Laurent John ([00:07](https://www.rev.com/transcript-editor/Edit?token=X1K59cgl6eDbAigvhMp_CvxELdOHv5Rm6CjJm93hrQs3xUZeVro1a0S8pg2XCKdxxhKyJrpEdqRfAyik_8KNxJtNcP4&loadFrom=DocumentDeeplink&ts=7.26)):

What I find endlessly fascinating about working with artists here is just how different everyone's process is. We talk about the creative process, but there isn't just one process. There are as many different processes as there are artists.

Laurent John ([00:24](https://www.rev.com/transcript-editor/Edit?token=YpbDE-NspSk3XN2x5D7ERJznAmI9Chkah2WSo4S4izl_9FO_U1BrXsF2j3ucHbv5Cymllj_bHTusu-xrvrZI_4ooUws&loadFrom=DocumentDeeplink&ts=24.32)):

Col Self is an artist-in-residence here in the studios. And in many ways for her, the process is the work. She works with practices of ritual, and thinks around the idea of the rite of passage to try to focus in on that liminal mental state, where creativity can flow without any analytical interference. I'm Laurent John, welcome to the process. Episode five, Reclaiming the Commons.

Col Self ([01:14](https://www.rev.com/transcript-editor/Edit?token=bYN7fDOkTMgbN6RHXJ1PneDT35fG8yIwoOWXjORj1zFYaeX4AFDGuwCcgC0n3ghmipl03d8XqNt5P3u11_r2CaBpYk0&loadFrom=DocumentDeeplink&ts=74.28)):

Often as an artist, you're like, this idea belongs to you, and people get really protective over their own ideas. Now, I really like the working from the other way round. This idea, yeah sure, I created that, but I don't really own it and it's not really from me. Is very much important for me anyway, to not own it too much.

Col Self ([01:50](https://www.rev.com/transcript-editor/Edit?token=0C0-fS5FTT0ddVS28Wayyi6Qr-_seUE9d8v77DZa1PMRK0XSDQKb_XRSeZEsRVKGK00L3yMR8p-OZ6MYtW8XQcEIqdQ&loadFrom=DocumentDeeplink&ts=110.62)):

That's why I like the rite as well, or going out in this places where the symbolic nature of things in your surroundings can enter into you. I've looked at loosely towards anthropological understandings of the rite of passage. Van Gennep in 1909 wrote about rites of passage, and it's like you're moving from one state to another state.

Col Self ([02:17](https://www.rev.com/transcript-editor/Edit?token=NmtaMARAgmL-o3OxYTKtu0WaNwsyEyKgjwjG9x1qq3njGfgB7kcCHI7qoYDEzAPILE-ofIFXvKxVj3MN_GO1lKjnn8A&loadFrom=DocumentDeeplink&ts=137.2)):

First stage, which is your preexistence. You've got a mid phase and then you've got the state after. And it's really the mid phase that I'm interested in. That moment where there's a suspension. What I'm really thinking through and what I'm doing is using the process of making work, to think about how to exist within the confines of capitalist structures, and to think about forms of small moments of escapism, let's say, but from within.

Col Self ([02:58](https://www.rev.com/transcript-editor/Edit?token=B35fUCx4Vom5sUQ55G1Qt87wxBQ2FCo7l4f62iiBn5zkosUyoTB9jZT6xUVuWn5r4wixZ14wJQdfmZrfIiY4G1L6ai4&loadFrom=DocumentDeeplink&ts=178.86)):

Primarily, I was always drawn to practices of ritual and what that meant. The rituals would very much start in a gallery space and were quite performative. Then from this space, I started bringing these products and capitalist ephemera outside. And I would choose to do it primarily at solstice and various times, which are kind of more heightened or liminal times. For example, a space that I was very much drawn to was the shoreline. So that as a liminal space and that as a threshold space.

Col Self ([03:48](https://www.rev.com/transcript-editor/Edit?token=tTMNuIXlSHVwK_OWmhoYdJH4-PQhvpja8IMiL1ZOKOg-VECmdicVDk9iW3p8ie5igWY3ljayqcORk1ViJTGHSTcaI4A&loadFrom=DocumentDeeplink&ts=228.03)):

So I would set up a ritual there where I would bring myself and bring a camera, and often picking up material from the site that I then could take back. And I would create what I'm now seeing as a relic, which is an object which has a relationship to that site and to that moment, but also it exists as a sculptural piece in its own right. In that suspended time, the symbolic really becomes much more pronounced. Even something as insignificant as let's say, like a spider appears, it becomes a symbol or it becomes symbolic. You can have this moment where there is no linear sense of what might be correct. It's almost like breathing.

Recording ([05:09](https://www.rev.com/transcript-editor/Edit?token=2DcrQbuFxmeY6xGsLgp22J9Ag2ij1nPfJAygFpbVPW8swIH6CtQGKaDSZ0dxb4_HmvENOoITKPcxSEFSxceT9lG4vFY&loadFrom=DocumentDeeplink&ts=309.37)):

New Age travellers, blame their peaceful free spirits, wrongly condemned by a hostile society.

Col Self ([05:15](https://www.rev.com/transcript-editor/Edit?token=oLA1rD6aMRBgmDcDH3HSZ7-xEr-vbgPvinuKfmEowizHfEXmt1dE7-2F7y6orRYFFpjESVy4ld_z1CksZvUGoS980EA&loadFrom=DocumentDeeplink&ts=315.82)):

I think the reason I make this kind of work is connected to my own personal experience, growing up with my sister in New Age traveler sites that she was based on and living in.

Recording ([05:30](https://www.rev.com/transcript-editor/Edit?token=qAKgXgVoV31-59t03kGREn8styX-UMWTtB60tK1pwsoe35f96NaefyHK0UxfxksErr2PqUaCno4x3auOb6vHYPlMTMc&loadFrom=DocumentDeeplink&ts=330.33)):

Unwanted at Glastonbury, the travellers hold a free festival of their own near Smeatharpe, a small village in Devon.

Col Self ([05:36](https://www.rev.com/transcript-editor/Edit?token=xEzyaGjqtuej0c0A67EuuEzWIGoOHi41FEcrowHfKoH0FJCg0ViFcVE4xIEB14p7z-QAEdq2bDNzwvP3Y3SzQpTior4&loadFrom=DocumentDeeplink&ts=336.27)):

Experiencing this very specific moment in the '90s of being able to be nomadic and exist outside of a certain system of closure, let's say.

Recording ([05:46](https://www.rev.com/transcript-editor/Edit?token=_bOzCeT5m4C2G7VwGjLSqoXb9cv0GNLYx5xFLgMOW6Jy2we6Rz9Rus2kGfn5uUvL5Mf8XXyM6mekURU0VBUGPLHZPP8&loadFrom=DocumentDeeplink&ts=346.27)):

Is traveling difficult with children?

Speaker 6 ([05:51](https://www.rev.com/transcript-editor/Edit?token=c4CbsW8MV9IUOia6StCsNkdo6d8c3bg_NLhj4pNOVMpEyjulLjT1PiNiEjcquQHjq8yjUCpvUj851JdqQ5_hnSd0JQE&loadFrom=DocumentDeeplink&ts=351.55)):

It's not really difficult. It's different. I won't actually say it's difficult as such. She's a happy healthy child and it's just a very well traveling life. I mean, she's not cooped up in a flat all day where I can't let her out to play because it's too dangerous.

Col Self ([06:08](https://www.rev.com/transcript-editor/Edit?token=DdATrS3LfSQ6ExjZV2tjHsh6yJ243d3zoEUogjP5DDDykZjzBh6_dSBnoWZSS3pjBdYbDHkjYFK3OrqlB9CFEpxCSQE&loadFrom=DocumentDeeplink&ts=368.22)):

You'd just go out and you'd play and play very much on the land. And it was a very free and joyful existence. But then also, there are victims of transgression. There are victims of these liminal spaces as well. And yeah, it can be quite a precarious way of living.

Recording ([06:31](https://www.rev.com/transcript-editor/Edit?token=zbqkmf_3fEZpUBZxdLsYgmPK5jdhtUNdjN26XwlQ6l8CAkH3S2T1v491ebQbh58QXgMStTKwii8Q91mSEMdq9qeXomM&loadFrom=DocumentDeeplink&ts=391.19)):

The police can remove the trespasses under section 39 of the Public Order Act. They have to give us reasonable amounts of time, don't they?

Recording ([06:35](https://www.rev.com/transcript-editor/Edit?token=Oa98SikJ2D0ksQ4MbZjDrzHL-o1qkd3NiBPsS_U-LNr51siBPparbsUvlr7BjFr7VrCapdIy5rYYKDIVLVijvYjCTzw&loadFrom=DocumentDeeplink&ts=395.4)):

Well they've already given us prior warning yesterday didn't they? With the helicopter and all that.

Col Self ([06:40](https://www.rev.com/transcript-editor/Edit?token=9ADODRWUJAdjGEFiuPvBx1VoTAesLkVJbtdOp5Ml9y0EtlF0gguel5utUoKytAWI4giPp_F-Ouco5LdW8xlJiAq9MXE&loadFrom=DocumentDeeplink&ts=400.84)):

Really, one of the main sort of nails in the coffin, so to speak, was in 1994, the Criminal Justice Bill coming into force, full force, which really cracked down on the New Age scene. And being a kid and not really understanding the legal terms and what exactly was going on, but very much feeling hostility, even from people coming to the camps and being relatively abusive, let's say.

Recording ([07:07](https://www.rev.com/transcript-editor/Edit?token=2GvRtIABxH1zvGNuIHzYAlTlA5thMKvpTLaFiuClYBWTeFkLQCxp8ZSiHoUSwlRr6DckWSUnlDsTr5k4g5beMg9xAJ8&loadFrom=DocumentDeeplink&ts=427.95)):

An assistant chief constable arrives to handle the operation personally. "No, no look I'm not prepared to argue I've got things to do operationally. You have got a choice. You either turn around or be turned around. Excuse me, I've got things to do." "We just want to live our lives!"

Col Self ([07:26](https://www.rev.com/transcript-editor/Edit?token=0jXbfbx13zZk-nJPMJYh7PzcWZXlmhjNTOXAyIVbj1A5s_NvMJs2ji1FjYuhEp29torgM1vxVNr5jPlvC-XVgED1q8Y&loadFrom=DocumentDeeplink&ts=446.92)):

I'm increasingly realising how much, my experience growing up, how much that informs my practice, what I do. Some of the things I'm asking myself, is there really an outside space to capitalist consumerism? Is there such a thing as the commons and how, and is it possible to live in a nomadic way?

Col Self ([07:50](https://www.rev.com/transcript-editor/Edit?token=yrK1JYpyXO_zk4hWOphIBspU5rAiCAT5svkN2juo3LhCyMweiH2rLY2tF1IDg-yMhGdVXEtXv6XFF7Y7-FaeRakRJq8&loadFrom=DocumentDeeplink&ts=470.71)):

Hello? Hey, good. How are you? I like your music. You were playing.

Nick Hayes ([08:02](https://www.rev.com/transcript-editor/Edit?token=YEqmMKXGJ6lg6AkZbm_snDU5SfclBN29aGMbcYezLQbD_tN25m0JIlr6qdRYGzBSnwYAQjj6Oba2KqOD2qKe7yKV-JM&loadFrom=DocumentDeeplink&ts=482.37)):

Oh, thanks.

Col Self ([08:04](https://www.rev.com/transcript-editor/Edit?token=q35ceQofpCtFiW_NZKnLPe9JR4qy3hzz606Yp8dL-LlTt1s6h1uwWIPdx6ZvQJL4xv8fLJhzmaA3eEpLUSM2Ymk4GQ4&loadFrom=DocumentDeeplink&ts=484.04)):

So I came across the work of Nick Hayes who's a writer. He wrote The Book of Trespass. I came across an article initially in the Zine Weird Walk on trespass as an active transgression. And this really is an area of interest to me. So I went out to his houseboat to have a chat with him around these themes and ideas.

Nick Hayes ([08:31](https://www.rev.com/transcript-editor/Edit?token=jlTB3tbxNiwIRpqzTT2FIfk6LESjKNQS59vW9kLbT7JtONL5JEWSXHETksDjvZDlmQUC2kT3CVhx0gBGuX-vVNyqiY8&loadFrom=DocumentDeeplink&ts=511.22)):

How's it going?

Col Self ([08:31](https://www.rev.com/transcript-editor/Edit?token=Hj65WBfhnNCFjQa9iNZ1rHHX42JRsmnZMG7TpF_QOFBFjx0TmnKdPT0XrzI6dLXpPdvbOrEKDXgHaZvgeEtLqGFQ_kg&loadFrom=DocumentDeeplink&ts=511.62)):

Good thank you.

Nick Hayes ([08:33](https://www.rev.com/transcript-editor/Edit?token=KlvPFR6SCnIdwfyfMESEiHDRmRHaz_FXveJgFKiDMpzu58s4-klKwcMjbW1_Ba1_b0n7584MKDGcMcu7m1g1dpbChsw&loadFrom=DocumentDeeplink&ts=513.61)):

How are you?

Col Self ([08:34](https://www.rev.com/transcript-editor/Edit?token=4JKFDcdh7ktoyMQNcN3O3CKx4wl0RbtYv6KSAXL8gKzvoPDwWLb8Rl1HMowGa8Mqz9tRDiIlGyVeDxZBwrhgvUMf04w&loadFrom=DocumentDeeplink&ts=514.02)):

Thank you. It's nice to be out here.

Nick Hayes ([08:35](https://www.rev.com/transcript-editor/Edit?token=kJwzYTtBstWjcoaE4Wtbs-FpfYHL5raLM_Ygjixu_EKOoZjjy3sZ5z2G_lSHJV27X_4JvZI5nIYOkQd0fK9gw9LP9i8&loadFrom=DocumentDeeplink&ts=515.39)):

Yeah.

Col Self ([08:35](https://www.rev.com/transcript-editor/Edit?token=xQIeIPn2aBlB3veqa7ppdH5E0St7HdOun9hR1q2CRyEqVaSlSeof7c-TOH_edBJYNuNlXUUcMdHzPc1IXGU43IJICSo&loadFrom=DocumentDeeplink&ts=515.76)):

It's beautiful.

Nick Hayes ([08:36](https://www.rev.com/transcript-editor/Edit?token=3BhNU43b8EegQCrSvx9Nm78G3bIvYD24TRzoPjH1xZLg3sv11in9biamlnJ4tcOYSVgLzS0MDa-NVtJsIWDCLmK2buU&loadFrom=DocumentDeeplink&ts=516.5)):

It is lush, isn't it? I mean, when the sun is beating down, obviously it's like...

Col Self ([08:41](https://www.rev.com/transcript-editor/Edit?token=rQrqL9GW82o-XLO1pgK5Zo7-3ZUF7VIAhVp_zj3APC3_Iy38VUp9rDMztxD3u73IyNmEhoK7EMPwcRR4AgZb4HTSgvs&loadFrom=DocumentDeeplink&ts=521.73)):

So what kind of percentage of land is privately owned in the UK?

Nick Hayes ([08:48](https://www.rev.com/transcript-editor/Edit?token=41GMipVNge6aci2STQ8IIi297YY58b72854OwuIl1-2c4lAY1f46f99aM3VXmcTCcUFN0aNBYeJXduUa3ZTdWMnIN_M&loadFrom=DocumentDeeplink&ts=528.61)):

Well, all land is privately owned, even in the middle ages, common land was owned. It's a little more complicated in that it depends on what rights operate over that land. So in England, generally speaking, private property gives the owner the right to exclude everyone but the people that he or she gives permission to be there. However, that old notion of the commons before enclosure gave commoners, people that actually contributed to the upkeep of the land, rights to access it, but also rights to collect wood or graze their sheep or cows, keep their bees. Basically locals had the right to belong to the land without even owning it kind of thing.

Col Self ([09:41](https://www.rev.com/transcript-editor/Edit?token=CEeQKbLEZnrmwK3g1LF86szrUsFVCwV7cUpNJALhs-e3oWkUjcdrz5FDA3slusuANkYU9YFtLzfIdevNvZxgrQsjDe4&loadFrom=DocumentDeeplink&ts=581.08)):

So I guess now how would we know, given the boundaries of invisible, how would we know whether we are crossing and trespassing as opposed to on public land?

Nick Hayes ([09:52](https://www.rev.com/transcript-editor/Edit?token=WhrSLgdOXbBi4SH1QC81H6hCxMYrCw5V2m3w39P0Nn76uYnEvsY-2eAfD1Z6Xef-KIo2mTo15qgOPc6n_Xt9kte-Sjs&loadFrom=DocumentDeeplink&ts=592.8)):

Sometimes it's very hard to know that you've crossed the lines. Certainly the laws of trespass don't allow you any leeway, like you can be trespassing accidentally. And that's the same thing in the eyes of the law as trespassing with intent. But obviously, by and large, we're made aware that land is private or even more specifically that we are not welcome on that land by big plastic signs that tell us, "keep out" or "private property" or "no trespassing", or "trespasses will be prosecuted", which in itself is an out and out lie.

Nick Hayes ([10:27](https://www.rev.com/transcript-editor/Edit?token=EJf1IdvRxsbV86aXzKWsnW1zkEbCS1PIgqBZmrUddb2n5gBbuHy9lRG9ctiFwEpsgubRJPxREwjUfK-BhldiuBmyHcI&loadFrom=DocumentDeeplink&ts=627.31)):

There's a kind of semiotics of the landscape, a collective barbwire wools sort of barked commands in capitals, in red writing that basically displays a misanthropy and a desire to push people away, that bizarrely we've become completely used to. And if you go into it, if you sort of delve in a bit further, it actually becomes a very strange orthodoxy. Like, why have we accepted this kind of aggressive stance to what is nothing more than just, taking the mental and physical health benefits of a stroll in nature or a swim in the river.

Col Self ([11:15](https://www.rev.com/transcript-editor/Edit?token=-MhC2Ai_kMfLAbWDPZaHaSg4Yfh6qyr64s5X1Uf8lW0Eqdwipaq3eTeINc4bJAnjT_lueXbpe6jBpD_g6RXhS8M6wAQ&loadFrom=DocumentDeeplink&ts=675.16)):

Yeah, I actually read your article in Weird Walk, it's how I came across your work. And you mentioned something there, which really struck me about taking a musical instrument or a camera onto the land counts as an aggressive act. I'm interested in that. Because I work and go out onto the land and film my work. And I've tried to get around it using a GoPro or various different devices that don't count in the same way as an actual camera. In terms of logic, that seems a ridiculous logic, an instrument and a camera are not dangerous.

Nick Hayes ([11:53](https://www.rev.com/transcript-editor/Edit?token=GJEwCws19i8aUK1So0OtdtaZ-3vcF3BHA16iyFF4AyF9GUKar29HyjyP3xSAHZYjIU9u50_3Gt1VC_2Rgl_JpssHSR4&loadFrom=DocumentDeeplink&ts=713.13)):

It turns it into aggravated trespass. So if I go for a swim in a river that I don't own, which is all rivers, or a river that hasn't had a specific Act of Parliament designating it for public access or navigability, then I'm trespassing. But if I do so in a way that the landowner can kind of prove or just accuse me of doing so with an intent to disrupt the ordinary working of the land, then since 1994, when this new categorisation of trespass was in invented, mainly to stop or to criminalise Hunt Sabs or ravers, not if you are sketching. For some reason, sketching is fine.

Nick Hayes ([12:42](https://www.rev.com/transcript-editor/Edit?token=aDi_CbN2mKnkFbv59UsCSu8rK8q5yKQ0E7nFbuGmrIPkKxhYNw4qQDeWPXFWuZiGIFLwsUB3dHhuDJx4rr3KPvC0KsE&loadFrom=DocumentDeeplink&ts=762.54)):

Taking photos is considered or filming is considered aggravated trespass. So if you happen to be playing a musical instrument, that more than two people are dancing to, then that's considered aggravated trespass. But only, interestingly, if you do it with rhythm, if there's a repetitive beat. So if you are rubbish at the instrument that you're playing, then quite feasibly, you could get away with it.

Col Self ([13:10](https://www.rev.com/transcript-editor/Edit?token=bx-vmcbWMtYSmwc59XBDbtxY4SlYa_91bpPMF_OgwkpwnuBduWVnH8GJ3ToEP-9ZSTt5q-8PfTONpa0QVS8koYdiYPQ&loadFrom=DocumentDeeplink&ts=790.41)):

That's really interesting. So I was brought up, a lot of my childhood, with my sister who was a New Age traveler, part of that scene predominantly through Norfolk. And I was on the camps with her and, in '94, when the Criminal Justice Bill really came into effect, it was a very much emotional thing, because I felt it as a kid and I felt this sense of being able to be free and then not being able to be free or be there. So I'm wondering, really, with your knowledge of that act, and how that relates to a much wider picture of land rights in the UK?

Nick Hayes ([13:56](https://www.rev.com/transcript-editor/Edit?token=VtYJn7y0LX761lsrNZxFKoD2Xe52xwJC8Irh6DhKl9yGb9ahCiZC_AvUdh0CzyubFgxhWcoq-6Mzix1XV1dHsUTc2zQ&loadFrom=DocumentDeeplink&ts=836.09)):

Well, it was a huge blow, not just to our rights to land, but to various communities, rights to exist. Communities that gather together on land and arguably with New Age traveling, because of land, because of this sense of wanting to know the coastline of Kent, as intimately as you know, I don't know the Melvin Hills. All of a sudden, there was just this authoritarian clamp down on people's rights to do that, but also an individual's right to be part of an incredibly warmhearted and strong community that shares the same ideals, by and large, shares the same sense of freedom and not having to be defined by neoliberal ethics that require you to work 14 hours a day.

Nick Hayes ([14:53](https://www.rev.com/transcript-editor/Edit?token=dKXfYIOA8H8SILBhRl8Sz0-GrFGDImtmN3nweOPkTsjbNoa9LeVVhs9zVRE8K-CMVM0LhhxadJPe9apvY_Sm-3040qg&loadFrom=DocumentDeeplink&ts=893.67)):

Of course the government didn't like this sense of autonomy and this growing sense of solidarity between people that were stepping out of the system. And it was really the Castlemorton rave, wasn't it, in '92, that was the breaking point. It took the police two years to lobby the government because when they came down to Castlemorton, they found they didn't have a law that people were breaking. They needed a law to arrest people and they couldn't arrest people. So they just invented a law. All of these bills are about an ignorance of the actuality of these communities.

Col Self ([15:35](https://www.rev.com/transcript-editor/Edit?token=a1_cSBPhlF1D25B2dwOrmh_24SFuBbfEMxYOItfbMjh32Eu8HtTBZ6IC-LKVp2ex7oL4XwQkJGOneqHE6iTfE17wIOs&loadFrom=DocumentDeeplink&ts=935)):

You know, you mentioned rave, thinking about that as a transgressive act and the closure of that. Could we say that in some way when we are trespassing and when we are going out onto the land as a single individual, that that in some way is tied into that history?

Nick Hayes ([15:54](https://www.rev.com/transcript-editor/Edit?token=JbktAFWGqKQn_zTcEvMXtmRnqO1-jtV3Abyzm1jH9ZZ363yp1wgifQPrbxFL-DGRSUl3feNv4p8e-4pyKW9P9qJiBPw&loadFrom=DocumentDeeplink&ts=954.11)):

Absolutely. It all boils down to one person with power, being able to define whole groups of people, that because of their lack of property or their exclusive ownership of the land, are able to be defined as this or that. The book that I wrote kind of goes into exactly how the exclusive dominion and ownership over land was actually one of the root sources of being able to orchestrate or divide people into sectors of society or sections that actually didn't really apply to their lived experience.

Nick Hayes ([16:32](https://www.rev.com/transcript-editor/Edit?token=d5C4noncWN9o0ERQ2VLUZbKe8qIpAM2V1YyE0_H9nRyuLg2s5K_1hnqQheQuJb4pXtmojLF8PCJM2OYRmiOr3s1_nFI&loadFrom=DocumentDeeplink&ts=992.62)):

That sense that of gender, that men were in somehow, some way superior to women, is rooted in William the Conqueror who came over and basically introduced exclusive ownership into England. This notion of the femme couverte, that the woman was actually property of the man, once married to him. Historically, women held as much power as men before this new sense of enclosure, in the sense that women could be owned.

Nick Hayes ([17:04](https://www.rev.com/transcript-editor/Edit?token=ZpMdpquanvVIbl6oGe9zoIjaktEExoDIw506yzL11c8EfBANyDueoinSm9wt9ivEDBKBsKpgk3zrG8vx6EP1ywKLiZ4&loadFrom=DocumentDeeplink&ts=1024.5)):

Similarly, with racism and race. The root source of the power or of the division was this new construct that white was in some way an important difference to black. And that was, what we see now, the repercussions of slavery on the English landscape, was that all of this money that was made in the Caribbean or the East Indies was funnelled back into English land ownership, which basically enclosed a lot more of the commons than these rich people had been able to do beforehand. And so the notion of trespassing is to reject this definition of your experience of nature as being in some way immoral or criminal, and to step over the line because you see the line as something, as itself a crime.

Col Self ([17:59](https://www.rev.com/transcript-editor/Edit?token=k2d11tJsoJRas4dM4aWp-yr-pe7zVKzY_qeHEIC7GXvv8HUcQC9Ot9-q2CzQDR7OlfmW28PJWJcGluA1mQ6D-PrSQdg&loadFrom=DocumentDeeplink&ts=1079.1)):

Yeah. It's act of reclamation.

Nick Hayes ([18:02](https://www.rev.com/transcript-editor/Edit?token=Pk3WfZXFHocl_pcPIAPN5Z1Z0oUTYEVN_nQ3Be9dT8vpPWGCfxm91oclaplzwnFgZ9RAIyykvQaHNvo1rAnKKH8-bBY&loadFrom=DocumentDeeplink&ts=1082.73)):

Absolutely.

Col Self ([18:03](https://www.rev.com/transcript-editor/Edit?token=mm9NcJ7NbLsUPINL-2Ckj809i_4boNCaMZUeKTYR_bXODWkI_e-TUiEcPhyo92qYfDjeuT9Pla0hjolOrjop6R3yynU&loadFrom=DocumentDeeplink&ts=1083.44)):

So I'm really obviously this, the rise of capitalism would not occur without forms of racism and without patriarchy. In my own work, I'm drawn to these locations through my own body and through an engagement with, and knowledge of forms of like witchcraft and being interested in these ideas. And the demonisation of the witch is, it is part of this type of enclosure. Definitely my own history, I'm very much drawn to finding an outside. And I'm thinking about where do the commons, potential commons, exist now? If there is no outside, it's just one big privatised inside, but it's about finding small moments or places like, what would the commons look like? Even if not a physical space?

Nick Hayes ([18:57](https://www.rev.com/transcript-editor/Edit?token=5qI1ZnCfJIW_b258k8K8KkGI_HylNjcrzQjMnHJxMNcB7zXKxlGDNqv0fMRCNJfWE-uEMjxWsqKx-4fyl1iNIVImBpI&loadFrom=DocumentDeeplink&ts=1137.58)):

Well, the river, especially the Thames that we're on now. And I know you're asking on a slightly more abstract level, but just a bog-standard pragmatic level, the people that pass my window or my duck hatch every day, express the kind of true heart of the commons, which is that it's for everybody, regardless of race or gender or class, because we all have rights to it. So you'll get 65 year old women paddle boarding by, you'll get 19 year old lads with a six pack of tinnies going fishing. You'll get eccentrical gentlemen in paddleboat steamers. You'll get young swimmers, old kayakers. In terms of community, in terms of a more abstract sense of commons. For me, it all falls back to the Greylag and the Canada geese. Suddenly these particular animals become specific and idiosyncratic. And you realise there is this vital, powerful life force that is happening in nature.

Col Self ([20:07](https://www.rev.com/transcript-editor/Edit?token=5AjMoHIQEgE1A61tI2lIAbzqSsFSBBL_L8jZnz2BaHyRs1OVxFLuyw2xkxrWRHclvpuhKdWf5h1wz-HzkK6gU-oavR0&loadFrom=DocumentDeeplink&ts=1207.88)):

It was so interesting to hear Nick say this because it really is so similar to the state that one enters into during the mid phase of a rite of passage, which is this open state of flow and where one connects to the symbolic nature of things.

Nick Hayes ([20:23](https://www.rev.com/transcript-editor/Edit?token=Kh6WlQSL_u4JhoADW2D0KvvwyWGu89W1jX6Ycm0fbVPYZk-Oljq9PprbgldjbDPZQFhLVlR8eaamtZrJL9U-GZDSTrA&loadFrom=DocumentDeeplink&ts=1223.98)):

Cheeky little heron over there, pretending it's not there. Pretending we can't see it.

Col Self ([20:30](https://www.rev.com/transcript-editor/Edit?token=c2eG05gwSe67ggIwFAuy0VNtpb-943KXZkDt2gMsmHYvw_nHqkEg8ilVsCyhMsEuDmh-FvZlH5j5t9IG_5xdYR3QL3Y&loadFrom=DocumentDeeplink&ts=1230.73)):

We headed out to have a walk along the tow path.

Nick Hayes ([20:34](https://www.rev.com/transcript-editor/Edit?token=MPBG1_pMn5LFx4m8zQ22PEJWitlG38UUUuKfsCHJcz-ZrM_3z0LzQTHUL0yz0JtJ6TrcL_6BLcm4OwNSB0mbOx2-auY&loadFrom=DocumentDeeplink&ts=1234.08)):

It's actually quite hard to notice or be aware of the kind of deep rooted sense of exclusion that comes with, I guess, the wealth that the Thames has attracted. But yeah, just beyond the Hardwick Estate is Mapledurham who, by all accounts, have used lockdown to kind of shore up the exclusion of their land. And more CCTV specifically, that the Woodlands of Mapledurham are full of CCTV cameras. That's the scale of exclusion that we're talking about. They're using heat sensors on the moors at the moment for gamekeepers to locate wild campers. It's very easy for us to stick to the footpaths and forget the militarisation and the scale of attack against people that do overstep the mark.

Col Self ([21:26](https://www.rev.com/transcript-editor/Edit?token=TPUFX9Qa8Gc37AcUj43fGe_wWKhix98jziZooFMXb8V4DMSC3gtwDiuyYtM4k71Ye4hWvqINRKM2Dh_EwUvlq8lHLTw&loadFrom=DocumentDeeplink&ts=1286.44)):

So in my own work, I'm often drawn to the shoreline as a place of liminality that is in constant flux. And I'm wondering about the river as a potential, one of the last commons. How does that operate in terms of liminality and transgressing, an idea of enclosure?

Nick Hayes ([21:53](https://www.rev.com/transcript-editor/Edit?token=s98i7LdI2qJ0A4nHpprf1n3j52ZAM6xibWlPm7tOK2_pLOqPAuFm0jITWbnrfYdCQSzZ5nORDlX88f_mwNguj_sOrsA&loadFrom=DocumentDeeplink&ts=1313.17)):

Rivers is a really interesting point of the absurdity of land law, full stop. Like English land law has pretended that rivers are land. Only 3% of rivers in England have been designated as public access. So by and large, if you're on a river or in a river or by a river, there's a 97% chance that you're trespassing and have no public right to be there. Of all places, I'd say the river is the most aggressive confrontational atmosphere.

Nick Hayes ([22:26](https://www.rev.com/transcript-editor/Edit?token=jDoHfJp9oqTkmqKeNTD3rW3348SXHGjPaDohd48JucKiiU67WMpjHKN3381T5-IqxQ2R8etHLYhyVDTPSjidceYDS20&loadFrom=DocumentDeeplink&ts=1346.71)):

There's barbwire across, people have been pulled out of their kayaks and physically assaulted. But the rule of river is if I'm swimming on a river that I don't have rights to, then what I'm effectively doing is trespassing the land that belongs to the land owner that is 12 foot beneath me on the bed of the river. I don't even have to touch it to be trespassing. So rivers are great because they highlight the absurdity of this notion of damage, this sense that I am causing damage to the river or to the landowner themself by hovering in a fluid state over their land.

Col Self ([23:06](https://www.rev.com/transcript-editor/Edit?token=f0pauvtCLyqqd5ZGTtXz6avPkzSd5xvDx7DXS_mI5ZJ4k0ySxY1rqrXSf1mux2BUu50Ot2fnwvnyyIxt0V4NHlGNWMY&loadFrom=DocumentDeeplink&ts=1386.55)):

Where and what do you feel is a means and way to escape enclosure and forms of privatisation?

Nick Hayes ([23:14](https://www.rev.com/transcript-editor/Edit?token=P7L6pwtg_DBsq2vcYuU6TIeik35axsrjphIC_qMkkKbcT9vue7OVCqPnjs_CZjm_k0Ou1wJZ0wCxKWwilgzoprYxYXk&loadFrom=DocumentDeeplink&ts=1394.7)):

It's the mantra of my life at the moment, that David Graeber quote, that the real harm that trespassing or that the law of trespass does by dividing us from nature, the real rule that needs crossing is that kind of moral internal sense that A, the countryside is not for you, B, social space is controlled by someone else and not by the community that operates within it.

Nick Hayes ([23:45](https://www.rev.com/transcript-editor/Edit?token=SfxqtYmAOf7eryvHlGQEqFbJSRxX-k6uHE3q2WCT5Lm-QNpvHNnYFQpoD4G9WPwH5tHAlRyNOxPHN1Q3tsgG8_PXlZY&loadFrom=DocumentDeeplink&ts=1425.33)):

Back in the days of the commons, it was our duty and our sacred duty, our moral and spiritual duty to protect the resources or just to protect the nature around us, because the idea of the commons is that you don't own it. You're borrowing it from your children. But fundamentally the true art of trespass and the true art of freedom is to ignore the messages that tell you're not free. It's a kind of magic, to be able to exist as a free person, regardless of the definitions that are imposed upon you. Fundamentally, yeah, the answer to your question is to live as if you are free already.

Col Self ([24:29](https://www.rev.com/transcript-editor/Edit?token=tO4r8bmYEZtsRQJhFm41XrQaNwTvXkrMIOZca7rYLbNK6AW8LBjZslLBZqkohole1CI_137-SWlx8DcIdJGTNMl9m3Y&loadFrom=DocumentDeeplink&ts=1469.41)):

It is a kind of magic to live as if you're free already. And I think in some ways, what I'm trying to do in my work is a kind of magic. And after talking to Nick, I'm really interested in pursuing this idea of trespass. I've been increasingly thinking about this idea of a relic as an object, which has a memory to it. And I'm thinking about perfume as a relic, something which can act as a portal in a way to take you back to another time and is, in its own way, a kind of magic.

Laurent John ([25:29](https://www.rev.com/transcript-editor/Edit?token=H0Lb1wSn5KxJwA-icA2v7poqQ3UUS1xAg51UTw48mk2VmZVI7U6t7tHRThhpH_Hrun0ETpDFKRxyA0MfZGz2F7Ebp9g&loadFrom=DocumentDeeplink&ts=1529.78)):

As an artist myself, there's something inherently mysterious at the core of making something. When you start off, you might not necessarily know or even fully understand where it's going to take you. You could begin with a ritual journey through a New Age traveler community, and end up with a perfume.

Laurent John ([26:05](https://www.rev.com/transcript-editor/Edit?token=NR1zZEC8rLfIIuvXBMsGcHBzO4ZaQ53WSCMfjG3mawO5y5Vzfk-b5YAxON1sNFZe1nMysuIajUPQlCBetqKsHUSziVY&loadFrom=DocumentDeeplink&ts=1565.04)):

Thanks very much to Col Self and to Nick Hayes, as well as the Spore collective, Francis Young, 011668. And Pamela Z, for the use of their music. This series of The Process is produced by Alannah Chance, presented by me, Laurent John and exec produced by Eleanor Scott for Somerset House. The theme music is by Ka Baird. Next episode, we'll be exploring the history of resistance in community building in the roller skating community of London, with artist Tyreis Holder.