

Rose Arbuthnott

A wild essay dedicated to home life, I try and make an argument for rescuing an interior subsistence, guided by home making. By exploring the work of Martin Shaw, I touch upon the mysteries of living ensconced in the land. Home breaks through the slats of the coal shed, as mythology breaks out from intertwined books. I consider installations and poetry where it only vaguely belongs. I propose an un-city centred philosophy, where living in the abundance of nature; nature centred conception of living with the beauty that underlies our subsistence. Martin shaw addresses this imbalance and invites us in on it. I then talk about art, tracey emins bed, shows us the essentiality of upkeep. This guides us in to a more indepth visitation of country life, including rituals and home making enterprises, moods and summations. And I try to lay out the potential of this study beyond our 'ken'¹.

'you are not finding your voice, you are remembering' ²Victoria Erikson

I wanted to say that the wind is important, as if you are nature based, wind is a celebration of the natural worlds efficaciousness^[RA1], you can also feel it in a 20 floor tower block. And I like how it is invisible.

'when a civilization is loosing the sigil, a curated totem- of its era, there is always an interior move to a death-life beginning, in that collapse. The salmon move through the deep water to its source. The aborigine walks the song line back to their place of love-spark, their conception point. The wolf howl is the most pristine sound in all creation. ³

This is a wilder truth about home, does he mean by cultured totem, a home?

home conquers doom, it maintains us, in different ways from home to home. Always there is a lot of milky tea involved. ⁴ or even the wind reminds us we are part of a larger being.

Its hard to know what Martin Shaw is talking about but it is still relevant if wilder than attempts of definition.

I would like to achieve the same thing in my paradigm of home making;its time to put the fox pelt over the door. ⁵

'homeliness', what if this essay could address homelessness?

I feel I am trying to fight my corner, as this old way is now a rare entity, with the rise of selfconsciousness through the internet, as mass culture of aesthetic dishonesty and stylishness, mass production of home elements, undermining the trully real

¹ A Scottish word for a place of home.

² Facebook 12thjune 2022.

³ Paraphrased from Martin Shaw 2022. Online essay, substack 'the house of beasts and vines'

⁴

⁵ Martin Shaw's story of the fox woman, visited later.

home. I wish to get under the skin, I will do some mining.



a drawing done of me by my gran 2021

drawing in the kitchen... Genuineness and reality, it's a heart thing, is it really you? Yes. LOOKING after one another, one another, love,

- mass production feels like a trap to me, we become clones, if we don't fight back and our home environment is key to this. Martin shaw talks about a 'genuine home', that will crop up later. do you feel good enough to be genuine here? this is a challenge to a home. Which is a machine for making one alright; What happens in a home, what it can hold is essential.

In the fairy tale world **if it does not then there's something wrong with your 'kingdom'. the kingdom; to be healthily ticking over the king must be happy. A sad king makes a miserable kingdom, in most fairy tales there is a description of the kitchens and the orchards, and the love of a queen.**

There is something Christopher Butler says about the (Urban) 'proximity to the machine' as eroding our sense of wholeness. ⁶

Open fire

In philosophy, we are uncertain, uncertain about the world and then ourselves, there's something trailing then engaging, so the trails are everywhere, warps too, home's are full of time warps.

Federico Campagna, worlding, the sacred and the secular⁷, he explains that in traditional societies,

⁶ **Christopher Butler**, *Modernism: a very short introduction*. New York, Oxford: Oxford University Press, 2010

⁷ Federico montagna, 2021 <https://www.youtube.com/watch?v=MLlq9x5MV2A>

the sacred and the secular are less separate, it interesting because the way forward with the sacred is at its best to be doing its job behind closed doors, beneath the cultural clima. He uses the term, 'cognitive enhancer'⁸ which sounds like part of a machine, defined not as industrialisation but as in something that works. this refers both to installation and home making. Objects surrounding us, his example is a silver decorated knife, the pleasingness is not just perfunctory it advances our brains, remember this for later when things become levels (of inquiry). Where I talk about how the objects in both installation and home making, gather what I might call genuineness, but also we can say 'meaning'

This is relevant to my task of home speaking, this is the cross over of art and life.

Martin Shaw, this quote ends his book Wolferland,⁹ by some pagan process he came up with this line that we should 'inhabit the time and genesis of your original home'.¹⁰ He leaves this pagan encounter hanging at the last page of this book. What does he mean that this? Its all on the table....He talks of a perpetual genesis. Is this a return to god? (In the Sufi sense), in the creation stories.

Originally this essay was to be about evolution and cosmos. Home came later, we don't quite know what Martin Shaw is talking about and nor does he. But it came up here as an incantation an echo. Ted hughes might be the key here. When going after the lonely carp,¹¹ nature is a steadfast companion.

here is a quote, from **The Night Wages¹²**, 'And the elusive memory energetics of the place'

'the edges of the tent still flapping a little'¹³

Memory

Memory is so important for nesting in a family, you know people who knew you before you knew you, like my 87 year old grandmother, it's a strange thing that you've always been the same in her eyes, born as you are, beyond self reinvention.

So to sum up, this story has travelled as Shaw tends to do; among his provocations.

From rafted man to the wind, to the old mother who knows to birth

⁸Federico montagna, 2021 <https://www.youtube.com/watch?v=MLlq9x5MV2A>

⁹Wolferland, martin shaw, cista mystica, 2020.

¹⁰ Last page of Wolferland, ibid, it is a book about an acute encounter with the living planet, a particular wood in Devon. I mistook genuiness with genesis, easily done. There is also a whole world behind calling the living planet by its name, the pagans always knew this but the science is also saying this now too. (in the newscientist' June 2022

¹¹ My expression, through the root of ted hughes, tigering the gold, the house of beasts and vines, 2022. Interview with mark Wormald. About fishing. (And deepening)

¹²12 Nightwages, ted hughes, p111, bone memory, 2019, cista mystica press.

¹³ The Nightwages, martinshaw 2019.

‘the wind speaks, you forget Im old heather vast I was there’¹⁴



My Mother’s bird, food, sea and butterfly charts, on the back of the kitchen door, a stroke of home making genius, nothing is excluded, theres a relationship to the outside conzstantly, even if it be the children bringing mud in the house before tea.

This essay Canonises perceptions.¹⁵

cosmogonic¹⁶ reality.

I introduce the idea of cosmogogy, rather than cosmology, as it will be helpful in the microcosm that is a home.

Weaving

¹⁴ From Tatterhood, a story told by Martin Shaw. An incantation, bringing Scotland back with its heather timelessly.

¹⁵ ¹⁵ Cosmogonics is a concept by Federico Montagna, <https://www.youtube.com/watch?v=MLlq9x5MV2A>

¹⁶ ibid

Rumi,¹⁷

'God will come to you with his grace and comfort after every hardship. As long as he finds you at home.'¹⁸ Home here means present and available.

Art

this section is about my own cosmology then I read a better word, cosmogonics,¹⁹ 'the silly activity of worlding'²⁰ my worlding can be called nesting. Nesting, the way I constantly construct installation, installation feels like a body, it feels cellular, 'mental-cellular'?. Sub river, in the mud it begins, beneath our origins: A seismic wave begins combing the sand and the mud, at one point I wanted to talk about rock but now it's the mud between soul and land, trading in solipsism for some sort of mythography²¹, some sort of cosmogogy that settles and reflects. I write from my Parent's house before Christmas having reached a plateau where things happen and pop my denser reflections on my installationing. This time its nesting, my brother has just had a new born, so cosmography right now means something cosy, where we all come from, and a little beyond that if I'm feeling brave but not feeling brave is part of the cosmology of nesting, it's a matter of sitting, as in huge parts of nature , from birds to bison to kangeroos, not feeling brave is getting stronger day by day via a space where we all meet out needs and we just have to grow

¹⁷ A sufi mystic, and poet, Rumi. **The Essential Rumi - reissue: New Expanded Edition**
By [Coleman Barks](#)

¹⁸ ibid

¹⁹ <https://www.youtube.com/watch?v=MLlq9x5MV2A> sept 2021,

²⁰ <https://www.youtube.com/watch?v=fxORKFUNpE8>

²¹ **Mythography: The Study of Myths and Rituals**, [William G. Doty](#), 2000



this installation is decompressed from a fuller expression below. It became about an office block.

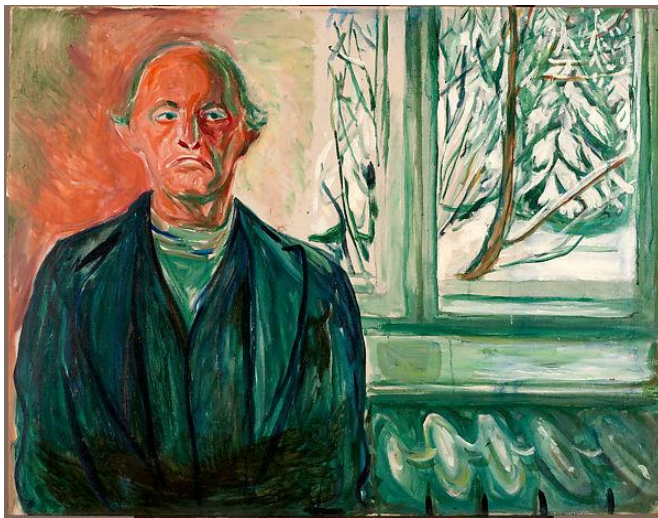
Nice, is an over used word, useful but over used, dodgily syncopated. home is reenacted, but here is a clue for my installation, installation, 'arrival suite' is purposely borrowing, it dictates the cosmography of the whole space. This is a function



this was in process still emerging out of my nest making.



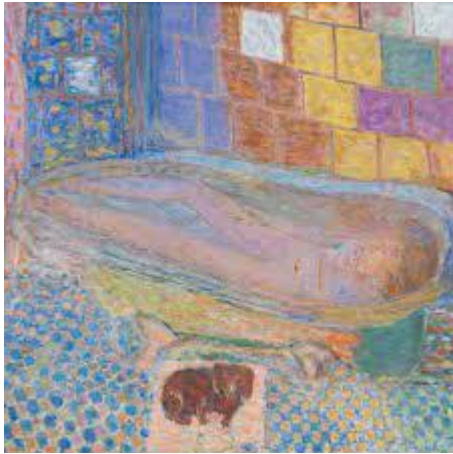
portrait done by my aunt, the tactility of made things helps warm the home and produce, not exactly timelessness but something going way back.



Self Portrait by the Windowca. 1940

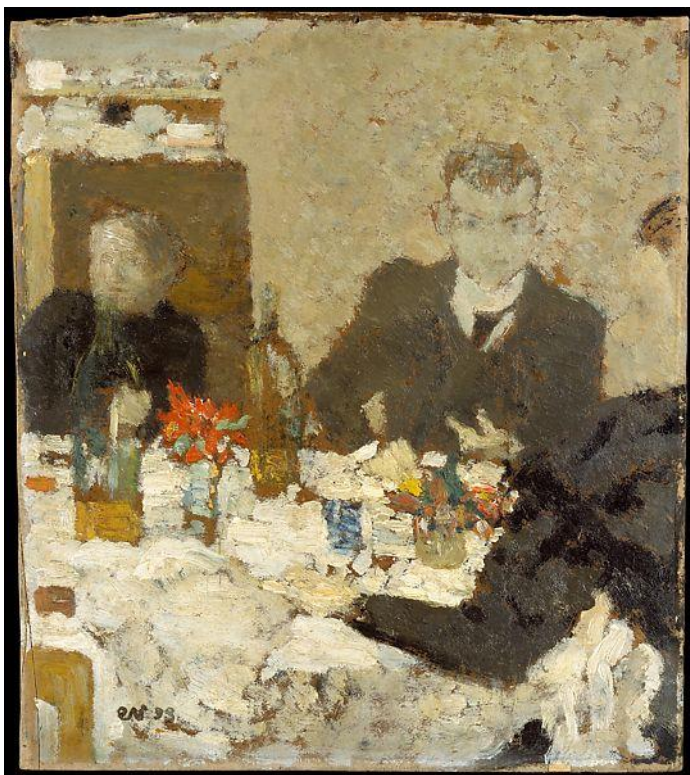
Edvard Munch The portrait as habitation, shoring up

Also an artists of home is Bonnard



Bonnard *Nude in Bathtub (Grand nu à la Baignoire)*, 1940-1946, is part of a series of paintings Bonnard made of his wife, Marthe, bathing. [Wikimedia](#),

And Vuillard



the table,

H



Instsalation 6, Spring 2022, my studio, tidied up. The wind has rippled through and this is what survived



Installation 5, working out of nesting, working out of mess.



how do you approach mess in a home? Tracey Emin's bed 2000.

Lets talk about Emin's bed²²

²²²²<https://imagejournal.org/article/empty-bed-tracey-emin-persistent-self/>

when a piece is created it becomes its own piece in the cosmos or is it a little cosmos all on its own. Or a corner of a cosmos. when it is named it becomes part of a landscape, the one you live in- like a place

Here lies Emin's unmade bed. My reflection is this is a way of dealing with home making, to do it in art. You cant imagine a lower points in the life of a home.

But bring this back to nesting, Emin often makes or uses the nest. with her installations **something she can live within**, a dwelling, whether stories of her difficulties on the walls or a tree house, or a tent, or a bed.

Rather than being about the cosmos what if nests is very much about where you're from where you live, how you live there, and what do you tell about this.

In contrast The machine, though I have used it above as a quality of home making, like how Mies Van Der Rohe,²³ used the term. The machine is also the anti home. they would be homes if they weren't made for the machine propensities. People who work their whole lives alongside machines in say factories it rubs off on them, they become plainer, this is the purpose of home the opposite a machine to bring us back to life. How does 'style' interfere with this possibility?

trouble in the heart, fracture, it think it is an early symptom of the division caused by the natural world denigrated. Industrialisation, I make an arguamnet for the nest, which is analogue and long winded, poetic. the internet, cold and hard as the type it smashes out rather than the gentle and subtle.

Many of these events in this essay are both for installations and for lived in abodes.

place

Place is closely tied to nesting, cultural, it is created, chosen, named, created by being named or close to the permanence of a long history. It can appear to be older than History, or the place where this happened or that happened, the name of a battle like Bannock burn, or the word for a gardening tool, hoe for instance. Space on the other hand is a rather nasty word. Lacking in Romance, substance and integrity like 'Sodbury' or Chipping Norton, by definition it is unfixed. Unlike the void of space, Place is a space that's actually happened. **A home is a happening place.**

this is interesting for installation, as we trying to make a place...happening? Happenings? In performance art rhetoric, (Kosuth)²⁴

What happens to cosmology when it is our very own?

Is the time spent in it that makes the difference? Elongates time?

'The bleakness of stuff'²⁵ Malcolm Guite. There are many experiences that 'cold materialism' treats us with. 'mechanical causation' There are limits to scientific capitalism, viewable. Even Emin's bed in all its shittiness is a protest. She bundles up her wounded psyche. This is the consumer nation.

Having said that

²³

²⁴Kosuth in the 1960s broke new ground in performance art with his happenings. This was the advent of performance art.

²⁵, Martin shaw is conversation with Malcolm Guite, the house of beasts and vines 2022, April.

https://substack.com/sign-in?redirect=%2Fp%2Fthe-house-of-beasts-and-vines%3Fs%3Dr&for_pub=martinshaw

With these notions martin shaw noticed that the small installations of our homes, where lovers live are unstable 'on the edge of collapse'²⁶, but this is a good thing. Too permanent and we end up as cobwebs in the corners of our ancient homes, too much we end up with Emins bed. But the middle line means we escape being overrun by capitalist paraphernalia, and style and branding.

So Upbringing many children , needs a good dressing up box. And holly at Christmas. We walk down the lane to the same old holly tree, in a sheet we pile it up the holly and take it back to the house treasuring the rare berry. then we 'deck the halls' a sprig on every picture and up the stair rail and over the mantle piece in the kitchen.

How is it best to share a place?

Reality is bedded with acts of generosity.

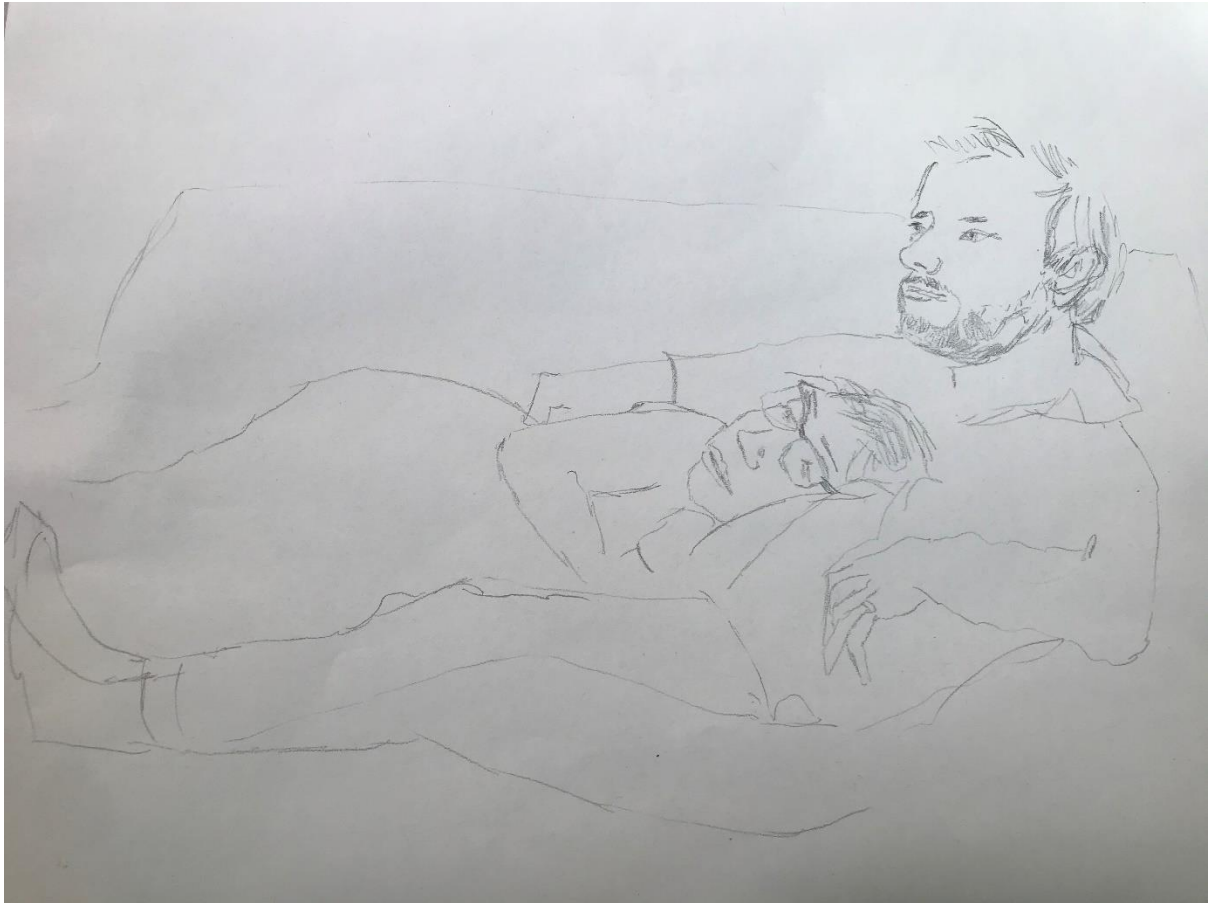
Since a home is a beating heart, animals collect around it.

²⁶



pickle the cat

Pickle my cat. She was born and has never left the Tallet, my family home



portrait of ned and kitty, kitty has covid at home in front of the tv.

There are many poems with places in them..ive chosen some words here

The words that surrounds this beating heart are homespun, mulch, leaves, worms, cosy, laundry, quilt, wellies, snout, blossom, hawthorn, stone, aga, poultry, guinea fowl, turkeys, geese, trudge, fox bark, owl, woodpigeon, orchard, open fire, grate, ashes, family, slates, hens, baking, puppies, snug.

Take note the ecological resurfaces here

Talk of decentring the world of cities, to see the scarcity of resources the other way round, the less green the poorer, the more green is the centre of life on this planet. Just reminding you. Im going to introduce some real examples of functioning homes. These types of people who have these special homes know about the land like this.

Qualities of homing

Ware and tare, as much as possible, delapidated sofa, (our dog gave birth on such a sofa while we were eating breakfast, she had 12 puppies).

And putting the gravy tray down for the dog to lick

And picking spinach in the garden and digging the potatoes from patch to aga to mouths, all within the hour.

Burning the midnight oil



The kitchen at the Lime house,



A dresser, at the lime house, picture by Janet McMoran

A kitchen is a 'bolt hole' using an old English phrase meaning somewhere to bolt to to escape to. The smells of a kitchen waft through the house
Collected over years and years, jugs, pottery, favourite colours, paintings.

This is the opposite to a museum. Here makes kettles yard²⁷, only a shadow of a home, too posey. Mutteral farm is the best home I've come across also right up there is also Waterly Bottom, where ware and tare is paramount, and Jan and Will and 'the Lime House' as above and below. (as above as so below)
Also there is a cottage in Wiltshire called 'The Grottage' a family of artists living in a pile, by which I mean a heap.. not a stately home!



Aunt Jan's

house the lime house, Jan is often bedridden, so this is a view from her bed.

for Martin Shaw is for the long run,

find me the wildest mountain you can

and ask it to be your grandfather,

find the curviest river you can

and ask it to be your grandmother.²⁸

There is this Irish way about this.²⁹

²⁷ A house in Cambridge. It is open to the public. often seen as a template for an English style home, but for all its trinkets its empty.

²⁸ Martin Shaw 2017 talk

²⁹ Bb

'Olf blood spilled from me onto you, a significant amount of the drop – and I would hope it only a drop – would be Connemara in origin. Indeed, I was enspelled into a splendiferous thwong of rapture when the taxi wheezed from mid Ireland up to Clifden to give the John Moriarty³⁰ memorial lecture. The glass-glazed lakes, the bleached white cottages, dun cows and sheer swing of the conversation. I knew the yomp of it somehow.'

I also like to warm feeling of whiskey...'Late that night after the reading, swelled with porter and a couple of Paddies, I sat on a park bench and opened my ears, nostrils and mouth to the pungent languages of the land and its associated dead. Little willow-the-wisps they were, that glittered and danced and in they flew.'

Personally my home land is Scotland and as close as I get to it my blood starts to flow. So I understand this rapture. Its below Aberdeen a tiny village called Arbuthnott, with a not so tiny mansion- castle- house what's it called. This is an excerpt from martin shaws blog, about Ireland, it is a way almost now hospitalised in England to say that belonging like this is under the radar I compare it to the closest thing family.

And in my life, This is a particularly warm time in my life where my connection to family well nurtured not always easily, is paying off, with both my younger sister and brother are both pregnant. Here Martin Shaw names this unexpected magical facility which it is possible to disconnect from when there is too much clinicity, this is why my sister wants a home birth. It can be called wildness

Loyalty is what I'm talking about

Im talking about the return, the Odyssey, home a place where we return no matter away for how long.

Shaw is talking about place while I family, that 'wild holy croft', im going to talk about Martin Shaw because he has a particular unity with a certain wildness himself as part of his art.

'I've spent much time loyal to that, though here, in the far west of Britain, not in Ireland. I'm not saying they are the similar countries, but I recognise the necessity of the contact if you want to deepen into a place. The vibrational dip. Sitting and sleeping and walking and listening in wild, holy crofts.'

Sometimes a hill could be a white cow at a certain time of day, a river a sauntering woman.

³⁰ Nostos by john Moriarty 2001, the lilliput press, Dublin

'My friend,' he goes on 'Manchán Magan knows all about this kind of thing. Things that saunter and swirl. He suggests that to an Irish way of looking, a field's not just a field. It could be:

Weaving nartin with me, an apprenticeship

Tuar – a night field for cattle

Biorach – a field of marsh

Plasog – a field sheltered for foals to grow

Cluain – a meadow field between two woods

Caithairin – a field with a fairy place within it.'

. The farmer knows the fields character because they love and depend on the character of that field. Character is an important concept here, this could be said about a house before it becomes a home, 'They coax it, get into the muck of it, even dream with it.'

this kind of mythology is relevant to home making, at a deeper level,

close

old time, long time, ancient time,

had his young mind blown as kid by his granny delivering a proverb to him, a seanfhocal – an 'old word'. She said this:

Saol tri mhiol mhor saol lomaire amhain, saol tri lomaire saol an domhain.

'Three time the life of a whale is the lifespan of a ridge, and three times the life span of a ridge is the life span of the world.' (Cosmos)

The saying works like this: it used to be speculated that a whale could live a thousand years, a ridge for growing could make three thousand, and the world which the Irish understood would be nine thousand years old.

With nine thousand years being around the time that humans first started settling in Ireland there really is encoded knowledge in this saying, it's a storehouse, as all good thinking and storytelling really is. Long before they were thought of as entertainers, storytellers were oral libraries, they kept history and magical lore tucked under their antler of their tongue.

This is paraphrased from Martin Shaw.³¹

³¹ The house of beasts and vines,

And here the essay runs away with me. It is clear Ireland is a homeland for many and myself, it predates uk culture in its values. Is this about folk culture? Celtic roots, roots at all.

' thousand years feels just about bearable for a human to comprehend. When we move into millions of years our legs buckle or we simply vacate the proposition. There was a time when we believed the sun revolved around us, not the other way round. There was a time when we looked up at the planets and called them influences, that they affected our mood, our tides, our plants and minerals. So in a wonderful way, when you looked up you were also looking inward, you saw aspects of yourself scattered over the night sky. Very beautiful. Reassuring and awesome. I'm not convinced that our current knowledge of nameless, endless universes has done much to steady us. Humble us possibly.'³²

Humble Networks, steady beginnings
Indigenous aboriginal mythology
Folk law
Cosmology

city living, is very different to home making,
there is something far from home, what I'm talking about becomes a myth, or
nostalgia. So why don't we go there?
Sometimes it is suitable to break with family to grow in ways they don't
understand.³³

Poem28
She blew her nakedness across the street
She sucked her teeth
As
It was noon and the car was beeping in the street
Aghast she saw a dragon
And no matter

4. I hated them all
It could not end
Until summer came to the fields/my soul

³²Manchán Magan's, Thirty Two Words for Field: <https://www.bookdepository.com/Thirty-Two-Words-for-Field-Manchan-Magan/9780717187973>

³³

And she ran for poetry
Blindly through the land and field

The light in her studio
Was brighter than the sadness

The poem is full of resistance, a stealing back, from existence in the world, fragments of vision, personal, private, what you receive is a skin, there is so much below and between the choice of words, if they read that is a bonus, what they are doing in this essay I do not know, the first one is an ill kempt poem, mimicking rain, and all our crotchety feelings, words are given. They arise from a twitch,

‘Deep down there is no mess, just the subconscious.’³⁴ Digging in the subconscious is another way of finding home, in the way that everything is in a state of return, – ‘exchange growing for deepening’ bringing yourself back to yourself. Our Homes are an exceptional mirror on our deepening. As installations can do.

Now we scramble back to Federico Campagna, Cosmogonics,³⁵ ‘the silly activity of worlding’³⁶ cultural producers, making world, ‘civilization is a metronome for worlding’³⁷, synchrony, worlding is fragile, some of us have to make worlds under various conditions. A home is a stabiliser . yet the wrong creation, is a cage, there is a connection between cages and homes if done wrong. Have you ever spent too much time inside. Its an old wives practice to send ill people out for a ‘constitutional walk’ however ill every day. ‘To take the airs’³⁸

The world stage

Things that sound like useless frills require a different importance,³⁹ they need to be neglected, to gain profundity. Meaning away from the glitz and newness. The point of objects is to disrupt time, this is very useful in living spaces,

When did everything be thought as if resourse? Even our psychology became a resourse as we stamped out our boundaries and said will we make the duration.

³⁴ Jung said this

³⁵ <https://www.youtube.com/watch?v=MLlq9x5MV2A> sept 2021,

³⁶ <https://www.youtube.com/watch?v=fxORkFUNpE8>

³⁷ ibid

³⁸ A Victorian saying

³⁹ Federico campagna

The poetry of Really trying



pink and green still life, oil on panel 2022- painting for homes/kitchens

Harold Bloom's 'The western canon'⁴⁰ is an effort to build a cultural 'home'. Another place where cosmogonics and homing meet. And in the experience of running- There is an arc from beginning to home, the experience of running is codgotated by the 'home' stretch. We travel in the country home to home.

When climbing a mountain it is imagined that when you get back into the valley after a windy peak, the homeliness is palpable, the drop of the wind and the warmth of shelter.

⁴⁰ Harold bloom western canon

When sailing the wind colludes to bring you home, as you battle out to sea, to come home is with the wind, you can feel all these experiences viscerally.

The arthurian tales are full of such winds, and in more general folklaw it is a happy kingdom, when the king is happy the expression is like rivers to the people, generosity is a real subject here, privacy is probably okay but meanness stunts the king.⁴¹

Dwelling

The seasons are important in the country not just wanting nice weather, notice my use of nice here.. Winter, spring, summer, autumn, ideas such as wintering, harvest, spring clean.. they are almost old-fashioned at least previous to internet and computers, maybe old ways are worth connecting with, why? I think of the literature of iris Murdoch.⁴² The opening of 'an accidental man' is a scene from a home in England. It describes sibling relationships, and the babble and bicker of home, this is what home sounds like.

Home is protected by Science but it is not a science, the bait slips, salmon free to skip up river. Because living and use, is feral. We are wild animals inside homes-home is not a performance, but if anything does wrong like a pipe bursts, its science – in this case mechanics that sorts us out quick smart. And any workmen fueled with what is known as builders tea, milk and two sugars.

Martin shaw has a story about wild fox woman, where the wilderness is signified by the fox pelt on the back of the door, and when he complains about the stink, fox woman leaves never to return, I know this story from dating tame men, but that's another tale to tell. (find citation.. its probably oral)

with an account of The play 'the ocean at the end of the lane', the duke theatre, Paints a fictitious home, with generations of warmth, food and and hearsay, A world of women, from before industrialisation.

inwardness

⁴¹ Martin shaw, 'having the ears of a horse'

⁴² Iris Murdoch, 'an accidental man' Vintage Digital; New Ed edition (17 Nov. 2008)

different homes across Somerset, Worcestershire and Herefordshire, and Gloucestershire, where faithfully preserved customs are in full throttle; Full English breakfasts, Sunday Roasts, sun hats, box hedges perhaps.

A famous fictional home is the Weasley's, the burrow, in Harry Potter.⁴³



I imagine it on the Wye in



herefordshire. this is a fantasy home but it looks a lot like the inside of Jan and Wills home. So it is representable. (harry potter film)

A symposium of warmth

To come back, at this half way point in this essay I try to describe first homes that are important to my notion of how to be alive. And then second what it takes and means to live in such a place, its rituals and customs, even though it is apparent, the lines between living and home making are blurred. also I try to explore cultural uses and meanings of the word home. With some moments with installations.

Although from an urban point of view it could sound make believe but these are models for vernacular culture. They exist they are possibilities.

*Grandfather clocks, smelly carpets, that smell unique to each house.
Children make it magical The freedom of the children is the reaching dynamic of home. Home schooling is possible*

⁴³ Jk rowling, Harry potter series.

In some other cultures the home is for consecutive generations, heirlooms and Granny's secret hiding places for things that will be 'got out'. For coppers and pound coins.

It is also somewhere where it is also possible to start again in some special way. you come to at the end of a travel, a banner across the threshold 'welcome back' happy birthday, congratulations. Home made.

If there is a core of 'english' culture this is it. Many people scathe English old fashioned culture these days because of colonial roots, but the interior life of a home I think is innocent of this.

A rural attunement

The burnlaw community in Northumberland, use Folk music and dance to make a community home again. And the use of porridge on a daily basis. They even bring their musical instruments to their home births,

welcoming

Ideally folk music, and poems off by heart.

Home is a place, bringing things from 'home' to college has been a ritual
A rock from the drystone wall, a bunch of lettuce gone to seed.

This is reflected and become part of my installation. home making, which is a combination of depth and decoration, the installation is a kind of blue print, made in a 'white cube' studio, it is an attempt to create the right conditions.

How does a home maker choose art for their walls?



paintings at the tallet, waiting to find a home, on the stove is dried tangerine peel that we dry out and use for lighting the fire.

Many ways, things the household have made, over the years, it is probably quite a lot of stuff, it is given to the project of warmth, so space is prevent yo prevail. Fullness is hearty. If work is bought, its not all the same artist, some of it has dust on, pieces are not big, from the examples im thinking of.

Heartiness is a useful term

There are mice, it's a really good sign and also family photos in the downstairs toilet.

Made and unmade, in my installation, it breathes like a house breathes, though I embrace Hal Foster's engagement with the view that 'art only needs to be interesting'⁴⁴he also quotes Robert Morris that 'one sees and immeditaltey believes that the pattern of one's mind corresponds tto the existential fact of the object' this is sculpture.

I had ⁴⁵this theory that an interior to be chaotic enough would be made up of 5 -7 colours, 3 or4 the same colour but different shades, and two or 3 other colours to spark them. But the true housemaker wouldn't even bother to recognise colour +organisation, that this goes against the organic development, to make rules is not what's on the cards. There is a possibly but this is not a formula.

Upholstery specimens with their 'particular' role of warming keeping the drafts out (by the way the best homes have drafts keeps us awake and on ones toes) but also art.

I have a particular piece of a screenprint of a design my sister made we made them all the family contributing design a very home making move. Home spun

⁴⁴ Hal Foster, the return of the real, MIT, 1996. P46-47

⁴⁵ibid

So Time must be a consideration, since it is through time that homes build. its layers and texture. Of home making, the older the better. In my mother's house that is still on the way to being a real home, she moved the contents of the drawers in the kitchen around, this was greatly disturbing to me, as by muscle memory I would open the old drawer that used to be filled with crockery, to find it was now the

fridge. Maybe that was a bad decision on her part. It makes me realise that a home maker takes a different path to making such changes, instead of streamlining say the kitchen, they would go out to the opera or cut out some newspaper articles to stick on the kitchen cabinet. Not to change but to get on with life.

The house is in a constant filtering system, that's the core, not elegant, not stylish, but happening.

the Lime House
Waterlybottom
Mutteral
The Grottage

A person of such a home what would they write about? The horses? Food? They would definitely have a paper diary and phonebook.

As/if Interior design is not in their vocabulary as I will repeat. Independence is also a key consideration, the home encourages this. How? How to cook, self sufficiency, how to think for oneself. To have projects, to spend ones time well.

But What if in my gaze, it is a contradiction that I extrapolate so much ; a putting of such a thing under a microscope, a paradox .

My answer would be that there is a certain urgency, as capitalist materialism is eroding this ancient practice. I hope this old world is substantial enough to absorb this furore that Social Media is undermining our natural ways by exposing everything too much, making us self conscious and this is part of the culture of interior design, fashion/posing, affronting our dignity. Well named an 'Instagram thirst trap'⁴⁶

Interior design was created by people to show off their homes. It started in the upper class, and filtered through. A home to be a real home, looks are not important. Nothing is tidied up for visitors. There is nothing to see here. It contains the technology, rather than the technology claiming it. The history of homes isa class history, my response is that a home should keep us humble while keeping us engaged. The Colonial changed now to anthropology. The ethics of memory.

Another great home is my Uncle James and Aunt Louisa's in Herefordshire

⁴⁶Ibid

Smells like dogs, a huge aga half out of use. And lots of extra bits accruing the house over half a century. Its use that makes places such as these. DIY badly done accrues the homeliness, and not to care too much about material things the secret there in.

Against décor the 18th century notion of politeness that is linked to a stripped back interior life to a purer morality. The more cluttered and opulent an interior, the more susceptible you might be to a wanton decadence.' 'These objects are almost talismanic amulets warding off industrial throw away culture⁴⁷', there is an ecological drive that inhabits the depth of my argument but Victoria Moss nails it here.

This is an essay with cataracts, clunking around the kitchen, the vision cannot see directly.

There is something in all of this that I want my art to make. Portraits done by the children in the family are good, pictures of animals too. These people are artists, horsemen, farmers, in fact farmers who make homes in this way do it best, this cosy not caring too much. Not too clean. They want to 'do it up' but this is always a mistake for the quality of their home.

I wonder if this is the same round the world too? Walter Benjamin remarked once 'each epoch dreams the next', but in so doing it revises the the one before it.⁴⁸ how does this occur in homes? Instead of envy of others, we' in them, see the way forwards

,

A place where a mother kisses her child's foot to make it better, of colour rather than black and white. the magic of doing the washing, a small tv in an Irish home to watch the racing, A bottle of whisky for visitors.

Somehow a relation to outside... oh and another one Philip and Serenas Panshayne house in Somerset. With poultry in the yard. Guinea fowl, sheep in the orchard. And piles of wellies by the door, open fires, aga with jam burning after I gave them a surprise visit. Again It almost feels sacrilegious, that these private homes be talked about at all in the public field. But I want you to get a picture of this rural habitat, place of habit, 'home is where the heart is', I hate that phrase. But its right as well as the toes and feet, hands and bellies, and yes bellies are filled.

Ostentation of the brush stroke

⁴⁷ ibid

⁴⁸ Hal Foster, The Return of the Real p207

These are gutsy people. they use their hands, or maybe they don't but there is a rawness about always being ready for anything. To bring grandchildren to and there is always talents being nurtured. One child wants to save the world, another make things, the other off in Harry Potter.

I hope for refugees to have warm homes like these.

There's a teapot of collected cash above the stove for emergencies, as we're too far from a town.

Going back to the section on poetry, it has all be written in London, I wonder if this context is present in them, the proximity of strangers etc..

Some of this exploration is to define what it is not. I am trying to find the language to explain these places. Style is also playing to perfection, a very unrelaxing web to weave. Home is also not a place of silence, that's a temple or church, that is the woods. In a home is a pattering of warbling chatter, that puts a smile on a face, a joining in. it can be matriarchal or at least equal here for men and women and all those inbetween.

Conformity in the Adornoian sense⁴⁹ , the conformist pressure exerted on the members in our society. We know is a dangerous force that art tries to disrupt. There is no one truth.

Home is a place where the spirit can be set free, a place of safety evocation of rest, an inspiration of laughter, no pressure, it could be called a magical place where inside meets outside.

We have rituals, like fireball hockey at Christmas. Played by night, with tea lights in jars marking out the pitch. It is regular hockey except for played with a loo roll wrapped in chicken wire and marinated in paraffin and lit, it makes an amazing noise when it goes through the air. Our equivalent to quidditch⁵⁰.

The aga is used to make pies, and stews and also to resuscitate birds and guinea pigs.it makes us able to have the life we want, it always starts with a dream. its more grounded and present than any utopia and hopefully shows the way out of dystopia,

⁴⁹ Theodore W Adorno- A very short introduction p3

⁵⁰ From harry potter, jk rowling.

'home life is a gathering of spiritual , emotional, historical, creative and self expression

Showing off is central to capitalism. If you can ignore capitalism and just be frugal it is possible. Middle England ignores it having a different currency, which is in the exchange of jars. Green tomato chutney being top and sandwich spread bottom.

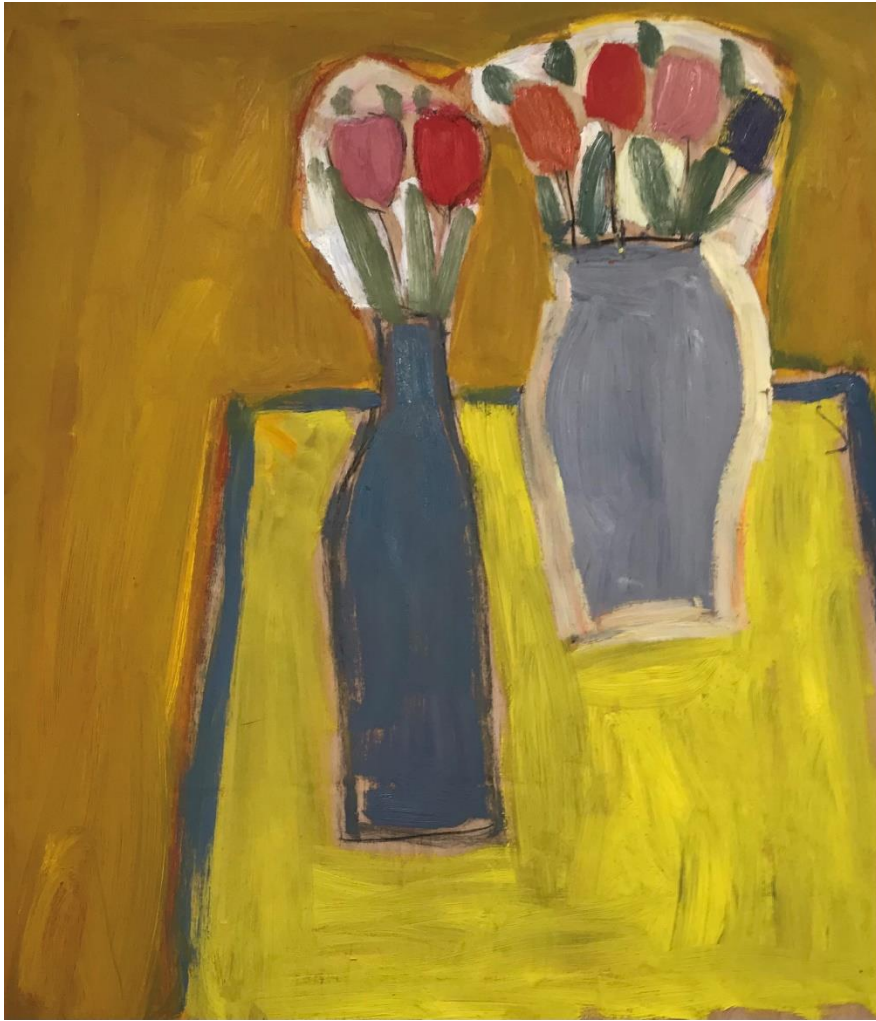
Writing this I feel like forces are awakened in my little London flat. All I have to do is get on a train from beloved Paddington and swim past Reading and Swindon get off at a cosy little substation called Kemble where an old friend or family member will pick me up within 2 hours of bolting my nest for the rookery of Gloucestershire.

So many people who leave their home their nest in the matriarchal sense are experiencing the cold exterior of a world that houses as much war as supreme beauty, brave youngsters

When home is a place of showing off, as for many in our civilization Interior design becomes an unfortunate dead end, like a stage set, designed?! And even interior is a cold hard word.

This is almost like a buddhist treatise on the good life.

Still life paintings,
Uphold a culture
A kitchen culture



My painting made in my Mother's kitchen.

There is also something key to 'becoming indigenous' which is a bad way to say bringing it home, that is; time of day is important in a true home, there is breakfast, with porridge and toast and marmalade
There is lunch with cold meats and soup
There is dinner with herby from the garden lamb chops.
there is a late afternoon walk to shake down the day.

Im painting this picture, lest it disappears into the generic and the modern.

Kicking and screaming I talk now of Vernacular, The ,subject of Vernacular architecture rears it head here. My working definition being the Opposite to monumental architecture, made by the person for their own uses, their own uses, keeping themselves to themselves with a little love and romance enough to keep beautifying . I am not using the word provincial here as it suggests larger centres, in

another sense, home is the largest centre of all. Remember the tent in Harry Potter⁵¹ that is a tent on the outside and a fully functioning home inside.⁵² These homes deserve respect, it's the old story among all cultures that modernism doesn't respect what came before and tries to draw a line under anything resembling history. Is there room for the arts and crafts here? William Morris is loyal to the premise of this essay.

Style is hiding

Practices of vernacular English homes, these words take us to the heart of England, they rarely appear in magazines as they're not picturesque. The magazine culture at this time is hugely centred around shopping and imitation. If the vernacular is done well, there will be nothing to be envious of, these houses are mostly private anyway, no tour of the house, pride is a word out of place here, instead they are in the business of caring for the land, they have an orchard, often sheep, or a pig called Mrs Bucket as kept by Serena Kerr. Of course style is hiding, that's a good place for it to be.

Googling Vernacular architecture, it defined as **a type of local or regional construction, using traditional materials and resources from the area where the building is located**

Im looking here particularly at England

Bedded- embedded are good words here, like place names, they come from something akin to home. The lanes, the fields, the cottages, the hamlets. Sedgewick, Calmsden, the Cerneys, Chedworth, but a few around where I live. The throw away culture has made everything dispensable even art, but in a true home you never discard anything. Things have been put away or stored in the same places for decades.

That there is something lacking in materialism is a very well shared attitude, today. Especially in spiritual circles. This is about our intersection with material things, our attitude

There are also reasons homes reach this sweet spot. And in old houses you chase the damp away anyway you can. If you ask an architect about vernacular they will talk about damp and poverty. By which they mean they can't afford modernity.

It is like an inbetween and expression of old feudal England, both peasant about being close to the land and aristocratic fineries of educated people. Middle class too

⁵² JK Rowling, Harry Potter and the Goblet of Fire, Bloomsbury, London 2000

as the inbetween of the other two. My mother says I mention agas too much, she has middle class shame.

A mixture where survival meets heart, we create safety around ourselves
It extends into the objects in our homes signal safety and some sort of fulfilling,
sharpening a knife in an old chair, our nurture, sactuary where we can get away from
the bombardment of the world. Resuscitate our squandered senses.
Home is your own culture, your version.

I pick up a flyer from through my door, it says 'well make your property a real show
stopper.' This is the market.

My uncle , who lives at the Lime House, and is an architect, has done research into
methods of delaying dementia, his conclusion is to make the environment as homely
as possible, ideally in the style that theyre accustomed to. For these people, its
paramount they feel safe.

So its not a fantasy nor is it nostalgia, its necessary

At Waterlybottom; it is a house of artists, of projects on the go.

'The hive', Tadeusz Kantor, this talks to Waterly Bottom, the home as a hive in so much as every
body knows what theyre doing and theyre doing all over.

Does this conclude that Martin Shaw's essay on the return in mythology that this be
home, the final destination. *My concern is that we've mistaken the Underworld
for home. We've forgotten the Return.*

The longing Odysseus had for home is called *Nostos*. It's often a second part
of life yearning though you can detect it earlier. Rather similar to what the
Welsh call *Hiraeth*. It's not quite the Spanish *Duende*, but they are all
energetically connected. A deep longing, tied up with both loss and rapture,
a sensation for a home that is more than geography.

I think awakening *Nostos* is when we realise that the Underworld is a station
on the journey, not the destination. I think *Nostos* is when we remember,
no matter how faintly, the Return.⁵³

⁵³ Martin Shaw essay, *The House of Beasts and Vines*, 2022,

I would take this out on to an understanding of other cultures. There is an element of inBeddedness in this query into 'home': a deeper cultural climate and legacy, true homes don't forget the past.

and ask if it was the same, and that these instincts are the same, as like birds of different breeds all nest.

Homing instincts

Hal foster, says art is hope, for hope, and It has this relationship with the future, there is an origin in aesthetics, as the beginning, before culture before intellect, but the ground from where these things come, that there is a future is a great hope, and this entangled with psyche, is the ground of art.

I wonder how these homes relate to the future.. they much depend on the past but also extend the past into the future. *Martin shaw, also comes from the country centrality*.

'Whenever I write about ancient things its because I think they're in the future too'⁵⁴

The analysing mind often jars with art, as an interior might jarr with a visitor.

There is always an otherness in visiting someone else's home, the intimacy lies out of reach, but the hosting is wonderful, sherry, lamb, spare room with view of garden.

What does this make of me? We are folded into the home.

One day we will be the past?

Some contemporary homes, as design rather than art,

Art is Worlding, as heidgger supposed, post colonial, contemporary art,

Our last words are Metaesethetics visibity and invisibility ecology- eco home solidarity

Sharmanically/poetically, a non traditional functionality, home comes 'from the centre of the world'

Idenitiy as cosmography.

And so anti kitchen gadgets, they all developedust in the pantry, make toast direnctly on the aga plate, lapsang, sometimes there a crusts from the dishwasher on the plates and mugs,

Mud through the house from wellies, on the thread bare carpets.

⁵⁴ Martin shaw, Sunday stories: old things are in the future, house of beasts and vines, 2022

Art writing is also hope, what we take forwards from our meanderings, philosophy must be, it is the check and balance of our work,

Heidigger made a concept called dwelling. This is his conclusion

, 'the real plight of dwelling is indeed older than the world wars and their destruction, older also than the increase of earth's population and the condition of the industrial workers. The real dwelling plight lies in this, that mortals ever search anew for the dwelling, that they must ever learn to dwell. What it means homelessness consists in this, that man still does not even think of the real plight of dwelling as the plight? Yet as soon as man gives thought to his homelessness, it is misery no longer. Rightly considered and kept well in mind, it is the soul summons that calls mortals into their dwelling.

But how else can mortals answer this summons than by trying on their part, on their own, to bring dwelling to the fullness of its nature? This they accomplish when they build out of dwelling, and think for the sake of dwelling.⁵⁵

It is more psychological and abstract than that what I am trying to get at. There is an element of this history, that *there is a tradition it speaks to.*

What does home mean to refugees? What things do they bring with them? Sometimes nothing except the clothes on their back. For them to start again it is all future.

Back to the house, there is an aga and a dresser, the aga billows warmth, the dresser is a chaos of pottery

My mother sums up

'Home life is, a place where the spiritual, emotional, historical, creative, aesthetic, self-expression... all gather together... with animals, birds.. spiders!'

Things- old things, disrupt the passage of time, whole lives are offered here in the interior of a house. Favourite things, heirlooms, old friends...

And also Local Apple juice, home made vodka and ice cream.⁵⁶

⁵⁵ Heidigger, poetry, language, thought, harper perennial, 2001.

⁵⁶ Uncle James now deceased used to make all sorts; cordial and vodka

The arts and crafts movement tried to give an alternative to industrial interiors but were in fact the advent of style and the aesthetic importance of things, to this I am unsure where I stand compared to them.

Now I am putting the house to bed, shutting the curtains, closing the windows and doors, all the lights out, put away the sloe gin,

prayers.

Bibliography

Carla stang, a walk by the river Amazonia, berghahan books inc, 2009

Christopher Butler, *Modernism: a very short introduction*. New York, Oxford: Oxford University Press, 2010

Don Patterson (for style)

Federico Campagna, 'techic and magic' Bloomsbury Academic (31 May 2018)

Jennifer crouch, how to f**king save the planet, ifl science, 2021

Harold bloom, the western canon, 1994, riverhead books

Heidigger, 'poetry, language, thought', harper perennial, 2001. 1971, Harper and Row, New York.

Heidigger, places and spaces, art and space, building dwelling thinking, from rethinking architecture, London, Routledge 1997 ,145-61

Manchán Magan's, Thirty Two Words for Field: <https://www.bookdepository.com/Thirty-Two-Words-for-Field-Manchan-Magan/9780717187973>

Martin shaw, Wolferland,

The Spyglass, 66.

Scatterlings, white cloud press, Ashland, 2016

Night Wages

Martin shaw, Sunday stories: old things are in the future, house of beasts and vines, 2022

Martin rees, our cosmic habitat, Princeton university press, 2001

Simone Weil, Gravity and Grace, Routledge classics, London, 2002, (also style)

Niklaus Largier, Mysticism, Modernity, and the Invention of Aesthetic Experience . university of California press, in 'representations 105, issue 1', 2009

JK Rowling, Harry potter and the goblet of fire, Bloomsbury, London 2000

Neil gaimon, 'The ocean at the end of the lane', play at Duke of York theatre, 2022

[William G. Doty](#), *Mythography: The Study of Myths and Rituals*, University Alabama Press, 2014

i