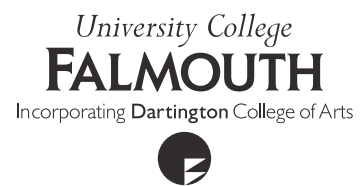




**RANE**

YEARBOOK 2010 – 2011



**RANE**

**YEARBOOK 2010–2011**

A pictorial record of activities and events associated with the  
RANE Research Group at University College Falmouth  
over the past academic year

This publication records activities and events associated with the RANE Research Group during the academic year of 2010–2011. It has been designed and produced by University College Falmouth and is available as a PDF document, downloadable from the RANE website at [www.rane-research.org](http://www.rane-research.org). Downloaded and printed copies are for reference use only.

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[www.falmouth.ac.uk](http://www.falmouth.ac.uk)



[www.rane-research.org](http://www.rane-research.org)

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# Introduction

We are living at a time of great change – socially, environmentally and economically. Many of these changes are interlinked and potentially catastrophic to the individual and wider community. How we adapt to current and future change is, in part, a cultural question. RANE, the research group at University College Falmouth, aims to use the practical, theoretical and imaginative tools offered within the cultural and creative fields to grapple with these questions.

In this context creative practices have a twofold function. Firstly the arts are well positioned to explore, represent and communicate new and emerging environmental knowledge in imaginative and innovative ways. They can therefore give us new tools to elucidate and conceptualise the issues and problems, and thus help us to make sense of an increasingly confusing set of data.

But moving positively into the future is not just a matter of having clearer information about the facts. What counts are our responses to this knowledge – and this points to the second role of the arts. By engaging the imagination and stimulating empathy the arts can generate new ways of valuing the world and acting within it. They provide us with alternatives to the dominant models of thought and behaviour implicated in causing many of the most devastating changes we now face. The creative fields therefore have an important role to play in enabling the individual and society to move beyond the impasse caused by the current crisis towards a genuinely sustainable future.

In the past few years the growing environmental crisis has prompted an increase in the number of arts organisations that focus their attention on such issues. Recognising that any meaningful response requires more than token gestures or 'greenwash', these groups and organisations have put social and environmental issues at the heart of everything they do. In the first stage of its development RANE set out to establish an international

profile and become part of this global network of like-minded groups operating within the arts and humanities. The first section of this book references some of the high profile visitors hosted by RANE this year.

Having positioned itself within the global network of eco-art, the RANE group is now increasing its presence within UCF and the local community through activities undertaken by associated research students. In addition to the PhD programme, this year has seen the launch of the new MA in Art & Environment. Many of these postgraduate students are already delivering projects, winning awards and developing a cultural response to our predicament. The past year has been rich in activities for these students and the wider community; these events have offered opportunities for conversation, learning and personal growth. The remainder of this publication provides a visual documentation of the journey RANE and its members have taken this year, and maps some of the territory to be explored further in the forthcoming one.

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## Visiting Speakers: Lectures & Workshops

### Jan van Boeckel

Artist, anthropologist and filmmaker Jan van Boeckel visited UCF for the second time in recent years to present a lecture which aimed to explore how art can encourage us to seek a 'deep identification' in nature. Jan's talk, entitled A Point of No Return (abstract below), formulated some pedagogical implications for encouraging an attitude of radical amazement and vulnerability in arts-based environmental education. A podcast of the lecture is available to download from the RANE website at [www.rane-research.org](http://www.rane-research.org).

#### The point of no return:

*One of the characteristics of arts-based environmental education is that it encourages participants to be receptive to nature in new and uncommon ways. To approach the world afresh through art, to look at a plant, an animal or even a landscape as if we see it for the first time in our life. In this, the participant is encouraged to immerse him or herself in nature, to seek a "deep identification" (Arne Naess).*

*In this presentation I explore if there could be cases where such immersion may reach – or even go beyond – a point of return. A point, where the 'intertwining' with nature causes the subject to sever the 'life lines' to the world which would enable him or her to maintain the psychological, cultural and spiritual integrity of the ego. The dissolving of the ego's boundaries through artistic practice can be seen as having certain shamanistic qualities, specifically in cases when this transgression involves efforts to connect with other animal species such as Joseph Beuys famous studio encounter with a coyote in his performance I Like America and America Likes Me (1974). Such undertakings may constitute – at least in the perception of the shaman-artist – a form of 'going native', becoming 'one' with the non-human Others.*

*As a case history I discuss the 'trespassing' from the world of culture to the world of nature by Timothy Treadwell, entering the ecosphere and live world of the grizzly bears in Alaska, for which he ultimately paid the price of the death (the tragic story was documented by Werner Herzog in his film Grizzly Man, 2005). I analyze the phenomenon along the distinction between Apollonian versus Dionysian sensibility in cultural activity as articulated by, among others, Nietzsche and Robert J. Pirsig, and see it as an 'unchecked' Dionysian immersion in the ecstatic.*

*Finally I try to formulate some pedagogical implications for teachers and facilitators encouraging an attitude of radical amazement and vulnerability in arts-based environmental education.*

### **Sam Bower**

Sam Bower is the founding executive director of [greenmuseum.org](http://greenmuseum.org), an online museum of environmental art. He is also an educator, curator and consultant. Prior to this, Sam created environmental art for eight years as part of the San Francisco Bay Area collaborative art group Meadowsweet Dairy. He helped found Cellspace, a nonprofit community art space in San Francisco, and co-directed Crucible Steel Gallery. Sam has worked as a solo artist, puppeteer, designer and in the environmental non-profit sector in the US and Ecuador. He has served on the board and as an advisor to various non-profits and art projects.

Sam presented a lecture to students (abstract below) as well as organising a series of workshops during his stay.

#### **(Re)building a sustainable culture:**

*Evolving forms of cultural expression often require new forms of distribution (physical, online) as well as fresh organisational paradigms to support them. These, in turn, offer new opportunities for artists to explore and for educators and the public to share ideas and participate. A sustainable culture will require significant changes to the ways we currently think of art and our relationship to the world around us. New technologies and systems of working together will be necessary for these developments to succeed. What is art for? Is our current cultural infrastructure really serving the Earth and our communities? What can we learn from people who have lived over a thousand years in the same place?*

### **Aviva Rhamani**

Aviva Rhamani's work is about the paradoxes we live with today. She is an ecological artist who works with scientists to design solutions to degraded environments. She began her career as a performance artist in the late sixties, is now an affiliate at the Institute for Arctic and Alpine Research (INSTAAR), University of Colorado at Boulder (UCB) and a researcher with the Zurich-Node group of the University of Plymouth.

Best known for her seminal work, *Ghost Nets*, 1990-2000 ([www.ghostnets.com](http://www.ghostnets.com)), in 2009 Rhamani received an Arts and Healing Network award for her work on water issues. Her current new media project on the impact of extractive industries and climate change, *Gulf to Gulf*, is a collaboration with scientists, humanities scholars and other artists, financially supported by the New York Foundation for the Arts.

Previous ecological art projects have resulted in the restoration of a former dump site to a flourishing wetland system (Ghost Nets) and helped catalyze a USDA expenditure of \$500,000 to restore 26 acres of critical wetlands habitat (the Blue Rocks project) in the Gulf of Maine.

In 2009, she began presenting performance workshops on her theoretical approach to environmental degradation and restoration: Trigger Point Theory as Aesthetic Activism. The first event was at the Survival Academy, Copenhagen, Denmark, as part of her participation as a formal observer for UCB at the United Nations IPCC conference on climate change.

Aviva presented a lecture and organised a workshop for students at Gyllyngvase Beach during her visit to UCF.

### **Dr Mike Haywood**

Dr Mike Haywood's degree was in Chemical Engineering and he worked for BP as an offshore engineer before doing a doctorate in oceanography. He then spent some time as an underwater engineer. Mike has since had over 20 years experience as an Independent Financial Adviser talking to all types of clients including business people, investment advisers, lawyers, accountants, academics and others about their business and personal financial matters. Mike visited UCF in March to present a lecture (abstract below) which was followed by a panel session with Dr Tony Batchelor, the Managing Director of Geoscience Ltd and Julian Jenkins, a Senior Partner at the Clydesdale Bank. A podcast of the lecture is available to download from the RANE website at [www.rane-research.org](http://www.rane-research.org).

## Meltdown: The next phase of the financial crash

*The reasons for the 2008 crash have not gone away, meltdown has only been deferred. The bailouts are not working and politicians, bankers and economists across the world are trying to maintain the status quo, but are losing control. The real systemic causes of the crisis are very rarely discussed in public and have not been addressed. The interconnectivity of the global financial system means we will all be affected.*

*Dr Mike Haywood will talk about what happens in a financial meltdown and why it cannot be prevented; why the global debt mountain, peak oil, population growth, resource depletion, the pension time bomb and climate change are all interconnected; and what must be done to prevent a future crisis.*

## Workshops in Haldon Forest

In March 2010 MA Art & Environment students visited the Centre for Contemporary Art and the Natural World (CCANW) to participate in two days of workshops. CCANW is the leading UK art gallery dedicated to examining our relationship with nature. Operating from Forestry Commission land in Haldon Forest since 2006, CCANW provides a changing programme of exhibitions and public events that critically examine the social, environmental and scientific issues involved in our changing relationship to nature.

### Rachel Jacobs:

The first day's workshop was led by Rachel Jacobs of artists' research group, Active Ingredient. Their project, A Conversation Between Trees, seeks to devise new ways of visualising and interpreting environmental data as part of an interactive artwork. The project links data from trees in Brazil and the UK.

In this workshop students contrasted the different methods for recording environmental data. Starting with technological devices to take readings of temperature, humidity, and sound, students then used their own bodies as 'human sensors'. The 'data' from these more subjective measurements was then depicted in graphical form.

### Shelley Sacks:

The workshop on the second day of the residency was led by Shelley Sacks of the Social Sculpture Research Unit at Oxford Brookes University.

The SSRU takes the thinking of Joseph Beuys and others who followed after him to explore transdisciplinary creativity and vision towards the shaping of a humane and ecologically viable society.

At Haldon Forest Shelley introduced students to her ongoing project, University of the Trees. This 'university' develops wherever there are trees and a group of people wanting to create a 'space' for exploring, discussing, reflecting, and acting on issues concerning trees and our relationship with them.

After initially reflecting on preconceived notions of trees Shelley showed the group how to use the 'kit', or 'set of instruments', through which participants are enabled to gain a more direct experience of an individually selected tree. The kit includes a felt sling which the students used to strap themselves to a tree for a prolonged period of time. This action, which enabled the group to focus their attention on a very particular tree, promoted intensive and detailed knowledge that would be hard to access through rational analysis. Throughout the two days the workshops contrasted scientific ways of knowing with more sensorial and embodied methods.



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## External Projects: Events, Expeditions & Residencies

This year saw the realisation of one of RANE's long held ambitions: the launch of a new MA Art & Environment award at University College Falmouth. Fifteen students joined the course bringing with them a variety of skills and knowledge. In addition to working with painting, drawing, photography, video, and sculpture, these artists brought experience of using less conventional art materials such as soil, clothing, natural dyes and horticulture. Those students whose primary background was not an art subject contributed expertise in other areas such as ornithology and the dynamics of change within groups. This bringing together of multi-disciplinary sets of practices enriched the student experience and generated many opportunities for shared learning.

The MA award has two significant collaborative partners, Cape Farewell and the Centre for Contemporary Art and the Natural World (CCANW) with whom we are developing a number of external projects.

Cape Farewell is the UK based organisation spearheading the cultural response to climate change. They have ten years experience of taking groups of artists and scientists to locations on the planet where the effects of climate change are already having a noticeable impact, including the Arctic and the Amazon. The resulting publications, films and exhibitions have toured internationally. Cape Farewell have now extended their collaboration to work with three universities including University College Falmouth in association with partner organisation the Eden Project.

Our other main collaborative partner on the MA award is CCANW, based in Haldon Forest, near Exeter. This year students were given the opportunity of a week-long residency in their gallery/project space and it is anticipated that, as the course develops, further opportunities for residencies will be offered. This, and some of the year's other external events and expeditions are documented on the following pages.

EXTERNAL EVENT

## Eden Project / Ashden Trust / OU

Public discussion on culture and climate change

MA Art & Environment students were invited to participate in the panel discussion entitled 'Mediating Change: Culture and Climate Change', at the Eden Project in October 2010. The event, which was held in collaboration with the Open University and the Ashden Trust, was the second in a four-part series recorded for BBC Radio 4. Chaired by Quentin Cooper, the contributors considered the ways in which culture examines and deals with climate change. Questions posed included: "what kind of novels, plays, paintings, sculptures, movies, and music will help us understand what is happening to the planet and its inhabitants?" A recording is available to be downloaded at: <http://itunes.apple.com/us/itunes-u/mediating-change-audio/id407470205>



Top: The Eden Project.  
Bottom: The panel (left to right) – Dr. Joe Smith (Open University), Vicky Long (Cape Farewell), Quentin Cooper (BBC Radio 4), Marcus Brigstocke (comedian) and Tim Smit (Eden Project).





## ShortCourse/UK

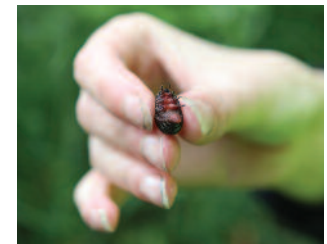
### Expedition 1: The Eden Project and St Austell's Clay Country

*ShortCourse/UK* is a collaboration set up by Cape Farewell with three arts establishments in the university sector – University College Falmouth, University of Arts London and Liverpool John Moore's University. Funded by the Esmée Fairbairn Foundation, it was devised as a method for extending the thinking and practice of Cape Farewell into the higher education sector. *ShortCourse/UK* developed into a sequence of three intensive courses set up to consider the role of emerging artists and art students in designing and communicating a cultural shift towards ecological thinking and sustainability. For the Cornwall stage of the programme three expeditions were undertaken by a selected group of twenty students from a range of awards at UCF.

The landscape around the Eden Project formed the setting for the first day's programme which considered plants, forests and the nature of journeys. On arrival at Eden artist Peter Randall Page welcomed students to the Core Building and his Seed sculpture. The group then moved to the Tropical Biome where they experienced a shamanic narrative and a re-telling of *The Heart of Darkness*, before pitching camp for the night in the biome. The following morning the students participated in a sweat lodge ceremony led by Richard Good before embarking on a journey exploring the Clay Country around St Austell with the artist Nick Edwards.



Right: After a night in the Eden Project the group ventured out into the wilds of the surrounding landscape.



## ShortCourse/UK

### Expedition 2: Falmouth and the Lizard Peninsula

Climatologists describe climate change as the greatest challenge humans have ever faced, and warn that we must respond immediately to the threat if we are to avert its worst consequences. Effective communication is necessary to generate such a response. The second one-day expedition saw the group head out to the Lizard Peninsula to learn about the significance of the region to the development of global communications. The journey started at Falmouth's Maritime Museum where the history of the Packet ships was presented. This was followed by a visit to the Marconi Centre at Poldhu where technology of the day was contrasted with the pilchard fishermen's cry of "Heval!" from the cliffs. The journey then involved a walk from Lizard Lighthouse, past the Lloyds Signal Station and on towards the SEA-ME-WE 3 cable landing at Kennack Sands. The final destination of the day was the Dry Tree Radar Station, where Ray Lawman of Natural England, described the relationship between the radar station, Goonhilly Satellite Station, and the unique geology of the area. The disused bunker, which has more recently been used as the art venue Happidrome, also served as an appropriate location for a presentation by the oceanographer Dr Simon Boxall.





## CAPE FAREWELL EXPEDITION

### ShortCourse/UK

#### Expedition 3: The Scilly Isles

The third and final expedition saw the group set off from Penzance towards the Isles of Scilly. Passing the Newlyn Tidal Observatory, where the mean sea level is measured, the journey allowed reflection upon rising sea levels, the decline of fishing and the scourge of plastic in the oceans. On arrival the group were given an extensive tour of the gardens on Treco by Andrew Lawson, the Head Gardener. After a short boat trip to pitch camp on the smaller island of St Agnes, there followed a dusk talk on the symbolism and mythology of choughs by John Fanshawe and Si on Parkinson, the Cape Farewell coordinator of *ShortCourse/UK*. Before departure the following day, all the students gave a presentation to share their practice in the unusual location of the Island Hall.

Left: The group pitch camp at Troytown on St Agnes. Right: Departure from St Mary's and arrival at Treco.





Left: Exploring the gardens of Tresco with Andrew Lawson, the Head Gardener.



Right: The isolated island of St Agnes and the rough journey home.





## EXTERNAL EVENT

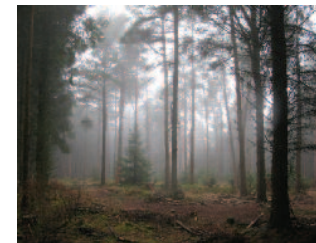
### CCANW / Embercombe

A week-long residency in Haldon Forest

In late March and early April the course relocated to Haldon Forest, Exeter. Here the Centre for Contemporary Art and the Natural World (CCANW) hosted two days of workshops for all MA Art & Environment students and a week-long residency for the full-timers. Workshops were led by Active Ingredient, the interactive arts collective, and by Shelley Sacks of University of the Trees. Overnight accommodation for the group was in the yurt village of the environmental social enterprise based at Embercombe. Students subsequently developed projects in response to the site. Work included performance, drawing, photography, film making and the gathering and preparation of wild food.

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Left: Camping at Embercombe.  
Right: Student group projects at  
Haldon Forest.





Above: Stills from *Mapping out 1 Hectare*, a film by Lucy Morley and Bryony Stokes, Haldon Forest, April 2011.

Right: Work made during the residency week at CCANW by MA Art & Environment students. Top to bottom: Tom Baskeyfield, Freya Morgan, Sonia Shomalzadeh.





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## MA Art & Environment: Field Trips

The MA Art & Environment award differs from a traditional fine art course in a number of ways. In particular, all students engage with aspects of the environment, and this study directly informs their individual creative practice. Although the students have many different concerns, and undertake a broad range of projects, the shared discourse around environmental issues and ecological thinking creates a supportive learning experience and a strong sense of group identity. This sense of group cohesion is further enhanced by undertaking expeditions and field trips throughout the year.

The field trips aim to link the seminar and lecture-based teaching sessions with experiential learning. They are structured around the combination of a significant environmental location, and a local expert in the theme being explored. The coupling of formal teaching on the campus, with more discursive and conversation based learning off the campus, allows students to pursue a theme in considerable depth and from a number of different perspectives. The act of getting out into the environment pulls the art making and the environmental issues closer together.

This year field trips have included expeditions that have enabled students to gain firsthand experience of renewable energy; waste management and recycling; land management; local food production; community and socially engaged projects; the industrial past; and the planned development of an eco-town. The next few pages record some of these field trips.



Above: A field trip to Boot-Up, an allotment and growing space that provides a valuable educational resource for young people. The project is led by Jane Atkinson, an ex-MA student of UCF.

Right: A field trip to Caravansera, a site responsive art project led by PhD student Annie Lovejoy and her partner Mac Dunlop, at Treloan on the Roseland Peninsula. A willow coppice and construction workshop was led by ex-MA student Greg Humphries.







Top and right: A group visit to Cory Environmental Municipal Services in Truro. Cory have responsibility for dealing with the majority of the recycling in the region. Left: Images from students Clare Thomas and Jan Nowell's collaborative project involving cleaning beaches in Cornwall.



Left and opposite: A one-day workshop led by Peter Skerrett at the Potager, Constantine. Students learnt about local food production and prepared a meal using ingredients gathered from the immediate vicinity.





Right and opposite: A field trip to examine the technology and policy issues around renewable energy. After visiting the site of a proposed solar power station the group spent an afternoon at Goonhilly Wind Farm.





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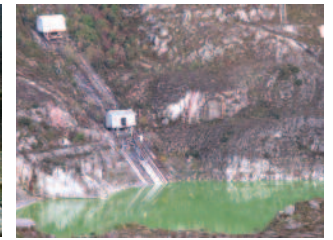
Left and opposite: A field trip to the magical landscape of Kennal Vale provided the backdrop for conversations about the industrial past, water power, gunpowder, and nature's resilience.





Left: Ex-MA graduate, Paul Ridout, led a trip to Falmouth's allotments where issues of organic, local and small scale food production were considered.

Right: Other environmental field trips this year included a visit to the proposed eco-town near St Austell (Eco-Bos) and a walk from Kestle Barton Gallery around Frenchman's Creek and the Helford.





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## MA Art & Environment: Student Projects

An art practice that engages with environmental issues and ecological thinking takes many forms. While eco-artists still produce works that rightly belong in the traditional venue of the art gallery, many working in this field build a practice that has a number of different strands. Indeed most eco-artists combine, in varying amounts, the practices of environmental action, teaching and presenting work to the public through exhibitions, performances and publications. For such artists the educational, or activist role, is not seen as separate to the production of objects, but as a fully integrated form of artistic behaviour.

This year MA Art & Environment students have been fully engaged with the role of education to inspire others and catalyse changes in thought and behaviour. The notion of eco-literacy has never been far from the discussions and seminars, and these theoretical reflections were frequently put into practice through workshops for school children, or other forms of socially engaged activity, some of which are documented over the next few pages.

The separation between art and design, which is sometimes promoted by arts institutions, is less pronounced in projects that are ethically responsive. Such projects, which seek solutions to problems which are external to the artist, are likely to blur the boundaries between various forms of art and design – as well as other commonly unrelated subjects. In addition to engaging with ideas from the earth sciences, environmental artists also combine expertise from horticulture in their creative practice. This year amongst the MA group there have been notable successes in landscape and garden design. In particular Daniela Coray won the RHS title of National Young Garden Designer of the Year for her garden entitled, 'A Stitch in Time Saves Nine', at Tatton Park in July.

STUDENT: PETE WARD

## Art & Geology

An exploration of earth pigments in North Devon

An ongoing project initiated in 2008 with Appledore Visual Arts Festival and the Museum of Barnstaple & North Devon for the UNESCO Year of the Earth, to research the nature, occurrence, history and uses of earth pigments in North Devon. The project resulted in a presentation to the Ussher Society (GeoScience SouthWest) Annual Conference 2011 and an article in *Rockwatch* (The Royal Geological Society Youth Magazine). Collaborators have included the Burton Art Gallery & Museum, IGI (Geochemical Consultants) Ltd, the Camborne School of Mines and Plymouth University Chemistry Department.

More information at: [www.peterward-artist-illustrator.co.uk](http://www.peterward-artist-illustrator.co.uk)

[www.appledorearts.org](http://www.appledorearts.org) / [www.ussher.org.uk](http://www.ussher.org.uk)

## Painting with the Earth

Environmental art workshops

Pete has run a variety of environmental art workshops incorporating the use of locally sourced and gathered materials, such as earth pigments, and interdisciplinary art/science activities for groups of all ages and abilities. The processes involved are increasingly focused on elements of tactile, reflective, performative and group involvement and hope to allow space for reevaluation of our relationships within the animate world, as well as understandings of local ecologies, geology and sustainable and responsible use of natural resources. Residential workshops are run as part of the Beaford Arts education programme.

More information at: [www.peterward-artist-illustrator.co.uk](http://www.peterward-artist-illustrator.co.uk)

[www.beaford-arts.co.uk](http://www.beaford-arts.co.uk) / [www.hallsannery.co.uk](http://www.hallsannery.co.uk)



Top: Earth pigments at Fremington Quay, North Devon. Below: An earth pigment workshop led by Pete Ward.



STUDENT: FREYA MORGAN

## Little Egret Press

Creative Enterprise Cornwall Award 2011

The Little Egret Press, a specialist limited edition book publisher based in the Cornish village of St Germans, won the Creative Enterprise Cornwall Award 2011 in conjunction with MA student Freya Morgan for a work placement project completed as part of the pioneering Unlocking Cornish Potential scheme. The scheme matches talented graduates with progressive Cornish companies to fuel innovation, growth, creativity, competitiveness and economic prosperity in Cornwall.

More information: [www.littleegretpress.com](http://www.littleegretpress.com)



## Eden Project commission

Lantern workshops and procession

Freya won a commission from the Eden Project to build a large-scale sculptural lantern on-site, and to run two workshops in a local school. The lantern and the children's creations were taken through the streets at the St. Austell Torchlight Carnival and then shown again at the Eden Lantern Processions at the end of November 2010. The lantern Freya created was a giant jellyfish and the project as a whole aimed to focus on the problem of rising jellyfish populations around the coast of the UK, due to climate change and the warming oceans. These issues were explored with the children during the workshops, and at the carnival the children surrounded the lantern with their smaller jellyfish – in the oceans this is known as a 'fluther'.

Top: Freya Morgan during work placement at Little Egret Press.  
Bottom: Making the lantern at the Eden Project and the subsequent procession.





## The Colour Garden

Workshops at Newlyn Art Gallery

Francesca's project, part of the Creative Enterprise Cornwall Award Scheme, comprised sessions featuring: dyeing with onion, madder, and indigo; papermaking; and solar dye jars at Newlyn Art Gallery with children from Newlyn School in Penzance. The school planted seeds in the garden and learnt to tend and care for them. The children worked with Anne Osmon, a botanist from Duchy College, and spent the day learning about pollen, dissecting flowers, and looking under microscopes. The fabrics made on the day became part of a later installation and exhibition at the gallery.

## The Lamer Tree Festival

A series of drop-in sessions on natural dyeing were offered throughout the festival in Dorset. A space for discussion and the opportunity to browse through books and personal research journals was provided. Participants were given the opportunity to extract colour using foraged plant dye-stuffs and learn the ancient art of natural dyeing.



Francesca's practice aims to help us develop a deeper connection with nature and to understand plants in a new way. She has developed a project called 'Dancing With Dyes' to work with organisations and communities facilitating spaces where participants can learn about the origin of colour through plants. By looking at ancient dye stuffs and colour production she hopes to find ways to use colour that have little or no impact on the environment.

For more information: <http://dancingwithdyes.blogspot.com/>

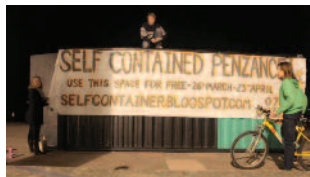
Top: The Colour Garden workshop at Newlyn Gallery.  
Bottom: Recycled fabric displayed at Fox Rosehill Gardens, Falmouth.



# Self Contained

A week in a shipping container in Penzance

As part of the Cornwall Design Season, throughout Cornwall a series of iconic shipping containers were made available to local designers and artists to use in creative ways in collaboration with local communities. MA Art & Environment students won a pitch to represent the Eden Project in Penzance. Inspired by the Big Lunch initiative they invited the local community to use it. Subsequently, the container transformed into a tea room, band practice space, art gallery, Galowan volunteer recruitment space and youth club. Workshops also proved popular with mending, make your own bunting, natural dye and knitting workshops all taking place. Booked online for free, the event drew great attention from BBC Cornwall, Pirate FM and Atlantic FM.



Left: A free painting workshop for the opening party; mounting the banner to advertise the project to the local community. Right: Images from the week.



STUDENT: DANIELA CORAY

## RHS Tatton Park

Garden design award at flower show

Daniela Cory was selected to design a garden for the RHS Flower Show at Tatton Park. She was awarded £12,000 to build the garden in July. Entitled 'A Stitch in Time Saves Nine', Daniela's design won a gold medal and she was subsequently awarded the accolade of National Young Designer of the Year.

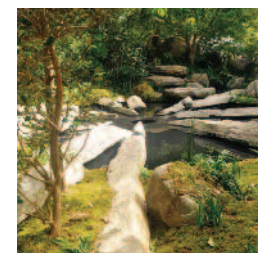


STUDENT: JAMES TOWILLIS

## The Resurgence Peace Garden

Garden design in Japan

In Autumn 2010 James Towillis was selected to build his garden design, the Resurgence Peace Garden, as part of the Gardening World Cup in Japan.



STUDENT: BRYONY STOKES

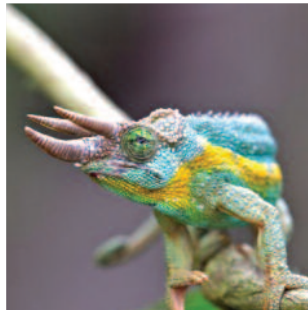
## Filming in Kenya

Conservation research with University of Exeter

Bryony Stokes was invited to join University of Exeter MSc conservation students on an expedition to Kenya and make a film about conservation issues. Filming covered a range of aspects including biodiversity, community, and the affects of climate change.



Left: Njorowa Gorge in Hells Gate National Park; Bryony with a Maasai warrior; and a Three-horned Chameleon.



Top: Hells Gate National Park.  
Below: UoE conservation students studying the Pink Flamingos at Lake Nakuru National Park.





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## MA Art & Environment: Graduating Students

Whilst it is nothing new for artists to work with environmental issues – indeed since the 1960s there are a number of high profile artists who have worked closely with the environmental movement – there are still very few academic institutions around the world where this subject can be studied. This new award at UCF has built on our experience of running a research group in art and environment (RANE), as well as the Arts and Ecology project at Dartington. This first cohort of students chose to present two concurrent exhibitions, one on the Woodlane campus and a second at Kestle Barton Gallery, both entitled Sensing Earth.

Each graduating student researched a specific area of concern to inform the production of a critical and creative practice. Using art as a cultural agent they aim to communicate issues; raise awareness; stimulate audiences; and provoke actions. Issues researched this year include the dumping of plastics in the oceans and the impact on cetaceans; the loss of biodiversity in the South American cloud forests; our dependency upon trees and the consequences of deforestation; and the importance of developing a deep relationship with the earth.

Given the worsening environmental situation it seems likely that an increasing number of artists will choose to work with ecological issues and themes. We are pleased that these artists have chosen to launch their careers from Falmouth, and that the college is already gaining an international reputation for creative work in this critical area of practice.



**GRADUATING STUDENT**

**Tom Baskeyfield**

MA Art & Environment

**To The Field: Walking; Engaging; Connecting to Place**

*My art derives from the land, in particular that which can be reached on foot from the front-door of my home. I am for an art that takes stock of the place in which it is made. This art should dig under the surface, uprooting the connective tissues that lie there to present a rich matter of knowledge. This art should also promote questioning and reflection; it should stimulate thought and develop understanding. I see walking as the thread that aids this process, a slowing down of movement that allows mind, body and place to interconnect and provide space and time for a deeper relationship with ones surroundings to develop.*

For more information visit: [www.tombaskeyfield.carbonmade.com](http://www.tombaskeyfield.carbonmade.com)



**GRADUATING STUDENT**

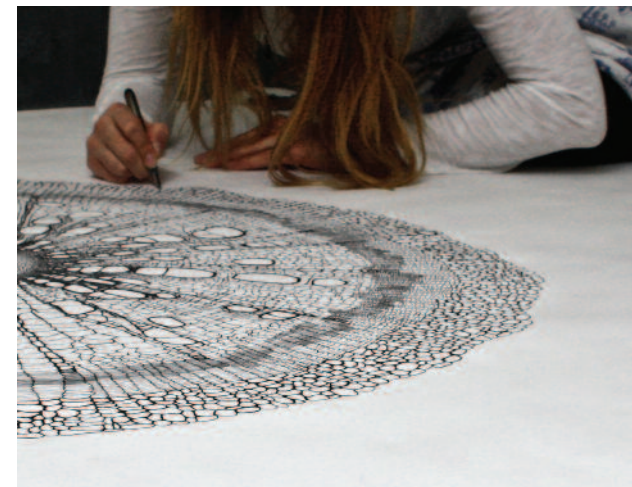
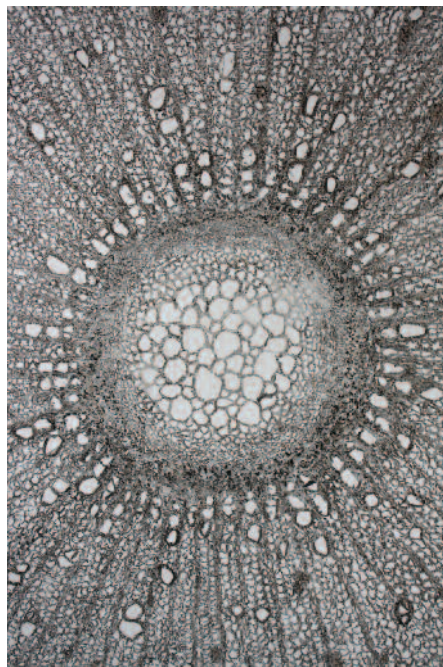
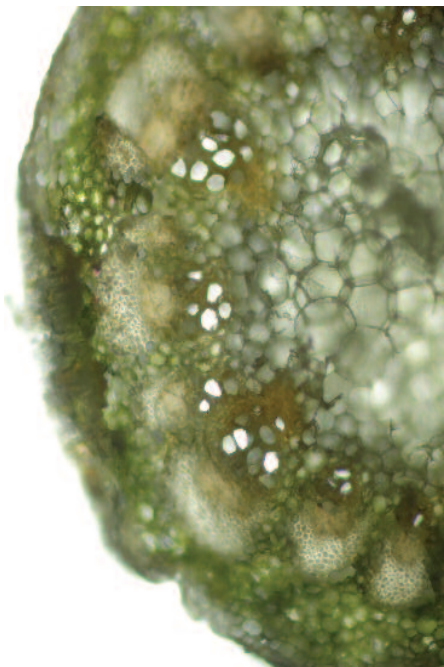
**Freya Morgan**

MA Art & Environment

**Fairytales for a Mended Earth**

*We are made of stories; we flow in layers of narrative; from inherent archetypes to the tiniest intricacies in connected eco-systems across earth. Plants harness energy from the sun, and all life on land depends upon them, yet today over one fifth of plant species are facing extinction. My practice weaves mythical written and visual narratives to tell the stories of plants from threatened eco-systems, and to spin a space for dreaming. In Fairytales for a Mended Earth, I have tried to listen to the 'voices' of orchids growing in the Andean cloud forests. I try to imagine from my human form their experiences of life, and then transcend this into a holistic story or narrative poem, that incorporates the energy of the forest, the mists, rain, sun, moon, insects, consciousness, myself and everything in between. The contrast between the familiar voice of the fairytale, and the devastating disappearance of the cloud forests opens a different world – a world of ever-rising mists, vanishing lives, intense colour, darkness and magic.*

For more information visit: [www.freyamorgan.carbonmade.com](http://www.freyamorgan.carbonmade.com)



GRADUATING STUDENT

## Lucy Morley

MA Art & Environment



"My blood sings green." *Anne Wilkinson*

Scientific imaging and the craft of papermaking were combined in Lucy's project concerning the accelerating devastation of forests around the globe.

*We only have to look inside a tree to notice that like us, it too is composed of a network of cells and veins, channelling life through its body. My mission as an artist is to magnify and celebrate the untold stories that are embedded in these silent giants of the land. I want to prompt questions about the relationships that we all hold with trees, and how we depend on them, encouraging a greater consideration for the myriad of invisible roles that they play in our everyday lives. My practice encourages us to adopt processes that have a low impact on the environment. Reducing old paper products down to their natural fibres, and re-forming them into new material, reveals the value and beauty of the recycled and the handmade. Drawing with emotion, my work translates the scientific into the poetic, and generates experiences that awaken our senses to the hidden patterns in nature.*

For more information visit: [www.lucymorley.co.uk](http://www.lucymorley.co.uk)





GRADUATING STUDENT

## Sonia Shomalzadeh

MA Art & Environment

"We knew what the world looked like before we knew what the whale looked like." *Philip Hoare*

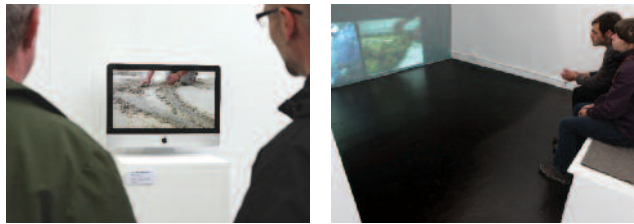
Sonia's poignant drawings, washed away with every tide, represent the majestic whales that are similarly in danger of being erased from the face of the planet.

*My mission is to make visible our "invisibly ill" ocean. To most, like me, the ocean is a vast reflective surface where earth meets sky, but I have learnt that it is a place where nearly all life exists. I am fascinated by that other dimension – the deep blue, which our earthbound evolution distils us from. All the time I am by the ocean, I am imagining the life that happens in its body, out of sight from where I stand. I have been making scale sand drawings of the world's largest endangered whales, on beaches around Cornwall to help visualize their epic size and fragility. And as my awareness of their silent battle with oceanic pollution grows, it fuels my art practice and the need to make work in a public space, from the water's edge, reminding us of their presence and hinting at the threat we have caused to their survival.*

For more information visit: [www.soniashomalzadeh.com](http://www.soniashomalzadeh.com)

# Sensing Earth Exhibition

MA Art & Environment Graduation Show



Images from 'Sensing Earth' at the Woodlane Campus: (clockwise from top) Tom Baskeyfield's installation and video 'To The Field'; Sonia Shomalzadeh's photographic prints and documenting video.

Images from 'Sensing Earth' at the Woodlane Campus: (clockwise from top) Lucy Morley's drawings on handmade paper; Freya Morgan's installation and narrative poems: 'Fairytale for a Mended Earth'.





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## Research Outputs: PhD Students & Staff

Within the RANE group there is a growing interest in pursuing doctoral research that links art practice with environmental concerns and issues. This year saw the completion of Andy Webster's project, the first PhD supported by the group, which was examined by Dr Wallace Heim and Dr David Haley. Annie Lovejoy also submitted her project for examination later in the year. Adam Clarke has had his research route confirmed at PhD level and Natalia Ernstman is now fully registered for her project. The following pages provide abstracts of these four researcher students all of whom were recipients of funding through UCF and the European Social Fund.

This year RANE was again successful in securing funding from the ESF for another studentship. This time the project is a collaboration with the renewable energy department of the University of Exeter. The project, which involves mapping the delicate ecosystems on the seabed around Cornwall, is also supported by Mojo Maritime and the National Maritime Museum Cornwall.

The remainder of this section details some of the notable successes of staff either directly involved with the research group or associated with it.

## Andy Webster

### Finding fluid form: A process aesthetic as a means to engage with the prevailing entitative model of thinking in ecological art.

The aim of Andy's research is to outline common approaches to ecological arts practice and its established discourses. Through a critical review of the field it identifies problems in practice and theory that are potentially counterproductive. This thesis argues that approaches used in ecological art, whilst seeking to address environmental problems, may unintentionally perpetuate the prevailing entitative model of thinking which conceives the world in terms of static, separate and discrete entities. Such approaches are identified as problematic for engaging with ecological issues. In response to this problem the research develops a process aesthetic through an exploration of systems thinking, process thinking, Artificial Life (ALife) and cybernetics. This process aesthetic is developed and tested through the ongoing creative practice, the dissemination of this and the critical reflection upon it. This practice emerges as a critical tool for disturbing the cycles of established entitative thinking. The written component of the thesis concludes with an evaluation of the relevance and potential of a process aesthetic, and a consideration of what it might offer to our understanding of ecological art. It proposes new forms of practice, defined by methodology not subject matter, which expand the scope and possibility of ecological art in ways that move beyond the entitative approach. It thus offers a new, and appropriate, methodology for arts practice that seeks to engage with environmental issues and ecological thinking.

Top to bottom: *Dawn Chorus*, 2011, ride cymbals, solar panels & motors and sunlight; *A minor miracle*, 2011, solar LED lights, wood & darkness; *Crazy tourist*, 2009, 82 lost balls & video.



## Annie Lovejoy

**Interfaces of location and memory: an exploration of place through context-led arts practice.**

*Interfaces of location and memory* is a conceptual framework that invites an understanding of context-led arts practice that is responsive to the particularities of place rather than a model of practice that is applied to a place.

'Socially engaged' and 'relational' practice, are examples of contemporary arts field designations that suggest a *modus operandi* – an operative arts strategy. The presence of such concepts form the necessary conditions for investment in public art sector projects, biennales, community outreach and regeneration programmes. The problem here is that the role of the artist/artwork can be seen as promising to be transformational, but in reality this implied promise can compromise artistic integrity and foreclose a work's potential.

This research project proposes that a focus on operative strategies applied to a situation (as a prescribed or desired effect) is counter-productive to the context-led processes of responding to the relational complexities of a particular place. As such, *Interfaces of location and memory* calls for an integrative conceptual framework to make sense of the immersive, durational and relational processes involved.

Practices and theoretical texts concerned with *place* and *process* within the fields of arts, geography and anthropology inform the development of the research and the fieldwork project – *Caravanserai* – an arts residency based at a caravan site in Cornwall, UK. [www.caravanserai.info](http://www.caravanserai.info)

Expanding on Lippard's educative proposal for 'place ethical' arts practice (1997: 286-7) *Interfaces of location and memory* offers a contribution to existing knowledge in the field of contemporary public arts; as well as being of interest to disciplines beyond the arts, concerned with the understanding and future visioning of the places we inhabit.

Opposite, clockwise from top: An image from *Discovering what's on our doorstep* a limited edition 'guidebook with a difference' produced as part of the *Caravanserai* project; The guidebook cover; *Cultural Tourism*, (imaging the thesis).



## Adam Clarke

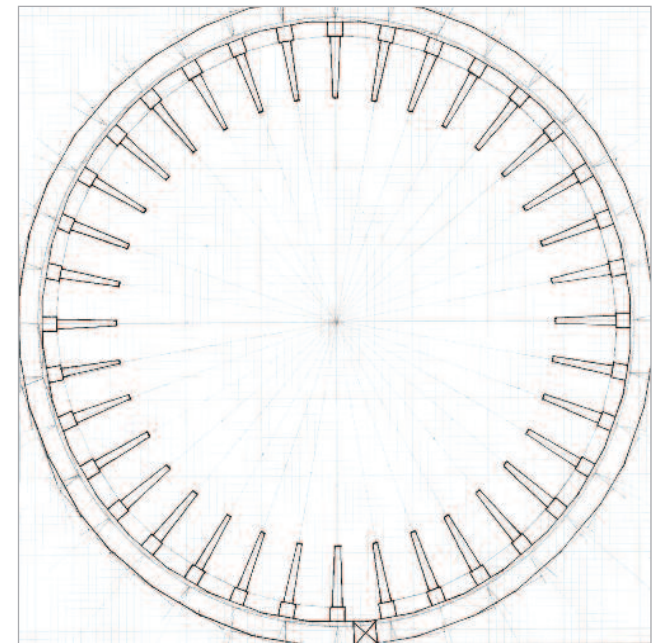
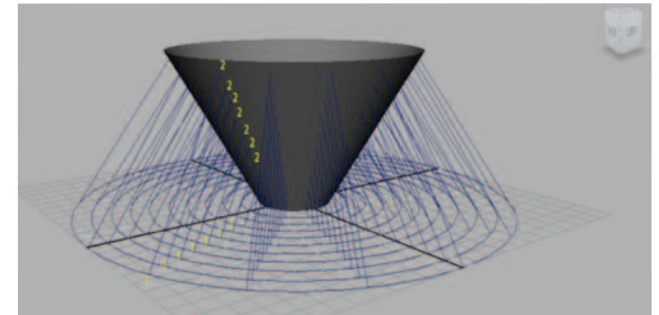
**Knowing air as a non-visible, cutaneous haptic material**

Adam's research is a practice-led inquiry examining the air as a non-visible material that is sensed via the cutaneous sense of touch; focused upon examining blown airflow technologies, and how they can create non-visible, process-led sculptures that are known only through the skin. Air is investigated within the context of an interior environment, as not affected by dynamic weather variable states.

This study's rationale is driven by the assertion that contemporary culture is highly ocular-centric, and that within contemporary art the visual sense is most dominantly explored. Comparatively, other sense modalities have not been practically examined in the same detail. When they are, these senses are often treated as complementary to sight, accompanying a dominantly visual aesthetic. In response to this, the research examines how the skin can act as the primary sense organ for knowing and engaging with the air as a material that is non-visible. Adam's research does not aspire to be anti-visual, but complementary toward sensorially extending an aesthetic vocabulary and history, dominated by visual critique.

Practice-led research has to date considered the development of large-scale, air-art installations / actions and performances using moving air / and the creation of non-visible form using a variety of airflow technologies, and acoustic-radiation-pressure (ARP) – a phenomenon of ultrasound. Theoretically the research is positioned within a process philosophy framework, as a way of understanding air, and considers how Werner Heisenberg's 'uncertainty principle' can begin to describe the air as a material, that when sensed, and experienced, is immediately affected and dramatically changed.

Right from top: *Proposal for a non-visible, functioning vase from acoustic-radiation-pressure*, 2010, still from a MAYA computer model; *Eye of the Storm*, 2011, schematic/drawing for a non-visible sculpture; Still from the studio; blown & compressed air components, 2011.



## Natalia Ernstman

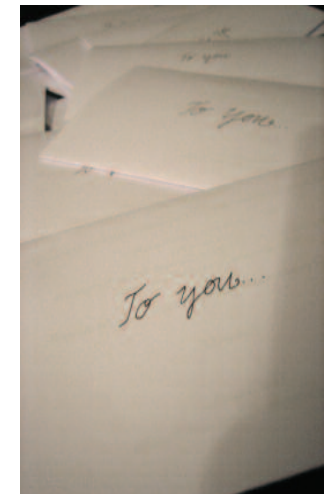
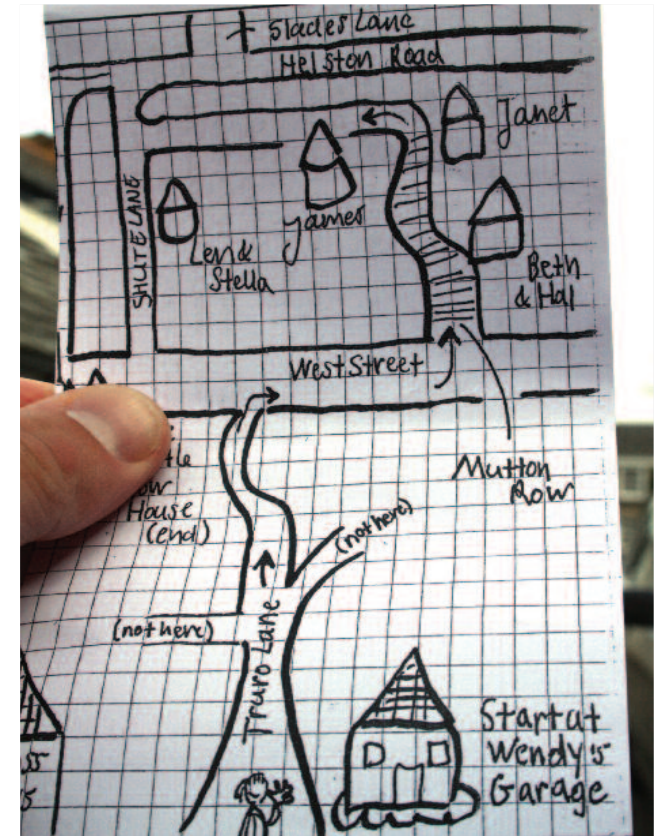
### Art as a source of learning for sustainability

Natalia's research explores how art can facilitate and contribute to learning processes in which communities explore, design and set-off on sustainable futures. It proposes that the current field of learning for sustainability is largely dominated by propositional ways of knowing with corresponding (conventional) methods. Numerous experiences of artists however show that art could be valuable as a means or catalyst in learning for sustainability. The research aims to develop a guide that can be used by educators and artists to address sustainability artfully and generate change.

The research is mostly practice-based and this year a contextual collaborative piece has been developed in the village of Penryn. This involved walking with local postman Paul over a period of two months and collecting stories. These included stories about being a postman, about the village of Penryn, love letters, change and loss, about home and neighbours. On the basis of these collected oral histories Natalia was able to create an audio piece that led its audience through the streets of Penryn; providing the opportunity to venture, listen, linger and muse about place, past and present (see: <http://thecloudcastle.wordpress.com>).

Following this project the research's focus has now moved to the village of Constantine, where the aim is to connect sustainability with an oral history project around quarrying. In this way, the subject of granite will be used as a stepping-stone towards issues of sustainability. The collecting of stories and the eventual audio piece will be employed as a means to engage the local community and stimulate thought and action.

Top: The map of a route developed as part of an audio piece based on the streets of Penryn. Below: People writing letters as part of the same project. <http://thecloudcastle.wordpress.com>



# Dr Daro Montag

Associate Professor Art & Environment

Daro's main research outcome this year has been his contribution to the Cape Farewell touring exhibition, Unfold. This exhibition moved from Vienna to London, before arriving at the Newlyn Gallery, Cornwall, in November. Daro's contribution to the exhibition included two works, both of which were inspired by experiences on the Cape Farewell 2009 expedition to the Peruvian Andes and Amazon. The first work was a packing-case containing twelve bags of RANE-CHAR, the crushed form of charcoal used as a soil conditioner and means of sequestering carbon. The project links contemporary knowledge about the mitigation of climate change with the ancient practice of using charcoal to improve poor quality soils, particularly in the Amazon region where it is known as *terra preta*.

The second work was a short film made in the rainforest in collaboration with Mat Wainwright. This film documents Daro's investigation into the behaviour of leafcutter ants as they encounter a drawing left in their path. The drawing, made with carbon and oil, at first confuses the ants until they learn to negotiate their way across this intrusion into their world. Exhibited alongside the film, the original line drawing has been embellished by the ants' tiny feet as they seek a safe route through the oil slick.

To accompany the exhibition were a series of public talks and lectures. The first involved a conversation between Daro and David Buckland, the founder and director of Cape Farewell, in which they reflected on the ten years of artistic engagement with the science of climate change. The second event, to mark the closing of the Newlyn exhibition, launched *ShortCourse/UK* with talks on the subject of journeys by Daro, Siôn Parkinson and Nick Edwards. The Unfold exhibition is continuing its tour until 2012 and is currently in the USA.

Other public talks by Daro include a guest lecture at the Sustainable Practice in Public Art symposium held at Manchester Metropolitan University in April and a paper at the Creativity and Place conference at the University of Exeter. In May Daro's RANE-CHAR project was shortlisted for the COAL Art & Environment Prize. This international event, held in Paris, has become the leading award for artists working with environmental issues.

Top: The RANE-CHAR packing case as exhibited as part of Cape Farewell's 'Unfold' touring exhibition. Bottom: Working with leafcutter ants in the Peruvian Amazon.





## Dr Sara Gadd

Part-time Lecturer and RANE Research Associate

For the past 12 months Sara has been working on a private Victorian Restoration project in East Cornwall, regenerating an acre of historical site with an environmentally sensitive approach. The garden embeds all of her key elements for a successful garden environment and integrates the use of design, art and creative practices throughout.

Working as 'Garten Design' Sara's practice is environmentally led. Having studied for five years at Cornwall's leading horticultural college Duchy, Sara embeds a thorough horticultural training and knowledge into all that she does, and is always integrating her art practice with her garden creation, generation or restoration.

Her practice emphasises the support of local makers and designers, as well as westcountry growers and nurseries, and aims always to create environments which integrate with their local microclimates and natural settings, encouraging wildlife and providing new homes for the local fauna.

Her practice always involves thorough research and investigation into the heritage of an area, environment or project. Wherever possible heritage outweighs breeding, renewable outweighs fossil power, water recycling overrides fresh supply and, above all, regional speciality, quality and knowledge is the primary focus.



Clockwise from top: Sara's sustainable garden at the Eden Project; quarried Delabole stone; Sara researching at Thornhayes apple orchard; Delabole slate water feature; floral planting in a Victorian border.



## Mat Osmond

Part-time Lecturer and RANE Research Associate

Two of Mat Osmond's recent image and text narratives, *Drawing on Sand* and *Drawing on Water*, have been published in the first two Issues of the Dark Mountain Journal, the second of which came out in 2011.

The Journal is published by the Dark Mountain Project, a network of environmentalists, writers and illustrators, which affirms the value of storytelling in a renewal of our shared understanding of what it means to be human in the face of large scale environmental change.

For more information visit: [www.dark-mountain.net](http://www.dark-mountain.net)



RESEARCH STAFF

## Susan Boafo

Award Leader: BA(Hons) Marine & Natural History  
Photography, and RANE Research Associate

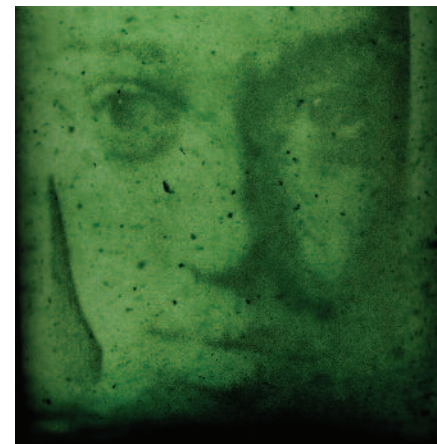
This year Sue has been elected a Fellow of The Linnean Society of London. The organisation is the world's oldest active biological society. Founded in 1788, the Society takes its name from the Swedish naturalist Carl Linnaeus (1707–1778), whose work led to our current naming of plants and animals and whose botanical, zoological and library collections have been in the Society's keeping since 1829.

The Society's Fellowship is international, and Fellows are drawn from all walks of life scientists, horticulturalists, artists and historians of natural history. The Society plays a central role in the documentation of the world's flora and fauna, recognising the continuing importance of such work to biodiversity conservation. Eminent Fellows of the Linnean Society include Sir David Attenborough and Charles Darwin whose theory of evolution got its first public airing at one of the Society's meetings.

Sue also took part in the group exhibition *Print!* at The Exchange Gallery, Penzance, during April and June 2011. Historical artists featured included Joseph M W Turner, John Hillard, and Hamish Fulton. Sue's photographs are created by millions of single-celled, aquatic organisms as they move towards sunlight to carryout photosynthesis.

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Susan Boafo, *Organs of Extreme  
Perfection*, 2009.



## Robin Hawes

Research Assistant

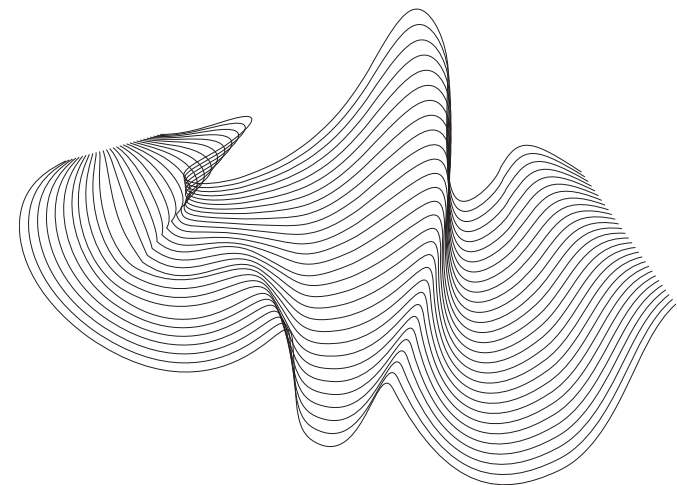
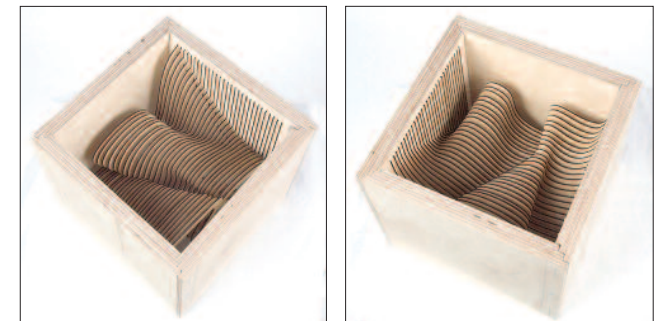
As well as working within RANE as a research assistant, Robin is also registered as a part-time PhD research student at the University of Wales in Cardiff where he is studying current neuroaesthetic and phenomenological theories of visual perception and their potential impact on contemporary arts practice. Robin's interest in 'Art & Visual Perception' originally developed from a fascination in human physiology and how it shapes the nature of our subjective experience. His current doctoral research is now focussed on how art can best contribute to ongoing debates in consciousness studies.

Despite many modern scientific advances, a definitive description for the nature of human consciousness continues to remain elusive. While both science and philosophy have developed differing approaches to tackling the consciousness problem, intriguingly, both disciplines nonetheless turn to art in order to support their mutual projects.

This year has seen Robin begin to develop a series of prototype artworks in response to current theories of visual perception, as well as present two conference papers.

The first of these – *Creativity & Consciousness: The ontological foundations of art* – was presented at the Transmission: Hospitality Conference 2010, The Art & Design Research Centre, Sheffield Hallam University (this peer-reviewed paper is now published online at <http://extra.shu.ac.uk/transmission/transproc1.html>). The second – *Art & Consciousness Studies: Catching ourselves in the act of perception* – was delivered as part of the 4th International Conference on Consciousness, Theatre, Literature, and the Arts 2011 at The Lincoln School of Performing Arts, University of Lincoln. This paper is also now in-press as a chapter in the forthcoming book 'Consciousness, Theatre, Literature and the Arts' due for publication by Cambridge Scholars Publishing in January 2012.

Images of work in progress  
(from top): CAD visualizations  
of a prototype sculpture, 2011;  
Plywood maquette of prototype  
sculpture (back & front views),  
2011; Original drawing for  
developing sculptural form, 2010.



## Dr Richard Povall

RANE Research Associate

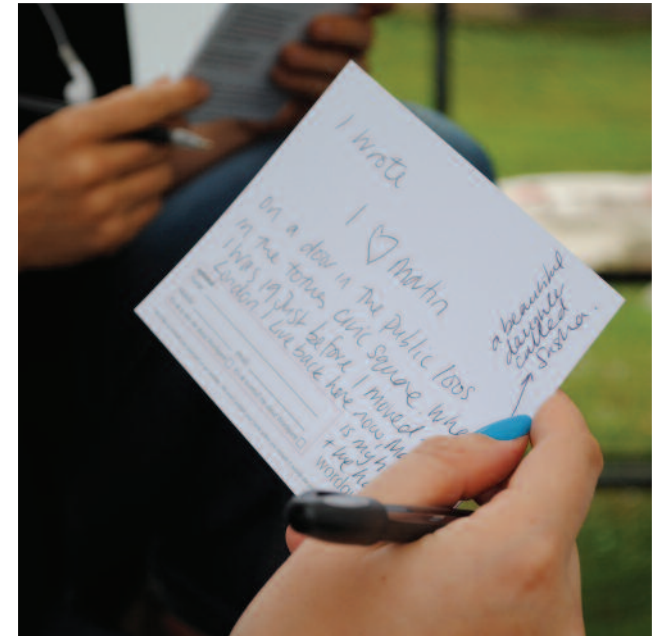
Dr Richard Povall continues his work as a cultural producer working with Aune Head Arts. In 2010 he became a Fellow of the Royal Society of Arts, and continues to be active on the editorial board of *Digital Creativity* (Routledge).

His work at Aune Head Arts has been focused on establishing a new space at Dartington Hall, and on developing a raft of new programmes to encompass creative projects and new ways of supporting artists working with the environment and with place. This has included the development of a project in which artists have led walks paying particular attention to night creatures, dusk creatures, an overnight walk, dawn, and new ways of listening and exploring the natural world. The project is called Flittermice & Hoots (Flittermice is the wonderful westcountry dialect word for 'bats').

Richard is also leading on the creation of a worldwide music event bringing people together and sharing expression of place through improvisation based around a common drone. This project launches early in 2012 in conjunction with The Arts at Dartington, and the Deep Listening Institute in the US. There are numerous broadcast partners, including Soundart Radio (Devon), WRPI (New York) and the BBC.

Richard became an informal member of the CIWEM Art and Environment group this year, and is currently developing an Arts & Ecology conference for the spring of 2012.

Top right: Sound 'memory box' made for the Power of Place exhibition, 2011. Bottom right: 'Celebrating words celebrating place', from a special Aune Head Arts event at the Ways with Words Festival, 2011.



## Simon Read

External Examiner, MA Art & Environment

Simon Read is an artist and senior lecturer in Fine Art at Middlesex University. His long-term project has been to explore ways in which, as an artist, he can contribute to the debate over environmental change. Simon has pursued this in a public arena as a representative of community interests in the development of coastal and estuarine management strategies in East Anglia.

As an academic, his contribution has included involvement via the 'Living Flood Histories' network managed by University of Gloucester, for whom he presented at a workshop and their final conference in June this year. In 2010 Simon presented the paper 'Beyond Commentary' at the annual RGS conference and this year was part of the same conference's Chairman's plenary panel 'Cartographic Imagination'.

Simon presented his paper 'Imagining Change' at the American Association of Geographers annual conference in 2011 and is now convening sessions for 2012 with the theme of 'Intervention and Embeddedness'. Simon is also now a member of the PLaCE research network of UWE.

Simon's studio environment has been dominated this year by a series of maps with the collective title 'Imagining Change'. His aim is to reflect upon particular coastal environments and their proposed management strategies and to explore the implications over the predictable future. In doing this, he plans not only to place himself in a position whereby he can contribute to the consultation process with some confidence, but also to use the maps as a basis for opening up discussion and encouraging a higher level of understanding of coastal and estuarine dynamics at a community level. He has also been developing initiatives relating to saltmarsh habitat defence works based on a study of the main drivers for change in a tidal environment.

Top: *Tidal Mitigation Barrier for Sutton Saltmarsh, River Deben, Suffolk, 2009.* Bottom left: *Predictive drawing of the Suffolk Coast between Kessingland and Southwold according to the Shoreline Management Plan, 2010, ink, pencil, and watercolour on paper, 5ft x 8ft, 2011.*

Bottom right: *The Entrance to the River Deben 2010, projected into the future until 2125, ink and watercolour on paper, 5ft x 6ft, 2011.*



### **Acknowledgements:**

Thank you to all those people both within University College Falmouth and beyond whose generous help has contributed to a successful year of MA Art & Environment and RANE Research Group related activities and events.

For enquiries about the MA Art & Environment award or the RANE research group, please contact Dr Daro Montag:

**[daro.montag@falmouth.ac.uk](mailto:daro.montag@falmouth.ac.uk)**

Photography by Bryony Stokes with supplementary images supplied by other MA Art & Environment students and staff.

Cover image: A detail from MA Graduate Freya Morgan's installation *Fairytales for a Mended Earth* 2011.

Design and layout by RANE research assistant Robin Hawes.



[www.falmouth.ac.uk](http://www.falmouth.ac.uk)



[www.rane-research.org](http://www.rane-research.org)



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