

**Thomas Gainsborough** (1727 – 1788)

***A Wooded Landscape with a River, Cattle and Figures, after Jacob van Ruisdael***

1746-47

Black and white chalk on buff paper

The Whitworth, The University of Manchester

This is the only known example of Gainsborough making a direct copy of a painting, *La Forêt*, by the Dutch master Ruisdael. The level of detail suggests he must have been exposed to a very fine copy, if not the original canvas. He uses black and white chalks on buff paper – a familiar technique employed in many of his landscape drawings.

By making careful studies such as this, the young artist built up a repertoire of Dutch landscape models, which influenced his approach to capturing his own local landscape. The prominent central tree is likely to have informed the composition of *Cornard Wood*.



Photo (C) RMN-Grand Palais / Agence Bulloz

**Jacob van Ruisdael**

(1628/9 – 82)

*La Forêt*

1650s

Oil on canvas

Musée de la Chartreuse de Douai

**Jacob van Ruisdael** (1628/9 – 1682)

***Cottage on a Hill***

c.1660

Ink on paper

York Art Gallery

The contents of a 1799 Christie's sale revealed that Gainsborough owned numerous prints and drawings by those Dutch landscape painters he admired, including Ruisdael. Having entered the Guild of St. Luke in Haarlem in 1648, Ruisdael moved to Amsterdam in 1657.

In this complex print, which showcases his skill at capturing contrasts of light and shade (chiaroscuro), most of the picture surface is filled with compact foreground foliage. A cottage is perched precariously at top left, surrounded by twisting trees, which partially obscure the church and other buildings to the right.

**Jacob van Ruisdael** (1628/9 – 1682)

***A Pool surrounded by Trees, and Two Sportsmen coursing a Hare***

c.1665

The National Gallery, London

Bought 1871

In this tranquil scene, the dense, dark woodland invites attention to detail: tree-trunks, green and gold leaves, reeds, saplings, waterlilies and two small figures. Apart from the reflections and gentle ripples in the pool, the only disturbance is the white dog chasing after a fleeing hare in the shallows at lower centre.

Gainsborough would have seen this type of canvas while in London, where he worked for a picture dealer, cleaning and mending Dutch landscapes for the art market. The prominent, bare silver birch to the right features in several of Gainsborough's paintings of this period.

# **Thomas Gainsborough** (1727 – 1788)

## ***Wooded Landscape***

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

The dense mark-making and compact foliage in this study is similar to that seen in Ruisdael's paintings, such as *A Pool surrounded by Trees*, hanging nearby. A figure in a wide-brimmed hat, a laden mule and a dog can be seen to the right, plotting their way through the trees.

Gainsborough worked in London 'plaister' shops, making models for decorating interiors. He owned a jointed studio model of a woodman carrying a bundle of sticks, from which the figure here may have been drawn. This figure also appears in *Cornard Wood*, followed by a dog.

**Thomas Gainsborough** (1727 – 1788)

***Trees, possibly beside a lake***

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

As is also the case with many of the other drawings on display, here Gainsborough has used sticks of black and white chalk, sharpened with a knife and held in a split stick known as a *porte-crayon*. He blended the chalks into the paper with a wad of tightly rolled leather, called stump, to create smoother tones and more subtle light effects. He employs this technique extensively to depict the soft outlines of the clouds and the misty pool.

**Jan Wijnants** (c.1635 – 1684)

***Landscape with Peasants and a Dog***

c.1635-84

Oil on wood

Nottingham City Museums & Galleries

This scene is likely based on the undulating fields and dunes between Wijnants' hometown of Haarlem, near Amsterdam, and the coast. Two figures – one sitting, one standing – converse on a curved track near a steep bank topped with trees. The cloud formations to the upper right echo the shape of these leafy canopies, balancing the composition. The seated man points towards another pair of figures on the lower ground to the right, whose diminutive scale helps to create a sense of depth and distance within a relatively small canvas.

**Jan Wijnants** (c.1635 – 1684)  
***The Dunes near Haarlem***

1667

Oil on canvas

National Gallery of Ireland Collection

The majority of Wijnants' paintings feature the ancient sand dunes on the outskirts of his native city. Here the dune dominates the composition, dwarfing the figures below. Like most painters of the time Wijnants exaggerated scale for effect. It is thought the figures were portrayed by Johannes Lingelbach (1622 – 1674), a specialist in figure-painting.

In Britain the taste for naturalistic Dutch paintings of the 17th century reached its height in the early 19th century. This small canvas was once owned by Sir William Knighton, private secretary to King George IV.



**Thomas Gainsborough** (1727 – 1788)  
***Trees beside a sandy path***

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

In this drawing, trees cling to a steep, grassy bank to the right, while a path winds through the left foreground towards a possible church on the horizon. The motif of a rutted path often appears in Gainsborough's landscapes, and must have been inspired by the sandy banks of Suffolk as well as by Wijnants' dune paintings.

Gainsborough's direct involvement with works by Wijnants, through adding figures to his landscapes prior to their sale, would not only have ensured familiarity but also enabled him to expand his vocabulary of Dutch painting.



**Thomas Gainsborough** (1727 – 1788)

***A View in Suffolk***

c.1746

Oil on canvas

National Gallery of Ireland Collection

The dark, ominous clouds, rutted path that draws the eye into the distance through a pool, and windswept trees show the influence of Ruisdael, while the pale tonality and prominent sandy banks recall the work of Wijnants. A white donkey appears on the edge of the bank to peer into the pool.

Despite his use of borrowed ideas, Gainsborough was no slavish imitator and in this painting successfully evokes his native land in a manner that is recognisably his own.

**Thomas Gainsborough** (1727 – 1788)  
***Trees beside an ascending path***

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

Here again Gainsborough has made a study of a path running next to a sandy bank in the manner of Wijnants. Individual trees have been carefully observed, such as the silver birch to the left, as well as the toppled-over trunk and squat, bushy tree on the incline to the right. The young artist's use of black and white chalk to show where passages of light fall on the bank and horizon is already very sophisticated.

**Jan Wijnants** (c.1635 – 1684)

***Landscape with Peasants on a Road***

c.1635-84

Oil on wood

Nottingham City Museums & Galleries

Two figures, one carrying a large pack, make their way along a track which sweeps down a sandy bank. The woodland behind is in full leaf, with billowing white clouds above. A reed-fringed marsh to the left opens up into a blue-grey hilly landscape beyond.

Yet it is the gnarled, decaying tree in the right foreground which dominates the scene, with peeling patches of bark and severed limbs cutting across the sky. Wijnants regularly used dying trees as visual devices to frame his compositions, and perhaps inject a note of melancholy into an otherwise serene vista.

**Meindert Hobbema** (1638 – 1709)

## ***A Wooded Landscape***

1660-70

Oil on wood

York Art Gallery

Accepted by HM Government in Lieu of Inheritance Tax and allocated to York Art Gallery, 2005

Like those by his master Ruisdael, Hobbema's wooded landscapes exerted a profound influence upon English landscape painters, including Gainsborough. Here, the viewer is led under the large central tree canopy along a rutted cart track illuminated by alternating zones of light and shade.

Although seemingly 'natural', Hobbema's rural scenes are in fact extremely artificial, designed to evoke the Haarlem woodlands near his hometown of Amsterdam. He blended elements from drawings and other compositions, re-used similar arrangements of trees and groups of figures, and repeated characteristic motifs, such as thatched cottages nestled in foliage – as did Gainsborough.

**Thomas Gainsborough** (1727 – 1788)

***Trees beside a winding path***

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

The meandering path and dense frieze of trees in this drawing are reminiscent of elements of Hobbema's paintings, as is the delicate play of sunlight and shadow in black and white chalk.

The majority of the new drawings are on this type of rough, mid grey toned paper, often creased and with a prominent central fold from where it was hung out to dry during the papermaking process. Imported from France, this cheap paper was intended for wrapping, but must have appealed to Gainsborough as the coarse surface provided good friction for drawing in chalks.

**Meindert Hobbema** (1638 – 1709)

***A Wooded Landscape with Figures on a Road by a Cottage in a Wood***

Unknown date

Oil on panel

Private Collection

Here the sunlit field of hay in the middle distance radiates light softly towards the foreground, where figures stroll along a cart track while one watches idly from a cottage doorway to the right. This side of the canvas is dominated by wavy tree trunks, branches and rich foliage, depicted in mellow browns, greens and ochres.

Hobbema's delicate touch and ability to suggest varied light conditions give the impression of being painted from life. It is more likely, however, that this harmonious composition was created from his imagination, drawing upon a stock of favourite motifs.

**Thomas Gainsborough** (1727 – 1788)

***Trees on a hillock***

c.1748

Black and white chalk on buff paper

Lent by Her Majesty The Queen

The only one of the drawings on a different type of yellowish French paper, this sheet is watermarked with the date 1748, providing a useful piece of evidence in their attribution. Watermarks are symbols, dates, and other marks belonging to the paper mill that are part of the wire moulds; an impression becomes incorporated into the sheet.

Gainsborough has used black hatching rather than his usual stump in the sky here because the paper is not as soft. It is possible he had a painting in mind, as the composition seems to be worked-up.



**Thomas Gainsborough** (1727 – 1788)  
***Wooded Landscape with Country  
Waggon, Milkmaid and Drover***

1766

Oil on canvas

Private Collection

Exhibited at the Society of Artists in London in 1766, this striking canvas marks the last landscape to be created in Gainsborough's early manner. Sunlight breaks through the thick foliage to illuminate a young man leaning on a fence as he flirts with a rosy-cheeked milkmaid. His waggon and her pails are both temporarily abandoned.

Ruisdael's influence can be felt in the attention the artist pays to the overpowering woodland, carefully modelled leaves, dramatic lighting, and brooding sky beyond. Around this time, Gainsborough remarked: 'Nature is modest, and the Artist should be so in his addresses to her'.

**Thomas Gainsborough** (1727 – 1788)

***Two donkeys in scrubland***

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

To the centre right of this drawing, two donkeys graze amongst low bushes. Gainsborough would have observed these while sketching in the countryside, making use of the tonal contrast of one grey and one black animal.

Donkeys were often inserted into his finished paintings, including *Cornard Wood*, hanging in the next room. Due to their varied silhouette, they were considered to be very picturesque. The drawing has been squared-up for transfer, although a related painting has not been identified.

**Jan van Goyen** (1596 – 1656)

***Peasants and Horsemen at an Inn***

1632

Oil on canvas

York Art Gallery

Presented by the National Art Collections Fund, 1955

Jan van Goyen was a highly inventive Dutch painter. During the 1630s, his style developed to reveal a greater attention to light effects, accompanied by a muted tonal palette of earthy greens and browns against expansive grey skies.

The device of a diagonal tree – its trunk slanting into the composition right of centre – was one often employed by Gainsborough, who borrowed the idea from artists like van Goyen. The balancing of the sloping ground and the meandering path are other elements also found in Gainsborough's works.

**Art Fund\_**

**Thomas Gainsborough** (1727 – 1788)  
***Elmsett Church, West Suffolk***

1750-55

Oil on canvas

The Bowes Museum, Barnard Castle, Co. Durham

In this pastoral, autumnal canvas, a man crosses a footbridge in the left foreground, while a twisted, lifeless tree stands out starkly against the sky on the right bank, and a path winds towards the spot-lit church on the horizon.

The artist has, in areas, painted over a layer of pigment which has not dried sufficiently – a hastiness which is apparent in his early work of the 1750s. While several motifs have been derived from Dutch precedents, the picture still clearly evokes a vista of Gainsborough's native Suffolk countryside in his own distinctive style.

## **Thomas Gainsborough** (1727 – 1788)

### ***Pool in the Woods***

c.1750-55

Oil on canvas

On loan from Colchester and Ipswich Museum Service

Gainsborough may have made this small, loosely executed oil sketch while he was outside in nature. The clear, glassy pool of water creates a contrast with the coarseness of the foliage and the muddy bank on the right, reflecting light from the sky to brighten the landscape.

This interest in capturing different textures, as well as the compositional device of the central body of water, complete with reflections, recalls Ruisdael's serene *A Pool surrounded by Trees*, hanging in the previous room.

# **Thomas Gainsborough** (1727 – 1788)

## ***Wooded landscape with a silver birch***

c.1746-47

Black and white chalk on buff paper

Lent by Her Majesty The Queen

This drawing is one of three of the 25 sheets that can be securely connected to a landscape painting by Gainsborough, in this case *Autumn Landscape* (Norwich Castle Museum). The silver birch on the left of the drawing frames the scene, leading towards a distant horizon through the trees at the centre.

White chalk is deployed to depict the birch's bark, as well as the pool of water at its foot. Both drawing and painting are almost the same size, allowing the artist to easily map elements of his study onto the canvas.



**Thomas Gainsborough**  
(1727 – 1788)

*Autumn Landscape*

c.1746-47

Oil on canvas

Norfolk Museums Service  
(Norwich Castle Museum & Art  
Gallery)

# **Thomas Gainsborough** (1727 – 1788)

## ***Study for 'Cornard Wood'***

c.1748

Black chalk and pencil

Lent by Her Majesty The Queen

This is a previously unknown preparatory study for Gainsborough's famous early landscape, *Cornard Wood*, hanging nearby. All the key compositional elements can be seen here: the winding path, the central tree, and even the reflection of branches in the pond.

The sheet has been squared-up for transfer in pencil, enabling the artist to copy the composition square by square onto the larger canvas. Small numbers in Gainsborough's hand can be made out along the lower edge, while splashes of oil suggest he kept the drawing close to hand in his studio while working on the painting.



**Thomas Gainsborough** (1727 – 1788)  
*Cornard Wood, near Sudbury, Suffolk*

1748

Oil on canvas

The National Gallery, London

Bought (Lewis Fund) 1875

Rich in colour and detail, this early masterpiece depicts an area of woodland near Great Cornard, about two miles from Gainsborough's hometown of Sudbury. The village of Great Henny can be glimpsed on the horizon.

In the dappled sunlight to the left, local people make use of the common land to gather wood, graze animals, and dig for marl or sand, surrounded by their livestock. Gainsborough captures different textures of foliage, and incorporates many of the motifs found in the drawings such as glassy pools, a pair of donkeys, and a woodman.

**Thomas Gainsborough** (1727 – 1788)

***Trees beside a path winding into the distance* (recto)**

c.1748-50

Black chalk

Lent by Her Majesty The Queen

This drawing in black chalk, softened with stump, shows a low bank of trees to the left and a higher, closer bank to the right, with a path winding down the centre. A similar spatial arrangement can be seen in the adjacent *Landscape with a Pool*, although the relationship is not strong enough to suggest that this is a preparatory study.

In 2021, when Royal Collection conservators removed the sheets from the album in preparation for the exhibition, three – including this one – were found to have further landscape drawings on the reverse.



**Thomas Gainsborough**

(1727 – 1788)

*Bank of trees* (verso)

c.1748-50

Black chalk

Lent by Her Majesty The Queen

**Thomas Gainsborough** (1727 – 1788)  
*Landscape with a Pool*

c.1746-47

Oil on canvas

Lent by The Syndics of the Fitzwilliam Museum,  
University of Cambridge

In this crisp canvas, the lower bank of white and grey clouds mirrors the silhouettes of the trees, while darker clouds loom above. The painting is unusual amongst Gainsborough's finished landscapes in that there are no figures or animals in the scene. Instead, the artist pays close attention to details of bark, leaves and burdock plants which draw the eye around the lower part of the picture.

Ruisdael's influence can be keenly felt in the careful handling of the dense woodland and foliage, as well as in the brooding sky.

**Thomas Gainsborough** (1727 – 1788)  
***Trees beside a descending road***

c.1746-48

Black chalk

Lent by Her Majesty The Queen

While the majority of the new drawings are on a rough grey paper, seven – including this one – are drawn in black chalk on a fine white artists' paper, made in the Netherlands. Drawing paper of this type has a much smoother surface, allowing Gainsborough to create very delicate effects in the trees and foliage.

**Thomas Gainsborough** (1727 – 1788)  
***Trees, with heathland in the distance***

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

In this observational study, captured while Gainsborough was out in the Suffolk countryside, we can see the artist testing his chalk through several strokes at the top left of the sheet. The scene is crowded with trees, beyond which lies a flat moorland.

Philip Thicknesse, Gainsborough's first biographer, recalled: 'that there was not a Picturesque clump of Trees, nor even a single Tree of beauty, no, nor hedgerow, stone, or post ... for some miles round about his place of nativity' that the artist did not hold 'perfectly in his *mind's eye*'.

**Thomas Gainsborough** (1727 – 1788)  
*Landscape with dense woodland*

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

This drawing reveals Gainsborough's working process: first he has outlined the banks of trees and foliage in black chalk, before working up the central area and using white chalk and stump to indicate a path. It is unlikely to be a composition for a painting, but rather a sketch made in front of the motif to capture specific details.

**Thomas Gainsborough** (1727 – 1788)

***Trees beside a descending path***

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

As with the previous drawing, we can see Gainsborough's approach here – namely the way he has roughly sketched the outlines of trees in black chalk, before adding more detail in certain areas. This technique allowed him to record the patterns of banks of trees and foliage, as well as the fall of light in white chalk.

In a letter to a friend, the artist declared that loose drawings of this kind were intended 'merely to free your hand ... there must be truth of hand, as well as freedom of hand in Drawing'.



**Thomas Gainsborough** (1727 – 1788)

***Trees either side of a path or waterfall***

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

**Thomas Gainsborough** (1727 – 1788)

***Trees beside a road***

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

According to the portrait painter John Jackson, Gainsborough often asked his father to let him go sketching in the countryside, and would later find: 'a quantity of his son's sketches of stumps of trees, styles, sheep and shepherd boys, which had been secreted in various holes and corners' of the house.

These two drawings in black and white chalk and stump both show trees and undergrowth, with winding paths at centre. Once again, the middle areas have been more carefully worked up, and the artist has left sketchy working outlines at the edges.

**Thomas Gainsborough** (1727 – 1788)

***A broken tree stump with a shepherd, a cow and two goats***

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

Gainsborough has made a careful study of a torn tree trunk in the foreground, while a shepherd with a cow and two goats can be seen in the left backdrop, possibly by a watering hole. The sheet is unusual in that it is covered almost entirely with black chalk, and the artist has simply left the paper blank to indicate the broken stump.

This type of drawing demonstrates the attention Gainsborough paid to individual features in the landscape, as he built up a stock of motifs to refer to and incorporate into his paintings.

**Thomas Gainsborough** (1727 – 1788)  
*Study of a tree, possibly a sycamore*

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

It is likely that Gainsborough made this delicate drawing of a tree while in front of the motif in the Suffolk countryside near his home. The lobed leaf shape and young shoots at the base of the stem suggest that it is a sycamore, which were common in Sudbury and which he painted often. The artist deploys white chalk to suggest the play of sunlight on the leaves.

**Thomas Gainsborough** (1727 – 1788)

***Woodland landscape with a winding path*** (verso)

c.1748-50

Black chalk

Lent by Her Majesty The Queen

A muddy track leads into a dense patch of woodland in this study, only revealed when the drawings were removed from the album earlier this year. On the other side, a man and dog look out over a pond.

This drawing, like the two hanging nearby, has a large oil stain, likely caused by the artist knocking over a jar of linseed oil used for mixing paints. Initially, it would have left a clear, shiny mark, but this has discoloured to brown over time. We can imagine these sheets stacked up together in his studio.



**Thomas Gainsborough**

(1727 – 1788)

*Trees beside a lake* (recto)

c.1748-50

Black chalk

Lent by Her Majesty The Queen

**Thomas Gainsborough** (1727 – 1788)

***Wooded landscape with a path and cattle*** (*recto*)

c.1748-50

Black chalk

Lent by Her Majesty The Queen

Two seated figures rest to the side of a winding path, while various cattle are dotted about the clearing. For Gainsborough, such figures: 'fill a place (I won't say stop a Gap) or create a little business for the Eye to be drawn from the Trees in order to return to them with more glee'.

This scene was probably created from Gainsborough's imagination – with the people and cows adding interest to the tree-dominated landscape. On the back is another landscape study in black chalk with trees.



**Thomas Gainsborough**

(1727 – 1788)

*Trees in a clearing* (*verso*)

c.1748-50

Black chalk

Lent by Her Majesty The Queen

**Thomas Gainsborough** (1727 – 1788)  
***Landscape with a road and cottage***

c.1748-50

Black chalk

Lent by Her Majesty The Queen

The present work is another scene which is probably based on a real landscape but with elements added in to create variety, in this case a small house can be seen in the centre where the path bends round out of sight. This motif is reminiscent of Hobbema's distinctive cottages nestled amongst trees in landscapes. A large linseed oil stain obscures the trees to the left.



**Thomas Gainsborough** (1727 – 1788)

***Trees beside a pond* (recto); *Study of a young woman, possibly Miss Lloyd of Ipswich* (verso)**

c.1748-50

Black chalk

Lent by Her Majesty The Queen

This landscape is clearly based on observation, especially the burdock leaves to lower left: a common Suffolk plant found in many of Gainsborough's paintings. On the reverse is a small study of the head of a young woman, which may have been made in preparation for *Portrait of a Woman, Possibly of the Lloyd Family*.

In both the drawing and painting, the girl has two large ringlets on either side of her face, and the portrait's setting includes three twisted tree trunks next to a pond, with burdock plants in the foreground. The combination on one sheet of grassy knolls unfolding and figure study heralds Gainsborough's portraits-in-landscapes.



**Thomas Gainsborough**  
(1727 – 1788)

*Portrait of a Woman,  
Possibly of the Lloyd Family*

c.1750

Oil on canvas

Kimbell Art Museum, Fort Worth,  
Texas



**Thomas Gainsborough** (1727 – 1788)

***Landscape with a figure on a sandy path***

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

A small figure stands to the left centre on a sandy path bordered by tree-lined banks. The drawing has likely been cut down from a larger sheet, as the other drawings on grey-buff paper from the same album are of a similar, larger size. This shows Gainsborough trimming his compositions to find the right segments and perspectives.

# **Thomas Gainsborough** (1727 – 1788)

## ***Landscape beside a lake***

c.1748-50

Black and white chalk on buff paper

Lent by Her Majesty The Queen

This drawing has been squared-up in barely visible white chalk, ready for transfer to a canvas. Framed by two tall tree trunks, a path winds past a waterfall in the left forefront towards a lake with a weir at the centre, while an expansive landscape with rocky outcrops stretches out beyond.

It is thought that the drawing may relate to a c.1750-53 painting in the Yale Center for British Art, which also features a landscape with a stream and weir and may well show the same subject from a different angle.



### **Thomas Gainsborough**

(1727 – 1788)

*Landscape with Stream and Weir*

c.1750-53

Oil on canvas

Yale Center for British Art,  
Paul Mellon Collection

**Thomas Gainsborough** (1727 – 1778)  
***Wooded landscape with donkeys***

c.1746-48

Black and white chalk on buff paper

Lent by Her Majesty The Queen

In the centre of this drawing, two donkeys – one black and one grey – rest by a pool in a wild landscape. Donkeys were widespread in England as resilient beasts of burden common among poorer, non-landowning households. White ones were prized by wealthier clients. Donkeys, cattle, pigs, and other animals regularly appear as motifs in Gainsborough's landscape paintings. Careful studies such as this would have helped him incorporate donkeys into his canvases, and they can be seen among the animals grazing in *Cornard Wood*, hanging on the back wall of this room.

## **'Again', // while(true);**

'Again' is an investigation into our perception of repetition, forming landscaped environments through a combination of analogue and digital collage created by TAS participants. This projection uses AI technology, combined with surrealist approaches, to generate imagined vistas harnessing students' work.

The Artificial Intelligence is constantly evolving, learning to see and understand landscape from both the students' and Gainsborough's perspectives. There are no fixed boundaries, the unified compositions shift in emphasis and remain in transit, neither dependent on lasting objects, nor fixed locations.

Self-replication produces chaotic outputs, yet the context of each repetition informs the next as the AI learns from the TAS collective. Through individual curation and guidance, the AI creates a surreal, manipulated version of paradise for the viewer.

## **Laura Robertson & Jared Holden, Practically Creative**

Practically Creative is a collaboration that aims to create art installations which provoke conversation and action, pushing innovation of material boundaries and diverse techniques. Robertson, a classically trained contemporary artist, and Holden, a creatively minded, progressive engineer, combine their skills to work towards shared aims, as well as political and social views. Known for their experimental approach and diverse use of materials, their work reflects on both the practice of art, and wider art culture.

'Steal like an Artist, Share like an Engineer'

## Behind the Scenes of Teenage Art School (TAS)

TAS is an experimental five-day course for 11 to 17-year-olds, which runs annually to help young people develop their skills by working alongside practising artists.

This summer, participants of TAS worked collaboratively with the support of North Yorkshire-based artist/engineer duo, Practically Creative, and artist Jade Montserrat. Together, they explored how artists respond to place, combining collage, photography, text, drawing and AI to produce visual statements about our lived environments.

This film offers a glimpse behind the scenes, documenting the experiences and thoughts of those involved over the five days of TAS at York Art Gallery in 2021.

## Shared Space

Artist Jade Montserrat devised and delivered a virtual workshop for TAS students, designed to explore text and charcoal as materials through focusing on listening, drawing and speech. This workshop sparked conversations and developed ideas, informing the production of new work by bringing people together in a shared space.

The workshop also aimed to explore the relationships between language and subject, and our remote acoustic experiences. Montserrat read aloud from three short texts, which prompted the act of drawing. In this way, the activity centred on methods for valuing listening as a form of active participation. TAS students were encouraged to draw language through physical movement.

Readings included:

Kincaid, Jamaica, *At the Bottom of the River* (New York: Farrar, Straus, Giroux, [1984], c.1983), pp. 62-68

Kincaid, Jamaica, *At the Bottom of the River: What I have been doing lately* (New York: Farrar, Straus, Giroux, [1984], c.1983), pp. 40-45

Oliver, Akilah, *A Toast in the House of Friends: Meditations* (Coffee House Press: 2009), pp. 62-68



## **Jade Montserrat**

***Sketchbook***, 2013-15

***Sketchbook***, 2015-16

Pen and pencil on paper

Courtesy of the artist, Jade Montserrat

Montserrat uses the act of drawing and notetaking to generate ideas. These sketchbooks, rich with imagery and text, show the development of Montserrat's research ahead of making *Clay*, *Peat* and *Cage*. The relationship between her writing, drawing, and performance is symbiotic, each feeding into the other.