

previously ...

artists

Wendy Ewald
Janet Laurence
Mark Dion

...and theor(ies)

artist and ...

artists and theory
14.01.2021



Andrew Brown, 2020, *Barking Abbey*

Three forms of image making:

- images made by participants in the exploration of their life-worlds, experiences and aspirations in changing urban environments;
- collaborative image-making with community and activist groups to build repositories of images for advocacy;
- my own images made as a personal (lyrical) response to urban communities and landscapes in flux.



Andrew Brown, 2020, *untitled*, Roding Riveria series



Andrew Brown, 2020, *Periphery (processed)* #1







Jackdaw No 29, *The Restoration of Charles II*, Jonathan Cape Ltd



Christian Boltanski, 1990. *Reconstitution*.



Mohamad Hafez. 2017, *UNPACKED: Refugee Baggage*

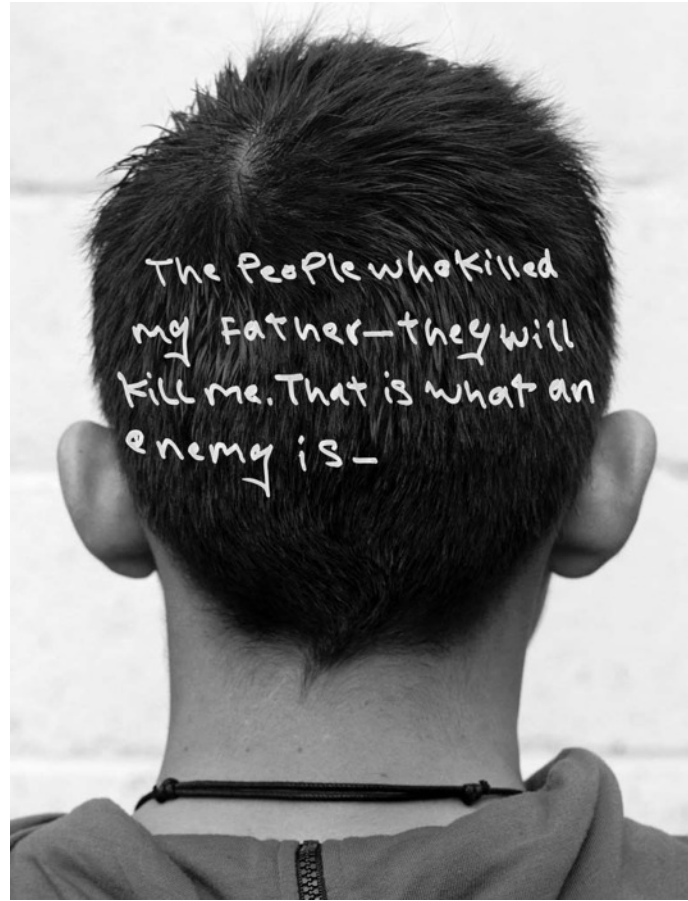
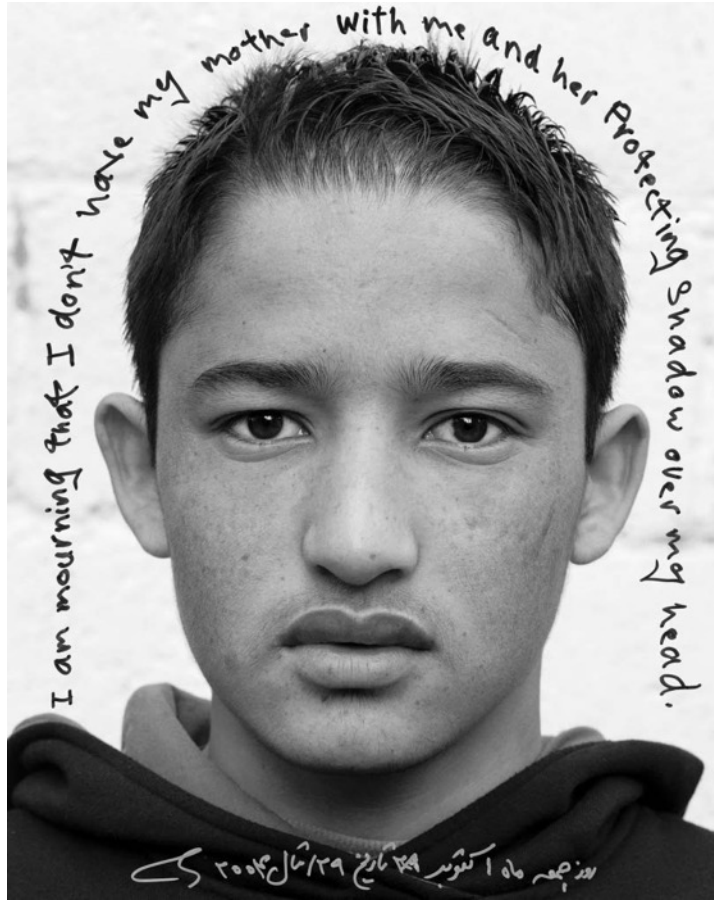


Marcel Duchamp. 1935-41, *La Boîte-en-Valise*

Wendy Ewald



Wendy Ewald,
*Towards a Promised
Land*, Margate, 2003-
2006



Wendy Ewald, *Untitled portraits of Reza*. From *Towards a Promised Land*, Commissioned and produced by Artangel, Margate, England, 2005.



Installation shot of *Towards a Promised Land* (Zaakiyah's burned banners), digital photograph, Margate, 2006



Wendy Ewald,
Towards a Promised Land,
Margate, 2003-2006



Bashira Inham Ismat



Jamila Lyla Nabila



Nadia Nawal Samra

Wendy Ewald working with women elders at the East Jerusalem Ministry of Social Affairs, from *This is Where I Live*, 2010-13



Graham Smith, *Who She Wanted and What She Got*,
South Bank, Middlesbrough,
Gelatin silver print, 1982

Wendy Ewald and
Denise Dixon



Wendy Ewald and
Denise Dixon,
Installation shot,
Portraits and Dreams,
Museum of
Contemporary Art,
Detroit, 2014

Wendy Ewald References

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Janet Laurence



Janet Laurence, *Heartshock
(After Nature)*, 2008/2019.
Photograph: Jacquie
Manning/MCA



Janet Laurence, *Cellular Gardens (Where Breathing Begins)* (detail), 2005. Stainless steel, mild steel, acrylic, blown glass, rainforest plants. Museum of Contemporary Art, purchased 2005. Back: Janet Laurence, *Selva Veil*, 2005. Archive film with ultrachrome pigment inks, aluminium brackets. Museum of Contemporary Art, Sydney, 2013.

The spatiality of installations, their insistence on embodied contemplation and the way in which they engender a haptic, bodily awareness through overlaying the processes of memory and perception with the work's materiality, are central to the transformative experience of Laurence's public projects.

Miall, 2019, p.86



Janet Laurence, *Deep Breathing: Resuscitation for the Reef* (detail), 2015–16. Photograph: MCA



Janet Laurence, *After Eden*, 2012. Installation view, Sherman Contemporary Art Foundation, Sydney. Video, mesh, acrylic, steel, scientific glass, taxidermy specimens. Photograph: Jamie North.



The matter is there in the forceful enactment. The reason Barad's concept of intra-action is so exciting is because her quantum physics expertise develops into an exploratory elaboration of this idea into the realm of phenomenology. In other words, she sees phenomena as quantumly entangled, but this is not individual entities becoming entangled but where intra-acting components are inseparable or indivisible. Perhaps, the entities don't come together and become entangled, they already were entangled primordially.

Gibson & Laurence, 2015, p.47



Janet Laurence with Jisuk Han, *Veil of Trees*, 100 red forest gums (*Eucalyptus tereticornis*), 21 glass panels – laminated and enclosing seeds and ash with Australian poetry, Corten-steel panels containing LED lighting, Sydney Sculpture Walk, Art Gallery Road, The Domain, Sydney, Australia, 1999.



Janet Laurence, *The Breath We Share*, glass, steel, ceramic-fired screenprint, silver birch trees, Sidney Myer Commemorative Sculpture, Bendigo Art Gallery, Victoria, Australia, 2003.

Janet Laurence References

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Mark Dion



Mark Dion, *Landfill*,
mixed media, Collection
Museum of
Contemporary Art, San
Diego, 1999-2000.



Mark Dion, *An Archaeology of Knowledge*, permanent installation at the Brody Learning Commons, the Sheridan Libraries & University Museums, The Johns Hopkins University, Baltimore, 2011.



Mark Dion, *Tate Thames Dig*, Dion, Simon Upton, and volunteers at the Tate Museum, working with bones, 1999. Photograph courtesy of Mark Dion.



Mark Dion, Installation shot,
Tate Thames Dig. Tate
Modern, London, 1999

One of the surprises of Dion's body of work is that it suggests that art may just as well involve epistemological research and study as the human or natural sciences. *The Thames Dig*, for example, was built upon multiple levels of information gathering and application. These included Dion's own researches into the history of archaeology, advice and permissions sought from state agencies responsible for the Thames, and the insights of professional social historians and archaeologists. By codifying an overlap, rather than a strict division between the aesthetic sphere and the utilitarian aims of archaeological knowledge, Dion extends the reorganization of ways of making and conceiving aesthetic practice previously instigated by conceptual art.

Ross, 2006, p.179



Mark Dion, Installation
shot, *The Library for the
Birds of New York*, 2016



Mark Dion, *The Life of a Dead Tree*, 2019, installation view. Photo: Tom Arban Photography Inc., courtesy of the artist and Tanya Bonakdar Gallery New York/Los Angeles.

Mark Dion References

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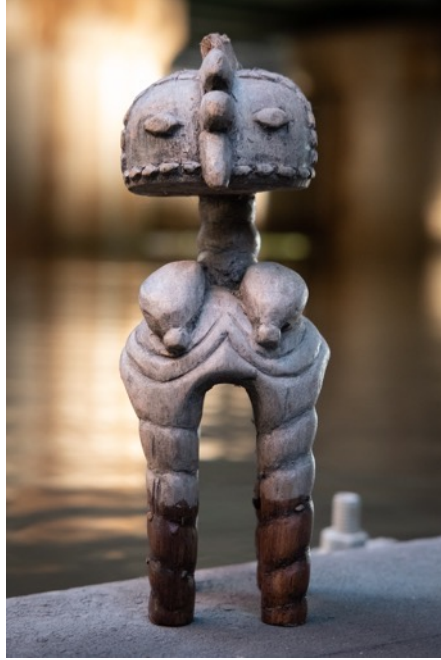


This book first arose out of a passage in [Jorge Luis] Borges, out of the laughter that shattered, as I read the passage, all the familiar landmarks of my thought—our thought that bears the stamp of our age and our geography—breaking up all the ordered surfaces and all the planes with which we are accustomed to tame the wild profusion of existing things, and continuing long afterwards to disturb and threaten with collapse our age-old distinction between the Same and the Other. This passage quotes a ‘certain Chinese encyclopaedia’ in which it is written that ‘animals are divided into: (a) belonging to the Emperor, (b) embalmed, (c) tame, (d) suckling pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush, (l) et cetera, (m) having just broken the water pitcher, (n) that from a long way off look like flies’. In the wonderment of this taxonomy, the thing we apprehend in one great leap, the thing that, by means of the fable, is demonstrated as the exotic charm of another system of thought, is the limitation of our own, the stark impossibility of thinking that.

Michel Foucault (1970), *The Order of Things*, p.xv.



Katherine Gibson. 2016. Economic Meltdown, or What an Iceberg Can Tell Us About the Economy. Edited by Bonnie Fortune & Lise Skou. Copenhagen: Trade Test Site Imprint.





The digitised image is infinitely available for modification, each latent pixel subject to change. Such access heralds a genetic revolution where life forms are prone to transformation in a mechanically reproduced reality. This stimulus to new solidarities could be emancipatory, an ecology where everything is connected and rigid boundaries cease to be. But viral aesthetics are contingent on risk. The shock of change asserts the need for immunologies, a vital relation of incompatible elements co-existing in gentle friction. This is the between of nature - patterns of desire in symbiosis.

Helen Chadwick, Viral Landscapes, in Enfleshings (p.97)





Mark Dorf, *Landscape 14*, UV print on dibond, birch plywood, tempered glass, faux rock, fluorescent light, faux grass, house plant, resin, bark bottled water, 2017