



Curating the Northumbrian Commons

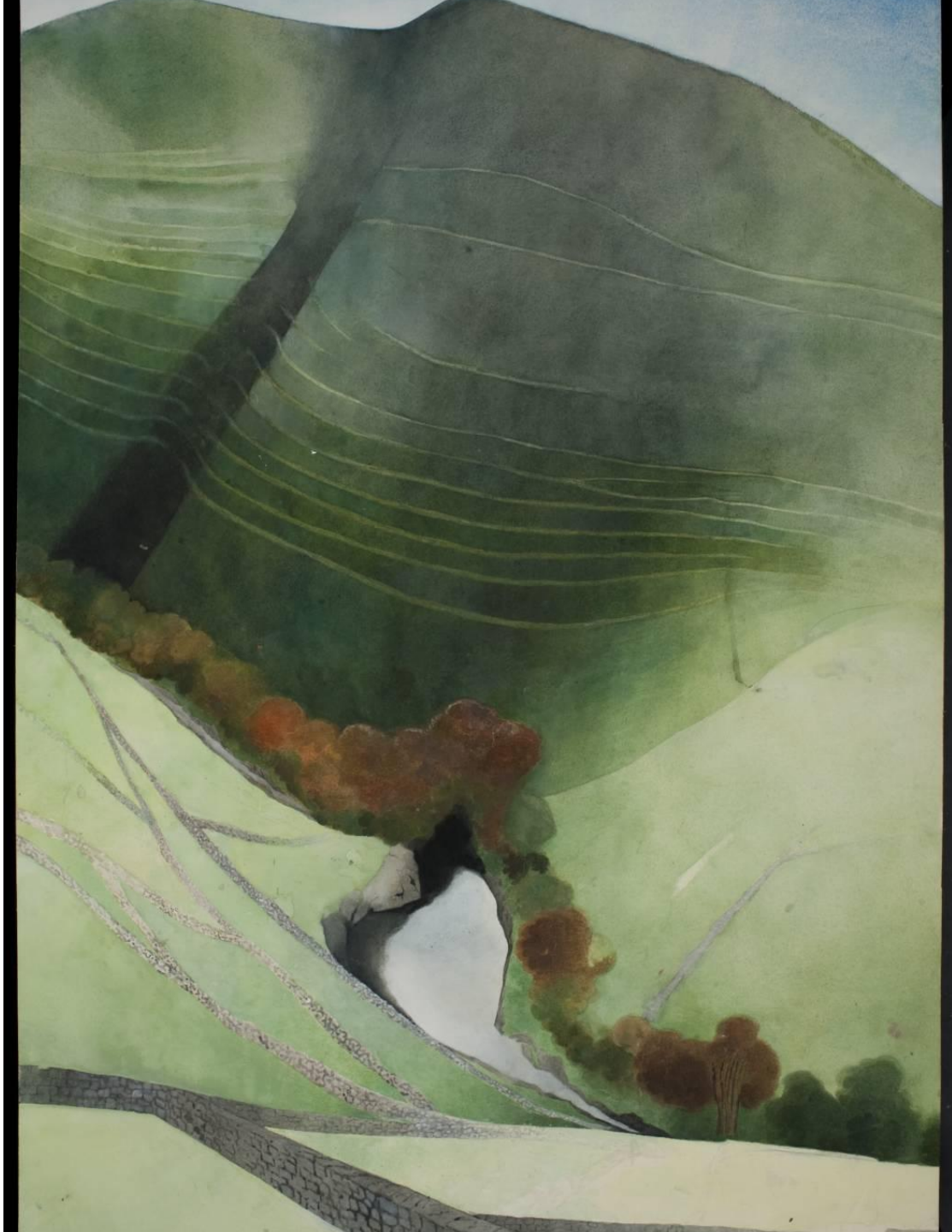
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+ Northumbrian Exchanges



- Knowledge, arts and communities in rural Northumberland
- Partners; ACA, VARC, Alwinton, HIP etc.
- Universities, partners and third spaces
- Music and sound
- Holy Island and public art
- Rural, creative economies
- Curating the commons – intangible and fell





Northumberland

- ‘The bare rolling stretch of country from the North Tyne and Cheviots to the Scottish southern uplands was for a long time the territory of men who spoke English but had the outlook of Afghan tribesmen; they prized a poem almost as much as plunder, and produced such an impressive assembly of local narrative songs that some people label all our greater folk poems as ‘Border ballads’. Like all poetry and music, the ballads reflect the time and place from which they sprang, or rather the epoch and locality in which they crystallized into the form we know. But that reflection is not direct, not without distortion. On the surface the songs may show a rich highly-coloured society, but under the surface the thought is determined by a way of life that may be as poor, wild and rough as that of any snot-nosed moss-trooper who straggled the robber-valleys of Redesdale and the North Tyne in the seventeenth century. The reflection of social reality provided by the ballads is often blurred because so many ghosts of so many pasts are looking back out of the mirror’ A.L. Lloyd (1969:163-165).



+ Themes



- Do the commons want to be curated?
- Who owns the archives and knowledge?
- Elevation, preservation, cancellation (Aufheben)?
- Land as artefact and story?
- Clerks of the foresters records?

‘Never again will a single story be told as if it were the only one’ John Berger



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