

PRACTICE

Charlie Meecham, Born in Oxfordshire, 1950.

My photography explores the changing landscape and how we interact with it. On a local level, I am interested in how that underpins our sense of place and belonging. I have seen the British countryside steadily change from being mainly agricultural (small mixed farms) to a commute and dormitory and more recently an environmental space valued for its diverse habitat. While I'm interested in recording the impact of this changing layered history, I'm looking for signs of continuing human interaction including what may appear quite small personal interventions. My concern is that our urban lifestyle increasingly alienates us from our surroundings, which can appear threatening and inaccessible. Recent scientific observations suggest that our relentless extractive processes are having catastrophic consequences on our environment and health. The scale of the problem is contributing to a collective anxiety and sense that there is little we can individually do about it. But in recent years there has been a shift of opinion, encouraged by the media, that we need to act quickly if we are to mitigate for the worst effects. With a revival of interest in small and mixed agricultural production, the production of whole and organic foods, set-aside, tree planting and new science, these actions are helping to encourage an awareness of how important our shared green spaces are to us. My photography records some of these changing processes and explores those corners that to a large extent remain hidden and undervalued. Rather like childhood memories, my photographs take on that mystery of recording the present while being set in the past.



PROFESSIONAL PRACTICE AT NANHOLME MILL

FOLDWORKS is an independent arts workshop based at 11a Nanholme Mill. It is home to Charlie Meecham and Kate Mellor who work on a wide range of individual and collaborative photographic projects. We have a commercial printmaking arm called Outsiders Photography. Here, we specialise in working collaboratively with photographers and artists (such as Andy Goldsworthy) on photographic projects with regard to exhibiting and preparing photography for publication. This partnership, founded in 1980, continues to provide archival photographic prints for exhibition and portfolio for established artists and educational institutions using silver based materials and contemporary digital processes. Together with TRACE, we also contribute to formalised education pathways as we have teaching experience through having been lecturers at a number of universities in the UK. We have specialist experience in photographic practice and theory with particular knowledge of technical processes and presentation techniques regarding lens based imaging using conventional photographic chemical processes and digital media.



THE CHANGING LAND

After finishing my degree at Manchester Polytechnic in 1974, I moved back home to Milton-under-Wychwood. There, I lived in a farm cottage on the Edgington estate with the understanding that I worked the harvest to pay the rent. This allowed me to live simply and to work on a project that was finally titled *The Changing Land*. My intention was to make a series of photographs that investigated changes to the appearance of the Oxfordshire landscape of my childhood growing up in a post war village community. Since then, the small mixed farms were increasingly being bought up to make way for a newer, more profitable, agro industry. By tearing up the hedges and dismantling the walls, the smaller fields could be made larger to accommodate farm machinery and increase yield. Even so, I could find some examples where there was a throwback to a previous era. Some of the older farmers still tried to maintain their skills and (though the area was becoming increasingly arable farmers like Mervyn Griffin who still had a flock of sheep) new crops such as rape were now planted, putting swathes of colour into the landscape. The visual appearance had been changed by the death of the elm trees which had often lined the roads and created cover in hedgerows. There were still some of these dead trees standing for me to photograph.

At the time most documentary photography in Britain was in black and white but I decided to work in colour to help give my work a contemporary edge. Colour seemed very important to me as it helped show the changes taking place across the seasons. This was also a time when I experimented with Dye Transfer which I eventually decided was too expensive and time consuming to be practical.

SOUTH PENNINE UPLAND SERIES

After I left Oxfordshire in 1977, I moved north to help set up the photographic darkroom for the Manchester Print Workshop. While doing this, I chose to live in Hebden Bridge in West Yorkshire. I had previous experience of this area from when I used to visit Richard Riley during my school holidays. On arrival I found that Martin Parr, Jenny Beavan and Ray Elliott, who were fellow students from Manchester, had already established the Albert Street Workshop. The area consists of tree lined valleys surrounded by moorland. I found the landscape much harsher than Oxfordshire being wetter and colder and capable of a good snowfall. I began to explore the area by the making walks from the house. The area has numerous public footpaths (many more than Oxfordshire). I eventually settled on photographing the ruined 17th and 18th Century farm buildings that lay abandoned across the moors before their remaining stone was removed. Life on these small isolated farms was harsh. Often inhabitants had to subsidise their living by hand loom weaving and later, working in the early water powered mills built in the cloughs. I was also interested in the huge amount of effort that went into building the causeways and walls that criss-cross the moors and



the steps that run down through the woods. During the time I was working on this project, there was a move to revive the heritage of the area. The area was designated an area for recreation and tourism and the older soot covered housing was cleaned. Funded initiatives included reopening the canal and restoring and repurposing some of the abandoned mills.

MOORS AND RESERVOIRS

While working on the South Pennines series, I noticed how the reservoirs are a feature of this area and helping to define the lie of the land. When I started my fellowship at Upper Mill, I got permission from Yorkshire Water to investigate these reservoirs in more detail. I found that there is often a recurring shape formed by the water and as time went on and the seasons changed, different features emerged that would otherwise be hidden. During this period, there was a particularly harsh winter when the reservoirs froze over making it possible to walk on the ice if the water was stable underneath. Although the ice was quite thick, this took a bit of courage as most of the time I was on my own. Crack lines would run across the surface rather like lightning and I found examples where the ice had preserved the ripples in the water. Later in the year some of the reservoirs completely dried out. The silt on the bottom would harden and crack forming patterns. On one occasion I discovered a vibrant orange spring in the bottom. At this time some of the Victorian reservoirs were having the size of their overflows increased. I found that there was already concern regarding the effects of climate change with the likelihood of increased rainfall and that the Victorian reservoirs could be overwhelmed.

PASSAGES OF TIME

Passages of Time was a commission for Mid Pennine Arts. The idea was to photograph the area in which they operated including Burnley, Accrington, Bacup, Nelson and Colne and Todmorden. After some consideration, I decided to photograph the lines of communication through the area and the altered landscape brought about by post-industrial clearance that was happening at that time. The main changes related to the removal of spoil tips left after the mining industry declined and abandoned industrial buildings such as mills and power stations. Also there was a new east-west motorway (M65) being built through the area.

The photographs include overviews looking through the area and also details that show forgotten or hidden leftovers that form a record of past and present processes of change. At this stage I was mainly using a 4 X 5 inch plate camera and transparency film which helped give an almost forensic sharpness to the prints. I also started experimenting with a 6 X 7 folding Plaubel camera which I treated very much as a research tool.



THE OLDHAM ROAD REPHOTOGRAPHY PROJECT

This rephotography project (funded by the Arts Council) records topographic changes taking place in a post industrial area centred on the A62 linking Oldham to Manchester. The photography is in two parts and compares images first made in the 1980s with those taken in 2010 onwards. The work questions whether a sense of local identity can be maintained in an area of constant redevelopment and community displacement.

This area was first developed in the 19th century for cotton manufacture, coal extraction and later electrical and heavy engineering. The road was lined with shops and there was a vibrant community.

When I first started working on the project, most of the early industry had ceased operating and the mills were either abandoned or being dismantled. However, some had been refurbished either for new industrial use or later, made into apartments. Some run down areas were cleared making way for new housing. Clearance also provided opportunity to build new schools, trading estates and create green space. Most of the older community centres such as theatres and cinemas along the road were also abandoned and later cleared.

Alongside my research, I invited community groups to make photographs with the aim of collecting visual material that might help when future planning applications are made. I wanted to consider how images could help represent local knowledge.

This project took twenty three years to complete, culminating in exhibitions at both ends of the Oldham Road at Gallery Oldham and the People's History Museum, Manchester in 2011-13.

In 2015 I completed a PhD that set out to describe the project aims and process. There is also a free publication written by Steve Hanson that reviews issues arising from the work addressing changing urban landscape and working class heritage.

The original prints are placed with Oldham and all the photographs have a free commons licence.



1986



2011



1987



1985

THE INTEGRATION OF DIGITAL CAMERAS INTO SCHOOLS

(M.Ed at University Leeds, 2004)

When digital photography was becoming more affordable new ideas were emerging as to how this technology might be used within the public domain. I chose to explore how digital photography might be used to help teaching and learning in secondary level schools. Given the opportunity to make their own photographs, I questioned, could this process encourage students to engage more fully with the subject and help raise the standard of their written work and enhance their IT skills? I further considered if this process assists teachers in meeting their teaching objectives as set out in the curriculum. To help answer these questions I set up a project with some teachers at Calder High School. I was particularly interested to see images being made across the curriculum in areas not normally thought of as visual such as maths.

One outcome that was particularly useful to teachers was that students did feel more connected through the images they made and after breaks could more quickly return to the subject. The participating teachers noted that the photos encouraged the students to write more.

More recently with the adoption of the white board and greater access to digital cameras and particularly phone cameras, there is an increased opportunity for students to create their own visual content both individually and in group situations.

A report was published and sent out to local education authorities in Yorkshire and beyond. Yorkshire Arts helped fund this project supervised by the University of Leeds, School of Education.



LIVING RESEMBLANCES

In 2008 Kate Mellor and I took part in a research project with the School of Social Sciences at the University of Manchester culminating in an exhibition at the Zion Arts Centre Manchester as part of the Festival of Social Science. This exhibition explored family likeness by juxtaposing historic portraits of different generations from the Mellor and Meecham family albums together with new images made by us. Because this was in the context of academic research, all the participants had to be anonymous and the family names changed. This had a strange effect in that it made me consider how others might see us in a way that I didn't foresee.



In this set of pictures, the photograph in the centre is older and the one on the left is the most contemporary. The connections here can be found in the features and physical appearance, particularly between Marie, and her daughter Ruth in the pictures on the left, and Marie and her granddaughter Hannah in the pictures on the right.



But they can also be seen in the movement and poses of the subjects - in Marie and Hannah we can see the hand dealing with the wind swept hair, and Ruth's hands are also behind her head.

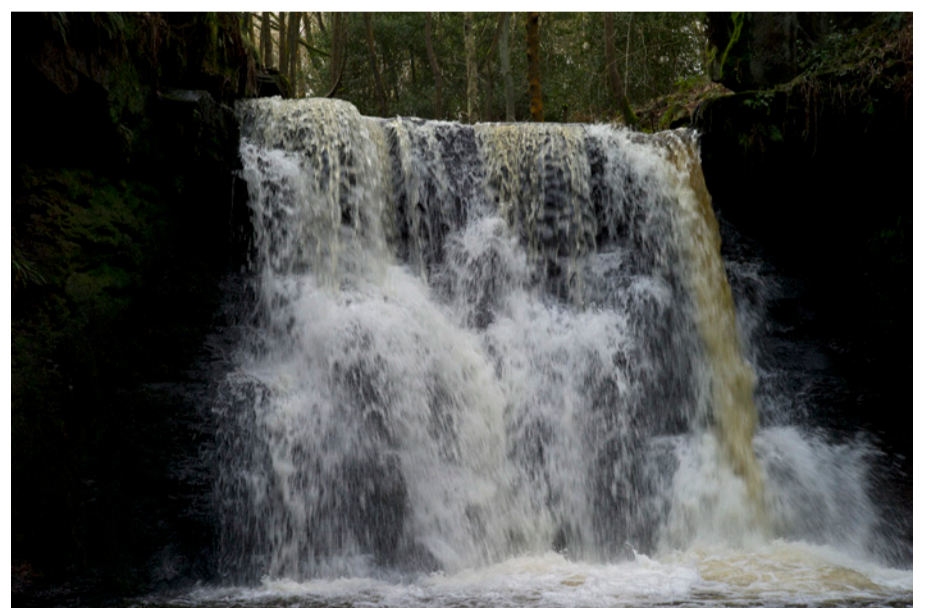


Also, a sense of fresh air and outdoor activity comes across as a linking theme. Resemblances here are about more than length of nose and colour of eyes, and it is interesting to speculate on what family stories might lie behind these pictures.

THE BRADFORD GRID PHOTOGRAPHY PROJECT

While teaching at Bradford College, I became a founder member and co-ordinator of the Bradford Grid Photography Project. This involved a core group of twelve photographers, plus a video artist, writer and sound artist who lived and worked in the Bradford area. The project was loosely based on a similar idea being undertaken by the Blue Sky Gallery in Portland. Their mission was to make a photographic archive of their city by visiting planned locations and recording what they found. In our case, we were committed to exploring the ongoing physical and social development of the Bradford area in the context of other developing cities in Europe. Adopting a range of visual styles, each month, we would visit and photograph an area randomly chosen from cut up sections of the A to Z map. At the time, Bradford had a poor reputation nationally, the centre was very run down and there were large areas of social deprivation including failing schools. But Bradford is also surrounded by some beautiful countryside and we became aware of how this was being made more accessible for recreational purposes. Some members decided to work on themes in a social documentary style while others were more experimental, for instance, by combining image and text. Outputs included exhibitions, projections, publication and dialogue on the web.

THE BRADFORD GRID PHOTOGRAPHY PROJECT SHOWS:
Ways of Looking Photo Festival Bradford Urban Garden 2011.
Ways of Looking Photo Festival The Yorkshire Gallery 2008.
STIR Festival - Photography on the Big Screen 2007.
Bradford Grid 2 South Square Gallery Thornton 2006
Illuminate 2006.
Bradford Grid 1 Gallery 2 Bradford University Gallery 2005.
Member of the Yorkshire Curatorial Research Group.



LANDSCAPE FOR THE CAR

Normally I think of photography projects about car travel to be exclusively an American experience but there are many examples where car culture has been also considered in other parts of the World. Raghubir Singh's street pictures as exemplified in his book *A Way into India* (2002), often with cars in them or pictures taken while travelling in cars, is one such example.

This project was inspired while making trips to France in the early 1980s. At that time, Kate and I had an old Morris Van, and later a Morris Traveller which we drove through the départements, camping as we went. While driving through the countryside backwaters, we felt that we could still witness aspects of French traditional life still just hanging on. Alongside, there were new infrastructure projects happening including upgrading transport links. Most notable were the new *péage* motorways and the building of the high speed TGV (*Train à Grande Vitesse*).

France has a lot of space and it did not appear so problematic building these new routes. I began to consider how the appearance of the countryside and its scale was becoming redefined by these new physical lines being drawn. At the time, there was less public concern for loss of habitat but more a desire to celebrate the landscape, to show it off at its best and to make it more accessible. As Marc Augé commented, description boards were set up on the roadside to enlighten the motorist and highlight regional activities (which could be quite amusing) and consider local monuments that might be worth a visit. Alongside the spectacular new bridges and viaducts, a network of '*Aires de service*' were being constructed alongside the *péages* and even artworks placed for added interest. I found all this fascinating and began to photograph what we encountered. The most dramatic example is perhaps the Millau Viaduct completed in 2004 (Architects: Michel Virlogeux and Norman Foster).

The title *Landscape for the Car* very much summed up my idea as regards what I was witnessing. As time went on, I also started considering the range of vehicles using these roads and how there was a growing tendency for motorists to personalise their vehicles with stickers and objects placed in the windows such as stuffed animals or dice hanging from the mirror and external decorations. These interventions gave clues to the personality of the owner. This set me off in a new direction and led me to consider the car as having become almost an extra room – a mobile extension to the home. This idea was further extended in Europe and through later visits to the US.



HALIFAX AT NIGHT

In his speech at the Labour conference in 2004, Tony Blair was keen to suggest that while progress was being made to help improve the health and well-being of the nation, there was more to be done. Along with others, I was somewhat surprised by this optimistic view because there was a growing feeling that Britain was becoming increasingly divided and that a clear wealth division had opened up between the North and the South. This is now a generally accepted view, made even more explicit since Brexit and the Covid 19 Pandemic. To help mitigate for this, the Conservative government talks about 'levelling up' and believes that the new HS2 rail link and other Northern Powerhouse projects will help solve these issues, but many are sceptical.

In response to Tony Blair's speech, I decided to revisit Halifax in the footsteps of Bill Brandt. His famous photograph of the Dean Clough carpet mill acted as a starting point and I fantasised about where he might have walked when he visited the town in 1937. I chose to use a wide angle Plaubel camera with flash and black and white film to maintain a connection with Brandt's images. All the photographs were made in near total darkness so much so that I was only able to see what had been imaged after the film had been processed. The resulting images turned out to be stark, confrontational and sometimes ironic. The photographs were taken during the winter months while on the way home from teaching at Bradford College. The work was printed onto Agfa Record Rapid paper, a wonderful photographic material and exhibited in Hebden Bridge.



THE E20 PROJECT

In 1997 the Hull Transport Office commissioned me to photograph the stretch of road running through Hull from the ferry along the Humber to the 2.22 km suspension bridge. This stretch of road was in poor repair and it was felt that the visual appearance of Hull and travel experience through Hull should be improved. I decided to photograph the road from the point of view of a visitor arriving on the ferry, making two sets of pictures, one series being taken from moving vehicles and the other from fixed positions looking back. The idea was to try and respond to various questions raised by the travelling glance. I felt that by pairing the images, a form of visual echo could help give a sense of encounter.

I later discovered that this road is part of a European transport network titled the E20 which runs from Limerick to St Petersburg via a Copenhagen-Stockholm route. While working on the project, the route did not fully function as there were broken links and certain ferries were not working.

The recently completed Copenhagen to Malmo link features in the popular Nordic crime series titled *The Bridge*.

After completing the Hull section, I later extended the project to include the M62 which famously crosses the Pennines connecting Hull with Liverpool.



THE SILLY SEASON

This is a set of photographs made on the beach in Swanage during the same week over two successive years. It was completely accidental that we stayed there for a holiday visit on those overlapping dates. What I found interesting was that on my second visit, I could recognise some of the families stationed virtually on the same spot. I began to think about British seaside holiday traditions and how families would return to familiar places as a yearly event. In a way I think that this process of returning to a known place satisfies a primeval migratory gene that we still carry in us. This stretch of beach is quite narrow and so it is uncrowded. It also has the advantage of being close to the road allowing you to look down from above. This gave me the opportunity of recording the towels and objects needed to set up camp. Alongside social activities including swimming and sunning oneself, there was a fair amount of reading the newspaper and filling in the crossword. Using a medium format camera provided the opportunity to record details such as headlines in the papers. This gave me the title *The Silly Season* which refers to how the news editors would search out stories to amuse their readers during the summer holidays when there was not enough hard news to report. Another aspect that I found interesting was the tradition of building sand castles and looking out to sea. This seems to be a distinctly British activity which reminds me of a past (and possibly present) defensive and nautical island mentality.



RONDPOINT

This series follows another strand of *Landscape for the Car*. These photographs investigate the vernacular of themed roundabouts discovered while journeying mainly through France. The idea came from a photograph (below) made in Menton which I thought was wonderfully confusing. I love the symbol of the man hurriedly crossing the road. I then became aware of an emerging trend to construct themed roundabouts usually found on the outskirts of towns and villages. They provide an opportunity to make a sculptural image that represents something personal about place for the passing motorist. I found this usually has a welcoming aspect (though some do look a bit creepy) and when out photographing these places, local motorists gave the impression of being rather amused that their roundabout was being given so much attention. This project considers how we often have a desire to find ways to make something functional a little more interesting for an outsider to experience. In my research, I discovered a wide range of approaches, sometimes delightfully simple but in other locations much more elaborate and civic. I had thought of making this project into an I Spy book so journeying children on holiday could tick off the ones they have seen while travelling in the car.



THE WOOD PROJECT

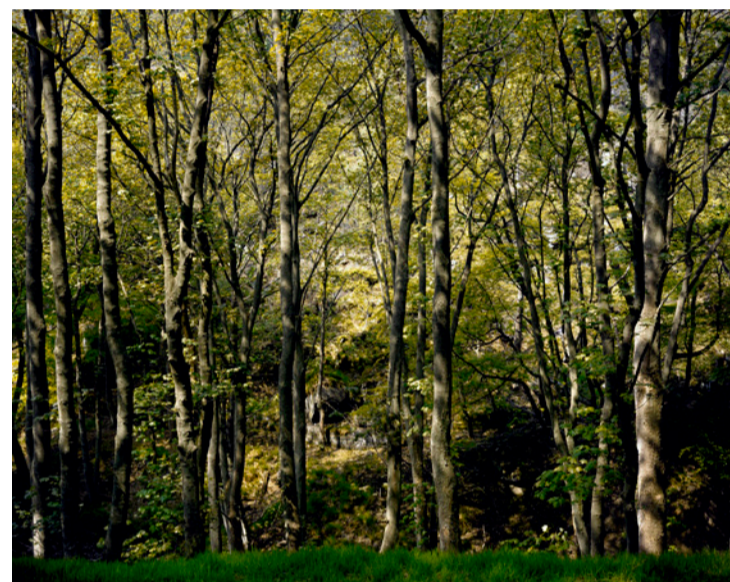
The Wood Project is a continuing investigation into trees and woods, their cultural role and management in an increasingly stressed environment. I have visited a variety of woods and forests across Europe, Malaysia and the USA. While investigating the various ways in which individual trees grow and interact with each other, I increasingly feel that they act as a metaphor for how we ourselves interact with each other and manage space as our population grows.

The Wood Sequence was an early experiment using re-photography to photograph from a fixed point through the seasons in Middle Dean Wood near Midge Hole. Using a plate camera, a section of woodland was photographed at midday every Saturday for two years. The idea was to eventually show a series of photographs that would highlight the periods of growth and decay over the course of a year. This project helped me to map out a changing sense of space according to different light and weather. In contrast, I later had the opportunity to visit the Belum Jungle on the northern Malaysian peninsula. Initially I found the tropical rainforest exotic and in stark contrast to anything I had experienced over here. I learnt that the growing processes within this primary forest had not become disrupted by climate change because the Ice Age had never moved this far South. What I was witnessing was a growing process that had remained the same since well before the Ice Age and speeded up by hot and very wet weather.

On returning to the UK, I decided to make a similar record of tree life in a local early post industrial and overgrown valley called Jumble Hole Clough. I discovered that that there was a distant connection in that this area had previously been a tropical swamp. Some of the plants are not so dissimilar to the ones I photographed in Malaysia (though a lot smaller). Eventually, I selected a set of photographs from both locations that were exhibited together and titled *The Forest Tract*.

After a break, I have returned to the woods and have been reflecting on how our perceived relationship to our surrounding countryside has changed during my lifetime. An increased awareness brought on by climate change has meant that we are beginning, hopefully, to become reconnected with our surroundings in a more integrated way. At times, the trees I have photographed take on an almost human form that becomes visceral when limbs are torn and broken. I am also photographing details where trees have been marked by graffiti (rather like tattoos) or numbered for management purposes. I find it interesting how woods can be seen as threatening while at the same time are highly valued, to be fought over and preserved.

I have learnt that by making repeated visits to particular locations through changing seasons, different features, previously missed, stand out. This happens to when the light has changed or when I find myself walking through the space in the opposite direction, I'm surprised by what I have previously missed. This work consists of black and white and colour high quality editioned digital portfolio prints.



PERFECT

In the mid to late 1990's when the digital camera arrived on the scene conventional film based photography was quickly replaced by an alternative that was both quick and cheap. When the camera became embedded into smartphones, the digital photograph became integral in helping to share experiences. Along with digital video, citizen journalism could witness events as they happened. Career photography soon became increasingly challenged because the digital image was instant and the image quality good and easy to manipulate.

Changes in camera design meant you could instantly review what you had taken. The screen on the back of the camera was fast replacing the traditional view finder as the way to frame and check your image. Not only was I witnessing an end to the popular use of film but also the practice of raising the camera to the eye. Personally, I didn't like the small screen on the back of the camera for a number of reasons. Having grown up using the larger film formats, I felt the screen encouraged the photographer to make an image that was very centred and while this looked good on the small screen, gave little or no attention to the surrounding detail which was limiting. Also there was less chance for reflection as the strengths and weakness of the image could be judged instantly and the less successful images deleted (at the time memory cards were small and expensive).

I had learnt to enjoy and anticipate the breaks in the processes between taking and viewing a photograph. This allowed time to move from event to image and encourage reflection on what had been experienced. There was also some magic involved in the way film responds to light and a physicality in the way film stands as witness which the digital does not seem to offer. This seemed an important loss at that time but I now understand how this new technology has also become a liberation. Many more photographs are being made each day and the digital camera and smartphone allows photographs to be made in ways never previously contemplated and without the need of a tripod and a lot of fuss. So the idea for this project was to look at this period of change and to record what I took to be the closing days of film and more specifically, the traditional viewfinder.

Since then it appears there has been a bit of a revival in the use of film and the older cameras have a status that younger artists and photographers are recognising. The more expensive digital cameras now offer the choice of view finder and screen.

Also, I like having the opportunity to make prints on a wider choice of papers and with the knowledge that the images (particularly colour) are more archival.

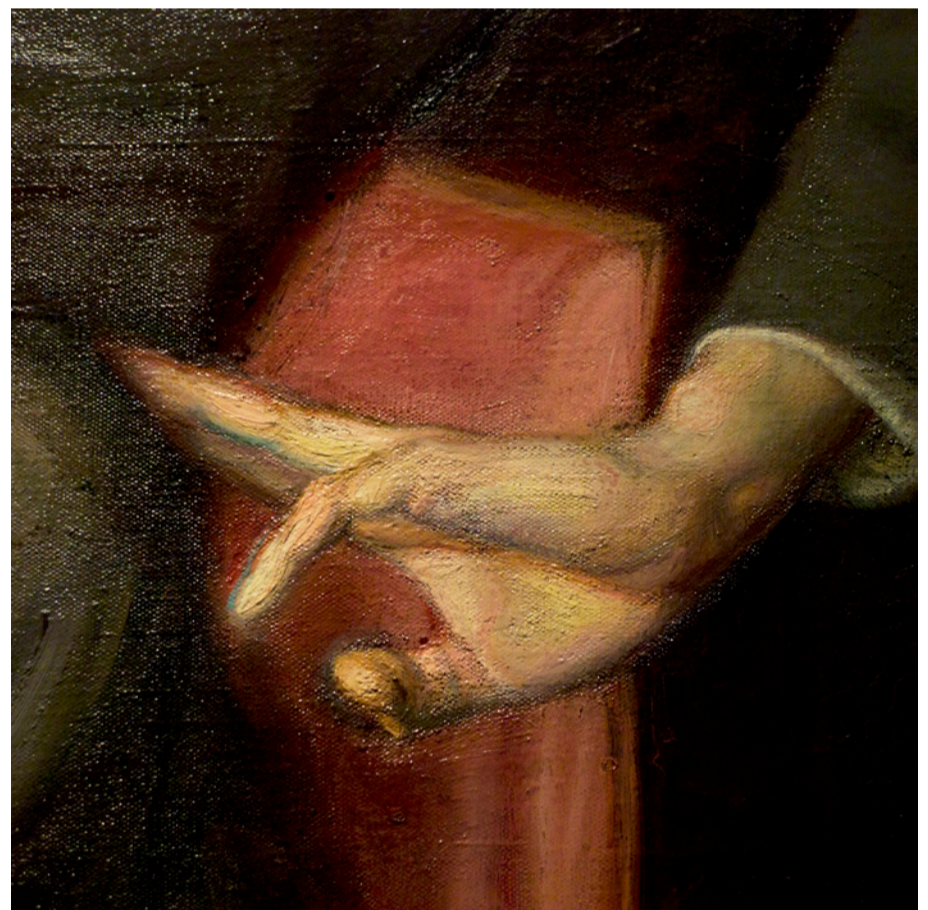


THE HANDS PROJECT

While listening to the radio, I heard a comment that we are starting to lose hand dexterity as we move towards a greater reliance on robotic automation to do fine work, such as performing medical operations. This made me reflect on how much we rely on our hands to get through a day and to consider how many of my artist friends continue to use of their hands to make their work.

This discussion also made me remember, while on a previous trip to Italy, I had noticed that hands often have a descriptive role in early painting and that a comparison can be made in how hands are still expressively used in conversations on the street today.

As a result I decided to combine these two aspects and make a series of images that include details of painted hands with hands that continue to make things today. The details from stylized paintings were made from work exhibited across Europe from different periods of art history. Some of the painted hands are finely detailed while others are more abstract and gestural. The hands of the makers who live in West Yorkshire were photographed in black and white in contrast to the painted details. The final edited prints were exhibited as a grid so that the hands were interleaved allowing for chance gestural crossovers and suggest different meanings. The photographs were first exhibited in the 2019 Hebden Bridge Festival.



QUALIFICATIONS

PhD - University of Sunderland 2015.

M. Ed. by Research - University of Leeds 2004.

BA Photography BIP (1st class Hons.) Manchester Metropolitan University 1974.

Previous activities have included being a former member of The Manchester Print Workshop and director of the Uppermill photography Gallery. Also headed up photography at the University of Bradford.

SELECTED EXHIBITIONS

Modelling the Animal, 2020, Dean Clough, Halifax.

Histories, 2015, Beehive Mill, Hebden Bridge.

The Oldham Road – Second View, 2012-13, Peoples History Museum, Manchester.

The Oldham Road – Second View, 2011-12, Gallery Oldham.

The Oldham Road, 2000, Blue Sky Gallery, Portland, Oregon.

Halifax At Night, 2004, Hebden Bridge.

Black and white photographs of urban environment at night, a response to Bill Brandt's historic visit.

E20 Project, 1998, Photo Arts 98, Media Centre Huddersfield and Quay Arts Hull.

The Forest Tract, 1994, British Council Residency, Malaysian National Art Gallery, Kuala Lumpur.

New North, 1990, Group exhibition Tate Gallery, Liverpool.

The Oldham Road (First View), 1986-87, Cornerhouse Manchester, Oldham Art Gallery and Architectural Association, London.

Man Made Landscape, 1986, Dean Clough, Halifax.

Passages of Time, 1984, Mid Pennine Arts Commission.

Moors and Reservoirs, 1983, Fellowship Exhibition, Oldham Art Gallery.

South Pennine Upland Series, 1980, ICA, London.

The Changing Land, 1976, MOMA, Oxford and Whitechapel, London.

WORK IN PUBLIC COLLECTIONS

Arts Council England

British Council

Countryside Commission

North West Arts

Mid Pennine Arts

Gallery Oldham

Leeds Education Loan Scheme

The Victoria and Albert Museum, London

John Radcliffe Hospital Trust, Oxford.

SELECTED PUBLICATIONS (PHOTOGRAPHY)

The Bradford Grid Project. 2006. Bradford: Hibrida Press

Things. 2004. Eds. Mark Haworth Booth and Marina Warner.

London: Jonathan Cape and the V&A.

Blue Sky Catalogue of Photography 2000

Mapping The Landscape 1990. Department of Art History, University of Nottingham.

The Oldham Road. 1987. London: Architectural Association (monograph).

Re-Writing The Oldham Road, Steve Hanson, 2012 (catalogue essay).

purpose.fr

<http://dodoquest.wordpress.com/author/dodoquest/>

<https://foldworks.org>

