

# Critical Review of Practice

## PHO705

Andrew Brown



Figure 1. Andrew Brown, 2020, Barking Abbey

## Introduction

This review provides a critical evaluation of my Final Major Project (FMP) *Beating the Bounds* [1] and its public outcomes. The images submitted for the FMP are part of a wider programme of work which seeks to explore community engagement with urban regeneration in east London through three forms of image making: (i) images made by residents in the exploration of their life-worlds, experiences and aspirations in changing urban environments; (ii) collaborative image-making with community and activist groups to build a repository of images for advocacy; (iii) my own images made as a personal (lyrical) response to

regeneration projects in east London. My Positions and Practices Research Proposal maps out this broader project. The development of the project can be traced through my CRJ and the project is revisited and revised in my FMP Proposal [2]. The Covid-19 pandemic measures have required substantial revision to the latter stages of the project, in particular the cancellation of workshops, presentations and exhibitions. I have noted this where relevant in the review.

The three sets of images (twenty in total) submitted as FMP outcomes are from the third strand of image making: my own response to three areas undergoing extensive development in east London. The public outcomes, in the form of a series of workshops, presentations, pop-up exhibitions and production of archive boxes of prints, audio and documents, present these images in the context of the wider project and relate them directly to the places they explore. A principal objective in the development of this programme of work was to create a meaningful, challenging and productive context in which to learn and develop my practice through the production of a diverse range of forms of images, both individually and collaboratively. This is reflected in the material submitted and, I hope, in the ways in which I have chosen to present the work, which emphasizes Wright's (2018) notion of 'usership', a blurring of the distinction between producers and consumers which challenges established practices of spectatorship, expertise and ownership in the arts [3]. I have also sought to explore the materiality of prints and alternative ways of engaging with photographic work. Although the FMP has focused on a specific locale, the project as whole addresses wider contemporary photographic and artistic practice.

Following the Project Statement, I explore the rationale for the process of production of the work and the contemporary photographic, creative and artistic practices that have influenced each of the three series of images. Finally, I critically evaluate the public outcomes in the light of feedback received and consider how I might develop the work further.

## **Project Statement**

*Beating the Bounds* is an ancient English custom that, in a period that pre-dates maps, involved walking the boundaries of an area in order to re-establish its limits and remind a community of the extent of its territory through visceral experience of its natural and human

markers. As a direct emotional and physical engagement with specific location at a particular time, it is a lyrical, rather than a narrative, response to place.

My FMP, inspired and informed by my community engagement activities in east London, explores three areas of rapid and extensive redevelopment in the Barking and Dagenham, London's poorest and fastest developing borough. The urgent demand for new housing has put particular pressure on the outer boroughs of east London, optimistically referred to as the 'rising east'. A combination of availability of disused industrial sites, neglected housing stock, social demand and aspirational local government has led to a proliferation of large-scale housing developments. These regeneration projects have a profound impact on communities and the environment.

Three sets of images are presented. Each set is a selection from my own photographic response to a particular development. The images were created from photographs made whilst walking around the periphery of each area, beating the bounds of the developments.

Whilst the images themselves, as a lyrical response to place, are not intended to 'tell a story', they can play a part in the construction of narratives by people resident in, or otherwise involved with, the respective places. In addition to exhibiting the work, making presentations and running workshops in the localities, I have created three more extensive sets of images (including my own, historic, resident and developer images), maps, sound recordings and documents. Each set is presented as an 'archive' in clamshell boxes that I have made for this project. Each archive is a resource for individuals or groups to explore, and from which to produce narratives, workshops and exhibitions of their own. People can add and remove items, making each collection dynamic, marking a transition from spectatorship to usership.

The project explores both the transformation of place, and, as part of a wider set of community engagement activities, the role that photography can play in multi-professional activity and interdisciplinary enquiry, thus beating both the physical bounds of the areas concerned and, in a modest way, the conceptual bounds of participatory forms of photographic practice.

## Process

I am approaching photography not as a unitary practice, but as a set of diverse social, cultural and aesthetic practices, which can only be understood in relation to their context of enactment and associated forms of usage and circulation of images (the social and cultural diversity of photographic practice is explored, for instance, by Bourdieu, 1990, and colleagues, and more recently, contributors to Lister, 2013). Whilst, in this project, I might be using photographic image making as a means of visual and conceptual exploration, others (residents, community groups, agencies and institutions) are also producing, engaging with and using photographic images in different ways and for different purposes. This is explored in the three levels of image making in the over-arching project.



*Figure 2. Andrew Brown, 2018, Hackney Wick*

When I first conceived of the project my intention was to focus on the area around the Olympic park in east London, where I have been involved in the development of a new university campus. Following initial research and photographic work around Hackney Wick, I decided that, with a high concentration of artists in the area, there was already a substantial body of work around the themes of regeneration and gentrification, for instance Braden & Campany's (2016) combination of street and staged images around the Lea Valley area in 2004-5, and after the 2012 Olympics, Nelson's (2014) exploration of identity and culture in Hackney at a time of flux and more recent film *The Street* (Nelson, 2019), photographic and film work by Andrea Luka Zimmerman (2009-14, 2019) and *Fugitive Images*, and visual work associated with Duman et al's (2018) study of regeneration in Newham. I concluded that it

would be better to focus on the outer east London boroughs, where I live, and where regeneration appeared to be even more extensive and brutal in its treatment of the environment and local communities.

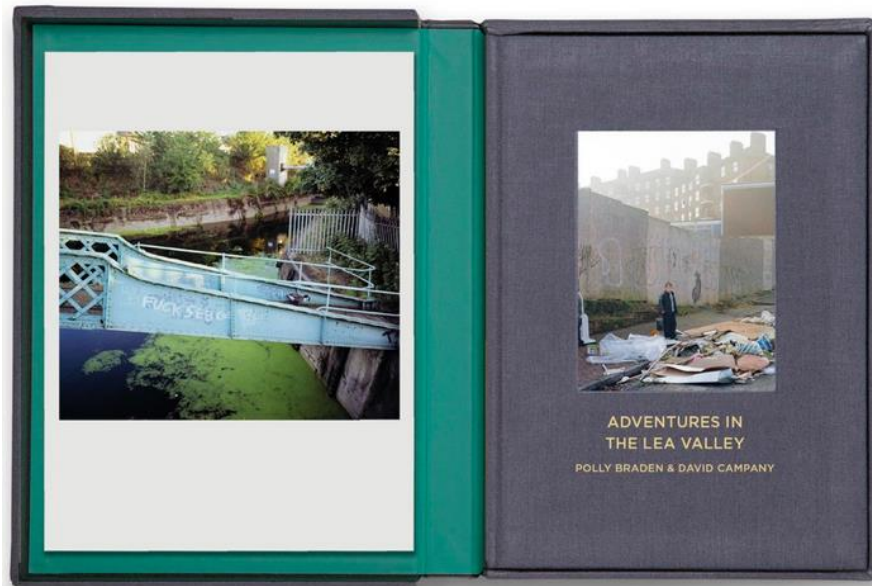


Figure 3. Polly Braden & David Campany, 2016, *Adventures in the Lea Valley*

My FMP has focused on three areas of development in Barking [Appendix 1]. In each case I have (i) carried out research into the characteristics, history and planned developments in the areas; (ii) worked with community and activist groups in the area, running workshops and building repositories of images (which have been used in campaigning, press reports, funding applications, crowdsourcing, public enquiries and so on); (iii) produced my own body of work based on walking around and exploring the area over an extended period of time. My process for producing the work is similar to the 'deep mapping' [4] described by Bloom and Sacramento (2017), a form of artistic practice which combines travelling across and engaging with a terrain, with research into the characteristics of the place and engagement with local communities. In making my images, I have sought to create a lyrical response to the developments, in the poetic sense of a personal, emotional response to a particular place at a particular time as opposed to a narrative approach, which attempts to give an analytic account over time or across settings, or to 'tell a story' (see Abbott, 2007).

Whilst these images are clearly my own response, their production is embedded within a broader collaborative project. In developing this aspect of the work, I have drawn on the practice of participatory photographers such as Anthony Luvera and Wendy Ewald, sharing

their concerns for the development of an ethical approach to co-production and suspicion of narrative approaches to photography that claim to speak on behalf of, or represent, a community (Ewald & Luvera, 2013).

My work differs in that I am not aiming to co-produce work (as, for instance, Luvera does with his assisted portraiture approach), but rather to produce work alongside and in dialogue with participants, and offer this work as a resource, together with other resources, for residents and others to use in the construction of their own narratives [5]. This is reflected in the participatory structure of the project and forms of public engagement (local pop-up exhibitions, workshops, creation of collections and archiving activities).

### **'Beating the Bounds' visual influences**

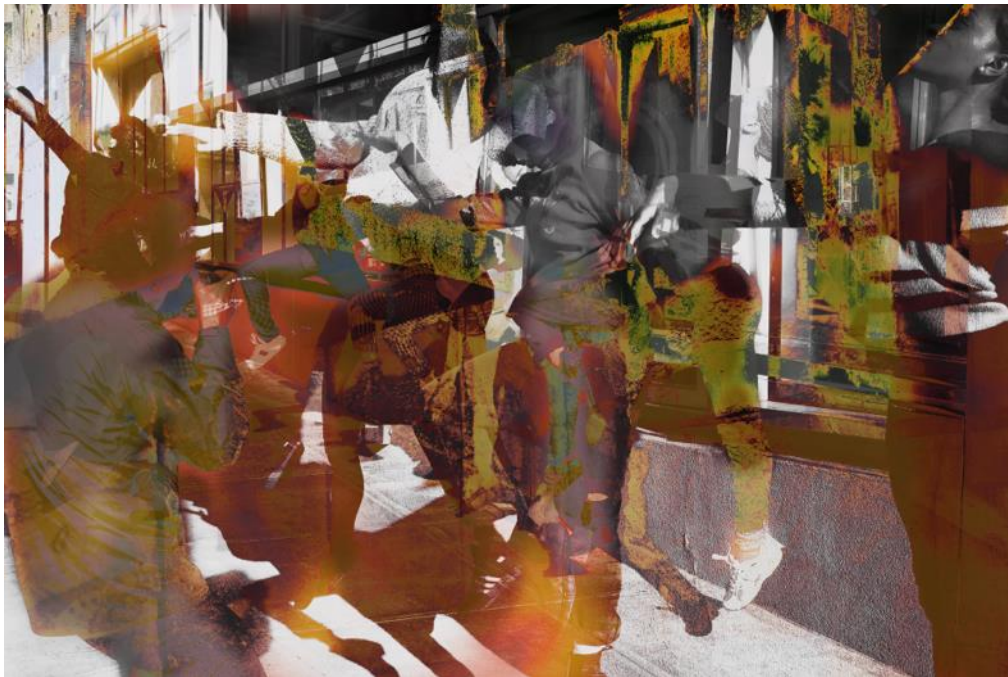
Each set of images responds to and explores a particular place in the process of change through regeneration. In the first series (Commerce) I sought to convey a sense of the interaction of everyday human activity with the natural and built environment. Each of the images comprises of three photographs: a photograph of everyday activity, a photograph of the natural environment and a photograph of changing built environment.



*Figure 4. Andrew Brown, 2019, neuropolis #8*



All three constituent images are from the same location (in this case, around the commercial centre of Barking, and alongside extensive residential, commercial and retail development). Conceptually this work is influenced by the idea of the 'Neuropolis' (Fitzgerald et al, 2018), in which an entanglement is proposed between the urban environment and human neural structures [6].



*Figure 5. James Welling, 2016, 1538 from Choreograph series*

Technically, the work draws on the process of channel mixing utilized by James Welling in his multichannel works (2013-17). In the image above he has digitally combined three monochrome images, one of a sculpture and two of dancers. Welling uses adjustment layers to tone down the garish colours that result from the channel mixing process, whereas I use them to produce monochrome images in which the tonalities of the images blend and interact [7]. Reviewers have noted the visual similarity to other artists overlaying monochrome images, such as Idris Khan, but with very different intent and effect.



Figure 6. Idris Khan, 2015, *London Eye*

My own approach has been influenced by urban photomontagists, such as Vorobeichic (1931), motivated by Eisenstein's assertion that:

'montage is not an idea composed of successive shots stuck together but an idea that DERIVES from the collision between two shots that are independent of one another ...each sequential element is arrayed, not *next to the one it follows, but on top of it*' (Eisenstein, 1988: 163-164).

Reviewers have also noted that these images would be particularly effective as large prints or projections [8]. In addition to prints, I have produced a handmade book, which uses French folds and cut outs to juxtapose the final images with their constituent photographs.

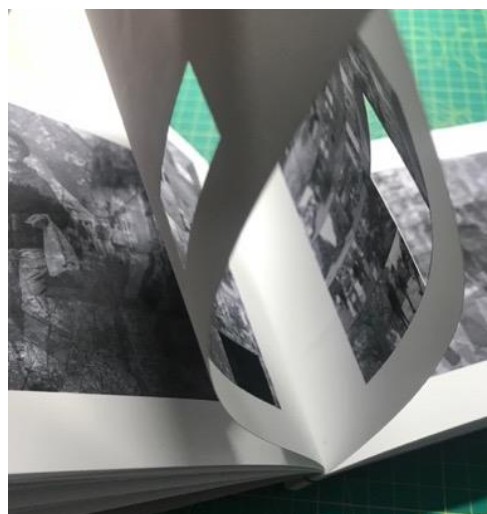


Figure 7. Andrew Brown, 2019, *neuropolis*



Rivers have played a central role in the growth of Barking, and the appeal of riverside living is a key component in the marketing of new property by developers. In making the Wharf series, I have focused on the River Roding as a visual mediator of the large-scale developments along its banks.



*Figure 8. Andrew Brown, 2020, untitled, Roding Riviera series*



*Figure 9. Andrew Brown, 2020, untitled, Roding Riviera series*

I was influenced by Sugimoto's notion of the sea as an invariant (in his Seascapes series, published in 2015), and the post-humanist conception of the planet beyond human existence (explored in his 2014 'Aujourd'hui, le monde est mort' exhibition), and by Hatekeyama's visual exploration of urban rivers that flow beneath cities in Japan (River Series, 1993-4; Nakamori, 2018) [9].



Figure 10. Jorma Puranen, 2016, *Icy Prospects 47*

Visually, I was drawn to Puranen's use of reflection as 'a mediator of images, masking or obscuring our access to them, adding layers of uncertainty to specific historical realities' (Puranen, 2014: 198). I have added opening and closing images which invoke the past in different ways.



Figure 11. Andrew Brown, 2020, *Barking Wharf* (opening image of Wharf series)

The closing image (Figure 1) is part of a sequence of photographs of developer CGIs which adorn hoardings that separate the development from the historic sites it faces (work by

Hammond, 2019, and Luxemburg, 2014 also feature developer CGIs). The CGI appropriates the Abbey remains it faces as a site and resource for recreation and aspirational living [10].

In the final FMP series (Industry), I explored the new Barking Riverside housing development from its industrial periphery. This was inspired by images I made for a summer project on the former Creekmouth Estate (built to house the workers at a neighbouring chemical plant) with Riverside in the distance [11].



*Figure 12. Andrew Brown, 2020, from Creekmouth series*

An unlikely influence on my treatment of these images was the work of Stephen Gill. Gill (2006) explored Hackney Wick market, close to his home, using a plastic camera bought at the market. He buried the prints close to where he took the photographs to explore the interactions between the earth and the chemical print in degrading the photograph. As the Riverside development is built on marshland that is heavily polluted by the former chemical plants and coal-fired power station, I started to use water drawn from the marshes and rivers in the area in a process similar to that used by Matthew Brandt in his Lakes and Reservoirs series. I ceased my C-print work when lockdown closed the darkroom.





Figure 13. Matthew Brandt, 2013, *Rainbow Lake WY G1, G2*

To mirror the transition from chemical/material production to digital/symbolic production in the area (a nearby chemical plant has been replaced by two new data centres, for instance), I moved to explore ways of 'digitally degrading' the images. A digital image is fundamentally an array of data, and can therefore be processed as data, and then re-rendered as an image. I used the *Processing* language (Reas and Fry, 2007) to automate, through the use of algorithms, the manipulation of images. For the final FMP images, I have adapted pixel sorting code written by Kim Asendorf [12].



Figure 14. Kim Asendorf, 2010, *Mountain Tour series*

It is notable that the estate in my images (and numbers and signs) are almost unchanged by the process, whilst the natural environment and industrial residue are distorted. The

realignment of pixels gives the resulting image the look of an illustration rather than a photograph. The pixels (data) are the same; all that is changed is their position (and the extent and effect of this displacement is determined by the thresholds set for the algorithms) [13].



*Figure 15. Andrew Brown, 2020, Periphery (processed) #1*

The algorithmic manipulation of images was a new strand in my work, but important as it addresses part of the overall project with which I had been struggling, particularly finding a way to relate the quantification of community characteristics, and use of that data in decision-making on housing and social policy, and the lived, and located, experiences of residents.

### **Public outcomes and engagement**

In the early stages of the project, I was interested in public forms of display of participatory work produced by artists such as Ewald, and I explored possible sites in the places I had been working.





Figure 16. Wendy Ewald, 2003-6, *Reza from Towards a Promised Land*

Ultimately, the restrictions placed on public activity by the Covid-19 pandemic made this impossible, though I did get the opportunity to show work in a local shopping centre and hold pop-up exhibitions at a local community centre and warehouse makerspace. These exhibitions in challenging spaces required rapid and flexible set up (and take down).



Figure 17. Andrew Brown, 2019-20, *Pop-up exhibitions and workshops*

To facilitate this, I made a collection of large mounted prints (500x400 mm) and a kit of fastenings (hooks, pins, clips, cables), and used these in the exhibitions (I also gave prints and fastenings to local community groups for exhibitions relating to their projects).

I explored approaches to portable exhibitions, like Singh's 2008 *Sent a Letter* and 2017 *Museum Bhavan* [14], leading me to produce accordion books for 'desktop' exhibitions.



Figure 18. Andrew Brown, 2020, *Hoardings and Roding Riviera* accordion books

I also explored the creation of collections of images and documents as community 'archives', in which I could include my own images, historical images and images contributed or produced by residents.



Figure 19. Marcel Duchamp. 1935-41, *La Boîte-en-Valise*

This was prompted by the use of objects and portable archives by refugees (Moving Objects: Stories of Displacement, UCL, 2019), and by works by Hafez (2017), Boltanski (1990) and Duchamp (1935-41). I made clamshell archive boxes for the collections (contents listed in Appendix 2). Alongside the visual and textual contents, I have recorded a soundscape [15] for each of the three settings, accessed via QR codes, inspired by the use of barcodes linked to audio by Lewis Bush (2018).

### Soundscapes



Commerce



Wharf



Industry

Figure 20. Andrew Brown, 2020, *Soundscapes*



Whilst the images presented in the PDF are my own response to the three places being explored, presented alongside contextualizing material, I have shown the work to residents in a variety of settings both for discussion and as a stimulus for their own image making and collaborative work, for instance, in pop-up exhibitions and workshops for community groups and in local schools. The archives provide an opportunity for the creation of narratives by members of the community, and for the development of a dialogue about different accounts. Inspiration for this came from approaches to learning that emphasize interpretation of primary sources, (see, for instance, Talk Workshop Group, 1982, and emancipatory forms of learning inspired by Freire, 1970a, 1970b).



Figure 21. Jacdaw, *The Restoration of Charles II*

The collections were inspired by resources such as Jacdaws; folders of copies of source material relating to historical events from which users are able to develop their own understanding and accounts [16].



Figure 22. Andrew Brown, 2020, *Industry Archive Box Contents*

The activity of selecting three images from the collection from which to develop a narrative was inspired by a similar writing activity I used to do with collections of unrelated images. Handling the prints and other materials is an important part of the process, and the prints are made on a variety of different papers to provoke discussion of the relationship between images and their presentation, as well as consideration of the images and documents themselves. The collections can be used for individual and groups activities or as the basis of an exhibition. Items can be added to and removed from the collections by users, making them dynamic and subject to change as circumstances change, and passing agency to the user.

## Conclusion

As Palmer has pointed out:

there is nothing inherently more democratic or progressive about collaborative photography; the photographs of prisoner abuse at Abu Ghraib prison in 2004 were, after all, a product of a group exercise in torture. However, thinking about photography



in collaborative terms invites us to reconfigure assumptions about the photographic act in all its stages. (Palmer, 2013: 122-3).

I hope to have made a modest contribution to this reconfiguration, and, given uncertainties about what will be possible in a world where social distancing may become the norm, hope to rise to Palmer's suggestion that networked digital technologies offer new possibilities for collaboration and new forms of authorship (also inherent, more radically, in Wright's (2018) manifesto for 'usership'). At the same time, I want to maintain the importance of performance in this form of work, and the healing, bonding, provocative and disruptive role for artefacts (see Solway et al, 2017; Parker, 2018; Stallybrass, 1998) and the material products and processes of photographic practice, a challenging task in a post-pandemic, or perpetual-pandemic, world.

In lieu of gaining feedback at events cancelled during lockdown, I sent my PDF to photographers working in related areas for review. The reviews note the performance aspects of the work and the effectiveness of the archives in engaging participants, with the potential to extend my work with communities in east London and in new contexts. In reviewing my own work, I was initially concerned about the dystopian atmosphere of the images, which with the unfolding of the pandemic has, sadly, become less of a concern. It will be interesting to revisit the places explored once the wider consequences of the pandemic are clearer: from prior experience in Asia, it is possible that these regeneration projects will not be completed, which opens up a new, and urgent, need for community led narratives and action alongside provocative visual work.

*3295 words*

## **Endnotes and CRJ links**

1. The inspiration for this title comes from Houseman's (1998) anthropological study of rituals relating to place and belonging, and in particular the role of performance and pain in these rituals. The ancient English ritual of Beating the Bounds is one of the case studies presented (alongside indigenous initiation ceremonies in Papua New Guinea and Australia). As well as acting to describe the process by which I made the

images submitted (walking around the periphery of the developments) it also addresses a key theme of the work; the relationship between communities and places undergoing transformation. Houseman's concern with the use of ritual and performance in encounters between people and their homelands relates closely to this theme. Performance is also, as artist and film-maker Noel Moka has pointed out in his review of my FMP, a core component of my work, both in the creation of the images and the activities through which it is disseminated. Grayson Perry (2013) also used the term in the second of his Reith Lectures in which he considers what counts as art (the boundaries of contemporary art) and how value is judged.

2. My Positions and Practices Research Proposal is [here](#) and my FMP Proposal is [here](#). A mid-point update to the schedule is [here](#), and adaptations to the programme of work as a result of Covid-19 measures are [here](#). Progress with the overarching project is discussed throughout my CRJ.
3. Wright (2018) explores the effect on the arts of what he sees as a 'usological turn' across all sectors of society, which challenges the opposition between producers and consumers. In the context of an increasingly networked society, he argues that users are coming to play 'a key role as producers of information, meaning and value', which in turn challenges dominant concepts of expertise, spectatorship and ownership (in particular ownership of the right to use) in the arts. Practitioners in the arts might, in the light of this, more appropriately be seen as users of artistic competence, rather than authors pursuing aesthetic ends. The approach I am taking in this project travels in this general direction, placing emphasis on creating alongside each other and providing (artistic and other) resources for others to use in the production of narratives (or artefacts or whatever). Artistic practice is distinctive as an activity but not to be placed above other forms of practice (much in the way that Laruelle's, 2013, non-philosophy proposes that philosophy becomes an activity amongst not above others, discussed in my CRJ [here](#)). Wright recognizes the need for a new lexicon to use in challenging dominant conceptual frameworks and institutions. To that end he has produced, under the auspices of Arte Util, a tentative 'lexicon of usership' (available [here](#)) in which he explores terms which are in ascendancy and those in decline. In defining usership, he concludes that usership itself might be viewed as a potentially powerful tool.
4. See CRJ post on Deep Mapping [here](#).

5. This concern arose from a conversation with Luvera about attribution of authorship of images and other co-produced work. Luvera shares the attribution of his assisted portraits rather than give attribution entirely to the subject as a self-portrait. As co-produced work this makes sense (though does not reflect the different status that the attribution, and ownership, of the image might have for the co-producers). I contrasted this with my role as teacher, happy for the work produced by the people in my classes to be attributed exclusively to them. Influenced by Donald Graves' (1983) approach to learning to write, I prefer to see myself as working alongside participants in an activity in which we both produce work, acknowledging that it is important that work is produced for a purpose and that the purposes of participants, and the meaning of the resulting work for them, may be very different.
6. Fitzgerald et al (2018) state that 'The Neuropolis is the city understood as a matrix of transactions between urban life and the always-developing, malleable brains of urban citizens. Its object is a real conurbation, and not an ideological fiction: it describes an organization of physical spaces and social lives, of interpersonal exchanges and chance encounters, of economic relations and commercial transactions – and all of these simultaneously lived and transacted through the embodied lives of Neuropolitan citizens' (p.223) and 'The Neuropolis is old, and winding. It's easy to get lost there. To think about good life in such a space means not only grappling with history, but also coming to terms with a complex simultaneity of past and present – of the ideas, people and inclinations, that persist, in the shadows, across them' (p.235). A walkthrough of my handmade book is online at <https://vimeo.com/386212056> [accessed 14.04.20].
7. Welling gives a succinct description of his method in the description which accompanies the *1538, 2016* print in *Crossings: Magnum Photo Editions*. "*1538, 2016* is from 'Choreograph,' a group of intensely colored photographs that I created using dance imagery and multiple exposures. In this photograph, three different black and white photographs were copied into Photoshop's red, green and blue color channels. One image depicted a weathered concrete sculpture in San Francisco and the other two depicted a group of dancers caught in midair. When I shoot dancers in a controlled setting, as I was on this day, I like to have an assistant photographing beside me. Rapidly moving dancers, leaping and running, are best caught with two cameras. On this shoot, my assistant and I exposed our cameras at exactly the same

instant. You can see me in the left side of this image ('1538'), photographing dancers as my assistant, farther back, is photographing me and also the same dancers. The 'straight' result of these three disparate shots placed in the RGB color channels was a garish purple and green color photograph. I altered the color by adding seven Photoshop adjustment layers to create the final work." Online

<http://jameswelling.net/news> [accessed 14.04.20].

8. A *LensCulture* review of some of this work suggested that 'as there's literally so much to see and discern in your work, I suggest you present these as large as possible. This would also provide viewers the opportunity to physically interact with the work. Projection is another possibility - this would allow you to show the work in a much, much larger scale. In addition, the projection of an image onto a surface would certainly visually tie in with your aesthetic approach. You might also consider projecting images in such a way that viewers are compelled to walk through or across the projection and therefore enter or become part of the pictures. That would allow for the physical presentation of the work to perhaps be an extension of the overall content.' (see review and commentary in my CRJ [here](#)). This was reinforced by Schmoo Theune's comments on my FMP submission 'The small digital versions (and also the smaller prints in the box) don't do them justice. But seen on a big wall with the soundscapes playing, I think I would really enjoy that experience.'
9. CRJ post analyzing Sugimoto's work is [here](#) and Hatekeyama's work is [here](#).
10. As mentioned in the PDF text, the Church where Captain James Cook and Elizabeth Batts were married in 1762 also faces the new development. Invoking James Cook here is not arbitrary. Cook's arrival in Australia initiated a forcible separation of community from land amongst the indigenous people, an appropriation and commoditization of territory previously inconceivable to them. The displacement of local people in the redevelopment of this area of east London, and the accompanying accusations of social cleansing, can be seen as another manifestation of the same process of acquisition and exploitation. I considered at one point naming this series of images 'Colony'.
11. This project involved working with local children and former residents of the Creekmouth Estate to make a film about the displacement of residents, and the ultimate demolition of the estate following the 1953 flood. As part of this project, I ran workshops where we made photographs to use in building up community and

personal archives. In some of the photographs I took for this, the new Riverside Estate could be seen in the distance, between the surrounding industrial units and scrap yards. I subsequently walked around the industrial periphery and made a series of photographs of the estate, which provide the basis for this series.

12. Each image is uploaded onto a surface as a bitmap and the procedure (sketch in *Processing* terms) runs along rows or columns (this can be set) to look for pixels in terms of darkness, lightness or brightness (this can be set). If set to search for 'darkness' along rows, the algorithm searches along each row for a pixel which lies within the thresholds set for 'darkness' and places these in order until it reaches a pixel that falls outside the defined limits. The number of iterations (loops) for this process can be set. The thresholds for each can be set to create different forms and levels of 'mutilation'. The process is discussed in my CRJ [here](#). Asendorf's code can be downloaded from [here](#).
13. This mirrors the processes of data driven decision-making, and the contemporary phenomenon of 'datafication'. The process of quantification distances the form of representation (the data) from the materiality of the place and the lived-experience of people. No matter how detailed the representation, there will be some loss, for instance through the prioritization of some qualities (for capture) over and above other, or in the setting of thresholds. Translating the processed data back into an image gives us something appears not quite right, with clear unintended or unanticipated consequences. In these images, for instance, the minimal effect of the processing on the apartment block, on signage and on numbers. In data driven and algorithmic decision-making on housing, for instance, the unintended prioritization of some groups over others in access to services, employment and livelihoods
14. Singh has experimented with different forms of portable exhibition, including sets of wood framed prints stored in chests that can be arranged as an exhibition (my archive of mounted prints with fastenings is a kind of lo-fi version of this). Museum Bhavan is a collection of exhibitions that has been published as a set of books. The publisher's description states that 'the books are housed in a handmade box and fold out into accordion-like strips which Singh encourages viewers to install and curate as they wish in their own homes. The exhibition thus becomes a book, and the book becomes an exhibition' Online <http://dayanitasingh.net/museum-bhavan-2/> [accessed 14.04.20].



15. 'Soundscape' is a term first used by composer Murray Schafer (1969) and subsequently used widely, and variably, by scholars in the sonic arts (see Kelman, 2010). Here I am using the term as a sonic correlate of 'landscape': these are binaural field recordings I made to provide a sense of being in the place, which contextualize, and are contextualized by, the images and other material. As Labelle (2018) has noted, street sound is leaky and transgresses material boundaries. In all three cases one can hear what cannot be seen in the images. And, in all three of the recordings, the human and the non-human, the constructed and the natural are inter-woven, as they are, in different ways, in the images. I have uploaded the soundscapes to the web and in the pdf and the archive boxes I have put a QR code for each setting that will download the file and an audio player to a browser when scanned.
16. *Jacdaws* brought together collections of historical documents, maps, images and accounts focusing on a particular era, figure or event, for instance *The Restoration of Charles II*. The user has responsibility for making sense of the materials and the opportunity to explore a range of alternative narratives and explanations, rather than be disempowered by being presented immediately with a predetermined authoritative account. I saw the collections of images (including my own), documents and other artefacts relating to each of the areas of redevelopment as offering similar opportunities for residents and other users to take control and ownership of narratives.

## **Appendix 1: Barking series locations**

- A. *Town Centre (Commerce series)*. The town centre is a transport and retail hub that acts as a focus of activity for a diverse community. The vision of a 'mini-Manhattan' with high rise apartments and upmarket retail outlets lies in tension with the lifeworlds of current residents in one of the poorest wards of the UK. A market, dating back to the twelfth century, runs along one edge of the development area. The images explore the complex entanglement of everyday human activity with the changing natural and built environment, an entanglement neglected and negated by the CGI projected vision of the developers.
- B. *River Roding (Wharf series)*. Barking is an ancient parish, dating back to the seventh century. It straddles the River Roding and developed around fishing and boat building

from the fourteenth to the nineteenth century, at which time it was home to England's largest fishing fleet, the Short Blue. The industrial properties and retail parks that built up around the river following the decline of fishing are now the site of a number of large high-density housing developments, collectively dubbed 'The Roding Riviera'. The images explore the developments reflected in the river that flows alongside them and represented on the hoardings which separate the development from the historical properties along its eastern border, including the Church where Captain James Cook and Elizabeth Batts were married in 1762.

- C. *Barking Riverside (Industry series)*. The Barking Riverside development runs along the Thames and is surrounded by industrial units, scrap yards and waste processing plants. It sits on marshland adjacent to former sites of two power stations (a decommissioned gas-powered plant and an older now demolished coal-fired plant) and chemical plants, which have left high levels of pollutants in the land. This development is one of the largest in Europe, comprising of over 11,000 units, and ultimately housing a population equivalent to a city the size of Derby. The aspirations of the council leader are to create a 'Barcelona on the Thames', a reference not to sun and sea, but to the regeneration of the derelict industrial eastern Barcelona waterfront in preparation for and following the 1992 Olympics. In this series of images, the unruly industrial and natural periphery of the Barking Riverside development is explored through the chemical and digital degradation of images of the development, and through images made of along the boundary between the riverside public footpath and the private land of the new development.

## **Appendix 2: Collection contents**

### ***Commerce collection***

#### Maps

- LBBD area development map
- Barking town centre, map with development sites removed, mounted
- Vicarage Fields development map
- Vicarage Fields development sketch

#### Documents

- QR code for Commerce soundscape
- Abbey Ward LBBD Social Progress Index profile data
- Gascoigne Ward LBBD Social Progress Index profile data
- Evening Standard. Revealed: £2billion plan to transform Barking into 'mini-Manhattan', Jonathan Prynn, 14.3.18
- Evening Standard. Barking to be transformed mini Manhattan, Homes and Property, Ruth Bloomfield, 6.6.18
- Barking & Dagenham Heritage Conservation Group leaflet, 2019
- Barking & Dagenham Council: stop social cleansing. GMB campaign, 2019

#### CGI

- Developer images (6 images)

#### Historical images

- East Street (5 images)
- 'An ancient gate in Barking' drawing

#### Photographs

- Andrew Brown, 2019, neuropolis #1
- Andrew Brown, 2019, neuropolis #3
- Andrew Brown, 2019, neuropolis #4
- Andrew Brown, 2019, neuropolis #6
- Andrew Brown, 2019, neuropolis #8
- Andrew Brown, 2019, displace #1
- Andrew Brown, 2019, neuropolis series source materials (15 photographs)
- Andrew Brown, 2019, Estate (6 photographs)
- Andrew Brown, 2020, Barking street processed (4 photographs)

#### Book

- Andrew Brown, 2020, neuropolis, handmade stab-bound book.

#### ***Wharf collection***

#### Maps

- LBBD area development map

- Barking Wharf, map with development sites removed, mounted

#### Documents

- QR code for Wharf soundscape
- St Margaret's Church Marriage register, 1762 (James Cook and Elizabeth Batts)
- Abbey Ward LBBD Social Progress Index profile data
- PBC today. £350 million urban-village in Barking gains planning. 4.6.19

#### CGI

- Developer images (5)
- Hoarding images

#### Historic images

- Barking Wharf, drawing, 1832
- Town Quay photograph
- Town Quay drawing

#### Photographs

- Andrew Brown, 2020, Barking Wharf
- Andrew Brown, 2020, untitled, Roding Riveria series
- Andrew Brown, 2020, untitled, Roding Riveria series
- Andrew Brown, 2020, untitled, Roding Riveria series
- Andrew Brown, 2020, untitled, Roding Riveria series
- Andrew Brown, 2020, untitled, Roding Riveria series
- Andrew Brown, 2020, untitled, Roding Riveria series
- Andrew Brown, 2020, Barking Abbey
- Andrew Brown, 2020, Wharf and Abbey images (10 photographs)

#### Book

- Andrew Brown, 2020, Hoarding, handmade accordion book

#### ***Industry collection***

#### Maps

- LBBD area development map
- Barking Riverside, map with development sites removed, mounted

- Barking Riverside development map
- Riverside, Ordnance Survey 1946
- Riverside, Ordnance Survey 1969

## Documents

- QR code for Industry soundscape
- Thames Ward LBBD Social Progress Index profile data
- Extract from Barking Reach Ecology, Surface Water and Landscape Strategy.
- Temple Brown. Lessons learnt from super-scale brownfield sites.
- Lawes Manure Brochure
- Brunel Shipping, China to London Train
- BBC News. 'Silk Road' freight train from China arrives in Barking, 18.1.17.
- Evening Standard. Two huge data centres given green light as part of Dagenham's 'digital revolution', Tom Powell, Wednesday 19.9.18
- Evening Standard. Barking 'to be Barcelona on Thames' with riverside marina development. Jonathan Prynn, 9.8.16.
- Barking and Dagenham Post. This is just the beginning for vibrant area say councillors. 30.9.15
- Barking and Dagenham Post. Floods Prompt Homes Rethink. 4.8.02
- Barking and Dagenham Post. Freight train sets off on 7,500 mile journey from China to Barking. 3.1.17.
- Barking and Dagenham Recorder. Power lines pylon the problems for partners. 11.2.99
- Barking Riverside Healthy New Town flyer.
- Barking Reach News. No date.
- Inside Housing. Barking Fire: the inside story. Jack Simpson. 13.9.19
- Guardian. Barking Fire: social tenants told to return despite safety fears. 13.8.19
- Guardian. Experts had warned of fire risk at Barking block of flats. 19.6.19

## CGI

- TfL images (2)
- Barking Riverside images (4)

## Historic images



- Barking power station (3 images)
- Lawes chemical (4 images)

#### Photographs

- Andrew Brown, 2020, Periphery (processed) #1
- Andrew Brown, 2020, Periphery (processed) #2
- Andrew Brown, 2020, Periphery (processed) #3
- Andrew Brown, 2020, Periphery (processed) #4
- Andrew Brown, 2020, Periphery (processed) #5
- Andrew Brown, 2020, Periphery (processed) #6
- Andrew Brown, 2020, Periphery #1
- Andrew Brown, 2020, Periphery #2
- Andrew Brown, 2020, Periphery #3
- Andrew Brown, 2020, Periphery #4
- Andrew Brown, 2020, Periphery #5
- Andrew Brown, 2020, Periphery #6
- Andrew Brown, 2019, Barking Riverside (8 photographs)
- Andrew Brown, 2019, Creekside (4 photographs)
- Andrew Brown, 2019, Thames View (4 photographs)
- Andrew Brown, 2020, Footpath 47 (5 photographs)
- Andrew Brown, 2020, New Silk Road 1
- Andrew Brown, 2020, New Silk Road 2
- Andrew Brown, 2019, Dagenham Sunday Market

#### References

- Abbott, A. 2007. 'Against Narrative: A Preface to Lyrical Sociology', *Sociological Theory*, 25(1): 67–99.
- Bloom, B and Sacramento, N. 2017. *Deep Mapping*. Auburn, IN: Breakdown Break Down Press. Online at <https://www.breakdownbreakdown.net/wp-content/uploads/2018/02/2017-Deep-Mapping-bookweb.pdf> [accessed 20.04.20]
- Boltanski, C. 1990. *Reconstitution*. London: Whitechapel Gallery.
- Bourdieu, P. 1990. *Photography: A Middle-brow Art*. Cambridge: Polity Press.

- Braden, P. and Company, D. 2016. *Adventures in the Lea Valley*. London: Hoxton Mini Press.
- Bush, L. 2018. *Shadows of the State*. London: Brave Books.
- Duchamp, M. 1935-41. *La Boîte-en-Valise* [Box in a Suitcase]. Leather-covered case containing miniature replicas and photographs.
- Duman, A, Hancox, D., James, M. and Minton, A. 2018. *Regeneration Songs: Sounds of Investment and Loss from East London*. London: Repeater Books.
- Eisenstein, S. 1988. 'The Fourth Dimension in Cinema (1929)', in Taylor, R. (ed.) *Eisenstein Selected Works, Volume One, Writings 1922-1934*. London: BFI Press: 181-194.
- Ewald, W. 2003-6. Towards a Promised Land. Online at <http://wendyewald.com/portfolio/margate-towards-a-promised-land/> [accessed 19.04.20].
- Ewald, W. and Luvera, A. (2013) 'Tools for sharing: Wendy Ewald in conversation with Anthony Luvera.', *Photoworks Annual*, (20), pp. 48-59.
- Fitzgerald, D., Rose, N. and Singh, I. 2018. 'Living Well in the Neupolis', *The Sociological Review*, 64: 221-237.
- Freire, P. 1970a. *Pedagogy of the Oppressed*. New York: Continuum.
- Freire, P. 1970b. *Cultural action for Freedom*. Cambridge, MA: Harvard Educational Review.
- Gill, S. 2006. *Buried*. London: Nobody Books.
- Graves, D. 1983. *Writing: Teachers and Children at Work*. Portsmouth, NH: Heinemann Publishing.
- Hafez, M. 2017. *UNPACKED: Refugee Baggage*. Multimedia installation.
- Hammond, F. 2019. *World Capital* [installation]. arebyte gallery, London. Online <http://www.felicityhammond.com/world-capital> [accessed 20.04.20]
- Houseman, M. 1998. 'Painful Places: ritual encounters with one's homelands'. *Journal of the Royal Anthropological Institute*, 4 (3): 447-467.
- Kelman, A. 2010. 'Rethinking the Soundscape: A Critical Genealogy of a Key Term in Sound Studies', *The Senses and Society*, 5: 212-234.
- LaBelle, B. 2018. *Sonic Agency: Sound and Emergent Forms of Resistance*. London: Goldsmiths Press.
- Laruelle, F. 2013. *Principles of Non-Philosophy*, trans. Nicola Rubczak and Anthony Paul Smith. London: Bloomsbury.
- Lister, M.(ed.). 2013. *The Photographic Image in Digital Culture*. London: Routledge.

- Luxemburg, R.B. 2014. *London Dust* [exhibition]. Museum of London. Online <https://www.rutbleesluxemburg.com/LondonDust.html> [accessed 20.04.20]
- Moving Objects: Stories of Displacement [exhibition]. 2019. The Octagon, UCL, London. Online <https://www.ucl.ac.uk/culture/whats-on/moving-objects> [accessed 20.04.20].
- Nakamori, Y. 2018. *Naoya Hatakeyama: Excavating the Future City*. New York: Aperture.
- Nelson, Z. 2019. *The Street* [film]. Wagontrail Productions.
- Nelson, Z. 2014. *A Portrait of Hackney*. London: Hoxton Mini Press.
- Palmer, D. 2013. 'A collaborative turn in contemporary photography?' *Photographies*, 6(1), 117–125.
- Parker, C. 2018. 'Objects of Obsession'. Interview at Bethel Museum of the Mind, London. Video available at <https://museumofthemind.org.uk/objects-of-obsession> [accessed 20.04.20].
- Perry, G. 2013. Reith Lectures, Beating the Bounds [radio broadcast]. BBC.
- Puranen, J. 2014. In Robert Shore, *Post-Photography: The Artist with a Camera*. London: Lawrence King Publishing.
- Reas, C and Fry, B. 2007. *Processing: A programming handbook for visual designers and artists*. Cambridge, Mass.: MIT Press.
- Schafer, R.M. 1969. *The New Soundscape; A Handbook for the Modern Music Teacher*. Don Mills, Ont.: BMI Canada.
- Singh, D. 2017. *Museum Bhavan*. Göttingen: Steidl
- Singh, D. 2008. *She Sent a Letter*. Göttingen: Steidl
- Solway, R., Camic, P., Thomson, L. and Chatterjee, H. 2017. 'Material objects and psychological theory : A conceptual literature review', *Arts & Health*, 8(1):82–101.
- Stallybrass, P. 1998. 'Marx's Coat'. In P. Spyer (ed.) *Border fetishisms: material objects in unstable spaces*. New York: Routledge, 187–207.
- Sugimoto, H. 2015. *Seascapes*. Text by Munesuke Mita. New York: Damiani/MW Editions.
- Sugimoto, H. 2014. *Aujourd'hui le monde est mort [Lost Human Genetic Archive]*. Exhibition. Palais de Tokyo, Paris.
- Talk Workshop Group. 1982. *Becoming Our Own Experts*. London: Vauxhall Manor School.
- Vorobeichic, M.R [Moi Ver]. 1931. *Paris*. Paris: Éditions Jean Walter.
- Wright, S. 2018. *Toward a Lexicon of Usership*. Eindhoven: Van Abbemuseum. Online <https://www.arte-util.org/tools/lexicon/> [accessed 14.04.20].

Zimmerman, A.L. 2009-14. *i am here*. Online <http://www.iamhere.org.uk/> [accessed 14.04.20].

Zimmerman, A.L. and Jackson, A. 2019. *Here for Life* [film]. Artangel.

## Figures

Figure 1. Andrew Brown, 2020, Barking Abbey

Figure 2. Andrew Brown, 2018. Hackney Wick

Figure 3. Polly Braden & David Campany, 2016, Adventures in the Lea Valley

Figure 4. Andrew Brown, 2019, neuropolis#8

Figure 5. James Welling, 2016, 1538 from Choreograph series

Figure 6. Idris Khan, 2015, London Eye

Figure 7. Andrew Brown, 2019, neuropolis

Figure 8. Andrew Brown, 2020., Untitled, Roding Riviera series

Figure 9. Andrew Brown, 2020., Untitled, Roding Riviera series

Figure 10. Jorma Puranen, 2016, Icy Prospects 47

Figure 11. Andrew Brown, 2020, Barking Wharf

Figure 12. Andrew Brown, 2020, from Creekmouth series

Figure 13. Matthew Brandt, 2013, Rainbow Lake WY G1, G2

Figure 14. Kim Asendorf, 2010, Mountain Tour series

Figure 15. Andrew Brown, 2020, Periphery (processed) #1

Figure 16. Wendy Ewald, 2003-6, Reza, from Towards a Promised Land

Figure 17. Andrew Brown, 2019-20, Pop-up exhibitions and workshops

Figure 18. Andrew Brown, 2020, Hoardings and Roding Riviera accordion books

Figure 19. Marcel Duchamp. 1935-41, La Boîte-en-Valise

Figure 20. Andrew Brown, 2020, Soundscapes

Figure 21. Jacdaw, The Restoration of Charles II

Figure 22. Andrew Brown, 2020, Industry Archive Box Contents