

Processing



Acknowledgements

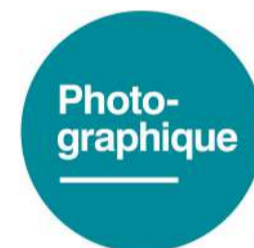


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Processing: foreword

Deriving from what is universally recognised as a, perhaps clichéd, photography reference, the title 'Processing' aims to reveal layers. In its literal understanding, the noun processing can be defined as 'a series of actions or steps taken in order to achieve a particular end'. In this essence, the term processing is understood as part of a masterplan: a series of autonomous steps on the road to realisation. It is in this spirit that the project began.

It is not a coincidence that the theme of LOOK/13 asks what happens when the photographers turn their lens on themselves. Speaking with photographer Kevin Casey about his ongoing Chamber project, our conversations quickly focused on how public exposure for this previously unseen work could help advance it. Questions arose: what mechanisms in the exhibition process would ensure development of these works? How would critical feedback inform or even change the working process?

Further conversations with Stephen King and McCoy Wynne both revealed that they had also been studiously working on unseen projects. Stephen's engagement with 'desire paths' had seen him at a pivotal point in his project, regularly visiting Ireland to develop new avenues for the work. McCoy Wynne, the partnership of Steve McCoy and Stephanie Wynne, had spent the last year visiting and photographing primary triangulation points. It is a five-year project spanning the entirety of the UK. At this early stage they had been developing their thoughts about how the work will grow.

To instigate these thoughts collaborations with writers were instigated. Each took their own organic form shaped by ongoing conversations. Kenn Taylor collaborated with McCoy Wynne by accompanying them on visiting their next triangulation point. Linda Pittwood critically responded

to Stephen King's work producing an app that engages with the ergodic; presenting the viewer a choice of pathways. Joni Karanka chose to write a personal response to Chamber.

The diverse collaborations mirror the diverse subject matter in each of these photography projects. However there are striking commonalities between the works. It is clear that all the photographers are united by an engagement with research driven documentary photography. These three bodies of work have immediate associations with a particular environment; from the omnipresent trig points adorning the treacherous high ground to the solitary isolation of the hyperbaric chamber.

The advancement of technology casts a shadow over the subject matter. The complex systems of the hyperbaric chamber also cater for those who weren't privy to the dangers of deep-sea exposure yesteryear. Trig points seem almost unbelievable, to those of a particular age, in the era of mobile devices, tablets, Google Map and GPS. The new, unofficial pathways beaten into the environment represent a unique spatial intervention and a lucid insight into a psychological code of being within the urban environment.

Processing is not an endeavour to simply present a series of finished photographic works. Rather it is a juncture in the development of these bodies of work; one that seeks to instigate dialogue in order to raise new questions and potentially lead to new discoveries and questions.

I would like to thank Arts Council England; Jason Jones at the Cornerstone Gallery; Patrick Henry, Harjeet Kaur and the team at LOOK/13; Anghard Williams; everyone who contributed or supported our crowdfunding campaign; David Sedgwick and finally the enthusiasm of the photographers and writers involved in the project.

Jack Welsh, Processing Curator

Chamber



Kevin Casey



There seems to be only a few reasons that drive a photographer to carry out a long term project: payment, they were driven by a personal fear/obsession or in pursuit of a glorious image in a frame in their heads. The image presented to us in Kevin Casey's *Chamber* is reminiscent of the film *Abyss*. Through the screen we see a man sitting in a small chamber. He could be miles away, somewhere we can't reach. In reality he's behind just a few inches of metal and cables, locked away in a pressurised environment. The fragility of the image stands out. It's reassuring that there's a photograph of this; photographs are proof of somebody having been there, watching.

I wonder if a fear of small-enclosed spaces motivated Kevin to start *Chamber*? Or are hyperbaric chambers worth telling a story about? If I were taking the photographs, it would be out of fear. The clearly defined walls of an isobaric chamber seem comforting by comparison. Maybe I read the work as a story of overcoming fears, bringing them under control and finding peace.

Speaking with Kevin about his thoughts does make a difference in how I read the

photographs. There are more smiles than grins of fear. The hyperbaric chamber itself is cold, possessing a slightly dated look. Well-designed and hardy technology is consistent. You can walk into both a World War II submarine or a modern steel plant and find almost identical pieces: pipes, levers, locks, release valves, hand-wheels. The chamber is no different. The clean lines of the digital era are all gone, and we venture back to the future as it was imagined in the 1950s. All those cold lines and heavy doors are there to save lives. The relationship between the staff and patients who use these chambers must be close to unique. Watching over long periods of time from behind a few inches of metal, the medical staff become their sole companions in the chamber.

Of course the bends is the core reason why these chambers exist. The condition, were divers develop aches and nervous conditions due to gasses becoming free during a decrease in pressure during ascent, is potentially life threatening. Placed quickly enough into a hyperbaric chamber, these gasses are transported around the body the way they were meant to.

Joni Karanka

Kevin Casey in conversation

Jack Welsh: What motivated you to start 'Chamber'?

Kevin Casey: It all started from the stories and events that my dad would tell me from working on offshore oilrigs and boats as a diver for over 30 years. As a child when he would return from long haul trips of 1-4 months with stories (some true, some dramatised for bed time stories) of his diving experiences and working on the rigs.

I think the memory that has always stayed with me from when I was a child - and what may have been the major factor in starting the project - was when I first realised my dad had suffered a bad "bend" (more commonly known as 'the bends' - when the precipitation of dissolved gasses turn into bubbles inside the body on depressurisation). I remember when he came home from a trip and spent most of his time doubled up on the sofa or in bed in a state of agony. When I asked my mum what was wrong she said that "your dad's got a bad case of the bends". I had no idea what that was. When you know someone who has the condition, you can't see it or hear it; you are just helplessly witnessing a loved one in pain. The only thing that could help him was a series of sessions in a hyperbaric chamber.

I used *Chamber* as the title for the works because of those questionable connotations coupled with how staff and patients in the unit refer to it during treatment: "Just going in the chamber." Although you enter at your own discretion and are in constant contact with a team of doctors and technicians, it can be a very isolating experience. You are sealed in this claustrophobic metal container and locked in. Although you hear some background noise it is fairly silent apart from the noise of air or gas being pumped in and out of the space; it is almost a micro version of solitary confinement and quarantine. I wanted to capture the essence of isolation for the patients as well as the surroundings themselves.

JW:



JW: You've travelled around the UK documenting different decompression chambers. Why did you feel this was important?

KC: From a personal perspective I wanted to investigate the experience that my dad and his friends had told me about the hyperbaric chambers. When I first started to photograph the surroundings it is very captivating. The technology seems both dated and futuristic at the same time; almost like a scene from a Kubrick movie. I also feel like the use, understanding and knowledge of hyperbaric medicine and people who use it for treatment is almost non-existent. I feel that it has been overlooked or forgotten about but as I have found out, it can be used for a variety of treatments.

JW: Why did you choose to document the facilities, staff and patients of these chambers as opposed to addressing just one of these elements?

KC: For *Processing*, I have edited the work to mainly focus on the units, facilities and technologies used. I have used a limited amount of patient portraits to encourage the viewer to try and piece together a form of narrative. This narrative is slightly abstract and not as definitive as a direct case study of a single patient, which may look like a medical report.

There is a lot of information and possibly several different projects that could be formed through the work that have already begun. As *Chamber* is still developing, I consider the newspaper and exhibition as tools that will help me to refocus on the outcomes of the project and decide which direction the documentary needs to go in. This was one of my main motivations in starting the ongoing conversation with you that instigated *Processing*.





JW: A few months back we discussed that when shooting the project, you observed that many patients in these technologically advanced chambers were primarily middle age men who were subjected to frequent saturation diving years before the risks were fully understood. Do you consider 'Chamber' as representing the overlapping of these different eras?

KC: I think from a safety aspect alone the process seems to have developed. The contact that I have had with patients, mainly middle-aged men who use the chambers (from a commercial diving perspective) is evident for a few reasons. Firstly it's useful as an "in" point to access some locations, units and other patients. My dad introduced me to contacts who were naturally his peers and in his age group.

Secondly, as you mentioned, when these divers began in the 70's and 80's, there didn't seem to be a strict form, at least in Africa and the Middle East, of regulation for the time that they could be subjected to working under heavy pressure. For these divers the more time you spent in 'Sat' the greater financial reward. From a documentary perspective, it is interesting to note that patients who use these facilities have reached a meeting point in eras. From what I can gather and have been told the technology has not changed that drastically over the years. What I find interesting is that the functionality of the chamber has evolved. You can now find dental patients and burns victims being treated in the chamber.



JW: What narratives are you interested in creating for 'Chamber'?

KC: I initially shot a video for my Masters in a Chamber in the Wirral, Merseyside. The video could best be described as a documentary with a performance element - more of a dramatisation in the editing than the actual content. I thought that I could get deeper into the subject matter and people involved. The video edits played to the strength of a film with quick edits and increased sound and audio. However I thought it would be more interesting to slow the process down to enable the viewer to invest time in each image, which, of course, is the photograph's greatest strength.

My criteria for selecting images is ever changing as this is still a work in progress. There have been two separate edits so far. The first concentrates on the

experience of the staff and patients in the facilities and their working conditions and daily routines. This could be seen as entering the realm of a medical case study, something that I feel would not be appropriate for a gallery aesthetic. The second edits have been looser and left open to the viewers' interpretation. I think that this encourages people to investigate or try and piece together their own narrative which has generated different reactions from the mundane to the sinister.

Interview held in April 2013



Triangulation



SK 305 515

McCoy Wynne

Triangulation

It's 8am on a mild February morning when I meet Stephen McCoy and Stephanie Wynne near Liverpool city centre. We are en route to the Peak District via the infamous Snake Pass. "There's an element of the unknown," says Stephen, as we drive out towards the M62. "You have a map but you're not exactly sure. It requires a bit of detective work. Some have been removed, others are on restricted sites, but we want to document that variety."

We are heading out to find 'trig point' number 25 of photography partnership McCoy Wynne's long-term project, Triangulation. Trig points, or to give them their correct name, triangulation pillars, are concrete or stone pillars of about 4 feet in height which were used by the Ordnance Survey to generate an accurate picture of the shape of the British Isles. Approximately 6,500 of these pillars were spread across the UK, from as far north as The Shetland Islands to the southern tip of the UK near Lands End. Of these, just over 300 were 'primary' trig points. McCoy Wynne have made it their mission to photograph a panorama from the top of all these primary points.

The speed of the motorway network means we move from Merseyside to Derbyshire in a short space of time, but things are about to get a lot slower. Parking in a lay-by on the Snake Pass, we set out on the Pennine

SK 076 893
The Edge
624m
Derbyshire



Way footpath. Travelling from the mild temperatures of the lowlands, it is surprising just how cold it is up in the Peaks. The level of snowfall can be seen by the deep footprints from past visitors. Now though, the snow is frozen solid and even booted feet make virtually no impression on its hard surface.

Trig points were used by fixing a theodolite on the top of the pillar so that accurate angles could be measured to other surrounding points. This allowed the construction of a system of triangles which could then be referenced back to a single baseline. Trig points are generally located at the higher points in an area, so that there is a clear view from one pillar to another. You may have seen them on a country walk many times and never noticed them or thought of their function. As for myself, until this project I assumed they simply marked the highest point on hills and mountains.

We have some way to go before we reach our particular trig point on 'The Edge', not far from Kinder Scout. As we walk the Pennine Way the noise of the traffic gradually fades and the sound of the wind comes to dominate. It's so cold I have to write speedily as, after only a few minutes with my gloves off, my hands go numb and I struggle even to unzip my pocket to put my notebook back in.

The trig points McCoy Wynne are photographing date back to 'the Retriangulation of Great Britain' instigated in 1935 by the Ordnance Survey. The aim was to replace the original triangulation of Britain, known as the Principal Triangulation, performed between 1783 and 1853, with a more modern and accurate one. This was an immense task that would continue until the 1960s. The results of the retriangulation were used to create the British national grid reference system which is still used as the basis of maps today and allows the plotting of the entire country with relative accuracy.



iK 076 893



SD 659 149

As we begin to head up towards Kinder Scout, the snow fringes all of the surrounding dark hills. It is just possible though to see the shape of Manchester's Beetham Tower in the distance through the fog, showing just how near to the urban bustle such isolation and desolation is. Kinder Scout was of course the scene of the famous Mass Trespass in 1932 when walkers from the nearby industrial towns and cities of the North asserted their right to access public rights of way. We owe them a lot.

The triangulation method of surveying has now been rendered obsolete by satellite-based GPS measurements. As a result the trig point network is no longer actively maintained, except for a few points that have been reused as part of the Ordnance Survey's National GPS Network. The remainder are now merely obsolete, and in many cases decaying, marks of the landscape.

Erecting new trig points and making measurements frequently required materials and equipment to be carried on foot, up hills and mountains and to isolated islands, in all kinds of conditions. In the search for our trig point, the terrain gets harder as we start

climbing steeper upwards. At some points we almost have to scramble on all fours in the snow and ice with large cameras and bags, a reminder of the sheer amount of effort and labour the people who created this network would have had to go through.

Having covered most of North West England and North Wales, this trig point will be one of the last within easy travelling distance of McCoy Wynne's home. "As we need to travel further we will have to plan more carefully," says Stephanie. "We hope to combine shooting trig points elsewhere in the country with our commercial photographic work, to help cover some of the costs of travel." Stephen and Stephanie have been working together as professionals for 16 years, 8 of those full-time, specialising in photographing architecture, the built environment and landscapes.

The creation of the entire triangulation network took from 1936 until 1962, with a gap for the Second World War. McCoy Wynne hope the duration of their project will be a little shorter. Their intention is to complete their work in the next 5 years and find

venues to exhibit the photographs close to each geographical section they complete. "It will never be finished really," says Stephen, referring to all the non-primary trig points they do not plan to shoot, of which the remaining ones number nearly 6,000.

I ask them, how did this substantial mission start? "Photography is suited to big projects," says Stephen, "and we have always been interested in maps and the traditions of landscape photography. We were looking for a way of photographing the landscape in which the photographers' decisions became reduced, objectifying rather than romanticising the landscape."

Stephen continues: "The first was Beacon Fell, Trough of Bowland, which isn't a primary trig point shooting the project. Their chosen method is systematic, perhaps appropriate for photographing something which mathematically divided up the country. "We place the tripod on top of the trig point," says Stephanie, "and shoot a full panorama. So the only aesthetic decision we make is where to start and end the panorama when we display it." Stephen adds: "It seemed like the natural way to do it. Most of the effort is in getting to the trig point. It's usually a quick process when we get there."

Effort is something we're becoming more aware of in our current search. Despite the cold, which we were well prepared for, we have been bowled over by the scenery, especially a de-tour to see the frozen Kinder Downfall waterfall, but now we're keen to find the point, shoot it, and get back to the car for coffee. Yet it is proving elusive.

The Ordnance Survey, as its name suggests, had its origins in the military. Mapping to an extent is about power and control. Thoughts again turn to the Kinder Trespassers, or even Google's Street View, which has mapped the UK in its own way in just a couple of years, a corporation rather than a government now seemingly having the power of map making. Stephanie though points out the desire people had to exert control over the landscape long before even trig points: "These places, miles from anywhere, were still given names by local people so things could be defined. Farmers had to know where the sheep were!"

McCoy Wynne

We continue to search for the Kinder Scout trig point for some time, consulting maps and even asking a few passers by, but to no avail. In the end, we happen upon a couple of National Park Rangers, keeping an eye on people in the adverse conditions. They tell us we're a long way off and warn of a 'white out' soon. With the snow getting heavier and light declining, McCoy Wynne decide to come back another day.

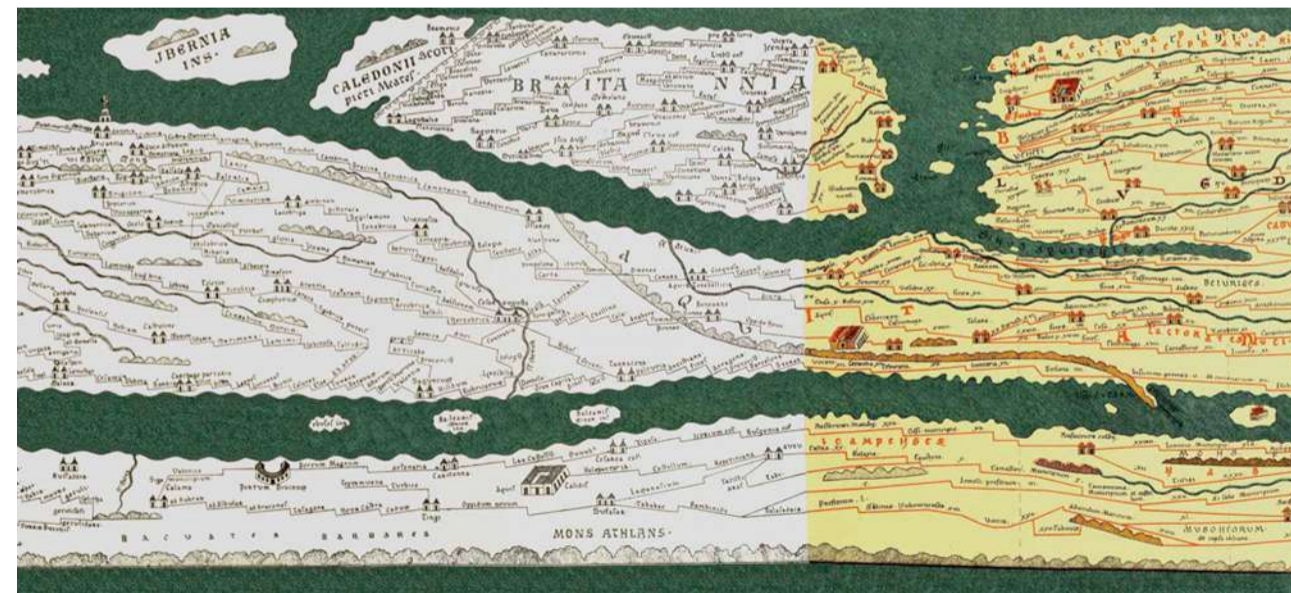
Stephen says: "It's the first in 25 we've not found!" It would of course be the one time they had taken me with them. The Rangers also tell us that due to the erosion of the peat around the trig point, it's now six feet from the ground. "Oh we'll have to shoot that one," says Stephanie. Indeed, they will return to photograph again a couple of weeks later, their previous scouting efforts and less inclement weather, making the trig point this time, much easier to find.

Triangulation may be about the mathematical shape of the UK, but McCoy Wynne's project will show the visual shape. A photographic survey of Britain's varied landscape, from the picturesque to the industrial, the desolate to the bustling. The power of such scenery can never be truly appreciated from just looking at the lines on a map, but McCoy Wynne's work is also a celebration of the efforts of those whose quiet, methodical precision in the face of the elements has helped millions of people to explore that landscape and that, on a good day, helps us find what we are looking for.

Kenn Taylor - April 2013



Map showing the location of 315 primary trig points in the UK.



Section of the Tabula Peutingeriana or Peutingerian Map, Medieval copy of a Roman road map

The work in Processing is from the ongoing project to visit all 314 primary triangulation points that were built and measured between 1936 and 1962 by the Ordnance Survey for the 'Retriangulation of Great Britain'. The project will provide a comprehensive survey of the British landscape and deals with issues of mapping, representations of the landscape, the layering of history, land use, ownership and boundaries. Many people mistakenly think the function of the triangulation (trig) point is to mark the highest point of hills, but the trig points are placed in positions where at least two other points can be seen in order to form triangles for accurate measurement.

The panorama is produced by placing the camera and tripod on top of the trig point and taking one exposure every 30 degrees, twelve exposures to cover the full 360 degrees, which are then stitched together. The panoramic images seemed to us the most explicit and valid response to the visual experience of reaching the trig point - we, and most people, will turn to look at the view all around. The OS map reference is displayed with each panorama and we felt it necessary to take an image of each pillar as a further visual reference creating a 'legend' for the project. This methodical approach of producing the photographs alludes to the systematic nature of survey and mapping.

Even though the locations of the pillars is well documented, there is still a heightened sense of exploration and anticipation based on the uncertainty of access, weather conditions and the disparity between "the real" and the "abstract" of the map view. The final image is a further abstraction, creating a linear, ribbon like, prospect. The linear characteristic of the image relates to different map projections and although we are familiar with the aerial map of the Ordnance Survey, some earlier maps are linear and based on routes and track ways, such as the Roman 'itinerarium'. The most famous example being *Tabula Peutingeriana*, a 13th century copy of a 4th century Roman Empire map, which shows the roman

road network from Spain to India as a single ribbon.

The pillars are, through necessity, usually on high points in the landscape and have often been used throughout history, as hill forts, look-outs, beacons etc. These historical uses have sometimes been overlaid by water towers and communication masts. Although these uses are often foremost in the final images we decided not to investigate the history of an area prior to the photography to maintain objectivity and a sense of discovery. Occasionally access to the pillars has been restricted, as land use has changed. The hilltop may now be exploited for mobile phone masts with the whole area fenced therefore limiting and regulating public use of the landscape.

The majority of the pillars are no longer used in mapping, having been superseded by GPS, but those that can be accessed have become totemic as markers in the landscape. Many people use them as a target for their walk, as 'touchstones' on reaching their goal.

No doubt the project has been influenced by the work of landscape photographers who are analytical rather than "pictorial". The work of survey photographers who were employed to be as objective as possible - William H Jackson and Timothy O'Sullivan who worked for the U.S. Geological Survey at various points in their careers in the 1870's, and the work of the New Topographic photographers with their reliance on description and typology, has informed this work.



Image of 'Plan of the triangles' connecting the meridian of Greenwich and Paris

From Here to There



Stephen King

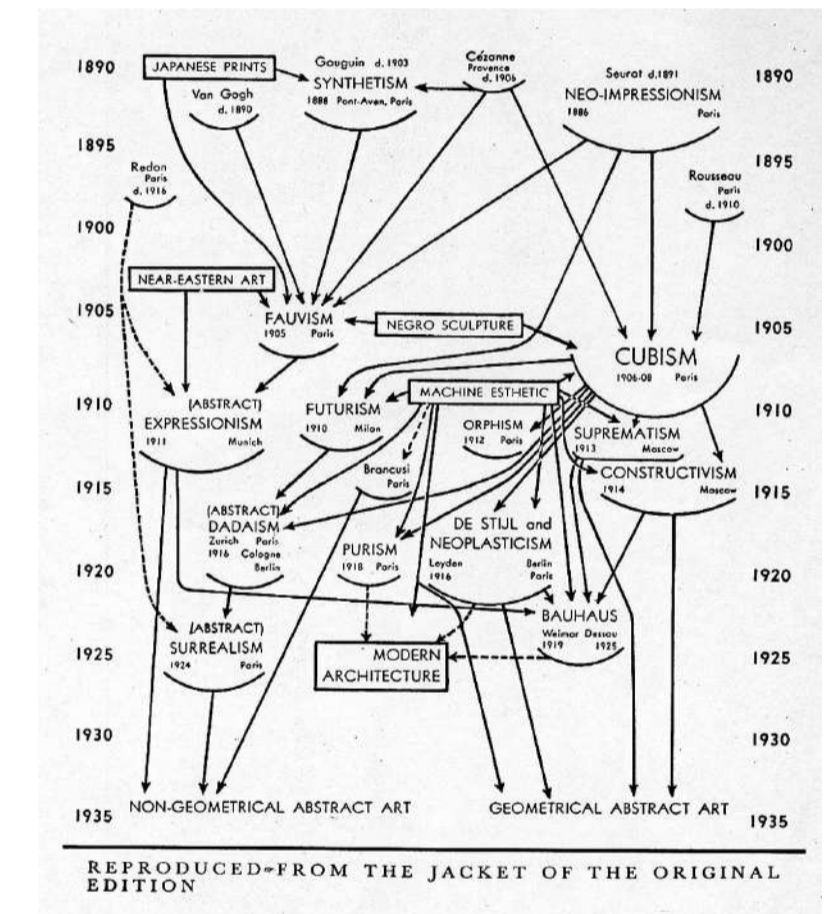
Mediation and navigation: The potential of ergodic literature as a format for art criticism

The origin of this research is the work of photographer Stephen King. In critically responding to King's work, there are two issues that present themselves. The first is the concept of the desire path. This essay attempts to problematise that concept and offer a solution through ergodic literature. A more detailed definition of ergodic literature appears below; however, in summary: ergodic literature makes the reader work, and is characterised by choices and pathways. The second issue is the specific spatial geographies that King deals with: the city centre and suburban areas of Liverpool. This is an emotive and politically charged geography and it is not possible to ignore this in the reading of the work.

The word ergodic was first applied to the study of physics, mathematics and statistics to mean traversing every pathway through a defined space. It was invented in Germany by combining the Greek words for work and path or way. (The etymological link to desire paths in part prompted this research.) It was first used in connection to literature by Espen J Aarseth in 1997. Aarseth defines ergodic literature by the requirement that the reader 'work', not necessarily that there are multiple outcomes or conclusions, and that the reader is presented with a choice of pathways.

The exciting potential of presenting a choice of pathways is that the result can be visual. Art historians have long relied on visualisations to complement their written critique of art. One of the most famous examples of such visualisations was produced by Alfred H Barr in 1936. Barr was the first director of the Museum of Modern Art, New York; his approach to curation has been hugely influential and he was one of the first people to accept the influence of photography, architecture, graphic art, music and film on modern painting and sculpture. In the catalogue for his 1936 exhibition Cubism and Abstract Art he reproduced a drawing that links art movements between 1890 and 1935 to one another in a non-linear way (figure 1). Thirty years later George Maciunas produced a similar

diagram plotting the influences and references shared by or unique to his fellow artists. What Maciunas and Barr exclude is as telling as what they include. These diagrams go some way towards dispelling the myth that there is one art history and also to anticipating ergodic art criticism.



Frontispiece of the exhibition catalogue, Barr, A. H., *Cubism and Abstract Art*, New York: Museum of Modern Art, 1936.

We could compare the structure of a typical exhibition review as similar to the structure of a short story (figure 2). A short story begins with setting and characters, a problem occurs, action rises, climaxes and falls, and it finishes with the denouement: when something is decided or made clear. As visiting an exhibition is a journey to a place never experienced before, this structure is

appropriate (one enters with a quantity of knowledge and leaves with a response to the exhibition.) Without intending to dismiss this format entirely, it could be that other writing structures are worth exploring to present a criticism of art.

To stay within the parameters of printed text for the moment, and invoking the spirit of Barr's diagram, one possible alternative structure for art criticism is a 'chase your own adventure' story. In a CYOA the text is written in the second person to make the reader the protagonist. The reader makes a series of decisions that direct them to a number of different conclusions via a series of autonomous plot lines. This format was used for children's books and was popular in the 1980s and 1990s. It has the potential to present every line of the argument and take it to an eventual conclusion; however, it could be problematic for the critic in that it creates a sense that they are indecisive. It has connotations of the 'playground fortune teller' (figure 3) game where no one conclusion has a higher status than any other.

Naturally, in the 21st century we do not have to stay within the realm of printed text when presenting art criticism. Online, a CYOA or ergodic format could simply translate as hyperlinks in a text that offer an alternative point of view when a critic adopts one side of the argument. In her essay *Visualising Art History*, 2003, Katja Kwastek says, "The demands of complex topics are often better met by a non-linear structure, and it is precisely this non-linear structure which is the central motif of the digital era. The most important feature distinguishing this media shift is not an abandonment of literacy, but a renunciation of linearity." It is important in the context of this research not to confuse linearity with literacy. The intention is not to reject literature, but to be open to the potential of ergodic platforms in presenting it.

To find a contemporary equivalent of Barr's diagram, we might consider the phenomenon of data visualisation as a potential tool for art historians. Using this method, artists' techniques can be analysed and visualised (many universities are conducting research in this area: there is even a module at City University of New York called 'data visualization and computational art history'). The data could be the selection of subject matter or the density of brushstrokes (figure 4). Although this might be helpful for identifying trends, it seems to create another source material to analyse, rather than be a visual manifestation of a critique.

To help understand the difference between a critique and an analysis, this essay turns to the writing of art critic Daniel Mendelsohn. In *The New York Times* in 2012 Mendelsohn published *A Critic's Manifesto*, in which he said, "The role of the critic... is to mediate intelligently and stylishly between a work and its audience; to educate and edify in an engaging and, preferably, entertaining way," he also offers the equation, "KNOWLEDGE + TASTE = MEANINGFUL JUDGMENT." On this basis, data visualisation only offers us half of the equation, in that it communicates knowledge. It is potentially educational and engaging, and even stylish, but it cannot assume the role of mediator between the subject and the audience.

One publisher experimenting with ergodic platforms, specifically the 'app' format, to present their poetry holdings is Faber & Faber. In 2011 they released an app that presents and offers an analysis of T S Eliot's *The Wasteland*, 1922. In the app there are 'readings, performance, perspective and notes' and it is an outlet for material from their archive, such as an audio recording of T S Eliot reading the poem in 1933. Their partner in producing the app, Touch Press, say that it helps the reader understand "the oddity" of the text when combined with the "unpredictability" of the app format. They contend that publishing may in time evolve to something more akin to production. Although slightly different to art criticism (in that the readings and the written form constitute the poem itself) this product can be useful when considering the ways in which we present responses to art: if critics do not embrace new technology they may find that other groups such as publishers or gallerists will do so.

Returning to the etymological root of 'ergodic' for a moment; for the purposes of this research it is as important that the word requires the reader to 'work' as that it contains multiple 'paths' or 'ways'. A poetic parallel could be drawn here with the way that learning new information creates new neural pathways in the brain, and that the more these are used the stronger they become. In the theory of learning styles, there are three patterns of learning: visual, kinaesthetic and auditory. The app platform has the potential to incothe audience has a personalised experience and feels a greater sense of ownership over their own learning.



Stephen King's work is concerned with pathways that occur when a number of people act in a similarly intuitive way to travel from one place to another. The visual evidence of their choices can be seen when pathways become worn through the shrubbery or fences are broken down. It is a silent rebellion against the way that town planners or councils would want us to live and behave. By bringing King's images together with extracts from poetry and literature, as well as an original series of short autobiographical 'walks' inspired by the artist Hamish Fulton, this project attempts to give a voice to this silence.

The landscape King focuses on in the series From Here to There is his home town of Liverpool (figure 5). Since the Victorian era when Liverpool experienced its highest status and wealth, the city has struggled to grow in population in line with other cities in the UK, although it has developed a reputation as a centre for culture, in particular music, visual arts and sport. In the executive summary of the Index of Multiple Deprivation 2010, it says that "There are persistently high levels of deprivation in the city and Liverpool remains ranked as the most deprived local authority area in England." Many suburban areas of the city display the legacy of governmental neglect and the impact of decennial recessions since the 1970s. This project will use relevant quotations alongside poetry and other sources to highlight the political and emotional charge in King's images.

The idea to create a mobile phone app in collaboration with Stephen King began as an exploration of the link between the desire path concept and the etymological origins of the word 'ergodic'. The app is both a visual solution and one which gives the audience choices, offering a number of possible ways to understand and appreciate King's images. This qualifies as a critique using Mendlesohn's definition, as it combines both knowledge and subjectivity; it can be regarded as a tool to help mediate and navigate the ideas within King's work as well as an autonomous work of art.

Linda Pittwood, 2013

The author would like to thank Stephen King, Jack Welsh, Daniel Tibble and the Stack Overflow community.



Initially it was the term itself *Desire Path* that caught my interest: the notion of a relationship between the individual and the infrastructure of social space drew me in.

Having been actively engaged with the different ways that we participate in and portray the cities in which we live, it was not surprising that it was the systems driving the creation of these paths that began to lead my photography.

What becomes apparent within these landscapes is that before there was even a small indentation in the surface between points A and B, a collective, unconscious and similarly renegade decision was made.

Countless users of these spaces have unwittingly disregarded or reinterpreted the prescribed modes of navigation, seemingly indicating a latent relationship between the individual and the greater populace. These forms embody the spatial habits of a community: highlighting the fissures between urban planning and urban usage. It is these navigational demands upon the landscape that in time reveal themselves in the same organic and unpredictable way as any other vernacular.

Stephen King, 2013

Bios

Kevin Casey

Kevin Casey is a photographer based in Liverpool. He has exhibited at Photofusion, LOOK 11, John Cage Music Circus, Liverpool Biennial, RIBA and the A.V festival. He has recently exhibited as part of Portrait Salon 2012.

His publication *Closing Time* (Bluecoat Press, 2010) marked a 3-year research project into the growing number of pub closures in the UK and Liverpool that are rapidly disappearing from the British landscape.

W: www.kcphotovideo.co.uk

Stephen King

Stephen King is an award-winning Liverpool-based photographer. He was co-founder, Senior Photographer and Photo Editor of Document Magazine and +1 Magazine. His work is published, exhibited and in collections worldwide. 2010 saw the emergence of his project *Lewis's Fifth Floor: A Department Story*. Exhibited in the Liverpool Conservation Centre the project was accompanied by a publication under the same title (published by Liverpool University Press), the work went on to receive the Danny Wilson Memorial prize at the Brighton Photo Fringe.

W: www.stephenkingphotography.co.uk

McCoy Wynne

Based in Merseyside, photographers Stephen McCoy and Stephanie Wynne formed the collaborative partnership McCoy Wynne in 1998.

They have a successful commercial photographic business specialising in the built environment and location portraiture. They are also involved in their own fine art practice, collaborate on personal projects and are active in publishing and exhibiting work. They have previously exhibited in Open Eye Gallery, the Bluecoat, finalists in Liverpool Art Prize (2009) and Bingo and Burial as part of Look11.

W: www.mccoywynne.co.uk

Joni Karanka

Joni Karanka is a photographer based in Cardiff. In 2010 he set up Third Floor Gallery, a gallery which has gained a reputation for exhibiting daring and innovative photography.

W: jonikaranka.com

Linda Pittwood

Linda Pittwood is an exhibition coordinator and arts writer based in Liverpool.

After graduating from LJMU in 2006 with a BA (Hons) in Fine Art, Linda was an artist-curator based at Red Wire Studios before leaving to study for an MLitt in Museum Studies and take up a position in the Exhibitions department at National Museums Liverpool.

Linda writes for the Liverpool Daily Post Arts Blog and contributes to websites including The Double Negative, FACT and Creative Tourist. In November 2012 Linda became the winner of the inaugural John Moores Critics Award.

W: lindapittwood.org

Kenn Taylor

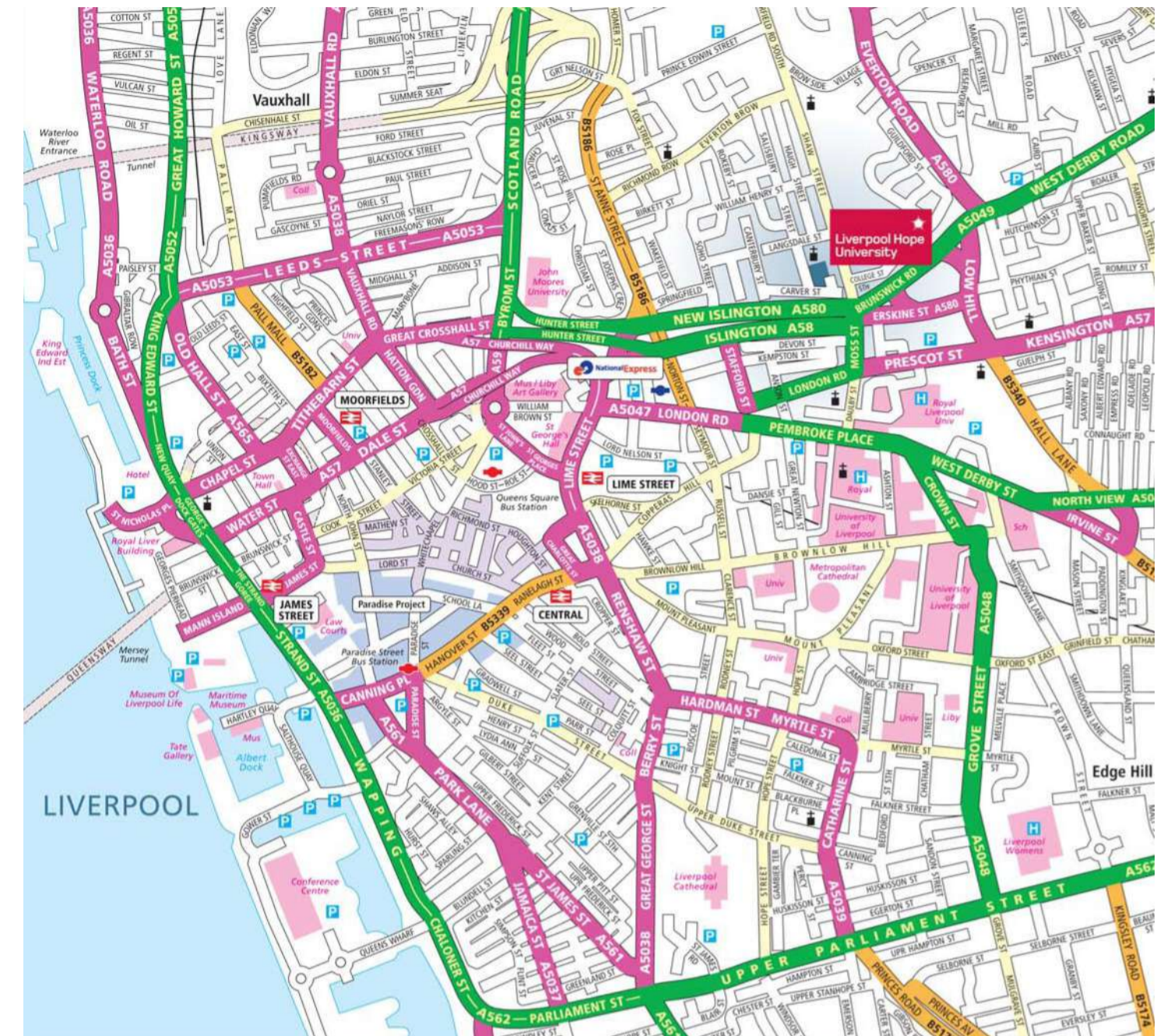
Kenn Taylor is a writer, journalist and project manager based in London.

He has written on a wide variety of subjects over the years, though now mainly focuses on specialist areas of social history, culture, community, regeneration and the urban environment, especially in relation to Liverpool and Northern England.

Kenn has also contributed to several books and exhibition catalogues. Recent projects include 'From the Ground Up: Radical Liverpool Now', an essay about grassroots community activism in the city over the last 30 years that was featured in the book *Liverpool: City of Radicals* published by Liverpool University Press.

W: kentaylor.wordpress.com

Getting to the Cornerstone



The Cornerstone Gallery, Liverpool Hope University, Creative Campus, 17 Shaw Street, Liverpool L6 1HP

9.00am - 5pm Mon-Sun
Free Entry (On weekends, inform Security lodge on entry to Campus)

The gallery is less than a mile away from Liverpool's main railway station, Liverpool Lime Street. Situated at the junction of Islington and Shaw Street, the campus is well within walking distance of the station or a short bus ride on either 21, 22, 101 or 202 bus from Queen Square Bus Station.

W: processingproject.wordpress.com

Exhibition and events

Processing

The Cornerstone Gallery

7 June - 29 September 2013

Opening night: Thursday 6 June 6-8pm

Join us to mark the opening night of the exhibition *Processing* which features new work by Kevin Casey, Stephen King and McCoy Wynne.

The exhibition will then be open daily 9am-5pm until 29 September.

Event: Photographers' Talk

The Cornerstone Gallery

Thursday 13 June 6-7.30pm

Processing curator **Jack Welsh** in conversation with photographers **Kevin Casey**, **Stephen King** and **McCoy Wynne** and writer **Linda Pittwood** about the project.

The ideas behind each of the photographers' work, the collaborations with writers and themes of LOOK/13 will be discussed.

Free, all welcome.

LOOK/13 International Photography Festival

The festival will be happening across Liverpool from 17 May to 15 June.

Visit www.lookphotofestival.com for more information.