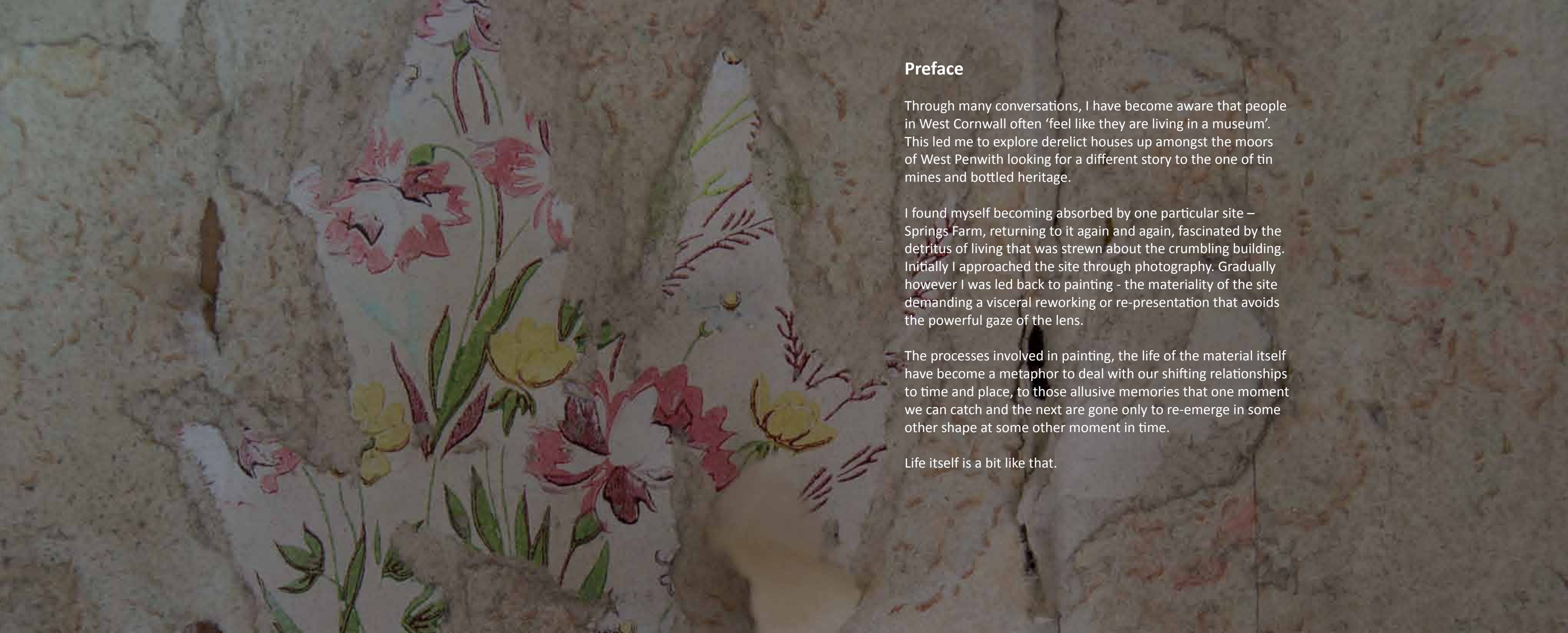


# Springs Farm

a peopled place  
veronica vickery





## Preface

Through many conversations, I have become aware that people in West Cornwall often 'feel like they are living in a museum'. This led me to explore derelict houses up amongst the moors of West Penwith looking for a different story to the one of tin mines and bottled heritage.

I found myself becoming absorbed by one particular site – Springs Farm, returning to it again and again, fascinated by the detritus of living that was strewn about the crumbling building. Initially I approached the site through photography. Gradually however I was led back to painting - the materiality of the site demanding a visceral reworking or re-presentation that avoids the powerful gaze of the lens.

The processes involved in painting, the life of the material itself have become a metaphor to deal with our shifting relationships to time and place, to those allusive memories that one moment we can catch and the next are gone only to re-emerge in some other shape at some other moment in time.

Life itself is a bit like that.

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# Springs Farm: a peopled place

## Veronica Vickery

An exhibition of paintings at University College Falmouth

6th - 11th September 2010

curated by Anne Hitchcock

### 1. Introduction

*Anne Hitchcock, independent curator*

### 2. Interview between Anne Hitchcock and Veronica Vickery

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## Introduction

The paintings Veronica Vickery has chosen to show after two years of study on the MA Fine Art course at University College Falmouth are deeply satisfying on a number of levels – the colours are warm and earthy with occasional flashes of something startling. They evoke the heather, bracken and gorse of the moors. The paint is layered, worked and reworked suggesting care and thought, and yet there are still those serendipitous moments where the paint appears to have taken over, dribbling and pooling on the canvas in ways which cannot have been planned or orchestrated. These are the paintings of an artist who is enjoying the exploration of her chosen medium, pushing and pulling and then allowing it to have its way.

To end a discussion of these paintings here would be to suggest that these works are simply about medium and process. Both are important, but above all these are paintings about place; about Cornwall. This is not the Cornwall of the holiday brochures with its sparking almost turquoise seas, golden sands and rugged cliffs. This is a lost land of moorland farmers struggling to make a living. It has little to do with the land of heritage and everything to do with a stark reality. The moors of Penwith are a landscape in decline. As in so many other parts of the country, Cornwall's moorlands relied on farming to maintain the balance between grassland and wasteland. As the farmers have left the moors, no longer able to make a living, the bracken and gorse have taken over and the abandoned farmhouses crumble and rot. It would have been easy for Vickery to produce paintings of dilapidated granite farms on open moorland. She has chosen a different route which forces the viewer to consider, not the beauties of nature, but the livelihoods lost and the people displaced. These works are full of people, but the people are just outside the frame. Their presence and their absence are marked by all that they have left behind – the tables, chairs, photographs, children's toys.

In using absence to suggest presence, Vickery follows a rich tradition in painting. She herself has spoken of the influence on her work of early Dutch painters such as Vermeer. But other connections may be made and parallels drawn. Earlier this

1. Dexter Dalwood, *Manderley*, 2009, 200 x 250 cm, Gagosian Gallery
2. Vilhelm Hammershøi – *The Poetry of Silence*, Royal Academy of Arts, London 2008



Fig. 1  
Dexter Dalwood, *Manderley* 2009  
Fig. 2  
Vilhelm Hammershøi, *Sunbeams or Sunshine. Dust Motes Dancing in the Sunbeams*.1900  
Fig. 3 (overleaf)  
*A Shelter for Daydreaming*  
each panel 120 x 160 cm, triptych

year Dexter Dalwood showed his modern-day history paintings at Tate St Ives<sup>1</sup>. His large and colourful paintings depict places such as *Manderley* (2009), without Rebecca . Dalwood's interiors only suggest their famous occupants. In their use of tonality, line and perspective to create an atmosphere which is vaguely unsettling, parallels can also be drawn with the work of Danish painter, Vilhelm Hammershøi who in the early 1900s produced over sixty paintings of the interiors of his apartment<sup>2</sup>. All such parallels are interesting and may be illuminating. But it is in the relationship of Vickery's paintings to the here and now that their real significance lies.

In the end, despite their lack of sea and cliffs, Veronica Vickery's works are deeply Cornish paintings which explore an aspect of life only glimpsed by visitors, but which will strike a chord with anyone who lives here and truly loves this strange, marginal land.

Anne Hitchcock

August 2010



## Interview between curator Anne Hitchcock and Veronica Vickery, 7<sup>th</sup> July 2010

Anne: *How long have you been down in Cornwall?*

Veronica: Ten years ... well, nearly ten years.<sup>3</sup>

Anne: *Why Cornwall?*

Veronica: I had been to Cornwall camping with my children for quite some years, using it as a bit of a bolt hole when things were difficult.

Anne: *Has the experience of living here been very different?*

VV: No, because although I had used it as a bolt hole, I didn't move with any blinkers on. I was always aware that there was a large concentration of artists down here. I'd long been interested in artists like Peter Lanyon, probably since my late teens, so there was a part of me that was really drawn to Cornwall.

Anne: *Were you practising as an artist before you came down here?*

VV: Yes, tentatively so, trying to ..... but I was also working and a single parent with four children. Even so I've always done something (creative). You find a way of doing something which keeps you going. There was always something which allowed me to cope with family and not being an artist, whether it was helping out in a pottery studio or gardening.

Anne: *It's still quite a jump from gardening to painting....*

VV: It's what you do. And don't forget I had four children. You do whatever you can that's slightly creative and slightly around physically manipulating things.

Anne: *And something which enables you to see the physical results of what you're doing... I'm going to bring you back now to these extraordinary paintings. There is obviously a strong connecting thread running through them. It isn't just about the way in which they are painted. There is something else which connects them, and I*

Fig. 4 (right)  
Springs Farm

3. Until moving to Cornwall ten years ago, I had never lived in any one place for more than three years - one day I will do a project based on all the places I have lived.... Moving to Cornwall in 2001, represented the first time I felt able to 'settle' or 'make home' anywhere.





most 'direct' because there's very little to get in the way between what's going on in your head and the mark that you end up with on the canvas.

VV: The thing about painting is that, to a degree, the materials take over. They have a life of their own. They mix in certain sorts of ways; they move into each other; they layer. Different things happen when you take away and you excavate. There's that whole process of painting that's really important. Some painters will paint in a way that's almost like colouring in areas and everything's very flat, whereas for me it's very much about building up the painting, but also excavating back. It's a two-way process. So it's about the materiality of the medium, but then relating that to the site I'm exploring.

Anne: Perhaps we can move on to talk a bit more about that site. You said it's a place called Springs Farm?

VV: Yes

Anne: And where is it?

VV: I don't like to say too much about where it is, because I'm really interested in not objectifying these derelict sites, and if I actually say where it is then I'm turning it into an object; turning it into an object of desire. That's a danger and I don't want to do that.

Anne: Do you see it then as being more generally illustrative of all such sites? Is it more an example of something that's going on rather than being a very specific place with those very specific connections?

VV: Well it's both, because as soon as you start to investigate a specific place then you get more and more sucked in to those specificities. So the paintings couldn't be of any other derelict cottage, but they are referencing all the other derelict cottages strewn around the moor. The starting point for that came from a conversation I overheard. I was doing a residency at The National Trust and I heard someone talking. He was one of the wardens and was brought up in Zennor which is just a couple of miles along the coast west of St Ives. It's amazingly beautiful countryside and it's extremely 'des res', millionaires' mile - very exclusive now. He was



Fig. 10-13 (right)  
photographs from Springs Farm series  
Fig. 14 'Flower' (study, 120cm x 100cm,  
2009)

asked if he would ever go back to Zennor and his reply was 'Only in a box'. That was really poignant for me because it illustrated how the connection between the working landscape and being able to live there has been lost.

Anne: *Do you think that's a problem in Cornwall?*

VV: It's a huge problem in Cornwall. The statistics are probably a little bit out of date, but seven or eight years ago West Cornwall had the largest gap between average household income and house prices of anywhere in the country, except the borough of Kensington and Chelsea. And now there's something like an eleven-year waiting list for local authority housing. Numerous kids are sofa surfing; parents are putting caravans at the bottom of gardens to create extra space as they get older. There's a huge problem of homelessness - it's hidden homelessness. But it's huge.

Anne: *Presumably there are all the other problems that go with that, such as villages dying because of the proliferation of second homes...*

VV: Then you have local people who feel like they're living in a museum. A lot of money from various European funds has gone into the area to smarten it up by, for example, putting very nice granite pavements down; or, as in St Just, burying all the overhead cables. Nice seats and nice new signage. All the mines around us have been set in cement now so they are no longer going to decay back into the landscape. The Cornish way, as I understand it, is when a building is no longer useful or needed in that particular form they *scat* it down, knock it down, and then re-use the granite for something else. Well obviously that process is no longer going

Idyll or illusion? Every urban dweller has an idealised country cottage painted in their imagination. Wouldn't it be fantastic to live in the country...someday. But can we really live the rural dream if we had the chance? For many of us those romanticised views of country living would probably turn out to be a nightmare. Our expectations are too high. But why spoil it all by putting it to the test? Why not bring the rural dream to the urban reality?<sup>4</sup>



Fig. 15-16 (above)  
Nathan Coley *Show Home* 2003  
Fig. 17 (right)  
*Coronation House* 2009

4. <http://www.locusplus.org.uk/coley.htm>



to happen. Then that whole living tradition, that living heritage becomes ossified. I think that's a real problem. I wanted to find some way of creating a different narrative to the large meta-narrative of heritage, the feeling that the identity of a place is commoditised and sold to tourists. That's how we make our money now.

Anne: *Perhaps you can explain to me how in such circumstances a place like Springs Farm is just left to decay, because given what you've said I would have expected somebody to snap it up and gentrify it.*

VV: There's a whole series of these places around the moors. But what's quite interesting, if you try to find out much about them, it's very difficult. Despite the fact that it (Springs Farm) was lived in until the mid-eighties there's no land registry entry for it, so as a house it doesn't actually exist. What happened as I understand it in Cornwall, and in other remote communities, property would pass down from father to son or groups of sons.

Anne: *And it was never actually sold....?*

VV: It was never actually sold, nor was it ever formally agreed who owned what. Get to the 21st century and no-one can do anything with it because no-one really knows exactly who owns it and it doesn't quite exist.

Anne: *When you first came across this site were you actively looking for places like this, or was it really one of those serendipity moments?*

VV: It all goes back to a residency I did with The National Trust in 2008. I came across this tiny little cottage called Annie's cottage which was an 18th century, one-room croft at Porthmeor. Inside were four sets of old iron bunk beds. I was just fascinated by this. I later found out from the warden who used to play there as a boy that they were left there by the Army Training Corps who camped there when on manoeuvres. I had imagined that the beds were something to do with refugees in the war, maybe children brought out of London and evacuated to Cornwall. So it was that incident, and then starting to notice that actually there were a lot of these old empty properties around. With old farm buildings you can't do them up to live in them, you can only do them up as holiday lets because of



Figs. 18-20 (left)  
*Annie's Cottage* Porthmeor  
Figs. 21-23 (centre)  
*Coronation House* Bosulow  
Fig. 24 (right)  
Cottage below Kenidjack Common

planning regulations. With the problem of homelessness, it just seemed the two didn't balance out.

Anne: *Did you set out to find these places?*

VV: I set out to find them with a view to doing the estate agency project which I was working on at the time. But I found myself just getting more and more drawn to Springs Farm. I think the reason for that is because it's full of so much detritus. A lot of the empty cottages have been cleared out. But this one is just full of stuff. It's lying there and rotting. There is a weird mixture of farm implements alongside cooking utensils, and children's toys with plastic flowers...

Anne: *Are they the flowers that appear in the paintings?*

VV: Yes. They're in the room which is on the front left of the cottage, and was the front room. I'm guessing that there was a vase of plastic flowers on the rather hideous '80s tiled mantelpiece that's in there. There's a real mix of beautiful and quite ugly stuff, all in together. A lot of it references a very particular period.

Anne: *Why didn't you just go in and photograph it?*

VV: That's what I was doing to start off with. I was investigating it photographically. I have thousands of photographs of these abandoned buildings, and Springs Farm in particular. When I started showing them people were absolutely fascinated by them. But I don't see myself as a photographer and I think all along I saw them as part of my research process, my sketchbook. I didn't see them as finished pieces of work. I remember once showing them alongside some paintings. People almost ignored the paintings, focusing instead on these photographs, and I thought this is not what I want to do.

Anne: *Are we back to objectifying the place again?*

VV: Precisely! It's this thing around desire, and it seems that the photographs could only function in relation to that. People were so absorbed by the romantic notions we have about the old, the lost and the decaying that they weren't prepared to look anywhere else.

*'Lady of silences  
Calm and distressed  
Torn and most whole  
Rose of memory  
Rose of forgetfulness  
Exhausted and life-giving  
Worried reposeful  
The single Rose  
Is now the garden  
Where all loves ends'<sup>5</sup>*

Fig. 25 (right)  
*The Single Rose* 160 x 190 cm

5. T.S. Eliot *Ash Wednesday* 1930, lines 66-75



In *Twilight Memories* Andreas Huyssen<sup>6</sup> explores the relationship between remembering and forgetting at the beginning of the 21st century, in an age of global connections marked by absorption with the past. Memory is based on representation; when we remember something it is not an actual experience of something from another time, it is a re-presentation<sup>7</sup>. From his initial discussion of memory, Huyssen goes on to discuss the relationship of memory and amnesia to the cultural conditions of post-modernity. He suggests that the 24hour nature of a world marked by instant entertainment and the information revolution, is also marked by the condition of amnesia, while an attempt at reparation is obsessed by memory [and heritage], these conditions have/are transforming the relationship of past, present and future, and blurring or dissolving the territorial and spatial coordinates of our late 20th century lives<sup>8</sup>. Post-modernism, for Huyssen, which is chaotic, fragmentary and free-floating (as opposed to the over-riding histories of Modernity and the Victorian) is marked by a need for 'temporary anchoring'<sup>9</sup>:

'Memory is no longer primarily a vital and energizing antidote to capitalist reification via the commodity form, a rejection of the iron cage homogeneity of an earlier culture industry and its consumer markets. It rather represents the attempt to slow down information processing, to resist the dissolution of time in the synchronicity of the archive, to recover a mode of simulation and fast-speed information and cable networks, to claim some anchoring space in a world of puzzling and often threatening heterogeneity, non-synchronicity and information overload.'<sup>10</sup>

The photographs were almost too easily accessible. I wanted to work in a way that was the opposite of that sort of process.

Anne: *Did you find that you were influenced by other artists, maybe in the way they had approached subjects like this?*

VV: I had been looking more at cultural geographers, particularly Caitlin deSilvey. She did a project a few years back on Montana homesteads in the United States. She's really interested in how you go about archiving a site and trying to find ways to allow the site to speak - archiving without preserving. She started to look at how the original inhabitants had done their own archiving, as we all do. We all have things sorted in drawers, or in my case not sorted in drawers. She started trying to work with the systems which the original inhabitants had used instead of setting up her own. She also took items and returned them to function. Rather than, say, taking a door knocker and putting it in a museum case, she put it back as a door knocker so its function was returned. That was one thing that interested me, and obviously artists like Mark Dion who has worked with archiving.

*'April is the crullest month, breeding  
Lilacs out of the dead land, mixing  
Memory and desire, stirring  
Dull roots with Spring rain.'*<sup>6</sup>

Fig. 26 (Right)  
*The Cruellest Month* (160 x 190 cm)

6. TS Eliot *The Wasteland* lines 1-4

7. Andreas Huyssen, *Twilight Memories: Marking Time in a Culture of Amnesia* 1995

8. Memory is based on representation; when we remember something it is not an actual experience of something from another time, it is a re-presentation [an idea etymologically linked to that of resent: from the Latin sentire, to feel re again pre before].

9. op cit. p.20

10. op cit. p. 7



Anne: *None of these are painters.*

VV: Not at that stage. At that stage I was still playing around with photography; investigating the site and looking at artists who looked at sites. And then I started being drawn back to painting, feeling like the site really needed a visceral response. The camera is too instant. It's just 'click' and it happens. I wanted to look at something that was much more about re-presenting, which is to do with memory, and memory is to do with what was yesterday, and is today, and will be. It's a process and it's not static. That's what I was interested in.

Then about this time I came across an artist called Matthias Weischer from Leipzig. He's a contemporary artist who came to prominence in about 2002 or 2003. He works mainly from collaged images of interiors in magazines. The interiors he works up are totally fabricated, but there is this whole feeling that there could be someone there. Is someone coming back? Where have they gone?

Anne: *That's something we didn't talk about with these paintings. There is a very strong feeling of the presence of somebody just outside the picture.*

VV: Yes. Weischer's paintings absolutely captivated me. In terms of subject matter, he wasn't referencing a particular site and that's very different to my work. Specific site is very important to my work. But playing with interiors and stuff that's in

Matthias Weischer, a painter originally from Hungary, who having studied under Neo Rauch, became associated with the 'Leipzig School' that achieved unprecedented hype in 2004. Between the years of 2004-7, Weischer's paintings move from depicting near empty corners, 'indeterminant spaces... that evoke a bareness born of poverty'<sup>11</sup> and that French critic Thibaut de Ruyter describes rather dismissively as being corners that are 'familiar and protective structural non-spaces where a human being occasionally decides to hang out for a while'<sup>12</sup> to becoming increasingly complex, filled with objects and signs of human presence/absence.

The more recent paintings depict deserted rooms which have a feeling of being forgotten in time, they are 'voids, which remind us how fleeting our "certainties" really are'<sup>13</sup> They are as if someone just left while also having the sense of the inhabitants being long gone; uneaten fruit in a bowl on the table, rubbish on the floor, a window left open, a lamp left on. They are fragments of lives held in time, held in paint. They are or were dwelt-in places; they hold out the hope of being lived in again.

Will someone return?



Fig. 27 (above left)  
Matthias Weischer *Oberlicht* 2006  
Fig. 28 (below left)  
Matthias Weischer *Schild* 2007  
Figs. 29-31 (this page)  
*photographs from Spring Farm series*



11. Susanne Pfeffer p. 4???(box above, check)

12. Thibaut de Ruyter, 'Les Coins De Matthias Weischer/Matthias Weischer: Collisions and Corners', *Art Press* (2006), 42-47.

13. Rudij Bergmann, 'Nobody Lives Here Anymore', in *Matthias Weischer: Malerie/Painting (Ostfildern: Hatje Cantz, 2007)*.

the recent past and present absence is very similar. In terms of painting, I used to paint a long time ago and it was always very gestural, like Lanyon. I was influenced by landscape. I never did anything fiddly. I'm not a fiddly painter, or that's what I thought. Straight lines, me? No. Anyway I saw Weischer's work and I saw the real mix between layering, texture and paint. There was that yum factor of paint, but also structure, and line, and canvas treated as surface. So it's surface, but it's also history. It's the materiality of paint processes, and the materiality of the site which, for him, comes out of his collage and his iconography. He references material objects, but his work is very much about the processes that he's working through as well. And then there's this whole thing of structure and perspective. It's quite an eye-opener.

Anne: *I understand you have used rulers in some of these paintings, or shouldn't I say that?*

VV: I was always taught that rulers are not allowed! My mother painted for years and according to her no artist ever uses a ruler in their work. You can draw a line

The paintings of Karin Mamma Andersson are a revelation: often strange unsettling interiors that owe as much to the *bête noir* of film as they do to the harsh northern light of her native Sweden; a mix of idiosyncrasy, perhaps even of the outsider, whilst directly referencing the history of painting. Painted images appear almost indiscriminately, breaking down any sense of an objective reality or of a system of representation, self-consciously drawing us back to the process of making, to the materials and the picture surface. Perhaps with these works it is more fitting to talk of amnesia<sup>14</sup> than memory...

Mamma Andersson is first and foremost a storyteller, of enigma, with her more recent work 'calling into question the nature of time, space, illusory objects, and the relationships between them... [appearing] to propose an inverse relation between images and the possibilities of the real'.<sup>15</sup> There is something familiar about the world of these paintings that draws you in, 'rooms are always under the influence, both the inhabited and the deserted, it is in the rooms we live our lives - or lived our lives'<sup>16</sup>, but they also depict a world in a 'progressive state of decomposition'<sup>17</sup>, of instability. Inside and outside are inverted, conventional categories are intermingled, boundaries are elastic.

The breakdown, the effective of destabilised vision and the deconstruction of conventional and rational boundaries, takes the onlooker from the visual to the tactile, from the narrative to the physical. In a similar way to the work of Weischer, the paintings of mamma Andersson also create that space for a temporary anchoring.

These paintings are illusive, they need time...



Fig. 32 (above)  
Karin Mamma Andersson *Leftovers*, 2006  
Figs. 33-34 (right)  
*Studies 1 & 2*, 22 x 34 cm each

14. Kim Levin 'Under the influence' in Andersson 2007 (no page numbers)

15. Amnesia - recalling the work of Andreas Huyseyn (1995) and his discussion on the relationship between remembering and forgetting at the beginning of the 21st century and the cultural conditions of post-modernity.

16. Midori Matsui 'In and Out of The Visible Frame' in Andersson (2007).

17. Mamma Andersson quoted in Kim Levin, op cit.

freehand, but if you use a ruler to draw a straight line, it shrieks at you. But I quite like that.

Anne: *So it's alright to tell people that you use a ruler?*

VV: I now use rulers. I use straight lines and edges. But sometimes I'll choose to do a hand-drawn line because it gives something different.

Anne: *We've talked around these images and this site a lot, but I'd like to ask you to talk more about your practice generally. From the things you've said, the production of this series of paintings marks quite a shift in your practice. Could you talk about some of the things you were doing before you began this series?*

VV: On the surface it looks like a shift but actually it's not. It is a shift in the sense that a few years ago I wasn't painting, and people coming to see this show won't expect paintings. They'll probably get a bit of a surprise because that's not how they think of me. But the impetus comes from exactly the same place. It's a socio-political drive. Before this I was working in off-site locations and curating projects. A whole mix of things came out of the residency with the National Trust all exploring the same sorts of ideas around the commoditisation of identity, culture, heritage. I ended up with things that ranged from a sculpture installation to events where a shire horse was brought in to cut the furze.

Anne: *These are all things that involve other people working collaboratively. Not to labour the point but to come back to the painting again, that's a very solitary, very personal, and very direct experience. Do you see that as being a real shift in your practice? Will you continue along this sort of course or do you think you'll go back to the more collaborative approach?*

VV: I've wondered about this myself. Part of it has been around me needing to reclaim some personal headspace, I suppose – I have a son who has been sick for nearly a year and a half. So there has been a personal imperative as well as one that's come out of the practice. It's also allowed me to realise that is ok. That solitary studio space is actually a good space for me personally. So I will continue that. How I see it is that the different parts of a practice talk to each other. I heard

*'Because I know  
that time is always time  
And place is always place  
And what is actual  
is actual only for one time  
And only for one place'<sup>18</sup>*

Fig. 35 (right)  
*Long Gone 1*  
150 x 190 cm

18. T.S Eliot *Ash Wednesday* 1930, lines 16-19



Francis Alÿs, in an interview with curator and critic Catherine Lampert<sup>19</sup>, talks about the relationship of his paintings to his more widely known work the social happenings. Several distinct threads run through the conversation: Alÿs describes himself as a 'storyteller', his work being a direct response to the socio-political context in which he is locationally immersed; his practice is process based with a continuous conversation running across and through its various forms; viscerality and intuition are as much a part of his process as discursive reflection and analysis.

Often at the time of making a painting or series of paintings there is not a direct relationship that is apparent between these works and other forms. The paintings are intuitive; the connections only become apparent at a later date. Alÿs describes the act of painting as being a slow process, a never-ending activity, images for him are never really finished, they take on their own lives. He sees painting as being a medium that is more digested, offering a different, perhaps broader way to engage with an audience. Painting allows him the chance to develop a generic figure that maintains a distance with the character. This questioning of viewpoints, of distance and proximity, and the role of various forms of documentation within this, runs throughout the different forms of his work (fig 45). He talks about how the video documentation of the Lima Project was cold compared to the emotionality, and collective belief of the actual event. The paintings that relate to this work are part of the residue of the work. Although they do not try to document the work in a conventional sense, they put something differently, or add another dimension.

an interview recently between Francis Alÿs and Catherine Lambert<sup>19</sup>. I had known Francis Alÿs for Faith Moves Mountains (2002), which is the seminal piece that we all know him for. I thought 'What is he doing? He's talking about painting.' I had no idea he was a painter! What he was talking about was how his painting relates to the rest of his work. This is my metaphor - I see it as being a bit like a cube. The parts that drive you, the things that obsess you, the core of what you do, are in the middle. Then the cube presents different faces according to what is appropriate at the time.

Anne: *And the face of the cube you are presenting now is the painting?*

VV: It is the painting. Alÿs talks about how he paints when he's got something to say that can't be said in any other way.

Anne: *Which you might also say.*

VV: It sums up my need to paint for this project.

Anne: *Veronica Vickery, thank you.*



*'A personal encounter with a place makes a radical impact on the form of the work and my needs in terms of functioning and expressing if you want... The reality of the city is quite filmic, edging between the reality of what you look at close up and the distance that's provoked by [on-looker from a] distance is subtle. It still has shocks on the street that disarm me in terms of understanding it or integrating it.'*

Francis Alÿs<sup>1</sup>

Fig. 36 (above)  
Francis Alÿs *El Soplón* (The Scavenger)

19. Francis Alÿs in conversation with Catherine Lampert, *Painting Present: Francis Alÿs* (Tate 2003)



Fig. 37 (above right)  
*The Continuous Presence* 42 x 30 cm  
Fig. 38 (below right)  
*Redundant* 42 x 30 cm



## Veronica Vickery Biography

### Exhibitions

- 2010 MA exhibition UCF (September)
- 2008 Out of Bounds, The Exchange, Penzance
- 2008 Installation & performative events at BOS-08, BOSarts
- 2008 Artist-in-Residence, National Trust in West Penwith
- 2007 Invigorate Seminar, ALIAS, The Exchange (Newlyn Art Gallery)
- 2007 Just Re-Located (Heritage Centre 2025) MoreCornwall

### Awards & competitions

- 2010 John Moores 2010 (Shortlisted stage 1)
- 2008 Arts Council England, Grants for the Arts, R&D award

### Curatorial and project management

- 2009 - date Co-director BOSarts
- 2009 This Weekend...? BOSarts
- 2008 BOS-08, BOSarts
- 2007 'Just Re-Located (Heritage Centre 2025)', Botallack, More Cornwall
- 1998 'Museum of the Future' artist-led community installation SAW

### Conferences

- 2010 Creativity and Place University of Exeter (paper)
- 2010 The Falmouth Convention (invited 'artist expert', Assembly fieldtrip)

### Published Writing

- 2009 Contextually Sited Art Practice in Rural Areas  
a-n <http://www.a-n.co.uk/nan/article/506255>  
Art Cornwall [http://www.artcornwall.org/features/veronica\\_vickery\\_contextually\\_sited\\_practice\\_in\\_rural\\_areas2.htm](http://www.artcornwall.org/features/veronica_vickery_contextually_sited_practice_in_rural_areas2.htm)

Fig. 39  
*Long Gone 2*  
160cm x 190cm (work in progress)  
Fig. 40 (overleaf)  
Untitled, diptych, each panel 25 x 25 cm





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- Nathan Coley, 'Show Home', (Curated: Locus+, 2003), <http://www.locusplus.org.uk/coley.html>
- Dexter Dalwood, Dexter Dalwood, (exhibition) Tate St Ives 2010
- Vilhelm Hammershøi, The Poetry of Silence, (exhibition) Royal Academy of Arts, London 2008
- Catherine Lampert, 'Painting Present: Francis Alys', in Tate Shots (UK: Tate, 2003), 96:00 mins, <http://channel.tate.org.uk/#media:/media/26195476001&context:/channelsearch?searchQuery=painter&p=2>
- Karin Mamma Andersson, Exh Cat: 5 May-5 Aug 2007 (Stockholm) bilingual edition
- Caitlin DeSilvey, 'Salvage Memory: Constellating Material Histories on a Hardscrabble Homestead', *Journal of Material Culture*, 14 (2007), 401-24.
- Andreas Huyssen, *Twilight Memories: Marking Time in a Culture of Amnesia* (New York: Routledge, 1995).
- Ann-Sofi Noring, 'Mamma Andersson', (2007).
- Susanne Pfeffer, "'Everyone Carries a Home inside Them" (Franz Kafka)', in *Matthias Weischer: Simultan*, ed. by Susanne Pfeffer (Ostfildern: Hatje Cantz, 2004).
- Matthias Weischer, *Matthias Weischer: Malerie/Painting* (Ostfildern: Hatje Cantz, 2007).

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