DOUBLE ACT
David Osbaldeston

FARM WEEDS
Charlie Hammond

13 July – 14 Sept 2019

Charlie Hammond (from top): *This paper has folded #2, This paper has folded #1, This paper has folded #3,* gesso and acrylic on recycled paper, 2019

David Osbaldeston and Charlie Hammond
In Conversation at CAMPLE LINE, 31 May 2019

The artists discuss their new bodies of work made for CAMPLE LINE, ideas and influences, and exchange thoughts about humour.

David Osbaldeston: For the upstairs space I'm making a series of large-scale half-tone prints, which will each be about two metres high. These two-colour digital prints depict small abstract objects I've been making in synthesis with some words around the theme of laughter. They will be shown in parallel with another series of smaller gouache paintings or drawings – abstract works that have a conversation with a publication on laughter written by a Victorian author George Vasey.[1] So really the whole point is for the two series to use a similar methodology, but speak in different ways. The title of my exhibition, *DOUBLE ACT*, refers to the two series working in combination with one another. And the large prints will be double works in themselves – like the pages of a book. The idea is that the double works will be in conversation with one another in a form of 'call and response.'

Charlie Hammond: I'm continuing with work I've been making for the last five years or so – works on paper or, more specifically, large paintings on paper. They are often quickly made, and they came from a point of not wanting to paint on canvas. There are other reasons too why I've chosen to paint in this format – economy, for example. I have referred to the work I am making for CAMPLE LINE as 'an almost proposal for a wall mural.' I like the idea of a 'false' proposal for a wall mural – a wall mural that's never going to exist; and within that kind of approach I would be able to have fun. It allows me to bring in lots of things I'm reading and looking at, so that, within the work, there will be fungi, there will be cars, and there will also be a particular flag I've become interested in – a so-called *earth flag* dating to the 1970s.

David Osbaldeston, *UNTITLED (Generalised laughter series)*, 2019

These are all graphic moments that feed into a structure or set of rules I've given myself to create paintings. You could almost say they are a kind of excuse to make paintings. Alongside the paintings, there will be some ceramic objects and various other bits and bobs. I suppose I'm looking at the paintings as active things that will potentially have lives beyond – maybe they'll become part of another set of paintings. My painting practice is very fluid in that sense. It's not always the way I work but I'm excited by it. I've made around forty paintings for *FARM WEEDS* but I won't be showing all forty – it will be a selection of those things. I have to be careful though that I'm not painting length when I should be painting quality, because there is a certain point where you think 'I'm just going to make more and more!'

David: The large-scale prints I am showing are part of a series called *UNTITLED (Generalised laughter series)* and are of a similar nature to works I've made previously, which crystallised around the theme of 'deception'. *UNTITLED (Deception series)* comprised a group of twenty-one prints, which were presented on a billboard-like structure in the centre of Bonington Gallery in Nottingham last year.[2] Both series of works come from my interest in how language operates in terms of its connectivity and how a meaning can be produced though different forms of labels or names. Each of the prints includes a word or descriptor, and they are all connected to one another so that the series as a whole makes sense together rather than as individual statements – a bit like the words in a sentence. The 'Deception' series was in dialogue with The Serving Library archive, which includes over 100 works.[3] It was about making a single work that was also a multiple work, which was in turn in conversation with another series of multiple works.

The idea for making a work on that scale was to make deception very visible, and the viewer could then read into what that was inferring. The idea was to produce an elephant in the room – a wall of deception, a wall of terminologies and visual translations. This was the starting point for my thinking around how terminologies are applied and how they are used in everyday speech and behaviours. I have always worked thematically in relation to how language operates and been interested in its associative power. So following 'Deception' I have also made series on 'Negotiation' and 'Perspective' and the most recent on 'Generalised laughter' in relation to different forms of humour, which of course is multi-dimensional rather than singular. Humour is a mode of communication, which has its own life – as humans we know

it and we recognise it. It's a way that relationships can be formed. It just made sense to think about laughter, humour – they've always been part of my process. Not just as a form of entertainment but as a way to react to certain situations. I'm quite excited about the new works, which will operate very differently in presentation than the 'Deception' series, and how they'll be presented as doubles rather than as multiples. So the double is a really useful way I can explore seeing and reading in different ways to make that conversation take place.

Charlie: Something comes to mind in the way you talk about work and about objects that I find particularly relevant to myself. The idea that an artwork is almost like – not a person – but something that can then activate something else. I often think about that in terms of my own paintings and their almost having a personality. That's not to anthropomorphise a painting, but you can say that this painting is looking or saying or doing something active. Do you ever use those sorts of strategies?

David: Absolutely. For me, how I think about my work is really as a form of transformation, as a means to make things happen, and it's a constructive thing, a generative thing.

Charlie: So that idea of a self-aware artwork – that's how I've always thought of my own work.

David: You could use that word 'reflexive' but I'm not so keen on that word as a way of describing a piece of work. But you feel it when you see a piece of work. You don't look at a piece of work, you encounter it. And you take from that what I think we all have in our heads, you know, from formative periods in our lives where a piece of work can really alter your sense of self.

Charlie: Especially if you're using language. Sometimes I put language in paintings, and I've done a lot of poster work and collaborative work that has used language. I also use titles as a way of activating work. It's a similarity I feel.

David: For me, language is not really a form of description – it's a signpost for something else. It is also a means through which imagery can be produced and I'm interested in equivalence between language and image, or the word and image

Charlie: … I always think of that Sigmar Polke work *Higher Powers Command* …

David: *Yes … Paint the top corner …*

Charlie: *Black …*[4] Yes. It's the instruction. I still think that seems relevant. I'm a studio-based artist and I prioritise studio activities and making as a very significant part of my practice. So within that I'm in the studio and I'm working through ideas, and then things will come into my orbit. I have an economic way of painting. And because of the way in which I choose to paint – which is quick and on paper – I always have this desire of not wanting it to be too cartoony, but then really loving cartooning because they are essentially the most economic way of developing an object. If I want to paint an object it becomes cartoony by the very nature of economy. This approach to work stretches back to an interest in Georges Perec's *Infra-Ordinary* – the everyday, everydayness, common things.[5] That came at a point when the paintings were becoming objects, and I just needed a quick way of working. So I bought these rolls of paper and that just really freed me up. When I talk about the *infra-ordinary*, I started by looking at the pot plants in my house, newspapers, some Formula One steering wheels that I'd made out of cardboard for my son's push chair. Then I'd make those into paintings. So all of these things start to become the ingredients and then somehow by transforming them into large-scale paintings, they take on different meanings and they become more complicated at certain points. I'm quite open to losing control of the inputs, and then sometimes I'll rescue those inputs through the title, and through language, and through the structure through which I show the work.

There is a type of war between concept and practice – which I really like. For example, the title of this show is *FARM WEEDS*, which I have taken from a book I found in an Oxfam shop in Glasgow.[6] It has a really beautiful cover and it happens to be a guide of sorts to obliterating farm weeds, published by Shell in the 1950s. I like this idea of farm weeds, of things that are in the wrong place and out of place, and I like the idea of fundamentally flawed thinking as well, because the book now seems ridiculous. It would have decimated half the hedgerow, and more besides. *FARM WEEDS* will also feature fungi, mainly because I have a book on fungi that I've had for years and years, which has been a favourite book of mine since I was a child.[7] I started painting fungi and initially I didn't know why. Then once

Charlie Hammond, *Common bind, billy clipper, devils guts, hedge bells, lap-love, withwind or withwine*, gesso and acrylic on recycled paper, 2019

you start painting and cutting out and sticking on paintings, it starts to become a thing. It's almost as if the fungus then starts growing like a fungus in your work. Mushrooms start popping up everywhere like they are eating the detritus of your ideas. So I like the idea that *FARM WEEDS* will be an active environment for play really. I would say that most of my work really is play – grown-up playing.

David: That's a necessary condition isn't it? To play. I mean it's fundamental?

Charlie: Well that's what art is, isn't it? Grown-up play. I've never really thought of it as anything else. It doesn't necessarily mean it has to be ridiculous, but it is in essence ridiculous. I suppose if I can find a structure in which to make these things happen – you have one reference point such as the mushrooms or the newspapers or a pranged car motif – and find ways for these types of things to interact with one another. Then you get new ideas and narratives. And as I say, I gave myself the excuse of painting in this way by saying 'I'm making a design for a mural,' because mural design feels socially responsible.

David: It's also quite ambitious in relation to the idea of producing something of that kind of scale. It echoes the space of imaginative play as you describe it, as something that is much more open-ended and perhaps less final.

Charlie: I want to bypass monumental, macho painting. I want to bypass that conversation. I just like making paintings. I want to come up with strategies for making things that are ...

David: How do you start then? Do you begin direct? Does the painting become a kind of drawing?

Charlie: Well, yes, sometimes I'll have a little drawing on a piece of paper, but then I don't want it to become too complicated a process from A to B. One thing that's interesting to me at the moment is that I'm forming habits and styles and techniques that perhaps I'm already beginning to feel uncomfortable about. So I will start to undermine that within the work.

David: That's a creative way to resolve it, isn't it?

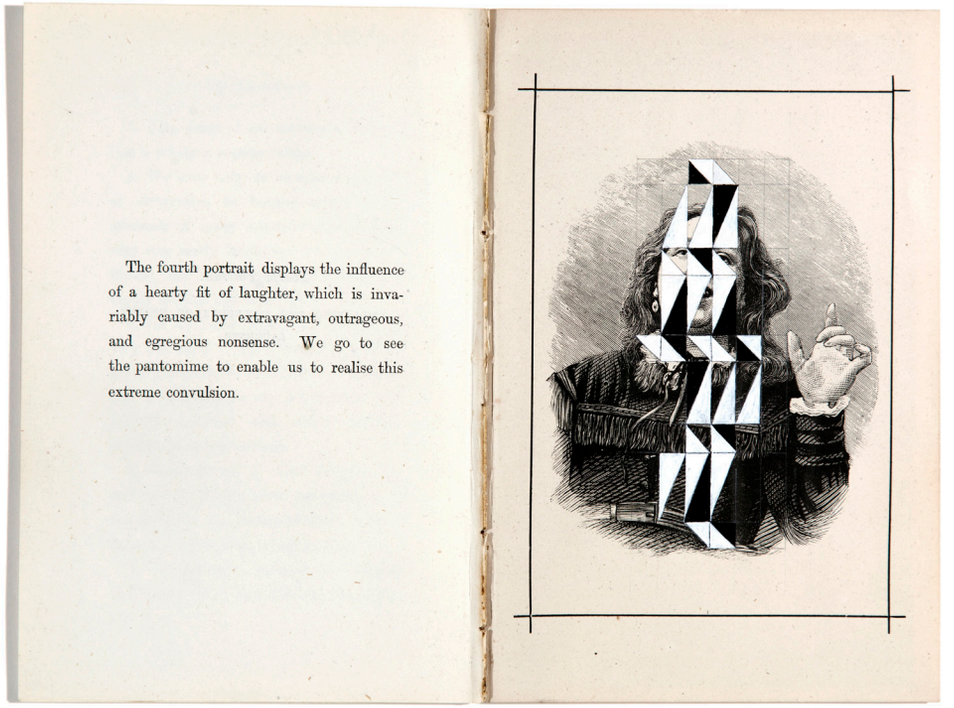
Charlie Hammond, *Creeping life, mechanisms, processes and breakdowns,* collage and watercolour on recycled paper, 2019 (installation view)

Charlie: Yes, I like that. That's why I like collaborating with people because that always throws a spanner in the works so to speak.

David: Your mention of economy has brought me back to the idea of rules. Rules have become important to the way I think about making, and economy is really something central to that, because I give myself parameters to work within. I'm not going to say which one comes first because they're all part of the same palette if you like, or mix. But to describe how I go about making the work: it really fundamentally comes from drawing as something approximate. It comes from thinking about drawing not just as a mode of representation but as a way to realise a sensation. I don't mean that to sound too prescriptive, but it really is to bring relationships into some sort of realisation. And drawing for me is a very organic process – as speech can be, as writing can be, as painting can be, as any mode of creativity can be. And drawing is fundamentally, as I say, a human activity.

These recent series have a starting point of sorts in the width of each finger on my right hand, which I initially use as a measuring device to produce a repeating and subdivided pattern. The mode of expression is very limited but there's multiplicity within that limitation. I'm interested in a sense of inference taking place, a sense of energy that can occur between what you're looking at and what you are reading. The use of single words in relation to what you're looking at is a ploy to create a sense of ambiguity between what is experienced and what kind of image is produced in the mind of the viewer. The works use the language of abstraction, but fundamentally they are not abstract. They are photographs of an abstract object or an abstract thing, if you want to describe it like that. So economy is a really important way in which things can be narrowed down in order for meanings to unfold.

Charlie: I feel sometimes that ultimately a painting is the boiling down of a lot of ideas and work, and you just hit it and it will be very clear. But sometimes you also need to make some very complex objects and ideas along the way. But that's still part of that economy. There are some really nice definitions of the word 'contraption' if you ever look up the word in a dictionary … something like 'a machine or device that's overly complicated for the function it performs' and I sometimes think of my painting in those terms. And sometimes with a contraption you need to take something out and fiddle with it.



David Obsaldeston, *Somewhere Between My Finger and Thumb*, 2019
gouache and graphite on found paper

David: I'm really glad you mentioned that word because, again, that's how I think about that sense of objectivity … as a machine, as a mechanism … and that's really what I've been doing with these series. The abstract elements could be read as rulers for instance. I made a show about four or five years ago titled 'The Measure of All Things', for which I made a fake image recognition machine.[8] Really the new bodies of work have arrived out of that interest in measurement and in calibration, as well as my interest in how we think of measurement and how we apply our use of language, our use of expression in a measured way. The way in which a device either does something useful or has a use value is interesting. I often think of my work as a proposition for something, as something performing a function that is quite ambiguous and lies outside the realm of expected relationships.

Charlie: Well I quite like 'contraption'. If you can have a real-world encounter with a contraption then it's a thing of joy.

David: Like Heath Robinson's idea of something that produces something absurd …

Charlie: And if a contraption breaks, you can hit it with a hammer, and that's sometimes how I approach my paintings. If I feel it's not working, I might cut it up or destroy it, or attach something to it. It's a 'glue it together', 'fix it with sticky tape' kind of approach to painting. That's a nice parallel I think.

David: Well it's a system, a way of producing something. And you arrive at making a particular decision – I'm going to work with a diagonal, for example, or I'm going to work with a theme. And those things tie together or become aligned to one another in a way that might not have otherwise happened. It's a very intuitive thing. But the point is that something is brought into the world, a relationship is brought into the world that wouldn't ordinarily exist. That's the point of making art really isn't it? The other side of it is gesture. Gesture is important

Charlie: As is hitting it with a hammer! Humour and economy are clearly linked in my practice, but it is very hard to talk about humour in relation to work. Sometimes I find things I do hilarious, though maybe the viewer doesn't. However, it's a way of disarming and undermining – for instance, I'll stick a pun in a title sometimes because it leaves space. It also leaves space for the viewer to go 'this

David Osbaldeston, *DOUBLE ACT*, 2019

person's an idiot,' which I think can be really helpful because you can enjoy something that's made by someone who's a fool. With art-making, as with real comedy, you leave space for people to bring their own thoughts and ideas to something. I suppose in terms of art I find the more closed down an artwork is, the less I enjoy it and the more closed down humour is, well it's not humour then is it? You're not asking the audience to do anything.

David: There are different ways in which laughter can be satirical, parodic, etc., and it can be a really useful tool to be constructive through being, equally, destructive. And it can have a particular energy about it that works. For me it's a way of internally amusing myself in relation to the world as I see it. It creates an autonomy in the way in which a world view can be expressed. And it's why certain kinds of comedy work; to reconcile a personal world view with the world as it appears to be.

Charlie: If someone comes in to see my paintings they are not going to think 'these are hilarious', but I would like them to think there's darkness there and elements of absurdity, which I find is a really practical use of humour. The absurd is something I think I employ. Kids have it built into them, but the idea that a grown up has made these things and that they are a little bit flawed and ridiculous is probably where the humour lies. And if the title directly talks to the viewer ...

David: ... in a performative way?

Charlie: Yes. Previously I participated in a project at the Gallery of Modern Art in Glasgow.[9] We were able to select paintings from their collection for a show in one of the galleries there. I chose a fantastic painting by an Outsider artist called Florence Abba Derbyshire. On the back of the painting, it said that the owner of the painting had been sent material to read to it. I still like the idea of the titles being read out loud. This is something I might explore in the future.

David: I was just thinking about Robert Smithson writing about humour – that's where *Generalised laughter* comes from.[10] His 'six main crystal systems' gets me every time. Smithson talked about humour in relation to non-space and physicality, as a form of entropy also. The vocabulary for this new series of works – that I have subtitled *Generalised laughter* – is really just a way of describing behaviour, and those words *(Chuckler, Titterer, Chortler),* are signs towards particular behaviours and are different ways in which a human response can be articulated. They are pictorial and they are sonic. They have a visual texture to them, as well as a verbal texture; all these things come together in those individual words. I'm interested in their sound as well as their appearance. I often use lists as reference points, which can be quite intuitive to a theme. A list or the way words appear in sequence is another way of forming an image of something. It's like taking a line for a walk, not a visual line, but a psychological one. It's a way in which a psychic place can be mapped out that's probably the best way I could describe it. It's a powerful thing I think and it can be a very useful tool to organise a set of relationships that may be hierarchical or may be accidental, or may refer to the structure of language as in a dictionary or thesaurus.

Charlie: I think I would employ lists in a very functional way in my studio

David: ... It's a device

Charlie: If I looked in my studio it would probably have lists all over the place. There are lists of objects and things I think should be in the next painting and sometimes that will go into the next and that will go into the next, and I'll stick that one on top of that one and it's clashing things together ...

David: And they can bounce off one another. You are reading the list, but the meaning is produced by what's in between the items and how they relate to one another.

Charlie: Perhaps we could try and get traction for my word *ontoptomism*, which I'm always pushing. I haven't really worked out the true definition of it yet but it's the improvement of an art work by placing something on top of something else.

David: It's a portmanteau in itself isn't it? The idea of these two things coming together to produce a third meaning; it's collage.

Charlie: I have employed it in several contexts so far. *Ontoptomism*. I feel that if I say it in enough places it's going to catch on ...

David: Well it's an attitude as well, isn't it?

Charlie: Yes, I think so. There's been a recent period where I have worked with the MOT sign, which is very graphic – the three triangles. I have put it on chairs and I've put it on paintings and it will actually be in a couple of new paintings. It just keeps reoccurring. That logo doesn't have the letters – M, O or T – and I still don't know where its three-triangle design comes from … it almost doesn't matter. I chose it because I kept passing a particular car every day and I liked it, and then actually it starts to represent something, because it's familiar and it's formal. And alongside this, I've started looking at flags. I suppose in a peculiar way I don't stop anything from entering my studio practice and I first came across one particular flag –in a book of flags that my son had on loan from the library. In the tiny bottom bit there was one particular flag designed by James Cadle, an American farmer. He had invented it in 1970 and called it *Earth Flag*. I then started to look further into it because it seemed so simple. As soon as you begin looking into the idea of an earth flag you come across many different ones that are always based in humanity. Even the EU flag with its stars seems heraldic, whereas Cadle's *Earth Flag* includes the sun, a blue earth and a moon. And the idea was that it was going to represent Earth if we ever met extra-terrestrials, or the idea that when we were entering space we should have a flag that represents us. It doesn't give anything away about anyone who lives there or anything geopolitical … and I just loved its simplicity and I love the fact a farmer created it. I can't really find out anything else about James Cadle, but the flag has been taken on by various SETI groups and I think it was flown at half-mast when Carl Sagan died. Various artists have tried to design earth flags, but I don't think anyone's done it any better than Cadle. It is a perfect bit of design. But then I start painting it and putting it into my paintings, and very quickly it loses that reference, so I suppose I liked it as a little moment of optimism. It's a bit of *opt-ontoptomism* in my paintings. And once you've decided on something, the more you paint it, the further away it gets from its original source. Then sometimes it's important to say 'this is something I've made and I'm aware it's not quite working.' I love that idea, and that's why I've always cut holes in or attached things to paintings and broken things. It's like self-destruction in a sense. But in turn that creates the work.

David: It's de-generative, isn't it? I get that totally. It's a way of displacing an intention, isn't it? I have made prints on a large scale

Charlie Hammond
Flagging earth or The flag of Earth unpacked
gesso and acrylic on recycled paper, 2019

Charlie Hammond, *Moot door*, gesso and acrylic on recycled paper, 2019 (installation view)

before, but not quite like this. They will occupy a kind of figurative space insofar as they're going to be propped in the gallery and intrude into the viewer's space. They're going to be presented as double things, which further implicates the viewer, in a loose way. And I have the imagined idea that they will work as double acts though in fact they'll be more like caller and responder, like *satirist* and *chortler*, sitting next to one another. They will each assume an identity and in fact have physical properties to them, which I anticipate will come into the space. They are performative in a certain kind of way; they are images of things that are propped, which will themselves be propped. CAMPLE LINE seemed like the place to try this; these objects will literally live here, for a little while at least, and hopefully entertain themselves in the process.

The small gouache works (*Somewhere between my finger and thumb)* have come from a desire to make things of a similar nature, but in a different register. They began as drawings and then the painting came afterwards. It became a way to have a conversation with these very prescriptive illustrations in the 1875 book *The Philosophy of Laughter* by George Vasey. The illustrations in that book are fascinating on a number of different levels not least because they are very prescriptive, but also because I am interested in illustration as an idea as well. Of course, the idea of any illustration is to reduce ambiguity and define something. And I guess as an artist, undermining those images, those illustrations, became the only option, and to do that by working on top of them to produce new works. It made sense to introduce an opposite element into something that was already existing. In a very broad sense, I have always used existing structures and things as jumping off points, where sequences unfold to make a thematically-linked structure that develops organically into something of a parallel life.

Notes

1 George Vasey, *The Philosophy of Laughter and Smiling* (second ed.), J. Burns, London, 1877

2 *The Serving Library v David Osbaldeston*, Bonington Gallery, Nottingham, 2 November – 15 December 2018

3 Founded in New York in 2011 by Stuart Bailey, Angie Keefer and David Reinfurt, The Serving Library is a non-profit organization that variously serves as a publishing platform, a seminar room, a collection of framed objects, and an event space.

4 *The Higher Powers Command: Paint the Upper Right Corner Black!* (1969) by Sigmar Polke (1941–2010). Its painted corner follows this instruction which is typed across the work, a satirical and derisory response to the abstract painting of Ellsworth Kelly (1923–2015).

5 Georges Perec, *The Infra-ordinary* 1973: *'What we need to question is bricks, concrete, glass, our table manners, our utensils, our tools, the way we spend our time, our rhythms. To question that which seems to have ceased forever to astonish us. We live, true, we breathe, true; we walk, we open doors, we go down staircases, we sit at a table in order to eat, we lie down on a bed in order to sleep. How? Why? Where? When? Why?... It matters little to me that these questions should be fragmentary, barely indicative of a method, at most of a project. It matters a lot to me that they should seem trivial and futile: that's exactly what makes them just as essential, if not more so, as all the other questions by which we've tried in vain to lay hold on our truth.'*

6 *Farm Weeds, An aid to their recognition*, Shell Chemical Company Limited, London, 1958

7 Roger Phillips, *Mushrooms and other fungi of Great Britain & Europe*, Pan Books, 1981

8 *The Measure of All Things*, Collective Gallery, Edinburgh, 15 March – 27 April 2014

9 *Ballet of the Palette:* 20th-century paintings from Glasgow Museums' Collection, 20 February 2015 – 24 January 2016

10 Robert Smithson, from 'Entropy and the New Monuments', *Artforum*, June 1966: *'Let us now define the different types of Generalized Laughter, according to the six main crystal systems: the ordinary laugh is cubic or square (Isometric), the chuckle is a triangle or pyramid (Tetragonal), the giggle is a hexagon or rhomboid (Hexagonal), the titter is prismatic (Orthorhombic), the snicker is oblique (Monoclinic), the guffaw is asymmetric (triclinic). To be sure this definition only stratches the surface, but I think it will do for the present.'*

David Osbaldeston, *DOUBLE ACT*, 2019

Charlie Hammond lives and works in Glasgow. Born in Aylesbury, he completed BA (Hons) in painting at Glasgow School of Art 1999 – 2002. Solo and two-person shows include: 'Various borders placed together' (with Lotte Gertz), Good Press, Glasgow (2017); 'Soft Borders and Continuity Problems', Atelier Am Eck, Dusseldorf (2017); 'Hi-Vis Lo-Vis', Glasgow Project Room (2016); 'Plate Interference', Lisa Cooley, New York (2014); 'The Sweats', Galerie Kamm, Berlin (2012). Recent group exhibitions include: 'Charlie Hammond, Lotte Gertz and Tony Swain', Oxford House, Glasgow (2018); 'Danglers of today, with Cameron Morgan', Project Ability, Glasgow (2018); 'Internet Curtains' (with Alex Pollard and Iain Hetherington), Tramway, Glasgow, as part of Generation: 25 Years of Contemporary Art Scotland (2014). As a member of collaborative print group Poster Club, he has exhibited at Edinburgh Printmakers as part of the Edinburgh Art Festival, DCA Dundee, The Cooper Gallery Dundee and Himalayas Museum, Shanghai. His works are in a number of private and public collections including the Hammer Museum, California and the Museum Ludwig, Cologne, Germany.

David Osbaldeston was born in Northampton and raised in Manchester. He was educated at the Rijksakademie, Amsterdam, Manchester and Sheffield. Osbaldeston's work has been presented in solo representations at Bonington Gallery, Nottingham, Trent University ('The Serving Library v David Osbaldeston'), Matt's Gallery, London ('The Top & Bottom of it'), Piper Keys, London ('Inflection Sandwich), and Collective Gallery, Edinburgh ('The Measure of All Things'). Most recently his work has been included in 'Insiders and Outliers', Christie's Education, London (2019), 'The Drawing Room Biennial 2019', London, 'The Annotated Reader', The Fruitmarket Gallery, Edinburgh (2019), and 'CR McBerny', Berlin/Manchester (2018). His works are in a number of private and public collections including the Tate Collection, The British Council, Contemporary Art Society, and the Whitworth Art Gallery. He lives and works between Scotland and Manchester and is currently a Reader in Fine Art at Manchester Metropolitan University. He is represented by Matt's Gallery, London.

Charlie Hammond, *Hinged door – In One of the Earth's Attics,* gesso on recycled paper. 2019 (installation view)

ACKNOWLEDGEMENTS

With grateful thanks to:
Sam Cartman
Murray Robertson and Claire Forsyth
at Glasgow Print Studio
Tina Fiske, Briony Anderson, Emma Dove,
Grace Jones and Chloe Ackland at
CAMPLE LINE
Lotte Gertz, Albert Gertz
Lauschmann-Wilkes family
Di and Andy Hammond
Eric Sawden
Adam Bevan and Armstrong Joinery

Invigilators:
Lucy Dale, Penny Gonlag, Lydia McMillan

LOTTERY FUNDED

Supported by Dumfries & Galloway Council

DUMFRIES & GALLOWAY UNLIMITED

The Holywood Trust
Scottish Charity No. SC009942

David Osbaldeston and Charlie Hammond
in conversation
2019, 28pp, colour illus.
CAMPLE LINE, Dumfriesshire, Scotland, UK
Printed by Solway Print, Dumfries, Scotland, UK
ISBN 978-0-9934019-2-3

Editor: Tina Fiske
Transcription: Grace Jones
Layout: Briony Anderson

Artwork Photography by Mike Bolam

Published on the occasion of
David Osbaldeston | DOUBLE ACT
Charlie Hammond | FARM WEEDS
CAMPLE LINE | 13 July – 14 September 2019

CAMPLE LINE

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