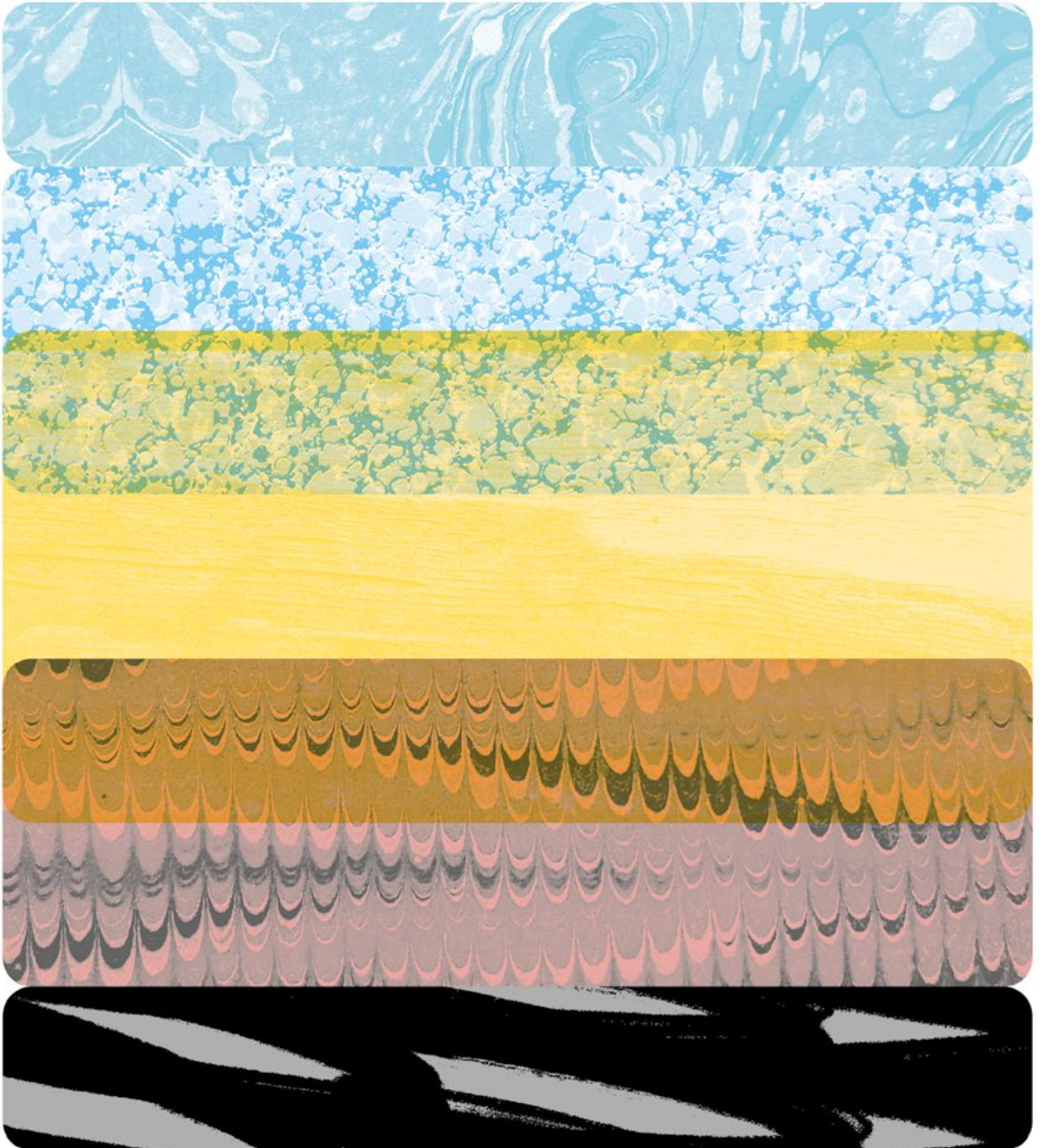


FIELD TRIP

A COLLECTIVE PLAYBOOK FOR MAKING ART IN THE OUTDOORS





OPEN CALL

To coincide with the exhibition *Hinterlands* at Baltic Centre for Contemporary Art, Foundation Press invite you to contribute to a new book, **FIELD TRIP**. To take part we are asking for the following:

1. Write a simple instruction (no more than 60 words) guiding someone to make something in the landscape.
2. Follow your own prompt to create an example.

DEADLINE: SUNDAY 11 DECEMBER 2022

In connection with Baltic Centre for Contemporary Art's group exhibition *Hinterlands* (22 October 2022-30 April 2023), we invited people to contribute their ideas to this collective book. Through an open call (left), we asked for written instructions proposing ways of making art in the landscape.

We frequently start projects by writing sets of instructions or by proposing creative games. Whilst this approach might be viewed as reductive or restrictive, many of our larger projects would never have gotten off the ground without giving ourselves the right to play first. We also like how instructional artworks or 'scores' are inherently collaborative and open-source, not something which is copyright-protected – they promote a less competitive art world by inviting other people to take on your ideas.

To illustrate what we mean, here are a few examples of instructions from other artists you could try:

Yoko Ono's 1964 artist's book *Grapefruit*¹ is chock full of poetic proposals, many of which embrace varying weather or the ephemerality of time. One work, entitled *Tape Piece III: Snow Piece* (1963), requires the use of an old-fashioned tape recorder and a very specific set of conditions to make an artwork: 'Take a tape of the sound of the snow falling. This should be done in the evening. Do not listen to the tape. Cut it and use it as strings to tie gifts with.' In *Pea Piece* (1960), Ono suggests we leave a subtle trail behind us; 'Carry a bag of peas. Leave a pea wherever you go.'

Instructional artworks are perhaps at their most doable when applied to everyday life. In their book *Learning By Heart* (1992), Corita Kent and Jan Steward propose that, 'The next time you go to the supermarket take a notebook and write down 50 things about the trip on the way there, in the parking lot, coming home.'²

Like many prompts, these instructions require the participant to speculate and reserve judgement; who knows what purpose these 50 things might serve? They could be the makings of a novel (or comic strip, song, painting) or they could perhaps just make your supermarket trip a little less humdrum than usual.

Some instructions in this book might aid closer observation of the outside world, some might suggest new ways of working, some might be more political in nature whilst others (on the surface at least) might be about having fun. Importantly, they should leave no lasting or damaging impact on the environment and not land others in trouble – although mischief is inherent in many of these prompts.

The exhibition *Hinterlands* is rooted in the landscape of the North East of England, whilst many of the instructions in this book suggest we get out into nature, we hope the instructions are flexible enough to be transposed to different places and situations – wherever you might find yourself. Ultimately instructions are stepping stones for you to shape your own process and ideas.

This book celebrates brief moments of creative play – the unpredictable coming together of people in a place trying something out. It contains 35 instructions proposing ways that you could make something 'in the landscape'. Whether these prompts sow the seeds for further making or perhaps simply produce an out-of-the-ordinary moment, we hope you enjoy the trip.

FOUNDATION PRESS

1. Ono, Y (1964). *Grapefruit: A Book of Instructions and Drawings*. Simon & Schuster. New York.

2. Kent, C & Steward, J (1992). *Learning by Heart: Teachings to Free the Creative Spirit*. Allworth Press. New York.

Spy something in the landscape that strikes you as compelling / unusual / fitting.

Make two attempts to mimic its contours. Try to embody it.

Using the timer on your camera, document both attempts.

Give the photographs a title, say, *Two attempts to look like a tree with varying degrees of success (2022)*.

DAVID ECKERSLEY

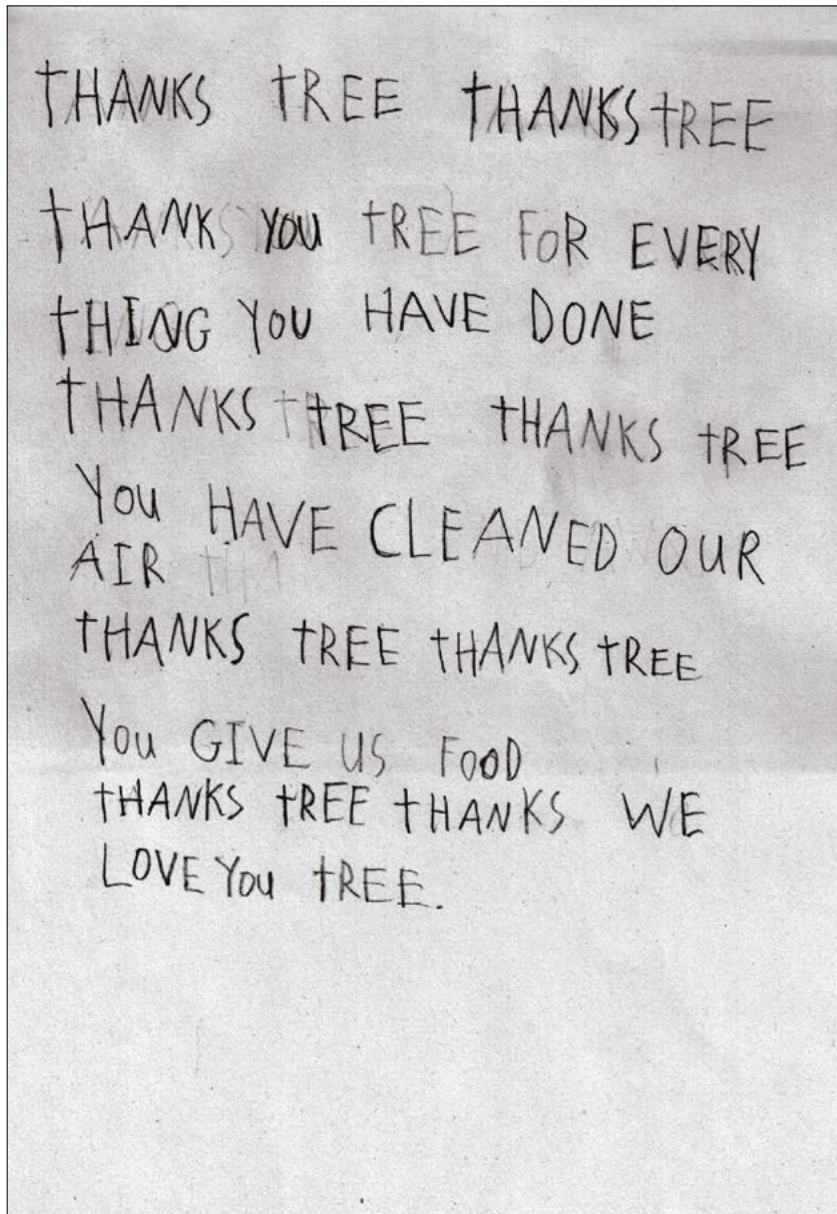


POEM FOR A TREE

Take a notebook and a pencil.
Go to a forest close to your home.
Walk inside the forest, stop in front of the most beautiful
tree you can find.
Sit down and think about that tree.
Take out the notebook and the pencil,
write a poem about the tree.

Read the poem aloud to the tree.

NOAH PETTIT NAVARRO



Crunchy, cold, crisp
Frosted fronds chase deer, kiss Henry
Sparkling, golden, shimmering

HAIKU WALK

You need: pencil, notebook, phone, a friend.

Walk with a friend for an hour in landscape.
Stop every 10 minutes, take a photo. Both
write a word that describes what you see/feel.
At the end of the walk combine the words to
make a haiku (a line of 3 words, a line of 6
words, a line of 4 words).

MARCIA LEY

GEOMORPHING (ROLLING)

Roll down a hill. turn over and over again in an attempt to comprehend its topography in a new way.

LAURA HARRINGTON





1. Take some time to be fully present and assess the landscape where you are.

2. Ask yourself what you see in abundance that you can collect.

3. Consider the word CARE and what it means to you in this landscape.

4. Using your collection spell out the word CARE on flat space.

5. Photograph and distribute the image widely.

CAROLINE LOCKE



Go on a walk.

Take a photo of every different type of text/font you pass.

When home, look through your photos: what do you notice?

Is there anything you would change or something you now appreciate more in your local area?

Make a poster using only the letters you have collated on your walk.

HANNAH GAWNE, WALTER AND EDITH



WINDFALL

Arrange fallen fruit or leaves into an image of something else.

Observe how others and wildlife react to this change in their environment.

NATASHA ARMSTRONG

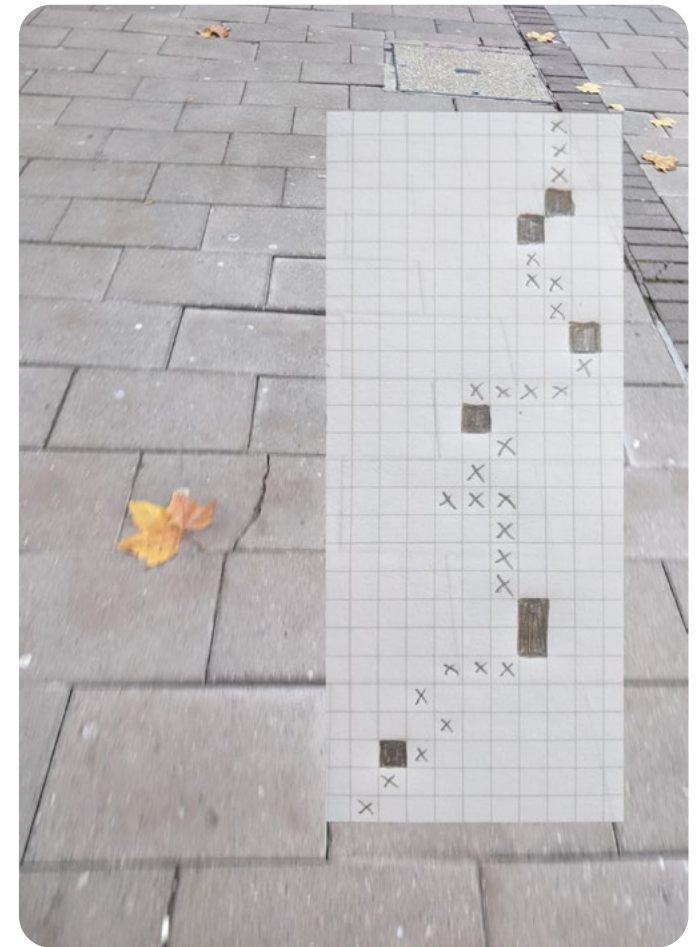
PLAY BATTLESHIPS WITH THE PAVEMENT

A hit is a loose paving slab.

Record as you go to create a pattern of yours and the pavements movement.

(For extra fun/risk play after it has rained).

ERIKA CANN



Stand next to base of a mature maple tree. Identify a slender root growing into ground. Using small hand trowel, gently dig 25cm wide hole around root where it grows into soil. Dig 25cm down, revealing terrestrial root network. With your hand, tenderly touch roots, acknowledging the deep relationship between soil, tree and humanity. Refill soil. Restore soul.

KATHRYN FRUND

DRAWING SHADOWS

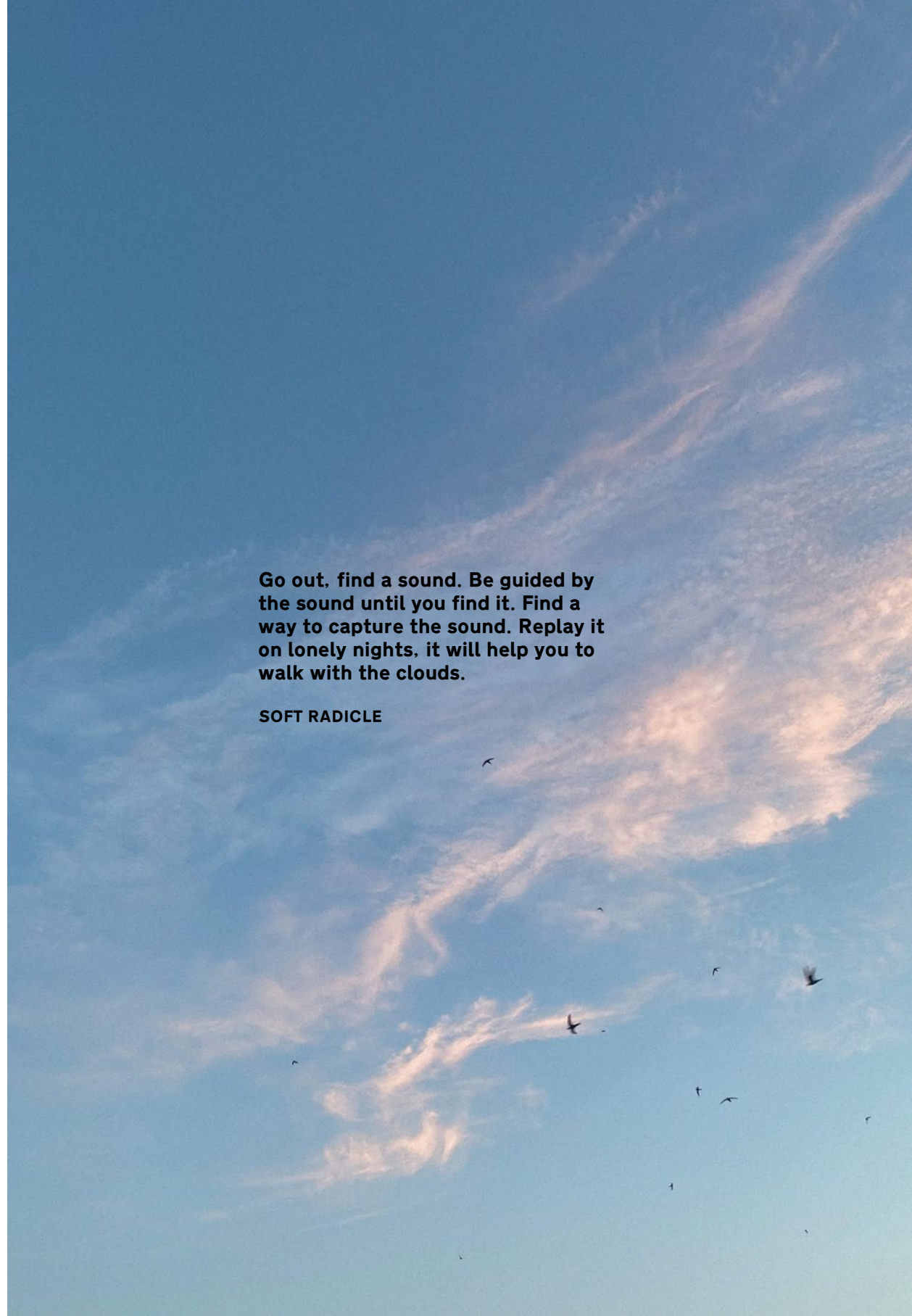
Gather organic materials, grasses, leaves, twigs and seeds. Examine these treasures, create 5 minute overlapping drawings, using charcoal ideally foraged from the landscape. Consider shape, line, silhouette and then allow the object to cast a shadow. Draw this shadow. Gather friends to repeat this on a long piece of paper connecting the work making a continuous landscape drawing.

ALISON DIAMOND



Go out, find a sound. Be guided by the sound until you find it. Find a way to capture the sound. Replay it on lonely nights, it will help you to walk with the clouds.

SOFT RADICLE



SUN PRINT

1. Collect items that can be pressed flat.
2. Paint paper with liquid from a jar of beetroot or cooked beetroot (coat the paper 4 times, drying in between each layer).
3. When dry place paper in a picture frame and cover with object.
4. Leave in sunny place for a week.
5. Reveal your beetroot sun print.

KATH BELL



On a sunny day, walk through the woods with a pristine sheet of white paper.

Enjoy catching the shadows at play.

JENNY PURRETT



Go on a walk that you like or somewhere new and find a sturdy stick.

Tie some string to one end of the stick and pick up anything you like to tie to your stick along the way.

Once you have finished your walk tie off the string and you have a *journey stick*.

EMILY JARDINE



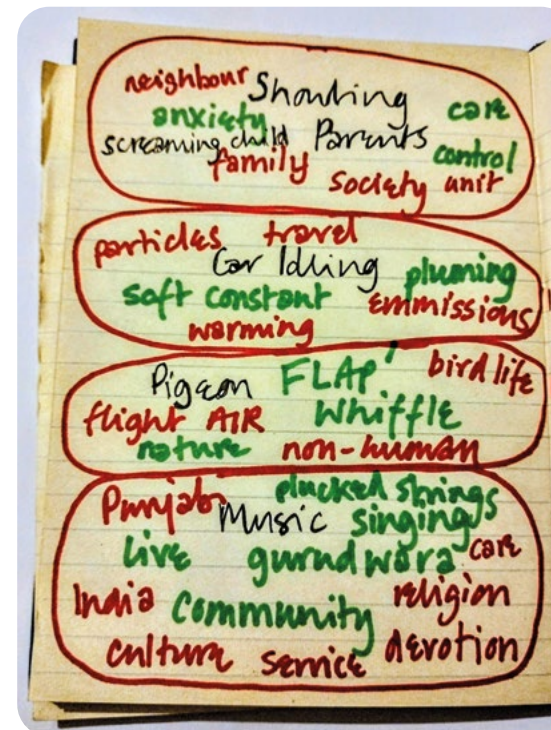
**Provide an unexpected encounter for the walkers,
which engages them in a state of aloneness.**

CHRISTINA KOLAITI



Identify an area with water shallow enough to stand in. Remove your shoes and socks and find a stable place to stand where at least your feet are covered. From this place, become aware of your connection with the water; its pressure, temperature and dynamics. After some time, awaken a listening awareness, encompassing all that you can hear, without judgement.

SONIC ACTS OF NOTICING



Without speaking, take a short walk wherever you find yourself.

As you move, focus your listening to your left, front, right, rear and above you in turn.

Let your ears roam, tune in and out.

Without overthinking choose 1-5 sounds that interest you.

Jot the sounds down and note what, who or where they connect you to.

JANE PITT

TODAY YOUR FEET HAVE EYES

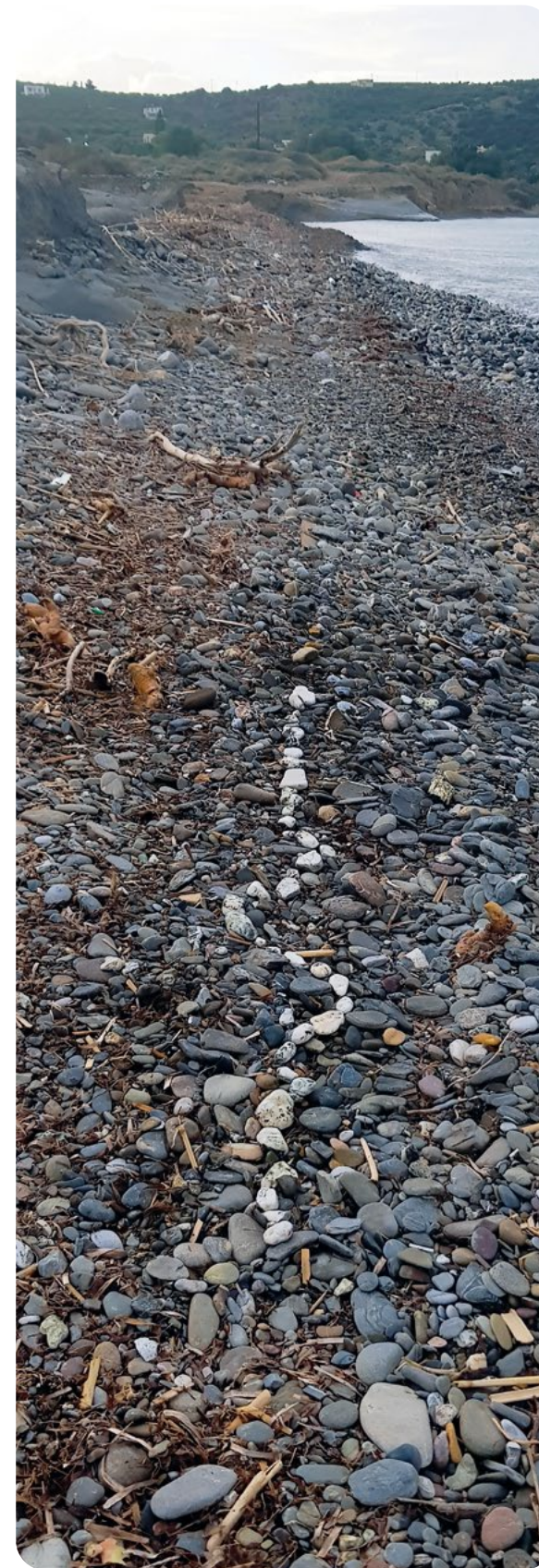
Go on a walk in your home/street/city.

Collect textures, colours and sensations your feet encounter: photograph, pick up a sample, sketch.

After the walk your feet collaborate with your hands; they design a carpet that tells the story of your walk.

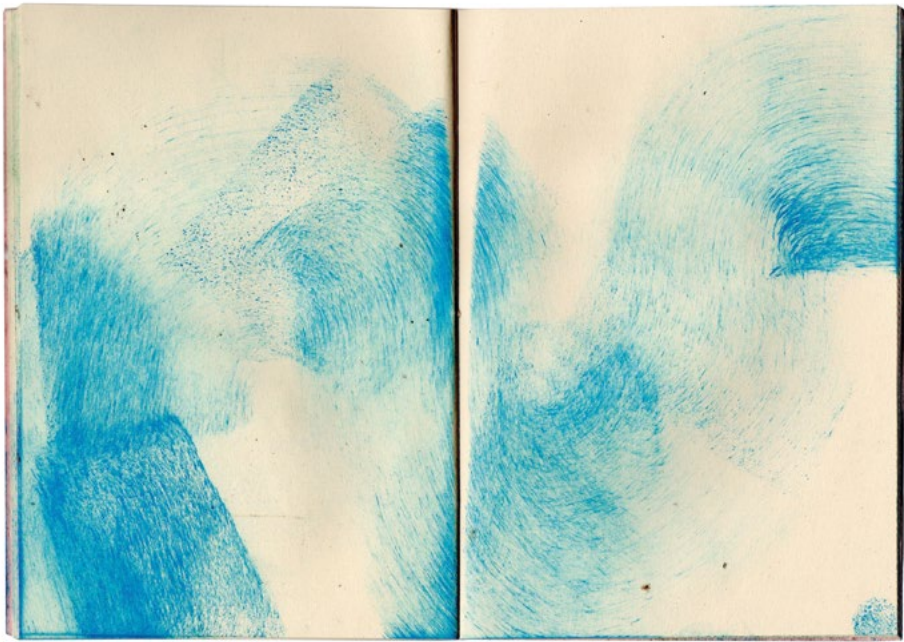
Arrange in a medium of your choice what your feet collected.

LENA WURZ



Choose same colour stones, if there are no stones leaves are also acceptable as long as they are fallen. Use only objects from the landscape. Their number should be the number of your age. Create a trace of you to leave behind in the landscape. The trace can be any shape as long as it is continuous.

FROSO PAPADIMITRIOU



To not be rushed, lie close to the ground, breathe in the space deeply, capture the moment.

CHLOE HENSON

Find a tree and take two pieces of charcoal (or whatever you have), one in each hand.

Start to draw the tree, however, whatever your dominant drawing hand does, your other hand must try to mirror it.

You will end up with a slightly abstract, symmetrical(ish) depiction of a tree.

Give yourself five or so minutes.

DEANE HODGSON



On the beach, write how you feel in the sand.

FIONA JESSON



Take office supplies into the wilderness.

Look at the raw natural world around you through the lens of these tools, with all of their mundane functions, categories and systems.

Explore what is true, false, absurd, poignant, funny, or mysterious in juxtaposing them.

SARAH LEGOW

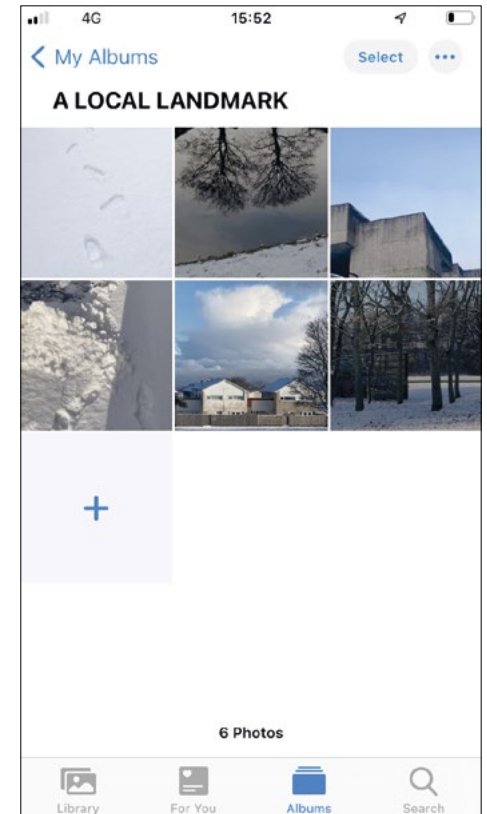
Create a sculpture from compostable coffee pods to add a flash of colour to a public footpath.

BACKGROUNDAMEL



**Leave the house and stomp
Find your way, move with pace
We're here to rediscover
On a solo wander with others
Readers will join you
Keep going towards a landmark
Have a destination in mind
Perhaps known from childhood
Under-appreciated but now not
Document the journey
Capture the overlooked
Angle, colour, texture, light
Think process, not outcome.**

EMILY BIRKETT



Take a photo or sketch a local landmark or scene. Add ancient and mythical creatures to your picture to show what it could look like as part of an imaginary world.

KARIS RICHARDSON & MOLLY TRAYNOR



You will need: paper, pen/pencil, something to support the paper while you draw, watch with timer.

Find a quiet spot with a view that interests you.

Sit down and set a timer for 10 minutes. Observe the scene. Now close your eyes and draw what you remember for 10 minutes. Include what you can hear, smell or feel.

EILEEN WHITE



Walk to your local woods or wherever there is an abundance of trees.
 Look to the ground.
 Gather a number of broken twigs and small branches.
 Wrap in a few layers of tinfoil.
 Place bundles in a tin can.
 Build a fire with adult supervision.
 Place the cans on the fire and leave until the fire dies down.
 Unwrap.

CHRISTINE MACKEY



Search for a leaf the same colour as something you (or someone else with you) is wearing. Be as precise as possible.

FOUNDATION PRESS



WASTE LAND WRAPPING

Take a wander to your nearest shop and buy a variety pack of crisps (cheese & onion, salt & vinegar).

Eat the crisps.

Save the brightest coloured packets.

Walk to the nearest meadow-wasteland.

Take a camera and use the timer.

Record your efforts wrapping the packets to the fence.

ALISON LLOYD



Pick a spot along the riverside. Using what you have to hand, represent what you see in front of you. This could be using anything from grass, sticks, pens, markers, receipts, soil, drinks such as coffee and water.

E MCKENNA

Get a camera and take it to nature.
Observe rocks, trees, bushes, water,
can you see any erotic, sensual landscapes?
Body? Photograph it.

JANINA SABALIAUSKAITĖ





Go for a walk. Find a stone, stick, shell or other natural object. Hold it in your hand. Whilst walking, tell it the story of your first kiss. Then put it back down and go home.

BETH J ROSS

A STRAIGHT LINE IS A MAP

Return an object to its beginning.

ANNE VIBEKE MOU



(Image of lead crystal glass reflecting into an abandoned Lead Mine).

Take 100 equally sized pieces of wood. Stack them to create a sculpture in a place with sufficiently strong wind to make the work precarious. Wait until the wind blows the sculpture over. Repeat.

MATTHIAS NEUMANN



**FIELD TRIP: A COLLECTIVE PLAYBOOK
FOR MAKING ART IN THE OUTDOORS**

Commissioned by Baltic Centre for Contemporary Art as part of the group exhibition *Hinterlands* (22 October 2022-30 April 2023)

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Hinterlands is a group exhibition that invites us to consider our relationship with the land and its ecosystems. Rooted in the landscape of the North East of England, the exhibition explores its histories, legacies, mythologies and potential futures for its custodianship. Considering land and place as a complex layering of relationships, it explores this idea through the possibilities of materials and contexts: geological, biological and social, shaped and hardened by history. The show features artworks by Michele Allen, Uma Breakdown, Jo Coupe, Foundation Press, Laura Harrington, Emily Hesse, Alexandra Hughes, Dawn Felicia Knox, Mani Kambo, Sheree Angela Matthews, Anne Vibeke Mou and Sabina Sallis

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Foundation Press, led by Adam Phillips and Deborah Bower, develops community-publishing and collaborative design projects. They collaborate with a wide network of artists and communities. Founded in 2013 as an experimental risograph printing studio, today they create publications, educational projects, collaborative artworks and graphic design

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A final note: Have fun outdoors, we advise doing so safely and responsibly. We would be delighted if you wanted to share any creative responses to any of the prompts in this book. Please tag us in any posts and add the handle #fieldtripbook



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