



Left:
Tim Simmons *0.01 Seconds* Digital C Type Print, 2010

The research 'Place in Time' originated in a commission from landscape artist Tim Simmons to develop a publication that would introduce his work to new and wider audiences. The research focus was to produce a book that would avoid becoming a monograph based on a chronological selection of Simmons's work and instead to use his work as a vehicle from which common issues relating to contemporary approaches to landscape could be discussed.

To achieve this output Stewart began with the question: 'how do artists using lens-based media work with landscape?' before identifying particular aspects of Simmons's work as essay topics. These were: the relationship between time and place; environment and climate change; individual relationships to place; and process and research in art practice. Four essays were commissioned from artists, writers and curators with expertise in their field: Camilla Brown, Veronica Sekules, Polly Gould, and Tim Holt-Wilson.

In addition to editing the book, Stewart has provided an Introduction and a chapter, 'The Importance of the Extra Mile', in which she discusses the importance of rigour and attention to detail in art practice while simultaneously ensuring artists remain open to the unforeseen. A key part of the chapter is the distinction that is made between research inside and outside of the academy.

This output launched in 2020 (ISBN 978-1-911306-68-9) and was jointly funded by Dewi Lewis Publishing and Tim Simmons. The book accompanied the 2020 group exhibition 'A Fine Balance' at Houghton Hall, in which Simmons's work was included. An on-line public event featuring a discussion between the artist and writers, hosted by GroundWork marked International Landscape Day, 20 October 2020. The publication has been further promoted by Dewi Lewis at international book fairs.

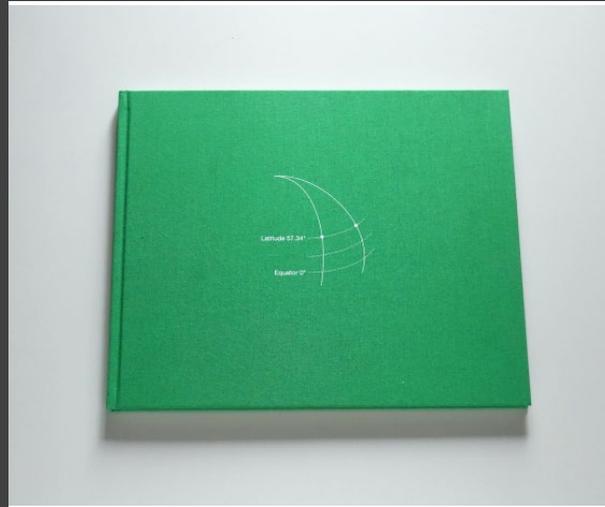
NARRATIVE

OUTPUT 1/1

METHODS

DISSEMINATION

EXTRA INFORMATION



Edited Book: Stewart, J. *Place in Time: The Work of Tim Simmons*
Stockport, Dewi Lewis Publishing, 2020. 240 x 300mm. 90 pages,
hardback. ISBN 978-1-911306-68-9. [Click here for PDF](#)

NARRATIVE

OUTPUT

METHODS 1/3

DISSEMINATION

EXTRA INFORMATION

The commission was to produce a book that would promote Simmons’s work to curators. To attract a wider audience the research focus expanded to include a programme of public events and theoretical content.

Phase 1

After curating Simmons’s work in the 2016 Constellation exhibition, meetings at the artist’s studio to review current and past work helped to identify themes for the critical writing.

A systematic review of existing books on landscape art and photography was undertaken assessing content and format. Sources of publications included gallery bookshops, art fairs, SHU library and artist websites.

Suitable publishers, specialising in photography and fine art were researched. studio to review current and past work added to what was already known about the work and helped to identify themes to develop through critical writing.

Phase 2

Having identified key themes for the essays, research was undertaken to select writers able to contextualise Simmons’s work and to address their given topic from their own research perspective.

Four writers were selected:
 Polly Gould, an artist and writer
 Camilla Brown, an independent curator
 Veronica Sekules, a writer and curator
 Tim Holt-Wilson a writer and geologist.

Stimulated by her visits to Simmons’s studio, Stewart’s own contribution drew on their discussions and her experience as a curator and postgraduate fine art lecturer to examine the role of research in art practice.

Phase 3

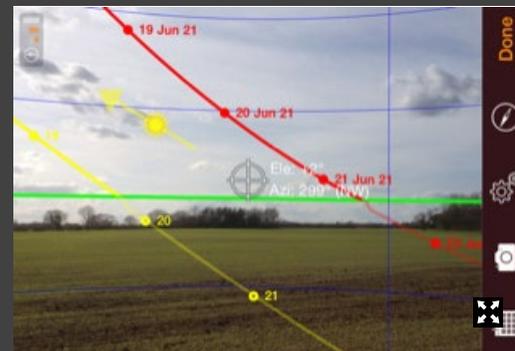
In order to ensure a wider audience for the book, a programme of public events were planned. These included In-conversation events between Simmons and the writers, photography masterclasses and walk-and-talk sessions.

Because of the nature of the work, Stewart decided to approach smaller, rural arts organisations. These were identified through site visits and internet searches.

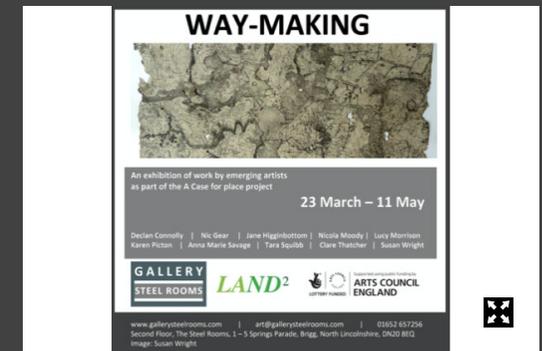
Meetings were held with the curators of the Steel Rooms, Lincolnshire; originalprojects, Great Yarmouth; and GroundWork Gallery, Kings Lynn.



Above
 Tim Simmons *One Mile*, Dual screen video installation 15’ in Constellation, 2016.



Above
 Tim Simmons working drawing



Above
 The Steel Rooms was developing an interdisciplinary programme with a focus on landscape.

NARRATIVE

OUTPUT

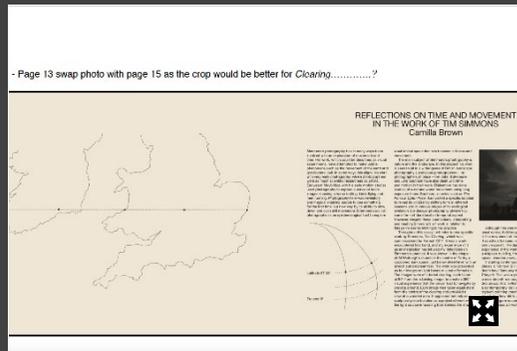
METHODS 2/3

DISSEMINATION

EXTRA INFORMATION

A co-constructive and dialogical methodology working closely with the artist

Stewart wanted the format and visual aesthetic to reflect the content of the book and to make a clear distinction between the texts and the images of Simmons's work. The co-constructive, experimental approach taken resulted in the decision to achieve this through the creation of an informal visual aesthetic for the essay section using a combination of sketches and black and white location photographs. The second section, a portfolio of colour images was presented in a more traditional format. The designers subsequently emphasised the 'notebook' aesthetic of the text section, and recommended the use of different papers for each section.



Agreeing the format

The visual impact was given equal status with the content, with particular attention given to the essay section.



Selecting images portfolio section

involved visits to the artist's studio and experiments with different combinations.



Working with writers

meant steering a delicate path between encouraging a fresh approach and maintaining the integrity of the concept.



Selecting images for text section

involved achieving a balance between location shots and experimental sketches.



experimenting with layouts

to achieve the desired effect continued throughout the process



Fine tuning

required close collaboration with the artist to ensure attention to detail and a coherent artifact.

NARRATIVE

OUTPUT

METHODS 3/3

DISSEMINATION

EXTRA INFORMATION

Analysing artists' research methodologies for the essay

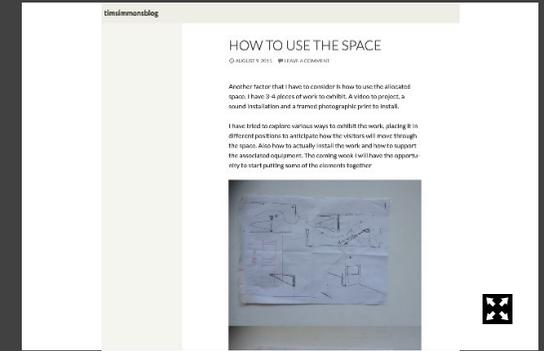
Prompted by her discussions with Simmons, Stewart's own essay contribution to the book focussed on the role of artists' research methodologies and working processes and the ways these differ from traditional academic research. This involved a wide-ranging review of literature on the topic, several studio visits and discussions with Simmons alongside an analysis of a research blog kept by the artist during the making of 42'97" and visual documentation of his working processes.



Conversations whilst curating Simmons's work provided an understanding of his intentions and working processes.



This was enhanced through watching him at work in the studio



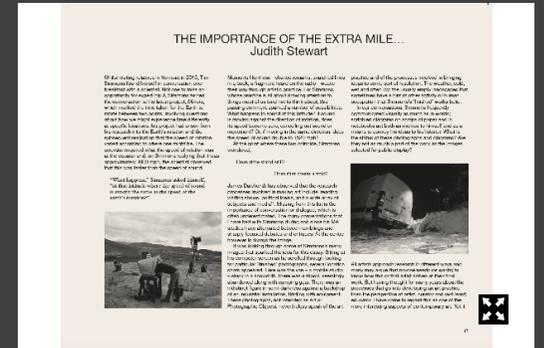
and through reading the research blog he kept during the making of 42' 97".



Simmons provided Stewart with copies of numerous drawings and diagrams that he makes during planning stages.



Having access to documentation of his trips and the location shots revealed a different aspect of research that was addressed in the essay.



The essay focussed on the necessity for artists to combine meticulous attention to detail whilst allowing themselves to allow for the unexpected and unforeseen.

NARRATIVE

OUTPUT

METHODS

DISSEMINATION 1/2

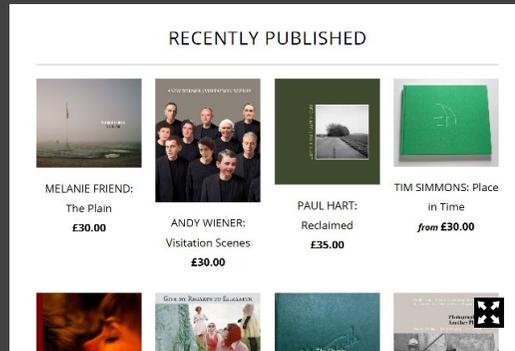
EXTRA INFORMATION

The book was published by Dewi Lewis Publishers in June 2020.

In a letter of support (top left), Lewis described the book as “a fascinating addition to current photographic culture” that would resonate with audiences beyond photography and the visual arts. Through the publisher, the book has been promoted to bookshops in the UK, Europe and the USA. As well as a press release (top right), the book featured on the ‘New Titles’ and ‘Recently Published’ sections of the publisher’s website (centre left).

The book was available at Houghton Hall during summer 2020, when Simmons’s work was exhibited in the ‘Fine Balance’ exhibition (centre right).

It was promoted through the Land2 creative practice-led research network via social media (bottom left) and on GroundWork Gallery’s website.



NARRATIVE

OUTPUT

METHODS

DISSEMINATION 2/2

EXTRA INFORMATION

On-line public discussion event to mark International Landscape Day hosted by GroundWork Gallery, 20 October 2020.

GroundWork
The gallery for art + the environment
www.groundworkgallery.com
[See More from Judith Stewart](#)

Place in Time

20 October A free on-line event via Zoom: 6.00 - 7.30 pm

Participants
Tim Simmons (artist), Camilla Brown (curator & writer), Polly Gould (artist), Tim Holt-Wilson (writer), Veronica Sekules (curator & writer) and Judith Stewart (artist & writer) to discuss these and other issues.

[Book for this event here](#)

To mark International Landscape Day, GroundWork Gallery brings together contributors to *Place in Time: the Work of Tim Simmons*, published earlier this year by Dewi Lewis, to discuss our changing relationship to landscape and place.

We have a special offer sale of *Place in Time* just for attendees for the event.



Tim Simmons from Noon on the Prime Meridian, 2018

- What happens when our ability to engage with places is restricted to our immediate locality?
- What is lost or gained when we engage with landscape through digital means?
- How do we mourn the places that have become inaccessible or use our imagination to recreate them?
- What impact does all of this have upon our ability to make work?

www.groundworkgallery.com

Above: e-flyer for public event at GroundWork Gallery



Above: Recording of public event

GroundWork Gallery specialises in contemporary art that connects to environmental concerns. As the original book launch had to be postponed due to Covid-19, they hosted a free, public discussion event on-line. This took the form of brief presentations from all of the writers who had contributed to the book along with Tim Simmons. Each gave a short response to the question of how their thinking about landscape and place had changed since they wrote the essays and in response to Covid-19.

NARRATIVE

OUTPUT

METHODS

DISSEMINATION

EXTRA INFO 1/1

The public programme of events designed to promote the book were affected by 1) Arts Council England funding cuts and 2) Covid-19.

The Steel Rooms Gallery notified Simmons in March 2020 that, due to the loss of ACE funding, the main gallery was closing. This meant a cancellation of an exhibition of Simmons's work and associated public workshops scheduled for April/May 2020.

The impact of Covid-19 was significant. Proofs were sent to the Italian printers in March 2020 but due to lockdown in Italy, the book was not printed until May 2020. In the UK, the lockdown led to cancelled events where the book was going to be promoted, e.g. Land2 conference at UEA (planned for June), live book launch at GroundWork Gallery, and film screening at originalprojects.

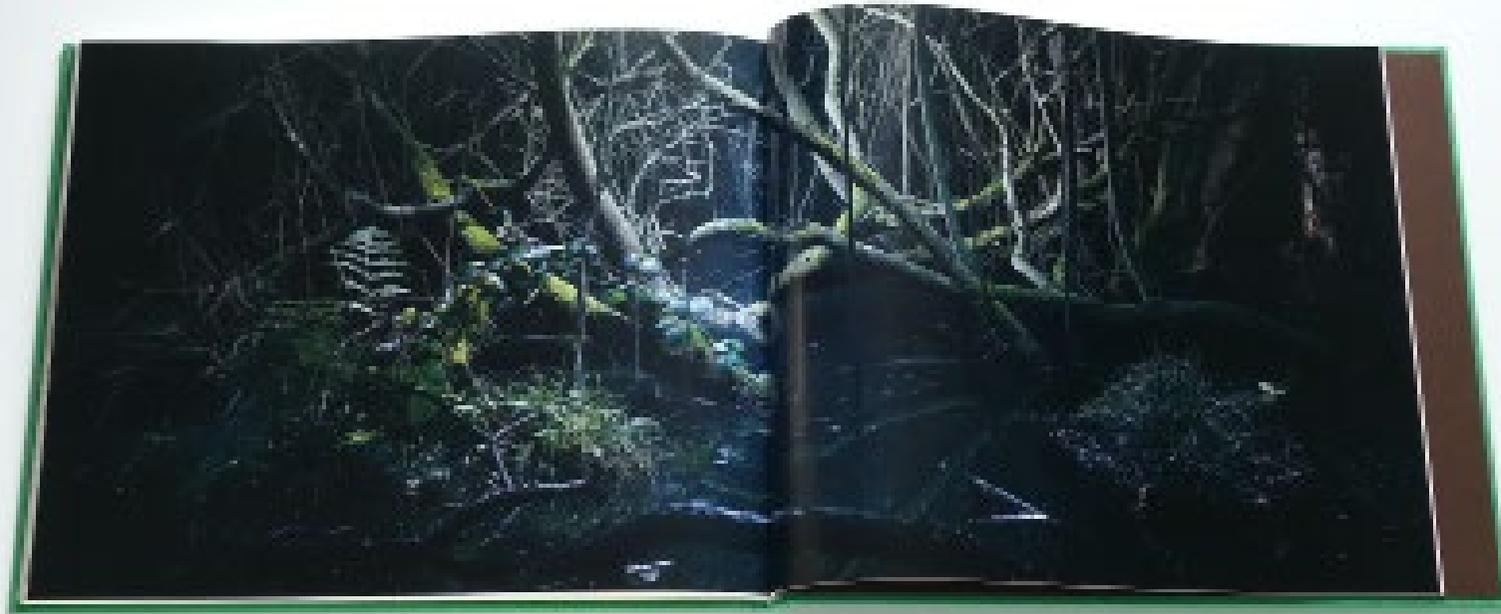
A future in-conversation event is planned for Spring 2021 at Chrysalis Arts in North Yorkshire.



Above
e-mail notification of cancellation from Steel Rooms due to funding cuts.



Title
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[Go Back to Previous Page](#)



[Go Back to Previous Page](#)



[Go Back to Previous Page](#)

WAY-MAKING



An exhibition of work by emerging artists
as part of the A Case for place project

23 March – 11 May

Declan Connolly | Nic Gear | Jane Higginbottom | Nicola Moody | Lucy Morrison
Karen Picton | Anna Marie Savage | Tara Squibb | Clare Thatcher | Susan Wright

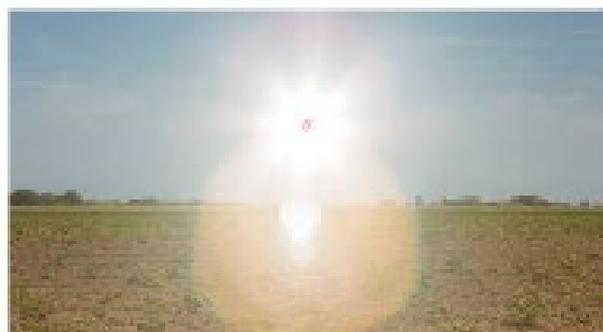
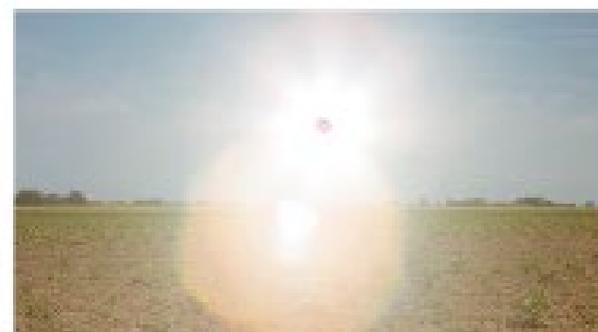
GALLERY
STEEL ROOMS

*LAND*²

 **ARTS COUNCIL**
ENGLAND
Supported using public funding by
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www.gallerysteelrooms.com | art@gallerysteelrooms.com | 01652 657256
Second Floor, The Steel Rooms, 1 – 5 Springs Parade, Brigg, North Lincolnshire, DN20 8EQ
Image: Susan Wright

Go Back to Previous Page



these layouts from video files could either be cropped to the image edge, or to show the black edges, see above. This may help the layout by making the images squarer.

[Go Back to Previous Page](#)



[Go Back to Previous Page](#)

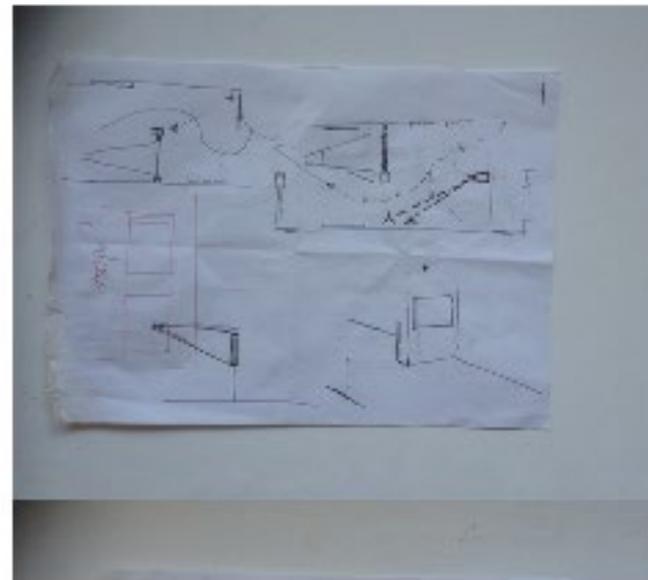
timsimmonsblog

HOW TO USE THE SPACE

© AUGUST 9, 2015 [LEAVE A COMMENT](#)

Another factor that I have to consider is how to use the allocated space. I have 3-4 pieces of work to exhibit. A video to project, a sound installation and a framed photographic print to install.

I have tried to explore various ways to exhibit the work, placing it in different positions to anticipate how the visitors will move through the space. Also how to actually install the work and how to support the associated equipment. The coming week I will have the opportunity to start putting some of the elements together



[Go Back to Previous Page](#)

From: **Tim Stansme** info@timstansme.co.uk
Subject: **Production photos**
Date: 13 January 2020 at 15:40
To: **Judith Stewart** judith.a.stewart@tcfoud.com

TS

Hi Judith,

I've tried to make a new selection bearing in mind that they are going to sit in the essay section and we want them to help describe my practice and feel like a note book.

I guess they would want a dozen max?

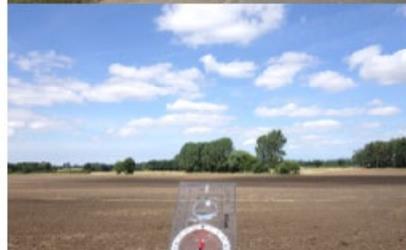
I haven't raided any images from my student blog yet.

Any thoughts welcome.

Tim



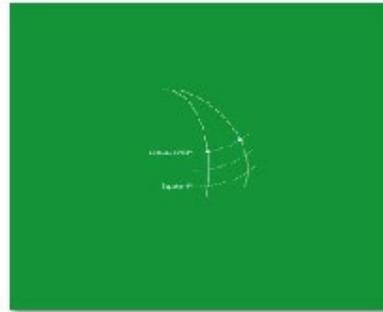
42.97" W #1
copy 2



[Go Back to Previous Page](#)

DEWI LEWIS PUBLISHING

PRESS RELEASE



PLACE IN TIME THE WORK OF TIM SIMMONS

WITH ESSAYS BY

POLLY GOULD, CAMILLA BROWN, JUDITH STEWART
Veronica Sekules & Tim Holt-Watson

£30.00 cloth-bound hardback
96 pages, 242mm x 300mm
numerous illustrations and
colour and black & white photographs

ISBN: 978-1-911706-68-9

Place in Time presents an overview of the recent photographic and video work of Tim Simmons, accompanied by essays from critics, writers and curators. Presenting Simmons's work in relation to contemporary issues in landscape and visual arts practice, these cover diverse topics from Simmons's working processes to our attempts to measure time. Avoiding a traditional approach to landscape photography, Simmons shows us real landscapes in their natural state, but places enhanced or altered for his investigations and experiments.

*Over time, Simmons's work has shifted from an interest in revealing hidden places to the revealing of hidden phenomena which affect our interpretation of place at specific times. He makes use of the tricks time plays with us: the dominance of light, the role of the sun and movement of the earth, his more performative works, such as *Moon*, reflecting back light from the sun, or *Time Mile*, where tracking lights are set up to relate to the earth's movement, experiment playfully with phenomena of light, movement of light, shifting positions of the sun and reflections. He uses the early, mid and late phases of darkness, but of the measurement of time and change, to accentuate the moment, to calculate the point of its greatest stillness, or to encapsulate its minutest movement... He compares little scenes and episodes alone in time, nothing happens except for the place itself.*

Veronica Sekules

Tim Simmons began developing his artistic practice in the late 1990s alongside his career as a commercial photographer. He gave up commercial photography in 2005 to concentrate on his art practice and in 2013 enrolled for an MA in Fine Art at Norwich University of the Arts, graduating with Distinction in 2015. He was selected for Bloomberg New Contemporaries in 2015, exhibiting at Nottingham Contemporary and the ICA, London. Since then his work has been shown at Apex Gallery, Portsmouth; Drikl, Mostar; Fernywoods; Artsway, Hamasthir; GroundWork, Kings Lynn; and Format, Derby. His work has been shown internationally in the USA, Lithuania, Israel and South Korea. In 2016 he was Associate Artist at Fernywoods Contemporary Art & Art Work Placement, connecting artists and businesses. Tim lives and works in Norfolk.

If you would be interested in any of the following please contact us:

- A Press review copy of the book or a pdf
- A selection of free to use press images
- An interview with Tim Simmons

For further information contact Dewi Lewis or Caroline Washurst
on 0161 442 9450 or mail@dewilewispublishing.com

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Go Back to Previous Page

HOUGHTON HALL MUSEUM



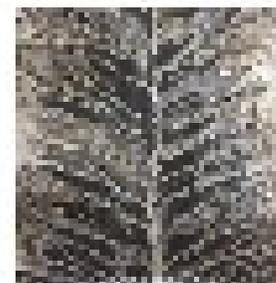
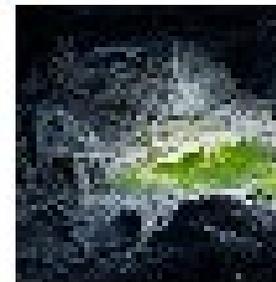
Home | What's On | Tickets | Gift Shop | Education | Houghton Gardens

Contemporary and Country



A Fine Balance

The 2020 exhibition featured recent work by more than 40 artists and makers who explored narratives that reference our landscape, the creatures that share it, natural materials and processes, and how mankind's activities affect and influence it.



[Go Back to Previous Page](#)



£32.00

Place in Time, the Work of Tim Simmons

edited by Judith Stewart

with essays by Polly Gould, Camilla Brown, Tim Holt Wilson, Veronica Sekules, Judith Stewart.

Clothbound, hardback, 240 x 300 mm; 96 pages, 35 b/w illustrations & 30 colour illustrations & complete catalogue

ISBN 978-1-911306-68-9

Dewi Lewis Publishing, 2020

[Go Back to Previous Page](#)

Begin forwarded message:

From: Linda Ingham <linda@thesteelrooms.com>
Date: 29 March 2019 at 13:24:03 CET
To: Julie Steel <julie@thesteelrooms.com>
Cc: Emma Roberts <emma@thesteelrooms.com>
Subject: Print in Place Artists - Gallery Steel Room Closure

Dear Artist

It is with much regret and sorrow that I am emailing to inform you that we will now be closing the main gallery space at Gallery Steel Rooms earlier than planned.

Therefore, I am so sorry to be letting you know that the scheduled Print in Place show will now not happen, and so sorry for the disappointment. Thank you for your interest in exhibiting with us.

As you may know, funding is difficult to achieve for arts organisations, and is a real challenge for all galleries. After 6 and a half years of providing great art for our audience and supporting as many artists as we have been able, we have been forced to admit that we can take our programme no further at this time, and therefore will be closing our doors to the main gallery space on Saturday 11 May.

We very much hope to continue provision with our Case Gallery - watch this space, www.gallerysteelrooms.com for further information.

At the moment, we have three wonderful shows installed, and we look forward to welcoming our audience to enjoy the work on show, along with our range of workshops.

We very much hope to continue to provide a creative, friendly and warm environment for all to enjoy, and are so sorry to disappoint artists and our audience alike, and still look forward to welcoming you to The Steel Rooms in the near future.

With Best Wishes,

—

Linda

Exhibitions Officer / Curator
linda@gallerysteelrooms.com
www.gallerysteelrooms.com

[Go Back to Previous Page](#)