Alan Hockett - 12th October 2025

AH - My name's Alan Hockett. Um, and I make my own cameras and use them to record the gaps between where man has developed land, and it's then been taken over by nature again. So it's to sort of get between nature and man and how it works. So quite like dystopia. And I quite like landscape.

SB - It is it particularly in that direction from, um, man made things with being reclaimed by nature or returning to nature?

AH - No. I was brought up in a brand new town, and it was built, the town was built so that you didn't have to leave. So it didn't have a train station. It didn't have the connections that you'd expect for a larger town. Really only the bus. Um, but people like my father was given a house as long as he had a job. That job was in Basildon, and he could walk to there from the house. He could walk to work. And that was the whole principle of it. So all the jobs went with all the houses. And so it's a bit like a utopia. So the town was built that the shops were there, the doctors were there, the schools were there, and everyone could just live in the town. And I've always been interested with how that works, you know. So we've had from the brutalist in the, uh, after the Second World War and the concrete jungles where they tried to build whole towns in the sky, but they don't work. And then how nature then comes back to take over, because actually, we are part of the world and we're part of the earth, and we've got to live with it and within it. That's really why it comes out. It doesn't come from one side or another. It's just quite interesting how like, factories are just left to dissolve and how the tide has taken over. Like, so, along the Thames coast, you've got a radar station at Tilbury that is now sitting in the mud because of the tide, has taken over and recaptured it and come up to the north of the county, the pillboxes are sitting on the beaches where once they were on top of cliffs, and that's a part of the erosion that's created it. But that how nature can affect everything. You know, the power of the wind and the sea, taking away the land to recapture everything. So that's what I quite like, that juxtaposition.

SB - Yeah. I suppose it doesn't always go in one direction. It's like a continual push and pull of man trying to think, well, you know, trying to achieve something, and then the inevitable, you know, if it stops.

Maintaining something or repairing it, then nature encroaches back on it. Yeah, I think to and fro.

AH - And it is the fact that if man wants to actually encroach on nature and take over, it has to then do that. But it also has to maintain it. He can't just sort of say, oh, I built this, that’s perfect, it's going to last forever because it won't. Nature will affect it eventually. Like even nature affects how the land works, you know, so it erodes rocks away. Um, so it does it to what we make. And it's an interesting thought that why humans and mankind believe they can instil their value onto the land and not have to pay the repercussions of it.

SB - You know, paint gets worn away by the sun and the wind or whatever. And then once the paint's gone, the wood goes, and then, and then the windows fall out, and then the weather gets inside and, you know, so it’s.

AH - Yeah, we're it's like, uh. Well, we are we are animals and we are part of this whole sort of ecosystem on the planet. Yeah. And I think it's important that we have to recognise we're only part of the planet. It's not us against it. No, this is it, to work with it. And it amazes me that we now, like with modern technology in a way of building a lot of the times we say, oh, we put a green roof on so it will, you know, because that's environmentally friendly. But are we doing it because it is environmentally friendly? Are we trying to hide it into the ground where previously we'd have made bold statements about what our buildings are like. So like, if you go like to Art Deco for taking in the shapes of a ship, or you look at the Romans and the Coliseum, they must have been absolutely incredible. If you've never seen a building above six foot until you walk in and there's a fifty foot high coliseum sitting there, or even one hundred foot, you know. So it's interesting that we're changing sort of like we're thinking, oh, we're changing, but is it because we're just trying to hide ourselves into the ground? Um, and they say it's environmentally friendly, but actually the concrete used to build it is not quite as environmentally friendly as the green roof that sits on top of it.

SB - Isn’t cement naturally occurring? We dig that out of the ground.

AH - Yeah, but the reaction that it creates to use cement gives off so much CO2 and things like that, where if you was using timber, which is a renewable source, you know, if you built build timber buildings and worked with timber and stuff like that and actually use as they would have done, you know, back in the Middle Ages, you use what was around you. Mhm. And so therefore you could regrow it and reuse it. And the same, it was a cycle as opposed to importing everything from somewhere else.

SB - I listened to a talk by a geologist and it was really interesting because he said that the geology of Britain is like on a sort of forty five degree angle. And that is why, you know, if you if you're in Essex, there's like there's no natural stone, it's all clay. And so our houses, you know, like traditionally, weatherboard houses made from wood. But then if you go say to Norfolk, you get loads of flint and then if you go to Yorkshire, you've got like a particular kind of stone there, which I'm trying to recall, but I can't remember. But every sort of forty to fifty miles, because you're on this strata that are on an angle. Um, the building material has changed, but that's just because what's readily available and and it helps you to sort of understand, uh, you know, once all of the geology of our, you know, our of Britain was flat because, a sediment laid down, but now now it's twisted and it's at an angle. And I think that's incredible to sort of think that on those scales.

AH - But that is why, you know, we, why we just use what's available in that area and why it changes from one area to another. But it also gave them areas, their identity.

SB - Yeah, exactly. You know, like Wiltshire and the sandstone, the Cotswold and the sandstone. They're famous for their buildings being built like it, and the colour of them. You know when you're there because you're like, all the buildings are like, this yellowy colour.

AH - And I think also when you look at landscape, you have to sit down thinking about how landscapes been made, because in the end, the word landscape is a man made name. And it's also basically saying what you're seeing has had the hand of man on it. It's not a natural landscape, you know, it's either been farmed to create the hills, like where the hills are, they've been farmed. And

that's why you end up being because that's there's very few areas now that you can't say have been manipulated by the human touch. Um, and it's an interesting thing is about what is then beauty. And that's why I quite like that dystopian part, because I think there's beauty in the, in the little. It's about looking for beauty where you find it, as opposed to thinking, oh, this is what it is. And you get a nice, beautiful landscape painted which you've been indoctrinated really to see what is beautiful. You know, my dad knows what I do as in my art practice. He knows what? How I paint or how I print. But all he ever wants me to do is paint him a pretty picture of a boat. Because to him, that is what's pretty. Yeah. You know, and to me, it doesn't appeal. It's not what's talking to me.

SB - I've interviewed quite a lot of people over the years and asked them why, you know, how or what makes this landscape beautiful. And you know those that time I was mostly talking about, the Dedham Vale area or the Stour Valley, um, in Essex and Suffolk. And no one can actually pin it down. Why it's beautiful or how it's beautiful. They just know that it is. So, the beauty that you, or the things that you might find pleasing to your eye in the Stour Valley, for instance, or Dedham Vale. Yeah, they're different to the things that you might find pleasing in the Karakorum, off the Karakoram Highway in Pakistan, which is really mountainous. I've not been there, but I've seen photographs and videos of people on that road and it it looks incredible. So vast and huge and like awe inspiring and the colours of the rock and how it, you know, set off with the snow and everything. But that's beautiful. But it's completely different to, uh, the, the arable fields of Dedham, you know what I mean? So there's different ways of measuring beauty, uh, which people actually find quite hard to put into words, I think.

AH - I think some of the things, though, you have to sit there and think about how where your culture comes from as well. So I think you're taught at school what beauty is, you know, um, well, I done my degree. I got taught my contextual studies by a socialist worker teacher, which was interesting because when I went and actually did my degree and I had to go and do it again, we first got shown around the National Gallery. That's where they took us. They said, right, we're going to the National Gallery, and then you get taken all the way around the gates. We're going to come out the front and they go, right, what, what did you think about it? What struck you

was important? And I just turned around and said, why was that picture put right at the front? Why is that the first picture you walk into? And it's because the National Gallery is owned by the country. So the country decides what's important, i.e. whoever runs the state. Right? So that's what's important.

SB - So what picture was it?

AH - It was just a landscape. But it was by Constable. But it was a landscape sort of thing. But it was a chocolate box picture. That was the point.

SB - This is what Dedham is all about, and Flatford especially, is that there are many ways that a landscape can be or and can be kept. And Flatford has a lot of protections over it, and it's made to, you know, it's kept to look a certain way. But from what you're saying, that ties into it. It's the way that we want our country to be seen and perceived and remembered for. But it's only one way that anywhere can be. So why have we chosen that over another way that somewhere can be.

AH - And then it comes back to who runs the country. You know about what they want because it's a state view. So the state says we want um, again doing my degree, I was quite interested in Kandinsky and how Russia after the revolution changed art, and literally throughout every normal painting. In fact, they just destroyed most of the paintings because they wanted different art. They wanted something new. And that's where abstract comes from, and continuously believed that colour and sound had a very big relationship. So he would paint a, um, an orchestral piece, so he'd listen to it, and we listened to it, and he would visualise the colours that the oboe was saying, and then he would make his piece of work, and that would become the state. That's how we're going to show art. And if you look at Russian posters, it's all about what man is doing to the thing. So that's why they always have these big, strong men doing things. But also it's a way of them oppressing the people because you're there having that forced onto them.

SB - But they're sending a message.

AH - Yeah. But the our government's doing the same thing to us just a bit more subtly. And if you go to Germany after the war and the Bauhaus, it's exactly the same. They, they revolted against this idea of a beautiful picture. Yeah. You know, and that's why a lot of, um, even from, like, um, Picasso and people like that went to Africa to pick up, their indigenous countries.

SB - Looking for new influences.

AH - Yeah. To just give them a new look on how something worked and how they could relook at something because otherwise you're just is that a reaction, a reaction to the fact that the system, you know, that was around or is there.

SB - They want to find a new way and a new system and, you know, and draw on other things to move away from a system that doesn't benefit them or doesn't benefit or has failed.

AH - Yeah, they're trying to change the system. The problem you have with it, the system will assimilate it. So now if you look at Picasso, he's exonerated. He's the hero of everything. Mhm. Um, and he was trying to buck the system, but then the system goes, oh okay. Then people listening to him will say that's good now. And then they start buying it. And you can see that even if you look at this is where if you look at Tate Modern. Tate Modern refused to buy lots of art during the seventies, so we had the worst collection of modern art in Tate Modern because they've only just started buying contemporary art. It's like they have to borrow it from other countries to get it. So the Rothko's come, and they were because they were reluctant to change the well, because Tate Britain at the time, which was just Tate, refused to buy contemporary art in the seventies. Wouldn't buy nothing.

SB - Yeah, but because they were trying to keep hold of that old system. The old image.

AH - But then when it broke into two and you've got Tate Modern, they've got nothing to go with. Yeah. No. And so they struggle and it's, uh, but and it all comes about about how art reflects not just what people are doing about the environments people live in, which is where landscape is, because that's what landscape is, it's the

environment we all live in, whether that's a council estate in a concrete jungle or on the side of a beautiful river or a side of a river, as opposed to because I quite like jungles, concrete jungles. Um, so landscapes are really difficult subject. The concept of a landscape. Because it's a social construct. Um, and it's not written down. You know, you can go to a dictionary and it tells you what landscape. There's a definition, but it's not really a definition of what you're seeing in front of, and I think that's that's brought to you really by growing up. You know, as I say, I grew up in a town, but, you got kicked out to go and play, come home at tea time and you just explored the countryside around you, as well as the building sites and everything else. What was around you.

SB - Yeah, I was the same. And I was in the countryside and, you know, we were in this like, on the edge of a town when I grew up. So we would go and build dens. There was between our town and the next town, Rochford, Hockley. There were some old brickfields, and an old scrap yard. And then there was like some woods, and then there was just like some overgrown areas. Then there was like a road and then there was an abandoned house on the hill was a bit spooky, you know, like, and we used to play all over there and I didn't ever consider that as a landscape. It was just outdoors, you know? So I've only learned really about landscape more recently, as an adult, you know.

AH - Well, I think you have to get to an age where you then one thing for yourself. So it's generally, you know, at school you'll talk about what everything's going to be, but you don't get taught really well to question what you're seeing that comes. So if you went into further education, that that's when they start teaching you to question what you're actually seeing, or until you've been at work and you've actually got older and you start thinking, I don't agree with that, even though that's what's being told. And therefore you then start looking, do I like what I'm seeing? Do you like the environment around me? Is that a beautiful landscape? And I think then you sort of make that decision as you get older and you can interpret it yourself. And that's where people then start taking pictures or paintings or like you record the sound of things. What interests them? Not what other people are saying. That's what you should be doing. It's what interests you. And you go and investigate

it and try to try to then show your interest to other people, which is why you put things out on show.

SB - We're talking about land, you know, the concept of landscape from an artistic point of view, but someone who isn't an artist but still lives in that area. They might just be a farmer, or they might just have a house with a garden and their interest in landscape, the way they look at it could be completely different. So it's not only an artistic, um, construct, is it?

AH - No, it's not. And if you're a farmer, you're looking at it from a thing about what will grow. How will it, you know, how seasons work, how the weather. You're still involved with nature, though. Doing it. Um, and if you, you've just got the back garden. A lot of the people that are really interested in certain flowers, you know, and they will just specialise in growing them or they will want a mediterranean garden, even though they're in England, they will want this. So and they will work hard at recreating what they find interesting to them.

SB - So they're making, they're creating their own landscape there that's doing it for their own benefit within a landscape.

AH - Yeah. So you're right. It's not about just artistic values or being an artist to do something. But I think everyone is engaging. It has to engage with their landscape in one form, and then they choose how they engage with it.

SB - They might just travel through it in order to get to work or go on holiday, camping in a field and be amongst it. I mean, like, going back to being a child, I spent a lot of time outside but I didn't ever see it as a landscape, and just. It was a place where we could be free and explore and get lost and, you know, just kind of learn about ourselves as well as about the wider world and I, I haven't been through any further education, so I haven't learned to be critical of it, I suppose. And my work is more about just documenting it. And like, I don't I don't really want to change it, even though I know there's a lot of things that are wrong with it. And the bigger picture, it needs people to actively fight for the the good, for a better cause, for a better way of treating the natural world. But I don't feel that, you know, maybe I'm just being a bit ignorant, but I, I just want to go and experience that place for what it is. And like, my time sitting on that

hill over there is, that is my experience of it. And I don't want to change that. You know, like in ten years or twenty years or whatever the sea level might be another, you know, higher up that cliff there because we can see the sea now, and so that will lose. That beach will be gone, you know, but there'll be a new beach. And then, so for me, like if I recorded that beach and then in fifty years someone finds that recording, that beach won't be there anymore. So I think that is, uh, some kind of value that my work has in it, you know, as a recording, it's documenting a time and a place, and then that can be used in the future to sort of refer back to. But I don't see it as a vehicle for, I don't want to necessarily stop the sea rising. Well, I just want to document it.

AH - No, no, it's not critical. I'm not critical, you know, but what I'm saying is, it's not about trying to do something to change something, you know, and you're saying you didn't have an education, but education is life. You don't have to go to school.

SB - No, I know that.

AH - You know, the people you've met have influenced how you then look at something and then also about what you would think is right and what's wrong. What? What you question. Yeah. You know, that's what I'm talking about. So I've taken pinhole cameras all around the Essex coastline, but I've got a picture of the ship that was, Southend in, um, the old waxworks place…

SB - Oh, yeah. Right. The..

AH - The Golden Hind. I've got pictures of that in a pinhole camera, but it doesn't exist anymore. Now, it's all brand new. It's been flattened and the new thing. So you record things to show people or. And what's there now you're not there to go and try and. Oh, I'm going to change the world. You're just trying to get someone to look. And I bet you what I do when I take pictures, especially with like if I'm using a baked bean can in the landscape you get from it is easily recognised. The trouble with it is because it's a pinhole camera. Everything's in focus. So if you have a camera, if you take a picture, there's a depth of field where one bit's sharp and one bit is blurred with a pinhole camera. That doesn't happen. It's like your eye. It's like perfectly how your eye works. But because I don't revert and

invert things, everything you can see is right. But it's slightly distorted and wrong way round. Yeah. So you recognise exactly where it is, but it's like a mirror. It's a new vision of it to you. Right. And it then you then sort of like. Oh okay. And it makes you then take notice. As opposed to walking past it and just not noticing it. And I think that's the idea of what you're trying to do with it. And I think where you're saying about like, the deserts and things like that to us naturally aren't a normal landscape. But if you're putting these spaces, they suddenly become more inspiring because you suddenly see how vast and how small you are in comparison to that vastness. And in England, that's a very difficult view to have. There's not many places you can stand and go, wow, that's really vast. You know, because even where we're sitting now, it's a beautiful place. But you can see there's a hill there, but there's a hill behind it. Hill behind it, and then it stops. Where have you sat like on the top of the Grand Canyon or at Uluru? You can see twenty miles away. And you can still. And that's what's standing is this rock, while Grand Canyon is twenty miles across, just the gap. And then the country carries on and it's so the vastness we don't sort of get. No, but we exist within the scale of the country.

SB - I had an American friend who came here and they were like, all roads are so tiny. Yeah, everything's so small and like. But to us, it's just the road, you know? So, like you, you have your own perception of an experience of the world. And when you go somewhere else, it's different. And that I find, that's why you go there? Because it's interesting. Yeah. It's not only the cuisine and the language and, you know, other social customs, different, you know, like just the colour of a post box or, like the road signs or, the way that things are built, you know, the architecture, it's all different. So it's not only about like the tiny, tiny things are really interesting as well. And I think it's what it. What it is for me, it's the difference. Like you're familiar with things in your where you live, or the, places you've been before. But when you go somewhere new, things are different. And that's what makes them interesting or makes you take notice of them, you know? So fr this project I'm sitting mostly in fields or outside. Yeah. Always outside, but for an hour. So, I can look like we're by a Weymouth Bay now. Like, looking out over the sea, but, if you looked at, you can look far away at that ship, at the horizon, and then, like you say, those hills behind those hills and then. But you could look really

close and see a little bug on that blade of grass down there and you wouldn't have seen that if you weren't sitting there.

AH - So, like, it's being aware of all these things and putting yourself in a position where you can observe them, you know, but that's that's also saying what's happening at this time in life, like society's going like, oh, because of the way our society works, stress and well-being is getting well, the stress is getting worse, and the idea of well-being and the idea of sitting in nature and just to become part of the ground around you. Yeah, it's good for your wellbeing. Yes. But that's always been. That's like when you as a kid and you just go and make dens, you'd sit in that den and play quite happily, or you'd sit there and lie on the floor and watch the sky go past and make images out of the clouds. So you was looking after yourself as a child and, you know, and now we're trying to make people go back to do that sort of thing. I mean, I took when my children were young, I went on a field trip with my youngest daughter, and I made the boys who were the, like, the most disruptive in the class, hug a tree. And no one thought I'd ever be able to get him to do it. But I got him all around this tree, was hugging the tree, and even my daughter today can remember that moment. She goes because no one had ever seen them. Children. Quiet. They were fidgety, always, and like anyone she knows. She sees them every day again. And they still remember that because it was the first time that anyone has all not just taken an interest in them, but got them to just stand still quietly, which wasn't threatening them or, you know, telling them off or something else. It was just being and they were connecting. They connected with the tree. So also with each other. And I still go and cuddle trees. Always will do. Just sit there and think. It's just a way of saying hello to the world.

SB - I did this project a long time ago, basically, and I had to make a song using the sound of trains. They were year three students, erm, pupils. So the first few workshops I taught them how to use the iPads and sample stuff in the classroom, and then I organised for them to go to Mangapps, which is near Burnham-on-Crouch. And it's a it's like a railway museum and run by this guy called John Jolly and his wife June Jolly. And they're like, you know, they're real characters. So we took the kids on a bus out there, to sample the trains. And one thing, we were on the train having a ride, and one of the girls just stopped, and she went, ‘Sir, this looks like the

countryside!' And I was like, it is the countryside. But like the fact that she'd never been in the countryside, and was suddenly surprised that she was there and she knew about it or knew what it looked like, but she'd not been there before. That was really sad, you know, like the fact that she now was like, wow, you know, I'm here. Her life's obviously has the circumstances for whatever they were, that she'd never been there. But you're right in that we, we lose those connections and probably from quite an early age sometimes, you know. And then to rediscover them or to discover them for the first time, you know, it's quite a thing. I was speaking to, a friend of mine recently, and I said, oh, I know I've reached middle age because I'm, getting more interested in birds. And, she told me off because she was like you, you should be interested in birds at any part of life. And that's a shame that you weren't interested in them, in your, you know, when you were younger. Between being young and being the age that I am now in my fifties. And you know, she's right. You know, I shouldn't use it as an indicator. But, you know, when you're a teenager and in your twenties, you're off doing other things and you're, like, doing things that sort of are more social or within towns and cities, and you're visiting other places and getting interested in various activities that aren't nature. They're like, they're with other people. It's a bit of a generalisation, but, like people that are retired have more time to be outside and take like that chap there. He took his dog for a walk. And and then I've recorded volunteers, you know, working for the AONB, which doesn't exist anymore, but like, those people are all retirees because they've got time. So later in one's life, you can reconnect with these things because life is taking you away from them. And this goes back to what you were saying at the beginning. The system does not favour us keeping that connection. It wants you to like it wants you to earn money, you know, feed the corporate machine.

AH - Well, you could go if you go back to the Industrial Revolution. One, there was no such thing as leisure. Two, there was no such thing as a landscape. And all you was expected to do was work. And when they invented factories, you then were working in a factory and slaving until you passed away, you know. And even children were like, forced to work sort of thing. Yeah. So you never really engage with nature because to live, you had to work all the hours there was.

SB - And also, even if your job was in a rural area, it was horrible, it was brutal. You know, like working the fields or, in a quarry or down, like, like my father's father, in the coal mines in Wales, like, it was really hard work being in the countryside. Yeah. So it wasn't viewed in a way that was like the leisure class that we have now of people that go to it to, you know, relax and breathe some fresh air.

AH - You're right. Well, the countryside was the poorest part of the country. The what was the countryside itself, working in the countryside. That's why I moved to town to earn money. Because they couldn't live in a countryside. Well, even if you think like, that's not long ago.

SB - No, but if you think of market towns, a town had to apply to become a market town. And, if it was deemed suitable, then through a charter, it would be made into a market town. But what was, um, how that was decided was how far it was from another market town. So, like, if you look at market towns all over England, they're all really evenly spaced and they're all within, um, they were all spaced so that people that earn their money from livestock could drove their animals to the market in one day. And so it couldn't be too close, but it couldn't be too far away. So they're all evenly spaced. And that was like in the twelfth, eleventh, century or thereabouts. Um, so to reinforce your point, the people might have raised that livestock in the countryside, but they would have had to have taken it to town in order to trade it or sell it. And so that's where the prosperity gathered was in the towns, you know. And the same with, you know, produce like corn. And you know, why you get corn exchanges in towns. And so.

AH - That's right. You know, the wealth was gathered there. Okay. Maybe that's from a very working perspective, because a lot of wealth that was outside of that system from like more the aristocracy side of it, the wealth was in land then, wasn't it? But that was it was the holding of the land. Yeah. Not letting people wander it and enjoy it.

SB - Or you know, that's a different system, you know, that operates above the system that we're talking about.

AH - But, um, so landscaping itself, if you sit there and think about it, it's quite a modern landscape. The way we look at it today is quite a modern phenomenon. Because until then it was only worked land or wasteland? You know, you get like, Capability Brown, who decided they would change the whole of the landscape just to make something beautiful to the eye for the aristocracy. But that didn't most people didn't see that because they weren't allowed on that land. You know, they would have been shot if they'd gone on the land or whatever it was. So, you know, it's created how fields laid out and things like that, and what land can be used for. So you get like, where I am at Hadleigh. So you've got West Wood and, that wood is only there because it's unbuildable. So it was never able to be farmed on because if you dug it up, it's like a beach. It's all pebble stones. So you couldn't farm it, but you also couldn't build on it. So it was there like as a wasteland. Which then would they would support animals like pigs and things like that could then graze in there. But that would be it. That's the best use.

SB - And in contrast, if you take the East Wood of that West Wood that became Eastwood, where's a huge housing estate so that could be built on and then was built on.

AH - And so that is just a way of um, evaluating different usages of the same kind of the thing is we've had these because it's all Sally Army land.

SB - But even that's relatively yeah, that's still modern,

AH - but it's still, you know, the housing estates were built by them. But when you look at it, the land was about what could be farmed or industrially used. So they had brick fields and things like that to try and teach.

SB - - loads of orchards

AH - but this is it. But that bit of land just couldn't be used. Hence why it's still there today. So land has a lot of uses and those uses uh, surely factor into how we view the landscape,

SB - because that bit over there that we can see on a hill near the sea that just looks wild. You know, or undeveloped until you get

down to that really beautiful, art deco building. But beyond that, you know, that looks quite wild. But it's not that wild, really, is it? It's just kind of, uh, you know, it's just not being developed. But, um, it looks like it's been grazed at some point.

AH - I was going to say I'm certain that's all grazed during the year and stuff. Yeah, it's just not manicured green.

SB - And when we were sitting in that landscape yesterday, there were so many birds in all those brambles. Like the brambles gave them a habitat to be in, to sit on or sort of perching on the top and looking around.

AH - and you're right, because when you just sit there, that's when you start seeing the bugs and the little spiders and the little creatures that are in the grass because they will walk on your hands. Well, they were I was painting and then you take notice of them. But you don't realise that's been sustained. When you look at it from afar, you don't sort of think of what what's happening inside that.

SB - No you don't. And going back to your term that you just used there, ‘wasteland’. There's nothing, there's no such thing. No, because it's being used by all the animals that live there. That's what plants, you know, like. That’s what really infuriates me when people say, oh no, there's nothing there. Well there is, there’s loads of things there. You just need to look.

AH - But, then that goes back to the idea of that landscape then has a meaning, a use. Yeah. And we have this perception that a landscape has this meaning and a wasteland is not there's no meaning.

SB - But it's not wasted. Because it's being used by other things.

AH - Yeah, I totally agree. But yeah, it's interesting that you sort of look at that, you know. So yeah. And that's I think that's the interesting thing about what landscape is it's so difficult to really describe.

SB - Yeah. It's a bit of a like it's a bit of a greenwashing term. In a way. And I think it also means lots of different things to different people.

AH - Oh of course, you know, I like working in that, that edge and that waste that sort of bit because it is, it's been not been touched by human hands. So nature has had its answer to get back to it. And therefore you learn and you can see so much more from it. Yeah. And also I think it's good because people learn that actually we're not here. We're not a permanent feature of the land. The Earth will outlive us. Yeah, that's I think that's a positive thing.

SB - So do I, when you see a, you know, a building all being reclaimed by trees and moss and stuff, you know, I think that's the beauty of it is not only the, you know, the decay of the colours and peeling paint and stuff. There's a beauty in that. But I think the real beauty is like the, the potential that eventually it will be reclaimed and the human part of it will be just forgotten. You know, like the moss isn't going to remember the, you know, all those things were built there. You know, the birds are not going to sing the praises of all of our activities, and the trees are going to talk to each other through the mycelium. Yeah, but they're not going to be talking about all those amazing tea breaks that were had there, by all the fellas on the shop floor or whatever. You know, that's all that stuff's going to drift off and fade away. And I think that's beauty. You know, like the fact that all these things are transient and, and esoteric. Is that the right word? You know, like, just for a moment, and then they're just gone again.

AH - I think that's a good thing about it is it's about teaching you you're just a part of a moment in time. Mhm. And the world will move along. Yeah. Um, and so while you're in it, you should try and take the most from it that you can and enjoy it the best way you can.

SB - Yeah, I'll tell you my philosophy really on it. I wrote a little note in my notebook yesterday and I was like, that bird, I've just seen that bird there. I think it was a Linnet. I need to look it up. But, um, I was like, the chances of that happening, it just seems like you saw a bird. But actually, there's, like, millions of years of evolution that made that bird. And there were millions of years of evolution that made me as a person and all of my ancestry and lineage and decisions that people made, all led to that one point in me being there and that and all of those other millions of decisions and happenings that made that led to that bird being there at that moment. Yeah, it's just like impossible. But it happened. And that seemingly meaningless thing

is actually is so deep. And actually those little things. That's what I like about the little things that actually they're not little things at all. It's like they're really incredibly amazing.

AH - And if you take it, you start winning the lottery, three weeks in a row. You know, when you take the statistics, how you do it, it's like winning the lottery three weeks in a row.

SB - So you should be, you should be as happy in that moment.

AH- Yeah. Totally. You know, it's like because if you start going back to where it starts, what it's like to get to that point in time, yeah, it's madness. And then you sort of say, okay. And then we'll talk about landscape. Here we are now.

SB - should we finish on that note then? I think we should.

AH - That’s the best part of finishing it.

SB - All right. Thank you for your time.

AH - Thank you for having me. It was good, I enjoyed that.

SB - Yeah. Me too.