

**‘Sarha’, ‘Walking’ and radical
transformation of landscape**

Defining Sarha

‘To roam freely, at will, without restraint’ / ‘To let go’

Historically when cattle would be let to roam and graze at free will and pace.

The passage through a landscape without the constraints of everyday life

- Thoreau also speaks on walking being the act of being a ‘free man’,
- Sauntering/‘Sans terre’ = without home

Raja Shehadeh

Born in 1951, in Ramallah, Jordan - Palestine

Raja Shehadeh (born 1951) is a Palestinian lawyer, human rights activist and writer. He co-founded the award-winning Palestinian human rights organization Al-Haq in 1979.

In 2008, he won the Orwell Prize, Britain's pre-eminent award for political writing, for his book *Palestinian Walks*.

Thoreau's understanding of the act of Walking

- 'Every walk is a sort of crusade... to go forth and conquer this Holy Land... from the hand of infidel'
- Requires a 'direct dispensation from Heaven'
- Gendered agency of walking, 'how women stand it... I suspect they do not' (209)

Jo Spence - Remodelling Photo History

Jo Spence

Remodelling Photo History:

Industrialization 1981-2

Remodelling Photo History 1981-2

Photographs, gelatin silver prints

Spence took a politicised and collaborative approach to her practice. Made with her long-time collaborator Terry Dennett, in these works Spence explores who is included and excluded from places of leisure, particular the 'great outdoors'. The figures share formal echoes of Gainsborough's portraits of landowners, but the images are politically aligned with the acts of organised trespass of private land that transformed access to the countryside. The artist also affirms her right to inhabit the rural landscape, aligned with her right to inhabit a non-idealised female body.

Courtesy Richard Saltoun Gallery, London
X82006, X81554



Ingrid Pollard

Oceans Apart 1989

Photographs, gelatin silver prints on paper

Tate. Purchased 2013
T13885

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

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

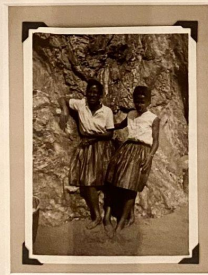




*sea bathing is lovely, but we are
oceans apart . . . oceans apart . . . oceans apart*



missing you . . . missing . . . missing you . . .



Marianne North - Collection of Plants circa 1880

Marianne North
Sterculia of Mexico c. 1880
Male Cones of Araucaria Araucana 1884
Mountain Path c. 1880
Cone of Araucaria braziliiana, Brazil 1873
Unidentified Plants c. 1880
Oil paint on card

Collection of the Herbarium, Library, Art & Archives, Royal Botanical
Gardens Kew
X83413

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

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



Monica Sjöö
Earth is Our Mother 1984
Oil paint on board

Sjöö was known for her eco-feminist politics and joined the peace camp at Greenham Common. She was an early exponent of the Goddess movement, a varied system of beliefs inspired by pagan religions which arose as a reaction to male dominance in mainstream organised religion. She believed in a 'Great Mother' as the cosmic spirit and generative force behind the universe. These beliefs influenced her paintings, which regularly reference birth, the female body, nature, as well as archaeological stone circles. This painting refers to the earth itself as our 'mother'.

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



John Davies

Agecroft Power Station, Salford

1983

Photograph, gelatin silver print on paper

Davies is a Liverpool-based artist known for his photographs of urban and rural landscapes. Much of his works records the impact on our natural landscape of human behaviour, industry and energy infrastructure. This is foregrounded in his photographs, which are composed using the pictorial conventions of landscape photography and focus on edgeland power stations including the Agecroft Power Station in Salford, which loomed over a football pitch. Agecroft was a coal-powered plant operational from 1925 and demolished in 1994.

Wilson Centre for Photography
X83059



Rose English

Bed in Field 1971

Photographs, gelatin silver prints

English was part of a generation of women artists in Britain in the 1970s who used performance to highlight and disrupt oppressive gender roles and ideas of class and social hierarchy. *Bed in Field* draws on the conventions of landscape art. It playfully documents the artist and her then partner under a duvet, tucked into a ploughed rural landscape. English was commenting on the absence of self-representation by women in traditional landscape art, as well as the patriarchal histories of land ownership.

Courtesy of Richard Saltoun Gallery, London
XB1563

