

**Artist and ... : a practice-based exploration of plurality in collaborative art and
multi-disciplinary enquiry**

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Section 1: Introduction/Abstract

This practice-based research explores plurality (Lahire, 2011) in contemporary art, through the design and implementation of a series of collaborative multi-disciplinary projects and the dissemination and analysis of the artistic work produced. Artists, like the writers studied by Lahire (2006), commonly lead double or multiple lives, often as a response to economic precariousness. At a time of disruption and transformation of established practice provoked by a succession of global challenges (for instance, the Co-vid19 pandemic, persistent social injustice and accelerating climate crisis), this study explores the creative potential of the ability to move between multiple and diverse contexts and forms of activity, and the benefits of the critical dialogues this facilitates. This includes consideration of the form that multi-disciplinary enquiry and community focussed art might take in a post/perpetual pandemic world.

Addressing complex, pressing and persistent environmental, social, economic and health issues (frequently described as 'wicked problems', a term coined in the context of planning policy by Rittel and Webber, 1973) has increasingly required researchers, practitioners and citizens to cross disciplinary and professional boundaries to work collaboratively, drawing critically on diverse forms of theory, knowledge and practice. This extends beyond institutionalised areas of expertise to include community, indigenous and everyday knowledge and practice. Working across disciplines brings a range of ethical, ontological and epistemological perspectives into critical, and potentially productive, dialogue (Maniglier, 2021). Whilst the distinctive contribution made by the arts to multi-disciplinary enquiry has long been acknowledged (see, for instance, the Arts and Humanities Research Council (AHRC) Health and Well-being Research Portfolio), how artists combine and traverse areas of expertise in their own practice, however, appears to have received little attention. Butt (2017), for instance, has noted that there even appears to be an ambivalence amongst professional artists about the relationship between their art practice and academic appointments. Artificial intelligence, and wider cultural uncertainty about professional boundaries and expertise, has led to an erosion of distinct professional identities and the creation of more fluid and hybrid forms of practice (see Susskind and Susskind, 2015). This

increased porosity between domains of practice creates opportunities for artists to both work collaboratively across contexts and draw creatively on aspects of their own 'non-art' activities, prompting the further development of 'the plural artist'. Working collaboratively with communities, for instance, leads artists such as Wendy Ewald to assume a pedagogic role (Azoulay, 2016) and to explore the ethical issues that are raised by this form of relationship with participants, whereas artists such as Mark Dion adopt the practices of other disciplines (for instance, archaeology in his 1999 work *Tate Thames Dig*) in producing art that questions institutionalised knowledge (Ross, 2006). Lahire's notion of plurality also raises critical questions about the relationship between theory and practice, reinforcing the potential for individuals to inhabit the worlds of both theorist and practitioner, as is evident in the work of, for instance, Janet Laurence (see Gibson and Laurence, 2015).

Through critical reflection on the working processes developed in a series of community focused projects and analysis of the work produced, this practice-based study seeks to explore what it is to be an 'artist and ...', and how this might contribute to reconfiguring the arts in a post/perpetual pandemic world and to acting and thinking differently about the relationship between the human and the more-than human. The projects themselves will focus on particular locations, activities and communities in east London, and the work produced will combine digital and analogue photography with other media, including field-recordings, video, artefacts, maps, documents and archival research. The reflexive nature of the study will be reflected in the production of a public hyper-textual journal charting the development of the work alongside the production of art works for the viva installation and accompanying report.

Section 2: Past Practice

Education

- 1975-78 University College of North Wales, Bangor. BA Hons, upper second. Education with mathematics and psychology.
- 1978-79 Middlesex Polytechnic. Postgraduate Certificate in Education. Primary Education.
- 1982-85 Polytechnic of the South Bank. MSc with distinction. Sociology.

- 1989-99 Institute of Education, University of London. PhD. Published. Sociology of Education.
- 2018-20 Falmouth University. MA with distinction. Photography.

Work

- 1979-86 Primary and secondary school teaching. London Boroughs of Newham, Hackney and Islington.
- 1986-2021 Higher education research, teaching and management (in the fields of education, sociology, social research methods, media studies and cultural studies). Kingston Polytechnic (Senior Lecturer, 1986-7). UCL Institute of Education (Lecturer, 1987-99; Senior Lecturer/Reader, 1999-2007; Professor of Education and Society, 2007-18). Institute for Adult Learning, Singapore (Director of Research, 2010-12). University of Newcastle, NSW (Senior International Research Advisor, 2017-21).

Creative practice and theory prior to MA

Whilst art (in particular photography), literature and music have played an important part in my life from an early age, the creative arts have not been a primary focus in my academic development and professional work, which revolved initially around mathematics and subsequently sociology, predominantly in educational settings. The arts have been entwined with this work. In considering practice and theory prior to my MA, I want to draw out some of the strands of my artistic development from my academic and professional work, and subsequently relate these to the areas of my practice that I aim to develop over the course of the DFA programme. This is an analytic endeavour: as will become clear later, the entanglement of and dialogue between disciplinary perspectives and professional practices is a key characteristic of my approach.

My involvement with photography stems back to working as a child model at the age of four (payment, four guineas a session), for my godfather who had established his own studio

having worked as assistant to Cecil Beaton. From that starting point, hanging around in studios, playing with cameras and lights and dabbling in the darkroom, the camera as an apparatus and photography as a practice have become a part of my everyday lived experience. It also acted as a means, alongside sport, cycling, reading and music, to escape from a violent and abusive childhood household. This has produced a visceral and emotional bond to photography, and an appreciation of the multiple forms of, and contexts for, photographic image making (which with digital photography, the internet and social media have multiplied over the past decade). This form of emotional connection is noted by, for instance, Andreas Gursky (2018), whose family ran a commercial photographic studio. As my artistic practice has developed and diversified to include a range of media and materials, a grounding in photographic image making has remained. As a primary school teacher, having participated in workshops at the Blackfriars Photography Project and at Camerawork, I involved children in making and using their own photographic images in pursuing and presenting their own projects. My approach was particularly influenced by Donald Graves' (1983) approach to teaching literacy, which involved writing for a purpose, with children making books to distribute and read to others, and teachers writing alongside children on their own projects. The use of images alongside text and other media in the development, and disruption, of narratives resonated with my own experience, as a 'remedial reader' aged 8, of teaching myself to read using Marvel and DC comics and writing my own stories. The mutual benefits of working alongside each other on meaningful activities, in a manner resembling situated learning and legitimate peripheral participation (Lave and Wenger, 1991) remains a key aspect of my artistic practice and informed the photography workshops I ran for trainee teachers and my postgraduate degree teaching.

In my own sociological research I have used images in the elicitation of accounts and conducted semiotic analysis of texts and images in the construction of identities and social class difference (for instance, Brown, 2000; Dowling and Brown, 2000), drawing broadly on poststructuralist theory, and have taught and written about approaches to social research which incorporate these multi-modal (Kress, 2009) forms of production and analysis (for instance, Brown and Dowling, 1998; Gibson and Brown, 2009). From 2017 I have focused more on the development of my photography, through courses (for instance, at the Open University and City Lit) and awards (for instance, of the Royal Photographic Society), leading

to completion of an MA in Photography and selection for the 8th cohort of the London Creative Network SPACE Artist Development Scheme.

MA creative practice and theory

The work for my MA explored the entanglement of human activity with the natural and built environment at a specific moment in time and in a particular place, invoking imagined and enacted pasts and futures. I moved between analogue and digital forms of image-making, manipulation and distribution, and juxtaposed images with text, documents, maps, accounts, CGIs, soundscapes and artefacts. In producing the work, I created contexts within which I could work alongside other participants in a manner that is ethical, sustainable, respectful and of mutual benefit. What we learn from each other enhances what is produced and vice versa.

The images submitted for my Final Major Project (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. The Covid-19 pandemic measures required substantial revision to the latter stages of the project. Considering the form that community focussed art might take in a post/perpetual pandemic world will be one of the themes addressed in my DFA related work.

The three sets of images submitted as FMP outcomes are from the third strand of image making: my own response to three areas undergoing extensive development in Barking. Each series is based on images made while walking around the edges of the developments, mapping their boundaries and viewing and making sense of them from another place (physically and conceptually). 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 three photographs: a photograph of everyday activity, a photograph of the natural environment and a photograph of the changing built environment (Figure. 1).



Figure 1: Andrew Brown, *neupolis #1*, 2019

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 'Neupolis' (Fitzgerald et al, 2018), in which the social implications of the entanglement between the urban environment and human neural structures are explored.

The second series (Wharf) focuses on a riverside development, and explores one side of the development as reflected in the river (which, as observed in comments on the series by Simon Munro, an Australian artist of aboriginal background, 'cuts through the landscape as a custodial observer of human existence'; Figure 2) and on the other as projected by developer CGIs on hoardings which face Barking Abbey, a local heritage site which is itself appropriated and recontextualised in the CGIs (Figure 3).



Figure 2: Andrew Brown, *untitled, Roding Riviera series*, 2020



Figure 3: Andrew Brown, *Barking Abbey, Wharf series*, 2020

The third series (Industry) explores a housing development situated in the midst of an industrial area in the throes of a transition from material to symbolic production. This was evident, for instance, in the replacement of a large chemical plant by one of the biggest data centres in Europe. To explore this transition visually, I sought to find ways to digitally degrade images that was analogous to the chemical degradation used by artists such as Stephen Gill and Matthew Brandt. Gill (2006) buried colour prints as a way of exploring the interaction of images of a place with the chemical materiality of its soil. Similarly, Brandt soaked his prints in lake water from a range of locations (see Heckert, 2015) to highlight the effects of chemical pollution. For my series of images, I adapted pixel sorting algorithms written in *Processing* (Reas and Fry, 2007) to digitally degrade photographs of the housing development taken from its industrial periphery (Figure 4).



Figure. 4: Andrew Brown, *Periphery (processed) #4, Industry series*, 2020

Each series of images is presented alongside other renderings of the place, for instance in planning documents, news articles, maps, developer CGI's, archival images and soundscapes. Presenting these together in archive boxes (Figure 5), which I designed and made specifically for the project, allows the collections to be used in a variety of ways (for instance, for exhibition, for individual reflection, for group discussion) and enable users to develop their own narratives and relations between items (and, indeed, add or remove items), rather than have a specific narrative implied through a pre-structuring or sequencing of images.



Figure 5: Andrew Brown, *Industry archive box*, 2020

The public outcomes, in the form of a series of workshops, presentations, pop-up exhibitions (Figure. 6) and production of archive boxes of materials, 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 ways in which I have chosen to present the work, which emphasises Wright's (2014) notion of 'usership': a blurring of the distinction between producers and consumers which challenges established practices of spectatorship, expertise and ownership in the arts. I also sought to explore the materiality of prints and alternative ways of engaging with photographic work. Although the FMP focused on a specific locale, the project as whole addresses wider contemporary photographic and artistic practice.



Figure 6: Andrew Brown, *Pop-up exhibitions and workshops*, 2019-20

Creative practice and theory since MA

I am strongly committed to multi-disciplinary and inter-professional work, and the exploration of what the arts can bring distinctively to enhancing understanding and supporting effective social action. Since completion of the MA I have sought to extend my

photographic practice (for instance, through the exploration of alternative processes and image making with large format film) and to develop expertise in other forms of visual, textual and sonic arts (for instance, in the use of field recording, hypertext, animation and programming). Working predominantly within the restrictions imposed during the Covid-19 pandemic has led me to think carefully about the relationship between symbolic and material production and about movement between analogue and digital forms of creation and distribution in the arts.

Building on exploration during my MA programme of posthumanist theory in the arts, as a way of understanding relations between human and more-than human, I am seeking to explore how the critique of human exceptionalism can be brought into a productive dialogue with questions of equity amongst humans, for instance through the counter-humanism (Erasmus, 2020) of Caribbean theorist Sylvia Wynter (see, for instance, McKittrick, 2015) and discursive re-thinking of new materialism by Vicki Kirby and colleagues (Kirby, 2017).

Section 3: Artists and theory

Usership/learning together.

Art theorist Stephen Wright (2014) argues that, over a period of several decades, there has been a what he calls a 'usological' turn across all sectors of society. Networked culture, alongside a broader social, cultural and economic turn away from exceptionalism and professional expertise, has placed users in a key role in the production of knowledge, meaning and value which challenges established distinctions between consumption and production. In the arts this move to a more inclusive 'usership' has placed the ability of practitioners to offer an array of artistic competences for use in a range of contexts above the aesthetic function of art. In this way, artists offer particular resources and perspectives in collaborative settings. Art in this sense is a distinct form of practice but not exceptional. This perspective resonates with the manner in which my own practice has developed, with an emphasis on creating work together with and alongside others. In developing a lexicon of

usership, in which he elaborates emergent concepts and identifies institutions in decline, Wright describes several modes of usership, including hacking, gaming, gleaning, poaching, piggybacking and, central to the direction I am taking in the development of my projects, 'use it together' (UIT), a hands-on social and inclusive development of 'do it yourself' culture.

The development of an approach to art practice that emphasises collaboration and mutual learning is exemplified by photographer Wendy Ewald, who for over forty years has been working collaboratively with communities, in particular with children, women and families, in using photography in the exploration of their own lives and aspirations. Her work addresses identity and cultural difference and raises fundamental questions about authorship and the power and identity of the artist. Amongst artists adopting a participatory form of practice, Ewald is notable in placing a strong emphasis on learning in her projects and interventions (Figure 7).



Figure 7: *Wendy Ewald working with Celeste, Margate, England, 2005.* Monochrome photograph by Pete Mauney.

As Azoulay (2016) observes, a concern for the learning process is at the heart of all Ewald's work and that in many of her projects 'she teaches photographic literacy while learning what

photography can be for those that she teaches' (p.190). Ewald (2015) gives an illuminating account of how she worked with participants in her *This is Where I Live (2010-13)* project in Israel and the West Bank (Figure 8), including discussion of the work of other photographers, technical instruction, strategies for selecting what photographs to take and how to discuss images together.



Figure 8: Wendy Ewald working with women elders at the East Jerusalem Ministry of Social Affairs, from *This is Where I Live*, 2010-13.

In *Towards a Promised Land* (2003-6) Ewald collaborated with children who had come to Margate, on the Kent coast, either alone or with their families to make a 'fresh start'. This included children who had migrated to the UK and been resettled in Margate. Many had suffered from the trauma of family upheaval, and those seeking asylum, for instance from the Middle East and Africa, who, facing an uncertain and precarious future, were placed in temporary hotel accommodation in the town. Ewald worked with 20 children, photographing them and their possessions, and teaching them to take photographs and record their stories.

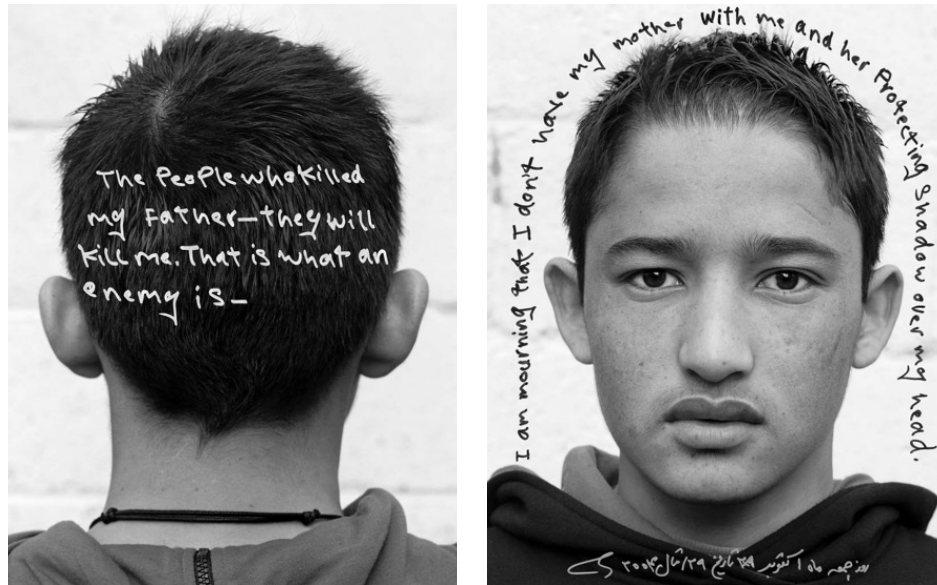


Figure 9: Wendy Ewald, *Untitled portraits of Reza*. From *Towards a Promised Land*, 2005, Commissioned and produced by Artangel, Margate, England.

As with earlier work (such as *In Peace and Harmony: Carver Portraits*, 2005, in Richmond, Virginia), children were asked to write on pictures of their faces and the back of their heads (Figure 9), which were juxtaposed with photographs of everyday objects selected by the children to create 3m by 4m triptychs printed on vinyl and mounted on the cliff faces looking out to sea. Later, following discussion with members of the community, banners made from the work were displayed in prominent public places around the town (Figures 10 and 11).



Figure 10: Installation shot of *Towards a Promised Land* (Zaakiyah's burned banners), digital photograph, Margate, 2006.



Figure 11: Installation shot of *Towards a Promised Land*—Thierry Bal, digital photograph, Margate, 2006.

As Hyde (2005) notes 'By presenting the work within the public spaces of her collaborators' lives instead of within the more exclusive halls of a museum or gallery, Ewald expands and diversifies her audience and creates the potential for meaningful public dialogue' (p.189). The use of public space in this way transforms the urban landscape and the experience of members of the community as they move through it.

It is difficult to judge the impact of this work on the individual participants and the wider community. Some insight is provided by the 2020 edition of *Portraits and Dreams* for which Ewald returns to the county in Kentucky where she worked with children in the 1970s. The reflections of the participants are captured in a documentary film and book (Ewald, 2020), and a joint exhibition created with one of the participants who subsequently became a wedding photographer (Figure 12).



Figure 12: Wendy Ewald and Denise Dixon, Installation shot, *Portraits and Dreams*, Museum of Contemporary Art, Detroit, 2014.

Katherine Hyde (2005) analyses Ewald's work from the perspective of visual sociology, illustrating how this form of work can contribute to our understanding of social class, race

and gender in the (re)production of social inequality, and the part played by visual culture in these processes. In considering Ewald's 2005 *American Alphabets* series (Figure 13), Hyde raises an issue that is central to all forms of art that attempt to develop and convey a narrative, or 'tell a story'.

As with Ewald's entire body of work, it is interesting to consider here whether and how the portraits expand our knowledge. Does the *White Girls alphabet* present a challenge to what we know? Does it perpetuate stereotypes? It is worth reflecting on the cultural assumptions and implications tied up in our immediate, visceral response to these images and words. (p.179)



Figure 13: Wendy Ewald, *Victim* from *White Girls alphabet* in *American Alphabets*, 2005.

Esther Allen (2016), in an interview with Ewald, notes that her work is frequently cited by psychologists, sociologists, anthropologists, historians and educators, but rarely, and notably for a fine art photographer, by art historians. Ewald suggests that this is because she attributes the photographs to the participants, challenging dominant practice in the arts. She clearly does, though, consider herself to be primarily a fine art photographer. There is little

attention in her work to issues of pedagogy nor to other disciplines. Ewald's work thus acts as a resource for those working in and across other disciplines but cannot be considered interdisciplinary in itself. Katzew (2003), in a review of Ewald's (2001) book *I Wanna Take Me a Picture: Teaching Photography and Writing to Children* raises a number of critical issues about both the selection of communities and ways of working with participants from a sociological and educational perspective, issues that remain implicit in Ewald's work.

Interdisciplinarity/multimodality

In her review of contemporary photography and the environment, curator, writer and art historian Kim Knoppers (2020) draws predominantly on what she calls *photography plus* or *extended photography*. Her reasons are, firstly, that she is committed to multi-and inter-disciplinary work in which the medium is correlated with the topic being addressed, and, secondly, that she feels that photography might not be 'fully equipped' for exploring the environment and, in particular, ecological crisis. The limitations of photography lie in part in its historic implication, as a representational technology, in the separation of humans from the environment as spectacle, for instance in the epic landscape photographs of Ansel Adams. It is no longer tenable, she argues, to aspire to change behaviour in relation to the climate crisis through the use of 'a few beautiful photographs'. She recounts the difficulty she has had in finding compelling images that deal with the effects of human activity on the environment and adequately invoke the habitually hidden interplay of science, power, politics, law, economics and technology. The danger is that, she argues, seeing images that we feel we have seen before, no matter how captivating, will fail to provoke new ways of thinking about the place of the human in the world and prompt urgently needed action. To address the complexity of overturning long held assumptions about human-centred progress and form a closer connection with the earth and more-than human entities, contemporary photographic artists have to seek new ways of conveying non-human centred narratives and thus incorporate other modes of artistic production into their work. Examples of artists who juxtapose photographic images with other media in this way include Mark Dorf, whose work incorporates artefacts, text, video and music (Figure 14).



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

This work also commonly involves collaboration across disciplines. The work of Australian artist Janet Laurence exemplifies, and amplifies, this embrace of interdisciplinarity and multimodality. Laurence not only exemplifies working across disciplines, but also actively engages with contemporary theory in the social sciences and humanities. Through her own writing and joint authorship of academic papers she makes a distinctive contribution to the understanding of plant life and its relation to human activity (see, for instance, Gibson, 2015b).



Figure 15: Janet Laurence, *Heartshock (After Nature)*, 2008/2019. Photograph: Jacquie Manning/MCA.

My first knowing encounter with Janet Laurence's work was the exhibition *After Nature*, a retrospective, plus a major new work, at the Museum of Contemporary Art in Sydney (1st March to 10th June 2019: Figures 15 and 16). I subsequently recalled that I had seen her installation at Changi Airport in Singapore (*The Memory of Lived Spaces*, T2 Changi Airport, Singapore, 2008). It was clear that there is a substantial overlap with a number of emerging themes in the development of my own work, albeit in a very different context, and with a different emphasis. Engaging with, and reflecting on, Laurence's work has enabled me to make a number of connections between aspects of my artistic work and conceptual approach. In particular, the exhibition, and subsequent research into Laurence's work, has enabled me to think more clearly about multimodality in the arts and the role of the arts in multi- and inter-disciplinary enquiry. It also provokes me to consider how I might present the outcomes of my work, and how this relates to my methodology and broader conceptual framework.



Figure 16: 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, donated through the Australian Government's Cultural Gifts Program by Janet Laurence, 2013.

This exhibition included key works by Laurence, from early pieces using metal plates, minerals, organic substances and photographs mounted on lightboxes (exploring, for instance, the periodic table), through installations from the 2000s featuring plant and animal specimens and 'wunderkammer' (box of curiosities) environments, to a contemporary commissioned piece, featuring floor to ceiling 'veils' printed with tree images, arranged in three concentric rings through which visitors can walk, and quasi-scientific collections of plant samples and apparatus (a herbarium, an elixir bar and a botanical library). As the curator's notes state, Laurence explores 'the interconnection of all living things – animal, plant, mineral – through a multi-disciplinary approach' using 'sculpture, installation, photography and video' (Kent, 2019). As Gibson (2015a) notes, Laurence has a 'biocentric' view of the world, and that, through incorporation of live biotic material in her work, she goes beyond just the entanglement of the human and the (other non-human) natural to focus on questions of care and the possibility of repair and reparation.



Figure 17: Janet Laurence, *Fugitive*, TarraWarra Museum of Art, 2013, site specific installation, photograph on acrylic, mirror, laboratory and hand-blown glass, oil glaze, video projection, various animal specimens.

Gibson and Laurence (2015) explore the relationship between this work and contemporary posthumanist theory (and this is further explored by Gibson, 2015a and 2015b). Focusing on the piece *Fugitive* (2013: see Figure 17) they argue that Laurence entangles the (human) viewer in the natural, making us all complicit in ecological/environmental decline, but does so in a way that resists re-assertion of a culture/nature divide. The collection of organic and animal material, and the multi-modal form of the work, challenges both scientific objectivity and human subjectivity. An explicit influence here is Karen Barad's (2012) non-dualist ontology, which decentres the human subject in a way that avoids simply inverting humanism. Blurring the boundaries between the human and non-human is not sufficient, they argue, invoking Barad's idea of 'intra-action'.

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 and Laurence, 2015, p.47).

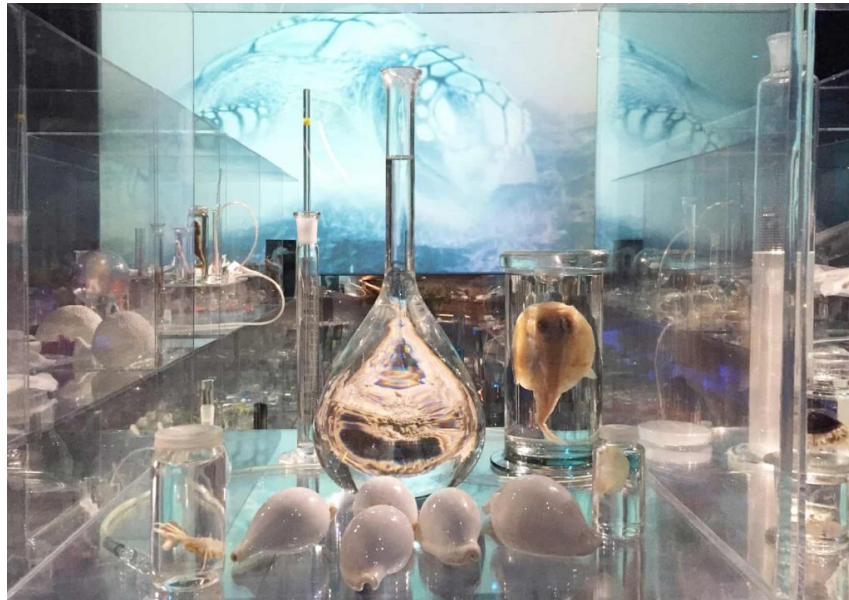


Figure 18: Janet Laurence, *Deep Breathing: Resuscitation for the Reef* (detail), 2015–16. Photograph: MCA.

In her largely site-specific work, Laurence produces places where crossing-over can take place, where difference can be questioned, and entanglement experienced. There is also a sense of slowing down and focusing of attention when presented with the sheer volume (Figure 18), and forms, or artefacts, both veiled and brightly illuminated (Figure 19). As Miall (2019) notes, this effect is particularly marked in Laurence's site-specific works,

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. (p.86)



Figure 19: Janet Laurence, *After Eden*, 2012. Installation view, Sherman Contemporary Art Foundation, Sydney. Video, mesh, acrylic, steel, scientific glass, taxidermy specimens. Photograph: Jamie North.

Engaging with Laurence's work has influenced my own thinking in a number of ways. It has helped me to think more clearly about the link between posthumanist theory and art, as it relates to the kinds of contexts I am exploring. She highlights the co-dependence of the human and the natural and the reciprocity of care (which in turn, and in intention, undermines the human/natural dualism). Posthumanism is not anti-humanism, and, for me, the challenge, artistically, is to explore the de-centring of the human whilst maintaining an active commitment to equity and social justice. There is no necessary contradiction between non-anthropocentric view and human equity, in fact, for the latter to be sustainable the former is a necessity. Engagement with Laurence's work has given me some insight into how I might provide a sense of entwinement of individuals and communities in place, and the alienating nature of contemporary developments.

Collection/archive

My interest in the production of collections/archives stems from my desire to avoid the creation of strongly framed narratives in favour of potentially more open texts, which provide opportunities and resources for the audience/user to develop their own narratives and understandings from engagement with the work.



Figure 20: Mark Dion, *An Archaeology of Knowledge*, permanent installation at the Brody Learning Commons, the Sheridan Libraries & University Museums, The Johns Hopkins University, Baltimore, 2011.

In a presentation at the Nasher Sculpture Centre, Dion (2013) describes the primary focus of his work as being ‘the history of natural history and the representation of the natural world’, and consequently many of his projects have been in collaboration with institutions that share this interest, such as museums, zoos and botanical gardens. In the same presentation he specifically frames his core question as ‘How is it that certain things get to be called nature at any particular time by a particular group of people?’. As Talasek (2014) observes in discussing Dion’s permanent exhibit at Johns Hopkins University (Figure 20), this resonates strongly with the central concerns of poststructuralist epistemology and particularly approaches to knowledge influenced by the work of Michel Foucault (see, for instance, Foucault, 1966; 1969).

Dion exemplifies the manner in which such questions can be approached through art practice. My particular interest in Dion’s work here is the way in which he succeeds, in the installations that result from his work, in creating a relatively open text. My first encounter with his work, and a project that relates most closely to my current work around the River

Roding in east London, was *Tate Thames Dig* (1999). The work, which was commissioned for the opening of the Tate Modern, was created through three distinct phases of activity: the dig, the cleaning and classification of artefacts, and their formal presentation. The dig involved 25 volunteers from the areas around the Tate galleries in London in collecting objects (whatever took their interest) from the banks of the Thames in the Bankside and Millbank areas. These objects were then publicly cleaned and classified by the volunteers (Figure 21), according to a typology based on formal resemblance (for instance, according to material).



Figure 21: Mark Dion, *Tate Thames Dig*. Dion, Simon Upton, and volunteers at the Tate Museum, working with bones, 1999. Photograph courtesy of Mark Dion.

Finally, the artefacts were displayed in the gallery in a large cabinet (Figure 22), without any text or labelling. Visitors were able to open the drawers of the cabinet and explore the contents. Other items were displayed alongside the cabinet, including some of the tools used and texts on archaeology and critical theory, portraits of participants and a video documenting the dig and cleaning/classification process with testimonies from Dion and volunteers.



Figure 22: Mark Dion, Installation shot, *Tate Thames Dig*. Tate Modern, London, 1999.

The volunteers were either over 65 or under 17. According to Blazwick (2001) 'working with seniors Dion discovered amateur historians and botanists while the diverse group of disenfranchised kids produced budding archaeologists and poets' (p.108). The process builds on Dion's own research into archaeological method, including the seeking of permissions for the dig, and reference to prior work by social historians, thus offering a form of aesthetic practice that lies alongside and supplements the institutional and formal aspirations of production of archaeological knowledge.

Claims have been made for the democratic nature of the process and the way mundane objects are given value in the gallery setting. Bourriaud (2002), for example, presents Dion's work as an exemplification of a democratising 'relational aesthetics', that is art that is produced using procedures drawn from other disciplines, and thus bringing to the fore the relational basis of disciplinary knowledge. Ross (2006), however, points out that throughout the process Dion is clearly in charge and that ultimately aesthetic concerns take precedence over all others. This aspect of Ross's critique bears resemblance to Bishop's (2012) criticism of participatory art more generally as merely creating a context for the artist's creation of aesthetic objects (a critique which specifically targets Ewald's work amongst others). Ross

also observes that the approach taken in Dion's archaeological projects is not interdisciplinary, in the sense of disciplines working together on a shared project from distinct disciplinary perspectives. Rather art and archaeology operate in parallel with each other, and through the mimicry of scientific processes Dion makes alternative epistemological claims. As Ross states:

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 (p.179).

The particular interest for me is the way the material collected is presented to viewers/users who are able to produce their own narratives and accounts from the material. In other projects, such as *The Library for the Birds of New York/The Library for the Birds of Massachusetts* (2016/7: see Figure 23) and *Rescue Archaeology* (2005), Dion extends the scope and form of the material presented (including artefacts made specifically for the installation, books, plant material, bugs and living birds) and enlarges the performative aspects of the work and opportunities for viewers to actively engage in the production of new knowledge.

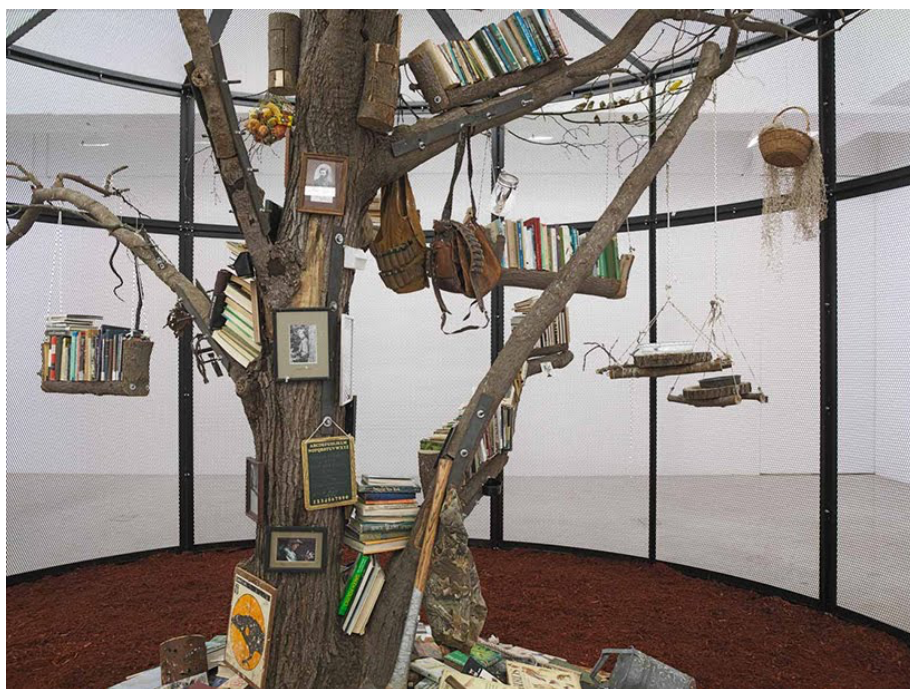


Figure 23: Mark Dion, Installation shot, *The Library for the Birds of New York*, 2016.

The work acts to engage and provoke, rather than (merely) represent or present a narrative. Like Laurence, Dion brings nature inside the gallery in challenging and engaging ways, in a form of 'geoaesthetics' (Cheetham, 2018, p.123) which explores the intersection of speculations from a range of disciplines on the relationship between the human and the more-than human with art practices. As Marsh (2009) observes Dion 'has created an expansive body of work that investigates how cultural institutions shape our understanding of the natural and built environments through the classification and display of artifacts' (p.33).

Section 4: Current and Future Practice

Content

Whilst the roots of my practice lie in photography, over the past two years my work has increasingly become multimodal (Kress, 2009), combining and juxtaposing photographic images with text, soundscapes, maps, documents and artefacts. In this work photography is seen not as a singular practice, but as a diverse set of social, cultural, aesthetic and technical practices, shaped by context and involving a range of both analogue and digital means for the production, processing and distribution of images. My current work focusses on the relationship between human activity and the natural and built environment in urban contexts in flux. This exploration overlaps with and is enriched by engagement with other artists working in different media and with practitioners and researchers working in other fields and disciplines on related issues and questions. I create the context for this work by working collaboratively with community and activist groups in a succession of projects focused on a particular place or set of issues.

My practice as an artist has developed alongside professional work as a sociologist and educator. I have until recently seen these as separate but related domains of practice, to the extent of avoiding overtly sociological and educational themes in my artistic work. This has

created a space in which my artistic practice can grow and now opens up the prospect of the development of a constructive interaction and dialogue between my activity and expertise as an artist, sociologist and educator. The increasing involvement of artists in multi-disciplinary activity and enquiry has led me to consider: (i) what distinctively can the arts bring to multi-disciplinary projects and (ii) what are the implications of individual practitioners working in two or more domains? The latter question relates to what sociologist Bernard Lahire (2011) has referred to as 'plurality'. Lahire (2006) has studied contemporary writers, many of whom combined writing with other professional work, constituting a frequently hidden 'double life'. Rather than see this other profession as an unwelcome but necessary distraction from writing, as Richman (2010) notes, it can be energising and animating, and illustrates how we develop a plurality of values, dispositions, skills and relations in order to inhabit multiple social worlds. Through the work produced in the course of each project I aim to explore this constructive entanglement of art and non-art, alongside the messy entanglements that the work itself addresses and from which it arises.

Beyond this, the substantive focus, or content, of the bodies of work produced will depend on the context within which each project is carried out. In the first year of the programme, the context will be a residency with the River Roding Trust. The work will focus on exploration of a slice of untended urban edgeland (a term coined by environmentalist Marion Shoard; see Farley & Roberts, 2011, p.5) that lies between a major road and the river as it passes through a formerly industrial area of east London. The roads that run alongside, the railway lines that cut across, the power cables which rise above and the wastewater which flows below act to contain and define the space in relation to human activity and permeate it with the constant roar of traffic and petrochemically derived air, ground and water pollution. These infrastructural technologies transport people and commodities through the area and provide no services to the place itself. From a posthumanist, non-anthropomorphic perspective, this place is, however, more than the mere product of human carelessness and exploitation. The entwined component parts precede, and will likely exceed, human presence, and at the intersection between green and grey ecologies (Wolfe, Jafari and Gomez-Luque, M. 2018) the place provides opportunities for exploration of human and more-than human entanglement in the present and over time. Art in this context

actively engages in a dialogue with a range of alternative discourses, including late-capitalist economics and legal regimes relating to access, ownership, ecological sustainability and nonhuman rights. In subsequent years, the various settings of the projects will influence the substantive content of the work. The unifying principle across the projects is a concern for multi-disciplinary enquiry and plurality.

Methodologies and Processes

As described in Section 2, I use photography with community and activist groups in a variety of ways, including the use of participant photographs to explore life-worlds, collaborative production of images for advocacy and the production of images as a personal lyrical response to specific urban contexts in flux. The means of presentation of the work and engagement with an audience mirrors the process of production in the creation of multimodal collections around a theme, which are offered to others as a resource for the production of narratives, and the use of non-gallery spaces for pop-up exhibitions and workshops. These exhibitions and workshops are as much a part of the process of producing my work (in that they enable feedback on work presented which in turn influences future iterations of the work and provide opportunities for collaborative practice) as they are outputs (in the dissemination of the outcomes of the projects). In the early stages of each project the primary focus is on building relationships and trust, leading to identification of photographic work that would be of use to the community. The resulting repositories of images form a resource that can be used by the community in press reports, campaigns, promotions, funding applications and so on. For example, I made images of religious artefacts found in clearing the banks of the river for the River Roding Trust, which have been used in making presentations, for instance to the local Interfaith Forum. They now form the basis of an exhibition available to schools and community groups and is being used to advocate for the care of the river and surrounding area (Figures 24 and 25).

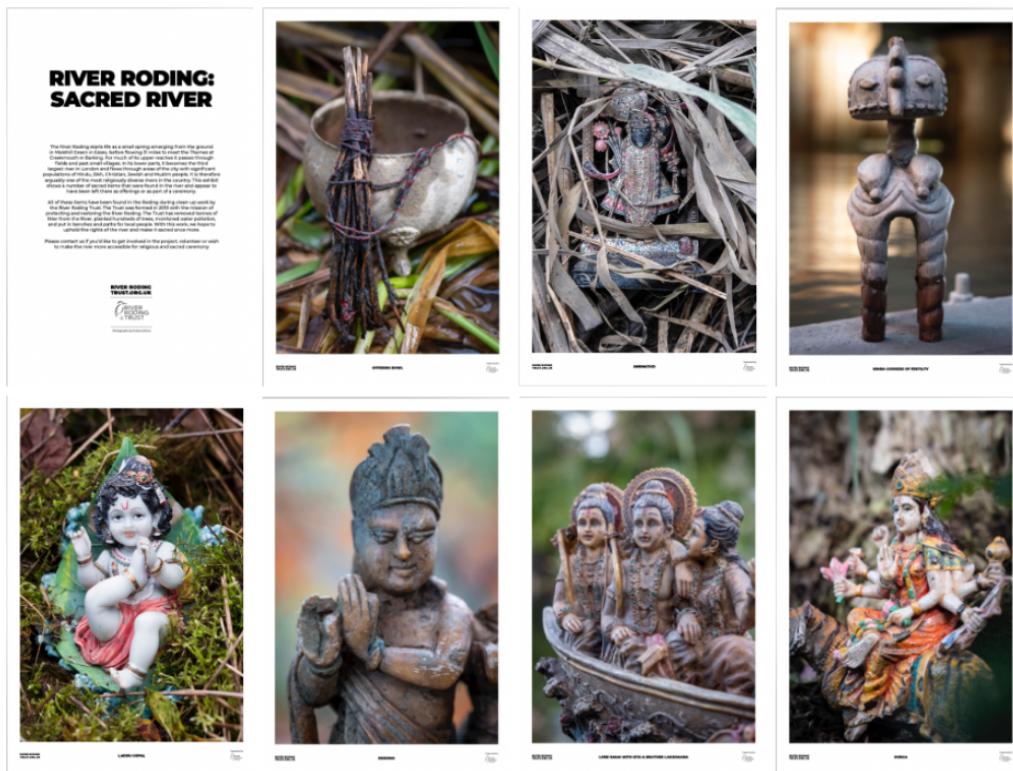


Figure 24: Andrew Brown, *River Roding: Sacred River*, exhibition prints on Foamex, 2020.

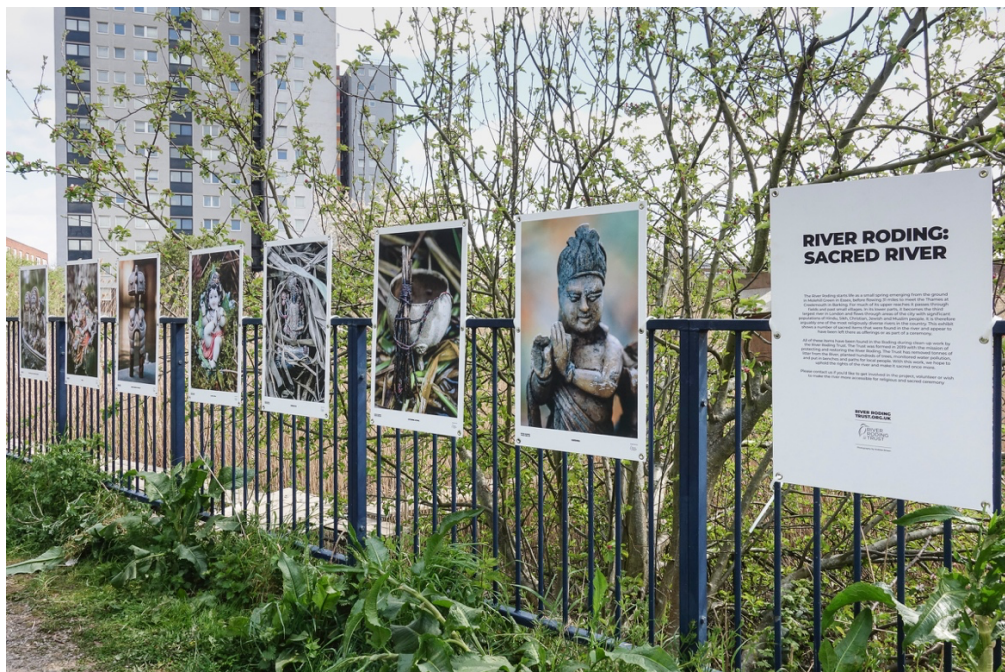


Figure 25: Andrew Brown, *River Roding: Sacred River* exhibition, Barking Moorings, installation shot, April 2021.

Other images made in the area are being used in funding applications, for instance to Transport for London for the creation of a river path and campaigns, for instance by the CPRE London for ten new London parks (Figure 26).

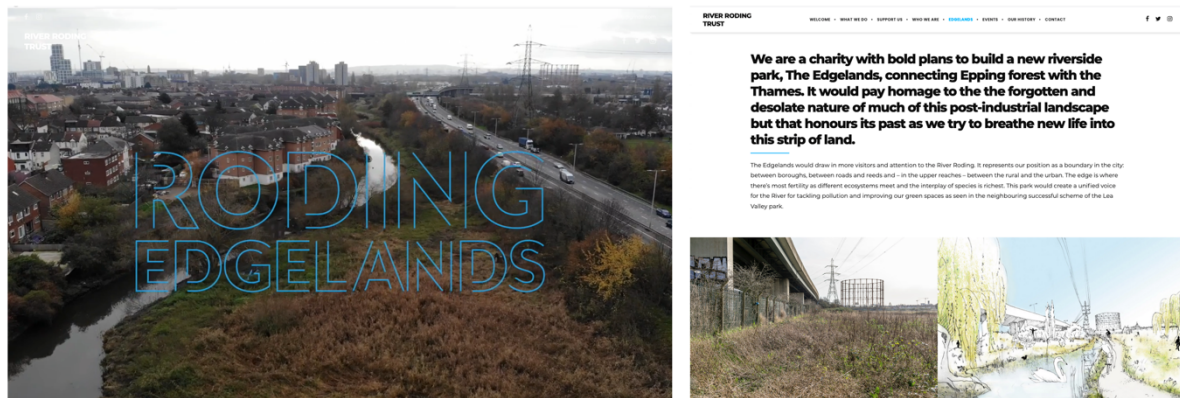


Figure 26: River Roding Trust, *Roding Edgelands Campaign*, 2021.

Alongside building these repositories, I am doing archival research with local libraries and museums (delayed due to the furloughing of archive staff), collecting artefacts and making images and field recordings which will form the basis for my own work to be exhibited in the area. This form of exploration through physical immersion in a place and exploration of its materiality, history and inter-connections bears a resemblance to the process of *Deep Mapping* (Bloom and Sacramento, 2017). At the initial speculative stage in the project, I have produced several series of photographs, in this case exploring the entanglement of the human and the more-than human in this particular place, for example the *Home* series (Figure 27) which explores a tragic burnt-out encampment in the bushes by the river and the *Carrier* series (Figure 28) focusing on plastic waste entwined with the branches of trees between the road and the river.



Figure 27: Andrew Brown, from *Home* series, 2021.



Figure 28: Andrew Brown, from *Carrier* series, 2021.

Other series also involve experimentation with the form of photographic image making, particularly relevant given proximity to the former *Ilford Limited* photographic materials manufacturing plant, including the *Colour Shift* series (Figure 29), which involves improvised home processing and the *Plant Phenols* series (Figure 30) which uses Karel Doing's (2020) phytogram process with *Ilford* films and papers and locally foraged materials.



Figure 29: Andrew Brown, from *Colour Shift* series, 2021.



Figure 30: Andrew Brown, from *Plant Phenol* series, 2021.

With pandemic management measures currently in place, this work will be exhibited outside (for instance, along the pathway alongside the river and on concrete plinths between the highway and the river). Archive collections, artist books and portable exhibition materials

will also be created, and these will be used in workshops (which will also feed material into the collections). Inspiration for this comes from five principal sources. Firstly, collections of facsimiles of historical documents and other images, texts and artefacts that are used for first-hand engagement with materials in developing an understanding of historical periods and events (for instance, Jackdaws – see Figure 31).



Figure 31: Jackdaw, *The Restoration of Charles II*

Secondly, the collections of artefacts and images carried by migrant and displaced groups, explored for instance by the Refugee Hosts project (refugeehosts.org). Thirdly, the use of collections and portable exhibitions by artists, such as Marcel Duchamp's *La Boîte-en-Valise* (1935-41) and Dayanita Singh's *Museum Bhavan* (2017), which consists of box sets of accordion books and prints stored in bespoke cases with portable stands, enabling others to construct their own exhibitions from her work. Fourthly, indigenous forms of pedagogy, such as the use of artefacts and collective sense making in Australian aboriginal communities explored by Simon Munro and colleagues in the *Yearning to Yarn* project (Munro, 2019). Finally, the juxtaposition of photographic images alongside maps, infographics, illustrations, artefacts and other materials, for instance in Richard Misrach and Kate Orff's multi-disciplinary *Petrochemical America* (see Figure 32) and installations and books such as Mark Dorf's *Kin* (see Figure 14 and, in book form, Dorf, 2018).

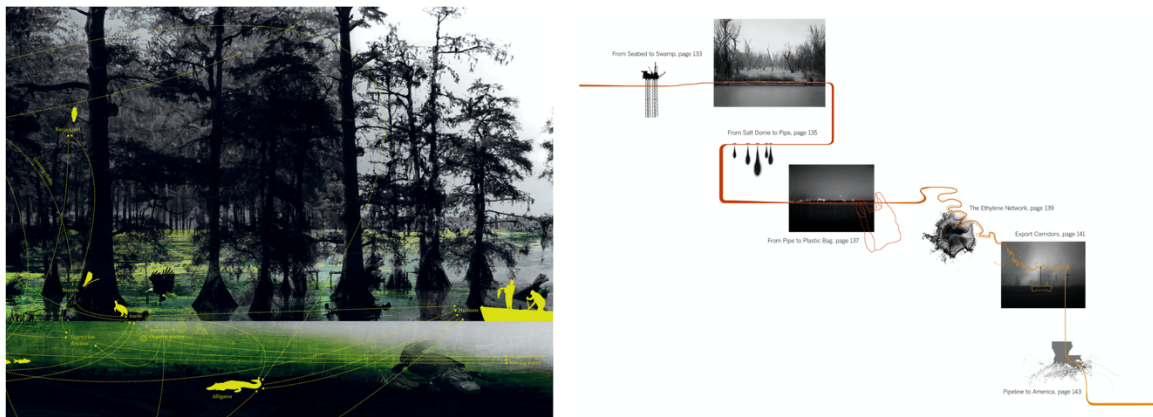


Figure 32: Richard Misrach and Kate Orff, 2012, two spreads from *Petrochemical America*, New York: Aperture.

As Palmer (2013) 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. (pp. 122-3)

In writing about her collaboration with photographers Wendy Ewald and Susan Meiselas, Ariella Azoulay (2016) cautions that collaboration can, indeed, become ‘a weapon in the hands of an oppressive regime’ (p.188). For Azoulay, collaboration is inherent in all photography, regardless of the intentions of the photographer, as there is always some form of encounter in the act of making a photograph. This alerts me to pay attention to the form of encounter, and questions of authorship, ownership, knowledge and rights, and more broadly the ethical issues that these encounters raise for all forms of artistic practice. The ethical issues raised by collaborative work have been explored in detail by others working in this way, for instance Anthony Luvera (see, for instance, Ewald and Luvera, 2013, and Luvera, 2008) and Gemma Turnball (2015). Whilst I am not engaged with the kind of social documentary and representational form of collaborative photography described by Turnball, it is important to learn from and attend to the issues that this work raises regarding

authorship, agency, expectations and form of relationship with participants. These are equally important in understanding the shift to usership and what this means for plurality in artistic practice more generally.

This reflexive exploration of plurality in art practice through production of and reflection on my own work requires the creation of a range of multi- and trans-disciplinary projects over the course of the doctorate. To this end, I am building on existing links and networks to explore opportunities for collaborative work with researchers at UEL and UCL, with London Prosperity Board members and with community groups in Newham, Redbridge and Barking in Dagenham, and around the Olympic Park.

Products

- Analogue and digital photographs juxtaposed with other visual, audio and textual material and artefacts
- Repositories of photographic images for advocacy
- Databases of visual, textual, audio and other resources relating to specific places and communities
- Field recordings
- Online reflective journal, hypertext and research related writing
- Artist books and archives
- Workshops and presentations
- Exhibitions and installations in unconventional and non-gallery spaces

Section 5: Professional Practice

Solo exhibitions

- 2021 *River Roding: Sacred River Exhibition*, River Roding Trust Moorings, Barking, 17th-25th April 2021. Seven inkjet printed Foamex panels 75cm x 50cm. With text by Paul Powlesland.
- 2020 *Open Project Night Exhibition*, Participatory City Warehouse, Barking, 5th March 2020. Pop-up exhibition. 60 mounted inkjet prints of various sizes.
- 2020 *4th Thames Ward Resident Growth Summit Exhibition*, Participatory City Warehouse, Barking, 3rd February 2020. Pop-up exhibition. 120 mounted inkjet prints of various sizes.
- 2019 *Creekmouth Film and Exhibition*, Sue Bramley Centre, Thames View, Barking, 2nd November 2019. Pop-up exhibition. 20 40cm x 50cm mounted inkjet prints.
- 2019 *Shed Life*, Sue Bramley Centre, Thames View, Barking, 27th March 2019. Pop-up exhibition. 12 40cm x 50cm mounted inkjet prints.

Joint exhibitions

- 2020 *IG11 and RM10 Art Trail*, Ripple Centre, Barking, September-December 2020. Two 40cm x 50cm framed inkjet prints from the *Industry* series.
- 2020 *Source Graduate Photography Online 2020*
[https://www.source.ie/graduate/2020/falmunivma/falmunivma_index.php]. Seven still images and one collection shot.

- 2019 *IG11 Art Trail*, Studio Three Arts, Vicarage Field Shopping Centre, Barking, 16th September-10th November 2019. Two 40cm x 50cm framed inkjet prints from the *neuropolis* series.
- 2019 *Landings 2019*, Falmouth University [online <http://www.landings.space/landings19.html>]. *displace compress erase* - three series each comprising of four still images and an animation.

Workshops and presentations

- 2021 'Artist and ... : photography, place and plurality', UEL BA Creative Arts Elective Workshop, 14th April 2021
- 2021 'The transition from educator to researcher', keynote presentation, *Making Research Doable Joint Seminar Week*, Bangor University and Umea University, 13th April 2021.
- 2021 'Creative photographic practice and covid', UEL BA Photography Presentation, 8th February 2021
- 2020 'What can the arts contribute to a citizen-led understanding of prosperity and the achievement of secure livelihoods for all?', London Prosperity Board, 1st July 2020.
- 2020 'These Are Our Stories': Photography walk with local residents and follow up. *Everyone Everyday*, Barking, 5th and 10th March 2020.
- 2019 'Changing Barking' presentation, followed by workshops using photography to explore how the area is changing, Greatfields School, Barking, October 2019-March 2020.
- 2019 Thrive Thames View Community Day, Mental Health Foundation, Sue Bramley Centre, Thames View, Barking, 27th September 2019.

- 2019 'Living Well in Thames Ward', Thames Ward Community Project Citizen Action Group, Sue Bramley Centre, Thames View, Barking, 28th August 2019.
- 2019 Creekmouth Summer Project Photography Workshops, New View Arts, Barking, July-August 2019.
- 2019 'Places, Objects, People', Object Lessons Workshop, BASc Programme, UCL, 25th January 2019.
- 2018 Practice in Urban Development Planning Photography Workshop, MSc Urban Development Planning, DPU, UCL Bartlett, 2nd November 2018.

Teaching and other relevant employment.

- 2018-2021 *Centre for Excellence in Equity in Higher Education, University of Newcastle, NSW.* International Research Advisor. Includes running national writing workshops for equity practitioners and mentoring of arts related research projects.
- 2018-2021 *Barking and Dagenham College, London.* Governor. Includes being link governor for art and design.
- 1987-2018 *UCL Institute of Education, London.* Various positions and roles. Includes teaching MA in Media and Cultural Studies, supervision of arts related postgraduate research projects and research and publications involving semiotic and visual analysis.
- 1986-87 *Kingston Polytechnic, London.* Senior Lecturer in Primary Education
- 1983-86 *Inner London Education Authority.* Advisor, Deputy Headteacher and Acting Headteacher in Islington and Hackney.

1979-83 *London Borough of Newham*. Primary and secondary school teaching.

Residencies

2020-21 *River Roding Trust*, London.

Awards

2020 Associate of the Royal Photographic Society (ARPS)

2020 SPACE artist development scheme (London Creative Network, EU funded)

2018 Licentiate of the Royal Photographic Society (LRPS)

2015 Fellow of the Royal Society of Arts (FRSA)

Section 6: Forward Plan

Year 1

- Participate in research methodologies module and related activities.
- Develop research strategies and personal research profile in relation to the arts.
- Write proposal, application to register and annual review.
- Visit relevant exhibitions and participate in conferences and workshops related to DFA project (online and in person).
- Develop residency with the River Roding Trust, collect and collate visual, audio and archive materials and artefacts, create community repository and exhibit and disseminate work produced.
- Archival research and networking relating to projects.
- Identify and develop new skills and techniques to advance projects.
- Present work in progress at ProfDoc showcase in June 2021.

Year 2

- Participate in research methodology sessions and other relevant activities and presentations.
- Present work-in-progress at DFA seminars.
- Develop collaborative project with The Park Society, collect and collate visual, audio and archive materials and artefacts, create repository and exhibit and disseminate work produced.
- Further develop connections with local community and activist groups through London Prosperity Board and other networks.
- Identify and network with artists working in one or more other discipline or professional area.
- Visit relevant exhibitions and participate in conferences and workshops related to DFA project (online and in person).
- Archival research and networking relating to projects.
- Develop plans for year three and four collaborative projects.
- Continue to devise research strategies and develop doctoral report.
- Identify and develop new skills and techniques to advance projects.
- Develop and test exhibition and installation techniques.
- Produce, analyse and reflect on new work.
- Present work in progress at ProfDoc showcase in June 2022.

Year 3

- Participate in research methodology sessions and other relevant activities and presentations.
- Develop personal research and practice profile.
- Research potential funding and opportunities for future collaboration, exhibition or other art activities.
- Visit relevant exhibitions and participate in conferences and workshops related to DFA project (online and in person).

- Archival research relating to projects.
- Apply to relevant festivals, competitions and other opportunities to showcase work.
- Submit proposals for funding and/or exhibition at relevant locations and venues.
- Produce, analyse and reflect on new work.
- Present work in progress at ProfDoc showcase in June 2023.

Year 4

- Participate in research methodology sessions and other relevant activities and presentations.
- Develop personal research and practice profile.
- Continue to develop contacts with relevant artists, organisations and venues.
- Visit relevant exhibitions and participate in conferences and workshops related to DFA project (online and in person).
- Contact contemporary audio/visual artists to seek review of work, discuss research, exchange ideas and incorporate their responses into my report.
- Seek funding for larger exhibition (possibly curate show or collaborate with curator, inviting selected artists exploring issues related to my study).
- Produce, analyse and reflect on new work.
- Present work in progress at ProfDoc showcase in June 2024.

Year 5

- Participate in research methodology sessions and other relevant activities and presentations.
- Develop personal research and practice profile.
- Complete doctoral report.
- Complete final work for exhibition.
- Devise and implement installation strategy and techniques for viva examination.

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Figures

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- Figure 12: Wendy Ewald and Denise Dixon, Installation shot, *Portraits and Dreams*, Museum of Contemporary Art, Detroit, 2014.
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- Figure 14: Mark Dorf, *Landscape 14*, 2017, UV print on dibond, birch plywood, tempered glass, faux rock, fluorescent light, faux grass, house plant, resin, bark bottled water.
- Figure 15: Janet Laurence, *Heartshock (After Nature)*, 2008/2019. Photograph: Jacquie Manning/MCA.
- Figure 16: 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, donated through the Australian Government's Cultural Gifts Program by Janet Laurence, 2013.

Figure 17: Janet Laurence, *Fugitive*, TarraWarra Museum of Art, 2013, site specific installation, photograph on acrylic, mirror, laboratory and hand-blown glass, oil glaze, video projection, various animal specimens.

Figure 18: Janet Laurence, *Deep Breathing: Resuscitation for the Reef* (detail), 2015–16. Photograph: MCA.

Figure 19: Janet Laurence, *After Eden*, 2012. Installation view, Sherman Contemporary Art Foundation, Sydney. Video, mesh, acrylic, steel, scientific glass, taxidermy specimens. Photograph: Jamie North.

Figure 20: Mark Dion, *An Archaeology of Knowledge*, permanent installation at the Brody Learning Commons, the Sheridan Libraries & University Museums, The Johns Hopkins University, Baltimore, 2011.

Figure 21: Mark Dion, *Tate Thames Dig*. Dion, Simon Upton, and volunteers at the Tate Museum, working with bones, 1999. Photograph courtesy of Mark Dion.

Figure 22: Mark Dion, Installation shot, *Tate Thames Dig*. Tate Modern, London, 1999.

Figure 23: Mark Dion, Installation shot, *The Library for the Birds of New York*, 2016.

Figure 24: Andrew Brown, *River Roding: Sacred River*, exhibition prints on Foamex, 2020.

Figure 25: Andrew Brown, *River Roding: Sacred River exhibition*, Barking Moorings, installation shot, April 2021.

Figure 26: River Roding Trust, *Roding Edgelands Campaign*, 2021.

Figure 27: Andrew Brown, from *Home* series, 2021.

Figure 28: Andrew Brown, from *Carrier* series, 2021.

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Figure 31: Jackdaw, *The Restoration of Charles II*.

Figure 32: Richard Misrach and Kate Orff, 2012, two spreads from *Petrochemical America*, New York: Aperture.