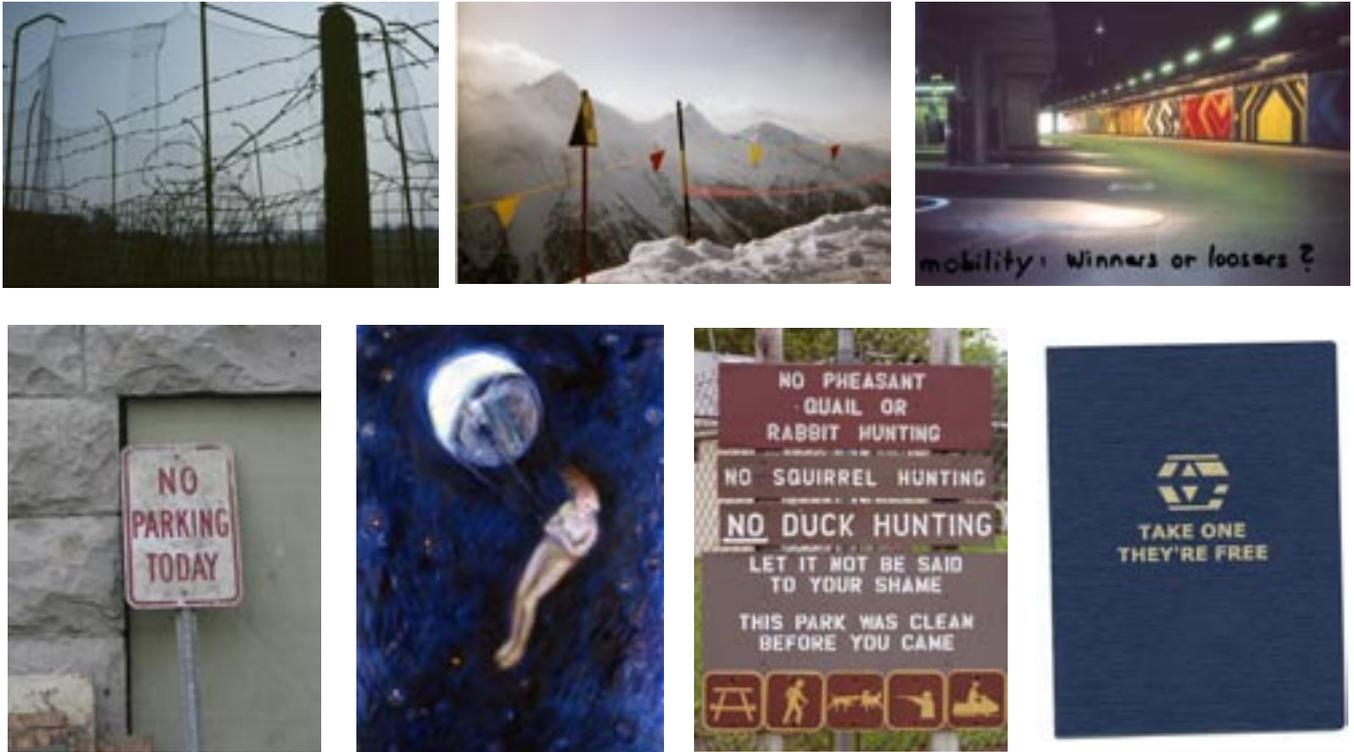


DO DON'T CAN CAN'T

This exhibition, specially coordinated for Impact South Africa, is entitled DO-DON'T/ CAN-CAN'T and investigates the global issue of rights of access and freedom of movement. In most countries, individuals can move around the country with relative ease. However rights of access, freedom to roam, self-expression, are becoming imperceptibly but increasingly reduced. Fears about protection, security, possible damage to property and land are often given as a reason to erect barriers and cameras. Therefore where citizens can go, how movement is controlled and observed, boundaries or areas that are patrolled is becoming increasingly insidious in its implementation.



Artists (from top left to bottom right) Matthew Godman, Imi Maufe, Carla Neis, Carinna Parraman, Angie de Courcy Bower, Kathryn Reeves, Sonya Spry

Walking, for example, is the one of the more popular outdoor recreations in Britain. However some of the most beautiful areas of the country are owned by a handful landowners who have over the years, vandalised the land, restricted or removed footpaths, or made rights of access more difficult by discouraging people by placing in the way dangerous animals, barbed wire or signs threatening prosecution. The recent *foot and mouth* incident that affected the country gave rise to a near ban on any use of footpaths and countryside pursuits.

My interest in the right to roam came about as a result of Fay Godwin's publication *Our Forbidden Land* (1990). Godwin presents, alongside beautiful black and white photographs, essays, poems and captions relating to the denial of rights and access. The stunning panoramas can only be observed from afar and are blocked by gates, barbed wire and warning signs. In 1994 she also wrote an essay for *Charter 88* entitled: *The Copyrighting of our Heritage: Who Owns the Land*.

Similarly, in Michael Bunce's book *The Countryside Ideal*, presents the notion of an American and British landscape that is based on a construct or idyll. The Tourist Industry promote and package idealised versions of parts of the country that have a connection to writers or illustrators, for example in the UK, *Wainwright Country*, *Brontë Country*, *Beatrix Potter Country* (to name but a few) or *Ansel Adams Country* in the USA, resulting during the summer in the smallest areas of the country being overrun with visitors clutching guidebooks and cameras.

Another aspect of the debate is the impact of CCTV cameras on the community. Do these cameras contribute to a sense of security? Do they act as a deterrent, cut down on crime? Or do they record the event of a crime and do no more? The saying goes "if we have nothing to hide then we have nothing to fear" - our day-to-day activities are reduced to an episode on the *Big Brother* television programme.

The call for contributions to this exhibition, in Artist's Newsletter, Art Review, the University website and by invitation, was greeted with much enthusiasm. The subject seems to be close to many hearts. With reference to the work in this exhibition, the response has been very high and varied. Sonya Spry's www.worldpassport.tk, in the spirit of global access and communication offers visitors to take a passport *THEY'RE FREE* (although donations would be highly appreciated). Sonya recounts her trials of moving from country to country, and problems with immigration and passports, (more is described on her website). As we are increasingly required to carry some form of identification, Cecilia Mandrile offers you to tear-off an I.D (Intensively Displaced) card and choose from a variety of identities. Angie de Courcy Bower's paintings refer to issues relating to migration, alienation and a search for personal freedom. Whereas Matthew Godman has photographed fences and barriers and relates his work to the sometime bitter territorial disputes that occur over small-scale plots of land such as allotments or yards. Carla Neis offers her own interpretations of scenes by circling details in the picture. As a non-car owner, she has a different perspective on her landscapes.

Many of the images relate to the more ridiculous things we cannot do, highlight the obvious and banal, tempt us to flout the *rules*, offer comfort and encouragement, or are just downright confusing. Nevertheless, more and more signs are erected in the expectation that we will obey....

Thank you to all the artists:

Tim Staples, Matt Golden, Patricia Collins, Teresa Glen, Melanie Dorson, Anna Keleher, Bea Denton, Boel Olsson, Hannah Satchel, Jan Manker, Jennifer Yorke, Kerry-Lyn Potgieter, Nicky Brown, Paul Regan, Sandy Sykes, Steve Mumberson, Tom Burtonwood, Carla Neis, Stephen Le Winter, Modhir Ahmed, Carinna Parraman, Carl Rowe, Richmand Browne, Frances Myers, Ben Reynolds, Sergio Soave, Walter D'Ottavi, Alessandra Angelini, Joel Feldman, Jane Farhurst, Eleni Tzagkarakaki, C Stoltz, Aine Scannell, Mvh Bo, Kathryn Reeves, DJ Biddle, Richard Anderton, Melissa Harshman, Juha Laakso, Rajja Korppila, Ruth Pringle, Jenny Stolzenberg, Jayne Eagle, Imi Maufe, Angie de Courcy Bower, Steve Hoskins, Andrew and Rachel Foakes, Julia McNeal, Sonya Spry, Kate Farley, Paul Greco, Marion Lerner-Levine, Bex Burchell, Poyan Yee, Mirta Kupferminc, Ulrike Stoltz, Uta Schneider, Tiina Vaahtera, Alison Rouse, Heidi Etter, Inger Lise Rasmussen, Nicola Anderson, Cecilia Mandrile, Matthew Godman, Marina Harvey.

The works, alongside the names of the artists, will be displayed on UWE Impact website: <http://www.uwe.ac.uk/amd/cfpr/impact.htm>. Thank you also to Paul Laidler at the CFPR, and to Stephen Inggs and Dominic Thorburn for hosting IMPACT 3.

Carinna Parraman



Cecilia Mandrile

