



Window on Lindow Art Trail

Catalogue

A living art trail on a living bog

21st June – 28th October 2024

A temporary art trail commemorating the 40th anniversary of the discovery of Lindow Man on 1st August 1984 and the commencement of the restoration of Lindow Moss to a living bog on 15th February 2022.

Curated by Phil Barton

INTRODUCTION

Welcome to the Window on Lindow Art Trail!

The genesis of this project was a talk by John Handley on the history of Lindow Moss online during lockdown. The catalyst was the installation of the first dam in the main drain on 15th February 2022 to begin the process of re-wetting the peat to return The Moss to life.

Since then, I have been working on my Window on Lindow project inspired by this beautiful, wild landscape and the enthusiasm and support of a wide range of local people, particularly those associated with Transition Wilmslow and The Guild for Lifelong Learning. They have been joined over the past year by the teachers and pupils of Ashdene, Gorsey Bank, Lindow, St Anne's Fulshaw & the Wilmslow Academy and in the Wilmslow High School Art Department.

Four wonderful artists responded positively to my approaches to contribute work and take part in this outdoor exhibition and the owners of the site have also enthusiastically supported it.

Window on Lindow is a culmination of a creative ambition to make an exhibition in a place, about a place and with a place and its people. Thank you to all who have supported me in this ambition so willingly. I hope you enjoy the show and are inspired to actively support the future of the Lindow landscape.

Phil Barton, artist and curator, June 2024

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You are welcome to go either way round the art trail, but the works are numbered in a clockwise direction. Keep a look out – artworks may be above or below you!
A leisurely walk round the trail will take an hour plus.
The route is marked with green arrows on a yellow circle in both directions

Please respect and do not touch the artworks

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[Re]Cycling Tree II Phil Barton (2024)





Lindow V Steve Sutton (2024)

Catalogue of Works

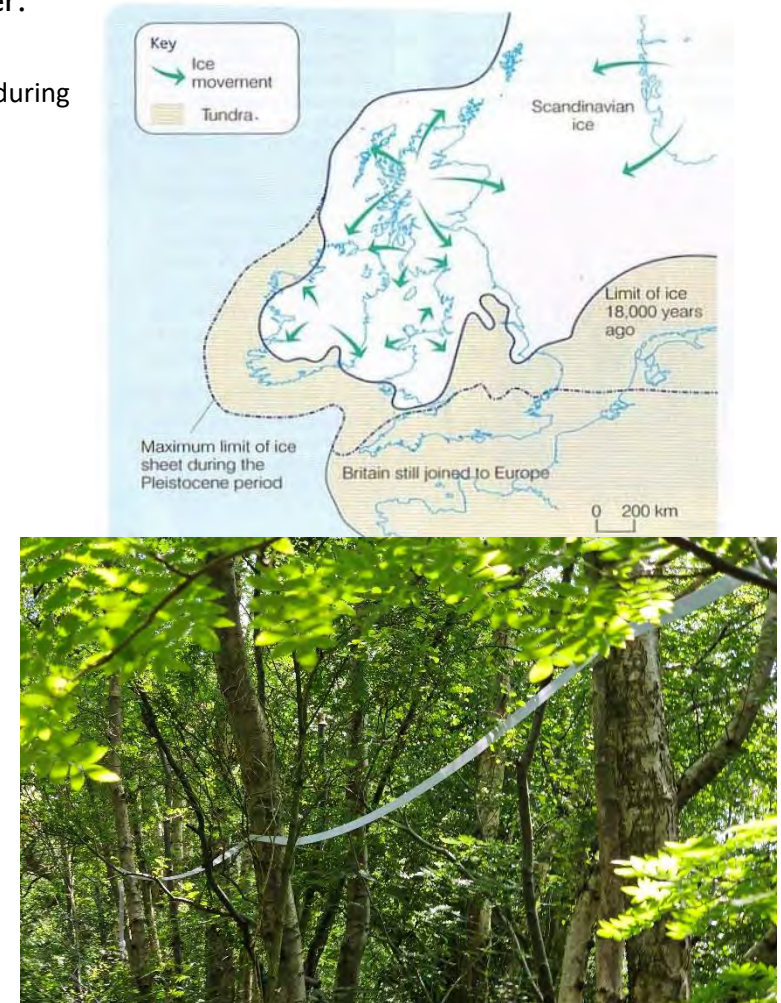
A living art trail on a living bog

I Feel The Weight Phil Barton (2024):

The Lindow Moss landscape started to be formed in the late Ice Age some 10,000 years ago. Glaciers 300m high – overtopping the Pennine hills - covered the site before beginning to melt as the temperatures rose. One credible theory is that as the ice melted the ground rose as it was released from the weight of ice, but that one ice mass remained on top of what would eventually become Lindow Common and Moss, holding the area down and creating a shallow dish. This in turn filled with water, became a lake and then gradually silted up until the conditions were right for sphagnum moss to begin the process of creating peat as it died at an average rate of 1mm a year, a meter a century and 10 meters of peat over a millennium. Ultimately the result was a lowland raised bog fed only by rainwater.

This work, 300m long, invites you to visualise the same distance of ice piled way above your head!

Right: Extent of ice cover during the last Ice Age



2 Lindow Series – Winter, Spring, Summer, Autumn Phil Barton (2022/24):

A series of eight four-colour screenprints of images from Lindow Moss made between December 2022 and March 2024 will be found at intervals around the Art Trail. These prints are part of a series of over 20 prints made at ArtLab Contemporary Print based at the University of Central Lancashire:

- 2a Frost on the Moss: Compartment 7*
- 2b Frost on the Moss: Rushes*
- 2c Spring Moss: Sugar Brook outflow*
- 2d Frost on the Moss: Foxglove*
- 2e Summertime Moss: Sunset Foxglove*
- 2f Autumnal Moss: Fungal Fruit*
- 2g Autumnal Moss: Broom and Birch in low sunshine*
- 2h Summertime Moss: Canopy in Compartment 10*





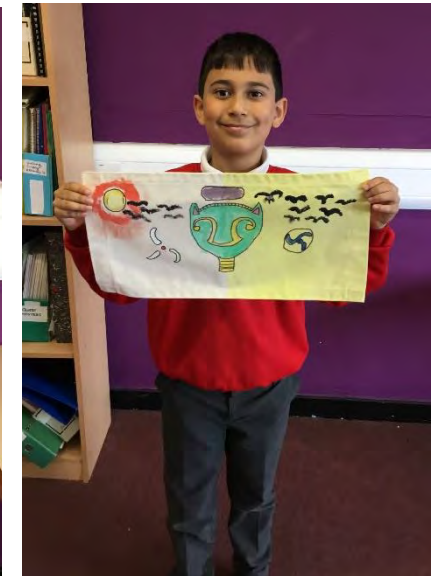
Previous page left to right: 2e, 2g,
2b, 2c

This page, clockwise from left: 2a,
2d & 2e, 2h, 2f



3 Lindow Inspiration – Iron Age & Bog Habitat Phil Barton and 700+ Primary School Collaborators (2024):

School visits by Mel Giles presented Iron Age culture and drawings by Gee McCrory of artifacts and natural history provided inspiration for each pupil to make a banner to form part of this multiple artwork. Pupils and teachers from St Anne’s Fulshaw, Lindow, Gorsey Bank, Ashdene & Wilmslow Academy contributed to this work, with thanks. The artists’ names are listed on pages 31 and 32.



Above: Pupils from Ashdene install their banners

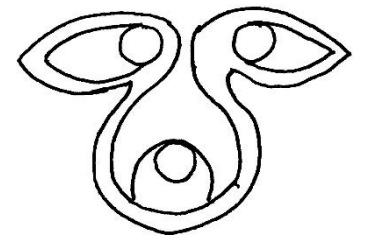
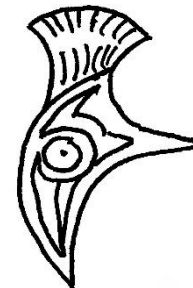
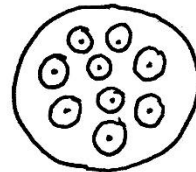
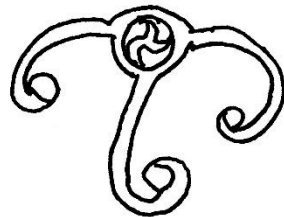
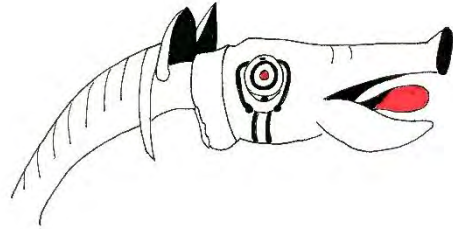
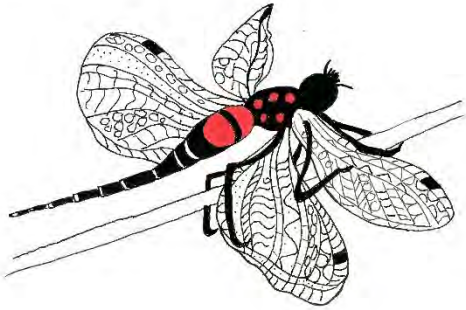
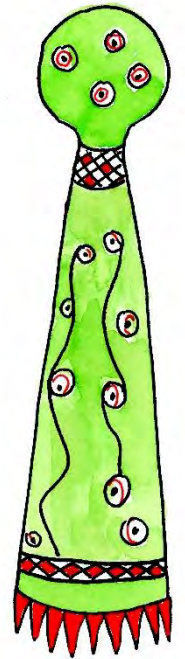
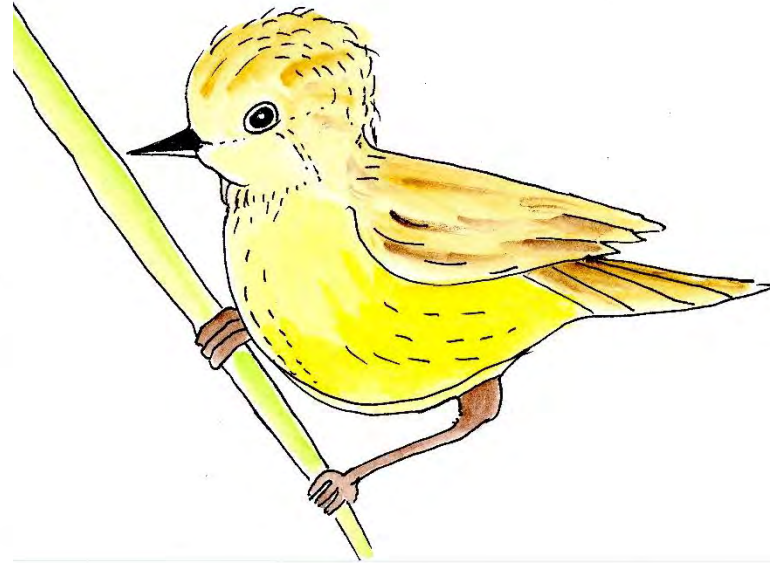
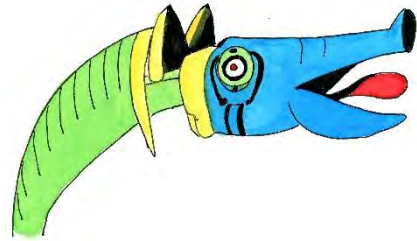
Top right: Banners made at Gorsey Bank

Bottom right: pupils from Wilmslow Academy with their banners



Lindow Inspiration nearing completion





Inspiration for the young artists. Drawings by artist Gee Macrory (above) and Iron Age designs provided by Melanie Giles of Manchester University (below).

4 Bog Bodies Juliette Hamilton (2021/24):

Large willow figures made from different colours and varieties of English willow.

Peat bogs have been seen as mystical, sacred, even scary places.

As well as being used for resources, they were places of real danger where one could lose one's life.

A thin place where the spirit world is near, a supernatural realm made manifest.

A place where bodies are found so preserved would have been frightening without the understanding of how this would happen.

A place so sacred, that sacrifices were made in times of need and given to another world.

The figures are open to personal interpretation. They could be other worldly figures rising from the peat, menacing, or welcoming? They could be the gods that people worshipped, the spirits of the bog or they could represent the humans who lived so closely to the bogs and made the place their home.



Juliette Hamilton installing *Bog Bodies*



5 [Re]Cycling Tree II Phil Barton (2017 & 2024):

A two-part work reminding us all to value trees for the various forms of life support they provide.

5a The banner shows some of these processes – photosynthesis, soil creation & enrichment and flood management

5b *[Re]Cycling Tree II*, installed around a birch tree's trunk, represents the photosynthetic process with 12 hydrogen atoms, 18 oxygen and 6 carbon atoms catalysed by chlorophyll:



[Re]Cycling Tree has its origins in a project Phil carried out between 2016 and 2019 protesting the destruction of some 120 mature trees along Manchester's Oxford Road Corridor. *The Oxford Road Murders* drew attention to the true value of trees as deliverers, free of charge, of critical life support systems and contributions to quality of life.

For example:

Trees combat climate change

Trees clean the air

Trees cool their surroundings

Trees provide oxygen

Trees conserve energy

Trees save water

Trees help prevent water pollution

Trees help prevent soil erosion

Trees shield children from ultra-violet rays

Trees provide food

Trees help healing





6 Easels (Still Life) Steve Sutton (2024):

6a *Easel I* - The rustic structure contains a rectangular frame within which is presented a model of an ancient hand tool for cutting peat. This is an accurate replica of the unique style of hand operated peat cutter used at Lindow Moss, as documented by Cheshire Archaeological Society and Keele University in 1992.

6b *Easel II "Forty"* – Preserved, bleached, limed, perhaps a hide or skin as an ancient and aged remnant of human interaction with the Moss. Forty marks, rough arrowhead images, primitive suggestions of hunting, and the remains of a handprint. The artist's mark making in regimented order suggest dates on a calendar, forty years, the mark of time since Lindow II (Lindow man) was discovered in the peat.



Easel (Still Life) "Forty" (left) and Steve Sutton with Easel (Still Life) I Photograph (right) by Jane Andrews @janeelizabethart

7 Homage to Lindow Man Phil Barton with Wilmslow High School art students (2024)

Sited close to the spot where Lindow Man was found on 1st August 1984, the decoration of this piece was determined by the student members of the Tuesday Art Club run by Hannah Klimzak who were inspired both by Lindow Moss and man and by various works made by Phil on The Moss in 2022.

Cyanotype Iron Age designs symbolise Lindow Man and his culture. Leaf prints reflect the natural history of Lindow. Wind drawings represent the natural forces which have shaped Lindow Moss. Details of the young artists a given under Meet The Artists on page 33.

It was important for Phil that the work was respectful to the memory of Lindow Man as well as to the Moss in which he was held for so long, and that it was an inter-generational collaboration. It is a temporary marker for the find site as a possible precursor to a more permanent memorial, currently visible across much of the Moss.



8 Ferric Fox Liz Ellis (2004):

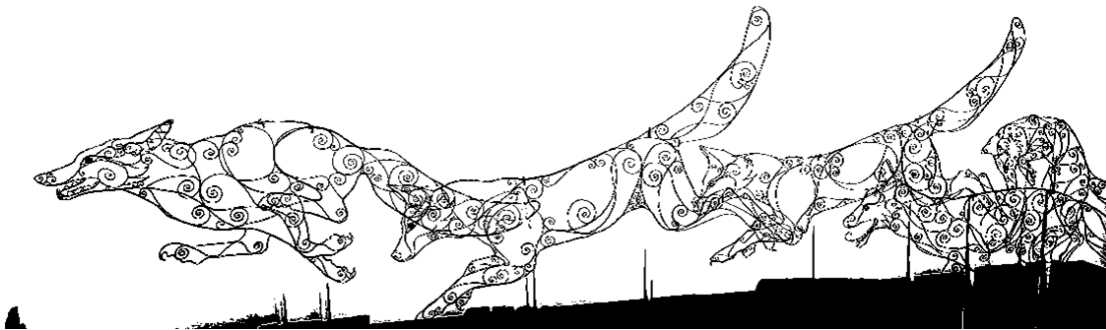
When Lindow Man was found he was naked. His body bore the signs of his violent death. He also had a thin piece of fox fur tied around his left upper arm. We cannot know the significance that this may have had for Lindow Man. However it is all we have to give us an idea of who he was, and why the fox was so special to him.

I have taken this small token as my starting point. From this I tried to follow the thread which I hoped would lead me to a group of foxes in many guises, entitled 'Moss Fox' - my contribution to the celebration of the finding of Lindow Man.

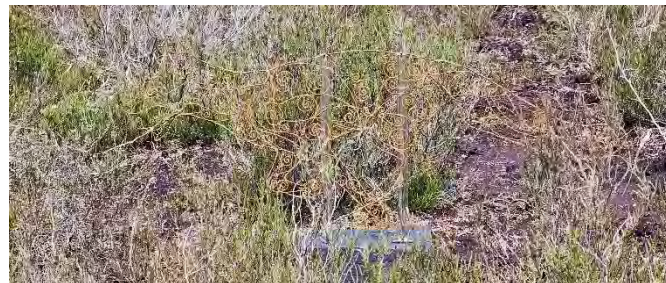
Having been born and brought up, as had multiple generations of my family, in sight of Lindow Moss and Common, and of having 'Fox' as my family name, this project was very personal indeed.

8a *Ferric Fox* - Hand built, life sized, 2D oxidised iron wire fox. Mounted on Perspex rods set into a scorched, stained and waxed oak block.

8b *Ferric Fox (Fleet)* - Life sized fox built from oxidised iron wire as part of a body of work (16 pieces) made to celebrate the 40th anniversary of the discovery of Lindow Man.



Ferric Foxes at Manchester Museum and Ferric Fox on the peat near the Lindow Man find site.



Liz Ellis sets *Ferric Fox (Fleet)* free to run

9 Window on Lindow Phil Barton (2024):

This work was inspired by Phil's initial exhibition *Window on Lindow* hosted by the Guild for Lifelong Learning in Wilmslow during the first three months of 2023. That title tied in to his wish to make visible the huge heritage attached to Lindow Moss through his creative explorations. But it also ties in to an important aspect of Phil's practice as an artist. He sees both nature and humanity as one, a link and a tension between awareness and action, between nature and society, between politics and poetry.

So this work is perhaps a key to understanding the whole art trail; in a place, of a place, with a place – a place and its people.

The viewer is invited to reflect on our relationship to the natural world. How often do we confine our view of nature as being through a window, whether from our home, our cars or the virtual windows on the world in our pockets? And how does nature see us; the outsider looking in? Or the invaded viewing the invader?

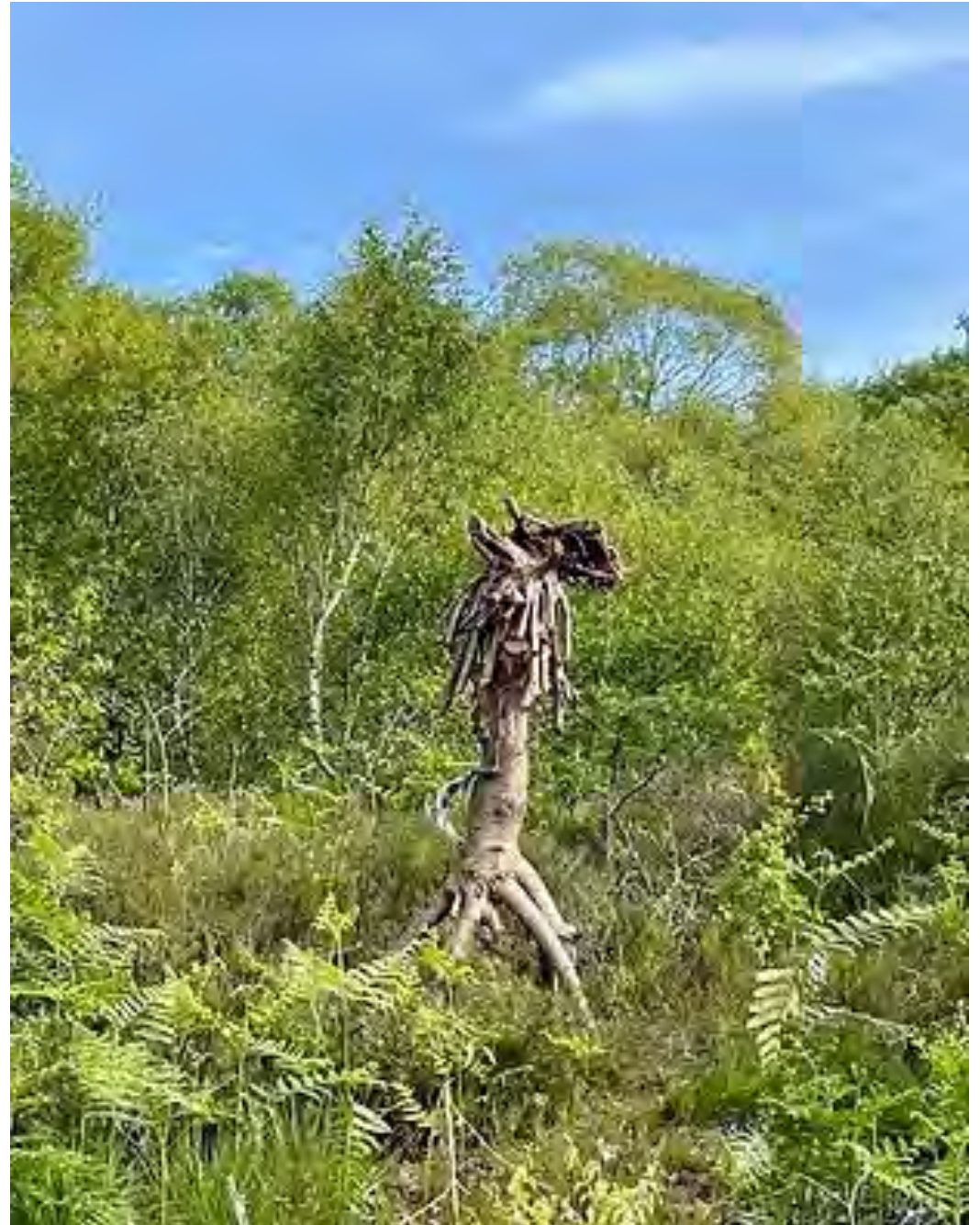


See the window being cut here: <https://youtu.be/5rwsrMCAcJ0>



10 Bog Warrior Steve Sutton (2024):

The peat bog at Lindow started life as a Scots pine forest in the Bronze Age, where excavations have shown that now the tree roots face upwards seeking air. This work is a reconstruction of tree roots to realise a mysterious, apparently living, lurking unidentifiable being - a visceral response to the artist's experience of this landscape which bears the marks of human activity over many years. The links between people and the natural resources of this environment provide a poetic and metaphorical comment on the past and the environmental challenges of today.





II Caractacus Waving Rupert Randall (2024) Hand carved from willow wood:

Randall has previously made replica wooden items from the iron age - the same time period that Lindow Man was walking around Wilmslow, well, before he got bogged down. He made this figure from a willow trunk as a homage to Lindow Man and his discovery forty years ago. It is sited within hailing distance of the find site across The Moss.

Photograph by Jane Andrews @janeelizabethart

12 Lindow Line Drawing Phil Barton (2024):

Isobars from the scientific study of Lindow Man shortly after his discovery reveal a shadowy, simplified image of a complex human being who had been through 2,000 years incarcerated in a living eco-system. The reality is complex, so western culture reduces, labels and abstracts. This drawing is a rumination; how an amazing natural phenomenon, which preserved skin, nails and hair, developed into a self-sustaining system in the Cheshire landscape over millennia, has come to be simplified to lines and data.

This image (below right) is one of only two from Barton's original exhibition at The Guild to be represented on the Art Trail. This first drawing shows a British Museum scanned image of

Lindow Man's remains surrounded by the peat in which he lay for almost 2,000 years. Pleasingly and appropriately, water from the drying peat intermingled with and partially obscured his outline in this work.

Remade for outdoor exhibition, the image is now surrounded by peat dark water framed by bright green vegetation.



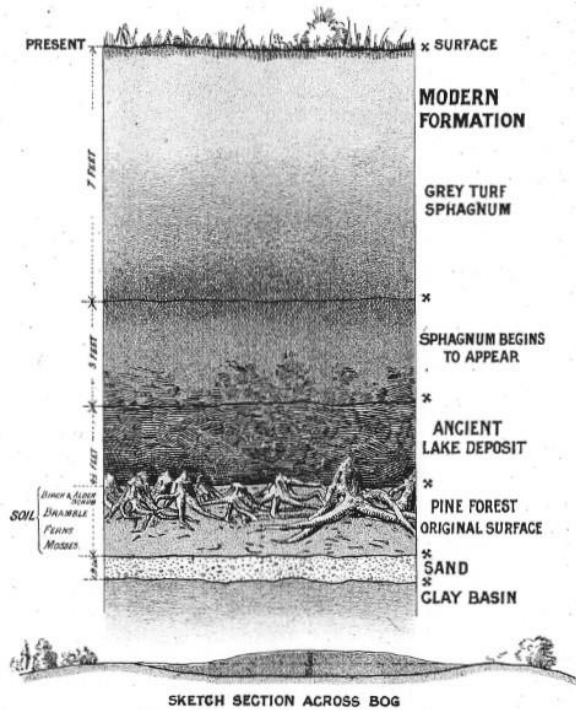
13 Reaching Towards the Sun (after J C Prestwich, 1884) Phil Barton (2024):

This drawing is derived - 140 years on – from Prestwich’s *Section of Peat Bog on Lindow Common* depicting of substrate sitting on a clay basin with 8 inches of “Sand” below 4½ feet of “Pine Forest Original Surface”, 3 feet of “Sphagnum Begins to Appear & Ancient Lake Deposit” and 7 feet of “Grey Turf Sphagnum” grading into “Modern Formation”. You can see the top three layers in the peat cliff before you. As the bog grew, it reached up towards the sun!

Prestwich’s drawing is below and the other drawing is from Phil’s 2023 exhibition, a modernist interpretation of Prestwich’s drawing, with sand from the bog margins incorporated into the white printing ink which supports the drawing. It was just too inviting to resist showing the drawing in front of one of the peat cliffs depicted by him!

Transaction of Lancs & Cheshire Antiquarian Society 1884

SECTION OF PEAT BOG ON LINDOW COMMON



J.C. PRESTWICH DEL.
OCT. 1884.



**LINDOW COMMON AS A PEAT BOG :
ITS AGE AND ITS PEOPLE.**

BY WILLIAM NORBURY.

A HINT was thrown out by our learned president, in his speech at the inauguration of our Society, that “it would be one part of our business to place on record the old before it disappeared utterly in the new.” The peat bogs of Lancashire and Cheshire are fast disappearing, and will soon be things of the past. Our great Chat Moss is going rapidly from view as a bog; others are entirely gone. Lindow, the subject of my paper, is fast being cultivated, and in a few more years all that can be said will be—“This once was Lindow!”

I may remark at the outset that Lindow, in its structure and age, seems to be similar to Chat Moss and the other peat bogs of the locality; so that if we take this it will serve as a sample of all the rest—certainly of all those with which I am acquainted—and, therefore, after these general remarks, I shall confine myself to this moss.

Lindow Common, which is largely a peat bog, lies in the townships or hamlets of The Hough, Fulshaw, Morley, and Chorley, all in the parish of Wilmslow; in Great Warford, which is in the parish of Alderley; and a large slice of it



13a Reaching Towards the Sun (Print) and

13b Reaching Towards the Sun (Paint)





14 Lindow V Steve Sutton (2024):

The making of this site-specific installation is heavily influenced by past discoveries of human remains. Lindow woman (Lindow I) partial remains were discovered in 1983 by commercial peat cutters. Lindow Man (Lindow II) the preserved body of a man was found on 1st August 1984, and was dated to around 200AD. In this new work referencing the bodies found in the peat bog the principal form is lying on a raised circular platform to engage the onlooker. Many fragments of the ancient Scots pine forest found here are arranged to lead the focus towards the dais, creating a sense of mystery, possibly the scene of a ritual killing, a hidden unknown presence, to stir the imagination of the visitor.



15 The Second Elizabethan Age - all that glistens is not gold Phil Barton (2023):

The Second Elizabethan Age has just drawn to a close in the UK. Elizabeth II's 70-year reign coincided with unprecedented growth in prosperity (even if increasingly unequal), but this has come at a cost – a sustained rise in carbon dioxide (CO₂) in the atmosphere from 310 parts per million in 1953 to 427 parts per million in May 2024. At the same time, mechanised peat cutting took hold here at Lindow. The drained Lindow Moss is releasing CO₂ into the atmosphere. Once rewetted and restored, it will again be a significant carbon sink.

This work makes this cost visible as a starting point for wider discussion and action. The gold line at the base represents 270ppm – the level prior to the industrial revolution. The graph turns from green to orange in 1988 where it passes 350ppm, once thought to be the 'safe' level. And in 2015, the year of the Paris Climate Agreement, we passed the 400 mark, and we accelerate ever upwards.

Whose golden age the last 70 years been? And at what cost - both in terms of climate change and increasing inequalities both between the western democracies and everyone else and within those democracies where income gaps have widened enormously. Creative solutions, creative inspiration, creative engagement with communities of place & interest must be central to achieving climate justice. But above all action; and action now! The UN Secretary General tells us “We have opened the gates of Hell”; but who is listening?



16 Six Chimneys Steve Sutton (2023)

The use of peat dug from Lindow Moss bog as fuel for burning is referenced in this evocative piece. As early as 1421 peat was extracted from the Moss, and much later the process was mechanised with mechanical diggers. This work references the extraction of peat from Lindow Moss as an industrial process. It is constructed using recycled steel tubes which had a previous industrial function and now have become conduits like exhaust emission pipes. These 'chimneys' reference industrial scenes, such as those seen in Paintings by L. S. Lowry, or the stream from Power Stations or the pot bank kilns of Stoke on Trent. However here the product is no longer toxic - nature has taken over in the form of dried branches which appear to bow under the influence of the force of the invisible wind. As restoration work is underway at Lindow Moss so the regenerative power of nature is referenced and experienced.



Meet the Artists

Juliette Hamilton

Juliette originally trained at Manchester Metropolitan University in Textile design, gaining a BA Hons specialising in weave. A job designing embroidery for Marks and Spencers followed. In order to fit life round a growing family she then set up a successful soft furnishing business. After her second child she went back to college to study horticulture and garden design.

The willow sculpture emerged unexpectedly from the garden design and this is what she now specialises in. Juliette creates willow sculptures of mainly animal form from soaked willow. The flowing organic shapes of animals and the surprising process of intensely investigating a new subject are what interest her. Her weaving suggests movement, weight and muscle tone and results in something beautiful and life-like but with character.



Photograph by Jane Andrews @janeelizabethart

Web: <http://lizellissculpture.co.uk/415263/home/> Instagram: [juliettehamilton](https://www.instagram.com/juliettehamilton)

Liz Ellis

Born in Wilmslow, Cheshire, Liz studied Three Dimensional Design (ceramics, wood, metal and plastics) and graduated with a B.A. (Hons) in 1977.

She set up a design business and continued with her own sculptural projects. In 1987 Liz trained as an Osteopath – running her own clinic, sitting on the British Osteopathic Association Council (holding office as President for two years) and lecturing in Osteopathic Practice at Oxford Brookes University

In 1995, with a greater understanding of anatomy, Liz resumed study of clay life modelling whilst continuing part time as a Registered

Osteopath. In 2005 she started teaching part time at West Cheshire College and ran private classes in clay life modelling. After retiring from Osteopathy in 2006, Liz was able to work full time in her studio, exhibiting nationally and internationally.

Liz works mainly in ceramics, wood and wire and is an experienced collaborator and workshop facilitator.

Her work is held in private collections in the UK and abroad.



Photograph by Jane Andrews @janeelizabethart

Web: <http://lizellissculpture.co.uk/415263/home/>

Instagram: [lizellissculpture](https://www.instagram.com/lizellissculpture)

Phil Barton

The driver for Phil's practice is the sixth great extinction ushering in the Anthropocene Era crystallised by [Gustav Metzger's 2015 Worldwide Call for Action to Remember Nature](#). You can read the research paper he submitted for his Masters in Art & Science at Central Saint Martins which explored the development of eco art interactive with nature and place on the one hand and the public and communities on the other.

You can find out more about his motivation and creative practice [in Joana Alarcão's November 2023 interview with him here](#).

The foundations of my creative practice are to be found in a 35-year career as a social entrepreneur in local environmental regeneration during which I established and built a number of not for profit organisations.

Based in Rusholme, Manchester, my civil partner Helena Kettleborough and I have established the [Centre for Connected Practice](#) and initiated [Creative Rusholme](#).

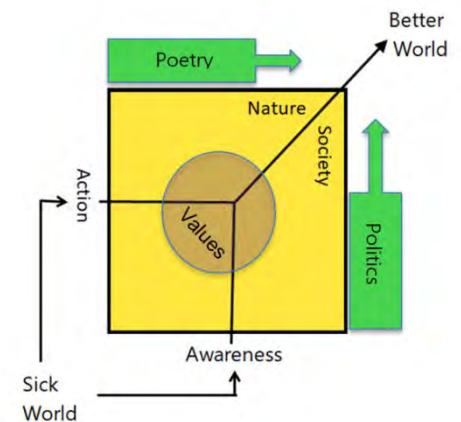
Website: <https://philbartonartist.c4cp.net>

Instagram: [PhilBxyz](#)



Photograph by Jane Andrews @janeelizabethart

A model for Phil's practice:



Rupert Randall

Rupert has worked in farming and forestry, but mainly in nature conservation all his life.

He started woodcarving as a hobby over 40 years ago. This included green woodworking and using wood and tools in the manner our ancestors did some 2,000 years ago.

Recently Rupert has been warden on two wetland National Nature Reserves in Cheshire - nearby Rostherne Mere and Wybunbury Moss near Nantwich.



Photograph by Jane Andrews @janeelizabethart

Steve Sutton

My work focuses on the relationship between humans and the natural environment with emphasis on the climate crisis. Themes of pressure, tension, and balance are explored.

For the Window on Lindow Art Trail, Steve Sutton has created five site-specific ephemeral artworks celebrating the history, landscape, biodiversity, and ancestral connections of Lindow Moss. The transient nature of these works, coupled with their constant state of change through direct interaction with nature and their environment, makes them unique and unpredictable pieces.



Photograph by Jane Andrews @janeelizabethart

Sustainability Prize for 'Over a Barrel', Arts Keele Open 2023

Burslem School of Art Prize for 'Life Support/ Raised Bed', 2021

Website: <https://www.sculpturejourney.online/>

Instagram: [sculpturejourney](https://www.instagram.com/sculpturejourney)

Lindow Inspiration – Iron Age and Bog Habitat: Primary School Contributing Artists

Ashdene Primary School

Year 4: Ahmed, Alfie, Amelia, Arselia, Arthur, Asato, Austin, Bay, Benedict, Bibi, Blake, Charlie, Clara, Cornelia, Dalton, Daniel, Dennis, Dexter, Edward, Emily, Emily, Florence, Fox, Gabriella, Georgia, Georgia, Georgina, Harry, Harry, Hollie, Izabella, James, Laura, Leo, Lia, Libby, Lily, Lucia, Lucy, Madeleine, Marco, Mia, Mia, Nicolas, Norah, Olivia, Phoebe, Poppy, Robin, Ruben, Sophie, Spencer, Teodor, Thomas, Tilly, Tilly, Toby, William, William, Yusuf, Zac, Zac

Gorse Bank Primary School

Unfortunately, it was not possible to release the names of participating artists from Gorse Bank School. Pupils from the following years took part: Reception, Year 1, Year 2, Year 3, Year 4, Year 5. We are grateful to them all.

Lindow Community Primary School

Years 3 & 4: Aaron, Amber, Benjamin, Charlie, Chloe, Cody, Darcey, Edward, Edward, Eloise, Esme, Florence, Freya, Gioele, Harris, Harry, Harry, Harry, Hazel, Hugo, Hunter, Isabelle, Jack, Jake, Jasmine, Jax, Jessica, Jude, Larissa, Lily-Mae, Louis, Luca, Molly, Nathaniel, Oliver, Olivia, Oscar, Phoebe, Reggie, Rex, Rio, Robin, Rosie, Samuel, Savannah, Sienna, Sophie, Stanley, Ted, Theo, Tilly, Toby, Travis, Wilford, William.

Years 5 & 6: Abigail, Adam, AJ, Albie, Alexander, Amelia, Amelie, Arman, Arthur, Bartek, Bella, Bryan, Charlie, Charlotte, Daniel, Edward, Elliot, Emily, Freddie, Freya, George, Grace, Grace, Greta, Harry, Henry, Henry, Holly, Isla, Jack, Jacob, Jacob, Jeevan, Lacey, Leia, Jenny, Leo, Leo, Leo, Lexia, Lily, Lydia, Lyla, Mack, Matthew, Nathaniel, Olivia, Phoebe, Poppy, Poppy, Poppy, Ruby, Sebastian, Sophia, Thomas, Tom, Tommy, Tommy, Ursula, Willow, Zachary.

St Anne's Fulshaw CE Primary

Class 1: Dax, Finlay, Florence, India, Jacob, Jessica, Joshua, Maya, Valentina, Zara

Class 2: Akira, Amelia, Edward, Elena, Eliza, Elizabeth, Finley, Finn, Gabby, Harry, Hope, Isobel, Jacob, Jon, Laurie, Lucy, Samuel, Teddy

Class 3: Asher, Charlotte, Daniel, Georgia, Hannah, Irem-Menaal, Jack, Jacob, Jasper, Joaquin, Layliah, Lily, Lois, Matei, Mohammad, Muhammad-Zayn, Naia, Olivia, Olivia, Perri, Ted, Thalia, Thomas

Class 4: Annabella, Benjamin, Benjamin, Cara-Grace, Daisie-Mae, Daisy, Elsie, Emilia, Emily, Frankie, Freddie, Isla, James, Jay, Jonas, Kalen, Lucas, Mathna, Max, Mia, Milana, Rosie, Sam, Sophie, Stefanie, Violet

Class 5: Bethany, Charlie, Cruz, Elina, Emily, Emre, Esther, Evelyn, Finlay, Georgia, Harlow, Joseph, Joshua, Kara, Lauren, Mason, Merryn, Mikealah, Molly, Muhammad-Ali, Oscar, Oscar, Perla, Robyn, Rose, Samuel, Ted, Vivienne, William, Zara

The Wilmslow Academy

Aaron, Acgar, Akari, Alby, Alexander, Alexis, Alfie, Amber, Amelia, Anayah, Anders, Andressa, Aydin, Chace, Chloe, Cian, Daisy, Derek, Dolly, Dominic, Eden, Ella-Mae, Ellie, Emily-Mae, Esther, Faris, Frankie, George, Haniel, Hansh, Harry, Henry, Imogen, Imogen, Inaaya, Iris, Isabella, Isla, Jasmine, Jemima, Junior, Keano, Leo, Leo, Lorenzo, Maryam, Miriam, Momina, Neve, Noah, Noelle, Norah, Raphael, Rhea, Sam, Sarah, Skyla, Tamelia- Lily, Theo, Thomas, Toni, Zachary

Homage to Lindow Man: Wilmslow High School Contributing Artists

Tuesday lunchtime Art Club members: Eleanor, Evie, Holly, Jolie, Lily, Misha & Olivia



On Lindow Moss after installing *Homage to Lindow Man*



Installation in progress

Acknowledgements

(Left to right: Caractus Waving, Rupert Randall (2024); Bog Bodies, Juliette Hamilton (2024, detail); Easel (Still Life): Forty, Steve Sutton (2024))



Photograph by Jane Andrews @janeelizabethart



With special thanks to:

Members of Transition Wilmslow who have enthusiastically supported the Art Trail through fundraising, publicity, helping with installation and generally helping to make it happen – John & Pauline Handley, Pippa Tyrell Jones, Jackie Gradwell, Georgie Johnson, Jane Selva, Anthony Jones, Lata Anderson, Garry Olsen, Gary Parker, Simon Caporn, Brian Jackson, Mary Massey, Brian Donohue,

Staff and tutors at The Guild for Lifelong Learning – Anna Riorden, Alexandra Woodburn, Paula Riordan, Vivien Lunnis (who with her students designed the Lindow typeface used in this catalogue), Anne Davies

Fellow travellers: Andy Darron, Peter Jordan & Jack Crowshaw (Groundwork), Melanie Giles (Manchester University), Martin Cooper (Terraquious), Jane Andrews (film maker), Julie Dawn Potts (Bag it and Bin it volunteers co-ordinator).

Staff at Ashdene, Gorseley Bank, Lindow Community, St Anne's Fulshaw and Wilmslow Academy Primary Schools, Hannah Klimzak (art department) at Wilmslow High School and all the young artists who actively contributed. They are our future.

My fellow artists who willingly contributed to the strength and diversity of the Window on Lindow Art Trail – Steve Sutton, Liz Ellis, Juliette Hamilton and Rupert Randall.

Technicians at the University of Central Lancashire – Nick Rhodes, Kathryn Roach, Rick Healey, Sam Worgan, Ben Sergeant, Nigel John Lewis

Tracy Hill who believed in this project, offered me an Arts Council funded AA2A Residency at The Contemporary Art Lab at UCLan and helped me to bring it to fruition.

My neighbours who willingly weighed in to support - Gee Macrory (artist), Nicky Johnson (seamstress) and Elaine Bishop (champion and critical friend).

My civil partner, Helena Kettleborough, who allowed our house and our lives to be taken over, offered support and constructive critique in equal measure and without whom the Art Trail would not have been possible.

And finally, the badly wounded but recovering cut-over peat bog – Lindow (Saltersley) Moss – who accepted my enquiries, experimentation and interventions as I worked on the Moss, with the Moss and for the Moss. I hope that my intervention along with many others will help to ensure the restoration of the Moss and the wider landscape to a healthy living landscape once again.

Phil Barton, June 2024

Window on Lindow Art Trail

Has been supported by:



Phil Barton's work on the project has additionally been supported by:



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Supported using public funding by
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Feel The Weight, Phil Barton (2024, detail)



Ferric Fox (Fleet), Liz Ellis (2024, detail)