

andrew brown

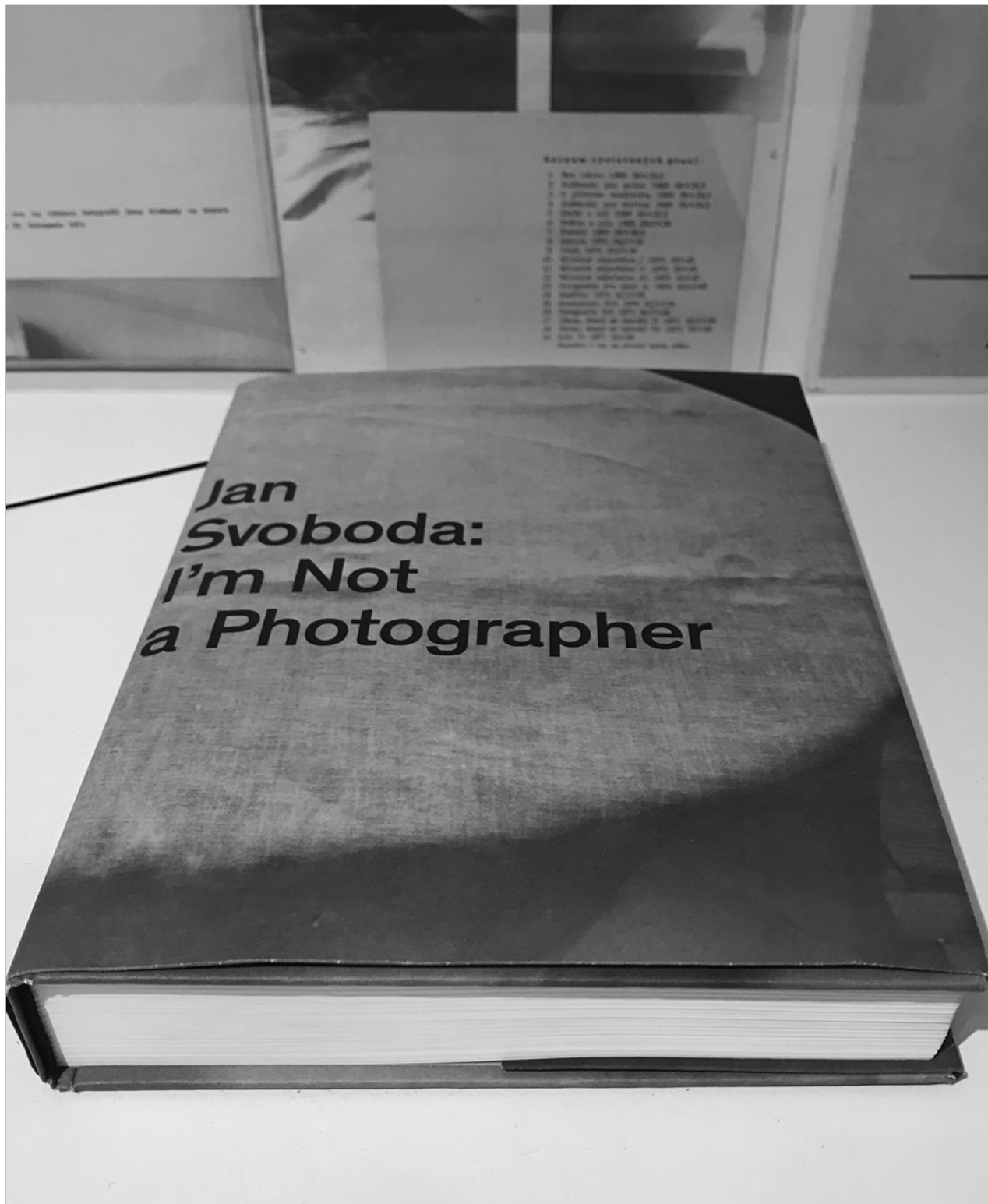
content

methodology

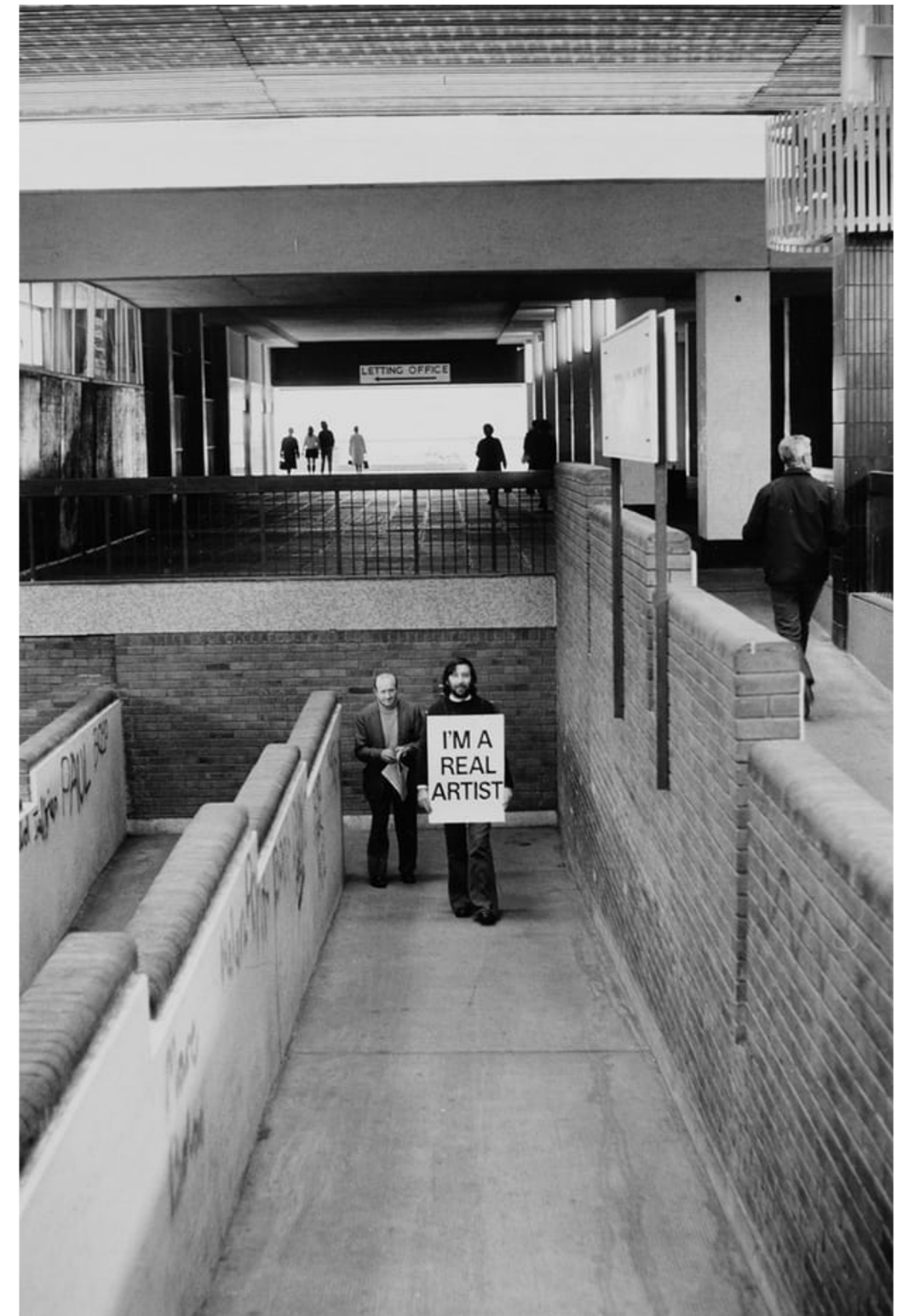
process

theory





Jan Svoboda, 2015, *I'm Not a Photographer*,  
Moravska Galerie



Keith Arnatt, 1969-72, *Untitled (Study for  
Trouser-Word Piece, I'm a Real Artist)*





Ray Harwood, 1960



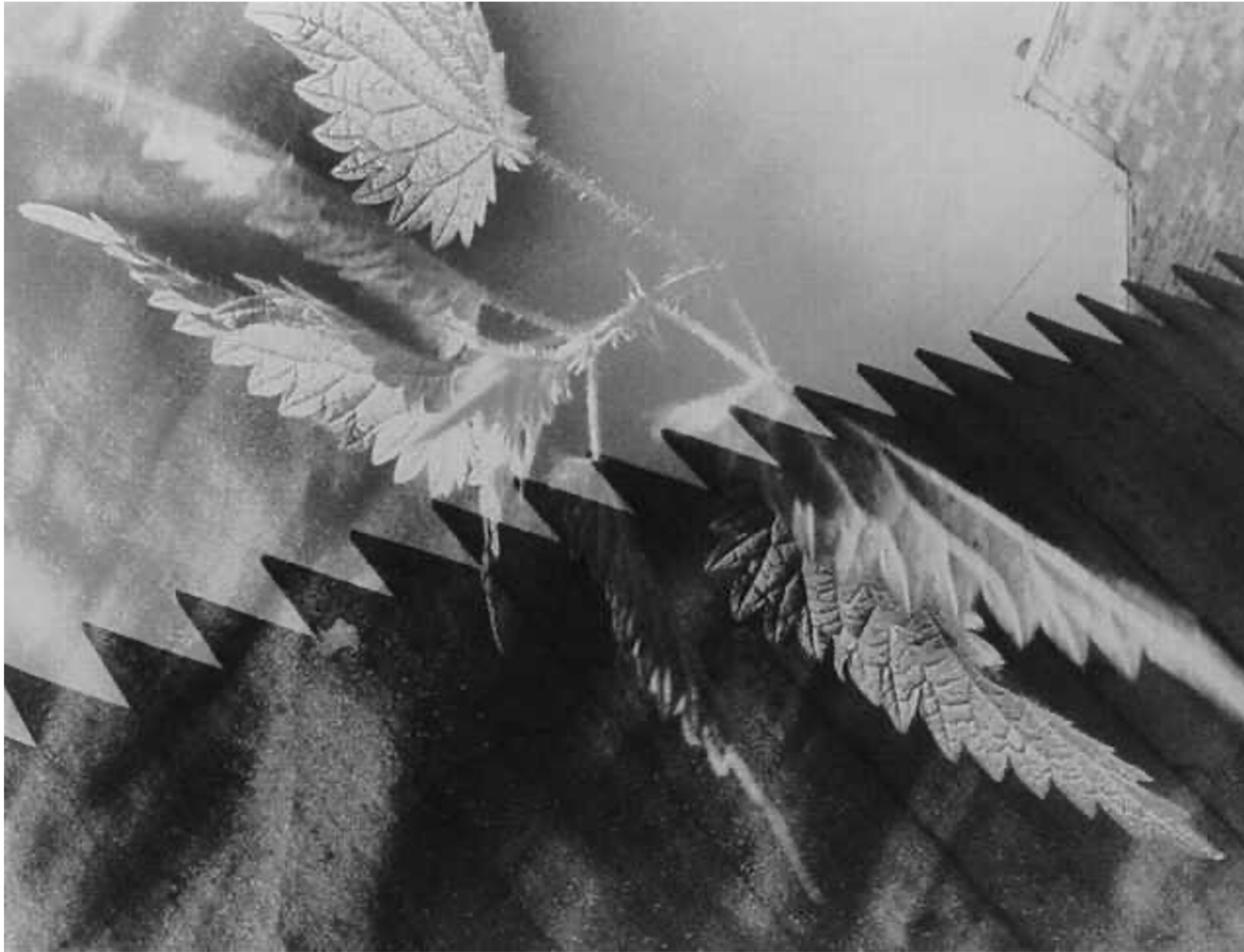




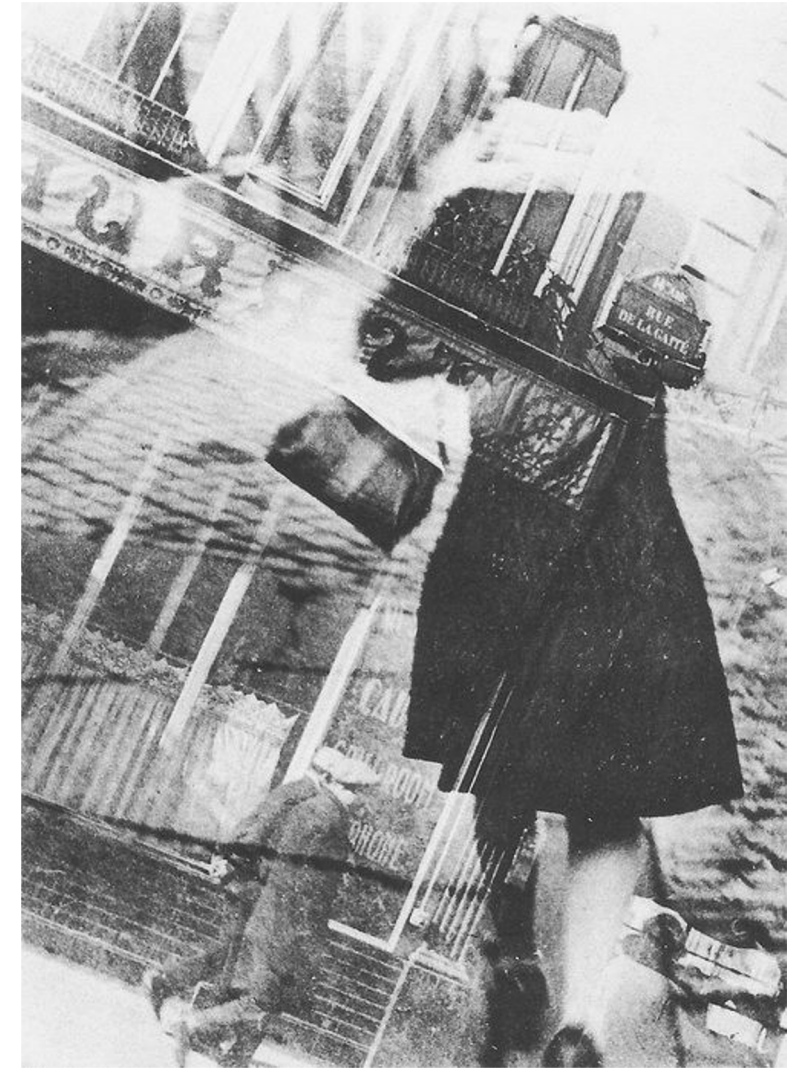
## Three forms of image making:

- images made by residents in the exploration of their life-worlds, experiences and aspirations in changing urban environments;
- collaborative image-making with community and activist groups to build a repository of images for advocacy;
- my own images made as a personal (lyrical) response to regeneration projects in east London.





flashlike acts of connecting elements not obviously belonging together. Their constructive relationships, unnoticed before, produce the new result. If the same methodology were used generally in all fields we would have *the* key to our age - seeing everything in **relationship** (Moholy-Nagy, 1947: 68).



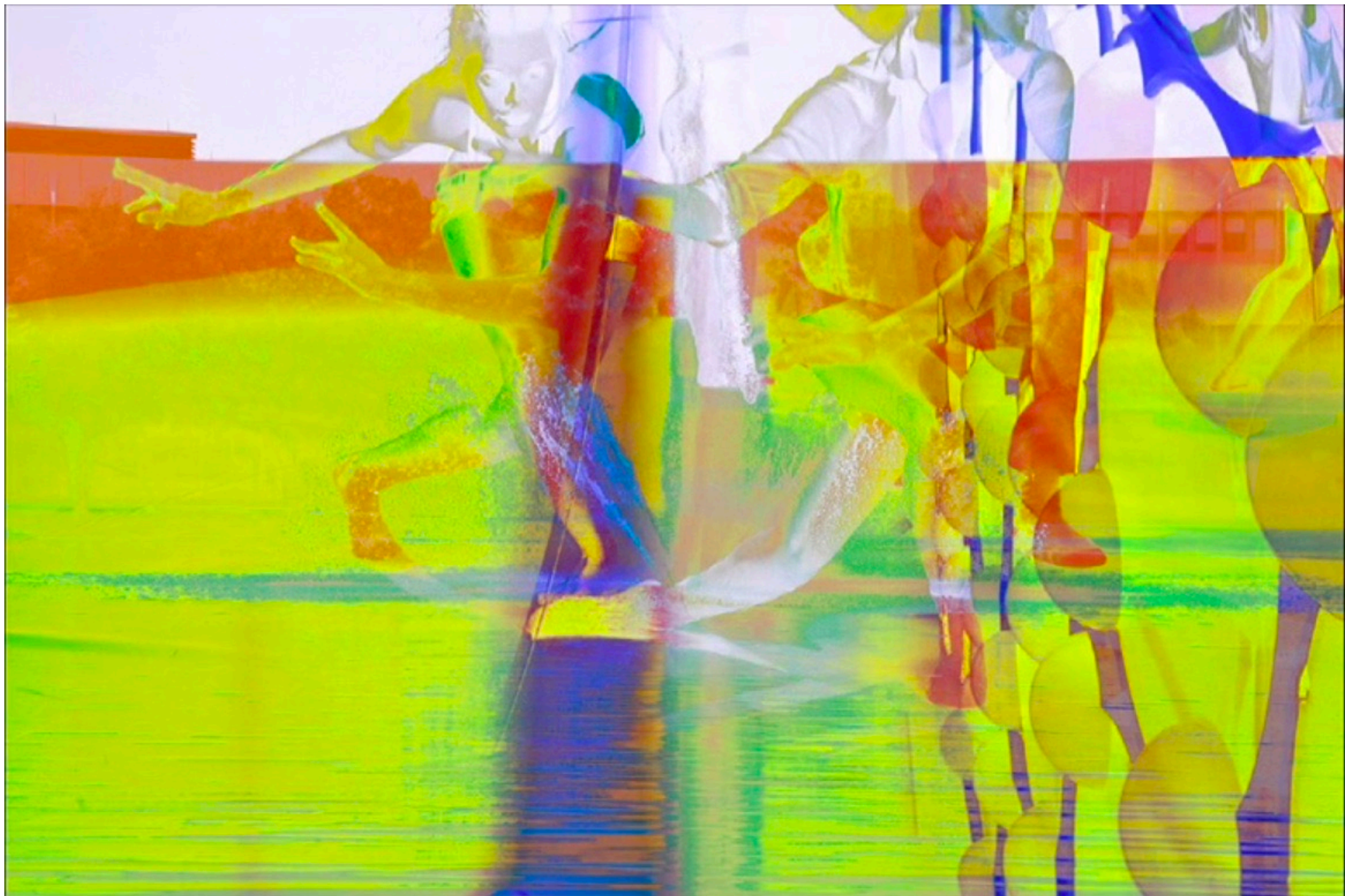
Moi Ver, 1931, *Paris*, Éditions Jean Walter





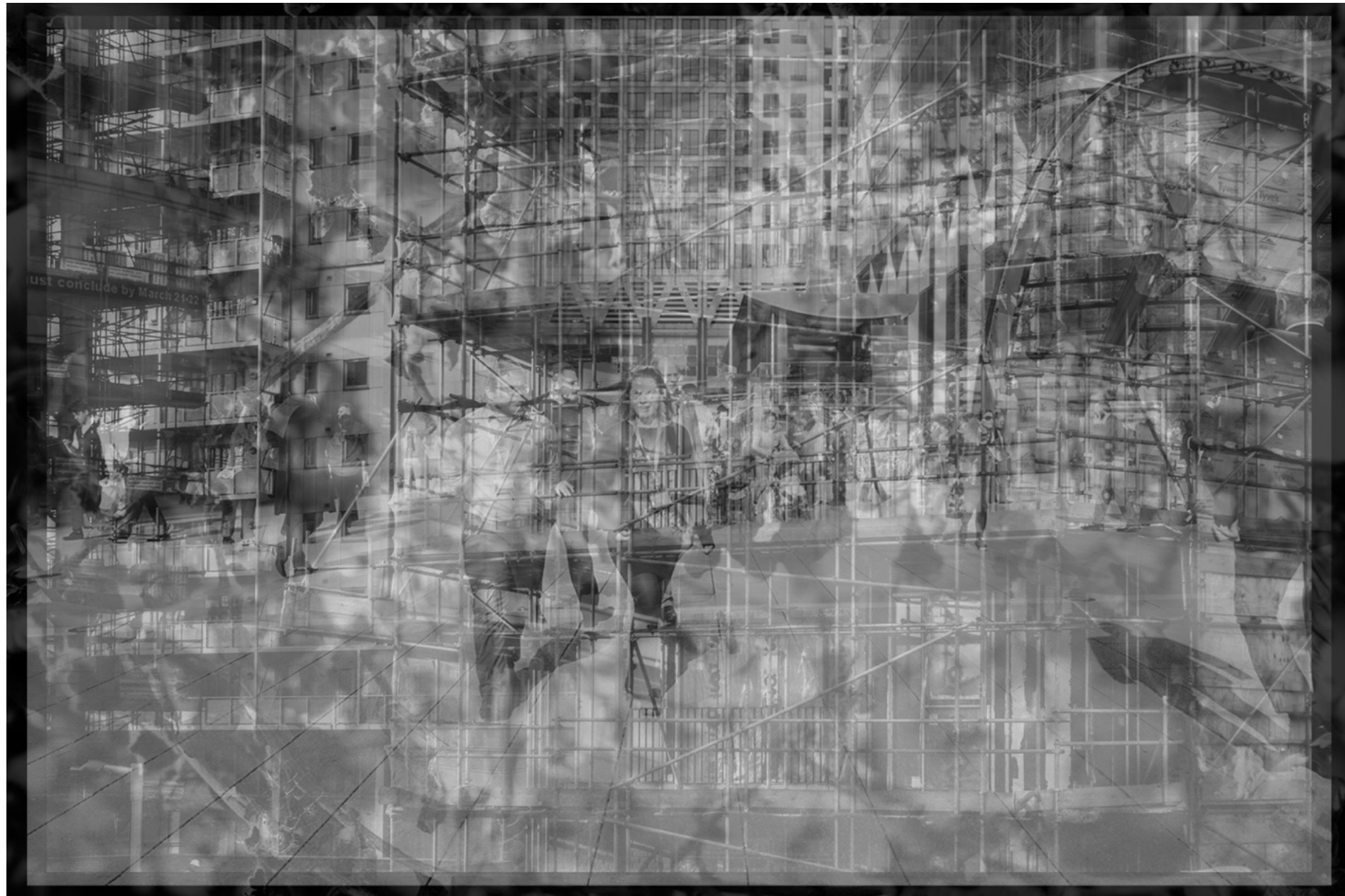
James Welling, 2014, *Ferrer*





James Welling, 2015, *Choreograph Series*, 9472





Andrew Brown, 2019, *compress #1*

'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).

'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).

Fitzgerald, D., Rose, N. and Singh, I. 2018. 'Living Well in the Neuropolis', *The Sociological Review*, 64: 221–237





Andrew Brown, 2019, *neuropolis #1*





Andrew Brown, 2019, *neuropolis #4*





Andrew Brown, 2019, *neuropolis #8*





Andrew Brown, 2019, *neupolis*





Andrew Brown, 2019, *neuropolis*





Drawn by W. Bartlett.

Engraved by H. Wallis.

BARKING, ESSEX.

Published by Geo. Virtue, 26, Ivy Lane, March 1, 1832.



Reflection as 'a mediator of images, masking or obscuring our access to them, adding layers of uncertainty to specific historical realities' (Puranen, 2014: 198)



Jorma Puranen, 2016, *Icy Prospects 47*



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





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





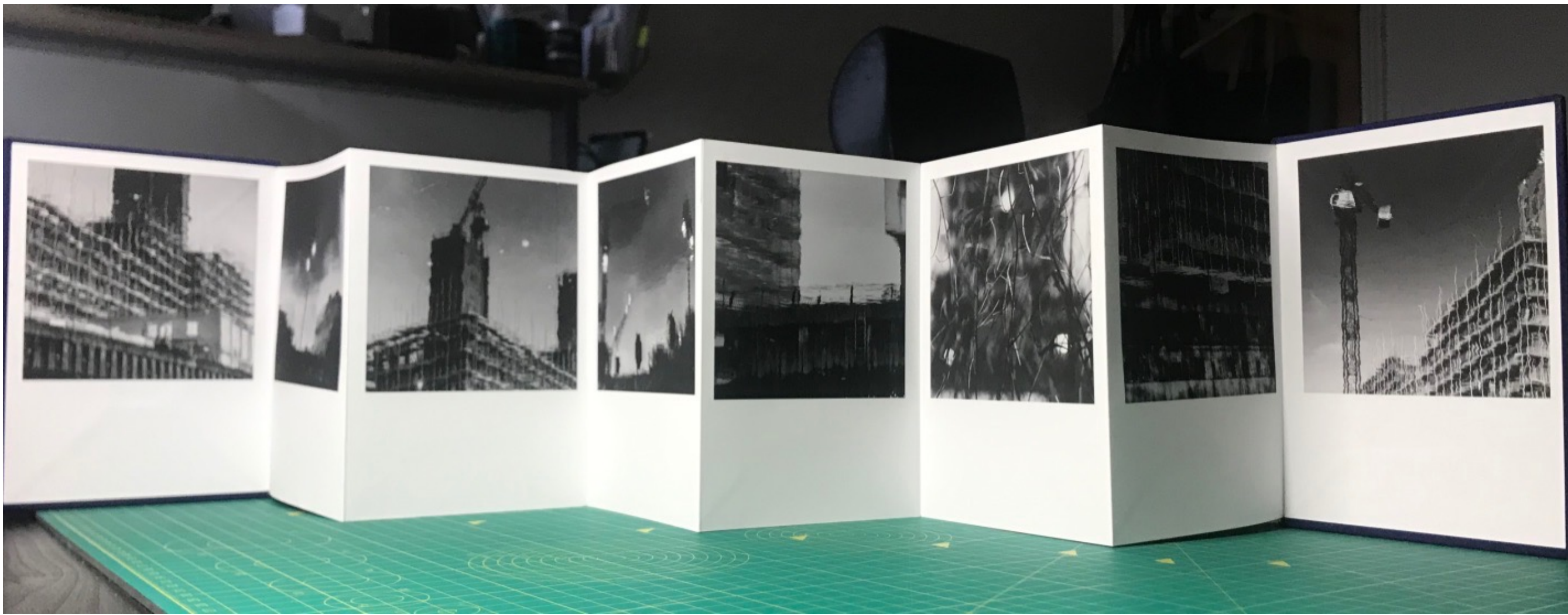
Andrew Brown, 2020, *Barking Abbey*





Andrew Brown, 2020, *Hoardings* accordion book





Andrew Brown, 2020, *Roding Riviera* accordion book









Andrew Brown, 2019, *Creekmouth*





Andrew Brown, 2019, *erase #4*



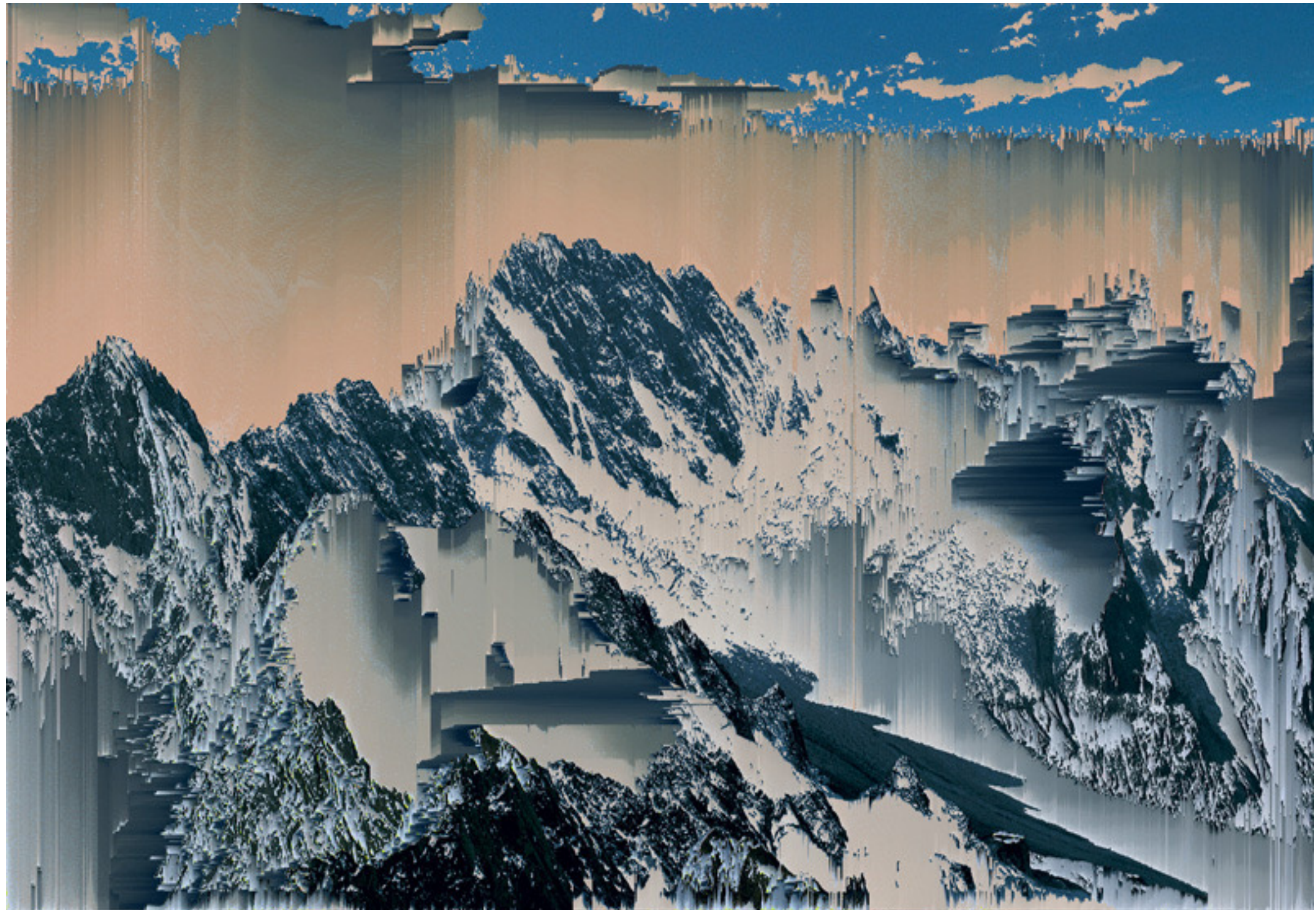


Stephen Gill, 2006, *Untitled, Buried*. London: Nobody Books.



Matthew Brandt, 2013, *Nymph Lake, WY 4A*, chromogenic print soaked in Nymph Lake water





Kim Asendorf, 2010, *Mountain Tour series*



ASDFPixelSortAB | Processing 3.5.4

Java ▾

ASDFPixelSortAB ▾

```
6
7  sorting modes
8
9  0 = black
10 1 = brightness
11 2 = white
12
13 */
14
15 int mode = 2;
16
17 // image path is relative to sketch directory
18 PImage img;
19 String imgFileName = "riverside";
20 String fileType = "jpg";
21
22 int loops = 1;
23
24 // threshold values to determine sorting start and end pixels
25 int blackValue = -10000000;
26 int brightnessValue = 60;
27 int whiteValue = -800000;
28
29 int row = 0;
30 int column = 0;
31
32 boolean saved = false;
33
34 void setup() {
35     img = loadImage(imgFileName+"."+fileType);
36
37     // use only numbers (not variables) for the size() command, Processing 3
38     size(1, 1);
39
40     // allow resize and update surface to image dimensions
41     surface.setResizable(true);
42     surface.setSize(img.width, img.height);
43
44     // load image onto surface - scale to the available width,height for display
45     image(img, 0, 0, width, height);
46 }
47
48
49 void draw() {
50
51     // loop through rows
```





Andrew Brown, 2020, Periphery (processed) #1





Andrew Brown, 2020, Periphery (processed) #2





Andrew Brown, 2020, Periphery (processed) #3





Andrew Brown, 2020, Periphery (processed) #4





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



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



Mohamad Hafez. 2017, *UNPACKED: Refugee Baggage*











# Revealed: £2billion plan to transform Barking into 'mini-Manhattan'

JONATHAN PRYNN







Fig. 26



Fig. 27

## Commerce Archive



Click to play a video walkthrough of the Commerce archive box contents with soundscape (opens in browser).

A list of the initial contents of the Commerce archive can be downloaded by clicking [here](#).

To view NEUROPOLIS book video walkthrough click [here](#).

### Soundscape

Click [here](#) to play the full Commerce soundscape in your browser or scan the QR code to play on your phone.





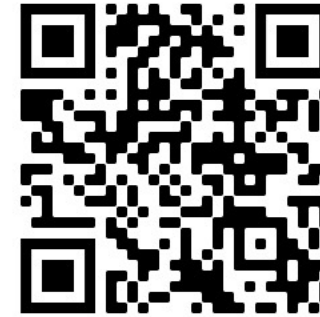
# Soundscapes



Commerce



Wharf



Industry





## Three forms of image making:

- images made by residents in the exploration of their life-worlds, experiences and aspirations in changing urban environments;
- collaborative image-making with community and activist groups to build a repository of images for advocacy;
- my own images made as a personal (lyrical) response to regeneration projects in east London.





Shed Life, Thames View Estate, Barking, 2019





Shed Life, Thames View Estate, Barking, 2019





Gerald's photos, 2019





Shed Life, Thames View Estate, Barking, 2019





Shed Life, Thames View Estate, Barking, 2019





Steve, Shed Life, Thames View Estate, Barking, 2019





Keith, Shed Life, Thames View Estate, Barking, 2019





Digital cameras for loan, 2019





Summer Workshop, Thames  
View Estate, Barking, 2019





Creekmouth film and pop-up, 2020





Thrive Workshop, Thames View Estate, Barking, 2019



# THAMES WARD 3RD RESIDENT GROWTH SUMMIT

TUESDAY 9TH JULY 2019, 5.30PM

RIVERSIDE CAMPUS, FIELDERS CRESCENT  
BARKING RIVERSIDE, IG11 0FU

with **Music, Poetry, Art** and **Drama** from Riverside School  
students PLUS their Young Citizen Action Group give an update  
on actions they have taken on challenges travelling to school.



5.30PM NETWORKING & REFRESHMENTS 6.00PM START

THE **THIRD** BI-ANNUAL  
GROWTH SUMMIT BY  
AND FOR THE RESIDENTS  
OF THAMES WARD

COME AND HELP SHAPE  
THE ONGOING  
DEVELOPMENT OF YOUR  
AREA

Convened by:



**FOOD & DRINK  
PROVIDED**

## Why have a Growth Summit?

- To build stronger and safer communities by raising resident concerns and opportunities for action
- To support equal partnership working between residents and power-holders
- To celebrate the creativity and expertise of local people



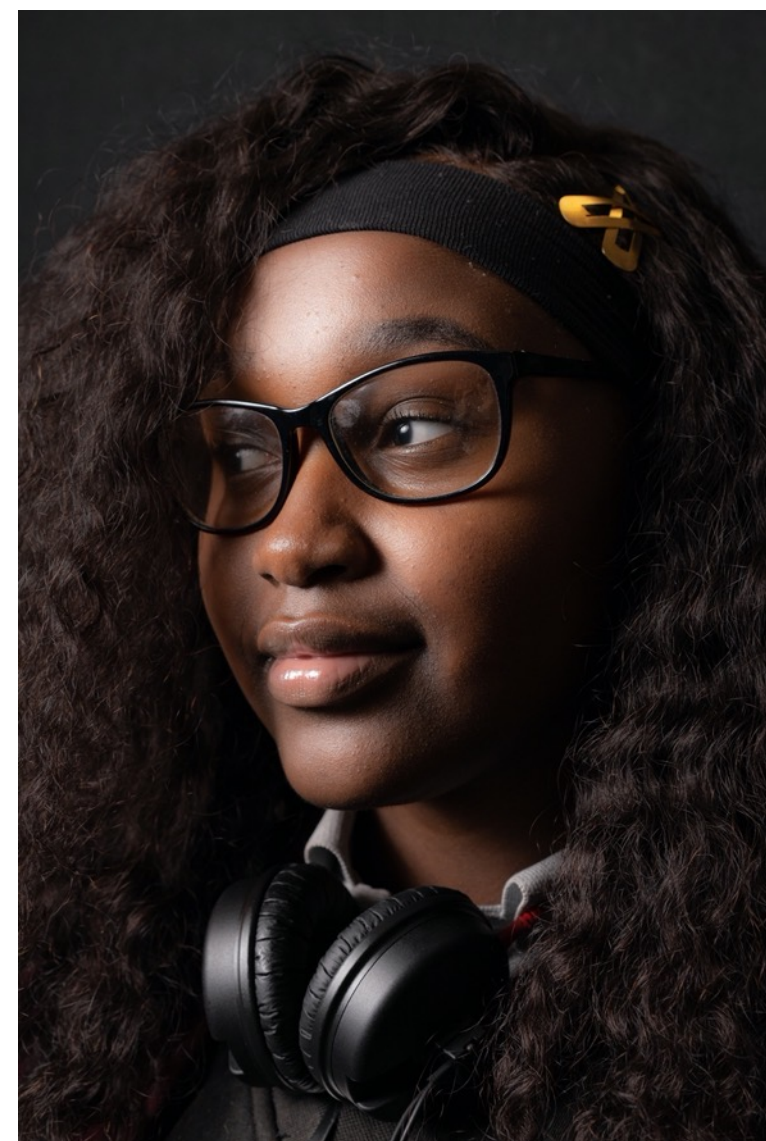




TWCP Resident Growth Summit, 2019, Andrew Brown



## DJ Workshops by Josiah Oyekunle



An 8-week pilot programme of DJ Workshops for young people delivered once a week by TWCP Resident Co-Chair, DJ and Music Producer Josiah Oyekunle.



## ESOL for Parents by Pierre Epoh Moudio



An 8-week pilot programme of Free English classes for parents and carers of Thames Ward three times a week delivered by TWCP Resident Steering Group member and ESOL and Employability Lecturer Pierre Epoh Moudio.



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





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

















# Usership

runs up against three stalwart *conceptual edifices* of the contemporary order: *expert culture*, for which users are invariably misusers; *spectatorship*, for which usership is inherently opportunistic and fraught with self-interest; and most trenchantly of all, the expanding regime of *ownership*, which has sought to curtail long-standing rights of use.

Wright, S. 2014. *Toward a Lexicon of Usership*. Eindhoven: Van Abbemuseum. Online at <https://www.arte-util.org/tools/lexicon/> [Accessed 28<sup>th</sup> September 2020].

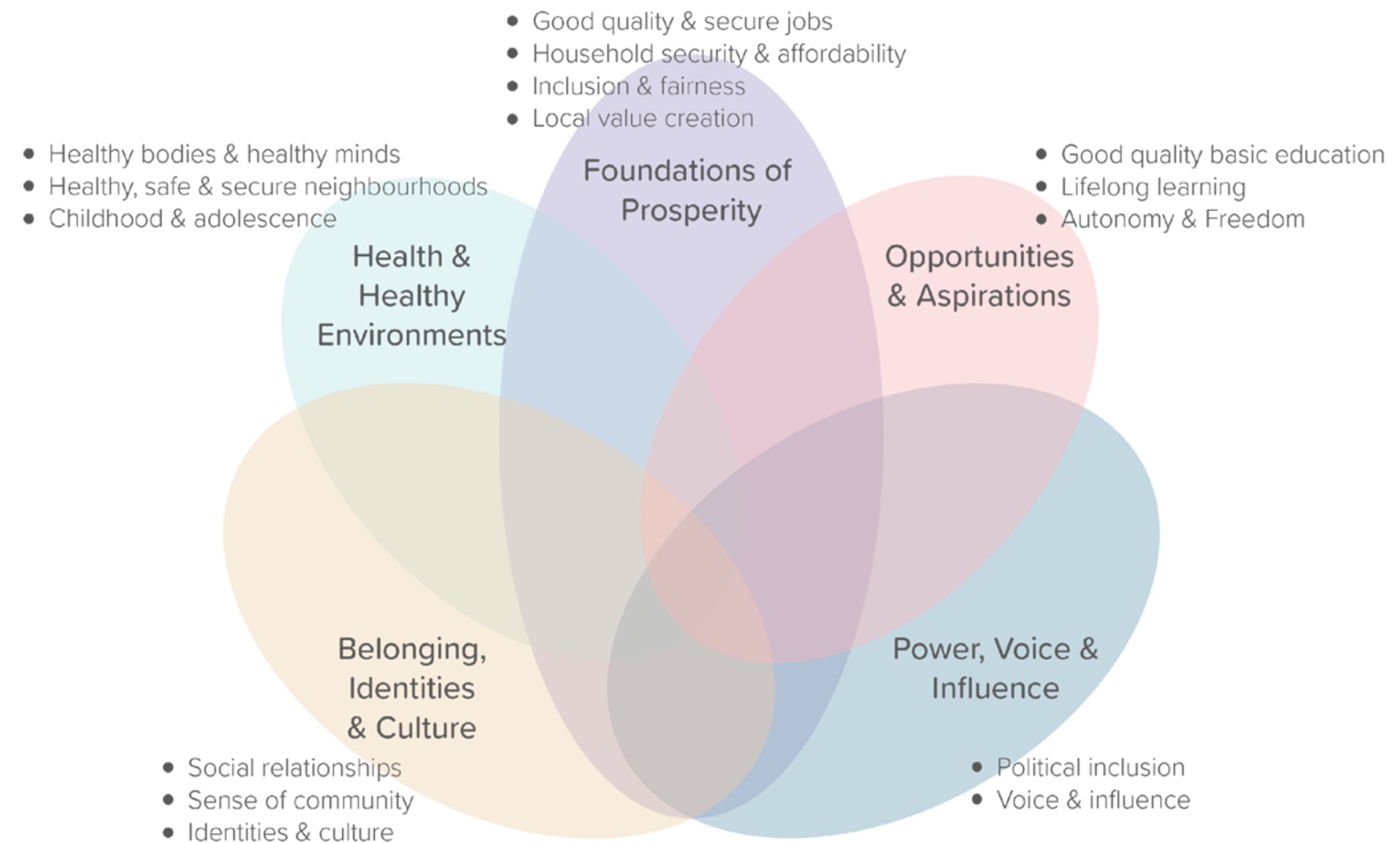


# What can the arts contribute to a citizen-led understanding of prosperity and the achievement of secure livelihoods for all?

London  
Prosperity  
Board

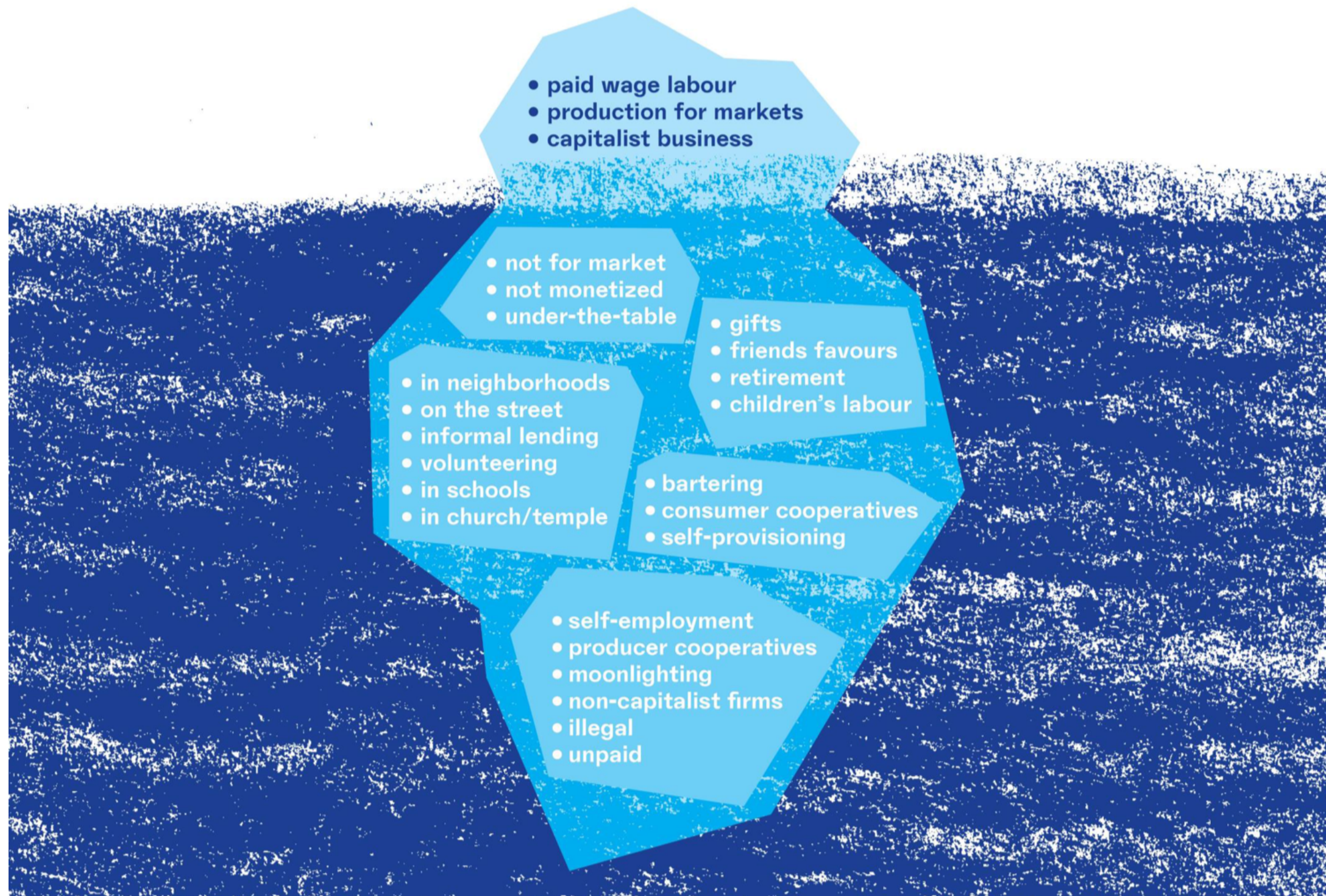
Wednesday  
1st July 2020

andrew brown



London Prosperity Board, 2017, p.3





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.



# ATOMISED : ANDREW BROWN

Doctorate in Fine Art and MA in Photography Critical Research Journal

[About](#)[Galleries](#)[Doctorate in Fine Art](#) ▾[MA Critical Research Journal](#) ▾

SEPTEMBER 9, 2020 BY ABROWN

## Deutsche Börse Photography Foundation Prize 2020

The Photographers' Gallery, 18th August 2020

No Arles this year, but fortunately | could get to the [Deutsche Börse shortlist exhibitions](#) at TPG (see reflection on Arles 2019 [here](#) and last year's Deutsche Börse Photography Foundation Prize [here](#)). Half a gallery is given to each of the four nominees, over two floors. The material presented has to represent the work for which each artist has been nominated, and this varies in both form and content (in one case this is a book, represented by prints and a small text produced for wider distribution including gallery visitors, in another case a large exhibition above a supermarket, represented by a small selection of works in a constrained gallery space). The visitor thus gets only a

### RECENT POSTS

---

Deutsche Börse Photography Foundation Prize 2020

---

Commercial values

---

Warhol and McQueen at the Tate Modern

---

Tate Modern: How Art Became Active

---

First DFA post

---

### CATEGORIES

Select Category ▾





Ray Harwood, 1960









**MAKE  
THIS  
PLACE**

**OURS**

TELL US YOUR IDEAS FOR A  
TEMPORARY PROJECT HERE  
VISIT: [WWW.CLARNICOQUAY.ORG](http://WWW.CLARNICOQUAY.ORG)

