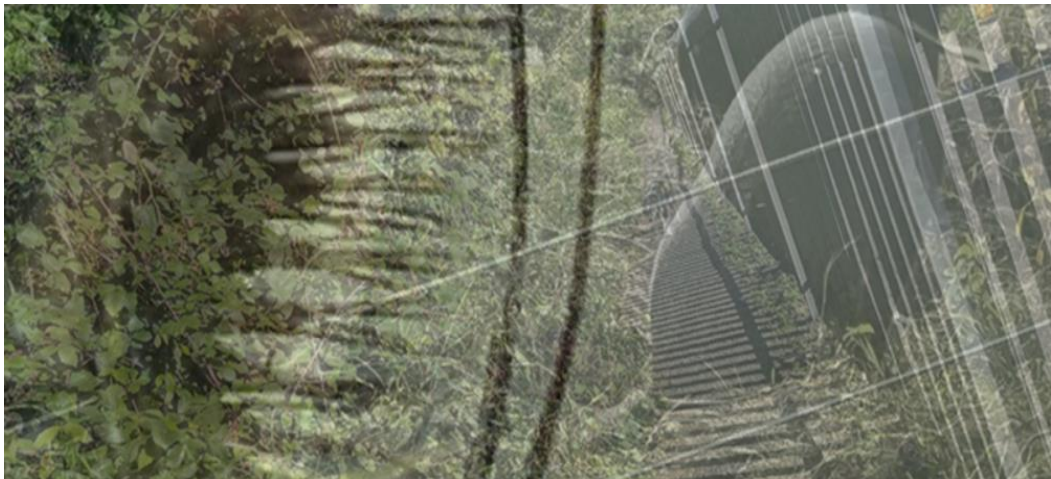


Line(s) of Enquiry 2025

3-27 March



Hardwick Gallery / Walking the Land CIC

hardwick gallery

Walking the Land
connecting art, landscape and community

Walking the Land CIC is an artist's collective that has been active in Gloucestershire's Stroud Valleys since 2002 and more recently has active members from wider afield. We link landscape, community and art through projects, research, exhibitions, installations, writing and shared walks with numerous artists', other professions and wider communities.

We have been leading communal walks on the first Friday of every month since 2004 and since 2019 have developed online cafés on the last Tuesday of the month. Our projects and multi-disciplinary dialogues often bridge community, private, academic and public sectors, involving people in landscape decision making or other public policy while developing us as practitioners and creating new knowledge.

walkingtheland.org.uk

Hardwick Gallery is a space for the exploration of art and ideas.

The gallery presents a public programme of curated exhibitions, projects, performances, residencies, talks and discussion events by international practitioners, as well as staff research and presentations by community groups, and undergraduate and post-graduate students in the School of Creative Arts at the University of Gloucestershire.

hardwickgallery.org

Image Credits:

Front Cover: Richard Keating

Introduction

Line(s) of Enquiry is a collaborative project facilitated by Sarah Bowden, Director of Hardwick Gallery (University of Gloucestershire) and Zoë Ashbrook, Ruth Broadbent, Richard Keating and Valerie Coffin Price of Walking the Land. With additional support in leading walks from WtL artists Amanda Steer, Janette Kerr and Tamsin Grainger.

In 2023, Hardwick Gallery invited Walking the Land to collaborate on a project aimed at engaging with and responding to the Honeybourne Line in Cheltenham. Since then, fourteen artists from Walking the Land have collectively participated through a series of shared seasonal First Friday Walks and discussions, serving as connected action research. This initiative has facilitated engagement, dialogue, and knowledge exchange, employing a multi-disciplinary approach to explore the numerous potential lines of enquiry presented by these tracks.

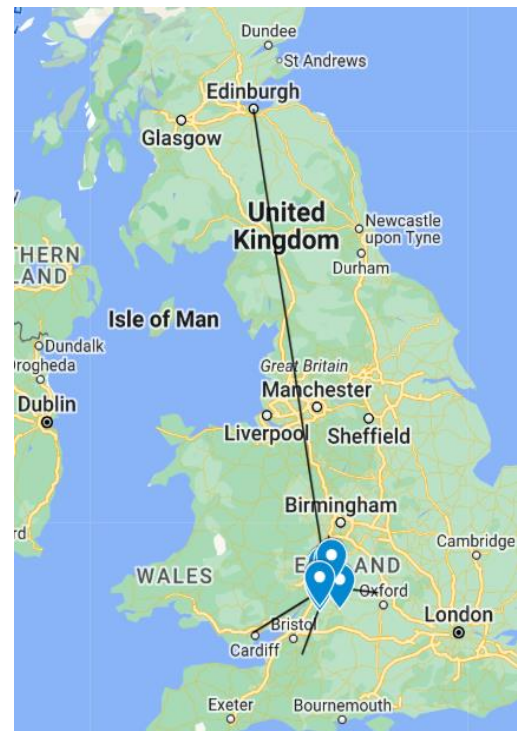
As a thought experiment, *Line(s) of Enquiry* allows us to consider these redundant railway lines as uncharted territory, to peel away what we know and reveal that which is made visible. The project can be understood as a 'halt' within the timeline of these lines, an opportunity to analyse the organisation of spatial, temporal and social fields of action at a particular point in their existence, specifically with art as the driver/producer of new knowledge, as a means to permeate the status quo, and develop spaces for critical engagement, affective encounter, and relational learning in the everyday.

This durational engagement has enabled a sustained dialogue with the greenway, looking beyond the track's use and purpose to understand the Honeybourne Line through its ecologies: as topography, as habitat, as network, as archive, a carrier of histories, a living museum, as a place of movement, pause and transient encounters. By approaching each artist's creative engagement as a layer in the mapping of the past, present and future of this (and other) public space(s), WtL extends the collective imaginary of the Honeybourne Line to, it is hoped, cultivate a deeper connection between people and environment.

Artists taking part in the project who live further afield in Stroud, Nailsworth, Cirencester, Oxfordshire, Cardiff, Somerset and Edinburgh, have been invited to locate and engage with

a linear route closer to home that resonates with the brief, in a form of linked study to bring another layer of research and contemplation to the project and will also feature as part of the exhibition and symposium.

Alongside the exhibition at Hardwick Gallery and Crush Hall, a First Friday Walk and Private View are planned for 7th March. A symposium, Friday 21 March 2025 will see Walking the Land artists joined by invited guest speakers where walking is a significant part of their practice and University of Gloucestershire researchers from the Fine Art department and CCRI (Countryside & Community Research Institute). Providing an opportunity to share more widely, and discuss in greater depth, outcomes from the project.



Location of participating artists created by T. Grainger of WtL

Maps Data ©2025 Google

Artists

Zoë Ashbrook

Christina Bingle

Ruth Broadbent

Tamsin Grainger

Lucy Guenot

Ruth Illingworth

Richard Keating

Janette Kerr

Kate McMahon-Parkes

Caroline Morris

Valerie Coffin Price

Amanda Steer

Nik Taylor

Susie Walker

Zoë Ashbrook

Borderline 1

Found wire, Bindweed stems, Pine needles, Wild Iris leaves, found wool, found paper, Common Vetch, Wild Rosehips, Sycamore tree seeds, found wood.

40(h) x 45(w) x 20(d) cm

Borderline 2

Found plastic, discarded garden plant roots, Bindweed stems

45(h) x 45(w) x 38(d) cm



Borderline 2

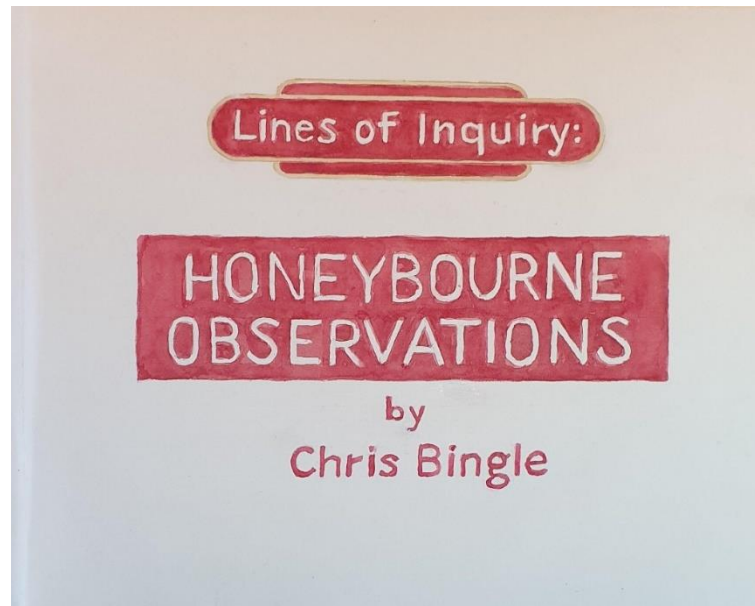
Through seasonal walks, observational drawing, photography, material gathering, and listening to those familiar with the history of the line and Cheltenham I became fascinated by the borderline boundaries of the Honeybourne Line footpaths. Zones rich with visual indicators of time's passage seen through the evolving relationship between human and nature influences on the landscape. *Borderline 1 & 2* consider notions of the line as a vessel; a held space of entangled, interactions, weaving a narrative of past, present and future.

Establishing the line as my primary source of materials, engaged a process of experimentation to understand the potential of both natural and artificial finds. Seasonal bindweed stems were treasured for their ephemeral availability; a status enhanced further by the slow process of drying and mellowing before borrowing techniques from random weave basketry to create sculptural vessel-like forms with an intentional unfinished quality.

zoeashbrook.com

[@zoeashbrookart](https://www.instagram.com/zoeashbrookart)

Christina Bingle



Page from Honeybourne Observations

Honeybourne Observations

Mixed media

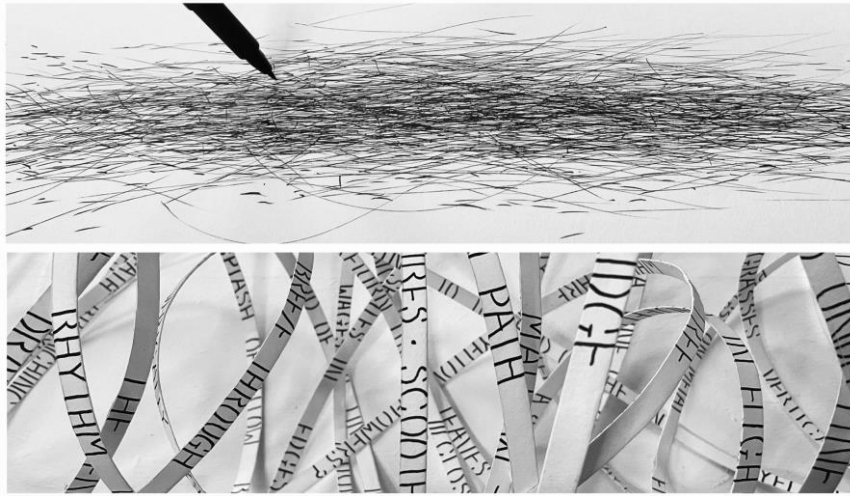
20 x 25cm concertina book

The Honeybourne Line was entirely new to me on the first walk from Cheltenham Spa station. In the process of walking the Line, I have found my way to Heritage Railways, GWR signage, old steam engine photos, unfamiliar print transfer and drypoint techniques, investigated birds, plants, trees, and social deprivation. At the wilder end of the line, I have peered up under bridges and down a tunnel, talked to street artists and scrambled through undergrowth. It's been a true journey of discovery.

The resulting sketchbook is a series of observations from busy urban Cheltenham, through history and nostalgia to the gritty reality of a bed under a bridge, a burnt out moped and graffiti-spattered wagons in Hunting Butts Tunnel. Beyond, the Heritage Railway still runs on the Honeybourne Line, a nostalgic echo of the past.

subtlecolours.com @subtlecolour

Ruth Broadbent



As I walk I draw (Moving Breath) & As I walk I draw (Tracklines), detail images

As I walk I draw (Moving Breath)

Pen on paper, 2024 (150h x 60w cm)

As I walk I draw (Tracklines)

Pen on paper (with wire armature), 2024 (approx. 180 x 1 cm)

Words and marks made during seasonal walks along the Honeybourne Line inspired a drawing made from memory: of lines, places we paused, my sensory responses to whatever caught my eye. I walked the line back and forth, pen suspended, the gait of my pen on paper. Lines made by walking. I breathe. Moving breath.

A spiral line. Words flow seasonally, entwining movement, observations, sounds and conversations. Rusty wire wound around the wheels of a burnt-out moped at the end of the Honeybourne Line is echoed in the form of the piece. The language of this line is specific both to this place at particular moments in time and to tracklines walked further afield.

As I walk I draw

As I draw I walk

ruthbroadbent.com

Tamsin Grainger



The Honeydew Line (detail image)

The Honeydew Line

Textile, stitching, tape

1000mm x 200mm x 2mm (floor); 2000mm x 200mm x 2mm (wall)

The Honeybourne Line in Cheltenham and the Cycle Route Network in my home city of Edinburgh date from the Industrial Revolution, whereas industrious ants have been around since the Jurassic era. For much longer than we have been commuting along these paths, they have been making their way back and forth to work from ant hill or nest, gathering food, clearing up after us, and making critical relationships with other species (famously stroking aphids so they secrete honeydew).

I have walked, watched, sketched and embroidered ants in order to appreciate and understand more about them and their busy lives. So often unseen, they are a vital part of our ecosystem and here I celebrate them.

tamsingrainger.com

Lucy Guenot



Station stops (detail image)

Station stops

Letterpress print using alder cone and walnut leaf pigment ink
48 x 142cm

Wordplay/reading between the lines. Picking out relevant words using a list of the original (Lansdown and High Street stops no longer exist) station stops between Cheltenham Spa and Honeybourne: Rail industry 'Noise' is silenced and 'Ghostly'. Alder cones and walnut leaves foraged from the path between Cheltenham and the Racecourse were processed to make pigment used to make ink for letterpress printing.

(L)eavesdropped

Photographic print with letterpress printed leaves and collage using earth, alder cone and walnut leaf pigment ink
420 x 1188mm

Over the last 18 months I have been collecting snippets of conversation eavesdropped as I pass people walking the Honeybourne line footpath. These fragments have been letterpress printed onto leaves gathered from the Honeybourne line. The ink is made from Honeybourne line earth, alder cones and walnut leaves. These fleeting words, like ghosts of all the conversations that happened on the Honeybourne line trains from 1907 until the late 1960s, are captured in the pigments made from earth and plants now thriving along the path of the original tracks. A 1968 image of Hunting Butts tunnel is mirrored with what we see today.

@lucyguenot

Ruth Illingworth

Foraging the Seasons on the Line



Foraged from the line (detail image)

Two site specific pieces. The work explores the produce of this once disused piece of land, celebrating the value of the 'weeds' found and foraged along the line. Each step in the forager's year-long enquiry has led to growing botanical identification. Knowing their names has resulted in fuller recognition of the properties of these self-seeded plants and their capacity to produce colour in dye, ink, pigment and ecoprint. The multi-plant understory and developing tree canopy along the line provide an unexpected wealth of diverse colour, dependent on the time of year. The processes of extracting colour have been recorded and knowledge extended to take beyond the line into other corners of my work

Foraged from the line - six months in eco-print along the line

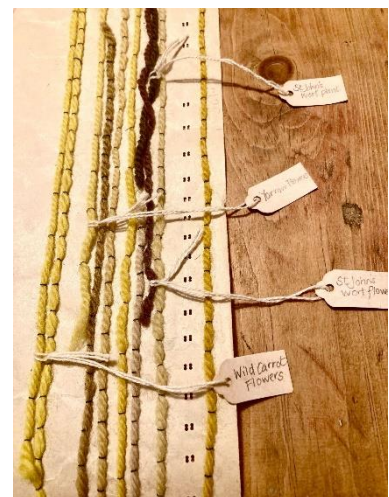
Vertical 320x 3600mm

A hanging of 6 panels each made from ecoprinted leaves and flowers foraged on monthly visits to the line.

Seasons on the line - nine months along the line in natural dye

280x 2000 mm (Displayed in Crush Hall)

The pianola roll represents the line over 9 months. The naturally dyed wool threads from sustainable foraged plants are sewn along the line in the months they were in flower or leaf on the line. The accompanying booklet gives each plant its Latin name and its uses.



Seasons on the line (detail image)

@ruthclearill

Richard Keating



*The tracks are long gone but the lines remain
(image detail)*

The tracks are long gone but the lines remain

Paper weaving, digital printing and pencil.

900 x 2000 mm

When the railways first came to Stroud in 1845, time wasn't yet standardised. Stroud time was still set by the sun, and was about ten minutes behind railway time which was set to be the same as London time. It was another 13 years later that Stroud time was standardised.

Time had become linear, the same at both ends of the line; a break with ancient time keeping which had incorporated natural processes into our very measurement of life passing.

But what about the disused railway line, now a cycle track, a leisure facility and green space? Does it in some ways bring us closer to natural process? Do the lines on the ground which hold memories of earlier industry and lives - textile mills, mill ponds, teasels, orchards and pigs, the now tunnel shaped tree canopy - pose the question of time as being non linear? Time as a continuum in which all moments and natural processes are forever present?

Janette Kerr

Traces of Vobster Breach (10mins)

A film project by artist Janette Kerr, with collaboration of people in Coleford.

Concerned with the interplay between past and present, the film investigates the traces – tangible and intangible – of a 19thC tramway and coalmine beneath. Overlaying the present tranquil environment with images and sounds of the past, the viewer is encouraged to imagine activities along the line and underground.

Vobster Breach Pit was developed in 1860, together with a narrow-gauge tramway built to carry coke and coal 2 miles to Mells. The mine lasted 18 years.

Research unearthed primary documents describing the line, coal seams, geological observations, fire damp, miners injured, fatalities, and the end of the mine. Audio extracts from these are read by local people, incorporated with modern field recordings and BBC Sound Archive. Archival photographs provide insight into conditions underground.

There is still evidence to be found. Traced through undergrowth and trees, the tramway is visible as raised banks and cutting, rows of beehive coke ovens, colliery pit-head and stone chimney, and masonry fragments, all overgrown, slowly decay. Coal lies beneath our feet.



Traces of Vobster Breach, image still

Kate McMahon-Parkes



Fused glass leaves, detail image

Colours of the Line

Fused glass leaves on Perspex 200(h) x 15cm(w)

Bridge Lines

Stained leaded glass, copper pipe, reclaimed railway sleeper 140 x 40 cm

Tell it to the Bees 1; Beekeeper costume

Repurposed cotton sheet, mixed media. 130 x 150cm **Displayed at Crush Hall**

Tell it to the Bees 2; Automaton

Repurposed metal tin; mixed media 30 x 10 cm **Displayed at Crush Hall**

Observations were made of the environment on and around the Honeybourne line over a period of months, finding beauty and interest in the infrequently noticed.

Lines in the built environment drew and confounded the eye. Flora, fragile yet tenacious, emerged through vibrantly painted brickwork and railway sidings. Fauna made the Line its home- the birds and the bees. My work contemplates these various elements – and considers how Nature will try to reclaim what Humankind has made, and what Humankind can do to give Nature a helping hand, in order to make the Honeybourne Line both a more nurturing environment for plant and animal life, and a verdant and pleasant place for the Human inhabitants of Cheltenham and beyond to use and enjoy.

@katemcmahonparke

Caroline Morris



M&SWJR 1, detail image

M&SWJR 1 & 2

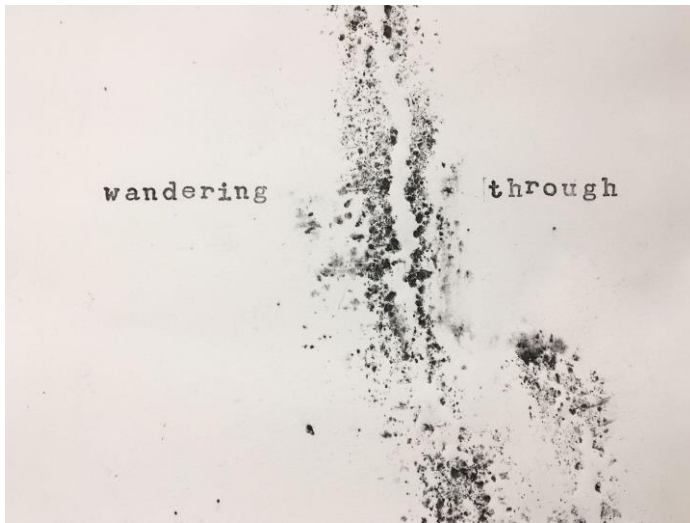
textile

31.5 x 25cm (1) + 29 x 23cm (2)

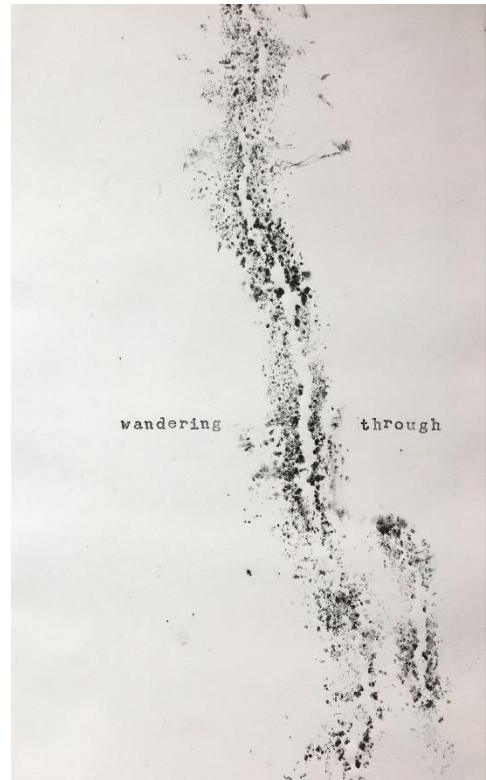
Continuing research on representing traces of the past in the landscape through textile and repair, M&SWJR is inspired by a section of the abandoned Midlands & Southwestern Junction railway near Cirencester. It uses images from contemporary railway remnants and 19th century photographs printed on fabric; stitched and patched, then repeatedly abraded and repaired. Its edges are intentionally abandoned and unfinished, it is hung carelessly nailed to the wall.

@curioverse

Valerie Coffin Price



Tracks & Traces, detail images



Tracks & Traces

Graphite on Somerset paper

111 x 120cm

These drawings explore the physical nature of the built environment and a hidden quality of movement within, and between, spaces and places. They question the boundary between drawing and print, drawing and impression, drawing and inscription. When is a drawing not a drawing? Can a work be both a drawing and a print?

Sculptors' drawings tend to have a dynamism and physicality to them that balances the physical qualities of three-dimensional work: these drawings, however, are a subtle response to the three-dimensional world that surrounds us.

axisweb.org/artist/valeriecoffinprice

Amanda Steer

Train Station

Lino print on Somerset paper
A3 Somerset paper

Without Division

Lino print
70 x 50 cms Fabriano paper

End of the line

Lino print
A3 Somerset paper

Repurposed

Tetra-pak print
A3 Somerset paper



Train Station

Artists Book-Lines of Enquiry (displayed at Crush Hall)

Inspired by walks, over 18 months, on the Honeybourne line, I have used all my senses to record my findings; the images and words journalled as I walk; a spontaneous response from each planned, repeated visit. The resulting prints are produced in response to experiencing the paths evolving character, 'Without Division' also capturing my time spent on the line prior to this project, weekly after dark visits, during speed-training sessions with my running club, passing silhouettes of fellow visitors—dog walkers, commuters, fellow running clubs—all sharing the space without division. This duality—of connection and separation, natural growth and human intervention—echoes throughout the work. How many unnoticed rhythms pulse through this space daily? What histories linger in the cracks of its man-made structures or the roots of its wild edges? Through print and text, I record these quiet collisions of purpose, place, and time.

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Nik Taylor



A box of walks

A Box of Walks

Photography

A box 24 cm square containing books and prints

The work, 6 zines and 10 prints are a personal diary of each of the walks taken during the 18 months of the project. Exploring the landscape and environment of, and around, The Honeybourne Line, trying to find the beauty in the ordinary.

For this project the images were made using the following tools:

Holga 120 plastic camera

120 Black and White film that was home processed

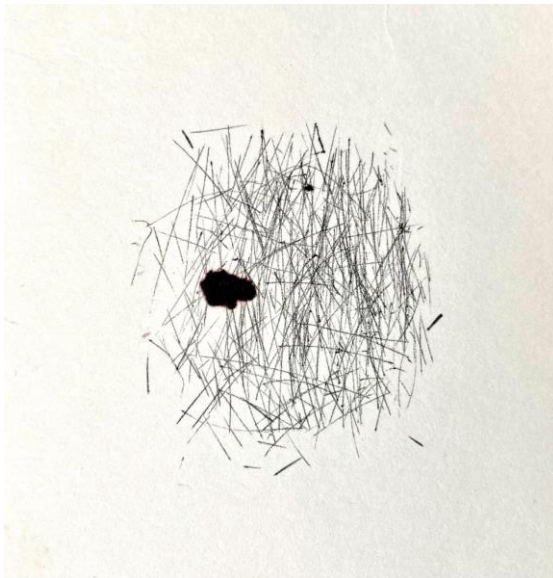
Polaroid iType camera and film

Fuji Instax mini camera and film.

Participating in Walking the Land since 2011 I have built up a library of over 4,000 images from the monthly walks using both film and digital mediums and are made purely for my own pleasure.

niktaylor.com @nik1957

Susie Walker



Drawing from the box, detail image & Backpack drawing box

Drawings from the box

Pen on a variety of papers, mounted on board, 59 x 84cm

Backpack drawing box

Cardboard box, wool, pen, paper, 21 x 10.5 x 10.5cm

I found a box that would fit in my backpack, that I could put a piece of paper in and that was tall enough for a pen to hang and move freely inside. I cut a selection of papers approximately 10x10cm, including cartridge paper, a geological map, old book pages and black card. I hung a black fine liner, white and gold gel pens, coloured felt tip pens and I walked the Honeybourne Line and other walks around Gloucestershire with the box on my back. The pens drew as I walked, following the rhythm of my stride, recording the steps I took, the change in incline, the stops and starts along the way, sometimes getting stuck or tipping over. The pens describe each journey through delicate mark making, sometimes hardly visibly, other times going over and over the same spot. How different might these drawings be on someone else's back?

@susewalk

With Thanks

Walking the Land extends its sincere thanks to the following individuals for their support and contributions to *Line(s) of Enquiry*

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Jean Boyd

Matt Frederick

Demelza Jones

Steve Mason

Geoff Moss

Paul Muncaster

Jude Parkin

Professor Steve Poole

Clare Qualmann

Paul Wakelam

A digital version of this catalogue is available online at www.walkingtheland.org.uk and via this QR code:



Walking the Land - Lines of Enquiry