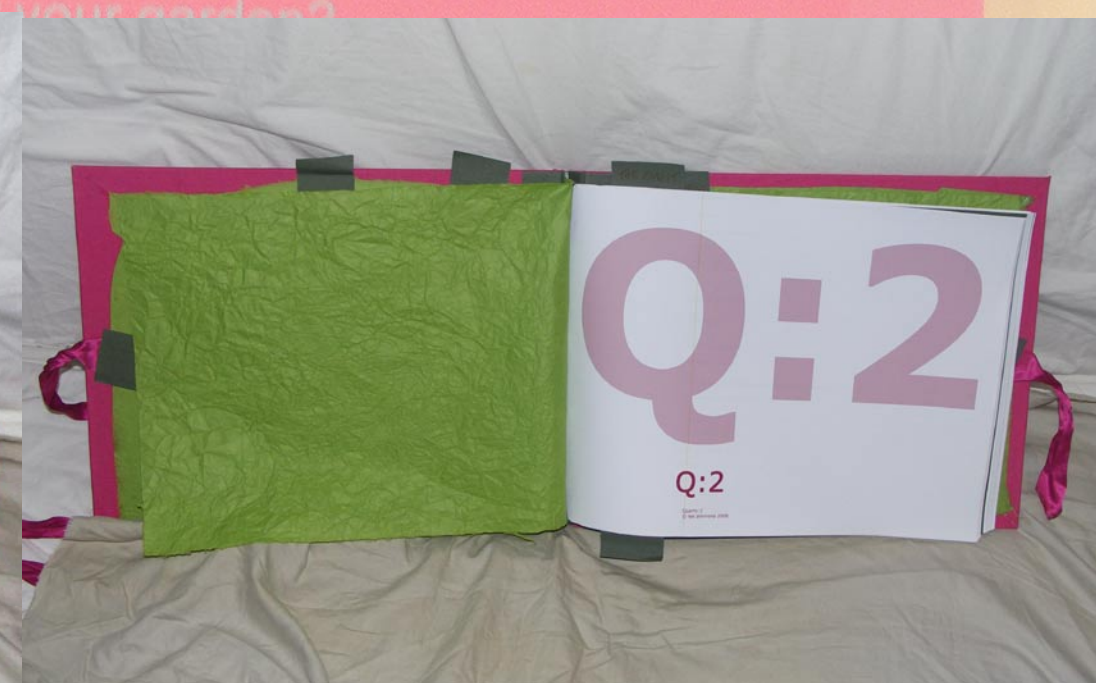


Brilliant, fantastic colour

Do you promise to keep your art in the shed at the bottom of your garden?



Do you promise to keep your art in the shed at the bottom of your garden?
Someone's head better roll for this utter crass stupidity
ThankThank you Thank you
Brilliant, fantastic colour

Q:2

Q:2

Quarry:2
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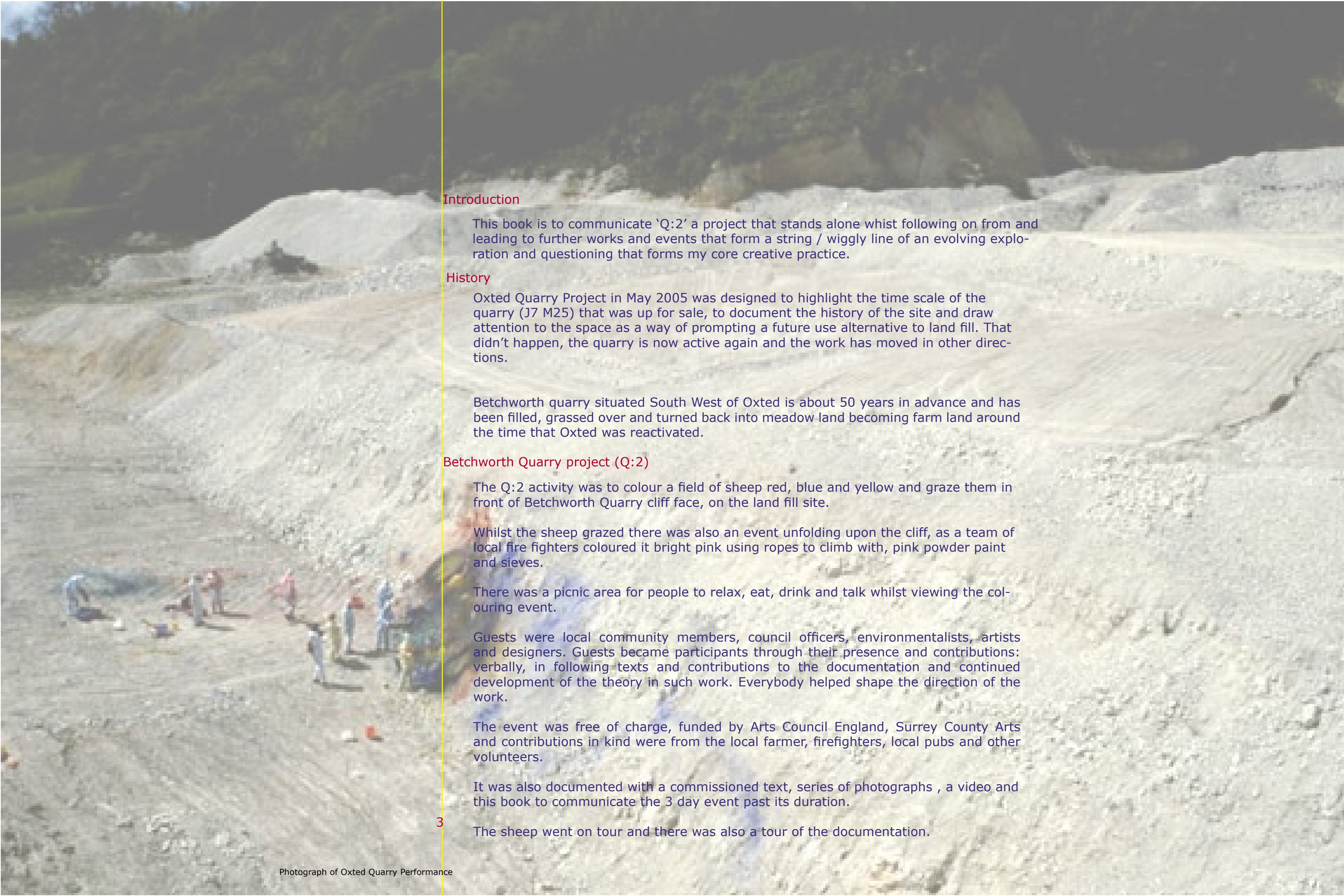
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Introduction

This book is to communicate 'Q:2' a project that stands alone whilst following on from and leading to further works and events that form a string / wiggly line of an evolving exploration and questioning that forms my core creative practice.

History

Oxted Quarry Project in May 2005 was designed to highlight the time scale of the quarry (J7 M25) that was up for sale, to document the history of the site and draw attention to the space as a way of prompting a future use alternative to land fill. That didn't happen, the quarry is now active again and the work has moved in other directions.

Betchworth quarry situated South West of Oxted is about 50 years in advance and has been filled, grassed over and turned back into meadow land becoming farm land around the time that Oxted was reactivated.

Betchworth Quarry project (Q:2)

The Q:2 activity was to colour a field of sheep red, blue and yellow and graze them in front of Betchworth Quarry cliff face, on the land fill site.

Whilst the sheep grazed there was also an event unfolding upon the cliff, as a team of local fire fighters coloured it bright pink using ropes to climb with, pink powder paint and sieves.

There was a picnic area for people to relax, eat, drink and talk whilst viewing the colouring event.

Guests were local community members, council officers, environmentalists, artists and designers. Guests became participants through their presence and contributions: verbally, in following texts and contributions to the documentation and continued development of the theory in such work. Everybody helped shape the direction of the work.

The event was free of charge, funded by Arts Council England, Surrey County Arts and contributions in kind were from the local farmer, firefighters, local pubs and other volunteers.

It was also documented with a commissioned text, series of photographs, a video and this book to communicate the 3 day event past its duration.

The sheep went on tour and there was also a tour of the documentation.

Brief / proposal
(Included in Arts Council Application)

The proposed activity is to make an intervention at Betchworth Quarry that highlights the nature of the specific site as well as being a comment and question about the way that people interact with the land across the country and world. The work focuses on how people perceive and interact with their environment, and aims to generate a look twice effect by highlighting the site by altering colours of the land and animals grazing that land, that will then fade over time.

This work aims to bridge gaps between art spheres and also to communicate to new and wide audiences, whilst critically engaged the work is also inclusive and accessible to people of varied background and interests (environmental, performance, painting, contemporary, process based art. Community groups and industrial organisations).

This project builds on a pilot project at Oxted Quarry that was carried out in May 2005 where the quarry manager gave a tour of the site to *(Un)Limited* an arts group with disabilities, whom dyed the quarry which was loaded with history and adjacent to the M25. The performance was designed to highlight and document the time space of the site, that was about to be sold, as well as showcase the abilities of the art group who were about to lose their group leader so also in a state of flux. Oxted Quarry has now been sold for landfill, research and planning for work at Betchworth Quarry is well underway.

I will carry out the activity by working with a community group, local firemen have agreed pending the risk assessment, as well as a local farmer who has informed the project greatly – recommending sites to tour the sheep, methodology and the possibility of dipping three hundred in November to graze beneath the National Trust look out point at Box Hill, and a small team of artists to document with photographs and film, and ensure the smooth running of the project.

The work will be made with a local community group present, following possible public meetings at Betchworth pending variables of time and planning, if not with meetings then through invitation to the project and in collaboration with the farmer who will assist in sheering and dying the sheep, grazing them in front of the chalk for three days and then moving them to other visible sites around Box Hill and possibly with the local fire brigade whom used Betchworth Quarry for training in the past.

The methodology is to use non toxic powder pigment on the exposed chalk face, spread by ab-sieling firemen and the specialist equipment they can provide, or by an artist group, the farmer and myself with paper bombs, water bombs, water pistols and sieving devices, as well as sprays on the sheep that are already being used for marking sheep. This will be with assistance of the farmer. Documentation will be with medium format and digital photography as well as with video.

Betchworth quarry was previously for chalk extraction and is now land filled and used for farming livestock.

The project is supported by Surrey County Council and Areas of Outstanding Natural Beauty to promote art in Surrey as well as draw attention to farming and land use. I have had meetings with all involved parties who are in agreement that the dying activity be carried out over the course of three days in spring 2006, to be exhibited that summer in Surrey before touring spaces around the county.

The next stage is to purchase materials, carry out a risk assessment with English Nature, implement the marketing strategy in collaboration with AONB

The next stage is to purchase materials, carry out a risk assessment with English Nature, implement the marketing strategy in collaboration with AONB and SCA (press releases, invitations, posters, inclusion with current mail outs and information sources such as web sites and newsletters) and distribute an agenda to the team.

This will be followed by taking the team and materials to the site and carry to the event. The farmer uses the land at Betchworth to graze livestock and the fire brigade have used the site for training purposes in the past, there is a train station at the foot of the hill, so access is not a complication for any of the participants or audiences.

There will be an exhibition that has been planned with Lockwood Artists group in June, one year on from pilot quarry project and in the same space the first stage of the project was developed. The show will display pilot project photographs and plans for Quarry: 2, as well as further preparing the project with feedback sessions and presentation of plans, drawings and models of, and invitations to, the event. I have discussed touring the documentation around the county, starting with council offices, which Tony Gorham at Lockwood Day Centre is keen to facilitate. There is also a plan to hold a show in a contemporary gallery in the county of the entire project later in the year.

The budget is suited to the activity as it will enable the use of appropriate and necessary materials to create an uncompromised aesthetic, pay artists, afford the travel for preparatory work as well as the event and to help market the project. Organisations involved are assisting in kind and the main research has been carried out. I am also continuing to generate support from local authorities, and businesses, that will further facilitate the event and allow the project to grow.

The public will benefit from having a contemporary artwork in their environment that might be controversial but will also be a new experience and will gradually fade over time. As well as informing the public about this field of art practice it will make visible the use of their land for agricultural and industrial purposes.

The firemen to be involved have been contacted directly, I will advertise the piece through local press and flyer distribution to the local community of Betchworth. Press releases will be sent to local and national papers, and publications ranging from farming to architecture.

The work will be submitted to arts press as well as local press, farming and quarry magazines, heritage and environmental publications as well as disability arts, public art and community art groups and websites.



Photoshop images to show funders possible outcomes..



TIMETABLE FOR QUARRY: 2

Written in blood....

APRIL 10 – SUBMIT ACE APPLICATION FOR QUARRY: 2 EVENT
APRIL 19 – WORK WITH AONB PR BODY
APRIL 20 – FUND RAISING DAY – LOCAL ADO'S, BUSINESS SPONSORSHIP
APRIL 22 – RE-CAP ON PROJECT WITH FARMER
APRIL 23 – ARRANGE RISK ASSESSMENT WITH ENGLISH NATURE
APRIL 25 – AGENDA TO FIREMEN, SHEEP FARMER, ART TEAM
APRIL 29 – UPDATE ALL PARTIES ON PROJECT – AONB, SCA, LAG

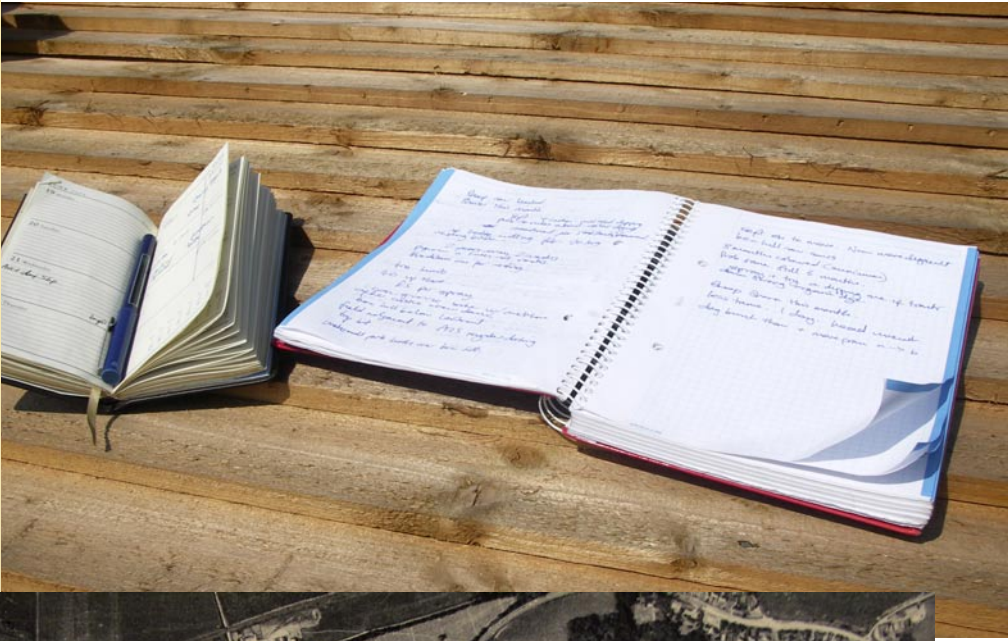
MAY 20 – WORK ON GUILDFORD SHOW WITH ART GROUP
MAY 23 – SEND PR ON QUARRY:2, EXACTLY 1 YEAR ON FROM QUARRY: 1
MAY 23 - EVENT ONTO WEB SITES
MAY 24 – POSSIBLE PUBLIC MEETING IN BETCHWORTH

JUNE 01 – ACE FUNDING RESULT, INFORM ALL PARTIES
JUNE 01 – DECISION ON EVALUATOR / ART CRITIC
JUNE 02 – CONTRACTS TO TEAM WITH DETAILS OF PAYMENT
JUNE 03 – 18 – EXHIBIT QUARRY 1 AND QUARRY 2 PLANS IN GUILDFORD
JUNE 05 – PURCHASE DYES AND SPRAYS
JUNE 07 – POST INVITATIONS TO EVENT
JUNE 14 – EMAIL INVITATIONS TO EVENT
JUNE 16 – LOCAL PRESS PR
JUNE 21 - REKI
JUNE 23 - EVENT – MOVE SHEEP TO SITE AND COLOUR SHEEP
JUNE 24 - EVENT – COLOUR SHEEP AND CHALK FACE
JUNE 25 - EVENT – COLOUR CHALK FACE
JUNE 26 – DOCUMENTATION. SHEEP START TOURING
JUNE 27 – DOCUMENTATION
JUNE 28 – DOCUMENTATION

JULY 07 – PRINT PHOTOGRAPHS
JULY 08 – MAKE BOOK OF PROCESS AND EVENT
JULY 10 – SUBMIT MATERIAL FOR EVALUATION
JULY 14 - COPIES OF DVD'S DISTRIBUTED
JULY 20 - COMPLETED WEB SITE
JULY 20 – COMPLETED EVALUATION
JULY 22 – PREPARE TOUR OF PHOTOGRAPHS AND EXHIBITION
JULY 27 – START TOURING DOCUMENTATION

AUGUST - ARRANGE SHOW OF ENTIRE PROJECT

Research



Further research: Q:2 Notes from Reki 1 w/ Danny Carey

June good. July, August difficult. Sept, Oct good.
Paint OK w/ equipment, washes out no damage to fabric material or lines.
Best to access from top. Ground too soft for machine.
Back filled since last here. Now use quarry further along for training.
Check access. Time main prob.
Already have main risk assessment, just need to update for this exercise.
Have done searches for people along top.
Emerge over top.
Risk is it not happening!
Will guarantee enough time to do what want: just not in summer seasons. Busy, lots fires.
Ladders could damage ground.
2-3 hours on face to do top fringe.
Training exercise.
Familiar w/ kit, unfamiliar site so useful to fire brigade.
Ground still settling so cant bring engines but maybe a land rover.
Access from Box Hill Road.
Radio, me. Talk to guys first about what want, update w/ radio.
3m deep stripe – full length, cause very little damage: just use trees for anchor points.
training day=guaranteed involvement
full day, sat 24th june
next Quarry along spoon end, difficult. Avoid rare orchid, butterfly, moth. 1 SCC warden responsible for all.
Clear w/ warden can access from top. If same as before will work carefully. Training exercises important: don't want to damage so can use again.
Have done police search along top for girl, never found, found bottle and suicide note. Was 500 ft high cliffs then.
People climb chalk like ice climbing, but it crumbles.
6 people doing painting, pass number on to wildlife guy. (middle to out technique).
10 am meet. 11 start. 4.30 leave. 5.30 back.
No smoking due to methane, stays low to ground. Flash burns – all hair clothes etc. gone. Signs to prevent. Have smoking corner in far end – still chalk ground.
Safety talk to people when first arrive.
Newly sunken methane vents, eventually will collect methane and sell.
Reigate station initially said no no no but need publicity
Since industrial dispute 2001 Gov. introduced rationalisations – cost cutting.
Now trying to work w/ communities and partnerships, instead of being fringe member want to be more part of community, show public are giving as much value for money as poss. Training integral nature of work so take every opp. For this.
Let know of change of date within 2 weeks.
Converted chalk into lime for mortar 17/1800's
17.5 miles half stone (sandstone mines)
Most major London buildings built from after great Fire. Royal Palaces, Tower of London repairs. Godstone Village – dug out of ground to use for churches.
After top layer of chalk is sandstone – bring it out and it goes solid.
1 mile on rd, visit together next time – starting to restore old lime kilns, used to be one quarry – landfill and homes now split it up. Lots local knowledge as done so many rescues out of mines and quarries. Would join talk in june, not july.



Danny, the lead fireman and myself sat and admired the view from the top of Betchworth Quarry cliff top, after checking the site for rare Orchids and planning which areas to fence off; and where the firemen would anchor their ropes to abseil down the cliff when colouring it pink.

Planes arrive into Gatwick Airport here. The work will be visible from the sky.



Further research: Q:2, notes: REKI 2 w/ Donald

Never seen any birds on that bit of Quarry.
Allen owns it but English Nature control it. Have to listen to them: they can fine 20k! RSPB too.

Sheep now lambed, shorn this month. Sept: if delayed OK but wool 4 inches so will need dipping. Prob no rules about colour dying. Rules about treatment for scab: banned.

No hedge cutting feb- 20 Aug nesting birds.
Been going to the quarry for 2 years, every 2 weeks, never seen any birds on that face – Brockhams the one for nesting.

Try lambs. 40 up there. £5 per spray max.
Can graze site w/ methane after cattle chew down.
Below lookout OK. Field adjacent to A25 OK.
Reigate>Dorking, top bit. Watermill pub overlooks Box Hill.
Sept OK to move sheep, now more difficult. Now cows. Will be colourful 3 months min. Prob some still 6 months. Spray and try dipping a few if track down a strong enough dye.
Sheep less tame that will work on, min. need 1 full day. Use head wrench.
Dog will bunch them and move from a>b.
Kent wool growers for spray, cases of 12, call in 10 days.
Sheep and cows: 40 cows and calves.
Donalds truck for refreshments.
Enter via The Coombe: private drive but Allen has access.
Dye them at Maybury farm or at the site.
Top fields visible for miles. No bats.
Certain fields can't be grazed.
Betchworth Parish Council
£2 dig out £8 fill. 200 ft deep holes.
Tape them off.

Silica sand left, yellow, right. Below to Buckland estate, Harrisons own.
Hills look bigger than flat land: optical illusion.
Rough legged honey buzzard used to be here: now can't find. Partridges: red legged, bred and shot.
Pink helium balloons. Gazebo.
White faced sheep. Bred not to have wooly faces. (Suffolks are black faced)
Sat: discussion w/ farmer, lee, firemen, about space, why done this, land use: art and environment chat.
Wet summer: land fill site. Dry Maybury. 1-2 weeks ask for dyes. Lambing next year again. Quarry entrance left open: Donald will ask.



Further research:

Notes from Reki 1 w/ ornithologist...

BIRDS:

Nesting and breeding 'generally' April, May, June. Grey Herons Feb.
End of June less likely to disturb birds. May = problematic.

Open grass downland:

Black cap, Goldcrests – singing. White throat... can get CD's of bird song by Collins that will have specific songs to these birds.

Woodland: Jay

A lot of scrub relatively undisturbed. Mailstone Chat on fence, Grey Partridge (red legged Partridge more common- switched with France due to breeding for shooters).

Lots common birds: wood pigeons, black birds.

Smelly gas.

15 mins only Wood Pigeons.

Mid to end August can do what like but check out the Wildlife act for June / July.
Dye is Geography. The work goes beyond that: birds, moths, butterflies, trees: yew trees along the top.

Plants invasive, spread wild flower and make more plants.

Pamphlet for journey to the work.

Kestral.

50 ft high / 20 m high chalk face.

Kestrels and Jackdaws have broods end of June.

Garden Warbler.

Willow Warbler.

RSPB: Royal Society for Protection of Birds: regional office in Brighton

No activity on face, only Wood Pigeons nearby. Wildlife acts: if activity disturbs birds. Unlikely too, should be OK>

Wildlife acts stop developers ignoring birds: roads sometimes postponed for several months.

When is it safe to work without disturbing breeding birds? Wildlife act states you cannot disturb any breeding bird.

Research wildlife acts, protection of birds during breeding season, survey the chalk face more thoroughly for evidence of breeding / nesting birds.



Betchworth Quarry, Surrey.

Lee□ t
of humans and wildlife generally. The project embraced marking the chalk face and sheep with short-lived organic dyes.

I explained that a) the Wildlife and Countryside Act 1981 (as amended) gives general protection to all wild birds in Britain from killing, injuring or taking, as well as taking, damaging or destroying nests in use or being built, and taking or destroying eggs; b) most of our bird species were currently actively breeding. It would, therefore, be advisable to: a) try and establish whether there were any birds nesting on the chalk cliff face or on the restored grassland below it; b) delay, in any case, the dyeing for as long as possible as some birds would still have broods in June and possibly into July.

Limited Ornithological Survey.

In subsequent discussion, I agreed to undertake a limited ornithological survey covering the chalk cliff face, the restored grassland immediately below it, and some adjacent areas – in particular, the approach past Coombe Cottages and that part of the North Downs Way immediately below the former chalk quarry. More than one field visit would be made, but the total field effort would not exceed 1 day. It was appreciated that, given these time constraints, a full survey of breeding species would not be possible.

Methodology.

In addition to an initial reconnaissance visit of 1½ hours undertaken (with Lee) late morning on 16 May 2006 (hot and sunny), two survey visits were made to the site. The first lasted 3 hours during the morning of 18 May (south-west wind and heavily overcast) and the second lasted 3 hours during the afternoon of 19 May 2006 (light south-west wind and mainly sunny). Each of these visits embraced as much of the survey site and as many habitats as was practicable.

May, 2006.

For the reasons explained (primarily time constraints), the focus was a “presence and absence” study rather than full territorial mapping by species. The presence of birds seen or heard was recorded.

3.

In total, 2½ to 3 hours was spent observing the chalk cliff face. The restored grassland over the quarry/land-fill site was thoroughly walked. No woodland was entered, but close attention was paid to the scrub each side of the chalk cliff, the area around Coombe Cottages, and the section of the North Downs Way from the cottages to the open area of the footpath below the western edge of the restored grassland.

Results.

Overall Picture.

A total of 39 species of bird were seen or heard (**Annexe 1**).

Most of these were in adjacent woodlands and in the scrub each side of the cliff face and on the lower parts of the Downs, below the restored grassland. It was evident that the woodland edge was especially attractive to many birds.

The only species observed on the chalk cliff face was Common Wood Pigeon *Columba palumbus*. This was on the reconnaissance visit only and the birds only made brief visits.

It could not be established whether any pigeons were nesting on the chalk cliff face, but no evidence of breeding was forthcoming. It is considered unlikely that any pigeons were nesting on the cliff because of the risks of predation and the availability of suitable nest sites elsewhere in the area. Wood Pigeons are known to nest in every month of the year, are abundant, and widely regarded as a pest species.

On 2 separate occasions, a male Common Kestrel *Falco tinnunculus* was seen flying along the cliff rim in an easterly direction. Neither bird (the same bird?) remained in the area. On the last visit, a male Sparrowhawk *Accipiter nisus* was circling high over the Downs directly north of Betchworth Quarry site.

The restored grassland was virtually devoid of bird-life. Disappointingly, only 1 species was found there. During the first visit (16 May) and the third (19 May) 2 Grey Partridges *Perdix perdix* were accidentally flushed.

The presence of Grey Partridges (Perdix perdix) – a species of high conservation concern – in the restored grassland is of some considerable interest. They are likely to have been foraging there, which suggests they were able to find insects and/or seeds.

4.

The scrub to the right of the chalk cliff face held a strongly territorial Garden Warbler *Sylvia borin*. The male was in full voice each survey visit mid-way between the chalk cliff of interest and the other chalk cliff to the right. The scrub either side of the former also held Blackcaps *Sylvia atricapilla*, European Robins *Erithacus rubecula*, Chaffinches *Fringilla coelebs*, and Blackbirds *Turdus merula*. The trees were alive with Goldcrests *Regulus regulus* (Britain’s smallest bird) and home to a few Coal Tits *Parus ater* (which favoured the coniferous trees).

The woodland above the chalk face and the woodland to the west of the restored grassland held Eurasian Jay *Garrulus glandarius*, Green Woodpecker *Pica viridis* and Great Spotted Woodpecker *Dendrocopos major*. Present along the woodland edge to the west of the restored grassland was Song Thrush *Turdus philomelos*, Common Chiffchaff *Phylloscopus collybita*, Blackcap *Sylvia atricapilla*, Winter Wren *Troglodytes troglodytes*, Blue Tit *Parus caeruleus*, and Long-Tailed Tit *Aegithalos caudatus*. The woodland south of the North Downs Way held Stock Dove/Pigeon *Columba oenas*.

Lower down, a pair of Stonechats *Saxicola torquata* was present, where the tree canopy over the North Downs Way ends below the westerly edge of the restored grassland. The strikingly coloured male bird was seen making frequent appearances on a wire fence alongside the public footpath. Common Pheasants *Phasianus colchicus* also liked foraging in the open areas here between the pockets of scrub, which held Robin *Erithacus rubecula*, Blackbird *Turdus merula*, Great Tit *Parus major* and Blackcap *Sylvia atricapilla*. European Goldfinches *Carduelis carduelis* were to be seen feeding on thistle and teasel seeds.

The species to be found along the remainder of the North Downs Way which was surveyed included Chaffinch *Fringilla coelebs*, Robin *Erithacus rubecula*, Blackbird *Turdus merula*, Blue Tit *Parus caeruleus*, Winter Wren *Troglodytes troglodytes*, and Goldcrest *Regulus regulus*, as well as European Greenfinch *Carduelis chloris*, Dunnock (Hedge Accentor/Sparrow) *Prunella modularis*, and Common Whitethroat *Sylvia communis* at the end closest to Coombe Cottages.

The species present around Coombe Cottages included Dunnock (Hedge Accentors/Sparrow) *Prunella modularis*, House Sparrow *Passer domesticus*, Starling *Sturnus vulgaris*, Collared Dove *Streptopelia decaocto*, House Martin *Delichon urbica*, and Ring-necked Parakeet *Psittacula krameri*.

A maximum of 9 House Martins *Delichon urbica* were seen at any one time flying over the cottages and the disused lime kiln. The kiln – formerly home to nesting Barn Owls *Tyto alba* - was frequented by a number of feral pigeons *Columba livea*. Several pairs of Common Whitethroats *Sylvia communis* were to be found in the Buddleia scrub close to the kiln.

5.

Corvids were represented by Rooks *Corvus frugilegus* and Jackdaws *Corvus monedula*, both of which foraged in the sheep field below the North Downs Way, and Carrion Crows *Corvus corone* and Black-billed Magpies *Pica pica*, which were widely distributed.

The Grey Herons *Ardea cinerea* which flew across the restored grassland and over the North Downs on 18 May and on 19 May probably belonged to the colony breeding at Gatton Park just north of Reigate.

There was, therefore, a wide range of both resident and migratory species present. However, no owls, wagtails, buntings, pipits, or larks were found during the survey visits.

Given the nature of the habitats, it was especially disappointing not to find Yellowhammers *Emberiza citrinella*, Meadow Pipits *Anthus pratensis*, or Sky Larks *Alauda avensis*.

The absence of water birds was a direct consequence of the lack of ponds and other water bodies.

Species of Conservation Concern.

There were 13 species of national conservation concern present (**Annexe 2**).

Of these, 4 were Red List species: Grey Partridge *Perdix perdix*, House Sparrow (*Passer domesticus*), Common Starling (*Sturnus vulgaris*), and Song Thrush (*Turdus philomelos*). (**Annexe 3**).

The other 9 were Amber List species: Dunnock (Hedge Accentor/Sparrow) (*Prunella modularis*), Kestrel *Falco tinnunculus*, Green Woodpecker *Pica viridis*, Black-headed Gull *Larus ridibundus*, Willow Warbler *Phylloscopus trochilus*, Stonechat *Saxicola torquata*, House Martin *Delichon urbica*, Stock Dove/Pigeon *Columba oenas*, and Goldcrest *Regulus regulus*.

This is on the basis of a review conducted by English Nature, the Royal Society for the Protection of Birds (RSPB), the BTO, and other leading conservation organisations. The findings of the review are summarised in *The Population Status of Birds in the U.K.: Birds of Conservation Concern – 2002-2007*. (**Annexe 4**).

Red List species embrace those whose population or range is rapidly declining, recently or historically, and those of global concern.

Amber List species include those whose populations are in moderate decline, rare breeders, internationally important and localised species, and those of an unfavourable conservation status in Europe.

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Other registrations of special interest.

During the last visit, 7 Rose-ringed Parakeets (*Psittacula krameri*) made an appearance, calling noisily and flying rapidly across the grassland from east to west (having fed on peanuts in a garden at Coombe Cottages shortly beforehand). This is an introduced species which – unfortunately - has increased significantly in numbers in S.E. England. There are now many thousands of birds in Surrey and adjacent local authority areas.

Distribution Patterns.

The greatest numbers of birds were to be found around the edge of the site/the grassland – especially in the scrub and at the interface between the scrub and grass.

Factors affecting the Bird Community.

Disturbance.

Many species do not like disturbance when resting, foraging or nesting. Human activities may also degrade suitable habitats, the structure of which is so altered that it is physically no longer of any value to some species.

Dogs roaming out of control may occasionally kill birds. The principal problem, though, is that repeated disturbance of nesting birds can cause nest desertion and/or increased exposure to predators. Humans can, of course, have the same effect, but they are less likely than dogs to penetrate dense vegetation.

Grassland.

A number of factors affect the diversity and densities of breeding birds in grassland areas. These include location, the amount of scrub present, whether or not there is any standing water, how dry or damp the land is, the length of the grass, and the level of disturbance. Grasslands tend, though, to be poor both in numbers of species and densities of breeding (and wintering) birds as it is in other structurally simple habitats.

The length of grass is a key influence on the composition of the bird community. For example: Northern Lapwings *Vanellus vanellus* and Stone Curlews *Burhinus oedignemus* (now rare and localised) tend to be confined to areas of short, cropped swards; Sky Larks *Alauda avensis* and Meadow Pipits *Anthus pratensis* tend to be associated with longer grass.

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Only a few species of birds breed in chalk grasslands on Downland. Those that do, include Sky Lark *Alauda avensis* and Meadow Pipit *Anthus pratensis*. If the grassland is not grazed, it will revert through scrub to woodland.

Quarries and Land-Fill Sites.

Quarries can provide interesting and useful habitats for birds - including nesting sites, in some cases even when extraction work is continuing on parts of the site. Along the North Downs - not far from the survey site - they have, for example, attracted Sand Martin *Riparia riparia* colonies.

What species use a particular quarry depends on the habitats offered by the site and the level of disturbance. Where there are areas of water, possibly embracing reed beds and shingle banks, the habitat may appeal to Common Kingfishers *Alcedo atthis*, Eurasian Reed Warblers *Acrocephalus scirpaceus*, and waterfowl.

As at Betchworth, many quarries have subsequently been used for waste disposal and filled in and covered over with soil. The resulting reclaimed farmland may be less attractive to birds, though measures can be taken to enhance the value of the land for wildlife. In some areas – as at Betchworth – the creation of cliffs with ledges and crannies has been a worthwhile thing to do. These man-made faces may assist breeding birds such as Eurasian Jackdaw *Corvus monedula* and Peregrine Falcon *Falco peregrinus*.

Active land-fill sites/ rubbish tips are often used by foraging gulls, and even by Kestrels *Falco tinnunculus* and Tawny Owls *Strix aluco* looking for small mammals. Many other types of bird have, however, been observed at rubbish tips, including Red Kites *Milvus milvus* (now increasing in numbers in England, following reintroduction programmes).

Scrub.

Scrub is a much more valuable habitat than many, even conservationists, realise. It is too often simply seen as a threat to grassland (and heathland) and destroyed. Scrub is invariably rich in invertebrates and provides essential resting, roosting, feeding, and breeding sites for birds. The secret is to keep the amount of scrub in check and to ensure a range of age/size stands is always present.

Like hedgerows, the d

Scrub, like other habitats, needs management intervention – i.e. rotational cutting.

8.

The Edge Effect.

When the number of a species increases (or in some cases decreases) at the interface between two different types of vegetation or habitat (one of which could be open space), an edge effect is said to occur. For example, many birds prefer to nest near a woodland or copse edge because the shrub layer is often denser there. The communities of shrubs and trees at woodland/copse edges are often different (e.g. richer in species) from those of the interior. In turn, this leads to more insects, seeds and berries. North facing edges probably prove the least attractive to birds because they are heavily shaded and may be poorer for insects.

Woodland and copse edges benefit from the light. The edge should be made as long as possible. This can be done by planting shrubs to give a “scalloped” effect – i.e. avoiding straight lines.

Importance of Hedgerows.

Hedgerows provide valuable shelter, nest sites, and food (invertebrates and plants) for a number of passerines (perching birds). At least 30 species of bird nest in hedgerows in the U.K..

Hedges can provide protection from predators. For this reason, Dunnocks (Hedge Accentors/Sparrows) (*Prunella modularis*), and several other species seldom forage far away from hedges around field margins.

It is, therefore, important that hedgerows are retained, gaps filled, and - if possible - new ones planted where, for example, there is currently only fencing. It is suggested that species used include: Hawthorn (*Craaegus mongyna*); Blackthorn (*Prunus spinosa*); Buckthorn (*Rhamnus catharticus*); Holly (*Ilex aquifolium*); Dogwood (*Cornus sanguiea*); Guelder Rose (*Viburnum opulus*); and Hazel (*Corylus avellana*)

Mature trees in hedgerows, including dead ones, should (wherever public safety considerations permit) be left as potential nest sites. It is always worth considering planting native broad-leaved trees to fill suitable gaps in hedgerows. These should ideally be evenly spaced. It is suggested that distances between them should exceed 8m to 9m. Even when trees protrude just a few metres above the main body of a hedge they can prove a powerful magnet to birds – e.g. as song -posts

Species preferences for hedges.

Some of the species attracted to hedges with trees are Blackcap (*Sylvia atricapilla*), Common Blackbird (*Turdus merula*), Chaffinch (*Fringilla coelebs*), and Winter Wren (*Troglodytes troglodytes*).

Wherever possible, hedges should be at least 1m wide. Different sized hedges (especially height) attract different species of birds. For example:-

Dunnock (Hedge Accentor/Sparrow) (*Prunella modularis*) and Yellowhammer (*Emberiza citrinella*) prefer hedges up to about 2.5m high – higher hedges shade out ground vegetation to these species.

The Common Bullfinch (*Pyrrhula pyrrhula*) prefers hedges over 4m tall.

The European Turtle Dove (*Streptopelia turtur*) prefers large, dense, overgrown hedges up to around 5m in height.

The Eurasian Tree Sparrow (*Passer montanus*) prefers dense edges with large standard trees in them.

Hedgerow management.

Birds obtain seeds, berries and invertebrates from hedges. Annual cutting destroys seeds and berries and reduces the amount of nesting habitat generally. Other considerations permitting, it is, therefore, best if hedge management is undertaken on a rotational basis every 2 to 3 years.

Such management regimes should be carried out from November to February, but preferably in January or February and never during the main nesting season of March to August. This minimises the risks of nests being destroyed and food supplies being reduced. Autumn trimming removes valuable seeds and berries. Most of the berries of Hawthorn (*Crataegus monogyna*) and Blackthorn (*Prunus spinosa*), for example, tend to be on the outermost twigs and cutting these before they are eaten means depriving birds of an important food source. Ground cover at the base of a hedge should be retained over winter for ground-nesting birds.

Planting in hedge gaps should be undertaken during the winter, when the ground is warm and some moisture is available.

Mammals.

During the second site visit, a Roe Deer *Cervus elaphus* was seen in the restored grassland below the western edge of the cliff. It remained in the field for about 5 minutes before making off into the woodland to the west.

The same day, a Fox *Vulpes vulpes* was on the bank amongst the scrub on the eastern side of the cliff.

Grey Squirrels *Sciurus carolinensis* were widely distributed in the trees around the survey site.

Comment.

Limits of the Study.

Because this survey was commissioned for a □ missed.

Absence of birds.

The lack of evidence of breeding activity on the chalk cliff may reflect the availability of similar features close by and the lack of insects, seeds, and small mammals on the fairly recently restored grassland, as well as the presence of - very evident - “decomposition gases” escaping from the land-fill waste. The latter factors are probably relevant to the lack of birds using the restored grassland.

There are, though, some encouraging signs:-

- A number of different plant species were present in the restored grassland. These included Dandelion, Daisy, Bluebell, Dock, Thistle, Vetch, Clover, White Campion, and Blackberry, as well as Rape (“escaped farmland plant”) and Tulip and Daffodil (“escaped” domestic/garden plants).
- Beetles, crickets, small moths, and spiders were noticed in the restored grassland.
- The Grey Partridges *Perdix perdix* which were in the central area of the grassland were presumably finding seeds and/or insects to eat.

The value of downland grassland.

Over the last century, the amount of chalk grassland in Britain has become significantly less as a result of agricultural changes - possibly less than 400 hectares of chalk grassland remain in Surrey. Furthermore, much of the remaining chalk grassland is at risk through the process of succession because of the lack of grazing regimes. In the absence of grazing, grassland will be invaded by scrub which eventually gives way to woodland. As a consequence, the avifauna of these areas changes.

When scrub and trees appear and alter the habitat, they retain nutrients and the soil becomes more acidic. The ground also becomes more shaded. The result is that the soil can then no longer support the same range of plant species as it once did.

The author does not know how the Betchworth quarry/land-fill site has been restored to grassland, nor the composition of the grassland (e.g. acidity/alkalinity). A key question is: Can it now be regarded as calcareous grassland as it certainly once was?. Whatever it's nature, future management deserves careful thought and review. It would be a great pity if scrub were allowed to invade. There are sizeable pockets of invasive Buddleia at the base of the chalk cliff and in other areas close by and this problem needs to be addressed.

The view of the author is that grazing regime would be highly beneficial.

Monitoring.

It is recommended that further surveys be undertaken at the quarry/land-fill site to enable the outcomes of natural progressions and conservation management actions to be monitored.

Recommendation.

Although no evidence was found of birds breeding on the chalk cliff face which is of particular interest to Lee Simmons, nor on the restored grassland below, given the limited nature of the survey and the fact that many birds are currently breeding, it is recommended that the proposed environmental art project be delayed for as long as possible this year to minimise the risk of harm and/or disturbance to any birds that might be breeding in the area. Many species of birds still have broods in July.

Roger Suckling

MBOU; DipHE(Ornithology); DipHE(Nature Conservation Management).

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Betchworth Quarry – Bird Species of High Conservation Concern.

Red List Species.

Red Partridge *Perdix perdix.*

This species has declined enormously, almost certainly because of the effects of agricultural intensification – specifically the use of herbicides – on the food plants of young partridge chicks’ insect prey - there is simply a severe lack of insect food for young chicks. The decline is continuing, with local extinctions likely to be widespread.

Starling *Sturnus vulgaris.*

Since the early 1980s, the numbers of breeding Starlings has fallen rapidly – especially in woodland. The overall U.K. trend of this once common bird continues to be downward. It is believed that decreasing survival rates, especially of young birds, may lie behind the declines. The loss of preferred feeding habitat – permanent pasture – coupled with an intensification of livestock rearing might be behind losses of farmland populations. More generally, widespread use of insecticides could be having a major impact on insect food supplies.

House Sparrow *Passer domesticus.*

Over the last 25 years, there has been a rapid decline in abundance. The reasons for the species’ troubles are not fully understood. Some think the declines are likely to have been driven by reductions in over-the-winter survival, and these have been linked to a range of changes in rural and urban habitats – the causes probably being different in the two types of area.

Possible explanations for the decreases in House Sparrow populations include: reductions in food supply, for a variety of reasons (e.g. use of herbicides; reductions in the amount of grain spilt during agricultural operations; tighter hygiene regulations); increased predation from domestic and feral cats and Sparrowhawks *Accipiter nisus*; loss of nest sites in modern dwellings; and even the use of toxic chemicals/additives in unleaded petrol.

Song Thrush *Turdus philomelos.*

Limited Ornithological Survey – May 2006.

The Song Thrush was a common bird throughout Britain at the beginning of the last century. However, a rapid decline in abundance began in the mid 1970s. This was probably driven by changes in the survival of juvenile birds in their first year of life. Fortunately, recent data suggests that the decline has slowed/may have levelled off, and may even be reversing, but there is still a long way to go before the species becomes a familiar one again.

Addendum.

Mammals: There is evidence (from droppings) of Rabbits *Oryctolagus cuniculus* in several places on the restored grassland. Their most favoured location is to the east of the chalk face. The presence of Rabbits probably explains the presence of Foxes *Vulpes vulpes* in the same area.

The decreases in abundance have been associated with agricultural intensification, but the drainage of damp ground, and the depletion of woodland shrub layers through canopy closure and deer browsing may also be important factors. Recovery is likely to depend on the restoration of nesting cover in scrub and woodland and under-storey grazed grassland in arable-dominated areas, damper soils in summer, and the reduced use of chemicals to kill snails and slugs.



Sprays used for branding sheep, approved by the Farmers Guild are tested on two lambs with successful results.

The lambs became very brightly coloured, with a graffiti look, and showed no signs of distress.

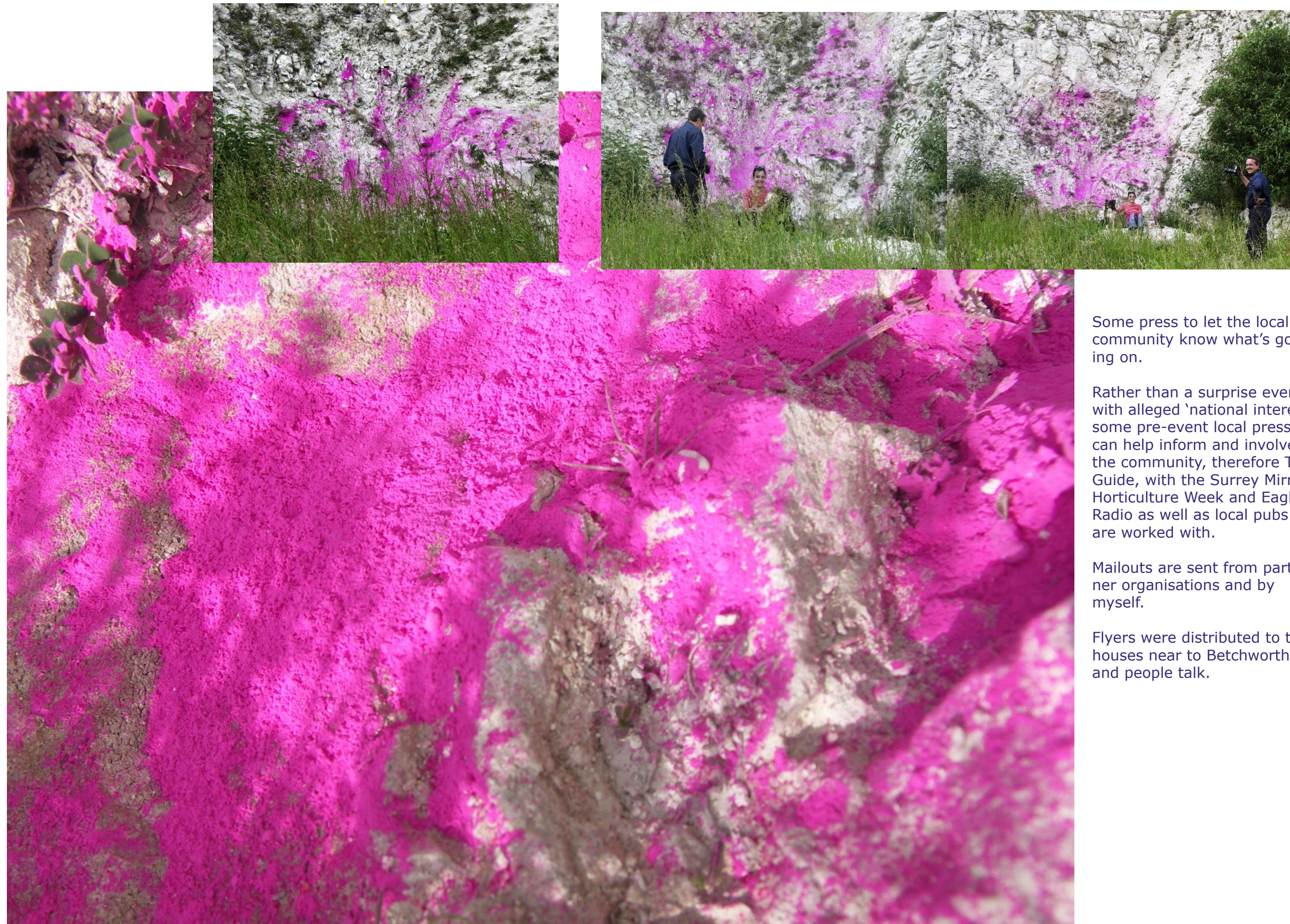
The other sheep and lambs were dubious at first and soon forgot about it and got on as usual.

The colour lasted for two weeks, at which point it became a slight trace.

Hikers passing the farm stopped, looked and questioned...



Tests



Some press to let the local community know what's going on.

Rather than a surprise event with alleged 'national interest' some pre-event local press can help inform and involve the community, therefore The Guide, with the Surrey Mirror, Horticulture Week and Eagle Radio as well as local pubs are worked with.

Mailouts are sent from partner organisations and by myself.

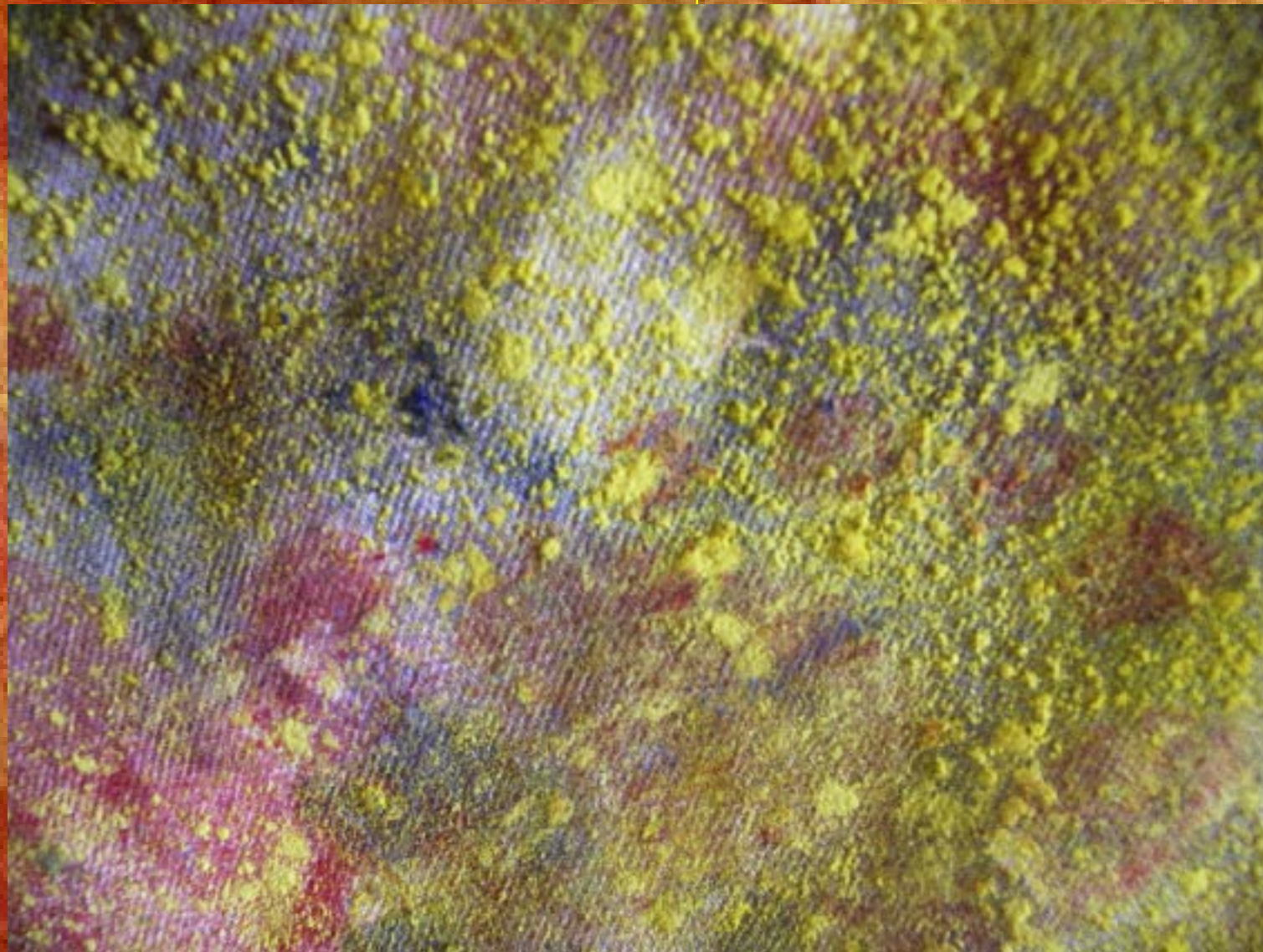
Flyers were distributed to the houses near to Betchworth, and people talk.



Workshop wih KIDS, Kent







Exhibition: 'A Portrait of Lockwood'.

Private view: Friday 2nd June 2006 6 – 9pm

(Features live performance by Rhythmic Collision and Selvi Tektas).

Exhibition dates: June 3rd – June 18th 2006.

Lockwood Day Centre, Westfield Road, Slyfield Green Industrial Estate, Guildford, Surrey

This is the inaugural exhibition of the Lockwood Artists Group. The show is set within Lockwood day service centre, and comes as a response to this unique space and the community that inhabits it.

The eleven exhibiting artists offer a fascinating and diverse approach in form and language, from sculpture, sound and painting, to live performance and book making. Each piece is a personal expression, but at its core the exhibition displays a strong spirit of collaboration, risk and experimentation.

Works include:

Mary Branson 'Red Wall' (After Carolus Horn). A twenty five foot carpet of living flowers (surfinia red), grown specially with the help of women inmates at HMP Send, and housed within an internal courtyard.

Lee Simmons 'The Quarry Project', An exhibition of photographs made with Day Centre users following a live performance in a quarry, together with plans and information for a project highlighting land use in Surrey. Visitors to the show will be invited to discuss and respond to the plans.

Sarah Plunkett 'Uplifting Wings'. An installation in response to the architectural space above the workshop areas. Sarah is collaborating with artist Peter Ockenden and Lockwood users to produce dynamic, oversized winged creatures which hover suspended in the hanger-like roof recesses.

Selvi Tektas 'Let's eat sweet and talk sweet'. A live performance featuring authentic Central Anatolian cooking. Selvi's intention is to give a real flavour of a 'slow food culture' by sharing the experience of preparation and consumption of her native cuisine with the audience. Digital photographs accompany the work.

Dave Morgan has created large-scale paintings which draw reference from the architecture of Lockwood itself. He examines the fundamental elements of the painting process, using simple narratives and structures to explore the atmosphere and the character of people of the centre.

David Biggs has composed the soundtrack for the dance group based at Lockwood. Inspired by the freedom and honesty of their Performance the piece is dedicated to and titled 'Rhythmic Collision'. Live dance performance.

Andrea Cook Lockwood Artists group presents an opportunity to see the collection of paintings exhibited by Andrea at her solo exhibition in June 2005 at the Cranleigh Arts Centre, and two paintings that were also exhibited at Tate Modern as part of Mencap's In the Frame learning disability arts conference.

Craig Hills and Simona Paterova 'Phil Tin's World - An Intergalactic Adventure'.

An installation that explores the playfully dramatic life of our pilot, Phil.

Incorporating interactive video art, stop-frame animation, construction materials and recycled technology.

Planet People with Mary Branson 'Sound Garden' New sound works have been created by Planet People; a digital music based programme involving people with learning disabilities at Lockwood Day Service. The sounds will capture the essence of gardens using found natural objects and will be housed in specially designed benches in a collaboration with Peter Ockenden and Paul Clark.

Pre-event exhibition in the studio of (un)Limited, where Oxted Quarry Project was also developed.

This was as part of a group show, the first of Lockwood Artists Group, a community of artists working at the day centre with the centre users and on their own practices.



June 24, 11.30am-4pm

A flock of bright red, blue and yellow sheep will graze the green meadow beneath the chalk face of Betchworth Quarry as it is tinted pink by a team of local firemen, for a live art event on June 24. The colouring event will invite participation through discussion between visitors new to the work and those involved with the idea and the process of making it happen. The coloured sheep will remain at the site until June 26th and then they will tour the locality for 2 weeks.

The community project, involving artist Lee Simmons, the local farmer and firemen from the Surrey Fire and Rescue Search and Rescue Team, literally colours in the countryside to highlight the landscape and create a ‘look twice’ effect.

Betchworth Quarry was land-filled, and grassed over approximately 18 months ago. The chalk was used in many of London's buildings including the restoration of the Royal Palaces and The Tower of London, it has also previously been used as a training ground for firemen and a stage for Sci-fi films to be shot, as well as advertising and fashion shoots.

The public will be able to see the traces of the event that then become the artwork from the A25, the Reigate-Dorking train and from the National Trust lookout point at Box Hill.

The project is funded by Arts Council England South East and Surrey County Arts. Photographs, videos and art books on the project will tour local libraries, schools and be exhibited in an easily accessible space later this year.

An expert on bird life in the South East has researched the site with regard to this project, carrying out the first ornithological survey since the quarry was restored, identifying the birds in and around the site. Already there have been surprising discoveries of rare birds near this area and even deer, though interestingly, few actually on the land filled area.

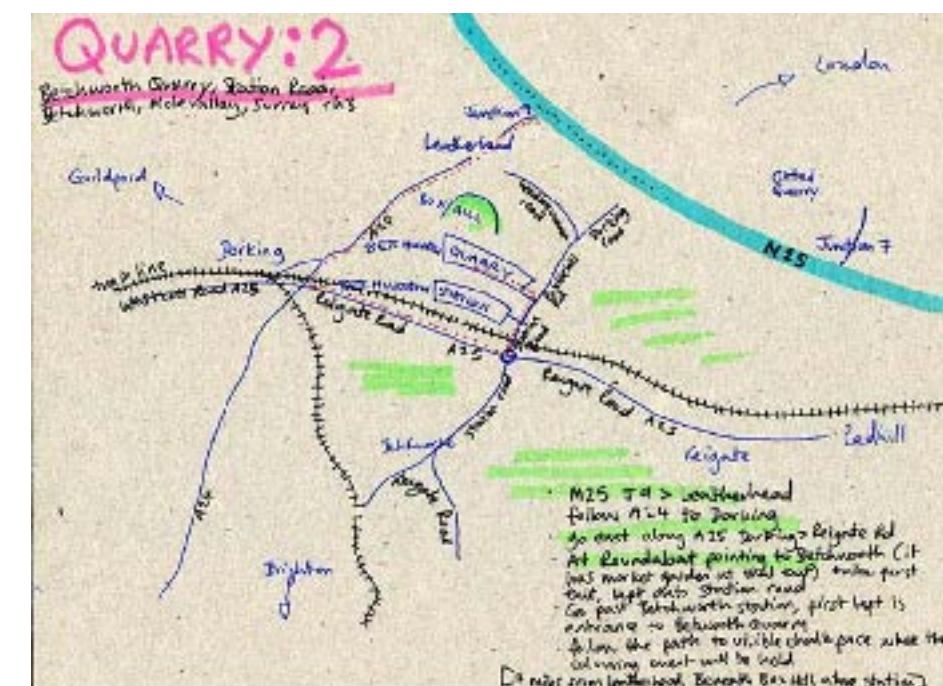
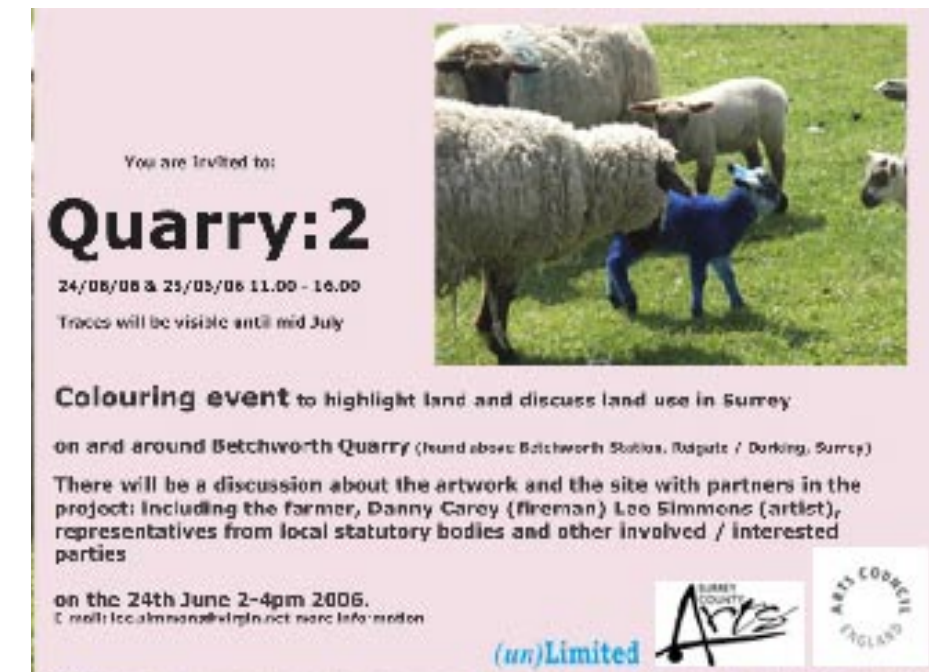
A prior event exploring properties of time and space was instigated by Lee on behalf of Surrey County Arts in Oxted Quarry, (J7 M25) in May 2005 in which the quarry manager, Roy Sharrad, gave a tour showing artefacts used by prisoners of war who lived and worked at the site, as well as geological features such as crystals that had formed over 50 million years ago.

A site responsive, un-choreographed performance by (*un*) Limited, a diverse art group based in Lockwood Day Centre, Guildford, with artist Mary Branson and group leader Joanna Cowdery, responded to the site with space suits and food dyes leaving traces that gradually changed over time before fading away altogether.

This work, funded by Surrey County Arts and Awards For All, is displayed at Lockwood Day Centre, Slyfield Industrial Estate, Guildford June 3-25. Visit www.lockwoodartists.org.uk for details.

Questions and comments on this work are welcome as is any contribution of information about quarries, land use in the South East of England and land reclamation. This can be by joining the event and / or emailing: lee.simmons@virgin.net

Ends



As the farmer responsible for livestock grazing the land that used to be Betchworth Quarry, I Donald Alexander give permission for the artist Lee Simmons to make her artwork on the site in the year of 2006. I am aware that this will involve colouring the sheep and support her application for assistance in funding this project.

Date.....

Mr Alan D Weller,
Maybury Farm,
Boxhill Road,
Tadworth,
Surrey,
KT20 7PR

English Nature gives you consent to carry out, cause or permit to be carried out, the operations specified by Lee Simmons in various emails dated April to June 2006 viz. the application of a light dusting of inert water-soluble paint powder to the chalk cliff face of Betchworth Quarry. The operation will be carried out by fireman working from ropes attached to trees located immediately above the quarry face on your land that is designated SSSI/SAC. Access for this operation will avoid areas of chalk grassland as specified.

Signed.....

If you wish to change the proposed operation(s), or carry out additional operations for which consent has not yet been given, or if a time period given has expired, you are required to give further written notice to English Nature.

Signed for English Nature:

As the current owner of the land that used to be Betchworth Quarry, I Alan Weller give permission for the artist Lee Simmons to make her artwork on the site in the year of 2006. I am aware that this will involve colouring the chalk face and support her application for assistance in funding this project.

Date: 19 June 2006

Ralph Hobbs
Conservation Officer

Date.....


**ENGLISH
NATURE**
English Nature
Sussex and Surrey Team
Phoenix House
33 North Street
Lewes
East Sussex BN7 2PH
Tel: 01273 407951

If you have any queries or concerns over this consent, please contact **Ralph Hobbs**, at the above address.

Signed

Allan Weller

Consented operations	
OLD reference No.	Operation
27.	Recreational or other activities likely to damage or disturb features of interest.

OLD = Operations Likely to Damage

Consent ref: **ND/MOLE/CON/06-07/3**

MOLE GAP TO REIGATE ESCARPMENT
SITE OF SPECIAL SCIENTIFIC INTEREST
CONSENT OF ENGLISH NATURE
(SECTION 28[E] OF THE WILDLIFE AND COUNTRYSIDE ACT 1981)
(REGULATION 19 OF THE HABITATS REGULATIONS 1994)



The Hand in Hand pub supplied water to the firemen at Box Hill Road throughout the event



The Red Lion Pub catered for the event at the site as well as on their premises. This was valuable assistance and also demonstrated local support. There were discounts for Q:2 goers that included free accommodation.

Way finding

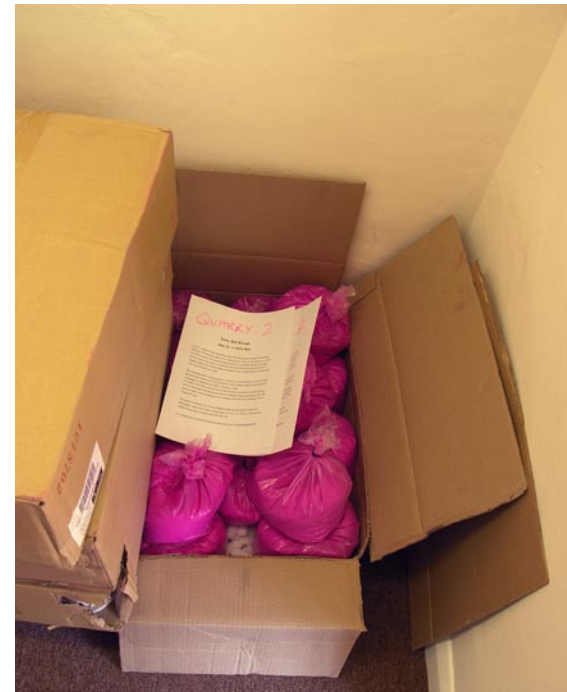


Pink marking devices were positioned on the route from the M25 to the quarry face.

Once at the foot of the quarry there was also a path cut into the knee high grass leading up to the circular cut grass picnic space and the cut grass space that was marked out for the sheep to graze on.







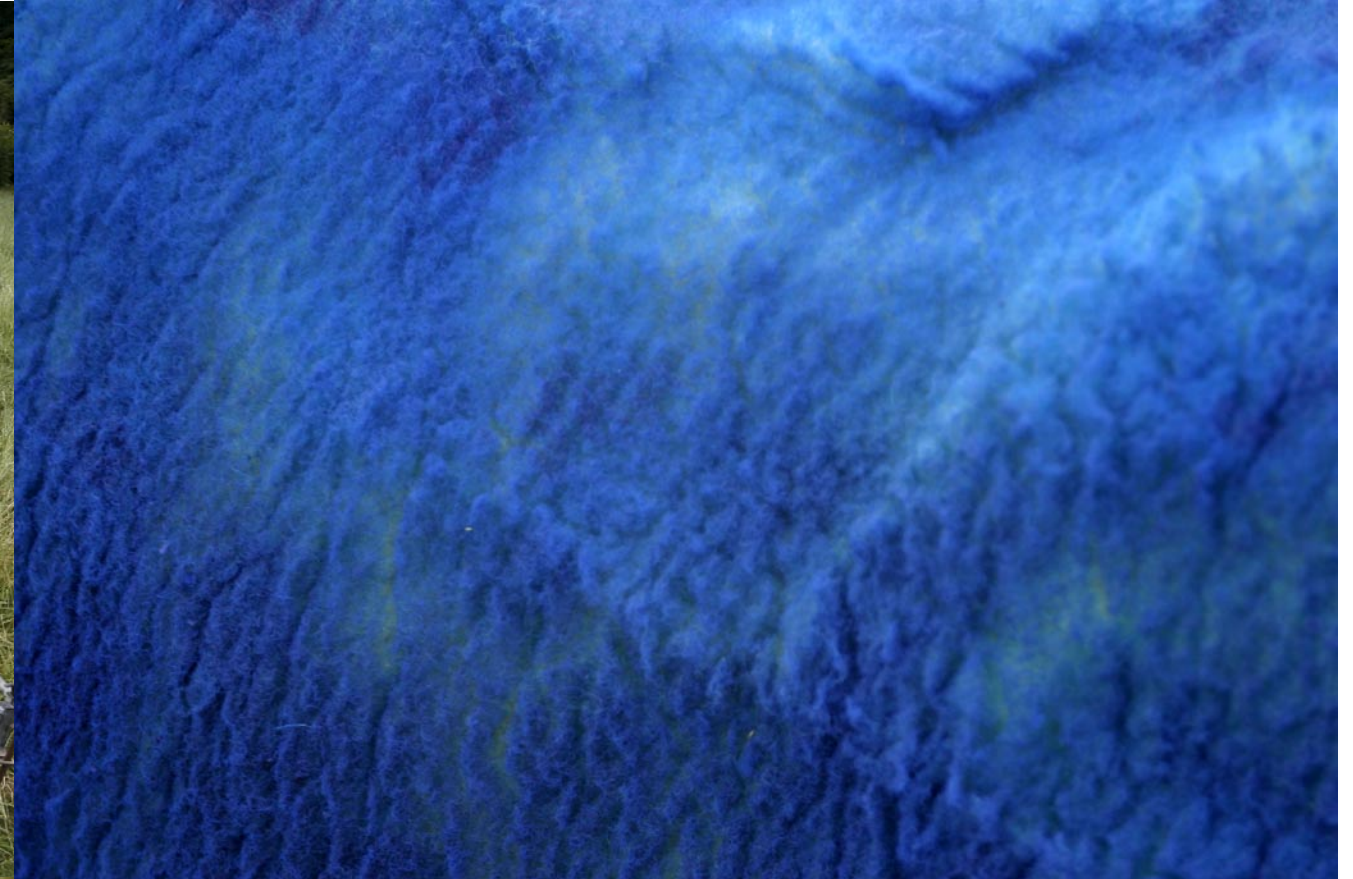
Food, drink, shade, a bathroom and background work were located at the entrance to the quarry.

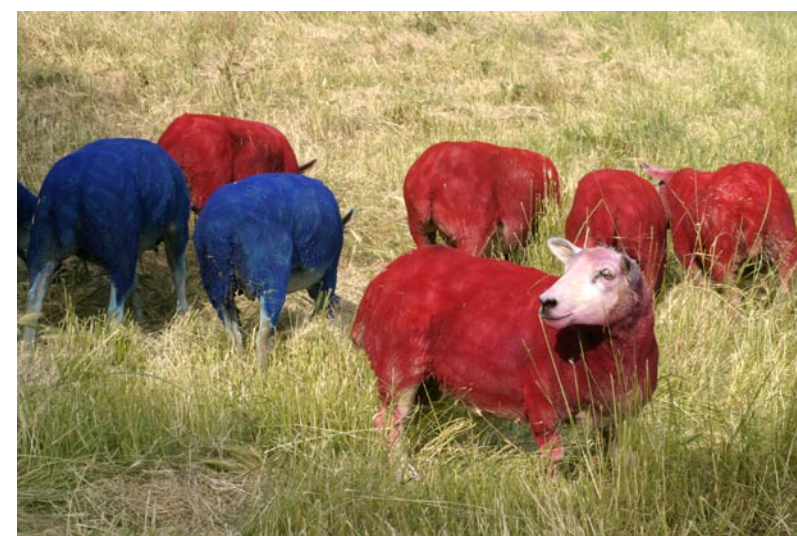




Day 1 - Marking out the site, colouring the sheep and setting up the picnic area.







Photographs by Sue Roche

Q:2 event cliff colouring team.



Before



After





The painting was viewed from the picnic area.

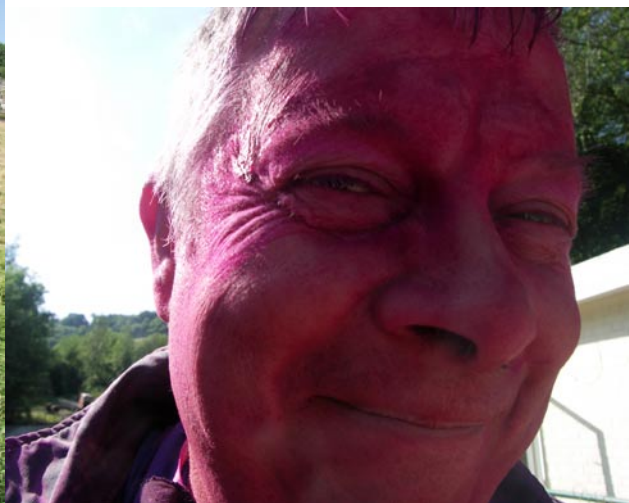


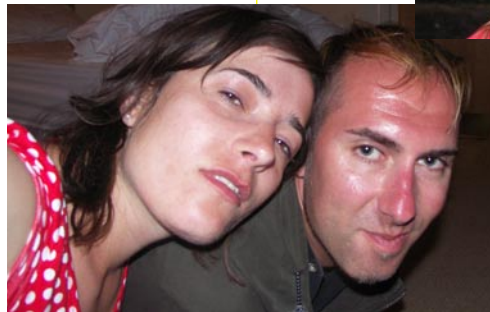
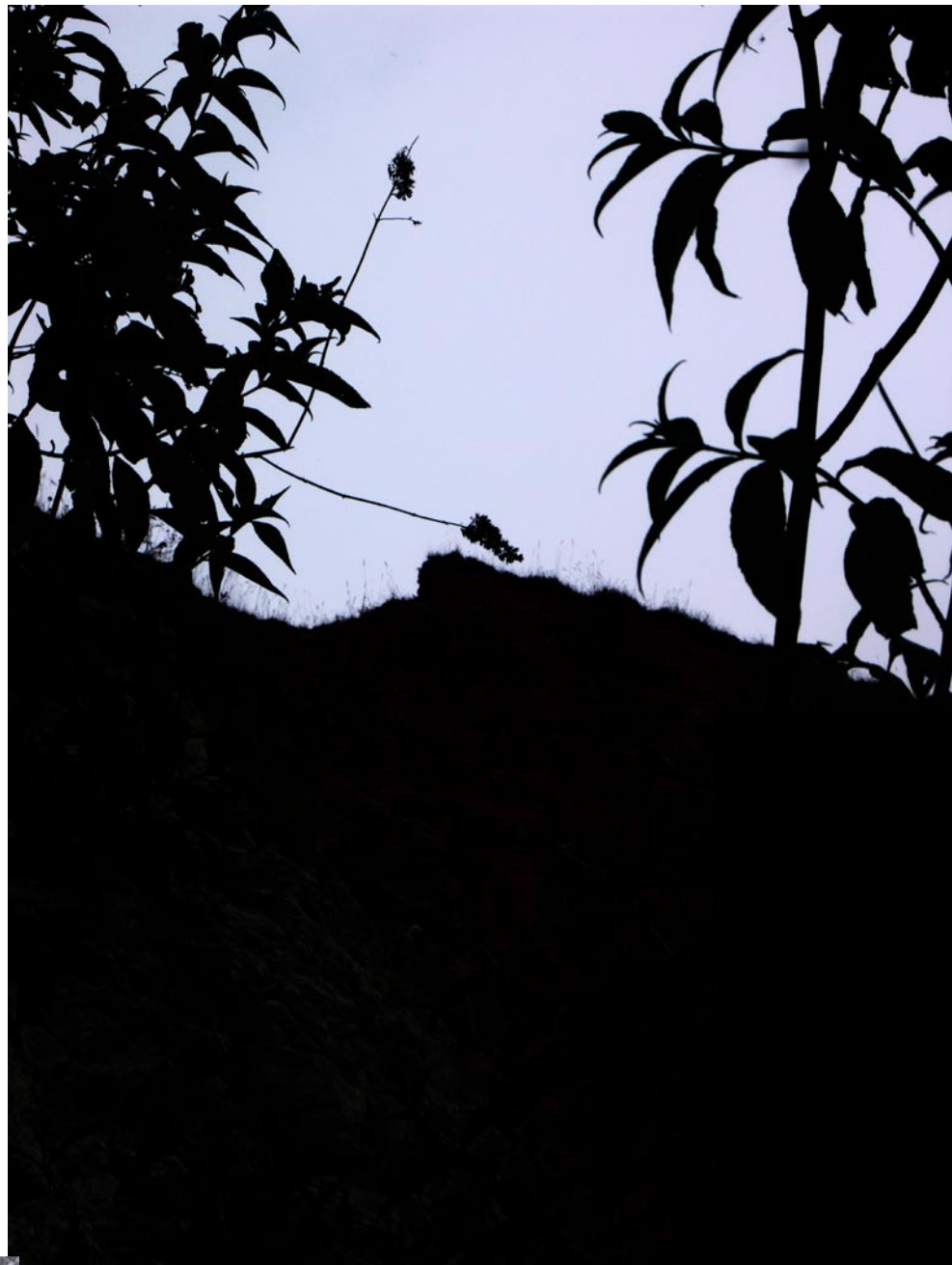




Images of event by Lee Simmons... generally I have taken the pictures in this book that are not credited.







Evening of event day 2





Day 3





Workshop with (un)limited



Do you promise to keep your art in the shed at the bottom of your garden?

Local rumour was that it had been vandalised as some public school prank

We have all the gear, risk assess etc. so would be happy to help on anything similar

We have all the gear, risk assess etc. so would be happy to help on anything similar

Someone's head better roll for this utter crass stupidity

nonsense

Not since my visit to Tate Modern have I experienced such condescending self indulgent twaddle

I first thought it was an act of mindless drunks

Brilliant, fantastic colour

Thank you

Preamble

My contribution to this volume, is a set of three poems and a manifesto – of sorts – written in response to Lee Simmons’s intervention/event *Quarry*: 2 that took place at Betchwood Quarry, Surrey, in June 2006. There are many interesting dimensions to this project, and I do not claim to respond to all of them. However, a number of issues struck me as being particularly significant about this work and the reactionary response it received from part of the local – and sometimes perhaps not-so-local – community. These issues, it seems to me, has to do with ownership and authorship, with the texture of what is referred to as ‘nature’ or ‘environment’ or ‘home’ or ‘belonging’, and they are what I am trying to pick up on in these poems and the short manifesto text attached to the end of this document. Broadly speaking, they correspond to what I identify as three central concerns for a space based artistic or other praxis:

(1) The need to collectivize artistic and cultural production, despite the difficulties such collectivization sometimes involve. This text attempts to respond to this need from two perspectives: Firstly, I am trying to deal with space itself, its different, intertwined textures; the different temporalities, durations, times, that are played out in and as space; how we occupy space, alone and together, how we communicate and think space; and more particularly how this process can be collectivized beyond notions of authorship, ownership, propriety, etc., all questions raised and inspired by the Quarry: 2 project. Secondly, I am interested in the discursive textures that feed into physical space; that is, in other words, what I see as a need for us to find a language for such collectivization, given that the language we have, its very structure and grammar, seems to militate against any such move. How do we think, write, speak together? We need a discursive space that continuously transforms itself, that mutates and twists, leaps into unknown qualities. In a sense, then, this text implicitly makes the argument that language, too, needs to be ruptured, become other, foreign, affective in order for a space to emerge where a collectivization of expression as well as practice can be generated.

(2) The need to challenge the notion of ownership of land, not just in economical terms, though in those too, but in terms of the idea of land being owned, of space belonging to something, being an attribute of an origin; or in other words, the very English, dare I say, emphasis on life itself as property of a subject. This notion of authorship needs to be explored and challenged and the *Quarry*: 2 project seems to be doing precisely that – although perhaps without knowing it – which is indicated also by the reactionary response the project received from fractions of the local population that seem to think they own not only the bits of land they economically claim as their property, but also the idea of the land to which they seem themselves belonging by natural right. This, of course, is an intrinsically reactionary, indeed fascist, response that echoes notions of the mother-country, the pure bloodline, the natural right to land, and so on and so forth.

(3) The need to protest, actively and in practice, against the increasing normative control and measure of all space, urban as well as rural. Space, of course, operates on numerous different registers. It is multi-textured; it incorporates complexes of durations – different temporalities, times – as well as practices, territories of ownership, discursive and semiological planes as well as physical environments and habitats. It seems absolutely central to me to actively confront the measures taken to control and assure the continuing normalization of these textures, be it in the name of the nation, the name of propriety, the name of freedom, the name of security, emergency or terrorism. We need to fight for our right to dissent. This is where freedom is located, not in emergency legislation and control, but in our right to resist whatever encapsulates, captures and corrupts life; against fear and paranoia, fascism, racism, and xenophobia; capitalism, profit-maximization and exploitation. In other words, dissention – a kind of scission, or cut, but also the production of alternatives, futures – is absolutely central to a praxis that seeks to challenge or displace the normative economies of space we are currently facing on a global scale through the expansion of a seemingly totalized and totalizing neo-liberal capitalism.

I : Pronouns

The only two things that are interesting are history and grammar.
Lawrence Joseph, referencing Gertrud Stein

We walk towards the quarry
pink stripe
it bleeds
onto white hollow
surface

I walks towards the quarry
pink stripe we bleed
pink onto white hollow surface

My pink stripe you bleeds we bleed your bleed
our pink their bleed
onto your white hollow surface They walk towards your quarry our pink stripe their bleed onto my white hollow surface.

Your pink stripe’s bleeds onto their white surface my your stripe our bleed their our white your surface

I walk it bleeds the stripe bleeds quarry is pink stripe You walk He She It walks We walk They walk towards the quarry
pink stripe –
It bleeds
He She bleeds
I bleed
You bleed We bleed They bleed
Onto white hollow surface.

We walks towards the quarry

My walk towards the quarry
pink stripe its bleed
onto white hollow surface
its bleed onto its white hollow surface

Thank you

II : Land, Possession

One: homeland

... oil oil free societies oil oil oil...

Kristin Prevallet

9.000.000.000 kilotons of bombs dropped over Iraq by US and UK lead forces

200.000 Iraqis dead

240.000 Cluster bombs

Napalm dropped on Iraqi troops (though we now call it Mark 77)

Depleted Uranium bombs

Bunker Buster bombs

White phosphorous munitions

*

Transport Secretary Alistair Darling's [sic] reveals that six US planes alleged to be involved in "extraordinary rendition" have used UK airports 73 times since 2001
from Liberty press release

200 nuclear warheads at Faslane Naval Base, Scotland

Chemical and biological weapons tests involving British forces and sanctioned by the British government: Operation Harness off Antigua in 1948-1949 Operation Cauldron off Stornoway in 1952 Operation Hesperus off Stornoway in 1953 Operation Ozone off Nassau in 1954 Operation Negation off Nassau in 1954-1955 anthrax on the Scottish island of Gruinard during the 1950s

*

optimum levels of immigration

John Reid says

limits '*beneficial in terms of enhancing the economy of this country commensurate with our social stability*'

an end to the '*daft, so-called politically correct notion that anybody who talks about immigration is somehow a racist*'

The Guardian, August 2006.

*

in the name of the land this land the universal land
of democracy

the name of the idea of the land the name that is the idea of
of who owns names the land names owns the idea of the land

s... *ad infinitum*

the –s of the mines yours theirs ours 's's's's

mines's's's 's

My land mine, my you, my you land, your me, belonging to the yours, the –s's of pos'sessiss'sis'sions's's'

's's

Two: quarry, or the abstract value of chalk

Pink Chalk Face

I first thought it was an act of mindless drunks, then I find out it was done by an equally mindless so called ‘artist’ which was approved by an equally mindless bunch of councilors. I sincerely hope they are going to pay for the clean up out of their own pockets and refund the grant money in full. This is not art by any stretch of the imagination, its pure vandalism. Nature does not need a make over, try respecting it. Isn’t that what we are constantly told to remind kids – what a perfect example to show them. Someone’s head better roll for this utter crass stupidity.

(Response to Quarry: 2, quoted from the project blog)

*

I was quite appalled to find that the traditional white landscape of the Betchworth “cliffs” had been spoiled in the interests of so-called art without so much as the decency of consultation with those that have to look at this abomination. I think those of us that know and love them should be consulted first. This may be in the interests of “art” but some of us at least, regard this as a desecration of the environment and of our personal environment in particular.

(Response to Quarry: 2, quoted from the project blog)

*

Not since my visit to Tate Modern have I experienced such condescending self-indulgent twaddle as to desecrate my chalk face that I have known and loved for 47 years. We are quite aware of the beauty of our area without having your patronising highlighter pen daubed all over it. Local rumour was that it had been vandalised as some public school prank. To now learn that it is “art” both pre-meditated and funded by Grant Money has finally brought to our area the nonsense normally attributed to left wing London local authorities.

(Response to Quarry: 2, quoted from the project blog)

*

NO MINDLESS DRUNKS ON THE
INSIDE
OF MY LAND OUR LAND
LIMIT-BEING
NOT LIMITLESS BEING MY BEING YOUR BEING OUR ART WHO HAS GOT THE RIGHT
TO DEFINE
THE POSSESSIVE; MY CLIFF YOUR CLIFF THEIR CLIFF OUR HIS HER ITS CLIFF MY NATURE YOUR NATURE HIS HER ITS NATURE OUR NATURE THEIR NATURE YOUR LAND YOUR
LAND YOUR IDEA OF LAND, ETC.

MY CHALK FACE POSSESSION MY LAND MY LAND AGAINST THE COMMUNIST BASTARD LONDONERS FOREIGNERS FOREIGN MUCK IN THE GARDEN OF
Eden Garden of END GREEN AND PLEASANT LAND
WHOSE PINK STRIPE? WHO CAN STRIPE?
WHO HAS STRIPEN? WHO STRIPED MY CHALK? Mine mine mine mine your mine yours their ours mine our mine mine yours theirs
Mine mine you keep out of their their ours mine your keep to yours

(my head rolling, your head rolling, our head rolling, my your heads
...they are off their heads

Rolling, you head the rolling of their heads
On my chalk cliff, our chalk cliff

your head rolling on my love)

Thank you

Thank you

Thank you

III : Dissent

One: Scissions

I was looking back at you to see you looking back at me to see me looking back at you
Massive Attack, *Blue Lines*

almost as if in spite of
ourselves

(the micro-physics of space,
its affective qualities: normativity ownership shifting authority authorship systems of control (bodies spun into themselves, subjects creased
into I's

I was looking back at me to see I looking back at me to see me looking back at I I I)
bruised
bleeds into we)

there is something here in terms of
collectivity a shared interest

in mutations
alterations
of those normative spaces affective economies regimes textures
durations times

the most minute cuts

s
c revealing
i abundances
s
s play differentiation
i futures; I was looking back to /
o looking back at / not even looking
n but something else
s

Two: Play, Variation

If harmonics lose all privilege of rank (or relations, all privilege of order, not only are dissonances excused from being “resolved,” divergences can be affirmed, in series that escape the diatonic scale where all tonality dissolves.

(Gilles Deleuze, *The Fold: Leibniz and the Baroque*)

The quarry is visible from the main road,
we know we're right before we get there,
the pink stripes
like
traces of a sci-fi future
in the quintessentially English
landscape

makes me feel
this entire scene is a fabrication

which
of course
in many ways
it is

and the pink stripes are more real
than the landscape in which they are
situated

scissions revealing
a play
like a fuga or a toccata like Bach
different world-textures
world-times intertwined

in variation, cycles, systems of variations revealed

there is always more than that which appears immediately
immediate
with ease (We walk towards the quarry
pink stripe
it bleeds
onto white hollow
surface) there is always an abundance
several
abundances

play, v	a			
on	ri	a	t	i

**AT AN INTERSECTION: TOWARDS A WILDLY MUTATING SPACE PRAXIS
or a manifesto (in process)**

(1) The physicist: ALL SPACE IS COMPLEX.

All space consists of multiple textures. Physical ones, affective ones; the affect bodies have on one another in space, their states, their capacities. Spinoza knew it well. There is a physics of space – space as *physos* – a complex dynamic of forces acting upon one another; action and reaction. It is a field infested with power – *potentia* – potential.

This is not to dismiss what seem to be the non-physical textures of space: economical textures, discursive textures, temporal textures. Who’s occupying what, for what reason, and with what right? What does a particular space make possible, say-able, think-able? These is a direct link between the affective regime of a space and what it makes possible in terms of a practice – the practice of being in space, the practice of thinking space, the practice of occupying space, etc. – and thus there is a kind of physics lodging thought in a dynamic relationship to the complexity of space.

In dealing with space, then, we need to become physicists: What practice, what thought, does a particular affective regime generate? And how can we shift, experiment with the physical textures of space thus opening up to different forms of being together, different forms of practice and thought?

(2) The physician: ALL SPACE IS BODY-SPACE.

What health would be sufficient to liberate life wherever it is imprisoned by and within man, by and within organism and genera? It is like Spinoza’s delicate health, while it lasted, bearing witness until the end to a new vision whose passage it remained open to.

(Gilles Deleuze, ‘Literature and Life’, in *Essays Critical and Clinical* (London and New York: Verso, 1998), p. 3)

All space involves bodies and processes taking place between bodies – what we call duration, temporality, time. All space, in other words, is body-space: molecular bodies, chemical bodies, toxic bodies engendering larger composite bodies – such as the human body – by entering into assemblages. There is thus no absolute separation between subject and object, between inside and outside, between the I and the you, the I and what is other. There is always something else, something that composes you *from the inside*, and you are always inexorably linked to what is external and other to you, a continuous transmutation *from the outside*. There are no absolutes, only processes, increases and decreases of the capacities of bodies in assemblages.

Paraphrasing Deleuze reading Spinoza, it becomes a question of health. How can we identify what body-space assemblages are productive, increase our collective capacity to act, and how can we distinguish them from those that are damaging, negative, that diminish or decrease our collective capacity? How can we tell a poison from a medicine? How can we distinguish between what makes us well and what makes us ill? By diagnosis! We need to become diagnosticians of a future health. A critical engagement with body-space assemblages must involve the identification of causes of distress, misery, boredom and the subsequent generation of affective conditions capable of increasing our collective capacity so that we can act on and destroy those causes.

Space, then, is the terrain not only of the physicist but also of the physician. We need to think of bodies as physical, we need to think of physics in terms of bodies, as embodied. In dealing with space, we have to place ourselves at a strange disciplinary intersection that allows for no static specificity or purity of research but that calls for a continuous process of hybridization.

(3) The athlete: ALL SPACE IS COLLECTIVE.

Let us consider the three great strata concerning us, in other words, the ones that most directly bind us: the organism, signifiance, and subjectification. [...] You will be organized, you will be an organism, you will articulate your body – otherwise you’re just depraved. You will be signifier and signified, interpreter and interpreted – otherwise you’re just a deviant. You will be a subject, nailed down as one, a subject of enunciation recoiled into a subject of the statement – otherwise you’re just a tramp.

(Gilles Deleuze and Félix Guattari, *A Thousand Plateaus – Capitalism and Schizophrenia* (London and New York: Athlone, 1988), p. 159)

[N]obody as yet has determined the limits of the body’s capabilities: that is, nobody as yet has learned from experience what the body can and cannot do.

(Baruch Spinoza, ‘Ethics’, in *Spinoza: Complete Works* (Indianapolis and Cambridge: Hackett, 2002), p. 280)

The capitalist mode of production treats space as an attribute of the subject who owns it: you own your individuality and the right to articulate it; you own your body; you own your being. Being, in fact, is nothing but the attribute of the subject whose property it is. Although rhetorically, this is articulated as a form of right or freedom – the human right to express one’s individuality, etc. – it is, as Deleuze and Guattari point out, effectively exercised as a form of control: this is how you organize your being – you become a subject; this is how you articulate yourself – you signify, turn yourself into a signifying unit, an individual; the is how you organize your body – you turn it into an organism. There are no other forms of practice; there are no other modes of thought; there are no other styles of life – only illness, deviance, exclusion.

Space, in this sense, is practiced only in the sense of propriety: *you* buy *your* house in *your* community for *your* family. Living space, the spaces of life, body-space-assemblages are institutionalized, measured and controlled. Not only does this state of affairs put severe limitations on the capacities of body-space assemblages – what a space can become, its capabilities - it also generates repressive affective regimes: unhappiness, isolation, fragmented dysfunctional units, exclusion, fascism. However, The extent to which these ‘freedoms’ – the freedom to own stuff, to have property – has to be secured through absolute measures of control exercised by the capitalist security industries (the police, the military, the social workers, neighbourhood watch groups), seems to suggest that what we are facing is in fact nothing but a frail and weak social order based on exploitation and repression that increasingly breeds discontent and dissent on such level that we are now living in a constantly declared state of emergency.

What we need to keep in mind is that the current organization of social, political, cultural and other spaces does not exhaust our collective potential. To paraphrase Spinoza, we do not yet know what our capacities are! Facing a capitalist regime, we need to think of ways of breaking those broken bodies, bending those body-space assemblages along a queer and twisted line traversing normative space (the birth-family-school-military-university-workplace-hospital-death linearity). There can be no possession, no property, no propriety – no proper. Space is not the attribute of a subject who owns it, whose property it is, but something that exceeds the subject, something in excess of the subject; something socialized and collectivized.

We can then perhaps add another element to our hybrid intersection: In dealing with space, we also have to deal with a peculiar kind of athleticism. How do we bend our bodies, how do we make them collectivize, how do we increase our collective capacity to act beyond the repression and misery of the already given, the normative, the predetermined paths offered by capitalism?

(4) The prophet: ALL SPACE IS FUTURAL.

Although all space has history – all space is historical – immersed in an abundance of pasts forming a nexus of historical trajectories, it always incorporates a subterranean current which is futural, a kind of sci-fi temporality different from, but linked to, that of the virtual knot of histories that constitute a present state. Capacity, in this sense, is simply another word for a kind of futurity emerging from within a present that is always already occupied, its matter formed into an existant bound by the dictates of the possible, a kind of defeatist culture that excludes futurity – *this is possible, this is not* – its laws predetermined by the given and excluding the unknown. Futural temporalities, on the other hand, emerges from unknown potentials, from germinal points opened up by new sets of relations, shifts in body-space assemblages. They explode into the world as events – substantive and new – emerging from what seems given as pure capacity, though they may well contain residual elements of various pasts and historical trajectories (a sci-fi pink quarry in the quintessentially English countryside, as it were).

In dealing with space, we are dealing in these future black market economies of capacities, virtual historical knots and traces of past forms of life; we’re experimenting in relations, body-space assemblages; forecasting potential capacities and futures. We can now add a fourth component to our praxis-intersection – that of the prophet immersed in visions of future events, future communities and collectivities, future states of being.

(5) The muta-geneticist: ALL SPACE IS INFINITE.

All space incorporates both difference and infinite common ground. On the one hand, it comprises singular bodies, different from one another – as Spinoza said, some have soft parts, some have hard parts; some move fast, some more slowly. On the other hand, however, they all incorporate a common and infinite ground. In other words, they all incorporate the same being. The simple statement ‘they *are* different from one another’ thus have two central meanings: on the one hand, they *are* of course different from one another, singular beings, though on the other hand, they all share the ‘*are*’ in that they are different from one another; they all incorporate a plane of being that is common and undifferentiated.

This means two things: (1) There is a common ground to all existing things, something that we share, a potential that exceeds the singularity of the simple bodies that in complex assemblages constitute our human bodies. (2) What is actualized – what becomes actual, the singular bodies and the body-space assemblages generated by this common ontological ground – does not exhaust the potential of being which remains virtual – infinite, involving no negation – and thus greater than what is actualized. It constitutes, in other words, a virtual potential comprising all pasts and all possible futures, the infinite ground of all space.

Within the textures of the actual – the existant, our body-space assemblages as they are given – there are thus an abundance of germinal points opening up to this virtual potential or infinite ground. Nothing is static. Body-space assemblages are continuously mutating. Another word for this is evolution. The fifth and final component to be added to the intersection proposed in this text is thus the muta-geneticist. A space praxis must always and consistently seek those germinal points where mutagenesis occurs; where something new is actualized from this infinite and common ground, that shifts and tweaks body-space assemblages, increases our collective capacities to move beyond the habitual, normative and known, and open up to a universe, or even a cosmos, of unknown potentials.

Text by Ola Stahl

Thank you

Do you promise to keep your art in the shed at the bottom of your garden?

Do you promise to keep your art in the shed at the bottom of your garden?

Do you promise to keep your art in the shed at the bottom of your garden?

We have all the gear, risk assess etc. so would be happy to help on anything similar

Local rumour was that it had been vandalised as some public school prank

Local rumour was that it had been vandalised as some public school prank

We have all the gear, risk assess etc. so would be happy to help on anything similar

Local rumour was that it had been vandalised as some public school prank

We have all the gear, risk assess etc. so would be happy to help on anything similar

Not since my visit to Tate Modern have I experienced such condescending self indulgent twaddle

Local rumour was that it had

Someone's head better

Someone's head better

Someone's head better

Thank you

Someone's head better

Not since my visit to Tate Modern

Not since my visit to Tate Modern

Not since my visit to Tate Modern

Not since my visit to Tate Modern

Someone's head better

Not since my visit to Tate Modern

Someone's head better

Someone's head better roll for this utter crass stupidity

Thank you

A video of the event was made by Kevin Biddeman. A copy is included at the front of this book.





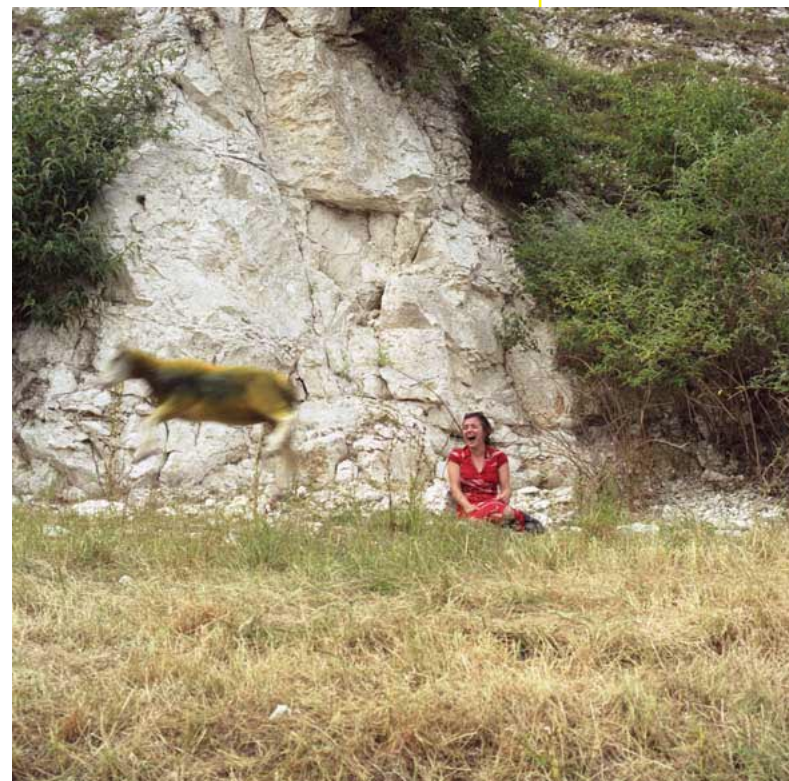
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Photograph by Emma Brown



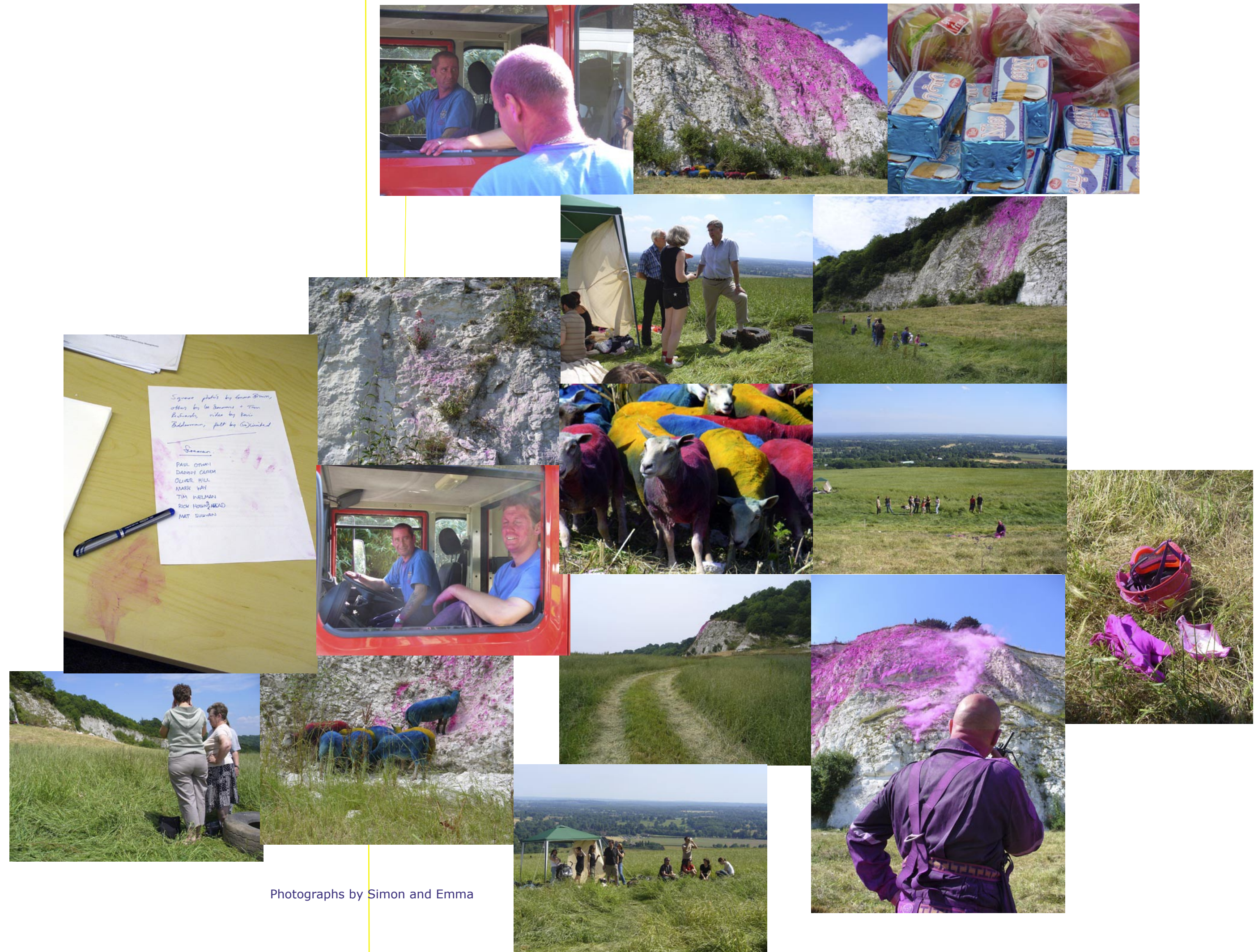
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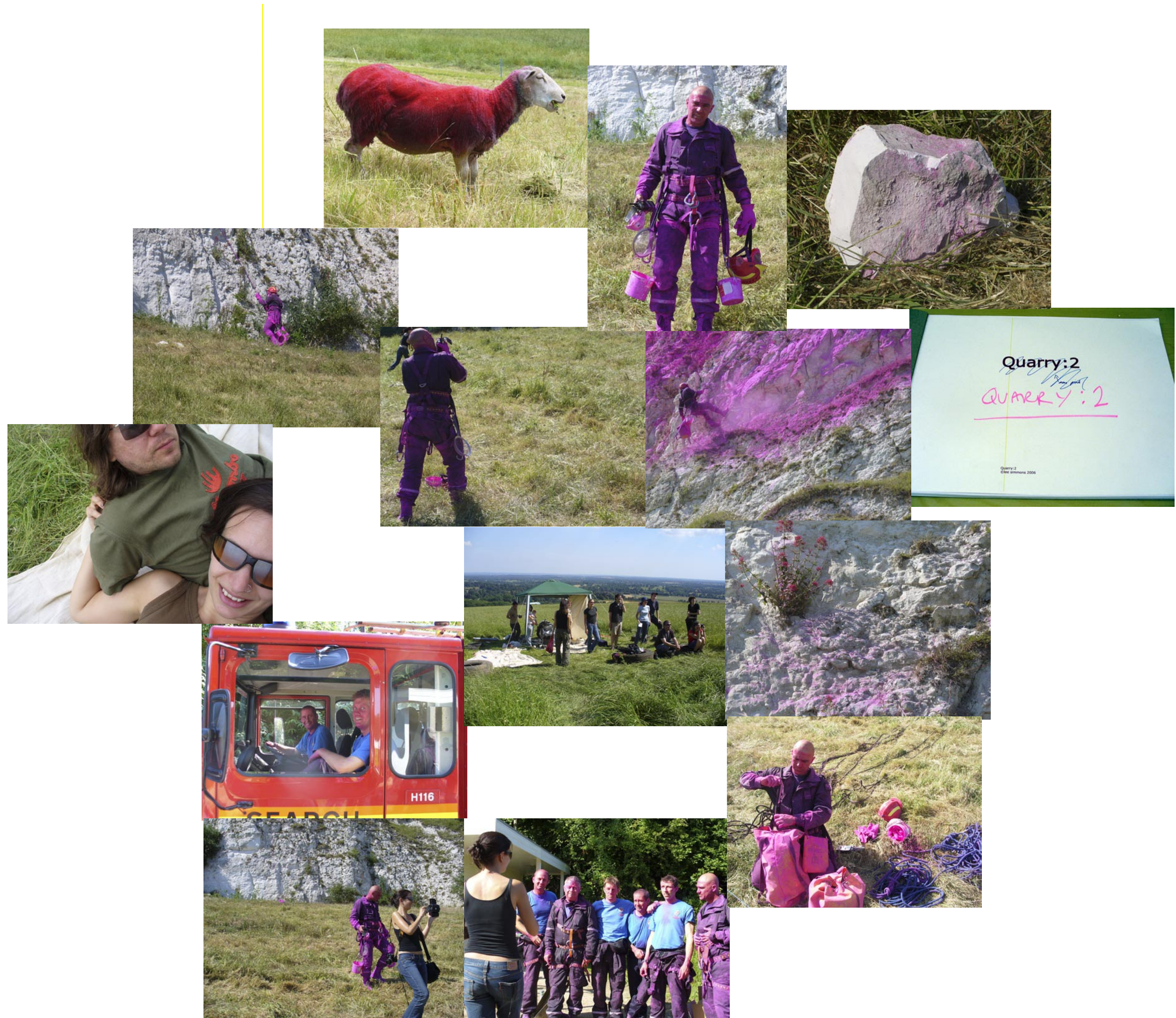
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INSIDETODAY



■ RED, yellow and blue sheep have been causing a stir in a quiet Mole Valley village. Art or vandalism, is the question. Page 3

NEWS

■ MOLE VALLEY could be given one of the lowest amounts of money in East Surrey to look after roads and footpaths. Page 2

■ A BUNGLING chemist who gave a Parkinson's Disease sufferer 20 times the prescribed dose of medicine is told he will not be struck off. Page 5

■ VILLAGERS in Holmbury St Mary were shocked by news that a fellow resident is a



Changing faces: A team of firemen drop cans of paint attached to ropes down the cliff. Inset, the colourful sheep shelter under a tree

Photo: Alex 16/07/06 © 6 by Nick French

by Nicola Rider

nicolider@btinternet.com

EYE-CATCHING red, yellow and blue sheep have been causing a stir in a quiet village. Dozens of sheep have been painted the bright colours as part of an art exhibition in Betchworth. And the side of

Council had been informed about the project. "I am not against art but it

effect for commuters. A team of local firemen colour-washed the side of the cliff on Saturday while the sheep were spray painted below. The project was funded by the Arts Council

really amazing. We had a lot of people, about 100, turn up to ask about it and 90 per cent of the feedback has been positive." But there have been a number of residents who have

HAVE YOUR SAY

Do you appreciate the art display or do you think it is damaging to the look of the countryside? Write, fax or e-mail your

Dyed in the wool

A flock of multicoloured sheep has been grazing a meadow beneath a pink-tinted chalk face at Betchworth Quarry, near Reigate in Surrey. The live art installation, off the A25, is a community project developed by artist Lee Simmons and funded by Arts Council England and South East & Surrey County Arts. The quarry was filled and grassed over around 18 months ago. The project is intended to highlight the landscape and create a "look twice" effect.



Vision set out for county landscape

A bold and imaginative vision has been launched to ensure that development plans for Cambridgeshire include a high-quality green infrastructure. Landscape architects from The Landscape Partnership have spent several months completing the Green Infrastructure Strategy for the Cambridgeshire sub-region and hope other developments in the east of England will follow suit. The Cambridgeshire Structure Plan includes 47,500 new homes and a £2.2bn infrastructure to be in place by 2016. The strategy, commissioned by Cambridgeshire Horizons, a non-

profit-making company set up by the county's local authorities, aims to ensure the environment is incorporated into the new community's design from the outset. Landscape Partnership representative Graham Farrier said he hoped the significant commission undertaken by the company's landscape architects, urban designers and environmental planners would mould future areas of growth for the Thames Gateway. He said: "We are delighted to be involved so early in the process. We have got to think about the green infrastructure from the start and ensure it is well thought out."



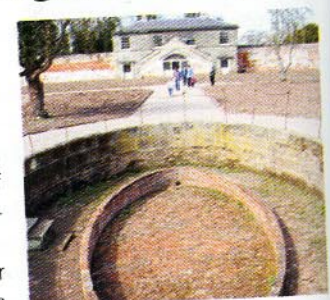
Landscape at King's College, Cambridge: setting standard for initiative

Farrier said the instigators realised green spaces were not just a "nice thing" but an "integral part of a sustainable development". The strategy builds on the pat-

tern of local landscape character and biodiversity to reflect the variations in the Cambridgeshire landscape including fens, chalklands and river valleys.

Lord opens historic garden project

The Sixth Earl of Lichfield has officially opened a nationally important restoration project to return walled gardens to their former glory. Shugborough's Walled Garden was once a horticultural centre of excellence, renowned for its revolutionary gardening techniques. The garden has lain derelict for almost a century, but this year a transformation will begin to return it to how it was when architect Samuel Wyatt created it in 1804. National Trust experts worked with staff from the stately home in Staffordshire to discover how the garden used to look. Head gardener Dan Charlesworth will oversee the project, which is expected to take several years to complete.



Shugborough: derelict for decades

The new Lord Lichfield chose the launch at his ancestral family home as his first public engagement. A ribbon-cutting ceremony preceded the unveiling of the garden and a new ticket office and visitor centre, which forms a new entry point for visitors to the attraction.

Landscape Design News

Architects' firms riding crest of work boom

By Sophie Barnett

Landscape architects are reporting a workload boom, which is enabling them to expand practices and open new offices. The upsurge has been welcomed by the Landscape Institute (LI), which has confirmed the reported market growth with the register of practices growing at a rate of more than one a week. EDCO Design is opening a new office in London in response to



Cox: "The sustainability trend is a huge bonus"

expansion of existing commissions and appointments to new jobs in the UK and Ireland. EDCO associate Nicola Cox said: "It's because we are diversifying as well as booming. "The landscape profession is going into new areas and the sustainability trend is a huge bonus. We are being consulted on things that in the past would have passed us by," she added. More stringent legislation and

impact assessments are thought to be causing the boom, with landscape architects being called in at an earlier stage on planning applications. Cox said: "We don't just get what is left on the edges any more - we get input early on. I think it has been an uphill struggle, but it is much to do with the LI. The institute is increasing general public awareness of how to use us." Whitelaw Turkington Landscape

Architects has announced it is adding a third office in Dublin to those it has in London and Wakefield. The office will serve the growing workload of the practice in Ireland. Institute director general Marion Knight said the institute now has 560 businesses signed up. She added that she believed the LI website was helping as a marketing tool. "The 'Find a Landscape Architect' facility on our site is getting hits from all over the world."

...d behind closed doors

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Yes, there really are coloured sheep grazing!

WALKERS at Betchworth may be forgiven for thinking someone might have spiked their lunch time thermos flasks, but it is true.

There really are rainbow-coloured sheep grazing on the slopes of Box Hill and the chalk cliff face at Betchworth quarry is definitely an eye catching Barbara Cartland-shade of bright pink.

It is all part of a community project by artist, Lee Simmons, who likes to catch people's attention and "highlight the landscape" by painting everything, or nearly everything, in sight.

Described as "a site responsive, un-choreographed performance", the "artwork" will also be clearly visible for several weeks to passengers travelling on the North Downs railway line as it passes the quarry and even by sightseers on the top of Box Hill.

Food dyes have been used to provide the bright red, blue and yellow coloured sheep and the pink quarry face. They are supposed to gradually fade over time before disappearing altogether.

The project has been funded by Arts Council South East and by Surrey County Arts. It has been extensively photographed, videoed and made into art material, which will tour libraries, schools and exhibitions later this year.

The Countryside Agency and English Nature were consulted about the project. English Nature insisted that no damage or disturbance should be caused to the site, and Lee undertook not to trample sensitive grassland above the cliff face and to respect plants growing on it.

The agency's regional director, Duncan Mackay, said: "If this art project makes people more aware of what wonderful landscapes we have in the South East, then that's a positive outcome."

The quarry was grassed over 18 months ago after being used for landfill. Chalk from it was used in many of London's buildings, including the restoration of royal palaces and the Tower of London.

The site was also used as a training ground for firefighters and as a film set for sci-fi films, advertising and fashion shoots.

Betchworth is the second quarry to be visited by Lee and her artist friends who call themselves "(un)Limited" and meet at a day centre at Guildford. Last year they were at Oxted.

But residents of Betchworth and the surrounding villages are angry their countryside has been defaced.

Councillor Kate Horden (Con, Betchworth, Brockham and Buckland) said: "This has caused some distress among residents in my ward. I was very surprised to return home on Saturday to discover that the view of the quarry had turned pink."

"At first I thought this was an act of vandalism or a misguided act of patriotism to support the England team at the World Cup. I later discovered this was the work of an artist, a project supported by Surrey County Arts and the Arts Council of England."

"And I was alarmed to hear that neither Mole Valley District Council nor Betchworth Parish

by the fact that there has been no local consultation, which is appalling."

"And I think they are worried about the effect on the environment and concern about using all this powder paint with a shortage of water."

The display was organised by artist Lee Simmons to create a "look twice"

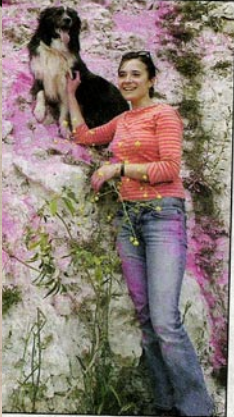
Miss Simmons said: "I worked closely with the farmer and he loves and really understands materials and the sheep."

"We used a paint used for spraying already been approved for years. As a farmer has been using them regularly it is not as if there are any health concerns. The paint changes over with the sheep. We can't say how long it will last because it will be on the sheep and the wind."

"I tried to let the sheep know as much as I could and I did take enormous amounts of time. I think to speak to everyone would be an impossible task, shorting around to every house having a conversation, think it is a bit much to really do try."



Baa baa blue sheep: A painted lamb



'At first I thought this was an act of vandalism or a misguided act of patriotism to support the England team'

— Councillor Kate Horden

Artist: Lee Simmons gets to work. Below, how the cliff looked originally



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include your full postal address. The editor reserves the right to shorten letters for reasons of space

facility to take an X-ray and produce it as a digital computer image, rather than on hard copy film. The digital image can then be transmitted, instantly and anywhere, for a more expert opinion.

Surely this is a technology which espouses the most recent Government thinking that investigation and treatment should be provided as locally to the community as is feasible.

● For the ESPCT to ask us what we would sacrifice in terms of other community medical provision to retain an X-ray facility is trite.

Firstly, the community has paid handsomely already.

Secondly, the only named option they have given us that we might sacrifice is a community nursing matron.

This is an initiative being trialled in Merstham, with some success.

We have received no detailed information on the role, benefits or costing of this initiative. How can you make a balanced decision on that basis?

Dr JS Williams
Oxted Health Centre

Dr Michael Myers and I attended the board meeting of the East Surrey Primary Care Trust at which the trust decided to renege on its agreement to provide X-ray facilities at the refurbished Oxted Health Centre – "Trust abandons promise to keep X-ray service in town" (Surrey Mirror, June 29, below).

Dr Myers gave a powerful speech on the importance to the local doctors of having the X-ray service at the health centre.

I expressed astonishment that an agreement made only four years ago by many of the board members could be so

Cliff clanger fails to leave us tickled



RE: "There is pink paint over the white cliffs of Betchworth – but is it art or vandalism?" (Surrey Mirror, June 29)

Last Sunday we were horrified to see this ugly blot on our cherished landscape.

We assumed vandals had done it. We were even more shocked to read in your paper that the disfigurement had been carried out by an "artist". It was also supported by The Arts Council and Surrey Arts – I believe from their website that Surrey Arts is part of Surrey County Council.

It is unbelievable that this literal smear on our still-beautiful landscape has been imposed on us by councils which should surely be protecting our natural beauty.

Would Kent Council allow this to happen to the white cliffs of Dover?

We gather that the disfigurement will last for a long time, and we are very sad.

Richard and Elizabeth Woodhouse
By e-mail

YOU asked for reactions to the "arts" event at Betchworth quarry – "There is pink paint over the white cliffs of Betchworth – but is it art or vandalism?" (Surrey Mirror, June 29).

What a complete waste of public money – did it really cost £5,000?

Thankfully, it was so poorly planned and

executed that only a small part of the quarry face got painted.

I'm planning on painting my shed next weekend. Should I apply for a grant?

Simon Humphreys
Chart Lane
Reigate

RE: "There is pink paint over the white cliffs of Betchworth – but is it art or vandalism?" (Surrey Mirror, June 29)

The white cliffs of this area of England are part of our heritage, so for some so-called artist to have the arrogance to inflict on them and the people of this area what amounts to mindless graffiti is unforgivable.

If this infantile behaviour is all the Arts Council and Surrey County Arts can find to spend our tax money on then they should be sacked and the money saved spent on The Harlequin or providing a decent place for our pensioners to meet.

And what, may I ask, was one of our emergency services doing getting involved?

May I also suggest that Miss Simmonds goes back to Kent and confines her next act of vandalism, sorry "art", to where only she has to look at it.

Mr F Clarke
Redhill
By email

Development letters have fallen flat

Also interesting to note is that some of those who have subsequently been vociferous

Hill street blues at proposed roadworks

Lambs in the pink at Betchworth Quarry

A flock of sheep at Betchworth Quarry near Dorking were sprayed bright red, blue and yellow and the quarry's chalk cliff powder painted pink by artist Lee Simmons this summer.

The Countryside Agency and English Nature said the artistic event, funded by the Arts Council England South East and Surrey County

Arts, would draw attention to landscape issues and create a wider awareness of rural aspects in the area.

Betchworth Quarry is within the Mole Gap to Reigate Escarpment Site of Special Scientific Interest (SSSI) and Special Area of Conservation (SAC). Set within the Surrey Hills Area of Outstanding Natural Beauty and part of

the North Downs, this area is special because of the flower rich chalk grassland along the top of the quarry which is home to wild flowers such as horseshoe vetch (a plant needed for the chalkhill blue butterfly) and several types of orchids. English Nature made sure that no damage or disturbance would be inflicted on local plants and birds.

SITA funds countryside restoration projects

The SITA Trust has distributed £54,000 via

encroachment of scrub and coarse grasses. English Nature is

then take on the continuing maintenance of the

the common. SWT will co-ordinate scrub clearance and the



VIEWFINDER

Quarry:2, Betchworth Quarry, Surrey
Artist: Lee Simmons Image: Sue Roche

A live art event, which involved colouring a cliff face and sheep in a non-toxic, water-soluble powder, took place in a Surrey quarry in June. Artist Lee Simmons hoped to spark debate about land use, ownership, regeneration and control, especially among local villagers for whom it raised issues about the past, present and future of the nearby land and their frustration at the lack of influence they have over its usage.

Visit: www.leesimmons.org

Brilliant, fantastic colour

Quarry 2

Ambitious in scale, and execution, 'Quarry 2' has continued to develop well established themes, whilst maintaining a keen sense of spontaneity with its diverse contributors, and a flexibility of intent.

Equally grounded in both the social and environmental, the project worked on a variety levels, which, when combined with its inherently playful quality made the work accessible to a wide audience

The work appeared more confrontational than previous installations. Rather than creating a personal space and inviting an audience to engage, the artist has adopted a more pro-active stance. Despite the transient nature of the work, Quarry 2 risks being interpreted as an invasive or aggressive statement. However, considering the sensitive nature of the site, initial feedback was overwhelmingly positive, with a wide cross section of visitors, and high degree of engagement.

A huge diversity of influences were in evidence, and all freely acknowledged. Whilst strong editorial control maintained a genuine sense of cohesion, I feel individual themes within the work were sufficiently strong to stand alone. Sometimes more 'is' more, but it can also be interpreted as a lack of self-belief.

The 'processional' approach to the site, with its pilgrimage like quality, provided an interesting sense of transition that I would like to have seen developed further. Whilst the 'quarry painting' element was visually stunning I felt the intimacy of previous projects was somehow missing. Presented with the sheer scale of the spectacle it was perhaps too easy for visitors to remain detached and anonymous.

The sheep will always be the stars of the show, and will be my enduring memory of the event. Regardless of any artistic intent, the child like glee they evoked in even the most cynical spectator was reason enough.

Quarry 2. Cont.

For me the choice of pink for the quarry face carried too many prior associations, not all of which appeared strictly relevant or helpful, however pink firemen were a bizarre side effect, and epitomise the quality that makes Lee's work so extraordinary.

The community aspect could be viewed as both a strength and a weakness. With work of this nature you are always treading a fine line between inclusion and exploitation, and I was slightly uncomfortable with the obvious parallels between the Lockwood service users and their 'reincarnation' as sheep. Whilst by no means central to the work this still needs to be addressed.

On a more practical note, the logistics of staging the event presented the usual last minute hurdles and inevitable compromises, but none of which detracted from the success of the project as a whole. The unique mixture of charm and bullying somehow managing to bring out the best in the diverse group of individuals. Bystanders were not tolerated and soon found themselves assimilated.

At no point did I find myself doubting the integrity of Lee's work, and her practice of honest simplicity saw none of the 'set dressing,' which often pads out weaker, less sincere events.

Quarry 2 was unquestionably worthwhile, with the full subtlety of the work only becoming evident on later reflection.

Review voluntarily added to the project blog by Pete Ockenden

Brilliant, fantastic colour

Local rumour was that it had been vandalised as some
Local rumour was that it had been vandalised as some
Local rumour was that it had been vandalised as some

Do you promise to keep your art in the shed at the bottom of your garden?
We have all the sealink assess etc so would be happy to help on anything similar

Someone's head better roll for this
Someone's head better roll for this
We have all the sealink assess etc so would be happy to help on anything similar

Local rumour was that it had been va

Not since my v

Not since my visit to Tate Modern have I experienced such condescending self-indulgent twaddle as to desecrate my chalk face that I have known and loved for 47 years. We are quite aware of the beauty of our area without having your patronising highlighter pen daubed all over it. Local rumour was that it had been vandalised as some public school prank. To now learn that it is "art" both pre-meditated and funded by Grant Money has finally brought to our area the nonsense normally attributed to left wing London local authorities.

I first thought to
We can only now hope that it fades quickly, the sheep are not traumatized for the rest of their short lives and your misguided shallow supporters have a whip round to repay the Grant.

Regards

xxx

xxx
29/06/2006 08:22

To: xxx
Subject: FW: Art in the Landscape

Hello Alison

The 'former land fill site' as you refer to it, has been carefully restored to a pleasant landscape after years of negotiation and hard work by local people and action groups with Surrey planning officers. It is beyond belief that this work was done without consulting the parish council, the district council or Surrey County Council considering the efforts made by all to bring this site back to pleasing the eye.

Please arrange with your co partners to restore this cliff back to its original condition prior to this assault without delay.

xxx

-----Original Message-----

From: xxx]
Sent: 28 June 2006 16:31
To: xxx
Subject: RE: Art in the Landscape

Dear xxx,

Surrey County Arts are very concerned at the upset the Quarry project has caused to the local residents.

This project was jointly funded by Arts Council South East in the main, Awards for All and Surrey County Council. Surrey County Arts supported Lee Simmons, a local artist to develop her practice through land art. Lee had previously carried out a successful Quarry project in partnership with Lockwood Day Centre that led to a project and exhibition with the artists with disabilities.

The temporary artwork at Betchworth Quarry, a former land fill site, was aimed at encouraging debate about land use. Local firemen assisted in partly colouring the chalk face with harmless dyes while the farmer assisted in colouring sheep with approved dye. We understand that the artist consulted with the landowner, English Nature, Surrey Hills AONB office and the farmer. We also would have hoped that sufficient consultation had taken place with the residents and all concerned. English Nature confirms that necessary surveys were carried out to ensure that no damage or disturbance would be inflicted on the local wildlife.

The event itself held on Saturday 24th June included an opportunity to discuss the work with the artist and view the associated exhibition on the site. The event gained a very varied response from visitors. Many walkers and visitors were delighted with the event and stopped to talk to the artist at length about her work and land use. The artist is collecting and responding to feedback on www.leesimmons.org

Yours faithfully,

xxx

Quarry 2

The project was intended to raise awareness of environmental history, and explore our relationship with the landscape in which we live. It is regrettable that some have viewed ‘Quarry 2’ as an ‘act of vandalism’ or dismissed it as a publicity stunt. This was never the intention. Amid such heated speculation I would like to clarify a few important points, and hopefully help allay some of the fears that may have been raised.

The event has been researched over two years, with input from environmental bodies plus numerous community groups and specialist individuals.

The venue was thoroughly surveyed by an independent expert to ensure any impact was kept to a minimum. Any changes made to the site are strictly temporary.

The colouring of the quarry face was achieved by dusting a non-toxic and water-soluble powder over the surface of the chalk. The resulting effect is temporary, and after extensive consultation is not known to have any detrimental effect on existing flora and fauna.

The use of sheep was extensively researched and approval was sought from the relevant animal welfare bodies. They were coloured using a temporary, non-toxic product, developed and marketed for use on livestock. The whole process was carried out during the flocks routine health check, and under the strict supervision of an extremely knowledgeable and compassionate shepherd. During their short stay at the quarry they always had access to shelter, fresh water and grazing. They were regularly monitored and at no time were they seen to suffer any undue stress as a result of the experience.

The Fire Service provided their expertise in the form of a training session. They were there to do a job of work, and not to “just having fun at the taxpayers expense”. Indeed many of the team donated their own time to the project.

Concerns regarding the unnecessary use of water are unfounded as the pink powder was applied dry.

The reference to a ‘Police Helicopter’ being used to record the event appears to have resulted from a ‘partial’ quote being taken out of context. Obviously no police resources were actually used.

Having already prompted some informed debate, I hope the discussion can now continue to expand, and place the event in its broader context.

by leesimmons on Tue 04 Jul 2006 04:16 AM PDT | [Profile](#) | [Permanent Link](#)

This is a very helpful observational whilst relatively subjective response to the project and is much appreciated. The point about the service users and the sheep is very sensitive, in this work and the lockwood project www.lockwoodartists.org.uk the service users have a lot of input to the projects and the hierarchy that is often evident when artists are working with disabled groups is minimal (as you know). The artists and groups worked with are seemingly empowered by incorporating their ideas and actualising them, seeing them happen on a large scale, and to be presented with high quality materials and professionals (documentation etc.).

Unfortunately it is often that projects incorporating minority groups do use them as instruments to achieve funding and keep projects going, and that work with people with disabilities and young people often utilises cheap and cheerful methods to show the work (usually due to lack of resources), the work is not often shown in art spaces and is limited to community centres etc. (nothing wrong with community spaces: fantastic way to present the work to varied audiences, and I hope this project will too, but also that it will be shown in gallery spaces to help bridge these gaps between community and contemporary / ‘professional’ practices).

The firemen were also used as instruments if you look at it in that way, so your comment about the bullying is interesting: maybe there is always a slightly darker way to interpret an activity whether it was the intention of the work or not.

I will have a read of your ‘review / report..?!’ again soon and respond in more depth.

Thanks and best wishes,
Lee

[Reply](#)

Re: Re: Quarry:2 event

by Anonymous on Thu 06 Jul 2006 06:56 AM PDT | [Permanent Link](#)

When a fellow artist told me about this landscape art and its aims I was very excited by the concept.

However, having seen the cliff and sheep and more importantly the reaction on this website and in the local papers I am hugely disappointed by its failure to meet its published aims. Whilst I applaud Lee’s intentions in promoting debate about land use, unfortunately the artist has fallen into a common trap whereby the concept and practice have swamped the purpose of the art. In other words there is more interest, if that’s the right word, in the physical aspects of the art than in the underlying message or spirit.

In the past most artists learnt this lesson in the privacy of their own studios. Unfortunately when “art” such as this is perpetrated on such a large and public canvas, particularly at public expense, it tends to do a dis-service to those that truly understand the power of their art yet struggle to contain it within the confines of mere mortal dimensions.

Can I suggest Lee, that you and your colleagues might really study a tree or large rock non-stop for 48 hours, almost without blinking, as I did when a young artist, and I’m sure you will come out of this experience with a stronger understanding if the true sprit of art which will serve you all in good stead for future life.

God bless,

CJD

[Reply](#)

Re: Re: Re: Quarry:2 event

by leesimmons on Thu 06 Jul 2006 08:53 AM PDT | [Profile](#) | [Permanent Link](#)

----- Forwarded by xxx
29/06/2006 11:00

To: xxx

Dear All

No one consulted those who have to look at the disfigured chalk face from their homes. What are SCC up to in encouraging this disfigurement?

Regards
xxx

----- Original Message -----

xxx

- > I am in total agreement with Nick Caddick in that apart from all of the
- > other comments that have been made, this is a most insensitive project,
- > given the campaigning regarding Surrey County Council's Minerals Plan.
- > Additionally, highlighting a landfill site that SCC themselves poorly
- > monitored and poorly policed does not in my view make any sense since it
- > draws further attention to the "environmental time bomb" that this
- > site--like the Jubilee Field in Buckland before it--has become, simply
- > because SCC and the planners would not listen to the common sense
- > arguments
- > of the local people.
- >
- >
- > It seems to me that there are some very effective cost savings to be made
- > in
- > Surrey County Council. How arrogant that SCC feels they can improve on the
- > work of the Creator by creating a department at public expense which has
- > nothing better to do than dye a few sheep purple.
- >
- > May I suggest that before SCC worry too much about land use, they first
- > learn how to look after it in such a way that use for which they have a
- > statutory responsibility is exercised without ANY threat to the local
- > environment.

- >
- >
- > Like xxx I am truly staggered--what are you going to do about
- > it?

>
> Regards,

>

XX

> -----Original Message-----

xxx

> Subject: Re: Art in the Landscape

>

>

> Dear xxx

>

- > Surrey County Arts are very concerned at the upset the Quarry project has
- > caused to yourself and the other residents.

>

- > This project was jointly funded by Arts Council South East in the main,
- > Awards for All and Surrey County Council. Surrey County Arts supported
- > Lee

> Simmons, a local artist to develop her practice through land art. Lee had

- > In response to your request for information, the person who financially
- > supported this project from Surrey County Arts, SCC was Keith Willis, Head
- > of Culture. However, as this was just a small part of the funding and it
- > is
- > not an SCC project, I do not have the further information you request.
- > This was a project initiated by the artist and she wrote the funding
- > proposals to Arts Council etc and made all the contacts mentioned herself.
- > The cost of the dye would have been incorporated into her Arts Council bid
- > of which she may be able to forward to you.

> Yours faithfully,

>

XXX

>

>

>

xxx

>

>

>

>

>

- > I was quite appalled to find that the traditional white landscape of the
- > Betchworth "cliffs" had been spoiled in the interests of so-called art
- > without so much as the decency of consultation with those that have to
- > look
- > at this abomination. I realise that the cliffs, themselves, are
- > artificial
- > but they have stood guard over Betchworth now for well over 100 years now
- > and if there is to be a change even on a temporary basis then I think
- > those
- > of us that know and love them should be consulted first. This may be in
- > the interests of "art" but some of us at least, regard this as a
- > desecration of the environment and of our personal environment in
- > particular. No permission for this change of visual approach in an Area
- > of
- > Outstanding Natural Beauty had been presented to the planners either at
- > County Hall or more particularly to Mole Valley District Council.
- >
- > Furthermore the expenditure of money on something as frivolous as this at
- > a
- > time when local services are under such pressure for lack of finance is
- > very hard to justify. Within a matter of the few miles, the East Surrey
- > Hospital is struggling to make ends meet, while some of the local roads
- > are
- > in an appalling state, and yet public money -- indeed part of my money --
- > is being used/misuse for irrelevancies such as this.

>

- > Under the provisions of the Freedom of Information Act, I shall be pleased
- > if you will kindly let me know the name of the individuals who gave
- > authority for this artistic demonstration to go ahead. I should also be
- > pleased if you will kindly let me know which elected body is responsible
- > for the expenditure of monies for the payment of the Fire Brigade or the
- > Fire Brigade costs, and also for the cost of the paint. I shall also be
- > pleased if you will kindly let me know who is the so-called artist(s) and
- > what fee they received for this exercise.

- > By copy of this e-mail I am asking my local county Councillor and my local
- > district Councillor to take this up to with their respective
- > organisations.

>

> Yours faithfully

>

> xxx

Brilliant, fantastic colour

----- Forwarded by xxx

28/06/2006 16:57
xxx

'Encouraging debate about land use' is at the fore-front of local's minds as I made clear in my email. CAMEL have spent the last two years making real progress in this field and SCC's only visible contribution to date has been to endorse / subsidise the vandalising of a recently restored landfill site.

I look forward to seeing some more practical input from SCC in the future and must state that CAMEL in no way support this destructive method of drawing attention to land use.

Regards-

xxx

-----Original Message-----
xxx

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The event itself held on Saturday 24th June included an opportunity to discuss the work with the artist and view the associated exhibition on the site. The event gained a very varied response from visitors. Many walkers and visitors were delighted with the event and stopped to talk to the artist at length about her work and land use. The artist is collecting and responding to feedback on www.leesimmons.org

Yours faithfully,

xxx

Hi Lee

Much of the emphasis still seems to be based purely on the aesthetic qualities of the work. Obviously this is an important element, but as 'phase one' is drawing to a close, I wanted to summarise some of the broader issues, which have been raised during discussion of the work. These comments are paraphrased and by no means direct quotes, but I feel they should be included in the documenting process:

'This project has evoked strong emotions from both local residents and visitors alike. Having been praised, and condemned in equal measure, it seems disappointing that the discussion has failed to embrace the larger issues which seem to be present in the work.'

'If we can cut through the semantics and pretentious art waffle I think there is something of real substance here. We need to take advantage of this potential forum.'

'It may be that this is all just frivolous nonsense, but if people are asking questions then it may do some good.'

'Though beautiful, the quarry is itself an industrial scar on the landscape.'

'Visitors to the site were standing on thousands of tonnes of landfill waste, not a pristine natural habitat.'

'This year an estimated 2.2 million tonnes of waste will be disposed of in Surrey alone.

The landfill at Betchworth is now safely out of sight, hidden beneath a thin layer of top-soil. Less noticeable is the toxic run off from the site that is currently polluting local ground water reserves, or the ozone destroying methane gas being vented into the atmosphere. Long after the pink quarry face has faded, the many issues it raises will still be with us.'

'Chalk Down-land is an artificially created landscape. Resulting from deliberate deforestation, and the continuous grazing of sheep over many generations. Due to a global marketplace much of our food is no longer produced locally. It is becoming financially uneconomic to farm our specialised local landscape. 'Quarry 2' reminds us sheep are not there for aesthetic reasons. Sprinkled on the landscape like cake decorations. They are both a commodity, and intrinsic to maintaining the existing environment.'

'Had the quarry been changed to pink over a period of months, or years, would there have been the same reaction? Had the pink quarry been a natural feature or created by our distant forefathers would we be campaigning to preserve it?'

'It's an interesting paradox that we will passionately fight to preserve an existing disused quarry face, yet would condemn the creation of a new one.' 'Many of our local roads and houses were constructed from the quarries products, and now our waste has filled the void that was left.'

'This is the most gentle of wakeup calls. Regardless of any creative merit, we must acknowledge this artist for highlighting serious anomalies in our perceptions of the environment. Our lifestyles have become unsustainable, and we all need to accept the consequences of our actions. We shouldn't look to artists for answers, but we can trust them to remind us what we already know.'

-----xxx
29/06/2006 12:34

To: xxx

I have been to see the pink chalk face at Betchworth and consider it dingy, nasty and defacing (I admit I did not catch sight of the sheep who were evidently dyed to match, but I doubt whether this would have changed my opinion). I well understand local residents' concerns.

I don't think that Surrey CC comes out well in this, with County Arts, the Fire and Rescue Service and the Surrey Hills AONB team facilitating the work and the minerals planning team trying desperately and unsuccessfully to stop it once they heard. I have not heard that any senior officers or members were involved prior to the event which, if true, is a pity.

Much will depend on what the local press says this week but I think we need some damage limitation here:

- A frank apology to all concerned, especially local residents.
- An urgent reassurance that the dye will disappear without leaving any permanent damage.
- A public assurance that we are still committed to sensible and thorough restoration of mineral sites.
- A pledge that this won't happen again.

Someone needs to pull this altogether, with a press statement for next week's media, letters to local residents who have complained, assurances to bodies such as English Nature, who I understand are horrified, that it won't happen again, and commitments given to minerals operators in the area that we're still committed to enforcing comprehensive restoration of sites.

xxx
xxx
27/06/2006 10:46
Please respond to xxx

To: <xxx
cc:
Subject: Art in the Landscape

Dear Sirs

I understand that you supported a project to paint a chalk escarpment at Betchworth/Box Hill, pink.

On behalf on many residents and members of Brockham Green Village Society I would like to express our concern and outrage at such a project.

Many, have expressed this as sheer vandalism, particularly when the project has taken place in an Area of Outstanding Natural Beauty.

What part of 'Natural Beauty' requires pink paint?

I understand that the pink powder will fade over the next two weeks. I assume that this will be rain assisted? Very little rain is likely to fall in the next few weeks – or had you forgotten we are in the worst drought for nearly 100 years and subject to a drought order? So how long will this stain remain on the landscape? How temporary is it in actuality? It is of course highly likely that the stain will remain for several months? What paint/powder was used? Does it degrade in the light?

So during the most popular time for people to be enjoying the delights of the Surrey countryside and it's 'natural beauty' this event was allowed to happen.

What sort of message does this give to impressionable youths in the area who would 'for a laugh' now contribute to the piece by throwing black, yellow, blue paint on top? And of course these would be unsupervised 'events' creating a considerable risk to life.

Who paid for this 'event'? I understand the fire brigade managed the dispersal of the powder. Who paid for their services to be used in such an ridiculous manner? I sincerely hope that no water was used to disperse the powder!

Was planning permission required or sought from MVDC?

I understand the artist consulted with the site manager and 'local environment experts' – who might these be? Were Surrey Wildlife Trust, English Nature or the Environment Agency consulted? Indeed were Mole Valley Leisure/Arts consulted? Do you not think that the community should have had an option of considering the proposal BEFORE you went ahead in so gauche a manner?

Don't believe for one minute I am anti-art or indeed art in the landscape... Christo is a great artist and has created some magnificent works, but his were considered, temporary structures and in no way harmed the environment.

This project is vandalism sanctioned by those that should know better. What is worse is that you will undoubtedly proclaim this reaction as a success, as most 'avant-garde' projects do. But this project will haunt the Council for many years and I wonder how much a success it will be deemed then.

Yours faithfully

xxx

Thank you

Brilliant, fantastic colour

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- gallery:space, Finsbury Park, London, pics from Lee's phone
- Gallery:Space photographer's pics

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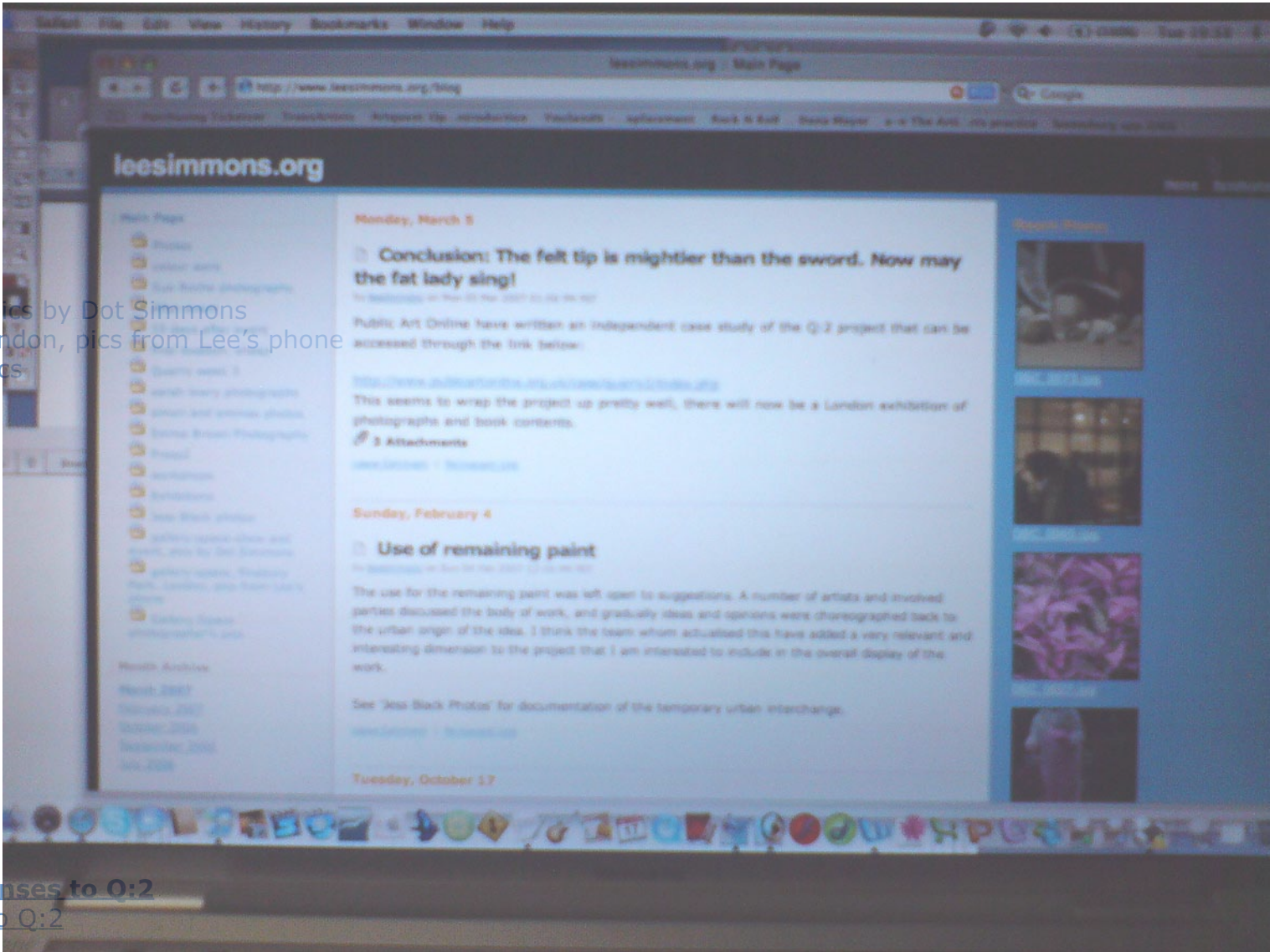
Ownership and Copyright

by [leesimmons](#) on Mon 18 Sep 2006 02:40 PM PDT | [Permanent Link](#)

Ownership of land, work, ideas is addressed throughout this project due to the blurred lines over who owns what, did what, thinks and has thought contributed to that thought... I don't think any one person can lay claim to the work or the site of the work, though where artists have made contributions in terms of writing or photography the ownership of those individual pieces that contribute to the whole remain with the artists, to be utilised by myself as the 'coordinator'? and commissioner of some of the works.

Each and every creative collaboration works differently and is down to the people involved it seems, and the formal Copyright Designs and Patents Act 1988 is helpful to reference at points and has been in contributions to this work.

If it arises that the work is being used outside of agreements made between the contributors we generally would work with DACS to make sure that the artists creative and moral rights are protected as well as the legacy of the project, so watch yourselves if Emma's sheep photos appear on Christmas cards in Lewisham High Street: we'll 'av ya.



A blog of the project provided a valuable tool throughout the project to communicate the movements of the work and reactions to it. People commented on the blog and these comments remained unedited.

□Thanks to the generous funders: Arts Council England South East and Surrey County Arts, all those who provided in kind support and advice particularly The Surrey Fire and Rescue Search and Rescue Team, The Red Lion Pub, The Anonymous Farmer, AONB, English Heritage and English Nature, Master Furze, Peter Ockenden, Tamir Addadi, and Sue Roche. Thanks to the team who made the remaining work / documentation: Kevin Bidderman, Emma Brown and Ola Stahl. Thanks to all the others who came down and who got involved, whom know who they are.

(Un)Limited hand made felt quarries that they then dripped colour onto, replicating the largescale colour work at Oxted Quarry but on a small scale.

They also taught Lee felt-making skills.

Contact: leesimmons@gmail.com

Posted to: Main Page
Main Page
Sunday, February 4

Use of remaining paint

by leesimmons on Sun 04 Feb 2006 12:41 PM PST

The use for the remaining paint was left open to suggestions. A number of artists and involved parties discussed the body of work, and gradually ideas and opinions were choreographed back to the urban origins of the idea. The group linked the photographs from Oxted Quarry, and thought the whole quarry should be coloured. Black was a suggested colour.

Though Fuchsia pink was used for the associations with this colour and the aesthetic it would create in the landscape, as well as colour balance as

with Goethe's theories of colour, which has influenced some of these workshops (Rudolf Steiner was a student of Goethe's)

See 'Jess Black Photos' for documentation of the temporary Urban Interchange

Leave Comment

Tuesday, October 17

Quarry Exhibition

by leesimmons on Tue 17 Oct 2006 12:41 PM PDT

Quarry Project exhibition, of Oxted Quarry Project and Q:2 □□Lockwood Day Centre with Lockwood Artists Group (see www.lockwoodartists.org.uk): 03/06/06 -

21/06/06 □□Betchworth Quarry office with Q:2 event: 23/06/06 - 01/08/06 □□Dorking library, Dorking, Surrey: 19/09/06 - 14/10/06 □□South Hill Park, Berkshire (as part

of 'Unravel') including 12 coloured lambs grazing on the Art Centre grounds: 21/10/06 □□AO3 Guildford Council Offices: 17/11/06 - 01/12/06 □□gallery:space McKenzie

Pavillion, Finsbury Park, London, June 29 6-9pm opening party, then open to 8th July 2007 Tuesday - Sunday. Project presentation (inc. paint bombing the park) on 29th

See [www.galleriespace.org.uk](#) for more info.

September 2006 will be available to individuals and libraries: there are a complimentary 50 for distribution after which they cost £3.00 each: let

me know if you want one.

Workshops have been designed for schools and offered to primary and secondary schools in and around Mole Valley. These workshops would be

colour and drawing based in primary schools and discussion and drawing based in secondary schools.

The book will be complete by September 7th 2006. The books can be available for loan.

The focus is possible future cities and sustainable environments through imaginative urban design.

Posted to: Main Page

by leesimmons on Tue 06 Oct 2006 07:00 PM PST

Workshops have run through the Quarry Project and Q:2 in South East England and draw from the projects as well as feed back into them.

COMMENTS

Post a comment

Workshops in Finsbury Park 29th June 2007 painting event 8th July 2007 meet the artists)

TRACKBACKS

Workshop with KIDS through IOTA, Lee Simmons and Emily Tubb May / June 2006

TrackBack URL: http://www.leesimmons.org/blog/_trackback/2392203

sheep photographs have been touring exhibitions in the local area courtesy of Sue Roche.

Red paint and yellow paint were applied to opposite ends of one section of canvas.

No trackbacks found.

Blue paint and yellow paint were applied to opposite ends of one section of canvas.

The work will be exhibited in Dorking library from 19 September 2006 to 3rd October 2006

One section of canvas was left blank and possitioned between these 2 sections.

by leesimmons on Tue 17 Oct 2006 12:41 PM PDT | [Permanent Link](#)

Quarry Project exhibition, of Oxted Quarry Project and Q:2 □□Lockwood Day Centre with Lockwood Artists Group (see [www.lockwoodartists.org.uk](#)): 03/06/06 - 21/06/06 □□Betchworth Quarry office with Q:2 event:

23/06/06 - 01/08/06 □□Dorking library, Dorking, Surrey: 19/09/06 - 14/10/06 □□South Hill Park, Berkshire (as

part of 'Unravel') including 12 coloured lambs grazing on the Art Centre grounds: 21/10/06 □□AO3 Guildford

Council Offices: 17/11/06 - 01/12/06 □□gallery:space McKenzie Pavillion, Finsbury Park, London, June 29 6-9pm

opening party, then open to 8th July 2007 Tuesday - Sunday. Project presentation (inc. paint bombing the park)

The group also made outfits and considered themselves as part of the wall mounted pieces.

on 29th See [www.galleriespace.org.uk](#) for more info.

Post a comment

Quarry workshop with (Un)Limited through Lockwood, Lee Simmons and Jo Cowdery, August 2005

Re: Final week

ued.

by Anonymous on Thu 02 Jul 2006 05:25 AM PDT [Permanent Link](#)

Hi Lee

by [leesimmons](#) on Sun 02 Jul 2006 05:25 AM PDT | [Permanent Link](#)

The event: the colouring event utilised ideas and contributions from a wide range of people: the Red Lion Pub suggested and facilitated refreshments at the site and provided in kind support of accommodation in Betchworth from Thursday to Sunday making it a full durational experience and providing a place for people to meet and talk after the event, which worked out well. The methodology in developing this work embraced and utilised conceptual and practical contributions from many parties.

Below is an outline of how the work came about and whose ideas it incorporates. Where the involved party might like to remain

Much of the emphasis still seems to be based purely on the aesthetic qualities of the work. Obviously this is an important element, but as

'phase one' is drawing to a close I've wanted to work on how the work has been on the wider issues, which have been raised during discussion of the work. All people involved wanted to work on how the work has been on the wider issues, which have been raised during discussion of the work. Both arranged.

participants.

These comments are paraphrased and by no means direct quotes, but I feel they should be included in the documenting process:

The mechanics based at the foot of the quarry provided a space for people to relax in the shade, use the bathroom and for information about the project to be displayed.

'This project has evoked strong emotions from both local residents and visitors alike. Having been praised, and condemned in equal measure,

Mail by *** prompting this entry as in whose idea it was.

it seems disappointing that the discussion has failed to embrace the larger issues, which seem to be present in the work/ space for people to comment: partly inspired

by the way that the walk talk eat walk talk some more project by C.cred (artists collective) and the investigation into post

Next: autonomous practice have been communicated and developed.

'If we can cut through the remaining photograph and Sue Roche photograph is developed for exhibition

Kevin Bidderman make / edit video including his own video work and contributed footage from other parties.

Lee Simmons make book of process including photographs, text and a DVD from other involved parties.

Ola Stahl write a piece in his own style in relation to the project.

'It may be that this situation of the work on the site is a good one, but if people are asking questions and it doesn't seem good.'

Touring show of the project facilitated by Tony Gorham at Lockwood Day Centre and Mole Valley Leisure (helping locate spaces:

schools, libraries)

'Though beautiful, the quarry is itself an industrial scar on the landscape. Exhibition in a gallery of the entire project including presentations and discussions about the project and related subjects. Venue

to be confirmed.

The paint was applied with a sieving device: an idea initially from Tom Richards (artist) and supported by English Nature. The

'Visitors to the site were standing on thousands of tonnes of landfill waste, not just the natural habitat.

Photographs arrive that were taken by Sue Roche voluntarily and in her own style, Lee Simmons uploads them to web log.

'This year an estimated 2.2 million tonnes of waste will be disposed of in the Q: 2 project utilise powder paint for the impermanent and non toxic qualities, whereas the organic pigments I was researching at the

The landfill at Betchworth is now barely out of sight, hidden beneath a thin layer of top-soil. Less noticeable is the toxic run off from the site that is currently polluting local ground water reserves, or the ozone destroying methane gas being vented into the atmosphere.

Long after the pink quarry face has faded, the many issues it raises will still be with us.'

A series of emails between *** from *** and myself discussing the work and how and why it came about. Hopefully they will

contribute information about the site to the touring show though this is currently looking unlikely.

'Chalk Down-land is an artificially created landscape. Resulting from deliberate deforestation, and the continuous grazing of sheep over many

generations. The firemen were worked with, which was an idea initially from Rob Fairbanks at AONB when discussing with Keith Willis from SCA

Due to a global marketplace much of the food is no longer produced locally and this becoming financially uneconomic to farm our specialised local

landscape. A workshop with (un)Limited at the site, the group of disabled artists added some pink to the corner of the quarry and decided

'Quarry 2' reminds us that the whole of the landscape is a landscape and like a landscape. The work both shows in the information

and intrinsic to maintaining the existing environment. A visit to the Red Lion confirms that the majority of responses in the village are positive and many people would like the work to

be continued. The fire team also provided background information about the site and the history of the site as well as the surrounding area.

'Had the quarry been changed to pink over a period of months, or years, would there have been the same reaction?

It becomes apparent that some members of the local community didn't hear about the event before it happened and are unhappy

that it went ahead without their involvement / permission therefore it is unlikely that the work will be continued.

Discussions with Rob Fairbanks from AONB took place throughout the development of the work Lee Simmons made regular

voluntary trips to the Surrey Hills office to keep up to date on how this work would be carried out and AONB supported the

We want to ensure that people of all ages and from all walks of life take every opportunity to enjoy and benefit from outdoor activities. We want to ensure everyone is aware of what the outdoors can offer them and give people every opportunity to enjoy it,” he says.

Following Royal Assent for the Natural England and Rural Communities Act this spring, from the beginning of October a new organisation, Natural England, will have the responsibility for conserving, enhancing and managing the natural environment, contributing to sustainable development. Natural England will bring together and build on the strengths of the Rural Development Service, English Nature and the Landscape, Access and Recreation Division of the County Side Agency. Natural England will engage, listen and encourage people across all areas, helping them enjoy the natural environment. Creating Natural England will mean that landscape and nature conservation and enhancement, access and public enjoyment of the natural environment will be considered together.

Posted to: Main Page
Main Page
Next: Quarry:2 event
Concerned parties
read

Responses to Q:2

by leesimmons on Tue 27 Jun 2006 06:57 AM PDT | Permanent Link

There have been responses by phone and email, mainly positive. Some emails to me are below. Complaints have been made to Surrey County Arts, English Nature and local press so there will be more information through the press in response to these comments to further explain the project. Southern Counties will be interviewing an annoyed resident and myself between 5 and 6 today and there is an article in Surrey advertiser (Dorking) newspaper next week answering questions about the work. It is possible to comment on the blog as an anonymous user without filling in a form, just press reply, type in the numbers you see and comment in the box at the bottom of the page, then press publish. This might be more effective than contacting people with the same questions, at their work place, and can facilitate a direct response to these questions.

Messages in response to Q:2

Hi Lee

Much of the emphasis still seems to be based purely on the aesthetic qualities of the work. Obviously this is an important element, but as 'phase one' is drawing to a close, I wanted to summarise some of the broader issues which have been raised during discussion of the work.

These comments are paraphrased and by no means direct quotes, but I feel they should be included in the documenting process. These subjects were highlighted, as was (additionally) the human nature with regard to mark making and ownership, local people felt they own this land that is private property of Alan Weiler and were furious that their permission was not necessary for the work to happen. It was also interesting how strong reactions were to something harmless, yet visible, and how keen people are to gloss over things that perhaps do need to be addressed. (Such as how much of our local roads and houses were constructed from the quarries products, and now our waste has filled the void that was left, and the fact that water used in the drinking supply is becoming contaminated due to this land-fill, but apparently it should be grassed over and considered an area of outstanding natural beauty...)

Dear xxxxx,
Below are answers to your questions. I hope this is what you need: feel free to pick out the bits that are appropriate and rearrange as you see fit.

Also, feel free to contact me for ny further info. / details.
'It may be that this is all just frivolous nonsense, but if people are asking questions then it may do some good.'

Thanks and best wishes,
Lee

Who do the sheep belong to?

The farmer wishes to remain anonymous but lives and works between Reigate and

communication of this work. SCA were also helping to communicate the project. It is unclear where the idea of dying sheep came from, though there are links to hand made felt quarries: made from wool and soap and dyed with colours used in the Oxted quarry performance by (un)Limited who also taught Lee felt making skills.

The colouring of sheep fits well with the concept of the Quarry Project and is taken up by AONB, SCA and Lee Simmons. Lee Simmons personal email address was made accessible on the AONB website as well as in promotional material inviting response to the project plans from anyone who might be interested or might like to have their say.

The marketing body at AONB explained that a surprise event could likely attract national coverage in terms of PR, however it was decided to send press releases prior to the event to further facilitate the involvement of the local community, which was carried out successfully with front page coverage in the local papers in advance of the project. A space at Surrey County Show to communicate the work was the idea of AONB and was embraced by Lee, it was intended that she would be present and talking with people at the stand about the work, this fell through due to the large scale of the show and process of arranging the spaces. An interview prior to the event was also set up with Eagle Radio, which fell through as the person at the radio station who planned this was no longer in the establishment when the interview was due to take place.

An exhibition at Lockwood see www.lockwoodartists.org.uk displayed the work and invited consultation. Invitations and information about this was widely distributed across the county as well as separate information about Q:2 distributed by AONB, Lee Simmons, SCA and it was requested that English Nature distribute this information. Lee Simmons also distributed flyers on foot around the village of Betchworth talking to people as she gave out 200 information sheets and left copies with local businesses and publicans whom also agreed to distribute the information.

Regular trips to the farm were made where ideas were developed alongside the farmer about how to colour the sheep. With his input dipping turned to spraying (which is a more suitable method for this work) and 9 sheep became 42 sheep. It also became possible to graze them in front of the chalk face and to open up the site for that weekend.

English Nature confirmed permission to the land owner that his chalk could be coloured pink outlining methodology of applying paint and access that would not cause harm to species at the site.

English Nature and AONB voice concern over bird nesting season. Lee meets *** and commissions an ornithological survey, there were no birds spotted nesting on this cliff and an additional survey of the surrounding area took place alongside discussions about possible future collaborations between this expert on wildlife in Surrey and Lee Simmons. The potential for expanding the project to include nature trails and information booklets was discussed but time and finance constraints limited this to a future project.

There will be a presentation on the Betchworth quarry wildlife at the exhibition as a result of these exchanges. The surveyer brought his expertise to the event alongside others who could bring varied knowledge to the conversations taking place.

A successful application for funding of Q:2 to Arts Council England South East is written by Lee Simmons and sent to AONB, SCA, and all involved parties prior to sending to the Arts Council.

Lee Simmons approached the farmer of the land and gained permission for his sheep to be coloured red, yellow and blue. Lee Simmons gained permission from the land owner for a group to colour the chalk face, that he legally owns, pink.

A solo exhibition of Oxted Quarry Project was developed at Lockwood with the service users and their group leader, the style of this show and work made was kept and shown again with additional documentation and information about the Quarry Project a year later with LAG.

Lee Simmons makes a funding application for Art in collaboration with Lockwood Day Centre to develop and exhibit photographs of the project with (un)Limited.

Oxted Quarry Project: June 2005. Presentations were made by Lee Simmons of this project at varied art and public art meetings. I can't remember whose idea it was to go into the room though Michelle Coverly introduced me to the space and the gallery supported the work where the writing piece (initially to develop thoughts through writing and discourse) began.

>		Hi xxx,
> Please, if you have a moment, could you answer these brief questions?	> could include a simple statement along the lines of	Thanks for your mail and for the time you have spent considering the process of this work.
>	> the attached.	
> What motivated this project? Beyond an interest in time and space, in	> I believe the facts to be correct, but please feel	I will hopefully be attending the Betchworth Parish Council meeting tonight at 8
> the interaction between the social and the natural - why this quarry?	> free to amend/ expand (or ignore) as you feel	pm and it would be great to speak with you in person: as we both acknowledge
> What issue are you trying to highlight?	> appropriate	email correspondance can be problematic.
> Who do the sheep belong to? Do they normally graze there?		In terms of drawing a line in the sand, good idea in terms of the it's aggressive
> Who does the quarry belong to now that it has been land-filled?	Quarry 2	/ it's not aggressive correspondance, but in terms of the project I feel that if we
> How high is the quarry face that you painted?		work together your continued involvement could be very valuable.
>	The project was intended to raise awareness of environmental issues,	organising a tour of documentation and information of this
> Thanks for responding to these questions.	and explore our relationship with the landscape in which we live.	project to schools, libraries and council offices and though a bit late in the day,
>	It is regrettable that some have viewed 'Quarry 2' as an act of	was an 'act of
> Best regards,	vandalism' or dismissed it as a publicity stunt. This was never the	It was never the
> xxxxxxxxx	intention.	information on land use that you are involved with and have access to, to a
> -----	Amid such heated speculation I would like to clarify a few important	wide a few important future generations.
> xxxxxxxxx	points, and hopefully help allay some of the fears that may have been	that may have been
> Project Assistant	raised.	If you have time to speak about this subject that would be much appreciated.
> Public Art Review		Best regards,
	The event has been researched over two years, with input from	
Dear Lee	environmental bodies plus numerous community groups and specialist	Email unpublished at the authors request
	individuals.	
I e-mailed you two days after Quarry:2 finished saying how wonderful it was.	The venue was thoroughly surveyed by an independent expert to	
	ensure any impact was kept to a minimum. Any changes made to the	
	site are strictly temporary.	I have honoured your wish that your mails not be published even anonymously.
I am horrified to learn that you have received such vicious attacks from 'locals'. I became so		With regard to my own writing, I also honour the right to publish my own
upset for you that I telephoned the Dorking Advertiser to complain of the biased reporting	The colouring of the quarry face was achieved by dusting a non-toxic	
this paper produced as copy on 29 June 2006. I was told to write a letter as I seemd to be	and water-soluble powder over the surface of the chalk. The resulting	to our correspondance have I mentioned your name or the
the only one who enjoyed your work. I suppose people only write in to complain. I then got in	effect is temporary, and after extensive consultation as to what you represent.	
touch with Kate Horden, the Betchworth councillor, quoted in the article, to let her know that	have any detrimental effect on existing flora and fauna.	With a regard to the public consulation, perhaps there are lessons to be learnt
not everyone was 'outraged of Betchworth'. Kate Horden informed me that you had to endure		in how to better achieve local consultation in the future, though I hope
an extraordinary general meeting with Betchworth parishioners to explain the 'vandalism'. It	The use of sheep was extensively researched and approved as	was on board that there actually was a consultation process, an
really is going too far.	sought from the relevant animal welfare bodies.	environmental impact assessment, an animal health assessment and careful
	They were coloured using a temporary, non-toxic product, developed	Itt not just invisioned by me but by a diverse group of
I went and found the sheep below Box Hill and then by Deepdene Bridge. They were quite	and marketed for use on livestock. The whole process was carried	people.
happy in their primary colours.	out during the flocks routine health check, and under the strict	With the strict
Your work is fading now reflecting it's temporary nature. Why do people get so disturbed over	supervision of an extremely knowledgeable and compassionate	this project and provide a space for people to comment...
a little transient colour?	shepherd.	by including unedited negative comments as well as possitive ones and by
	During their short stay at the quarry they always had access to	the work to local press prior to the event which further helped
Susan	shelter, fresh water and grazing. They were regularly monitored and	any monitored and
	at no time were they seen to suffer any undue stress as a result of	the result of a long term project with integrity in purpose and process, to
Hi Lee	the experience.	basic publicity seeking.
Its just a small but very vocal minority.		If I have described your mails as abusive unfairly I apologise for that, it is often
Being quite well known in the area, my name has	The Fire Service provided their expertise in the form of a training	difficult to interpret the tone of an email, though with assertions that my
somehow been linked with your work. As a result I have	session. They were there to do a job of work, and not to just having	and continue to be manipulative, insensitive, thoughtless,
been getting a few aggressive phone calls at home.	fun at the taxpayers expense". Indeed many of the team donated	intelligent and naive... alongside the employment of capital letters
Nothing threatening, but not exactly open to	their own time to the project.	it is not unreasonable that they might be interpreted as aggressive.
discussion either. I imagine you must have been	Concerns regarding the unnecessary use of water were unfounded as	With unfounded as
dealing with much the same.	the pink powder was applied dry.	has answering your questions fully, you have asked alot of
I think you are right when you say the initial shock		questions and I have replied promptly to almost all of your emails, and have
reaction has passed, but I am still aware many people		added information to the blog so that yourself and others with similar concerns

level which is rare.

Nowhere have I said the work will last 2 weeks, what I have said is that the work is temporary, does not harm the environment and that it will erode according to the elements. It is anticipated that it will last for 2 months and this is dependent on the elements.

communication with local residents and this is something that is acknowledged and will be taken on board when implementing future projects)

As for is this art? This artwork is the work of many people across art and environment bodies from grass roots community groups, to disabled groups of artists, artists established in their own right, civil servants and a cross section of government employees from art and environment backgrounds.

email unpublished at the authors request

Dear xxxxx,

By insulting this work you not only are insulting myself but also minority groups who have worked hard to make something beautiful, artists and community members with integrity and as well as the artists and the members of leading establishments in environmental protection.

Can you please try to moderate your tone, the aggressiveness of your emails is uncalled for and your attacks are not just on me (which I wouldn't mind) but on disadvantaged and disabled artists as well as well meaning, conscientious involved parties who are increasingly feeling upset by the tone you are adopting. While I completely understand and am happy to discuss the strength of your feeling your tone is passing beyond that which I think you want to adopt.

Yours,
Lee

I am reluctant to pass names of particular groups involved as regret that they might begin to receive this abuse also. By local I meant Surrey based where I lived and worked when focusing on this project. I also work across Kent, London, Oxford and Berkshire, so am now more South East. I am afraid that whether or not I attend your church is not helpful to the debate that this work intends to address.

I think that the opportunity this project has provided for you to air your and the local community's concerns about the quarry site (which is something I actually had researched with many others informed parties) as well as consultation with those that have to look monitor the use of the land both in and around Betchworth. The work was supported by people right at the infrastructure of the community and in terms of consultation, consultation was at the heart of this work: it is made up of between 10 and 20 peoples ideas across many areas including the Surrey Hills and Betchworth village. If you look at the blog www.leesimmons.org you can find out more about this.

I would just ask could you visit the site up close one more time and the information room (if you have already) and stop and think whether you really are convinced it contains no beauty, a desecration of the environment and of our personal environment in particular. No permission for this change of visual approach in an Area of Outstanding Natural Beauty had been presented to the planners either at County Hall or more particularly to Mole Valley District Council.

When communicating the work leaflets and emails were sent to my entire mailing list as well as at least four other individuals working in art and environment establishments, posters and leaflets were left at sites in Betchworth and distributed around the village by myself and I left them with local people to continue to distribute; all of this material included my own personal email address inviting comment which is an unusually high level of consultation offered for an art project. As well as this the work and my email address was on the AONB website prior to the event, it took front page of the guide in your two local papers prior to the event again including my contact details. The lead up work and plans for this project were exhibited in Guildford for 3 weeks prior to the event and I attended the well publicised show at points throughout the duration of this time period inviting consultation on the project plans before moving the display to Betchworth Quarry where the next stage of the project took place.

We did push for a display at Surrey County Show where further consultation would have been undertaken but unfortunately the space fell through at the last moment and an interview with Eagle radio was scheduled in prior to the event which again fell through. There was little that could be done from the creative side on both of these counts.

Under the provisions of the Freedom of Information Act, I shall be pleased if you will kindly let me know the name of the individuals who gave authority for this artistic demonstration to go ahead. I should also be pleased if you will kindly let me know which elected body is responsible for the expenditure of monies for the payment of the Fire Brigade or the Fire Brigade costs, and also for the cost of the paint. I shall also be pleased if you will kindly let me know who is the so-called artist(s) and what fee they received for this exercise.

Kind regards,
Lee

unpublished email at the authors request

Hi Lee
Just read your blog....

Quarry 2 was a powerful and sincere piece of work.

Dear xxxx,

I am aware of xxxxx. This forum would allow people to discuss the issues across disciplines, art environment and at grass roots district Councillor to take this up to with their respective organisations.

Yours faithfully

xxxxxxxxxx

There is an information room with reasons why and how this work was made available at the quarry and more information about my previous work at the axis artists website and at www.lockwoodartists.org.uk that will hopefully help clarify the thought and reasoning behind the work.

Hi again xxxx,
I understand your concern, and hope that the fact that the work is temporary, a temporary alteration to highlight issues outside of Betchworth as well as within the local area in the long term, carried out by a diverse group from the local community in partnership with varied authorities as a way of highlighting environmental issues for best interest to the natural environment will go some way to alleviate your concerns and distress.

Best wishes,

Lee Simmons

>-----Original Message-----

> From:

I am sorry for any upset and inconvenience this has caused you but also hope that people will continue to speak out and support each other in this.

> Date: Jun 30, 2006 1:10:59 PM

> To: lee.simmons@virgin.net

> Subj: FW: Mindless Vandalism of Mole Valley

Perhaps the manner that this project has been carried out: being that it is very visible at present and that certain members of the community were uninformed despite efforts to get word out has made it controversial in a less productive sense than we would hope (vandalism Vs art debate).

I am currently collating the documentation and hope that the community of Betchworth will come to a discussion at this event, in the area, once the pink chalk has faded to discuss the land use and the work in retrospect.

Best regards,

Lee

From: I appreciate what you are trying to do – you’ll have to believe me on this. I am a great lover of art, having lived most of my early life travelling abroad (all over this planet – mostly in the ‘so called’ third world) and I’ve seen some wonderful things as well as some not so.

In this particular case I honestly believe that the last 2 years could have been much better spent. Whatever you think of what you have done, I’m afraid it is a bl@@@dy eyesore. I love the countryside and nature, but this particular venture is an abomination to it. In no way does it capture anything except ‘Mans’ total contempt for the natural world. If this was what you were trying to achieve – why do it here? We have enough problems with bl@@@dy Londoners building on ‘protected’ green field sites as it is.

Pink Chalk Face

I first thought it was an act of mindless drunks, then I find out it was done by an equally mindless so called ‘artist’ which was approved by an equally mindless bunch of councillors.

I sincerely hope they are going to pay for the clean up out of their own pockets and refund the grant money in full.

My personal opinion is that it defaces a beautiful part of Surrey and I am sure that there will be evidence of this act for years to come (the porous chalk will absorb some of the paint so it will not all wash off). However, I do think that it will highlight the danger of the toxic waste beneath it – perhaps that was your aim all along?

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xxxxxxxxxx

Hi xxxxxxxxx,

I agree that nature doesn’t need a makeover, this is largely what the work is about.

> it is “art” both pre-meditated and funded by Grant Money has finally brought > to our area the nonsense normally attributed to left wing London local > authorities.

>

> We can only now hope that it fades quickly, the sheep are not traumatized

> for the rest of their short lives and your misguided shallow supporters

have

> a whip round to repay the Grant.

>

> Regards

xxxxxxxxxxxxxx

Hi xxxxxx,

I was aware of the pollution to water passing below the quarry, and it is interesting to highlight these situations that I am sure are not isolated to Betchworth.

I am not aware of the finance issues of the council and the conservation of the quarry, but don’t doubt that the costs of my project were minute in comparison to dealing with the sealing of landfill problems. Also Surrey County Arts is a different strand to County Council who have a small amount of money to contribute to projects that they feel will bring something new to the county, raising awareness of environmental issues is not their usual remit, we are lucky that this project works on art and environment issues at the same time.

Someone’s head better roll for this utter crass stupidity.

Also it was mainly Arts Council money, Surrey County Arts enabled my project to begin and the Arts Council enabled it to be carried out with necessary resources (for documentation, research and communication of the work) which were still fairly minimal in comparison to most projects with this reach.

The colours will blend and change over time, the porous chalk will help the work to survive longer than in a slate quarry, but the pink will gradually fade and the pigment chosen is for its impermanent and non toxic qualities.

Thank you for your questions, I hope that you will continue to engage with the work.

Best wishes,

Lee

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Dear xxxx
I have already apologised for and explained the blunt response of my initial email.
I have now updated the website to communicate the entire methodology behind this work to avoid further misunderstandings.
I apologise if my email appeared to accuse you of insulting marginalised groups. Information on whom I worked with has been available throughout but I acknowledge that it could have been clearer.
My best wishes,
Lee

Dear Ms Simmons

I have not insulted or assaulted you. I have criticised your art project and your approach to it and whilst I've been forthright in my comments I've been polite about it.

To pick up on a few of your points:

1/ You say I've not been trying to speak to you. With all due respect what do you think this email correspondence has been about if not an attempt by me to speak to you?!

2/ You say I call your artwork arrogant. I didn't - I sought to make people happy, but you have simply not been trying to speak to me or understand how this came about.
If you call the artwork arrogant it is not only me you insult, but the community groups and the disabled people whose ideas it embraced. Please seriously consider this, though I respect your right to complain to whoever disabled and marginalised people you wish and am happy to speak to you at your convenience if that would be of use to you.

3/ Finally and most seriously, do not accuse me of insulting disabled or marginalised people. Incidentally it's not clear from your website that your group involves disabled and marginalised people but in any case disliking what you've done to Betchworth Quarry does not equate to insulting disabled people. It was an extremely stupid and insensitive thing to accuse

I'm sorry that you disliked my email, however I believe you could have approached me in the first instance more in a spirit of attempting to talk to me about the project rather than trying to insult or assault me.
Many people find the result beautiful and some have not enjoyed it. I understand you are part of the latter group and am sorry for any concern this has caused.
I have not attempted to upset anyone. But I had hoped that by looking at the website you would understand this is not some "arrogant and patronising artist" who is out to "desecrate the natural wildlife" but rather a group of disabled people and often marginalised young people (with the support of groups like the fire brigade, local farmers and the local authority) seeking to do something they, and we, feel is beautiful and which is - something you are really not taking on board - temporary.
This is not a permanent exhibit. There is no impact on the stone or the sheep.
It has brought great joy to the often marginalised people whose ideas were incorporated. Your repeated assertion that this is "my" idea or "me" being arrogant is unfair and fails to understand the process of this project.
I'm sorry to write so bluntly, because I honestly seek and have sought to make people happy, but you have simply not been trying to speak to me or understand how this came about.
If you call the artwork arrogant it is not only me you insult, but the community groups and the disabled people whose ideas it embraced. Please seriously consider this, though I respect your right to complain to whoever disabled and marginalised people you wish and am happy to speak to you at your convenience if that would be of use to you.

Respectfully Yours,
Lee

> -----Original Message-----

(Further discussion and emails followed, the farmer then contacted trading standards to clarify methodology.)

> -----Original Message-----
> From:xxxxxxxxxxxxxxxxxxxx
> Date: Jun 28, 2006 10:21:02 AM
> To: lee.simmons@virgin.net
> Subj: Surrey County Council Trading Standards - Animal Health
>
> Dear Ms Simmons,
>
> I wonder what gives you the right to treat the world the way
> I am writing with reference to the well publicised colouring event at
> Betchworth Quarry on 24th June that involved the painting of white
chalk
> and sheep
> temporarily visible and
> There has been some concern voiced regarding the welfare of the
sheep and
I
> would be grateful if you would provide the details of the owners of
the
> sheep at your earliest convenience so that this matter may be
investigated.
>
> Yours sincerely,
> xxxxxxxxxxxxx
Hi Lee

I found your email address on the Surrey Hills website. I've been following in the Surrey Mirror news of your installation in Betchworth - haven't been to have a look yet, but from the pictures in the paper I think it looks great! I also like the idea of getting people to look at their environment in a new way.

I found your email address on the Surrey Hills website. I've been following in the Surrey Mirror news of your installation in Betchworth - haven't been to have a look yet, but from the pictures in the paper I think it looks great! I also like the idea of getting people to look at their environment in a new way.

Green Places is a journal that focuses on all aspects of public space. It's read by a whole range of people from landscape architects to local authorities and community groups and I should like to include something about your work in it. Each month we have a page we call Viewfinder on which we just feature one striking image (I'm attaching an example of a past Viewfinder). Might you have an image that could be used at 21cm wide by 22cm high (300 dpi)? If you don't have one strong image (and maybe it would be hard to capture it all in one image), we could perhaps look at doing a montage.

Anyway, perhaps you could get back to me to let me know what you think and we can take it from there.

Thank you for instigating the communication I had with xxxxxxxx yesterday afternoon and I apologise for the delay in getting back to you.

Fingers crossed!

[Reply](#)

Re: Re: Re: Re: Responses to Q:2

by leesimmons on Fri 30 Jun 2006 12:53 AM PDT | [Profile](#) | [Permanent Link](#)

Dear Graham,

Your reaction is interesting but I disagree that I have been used by SCC. I have made some work that has prompted debate about art, environment and art in the environment. This I would do with or without the backing of SCC, who haven't had involvement with the development of this work. All community parties worked in kind and it was a training exercise for the firemen. There was consultation with the local community, not in the form of public meetings, but I created opportunities for feedback, gave my email address out in publicity material and material explaining the work in the local area as well as other sites across the county and engaged with people in the village about the work.

I have received alot of positive feedback about the project from people who live and work in the area as well as across the South East. I am not trying to be clever here, this is a fundamental concern with this kind of creative practice.

If the work is highlighting land use then don't you think its valid to have the work at this site and at this time?

I am also hoping to draw attention to Oxted Quarry that has been reactivated despite being a place of historical interest in terms of art and conservation.

There will be a post titled, idea process or whose idea was this very shortly that I hope you will read and will be glad for your response.

In terms of negative responses directed toward my funders, I think this underlines the tendency to worry about what we can see on a very surface level which is the human nature... ?

Warm regards,

Lee Simmons

This work in itself is low maintenance, temporal, low cost, involved positive collaborations and has generated a huge amount

of debate not necessarily directed at myself but to the authorities 'who let this happen?' which most definitely highlights the

way we interact with and respond to our environment and each other, issues of power control and ownership... as well as

interpretation and communication of people, space and place.

I totally agree that this a complete waste of public money and that we have had this "art" imposed on us. We have no choice

about whether we wish to view it or not, which is totally unacceptable. As to consulting English Wildlife (why are they?) I

The work also raises questions about the purpose and process of artists working in the public sphere so I appreciate your comment that you think I was used as an instrument by funders almost as a profile lifter or advertisement. In this case I had a lot of freedom and believe the work is how I would make it funded or not, but it is often the case that artists and groups of artists do become instruments for other agendas and this is something well worth addressing.

[Reply](#)

Re: Re: Re: Re: Responses to Q:2

by leesimmons on Mon 03 Jul 2006 02:24 AM PDT | [Profile](#) | [Permanent Link](#)

Dear Anonymous,

Please see the post 'whose idea was this' to better understand how this work came about.

I appreciate your opinion and hope that we can discuss this further at an exhibition of documentation and / or you will continue

The responses to Q:2 that have been directed by local residents to local authorities are mixed. I am happy to hear how the work came about, as it is beyond myself has brought to light any professional artists would want to be associated with a project which has upset so many people.

It could be beneficial if the work continues to raise awareness of land use in Surrey but that the work also prompts discussion about the environment that we can't see as well as that which we can, and not necessarily our own back garden but globally.

It is a tricky one as the nature of the project is that there are marks and traces of activity on a beautiful view, though the reasons for this are toward consideration of these spaces and tendencies to mark make and control the land and each other, and the people involved in making this work did so with a social and environmental conscience.

works happen through collaborating with, helping and listening to each other. In the future my intention is to continue to work on

such pieces which many consider beautiful in content and meaning, methodology as well as the resulting aesthetic... and am glad

of the continued involvement of a wide range of people, who appreciate and support bold whilst socially conscientious ideas.

With warm regards,

Lee Simmons

[Reply](#)

Re: Re: Re: Responses to Q:2

by Anonymous on Tue 04 Jul 2006 12:09 PM PDT | [Permanent Link](#)

The truth is that both English Nature and Surrey Wildlife Trust were against this event on the basis of their professional opinions.

But the former was unable to stop it due to the inadequacies of the legal protection as the cliff is not specifically mentioned in the

SSSI citation.

the SSSI citation.

You claim "There were no priority species on the cliff", referring to BAP Priority Species, yet only

mention an ornithological survey, so how do you know? What about other taxonomic groups such as invertebrates? Silver-spotted skippers make extensive use of Festuca ovina on the cliff, i.e. a BAP species. I have made some work that has prompted debate about art, environment and art in the environment. This I would do with or without the backing of SCC, who haven't had involvement with the development of this work. All community parties worked in kind and it was a training exercise for the firemen. There was consultation with the local community, not in the form of public meetings, but I created opportunities for feedback, gave my email address out in publicity material and material explaining the work in the local area as well as other sites across the county and engaged with people in the village about the work.

I can't understand how you can say "I agree that I do not have any right to force my wishes on anyone: in any form", yet had the audacity to go ahead with an event that does precisely that, and at

public expense.

I am going to explain how the work came about as the process is being grossly misinterpreted with this finger pointing and

accusations of thoughtless and mindless vandalism.

Re: Re: Re: Re: Responses to Q:2

Dear Anonymous,

underlines the tendency to worry about what we can see

Thanks for your comment, It has provoked varied thoughts in me and finally I think the main points

to address are as follows.

There was an overall survey with particular attention to bird life: on the recommendation of English

Nature. The other sensitive area that was brought to light was the possible presence of orchids at

the top of the cliff, which information from English Nature and Surrey Wildlife Trust helped identify

only a vast there were no other issues brought to light to concern this project: the commission is not

an that this project brought to light during the time of the project was over ridden. I will be very interested

to hear how the work came about, as it is beyond myself has brought to light any professional artists would want to be associated

with a project which has upset so many people. place of art in the public sphere which can be considered as of great value in an area that has not

previously experienced such work.

I continue to agree that I do not have the right to force my wishes on anyone: in any form... this is a

core assertion of this work.

Please see the post 'whose idea was this' to better understand how this work came about.

I hope that the comments you have raised about species that could be present on the cliff will inspire

to consider how the work came about and the unique nature of such open and generous collaborations. It is a pleasure to be

associated with a project that has made alot of people happy and has raised issues concerning the place of art in the public

sphere and environmental control within others; though it is also regretful that some of these others are unhappy that the project

has taken place and it would be wonderful if they were to find out more about the work and the purpose of such projects.

It is without hesitation that I put my name to a project that has brought to light any professional artists would want to be associated

with a project which has upset so many people. ideas together and the input from these diverse teams to make the ideas a reality and prove that it is possible to make strong

minimal damage. I am deeply and prove that it is possible to make strong

works happen through collaborating with, helping and listening to each other. In the future my intention is to continue to work on

such pieces which many consider beautiful in content and meaning, methodology as well as the resulting aesthetic... and am glad

of the continued involvement of a wide range of people, who appreciate and support bold whilst socially conscientious ideas.

With warm regards,

Lee Simmons

[Reply](#)

The truth is that both English Nature and Surrey Wildlife Trust were against this event on the basis of their professional opinions.

But the former was unable to stop it due to the inadequacies of the legal protection as the cliff is not specifically mentioned in the

SSSI citation.

This kind of balance of attention and importance based on that which we can see in comparison to

Re: Responses to Q:2

by Anonymous on Wed 05 Jul 2006 10:40 AM PDT |
Dear All

When local communities are consulted on they what they think the priorities for the environment are guess what the top two are in many cases? You got it - cleaning up dog mess and graffiti. Sad but true. Most of us are only really interested in what we can see from our own backyard. What we should be concentrating on are those things that truly impact on the environment in a way that threatens to the ability of our kids and our kid's kids to live like we do. Dying a cliff pink isn't one of those things.

I'm colour blind and actually had to ask someone else whether the cliff had been painted! So for me the look of it is immaterial. But I do object to something where public money is used for something that might unnecessarily damage the environment.

Lee gives the impression that environmental organisations like English Nature and the Wildlife Trust supported the venture, whereas the message from the person that raised the question about Silver spotted skippers suggests otherwise. And there's nothing in the message from the Countryside Agency, presumably speaking on behalf of both CA and EN, that says they actually SUPPORTED this work. It merely says they recognise that it will do certain things.

Regards,

Charlie

Reply

Re: Re: Responses to Q:2

So to those of you who are shouting about the damage that has been done to the natural environment by this project - if you already only eat

organic locally grown food, don't own car, never fly, compost and re-use

any waste you produce, live a carbon neutral life (offsetting the carbon

you produce from using electricity etc. by planting trees), use only

eco-friendly cleaning products, recycle the water you use.....the list

goes on....then sure, you can spare the time to worry about things like

this project. But I am guessing that you, like myself, have a long way

to go before the level damage you do to the environment is anywhere near

as small as the potential impact a project like this.

Be honest. Unless you do already do all those things then the reason

most of you object to quarry:2 isn't because you care about it's impact

on the environment. It is because you don't like looking at it. But at

least it has got us thinking. So let's take this opportunity to start

looking a bit wider and direct our effort towards addressing the things

that really matter - our own actions - instead of always blaming someone

else. There really are more important things in life.

There is plenty of information on the site already about the work and its environmental impact so I will not write all that again. As with anon b, it's great you live green and more information on how people can implement the suggestions of anon a (who titles the mail Dear All I notice...) to everyday life this would be great to use in body of work that will be touring varied spaces, possibly with a publication: we would def. include such information.

I think I have already explained enough and very clearly that Eng. Nat and Surrey Wildlife supported the work through the

provision of information: via email, phone and post as well as permission to the landowner to give me his permission: by

mentioning them it has been a way of acknowledging the information on the land and on how best to carry out the work for no

cost. Nowhere have I said I was funded by them, or that they egged us on.

If they would like to disassociate themselves from this I can remove the names from the site and replace them with stars: that's

absolutely fine, though I will need this to come from the parties with whom I corresponded, who know who they are.

On a lighter note: what does a pink cliff look like to you? Have you seen the sheep? There are different strands of colour blind

aren't there, I doubt any 2 people see a colour the same way but people who are colour blind must visually percieve things really quite differently to the majority?

Reply

Re: Re: Responses to Q:2

by Anonymous on Wed 05 Jul 2006 02:34 PM PDT |
I'm certainly not claiming to be perfect, but actually I do do most of those things and a lot more besides.

But it's not for that reason that I agree with many other objectors on this site and argue against this type of act that has the potential to damage the environment in its widest sense. It's because there was absolutely no reason to do it in the first place, it wasn't well done, it's predictably failed to achieve its aim to promote debate on land use, and because public money was wasted on it which could have been better used.

Reply

For anon a and anon b

by leesimmons on Wed 05 Jul 2006 05:43 PM PDT |

Thanks for your mail and best wishes,

Lee

Reply

Re: Re: Responses to Q:2

by Anonymous on Thu 06 Jul 2006 05:22 PM PDT |

I really enjoyed Lee's piece and I have to say that the very fact the she has allows these negative comments to be aired and enables this kind of debate about a landscape that is already artificial shows her worth to the community.

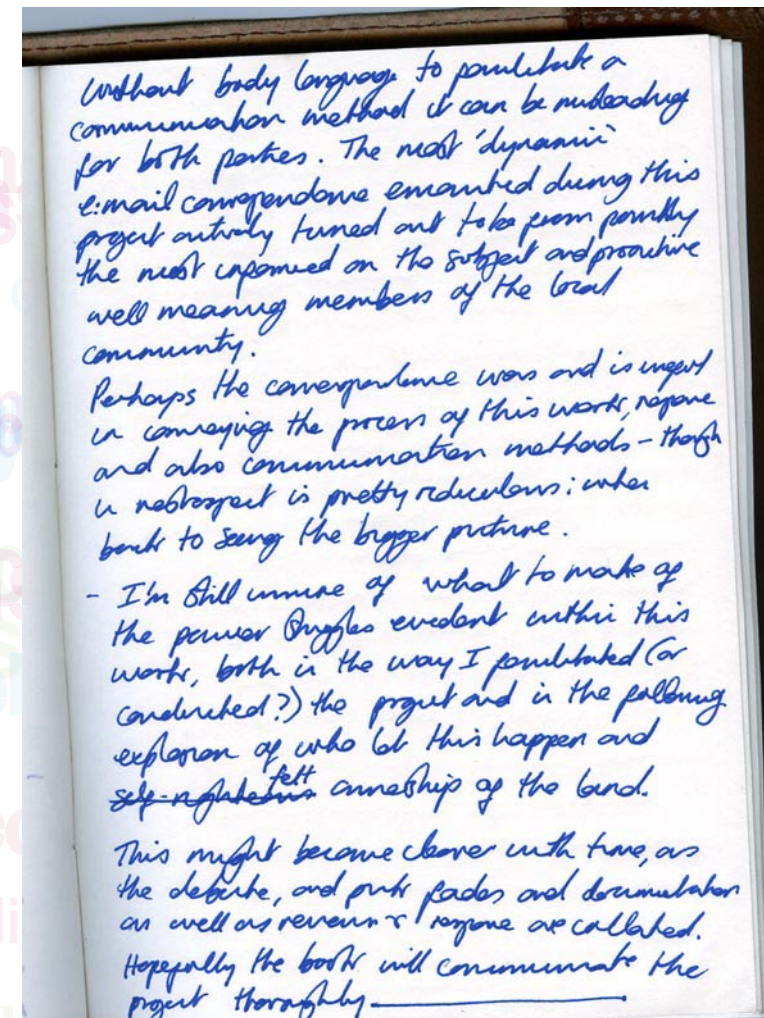
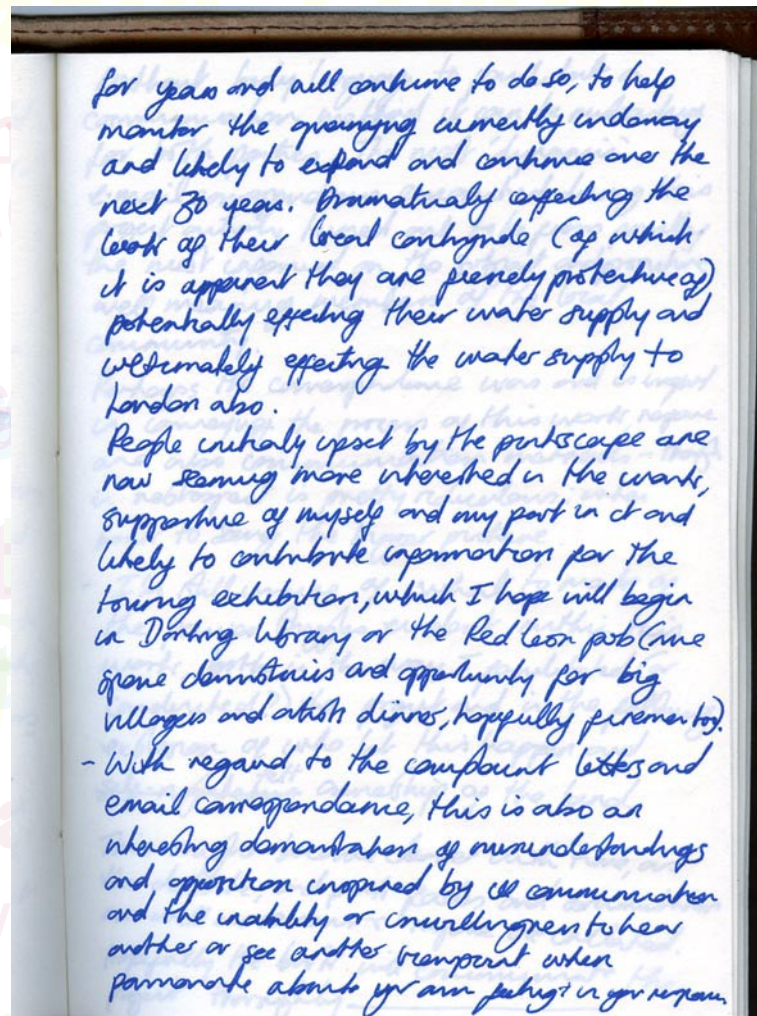
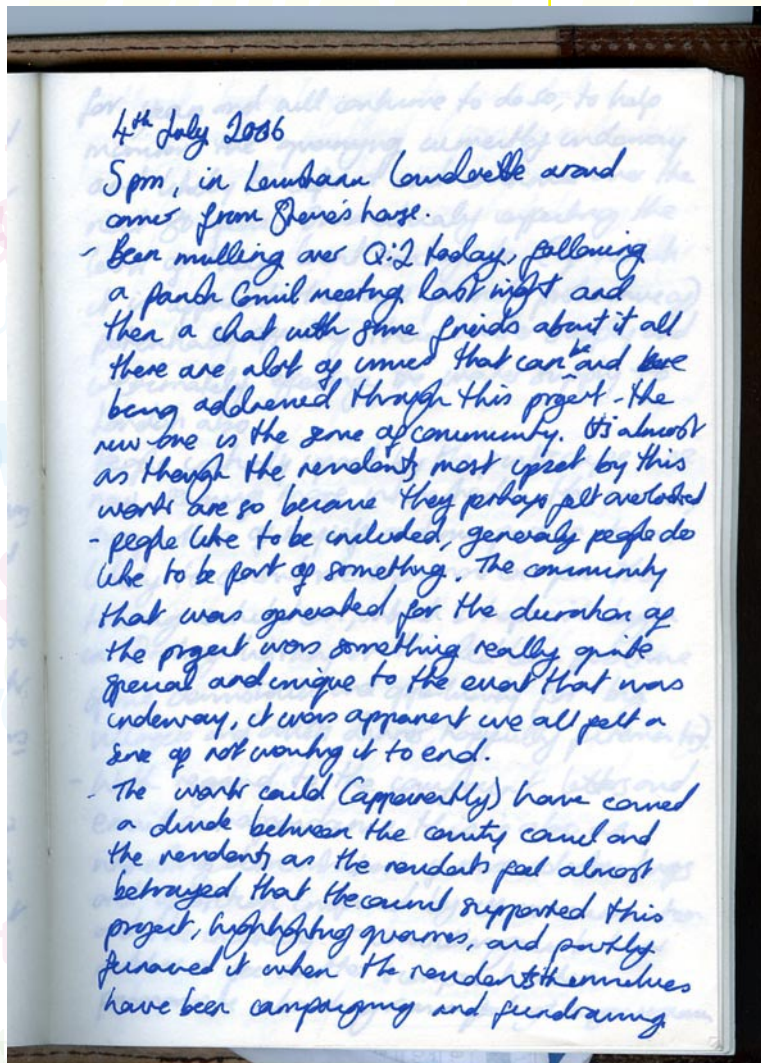
Kevin

Reply

Re: Re: Re: Re: Responses to Q:2

by Anonymous on Fri 07 Jul 2006 03:07 AM PDT |

I agree with Kevin regarding the negative comments not only being aired but also the fact that Lee is responding to them in such



Re: Re: Re: Re: Re: Responses to Q:2
by T E J Johnson on Tue 26 Sep 2006 06:29 PM PDT | Permanent Link
So upset that I missed the pink cliff and coloured sheep! It all looks terrific fun and really beautiful. The reaction and debate it has fuelled is also excellent and in my opinion testimony to its success.

It is interesting the things we pass by day by day in our environment without ever really looking at them. With this work the people who have caught sight of it will have looked at the cliff and the sheep as if anew. Many have seen it for what it is and enjoyed the spectacle, some seemed shocked and upset to have a temporarily pink cliff. Sparking debate and controversy is a process which I think this is excellent and healthy, especially as your responses are so open and game even to some unnecessarily sharp attacks. I think the negative feelings stem from the feeling of being affronted but I imagine them to be temporary in nature. It reminds me somewhat abstractly of when I used to walk under a big tree everyday to school, I walked under its shade in the summer and kicked through its leaves in the autumn from the age of five to that of ten. One day I came across it to find it cut down, a giant stump. I made my mother call the council and ask - who the bloody hell cut down my tree? But it obviously made no difference as it has been destroyed. Most of the current negative reactions you are receiving are born of that sort of feeling. The big difference is, your artwork is only temporary in nature - the sheep and the cliff have now returned to their natural colours, but they are changed as way people look at them and regard them has changed. I have no doubt if my tree was magically returned I would have appreciated it all the more. I personally thought the pink cliff and sheep were great. I also think that even those who have left you negative comments will still (maybe unwittingly) contribute positively to the lasting affect of your art. In the future many will no doubt say to their children and grandchildren - 'you know once I went past this cliff and it was bright pink and all the sheep were yellow red and blue!' The children will look at the familiar cliff as if for the first time imagining it and the sheep all different colours. I think you have definitely added a dash of colour to the history of this landscape and I hope your great work doesn't stop here!

Yours,

T E J Johnson

First we coloured blue sheep, then red, then yellow. They looked like other worldly ethereal creatures standing on top of the hill in the sunset literally glowing pure colour! The next day they were slightly mottled with go faster stripes having been rained on and in contact with other coloured sheep.

imagining it and the sheep all different colours. I think you have definitely added a dash of colour to the history of this landscape and I hope your great work doesn't stop here.

The process of colouring them was with spray paint used for wool marking, I tagged a few of them Lee's as a play on markage, control and ownership: this project has utilised ideas as well as physical contributions from between 10 and 20 people.

Yours,

T E J Johnson

[Reply](#)

Re: Re: Re: Re: Re: Re: Responses to Q:2

by leesimmons on Thu 28 Sep 2006 04:19 PM PDT | [Profile](#) | [Permanent Link](#)

The firemen used the project as a training exercise, it was difficult for them in blazing hot sunshine, with hot air rising up the hill lifting the powder up rather than allowing it to drop down on the chalk, and the cliff face was loose making it a real safety hazard as chalk fell on thier heads and from under their feet. We didn't manage to colour the whole cliff but we gave it a good shot and noone got hurt.

PS. Sheep are in a group show at South Hill Park, Bracknell, 21st October, a new flock: maybe lambs this time, so it would be lovely to meet you there if you are free. There will also be further documentation of the previous quarry projects available.

[Reply](#)

TRACKBACKS

TrackBack URL: http://www.leesimmons.org/blog/_trackback/2060448

No trackbacks found.

I hope that people will use this space to add their own comment, image, memory about the event and inform of any developments. Groups will be visiting this week and the work is already changing... sheep colours are merging and the colour on the chalk will move and change with the elements.

[Main Page](#)

Next: [Quarry:2 Responses to Q:2](#)

Posted on Main Page

Quarry:2 event

COMMENTS

by leesimmons on Mon 26 Jun 2006 02:57 AM PDT | [Permanent Link](#)

Post a comment

Quarry:2 event took place this weekend, there is a striking mark on the cliff face as a result of the activity that is highly visible from the A25, Reigate>Dorking train and planes in and out of Gatwick, as well as the surrounding area.

by Caroline on Mon 26 Jun 2006 12:31 PM PDT | [Profile](#) | [Permanent Link](#)

The coloured sheep will remain at the site this week and will graze beneath Box Hill next week.

Fantastic project, full of colour, great to see in a natural landscape. I can't wait to see how the project changes and develops over time.

A few pictures are pasted below of core moments in the process of the colouring event, though some of the most significant moments are with the interaction between participants. The people involved particularly The Farmer, the Surrey Fire and Rescue Search and Rescue Team, and all the other volunteers were amazing to work with and formed a better team than it is possible to plan.

[Well done](#)

[Reply](#)

Re: Re: Quarry:2 event

by leesimmons on Tue 27 Jun 2006 03:05 AM PDT | [Profile](#) | [Permanent Link](#)

We had around 200 visitors to the site and many viewing progress from the road and the medieval fair nearby, people Thanks, sheep are now green and purple as well as the primary colours where they have been rained on and huddled together, and the pink will be moving and fading according to natural climate and time. Photographing the changes in the work only becoming evident on later reflection.

[Reply](#)

Re: Quarry:2 event

Peter Ockenden

Conversation took place in a very organic manner, with people talking to each other throughout the event and several group chats that were unplanned. There has been interest among participants to meet and have a more structured discussion about the site and the work in the future, perhaps at an exhibition of the project documentation.

The work is continueing to highlight issues of land use, legislation control and abstract senses of ownership which are the aims of the work and more so.

I am glad that you have noticed the importance put on process / practice and concept being that if calling my own practice anything it would be conceptual and process based, so that's great, the process is always considered as important as the result and this work, including your mail and my reply is all part of that process.

I will have a think before replying about the spirit of the art, but would like to let you know that there are several years of studio based as well as outdoor art projects contemplating time and place prior to this one so it is not out of the blue or without time spent thinking and looking. That is speaking for myself, though I also have every confidence in my colleagues practical as well as emotional abilities and engagement.

This particular piece has to be large in scale and public to do what it set out to do and is continuing to do though also believe that small scale art works can also have strong effect and would never limit myself to large scale visible projects.

More soon and best regards,

Lee

[Reply](#)

Re: Quarry:2 event

by Anonymous on Thu 06 Jul 2006 10:26 AM PDT | [Permanent Link](#)

Lee,

I've been developing my own underground, experimental art based on collaborative exchanges with other artists, so am interested in the vibes from your quarry. Where is Betchworth, Surrey by the way?

My method involves breaking down the preconcepts of what art is, particularly in both temporal and spatial dimensions (though not both at the same time obviously; I just know you'll understand why having seen what you've done).

Can't carry on now cos I need to keep movin. More later.

Fuzz

[Reply](#)

Re: Re: Quarry:2 event

by Anonymous on Fri 07 Jul 2006 08:19 AM PDT | [Permanent Link](#)

Dear Fuzz,

That's an interesting mail, thanks. I'd like to hear more about your art. Have you seen the research currently underway as an exploration into post autonomy (PA art practice) by David Goldenburg in collaboration with others? You can google it quite easily and I am sure it will be of interest to you.

I am a bit blogged out by now but will write more next week.

Best wishes,

Lee

[Reply](#)

Re: Re: Quarry:2 event

by leesimmons on Mon 10 Jul 2006 02:58 AM PDT | [Profile](#) | [Permanent Link](#)

Hi again Fuzz,

Betchworth is in Surrey: near Dorking and Reigate, near the Heathrow Junction & M25.

When I replied last week was a bit tired and thought you might be something to do with the PA thing but now think maybe not..

I don't understand why not temporal and spatial at the same time? Are they not relative to each other, so you couldn't investigate one without the other?

Hope you had good moving(s),

Lee

[Reply](#)

Re: Quarry:2 event

by emily tull on Sun 09 Jul 2006 03:43 AM PDT | [Permanent Link](#)

it really annoys me when people are still caught up in their notion that you are 'grafting' on the landscape. To me what the project

has done is heighthen the natural beauty of the landscape and has reminded people again of these particuar features which over time

we have taken for granted and forgotten about. The colours are amazing and as for the sheep, i love them, if only i could go pass fields

generally and see sheep like those!!!

[Reply](#)

Re: Re: Quarry:2 event

by leesimmons on Mon 10 Jul 2006 02:48 AM PDT | [Profile](#) | [Permanent Link](#)

Glad you like the work. I got a bit annoyed too, and also quite exhausted by it all but I guess it's all part of it and the complaints seem

to have faded with the fuschia! It's been a bit tough for myself and Surrey County Arts VAO dealing with relative abuse the first week

or two following the Q:2 event and has also raised our awareness of support structures that should be in place when working on public

projects to deal with the extra work that responses create. It's also highlighted the pressures put on artists before, during and after

realising projects: jumping through hoops and being a punch bag or sounding board for the disgruntled is no myth and seems to be part

of the remit if committed to working 'with' a community.

Happily there is now more of a focus on the actual meaning of the work and more forward thinking talk which is a great next stage as

well as a great relief!

Cheers,

Lee

[Reply](#)

Re: Quarry:2 event

by Anonymous on Tue 11 Jul 2006 06:47 AM PDT | [Permanent Link](#)

Hi Lee,

Just wanted to send in some positive feedback after having seen the negative comments in the local paper. Thank you for doing

something so different, that has made people more aware of their surroundings. Perhaps if the public realised how much trouble you

have taken to ensure that your project was environmentally friendly, they would be less likely to criticise.

Good luck to you

Lin

[Reply](#)

Re: Re: Quarry:2 event

by leesimmons on Wed 12 Jul 2006 08:20 AM PDT | [Profile](#) | [Permanent Link](#)

Hi Lin,

Thanks for your mail, I'm glad you found something you like in the work. I just had a look in the paper and agree that the comments

are unfounded about the method and reasoning within the work.

Most negative comments have stopped by now as people can see the pink is fading as predicted and have accessed information

available about the process but I guess one or two the other way are to be expected.

Thanks again and best wishes,

Lee

[Repl](#)

TRACKBACKS

TrackBack URL: http://www.leesimmons.org/blog/_trackback/2056536

No trackbacks found.

The issues of owning work are relevant to all forms of artwork, particularly collaborations and public work. The Quarry Project has also raised issues about who owns the land and what right we have to mark make on the land, on the controls in place to monitor how this land is used and also how livestock are managed and utilised in Surrey, but also throughout the UK and beyond.

by Anonymous on Fri 30 Jun 2006 06:58 AM PDT | [Permanent Link](#)

This "art" is nothing short of funded graffiti. Does this mean that all graffiti artists are worthy of funding, in order to "engage" the public? What right does Lee have to desecrate the natural environment?

[Reply](#)

Re: Re: Re: Responses to Q:2

by Anonymous on Fri 30 Jun 2006 07:56 AM PDT | [Permanent Link](#)

I agree, she doesn't have a right. Maybe that is what the work is saying?

Philip Oldfield

[Reply](#)

Re: Responses to Q:2

by Anonymous on Sun 02 Jul 2006 12:44 AM PDT | [Permanent Link](#)

I think your "art" was a total waste of public money, which would have been better devoted to actually conserving the landscape that you chose to deface. What gives you the right to force your wishes onto the public, which is effectively what has happened?

Posted to: [Main Page](#)

Next: [Responses to Q:2 Whose idea was this?](#)

Concerned parties please read

by leesimmons on Thu 29 Jun 2006 03:35 PM PDT | [Permanent Link](#)

Issued by the Countryside Agency's Landscape, Access and Recreation division

Surrey Lambs and Quarry in the Pink

The Countryside Agency and English Nature are aware of the plans by artist Lee Simmons to colour a flock of sheep at Betchworth Quarry near Dorking in Surrey in bright red, blue and yellow powder paints and to colour the quarry's chalk cliff pink.

The agencies are conscious that the artistic event, funded by the Arts Council England South East, Surrey County Arts and Awards for All, will draw attention to landscape issues and create a wider awareness of rural aspects in the area. They hope to see positive public responses to the artistic works and to the ideas behind the project.

Obviously you can't be held responsible for any inadequacies in the working of these organisations or the relevant legislation which should have protected such an important site. But you should be aware that your actions have undoubtedly damaged the nationally important wildlife interests of this site. Let's just hope that those impacts are as transient as your art.

[Reply](#)

Re: Re: Responses to Q:2

The agencies note that Betchworth Quarry is within the Mole Gap to Reigate Escarpment Site of Special Scientific Interest (SSSI) and Special Area of Conservation. Part of the North Downs, this area is special because of the flower rich chalk grassland which runs along the top of the quarry. It is home to wild flowers such as horseshoe vetch (a plant needed for the chalkhill blue butterfly) and several types of orchids.

by leesimmons on Sun 02 Jul 2006 02:40 AM PDT | [Profile](#) | [Permanent Link](#)
Dear Anonymous,

You have raised a very relevant point about the ownership of this work that I will go into shortly.

English Nature confirms that they were consulted over the project and that, after surveys were carried out, changes were made to the proposals to ensure that no damage or disturbance would be inflicted on the local wildlife. English Nature believes that no significant damage will be caused by the exercise.

The artist has agreed with English Nature that the SSSI/SAC grassland above the cliff face will not be trampled, and that the dusting process will be minimised around plants growing on the cliff face.

The Natural England partners point out that the project should draw the attention of local people to the natural environment around them and to local landscape issues. They note that natural environments encourage people to exercise and simply being in natural surroundings can improve general wellbeing.

Alan Law/Duncan Mackay says: "Two of the objectives for Natural England will be to increase the opportunities for a greater number and diversity of people to experience and enjoy nature as part of their daily lives and to improve places for people to enjoy the natural environment.

Dorking: the local area.

Do they normally graze there?

and public work. The Quarry Project has the sheep graze there as do cows (in rotation), following the Q:2 event, sheep toured to other sites: a famous and much visited National Trust look out point at Box Hill and adjacent to the A25 road where they were less of a painted picture and looked quite funny. This is also land that the sheep graze regularly.

Who does the quarry belong to now that it has been land-filled?

Allan Weller, a farmer whom has owned the land during the quarrying as well as landfill process. He was going to give it to English Wildlife but decided against it and gave them the top section only. It made him an unpopular millionaire. Apparently he is a conscientious farmer and employer, but the villagers are against him as they were not given a choice about the quarrying that took place. He loved the temporary pinkscape species.

How high is the quarry face that you painted?

What did you use to paint the cliff?

Childrens powder paints: this is water soluble and non toxic, as well as temporal unlike organic pigments that will stain for longer. There are still lots of pots left! I am currently thinking of a use for them...

[Original Message](#)

> From: xxxxxxxxx
> Date: Aug 8, 2006 7:02:10 PM
> To: "lee.simmons@virgin.net"
> Subj: Re: More quarry information
>
> Hi Lee
> I am in the process of writing up your story for a Recent Projects feature, and I have several questions for you so I can be sure to get the facts right.

I'm sorry you are having to deal with such nonconstructive and personal hate mail, but it was perhaps inevitable.
Most of the negative responses seem to have stemmed from a breakdown in communication. It would seem you actually have similar views to many of the protesters, but are just speaking a different language.
Don't get defensive. Don't be tempted to distance yourself from the work, and don't doubt yourself.

Pete

-----Original Message-----

From: xxxxxxxxxx

Sent: 28 June 2006 16:29

To: xxxxxxxxxx

Subject: Re: Art in the Landscape

Dear xxxxxxxxxx,

Surrey County Arts are very concerned at the upset the Quarry project has caused to yourself and the other residents.

This project was jointly funded by Arts Council South East in the main, Awards for All and Surrey County Council. Surrey County Arts supported Lee Simmons, a local artist to develop her practice through land art. Lee had previously carried out a successful Quarry project in partnership with Lockwood Day Centre that led to a project and exhibition with the artists with disabilities.

The temporary artwork at Betchworth Quarry, a former land fill site, was aimed at encouraging debate about land use. Local firemen assisted in partly colouring the chalk face with harmless dyes while the farmer assisted in colouring sheep with approved dye. We understand that the artist consulted with the landowner, English Nature, Surrey Hills AONB office and the farmer. We also would have hoped that sufficient consultation had taken place with the residents and all concerned. English Nature confirms that necessary surveys were carried out to ensure that no damage or disturbance would be inflicted on the local wildlife.

I think you are right when you say the initial shock reaction has passed, but I am still aware many people are failing to look beyond the issues I mentioned in the attachment.

I appreciate you don't want to keep going over the same ground, but I do think a clear statement of the facts could be helpful, and would allow the discussion to move on.

Remember most of the negative reactions are from people who did not attend the event and know nothing of its background. People are forming an opinion based on letters to the local press.

I still very much believe in the projects value, and hope it will continue to provide a forum for much needed debate.

xxxxxxxxxx

leesimmons01@aol.com wrote:

- > Clearly I have missed something, thought it had
- > all calmed down. You can barely see the pink now.
- > Do
- > you have any reference material / papers etc where
- > you have seen the hatemail?
- > Thanks for your help,
- > Lee
- >
- > -----Original Message-----
- > From: xxxxxxxxx
- > To: leesimmons01@aol.com
- > Sent: Thu, 13 Jul 2006 11:28 AM
- > Subject: What's it like to be so hated?
- >
- > Hi Lee
- > I still seem to be attracting a lot of hostility re.
- > Quarry 2.
- > I have been trying to encourage people to consider
- > the
- > bigger issues, and view the work in the context of
- > the
- > sites history.
- > Many are still unaware that the pink quarry face is
- > purely temporary.
- > Most of the concerns regard practical and
- > environmental issues, and, as I have been referring





The sheep went on tour, grazing at 3 visible sites across Surrey, their colours merged and blended then fading to pastel tones.

The cliff colour also faded, along with the responses.









Responses to Q:2 that serve towards reviews of the work:

(Included in ACESE evaluation)

There were many mails about how did this happen: permission and ownership of the work were continually brought up. This is a fundamental concern of the project as is the sense of community and environmental issues that the work also addressed.

In terms of the success of the work, though it is unfortunate that there were a lot of negative responses from local people who were away for the weekend and did not experience the work, there were also many positive comments and issues raised by these negative ones.

Ola Stahl has captured many of these in his written piece and Kevin Biderman has also used this in the DVD.

There are photographs on the website www.leesimmons.org which is continuing to be used and will be online for at least 3 years after the project ends..

With regard to my own practice, this work is a large scale piece: it gained its own momentum that at times I found difficult to keep up with, therefore I have learnt a huge amount from it with regard to working with people, communication, support structures that really need to be in place for such a piece as well as issues of agendas of the project partners: to be very careful that there are no potential clashes in messages made through the work before embarking upon the project and that the partners and artists are very clear upon what support is necessary and to have further back up support structures in place.

Conceptually and practically I am confident that my work has progressed, with many elements that could go wrong; keeping the momentum and organic nature of the work in place whilst following the set plan was not easy but was achieved successfully – a challenge that pushed me out of my comfort zone.

Here follow comments volunteered onto the website that talk about the project from varied perspectives:

Re: Quarry:2 event

by Anonymous on Mon 03 Jul 2006 06:31 AM PDT | [Permanent Link](#)

Ambitious in scale, and execution, 'Quarry 2 'has continued to develop well established themes, whilst maintaining a keen sense of spontaneity with its diverse contributors, and a flexibility of intent.

Equally grounded in both the social and environmental, the project worked on a variety levels, which, when combined with its inherently playful quality made the work accessible to a wide audience

The work appeared more confrontational than previous installations. Rather than creating a personal space and inviting an audience to engage, the artist has adopted a more pro-active stance. Despite the transient nature of the work, Quarry 2 risks being interpreted as an invasive or aggressive statement.

However, considering the sensitive nature of the site, initial feedback was overwhelmingly positive, with a wide cross section of visitors, and high degree of engagement.

A huge diversity of influences were in evidence, and all freely acknowledged. Whilst strong editorial control maintained a genuine sense of cohesion, I feel individual themes within the work were sufficiently strong to stand alone. Sometimes more 'is' more, but it can also be interpreted as a lack of self- belief.

The 'processional' approach to the site, with its pilgrimage like quality, provided an interesting sense of transition that I would like to have seen developed further. Whilst the 'quarry painting' element was visually stunning I felt the intimacy of previous projects was somehow missing. Presented with the sheer scale of the spectacle it was perhaps to easy for visitors to remain detached and anonymous.

The sheep will always be the stars of the show, and will be my enduring memory of the event. Regardless of any artistic intent, the child like glee they evoked in even the most cynical spectator was reason enough.

For me the choice of pink for the quarry face carried too many prior associations, not all of which appeared strictly relevant or helpful, however pink firemen were a bizarre side effect, and epitomise the quality that makes Lee's work so extraordinary.

The community aspect could be viewed as both a strength and a weakness.

With work of this nature you are always treading a fine line between inclusion and exploitation, and I was slightly uncomfortable with the obvious parallels between the Lockwood service users and their 'reincarnation' as sheep. Whilst by no means central to the work this still needs to be addressed.

On a more practical note, the logistics of staging the event presented the usual last minute hurdles and inevitable compromises, but none of which detracted from the success of the project as a whole. The unique mixture of charm and bullying somehow managing to bring out the best in the diverse group of individuals. Bystanders were not tolerated and soon found themselves assimilated.

At no point did I find myself doubting the integrity of Lee's work, and her practice of honest simplicity saw none of the 'set dressing,' which often pads out weaker, less sincere events.

Quarry 2 was unquestionably worthwhile, with the full subtlety of the work only becoming evident on later reflection.

Peter Ockenden

Reply

Re: Re: Quarry:2 event

by leesimmons on Tue 04 Jul 2006 04:16 AM PDT | [Profile](#) | [Permanent Link](#)

This is a very helpful observational whilst relatively subjective response to the project and is much appreciated.

The point about the service users and the sheep is very sensitive, in this work and the lockwood project www.lockwoodartists.org.uk the service users have a lot of input to the projects and the hierarchy that is often evident when artists are working with disabled groups is minimal (as you know). The artists and groups worked with are seemingly empowered by incorporating their ideas and actualising them, seeing them happen on a large scale, and to be presented with high quality materials and professionals (documentation etc.).

Unfortunately it is often that projects incorporating minority groups do use them as instruments to achieve funding and keep projects going, and that work with people with disabilities and young people often utilises cheap and cheerful methods to show the work (usually due to lack of resources), the work is not often shown in art spaces and is limited to community centres etc. (nothing wrong with community spaces: fantastic way to present the work to varied audiences, and I hope this project will too, but also that it will be shown in gallery spaces to help bridge these gaps between community and contemporary / 'professional' practices).

The firemen were also used as instruments if you look at it in that way, so your comment about the bullying is interesting: maybe there is always a slightly darker way to interpret an activity whether it was the intention of the work or not.

I will have a read of your 'review / report..?!' again soon and respond in more depth.

Thanks and best wishes,

Lee

Re: Re: Re: Re: Responses to Q:2

by Anonymous on Fri 07 Jul 2006 03:07 AM PDT | [Permanent Link](#)

I agree with Kevin regarding the negative comments not only being aired but also the fact that Lee is responding to them in such a generous manner.As I was present at the event would I like to state that I enjoyed it immensely as firstly on a simple level it was really wonderful to see such a colourful and imaginative idea being brought to fruition. Secondly as an artist it was great to be present at an event that draws on such a strong history in the way artists can engage with the landscape, there have been many artists such as Richard Long and Christo who have temporarily changed or added to various landscapes including cityscapes in order to draw our attention to the very nature and often overlooked structure of our environment. I feel Lee's work has managed to achieve such a reconsidering of this specific site in a very unique and entertaining way. At the event I witnessed people enjoying the day, coming together and engaging not only with the work but with eachother for example I had a really interesting conversation with the farmer who provided the sheep aswell as many other people from the area and there was a really nice community feel to the day. I also witnessed people complaining about the work which I found very interesting as I found that a lot of their comments were a gut reaction to do with the fact that they had no input into how this site was to be used, they did not agree with it and felt a lack of control over the space. This I feel is an integral part of the work as it brings the work into the premise of a very current cultural debate regarding what is public space and who owns it?. I wonder if a billboard had been added to the cliff advertising coca cola would people be as upset as this is an everyday occurence in other so called public spaces.

Helena

Reply

Public art online brief study
Quarry 2 – Lee Simmons

Summary paragraph

The Quarry 2 project took place in Betchworth Quarry, near Dorking in Surrey over three days during June 2006. This temporary project and performance was initiated and managed by the artist Lee Simmons. The project was financially supported by Surrey County Arts and the Arts Council of England South East. It involved a large scale environmental intervention on the face of a chalk quarry, with an accompanying, smaller scale intervention colouring the fleece of some local sheep. The project was located within an SSSI (Site of Special Scientific Interest) and a Special Area of Conservation Interest. The work attracted strong and diverse reactions, and highlights differing perceptions and attitudes towards working with “natural” landscapes, as well as illustrating the difficulties faced by artists in self-initiated and managed projects.

Project Description

Overview

Quarry 2 created a performance, event and temporary installation looking at environmental and landscape issues in a disused chalk quarry in the North Downs. The project was developed over a long period of time and culminated in a public event at the quarry which went on over three days. The work resulted in a large, dramatic injection of colour onto the face of the quarry, spectacularly-applied by the local Fire and Rescue service, and also the colouring of a local flock of sheep, who were placed to graze in front of the coloured chalk wall.

The project was artist-led and managed, and the artist Lee Simmons worked with a number of partners to make the work possible, including Surrey Fire and Rescue, the landowner, the Countryside Agency, Sussex Hills AONB (Area of Outstanding Natural Beauty), English Nature and the farmer who owned the sheep. Surrey County Arts gave the project initial financial backing, and Arts Council South East also awarded funding.

Background

Lee Simmons works mainly on self-initiated projects, outside the formal arts infrastructure of the gallery and the commission brief. She enjoys stumbling across objects, processes and people that interest her, and fuel a period of research, and then develops works in an organic way, often creating strings of linked projects that feed on from one another.

“Quarry 2” - a large scale landscape intervention and performance - followed on from “Quarry” – a smaller performance in Oxted Quarry. The Oxted project involved nine participants making a spontaneous collaborative painting using the three primary colours, applied using water pistols and paint bombs. “Quarry” explored the possibilities of working in such a unique place, a mixture of the aggressive mineral exploitation and the beauty of the exposed chalk which lies underneath the landscape all around.

The Commission

Objectives

Quarry 2 became a more ambitious project than its predecessor, and was developed around a new site, very close to the M25 and Gatwick, and highly visible. Betchworth Quarry is no longer a working quarry, and had previously been a landfill site, now grassed over. The effect is of a quite pristine looking grassy-floored, white-walled location, hiding previous intrusive processes and interventions. Lee Simmons aimed to move the piece on to a more conceptual level in this second location, with the final appearance of the work becoming more simplified, moving away from the notion of a mural or large scale painting.

Quarry 2 hoped to highlight activity on the land as well as the nature of the landscape itself, and so as well as planning to colour the chalk face Lee worked with a local farmer and decided to colour his flock of sheep in primary colours. The sheep would be grazed in front of the coloured chalk face, creating a “superhighlighted” almost dayglo image of nature, a very bold visual statement, but also a comment on the artificial landscape of the chalk quarry itself.

The process

The artist needed to gain a lot of permissions and agreements in order to make the project happen, and in particular the environmental impact of colouring both the sheep and the chalk had to be researched thoroughly. The landowner and the farmer became helpful partners in the project, but there were still permissions to be gained from a number of agencies who had an interest in the site, including the local authorities, the AONB and English nature (EN). EN were initially worried about the site, as rare birds had been known to nest in a neighbouring quarry, but a specially commissioned ornithological survey revealed that there was nothing of interest on the Betchworth chalk face itself.

The physical challenge of colouring the steep chalk face was met through working with Surrey County Fire and Rescue – in a mutually beneficial arrangement, they agreed to colour the chalk as part of their training using abseiling equipment, and also to assist in raising their profile generally. Their involvement solved many problems linked to safety, insurance and liability that artists often come across in working within the public realm.

A final, serendipitous partner was found in the local pub, the Red Lion, who accommodated the artists’ team for free for the duration of the 3 day event, and became a natural venue for informal discussion in the evening.

The work

Over the three day event, the fire and rescue service climbed down the chalk face from the top, applying the powder paint in difficult conditions using sieves. The flock of sheep were driven up to the chalk and grazed there during the following days. A gazebo, tyres for sitting on and pink signs were set up to help people get to the site and enjoy the event. The Red Lion provided on-site refreshments. Anyone trying to find the site without directions had no difficulty, as a literally shocking pink wall alongside the motorway was created. **xx** people visited the project over the 3 days and artist/helper team of **xx** worked on it,

A strong body of documentation was planned and assembled, including an invitation to an art critic to write about the piece, the recruitment of a number of photographers to visit the work and the commissioning of a video. Crucially, the artist also set up a website about the project, but rather than a straight information piece, it was composed as a blog site, and so ongoing input, comment and discussion formed an organic virtual description of the work. (see end of article for link). Arts Council England South East have completed their evaluation of the project, linked to their grant award, and reached favourable conclusions about the work and how it reached its objectives.

Feedback and Reaction

Quarry 2 attracted very strong reactions, particularly from local residents. Consultation, marketing and advertising had not been as widespread as the artist had hoped, and so for a number of people, the intervention into their local landscape was completely unexpected and rather shocking. Where they had not received any information about the project, it was also not clear to many people that it was only a temporary work, and therefore much adverse reaction was based upon the expectation that this was a permanent feature about which they had no choice or consultation.

The blogsite illustrates some of the more difficult issues and comments that the artist, having set up this conduit for communication, had to deal with. Although Lee had done a great deal of research and preparation particularly into the environmental aspects of the project, reaction focused on the possible damage to what was perceived as a “natural landscape” and also the welfare of the sheep. Without access to this information in advance, many people found it difficult to believe that such a striking intervention could have no adverse effects.

In reality, a number of organisations concerned with the project had done mail outs about the event, and Lee attended meetings in advance with organisations such as the local Parish Council. In the days just before the event, Lee carried out an interview with the local radio station, and an article ran on the front page of the local paper. However, a large number of people were not reached by this publicity, hence the scale of the reaction.

A side effect of the strong reaction was a large amount of complaints being directed to the local authority’s arts department, although they had no commissioning or management responsibility for the work.

Key Issues

Working in the “natural” landscape

One of the key issues arising from the project was the contrast between many people’s perceptions of the landscape, and the reality of the landscape history which Lee had sought to highlight. A quarry is the result of a brutal intrusion into the surface of the land, and in the case of Betchworth, the hole had then been partially backfilled with rubbish generated by further human activity. Yet interference with what was in reality, a manufactured landscape, was greeted with indignation that “nature” was being spoilt or damaged. A number of the responses to the work also included reference to “our” quarry and “our” landscape, and the degree of ownership felt by people who lived nearby was very strong.

There are many valid reasons to make projects within the landscape and countryside around us, but artists should be prepared for a strong reaction and particularly a high level of “ownership” to be aired if a perceived natural environment is changed in any way, even if only temporarily.

How much consultation is enough?

Much of the adverse comment and reaction to this project was a result of people either not knowing about the project at all, or not knowing enough of the detail. As mentioned below, an artist-led project will always suffer from not having as much administrative support as a project commissioned by an organisation, and so logistically, Lee Simmons may never have been able to talk to or write to enough people to avoid much of the reaction. However, the press strategy suggested by one of the project partners did not generate any lead-in publicity, and in hindsight, it would have been better for the artist to work out a much fuller campaign of publicity. But this must always be balanced against the time needed to develop the work itself and is a clear problem for self managed projects.

The burden of artist-led projects

Many artists prefer to initiate their own projects, to explore issues that really interest them and relate to the development of their practice, rather than work to a brief someone else has set. In most cases however, this results in a heavy burden of management, organisation and administration, without the support of a commissioning organisation, or an appointed project manager. Lee Simmons found the workload enormous in developing this project, and also found that without the leverage of a commissioning organisation behind her, some of the partners in the project did not deliver on promised activity or assistance. This kind of occurrence is compounded as the lone artist/manager/administrator has consequently less time to chase things up. The benefits of working on a self-initiated project need to be very carefully weighed up against the potential disadvantages, and the effect this can have on the project.

Further information;

www.leesimmons.org.uk – blog site for the project

www.axisweb.org/seCVPG.aspx?ARTISTID=10408 – artist's site on axis

An independent case study / review was carried out by public Art Online and utilised on their website for a minimum of 3 years.

Q:2 Evaluation

Lee Simmons
17/10/06

Timescale

(BLUE IS ACE PROPOSAL, BLACK IS WORK LINKED BUT OUTSIDE OF ACE FUNDING BID)

Anticipated

APRIL 10 – SUBMIT ACE APPLICATION FOR QUARRY: 2 EVENT
APRIL 19 – WORK WITH AONB PR BODY
APRIL 20 – FUND RAISING DAY – LOCAL ADO S, BUSINESS SPONSORSHIP
APRIL 22 – RE-CAP ON PROJECT WITH FARMER
APRIL 23 – ARRANGE RISK ASSESSMENT WITH ENGLISH NATURE
APRIL 23 – SEND PR TO ART MAGS, TARMAC FARMING MAGS
APRIL 24 – MEET WITH ALISON CLARKE AND KEITH WILLIS ABOUT PR
APRIL 25 – AGENDA TO FIREMEN, SHEEP FARMER, ART TEAM
APRIL 29 – UPDATE ALL PARTIES ON PROJECT – AONB, SCA, LAG,
MAY 20 – WORK ON GUILDFORD SHOW WITH ART GROUP
MAY 23 – SEND PR ON QUARRY:2, EXACTLY 1 YEAR ON FROM QUARRY: 1
MAY 23 - EVENT ONTO WEBSITES
MAY 24 – POSSIBLE PUBLIC MEETING IN BETCHWORTH
MAY 30 – QUARRY PROJECT STAND AT SURREY COUNTY SHOW
JUNE 01 – ACE FUNDING RESULT, INFORM ALL PARTIES
JUNE 01 – DECISION ON EVALUATOR AND ART CRITIC
JUNE 02 – CONTRACTS TO TEAM WITH DETAILS OF PAYMENT
JUNE 03 – 18 – EXHIBIT QUARRY 1 AND QUARRY 2 PLANS IN GUILDFORD
JUNE 05 – PURCHASE DYES AND SPRAYS
JUNE 07 – POST INVITATIONS TO EVENT
JUNE 14 – EMAIL INVITATIONS TO EVENT
JUNE 16 – LOCAL PRESS PR
JUNE 21 - REKI
JUNE 23 - EVENT – MOVE SHEEP TO SITE AND COLOUR SHEEP
JUNE 24 - EVENT – COLOUR SHEEP AND CHALK FACE
JUNE 25 - EVENT – COLOUR CHALK FACE
JUNE 26 – DOCUMENTATION
JUNE 27 – DOCUMENTATION
JUNE 28 – DOCUMENTATION
JULY 07 – PRINT PHOTOGRAPHS
JULY 08 – MAKE BOOK OF PROCESS AND EVENT
JULY 10 – SUBMIT MATERIAL FOR EVALUATION
JULY 14 - COPIES OF DVD’S DISTRIBUTED
JULY 20 – COMPLETED EVALUATION
JULY 22 – PREPARE TOUR OF PHOTOGRAPHS AND EXHIBITION
JULY 27 – START TOURING DOCUMENTATION
AUGUST – ARRANGE NEXT STAGE OF SHEEP DYE
JULY – TALK AND PRESENTATION OF PROJECT IN LONDON
NOVEMBER – DYE 300 SHEEP AS PERFORMANCE, FILM AND PHOTOGRAPH
NOVEMBER – EXHIBITION OF ENTIRE PROJECT IN SURREY
DECEMBER – EXHIBITION OF ENTIRE PROJECT IN LONDON

Actual

APRIL 10 – SUBMIT ACE APPLICATION FOR QUARRY: 2 EVENT
APRIL 19 – WORK WITH AONB PR BODY
APRIL 20 – FUND RAISING DAY – LOCAL ADO S, BUSINESS SPONSORSHIP
APRIL 22 – RE-CAP ON PROJECT WITH FARMER
APRIL 23 – ARRANGE RISK ASSESSMENT WITH ENGLISH NATURE
APRIL 23 – SEND PR TO ART MAGS, TARMAC FARMING MAGS
APRIL 24 – TALK WITH ALISON CLARKE AND KEITH WILLIS ABOUT PR
APRIL 25 – AGENDA TO FIREMEN, SHEEP FARMER, ART TEAM
APRIL 29 – UPDATE ALL PARTIES ON PROJECT – AONB, SCA, LAG
MAY – WORKSHOPS WITH KIDS GROUP USING COLOUR AND TECHNIQUES OF Q:2 AND OXTED QUARRY PROJECT
MAY 20 – WORK ON GUILDFORD SHOW WITH ART GROUP
MAY 23 – SEND PR ON QUARRY:2, EXACTLY 1 YEAR ON FROM QUARRY: 1
MAY 23 - EVENT ONTO WEBSITES
MAY 24 – DISTRIBUTE FLYERS IN BETCHWORTH
MAY 30 – PR DAY Q:2 - SET UP BLOG SITE
JUNE 01 – ACE FUNDING RESULT, INFORM ALL PARTIES
JUNE 01 – DECISION ON WRITER
JUNE 02 – CONTRACTS TO TEAM WITH DETAILS OF PAYMENT
JUNE 03 – 18 – EXHIBIT QUARRY 1 AND QUARRY 2 PLANS IN GUILDFORD
JUNE 05 – PURCHASE DYES AND SPRAYS
JUNE 07 – POST INVITATIONS TO EVENT
JUNE 14 – EMAIL INVITATIONS TO EVENT
JUNE 16 – LOCAL PRESS PR
JUNE 21 - REKI
JUNE 23 - EVENT – MOVE SHEEP TO SITE AND COLOUR SHEEP
JUNE 24 - EVENT – COLOUR SHEEP AND CHALK FACE
JUNE 25 - EVENT – COLOUR CHALK FACE
JUNE 26 – DOCUMENTATION
JUNE 27 – DOCUMENTATION
JUNE 28 – DOCUMENTATION

Evaluation

JULY – WORKSHOPS WITH UNLIMITED ARTS GROUP AT SITE
JULY 07 – PRINT PHOTOGRAPHS
JULY 08 – MAKE BOOK OF PROCESS AND EVENT
JULY 22 – PREPARE TOUR OF PHOTOGRAPHS AND EXHIBITION
JULY 27 – START TOURING DOCUMENTATION
JULY – TALK AND PRESENTATION OF PROJECT IN LONDON
AUGUST – ARRANGE NEXT STAGE OF SHEEP DYE
SEPTEMBER – WORKSHOPS DESIGNED AND PROPOSED BY PHONE AND POST TO ALL PRIMARY AND SECONDARY SCHOOLS IN MOLE VALLEY
SEPTEMBER 26 – SUBMIT MATERIAL FOR EVALUATION
SEPTEMBER 24 - COPIES OF DVD’S DISTRIBUTED
OCTOBER 20 – COMPLETED EVALUATION
OCTOBER – DYE 12 LAMBS FOR LIVE EXHIBITION IN BERKSHIRE
NOVEMBER – EXHIBITION OF ENTIRE PROJECT IN SURREY

Budget

Anticipated

£7000 income
£7000 spend

Actual

£8000 income
£8450 spend

Audience

Anticipated

ARTISTS: 4
OTHERS TAKING PART: 25
AUDIENCE: 900
TOTAL: 929

Actual

ARTISTS: 7
OTHERS TAKING PART: 125
AUDIENCE: 10,500
TOTAL: 10,632

Developments / changes

A creative text work, an Ornithological Survey, 3 days in kind at the local pub for 4 Q:2 participants and reduced prices for Quarry goers, cliff was painted pink, sheep were able to graze in front of the cliff, picnic and Gazebo, 42 sheep instead of 9, a continued collaboration between Lee and the farmer (show of coloured lambs), talk of further collaboration between Ornithological Survey environmentalist and Lee, in kind support from Sue Roche local photographer whom Lee will work with again, in kind space for exhibition at entrance to Quarry, in kind support from Peter Ockenden and Master Furze throughout the event, no stand at Surrey County Show: unfulfilled plan of AONB due to organisational structure of County Show, no continued involvement in project from AONB due to negative reactions of some local people, less support than expected from council due to negative reactions of local people, no show of expected collaborator: local artist who assisted with Oxted Quarry Project, workshop at the site for (un)Limited group who were able to spread some of the pink powder and photograph the sheep, workshops with KIDS group, project blog to communicate the project inside and out largely prompted by reactions of local people and need to communicate the project promptly and consistently myself not through a web designer.

Primary successes

The project fulfilled all the aims and objectives including the painting of the cliff which was not confirmed at the time of the funding application though a stripe was painted rather than the entire cliff, it provoked more reaction and gained more of an audience than expected, has prompted questions around art practice and ownership / authorship as well as land use and continues to do so.

Primary problems

Local negative reaction very loud and problematic for council, funders, myself and some other involved parties, lack of support for myself and Alsion Clarke SCA VAO in dealing with these responses.

Comments

See project blog: www.leesimmons.org under ‘responses to Q:2’

Documentation

See enclosed: Kevin Bidderman’s DVD, Ola Stahl’s written piece, CD with some of Emma Brown’s images, CD with contributed images, ornithological survey, project blog www.leesimmons.org, some pages from Q:2 book, 2 pages of significant comments lifted from project blog.

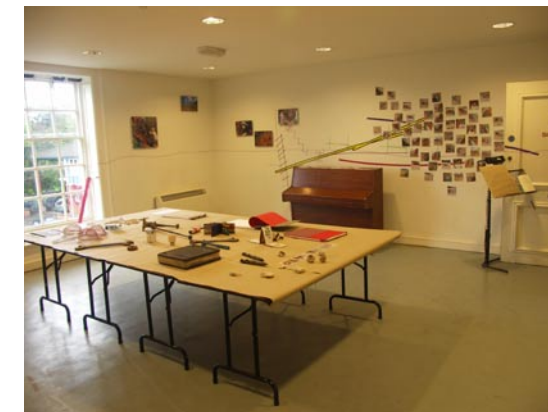
Press

Radio interviews x 2
Local papers, approx 20 articles including min. 5 front page
Public Art Review, September: international
Horticulture week, Landscape Review September: National
Green Places Journal, September: National
Surrey Wildlife Trust, September: County Wide
Varied websites including project blog www.leesimmons.org, axis, www.lockwoodartists.org.uk, surrey hills: AONB, SCA,

Legacy

Touring exhibition of hand printed, sealed, aluminium mounted photographs, varied images, artefacts, texts and videos, continued blog, talks, workshops, book, journals eg Public Art Review is bi-annual, DVD’s (90 being distributed)

Touring exhibition



Documentation and remnants of the Q:2 event toured the South East for 6 months. The top row of images are from Dorking Library, the 2nd row are the AO3 Council offices in Guildford and the 3rd row are from South Hill Park Art Centre, Berkshire. This included a demonstration of coloured sheep on the art centre grounds.



An exhibition was held in London at gallery:space a year after the main Q:2 event. It included discussion sessions - both pre-organised and a live event / demonstration of the pink colouring, in Finsbury park.



Lee Simmons

Oxted Quarry Project and Q:2

Exhibition / Colouring Event

gallery:space presents documentation and remnants from Lee Simmons' art events that took place at Oxted Quarry and Betchworth land fill site, Surrey. The work in the gallery is accompanied by a site specific installation in the park, using material and techniques used in the two earlier works.

Oxted Quarry is adjacent to the M25 road that orbits London and was built using chalk from the quarry. Artefacts discovered on the site, used by the prisoners of war who lived and worked at the quarry as well as tools and crystals, have been preserved and are on display in gallery:space for a week.

Artist Mary Branson, photographer and filmmaker Kevin Biderman, photographer Emma Brown, (un) Limited artists and Quarry Manger Roy Sharrad have collaborated with Lee Simmons to document and highlight this site. In an un-choreographed performance the artists utilised water pistols and water bombs to spread primary colours on the site. Oxted Quarry has now been sold for landfill against the wishes of local residents and is apparently 'impossible to access'

In response to and leading on from this event, a highly visible chalk face was coloured at the recently landfilled Betchworth Quarry with assistance and input from Surrey Fire and Rescue Search and Rescue team who abseiled across the chalk face spreading pink powder as they went. 42 primary coloured sheep, donated by a local farmer, grazed at the foot of the cliff, creating a colour saturated, enhanced landscape.

This performance triggered a discussion whereby local people and invited guests were reminded by the event unfolding in front of them that the meadow they were relaxing in was a actually tip, in which the smell of methane gas was present in the air.

This second event was documented by Kevin Biderman and Emma Brown, as well as other visitors to the project with a theoretical piece contributed by artist and writer Ola Stahl.

The event generated much public debate around the use and ownership of the site and the work itself. Betchworth Quarry, a landmark in its local environment, proved to be an extremely sensitive point, as local people felt unhappy about the lack of control they have over the way it is used, and has been used in the past.

The documentation of this work has toured Surrey, at the Quarries, (un)Limited's studio space Lockwood Day Centre, Dorking library, Guildford Council offices and is now on display at Finsbury Park's new public art venue, gallery:space.

During the exhibition, (un)Limited artists and Lee Simmons will be reflecting on the work and colouring in the park.

Show open 30 June – 8 July, Tuesday – Sunday 11-6

Private view / paint bombing Friday 29 June 6-9pm (see map at the gallery)

Discussion with the artist Thursday 5 July 2pm

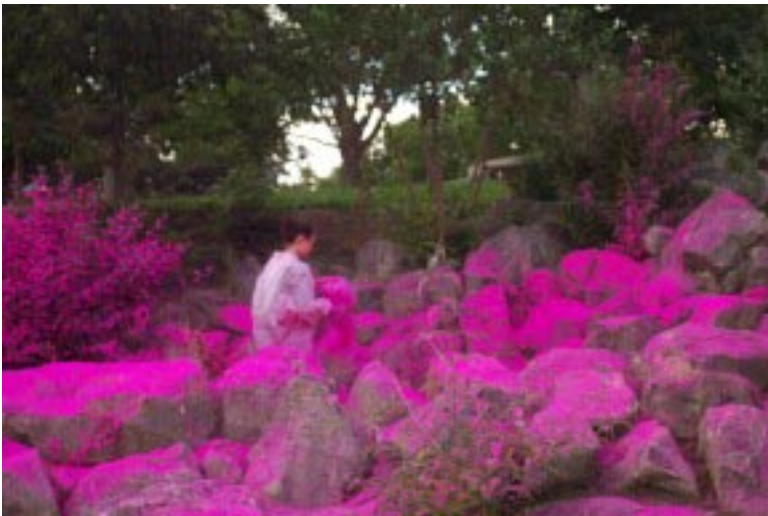
See www.galleryspace.org.uk for more information.

The project is supported by Awards for all, Arts Council England and Surrey County Arts. See www.leesimmons.org for more information.











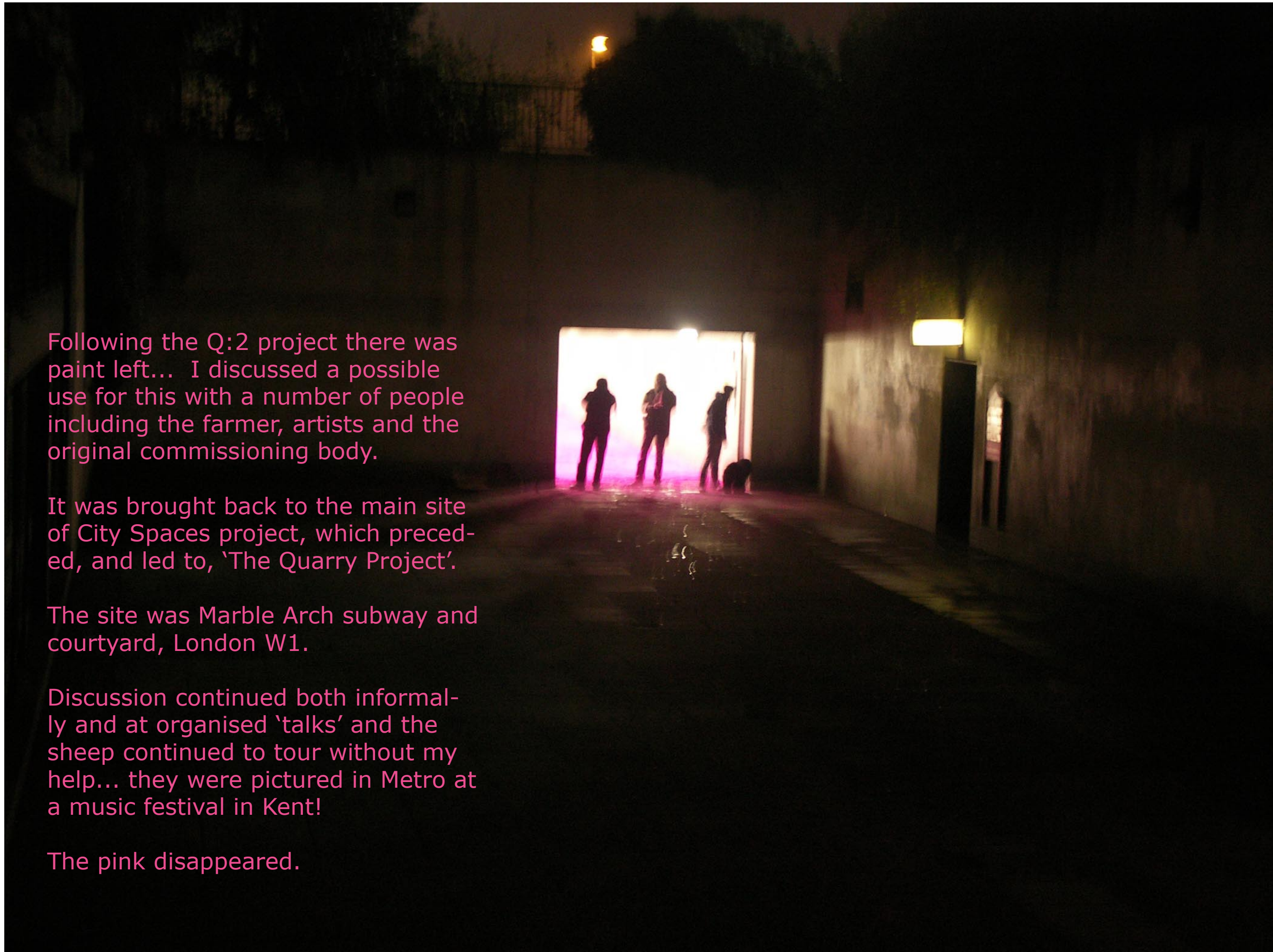
Following the Q:2 project there was paint left... I discussed a possible use for this with a number of people including the farmer, artists and the original commissioning body.

It was brought back to the main site of City Spaces project, which preceded, and led to, 'The Quarry Project'.

The site was Marble Arch subway and courtyard, London W1.

Discussion continued both informally and at organised 'talks' and the sheep continued to tour without my help... they were pictured in Metro at a music festival in Kent!

The pink disappeared.



INTERNATIONAL RECENT PROJECTS



INTERNATIONAL RECENT PROJECTS



INTERNATIONAL RECENT PROJECTS



INTERNATIONAL RECENT PROJECTS



'Life' is a Comic.



A blog on myspace was set up for Pink Marble Arch under Jess Black and continued to develop with graphic novel related material, and the Q:2 blog remained active under Lee Simmons.

Brilliant, fantastic colour

Do you promise to keep your art in the shed at the bottom of your garden?

Local rumour was that it had been vandalised as some public school prank

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Do you promise to keep your art in the shed at the bottom of your garden?

We have all the gear, risk assess etc. so would be happy to help on anything similar

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Someone's head better roll for this utter crass stupidity

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Not since my visit to Tate Modern have I experienced such condescending self indulgent twaddle

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We have all the gear, risk assess etc. so would be happy to help on anything similar

I first thought it was an act of mindless drunks

Thanks to everyone involved.

Do you promise to keep your art in the shed at the bottom of your garden?

Brilliant, fantastic colour

Do you promise to keep your art in the shed at the bottom of your garden?

Someone's head better roll for this utter crass stupidity

Do you promise to keep your art in the shed at the bottom of your garden?

Thank you

Thank you

Brilliant, fantastic colour

Brilliant, fantastic colour

Do you promise to keep your art in the shed at the bottom of your garden?

We have a lot of work to do, but we would be happy to help on anything similar

Someone's head better roll for this utter crass stupidity

We have all the gear, just screws etc, so would be happy to help on anything similar

0:2

I'll be on hand to help you out with your art

Do you promise to keep your art in the shed at the bottom of your garden?

Someone's head better roll for this utter crass stupidity

Thank you

Brilliant, fantastic colour

