University of Huddersfield Repository

Richardson, Craig

Broken North

Original Citation


This version is available at http://eprints.hud.ac.uk/id/eprint/25349/

The University Repository is a digital collection of the research output of the University, available on Open Access. Copyright and Moral Rights for the items on this site are retained by the individual author and/or other copyright owners. Users may access full items free of charge; copies of full text items generally can be reproduced, displayed or performed and given to third parties in any format or medium for personal research or study, educational or not-for-profit purposes without prior permission or charge, provided:

- The authors, title and full bibliographic details is credited in any copy;
- A hyperlink and/or URL is included for the original metadata page; and
- The content is not changed in any way.

For more information, including our policy and submission procedure, please contact the Repository Team at: E.mailbox@hud.ac.uk.

http://eprints.hud.ac.uk/
turning away from the Cuillin

spare a thought
for the Skye granny who
the moment before she died
turned her head
taking one final look
at the Cuillin saying

take away those useless
great lumps of meaning,
I’ve no more use for them

(after William Carlos Williams)

Alec Finlay

Prof Craig Richardson, Northumbria
Broken North
… the practice of retreat spread to what is now western Scotland and coastal Wales: a centrifugal motion, carrying men to the brinks of Europe and beyond.

London: Granta, p. 24-5
Ardlussa Estate, Jura
Broken North
There was nothing, save the walls of rocks I had made and the summit cairn, to suggest history. Nothing human. I turned east and south, straining to see if there was any flicker of... of something lit, however distant and unreachable, would have been reassurance of a sort. Nothing. No glimmer.

The comfortless snow-shires, the frozen rocks: this place was not hostile to my presence, far from it. Just entirely, gradelessly indifferent. Here there was no question of relation. This place refused any imputation of meaning.

I had expected to find evidence of contemporary damage, contemporary menace, but I had not thought to encounter these older darknesses.

London: Granta, p. 176
Joseph Beuys, *Voglio vedere le mie montagne* (I want to see my mountains) 1950–71
Centre: Joseph Beuys,
*Runrig* 1962 - 72
Joseph Beuys, *Loch Awe*, 1963 – 70

Vitrine: *Dust Box* (Wooden box, dust, metal, drawings on paper);

*Loch Awe Piece* (Lead box containing peat, wood and copper Eurasian staff.)