

**WORK IN
PROGRESS
MARCH
2022
ANDREW
BROWN**



Keith Arnatt, from Trouser-Word Piece, 1972



Research

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

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.



NEUBAUER COLLEGIUM

FOR CULTURE AND SOCIETY

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About Us

The Neubauer Collegium for Culture and Society explores new possibilities for humanistic research by fostering an environment in which new forms of thinking emerge and thrive. Research projects sponsored by the Neubauer Collegium bring together scholars and practitioners whose collaboration is required to address and solve complex challenges. Our Visiting Fellows program brings the best minds from around the world for collaboration, animating the intellectual and creative environment on campus and strengthening ties between the University and its global partners. Our gallery exhibitions express creative ideas in the context of collaborative research, enabling thought and creativity to move in whatever directions they need to go to address problems of human significance.

[Read the *Restless Inquiries* report >](#)

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RESOURCE FILES

- [Neubauer Collegium 2014-2015 Report on Activities](#)
- [Neubauer Collegium 2013-2014 Report on Activities](#)



THE UNIVERSITY OF
CHICAGO

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Work in Progress 2022

Funding applications:

- Spark Lab (6 week residency)
- National Portrait Gallery 'People Powered'
- Mercers/Who Cares @ SPACE
- Let's Create Jubilee Fund
- UP Projects Community Engagement Open Call
- SPACE Artist Commission

Work in Progress 2022

Workshops

- Jonas Bendiksen, Magnum masterclass
- Gregory Halpern, Magnum masterclass
- What is Contemporary Art - Personal Connections, SFMOMA + Art21
- The Complete Guide to Selling Fine-Art Prints, Magnum
- Tinderbox workshops, Eastgate Technology
- Who Cares? about audience engagement, SPACE
- NFT seminar - Self Publish Be Happy
- NFT workshop - The Photographers Gallery
- Lina Lapelytė, SPACE residency

Work in Progress 2022

Collaborations

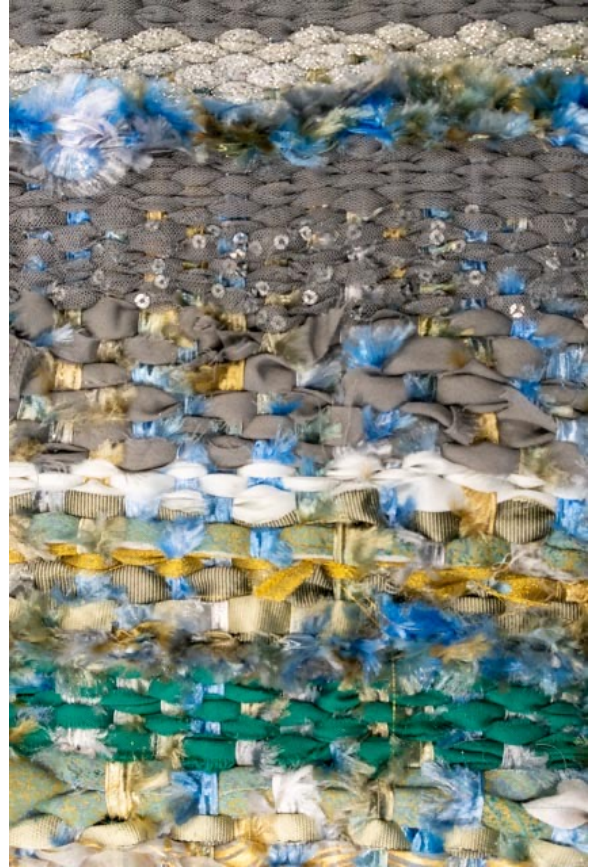
- Covid memorial, Vision Redbridge
- East London Textile Arts
- Gants Hill Community Hub Research Project
- SPACE Gallery



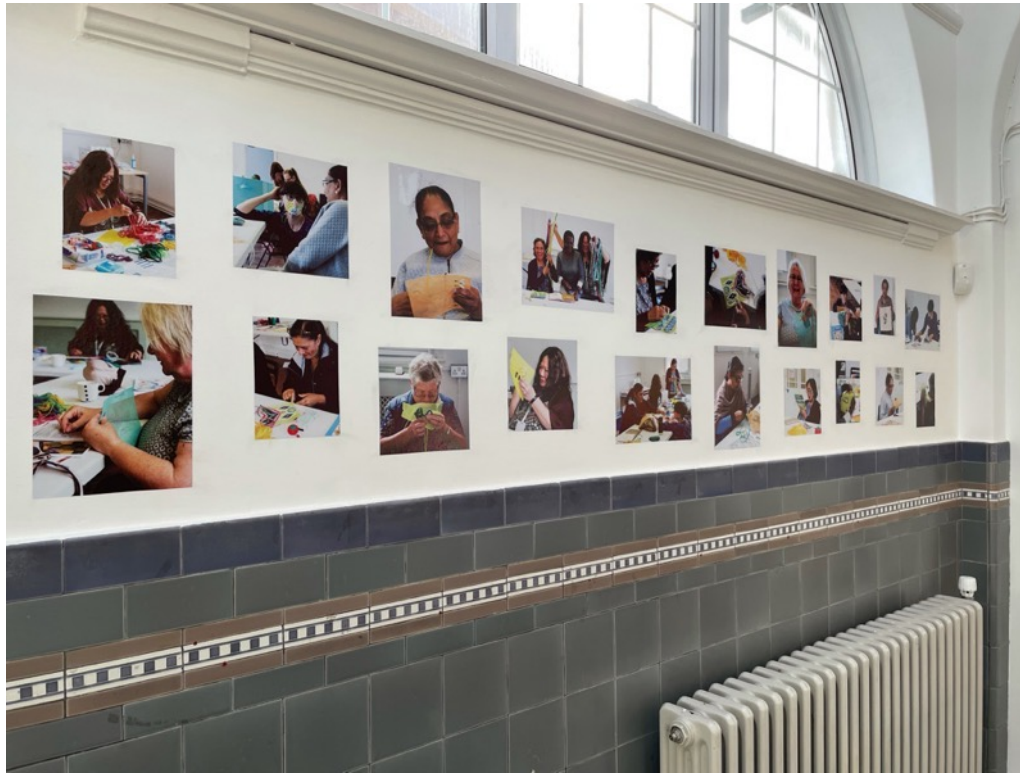
Andrew Brown, 2020, Roding Riveria series





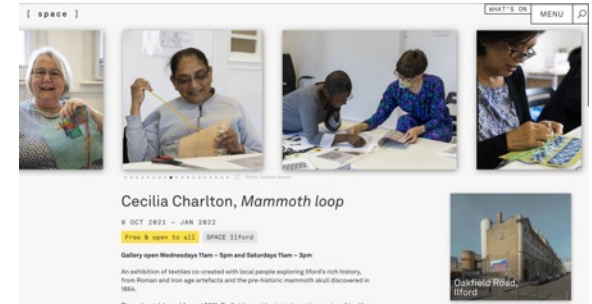






Cecilia Charlton, *Mammoth loop*,
9 Oct 2021 – Jan 2022, SPACE Ilford

Who Cares? about audience engagement, Creative
Europe symposium, SPACE Ilford, 13th October 2021



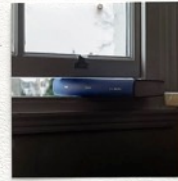


Sun & Sea, opera
performance by Rugile
Barzdiukaite, Vaiva Grainyte,
Lina Lapelyte ,Lithuania's
contribution to the 2019
Venice Biennale.

Themes

- Value
- Aesthetics
- Photography, regulation and symbolic violence
- Representation and the 'real'
- Embodiment
- The desire for narrative
- Professionalism and amateurishness
- Studios, laboratories and galleries

Five Facetious/ Factitious Pieces



The Value of Higher Learning

Series of nine golden prints on Good Housekeeping Pearl Paper
 11 x 15 cm. Edition of 10 + 2 AP.

Wings, Plans, Steps, Steps, Steps, Steps, Steps, Steps, Steps, Steps



ACORN-SHELL

17

ACRE



1 1 1 1
2 2 2 2

200

landscap

1905
1946
25

11

17

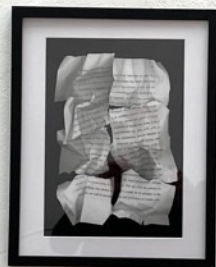
Contribution to Knowledge



© 2000 Blackwell Science Ltd
Journal of Internal Medicine 247: 391–397



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0007-1226/06/0000-0000\$15.00/0



Journal of the
American Psychological Association



Article 100



Copyright © 1999 by John Wiley & Sons, Inc.



Martin Creed, Work No. 88. A sheet of A4 paper crumpled into a ball, 1995. A4 paper. Approximately 2 in / 5.1 cm diameter



View from the south of the site of house where Alfred Newman founded Alfred the artist photographic plates in 1877 (plate damaged by developing emulsion side down)

Golden print on acetate, 21 x 29 cm, Edition of 6 + 2AP



Evening forest in the autumn (prints on plate emulsion from inverted placement in drying rack)

Golden print on acetate, 21 x 29 cm, Edition of 6 + 2AP



View from the south of the site of the house where Alfred Newman founded Alfred the artist photographic plates in 1877 (plate damaged on repeat during drying)

Golden print on acetate, 21 x 29 cm, Edition of 6 + 2AP

Certificate of Authenticity



This is one of 6 photographic plates, signed and dated.

Title Evening forest in the autumn (prints on plate emulsion from inverted placement in drying rack)

Date Autumn 1877

Medium Golden print on acetate, 21 x 29 cm, Edition of 6 + 2AP

Artist details Alfred Newman (1877-1878) was born in the village of Alfred, New York, and died in 1878. He was a photographer and a painter. He was the first to use the term 'photographic plates' and was the first to use the term 'photographic plates'.

Special considerations The plates were made by the artist himself and were not made by a professional photographer. The plates were made by the artist himself and were not made by a professional photographer.

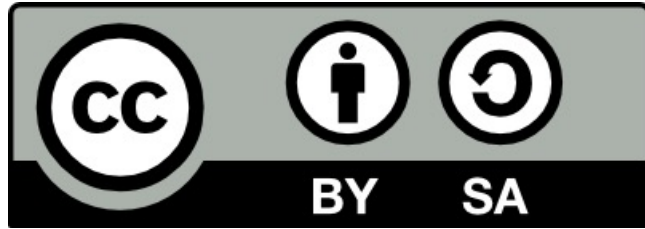
Photography and photographic plates are not made by the artist.

Signature and date Alfred Newman, 1877

Witness Alfred Newman, 1877


Evening forest in the autumn (prints on plate emulsion from inverted placement in drying rack)


Original glass plate, 9.25 by 4.25 inches



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NFT

<https://opensea.io/assets/matic/0x2953399124f0cbb46d2cbacd8a89cf0599974963/32930933355594776230028993115591334481445175197360366223279087824642162819073/>





Flawed Images



Epping forest in the autumn (marks on plate emulsion from incorrect placement in drying rack)

Owned by [andrewjohnbrown](#)



Make offer

Description

Created by [andrewjohnbrown](#)

Digital image of an original 3.25 by 4.25 inch glass plate negative made in February 2022. Original photograph made in Epping Forest by Andrew Brown in October 2021.

Price History

All Time



No item activity yet

[+ Add to watchlist](#)

August Sander 10K collection

Created by [Fellowship-Deployer](#)



[fellowshiptrust](#) [Linked](#)

10.4K

items

3.5K

owners

0.015

floor price

396

volume traded

AS10k+ represents the catalogue raisonne of August Sander, one of the most influential photographers of the 20th century. By engaging in this collection of contact sheets, you become a steward of Sander's groundbreaking photographic legacy. This collection also represents a point of entry into the August Sander Research Database, which will become a resource for continued scholarship and appreciation of August Sander's life and work.

Learn more about the project and the legacy of August Sander: <http://10k.fellowship.photo>

Join the Fellowship Discord for updates and community: <https://discord.gg/ceHbKzg7cq> Follow us on Twitter: <https://twitter.com/fellowshiptrust>

8

August Sander 10K collection



AS10k+ #113 (ASA.2.569)

Owned by [DrGreenGeo](#) 8 favorites

Sale ends March 3, 2022 at 5:22am GMT



13 **02** **46**
Hours Minutes Seconds

Minimum bid -- Reserve price not met.

0.02 (\$59.16)

Place bid

Listings



Offers



WESTFÄLLEN
VOLKS TYPEN BAUER

ASA 2/569
561

569 V. 689 BAUER EGGERT.





The starting-point of critical elaboration is the consciousness of what one really is, and is “knowing thyself ” as a product of the historical processes to date, which has deposited in you an infinity of traces, without leaving an inventory.... Therefore it is imperative at the outset to compile such an inventory.

Antonio Gramsci, 1997, *Selections from the Prison Notebooks*, ed. Quintin Hoare and Geoffrey Nowell Smith, New York: International Publications, p.324.

An infinite history of traces without an inventory! An endless collection of oneself that is impossible to gather... I had no concrete idea of what it meant, or what currency it had in my own life, but I knew how it felt. It felt as though the broken thing I was might be restored, and it felt like an embodied idea I would never stop desiring for myself and for the world.

Julietta Singh, 2018, *No Archive Will Restore You*, Montréal: punctum books, p.18.



Jubilee Piece: ER/Beaton mock up.

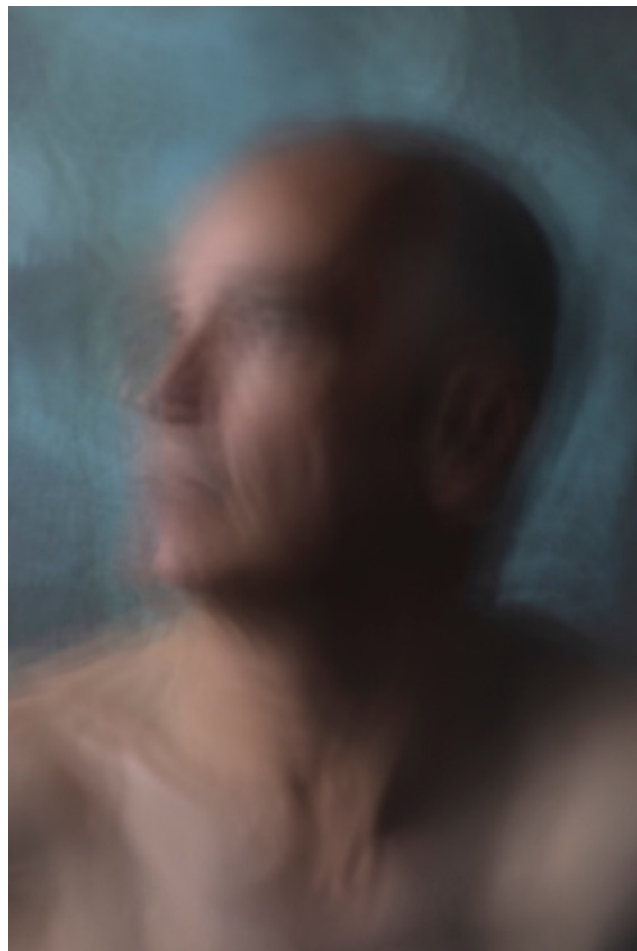
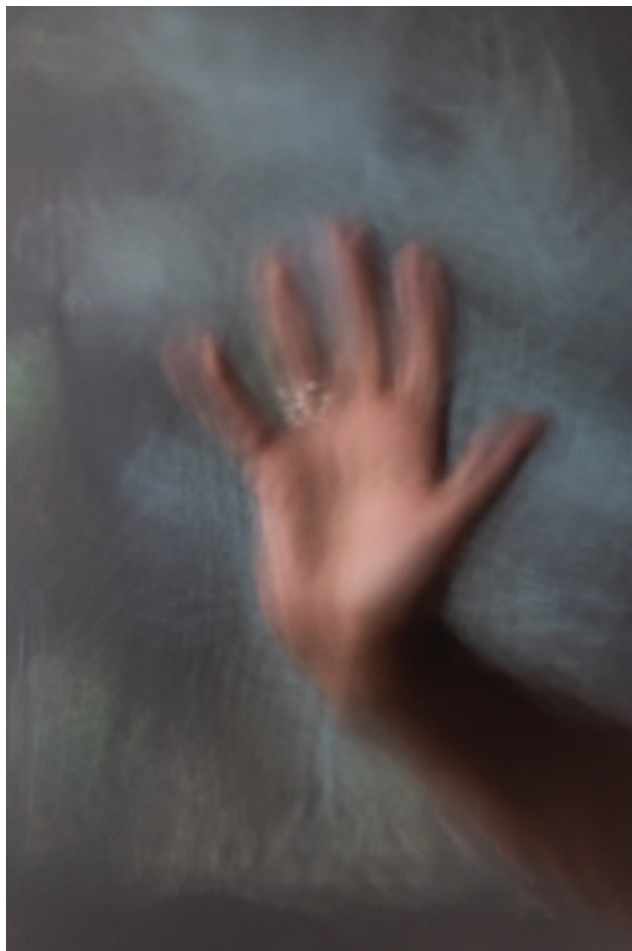
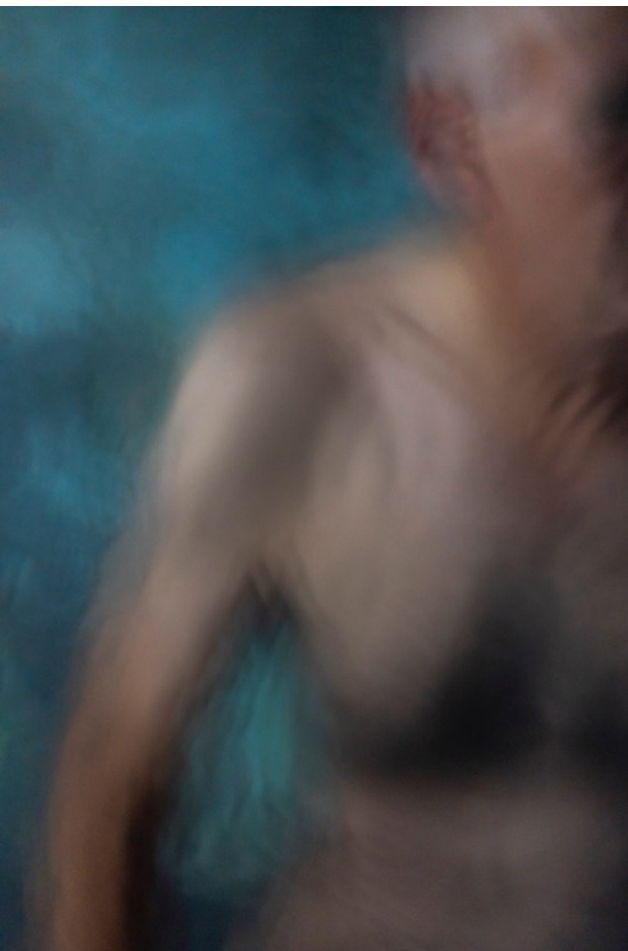


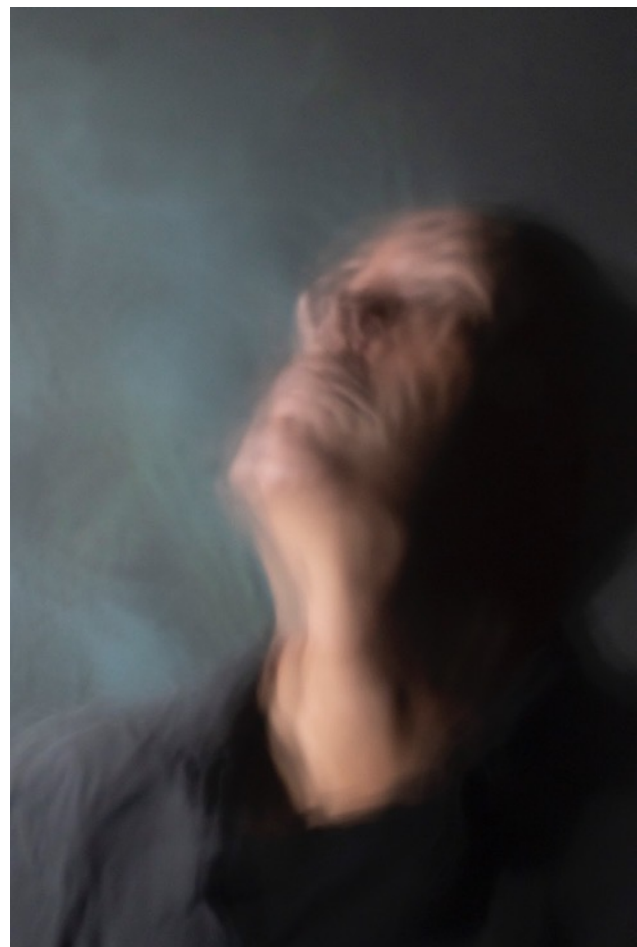
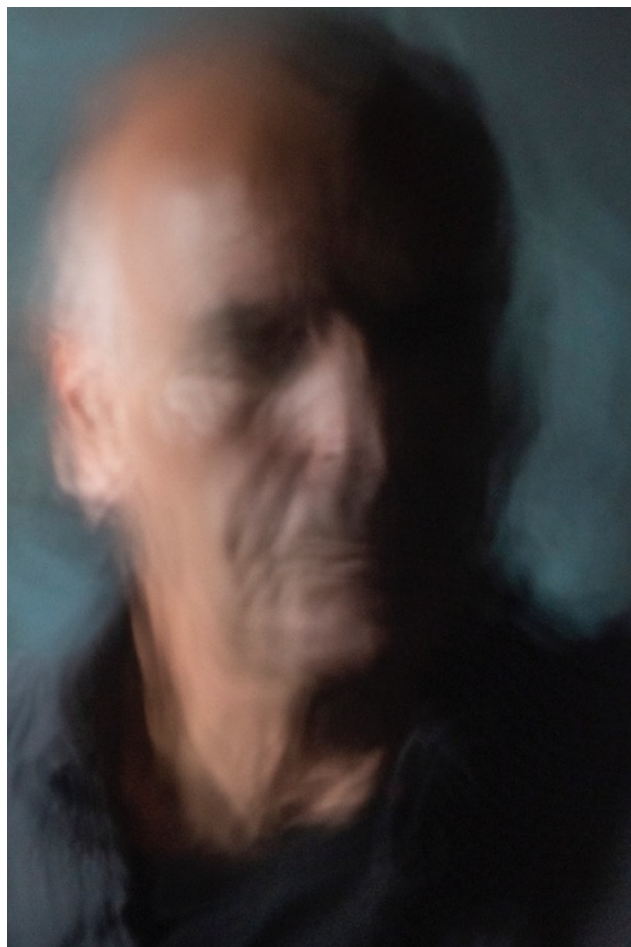
Queen Elizabeth II
by Cecil Beaton, 2
June 1953.
Museum no.
PH.311-1987, ©
Victoria and
Albert Museum,
London















Keith Arnatt, Pictures from a Rubbish Tip, 1988-89

Aesthetics ... concerns the experience of the world. It involves sensing – the capacity to register or to be affected, and sense-making – the capacity for such sensing to become knowledge of some kind. The finding or invention of means to achieve such effects is to aestheticise.

Matthew Fuller & Eyal Weizman, 2021, *Investigative Aesthetics: Conflicts and Commons in the Politics of Truth*, London: Verso, Kindle Locations 517-518.



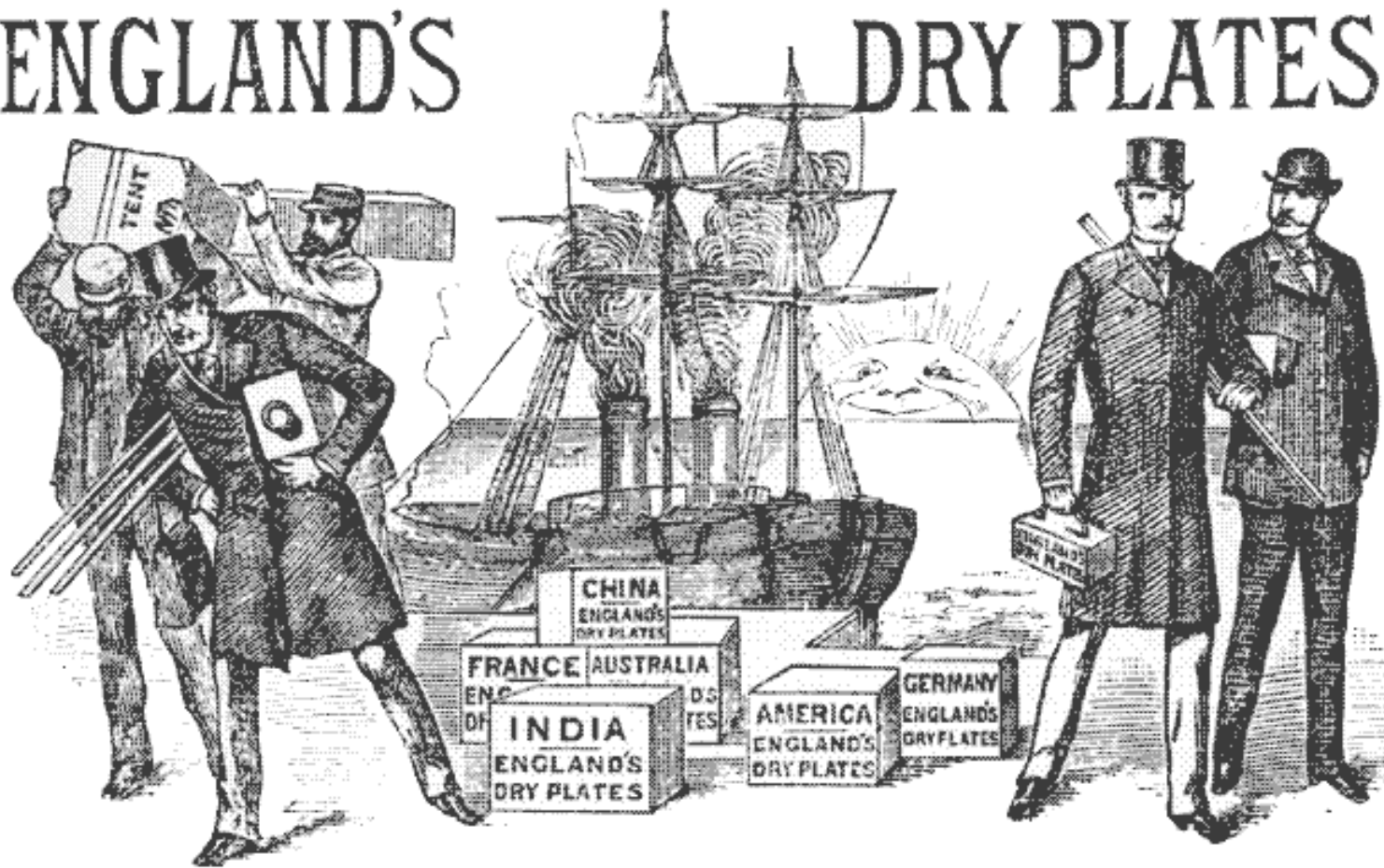
Franziska Klose,
Guerilla Garden,
Detroit, 2016

Franziska
Klose, 908 Clay
Street, Detroit,
2015:



ENGLAND'S

DRY PLATES



PHOTOGRAPHY-PAST.

PHOTOGRAPHY-PRESENT.

Imagine that photography does not have its origins in the invention of the device, but rather in 1492. What does this mean? First and foremost, that we start unlearning the origins of photography as told by the inventors of the device that produces photographs, by capitalist investors, by statesmen and military forces, by those who claimed to own images of others, by those who invaded others' worlds as part of extractive expeditions. We should also unlearn photography's association with a device operated by an individual—the camera.

Ariella Aïsha Azoulay, 2021, Toward the Abolition of Photography's Imperial Rights, in Kevin Coleman & Daniel James (eds), *Capitalism and the Camera: Essays on Photography and Extraction*, London: Verso, Kindle Locations 546-547.

Paul Gray and Christian Thompson in Oxford first

Despite their unassuming appearances, Paul Gray and Christian Thompson are pioneers.

"The idea of being one of the first two Aboriginal people to go to Oxford is kind of sobering, in the sense that we live in a generation where there still can be firsts," Thompson said.

They are recipients of scholarships named after Indigenous activist and trailblazer, Charles Perkins.

Thompson's doctoral studies will focus on the anthropology collection at Oxford's Pitt Rivers Museum, while Gray will examine how children in foster care are affected by early life experiences of abuse and neglect.

Gray hopes his achievements will help





Christian Thompson, The Fifth World, 2021, C-type print on metallic paper, Four Panel Flower Wall, 250 x 250 cm, edition of 6 +2 AP



Christian Thompson, Double
Happiness, 2021, C-type print on Fuji
Pearl Metallic Paper, 250 x 250 cm /
120 x 120 cm. Installation, Yavuz
Gallery



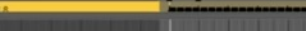
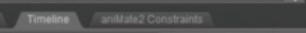
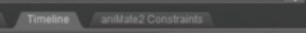
Christian Thompson AO, Devil's
Darning Needle, 2017, c-type
print on Fuji Pearl Metallic Paper,
120 x 120 cm, edition of 6 + 2AP

Then when I travelled to Veles, I for once didn't have to spend all my time trying to get access to any people. I just photographed empty spaces, apartments, offices, park benches, and any scene that was of interest to me – and waited for there to be no people in the frame. Then I captured the specific lighting of that particular scene using a special 360-degree camera and some methods from the special FX world. When I got home, I learned how to convert these photographs into 3D spaces, and placed my avatars into the scene, with emotions, poses and lighting that matched the original scene.











I found a free trainable system for creating text, called GPT-2, that is trained on millions of real websites. These are systems that are typically used when companies need an automated customer service bot. The thing is you can train the systems further, to match your tone of voice and way of expressing yourself.

...

To get the text for my book, I fed this system with every article that was reported by English-language media about the fake news industry in Veles, and then had the artificial intelligence write the big 5000-word essay in my book. I didn't write a single word of it. I just cut and pasted various sequences it invented together so that it had a logical flow.

Then I took all the real quotes from people who had been involved in the fake news production and fed it into the AI, which then produced new statements. That is where all the quotes in the book are from: They are fake, invented by computer, but based on things real interview subjects said.

...

I found one English copy of the translated ancient Book of Veles scripture. But I felt this ancient (forgery of a) text didn't relate enough to the rest of my material. So naturally I fed the whole ancient Book of Veles into the artificial intelligence, and voilà, I had infinite amounts of computer-invented "ancient scripture" I could supplement it with.



Janet Laurence, *Cellular Gardens (Where Breathing Begins)* (detail),
2005. Museum of Contemporary Art, Sydney, 2013.



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.

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 in unconventional and non-gallery spaces