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The Yellow Line: Whose View Is It Anyway?

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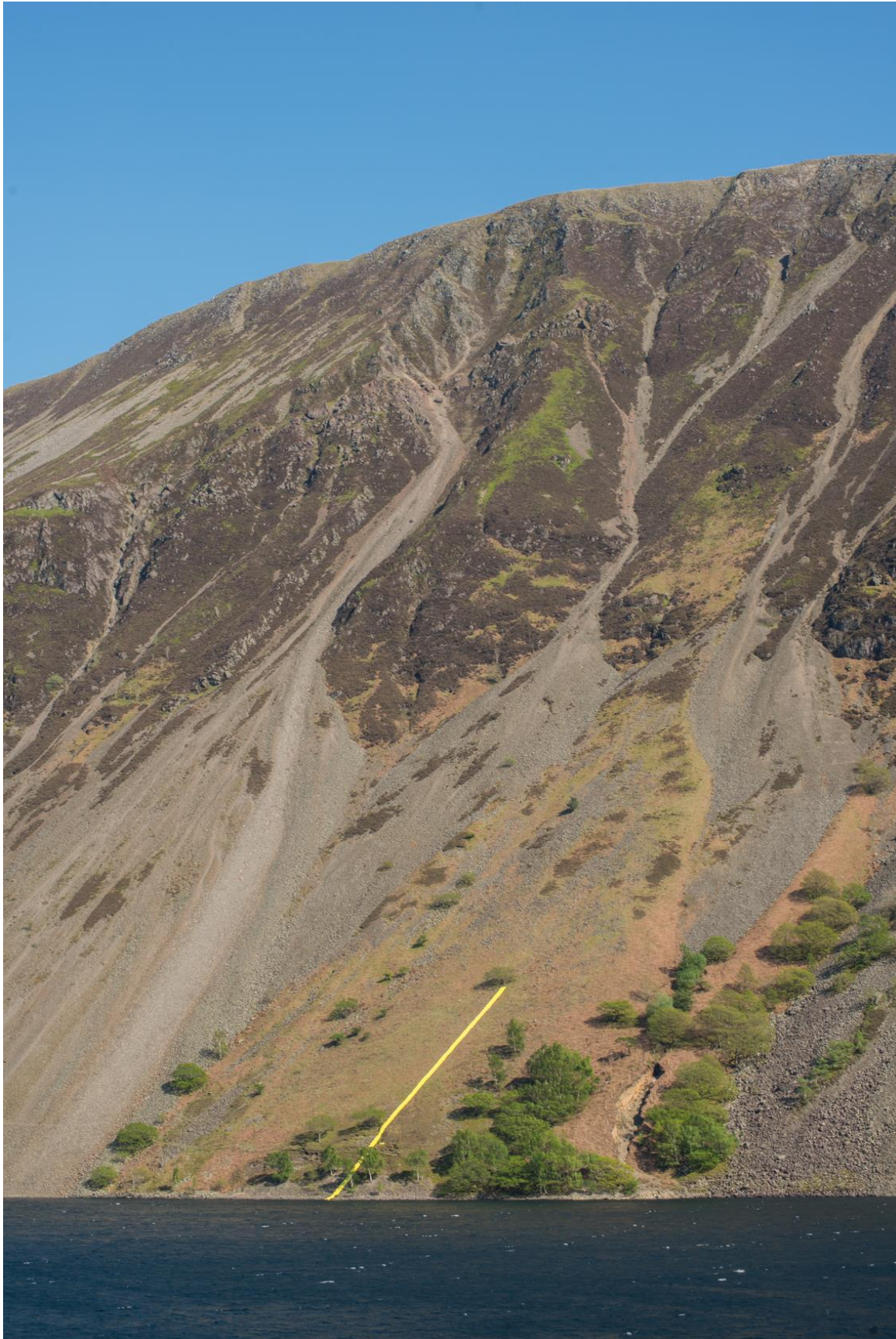
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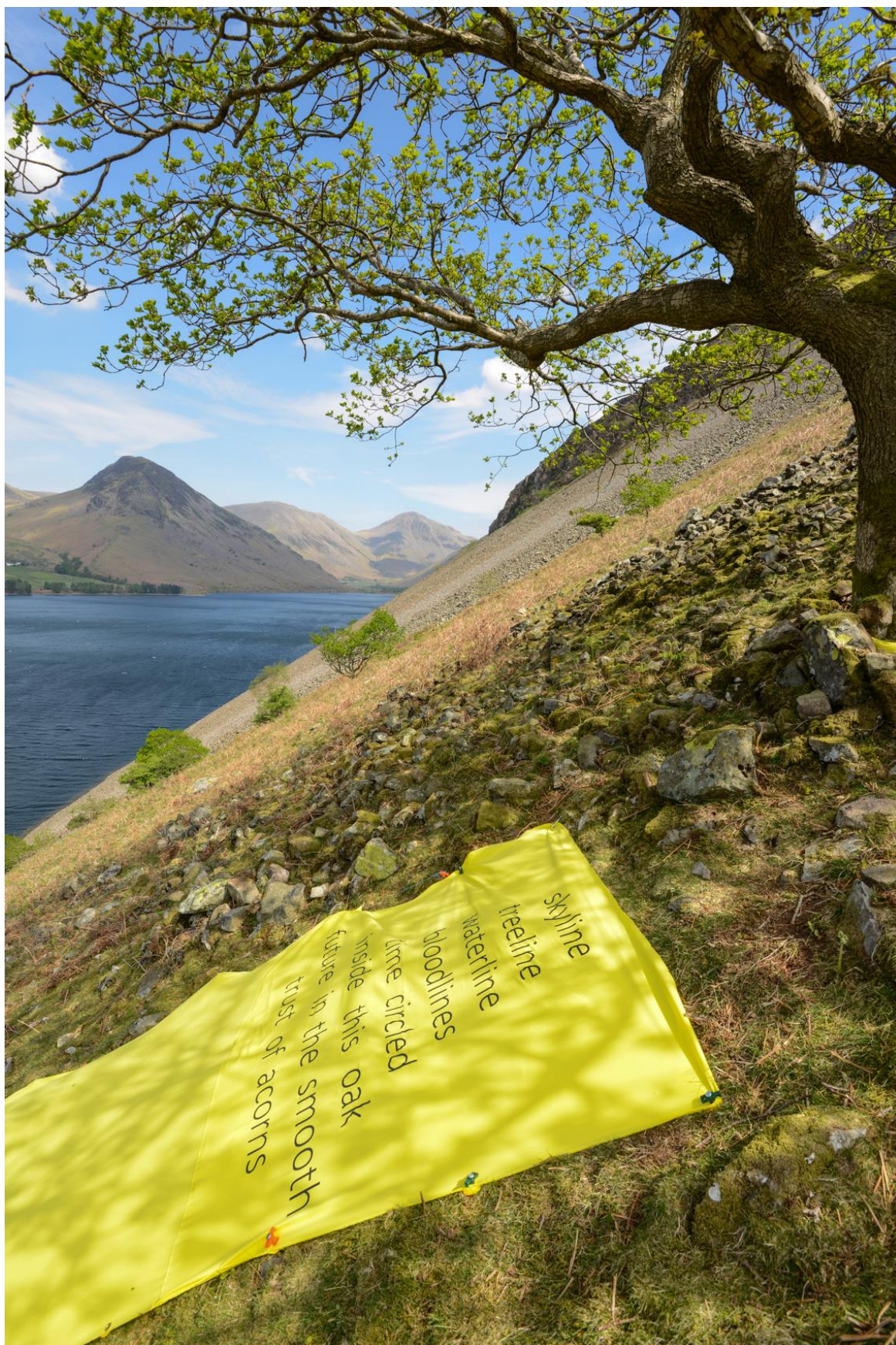
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Everything is Connected

skyline

treeline

waterline

bloodlines

time circled inside this oak
future in the smooth trust of acorns

land falling into lake
earth into water
water into earth
nature's threads
certain and tenuous as breath

we are woven in
a part and yet apart

not knowing what may happen
when we break the line



View / Point

an unhealthy addiction *it's as though people fall*
whipping up a frenzy *in love with their own idea*
put something different in front of people's eyes *and wish damnation*

do the makers of an artistic act *on anyone with a different view*
deserve to be threatened with violence *one can wonder what sort of 'love' that is.*

it can foster a herd mentality *perhaps some people could*
breed hate mobs *step outside their safe zone occasionally*
in a single room *it happens momentarily*
as the saplings by the oak grow *but can be subject of discussion for longer*
they will change the view *whether you choose to like it or not*
it's a gradual shift *if all art was in galleries*
raising the temperature *lots of us would never have been exposed to it*
it is very rewarding

Note on the Text

England's deepest lake, Wastwater, sits at the heart of The Lake District National Park, the birth place of William Wordsworth, Romantic Poetry and the twentieth century conservation movement. The area is popular with tourists, particularly walkers, climbers and photographers; the view across the lake has been voted England's favourite. **The Yellow Line** was an installation of the poem **Everything is Connected**, printed on a 110-metre length of yellow material which was laid out to link a specific oak tree to the water of the lake. The line was in place for one week in May 2016.

The yellow line punched well above its weight. For a short time, it celebrated the oak tree and it became a striking symbol of the impact that we humans have on the planet, which was the subject of the poem printed on the cloth. The debate the installation provoked was unexpected; within just three days, more than 200,000 words had flooded into Facebook, ranging from praise to cloaked death threats, Twitter was buzzing and the BBC took up the story. Discussion centred on human impact on the environment but it also embraced other questions: what is natural? what is beauty? what is art? And, crucially: whose view is it anyway?

View / Point reflects the polarisation of opinion about the installation. The words in italics are quotes taken from comments made on Facebook. The words in regular font are taken from the blog discussing the installation and the reactions to it.

HARRIET FRASER is drawn to the outdoors and issues of land, place, culture and belonging. Harriet's work has featured in publications including *Ethnography*, *Telegraph Magazine*, *Earthlines* and *Geographical*. Her MPhil in Creative Writing at the University of Glasgow examines the presentation of cultural landscapes through poetry, with her own prose and poetry collection exploring the concept of cultural landscape from the view point of hill farming. Harriet frequently works in collaboration with photographer Rob Fraser through their practice 'somewhere-nowhere'. This installation is part of their project *The Long View*, which uses seven unremarkable trees as focal points for encounters with the Lake District National Park.