

Eva Merz in conversation with Heather Delday

Lower Ingliston, Keith Hall Estate, Inverurie, 14/1 2004, 2 - 5pm

Once again I get lost in the country. Twice. Finally, at the dead end of a dead end, I find the cottage where Heather lives. Gunshots cut through the quietness. They are hunting on the Keith Hall Estate. Beautiful landscape. A horse is grazing in the field. Idyllic. Heather's sister, Margaret, opens the door. They live here together. After a nice lunch Heather and I go for a walk. The sun breaks through clouds and lightens up the landscape.

All I really know about Heather is that she's working on a project for a waiting room at the Huntly Hospital and that she's doing a Ph.D. at Gray's School of Art. The sky is blue and the hunters are shooting the pheasants:

Let's go down the rough track!

Yeah. What is your personal background and how did you end up living way out here?

Okay, I come from Orkney. I trained in design in Preston, England. I did business studies, trained as a graphic designer, and went to London for six months. I had a bad reaction to down there. I couldn't hack the crowds, the speed, the tube and all that business. My boyfriend was from Lewis in the Outer Hebrides and we went up there, thinking we might spend a year. I really didn't know what I was going to do. One day I hitchhiked and got a lift from the chairman of a Gaelic publishing company called *Acair*. He gave me some freelance work and I ended up staying there for ten years, working in publishing and with Gaelic texts. When the funding structure changed I was paid off and I worked freelance for about two years. Then it was a mixture of things that happened. I was fed up with publishing, had split up with my partner and felt I had to recharge the creative batteries because I felt over professionalized and was kind of stuck. Also I was in an emotional low, so I thought that by going back to college I would get a bit of space to get myself together again. My sister was living here and she has this cottage. We have always been close, so I thought it was a good move off the island. I had done an M.Phil. piece of research when I was working in publishing and it seemed natural to go back to Gray's to do an M.A.

Again, I think it was being in the right place at the right time, a research opportunity came along just as I was finishing the M.A., which I'm still doing.

That's the "On the Edge" programme?

Yeah. The studentship is attached to a bigger project, which is looking at the value of visual arts in rural and remote contexts. But when I first came here I got involved with *Maiden Stone*, which is a voluntary community arts group. They became like a lifeline, really. It was a good way for me to meet people and get involved with something when there was very little else going on in my life at that point. And they've become good friends over the years. There's about half a dozen people, and they all live locally. The main thing that *Maiden Stone* does is a big - well big for Inverurie - annual festival. And recently we started up with a six months pilot, in the Wyness Hall in Inverurie. We got money from Aberdeenshire Council to put that on.

And how has that been working?

It's been good. It was a huge amount of work writing the grant proposals, all the administration and just trying to get the thing off the ground.

(I spot an owl sitting on top of one of the big black plastic rolls you find on the fields here)

Sorry, but is that a fake owl?

Yeah! My nephews came down from Orkney, and we were walking up this way and I saw the owl and thought it was real. I got them to take their boots off and we tip toed.... Ha, ha, ha! All the time I was waiting for it to turn its head around and stare at us, you know!

What do you call these big black, plastic things?

These are bails. They keep the silage fresh. It's almost like vacuum packing. Then it doesn't rot. The silage can get hot; it's got a lot of sugars and yeast in it. So it keeps it through the winter and they feed it to the cattle.

They are very majestic, like sculptures.

I have taken a lot of photographs of these. When there's good sun you can see the whole landscape in the plastic, like a black mirror: also when there's frost. They're strange and alien in the landscape, but they are still quite organic - like bodies! It's wonderful to live in a hugely different landscape from where I was born and brought up. It took me a long time to get used to the trees because I couldn't see one for a 100 miles. There are no trees in Orkney, or in Lewis. Back to *Maiden Stone*. The payback for all the administration work was felt on the opening of the first exhibition, *10,000 Coffee Mornings*. There were about 70 people; a real mixture of families with kids, older people, teenagers, councillors and the Provost was there. The exhibition was an installation of a local photographers work, taken for the local press over the years. It was full of quite boring photo's, you know, lines of kids in schools and trophy giving sessions and stuff. We made a huge landscape, an outline of Bennachie, filled in with the photographs in a collage. On another wall was a river, and there were three pillars, so we had three standing stones. It looked wonderful, like patchwork landscape with the people in the pictures literally making up the landscape. I have never seen so much pointing in an exhibition; people were often seeing relations or friends or themselves in the photos. It was a real buzz. There have been other exhibitions too. Typically for *Maiden Stone* is the huge goodwill and generosity and its strength is that it is a group of people. I like that.

Another strand in my work is a general, long interest in science. Whenever Margaret and I met in the past we would have conversations about art versus science, the different methods and ways of thinking. Some time ago I was working with ideas of identity and Scottish iconography. I had come from a tweedy place, a very subdued coloured landscape and over here there was all this tartan and square fields of oil seed rape, all this farming landscape. So it seemed more angular. I was introduced to the world of genetics because of Margaret and another friend who are both research scientists. I made some work inspired by them and our discussions and I took it to a hospital in Aberdeen to show to the geneticists there. It sparked off a conversation and things got really interesting.

That's your own practice. How does it connect to the Ph.D.?

The research is a way of formalising and explaining. I think doing art is a form of research.

I imagine that this whole great landscape and the fact that you live in the middle of nature goes quite well along with your work.

It does. I'm interested in the differences and similarities between art and science and how artists and scientists think. And, of course, there's genetics in every living thing, the plants and the creatures. The way they were visualising D.N.A. became an interest for me. I was working with pattern and I meshed two patterns together as a tartan. The tartan is a cultural code that we've inherited along with the genetic code, which is the other physical, material inheritance. I showed some of this stuff to the geneticists and they just busted out laughing about the idea of having tartan in D.N.A.! I've been working with that for some time, making prints and trying to develop it. So my process is taking my work to them and we have conversations and the work develops. So the dialogue is the method. I was hugely complemented when one of the geneticists said to me that this was giving them a chance to speak and think about things differently and to get to know themselves and each other better. This is an example of how art can stimulate something. And art dealing with different agendas is what I'm interested in. With the research I'm obviously looking at different practices; I write about them and try to make sense of what I think has value from an artist's perspective.

Could you explain about the dealing with different agendas?

It can be about artists intervening with the socio-economic system. For instance there's quite a bit of work being done with arts and health. These look at how creativity and healing can work together. Another group is London-based *Platform*, which works with issues of ecology. They did a project about rivers under London and another interesting project called *Killing Her Softly*, which is about people who work in big corporations, issues of work environments, ecology and globalisation. An interesting American artist I admire is Ukeles. Her project came out of being bored with looking after her baby and maintaining the housework. As an artist she felt trapped. She thought about the notion of maintenance and keeping the city clean, and she began working with the New York City waste disposal. She's been doing this for about 30 odd years! So on one end of the spectrum you've got an individual who somehow found her own way and then you

have a politically motivated group, like *Platform*, working as a team and commissioning different disciplines to take their ideas forward.

Would you say that it's where art reaches out and becomes more than art in itself?

Yeah. It can interfere and interrupt and intervene in different ways. Ukeles is interesting because the project has been her life in a sense. *Platform* too has been on the go for about 20 years. It's to do with time. I mean there's even an Indian word for leaving curried food overnight, so it can take on richness and blending of flavours. I have a big issue about this slowness. It takes time for artwork to be viewed and to take on layers of meaning, as well as it takes time to develop relationships with the people you are working with. I find that there's a tension between keeping the conversations open and deciding when the artwork is finished or resolved. The artwork's a kind of catalyst. It means that the conversation can shoot off in really wild directions.

Practically how does your art manifest itself and what kind of media do you use?

Mainly I do photography and digital prints. Then there's the collograph blocks, a technique that I sort of invented. I like them because I can call them my own and it's different from what else I've seen. It's a lot easier if I can show them to you in the house, but it has to do with building up layers, keeping the plates and chucking the prints away actually.

I liked what you said about art becoming a catalyst. For instance scientists have a different language and maybe their own conventions?

That's right, it's a different way of thinking. But, also, there's a lot of similarities between artists and scientists. They are both very curious and they both use visuality to make sense of the world. But there's more agreement about the languages and the methods in science than there is in art. I mean it's not about proof in art!

(We are back at the house. I insist to take some pictures of the horse. The light is incredible. I try to make something nice but the horse won't stand still and it doesn't like the sound of my camera. We go inside and sit down in the living room with a cup of tea. Nice warm coals in the fireplace...)

I can show you some of the work I've done with the geneticists.

(The *Genescapes* are a series of black and white photographs with some boxes placed in different landscapes)

I made these boxes from auto-radiograms, which is a method to visualise DNA. They are made of film, like big negatives, about 40 x 30 cm. It's a quite complex process to arrive at this big x-ray. I scored and folded them into boxes, and took them out and placed them in the landscape. The idea came from a discussion I had previously, where one of the geneticists, Sheila, gave a title to a piece – *Pandora's Box*. She went on to use it at an international conference on Huntington's Disease. It was a lovely gesture and I would never have imagined artwork as part of a power-point presentation at a scientists' conference!

The reason I was drawn to the geneticists in the first place was because of the ethics. I think the consultants are on that edge between the biotech industries and, as clinicians, they have to explain quite complex science to empower people to make decisions about their lives. Because the boxes are quite strong metaphors I placed them in the landscape and photographed them. I edited the photos down to 23 and we met as a group, five of us together. They were all seeing very different things in the photographs, making different connections and relating stories and stuff. A few people saw buildings and windows in them. That led me to work with this collograph block technique. There's one on the wall over there. It's very lo-tech, newspapers, cardboard, shellac and glue. I print on top of the collograph and then I rub away. It's quite an exiting process because you are taking away and revealing as you rub off the ink. Finally they are mounted up on MDF to make it more like a printing block. That's all coming out of the graphics, from training and working in print. I was invited to a Human Genetics conference in York and I took a few of these blocks with me. I was in amongst biotechnology trade-stands and things. I felt a bit like a weird celebrity amongst all these court jester biotechnologists!

Were you the only artist there?

Oh, good god, yeah!

Did you sell any of your pieces?

The funny thing was, that I actually did! And this is how weird art can be; one of the geneticists from America, who works at the Washington Institute, she was a friend of a guy called Francis Walker, the main man at the Human Genetics Institute in Washington. She bought one of these to give to him. So when I told Niva (?), she was delighted because she knew who this guy was. He's like the Pope in terms of genetics. In a way it was a pay back to her that the art was being appreciated and going over there as a personal gift to somebody that she really respected. That's what I mean about the exchanges or transactions; they can be really obscure, subtle and oddly connected. That makes it fun and exiting because you just don't know what's going to happen next. You know, I certainly couldn't make a living out of it! I'm trying...

Yeah, we know how that is!

I'll probably go back, stacking shelves at Tesco's! I did that for the last term of the M.A.

Ha, ha! These collograph blocks look really interesting, I like them. The problem is that they are hard to describe for the record.

What you've done in the Genescapes is that you've turned auto-radiograms into objects, boxes...

Once you have a set of things, like this series, you can really stretch it to a limit and create this other world. Initially I got these auto-radiograms from a friend, I don't know whose they are. I've been asked by another artist, what the ethics of this is, and whose genes it is. I don't even know if it's human or not. The personality comes out of the context they are in and you see them as metaphors for bodies, or containers of genes. I like if I can make something with a degree of ambiguity in it. I think it's maybe more suggestive and has a bit of depth. That could be me pushing against the very literal, information background that I have. Publishing is about very clear unambiguous communication.

We were talking about how art can be about exchanges within relationships and here I'm working with a specialized group of clinical consultants. But equally, work or people you work with can come in a more serendipitous way. It was actually Raye (*Marcus, Huntly citizen and member of the Deveron Arts Board*), who thought that the Huntly Hospital would be interested in these *Tartan Inheritance* pieces.

You have been working with the Tartan pieces for a long time?

That's right. But I'm just beginning the relationship with a doctor and three nurses at the waiting room in the Huntly Hospital.

Yeah, lets talk about that.

(I look at a piece of silk with D.N.A. Tartan printed on it; it's hanging on a piece of string from a balloon)

It's tartan! WOW! Okay, Raye made the connection to the hospital?

Yeah, and I took some of the *Genescapes* up and showed them. At first, I think my role was more as a designer because they had fairly fixed ideas. They wanted a community board and some picture rails put up, so that the local photography club can exhibit. But I wrote a brief, really to make it work with my research and to open it up as an art project. The two key questions are how we can transform this space and how we can work together as a group. They seem to be quite into that. They have no money, so the second time we met I brought some empty frames that I had, so at least we could show the photography club what we could have in the space. There's a strange kind of irony about an artist bringing completely empty frames!!

Ha, ha, ha!

I saw this as a chance to take the *Tartan Inheritance* stuff a bit further, so that was the next thing I showed them. I thought it would be nice to make the prints human size. What you see here is only a test. I have more and they are big. I put it onto silk because it's light to hang. A thing that has to be sorted out is the fire-retardancy. Apparently it's not normal house fire-retardancy; it has to be three times stronger. I know where I can find out about it, but I do wonder whether they hold a lighter under the thing three times as long as normal! How the heck do they work that out?

And there are obvious things like not being able to hammer nails or anything into the walls because it's a trust and they lease the building.

The reason I wanted to make something big is the shape of the room. It's cluttered up at the bottom with a huge amount of information, posters and health leaflets and things like that. But there's a massive huge skylight space up above and my instinctive reaction was to do something up there. But I came up against the very strict health and safety rules. I was getting kind of desperate; I can't have anything people can trip over, anything that kids might choke on, no real plants because they overheard that a kid had eaten something and the parents were worried if it was poisonous... you know, masses. So I thought, maybe I should just fix these silk prints to balloons and float them up to the ceiling because then they're not touching anyone! And I had this vision of them just being suspended in this lovely huge space. I can't go up on a ladder, you see and nobody else either. There are the cleaners that get up there, but they can't do anything like putting two drawing pins in. And the joiners, who come to put the picture rail up, are not allowed to do anything except what they are contracted to.

It's totally ridiculous!

I mean I can see sense in it, but there's also nonsense because everyone is so afraid that if something goes wrong, then who's to blame? It's a sad indictment really, and it permeates a lot of society in Scotland these days, I think. I certainly need to understand better what the rules are. They will be the same for hospitals throughout the whole country, I guess. So the only things that are not either bolted down or attached very safely are piles and piles of magazines in the waiting room. So I work in response to this and this will come into the next conversation we have, along with this daft balloon idea. I spent some time sitting in the space, pretending to wait, which was interesting. And I did some sketches while I was there. There are no windows in the room. That bland colour of paint that they have on the walls is absolutely indescribable. It's sort of off-white kind of slightly towards a green I would say. One of the nurses told me that it has to be like this because it's a colour which won't cast a hue on people's skin. This is important so that doctors can see the "true" skin colour when they are making their diagnosis. So the hospital colour is there for a reason. I thought it was because it was believed to be the most inoffensive background thing. So I can't work with paint in a permanent way. I might want to simply make some plain colours on silks. But everything will have to be fireproof and I don't know what that's going to do to the quality of the material...

It's an art experiment in itself to work out how the hell you can do anything at all in that space!

Ha, ha! You kind of invent the process as you go along and something you hadn't thought about kicks in. It's not focusing on the problem side of it. It's very much about listening and letting other people tell their stories about their working days in there. Someone told me that what we were actually standing on in the waiting room had been the car park. So, what's down there below the floor? Obviously I won't be able to paint the carpet. So, how do you open up that space beyond the walls? Some really interesting issues in there!

You see it in a positive way, as a challenge. I would probably get really provoked by all these restrictions. I would want to just clear out the whole place!

Ha, ha! Yeah, my first feeling was like that. You know - damn it - this is my chance to have my work in there. They were really excited as well. And then we got disappointed. I hope it won't spoil the project. You have to work hard on making the process enjoyable, whatever happens, and see what comes out of that. That's really all you can do, respond to it as an artist.

It's very different from hanging a piece in a gallery. Here you are not working for an art audience, but with people that maybe couldn't care less, the public...

That's right. Because it's a waiting room I was thinking that this is maybe ten minute art! The whole notion of waiting is interesting. I have been lucky, not having done very much hospital waiting. But I sure as heck have done plenty of waiting everywhere else, for busses, trains and queues in supermarkets. In publishing there used to be a phrase of the 30 second sale. Your book jackets had to be (*snaps the fingers*) like that. People would only look at them for 30 seconds before making a decision of whether to buy or not. And here I've got a 10 minute attention span to try and engage and communicate, which might be longer than people spend in galleries actually!

Ha, ha! Yeah, sometimes you just walk straight out again! The tartan print on the silk is translucent and I like the balloon. It's translucent too.

Well, I didn't want Mickey Mouse balloons! Luckily for me the local stationers are getting their new balloon catalogue next week, so the timing is good! I will get the best balloons I can, to take for

the meeting with the nurses in Huntly. Even if this is a light-hearted gesture, it will be fine because the whole health and safety thing has been a bit of a downer and put a slight shadow on the project. I'm going to make it clear that this is just a response to the situation and make light of it in every sense of the word! It hopefully brings fun into the thinking about the space, rather than, "Oh god, we can't do this and that..." So I will keep the silks on strings and float them up into the space! I'm going to film it, to record that shared moment we have together.

I think it sounds absolutely beautiful.

Well, I don't even know if it will work. I need to figure out how many balloons it takes to make the silks float. And then, what if a balloon bursts and gives somebody a heart attack? I don't think it's a serious option for any length of time.

But say it works...

It would be beautiful. One of the problems about hanging anything up there is the cleaning, when nobody is allowed up a ladder. But with this I can easily dismantle the artwork by taking a fishing rod and a drawing pin! Ha, ha, ha! And then I could float them up again, fresh, clean, sterile and fireproof!

Do you actually get paid for this?

No. It's more for the purpose of my research. And there is no need for me to get an artist's fee because I'm getting a grant anyway. I don't have to worry about money in that sense at the moment. And I'm really enjoying it. Certainly a designer would think about this as problem solving. And for a long time I had to fight against that way of thinking. It's more about the process and following a line of thinking. With problems you tend to be moving away from something, whereas with art you're moving towards something, although you don't know exactly what that will be. That's interesting but kind of scary too when you don't have that solid ground and a set of design solutions. I don't even know what medium I'm gonna be using next. Silk and helium balloons are certainly new to me!

Is this your first site-specific project?

Oh yeah.

How does it tie in with the "On the Edge" research about art in a rural context?

Well, it's not necessarily the rural issues that drive me. It's more a result of me being here. It's a normal desire for me to want to be part of this rural community by doing something for it, with it and in it. But my work is circulating around this notion of "close". That's what my Ph.D. is about. "Close" like intimate. I've always had good and close relationships through working with other people. And it's to do with the notion of subject and object and how close you can get the form to the idea. And then "close" finally would be about proximity and what the nature of the audience is. So, that's how my research connects. It's a result of having lived nearly all my life in the rural remote. So it's a kind of disposition.

I'm sure you get something special from living up here, but are you nurturing a career? Do you ever think that you are limited here?

No, I think that the centre of importance really is where you are and what you make of it. If the work is good it might go out there anyway like a kind of ripple. It depends on, I suppose, what you respect as a system. I believe that working closely with people makes artwork meaningful. It's to do with process and that's a shared thing. I'm not worried about putting my work out there; it's beginning to happen and I could push that through publishing for instance. But for me the real value of art is practically on a one-to-one relationship. For me there's a real paradox between being respected as an artist "out there", and being in here with an incredible small group of people where I do have a degree of respect and the work has a degree of worth.

Yeah. Is it either/or for you? You prefer to work with little groups...?

If I work with more and more little groups and individuals the audience is gonna get bigger!! It's happening and I'm meeting new people. But it's still a very small audience and harshly you could say that it's very introspective. But equally I could say, "Well, if this is valuable to me, why should I have an exhibition which might be seen as successful by a system based on values I sometimes wonder about"? Simply putting artwork out there anonymously isn't the way for me. I certainly don't think that living here is any disadvantage to being an artist. Far from it. I hate to live in cities! But one of the nice things about white galleries is that you've got lovely big, white walls and you don't have to worry about balloons and things!!

Ha, ha, ha! You can put nails in them too!

When I finish the research I'm serious about trying to pursue my own way of working. Even if I have to stack shelves in Tesco's, which is a reality. I certainly don't fancy the chasing funding strands and filling forms. I know a lot of artists have to do that. It's hugely difficult unless you're in a partnership where there's some kind of regular income. I'm single and don't have any children so I don't have the worry on that support side. It will probably end up being a little bit here and there, maybe some teaching, maybe a tiny bit of selling, the way that a lot of artists survive from day to day. But there are obvious things that I could align with in terms of the funding, like arts and health, which is an interesting and massive area, and it draws a lot of attention.

Yeah, you're in a specific area where you obviously could connect with certain funding criteria...

There are huge amounts of money going into arts and science collaborations because of big funding organisations. So, obviously, I could fill in some grant forms! I just really would love not to. It's a close shave between Tesco shelves and grants and I hate filling in forms!

I think that working with other people as a group in a more strategic way would be really interesting. It could start by simply getting artists to talk about the values of their work and try to write a statement. Like this is what we're doing as artists here and now, this is what's important. I think that would be a good practice up here in the North East of Scotland, and Timbuktu!

Do you see it happening up here?

Yes, I think it could work. You can certainly not predict about it but I think there would be an interest. It's more about strategy and research because it would be about the value of art and how art can intervene in the socio-economic structure, be it health or ecological issues. At one level it's all connected and it's more to do with an approach than a subject.

In theory I agree with you. But to be able to work in a group there must be some kind of...

... Cohesion. I don't think that it's, "Oh let's club together and we all think the same". That would be disastrous. It's the differences and how good ideas come out of sticking these heads together. Over lunch we were talking about obesity for instance. Now, look at the number of people that could come together. It's like life, you know! You've got the unhealthy eating, lack of exercise; you've got the quality of turnips here and the environment, lifestyle. And you've got the creative power of art and how can that come together as a project? It's a belief that art can effect real change. It's quite wildly ambitious! Ha, ha! How to change the world, that's it, starting here and now! The objectives we'll come to later!!

There's another organisation down in England, *New Rural Media*. They are very successful in a business structural way, and they make films, books and performances. There are three strands to their organisation. One is educational, the other is getting jobs through corporations and then there's the research. They've taken on all sorts of projects dealing with health in rural areas. Again they've been on the go for a long time and have built up a really interesting model for a way an organisation can exist in the rural. It started quite small, but they got an identity and as they were contracting a lot of work out eventually some people came to live in that area. It's like the idea that a great sandbank begins from a grain of sand. And, again, it's seeing how creative practitioners come together that interests me very, very much. I know that it starts small and modest, but with a lot of energy behind it and some good ideas, through time, they do get a hold as a viable economic organisation. It's about growing from where you are.

I don't want to take your hopes away, but sometimes I do get a little bit cynical about this. I totally agree about the strengths of group-based work, but it's bloody hard to get that group together!

Now, you're talking about "Platform", based in London. But we are far away from any decent, proper city up here!

Yeah, but so is *New Rural Media*. It's the remote bit of the rural that I love, it's the wildness of place, you know. The island I come from is three miles long! In terms of getting the money it's a bit of a corridor and a no-man's-land. It's not quite Aberdeen and it's not quite the Highlands and Islands so you don't have the access to the European money like you get in the more remote areas.

But when I said far away from a proper city I actually didn't mean Aberdeen!

It's all so relative. I was terrified of Kirkwall when I first went there to live, you know! And Stornoway, the capital of Lewis, was a main place for me! Ha, ha! Aberdeen is the capital compared to Inverurie! Edinburgh is the capital compared with Dundee, London is the capital compared with Manchester. I think it's about the desire and energy... It just takes time. I am 43, maybe I'm gonna be 63 before I see the anything with my roots here!!

It definitely seems to me that you've got the energy and the spirit. And you're not so worried about how you're going to make it, even if you have to work at Tesco's.

That's right. It doesn't sound very ambitious to have a part-time job in a supermarket but if that's what it takes for me to pursue my own practice, that's what I'll do, basically. And I think it might give me more focus than periodically writing grant proposals, going through the signing on, writing another grant proposal...! It might be that I could get my thinking further by having some sort of boring as hell job. It's to do with extremes. Art is a bit of a luxury. Why should I be paid to be an artist? It's a wonderful thing to do. It's a good life. It's a freedom to pursue ideas and the actual craft of the making. What cracks me up is boredom. That middle road drives me nuts. And I'll never be a nine to five person. I work three days in a row, with four hours sleep a night!

I just completely agree with you, totally!

Of course it's selfish in some respects, but not in a bad way. Quite the opposite: I realised that art could open up a space by bringing people together to talk about other things. These days people are getting more and more specialized in their jobs. Why should only children be allowed to play? Play is not necessarily a frivolous thing: it can be very serious on a deep level if you enter into it. Play is the absolute basis for creativity and imagination: it's fundamental. Art can bring a bit of freedom to think differently into an organisation or a situation. It can kind of cut through.

You can definitely see yourself do it out here and you are going to stay?

Yes, I've started to get to know people I can work with and I'd like to carry that on.

It's a beautiful place and I feel lucky to live here.

I can understand that. Any final comment?

Apart from art changing the world and working in Tesco's, no!