

Illustrating Northeye: An exploration of Time, Matter, and Movement at a Historic Wetland Site.

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Repository of creative artefacts: <https://northeye.cargo.site/>

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Abstract

Traditional approaches to reportage illustration in the UK are defined by what we can see. Rather than the classification of subject matter as visible or invisible, this thesis explores a *scape* 'describing a wide view of a particular type' (*scape*, n.d.) of visibility relating to the geographic, cultural, and historic appearances of the deserted medieval village of Northeye. Forming part of the Ramsar wetland Pevensey Levels, East Sussex, this transformative landscape has become a vehicle to critically respond to Embury and Minichiello's definition of the reportage illustrator as 'a particular kind of visual journalist, capturing the dynamics of unfolding events through their artwork. Reportage combines sketching the appearance of the scene as well as striving to understand and communicate a story through visual language.' (Embury and Minichiello, 2018, p. 1).

Positioning illustrative documentary as interpretive through multi method approaches to visual inquiry, this response is informed by fields of thinking originating from archaeology, cultural geography, and heritage studies. By conducting an expanded practical exploration of time, matter, and movement in relation to Northeye, the intersection of illustration and adjacent humanity disciplines is formalised in this thesis as a key contribution to knowledge in place research. It is described here as an area of hybrid practice 'graphic humanities' and consolidates a methodology for image making as both knowledge generation and communication.

The thesis and resulting creative artefacts intend to bring illustration research into discourses surrounding heritage, identity, and place engagement in culturally underserved locations. By offering diverse ways of visualising the world, illustrators can define a distinct function in research environments and bring much needed knowledge and debate to the challenges, ethics, and impact of visual representation across professional, pedagogic, and public territories.

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1. Introduction

1.1. Overview

Contemporary illustrative documentary in the UK currently refers to the tradition of reportage illustration. Within this, an event, scene or subject is captured firsthand through image making. (*'Reportager' Research Group and Programme at the School of Creative Arts, University of the West of England, n.d.*) My own practice centres on the elucidation of geographically and historically hard to reach places and I arrived at the possibility of undertaking doctoral research through an interest in testing the boundaries of illustrative documentary. If traditional approaches to reportage illustration are defined by what we can see, how do we engage with subjects that lack visibility?

This question is explored through the practical investigation of a historic wetland site. Northeye is a deserted medieval village in East Sussex, once part of an archipelago on the southeast coast of England. It is now scheduled under the Ancient Monuments and Archaeological Areas Act and forms part of the Ramsar listed wetland Pevensey Levels. Wetlands are transformative. Physical markers and shifting boundaries between land and sea can dramatically change the location of a site, bringing its very existence into question. Currently identified as a series of shallow earthworks, historic documentation on Northeye is fragmented; lost excavation reports, inconclusive geoarchaeological data, and conflicting archival records mirror its physically elusive state.

The deserted settlement has become a vehicle to critically respond to Embury and Minichiello's definition of reportage illustration as 'an art applied to things of significance happening in the world'. Here the illustrator is described as 'a particular kind of visual journalist, capturing the dynamics of unfolding events through their artwork. Reportage combines sketching the appearance of the scene as well as striving to understand and communicate a story through visual language.' (Embury and Minichiello, 2018, p. 1). Terms such as 'significance'

(what is important), 'event' (the nature of action), 'appearance' (what do we see), and 'language' (communicating experience) are examined to test the practical and conceptual parameters of illustrative documentary.

Embury and Minichiello's definition relies on what can be seen. Rather than the classification of subject matter as visible or invisible, an exploration of a scape 'describing a wide view of a particular type' (*scape*, n.d.) of visibility relating to the geographic, cultural, and historic appearances of Northeye is adopted in this thesis. Observation is central to illustration practice. Here the discipline is positioned as interpretive through multi method research including location-based fieldwork at the site of Northeye and archival investigation at Bexhill Museum, East Sussex. This practical exploration of Northeye takes place through three areas of concern; time 'the part of existence that is measured in minutes, days, years etc., or this process considered as a whole' (*time*, n.d.), matter 'a physical substance in the universe' (*matter*, n.d.), and movement 'a change of position' (*movement*, n.d.).

These definitions are informed by fields of thinking originating from archaeology, cultural geography, and heritage studies, and enfold theoretical discourses relating to entropy, multiplicity, and landscape biography. The intersection of illustration and adjacent humanity disciplines is formalised in this thesis as a key contribution to knowledge in place research. It is described here as an area of hybrid practice 'graphic humanities' and consolidates a methodology for image making as both knowledge generation and communication.

Knowledge emerging through practical and theoretical place-based inquiry has resulted in a wide range of material. This has been synthesised to develop, and site, creative artefacts in public heritage settings. These artefacts include an installation of research in progress at Bexhill Museum, an audiovisual documentary screened at Bexhill Museum, the Herbert Read Galley, and Maraya Arts Centre, and an interactive assemblage of visual and textual fieldwork. They are collated in an online repository and contextualised and reflected on in the thesis as impacting on research practice, pedagogy, participation, and policy. Together, the artefacts and thesis intend to bring illustration research into wider academic discourse

surrounding heritage, identity, and place engagement in culturally underserved locations. By offering diverse ways of visualising the world, illustrators can define a distinct function in research environments, an aim that 'graphic humanities' centres on. Ultimately, this recalibration can validate contemporary illustration practice in varied cultural settings and bring much needed knowledge and debate to the challenges, ethics, and impact of visual representation across professional, pedagogic, and public territories.

1.2. Research Questions and Aims

Questions

How can a scape of visibility be engaged with through illustrative documentary?

How can links be developed between illustrative documentary and humanity disciplines to foster opportunities for interdisciplinary approaches in place research?

What engagement strategies and policies have emerged through addressing the previous questions to situate place research in public heritage settings through contemporary illustration practice?

Aims

To create an approach for illustrative documentary that enfolds multiple voices and perspectives.

To foreground interdisciplinary practice in place research through illustration-humanity enquiry.

To frame illustrative documentary as knowledge seeking and able to inform heritage contexts in place research.

1.3. Case Study

Transformative landscapes are defined by the characteristic of constant geographic change. Rather than the slow and inevitable transition in appearance and function that occurs in almost every place, urban and rural, human and natural, transformative landscapes defy linear and sequential patterns. Deserts and wetlands exhibit this type of behaviour. They continuously shift and redistribute their matter, whether water or sand, changing on a monthly, weekly, daily, even hourly, basis, creating temporal narratives that prove challenging to document. The case study in this thesis focuses on wetlands and water as an agent of change, to generate new ways of interpreting, visualising, and communicating transformative landscapes.

The research questions for this thesis have emerged through previous investigation relating to visibility in transformative landscapes. Observing cycles and repetition of human activity shaped by physical geography, this work charts past and present cultural, political, and socioeconomic narratives. One of these projects, which has been formative in the development of the research topic, engages with the landscape of Romney Marsh, Kent, using 'owling', a historic term describing the illegal smuggling of wool and sheep from England to France (*Owling | Definition of Owling by Webster's Online Dictionary*, n.d.) as a starting point. Containing historic and contemporary details, the work alludes to the endurance of smuggling in the area, from wool to drugs, because of the unique physical qualities of wetlands, such as sparse population levels and close proximity to the coast. The inquiry resulted in a publication of visual and textual research, tracing smuggling routes across the marshes, and a series of public events designed to engage local residents with wetland heritage at the Romney Marsh Visitor Centre (Fusco, 2010).



Image 1. Fusco, L, 2010, *Owling*, ink and gouache on paper

A key motivation for extending this body of work is to examine the potential of illustrative methods in the cultural interpretation of wetlands for public engagement and place research. The case study in this thesis exemplifies the challenges of perception surrounding geographically and historically opaque sites such as Northeye, with one tourism platform claiming ‘unfortunately it is difficult to get away from the fact you are visiting an empty field.’

(‘<https://odddaysout.co.uk/northeye>’, n.d.). This lies in stark contrast to the significance of the site’s industrial heritage. The island was part of a large network of salt extraction sites across Pevensey Levels and became a hub for surrounding trade and industry as a limb of the Cinque Port of Hastings (*Sussex Archaeological Collections*, 1865, p. 72). A chapel once stood on the highest point of the island, revealing valuable building materials such as cairn stone from Normandy and stained glass. These factors indicate a once thriving population and settlement. However, following a series of storms in the thirteenth century that devastated the coastline, the site was deserted in the 1400’s and has since served as pastoral agricultural land, including a brief period in the 1970’s when it

was ploughed for turfing. The extent and reach of the deserted medieval village is unknown and the site currently exists as earthworks on agricultural marshland. A number of public footpaths lead to the monument, though some are at risk of disappearing due to lack of use.

There is a palpable absence of dramatic ruins and features at the site. Northeye is an anti-spectacle, yet embodies a complex set of narratives. By conducting a sustained practical study, this investigation explores past, present, and future narratives at the site.

1.4. Context

Subject to decay, with the last sighting of ruins reported in 1859, the deserted medieval village of Northeye embodies challenges for documentary illustrators. Traditional reportage illustration relies heavily on the witness being present to an event unfolding sequentially in real time. Yet, the event may not be explicit. Perhaps it has already happened, or is yet to take place. The event may be unfolding over an extended period of time, barely perceptible to the human eye. Depending on explicit appearances questions the significance of subject matter that may not immediately reveal itself. Here, the established observational approach of reportage illustration to employ a singular visual language may not be flexible enough.

There are additional factors at play to challenge frameworks for reportage illustration, which largely centre on what can be seen. Undergoing rapid and dramatic change from climatic, demographic, economic, and political influences, wetlands embody incredible richness and diversity of tangible and intangible heritage (*The value and threats of cultural heritage in wetlands*, 2018). Alongside long-term changes in the landscape, seasonal fluctuations in water levels can change the appearance of the marshes leading to the gradual or sudden disappearance of features. This thesis explores a spectrum of interdisciplinary concerns in relation to transformative landscapes, revealing three key fields of thinking. The first explores landscape biography as a way of interpreting place and

foregrounding narrative as a framework for discovery. The second looks to the presence of multiplicity in landscape and the importance of acknowledging the range of viewpoints and voices connected to a site. The third offers alternative perspectives on the role of entropy in heritage studies and how the process of decay and physical change can provide new material for understanding a site.

Illustrative documentary is well placed to meet the challenges of engaging with tangible and intangible narratives by surfacing the complexities of observation to consider diverse approaches to understanding what is seen. Through a critical exploration of the parameters of reportage illustration and its relationship to adjacent humanity disciplines, strategies have been developed for engaging with visually elusive subjects that may reach far into the distant past, or future. This is embodied through the term *scape* 'describing a wide view of a particular type' (*scape*, n.d.). Rather than the classification of places as visible or invisible, I suggest that the space between these opposites can be surfaced through adopting a multi method approach to visual research in illustrative documentary. I acknowledge that the resulting *scape* in this investigation is my own interpretation of Northeye. I do not suggest that this *scape* is transferable, nor the methods for making employed, but that the framing of place exploration through a *scape* of visibility can help position the illustrator to engage with the complexities of place research.

1.5. Methods

This research looks to understanding *scape* of visibility present in places by layering disciplinary fields of thinking and applying blended approaches to observational image making. This centres on three primary areas of focus through which to explore the transformative qualities of Northeye; time 'the part of existence that is measured in minutes, days, years etc., or this process considered as a whole' (*time*, n.d.), matter 'a physical substance in the universe' (*matter*, n.d.), and movement 'a change of position' (*movement*, n.d.). These broad terms are embodied through visual enquiry, informed by archaeological and geographic methods such as mapping, object handling, archival research, and

fieldwork. A multitude of activities have emerged during this process. Walking, talking, grinding pigments, weather reporting, medieval ink making, livestock tracking, infrared filming, water sampling, and salt panning have all contributed to a visual understanding of the site.

This mixing of methods establishes the rationale for illustration as a multi method discipline untethered to prescribed processes of image making, creating a unique vantage point from which to address concepts of visibility that render tangibility. This approach transforms Northeye from an empty field to unwieldy collection of identities, values, ownerships, and functions. Here, illustration begins to perform beyond representation and becomes an act of place making in its own right. The resulting creative artefacts offer in depth practical and conceptual testing of these explorations to capture the shape-shifting modes of Northeye. These are collated in an online repository to embody an unfolding narrative of process and exploration, critically demonstrating of the impact of viewpoint, technologies, and data collection on visual storytelling.

1.6. Contributions to Knowledge

The function of contemporary illustrative documentary as place making has relevance to disciplines across the arts and humanities spectrum, bringing the discipline of illustration into wider academic discourse surrounding identity and engagement in heritage settings. Analysis and reflections on the contribution to knowledge emerging through the research process will be investigated across four key areas; research practice, pedagogy, participation, and policy.

Research practice tests the parameters of reportage illustration through a research-led approach to the practical investigation of Northeye. The established method of rendering subject matter through a singular visual language gives way to employing a multitude of imaging technologies. Diverse approaches to interpreting and communicating past, present, and future stories have been examined, creating links between place exploration in illustration and the disciplines of archaeology, cultural geography, and heritage studies. Cross-

disciplinary interactions, including a series of participatory walks exploring illustrative and geographic fieldwork methods, have impacted on the testing of these parameters and have been fundamental in defining an area of hybrid practice. 'Graphic humanities' consolidates an approach for image making as both knowledge generation and communication in place research. This hybrid approach to place research was pedagogically tested through the delivery of a unit to MA Visual Communication students at the Royal College of Art. The unit asked participants to question, develop and test relationships between the working methods of illustration and anthropology, archaeology, and geography through the investigation of a case study.

Modes of public engagement and dissemination through museum partnerships have provided another area in which to measure contributions to knowledge. This has taken place through a residency at Bexhill Museum, East Sussex, 2019-2020. The museum holds a range of documentary material on Northeye, which was interpreted through an installation of research in progress and a public walking-drawing workshop at Northeye to explore creative engagement strategies with historic sites.

The museum was quickly established as a key cultural partner in the research project. I was appointed as a board trustee in 2020, allowing me the opportunity to apply knowledge emerging through this doctoral research project to policy and future strategy. My contributions to the board focus on the development of the museum's creative programme and interpretation of collections through visual material and digital storytelling for public engagement.

Across these four areas educational, academic, and professional territories are opened up for illustration practice to occupy. The discipline is framed as knowledge seeking and one that can inform a range of contexts in place research.

1.7. COVID-19: Remote Sensing

The impact of Covid-19 on the development of this doctoral investigation has

taken form through practical and conceptual outputs. Ideas of visibility in relation to inaccessible or hard to reach subjects that defined the starting point of this investigation, have only served to be foregrounded and sharpened by the pandemic. Restrictions of traditional reportage illustration and on the spot drawing have been magnified, as opportunities to do so have been limited. This has forced different approaches to observing subjects. Proximity and technology have become interlinked as never before, and it is no surprise that imaging software (Google Earth, Lidar, GIS etc.), have increased in use during lockdown as a way of experiencing place (Addley, 2020).

The vast majority of data collection for this thesis, encompassing fieldwork, archival research, and engagement activities took place before lockdown. However, the aim to create a free and open access resource in the early stages of the project as a creative output, led me to digital modes of communication. This decision was contextualised and rapidly developed during pandemic, and has led to the creation of an online repository to accompany the thesis.

The term remote sensing is used here to describe the impact of the pandemic on ways of seeing and experiencing place, alongside evoking the frequent remoteness of cultural, historic, and geographic materials that populate this investigation. The online repository embodies these ideas and aims to become not only a documentation of Northeye, but a documentation of Northeye undertaken and shaped by a globally transformative point in time. As well as collating creative artefacts resulting from the research process, the repository is intended to be read as a creative artefact in itself.

2. Literature Review

2.1. Mapping the Field

This review outlines approaches in place research across a number of disciplines in relation to contemporary illustration practice, addressing key concepts of time, matter, and movement. These disciplines primarily include archaeology and geography, to locate the research in a heritage context, with a focus on transformative landscapes. This includes a critical analysis of existing conventions in reportage illustration and ways in which these might be extended by looking at broader examples of visual practice dealing with place narrative. The examples of visual practice employed in this review encompass fine art, graphic design, film, performance, and writing. These practitioners may not define themselves as illustrators, however their works are interpreted in this thesis as encompassing illustrative concerns of perspective, viewpoint, position, access, technology, and materials in relation to observation and interpretation. Branching out to explore the proximal disciplines of archaeology and geography has provided a more expansive backdrop to the enquiry, promoting the relevance and value of illustrative documentary in a wider heritage context and the ways it can enrich place research. This has helped to inform the development of practical methodologies to interpret geographic and archaeological material, providing distinct ways of understanding and representing time, matter, and movement. Lastly, as a communication discipline, this review considers methods of engagement and forms of dissemination in illustration for wider public audiences, extending to exhibitory and participatory contexts, and the development of creative policies in museum settings.

2.2. Documentary Modalities

Contemporary illustrative documentary in the UK currently refers to the tradition of reportage illustration. The Reportager Award and web resource, (*'Reportager'*

Research Group and Programme at the School of Creative Arts, University of the West of England, n.d.) an established platform for national and international reportage illustration, largely embodies this approach. It features well-known reportage illustrators documenting places and communities, often with a political lens. Artist and Illustrator Catrin Morgan critically examined this practice at the 2016 Illustration Research conference ‘Shaping the View: Understanding Landscape through Illustration’, claiming an aesthetic has emerged for reportage illustration. Employing informal lines and mark making through pen and colour wash, many contemporary examples of reportage operate as a coded form of image making. Ink splashes and white space cultivate a sense of immediacy and shorthand to assert a documentary approach (Morgan, 2016). Type ‘reportage illustration’ into any search engine, and the results will confirm Morgan’s claim.

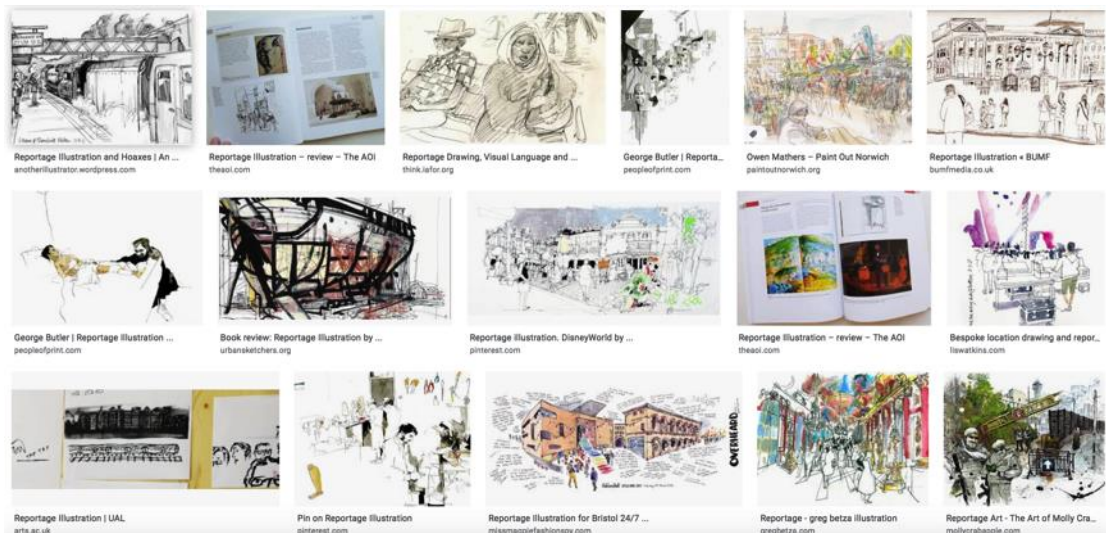


Image 2. Google.com, 2017, *reportage illustration*, screenshot Google Search

This approach typifies the established framework and aesthetic for current reportage illustration, with a focus on documenting events in real time through direct observation and organising the collected visual information into a linear structure. Focusing on terms employed in Embury and Minichiello’s definition of reportage illustration (Embury and Minichiello, 2018), concepts relating to ‘significance’ (what is important), ‘event’ (the nature of action), ‘appearance’ (what do we see), and ‘language’ (communicating experience) are useful starting

points to explore the practical and conceptual parameters of illustrative documentary. The following examples of broader documentary practice observe visual methods of dealing with time, matter, and movement to inform this exploration. Specifically, they take water as the starting point for dealing with transformative landscapes.

Artist John Akomfrah's three screen video installation 'Vertigo Sea' explores environmental relationships with the sea, drawing on references from Hermand Meville's *Moby Dick* and Heathcote Williams' *Whale Nation*, to chart both the history of the whaling industry and migration across generations and oceans (Akomfrah, 2015). The film presents the sea as a contested territory and highlights tensions between the political, economic, and ecological. Dynamics of control and relinquishment are represented through human and geographical elements and Akomfrah's use of fact and fiction. *Vertigo Sea* moves between time and place, immersing the viewer in sublime imagery, alternating between the beautiful and the grotesque. Huge swathes of fish shoals play alongside the blubber of a whale spilling out on to the sea deck. Contemporary detritus washes up on the seashore, next to archival material of human migration. Akomfrah slips between time frames, using multiple screens to unfold interconnecting stories concurrently.

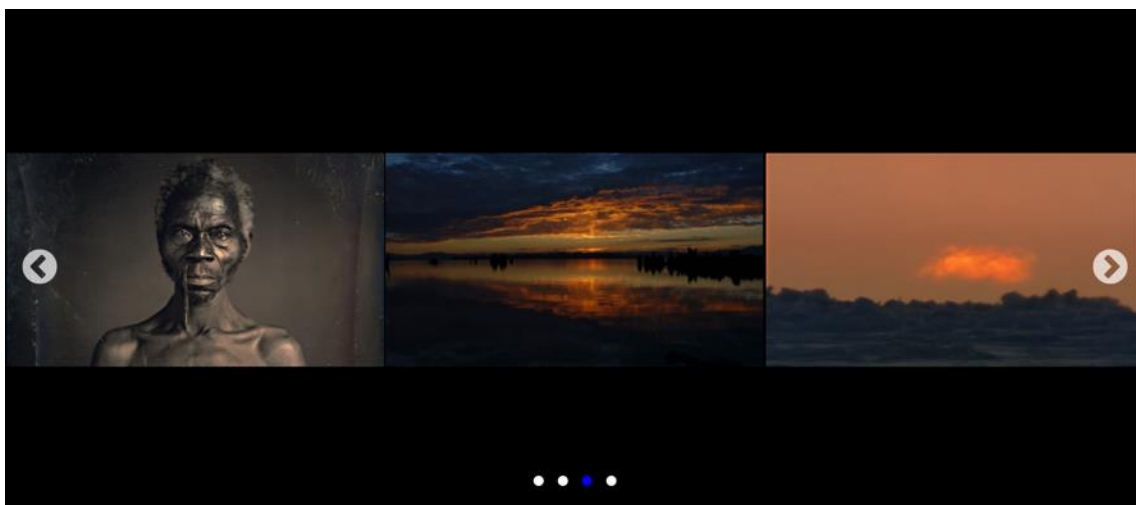


Image 3. Akomfrah, J, 2015, *Vertigo Sea*, screenshot

This interplay between past and present is explored principally through matter in artist Onya McCausland's research platform *Turning Landscape into Colour* (McCausland, n.d.). Using the past to engage with contemporary debates, McCausland investigates waste materials in ex-coal mining regions, extracting mine water to create ochre pigment. Collaborating with the Coal Authority, these pigments have been turned into painting materials, which the artist then uses to create images of the landscape from which they originated. The work challenges conventions of landscape painting and the cultural value of these sites through the application of pigment to a surface. The resulting images both document and embody the landscape. Alongside these paintings exists a parallel body of work in the form of documentary photographs that chart the process of how McCausland brings these pigments into being. Churned livid orange deposits rest uneasily in a suspended bucket. Large blooms of ochre creep across the disturbed waters' surface. The site becomes part of the work, process and outcome indivisible, where the transit of matter from one context to another via extraction, manufacturing, and application forms the narrative.



Image 4. McCausland, O, 2017, *Tan-y-Garn*, screenshot

The physicality of movement, through water based geologic and geographic processes such as erosion, tides, and seismic shifts, underscores artist Tania Kovats' practice. Often visualising the reaction between natural and human made materials, such as salt drying on paper, time is embedded in the making. Rather than the condensed scale that typifies reportage illustration, Kovats employs drawing and sculpture to tell stories of landscapes over centuries. Her work is geographically explicit but always touched by human presence, often in the form of the explorer. Her 2003 body of work 'British Isles' mapped every isle and outcrop of rock that formed the British Isles (*Tania Kovats : LAND2*, n.d.). 2000 drawings were made and layered on transparencies, evoking physically remote locations.



Image 5. Kovats, T, 2016, *ALL THE ISLANDS OF ALL THE SEAS*, screenshot

These examples reveal a multitude of approaches in the investigation and treatment of time, matter and movement, and can open up expanded ways of interpreting subject matter in reference to reportage illustration. In reportage publication *Witness*, illustrator Gary Embury describes the practice of reportage illustration often capturing minutes or hours (Embury, 2014, p. 13). What if we could capture months, decades, or deep time? How do we represent the unfolding of time and visually denote differences between short, dramatic events and long, slow shifting change? Similarly, the way in which time is arranged in reportage illustration often takes form through linear and sequential frameworks. We might consider the parallel narratives of Akomfrah's works, or the vertical layering of hundreds of drawings in Kovat's 'British Isles' to reflect the passing of time.

The interpretation, and use, of matter could play a more significant role in the practice of reportage illustration. Often centring on location-based factors such as weather, time, security, and ease of transportation, material choices have long focused on practical restrictions. In more recent years, this discussion has expanded to consider the use of digital technologies, both in the creation and communication of reportage illustration. However, an aspect that remains underexplored is the narrative potentiality of matter itself. Onya McCausland's work provides a tangible example of this. By excavating and manufacturing pigments from redundant coal mining regions, another story emerges from her subject embodying the industrial identity of the environment. The site of the material has deep significance, with the resulting ochre paints resonating with those epic and foreboding narrative fragments of the Industrial Revolution recorded in Humphrey Jennings' *Pandaemonium* (Jennings, Jennings and Madge, 1985). If we look back further still to the development of inks for medieval manuscripts, the images revealed political, economic, and geographic properties through use of colour with ultra-marine blue, for example, signifying power and value beyond that of gold. In addition to selecting materials and processes for speed, ease, and efficiency, we should consider the story of how an image comes into being and not just what it depicts, but what it is made of.

Another defining factor in traditional reportage illustration is capturing movement

on the spot, leading to the emergence of the informal pen and ink visual trope Morgan outlines. This relies on an explicit interpretation of movement as something that can be seen. But what if the movement is too fast, or too slow, to be witnessed by the human eye? Robert Smithson's earthwork sculpture *Spiral Jetty* famously visualises the constant shifting of the natural environment, disappearing and reappearing depending on the tide (*Robert Smithson Spiral Jetty | Visit | Dia*, n.d.). Additionally, the work disrupts the established head on viewpoint dominating reportage illustration. What happens when we zoom out, or in. Aerial or macro, subterranean or micro, a shift in perspective can elicit different ways of understanding movement. In artist Eloise Hawser's 2018 exhibition at Somerset House, *By the Deep By the Mark*, the flow of the Thames is mapped to the flow of blood through the human body (*Eloise Hawser: By the deep, by the mark*, 2017). Hawser uses a combination of technologies, from forensic archival material to diagnostic medical imaging equipment, to elicit multiple viewpoints of the waters' movement.



Image 6. Smithson, R, 1970, *Spiral Jetty*, screenshot Google Maps



Image 7. Hawser, E, 2018, *BY THE DEEP, BY THE MARK*, screenshot

Across all of these examples, one thing becomes clear; the artists attempt to take on the behaviour of their subject in the choices they make about time, matter, and movement. If reportage illustration can shift focus from representation to embodiment in conceptual and practical responses to subject matter, broader ways of approaching documentary might emerge.

2.3. Heritage and Place Narrative

Many of the challenges faced in illustrative documentary concerning the visibility and tangibility of transformative landscapes are shared with contemporary heritage studies. This part of the review will explore local, national, and international bodies engaged with the management and experience of wetlands, alongside examining archaeological and geographical viewpoints in relation to these types of landscapes.

In 1971 the Ramsar Convention was formed in Iran for the conservation and wise use of wetlands and their resources (*Homepage | Ramsar*, n.d.). The deserted medieval village of Northeye is located on the designated Ramsar site of Pevensy Levels, linking it to a global network of 2,354 sites across the world.

Although the characteristics of these sites vary significantly from swamps, marshes, and tidal flats to estuaries, peatlands, and salt pans (*Homepage | Ramsar*, n.d.), this shared status highlights the ecological and cultural significance of the region.

Nationally, the importance of establishing strategies to identify and protect wetland heritage was recognised by Historic England in 2012 due to ‘the quality and quantity of material culture and associated environmental remains tending to be greater than that found on dry sites’ (Heathcote, 2012, p. 7) with such deposits helping us to understand the ‘human impact on the environment, long-term ecological change and climatic trends’ (Heathcote, 2012, p. 7). For these reasons, the body supports ‘promoting their heritage value’ (Heathcote, 2012, p. 7). This seems particularly fitting in light of a 2014 Historic England report, carried out by Oxford Archaeology, examining the identification and mapping of sites of national importance within East Sussex wetlands. The report reveals that many wetland sites of national importance, but not listed under the 1979 Archaeological Areas Act, are ‘sites without structures’ (Champness *et al.*, 2015, p. 2) meaning that the structure remains can only be confirmed through excavation or remote sensing (Champness *et al.*, 2015, p. 14). There is a clear value that illustrative documentary can bring to this type of inaccessible subject matter through visual inquiry and communication in public facing heritage initiatives.

The term ‘landscape biography’ emerged after the publication of Marwyn Samuels seminal text ‘The Biography of Landscape’ (Samuels, 1979). This turn towards the importance of understanding the story of a landscape has created distinct possibilities for narrative disciplines, such as illustration, to contribute practical and theoretical approaches to the discovery and communication of place. More recently, a collection of articles from the *Journal of Landscape and Heritage Studies* looks at emerging and interdisciplinary approaches to understanding landscape biographies, asking the question ‘who (or what) are the authors of the landscape?’ (Kolen and Renes, 2015, p. 21). This point has become an increasingly important one, expressed through a current focus on the ‘plurality and complexity’ of landscapes as outlined by CHeriScape (Cultural

Heritage in Landscape); 'Heritage values and landscape meanings are endowed on heritage by people and are therefore necessarily plural. Complexity and plurality give heritage and landscape their richness and power' (*CHeriScape Key Messages*, 2017, p. 2). Similarly, social scientist and geographer Doreen Massey recognised this multiplicity in the faceted experience of place; 'you're taking a train across the landscape – you're not traveling across a dead flat surface that is space: you're cutting across a myriad of stories going on' (*Doreen Massey on Space*, n.d.). On closer examination of Northeye, a cross-section of events are revealed when walking across the site. From contemporary water engineering and agriculture to degraded earthworks and holloways, there is always more than one story to tell. This scenario is described by Massey as the 'dimension of things being, existing at the same time: of simultaneity. It's the dimension of multiplicity.' (*Doreen Massey on Space*, n.d.).

These examples acknowledge the importance of negotiating entangled voices, events, and values. In wetland heritage specifically, this diversity has often been lacking, as Huijbens and Palsson point out 'little attention has (...) been paid to the analysis of the perceptions, attitudes, and relations of those who are in close contact with wetlands and involved in discussions about them, their drainage, reclamation, management and research' (Huijbens and Palsson, 2015, p. 64). This reveals a need to develop documentary models that enfold multiple perspectives, particularly the voices and viewpoints of those often ignored.

The objective of creating such a model acknowledges the challenge of negotiating the practitioner's voice alongside those encountered through the exploration of a subject. In a recent article published by *Qualitative Inquiry*, academics from the Wellington Institute of Technology and Victoria University of Wellington explore the changing landscape of ethnographic research through 'Negotiating Self at the Edge of the Emic/Etic Divide'. Kenneth Pike's original definitions in exploring human behaviour describes how an etic approach tends to 'transcend a single cultural setting and...be seen to relate to the human condition in general' whilst the emic aims to 'communicate the particulars of a culture, social context, or group' (Beals, Kidman and Funaki, 2020, p. 594). The position of the practitioner often occupies a blurring of the etic and emic. This complex relationship should be foregrounded in

illustrative documentary, whereby practitioners openly adopt the position of 'edge and margin navigators who locate the gaps and trace the moving and movable margins' (Beals, Kidman and Funaki, 2020, p. 600). Through a critical approach to image production, these gaps can be explored with sensitivity and curiosity. Consequently, the image making process becomes a space to surface and confront implicit biases, values, and hierarchies in the interpretation and representation of cultural heritage.

Capturing cultural heritage is a challenge embodied by the physical behaviour of waterlogged sites, described by Veronica Strang as 'shifting "fluidscapes" of identities and experiences.' (Strang, 2010, p. 124). Kolen and Renes frame this by asking 'how does the temporal dimension of landscapes take 'shape' in rhythms, transformations, layers and memories?' (Kolen and Renes, 2015, p. 21). In both cases, the inbetweenness of constant change becomes the focus, the moment of transformation itself. Cultural geographer Caitlin DeSilvey claims in traditional heritage studies 'the erosion of physical integrity is associated with a parallel loss of cultural information' (DeSilvey, 2006, p. 318). DeSilvey positions entropy as a process of knowledge generation (DeSilvey, 2006). In *Observed Decay*, the human and animal detritus emerging from the process of decay in a deserted Montana homestead are narrated in forensic detail. DeSilvey suggests that this matter might be understood as a collection of cultural artefacts and challenges the traditional modes of historic classification systems, where a hierarchy of value exists, speaking of a 'double vision, attuned to uncertain resonances and ambivalent taxonomies' (DeSilvey, 2006, p. 321).

Judgments of value underscore traditional approaches to recording the past. Voices, artefacts, and places are located on a scale of importance and those existing at the lower end are often left behind. In *The Marsh of Modernity*, Huijbens and Palsson outline this in relation to wetlands, claiming 'one important issue to emerge from recent discussions of wetlands is the aesthetic notion of the unscenic landscape and the resultant devaluation that tends to inform environmental practice and politics.' (Huijbens and Palsson, 2015, p. 62). These landscapes indicate important, and necessary, territories for collaboration between creative practices and humanities in order to elucidate overlooked

cultural value. Illustrators are in a strong position to tease out visual narratives through research-led image making, and to communicate the resulting findings using tangible and engaging storytelling.

The significance of creative practice is increasingly recognised across the humanities spectrum as a form of knowledge production and communication. Harriet Hawkins describes the 'creative turn' in geography and the production of artefacts as 'the reshaping of disciplinary landscapes and the remaking of worlds' (Hawkins, 2018, p. 2). Hawkins places importance on this process as a form of knowledge production and how making can "unravel" relations between skill and the cultural, social and political contexts, historical and contemporary, within which these practices should be situated' (Hawkins, 2018, p. 16). Tim Ingold has widely explored the significance of creative experiential learning, exploring the connection between anthropology, archaeology, art, and architecture. Ingold puts forward a way of thinking through making in the understanding of time, matter, and movement by drawing on the shared practices and concerns of these disciplines in the understanding of 'creative processes that give rise to the environments we inhabit and the ways we perceive them.' (Ingold, 2013, p. 11).

In archaeology, the practice of drawing is examined by Helen Wickstead, who notes that 'archaeology is like drawing. Both are arts of the trace, belonging simultaneously to a past, present and future.' (Wickstead, 2013, p. 560). Wickstead argues for exploratory approaches to drawing in her discipline, and prioritises the 'means' of drawing over the 'ends' and 'message' (Wickstead, 2013, p. 557), claiming that 'expanded understandings of what drawing is might allow archaeology to approach its own practices differently.' (Wickstead, 2013, p. 560). These examples demonstrate the increasing value placed on creative research processes. Prioritising methods of discovery in image production is of value to illustrators and adjacent humanity disciplines concerned with the development of creative research practice.

2.4. Engagement and Dissemination

Through developing the application of illustrative documentary to explore topical issues such as identity and cultural heritage, social exchange and well-being, environmental change and rapid urbanisation, new territories are being created for illustration research and practice. The rising popularity of storytelling inside and outside of communication disciplines has built opportunities for knowledge exchange and external collaboration with museums, research centres, and public information collections through participatory viewer experiences. Contemporary illustration practice is ideally placed to generate dynamic connections amongst words, images, technologies, spaces and audiences. This part of the review explores relationships built by practitioners between audiences and sites made transformative by water. This bears impact on the possibilities for illustrators to employ their narrative skills to develop immersive experiences and environments both online and offline, remotely and site specific.

The first of these engages with the multi-layered history of a hydroelectric power station carved out of Ben Cruachan, a 450 million-year-old mountain on the west coast of Scotland. Writer Maria Fusco explores the story of Cruachan Power Station through exploratory methods including 'original writing, archival materiality and topographical reportage as tools to compress geology, mythology and technology' (*Master Rock / Writing / Maria Fusco*, n.d.). *Master Rock* employs three different characters to navigate the site through space and time; John Mulholland, a 'tunnel tiger' (tunnel tigers were a group of Irish emigrants who set the record for rock breaking in 1955 (*Donegal 'Tunnel Tigers' memorial unveiled - BBC News*, n.d.)), Elizabeth Falconer, the artist who made a vast mural inside the turbine hall, and finally, the granite itself (Fusco, 2015). The narrative moves between these three voices synthesising layers of understanding and experience. Using the physical landscape and processes of working with the landscape as a structure for storytelling, we follow the vertical progress of a borehole drill. This is conveyed through words, spoken and written, sound, and photography. Alongside the production of a publication, Fusco recorded a performance dramatising the original hollowing out of the mountain, which was broadcast on Radio 4 fifty years after the opening of the power station in 1965. The 42-minute site-specific work evokes the materiality of its location, with voices reverberating against the cavernous insides of the mountain and is

available for free streaming or download via Soundcloud (*Maria Fusco: Master Rock*, n.d.)



Image 8. Fusco, M, 2015, *Master Rock*, screenshot

In contrast to this singular case study, artist Evan Roth creates a network of global sites connecting coastal locations across Australia, Argentina, France, Hong Kong, India, New Zealand, South Africa, Sweden, the United Kingdom, and the United States. *Red Lines* is a series of slow moving videos depicting points where internet cables emerge from the sea (*Red Lines by Evan Roth, 2018*, n.d.). They are filmed using infrared, the same spectrum through which data is transmitted via fibre optic cables, with scenes updating every three to 19 minutes via a server from one of the cable landing sites (*Red Lines by Evan Roth, 2018*, n.d.). Anyone with an Internet connection can view the work for free on a smart phone, tablet, laptop, or computer. Indeed, the videos are intended to be seen in domestic environments, perhaps a contemporary form of the ‘armchair travel’ made possible by the building of motorways that Patrick Wright describes in ‘On living in an Old Country’ (Wright and Krauze, 2009, p. 57). However, Roth goes further than simply distributing his work. A second part of the project is collating photographs sent in by viewers documenting the videos playing in their homes.

Glowing inverted landscapes sit uneasily amongst the paraphernalia of everyday life. A small oblong of blood red light lies mounted on an old boiler. In this way, the audience becomes part of the artwork, which grows and evolves, with each new placement generating another transmutation of the original site.

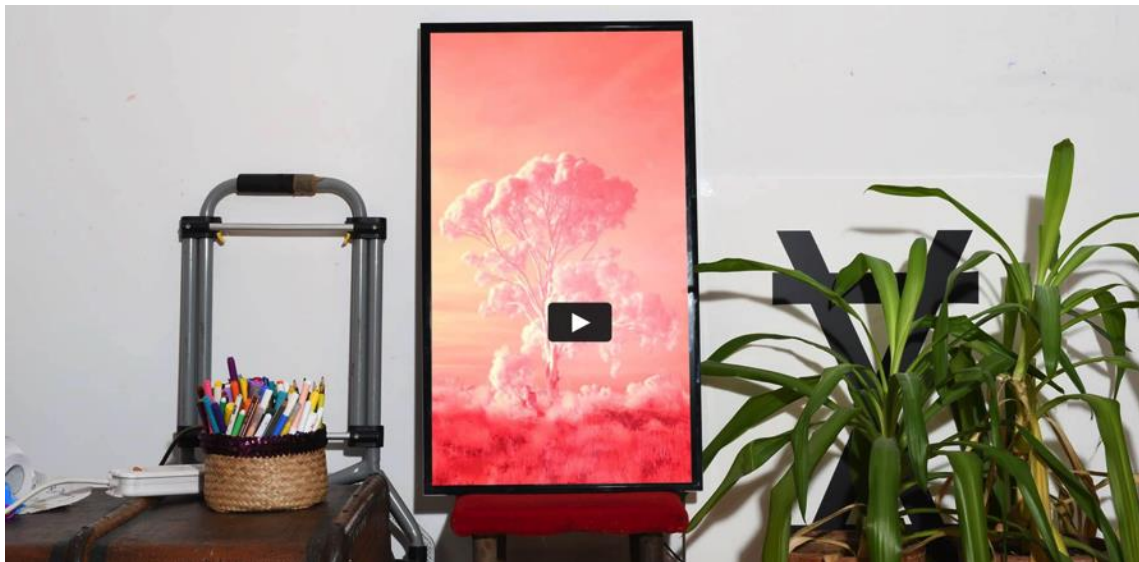


Image 9. Roth, E, 2018, *Red Lines*, screenshot

Similarly, in artist Amy Sharrocks's *Museum of Water*, participants donate vessels of water and stories (*Museum of Water by Amy Sharrocks, London UK, n.d.*). The museum contains over a thousand bottles, ranging from floodwater, condensation, and urine, to puddles, breath, and water from the last ice age. Here, the narratives are carried via the physicality of the medium. Each displayed bottle is accompanied by a caption. A mobile museum, the collection takes on new meaning and context depending on its surroundings and current events. Sharrock describes the work as exploring the 'boundary lines of our bodies and our thinking' and considers a 'more fluid way of understanding the world and our inter-relations' (*Museum of Water by Amy Sharrocks, London UK, n.d.*). The museum has lived through crises of flooding, drought, plastic consumption, and refugee displacement and the strength of the project depends on participatory involvement. As Sharrock puts it 'this is a museum that remembers your words; it moves beyond treating people as visitors or audience, instead making everyone

donor, curator, protagonist and custodian.’ (*Museum of Water* by Amy Sharrocks, London UK, n.d.).

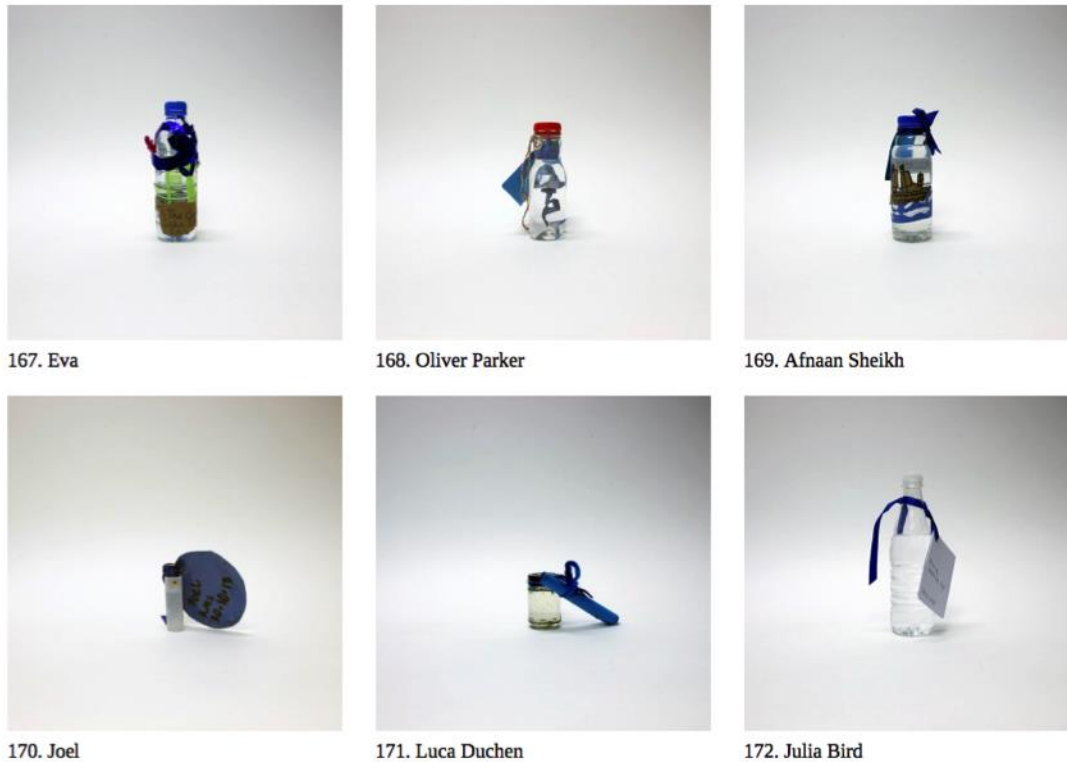


Image 10. Sharrocks, A, 2014, *Museum of Water*, screenshot

These examples demonstrate the importance and value of time spent building relationships with a subject, undertaking meticulous research and working through a reflective process. Residency models and publicly funded projects can provide rich opportunities for illustrators to develop inquiry led work in place research. The approaches described here pay careful attention to the role of technology through subject exploration and output. Energy provision, bodily processes, digital networks, and prehistoric movement, the practitioners observe the shaping of places by natural and human technology to inform the communication of subject matter. How we live on, with, and through places is described. The movement and flow of information, whether physical or digital, is brought to the surface and creates meaningful, engaging, and often surprising experiences. These bring us closer to places that we may never experience

firsthand or, conversely, ask us to look again at the familiar. In each work, the resulting artefact generates its own agency. These move beyond the documentation of a time and place. They become places in their own right, whether imaginary, material, or virtual.

2.5. Graphic Humanities

Transformative landscapes defy traditional and established modes of interpretation, visualisation, and communication. This review explores emerging ideas and approaches in documentary methods, heritage studies, and engagement strategies, to help inform frameworks for illustrative documentary in place research.

Key terms employed in Embury and Minichiello's definition of reportage illustration (Embury and Minichiello, 2018, p. 1) have been foregrounded in this exploration. 'Significance' questions notions of value in place, in particular reference to wetlands within a cultural heritage context. 'Event' examines concepts of time and action in a broad sense to look at the past, the present and the future in places, alongside the arrangement of time and action in non-linear forms. 'Appearance' focuses on how we see and different methods of engagement with place for documentation purposes. 'Language' looks to modes of communication and the synthesis and transmission of the three previous terms.

Current dominant trends in UK based reportage illustration focus on the observation of action unfolding in front of the witness. By extending existing approaches to interpret time, matter, and movement, illustrators can play a key role in unpacking transformative landscapes. Areas of interest emerging from this review include the stretching out, compression of, and enfolding of time in to the image, whether still or moving, sequential or layered. Alongside this, importance is placed on the narrative potential of matter. By working with materials contained within a site, the image does not just represent the place – it is *of* the place and reveals inherent cultural, industrial, and political connotations. Lastly, through

expanding our interpretation of movement as something that can be seen by the human eye, we can explore processes in transformative landscapes such as evaporation, erosion, and drainage to help better capture their unique qualities. The creative practitioners explored in this review have worked closely with places to explore nonhuman perspectives, concurrent storylines, and site specificity to move beyond representation. They manifest locations and subjects through the clear integration of research in resulting creative artefacts.

The relationship between process and outcome is fundamental to illustrative documentary and we can further inform methods and approaches to place research by looking to heritage developments in adjacent place-based disciplines. There has been national and international recognition of the value of capturing cultural heritage in wetlands in recent years and the contributions that can be made towards better understanding climate, displacement and environment by studying wetland sites. This review looked at a spectrum of concerns in the disciplines of archaeology and geography in relation to transformative landscapes in a heritage context, revealing three key fields of thinking. The first explores landscape biography as a way of interpreting place and foregrounding narrative as a framework for discovery. The second looks to the presence of multiplicity in landscape and the importance of acknowledging the range of viewpoints and voices connected to a site. The third offers alternative perspectives on the role of entropy in heritage studies and how the process of decay and physical change can provide new material for understanding a site. In addition to these points, the role of creative methodologies has received increased recognition across humanity disciplines. This provides new opportunities for illustration-humanity collaboration and a strong justification for the promotion of contemporary illustration practice as a valuable voice in broader place research.

The discipline of illustration is well positioned to encompass all stages of the research process from knowledge generation to communication. The last part of this review scoped engagement strategies to connect public audiences with transformative landscapes through visual storytelling. This has a strong focus on the development of participatory viewer experiences, exploring connections

between words, images, technologies, spaces, and audiences. A feature of all the work described here is the extended time frame over which practitioners explore their subject. Longer running projects enable practitioners to build relationships with people and places, and to synthesise varied material and voices. In some of the examples, the audience become a part of the work, with this involvement developing a second stage in the investigation. In all cases, places are brought to people, or people are taken to places, and sometimes both of these actions occur. This movement and flow of information creates artefacts that generate their own agency and become places in themselves, whether imaginary, material or virtual.

The intersection of territories mapped out in this review (documentary modalities, heritage and place narrative, and dissemination and engagement) identifies a space for hybridity, described here as 'graphic humanities'. This acknowledges established visual practices in the humanities such as chronographic approaches in data narrative (Davis, Vane and Kräutli, 2016), graphic storytelling to communicate fieldwork experience (*Graphic Anthropology Field School*, n.d.) and visualisation methods in digital humanities (*Graphic Provocations: What do digital humanists want from visualization? | UCL Centre for Digital Humanities - UCL – University College London*, n.d.). The word 'graphic', in this thesis, is interpreted as encompassing the process of making images and the resulting communicative artefact as one and the same. 'Graphic humanities' consolidates this approach for image making as both knowledge generation and communication in place research. It is a methodology, not an aesthetic approach, and functions as a mode of meaning making through the production of images, as well as externalising implicit narratives in hard to reach subjects.

3. Methodology

3.1. Experiential Knowledge and Organised Inquiry

This chapter details the methodology underpinning a practical investigation of Northeye. Through a theoretical framing of the methods employed in fieldwork and archival research undertaken, the resulting approach to illustrative documentary informs the resulting creative artefacts. The development of a methodology acknowledges broad approaches to the treatment of time, matter, and movement in place research from the literature review and prioritises the relationship between process and outcome.

This relationship requires contextualising against the backdrop of research practice research theory. Christopher Frayling's seminal text *Research in Art and Design* identifies three principle modes of research; research into art and design, research through art and design, and research for art and design (Frayling and Royal College of Art, 1993) . From these, a multitude of debates have emerged with two definitions commonly used, often interchangeably; practice-based and practice-led research. Lindy Candy puts forward the following descriptions, as a means of navigating between them ('Research – Creativity & Cognition Studios', n.d.):

1. If a creative artefact is the *basis* of the contribution to knowledge, the research is *practice-based*.
2. If the research *leads* primarily to new understandings about practice, it is *practice-led*.

In this thesis, both definitions apply. The term research practice may be more flexible in describing practice that is broadly framed as, and motivated by, research. Research practice in art and design is defined by Niedderer and Reilly as 'experiential knowledge and organised inquiry', whereby experiential knowledge is recognised as an 'integral part of research practice' (Niedderer and

Reilly, 2010, p. 1). Here, new understandings about practice emerge through the act of making, alongside the resulting creative artefact communicating something distinct and novel of the subject. This approach is embodied through 'graphic humanities', where the production of images is treated as experiential knowledge through process and outcome.

The framing of this investigation as an example of 'graphic humanities' entails a qualitative set of methods to establish a 'humanistic, interpretive approach' (Jackson, Drummond and Camara, 2007, p. 21). The investigation is composed of a large selection of research techniques to explore the deserted medieval village of Northeye. Denzin and Lincoln's definition of multi method research as 'a complex, dense, reflexive, collage-like creation that represents the researcher's images, understandings, and interpretations of the world...' (Gray and Malins, 2004, p. 74) is an appropriate metaphor to characterise this exploratory process.

Site visits carried out over a three-year period have provided opportunities to develop experimental fieldwork methods in order to chart the transformative qualities of Northeye firsthand. This includes the observation of agricultural, ecological, and drainage cycles, and the impact of natural phenomena such as light levels and weather patterns on place experience. Alongside approaches more commonly associated with creative practice, such as drawing, painting, and moving image, methods encompass archaeological and geographical processes including collecting water samples, measuring water levels, and undertaking stratigraphic studies to capture long and short-term fluctuations in the marshes. As the investigation developed, imaging methods became more aligned to capturing specific facets of the site, connecting to wider theoretical ideas. Lidar imaging, for example, alludes to remote sensing technologies used to read landscape information beneath the earth's surface. Drone photography evokes the emergence of aerial exploration as an objective, and often militaristic, perspective of the landscape, whilst infrared and thermal imaging imply ecological applications. These methods for measuring place can be interpreted as quantitative in their original functions. They have been employed in this investigation as tools to capture experiential knowledge of this transformative

landscape, whilst suggesting the wide-ranging, and often conflicting, values, land uses, and ownerships at play.

Alongside these firsthand encounters with the deserted medieval village, the archive has provided a place to come into contact with a more remote version of Northeye's existence. Through 'making sense of the sources - the traces, what remains of people and events from the past' (Moore-Cherry *et al.*, 2017, p. 4) at Bexhill Museum, cultural, social, and economic histories have revealed themselves. In turn, this contact with the museum has led to engagement with local communities through guided walks and visits to history societies, providing specialist regional knowledge.

Encompassing multiple perspectives across these different avenues of inquiry underpins the investigation and resulting creative artefacts. This aligns with Denzin and Lincoln's description of qualitative research as 'between and within competing and overlapping perspectives and paradigms' (Gray and Malins, 2004, p. 74). This multiplicity is foregrounded as a defining feature of the research and is framed by the concept of landscape biography, whereby the 'life world and its dwellers create and 'reshape' each other in one continuous movement, weaving individual life cycles into long-term histories.' (Kolen, Renes and Hermans, 2015, p. 21). Considering my own position in relation to the case study, it has been important to acknowledge that the investigation is not a quantitative survey of the landscape, but an endeavor to understand how we employ 'personal experience (auto) in order to understand cultural experience (ethno)' (*View of Autoethnography: An Overview | Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, n.d.). The following account employs an autoethnographic approach to describing the experiences and experiments that have taken place during investigation, in the order in which they unfolded.

3.2. Northeye: Unfortunately, it is difficult to get away from the fact you are visiting an empty field. ('<https://odddaysout.co.uk/northeye>', n.d.)

Belonging to a global network of wetlands listed under the Ramsar Convention, the levels on which Northeye is located once existed as a series of islands. A thousand years ago this landscape was under the sea and navigated by water. In a period defined by increasing awareness of the effects of climate change, this historic site becomes a contemporary vessel for anticipatory landscapes. With a global rise in sea level, will these wetlands return to what they once? Perhaps the former island is ancient and prophetic. Alongside physical traces of disruption in the landscape, the historic documentation of Northeye is fragmented. Now an anonymous rise in the landscape, little has been left behind to reveal its previous status as a thriving settlement. Northeye is an anti-spectacle.

Early on in my research to uncover the settlement, I make contact with the curator of Bexhill Museum. The museum specialises in natural history and ethnography and has a collection of artefacts uncovered from a 1952 dig of Northeye Chapel. The report itself was mysteriously lost. A flinthead and ox shoe lie alongside other dark rust coloured fragments in a glass vitrine. Underneath, a large piece of Cairn stone, possibly from a chapel that once stood on Northeye, sits on a square of beige carpet on the wooden floorboards. Despite the loss of the excavation report, the curator tells me that they have a significant amount of material in the back office unseen by the public. Apparently, few people ask about Northeye and because they are a small museum, it is hard to find the time and resources to digitise and catalogue everything. I offer to bring in my Canon A4 flatbed scanner to scan the material for him.



Image 11. Bexhill Museum, *Iron tanged blades*, iron

A week later, sifting through dusty boxes and files piled high on a red veneer table in the education room, I come across a collection of maps, an elaborate system of lines attempting to piece together the story of the deserted medieval village. The marks of an office blue biro, careful, deliberate, and precise, sit alongside broken graphite dashes following the gradual reshaping of the coastline over centuries. Invented legends and speculative annotations, the result of hours and days of investigation and painstaking research. The reappropriation of the maps through tracing, photocopying, redrawing, and scanning create strata similar to the geology of the earth itself, making visible the layers of historic narrative present in this landscape. I take a collection of maps with me on a field trip, to experience some of these annotated details firsthand, locating key features; a well and the outline of a chapel. After spending some time recording details in the landscape, I experiment with bringing these two viewpoints together by layering my drawings over the maps, aerial and ground level combined into a single image.

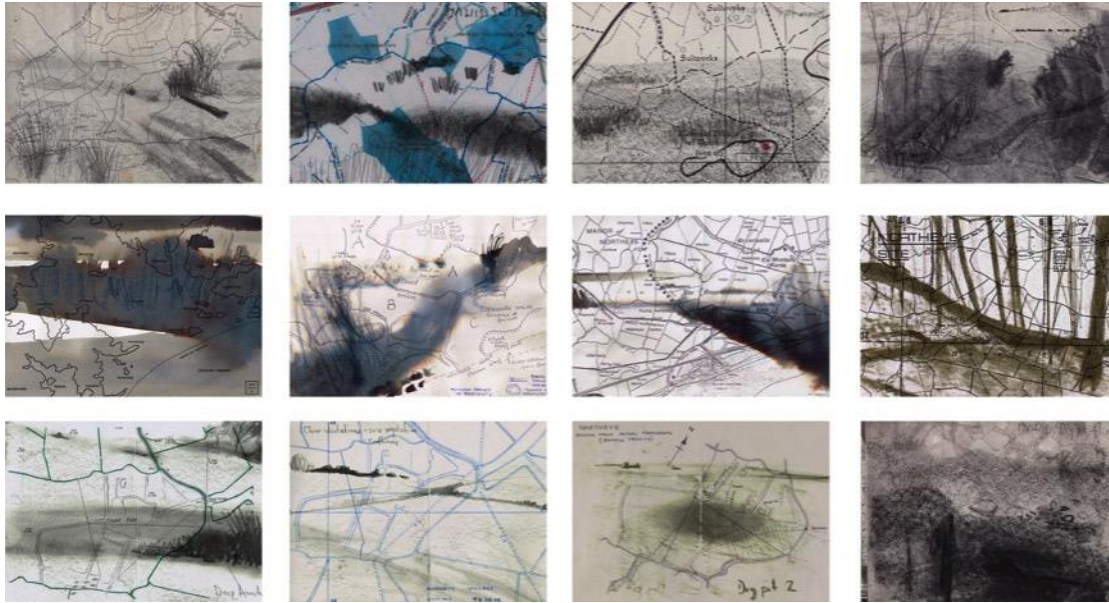


Image 12. Fusco, L, 2016, *Untitled*, maps overlaid with drawings

Following my first visit to the deserted medieval village, I am invited to join a public walk with the museum, a great opportunity to learn more about the site. I offer to help the curator with any preparation needed and we spend an afternoon selecting material from the archive to photocopy and laminate in defense of ever-possible rain and wind (the curator describes this as ‘marsh proofing’). One of the key documents we select is a 772 King Offa charter of Bexhill, containing the first recording of the site, a meeting of pathways across the landscape named the Fiveways. In traditional English law, perambulations were used to determine the bounds of a legal area by walking a line around it and recording the route in writing, as the following extract describes;

‘South to the valley – up along the little heath feld – to the goblin well – south to cyllan mount – from the mount to the cyllan well – west along the stream to Thunor’s lair – along the western stream abutting the salt marsh to the fiveways – north along the moor to the place of slaughter and the northern foul water ford – up the old dyke – east along the dyke and thus to the moss well.’ (Bartley, 1971).

These are the land boundaries of Barnhorne, firstly at the mossy spring, from the spring south into the valley, from the valley up on to the little heath, to the goblin's spring, so south and east to the old road, along the road to the old boundary mark which stands on the east side of the road, to the deep valley, to the reed pond. From the pond to the five roads, and south to the red ditch, along the ditch to Picknill and so south by the eastern moor to the angle, so east to the pew enclosure, so north to the wood, and so south to Cylla's hill, from the hill to Cylla's spring, west along the stream to Thunor's clearing, and so west along the stream on the outside of the salt marsh, and so north to the black brook, up along the stream to the swine enclosure. North along the boundary to the slaughter rubbish pit (siferthingc steorfa), and so north to the muddy ford, and so up on to the old dyke, eastwards along the dyke, and thus to the mossy spring.

Image 13. King Offa Charter, 772AD, Photocopy of translation

The Fiveways are now marked by a cluster of footpath association badges on a livestock gate – tourist yellow cutting through the marshes. On the day of the walk, we make our way, a group of twenty, through the overgrown grass in search of the lost village. Lines thread out behind us until we reach a rise in the marsh. The landscape is green-brown, faded by the sun and cracks appear in the dry earth. We needn't have laminated after all.

The remnants of the deserted medieval village of Northeye are made visible by a series of earthworks, appearing as shallow undulations in the landscape caused by previous human-made structures. Clearly visualised through remote sensing technologies, such as Lidar, which employs light detection and ranging to examine the surface of the Earth (*Lidar: A Laser-scanning Technique Revealing New Archaeological Evidence | Historic England*, n.d.), the lines viewed at ground level are challenging to identify. Using a small concertina sketchbook and dry materials (graphite and charcoal), I track the lines from east to west, moving anti clockwise around Chapel Field over the course of the day. I attempt to describe the shape and depth of the earthworks to provide a sense of their topography alongside making a note to revisit throughout the year to document changes in appearance resulting from water levels and vegetation growth.

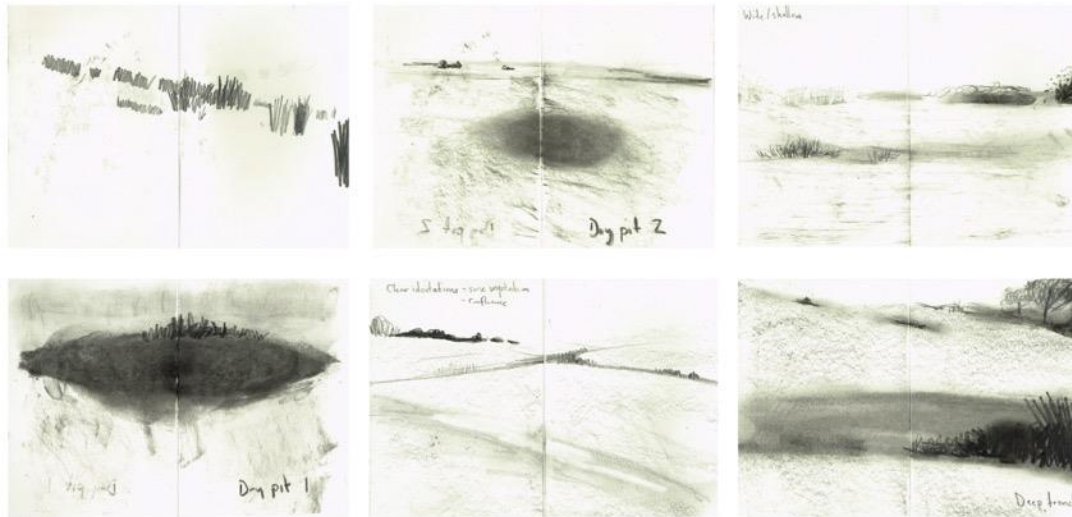


Image 14. Fusco, L, 2016, *Earthworks*, pencil and charcoal on paper

Observing Northeye from above, elicits a very different reading of the landscape. Through my involvement with the museum, I am introduced to two local police officers - they have access to a drone and we arrange to meet one afternoon onsite. Operating the drone in a large circle, we move clockwise starting north. From this perspective, the formation and management of the landscape can be more easily understood. The outline and layout of Chapel Field is near identical to an aerial photograph in the archive at Bexhill Museum taken in the fifties. The sun hits the waterways, reflecting a bright white light. They look like silvery eels writhing across the photograph and the herd appears as white and reddish pinheads scattered across a green surface. Strange constellations appear of small, light brown circles. We speculate on what they might be. Shallows, perhaps, resulting from resting cows. Molehills, even, (though when we later arrive back at the museum, the curator comments that they would have to be very large moles). The sun is too high to cast shapes from the earthworks themselves, and we talk about Shadow Sites, a term coined by the aerial photographer Kitty Hausner to describe archaeological features that only reveal themselves in particular light conditions at height (Hauser, 2007). We agree to return another time to capture this phenomenon.



Image 15. Sands, D, 2019, *Untitled*, drone photograph



Image 16. Sands, D, 2019, *Untitled*, drone photograph

From macro to micro, a shift in perspective unearths a forensic account of Northeye's terrain. A 2009 Geoarchaeological report, carried out by Oxford Archaeology, presents the results of a series of borehole transects collected from Northeye. Vertical soil strata diagrams, dense with marks and lines to describe a coded colour, run through the PDF to reveal the deserted village's geological story (Archaeology, 2009, p. 14).

'Compacted clayey silt dark brown humic. Firm clayey silt light brown with light

blueish grey and orange mottles. Interspaced peats and clay. Peat firm silty blackish. Clay firm blueish grey. Firm main peat very dark blackish brown contains plant remains and wood.'

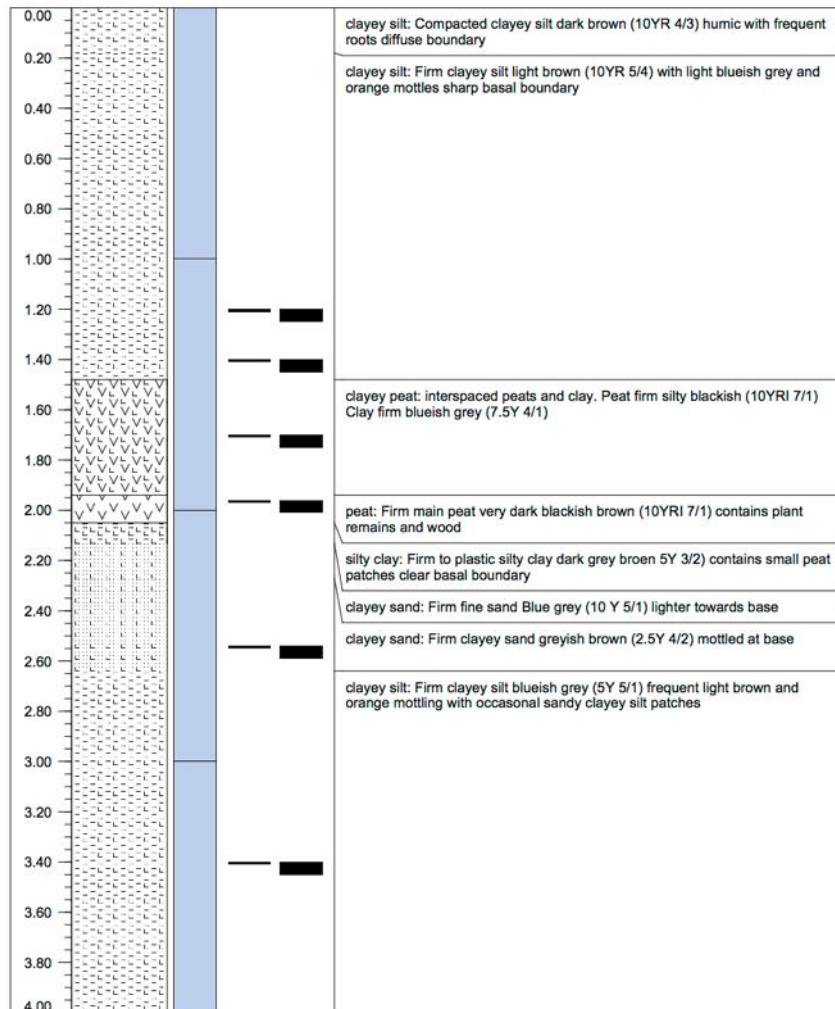


Image 17. Oxford Archaeology, 2009, *Northeys Pevensey Levels East Sussex, Appendix 1: Sediment Logs*, screenshot

The deposits evidence transformations in the landscape and the gradual reclamation of Northeys, alongside traces of salt workings suggesting the village's industrial significance. In the 11th century, salt production is mentioned at a hundred sites across the marsh (Chantler, n.d., p. 144). These were vital to the area's industrial development. The 2009 report suggests the desertion of the village could have been catalysed by a failing economy, the spread of disease

and the infilling of waterways following major storms. Areas surrounding the island contain deposits that could provide more information on salt working and wider medieval activity, but lying less than a metre below the ground's surface, they are particularly susceptible to damage (Archaeology, 2009, p. 11). Sleeching (*Salt Making Processes*, n.d.) is most likely to have been carried out to extract salt from waterlogged silt. After being washed to filter the silt, the leftover brine would have been boiled to extract the salt and the remnants of the silt dumped, leading to the formation of large mounds. These low rising deposits line the edges of Northeye, indicating the once prosperous site.

I decide to make my own salt. It seems important to reenact an activity so essential to the life, and death, of Northeye. As the site is no longer a salt marsh, I collect seawater from the nearest source, Normans Bay beach, lying a mile to the south and bake the liquid at home for thirty minutes at gas mark 6. I am left with bands of blistered salty residue in a shallow tray that look like sea foam and I make sure to photograph them before carefully scraping off the crystals. The process is an entirely different one to the original, yet evoking this material memory feels like a worthwhile pursuit and I carefully store the results in an airtight container.

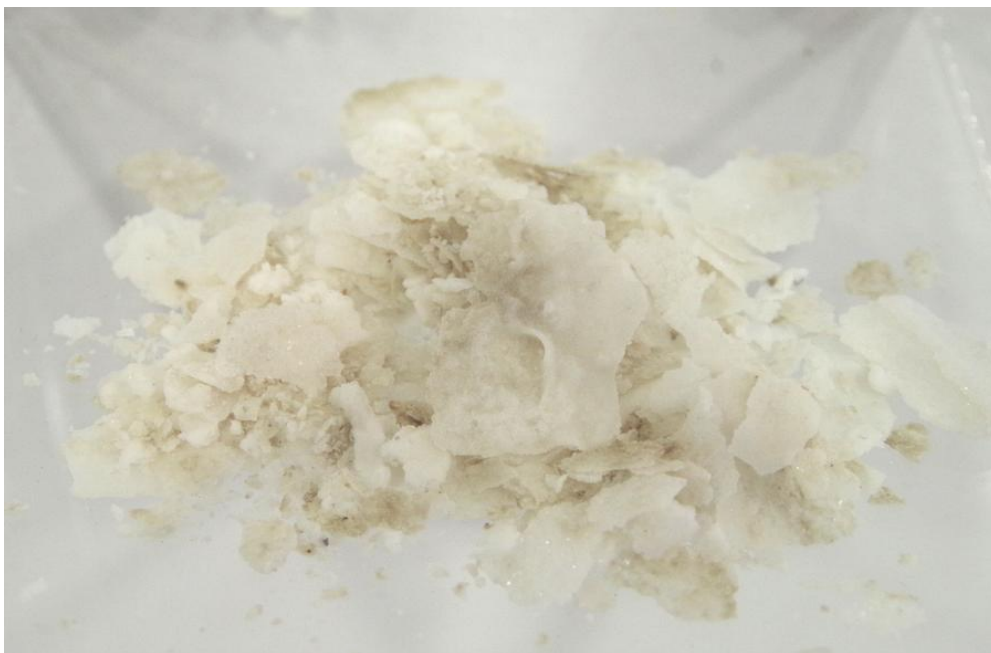


Image 18. Fusco, L, 2018, *Sleeching*, salt

I continue with this line of inquiry and consider other ways of materialising the lost village through medieval forms of production. After taking part in a manuscript workshop at the annual symposium for The Centre for Medieval and Early Modern Studies (MEMS) at Kent University, I reflect on the qualities inherent in image and text-making materials, such as time, skill, and process and ink as a carrier of discovery and knowledge. I begin researching medieval ink making recipes and find that, alongside oak galls, hawthorn, which is often abundant in wetlands, was commonly used to form dark pigments suitable for writing. Following a 12th century translated recipe from the Preservation Department of Yale University Library ('Inks and Pigments', 2012, p. 6), I visit Northeye in spring to collect hawthorn branches (this must happen before they develop leaves or blossom, according to the instructions) and sluice water. After drying out the branches in my shed for a month, I scorch them over a flame and boil the blackened remains in sluice water for an hour or so, reducing the liquid down by two thirds. This pigmented liquid is then mixed with iron salts, prepared by steeping iron in water or vinegar for a couple of weeks, and left in open trays to evaporate over the next month. I visit my shed once a day to stir the contents and, by summer, I fill two small inkwells with the results. They are imbued with Northeye itself and become miniature glass-contained landscapes. I decide to use one of the wells on a field trip to document the marshland panorama seen from the highest point of the deserted village. Sitting on top of the site of the chapel, I rotate 360 degrees over the course of an afternoon, detailing the far distance with my ink, which, with some thinning using sluice water, lasts the duration.

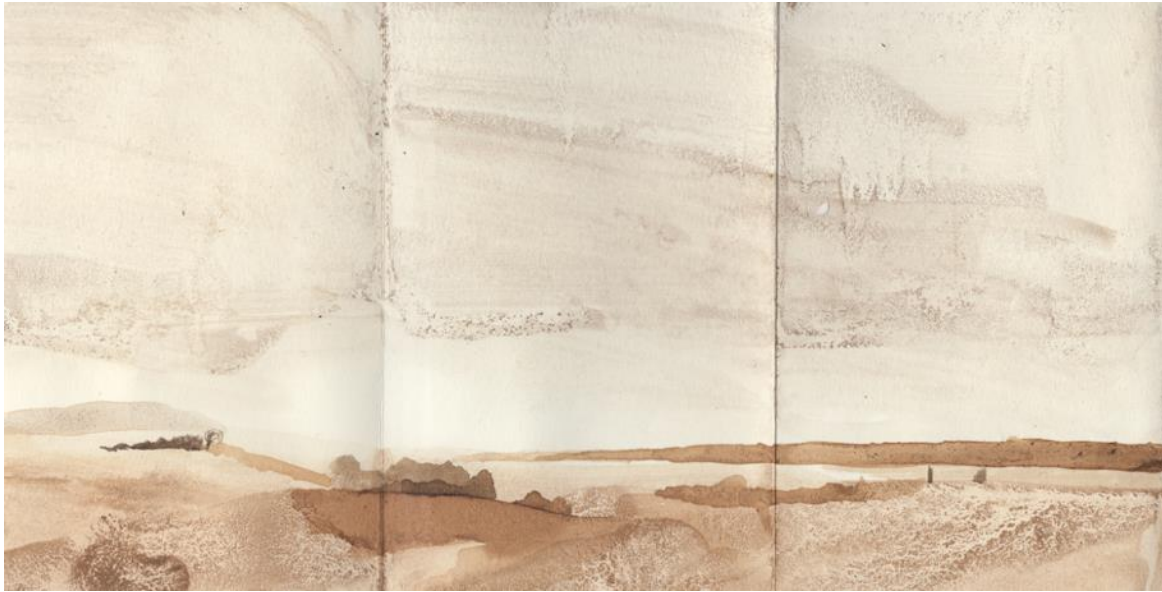


Image 19. Fusco, L, 2018, *Untitled*, ink

At this high point of the reclaimed island, the earthworks become visible as wide empty shallows. An anonymous painting found in 1986 depicts a dilapidated building, with an exposed ribcage roof, lying in a tumultuous sea of fields. The title reads 'Northeye Chapel, perhaps'. By 1859 the ruins have disappeared but parch marks are noted by a local resident (*Bexhill Observer*, 1904). The lines, caused by thinner crop growth over solid features such as masonry (*Parchmarks / Archaeology of East Oxford*, n.d.) show up in aerial photographs as outlines of preexisting structures and in the summer of 2018, unusually hot and dry weather conditions led to the uncovering of many new important archaeological sites through new parch marks showing up in aerial photography (*'Millennia of human activity': heatwave reveals lost UK archaeological sites*, 2018). They are examples of ichnography, a term translated historically as 'a marking of the building's weight delving into the virgin earth.' (Sharr, 2012, p. 196).



Image 20. Bexhill Museum, Painting of Northeye Chapel. 1979, print on paper

In the 1960's, an industrial competitor to these earthworks arrived and Northeye was used as a commercial turf-growing site, with the deserted village repeatedly ploughed before being scheduled under the Ancient Monuments and Archaeological Areas Act in 1979. Stones were sighted during this period, perhaps remnants of the ruined chapel. There are older records of the collapsed ruins being reused for local infrastructure and architecture. In one newspaper article, an account is given of a man employed to 'pull down and destroy the last portion of Northeye Chapel and scatter the boulders and freestone of which it was composed as flooring for marsh trackways.' (Porter, 2020). The carcasses of commercial turfing machinery still line an ancient route connecting Northeye to the higher area of Barnhorn. These roads and pathways form a vital part of the marshes, providing lifelines for those living and working in and around the area. In 1859 an anonymous letter is published in the Bexhill Observer on behalf of residents in nearby Norman's Bay, asking for a new path to run across the marshes (Porter, 2020).

'Trusting you will be able to help, as we feel entirely cut off from civilisation.

Yours truly,

SLUICER'

Ways of navigating the, sometimes unpassable, conditions of the marshes have been developed without the use of permanent infrastructure. In early spring, before the cows are put out to pasture, a sheep farmer renting the land uses a quad bike to cover the area quickly during lambing season. Scores of lines appear over the course of a few days, creating a new landscape. I think back to the lines that would have been cut by ploughs, historically pulled by oxen, and later the commercial turfing machinery. They are creating illustrations in the earth itself, and become incidental, accidental drawing machines. I photograph the lines to document these drawings made by the farmer.



Image 21. Fusco, L, 2018, *Quad bike tracks*, animation still, charcoal on paper

The landowner of Northeye is a cattle farmer and has 250 cows, spending four mornings a week counting his animals on a round trip across Hooe and Pevensy. I get in contact via the local Working Men's Club and am invited to join him one morning. I arrive at 6.00am and park at the farm. He decides on using the tractor as the cows need feeding, so I climb in and perch on the narrow passenger seat, with a jack russell on my lap. It's very cold, but sunny, and as we make our way towards Northeye through the lanes of Hooe, low-lying mist

sits in the landscape. By the time we reach Chapel Field, the mist has gone but frost is still clinging to the grass on the shady sides of the earthworks, giving them more definition than usual. The landowner asks me if I would like to drive the tractor, or to feed the cows, so I stand on the back of the trailer, attempting to tear large clumps from the hay bales to throw on the grass below. Once the hay is gone, (it takes a long time), I am asked if I would like to drive the tractor and count the herd, so we swap seats and I put it in low gear, creeping slowly over the land. We drive to the right side of the cows and I am given tips on how to count them. The trick is to stay parallel, not to go too far ahead and lose track. The first time I count 43. He shakes his head and tells me to try again. I go more slowly this time. By the end I have counted 48, the correct number.

We park up on the high ground and look through some of the printed maps I've brought with me. I stop the tractor next to a small, deep hole, which is marked on the maps as a historic well. I begin by showing the landowner an OS map with sites of interest marked in biro, including the Fiveways, salt mounds and a Holloway. Next, we look at a map that shows the marshes in their earlier form as an archipelago - he is surprised at how much the landscape has changed. We set off again at a slow pace. I am encouraged go faster and move up through the gears, taking care to go around uneven surfaces. The landscape is deceptively smooth, with a crater, hole or undulation suddenly appearing and lurching the tractor forward, disturbing a large group of Canadian geese that have settled on the ground. They fly off and settle in the next field. The landowner is pleased about this, as they eat his grass. We stop to walk amongst the animals and get a closer look, checking for any signs of illness. A small notebook is pulled from the landowner's pocket, filled with lines of data recordings – he calls it his 'office' – tracking the cycle of each animal from birth to death. It's a simple but rigorous system, relying on the old practice of 'lookering', where a farmer or shepherd follows old paths across the landscape to count and monitor livestock (*Definition of lookerer | New Word Suggestion | Collins Dictionary, n.d.*)



Image 22. Fusco, L, 2017, *Looking*, film still

There used to be looker huts dotted across the exposed landscape – a place of shelter for drovers and shepherds moving livestock across the marshes. Alongside this pastoral function, the huts played a part in the smuggling runs that ghosted across the marsh, where contraband from the coast crossed by routes only known to locals. This has played a lively part in local history, with the nearby Star Inn at Norman's Bay home to many tales of historic illegal activity since its opening in 1402. The building was even used as a film location in 1951 for *The Quiet Woman*, in which it is taken over by a new owner who becomes unwittingly involved with a part time smuggler (Gilling, John, 1951).



Image 23. Gilling, J, 1951, *The Quiet Woman*, screenshot

Despite the romanticism of myths and legends surrounding the marshes, it is easy to appreciate how the deceptive nature of this landscape functioned perfectly as a location for stealth and secrecy. The marshes are challenging to navigate by day to unfamiliar visitors, the flatness of the landscape misleading. You imagine that everything can be seen in the wide, empty expanse but understanding the topography of the marshes changes according to distance and perspective. What appears as a flat field ahead may well lie several meters above sea level. You approach the next field but are abruptly cut off by a sluice lying in wait. Mounds and hollows dimple the land's surface and intermittent scrubby hawthorns provide little distinction from one part of the marsh to the next. There are no landmarks here to navigate and without the aid of a map detailing the network of waterways of the landscape, a deceptively simple walk can take twice, three times as long as planned.

Having become well acquainted with a small area of Pevensy Levels after many visits to Northeys, I found myself completely disorientated on a nighttime walk,

the purpose of which was to use infrared cameras to visualise movement and heat sources at night. We failed to plan for the sea mist, which often comes inland during twilight, transforming the landscape into a version of the previous archipelago. Low-lying ground is obscured and islands appear as they once were, as 'eyes', eye being the historic suffix for island, rising up over the marshes and punctuating the otherwise flat horizon line. On the walk back, we encountered a different type of eye, with dozens of small silver disks, belonging to the watchful herd, appearing as we slowly and carefully make our way along the edge of the field. Approaching low ground, the mist becomes thick and obscures anything lying further than a few feet in front of us. We try to stay on track but quickly veer off course without the visual aid of the fence. By using GPS, we manage to correct our direction and reach the next stile, wondering at the skill and knowledge of previous inhabitants that would have navigated this landscape in similar conditions with ease.



Image 24. Fusco, L, 2019, *Untitled*, infrared photograph

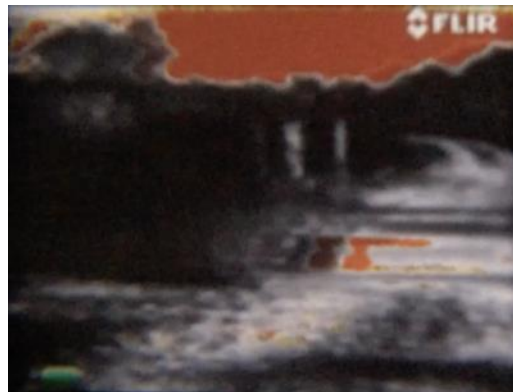


Image 25. Fusco, L, 2019, *Untitled*, infrared photograph

Mist, rain, storms, and ice, weather transforms this landscape. In the 13th century, a series of bad storms tear through the levels, with one account from 1250 describing it as the 'moon turning red and the tide flowing twice without ebbing' (Porter, n.d.). In 1755, the Lisbon Earthquake transforms the levels once again, creating a tsunami wave taking four hours to reach the coast of England. Tree stumps, smashed by the storms were dredged at a local farm several years ago. The fragments now decorate the owner's garden lawn as ornaments,

gradually disintegrating in the open air, disappearing over time.



Image 26. Fusco, L, 2017, *Tree Fragment I*, pencil on paper

Image 27. Fusco, L, 2017, *Tree Fragment II*, pencil on paper

Short, violent episodes have changed the appearance of the marshes irrevocably, alongside slower and less dramatic variations in the landscape. In winter, Wallers Haven river is high after rainfall, relying on the nearby pumping station to regulate levels. Water collects in the irregularities in Northeys's surface, turning Chapel Field into a series of reflective scars. Using several cuts of oak, modelled into measuring devices by a local woodsman, I wade into the middle of these temporary pools to collect level readings from October to February. The woodsman suggests that the indentations are dew ponds, also known as mist or cloud ponds. Used on high ground where the land is quickly drained, this ancient technology provides a source of water to livestock. At the end of my experiment, I am left with several readings per shallow, marked off on my water level measures. They are impermanent images, traces of time unfolding over the winter. The colour of the water is in constant transformation,

reflecting the sky, soil type and weather. Using small rectangles of card, I create quick swatches using combinations from a 'marshland' palette I have developed using gouache paints and ink. The palette includes white, black and ochre gouache and Quink Ink in Black (which contains blue hues). I make 200 colour swatches over the three years in total. The colour swatches and water level readings are categorised by the date and location of the dew ponds and attempt to visualise the transformative properties of water, using geographic sampling methods.

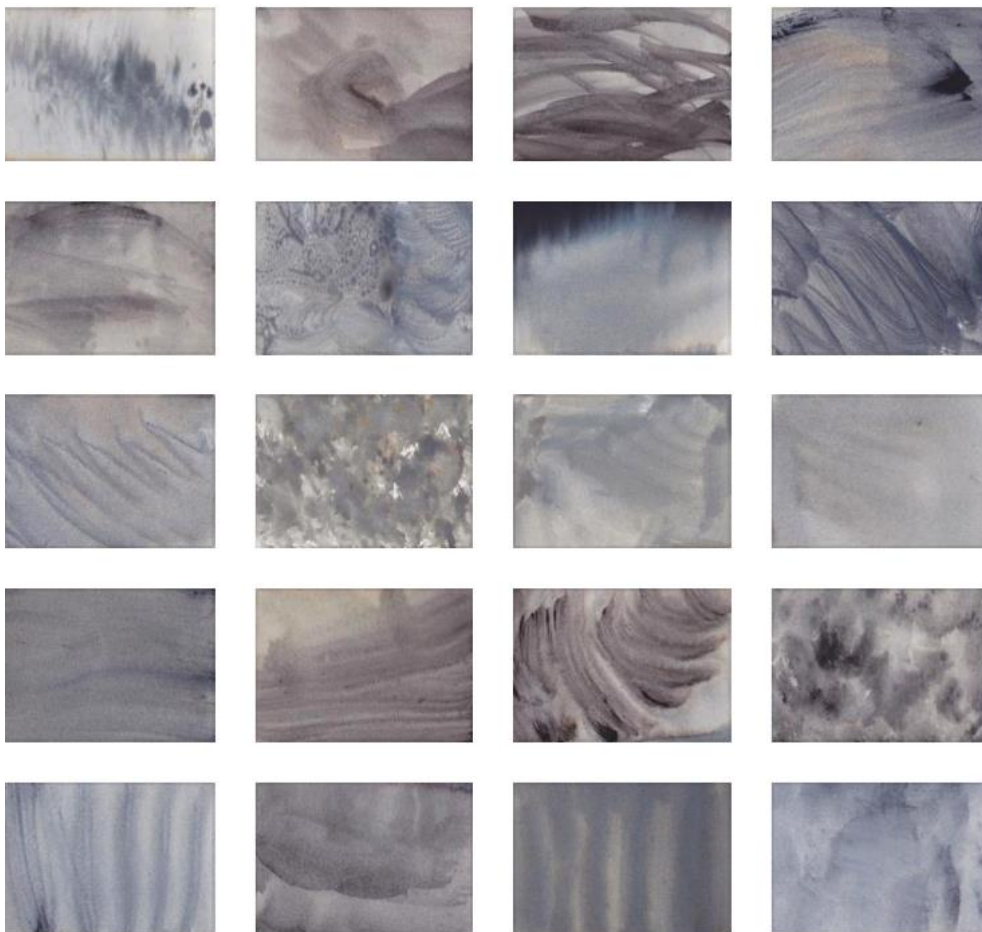


Image 28. Fusco, L, 2016-18, *Water Swatches*, 20 of 200, gouache on paper

Marshes are defined by the transient and fragile relationship between land and water, and Northeye's existence has depended on a complex system of inning to reclaim and work the landscape. A limb of the Cinque Port of Hastings, I think

about how Northeye would have been seen from the water and the predominant perspective of visitors and traders travelling to the former island by boat. One of the police officers I visited Northeye with previously suggests I could kayak along passages of the sluices surrounding Northeye. We set out on a still day, carrying a bright red inflated dinghy across the marsh and a set of oars and reach a sluice running along the east side of Northeye. We wait for a perturbed swan to pass by. They are common here on the marshes, often travelling in pairs.

Once clear, we move the dinghy down the bank into a clearing in the vegetation. I position myself in the vessel before sliding into the water and immediately realise that the dinghy is not fully inflated. I manage to stabilise by shifting into the centre. After settling, I can concentrate on my surroundings. These levels are described as the 'stronghold' of one of Britain's largest and rarest spiders, the fen raft spider *Dolomedes plantarius* (*The new populations | Fen Raft Spider Conservation*, n.d.). I watch carefully. Set down in the waters, the landscape sounds different. I am shielded on both sides by a thick barrier of reeds and brambles. The distant rumblings of the A259 that travel across the flatness of the marshes disappear. From the ground, it can be hard to understand the topography of Northeye as an island. In the water, however, the land rises up dramatically and an alternative geography is revealed. A simple shift in perspective reveals the deserted village's story. I float towards the historic island, using the oars to guide me, reenacting the arrival of many a thousand years earlier and wonder when the last time was that someone viewed Northeye from this perspective.



Image 29. Holter, D, 2019, *Spongecam*, photograph

After surveying the landscape above water, my attention turns to what lies below. Using a homemade waterproof camera attached to a long pole, I am able to immerse the camera underwater to capture hidden life in the sluices; a thick entanglement of lines lying beneath the surface. When I later watch the footage back, a new world is revealed. The scale of vegetation is exaggerated and flat green leaves obscure the view momentarily before the camera breaks free and weaves through a complex root system. Insects float by and small air bubbles swirl and disperse as the camera swims through the cloudy water. The closer we get to the bed the more opaque the images become, with large shadows moving across the screen and eventually enveloped by dark oranges and iron greys. It occurs to me that the view here will have remained largely the same for centuries, untouched by the world above.

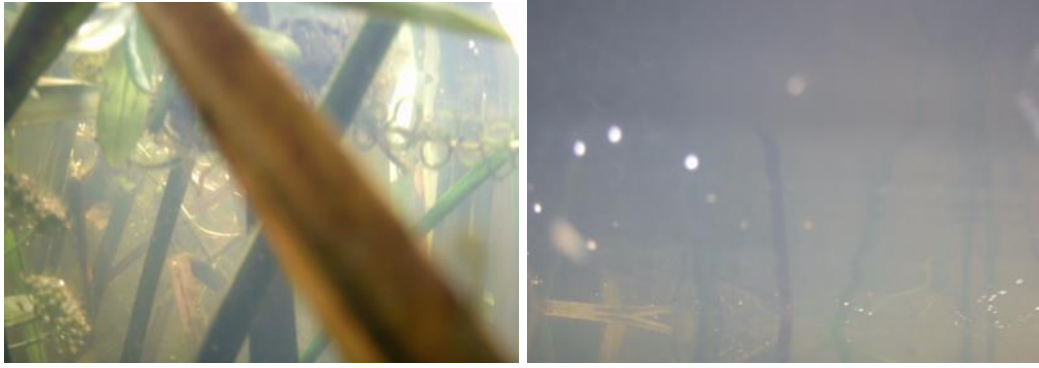


Image 30. Fusco, L, 2019, *Underwater I*, film still

Image 31. Fusco, L, 2019, *Underwater II*, film still

Water-based processes write and rewrite the story of Northeye. Long periods of quiet are shattered by short-term events, and the anticipated future of this transformative landscape is disrupted. A linear unfolding of Northeye's documented history is impossible. It's story is shaped by lost reports, ploughed ruins, inconclusive data, and anonymous paintings. This place exists in the spaces between fact and fiction and rejects conclusions. Instead, a web of traces appear, disappear, and reappear. Some exist for thousands of years, others for a minute, the residue of the past collides with the present, whilst stories are laid for the future.

3.3. Time, Matter, Movement

The matter of which Northeye consists of has become an important focus in this exploration, with materials being reused and reappropriated through image making. Sluice water, silt, chalk, and hawthorn have created a palette employed throughout the creative work developed in response to Northeye. So, too, has the documentation of matter and material processes. By capturing light levels, precipitation, and the effects of wind, this colour palette has been applied to describe the behaviour of physical and non-physical elements. Observing processes specific to wetlands, such as drainage, evaporation, and flooding, the environmental and geographic qualities of Northeye have informed the production of images in this visual study.

Alongside the application of matter, such as ink, chalk, and charcoal, to a surface, another form of image making has unfolded in the landscape. Incidental and accidental lines of human and non-human traces run through the site of Northeye. Animal trails, earthworks, footpaths, and quad bike tracks create another topography of marks in the matter of the landscape and contribute to the drawn documentation of the village's past and present existence. Helen Wickstead describes this form of drawing in relation to archaeology as 'the gestural marks and traces of plough-furrows, footprints, or fingers in the sand' (Wickstead, 2013, p. 552). Images are created within, of, and through places. By approaching matter in this way, fundamental aspects of the landscape have been revealed, influencing practical fieldwork methods used to interpret the site. The methods that have emerged from visits to Northeye aim to move beyond representation, to consider ways of embodying and emulating the physical behaviour of the landscape.

Through this exploration, concepts of time have been revealed. The compression of time into stratified layers, as seen in geoarchaeological reports, has been important in identifying different ways of understanding the presentation of events passing. This alternative viewpoint gives rise to a vertical understanding of Northeye's story, providing another, often unseen, source of narrative to respond to. More traditional, and horizontal, readings of the landscape have been experienced through walking the surface of Northeye on a number of field trips. Encountering historic and contemporary features on these walks map a shifting timescale of geographic, industrial, and cultural activities. Ancient Holloways run alongside modern drainage ditches. A metal gate cuts across the meeting of pathways first recorded in King Offa's charter in 772, creating intersecting narratives.

In the archive, a different way of arranging time presents itself through the layered formation of maps. Details have been added to documents over the years in a palimpsest of drawings and annotations. Tim Ingold describes this as 'The conversational product of many hands, in which participants take turns to add lines as they describe their various journeys.' (Ingold, 2016, p. 85). My own

additions to the maps, in the form of digitally overlaid location drawings, allow me to take part in the exchange, with the maps growing 'line by line as the conversations proceeds, and there is no point at which it can ever be said to be truly complete.' (Ingold, 2016, p. 85). My attempts to perambulate Northeye link me to people never met, but connected to across time, through the process of line making. The concepts of time detailed here are not linear and sequential. Layering, intersecting, and colliding; a shift in perspective uncovers different ways of experiencing past-present relationships. The rate at which time unfolds across these examples varies. From the rapid and violent effects of storms to long periods of apparent inactivity, the inevitable shifting of matter embodies the physical passing of time.

Northeye is a landscape built on movement, degradation, and entropy. This transformation, caused by rising and falling water levels, can be witnessed not only across a long-term timescale, but on a seasonal one too. Field trips carried out at different times of the year revealed different faces of the landscape. From gateways churned with mud and made near impassable by the herd after high rainfall, to a cracked and arid-like terrain resulting from hot, dry conditions, the exposed nature of these wetlands leads to extremes in either direction.

This exposure to the elements makes other types of movement visible too; hawthorns, bent over from gale force winds sweeping across the flat expanse, break the horizon. It is rarely still on the marshes, with ever moving reeds lining the sluices a constant gauge of airflow. Alongside these climate dependent responses, the marshes can appear to shift to within a matter of hours according to light levels, as seen on an evening visit when the combination of twilight and rolling fog transformed dry land back into a temporary archipelago. Northeye's previous status as an island is perhaps the most dramatic example of movement, with a significant redepositing of materials from storm debris in the thirteenth century. As the landscape built up geographically, the human traces of this site disappeared, leaving behind ruins and markings of settlement. Human movement can still be seen in the agricultural management of the marshes, alongside footpaths navigating the site, though Northeye hasn't been settled since the 1400's.

Across these key exploration points of time, matter, and movement, a scape of visibility 'describing a wide view' (*scape*, n.d.) is revealed through a series of variables impacting on an individual reading of a place. Different image making tools and technologies will elicit different qualities. Proximity to the subject is another key factor and whether the illustrator is near, far, above, or below will bear significant change to the reading they capture. Alongside this physical positioning is the cultural positioning of the individual. Throughout this investigation, which has taken place over the course of three years, my previous knowledge of the landscape, and the individuals and communities connected to it, have no doubt affected the progress and direction of resulting fieldwork. From landowners to local history societies, the importance of engaging with, and capturing, regional knowledge from sources that otherwise might disappear, has become an important aspect of the investigation. These physical and cultural observations underscore contemporary illustration practice and position the discipline as an interpretive one through multi method approaches to research.

A significant challenge of the practical component of this thesis has been capturing the breadth of experiences encountered through researching Northeye. An autoethnographic approach to writing these experiences allowed for self-reflection and personal narrative, which was particularly helpful in negotiating my own voice alongside those of others. Trying to demarcate the boundaries between different viewpoints became increasingly challenging. The resulting creative artefacts aim to demonstrate this complexity, as opposed to attempt to resolve it. Rather than narrating the story of Northeye in a chronological order, or striving to reconstruct its history, importance was placed on capturing the journey of the research process; the meandering leads and dead ends, the surprises and disappointments. Having the freedom to move between people, in the past and present, and to explore the site through the landscape and in the archive, allowed for a reflexive way of working. The online repository collates iterations of this work as creative artefacts that synthesise words and images to prioritise the research process and embody experiential knowledge as an example of 'graphic humanities'. This deliberately moves away from the development of a dominant visual language to unify wide-ranging material. Instead, taxonomies, structures,

and hierarchies are critically explored through editing and sequencing research data, in order to question how we see, value, and validate transformative landscapes through the production of images.

4. Results and Reflections

4.1. Overview

The activities, materials, and artefacts emerging through the research process are reflected on in this chapter and mapped against the three research questions set out in the introduction. The first of these centres on the exploration of a scape of visibility to foreground the complex qualities of transformative landscapes. The second examines activities carried out to foster links between illustrative documentary and adjacent humanity disciplines to create interdisciplinary approaches in place research. The third details engagement strategies and policies to situate place research in public settings through contemporary illustration practice.

4.2. A Scape of Visibility

The following analysis describes the practical and theoretical processes that have taken place through the course of this visual investigation to interpret Northeye. Here, visibility is affected by transformation, exhibited through changing water levels and the reshaping of the coastline due to flooding and environmental change. Another important factor is the disappearance of archival information relating to the deserted medieval village, obscuring the wider context in which this landscape may be understood.

An online review of the deserted medieval village, succinctly describes the problem that Northeye poses for the traditional reportage illustration technique of on the spot drawing, 'Unfortunately, it is difficult to get away from the fact you are visiting an empty field' ('<https://odddaysout.co.uk/northeye>', n.d.). Not only does this emptiness highlight the importance of developing expanded approaches in illustrative documentary to capture less visible place narrative, it poses critical questions around the significance of such sites. What is considered of value and interest in

place research? Cultural, ecological, and historical significance is less easily observed in some sites, and illustrative documentary is well positioned to engage with intangible subject matter through adopting a multi method approach to research.

Developing a multi method approach through creative fieldwork and archival interpretation gave rise to a wealth of material and experiences during the research process that did not follow a predetermined structure, such as a chronological order or a planned route across the site. Instead, the process fluctuated like marshes themselves, dependent on a wide range of factors such as access to the site, weather, livestock patterns, availability of people, technology, and historic documentation. This interplay of variables, whilst sometimes appearing disparate, came to define Northeye's character, making clear early on the documentary process a multi method approach would be needed.

These variables can be interpreted as the events taking place at Northeye. Rather than explicit action unfolding in the moment, the classification of an event in the context of the deserted settlement is approached in a broader way. The nature of activity was shaped by past, present, and future interpretations of the landscape and required multiple ways of seeing. Carrying out site visits to Northeye, this process was started by using drawing and note taking to develop a series of visual diaries. Working in this way initially enabled a deliberately slow and thorough process of observation. Visual diaries helped to build an understanding of the landscape from the deceptively flat topography of the marshes and effects of weather on such an exposed site, such as wind, heat, and water, to the behaviour and life patterns of livestock. The remaining earthworks of the deserted medieval village could be seen in different ways according to different times of the year, deciphered through lines of vegetation, snow, water filled shallows, or even by the changing light of day. Additionally, revisiting Northeye and observing the site from multiple viewpoints helped shaped a sense of the site's position on the coastline and how the once-island related to its surroundings. Experiencing the site firsthand provided a tangible comprehension of water levels and networks, so vital to the management of this landscape, and the geology, flora, and fauna forming the marshes.

Drawing here was used as a process of discovery to elicit visual happenings in this seemingly empty field. As I became more familiar with the site, my visits became increasingly targeted and critical on the nature and appearance of events in relation to the technologies used to 'see'. A range of imaging methods were employed to observe the landscape from micro and macro perspectives such as drones, USB microscopes, infrared imaging, and Lidar. Reenactment became an important form of navigating the site from kayaking the sluices and following old droving routes, to sitting in the (imagined) Chapel of St James and extracting salt. Paying close attention to the matter uncovered in these explorations, such as geology, water, and vegetation enabled colour and texture palettes to emerge, which were frequently used in visual work to embody the landscape.

Alongside the process of carrying out practical fieldwork on location, key information relating to Northeye was uncovered during the research period at Bexhill Museum. Being given full access to archival material significantly deepened the scope of the investigation. In addition to contributing a wealth of viewpoints and findings from individuals and communities over a thousand years, the experience of working closely with a cultural partner provided another layer of discussion and knowledge with the museum's curator and volunteers, many of whom had unique knowledge of the landscape surrounding Northeye.

The archival material had not been viewed since the museum had acquired it, so the very act of examining boxes of material in the education centre increased the visibility of Northeye within the museum, amongst staff and members of the public. This material provided starting points for deeper enquiry, alongside the visual diaries. The relationship between fieldwork and offsite research became fluid and informed one another simultaneously, rather than creating one direction of investigation. Photographs of past excavations, maps of key topographical features, physical artefacts recovered from the site, and written accounts of experiences of living and working in and around the marshes all helped to shape an emerging story, with many of these findings incorporated into the final creative artefacts.

An autoethnographic approach emerged during the initial stages of the research.

This allowed for a breadth of fieldwork activities to shape the observational process, including interviews with the landowner, visits to local history societies, textual and material analysis in Bexhill Museum's archive, and location based creative experiments with a wide range of imaging technologies. Through this constellation of events, a sense of Northeys's cultural identity became tangible, and, if we consider places to have their own culture, then documenting and reflecting on fieldwork through autoethnography enables researchers to become '*participant observers* in the culture—that is, by taking *field notes* of cultural happenings as well as their part in and others' engagement with these happenings.' (*View of Autoethnography: An Overview | Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, n.d.). Additionally, this introduces a vital aspect of illustration research, which so often deals with the negotiation of our own voice and those of others, in relation to the ethical protocols for research and storytelling. Through developing a critical understanding of the researchers position as an insider or outsider to their subject, the practice of autoethnography 'treats research as a political, socially-just and socially-conscious act' (*View of Autoethnography: An Overview | Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, n.d.).

Building on this, it was important that the outcome embed interdisciplinary connections made through the course of the investigation that explore the relationship between cultural heritage in landscape and visual storytelling. A key theoretical framework for landscape research emerging in the literature review, uncovered a shift in cultural heritage studies of how landscape might be understood through multiple perspectives, manifesting as the concept of landscape biography (Samuels, 1979). In this investigation, the one factor that united wide ranging, and sometimes, disparate material, was the landscape itself and so to position the empty field of Northeys as the main character allowed for a layered biography to emerge.

The process of developing creative artefacts relied heavily on reconfiguring research material. Visual work was not extended, refined, or developed further in the studio. Instead, connections were mapped between archival documents, drawings from sketchbooks, film footage, historic and contemporary objects,

materials, sound, and text to create alignments of images and words. The final online repository of collated artefacts intends to convey illustrative documentary as research, achieved through editing and sequencing exploratory material.

The transformative nature of the site shaped the editing and sequencing of collected practical and archival material, embedding a sense of time into the work through moving imagery. Concepts relating to archaeological and geographical processes, such as stratigraphy and water cycles, opened up ways of interpreting digital methods to organise time, matter, and movement. Through experimentation with frame rates, transitions, and overlays, the material behaviour of time was explored and initially took form as an audiovisual documentary. Narrated using a script developed from the written account of the research journey, as presented in the methodology chapter, the work comprised of a single screen documentary. This was screened at Bexhill Museum and subsequently at the Maraya Arts Centre in Sharjah. In both settings, physical matter from the site accompanied the documentary, as a way of literally bringing the landscape to the venue. In Sharjah, sluice water from Northeye contained in glass bottles sat through the duration of the exhibition, gradually evaporating. This resonated with national visitors, where water, or the absence of it, defines the infrastructure of how people live, dependent on desalination plants. It was fascinating to see specific aspects of the work magnified in different settings, and these opportunities provided me with time to reflect on this first iteration of research material.

Another iteration of the research occurred later on in the investigation and takes form as an interactive assemblage of visual and textual material. These iterations are dependent on developing criteria for organising research material. Gray and Malins describe criteria 'like spectacles and sieves: they are the means by which we focus, capture and distil value and meaning' (Gray and Malins, 2004, p. 130). They go on to discuss Tesch's theory of qualitative data reduction, which is presented as 'an image that we can grasp as the 'essence', where we otherwise would have been flooded with detail and left with hardly a perception of the phenomena at all.' (Tesch, cited in Gray and Malins, 2004 p. 130).

Through an iterative practical process, the 'spectacles and sieves' employed during

this investigation have changed. Multiple narrative forms were considered in the communication of wide-ranging material generated through the process of discovery. Humphrey Jennings' *Pandaemonium*, was instrumental in this process. A scoping of the Industrial Revolution, this anthology was developed by collecting written accounts from a vast array of sources across two centuries (though Jennings himself described these written accounts as 'images' (Seal, 2012)). By employing the structure of an anthology, Jennings moves between voices, places, and eras to move away from the grand narrative of 'universal truth' (*grand narrative*, n.d.) towards a nuanced reading of this period of history, described as a 'cut up panorama' (*Pandaemonium: 1660-1886, By Humphrey Jennings | The Independent | The Independent*, n.d.). This resonates with the panoramic approach adopted early on in the investigation of Northeye. Here, a 360° view of the settlement is captured through research material that look outwards and inwards via practical experiments and archival interpretation. SCAPE

The resulting creative artefacts deliberately disrupt chronological ways of presenting the past, the present, and the future. A 21st century geoarchaeological borehole report precedes King Offa's 772 charter, followed by post WWII letter detailing a lost excavation report. Lidar images sit alongside ancient artefacts. This decision draws on the structure employed in the autoethnographic account of the research process, using voices uncovered and images produced along the way to narrative the fragments of Northeye's story. The online repository explores this panorama and the possibilities of landscape biography as a visual narrative structure.

Throughout this process, I have consciously tried to avoid making value judgments on individual images and voices. Despite this, the resulting distillation of the wealth of visual and textual material emerging through the research process is subjective. Judgments are, of course, implicit in the way in which the research journey unfolded. I could not avoid subjectivity, but I was very aware of my own positioning to the case study culturally, geographically, politically, and socially. This is foregrounded in the creative process which became a place to wrestle with hierarchy in representation. This is embodied through the term *scape* 'describing a wide view of a particular type' (*scape*, n.d.). Rather than the classification of

places as visible or invisible, I suggest that the space between these opposites can be surfaced through adopting a multi method approach to visual research in illustrative documentary. Caitlin DeSilvey highlights that 'erasure on one register may be generative of new information on another.' (DeSilvey, 2017, p. 12). I acknowledge that the resulting scape in this investigation is my own interpretation of Northeye. I do not suggest that this scape is transferable, nor the methods for making employed, but that the framing of place exploration through a scape of visibility can help position the illustrator to engage with the complexities of place research.



Image 32. Fusco, L, 2019, *Northeye*, single screen animated documentary

Image 33. Fusco, L, 2019, *Sluice Water*, glass vessels and sluice water



Image 34. Fusco, L, 2021, *Untitled*, screen shot of website

Image 35. Fusco, L, 2021, *Untitled*, screen shot of website

4.3. Interdisciplinary place research

These ideas have been disseminated through illustration specific platforms including the Illustration Research Symposium, the Postgraduate Animation Research Group, and the Illustration Forum. Alongside this, contributing to other disciplinary research events has been formative in the development of ‘graphic humanities’ and approaching image production as a distinct methodology in place research. From the Theoretical Archaeology Group and Cultural Heritage in Landscape to Emotional Geographies and the International Medieval Congress,

wider academic contact has enriched this hybrid approach to place research beyond measure. Of these activities, a series of collaborative workshops incorporating walking-drawing as an experiential and discursive tool for design research provided a reflective testing ground. Carried out with George Jaramillo, image led approaches were used to explore the environmental, cultural, and dialectic conversations of case studies local to two conferences. The first of these ran at the Design Research Society with conference delegates responding to a section of the River Shannon in Limerick. The second took place on a Royal Geographic Society trip along the River Taff in Cardiff. Participants engaged with ideas of navigation, mapping, scale, distance, and viewpoint as they moved through zones along the respective rivers, contributing visual material and discussions on the day through an online data feed. This collaboration is ongoing and future activities look to test the impact of these methods on how a place is understood, interpreted, protected, and used via policy, community initiatives, and land use (Jaramillo and Fusco, 2020).



Image 36. Newman, J, 2018, *Untitled*, photograph



Image 37. Fusco, L, 2018, *Untitled*, screen shot of Twitter feed

The intersection of illustrative documentary and adjacent humanity disciplines in place research identifies a space for hybridity, described here as ‘graphic humanities’. This consolidates an approach for image making as both knowledge generation and communication in place research. It is a methodology, not an aesthetic approach, and functions as a mode of meaning making through the production of images, as well as externalising implicit narratives in hard to reach subjects. With a background in illustration education, I was motivated to test the ‘graphic humanities’ methodology in a pedagogic setting and had the opportunity to trial a six-week module with MA Visual Communication students at the Royal College of Art in 2016. During the six weeks, students were asked to consider the role of visual practice in uncovering and communicating knowledge, looking to place-based disciplines including anthropology, archaeology, and geography, as a way of opening up new fields of thinking. Students were encouraged to think carefully about their interactions with, and experiences of, the world around them, and how these might be documented.

The learning objectives for the module were for students to broaden their methods for image making and to define new visual ways into their existing subject interests through the development of experimental methodologies. As part of this, students

were asked to choose one of the suggested disciplines of anthropology, archaeology, or geography as a starting point for their focus, and to identify a case study that they could visit firsthand in order to carry out fieldwork.

The subject matter ranged from digital communication technologies, experimental cartographies, and coastal management, to non-human ontologies, intergenerational narratives, and feminist histories. At the end of the module, outcomes were exhibited and discussed. The resulting work took on various forms including publication, installation, moving image, and performance, and provided a focal point for reflecting on experiences gained through the unit. The impact of introducing an alternative disciplinary lens supported students in expanding their approaches during the enquiry stage of the module. A student commented that conducting field research 'allowed me an instant generation of materials, which helped shape my ideas.' Another claimed 'by surveying the land, new methods of recording allowed for greater precision in my research, creating work through walks and experiences'. New knowledge generated through this process encouraged a greater understanding of chosen subjects, from quite practical information, for example learning about map legends, keys, and symbols, to supporting more nuanced objectives such as 'broadening my observational methods and opening up multiple possibilities for directions to take in a project.'

The main challenge across individual projects was processing the amount of content generated through introducing new methods. Students felt confident about the earlier stages of the module but less so when dealing critically with that information to articulate a position by the end of the six weeks. Given the short nature of the project, this was perhaps an inevitable outcome and the focus was redirected to the original objectives of students expanding their fields of thinking and methods for image making through practical research

4.4. Creative engagement strategies in heritage settings

As a result of taking part in a yearlong residency at Bexhill Museum from January 2019 to January 2020, an installation of research in progress was displayed at the

museum to engage staff and visitors with the deserted medieval village of Northeye. Through drawing, painting, animation, and mapping, the installation showcased processes and methods employed throughout the investigation. These encompassed past and present viewpoints in a multi layered telling of Northeye's story, from archaeologists, farmers and water engineers to cartographers, walkers and livestock currently inhabiting the landscape. Additionally, a large-scale map of the shifting coastline, drawn with chalk collected from the site itself, unfolded during the year, reflecting a thousand years of geographic change. This invited viewers to reflect on historic environmental impact in coastal areas, and to consider future implications of continuing climate change on a familiar landscape. A documented version of the installation exists as one of the creative artefacts collated in the online repository.



Image 38. Newman, J, 2020, *Untitled*, photograph



Image 39. Fusco, L, 2019, *Untitled*, photograph

An important objective of working with a cultural partner was to foster a greater relationship between illustration research and public audiences, and to consider the various forms this might take, such as exhibited material, talks, and workshops. Opening up opportunities for visitors to engage with, and contribute to, the investigation through knowledge exchange was particularly valuable, culminating in a public documentary project. Drawing Northeye invited public participants to take part in a collective drawing exercise documenting the landscape of Northeye. The exercise aimed to foreground drawing as a form of exploration and engagement with the landscape of Pevensy Levels, and to create an accessible way of contributing to Northeye's ongoing documentation. The resulting work has been deposited into Bexhill Museum's archive on Northeye and was displayed at the museum from September 2019-March 2020. All ages, levels, and abilities were made welcome in the advertising of the event, with no previous training or experience in drawing required.

The event began in the Star Inn car park, less than a mile's walk from the site of

Northeye via public footpaths across the marsh. A group of thirty people responded to the booking, which was advertised through Eventbrite, Bexhill Museum's newsletter, and formed part of Coastal Currents, an annual contemporary arts festival across East Sussex. The participants were mainly local residents who wanted to take part for various reasons; some had an interest in, and knowledge of, archaeology in the area and wanted to find out more on the history of Northeye. Many were keen walkers and saw the event as an opportunity to further explore Pevensey Levels. Several of the participants were on holiday and wanted to take part in cultural activities offered by the festival.

After gathering in the car park, we made our way into the adjoining field to begin the event with an introduction to the history of Northeye and to discuss the objectives of the exercise, before continuing to Chapel Field. We stopped at points along the route to outline significant features of the landscape with a particular focus on the transformative nature of the marshes. Many of the participants were surprised to learn that the landscape would have been underwater a thousand years ago.

Gathering at the highest point of Northeye, participants were introduced to ways of looking at and exploring the landscape through drawing. By working together in small groups, they were asked to respond to the site in a series of concertina sketchbooks, using a variety of drawing materials provided. Emphasis was made on using drawing as a form of discovery and participants were given starting points for observation including perspective, patterns, flora and fauna, materials, agriculture, time, weather, topography, and sound. Additionally, suggestions were offered to help participants explore their drawing materials such as tracing around objects and shadows, collaging with found materials, creating swatches of pigments, experimenting with mark-making through line and rubbings, or using annotations, maps and diagrams to capture their observations.

Participants divided into groups and found a location to work with by dividing chapel field up into four quarters, covering north, south, east, and west. The concertina sketchbooks were laid out on the ground in front of each group, alongside a selection of drawing materials. Each group worked in different ways. Some worked together collaboratively to make images, others decided to divide sketchbooks into

different portions and assign each portion to an individual. A few groups worked chronologically but many decided to begin in the middle or at the end of their book.



Image 40. Fusco, L, 2019, *Untitled*, photograph

There were a variety of focal points during the exercise. Some of the groups worked purely observationally, responding to the view directly in front of them. However, those inspired by the history of Northeye worked more speculatively, creating images of since disappeared structures, such as the Chapel of St James. Provided materials were explored for their textural properties, responding to the physical characteristics of the landscape, and pigments were created from nearby sources such as hawthorn berries. Writing creatively and visually featured in some of the sketchbooks, including word maps, poetry, and annotated images.



Image 41. Fusco, L, 2019, *Untitled*, photograph

Regrouping allowed everyone the opportunity to share observations and different ways of working. Many (particularly those less confident in their drawing experience), valued the chance to try a less familiar way of exploring a new place. The reliance on smartphones as a method of archiving experience was discussed, as well as the alternative understanding and insight gained through the process of concentrated looking, and attempting to articulate this through drawing. Working with other people added another layer to participants experiences, with comments focusing on both the format of the exercise; 'the concertina book brought us together'. The experience of being a 'small group looking at the same landscape' demonstrated how 'differently we interpret and see things and space'. Using drawing to explore the site generated 'multiple manifestations' of the landscape. For many, the act of observing in a focused and unfamiliar way revealed 'more going on than you'd first imagine' and rendered Northeys 'much more interesting on closer inspection'. These reflections are evidenced in the sketchbooks themselves, operating as observational documents of Northeys through capturing a variety of

experiences and voices. These contribute another layer of contemporary understanding of the site to the museum's archive.

A broader exploration of the relationship between museums, public collections, and art and design practice was carried out during this timeframe via a three-month exhibition and associated programme of events in collaboration with the Stanley Picker Gallery and Kingston Museum. Funded by the London Doctoral Design Centre, *Another Land* presented experimental visualisations of place, sharing the work of thirty postgraduate researchers and early career researchers from Kingston University, University of the Arts, and the Royal College of Art.

Considering a range of themes and concerns, the project aimed to generate discussion on methods, knowledge, and communication through the visualisation of complex place-based narratives, often spanning past, present and future contexts. Via exhibited works, public talks, and practical workshops at Kingston Museum, creative methods for experimental image making were communicated by merging approaches from place-based disciplines. These drew links between visual practice and anthropology, archaeology, architecture, and geography, encompassing video, drawing, sculpture, installation, performance, photography, and print. The works were largely situated and interspersed throughout the museum's collections, creating links to existing artefacts and recontextualising them. The exhibition and programme at Kingston Museum were extended through a series of screenings of moving image works exploring concepts of human movement, environmental narratives, and emerging worlds at the Stanley Picker Gallery. Resulting discussions examined the act and process of making images in generating new understanding, alongside the use of images to share and advance knowledge of place research. Devising and producing this project, in addition to doctoral research, allowed for a greater understanding of the application of creative engagement strategies in wider public environments.

5. Contributions to Knowledge

5.1. Overview

This chapter summarises the impact of research undertaken across research practice, pedagogy, participation, and policy. Practical and theoretical outcomes are described in detail to put forward expanded frameworks for illustrative documentary, and to identify contexts for this type of work. Transferable methods for teaching and learning in illustration education are outlined and public activities conducted through Bexhill Museum provide strategies for participation. Policies for creative engagement in museums are described, with a focus on the communication of place research.

5.2. Research Practice

The creative artefacts resulting from this doctoral investigation draw together a set of methods for documenting transformative landscapes and employ illustrative documentary as a way of visualising temporal, spatial, and material transformation present at Northeye. These include an installation of research in progress at Bexhill Museum, an audiovisual documentary screened at Bexhill Museum, the Herbert Read Galley and Maraya Arts Centre, and an interactive assemblage of visual and textual fieldwork. They are collated in an online repository and contextualised and reflected on in the thesis.

The artefacts explore a *scape* of visibility 'describing a wide view' (*scape*, n.d.) and attempt to communicate stories across the past, the present, and the future. They synthesise key research findings and demonstrate illustrative devices for capturing multiple voices and perspectives relating to the deserted medieval village. Here, the framing of investigation as a *scape* of visibility is proposed to help position the illustrator to engage with the complexities of place research.

The theory of landscape biography, originating from cultural geography, is employed in the creative artefacts. They demonstrate links between place exploration in illustration and adjacent disciplines, in this case geography and archaeology within the context of cultural heritage. Methods from these disciplines relating to fieldwork processes have been incorporated into the practical development of visual work such as sampling, stratigraphy, and remote sensing.

Focusing on time, matter, and movement, a wide range of imaging technologies have been instrumental in creating multi-layered interpretations of Northeye that aim to embody experiential knowledge gained through the research process. The resulting creative artefacts seek to extend the practice of reportage illustration as a mode of representation and consider how transformative and intangible sites might be brought back into being through image making. In this sense, the online repository operates as place making and situates visual storytelling as a form of cultural production, bearing impact not only on contemporary illustration practice but on adjacent humanity disciplines engaging with place research.

This intersection identifies a space for hybridity described here as 'graphic humanities'. The word 'graphic', in this thesis, is interpreted as encompassing the process of making images and the resulting communicative artefact as one and the same. 'Graphic humanities' consolidates this approach for image making as both knowledge generation and communication in place research. It is a methodology, not an aesthetic approach, and functions as a mode of meaning making through the production of images, as well as externalising implicit narratives in hard to reach subjects. Together, the creative artefacts demonstrate this hybrid practice and intend to bring illustration research into wider academic discourse surrounding heritage, identity, and place engagement in culturally underserved locations.

5.3. Pedagogy

Approaching image production as a form of experiential knowledge impacts on wider contemporary illustration practice. With a background in illustration education, I was motivated to test the 'graphic humanities' methodology in a pedagogic setting

and had the opportunity to trial a six-week module with MA Visual Communication students at the Royal College of Art in 2016. The module examined the role of visual practice in uncovering and communicating knowledge, looking to place-based disciplines including anthropology, archaeology, and geography, as a way of opening up new fields of thinking.

This drew on Niedderer and Reilly's definition of research practice as 'experiential knowledge and organised inquiry', whereby experiential knowledge is recognised as an 'integral part of research practice' (Niedderer and Reilly, 2010, p. 1). Here, new understandings about practice emerge through the act of making, alongside the resulting creative work communicating something distinct and novel of the subject. Through blending cross disciplinary theoretical and practical methods in place research, and foregrounding experiential knowledge, students were encouraged to critically examine the established illustrative practice of employing a consistent visual language for representation. Instead, multi method research was introduced as a framework for practice and students were asked to respond to Denzin and Lincoln's description of 'a complex, dense, reflexive, collage-like creation that represents the researcher's images, understandings, and interpretations of the world...' (Gray and Malins, 2004, p. 74).

This was a deliberate moving away from processing experiences into a singular expression. Instead, priority was given to communicating the varied nature of experiences collected through the research process, looking to editing and sequencing to create narrative clarity. This approach not only supported students in broadening methods of making but helped to increase understanding of research approaches in contemporary illustration practice, an important pedagogic development in recent illustration education (Gannon and Fauchon, 2020).

5.4. Participation

A key aim of this investigation to develop engagement strategies connecting public audiences with historic wetland sites was explored primarily via partnership with Bexhill Museum, East Sussex. Through working with archival material, alongside

responding to the location of Northeye, the museum became an integral element in the process and communication of visual storytelling. It provided a testing ground for the role of creative practice in bringing intangible historic sites into public knowledge.

As part of my involvement with the museum, I was able to develop dissemination opportunities including a yearlong residency and installation of research in progress alongside events such as public walks and workshops. During the residency, a film charting my research in progress was seen by a number of different stakeholders, including the county archaeologist, the Arts Council, Oxford Heritage, and the Environment Agency.

A public documentary project Drawing Northeye offered an opportunity for public participants to take part in a collective drawing exercise documenting the landscape of Northeye. The exercise aimed to foreground drawing as a form of exploration and engagement with the landscape of Pevenesey Levels, and to create an accessible way of contributing to Northeye's ongoing documentation. The resulting work has been deposited into Bexhill Museum's archive on Northeye and was displayed at the museum from September 2019 - March 2020.

These public-facing activities aimed to reveal the value of illustrative strategies, centring on image making, interpretation, and adaptation, in the exploration of place and cultural collections. Key relationships emerged between these two elements. The first looked at how we experience places in museums, traditionally via artefacts and archival material. This was built on by incorporating physical and natural properties of the site of Northeye in to the installation of research in progress, such as sluice water, contained in glass bottles. The second considered how the museum might be taken to, or experienced in, the landscape. The museum has a programme of guide-led walks in the local area, often aided by visual material taken from the archive. Drawing Northeye extended this idea by implementing creative strategies showcased in the installation of research in progress, onsite for participants. This two-way relationship forms the basis for an ongoing focus in the museum, exploring the ways in which collections can be activated through creative location-based engagement, using a variety of technologies and applications.

5.5. Policy

My appointment to the board of trustees at Bexhill Museum in 2020 was a direct result of undertaking doctoral research and has provided an opportunity to contribute knowledge gained through the research process via policy making. My contributions focus on the development of the museum's creative programme and interpretation of collections through visual storytelling for public engagement.

In the wake of pandemic restrictions on access to place, communities and collections, it is a particularly significant time to consider creative place interpretation in relation to current and future museum engagement strategy and policy. Online territories have the potential to open up hard to reach subjects and places to visitors locally, nationally, and internationally. Small museums, especially, can be subject to limited space and funding to generate physical exhibitions. Events, temporary interventions, and digital artefacts can provide opportunities for museums to activate collections and places through critical, responsive, and outward facing ways that involve communities as participants. These points will be central to the Bexhill Museum's developing programme and strategic future in the coming years. This indicates wider possibilities for illustrators to take part in evolving areas of influence within the cultural sector, such as academic research and creative strategy in public information and collection bodies.

Conclusion

6.1. Overview

This investigation began in response to the challenge of engaging with a site that is characterised by its apparent lack of visual information, through illustrative documentary. By choosing such a case study, a deliberate aim to provide a backdrop against which to explore existing approaches in reportage illustration was established. Embury and Minichiello's definition of reportage illustration (Embury and Minichiello, 2018, p. 1) provided terms to critically respond to including 'significance' (what is important), 'event' (the nature of action), 'appearance' (what do we see), and 'language' (communicating experience). These responses emerged through engaging with a *scape* of visibility 'describing a wide view' (*scape*, n.d.) present at Northeye. Concepts of time, matter, and movement were put forward as fundamental areas for the exploration of visibility, leading to a large collection of visual and textual material.

Placing the investigation in a wider context of place research was essential to acquire new subject knowledge and understanding of conceptual and practical frameworks that could interact with those existing in illustration practice. As the investigation developed, this relationship became reciprocal through identifying ways in which the discipline of illustration could enrich and contribute to place research in the context of cultural heritage.

This occurred through the application of illustrative strategies in academic activities, such as practical workshops at conferences whereby image making was employed as a method for place exploration. Additionally, a key area of focus emerged through the collaboration with an external cultural partner, Bexhill Museum, on the use and impact of image making and visual storytelling methods on public engagement with historic collections and sites.

The original aims set out at the beginning of this investigation intended to contribute

to current practical, theoretical, and professional frameworks in illustrative documentary, and to strengthen the relationship between this area of visual practice and adjacent disciplines in place research. Through practical and theoretical inquiry, and employing a range of dissemination strategies, these objectives have been explored across research practice, pedagogy, participation, and policy. A particular focus on transformative environments, in this instance wetlands, was shaped by the geographic nature of the case study, and unfolded alongside a wider public acknowledgement of the impact of climate change on place and cultural narrative. This has emerged as an area of continuing interest, with a future aim to develop platforms for bringing place research in wetland areas to public audiences through creative strategies, including image making and visual storytelling.

This final chapter will expand on the overview set out above and detail how the creative artefacts emerging through the research process intend to bring illustration research into wider academic discourse surrounding heritage, identity, and place engagement in culturally underserved locations. These include an installation of research in progress at Bexhill Museum, an audiovisual documentary screened at Bexhill Museum, the Herbert Read Galley, and Maraya Arts Centre, and an interactive assemblage of visual and textual fieldwork.

By encompassing a critical exploration of the methods and practices of reportage illustration, subsequent areas of expansion are outlined, looking to adjacent humanity disciplines to inform and test this process through broader academic research. The dissemination of research in progress at points throughout the investigation aims to explore a range of platforms through collaboration with academic institutions and cultural partners. Lastly, future projects will be outlined as a legacy of the investigation, with a focus on the role of illustrative documentary in revealing climate, place, and heritage narratives in physically transformative environments.

6.2. How can a scape of visibility be engaged with through illustrative documentary?

If traditional approaches to reportage illustration are defined by what we can see, how do we engage with subjects that lack visibility? These approaches tend to focus on recording visual action and events unfolding in real time directly in front of the witness, where the content of observed study is explicit. Alongside questioning the appropriateness of this approach, the concept of value is also raised. Is a less visible site worth exploring? And why? The exploration of hard to reach, intangible, and marginalised places are essential in deepening our collective understanding of cultural narrative. Such subjects may not immediately reveal themselves but illustrative documentary can bring implicit subjects into public knowledge.

This is embodied through the term *scape* 'describing a wide view of a particular type' (*scape*, n.d.). Rather than the classification of places as visible or invisible, I suggest that the space between these opposites can be surfaced through adopting a multi method approach to visual research in illustrative documentary. I acknowledge that the resulting *scape* in this investigation is my own interpretation of Northeye. I do not suggest that this *scape* is transferable, nor the methods for making employed, but that the framing of place exploration through a *scape* of visibility can help position the illustrator to engage with the complexities of place research.

Placing methods and methodologies at the centre of inquiry can reveal valuable knowledge of less visible places if they are interpreted by appropriate means. Broadening the established idea of being a witness to an event unfolding can enable illustrators to develop new ways of engaging with places defined by their absence and disappearance.

The concerns of time and immediacy play a strong role in reportage illustration and are often interpreted as signifiers of being in the moment. The visual representation of this has led to a coded form of image making, employing informal marks and lines to suggest a sense of authenticity and firsthand observation (Morgan, 2016) . This approach also bears impact on materials used in images and their production time, with speed a priority.

In an age defined by speeding up the production and dissemination of images,

perhaps the most important, and radical, shift would be to slow down. Through charting temporal and spatial geographies across hundreds of years, this investigation has deliberately sought out extended timeframes in methods for making and subject matter, in order to problematise the dominant rapidity of reportage illustration. Alongside this slowing down, another focus on the remote sensing of places, both historically and geographically, has been foregrounded, with the aim of allowing new ways of seeing to emerge beyond the traditional role of the reportage illustrator as a witness to live action.

The testing of the parameters of reportage illustration looks to the act of illustration, as well as the outcome. The use of 'illustrating' in the thesis title deliberately interprets the discipline as active and demonstrative. The creative artefacts that form part of this thesis aim to demonstrate an expanded definition of contemporary illustration practice and its inherent duality. Illustration is action and artefact, process and communication, inquiry and production.

This approach has emerged through responding to my own perceptions of restrictions on contemporary illustration practice within pedagogic, research, and practical arenas. These range from the tendency to employ illustration as an end point to communicating research, to the limited opportunities for illustrators operating through long running enquiry-based work. I have drawn attention to the prevailing focus in undergraduate and postgraduate study of developing a personal visual language, and how limiting this is to both the student and the discipline at large. The case study of Northeye has become a vehicle to explore opportunities for diversity in illustrative documentary. Through investigation of the deserted medieval village, I have come up against the restrictions of on the spot drawing practice, consequently developing new methods to interpret this geographically and historically inaccessible location. Attempting to capture time, matter, and movement across hundreds of years, I have employed a spectrum of technologies, from traditional drawing tools to remote sensing software, in a bid to avoid the assumptions and shortcuts that can occur when a particular visual language is assigned to the practice of observation.

Within this process, I was interested in how the function of documentary was

challenged. In order to capture the transformative wetland site of Northeye, the investigation began to move beyond documentary into a form of land reclamation, mirroring the geographic characteristics of the marshes themselves. In this sense, reportage illustration moved beyond place representation to a form of place making, and the resulting online repository is intended to operate as such.

Looking to multi method approaches for illustration research has been formative in devising a methodology for this investigation to embody a deliberately manifold approach. In parallel to carrying out experimental fieldwork onsite, I have collected voices and memories connected to Northeye through archival research. This combination of methods has generated a large body of visual and textual material which sat uneasily against the established formula often employed by illustrators to apply a unified and singular visual language to a subject. Instead, it was important to communicate the multiplicity of research material by creating a narrative structure that could hold diverse visual and textual information. Through editing and synthesising raw data, rather than reworking and refining, the resolution of this project was not to create unity within a narrative but to embody the entanglement of voices encountered through the research process, from farmers, archaeologists, and environmental bodies to tourists, folklore, and water engineers.

In order to establish a framework for the process of editing and synthesising data, narrative structures were explored that centred on communicating multiplicity. Humphrey Jennings' layered interpretation of the Industrial Revolution, *Pandaemonium*, was influential in looking to non-linear approaches in the treatment of time, as well as bringing together wide-ranging and often conflicting perspectives. Although this treatment was applied to text, I wanted to see how it might translate visually. I came across the critic Boyd Tonkins description of *Pandaemonium* as a 'cut-up panorama' (*Pandaemonium: 1660-1886, By Humphrey Jennings | The Independent | The Independent*, n.d.). This immediately resonated with my own experience of researching Northeye from a broad vantage point, in geographic and historic terms, with no coherent order or sequencing. One story would lead on to the next in a trail of voices and experiments and I realised early on in the investigation that an entirely different structure to traditional sequential narrative was required. This trail of voices and experiments was captured as it unfolded in an

account of the research process, which incorporated different forms of knowledge such as reflective analysis, archaeological reports, and historic accounts through autoethnographic writing, providing a contextual backdrop to visual work developed over the course of five years.

The resulting creative artefacts emerging through the research process present an online visual and textual cut up panorama of Northeye. This follows the research journey, rather than a chronological historic timeline, in order to question taxonomies, hierarchies, and systems in the representation of past, present, and future place narrative. Illustrative documentary has been employed not to visually unify disparate elements in the research process, but to bring expression to multiplicity through the exploration of time, matter, and movement. The proposed model for illustrative documentary here positions image making as a form of experiential knowledge through qualitative inquiry.

6.3. Can links be developed between illustrative documentary and adjacent humanity disciplines to foster opportunities for interdisciplinary approaches in place research?

Turning to other disciplines engaged with place research has been vital in deepening this investigation, and providing a broad theoretical underpinning in the field of cultural heritage. This has created a backdrop against which to analyse the potential for illustrators to contribute to the complexities of place research. Focusing on the geography of the wetlands in which Northeye is situated has been formative in the establishment of these themes and has revealed the unique challenges of engaging with transformative landscapes. It has been essential to look to geographic and archaeological practices to explore and document the physical and cultural qualities of such a location.

Within this, a primary concern of the authorship of landscapes has emerged and responding to the concept of landscape biography (Samuels, 1979), led to an important shift in approaching the site as the main character in this investigation. From this vantage point, I was able to observe and collect the multiple viewpoints,

voices, and perspectives surrounding the village, acknowledging its 'plurality and complexity' (*CHeriScape Key Messages*, 2017, p. 2). Examining etic and emic approaches in ethnographic research provided a valuable critical framework to consider the 'stories that we tell as researchers and who we represent in that story' (Beals, Kidman and Funaki, 2020, p. 594), a concern fundamental to this investigation, and to illustration as a narrative discipline.

Strengthening the relationship between illustrative documentary and adjacent disciplines in place research, including geography, archaeology, and heritage studies, has fed into the theoretical and practical shaping of methods developed to explore Northeye. New understanding gained through the literature review has been vital in developing a methodology that seeks to enfold multiplicity in the final creative artefacts. Likewise, examining the presence of contemporary illustration practice in place research has been addressed through a series of interdisciplinary academic activities to understand how illustrative strategies can have value in related place-based disciplines. By participating in conferences from theoretical archaeology and emotional geography to cultural heritage and island studies, I have focused on developing an area of practice that sits between illustration and these disciplines. With an ever-growing recognition of the importance of social and cultural subjects in contemporary illustration practice, the closeness of illustration to humanity disciplines is undeniable. Through the process of visual interpretation, new knowledge and insights are added to these subjects. The layering of different fields of thinking reveals possibilities for the relationship between illustration and the humanities, described in this thesis as an emerging area of hybrid practice 'graphic humanities', whereby image production is approached as a distinct methodology in place research.

6.4. What engagement strategies and policies have emerged through addressing the previous questions to situate place research in public settings through contemporary illustration practice?

Early on in the research process, I came into contact with Bexhill Museum, a small museum housing diverse material related to natural and social history. The

museum had a significant collection of visual and textual archival information relating to Northeye which has undoubtedly enriched and provided a formative basis for the creative exploration of the deserted medieval village. Some of this material forms part of the final creative artefacts and offers unique and publicly unseen perspectives on the fragmented story of Northeye.

Alongside the archive, I encountered extraordinary knowledge on the geographic and historic qualities of the marshes through the museum's curator, Julian Porter, who has provided generous and consistent support of the project from the initial stages through to completion. This partnership put me in touch with a network of people connected to Northeye and allowed the project to evolve in exciting and unforeseen ways. As part of my involvement with the museum, I was able to develop dissemination opportunities, including a yearlong residency and exhibition alongside events such as public walks and workshops. During the residency, a film charting my research in progress was seen by a number of different stakeholders, including the county archaeologist, the Arts Council, Oxford Heritage, and the Environment Agency. It functioned as a way of communicating complex data relating to the story of Northeye, and more broadly Pevensy Levels, across historic, geographic, environmental, and cultural narratives. Consequently, a focus on transformative wetland environments unfolded alongside a wider public acknowledgement of the impact of climate change on place and cultural identity. This has emerged as an area of continuing interest, with a future aim to develop platforms for bringing place research in wetland areas to public audiences through illustrative strategies.

This involvement with Bexhill Museum resulted in my appointment as a trustee on the board of directors to take an active part in the strategy of the museum's future, with a focus on using creative practice to inform policy and planning in the cultural sector. Through collaboration with the Board, a programme of temporary and transient installations, responsive to the museum's collections, is in development to engage and diversify public audiences via visual storytelling.

During the course of this investigation, I hoped to foster a space for contemporary illustration practice to be employed as a knowledge seeking discipline within place

research and wider public engagement. The final creative artefacts result from looking to the cultural sector as a territory for this purpose, with opportunities in publicly and council funded projects emerging as a key area of development for industry application. Through research practice, illustrators can bring value to visual storytelling and public engagement, present complex data to stakeholders, and initiate artist-designer collaboration with museums, research centres, and public bodies to interpret place narrative.

6.5. Future contexts

This thesis has focused on developing methods to engage with the transformative qualities of a historic wetland site. This, in turn, explores wider strategies for engagement with visually elusive subjects that may reach far into the distant past, or future. Northeye is both ancient and prophetic in its geographic narrative, responding to climate change historically and in the future. This empty field, lying in an interlocking mass of water and land, will shift and transform over the coming centuries, possibly decades, in the reshaping of this area of coastline, to return to the island it once was (*Sussex by 2050: Parts of the county could be regularly submerged underwater due to climate change - Kent Live*, n.d.). Throughout this investigation, Northeye has been referred to, historically, as part of an archipelago. However, the recent term 'aquapelago', emerging in 2012 (Hayward, 2012), feels far more in keeping with the village's physically elusive state as 'not a physical-geographical entity (such as an archipelago or peninsula) but rather a socio-cultural-economic one generated in a particular space in a particular period' (Hayward, 2019). This lost landscape, defined by its relationship to water, exists in the network of voices and perspectives uncovered in the field and the archive.

Through engaging with key narratives relating to wetlands presented through Ramsar, wetland heritage has emerged as an area of continuing interest. The methodologies developed in this investigation have sought to elucidate cultural identity in the marshes. Following on from this, I have identified a future area for postdoctoral study that builds on and extends my current research. This proposed project draws together stories of women and wetlands, examining cultural,

ecological, political, and socioeconomic female traces in the landscape through illustrative documentary. Vocabulary emerging from wetlands (bog, quag, swamp, mire) indicate their low value status and historic depiction as dangerous, hostile, and untrustworthy places. Female wetland stories, identities, and memories are sparse. I am interested in roles women have played in the marshes, spanning activism, agriculture, archaeology, engineering, film, labour, and literature. Capturing historic and contemporary interactions between women and wetlands, I will draw parallels between threats to the ecological importance of these landscapes and the female stories that inhabit them. Illustrative documentary will act as a form of cultural land reclamation, set against the backdrop of the global climate emergency. A number of collaborative partners would provide shape and definition to the project, including the Water Management Alliance, the Environment Agency, the National Archives, Ramsar, and Historic England.

My recent appointment as collaborator to an international research project will provide valuable support in achieving these aims, developing a global dialogue for the potential of creative practice in engaging broader audiences with wetland heritage. Environments of Change is a transdisciplinary research network of scholars and industry partners using emerging digital technologies to explore the historical relationship between humans, nature, and culture. Funded by the Social Sciences and Humanities Research Council of Canada (SSHRC), the network aims to understand better the reciprocal relationship between humans and nature in the past and, in so doing, to apply these frameworks to present situations. Placing a postdoctoral project in this context will tap into wider climate narrative and connect the work to educational, academic, policy, and tourist settings (*Environments of Change*, n.d.).

6.6. Summary

A key aim of this investigation looked to contribute to current practical, theoretical and professional frameworks in reportage illustration through responding to perceived restrictions in this field. This sought to strengthen the relationship between contemporary illustration practice and adjacent disciplines in place

research, including geography, archaeology, and heritage studies. These objectives were addressed by conducting a visual interpretation of the case study of Northeye, to generate new knowledge and understanding of the landscape, supported by three contextual areas of focus.

The first area of focus considered engagement with a *scape* of visibility 'describing a wide view' (*scape*, n.d.) via illustrative documentary. Through practical exploration of Northeye, concepts of time, matter, and movement became foundational elements in developing a critical approach to reportage illustration. Moving away from established practices of constructing visual language to codify place can allow greater visual diversity and the expansion of methods for illustrative documentary. Storytelling structures observed from non-linear approaches to place narrative led to the employment of the cut-up panorama as a form to synthesise rich, and sometimes unwieldy, research material emerging through the investigation. This contributed to a research-led approach to illustration practice, a shift that can be seen taking shape across broader illustration education (Gannon and Fauchon, 2020).

The second area of focus examined the presence and potential of illustrative documentary in place research through a series of interdisciplinary research and pedagogic activities. This encompassed the testing of new methods and approaches in a variety of disciplinary settings and looked to discourses surrounding the interpretation of place. Theories of multiplicity, entropy, and landscape biography originating from adjacent humanity disciplines have provided substance and rigor in defining methodologies in this investigation. Research frameworks in art and design practice, such as qualitative multi methods (Gray and Malins, 2004), gave shape to the diverse and numerous ways in which illustrators collect information. Situating the research in a wider disciplinary context has led to a principal contribution of new knowledge in the form of hybrid practice, identified here as 'graphic humanities'.

The third area of focus aimed to uncover engagement strategies to connect public audiences with place research through visual storytelling. Partnering with Bexhill Museum has provided a test ground for participation and dissemination

opportunities, whilst allowing research in progress to be seen by a number of stakeholders. Collaboration with museums, research centres, and public collections in this investigation has emerged as a key area for the expansion of creative and professional contexts for illustrators, leading to the development of a potential postdoctoral opportunity. This would consider the cultural heritage of wetlands in an international setting, and build on themes of environment, displacement and climate through female wetland narrative.

At the start of this doctorate, it could not have been predicted how access and visibility would become dominant narratives for everyday lived experience in the context of a global pandemic. Whilst this thesis has centred on the discipline of illustration, all art and design practitioners are devising and adapting methods for exploring subject matter and reexamining the nature of creative enquiry in a time of restrictions on places, communities, and collections. With a narrowing of firsthand material experiences of place, online, virtual, and digital territories have opened up remote sensing channels, whether through interactive technologies or networked bodies of knowledge. In the case of this investigation, online archives, mapping, and satellite platforms have become vital modes of observation and spaces through which alternative concepts of place have unfolded.

Ways of seeing and looking have changed. As a discipline defined by these actions, contemporary illustration practice should respond to the current challenges of restrictive experience head on and develop research models to engage with the changing nature of world perception and experience. This thesis intends to serve as an example of bringing illustration research into wider academic discourse surrounding heritage, identity, and place engagement in culturally underserved locations to explore 'the tense place between abandonment and attention' in transformative landscapes (DeSilvey, 2017, p. 21). By offering diverse ways of visualising the world, illustrators can define a distinct function in research environments, an aim that 'graphic humanities' centres on. Ultimately, this recalibration can validate contemporary illustration practice in varied cultural settings and bring much needed knowledge and debate to the challenges, ethics, and impact of visual representation across professional, pedagogic, and public territories.

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Appendix

The following images document the online repository collating creative artefacts emerging through the research process. These include an installation of research in progress at Bexhill Museum, an audio-visual documentary and an interactive collection of visual and textual fieldwork. Please visit <https://northeye.cargo.site/> to explore the artefacts in their entirety.



Leah Fusco Artist in Residence 28 January - 15 December 2019

Northeye is a deserted medieval village in East Sussex, once an island on the southeast coast of England and a limb of the Cinque Port of Hastings. Scheduled under the Ancient Monuments and Archaeological Areas Act 1979 and the Convention on Wetlands of International Importance (Ramsar), the site now exists as reclaimed agricultural marshland. Alongside physical changes in the landscape, documentation of Northeye is fragmented through lost reports, inconclusive data and conflicting records. The extent and reach of the site is currently unknown, with the remnants visible as a series of shallow earthworks.

Through drawing, painting, animation and mapping, Leah has responded to Northeye on location, often using processes and materials originating from the site itself. She has spent time with documents and artefacts at Bexhill Museum to



Northeye is a single screen documentary responding to the deserted medieval village of Northeye. A script developed from archival research, collected accounts, personal experience and historic and geoarchaeological material is used to narrate a visual exploration of the site.

Northeye has been screened at Bexhill Museum, Bexhill-on-Sea, Herbert Read Gallery, Canterbury and the Maraya Arts Centre, Sharjah.



1



Belonging to a global network of wetlands listed under the Ramsar Convention, the levels on which Northeye is located once existed as a series of islands. A thousand years ago this landscape was under the sea and navigated by water. Natural and human forces have created an ephemeral marsh environment. In a period defined by increasing awareness of the effects of climate change, this historic site becomes a contemporary vessel for anticipatory landscapes. With a global rise in sea level, will these wetlands return to what they once? Perhaps the former island is ancient and prophetic. Alongside physical traces of disruption in the landscape, the historic documentation of Northeye is fragmented. Now an anonymous rise in the landscape, little has been left behind to reveal its previous status as a thriving settlement. Northeye is an anti-spectacle.

Early on in my research to uncover Northeye, I make contact with the curator of Bexhill Museum. The museum specialises in natural history and ethnography and has a collection of artefacts uncovered from a 1952 dig of Northeye Chapel. The report itself was mysteriously lost. A flinthead and ox shoe lie alongside other dark rust coloured fragments in a glass vitrine. Underneath, a large piece of Cairn stone, possibly from a chapel that once stood on Northeye, sits on a square of beige carpet on the wooden floorboards. Despite the loss of the excavation report, the curator tells me that they have a significant amount of material in the back office unseen by the public. Apparently few people ask about Northeye and because they are a small museum, it is hard to find the time and resources to digitise and catalogue everything. I offer to bring in my Canon A4 flatbed scanner to scan the material for him.

A week later, sifting through dusty boxes and files piled high on a red veneer table in the education room, I come across a collection of maps, an elaborate system of lines attempting to piece together the story of the deserted medieval village. The marks of an office blue biro, careful, deliberate and precise, sit alongside broken graphite dashes following the gradual reshaping of the coastline over centuries. Invented legends and speculative annotations, the result of hours and days of investigation and painstaking research. The reappropriation of the maps through tracing, photocopying, redrawing and scanning create strata similar to the geology of the earth itself, making visible the layers of historic narrative present in this landscape. I take a collection of maps with me on a field trip, to experience some of these annotated details firsthand, locating key features; a well and the outline of a chapel.

A village may have existed on the edge of the marsh.

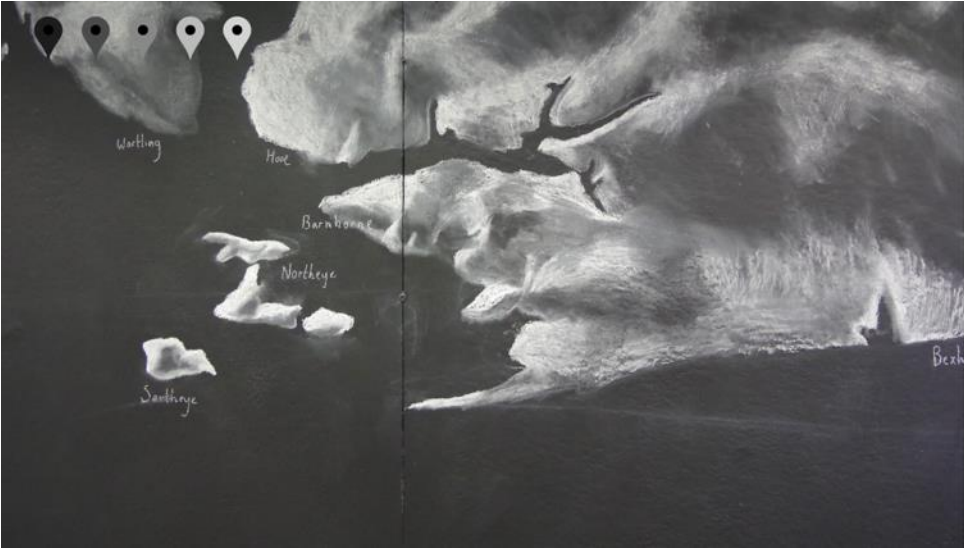
It is hoped to carry out excavations in the area.

Whether it is the site of Northeye I (see auth. 2, 6) is open to question but it is certainly a suitable site for scheduling.

Md settlement (? Northeye I) (site of), and U mound (prob. BA round barrow).

Mr Woodhouse arrived with his plans and report at the Barbican and, according to Mr Sargent, he saw a man whom he took to be a member of the Society. He said in effect to this man: 'I am Mr Woodhouse and here are the plans and the report of the excavations at Northeye.' Says Mr Sargent: 'The man did not say he was only a visitor. He took the plans and the report, and that was the last that anybody has seen of them.'

2



3

