthetics, distribution and affordability. In terms of aesthetics, they were intended to have a banal, 'anti-professional' and 'every-day' image, which belied the reality that such an image was in fact a very specific, sophisticated and carefully crafted aesthetic. The democratic multiple artists' books had been intended to be freely distributed, and independent of the existing gallery system. This was dependent however on establishing an audience for these works, an audience which never materialised, not least because the content of the artists' books, in a collective sense, proved too esoteric for popular tastes. Philpott has highlighted this failure, writing "while many artists, like Ruscha, were interested in the book as an accessible "mass produced-product", not many pitched their art toward a mass audience" (Lauff and Philpott, 1998, 37). Lippard famously expressed how "one day I'd like to see artist's books ensconced in supermarkets, drugstores and airports" (Lippard, 1985, cited in White, 2012, 48). Lastly, the issue of affordability proved problematic as 'affordability' in its true sense has to be equally applicable to both consumer and producer. While the democratic multiple artists' book, with its large non-numbered editions, were cheap to purchase, they were expensive to produce. The costs were simply transferred to the artist, who had to shoulder the heavy financial burden of off-set and letter-press printing.

The artist's books from the 1960s and 1970s may not have quite lived up to their own democratic ambitions, but, even if only in their intent, they do provide context and something by way of a template for the form of artists' book to be produced in support of my thesis and for my particular 'bridging' process. If though, the democratic multiple had, at least to an extent, failed, what of the artists' books which followed, and of the artists' books being produced today? What are the current opportunities and challenges of this art form for art practitioners? White may have attributed the end of the democratic multiple to the dramatic social, political and economic changes of the 1980s, however he also notes that throughout the 1980s the production of artists' books increased each year. (White, 2012, 51). The artists' book clearly wasn't dead, and neither was its association with more democratic principles. An increasingly rapid expansion of new digital methods of production, distribution and consumption of both books and art, fuelled by the appropriation of computer technology in the 1980s, the internet in the 1990s, and more recently the popularity of portable computer 'tablet' devices, has presented a plethora of new opportunities for the artists' book. Bodman explained:

Affordable desktop publishing programmes in the early 1990s have led to many more artists being able to produce their own books...the continual refining of computer publishing and design programmes such as InDesign, Quark Express, Illustrator and

Photoshop have offered accessible self publishing opportunities for artist's book production to a whole new generation of artists (Bodman, 2005, 7).

For White, these developments represented an evolutionary transition from the myths and ideals of 'democratic multiple' to a new age of 'artist publishing'. (White 2012). The traditional notion of a physical book is of course still with us. Although admittedly writing in the mid-1990s just before the digital revolution really took hold, Rolo and Hunt described the book as "perhaps still the most intimate, easily accessible and portable of art forms, and thus sets up an easy dialogue between author and reader." (Rolo & Hunt, 1996, 10).

I have earlier identified Ruscha's 'Twentysix Gasoline Stations 1962' as being a key moment in the development of the artists' book in the twentieth century. Testimony to its' enduring significance and influence on contemporary artistic production, the touring 'Ed Ruscha Books & Co' exhibition (2013) (Fig. 26), brought together some of Ruscha's key artists' book works alongside a large body of recent artists' books produced by other international artists in direct response to Ruscha's oeuvre. As a curatorial statement, 'Ed Ruscha Books & Co' was a bold declaration of the continuing interest in the format of the artists' book, especially as physical, printed, objects. From their mid-1990s viewpoint, Rolo and Hunt suggested how the challenge of digital technology could be embraced by the traditional artists' book to ensure that exhibitions of this kind could still be mounted in 2013. With:

the advent of new technology and the wide variety of commercial printing techniques... [they explained]...the book's format and presentation may change, ensuring there will still be a role for the 'book' as a vehicle to communicate ideas (Rolo & Hunt, 1996, 11).

Although artists' books are still extensively produced, collected and exhibited, many of the most recent and most significant developments in the artists' book field are occurring in digital format. Since their inception, digital artists' books have collectively grown to represent an increasingly large and diverse area of artistic practice. Associate Professor of Fine Arts at Seattle University, and practising digital artist, Alexander Mouton, has identified three different distinguishable categories of digital artists' book. In his article 'What is a digital artist book anyway' (2013), published in the periodical 'Journal of Artists Books', he described those three categories, or 'configurations' to use his term, as comprising: 'digital production', 'digital hybrid' and 'digitally born' (Mouton, 2013, 34-35).

Mouton considered works of his digital production configuration to be those which "are very close to their more traditional analogues...[but]...executed with digital tools" (Mouton, 2013, 34-35). This includes physical books produced with digitally based design and printing, as well as interactive screen-based books which translate into digital form many of the visual / layout characteristics of physical books. His second configuration, digital hybrid, encompasses works which span both physical and digital forms. In this configuration the

relationship between the two forms is one of active interface, with one of the form's elements augmenting the other to create an immersive reader experience. Lastly, he construes 'digitally born' works to be those which can be considered exclusively digital, both in terms of their conceptual and their physical production characteristics.

Andrew Eason's 'The Remembrancer' (2002) (Fig. 27) is an example of a 'digital production' artists' book. Eason has used design software to alter the appearance of a cache of old photographs of India and to overlay some images with his own poetic text. The work was printed and made available as a physical book, but it is also available to view in digital format via Eason's website, where the reader can click on tabs to 'turn' digital representations of the book's pages. Megan Berner's 'In a Shifting Landscape' (2010) (Fig. 28), as a physical artists' book supplemented or enhanced by digital media, is in contrast, an example of Mouton's digital hybrid. Berner's physical book comprises a large sheet of printed vellum, folded into concertina sections, which stretches twelve feet across when fully extended. The digital media consists of a CD ROM with video and soundtrack. Berner divided both the book and CD into four sections based on the different seasons and four different locations: tundra, desert, prairie, and ocean. The reader views / watches / listens to the different sections synchronously as they progress through the piece. An example of a digitally born project is Mouton's own online, and interactive, photo, text and sound based work 'Passing Through' (2011) (Fig. 29). Mouton describes 'Passing Through' as:

a net.art piece that is interactive and involves text, images and sound. Created in 2010, the work takes you on a linear nocturnal amble that juxtaposes still images with sounds of movement, unpopulated city locations with overheard conversations from the self same empty spaces. All of the images have links within them to move through the spaces and some have text (Mouton, 2011).

The extent to which works of Mouton's latter configuration meet our understanding of 'artists' book' is debatable. Perhaps they are best considered artists' books in a conceptual, rather than a material or 'craft', sense. Alongside other works, Henderson uses Christian Bök's ongoing project 'The Xenotext Experiment' (early 2000s to present) to emphasise this same point in her article 'This is not a book: Melting across bounds' (2013). Costing over \$100,000 and taking over a decade to undertake, 'The Xenotext Experiment' involves an extraordinary attempt to encode a poetic text into bacterial DNA. It would seem to stretch the definition of 'artists' book' to its outer limits. Rolo and Hunt were certainly accurate in their 1996 prognosis about technology allowing the artists' book to continue moving forward. Nearly ten years later Bodman stressed how:

Even at this point in its development, the artist's book is an evolutionary artistic format; the possibilities for further diversification continue with the constant developments in

publishing technology, image capture and processing and the use of electronic media for internet-based publishing (Bodman, 2005, 7).

In terms of using the artists' book medium to explore themes of travel and landscape, in Ruscha, Berner and Mouton I have already encountered a number of artists who demonstrate this interest. Bodman has identified a number of additional artists, including Tom Sowden, the artist collective 'Tea', as well as both Richard Long and Hamish Fulton who I discussed in chapter two. Sowden's *'Fortynine Coach Seats Travelling Along the M4'* (2003) (Fig. 30) borrows heavily from the concept and design of Ruscha's *'Twentysix Gasoline Stations 1962'*. It contains photographs of the seats in which Sowden sat on repeated coach journeys he made each week over a set route. Sowden uses the same typeface and layout for his cover as *'Twentysix Gasoline Stations 1962'*, and his repetitive, deadpan photographs echo Ruscha's presentation of the gas stations.

The artists' book format would appear to be well suited to portraying an experience of a linear, point-to-point journey. Included in Vanderlip's exhibition catalogue was an essay by John Perreault (1973) which set out his thoughts on artists books. One of these was an observation that "the experience of an artists' book is arrived at through the passing of time, as the contents of the book are slowly revealed" (Klima, 1998, 14). Along with space, the dimension of time is of course central to our experience of travel. Unlike a singular painting or a photograph displayed on a gallery wall which can arguably be experienced more or less instantaneously, an artists' book with different pages or sections can represent a work of art which, rather like a film, necessarily forces the viewer to invest time, and sometimes a physical act of turning pages, in order to experience it in its totality. Breaking with Ruscha's approach, Tea (made up of the artists John Biddulph, Peter Hatton, Val Murray and Lynn Pilling) produced a documentary of a car journey, *'By The Way'* (1999) which comprised of an artists' book and an accompanying film. The project demonstrates an affinity with Perrault's notion of a relationship between the artists' book and the passing of time. Travelling between Liverpool and Hull, the artists filmed the car journey through the window. They also took a photograph every time they stopped due to the road conditions. These photographs were collected and presented in their artists' book as a linear record of the journey. In an echo of some of the strongest art practice I identified in chapter four, the work can be interpreted as demonstrating Ingold's 'within-ness' through having closed the gap between the subject and the final art object. Tea achieved this by structuring the artists' book as an unfolding concertina in a similar manner to Berner's *'In a Shifting Landscape'*. Here the concertina is suggestive of a folded road map, much like one they could have used during their journey.

Dávila Freire (2013) notes that common to many contemporary artists is a freedom and willingness to use a wide variety of media, genres and techniques. Artists she writes are "often combining different media into one single work, depending on the needs, aims and strategic requirements of the project" (Freire, 2013, 18). The *'By The Way'* project

demonstrates that artists' books can be considered a part of this general trend. Susan Trangmar's 'A Play in Time' (2008) (Figs. 31 and 32) further demonstrates the synthesis of different media within a project involving an artists' book. Like 'By The Way', this work by Trangmar is a conventional physical artists' book and film hybrid. In this instance the film element of the project is presented on a CD attached to the inside of the book's back cover. It could certainly be considered an example of a successful artists' book as defined by Lippard, who described such artists' books as comprising a "lively hybrid of exhibition, narrative, and object" (Lippard, 1985, 49) 'A Play in Time' does not engage with an example of a northern rural landscape as per the definition of such locations in this study. However, Trangmar's engagement with her subject, the local community's use of St Ann's Well Gardens, a popular recreational green space in Brighton & Hove, does indicate a suitable artistic strategy for representing rural landscapes, and journeys through those landscapes, via the artists' book medium. Specifically, this strategy involves taking advantage of the inherent 'front-to-back' linear quality of books, and correspondingly arranging content, be that visual or textual, chronologically. With many pages of 'A Play in Time' containing only stills from the film in centred, left-to-right layouts, the effect of this is to emphasise the viewer / reader's sense of the park's scale and a stretching of the passage of time spent in the park.

In the second section of this chapter, I have established the historic context of artists' book practice and the recent developments in this particular medium. This involved: acknowledging the difficulty scholars have faced in attempting to define what comprises an 'artists' book'; identifying Ruscha's 'Twentysix Gasoline Stations 1962' as a groundbreaking moment for the medium; referencing key examples of artists' books which engage with travel and / or landscape subjects; and outlining the different categories of contemporary digital artists' books. Earlier in the chapter I established the wider conceptual framework of my own art practice, establishing the purpose of what I term my 'bridging' method. This included referencing Tribe's call for methodological innovation and explaining how I position my art practice as an answering of this call. Having perceived that a curatorial approach is inappropriate for my aims, I identified the guidebook as a suitable travel / rural landscape specific artefact to appropriate and utilise as a hybrid guidebook / artists' book format for my art practice and delivering my 'bridging'. In the following chapter, the processes and decision-making involved in the production of my own artists' book, 'Travelling the Line', will be outlined. I explain how the concepts of 'linear journeying' and 'within-ness' are given original artistic expression through the journeys I undertook, the creation of individual works of art in the field and in the studio, and finally my bringing together of these works to create a cohesive guidebook / artists' book. In terms of the identity of my guidebook / artists' book within the context of the contemporary artists' book practice discussed above, while taking many of its cues from 'Twentysix Gasoline Stations 1962', it is shown to represent a combination of Mouton's 'digitally born' and 'digital hybrid' classifications.

Chapter 6. The production of 'Travelling the Line': an original artists' book

There were three principal phases of production for 'Travelling the Line': planning and undertaking the journeys; producing original works of art in the field; and lastly, editing the works of art and assembling the final artists' book. This chapter sets out the decision making and processes for each of these phases.

6.1 The journeys

The first step of the art practice element proper was to identify appropriate landscapes to be the focus of my artists' book and for me to travel to, which could legitimately be described as both 'northern' and 'rural'. As I have already acknowledged in my introduction and methodology overview chapter, these terms are highly subjective. My understanding and usage of 'northern' and 'rural', both here and elsewhere in this study, is grounded in my own position as the researcher / practitioner. Living, working and studying in London and the southeast of England, my initial basic perception of 'northern' comprised a very broad sweep of locations which were to the geographic north of this region. From the outset of the study I felt that I should engage with two northern rural landscapes, one domestic and the other overseas. To have limited my practice to one, specific, domestic location, would have potentially limited the relevance of my study, situated as it is in the contemporary context of unprecedented international leisure travel. Given that I would be physically travelling to these two locations during the study, my choices were necessarily restricted by the practical concerns of affordability and ease of access. Certain locations including, Alaska, northern Canada, Greenland, and northern Russia were eliminated on this basis.

In the UK, I considered the main upland areas: Snowdonia in Wales, the English Lake District, and the Scottish Highlands. As I have indicated previously in this study, these locations have particular cultural significance in terms of their association with the historic development of landscape art and tourism in the eighteenth and nineteenth centuries (Ousby, 2002). I eventually chose the Scottish Highlands as, in terms of its geographic latitude, it is the most unambiguously 'northern' of the three, and similarly Scotland offers the most 'rural' land by percentage of land area. Recent UK and devolved government analysis of the amount of urban habitat to be found in each of the UK's 'home nations' calculates that Scotland has as little as two per cent urban habitat, compared to three per cent in Northern Ireland, four per cent in Wales, and ten per cent in England (UK National Ecosystem Assessment, 2011). The Scottish Highlands could be reached easily from London by road, rail or air, so accessibility was not an issue. Overseas candidates were the Nordic countries: Iceland, Denmark, Norway, Sweden and Finland. These were all easy and inexpensive to reach by air from London, especially with Denmark, Sweden and Finland being members of the European Union. After initially considering travelling from west to east through both

Norway, Sweden and Finland; I decided against diluting my focus in this way and settled on travelling to just Finland.

Having completed my literature review, it was evident that Finland was by far the most appropriate overseas location for my study. As we have seen, Ingold's time spent with the Skolt Sámi people in the Inari municipality of Finnish Lapland was central to the formulation of his initial theory of 'dwelling', and by extension, his later re-framed theories of 'inhabiting' and 'wayfaring'. A further precedent for scholarly engagement with Finnish Lapland as a context for exploring embodied experiences of landscape was also identified in my literature review. Crouch and Lübbren's 'Visual Culture and Tourism' includes an essay by Eeva Jokinen and Soile Veijola (2003, 259-78) in which they reference their own experiences in the Finnish outdoors to support their argument for understanding landscape as a cultural construct. Bodily movement in the form of skiing down the slopes of Aavasaksa, a fell in the Ylitornio municipality of Finnish Lapland, is cited in this essay as an example of how an embodied touristic experience can shape our perception of landscape. In this case, the act of skiing develops an awareness of the spatial dimension of landscape, and when the skiing is undertaken as a communal activity, also an awareness of its social dimension. Similarly, in chapter three I referenced Niels Kayser Nielsen (2003), who has also written about embodied experiences of rural landscapes in Finland, linking Finnish national identity to the promotion of bodily immersion in Finnish nature as an expression of 'bodily nationalism'. As in Jokinen and Veijola's essay, Nielsen's article contains experiences of movement through the Finnish landscape. He cites a tourist brochure from northern Karelia in Eastern Finland that stresses the value of outdoor activities, such as hiking and camping. For Nielsen, this demonstrates a belief that "nature means activity, not just contemplation and aesthetic reflection" (2003, 94).

Rather than spontaneously picking my own unmarked routes across open terrain through Highland and Lapland landscapes, I consciously followed established hiking routes and paths used by other tourists, which were marked out on maps and on the ground. This decision was taken for both a practical reason, to avoid becoming lost in dense forest, and to enhance the compatibility of my experience and recording of these places with Ingold's interest in linear journeying, which included the ancient pathways used by the Sámi in Lapland. In her article 'Experiencing nature in nature-based tourism' (2013), Lund references Ingold, and explores how tourists engage bodily with rural landscapes as dynamic environments defined by active movement. Her argument stresses that "in order to locate nature, one needs to move with it" (2013, 159), and the discussion of paths is an important part of her article. She explains, "movement is the primary feature in tourism and thus by moving with nature, one must be moving along the paths of nature-loving tourists" (2013, 159). I studied maps, visited hiking websites and established my transport options, looking always for well-defined, linear hiking routes that I could access by public transport. This eventually led me to the West Highland Way route in the Scottish Highlands and the network

of trails in and around Pallas-Yllästunturi National Park in Finnish Lapland. The infrastructure of the West Highland Way was completed in the 1980s, and it stretches from the edge of Glasgow's suburbs up to the town of Fort William just over 150km to the north. Pallas-Yllästunturi was one of the first Finnish national parks, covering over 1000 km², and was established in 1938 (Metsähallitus, 2016).

While it may be a stretch to describe these two locations as being genuinely 'mass-tourism' destinations, they are certainly, and quantifiably, popular. MacDonald (2002) has presented tourism as having a big enough presence to both transform the economy and image of the Scottish Highlands. The Finnish state administrative body responsible for operating Finland's national parks, Metsähallitus, reported that Pallas-Yllästunturi's visitor numbers were more than half a million in 2015 (Metsähallitus, 2015). It is Finland's most popular national park by a considerable margin. In the period between 2003 and 2010 it attracted roughly twice the number of visitors as the second most popular Finnish national park (Regional Council of Lapland, 2011). A research briefing by the UK Parliament's House of Commons Library, detailing the importance of the West Highland Way to the wider Scottish economy, cites an estimated total of over thirty-nine thousand walkers now completing the full ninety-six miles of the West Highland Way annually (House of Commons Library, 2016). It is possible to accurately state therefore that people do visit these two locations in relatively significant numbers. This is an important detail of the practice element of my study as it underscores the relevance of my artistic engagement with the Scottish Highlands and Finnish Lapland. Should I have chosen to travel to, and produce my artists' book about, two other northern rural locations which see either very few, or an unquantifiable number of visitors, the relevance of my research could potentially have been weakened. My own personal experiences as the researcher / artist / walker have epistemological primacy in this study. However, my choice of popular locations does mean that these experiences are potentially of value to a wider audience, in this instance those who engage with the same places or similar, popular northern rural locations to undertake research, make art, or walk.

In the case of the West Highland Way, I booked a berth on ScotRail's 'Caledonian Sleeper' overnight train from London Euston and travelled the full length of its most westerly route to the small town of Fort William. By choosing to travel by train, I aligned my mode of transport with the choice of the majority of domestic tourists from Great Britain, the category of tourism which of course applies to myself, who use public transport to access Scotland. Scotland's national tourist organisation, VisitScotland, recently reported that sixteen per cent of the total number of domestic tourists visiting Scotland travel by train, as opposed to six per cent by plane and just three per cent by bus or coach (VisitScotland, 2014). From Fort William I joined the northern start / end point of the trail, and walked south as far as Bridge of Orchy, from where I picked up an overnight southbound return train back to London. I travelled north on the 12th February 2015 and arrived back in London on the 17th February 2015. The West Highland Way office of the Loch Lomond and Trossachs National Park advises that it can

take around a week to complete the full trail (West Highland Way, c2014). The HMSO's 'West Highland Way Official Guide' (Smith, 1996, xviii-xx) describes the weather as being highly changeable, and prone to periods of strong wind and heavy rain. Given that I was walking in winter when the precipitation on higher ground often falls as snow, I felt that it would be more comfortable to confine the walk to a shorter section. Prior to setting out on this journey, I had made a previous visit in November 2014 to the same area as a scoping exercise. This allowed me to gain a better impression of what terrain to expect, and to plan the equipment I would need to bring with me three months later in February.

Reaching Pallas-Yllästunturi was more complex. I took a flight with the budget airline Norwegian from London Gatwick to Helsinki, followed by an overnight train to Rovaniemi, the administrative capital of Finnish Lapland, and finally a bus onwards to the winter ski resort of Levi just to the east of the national park. I travelled out on the 4th May 2015 and arrived back in London on the 12th May 2015. As the Lonely Planet series guide book 'Finland' (Symington, 2006) emphasises, it is important to choose the right time to visit Finnish Lapland. There's little to no light in winter, heavy snow cover lasts from mid-October to May, snow-melt saturates the ground in June, and mosquitos abound in July and August. With the time required to work on the production of my artists' book in my mind, I felt unable to wait until September, so I decided on travelling in May. I accepted that there would therefore be some snow still lying when I arrived, and I hoped that this would not prove too difficult to deal with. As it transpired, and as I also document in 'Travelling the Line', this gamble did not pay off, as there was still lots of deep snow when I was there. The longer duration of this journey reflected the better weather that I was expecting in May, which should have been, and was for the most part, far more pleasant than February in Scotland. It also reflected the fact that the travelling time needed to reach the trails here was much longer in contrast with the West Highland Way. In total, I walked for four full days and two half days either side. The sleeper train portion of the journey was not essential. I could for example have taken a day-time service, or caught a connecting flight from Helsinki to Rovaniemi, either of which would have presented faster and cheaper options. What travelling overnight did offer though was some commonality and continuity with the experience of travelling to Scotland for my previous journey.

While walking the West Highland Way, I camped in a lightweight North Face backpacking tent, pitching just a few feet from the trail. If I had planned my days a little differently, I could have stayed in accommodation on each of my three nights there. I avoided this option however as I felt that to have done so would have distanced myself somewhat from the trail, and arguably reduced the extent to which I could claim to be 'within' that particular landscape. In Finland, although I packed this same tent and intended to wild camp, I instead made use of open wilderness huts maintained by the national park and which are free for all visitors. This was out of necessity rather than a choice, caused by the unexpectedly large volume of snow on the ground which made using my tent very difficult. On one evening when

in Finland I also stayed in a 'kota', a teepee shaped pole tent traditionally used by the Sámi people in Lapland. I purchased food, some alcohol and other supplies such as a cigarette lighter, matches and toilet paper at the start of both journeys and carried this in my backpack. Fresh water was collected from streams and rivers along my two routes. Although navigation was very straightforward, I did carry maps and a compass. In Scotland I had two maps produced by the Ordnance Survey, and in Finland, a map produced by Karttakeskus. All these materials, along with outdoor clothing, some other hiking equipment, a novel and a portable music player were packed into my bag.

I made both journeys with a friend, who, as well being good company when travelling, had their own backpack and were able to help with carrying food and equipment. Both Alex, who came to Scotland, and Max, who came to Finland, played a significant role in my experience of the landscape and they subsequently appear in some of the content of 'Travelling the Line'. They were always physically in very close proximity to me throughout the journeys, be that on the public transport we used to access the locations, while walking along the trail, or sharing the tent or cabin at night. The conversations I had with Alex and Max during the journeys helped shape my perceptions of the places we were travelling through. They also helped determine some of the logistical aspects of the journeys, with decisions regarding details such as what distance to travel each day, or where to pitch the tent at night, usually being made collaboratively. As such they were generally comparable with the sort of conversations that are likely to occur on an average walking / hiking holiday.

6.2 The work in the field

While much of the wider production of 'Travelling the Line' took place long after I had completed my two journeys, all of my 'primary' art practice originated in the field. I use this term 'primary' art practice to denote my individual pieces in a variety of media, some of which were later chosen to populate 'Travelling the Line'. Editing would take place later back in the studio, but all of my individual works were either directly captured during the actual journeys, or, as in the case of a number of paintings and drawings which I decided to leave out of the final artists' book, had their genesis in the field. My approach was intentionally aligned with the example of Richard Long's 'A Line Made by Walking' (1967), which, as I explained in chapter four, derived 'within-ness' from having been almost entirely created in the field.

Rather than focus on just one medium, I used a variety of contemporary media during my journeys, including photography, digital video, sound and text. This decision reflects the diversity and types of media I encountered when exploring the works of other artists in my second and fourth chapters. It also acknowledges the recent and ongoing discourse encountered in chapter three which make the case for the validity of multi-sensory experiences of landscape. This is especially significant when my individual works were later assembled in the artists' book and subsequently viewed as a coherent collection. To have

worked with only photography for example would have arguably failed in this respect as it could have potentially emphasised an outdated, discredited, as we saw in chapter three, message that our experience of landscape is exclusively ocular-based. While text is of course perceived visually, it can be readily utilised as a means for describing other sensory experiences such as touch and smell. To this end, I could have deliberately refrained from using photography entirely. However, in chapter four I have seen how Long, Godwin and Meyer made effective use of this medium, and there is a particularly strong association between photography and travel. Franklin for example cites Wilson's (1992) description of tourism in the US in the mid-twentieth century when "the essential touristic tool apart from the motorcar was the camera" (Franklin, 2003, 215). MacDonald has similarly highlighted how "amateur photography has developed in tandem with tourism, in what has become a thoroughly modern symbiosis" (MacDonald, 2002). Alexander (2015, 76) draws attention to the importance of the role photography played in the exploratory expeditions and geographical surveys which charted the wilderness of the American interior. Taking a different approach, Week (2012) has acknowledged the sometimes problematic nature of this relationship between travel and photography. She focuses on how cameras can give tourists a 'power of representation' over local peoples who may not own cameras themselves, and therefore inadvertently highlight social and economic disparities between hosts and visitors (2012, 191). Similar concerns with travel photography and its relationship with social and economic power can also be found in Sontag's seminal 'On Photography' (1977), Urry's 'The Tourist Gaze' (1990), and more recently in Garlick's article 'Revealing the Unseen: Tourism, Art and Photography' (2010).

A further factor in determining my media choices was the influence of more practical concerns, namely: my competence with a particular medium; the cost and availability of the required equipment; and the weight of the equipment which needed to be carried along trails in often challenging terrain. On my preliminary, scoping visit to the Scottish Highlands, I had attempted to carry a full-size tripod and professional digital video camera along the northern, and most mountainous, section of the West Highland Way. The combined weight and bulk was crippling, and the set-up time for the equipment was lengthy. This resulted in me rarely using the equipment and only obtaining a very limited amount of video footage. The exercise was useful though, as it meant that when I made the journeys which feature in the artists' book I had a much better idea of what equipment was actually manageable in the field. As there was evidently a limit to how much I could physically carry over sometimes difficult terrain, all of the equipment I took with me needed to be lightweight and portable in order to reduce weight and bulk. Though not strictly from a fine art context, the film 'Moonrise Kingdom' (2012) by director Wes Anderson similarly demonstrates how the practicalities of shooting in challenging environments can determine the choice of equipment used. Anderson's 'Moonrise Kingdom', a large-scale commercial feature film, was shot entirely with small 16mm gauge cameras as opposed to the larger and heavier 35mm cameras more commonly associated with feature film production. The film's cinematographer Robert

Yeoman explained this decision in an interview with 'American Cinematographer' magazine, stating how they knew:

we'd be shooting in the fairly rugged terrain of Rhode Island and that we'd often be climbing to some very remote places. If we'd opted for 35mm, we'd have been carrying a great deal more equipment. We wanted everything to be more mobile so we could more easily pick up the cameras and run with them (Pizzello, 2012, 20).

It is important to outline the equipment taken on the journeys and to detail how it was used, as this played a very important role in determining what kind of art practice was undertaken. Two compact digital cameras, not heavier full-size digital SLRs, were taken, rather than one, as this allowed for a very time efficient arrangement where one camera was permanently set up for video and the other permanently set up for stills. This saved having to constantly change camera settings each time I switched between these two recording formats. Having two cameras on my person also provided some insurance. Should one of the cameras have been damaged, for example by rain or an accidental drop, I could then fall back on the use of the other, and be able to carry on working. A Fujifilm XM1 was used for stills, chosen for its larger sensor size and good lens performance, and a Nikon P7800 for video, chosen for its wider range of manual controls for video and a 3.5mm external microphone input jack.

Both of these cameras can be described as consumer, rather than professional, models, and the kind of sub £400 cameras which tourists and walkers might typically use to record their travels. Although there will of course be some tourists and walkers who will travel with a professional camera costing £1000 or more, I felt that if I had taken one of these I would have unnecessarily aligned my art practice away from more mainstream touristic practice. Week (2012) comes very close to identifying this same distinction. She outlines a trend for some tourists to consciously attempt to practice travel photography as an elevated 'artistic' activity, as opposed to what they perceive to be a more shallow, 'touristic' activity (2012, 190-191). While Week is primarily referring to the choice of subject matter in this 'artistic' / 'touristic' distinction, at least in terms of my camera equipment, I made a deliberate effort to avoid such an attempt at elevation as I wanted my practice to align with a 'touristic' activity. In certain situations where the daylight was especially bright, I did use a polarising filter to preserve detail and tone in sky images. With the exception of a digital video shot on the flight from London to Helsinki and a digital video shot while walking along a section of the West Highland Way, an old 1970s, lightweight, yet very sturdy aluminium Velbon tripod was used for mounting the Nikon camera (Fig. 33). A portable digital audio recorder in the form of a Tascam DR-05 was utilised for recording sound externally in the mp3 format, sampling at just over 44khz and mostly with a bit rate of 256kbps. To address the problem of wind affecting the recording, a low cut filter function was activated and a 'dead cat' windshield was fitted.

My photography, digital video, sound and handwritten text works variously capture the views, sounds and other embodied experiences I encountered while travelling as both an artist and hiker. These experiences defined my perception of the landscapes I was travelling through. As Hall and Page (2006, 279) have stated in relation to the subjective act of defining 'wilderness', while all environments obviously have an objective physical reality, personal cognition, emotion, values and experience all shape our own individual perceptions of these places. My embodied experiences in the Scottish Highlands and Finnish Lapland were primarily recorded as I walked along the trails, but some works were also made in the airports, planes, stations, trains, and buses in which I travelled. The decision to include these places and means of travel was taken to establish a more accurate reflection of how I accessed these particular locations. I felt that to not do so would have missed an opportunity for my practice to reflect the reality of how I, and others resident in more southerly urban locations in the UK, Finland or elsewhere, can come to be physically present in northern rural landscapes. Rail and aviation are also central to the development of tourism, in particular ushering in two key eras: domestic British tourism in the mid-to late nineteenth century; and mass inter-continental tourism in the mid twentieth century with the introduction of long-range jet passenger aircraft (Prideaux, in Faulkner et al, 2001, 103-104).

There were two key criteria for the collection of primary art practice material in the field. First, the material was to be sourced from either on, or in the immediate vicinity of the trails along which I walked (with the necessary exception of the hubs and modes of transport), that is the views, sounds or other experiences were to be captured from a position which was physically on or next to the trail. Second, the material was to be sourced at different stages of the journey, not just one individual location at a single point along the route. As Ingold explained, "in the landscape, the distance between two places, A and B, is experienced as a journey made, a bodily movement from one place to the other, and the gradually changing vistas along the route (2000, 191). Adhering to these criteria ensured that my practice maintained an appropriate conceptual focus on Ingold's interest in temporal, linear movement, as well as on the Sámi path-walking origins of his theories. It is this focus which is paramount, rather than any overarching aesthetic approach to landscape. Collecting material from different stages of each journey allowed me, when later assembling a cohesive collection of works for my final artists' book, to convey a sense of distance being travelled and of time passing. It therefore successfully captured the changes occurring in my body during the journeys, such as feelings of tiredness, coldness and soreness of my feet and back. This helped meet my objective of producing an artists' book which successfully demonstrates and communicates an artistic response to Ingold's work.

For a variety of reasons it transpired that it was not practical to make my recordings at pre-planned, or indeed regular intervals. Adverse weather conditions, including rain, wind, cold temperatures and laying snow; the need to walk a certain amount of terrain in a set time, for example to reach places of shelter at night; physical tiredness from carrying a heavy

backpack, and limited battery life; all restricted opportunities for making recordings at various points of my journeys. I would often be taking photos, video and sound recordings at random moments such as when resting, when the weather improved, when views of the trail or surrounding scenery opened up, or when I had reached the end of a day's walking. In this respect, certain realities of the journeys are not captured in my artworks. To choose a relatively prosaic example, none of my photographs, video, or sound works depict the landscape in rainy weather, because this risked damaging the equipment, especially when cold temperatures increased the problems of condensation. On the first of my two visits to the Scottish Highlands, rain set in for an entire day and consequently very little material was collected until the following day. This situation can, of course, be viewed from another perspective. In so far as the physical reality of being in the landscapes played a significant role in determining what art I was, or was not, able to produce; the resulting body of work with some gaps in coverage is more genuinely representative of my embodied experience. Valkonen (2010) has acknowledged the role that such unpredictable environmental influences can have on experiences of rural landscapes. He presents nature as an active participant, not a passive and inert 'stage', in rural activities, describing how "weather, conditions of terrain, temperature and technological devices have a decisive influence on how a nature tourism safari, for example, will turn out" (2010, 165).

I recorded written notes when it was convenient, mostly in the evenings. I briefly detailed each day's journey in a manner similar to a travel diary and a narrative stream of consciousness (Fig. 34), noting content such as the places I had travelled through, what the weather was like, food I had eaten, as well as my general thoughts and emotions. In Scotland these were usually written while inside both my tent and sleeping bag with a head torch switched on. It was much easier in Finland where I could use the wooden tables which are to be found in the wilderness huts. Practical considerations were not just limited to determining when a particular work could or could not be made, they also played a significant role in determining the actual content of the work. One of my biggest concerns was that being in wilderness areas I did not have the possibility of recharging batteries. With the exception of my text pieces, I needed battery power to produce all works in the field. It was therefore essential for me to keep the recording time of sound, and especially the more power intensive digital video recordings, relatively short. It is for this reason that the majority of my recordings are ultimately less than ten minutes in duration.

The use of some very dynamic shots in the 1950s and 1960s 'Cinerama' travelogues, such as 'Cinerama Holiday' (1955), 'South Seas Adventure' (1959), and 'Cinerama's Russian Adventure' (1966), where the camera itself is in motion, was an important aspect of the success of these productions as embodied filmic experiences for audiences (Rogers, 2012; Taylor, 2013). These three Cinerama productions, for example, saw the camera mounted on the front of a whitewater raft, the wing of a plane and on the front of a train respectively. I had originally intended to shoot my videos with a combination of tripod mounted and handheld

shots, the latter of which would provide comparable 'camera in motion' footage when filming whilst walking. However, when in the field, filming while walking proved extremely difficult with the need to maintain good balance with a heavy backpack and finding safe footing on ground sometimes covered with deep snow and ice. As a result I decided to limit my filming to much safer and more reliable tripod mounted shots. Much like turning the pages of my final print artists' book, or clicking left and right through the photographs of its accompanying online version, a perception of motion derives from viewing my edited videos as a cohesive collection. With videos having been shot at different locations throughout my journeys, the viewer is in a form of 'motion' as they switch from watching one video to another.

I did, however, make two exceptions to my decision to use the tripod as I still wanted to incorporate this element of 'Cinerama type' motion into my body of work. I captured a walking shot taken at waist-height along a section of the West Highland Way which was difficult to achieve and suffers from a considerable amount of camera shake and motion blur, but nevertheless is a dynamic portrayal of that part of my journey. The shot is composed with the West Highland Way path centre screen, and as I walk forwards, the viewer is taken deeper into the landscape and new, gradually unfolding vistas. The side-to-side swaying and up-down jolting of the view; as well as the sound of the wind and my breathing which I synchronised with the footage in its final form, the 4min digital video, 'Walking Black Mount' accurately conveys a sense of the physical act of hiking. Later, during my Finland journey, I also recorded handheld footage from my aircraft seat on the flight to Helsinki. This would also be synchronised with a recording of the ambient sound in the cabin and eventually become my 2min 40s digital video, 'Flight DY5817'.

I used a different approach to capturing motion in three of my other digital videos: 'Caledonian Sleeper 21.15', 'Rannoch Moor' and 'Night Train IC 265'. For all of these, I set up my camera on the tripod and recorded the view from the window of the overnight trains on which I travelled. While the camera remains stationary, a sweep of Scottish and Finnish landscape scrolls left to right across the viewing plane. Of the three, 'Caledonian Sleeper 21.15' is the only digital video shot at night and I purposely defocused the lens to enhance the drowsy late-night quality of the subject. As well as the hum of the train engine and clattering of the carriage wheels, the synchronised sound recording has picked up my friend snoring in the top bunk of the cramped cabin. These three digital videos respond to the very similar practice used by William Raban, when capturing footage of the Thames riverbanks from a small boat for his 'Thames Film' production (1986); and more recently, that used by Sarah Turner for 'Perestroika' (2009), where, as I described in chapter four, she filmed the Russian landscape from a train window.

A very literal way in which my interest in linear movement is manifested in my art practice is the frequent appearance in my photographs and videos of the different paths on which I walked. Many of my images are composed with the path in the centre of the frame, and

others have the path off-centre to the left or right. These compositional differences reflect whether I perceived the path or the surrounding landscape in a particular location to be of greater narrative value for conveying my sense of being in, or travelling through, that place. Ingold's consideration of the framing of landscape in his Scottish fieldwork experiment (2013, 86-87), which I previously referenced in my third chapter, did have an influence on the composition of some of my photographs and videos. Although I noted the discrepancy between this 2013 material and his earlier assertion that experiencing landscapes either directly in the environment or at one step removed through works of art or literature was 'ontologically indistinguishable' (Ingold, 2010), I did pay attention to his advocacy of the immersive, up-close experience that can be had in the depths of the woods (2013, 88-89). I made a conscious effort to vary my compositions to include close-up shots as well as wider panoramas. In the final artists' book these close up shots include, amongst others, images of luggage racks, the 'framing effect' of views through a train window, a cup of coffee, a patch of melting snow, and peeling tree bark. A number of pictures, and two of my videos, 'Katajavaara' and 'Virti', were captured in the heart of the forest. The films, in so far as they show the subtle physical movement of the trees with a slight breeze, perfectly reflect Ingold's description of a "wind's-eye view of the woods" (2013, 88). I enhanced the presence of the paths in my art practice by making a number of sound recordings where I held the microphone close to my feet while walking, in this way capturing the crunching of my boots on hard stoney ground and in snow.

6.3 Assembling the final artists' book

With the exception of the text in my notebook, after returning from my journeys I downloaded all of my material recorded in the field and sorted this by journey, and by media. I then carried out an initial survey of the full collection and sifted out works which I felt were not of a high enough standard in terms of technical execution or other suitable artistic merit. Examples of work excluded on this basis include: visual material which was out of focus, under lit, or poorly composed; and sound recordings which had either too low or too high recording levels, or where the sounds I was trying to capture were obscured by wind rumble picked up by the microphone.

Having carried out this initial filtering, I then proceeded to editing all of the remaining work. This editing was an entirely digital process, and I used a variety of software: Adobe Photoshop CS2 for photographs, Final Cut Pro X for digital video, and Logic Pro for sound. Editing involved adjusting formal elements such as: black and white levels, cropping, sharpening, colour saturation adjustments, removing audio hiss, and cutting frames with unintended camera shake. I aimed to get all of my individual pieces as close to what I perceived as their optimum condition as possible. Once this editing was completed, I was able to collate and review all of my work, grouping individual pieces together by subject and media. At this stage I had a total of over twenty individual videos, over twenty sound

recordings, and over two-hundred photographs. My next step was to conduct a secondary edit and select examples from these to use in my artists' book. While I could have used all of the works after the first edit, I felt that this would have made my artists book excessively lengthy, and in places very repetitive.

In this second edit, material was primarily selected or rejected on the basis of my perceiving it to have suitably portrayed the intended subject, as per my overarching interest in the 'dwelling' / 'inhabiting' / 'wayfaring' concept. Work was also selected if I felt my intended subject was clearly identifiable on a basic iconographic level, for example, an image unambiguously showing my tent pitched next to a path in a valley. I made a conscious effort to limit instances of repetition in my chosen works, aiming to ensure, for example, that I did not choose two very similar photographs which feature the exact same view. The extent to which I was successful in this endeavour does vary however, as there are certain instances where there is a repetitive feel to the content. The recurrence of the mountains of Glen Coe from the Scottish Highlands journey is one example of this which is particularly apparent to the viewer of the final artists' book. It could be argued however that this is just a natural reflection of the fact that these mountains dominated my experience of that part of the journey. The over-arching objective here was to be able to come away with a body of work which I can describe as collectively presenting a comprehensive, narrative and embodied experience of the journeys I had made. I eventually arrived at such a collection, which ultimately comprised: ninety-six photographs (forty-eight per journey); sixteen videos (eight per journey); and sixteen sound recordings (eight per journey). I felt that these quantities struck a good balance between providing sufficient coverage, without risking over-saturation.

A considerable amount of time in the period between returning from my journeys and composing my final selection of works was also accorded to the production of a number of additional works in traditional fine art media. Using the material I had collected in the field as my start point, I completed a small series of drawings and paintings which were initially intended to supplement my 'new media' works and to broaden the content of my artists' book. These drawings (Figs. 35, 36, 37, 38, 39 and 40) all involved the use of black pen on heavy weight, A2 size, Daler-Rowney line board. They were conceived as a reinterpretation of the line drawing illustrations which can be found in some outdoor walking guides. Although they are becoming less common in the digital age, hand drawn illustrations, most often in pen, are a staple of the walking guide alongside photographs, maps and textual descriptions of locations. Of particular influence for my series were the simple illustrations by Trish Matthews included in Strang's 'Walk Sutherland' (1995), and especially Alfred Wainwright's meticulous and intricately detailed illustrations published in his 'Pictorial Guides to the English Lake District' series (1955-66). I used A2 line boards, a relatively large size given the high level of detail in my drawings, so that when they were photographed, downsized and finally reproduced in my artists' book, they would have an almost hyper-real, photographic appearance.

Utilising a pre-digital graphic design drawing and illustration technique, I applied ink in an intensive, stippled manner to create works which simultaneously have a part realist, and part stylised, hybrid character. As was the case with Wainwright's illustrations, most of which were produced from the photographs he captured while out on the hills, never in situ (Davies, 1995), my series of drawings were produced from secondary photographic sources. These included photographs I had taken while travelling to, and along, the West Highland Way, as well as some taken by others and sourced online from the photograph sharing website 'flickr.com'. This combination of drawing from photographs and the partially stylised aspect of their character created a sense of removal and distance from the landscape for the viewer, or at least from a landscape which could be considered physically tangible, or 'real'. In this way I achieved a goal of making the viewer question their understanding of notions such as 'reality' and 'authenticity', and what these might comprise in the context of a visual artwork and the wider experience of a landscape.

An example of how this discord is manifest in these drawings is the contrast in style and scale evident in my treatment of the various topographic elements of the first three of my 'West Highland Way' drawings (Figs. 35, 36 and 37). The mountains, trees and rivers are portrayed in such a way as to appear that they are floating in space above an implied ground level, like a projected backdrop for the train carriages. The ground level of these drawings is the flat, horizontal span of railway line on which the carriage sits. The pictorial space occupied by these compositional elements is not literal, but rather an explicitly artificial or conceptual construction which relies on the imagination of the viewer to be read as a coherent 'view' or 'scene'. This process equates with Ingold's concept of 'mind-walking' (2010), where he stressed the legitimacy of the imaginary journeying which is possible through viewing works of art. The actual locations portrayed are geographically far removed from the railway line. On an iconographic level, my use of the line as a motif is a very literal allusion to Ingold's interest in linear journeying. It reflects the fact that my journey from London to Fort William is a linear A-to-B route, and that the existence of a railway line is an intrinsic aspect of travelling along this route by train. By arranging the composition of my drawings such that the train carriage is left of centre and running out of the frame, I create an illusion of movement. The viewer is given the impression that the train is in motion, travelling from left-to-right. In the last two of my 'West Highland Way' drawings, as an acknowledgement of my use of the website 'flickr.com', I appropriated the computer 'hand' cursor icon, and the grid layout Flickr use to display their uploaded images (Figs. 38 and 39).

In the case of my paintings (Figs. 41, 42, 43, 44 and 45), my use of acrylic paint reflected both practical and conceptual concerns. In terms of the former, oil was the principal popular alternative paint medium that I could have used to similar effect. Oil is however more costly, and by nature is extremely slow drying. Especially as I lacked access to dedicated, suitable studio space, completing a series of works in this medium would have been unnecessarily

problematic and time-consuming. Acrylic is cheaper and has significantly faster drying times, allowing me much more flexibility in terms of my workspace and potentially enabling the creation of a larger series of paintings. Regarding my conceptual concerns, a further opportunity offered by acrylic was the chance to utilise a key aspect of this medium's formal characteristics to continue, and indeed enhance, my communication of the discordant authentic / non-authentic experience theme from my drawings. The use of oil would have given me a paint surface which has a certain full-bodied luminescence, oil, being praised for its "special depth and richness" of colour (Hayes, 1979, 36). Synthetic acrylic has a flatter, thinner finish, with a delicacy which has been likened to that of the older watercolour medium (Hayes, 1979, 68-79). This flatness and thinness lends acrylic a rather deadpan quality which was appropriate for the tone of the images I wanted to create.

'West Highland Way Painting 1' (Fig. 41) features a depiction of the interior of my cabin on the Caledonian Sleeper train, and a view out through the cabin window of the wild scenery of Rannoch Moor. 'Pallas-Yllastunturi Painting 1' (Fig. 42) includes a portrayal of the rear section of a McDonnell Douglas MD-90 airliner, a panoramic view of part of Pyhäjärvi lake in Finnish Lapland, and a third element, a short piece of text reading 'photos of Pyhäjärvi'. This text is a reference to the photographic origins of this painting, including both my own photographs taken on my journey, and those of others posted on flickr.com. The red colour and bold upper case format of the text were chosen to maximise legibility and to reference the graphic style used by Ruscha for the cover of his 'Twentysix Gasoline Stations' (Fig. 24). As with my drawings, left-to right motion is suggested through the compositional design, in this case by placing the cabin window and the plane's tail left of centre. The McDonnell Douglas MD-90 airliner also features in 'Pallas-Yllastunturi Painting 2' (Fig. 44), in this case its interior passenger cabin. Through a centrally positioned window a different view of lake Pyhäjärvi is portrayed. 'Pallas-Yllastunturi Painting 3' (Fig. 44) features a similar approach to composition, portraying in this instance a centrally positioned door with window from the interior of a Finnish sleeper train carriage.

In contrast to the more historic and traditional painterly conventions of landscape painting technique, which admittedly does continue to find expression in some contemporary painting such as Doig's 'Milky Way' (1988-90) (Fig. 1), my treatment of train cabins, sky, water, aircraft, text and Google imagery is flat, textureless, and to an extent, very deadpan in tone. This was achieved through working with the inherent quality of the acrylic paint, coupled with 'hard-edged' painting techniques that utilise paint rollers, masking tape and scalpel blades to eliminate any traces of brush work. My use of masking tape is particularly evident in the case of 'West Highland Way Painting 2' (Fig. 45). In this unfinished work, lengths of masking tape are still visible, tracing and partly covering the edges of the blue and red 'Google Map Pins' and the yellow 'Google Maps Pegman' figure. An absence of linear perspective intentionally heightens this deadpan tone and further generates a sense of these paintings representing a somehow less 'real' or less 'authentic' depiction of travel and landscape. This stylistic

approach had a precedence in, and took inspiration from, the works of art by Opie discussed in chapters two and four. As well as sharing Opie's interest in how much of the detail of landscapes are blurred and obscured when we experience monotonous high-speed travel, I also wanted to allude to the flattening effect and repetitive mundanity of the digital photographic process. In this sense my stylistic approach serves to more accurately reflect my own experience of travelling at speed by plane and train, and of taking a series of digital photographs during my journeys.

So as to disrupt the viewer's ability to read these paintings as a coherent 'view' or 'scene', and to further establish a sense of removal and distance from the landscape for the viewer, I deliberately deviated from my hard-edge painting technique for my treatment of the topographic elements of the paintings. The forests of 'Pallas-Yllastunturi Painting 1' and 'Pallas-Yllastunturi Painting 2' and the grasses of 'West Highland Way Painting 1' were painted freehand and with a more lively, textured surface. The unfinished 'West Highland Way Painting 2' shows the early stages of my painting these grasses. Drawing again from Opie's oeuvre, I additionally gave the outline of the aircraft and the train window a thick black edge to dissuade the viewer from deriving a straightforward interpretation of the compositions as a 'real' scene. I made a very similar use of thick black outline in 'West Highland Way Drawing 3' (Fig. 37). The overall effect creates a sense for the viewer that they are not 'within', as Ingold would understand, but actually that they are 'outside' of these northern rural landscapes, looking in. There is a certain physical, tactile quality to these environments which is necessarily lost through experiencing them only through the mediator of artistic representation.

Although in terms of both their technical execution and conceptual purpose, these drawings and paintings met the required standard for this study, I ultimately decided to exclude them from the final artists' book. I felt that they did not suitably reflect the works of art I have discussed in my earlier chapters, or the content of contemporary travel guides. None of the examples of contemporary art which engage with travel and landscape identified in my contextual research used these media. A further factor in reaching my decision not to use these works was the strength to which they did, or more accurately in this instance, did not, represent an appropriate artistic response to the concepts of 'linear journeying' and 'within-ness'. When compared with the works of art by other artists explored in chapter four, to use the phraseology I have used elsewhere in this study, they seemed to suffer from being too much 'about' their subject, and not enough 'of' their subject. Compared to my new media works and text notes, they had something of a second-hand quality, which I suppose primarily stems from the fact that they were not created directly 'in the field' while undertaking the actual journeys. My work on 'West Highland Way Painting 2' ceased at a half-way stage after reaching this decision. My final selection of works therefore comprised my edited list of digital pieces, that is my ninety-six photographs, sixteen videos and sixteen sound recordings. To this I would later add textual content based on my notes made in the field.

Having reached this decision, I was then able to turn my attention to the design of the artists' book which would accommodate my works.

Having established the diversity of contemporary practice in the artists' book field in chapter five, including the most recent experimentation with digital hybrid and entirely digital artists' books, it was important that my own artists' book utilised an appropriately expansive approach. So as to best integrate my art practice with my other research, from the earliest stage of its design I wanted the book to draw upon and blend approaches from the three disciplines at the centre of this study: art practice, history of art and tourism. I also knew from the outset that I would spread my artists' book across two media: one, more historic, print; and the other, more contemporary, digital. The digital element of my artists' book was a necessity, as I needed to have a platform for the presentation of my digital video and sound works. It also has the advantage of being able to reference and appropriate aspects of the practice of other artists such as Alexander Mouton, who we encountered while establishing the recent developments in artists' books practice in the previous chapter. This helps to ensure that my own artists' book is firmly located in the heart of contemporary artists' book practice. The print part of the artists' book was originally intended to be closely integrated with this digital element, with some content potentially linking to my digital video and sound works online either via the use of hyperlinks or matrix barcodes in the form of 'QR codes'. It was also originally intended for the print part of the book to encompass a range of content which would include additional material by third parties. This included, amongst others: reproductions of works of art by other artists; transport route maps; Google Earth screen grabs; and tourist adverts. The aim of this early conception was for the book to bring together the widest possible collection of material which was associated with planning and undertaking my journeys, the production of my own individual works of art, and examples of works of art by others that feature in this thesis.

These plans however raised significant issues around copyright law, which either prohibited the use of some material outright, or at least made its use highly problematic. Early drafts of my book, provisionally titled 'Beneath Northern Skies', included reproductions of the following works of art: Fay Godwin's 'Meall Mor Glencoe' (1989), Meyer's 'Born on a Train' (2004), Long's 'A Line Made by Walking' (1967); Matthew Jensen's '49 States' (2008-9) and Grimonprez's 'Inflight' (2000). It was felt that the critical engagement with some of these works in chapter four provided a satisfactory, and indeed better, context for these works in my study. Using third party material also raised issues around what the overall nature and identity of my book would be. Early drafts and prototype layouts, as demonstrated by two early draft pages (Fig. 46), seemed to resemble more of an exhibition catalogue, or Evans' history of art text 'The Art of Walking: A Field Guide' (2013), than an example of original art practice. At a projected total page count of over two-hundred pages, the book was also in danger of being overly long and unwieldy. Its comparability with a portable travel guide would have been considerably diminished. I decided therefore to slim the book down and scale

back the range of contents. I removed hyperlinks to my videos and sound recordings, not least because given the unstable and constantly evolving nature of online content hosting these links had the possibility of soon becoming non-functioning. I removed all of the third party material and settled finally on limiting the contents to just a series of my ninety-six photographs accompanied by short texts, an introduction to each journey, and four travel documents for each journey.

As per the cross-disciplinary nature of my study and my desire to present my artists' book as an original method of 'bridging', the final design of my artists' book draws upon and synthesises a range of approaches from tourism, history of art, and art practice. One particular synthesis is however especially close to the heart of its' design. This is the integration of certain characteristics of Ruscha's 'Twentysix Gasoline Stations 1962' (1963) with some of those associated with printed travel and walking guides. 'Twentysix Gasoline Stations 1962', as I outlined in chapter five, is a seminal, groundbreaking twentieth century work of art which heralded a modern age of mechanised, mass-produced and affordable artists' books. As we saw, its' subject matter additionally also happens to align with general travel and landscape themes. A number of travel and walking guides that I had in my own collection proved important in the planning of my journeys to Scotland and Finland. They also played some part in shaping my actual experience of travelling through the landscape while undertaking those journeys. The guides included: 'The West Highland Way Official Guide' (Smith, 1996); 'Finland' (Symington, 2006), from the 'Lonely Planet' series; and 'Oban, Fort William and Western Scotland' (Ward Lock, 1950) from the Lock's 'red guides' series. Like 'Twentysix Gasoline Stations 1962', all of these were affordable, mass-produced objects, of a small size, close to contemporary A5, and with paperback covers.

'Twentysix Gasoline Stations 1962' and these guides together represented a logical touchstone and start point from the artists' book cannon and existing body of guidebooks for my own practice. This being the case, I felt that it was important for my artists' book to directly reflect the character, content and machine aesthetic of these objects. Rather than producing it as a hand-crafted object, using materials such as hand made paper and processes such as hand-stitched bindings, I accordingly designed my artists' book with the specific intention of having it printed by a commercial printer / book binder. Common aspects of the design of these guidebooks also played a role in influencing other aspects of my artists' book's design. I paid particular attention to: their portability which allows them to be easily carried while travelling; the portrait format; mixed-media content, commonly including text, photographs, maps and some hand-drawn illustrations, to generate a rich and comprehensive description of locations; as well as the presentation of linear journeys as point-to-point / A-to-B routes, often arranged within the book by their geographic grouping. Imparting factual information is the principal purpose of the guidebooks I consulted, and I wanted my own book to be able to do the same. In light of this, as well as this study's interest in embodied experiences which extend beyond those which are just rooted in visual imagery,

I included with each of my ninety-six photographs a short accompanying text. Each text is approximately fifty to one-hundred words in length. These provide a combination of descriptions of my personal experiences which roughly correspond with the part of the journey shown in the photograph, and factual or historical information which provides my viewer / reader with further context for the journeys. Many of these experiences are of an embodied nature, such as my reaction to wind-chill in Scotland. As a result, this aspect of 'Travelling the Line' recalls, from my previous chapter, Ousby's observation of many of the early guidebooks being "personal narratives" which included the "various accidents and encounters of the journey" (Ousby, 2002, 12).

For the final version of my artist's book, I replaced my provisional 'Beneath Northern Skies' title with 'Travelling the Line'. I felt this had a more active character, and more accurately reflected the conceptual basis of my study with its relatively unambiguous suggestion of 'linear journeying' and 'within-ness'. After finalising my layout and content, and conducting a brief online search for suitable printers and their rates, I approached a commercial, online-based publisher, 'Ex Why Zed' to print a small run. Based in Colchester, Essex, 'Ex Why Zed' was chosen on the basis of a combination of their experience in printing artists' books, affordability, and flexibility of print options. On my request they sent me a pack of print samples, which, though were not of an industry leading standard, were of a perfectly satisfactory quality for my needs. They quoted a price of £324 for twelve copies, which was within my budget. The printed book has standard A5 dimensions, as this was felt to strike the best balance between size and space for content. It is portable whilst still retaining sufficient page space for my photographs to be viewable. A smaller size would have meant that some of finer details of my photographs would have been difficult to make out. It was my original intention to use paperback book covers as per 'Twentysix Gasoline Stations 1962' and also, as I have mentioned before, these covers are more conventional for guidebooks. I switched however to hardback to enhance the quality of my artists' book, as I did not feel that paperback would present my practice in the best possible manner.

The hardback covers do add some additional weight, but this print version of 'Travelling the Line' is still very easy to hold or pack away in a bag. This was a critical specification for my artists' book, as its ability to be viewed / read 'in the field' whilst travelling contributes an important element of its 'within-ness'. As I had identified in chapter four, the reduction of distance between art object and subject was central to many of the works of other artists which demonstrate an identifiable affinity with 'within-ness'. Furthermore, whereas Grimonprez's 'Inflight' had the potential to be viewed / read on a flight, the print version of 'Travelling the Line' is explicitly designed to be able to be viewed / read while travelling through the landscapes that are detailed in its pages. It is envisaged that my viewer / reader could potentially take a copy of 'Travelling the Line' with them on a journey along the West Highland Way, or the trails east of Pallas-Yllästunturi, and use it, along with other items such

as more conventional maps and guidebooks, to enhance their experience of these environments.

Reflecting the pared down character of 'Twentysix Gasoline Stations 1962', the book features a relatively minimalist colour palette, with only red, black and grey print being used throughout. Black was chosen as the primary colour for the front and back covers (Fig. 50 and 51) as a reference to the flight data recorders of aircraft, colloquially known as 'black box' recorders. This 'black box' term is a misnomer, they are in fact by law bright orange, but it is often used in media reporting. This reference also seemed appropriate given that there is a similarity in function between my book and a flight recorder. A flight recorder stores comprehensive data (Langewiesche, 2010) about an aircraft's recent flight history: instructions sent to the electronic systems of the aircraft; and sound recordings of radio communications, pilot / co-pilot conversations, and ambient sounds from the flight deck. In the event of an accident, investigators can access this data and recreate an accurate chronological narrative of a flight. While 'Travelling the Line' is neither an all-encompassing, nor objective, data recorder, the reader / viewer does access a rich, chronological narrative of my journeys.

I enhance this reference to the flight recorder through utilising a simplified technical drawing of a 1970s designed McDonnell Douglas jet airliner in the design of my 'Finnish Lapland' cover. I had previously used the tail section of this same airliner in my painting, 'Pallas-Yllastunturi Painting 1' Correspondingly, my 'Scottish Highlands' cover features a simplified technical drawing of a 1960s designed British Rail electric locomotive. With these drawings being visible as delicate, white and grey lines against the black background, they have an x-ray-like quality. On a conceptual level, this serves to echo the detail and fidelity associated with flight recorders. The black box-like quality of my book was further reinforced by my decision to use hardback covers. I additionally avoided including my name as an identified author on the covers, or any text on the spine at all. This helps ensure that the exterior of my book has a minimalist, object-like, appearance that is less like a conventional, non-artists', book. Before I finalised my design, I did change my stance to some extent with regard to the exclusion of my name as the author / artist. I felt my decision was at odds with one of the central tenets of my book: namely that it was to detail the journeys from the perspective of my own personal experiences. Given this, to not include a reference to my own name as author / artist would be rather incongruous. My compromise was to include my name inside the cover, on the second flysheet at the front and back of the book.

A point of departure from 'Twentysix Gasoline Stations' is the page layout. Whereas Ruscha made use of a very conventional, left-to-right, front-to-back, layout, I settled on a reversible design. One half of the book presents my journey to the Scottish Highlands, the other, my journey to Finnish Lapland. The page layouts, and indeed all other aspects of the design, are common to both halves. The intention is to convey two related messages: firstly, that neither

journey has any more significance than the other; and secondly, a wider sense that the various and numerous journeys we make today are homogenised, interchangeable, and unremarkable in nature. The latter of these was at least partly inspired by seeing a friend's extensive collection of Lonely Planet guides arranged alphabetically on a bookshelf. Further inspiration for my reversible design came from the design of a modernist poster for the former Trans-Europe Express international railway service by Swiss graphic designer Kurt Wirth (ca. 1968) (Fig. 52). Dating from the same period as 'Twentysix Gasoline Stations', this poster with its stylised, minimalist aesthetic, demonstrates a visual application of the half-and-half concept in a hybrid context which aligns with my study, in this case that of art and travel.

In 'Travelling the Line', each of my journeys is comprised of the same sections: an introductory page; four pages of travel documents; and forty-eight photographs accompanied by short texts. In the 'Introduction' sections I establish the context of my journey, including details of: where I travelled to and from; how long the journey took to complete; the means of travel; who I travelled with, and a brief overview of the climatic conditions during the journey. Professional translations of these introduction sections and section titles were obtained from 'Nordic Trans', for the Finnish, and from 'Anvarach' for the Scots Gaelic. The inclusion of these translations provided a means by which I could further enhance the 'within-ness' credentials of my practice. These are the indigenous languages which are spoken in these locations by locals, though admittedly only small numbers in the case of Scots Gaelic in the Scottish Highlands. My 'Documents' pages include scans of the actual paper tickets and / or printed emails which I had on my person when I undertook the journey. The main 'Journey' sections present a linear collection of forty-eight photographs arranged in chronological and geographic order. As I have already explained, each photograph is accompanied by a short text, which in most instances, closely corresponds with the content of the photograph. A trace of gallery and museum curatorial practice is present here. My final layout has a strong semblance of the modernist 'white cube' exhibition space tradition of hanging works of art on white walls, accompanied by short caption texts to provide the exhibition viewer with relevant contextual information. Almost all of the individual pages of my final printed book devote a considerable proportion of the page to white space.

Helvetica is the sole typeface used. It is a clean, modernist, sans-serif design with mid-to-late 1950s origins, making this an appropriate choice. An older serif font such as Times New Roman would be perfectly legible, but could, at least in stylistic terms, break the link to my contemporary context. Another consideration was the choice of paper weight. I had to strike a workable balance between quality and functionality. On the one hand I wanted a fairly heavy weight paper stock to help establish my book as a quality product. On the other, I didn't want the stock to be so heavy that when my one hundred or so pages were bound in the hard covers, the pages were difficult to turn and fully open out. Indeed this is a problem that afflicts one of the artists' books I encountered in the previous chapter, namely

Trangmar's 'A Play in Time' (2008). After requesting and receiving paper and print samples from 'Ex Why Zed', it was soon possible to narrow the field. Any stock below 150gsm was too lightweight to be able to print on both sides without faint, but still visible traces of ink bleed being visible through the sheet. Any stock over 200gsm was too stiff to be able to turn the pages easily. Working within these parameters I ultimately settled on 170gsm, a stock which both held the ink well and was still fairly flexible.

As I have previously indicated, my 'Travelling the Line' print book is also supported by digital content published online under the same 'Travelling the Line' title. This establishes my artists' book as an example of Mouton's second configuration of the artists' book, that of the 'digital hybrid'. It also aligns 'Travelling the Line' with some of the latest trends in commercial travel guidebook production. Publishers are reported to be shifting away from a 'book first' model in favour of content which is used simultaneously across both print and online platforms (Robbins, 2016). 'A Play in Time' featured print and digital content, but in so far as the digital aspect of this work comprised of a digital video recorded onto a DVD, Trangmar's practice is not located in a comparably online context. A further, similar example of a recent digital hybrid artists' book which is located in this context is 'Portrait of a River' (2015) by Danish artist and film director, Nikolaj Larsen. For this piece, about London's River Thames, Larsen produced a print book of very similar specifications to my own, and an accompanying feature-length documentary film. Although his film has had a number of public cinema screenings, it is most easily viewed online on the Film and Video Umbrella's website (<http://www.fvu.co.uk/projects/portrait-of-a-river>).

I had two principal options for hosting my digital content. I could either create a bespoke website from scratch, or utilise one of the many template website and blog platforms which are currently available. As I lack the coding skills to create a website, the first option would have necessarily involved approaching a commercial web design firm to do this for me. The costs associated with this would likely run into the thousands of pounds, which would have been considerably beyond the reach of my study's budget. The alternative was to make use of one of the free-to-use internet hosting services with integrated content management systems. This option suited my needs perfectly and I opted to use the popular WordPress service to set up a website / blog (Fig. 54) (<https://travellingtheline.wordpress.com>). All of the material included in the book: the two introduction texts with the Scots Gaelic and Finnish translations; the eight travel documents; and the ninety-six photographs and accompanying 'caption' texts, also feature in the online version of 'Travelling the Line'.

WordPress proved a particularly useful service for me to use as its templates include inbuilt functionality for embedding content in a variety of media directly into web pages. This meant that I was able to easily upload my photographs and travel documents to my site and have them displayed as an interactive grid arranged, as in my book, in chronological linear order. A strength of this grid layout is the similarity with the layout of some other websites from a

specific travel context, such as that of the Finnish state railways, VR-Yhtymä Oy. VR's 'Lapland' page from 2015 (Fig. 55) features a grid of Lapland locations accessible by their train services which website visitors can click on to find more information. This feature of WordPress also meant that I could retain a connection to the similar format used on the Flickr website where photographs, including many featuring themes of travel and rural landscape, are uploaded and displayed in grids. As I mentioned earlier, two of my drawings (Figs. 38 and 39) had referenced this previously. Visitors can navigate through the site at any time by clicking on tabs in the drop down menus, or by clicking on the larger coloured tabs from the front page onwards as a 'front-to-back' sequence. These larger tabs utilise the same colour palette as the print version: black, grey, white and red; and similarly, wherever possible, the graphic design elements are intended to closely reflect those of the printed 'Travelling the Line'.

With regard to the viewer / reader experience, the ability for a visitor to the website to click on a thumbnail of one of my photographs, enlarge the image, and then be able to scroll left and right through the images (Fig. 56), is roughly equivalent to the action of physically turning pages in the print version. This help ensures that some of the 'linear' front-to-back quality of a conventional book is present in the website, which might otherwise be lost given the nature of inter-linked web page structures where a visitor can move in any number of directions through the content. The ability to embed media on WordPress.com also allowed me to host my digital video and sound works, which for obvious reasons were impossible to accommodate in the print version. Whereas my photographs and text could be uploaded to WordPress directly, my digital video and sound works had to be hosted elsewhere, and then 'nested' within my website.

I chose Vimeo to host my digital video files, and SoundCloud for my sound files. Like WordPress, these are both free-to-use internet hosting services. As well as being popular platforms that have good compatibility with a wide range of web-enabled devices, in comparison with some of their market competitors such as YouTube, they are free from the kind of advertising which would otherwise interfere with my artists' book. My digital videos and sound files are therefore also able to be experienced independently of the main WordPress site (accessible at <https://vimeo.com/user15617193/videos> and <https://soundcloud.com/travelling-the-line>). However, it is preferred that these are watched / listened to via the appropriate pages on the WordPress site, where they can be experienced as part of the wider context of 'Travelling the Line'. In the case of the digital videos, visitors are able to click on a button in the bottom right corner of the video file which then expands the image to full-screen (Fig. 57).

Of my twenty-four videos, only 'Caledonian Sleeper 21.15', 'Flight DY5817', 'Kota', 'Rannoch Moor' and 'Walking Black Mount' include sound. As I have described earlier in this chapter, after I returned from my journeys I reviewed all of my material collected in the field and

carried out a basic a filtering exercise in which some work was excluded. I stated that some sound recordings were rejected on the basis that recording levels were off, and / or that wind rumble had obscured the sounds I wanted to capture. This largely explains why most of my videos do not feature sound. 'Caledonian Sleeper 21.15', 'Flight DY5817', 'Kota' and 'Rannoch Moor' were all filmed in enclosed spaces where the microphone of my sound recorder was not exposed to any wind. In my own, albeit quite subjective, opinion; in these instances the sounds of the respective train, plane and wooden Sámi pole hut environments were successfully recorded. The result is that the sound in these videos is clear, unambiguous and therefore arguably more immersive for the viewer / listener. Unfortunately the same could not be said for the sounds I attempted to record for many of my other videos which had problems with, variously: recording levels that were too low for sounds to be properly audible; or too much distortion; the presence of unintended and distracting sounds such as an unidentifiable intermittent 'clicking' in 'Night Train IC 265'. 'Walking Black Mount' features a significant amount of wind rumble and I still included this in the final edit. As I have indicated earlier, I had already decided that I would demonstrate an ability to reference the dynamic motion of the 'Cinerama' travelogues (1955, 1959, 1966) with this particular video. The decision to include this sound in 'Walking Black Mount' was made on that basis, with the wind rumble adding to the sense of motion, a validation, of sorts, of Ingold's belief in the notion of a more immersive perception deriving from a "wind's-eye view of the woods" (2013, 88). It is worth acknowledging that due to either tiredness, time pressure, or perhaps a combination of the two; I either failed, or forgot entirely, to press the appropriate button to activate my sound recorder for at least two or three of my videos.

The three sections of this chapter have collectively outlined the various stages involved in the production of 'Travelling the Line', and the decision-making associated with this process. I explained the reasons for travelling to the Scottish Highlands and Finnish Lapland as my chosen northern rural landscapes at the heart of 'Travelling the Line' and set out the details of my journeys. Two primary criteria informed my collection of primary art practice material while in the field and ensured that I obtained material which, especially later, would help me produce works of art that would be relatable to Ingold's theories. These criteria were: the need to source material on, or in the immediate vicinity of the trails along which I walked; and the need for this material to be sourced at different stages of the journeys. Despite these aims, practical concerns also played a significant role, comprising a variety of embodied experiences such as: poor weather conditions; a lack of power availability; the heavy weight of equipment; and the unpredictability in the length of my hiking days due to the need to find appropriate shelter at night. I recorded my experiences of travelling and hiking with friends in my two rural landscapes in a range of media, including: photography, text, digital video, and sound.

After the completion of the journeys, material was collated, edited and assembled into a collection for inclusion in my final print and online artists' book. My production of a range of

drawing and painting works are detailed, and the reason for my ultimate decision not to include these is explained. This is shown to hinge primarily on the issue of a lack of compatibility with the content of contemporary tourist guidebooks. I outlined the aesthetic and conceptual concerns which shaped the content and appearance of my final artists' book, also making reference to an early incarnation of the work which featured a different name and slightly different scope. A combination of my budgetary constraints, the inbuilt capability for hosting and / or displaying images, video and sound files, as well as an ability to reference the appearance and function of websites such as flickr.com, meant that using Wordpress.com proved a very suitable choice for hosting my online content. 'Travelling the Line' is shown to have successfully delivered, in an art practice context, an application of the bridging I described in my previous chapter. This bridging centred on making a specific use of the artists' book medium to create a hybrid art object / guidebook. It synthesises Ingold's concepts of 'linear-journeying' and 'within-ness' with the approach to artists' books demonstrated by Ruscha's 'Twentysix Gasoline Stations 1962', and various aspects of tourist guidebook design.

'Linear-journeying' and 'within-ness' are manifest in 'Travelling the Line' through: incorporating my linear and embodied movement into its' contents, movement which is recorded in the form of photographs, video, sound recordings and textual descriptions of embodied experiences; the ability of the print book as a physical object to be read / viewed directly in the two rural environments that are at the heart of its subject; the utilisation of common aspects of tourist guidebook design, an artefact which has a close association with travel and rural landscape subjects; reducing the distance between the art object and its subject by presenting 'Travelling the Line' as a valid embodied experience of its travel subject in its own right; and replacing the traditional gallery space as the place of display. Ruscha's 'Twentysix Gasoline Stations 1962' provides contextualised inspiration from the artists' book field for my use of a modernist aesthetic with a minimalist colour palette and a mass-produced 'machine' character. Aspects of common tourist guidebook design which translate into 'Travelling the Line' include: the A5 size; portability; the blend of visual and textual content; the informative nature of the collective work; and again, the mass-produced 'machine' character. I additionally explained how a number of further travel and tourism references similarly influenced its design and enhanced its' bridging capabilities. These included: the blackbox flight data recorders of popular imagination; the minimalist aesthetic of a 1960s railway poster; and the grid layout of the Finnish state railways website.

Chapter 7. Conclusion and suggestions for further research

This cross-disciplinary study set out to investigate engagement with interconnecting themes of rural landscape and travel in contemporary art practice. A review of existing scholarship addressed my first research question and revealed that there is a body of identifiable contemporary works of art which demonstrates engagement with themes of travel and rural landscape. However, my review also revealed that existing, identifiable art historical interpretation and analysis of this work fails to reference ongoing discourses of embodied experience of travel and rural landscape which characterise much of the recent, relevant scholarship in tourism, sociology, and social anthropology. These discourses of embodied experience were the key finding of my second research question. Addressing this gap, I was able to identify Tim Ingold's theory of dwelling / inhabiting / wayfaring as an example of scholarship from social anthropology which focuses on travel and rural landscape as embodied experiences. Having done this, I then proceeded to my third research question and used Ingold's theory to analyse seven works of art from amongst those identified in my review. This process involved the application of two key concepts, derived from the main concerns of Ingold's research, as an art historical, conceptual framework for interrogating these works of art. Those concepts were 'linear journeying' and 'within-ness'.

My art historical analysis delivered the first of my study's two principal original contributions to knowledge: an original interpretation and evaluation of a group of contemporary works of art produced in a range of different media that engage with themes of travel and rural landscape. Albeit to varying degrees, content equatable with 'linear journeying' and 'within-ness' is demonstrably identifiable in these works, and I therefore posit that it is possible to read them as artistic manifestations of Ingold's theories. Approaches used by artists in their respective practices that I was able to equate with 'linear journeying' variously included: incorporating the movement of the artist through a landscape into the production of work; incorporating the movement of the viewer in through the space of the work's display; and utilising the physical, material characteristics of certain 'non-traditional' media to allude to movement on a more conceptual level. 'Within-ness' is seen to derive from artists having apparently pursued one or more of three, closely related, strategic approaches. These include: the utilisation of media which have an association with their travel and / or rural landscape subjects; the reducing of the distance between the art object and its subject; and the replacing of the traditional gallery space as the place of display with a context which is closer to an embodied travel and / or rural landscape experience.

My study's other principal original contribution to knowledge derives from my application and development of these findings in an art practice context. In addressing my fourth and final research question I produced an original work of art, 'Travelling the Line'. While drawing upon the approaches identified in the analysis of works of art by other artists, this was by contrast specifically created as an explicit artistic manifestation of 'linear journeying' and 'within-ness'.

Two journeys by public transport, one to the Scottish Highlands, the other to Finnish Lapland, and journeys along hiking trails in these places, were the travel and northern rural landscape subjects of 'Travelling the Line'. My selection of these subjects positioned my practice within the different contextual strands of my study. These are: touristic travel; rural landscape; the tradition of engagement with rural, and especially northern rural, landscape in both art practice and history of art; the tradition of engagement with rural landscape in tourism, sociology and social anthropology, traced back to the development of cultural geography in the US; and examples of current scholarly interest in embodied experiences of travel and rural landscape, especially Ingold's development of his theory in Finnish Lapland.

'Travelling the Line' directly addresses Lucy Lippard's (1999) observation of an apparent lack of art 'about' and 'within' tourism, and answers the call for methodological innovation issued by John Tribe (2008). In chapter five, I proposed an original, innovative method that I could use to span and unify the travel and landscape subjects, and the different disciplines, involved in my research. This method has a hybrid history of art / art practice identity. Making reference to the process of reading across subject and disciplinary boundaries it entails, I named it 'bridging'. 'Travelling the Line' is the successful outcome of this bridging. 'Travelling the Line' takes the form of a hybrid guidebook / artists' book, an object that my research indicated was a particularly suitable platform for my bridging, synthesising the various leading scholarship on my study's travel and landscape subject. My decision-making with regard to the details of the design and content of 'Travelling the Line' drew upon guidebook design and approaches to artists' book practice from the 1960s to the present, especially the recent incorporation of various digital technologies as outlined by Alexander Mouton (2013).

As such, the practice element of my research arguably has a particular significance for those in the art practice and history of art research community who engage with this specific art medium. In so far as Lippard is an art historian and Tribe a professor of tourism, it is also likely be of particular significance to these respective disciplines. Indeed, I argue that especially when considered as an integral, fully contextualised part of my research, 'Travelling the Line' has relevance to a broad range of researchers with compatible interests from across the spectrum of art practice, history of art, tourism, sociology and social anthropology. This outcome demonstrates the capacity and value of my bridging for the creation of an original work of art that makes a genuinely cross-disciplinary original contribution to knowledge.

Regarding the opportunities for continuing my research, there a number of avenues which could prove fruitful. My analysis of works of art in chapter four established new interpretations of these works and demonstrated that there is value for art historians in utilising the ongoing discourses of embodied experience of travel and landscape in tourism, sociology and social anthropology. As I highlighted in my review in chapter two, considering the comprehensive expansion in history of art methodology that occurred in the twentieth

century, it is incongruous that so much recent history of art scholarship on themes of travel and rural landscape in contemporary art should neglect evidently relevant theories such as those developed by Ingold. The particular understanding of our embodied experiences of travel and landscape which finds expression in Ingold's dwelling / inhabiting / wayfaring theory is easily incorporated into today's postmodern history of art terrain. This theory, when used in the manner demonstrated by this study, is evidently another social system 'framework' which now has the proven capacity to facilitate art historical analysis of relevant works of art. Art historians could readily build upon the foundations of my study and continue to develop and enrich our understanding of contemporary works of art which engage with themes of travel and rural landscape. This could involve the further use of Ingold's dwelling / inhabiting / wayfaring as the basis for analysis, or other theories of how we experience travel and rural landscape. There would certainly appear to be the opportunity for this endeavour. As I have found, such works of art, even if in relatively small numbers, continue to be produced and exhibited. Amongst these works are included those created by respected, high profile artists, and those which have been displayed in similarly respected and high profile art institutions. I consider my presentation of this challenge, for art historians and curators to engage with a wider range of scholarship, to be an important outcome of the study.

A key outcome of my analysis of works of art in chapter four was a highlighting of the strategic approaches I needed to understand, adopt and modify for my own art practice in order to further develop and progress artistic engagement with my travel and rural landscape subject. These strategies served as a toolkit for the successful production of my own original work, and they will therefore be of value to the wider art practice community. My research for chapters two and four revealed that there are artists producing work which demonstrates some engagement with travel and rural landscape. An awareness of an existing framework of common strategic approaches can be of benefit for these artists and others, especially those who seek to enrich and contextualise their engagement, or who need a 'point of departure' for exploring new and alternative approaches.

A further, perhaps more humble outcome of this element of my study, however, is the fact that I assembled a small, but thematically coherent, collection of works of art by various artists. My review of existing scholarship identified a number of texts and exhibitions which present similar 'collections', and many of these involved the presentation of a much larger number of works. My collection would seem though to be unique in terms of its specific travel and / or rural landscape focus and with the consistently discernible artistic engagement with Ingold's 'linear journeying' and 'within-ness'. This could feasibly form the nucleus of a wider collection which brings together further contemporary works of art which engage with themes of travel and / or rural landscape, perhaps including the other works I reference in chapter two. This collection could be presented as an exhibition in a gallery or museum, or perhaps more appropriately, in a setting that would frame the collection in a subject specific context.

This could be a space such as an airport terminal or a train station, as per the example of Diane Meyer's 'Born on a Train' (2004) series installed in a metro station in Los Angeles in 2014. The latter approach would certainly help mitigate against a potential reduction of 'within-ness' for the viewers' of the exhibition, who would be able to directly experience the works from within an explicitly travel orientated environment. My own individual works of art that make up the content of 'Travelling the Line' could also be presented as an exhibition. My photographs could be printed at a much larger size, and the videos and sound files could be played on screens or other media devices. I could revisit my ultimately rejected drawings and paintings that I detail in chapter six. While they did not seem appropriate for inclusion in the guidebook / artists' book, they would be very suitable for display in an exhibition.

Prior to the assembly and presentation of such a collection as an exhibition, it would probably be worthwhile to revisit the curatorship I identified in chapter two and investigate these in detail. It is most likely the the case that certain exhibitions and approaches to curatorship, have delivered better outcomes than others. An understanding of what approach has worked well previously would certainly aid the decision-making process around organising a prospective exhibition. Holding an exhibition would not, of course, be the only format that would be suitable for continuing to work with my 'collection'. Chapter four could form the basis of an article for a journal such as: 'Visual Studies'; the 'Journal of Visual Art Practice' or 'Art Forum', amongst others. The number of works of art considered for such an article could either remain roughly the same as featured in chapter four, which would ensure a certain breadth of scope, or alternatively it could concentrate on fewer works. In so far as it would allow for a more in-depth analysis of individual works, the latter approach might yield richer interpretations.

An alternative option for progressing my research could be to continue with the hybrid guidebook / artists' book format and present such a collection as a printed book. This could be designed and produced as a reconfigured, enhanced exhibition catalogue, adopting a similar approach to Evans' 'The Art of Walking: A Field Guide' (2013). Reproductions of works of art could be accompanied by a combination of art historical analysis which explores the works as art objects, as well as information detailing the particular modes of travel and / or rural landscapes which feature in the works. The book could then be structured in such a way that the linear order of the works either alludes to a 'virtual' journey that the viewer / reader can experience, as per Tribe's 'The Art of Tourism' (2008) and Ingold's notion of 'mind-walking' (2010); or presents a more literal travel itinerary that the viewer / reader could actually follow physically, utilising the particular modes of travel and visiting the particular locations which feature in the works. As well as reducing the distance between the viewer / reader and the subject, adopting this approach would help break down the boundary in history of art scholarship which exists between literature and curatorship. As I indicated in chapter two, it is in the latter of these categories that some of the most extensive

engagement in history of art with my travel and rural landscape subject can be found. To take some of that scholarship out of the museum, gallery, and / or exhibition catalogue environment and bring it into closer relationship, or even physical contact, with the actual subject has the potential to further enrich our interaction with, and understanding of, that material.

A consideration of the notion of a travel itinerary that a viewer / reader could follow points to one of the shortcomings of 'Travelling the Line'. Although this work is conceived, produced and presented as a hybrid guidebook / artists' book, the extent to which 'Travelling the Line' comprises a genuinely functional guidebook is admittedly questionable, especially in the case of its 'Finland' section. The viewer / reader is certainly provided with enough basic travel information that would allow them to reach the trails along which my friends and I walked. Both of the two 'introduction' sections detail where to travel to, how to travel there from London, the duration of journey to expect, and what can be used for shelter and cooking while on the trail. It would be relatively straightforward for the reader / viewer to retrace my exact steps along the West Highland Way from Fort William to Bridge of Orchy in Scotland, as there is only one trail to follow. The same however cannot be said in Finland as there are a number of different trails, all with forks, that head out of Levi in different directions. The reader / viewer would possibly require more detailed route descriptions, and, especially later in the walk, a route map of the sort which are found in most walking guides. In fact, a map and additional descriptions could arguably be just as useful with regard to the Scotland journey. They would allow the reader / viewer to pinpoint the exact locations where I captured my photographs, videos, sound recordings, and where I pitched my tent.

A continued experimentation with other fine art media could determine whether there are any formats beyond the artists' book which could deliver a successful artistic interpretation of Ingold's dwelling / inhabiting / wayfaring. In the context of travel in rural landscape locations, there may of course be a relatively limited range of appropriate artefacts that could be appropriated. One of these artefacts that might herald satisfactory results would be the historic 'travelogue' genre of motion pictures. As I reference in chapter six, widescreen cinema emphasised the importance of scale for the process of generating an 'embodied' experience for the viewer in the Hollywood context. Although they could technically be shown on a large cinema screen, the digital videos I have produced for 'Travelling the Line' are all intended to be viewed on a much smaller 16x9 computer screen, the latter being considerably more likely to be the viewing format of my current intended audience. Future digital videos could be produced that utilise the wider cinemascope screen formats, and later be screened to audiences in a cinema. Traditional motion picture film formats, especially the most portable of these, 8mm, could furthermore provide the opportunity to utilise the expressive qualities of the film medium, and generate more emotive responses to landscapes. This was not an approach I took with 'Travelling the Line', where the majority of my content tends to lean towards having a comparatively deadpan, factual character. It was

not my intention to draw attention to any apparent contrast with a perception of the landscapes of the Scottish Highlands or Finnish Lapland as being grandiose visions of 'sublime' or 'romantic' nature in the historic sense of these terms. Rather, this approach was the outcome of using Ruscha's 'Twentysix Gasoline Stations' as a principal stylistic and conceptual reference for my art practice, as well as my desire to reflect some of the common design characteristics of guidebooks. Given the deadpan, factual nature of Ruscha's artists' book and the guidebooks, I felt that it would have weakened 'Travelling the Line' to have deviated from this.

A test carried out after the completion of my art practice, in which I shot and later edited an 8mm film, 'Overnight' (Fig's 59 and 60) in the Scottish Highlands, would seem to indicate that such future work could be effective. Shot in early Autumn on grainy 'double 8' with a 1950s Zeiss Ikon camera, 'Overnight' (accessible at <https://vimeo.com/159710148>) depicts another journey on the overnight sleeper train from London to the Scottish Highlands, and onwards by foot along Scotland's west coast. It opens with scenes of city-centre traffic on Euston Road and a busy Euston station concourse. From here it progresses to the blur of hazy, night-time city lights seen from a moving train, followed by undulating Scottish moorland scenery in morning light. This moorland is part of Rannoch Moor, the same area which appears in some of my photographs and digital videos from the Scotland part of 'Travelling the Line'. The hum of traffic and clatter of the train finally fade out to the calm of desolate wind and tide swept sand dunes and beaches.

The combination of the harsh, low resolution film grain obscuring any fine details, motion blur which occurs when a slow frame rate and shutter speed are used, and the underlit nature of much of the footage, very effectively evokes for the viewer an experience of night-time sleepy-ness. As with some of my digital videos in 'Travelling the Line', ambient sound was recorded with my Tascam DR-05 digital sound recorder and synchronised with the film later during editing. A difference with this film though is using the sound in a less literal and more creative way. After slowly fading in, my recording of the sound of the waves is used continuously for instance throughout the majority of the 'coastal' section of 'Overnight', even though the scenes which make up this part of the film are a seemingly disjointed collection of shots taken at different points along an afternoon's walk. The effect is to make the viewer consider the continued close physical presence of the sea as a wider landscape through which the film-maker travels.

Although the shots taken during my walk do seem disjointed in that the cuts 'jump' from one location to another further along the coast, when perceived as a whole they do arguably represent a more comprehensive and complete coverage of the terrain I walked than is the case with some of 'Travelling the Line's digital videos, photographs, sound and texts. Unlike my journeys for 'Travelling the Line', when I was walking in challenging Scottish winter and Finnish spring weather conditions, my walk for 'Overnight' was made in mild Autumn weather

which was much more amenable for using my camera and stopping frequently to capture footage and sound. As a result there are considerably smaller geographic 'gaps' in the material which appears in 'Overnight'. It is certainly the case that some larger geographic gaps are a feature of 'Travelling the Line's content.

While I explain in chapter six how I perceive these to be an accurate reflection of the physical conditions I experienced on my walks for this study in a genuinely embodied manner, the experience of travelling to the Scottish Highlands for 'Overnight' does seem to indicate that a journey to Scotland or Finland in the summer months would facilitate the collection of a somewhat less fractured, body of material to work with. In a similar vein, small and highly portable 'action' camcorders such as the range manufactured by GoPro could be used to better capture the experience of movement while walking along the trail. These are now available with 4k high resolution image capture, as well as inbuilt audio recording. Such a camera could be mounted and stabilised on my body, making it much easier to acquire moving images while walking along the paths than was the case with the equipment I had previously taken. Whatever technology is used, the example of 'Overnight' ultimately has a positive message. It serves to demonstrate that the capacity for suitably interpreting Ingold's dwelling / inhabiting / wayfaring in an art practice context is not necessarily just confined to the artists' book medium.

Whether through holding exhibitions, either of my own practice or that of others; presenting my analysis of works, or other material, in journal articles; producing a further hybrid guidebook / artists' book; or experimenting with film or other media; I have shown in this conclusion that there are a number of workable, valid and potentially rewarding opportunities for continuing the research and practice of this study. My efforts thus far have delivered original contributions to knowledge that have a resonance and significance for a diverse, dynamic community of research and practice, crossing a number of disciplinary boundaries. They will be worth building upon.

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Online version of 'Travelling the Line'

<https://travellingtheline.wordpress.com>

Illustrations



Figure 1. Peter Doig, *Milky Way*, 1988-90, oil on canvas

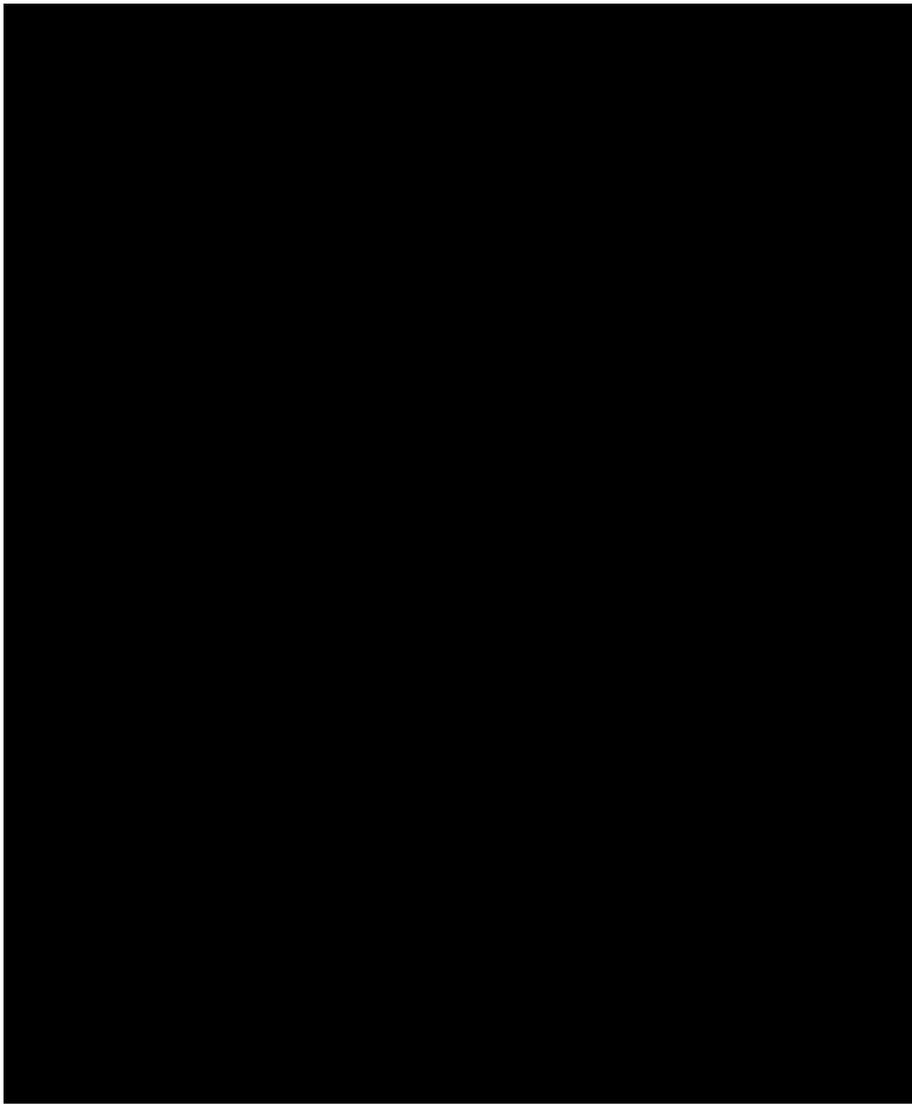


Figure 2. Richard Long, *A Line Made by Walking, England, 1967*, photograph

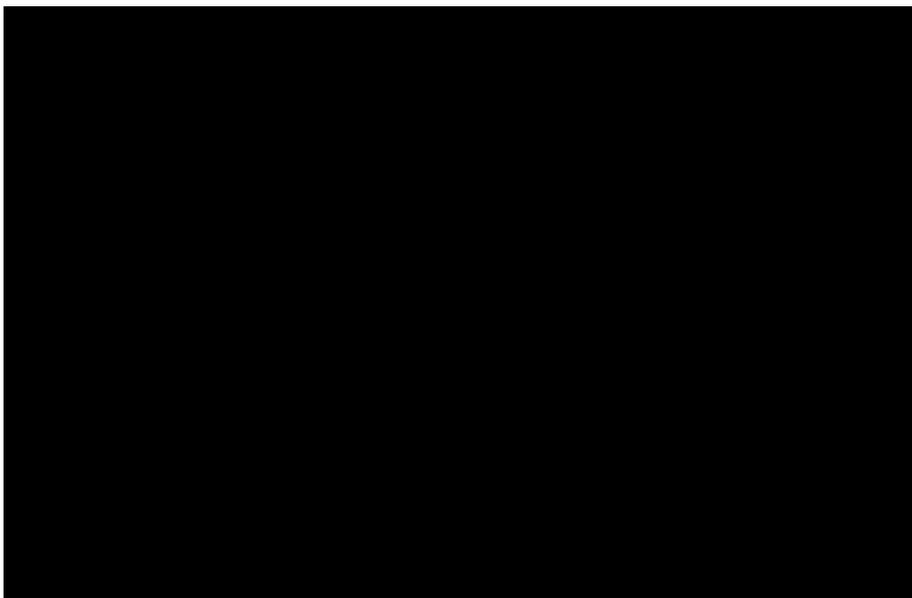


Figure 3. Hamish Fulton, *Seven Days Walking and Seven Nights Camping in a Wood, Scotland March 1985, 1985*, screenprint on paper

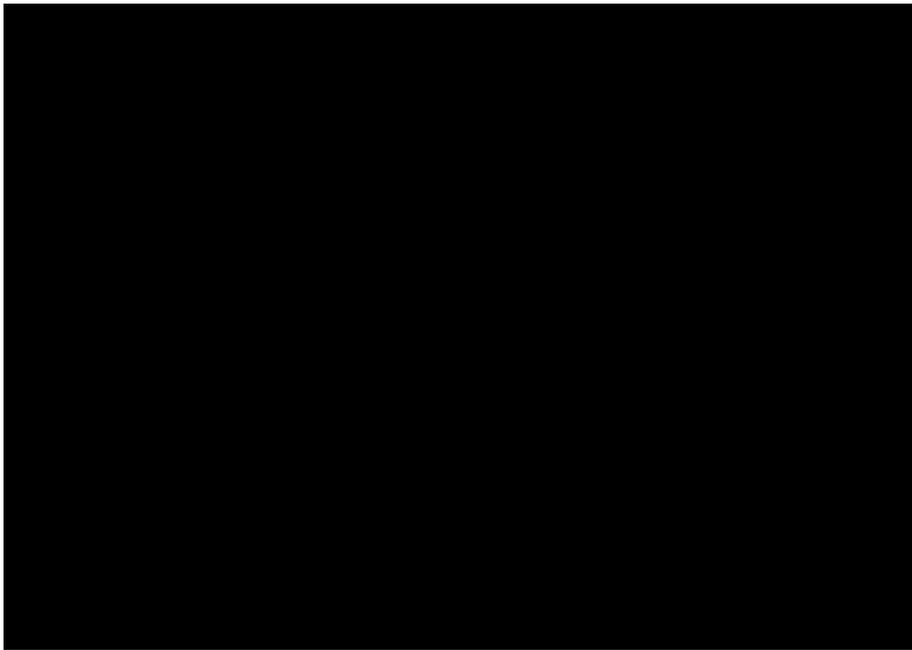


Figure 4. Julian Opie, *Imagine you are driving 5*, 1993-94, screenprint on paper

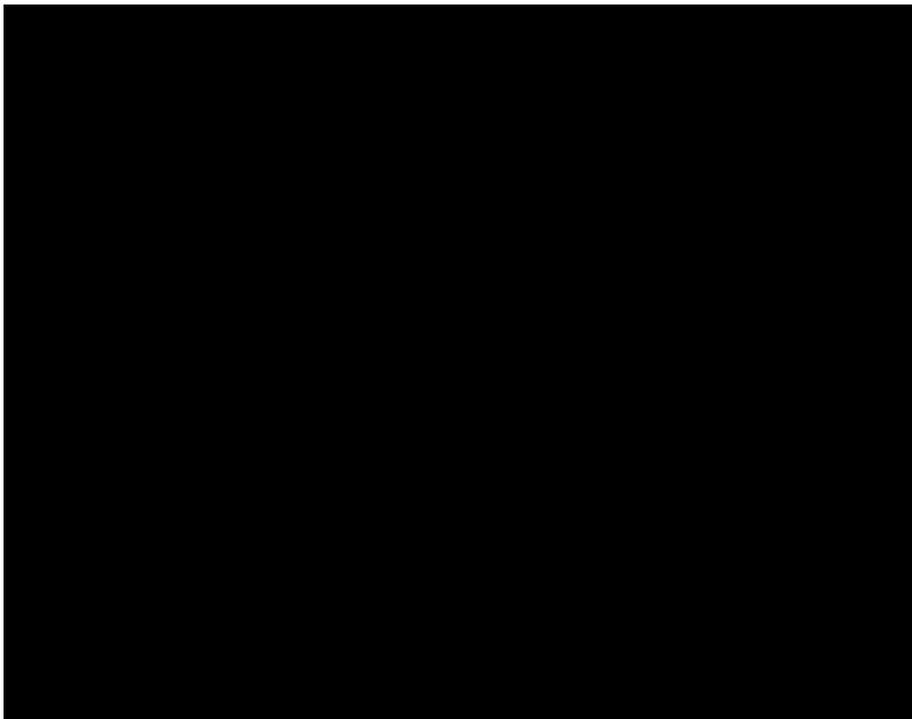


Figure 5. Julian Opie, *Imagine That You're Moving*, 1997, installation



Figure 6. Julian Opie, *Imagine That You're Moving*, 1997, installation

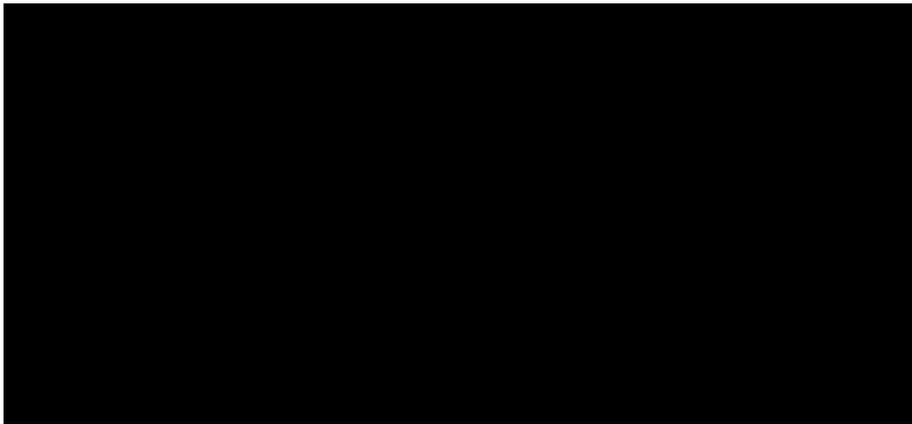


Figure 7. Olafur Elíasson, *Cars in Rivers*, 2009, photograph series

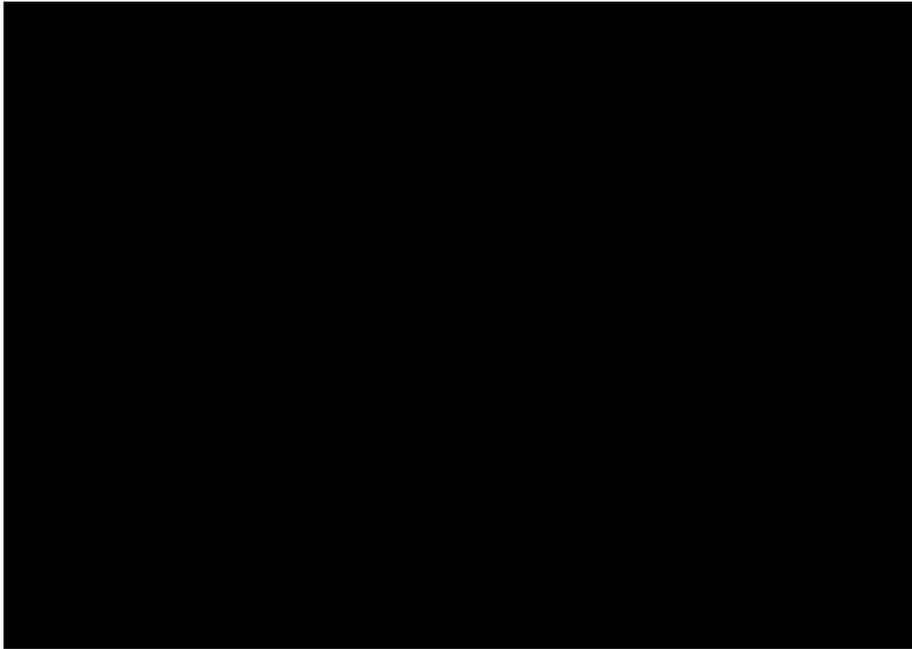


Figure 8. Peter Fischli and David Weiss, *Visible World*, 1997, video installation

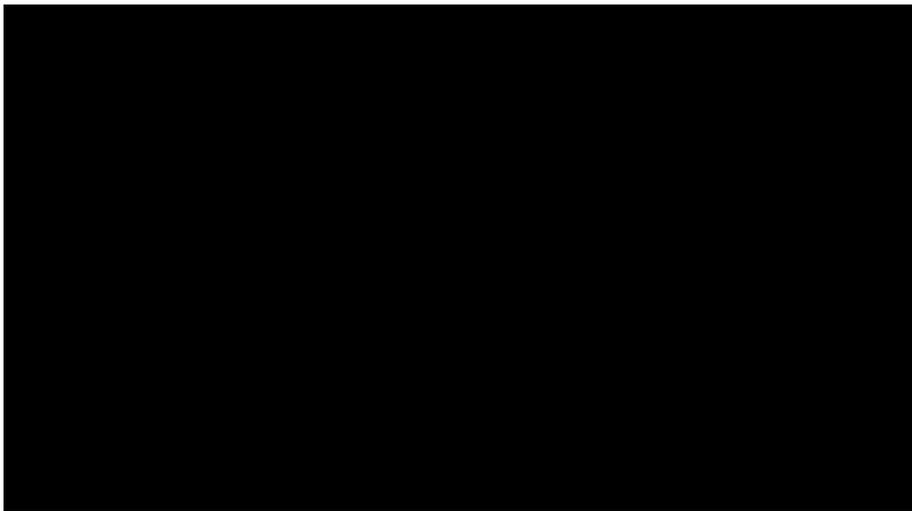


Figure 9. Patrick Keiller, *Robinson in Ruins*, 2010, 35mm film

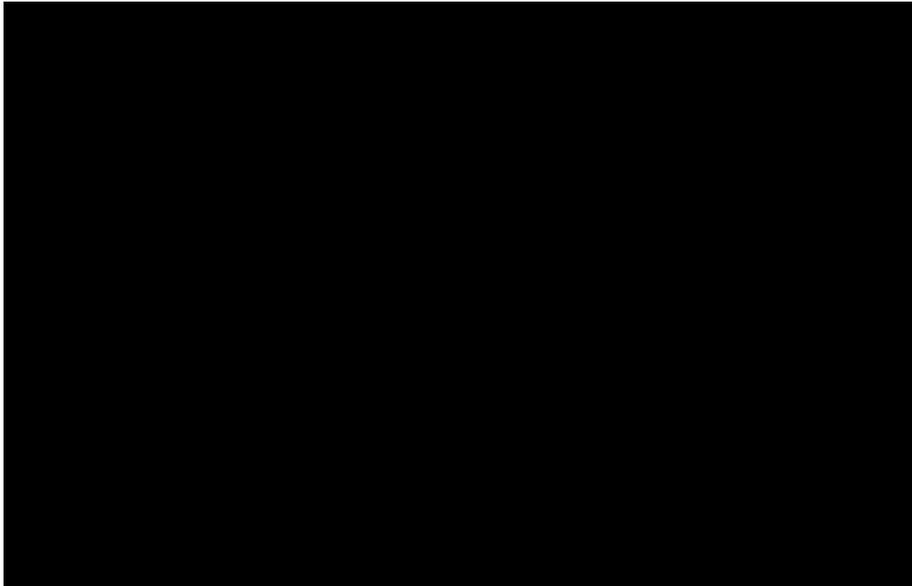


Figure 10. Patrick Keiller, *The Robinson Institute*, 2012, installation

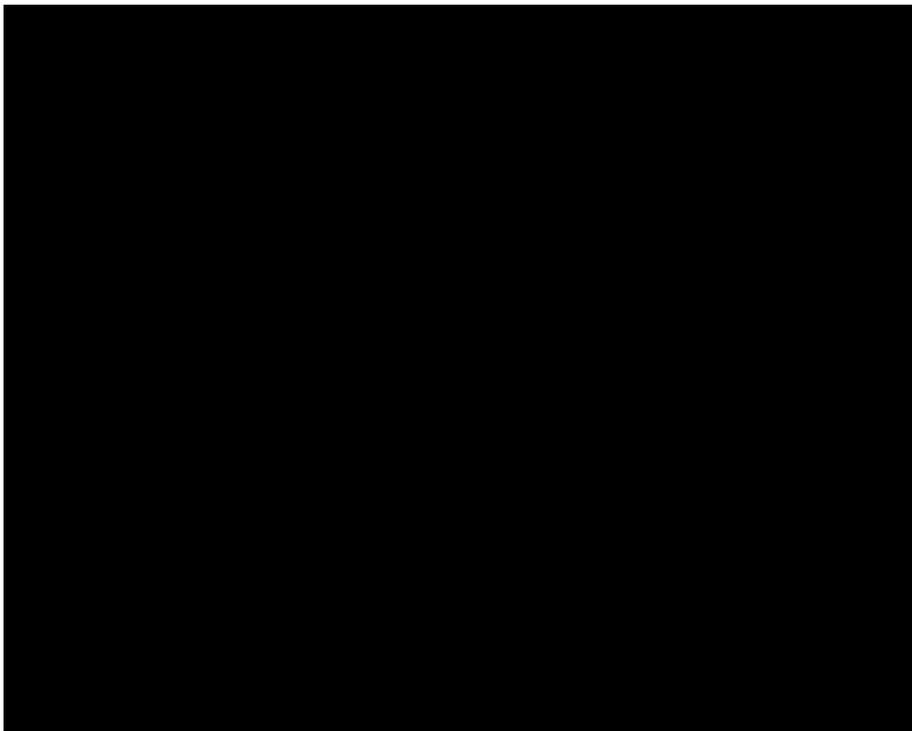


Figure 11. Martin Parr, *Matterhorn*, 1990, photograph



Figure 12. William Raban, *Thames Film*, 1986, 16mm film

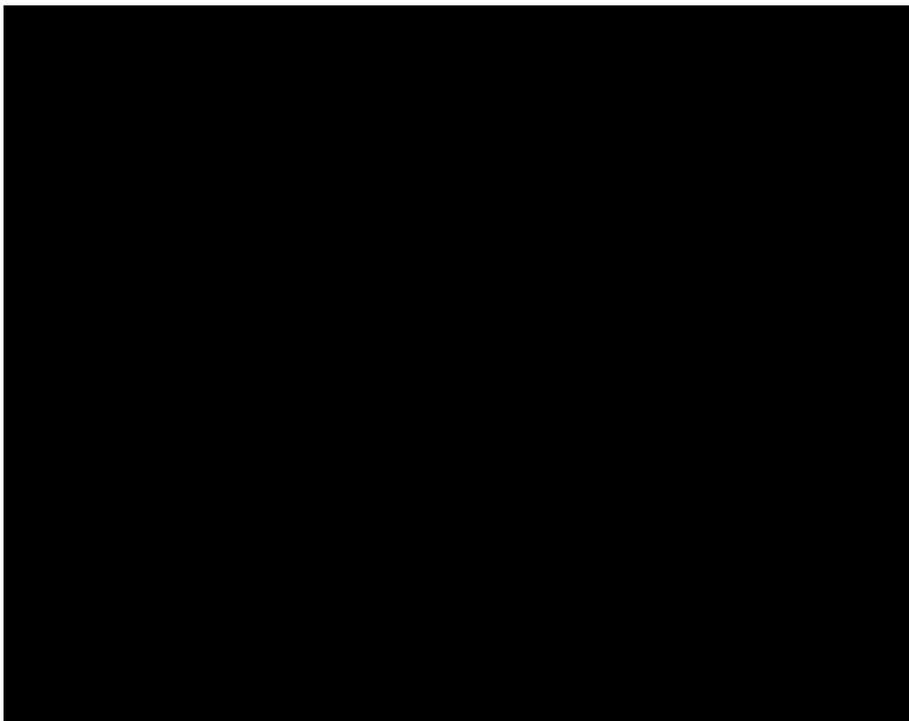


Figure 13. Robert Smithson, *Ithaca Mirror Trail, Ithaca New York*, 1969, 35mm slides, photographs, map

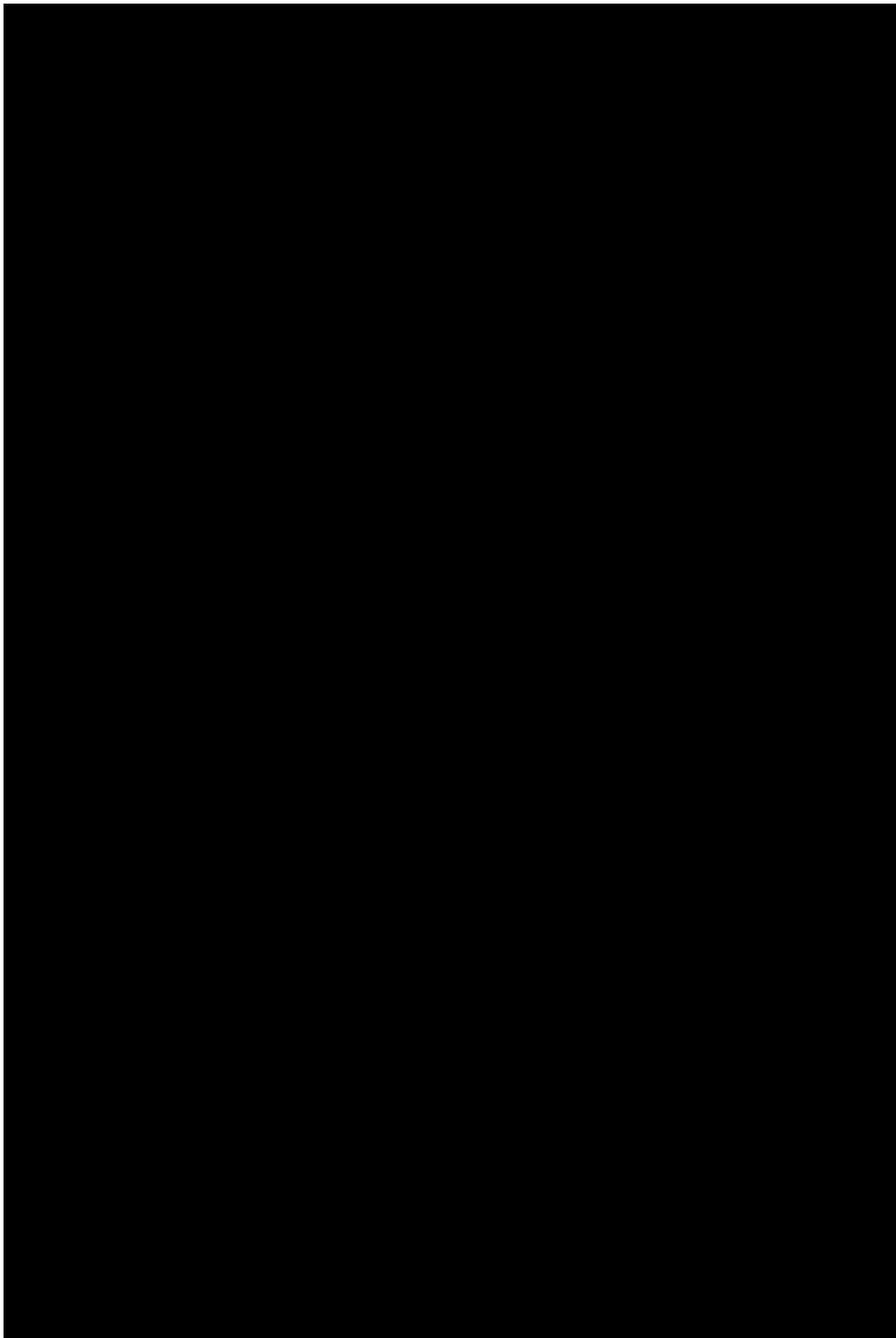


Figure 14. Wolfgang Tilmans, *JAL*, 1997, photograph

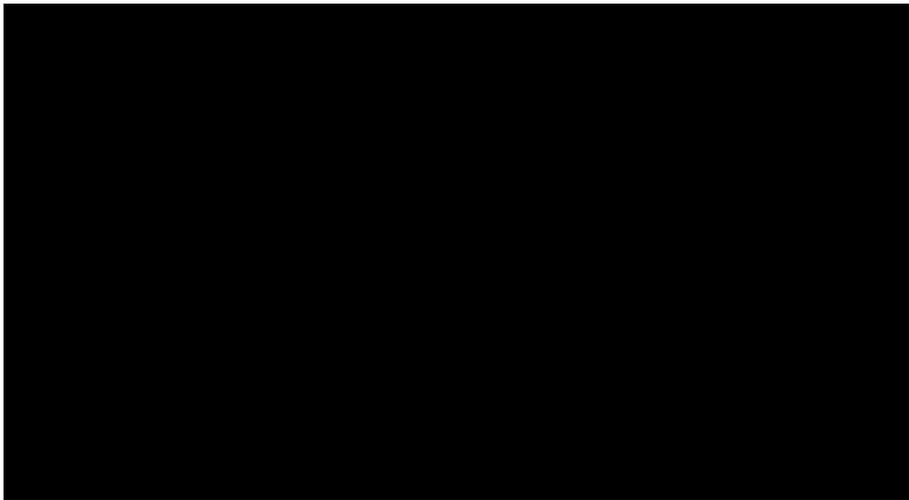


Figure 15. Sarah Turner, *Perestroika*, 2009, digital video

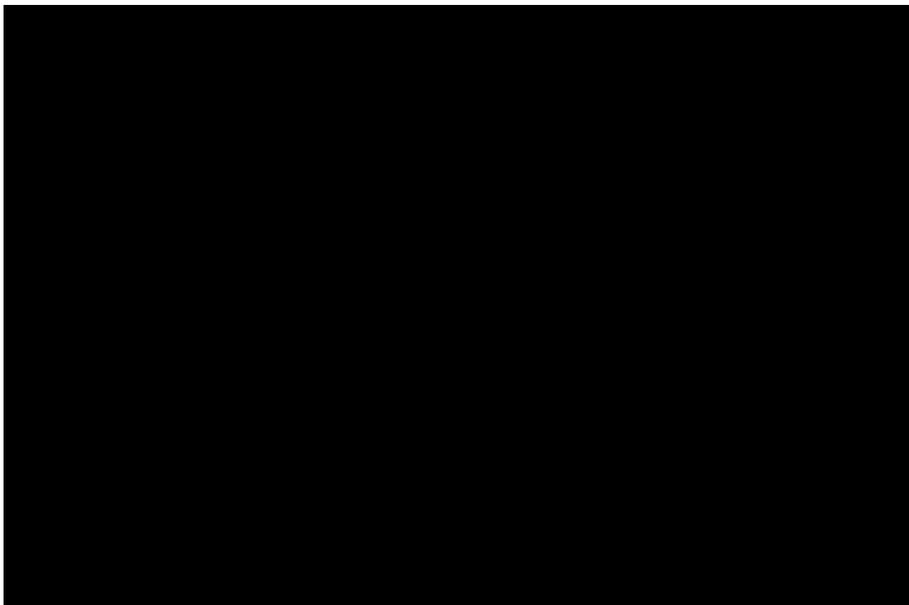


Figure 16. Diane Meyer, *Born on a Train*, 2004, installation and photograph series

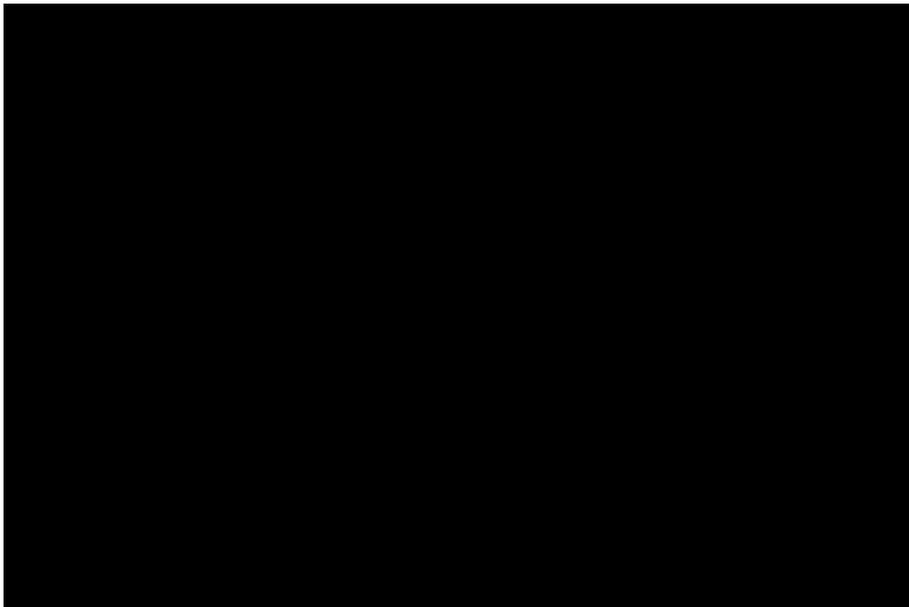


Figure 17. Diane Meyer, *Born on a Train*, 2004, installation and photograph series

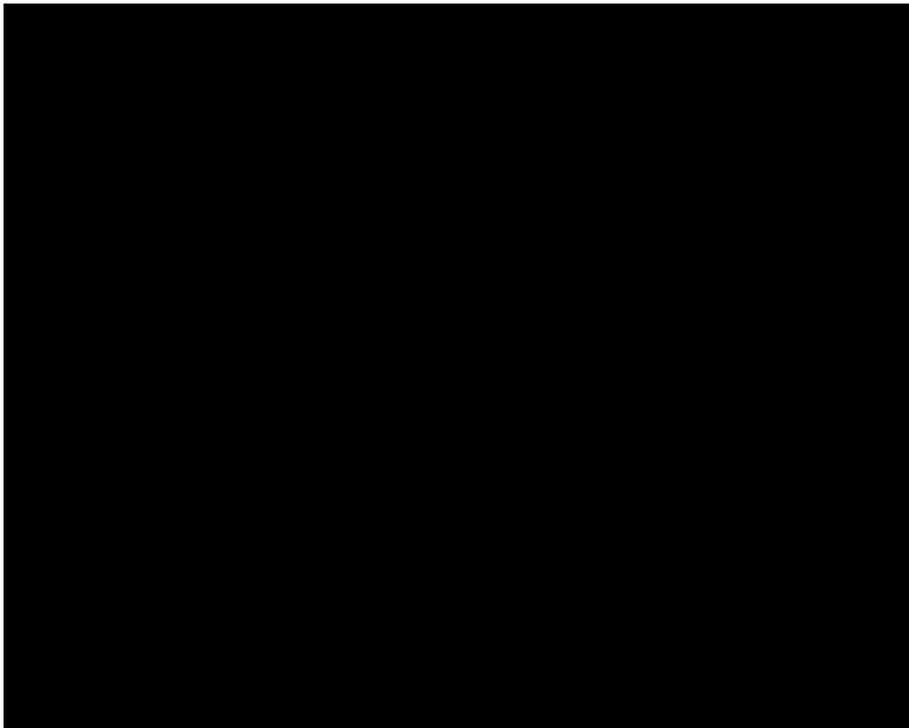


Figure 18. Fay Godwin, *Meall Mor Glencoe*, 1989, photograph



Figure 19. Graham Elland and Stephen Johnstone, *Geneva Express*, 1997, video installation

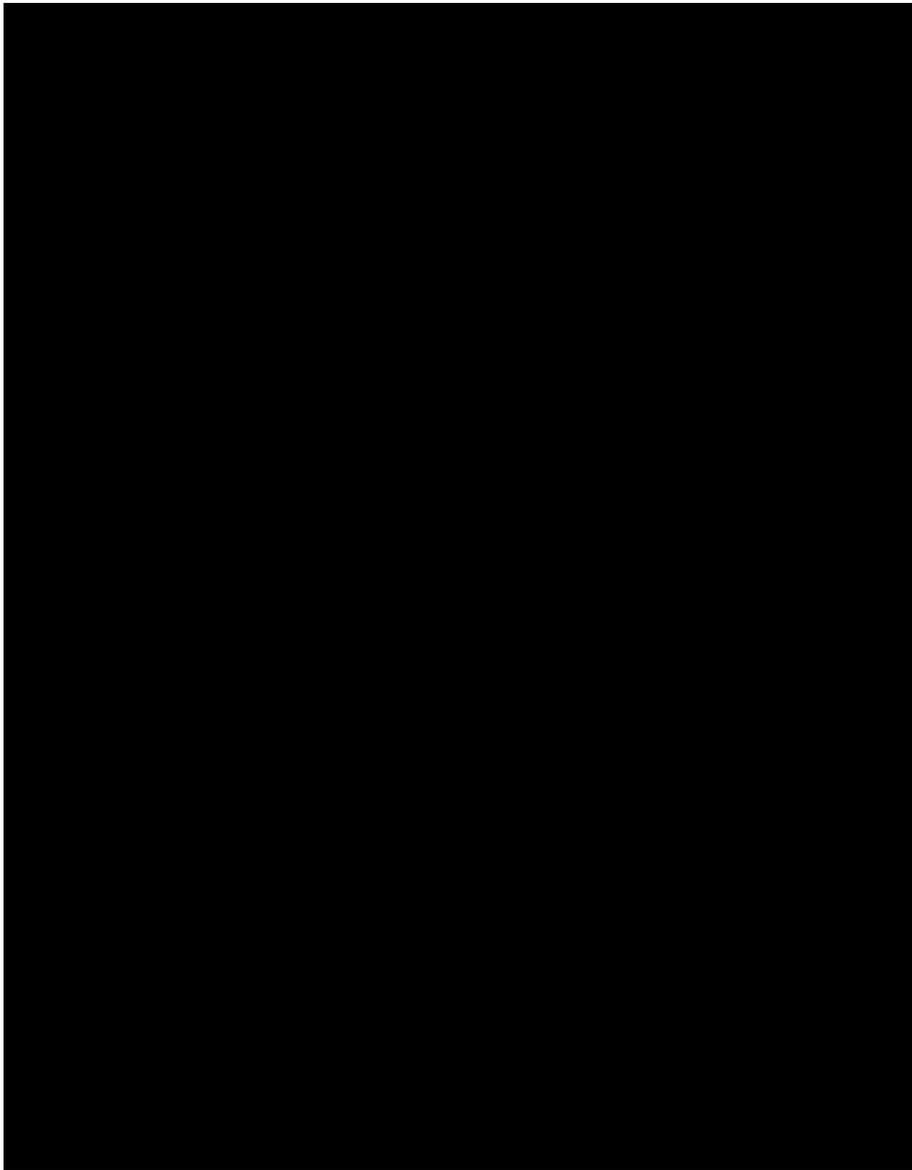


Figure 20. Johan Grimonprez, *Inflight*, 2000, artists' book

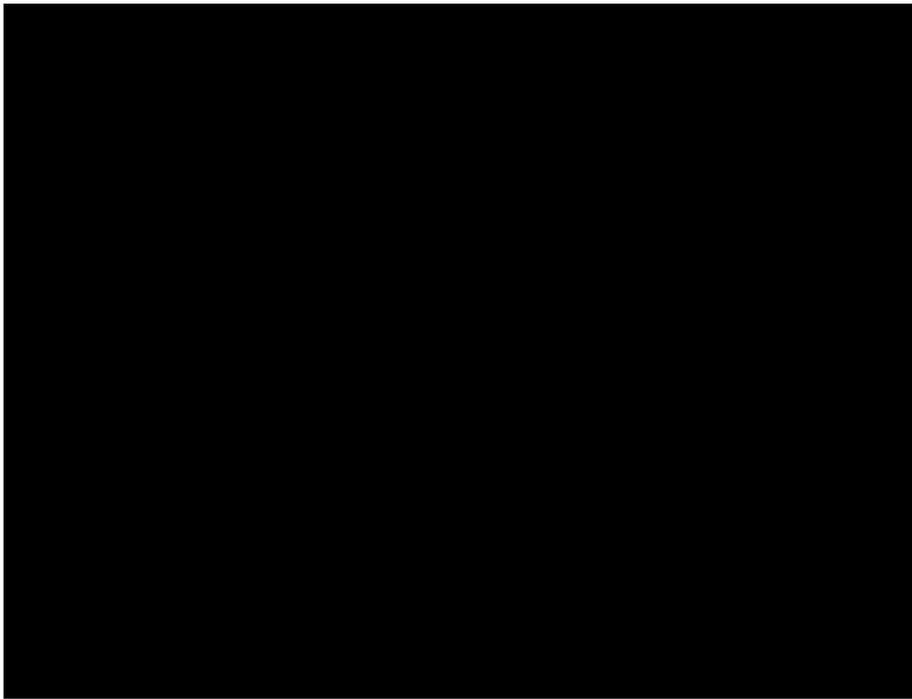


Figure 21. Johan Grimonprez, *Inflight*, 2000, artists' book

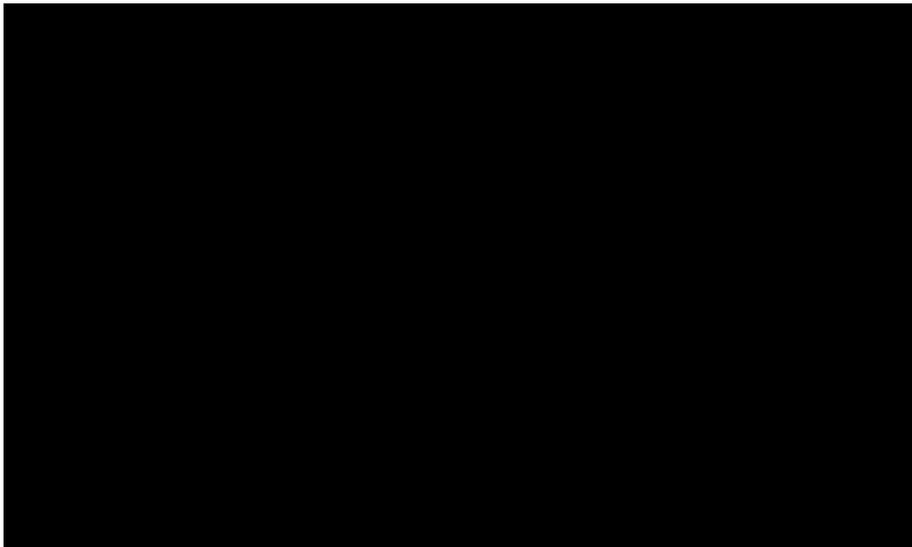


Figure 22. Mel Bochner, *Measurement: Room*, 1969, installation



Figure 23. Marcel Broodthaers, *Musée d'Art Moderne*, 1968-72, installation

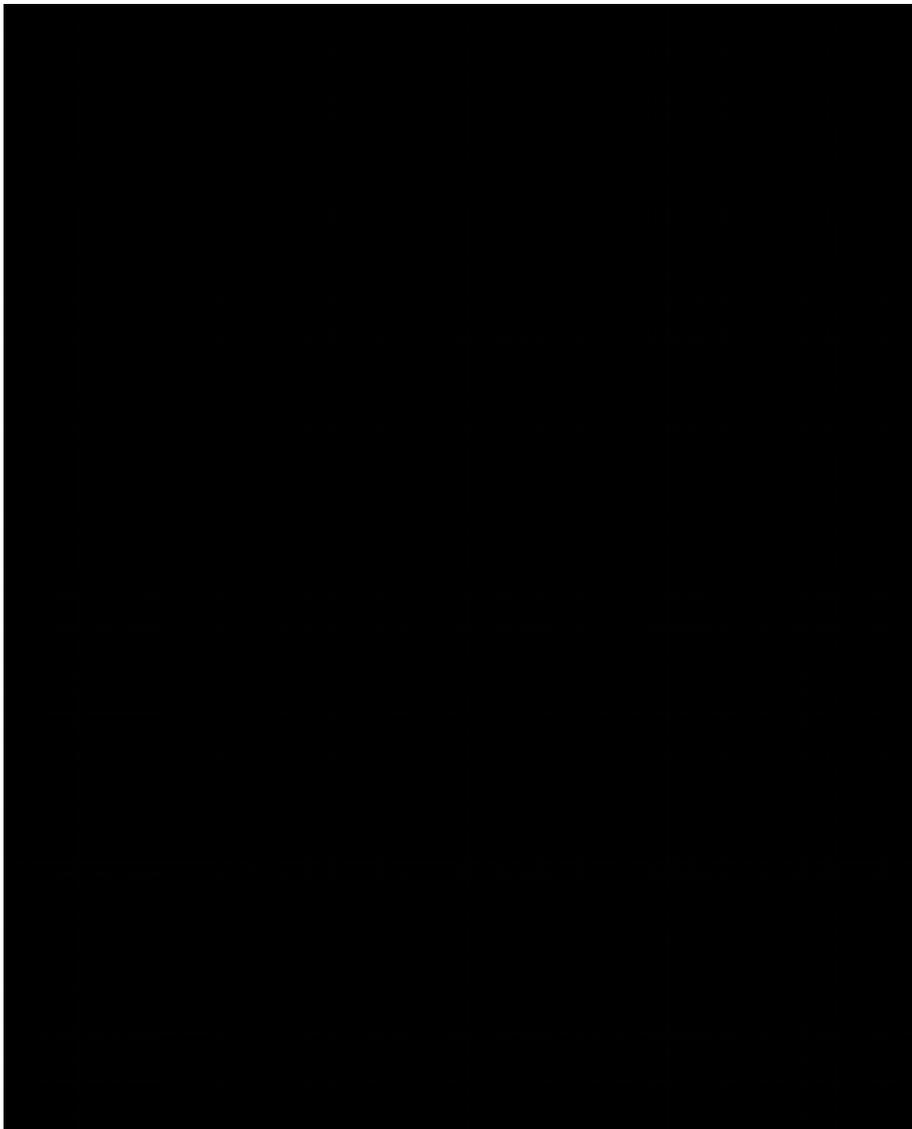


Figure 24. Ed Ruscha, *Twentysix Gasoline Stations* 1962, 1963, artists' book

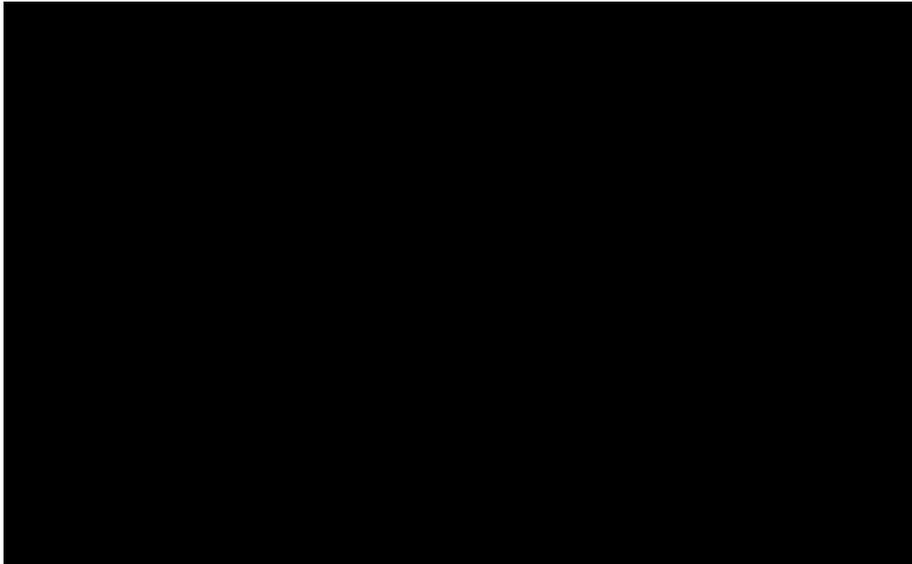


Figure 25. Ed Ruscha, *Twentysix Gasoline Stations* 1962, 1963, artists' book

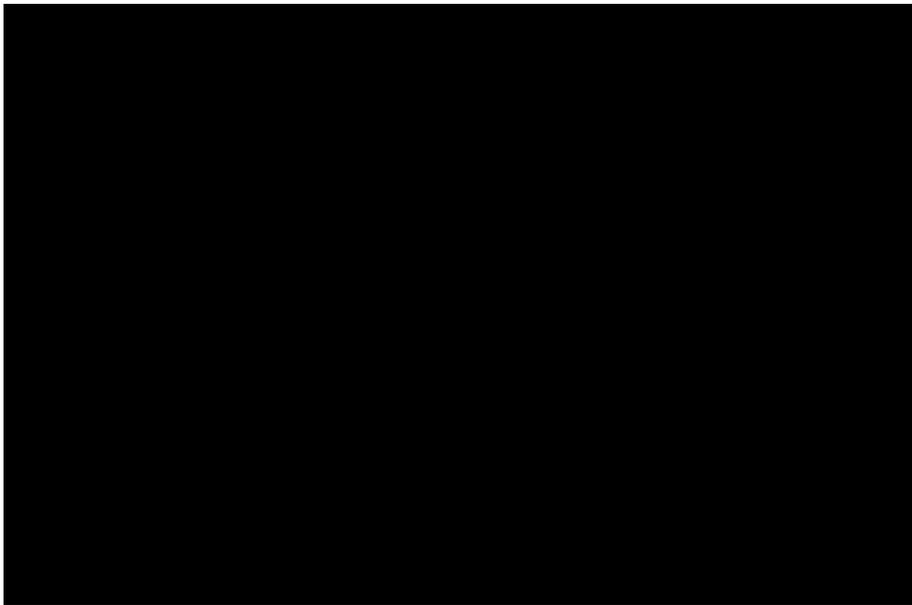


Figure 26. Ed Ruscha, Books & Co. exhibition at the Museum Brandhorst, Munich, 2013

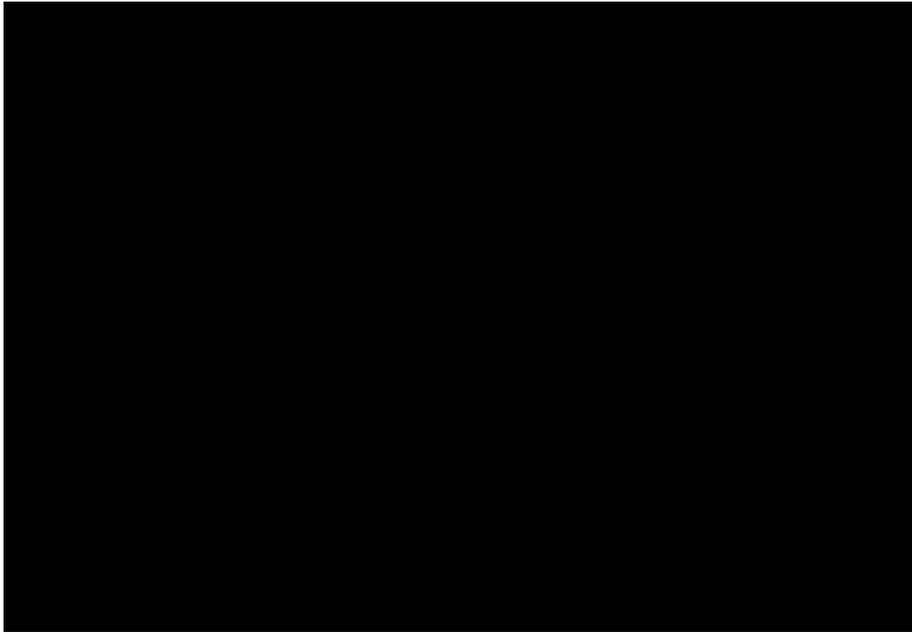


Figure 27. Andrew Eason, *The Remembrancer*, 2002, artists' book

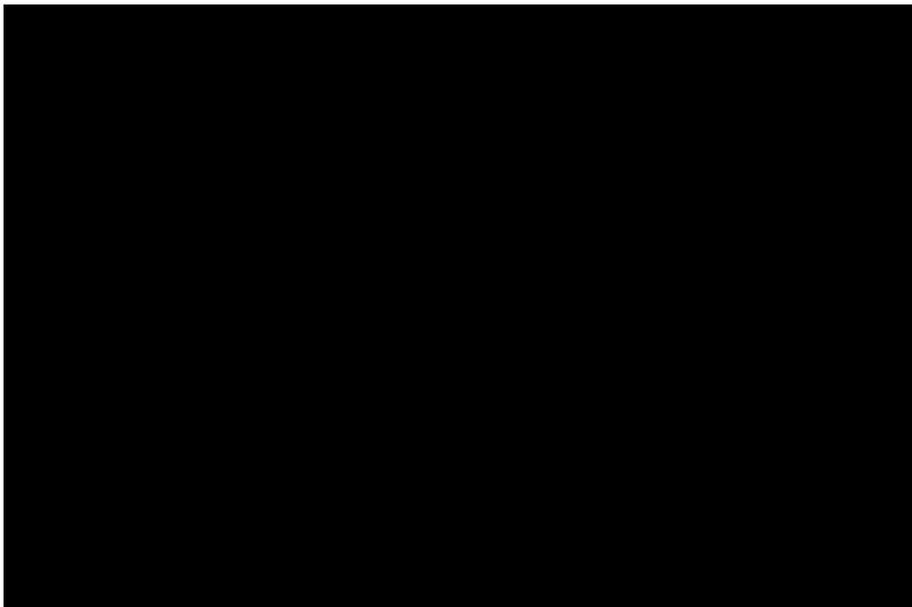


Figure 28. Megan Berner, *In a Shifting Landscape*, 2010, artists' book, sound, video

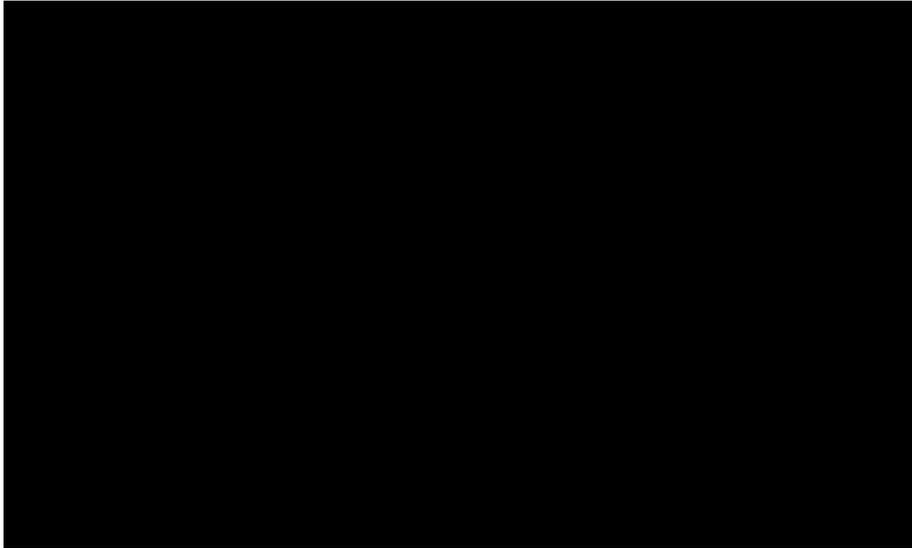


Figure 29. Alexander Mouton, *Passing Through*, 2011, digital artists' book

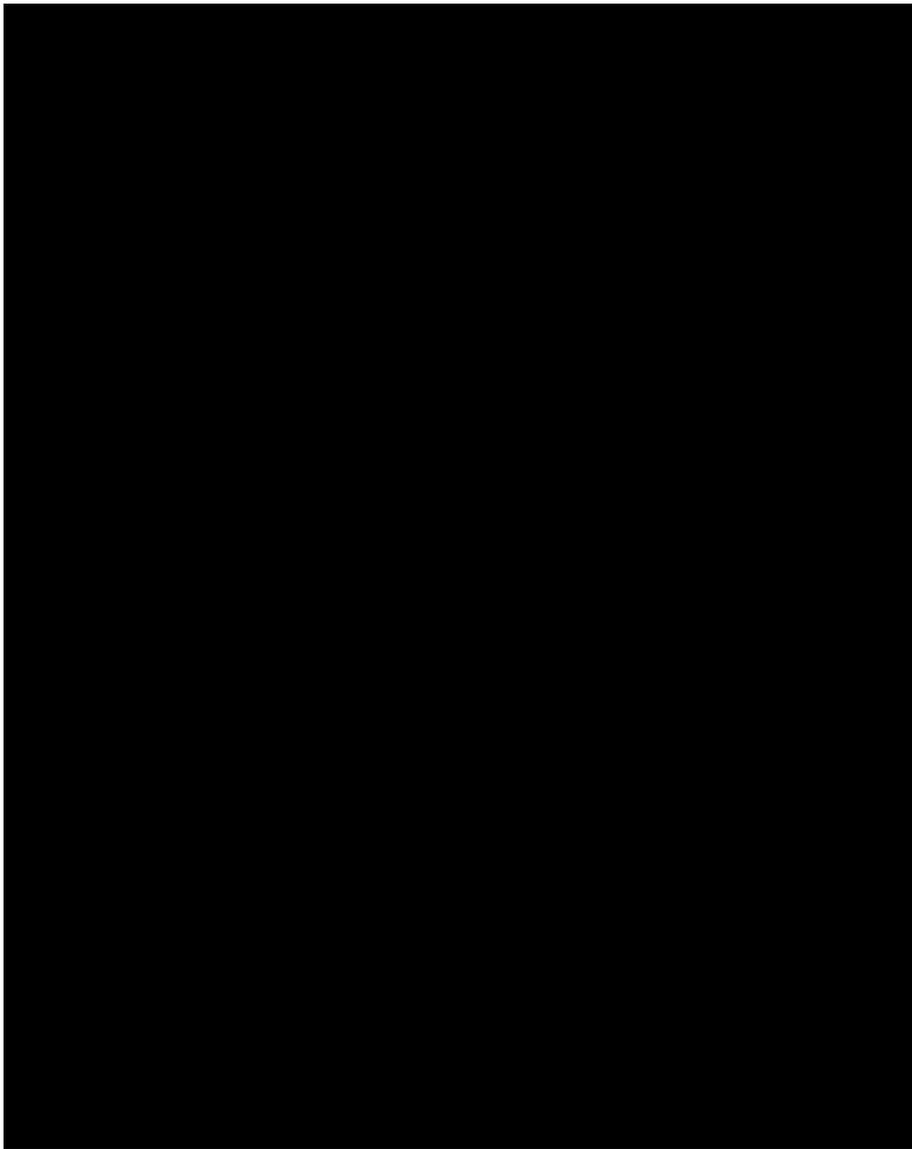


Figure 30. Tom Sowden, *Fortynine Coach Seats Travelling Along the M4*, 2003, artists' book

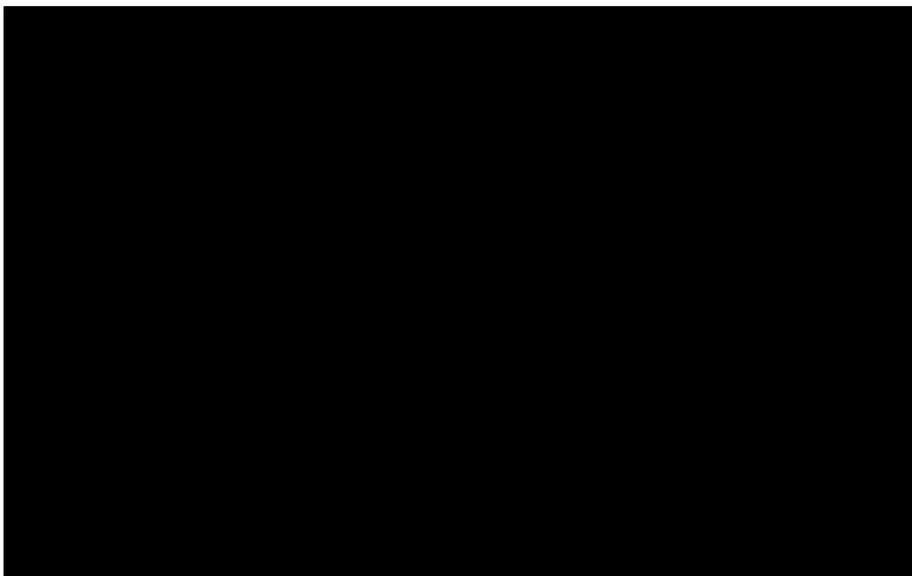


Figure 31. Susan Trangmar, *A Play in Time*, 2008, artists' book, print

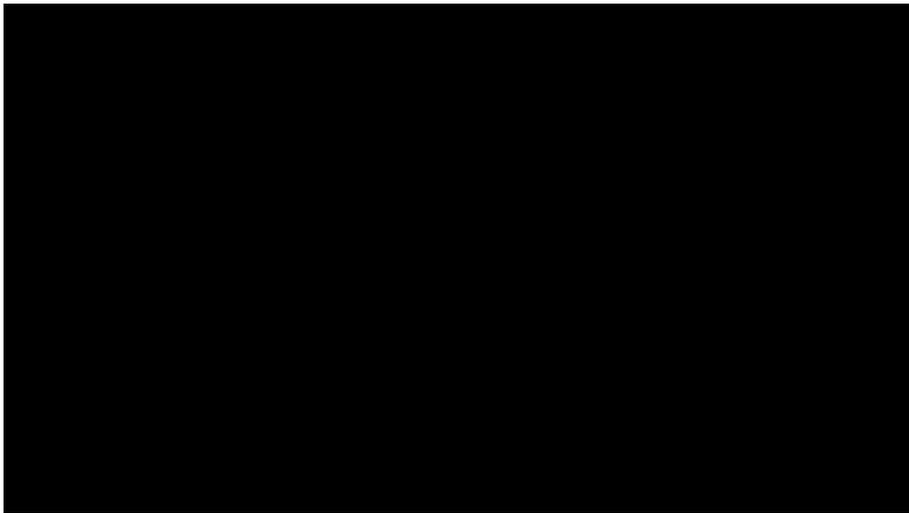


Figure 32. Susan Trangmar, *A Play in Time*, 2008, artists' book, digital video



Figure 33. John Barlow, 2015, camera, sound recorder and tripod on the West Highland Way

SCOTTISH HIGHLANDS JOURNEY FEBRUARY 2015

EUSTON STATION. CROWDS. POLICE SNIFFER DOGS. NEW SHOES.
ADVERTISING HOARDINGS. WOMEN. COMPUTERS. BUSINESS MEN
BUSINESS WOMEN. PEOPLE GOING HOME. PEOPLE GOING AWAY.
PLATFORM 15. A LONG WALK ALONG THE PLATFORM. A
TALK WITH THE CARRIAGE ATTENDANT. CABIN/BERTH 03 L.
SQUEEZE ALONG THE CORRIDOR. BAG SCRAPPING AGAINST
DOOR HANDLE AND WINDOW. SETTLING INTO MY BERTH. CHECK
THE LIGHT. TURN DOWN THE HEATING. TEMPERATURE
MUCH TOO WARM. OPEN THE BLIND TO HELP WITH CLAUSTROPHOBIA
WALK BACK TO THE CARRIAGE DOOR. STAND SILVERING IN
THE COLD FEBRUARY NIGHT AIR. EUSTON STATION LIGHT
SPARKLE IN THE MIST. THE TRAIN STARTS WITH A JOET
AND A JHYDER. ELECTRIC MOTOR WHIRR AND WHIRL.
THE TRAIN GRUNDLE AND GROAN AND CLATTER OVER
THE POINT ON THE APPROACH TO EUSTON. RED LIGHT.
GREEN LIGHT. A BLURRED SIGN ON A PLATFORM
SLIPPING BY. SOMEONE BUMP) THIS WAY ALONG THE
CORRIDOR OUTSIDE MY CABIN. THE STRAPS OF THEIR
BAG SCRAPPING AGAINST MY DOOR. HEAVY WALKING
BOOT) FEEL HOT AND ITCHY AFTER SITTING IN MY
CABIN FOR A WHILE. TWIST A PHOTO OF THE
STREAK) OF LIGHT ZIPPING PAST MY WINDOW.
CREAKING AND GROANING SOUNDS OF THE 40 YEAR
OLD CARRIAGE. SILHOUETTES OF TREES AGAINST AN
URBAN SKY. WALK ALONG TO THE ~~SEE P. 2~~

Figure 34. John Barlow, 2015, a page of notes made during my journey to Scotland

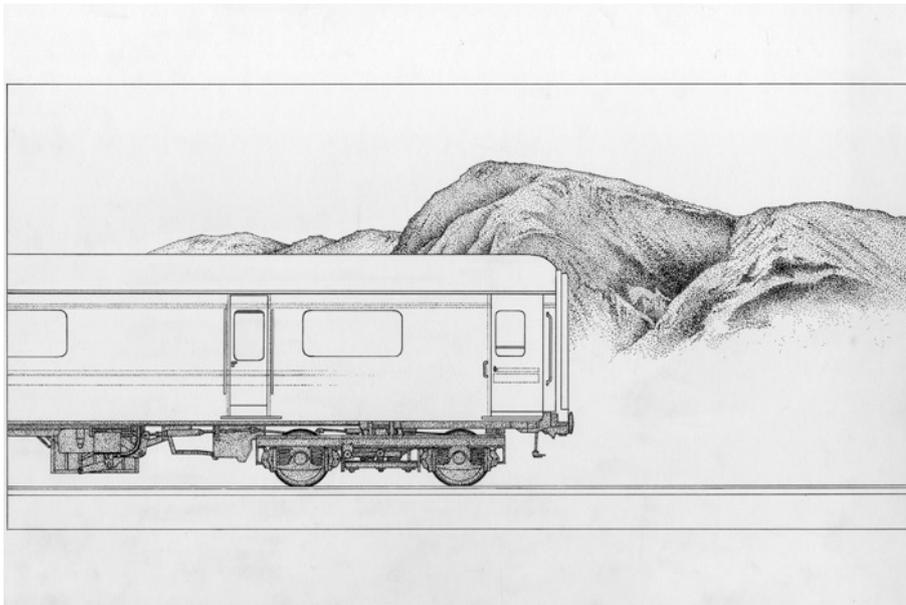


Figure 35. John Barlow, *West Highland Way Drawing 1*, 2015, pen on line board

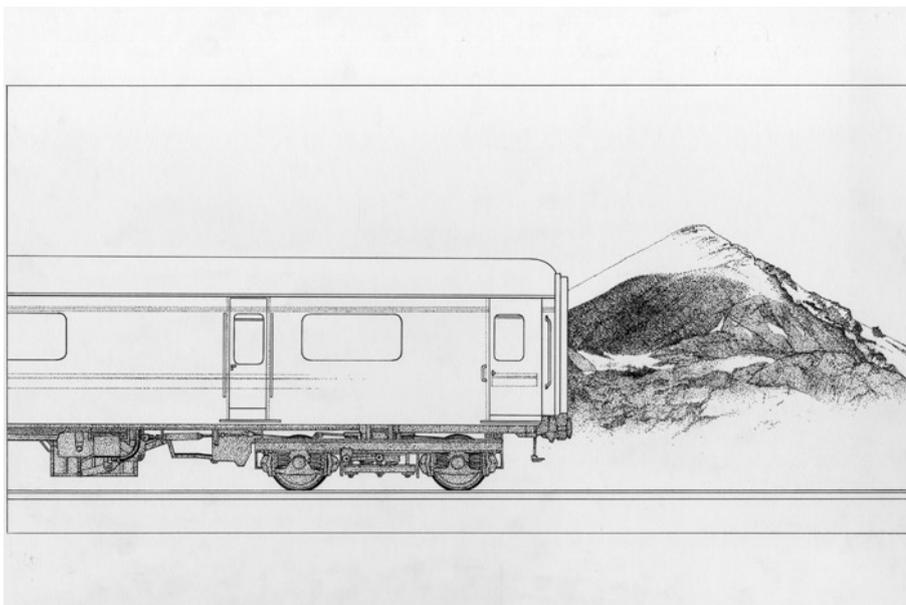


Figure 36. John Barlow, *West Highland Way Drawing 2*, 2015, pen on line board

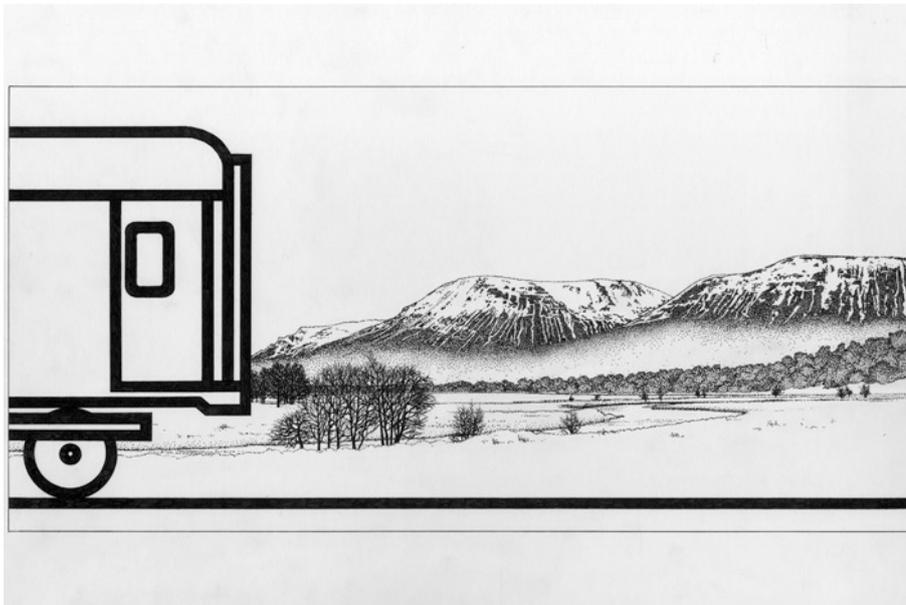


Figure 37. John Barlow, *West Highland Way Drawing 3*, 2015, pen on line board

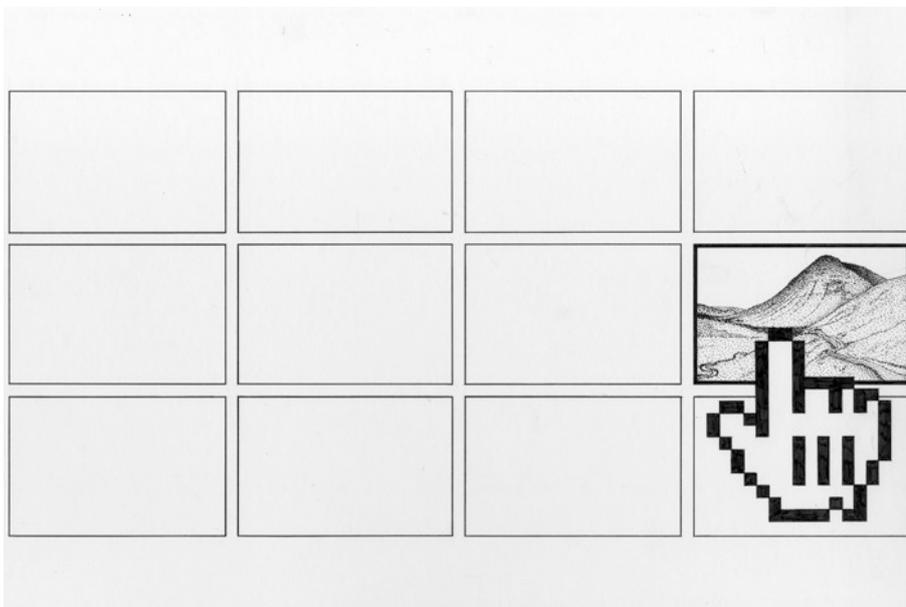


Figure 38. John Barlow, *West Highland Way Drawing 4*, 2015, pen on line board

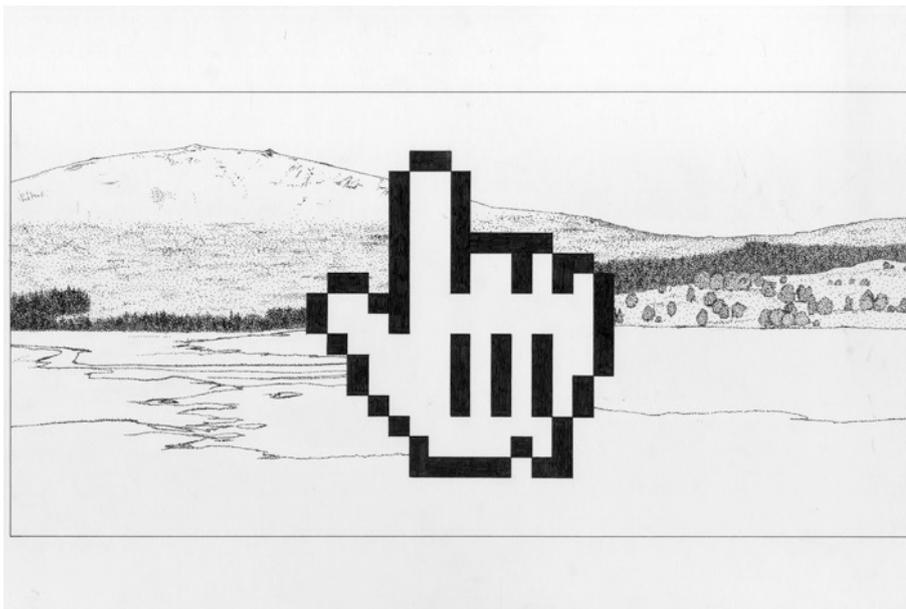


Figure 39. John Barlow, *West Highland Way Drawing 5*, 2015, pen on line board

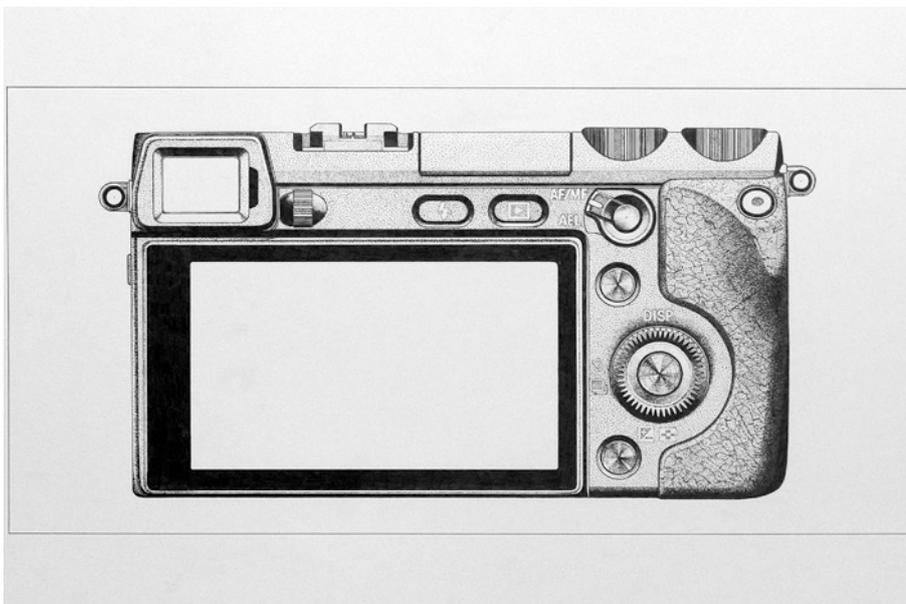


Figure 40. John Barlow, *West Highland Way Drawing 6*, 2015, pen on line board



Figure 41. John Barlow, *West Highland Way Painting 1*, 2015, acrylic on canvas



Figure 42. John Barlow, *Pallas-Yllastunturi Painting 1*, 2015, acrylic on canvas



Figure 43. John Barlow, *Pallas-Yllastunturi Painting 2*, 2015, acrylic on canvas

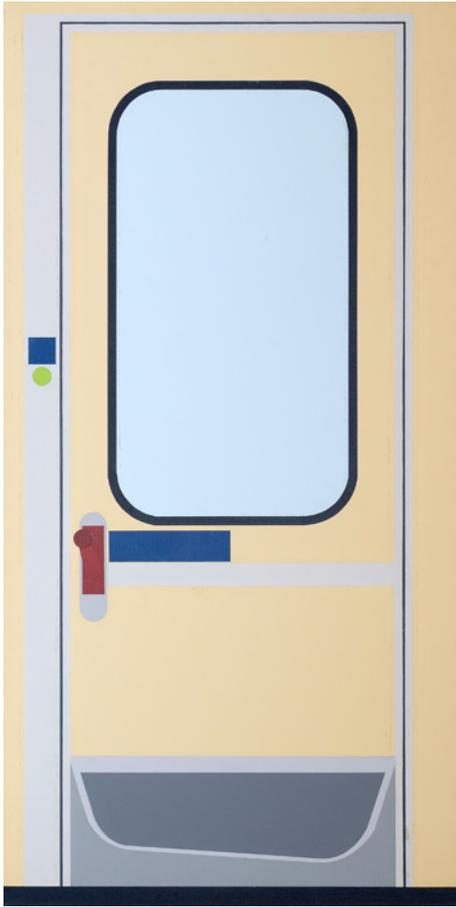


Figure 44. John Barlow, *Pallas-Yllastunturi Painting 3*, 2015, acrylic on canvas



Figure 45. John Barlow, *West Highland Way Painting 2*, 2015, acrylic on canvas

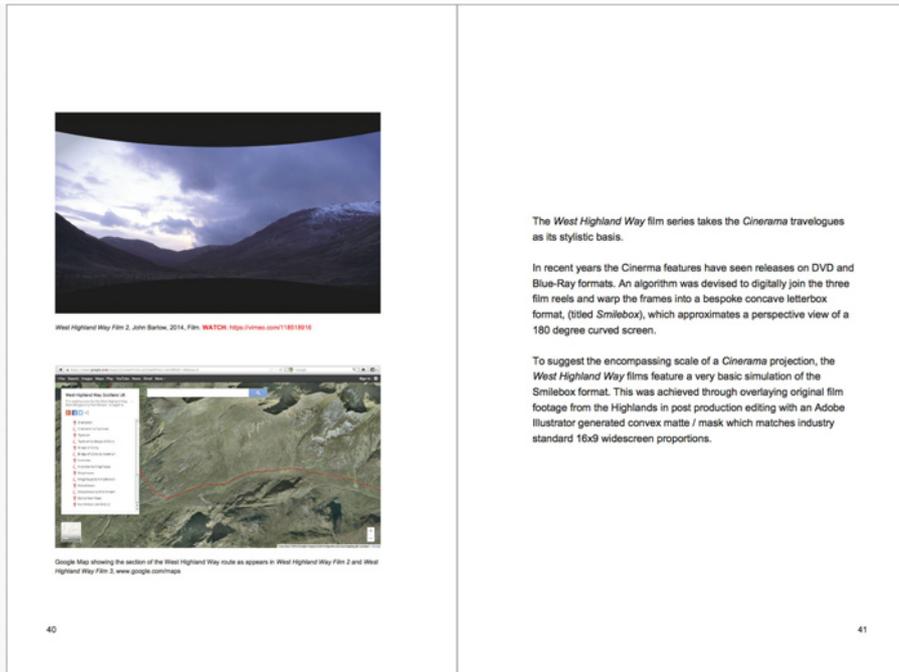


Figure 46. John Barlow, *Travelling the Line*, draft artists' book two page layout

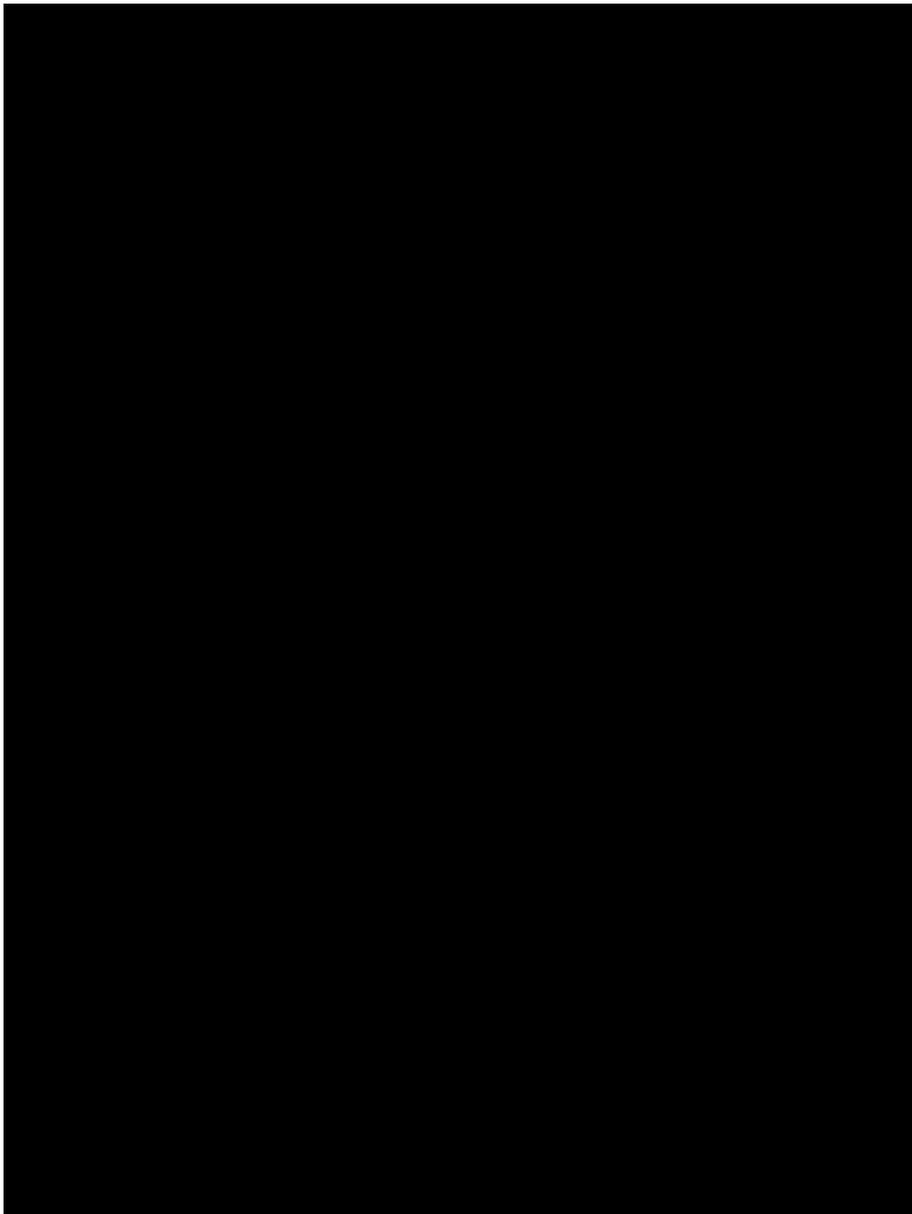


Figure 47. *Cinerama World Premier*, ca.1952, booklet

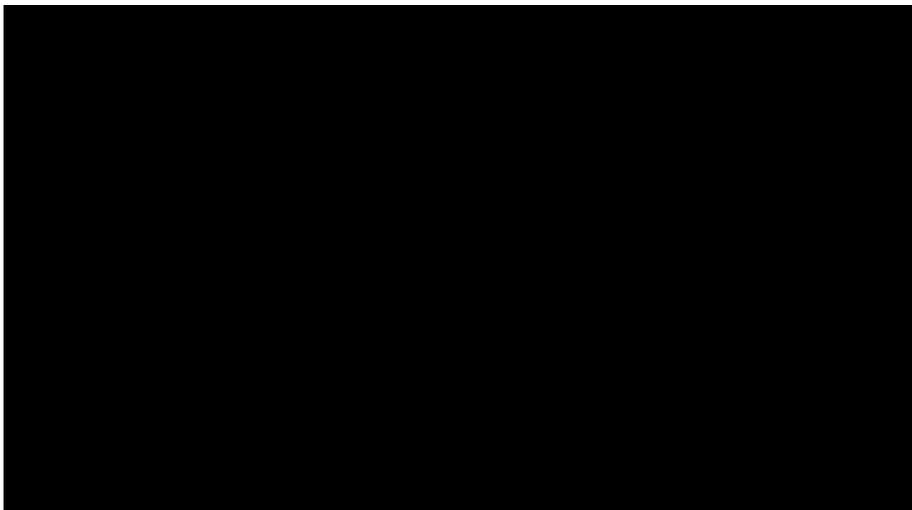


Figure 48. Philippe De Lacy and Robert L. Bendick, *Cinerama Holiday*, 1955, film

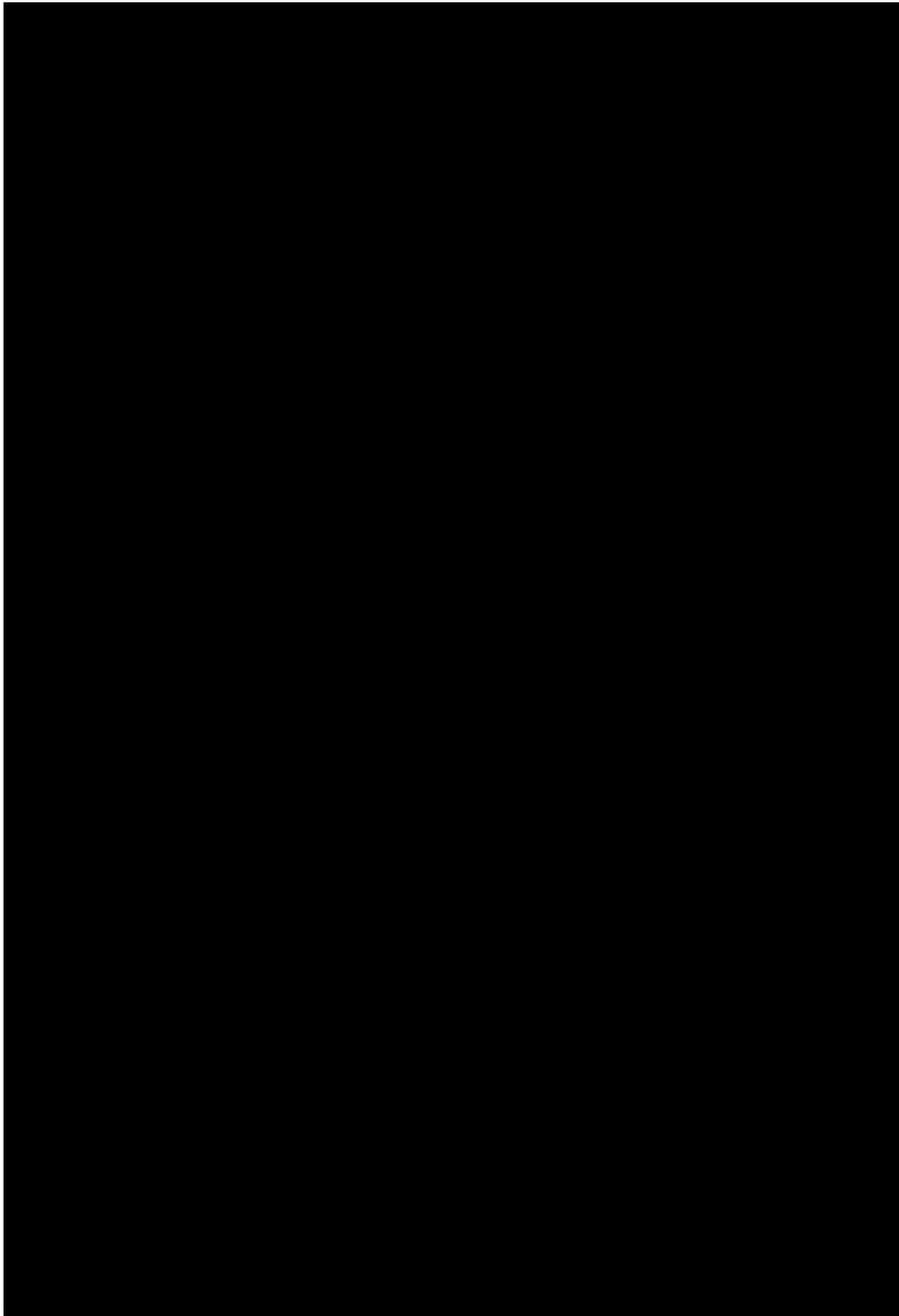


Figure 49. Western Pacific, *California Zephyr*, (no date), poster

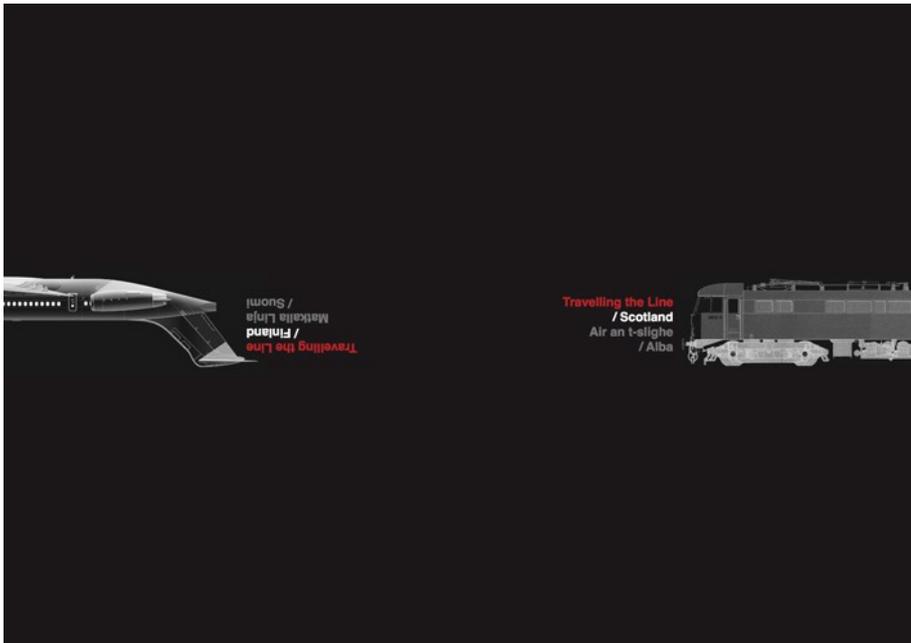


Figure 50. John Barlow, *Travelling the Line*, 2016, artists' book print covers



Figure 51. John Barlow, *Travelling the Line*, 2016, artists' book

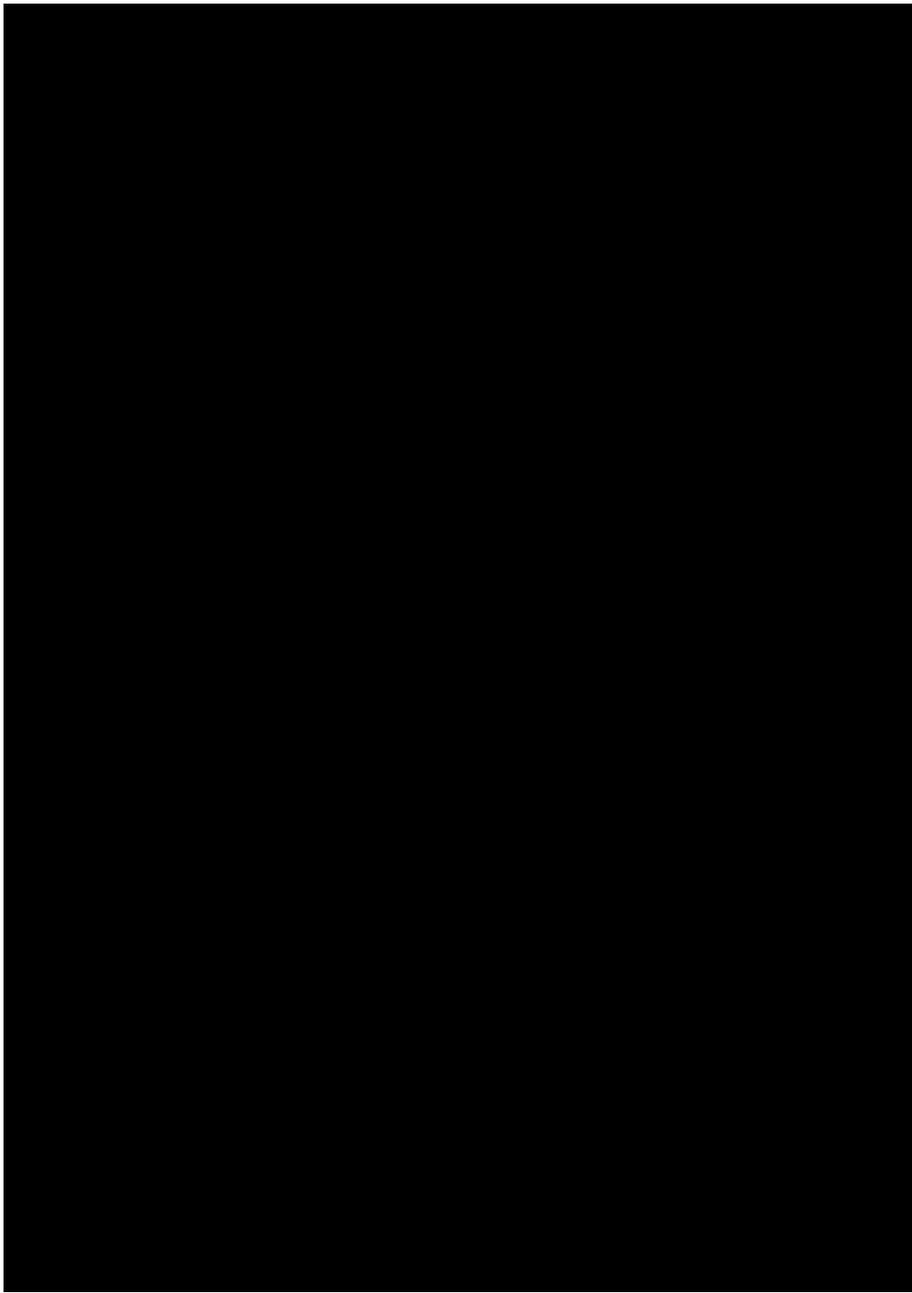


Figure 52. Kurt Wirth, *Trans Europ Express*, ca.1968, poster



The next day we press on, hoping to reach Aakerusjärvi lake to the south east and that the snow on today's section of trail is as compacted as yesterday's.



The distinctive black and white patterns of the birch trees lining our route. There are roughly twenty indigenous tree species in Finland, but birch, along with spruce and pine, is one of the most common.

Figure 53. John Barlow, *Travelling the Line*, 2016, artists' book print two page spread

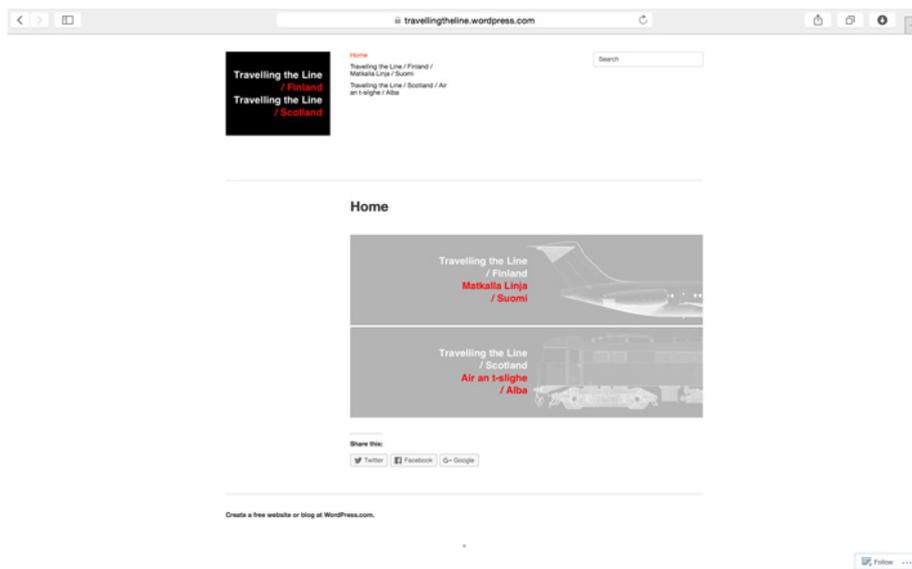


Figure 54. John Barlow, *Travelling the Line*, 2016, artists' book website front page



Figure 55. VR-Yhtymä Oy, ca.2015, website

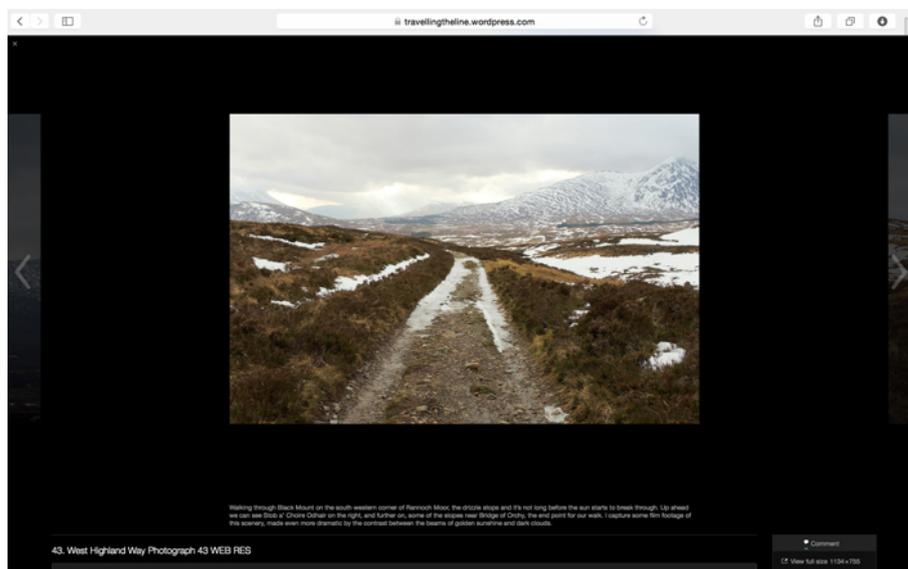


Figure 56. John Barlow, *Travelling the Line*, 2016, artists' book website photograph page



Figure 57. John Barlow, *Travelling the Line*, 2016, artists' book website digital video

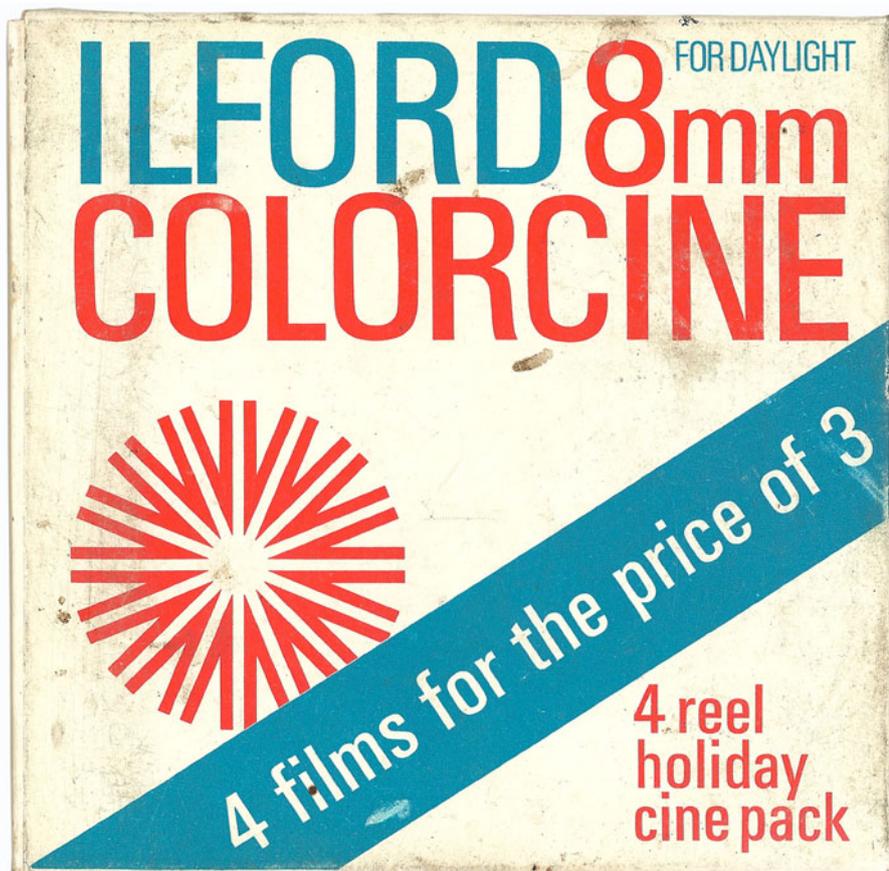


Figure 58. *Ilford 8mm Colorcine*, ca.1967, 8mm film box lid



Figure 59. John Barlow, *Overnight*, 2015, 8mm film



Figure 60. John Barlow, *Overnight*, 2015, 8mm film