



**ARTIST AND ...
A PRACTICE-BASED
EXPLORATION OF
PLURALITY IN
COLLABORATIVE
ART AND MULTI-
DISCIPLINARY
ENQUIRY**

Andrew Brown

**Work in Progress
10th November 2022**

**Research
Focus**

**Professional
Development**

**Creative
Practice**

**Artists and
Theory**

**Forward
Plan**



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**Research
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Usership and usology

**Professional
Development**

Plurality

Creating a context

**Creative
Practice**

Common objects and artefacts

Places between

**Artists and
Theory**

Aesthetics and attention

Engagement and expertise

**Forward
Plan**

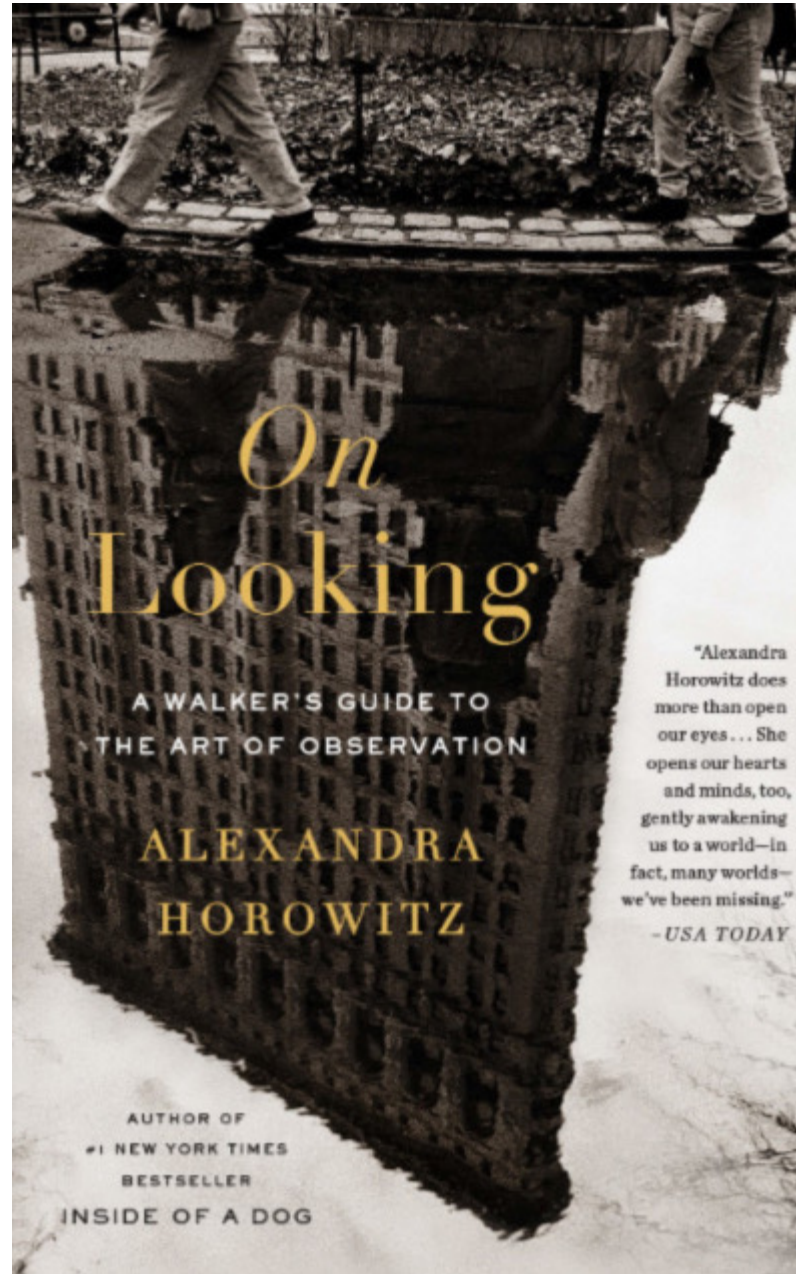
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Horowitz, A. 2013. On Looking: A walker's guide to the art of observation. New York: Scribner.

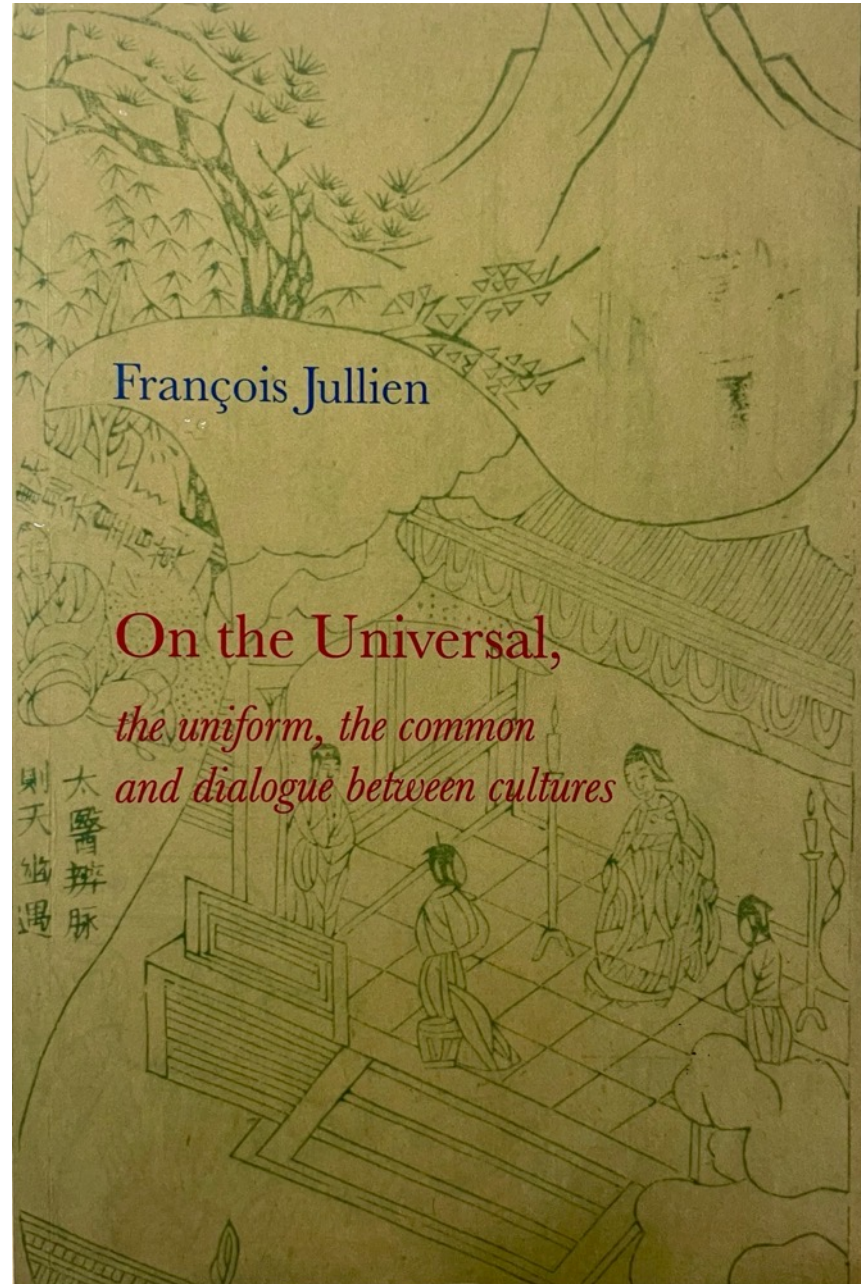
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Jullien, F. 2014. *On the Universal, the Uniform, the Common and the Dialogue Between Cultures*. Cambridge: Polity.

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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.

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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.

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Katherine Gibson, *Economic Meltdown, or What an Iceberg Can Tell Us About the Economy*, 2016

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Out of SPACE | Artonomics E1: Supporting a multi-faceted practice

OCTOBER 2022

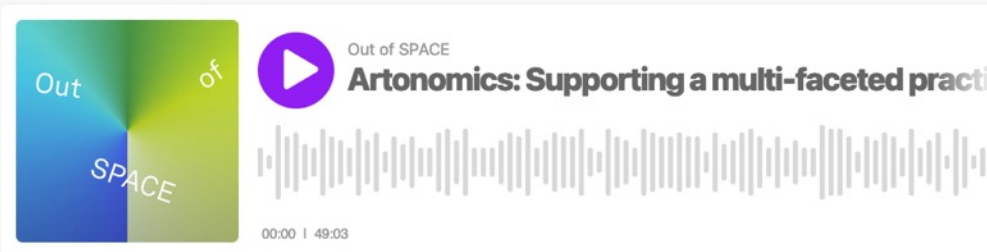
Artonomics, where artists discuss making art and making money.

Artists [Sovay Berriman](#) and [Lucy Harrison](#) talk about how they sustain their art-making by respectively working as a plumber and at an offset litho printers, alongside varied sources of public arts funding. They also discuss their diverse creative practices which include working with communities, publishing and exhibitions. Hosted by artist and curator Cathy Lomax.

A collaboration between SPACE and a-n. Recorded remotely in June 2022.

You can listen to the Out of SPACE | Artonomics podcast on Spotify, Google Podcasts, Apple Podcasts, Amazon Music and your web browser.

[Listen to Artonomics episode 1 here >](#)



The experiences, views, opinions and recommendations presented in the podcast are the speakers' own. The content does not constitute professional, financial or legal advice from SPACE or a-n and any reliance on it is at the listener's own risk.

LINKS AND RESOURCES

LISTEN

Out of SPACE | Artonomics E2: Art as commodity

OCTOBER 2022



Hetain Patel and Yasmin Falahat discuss their experiences of selling work

LISTEN

Out of SPACE | Artonomics E3: Alternative models and independence

OCTOBER 2022



Rachael Clerke and Karl England talk about the freedom found in creating their own funding models

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Projects

Aetreum/SPACE hoarding commission
SPACE billboard commission
SPACE Sound Art Peer Group
East London Textile Arts Roding and Shakespeare projects
Creative Kinetic (Arup/Beal School/SPACE/River Roding Trust)
Hands On Training (ESFA)

Features and exhibitions

Access Journal feature
National Portrait Gallery People Powered: Ilford Ltd

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Conferences

The State of Cultural Diversity in British Photography: artistic literacy, educational access and institutional policies, DMU, 27.10.22

State of the Legacy: Interrogating a Decade of 'Olympic Regeneration' in East London, Here East, 12.09.22 & 13.09.22

Frontiers in Best Practice in Research Ethics, IAS Common Ground, UCL, 21.09.22

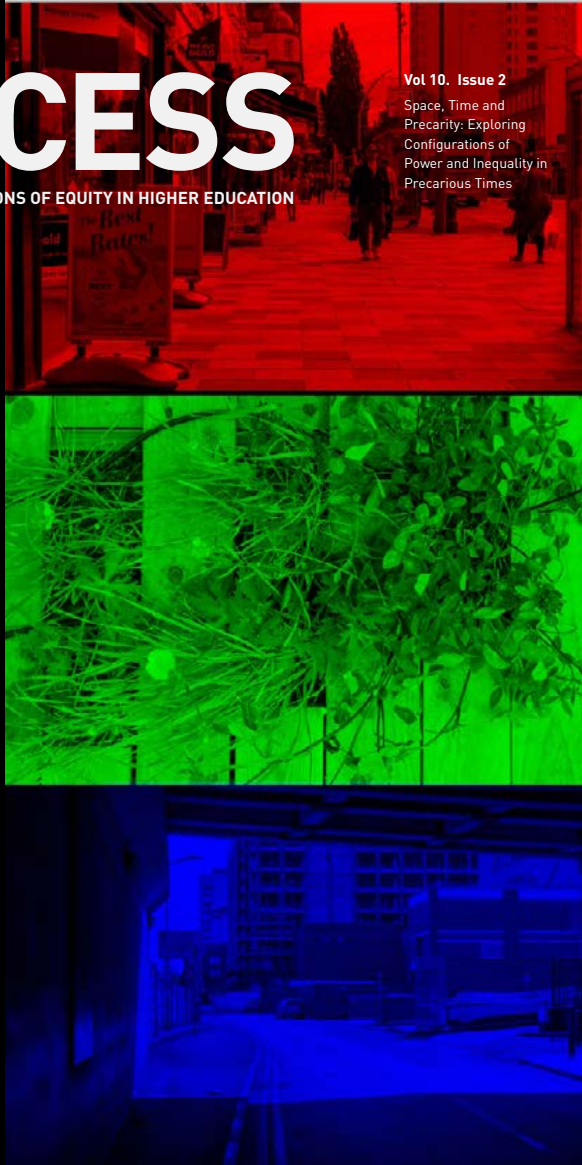
Developing and Sustaining Adult Learners for Continual Lifelong Learning, SoTL Symposium, Singapore University of Social Science, 29.11.22-01.12.22.

ACCESS

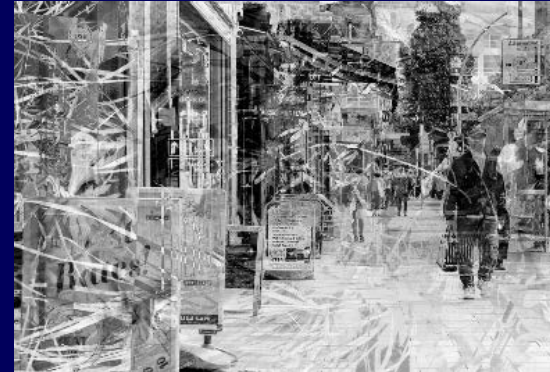
CRITICAL EXPLORATIONS OF EQUITY IN HIGHER EDUCATION

Vol 10. Issue 2

Space, Time and
Precarity: Exploring
Configurations of
Power and Inequality in
Precarious Times



This journal is published on
the lands of the
Pambalong Clan of the
Awabakal People.



In spring 2022, SPACE, through an open call with site owners Aetreum, invited artists from Redbridge to apply for a commission to produce artwork to be installed on the hoardings outside the former Harrison Gibsons building in the heart of Ilford town centre. I was selected for the commission from a shortlist of six.

For two weeks in July, I walked around Ilford photographing street scenes, the changing built environment and plants and trees growing in the area. The resulting images are intended to focus our awareness on the entwinement of our everyday activity with the urban natural and built

Cover image:



SOUND ART PEER GROUP | QUESTIONS

Stephen's question: I'm working on a sound installation with some fabric pieces (3) which will 'speak' and 'sing' to each other. What I can't work out is what I need to 'send' the three tracks to three different speakers? I don't want to use a laptop because the music is supposed to be up for a few weeks. It's then a gapetubed/drumhead/daunce that would allow me to programme it so it plays the three tracks through three different speakers? 1. speaker 1 is fabric piece 1, speaker 2 is fabric piece 2 etc.

Follow up: If I get the Max/MSP, also need a monitor and keyboard - but where do I hide these in the installation?
Ideally I don't want the audience to see the tech, they should focus on just listening and looking at the textiles

Do they need to be
synched? yes

Follow up: If I get the Mac Mini, I also need a monitor and keyboard – but where do I hide these in the installation? Ideally I don't want the audience to see the tech, they should focus on just listening and looking at the textiles

IDEAS FOR GROUP OUTCOME

PROVOCATIONS...

NOTES AND TAKEAWAYS

SESSION 1

SESSION 2

SESSION 3

SESSION 4

PARTICIPANTS



RESOURCES

[Internal Random Link](#)





if performing on stage - if lights involved - don't light yourself, use the darkness to bring people's attention to the sound

slowing down as a process - experiencing gentle, subtle changes.

think about transforming the space - curating experience

Rusto's question:
how do you perform 'quiet' music - that demands people to listen? how do you play with silence

is it about discovering a sound? is it something that can almost be missed if people don't pay attention?

how do you get people to pay attention in a gallery context?

get people's attention through subtlety, theatricalise the experience

can you set a light that changes its intensity over a long period of time?

I guess a simple and maybe obvious answer might be removing other sensory input - especially for visual art audiences closing eyes/ darkness will force audiences to rely on their ears more and listen deeper into the environment.

I think it has become quite normal for most people to listen with their eyes, once connecting visual stimulus for sound is removed the perception of sound changes drastically.

Another idea maybe to exaggerate/amplify small naturally occurring sounds within the space to artificially heighten the audiences ears.

I think an important thing to think about is that all silences are relative - there will always be an ambient noise level even with the best equipment so you have some dynamic range to play with regards to setting up the perceived relative silences - for example using initial perceived silence with a small injected ambient noise level (slight hiss or hum) in order to give proceeding silences without this addition more impact

get a friend to be the first person that does the action you want people to do, what is the **trigger**?

think about the balance between the ask and its reward

how can you make people comfortable with crouching next to a radiator and hear its sounds?

how do you prepare audience for intimate listening - gently

maybe get conductive speakers, or dictate how the body is shaped, are the speakers set very low? or up on a ladder? parabolic speakers. using glass for sound resonance

Sarah's question:
how do you prepare yourself for listening
How do you prepare an audience for

break down the workshop into little exercises - different people might respond better to different prompts

will you think of instructions or prompts for the group?

What are your **expectations**? have a clear idea for this but also leave space to be surprised

if it's a three day workshop plan day 1 and day 3 - where you want to start and end, but leave middle open for people's input

Robert's questions

Birmingham project

musical performance considerations: https://www.birmingham.ac.uk/projects/musical-performance-considerations/



People taking art in Lina Lapelytė's sound workshop in Valentine's Park, Ilford



Lina Lapelytė: *Here Hear Hare Hair*

26 MAY – 30 SEPT

Free & open to all

SPACE Ilford

Sat 28 May – Sat 30 September 2022

Opening night: Thu 26 May 5 – 8pm

[SPACE Ilford](#)

Gallery open Wed 11am – 5pm, Sat 11am – 3pm

Free and open to all

"We walked in Ilford with people who were local and not so local. We tried to listen and to see. We attempted to create songs together. Later, we gathered to impersonate animals and different living beings. The soundscape of an imagined nature." – Lina Lapelytė



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





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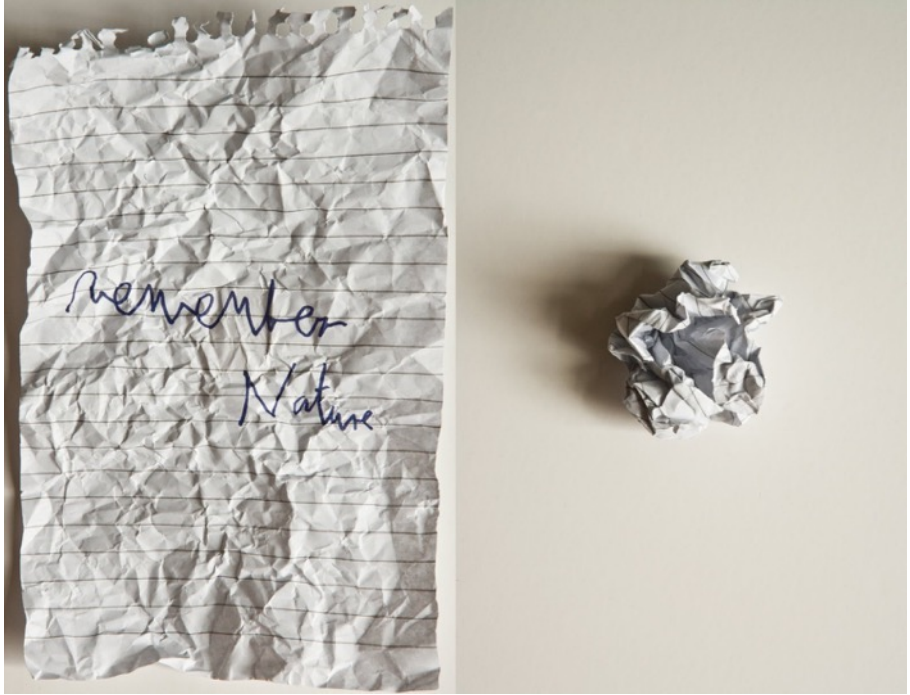
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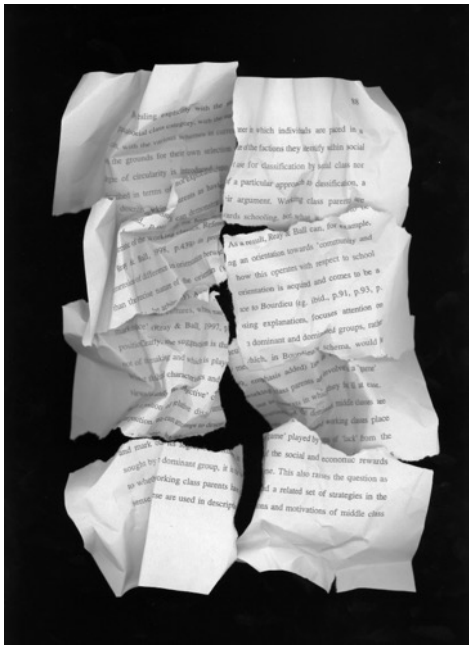
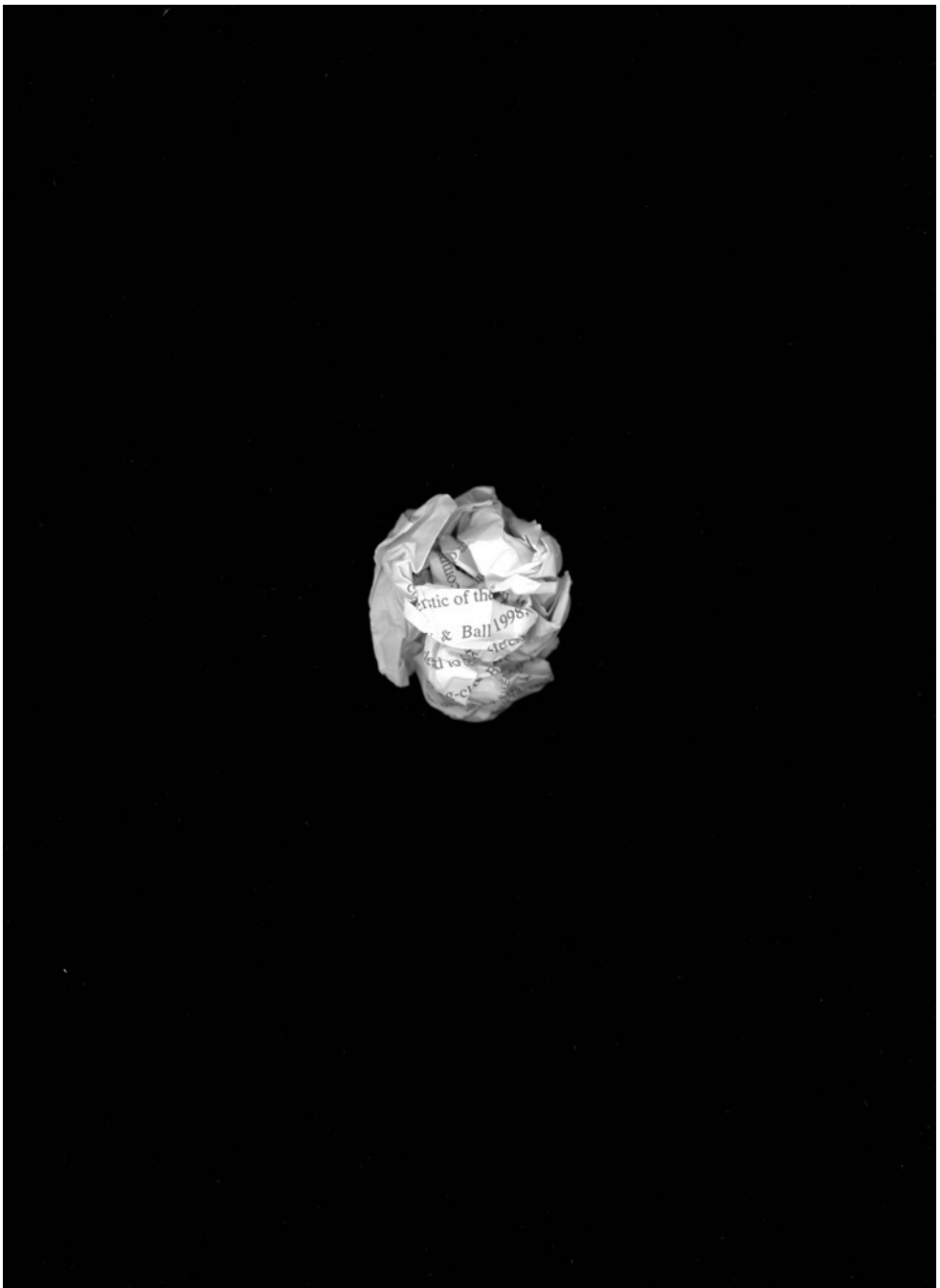
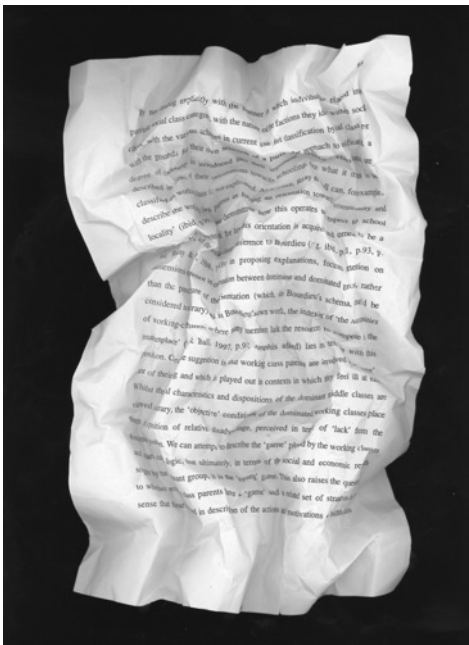
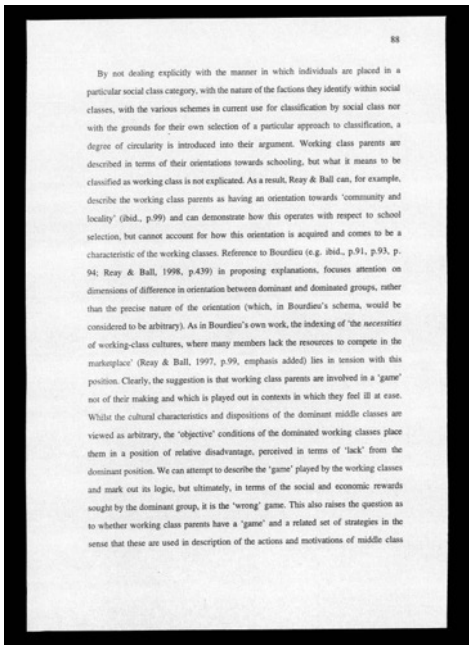




Gustav Metzger, *Remember Nature*, 2015



Martin Creed, *Work No.88: a sheet of A4 paper crumpled into a ball*, 1995





Contribution 400
Silklike print on Mixed Protonic Pearl Paper, 21 x 29 cm,
edition of 6 + 3 AP



Contribution 401
Silklike print on Mixed Protonic Pearl Paper, 21 x 29 cm,
edition of 6 + 3 AP



Contribution 402
Silklike print on Mixed Protonic Pearl Paper, 21 x 29 cm,
edition of 6 + 3 AP



Contribution 403
Silklike print on Mixed Protonic Pearl Paper, 21 x 29 cm,
edition of 6 + 3 AP



Contribution 404
Silklike print on Mixed Protonic Pearl Paper, 21 x 29 cm,
edition of 6 + 3 AP

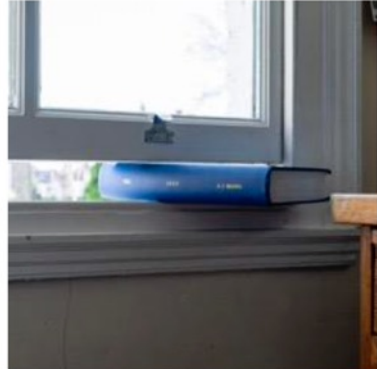
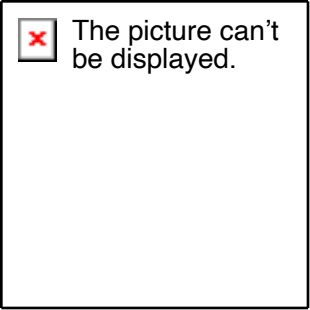


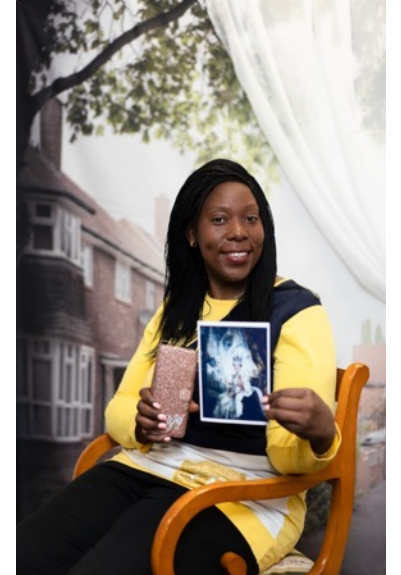
Figure 1: Andrew Brown, 2022, *The Value of Higher Learning: Wrap, Trap, Draw, Plane, Vent, Hide, Chock, Stop, Step.*





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







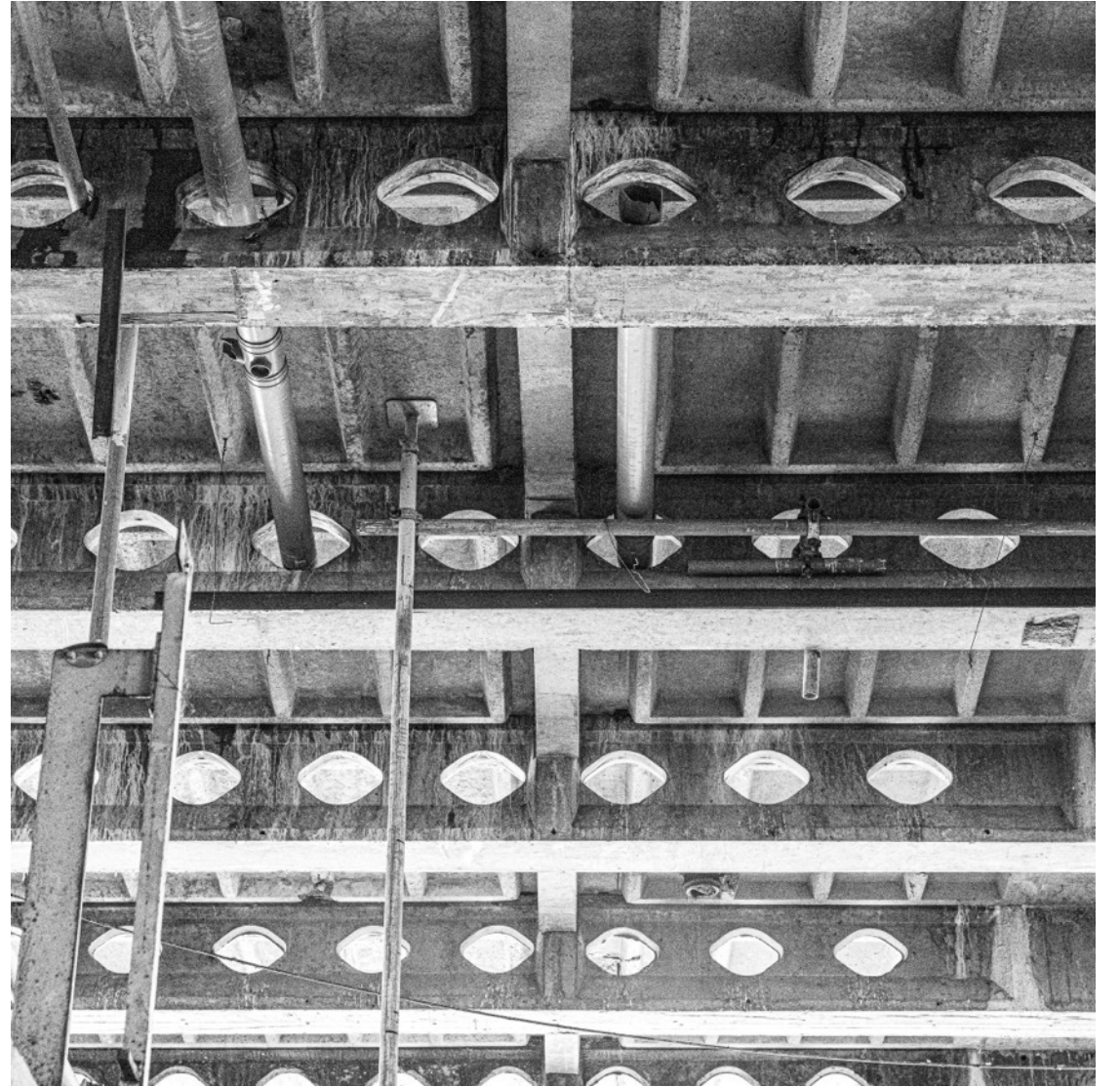


























ENTANGLED ILFORD

SPACE and Aetrium present a commission by Ilford-based artist Andrew Brown.

"For two weeks in July, I walked around Ilford photographing street scenes, the changing built environment and plants and trees growing in the area. The resulting images are intended to focus our awareness on the environment of our everyday activity with the urban natural and built environment, which often escapes our attention. To make each large black and white image, three photographs from the same location are combined using a process known as channel mixing. The manner in which I have made and presented this work, with the component single colour images in a strip alongside each large composite image, reflects how Ilford is inextricably entangled with the development of and innovation in photography, dating back to 1879."

Andrew Brown

In spring this year, SPACE invited artists from Redbridge to apply for this commission through an open call with site owners Aetrium. Six shortlisted artists were then invited to make a proposal for a new artwork. The shortlisted artists were:

Andrew Brown @andrewjohnbrown

Dana Leigh @danel Leigh

Griffi @griffi2468

Nisha Pasha Jabbal @nisha designs

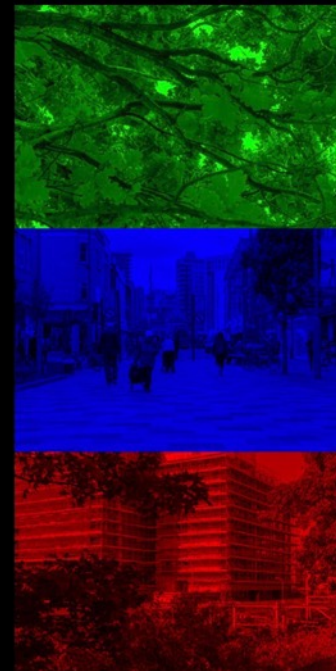
Sabrina Tirvengadum @another_helloasbab

Sikale Owen @sikaleowen

Andrew Brown is an artist and educator based at SPACE Ilford. He uses analogue, digital, alternative and historic photographic processes alongside soundscapes, documents and objects to explore the impact on communities of rapid changes in the built and natural environment in East London. Recent commissions include UP projects and the Arts Council, and collaborative work with the River Redding Trust, East London Textile Arts, Humorsick CIC and Thames Ward Community Project. He was a trainee teacher at Highlands Junior School in Ilford in 1979, and has lived in Ilford for the past 23 years. Following a career in education, he studied photography at Falmouth University and is now working towards a Doctorate in Fine Art at the University of East London.
[@andrewjohnbrown](#) / [andrewjohnbrown.com](#)

[@space_studios_london](#) / [www.spacestudios.org.uk](#)

[space]





ENTANGLED ILFORD

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"For two weeks in July, I walked around Ilford photographing street scenes, the changing built environment and plants and trees growing in the area. The resulting images are intended to focus our awareness on the entwinement of our everyday activity with the urban natural and built environment, which often escapes our attention. To make each large black and white image, three photographs from the same location are combined using a process known as channel mixing. The manner in which I have made and presented this work, with the component single colour images in a strip alongside each large composite image, reflects how Ilford is inextricably entangled with the development of and innovation in photography, dating back to 1879."

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Sikelela Owen @sikelelaowen

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

Eisenstein, 1988: 163-164.



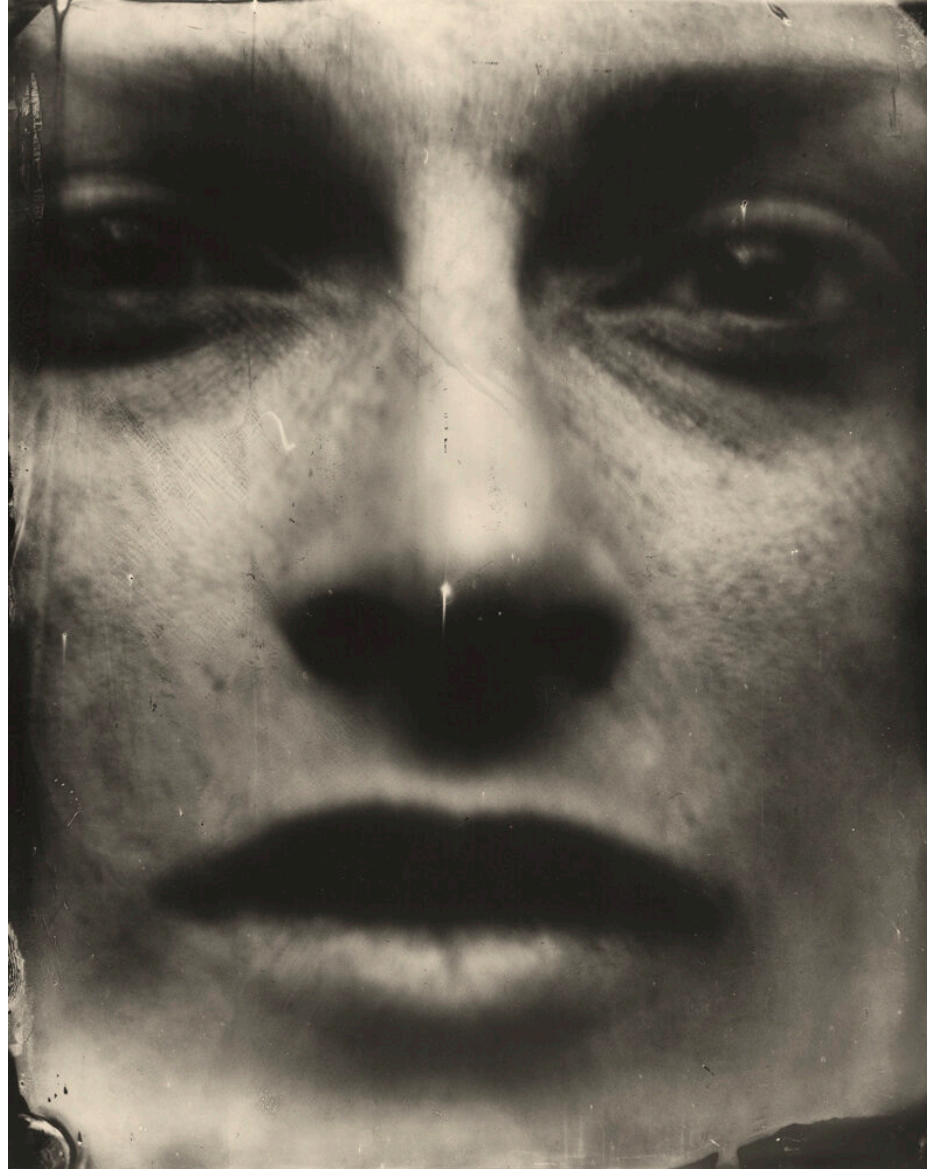
Moi Ver (Moshe Raviv-Vorobeichic, 1931, Images from Paris)



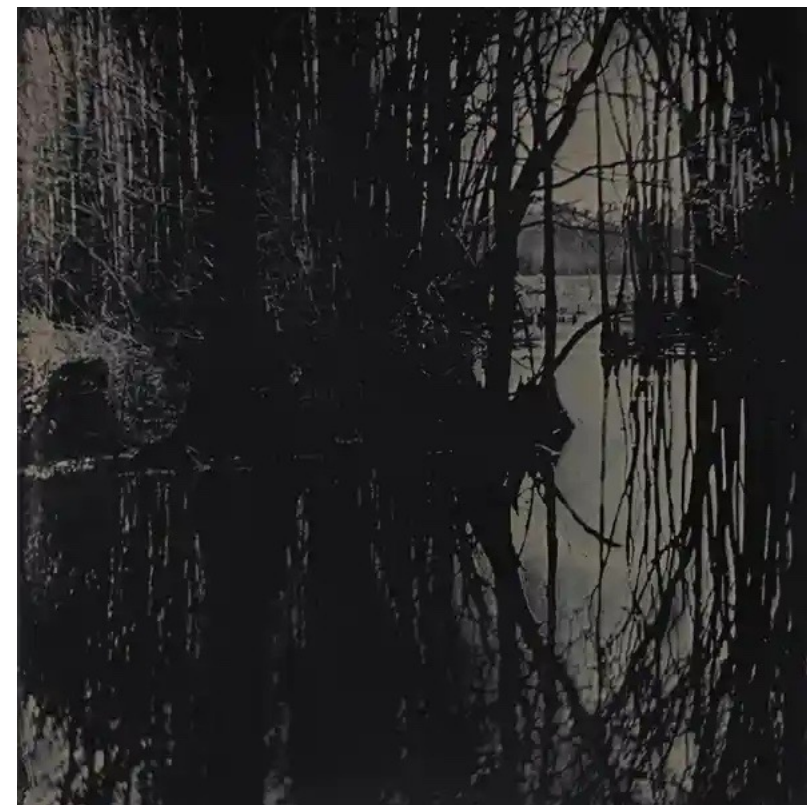
Peter Kennard







Sally Mann,
from Faces
series (Jessie
& Virginia)



Blackwater, extracts from Sally Mann's 2008-12 series exploring the devastating wildfires in the Great Dismal Swamp. Photograph: Peter K Philbin/© Sally Mann



Cold Harbor (Battle)



Chancellorsville (Rever's Turn)

Sally Mann, from Battlefield series







Ansel Adams,
Oaktree,
Snowstorm,
1948







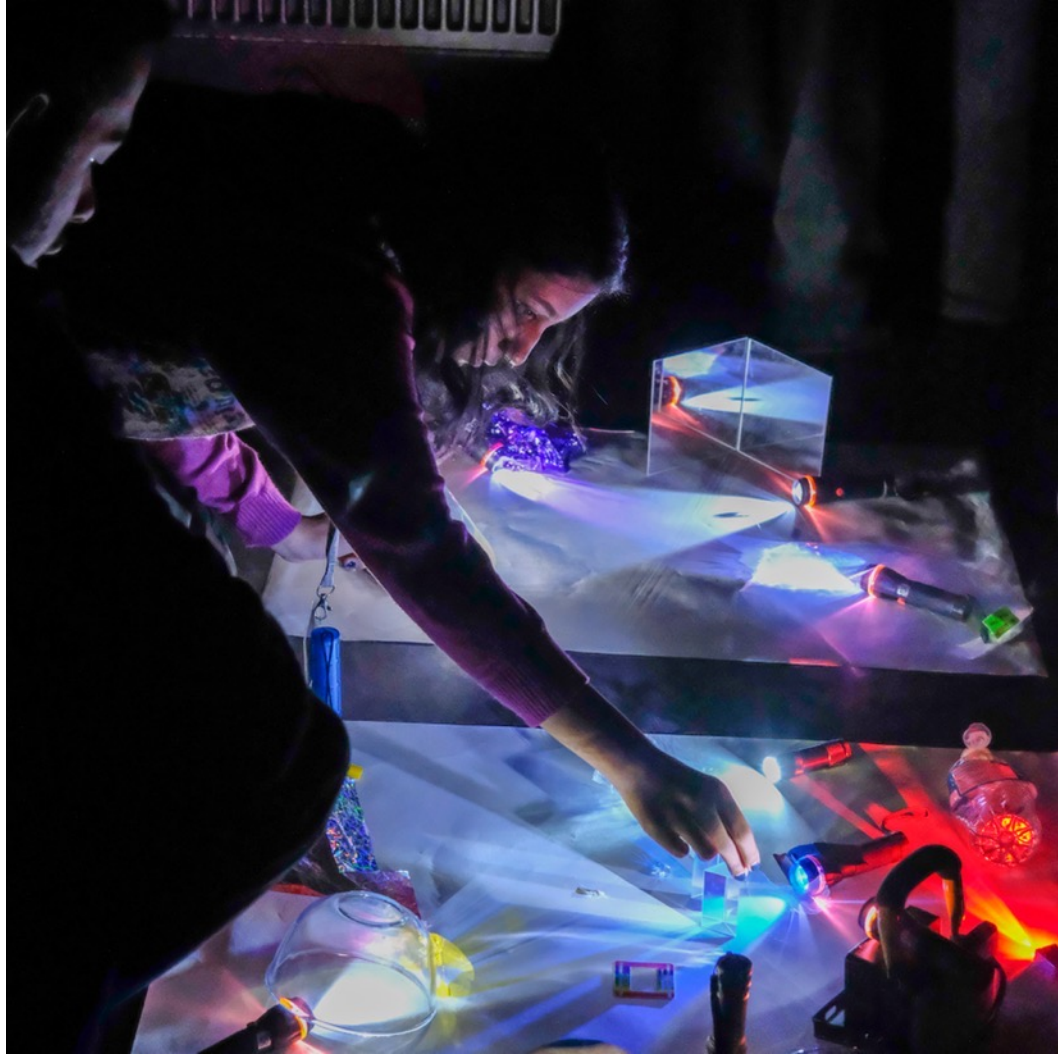




















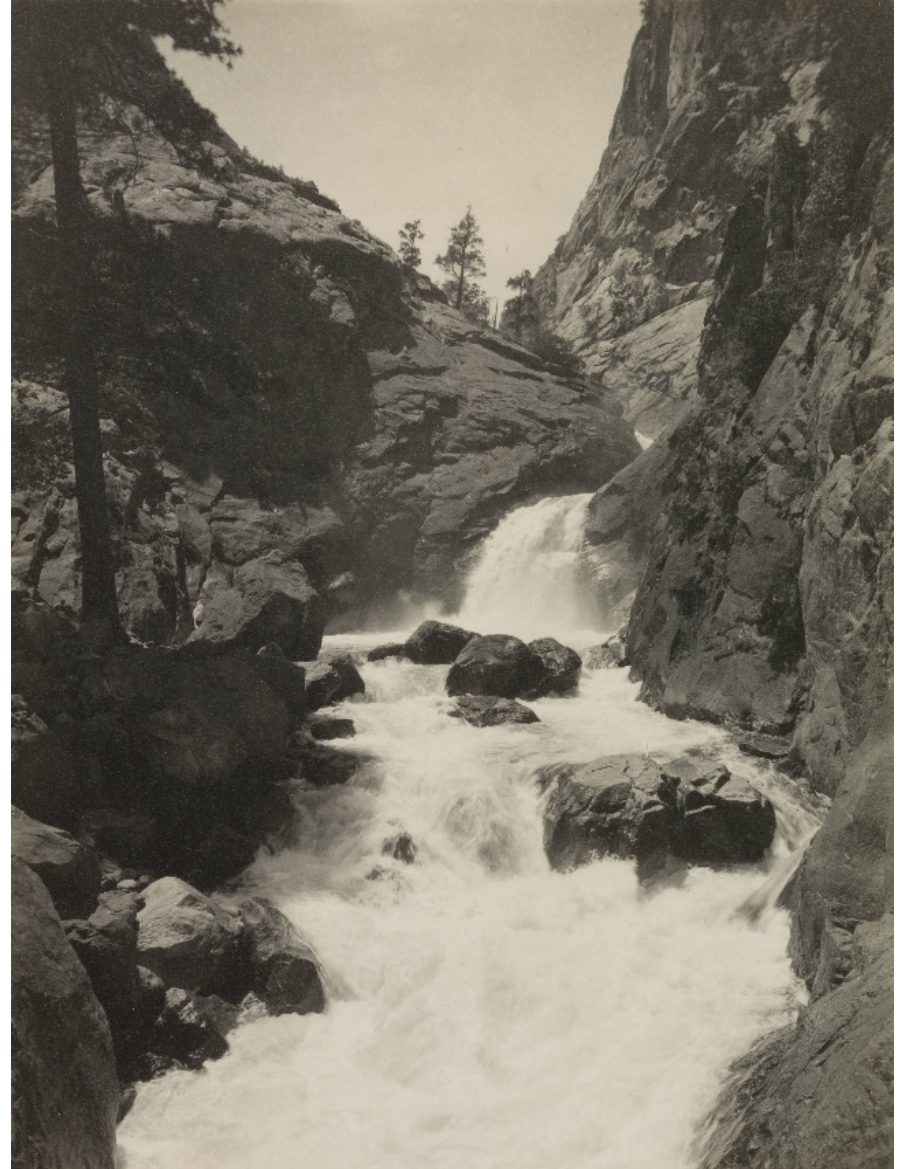














Primitive Photography

A Guide to Making Cameras, Lenses, and Calotypes



Alan Greene







Times Square in Hotel Room, 1997

Abelardo Morell, Camera Obscura

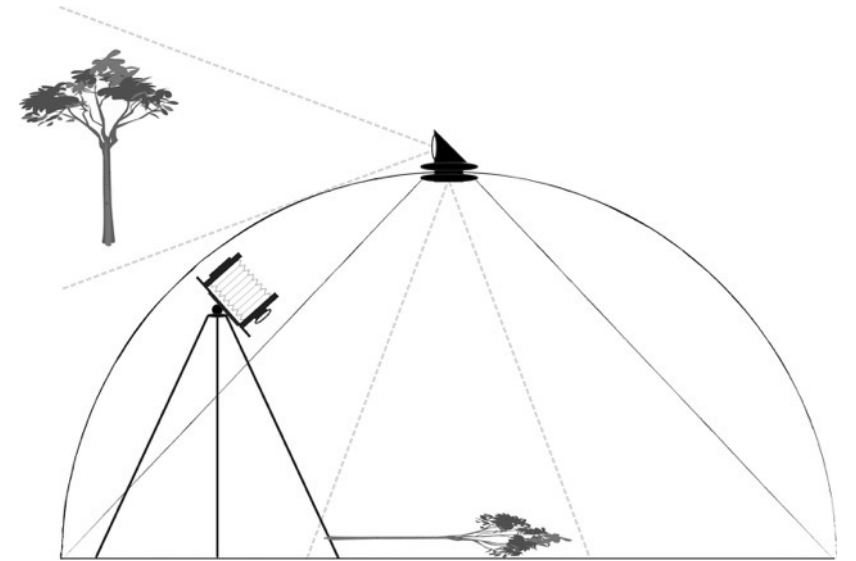


Light Bulb, 1991



Image on Ground View of Landscape Outside Florence, 2010

Abelardo Morell, Tent Camera



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Jonas Bendiksen, Veles, North Macedonia, 2019

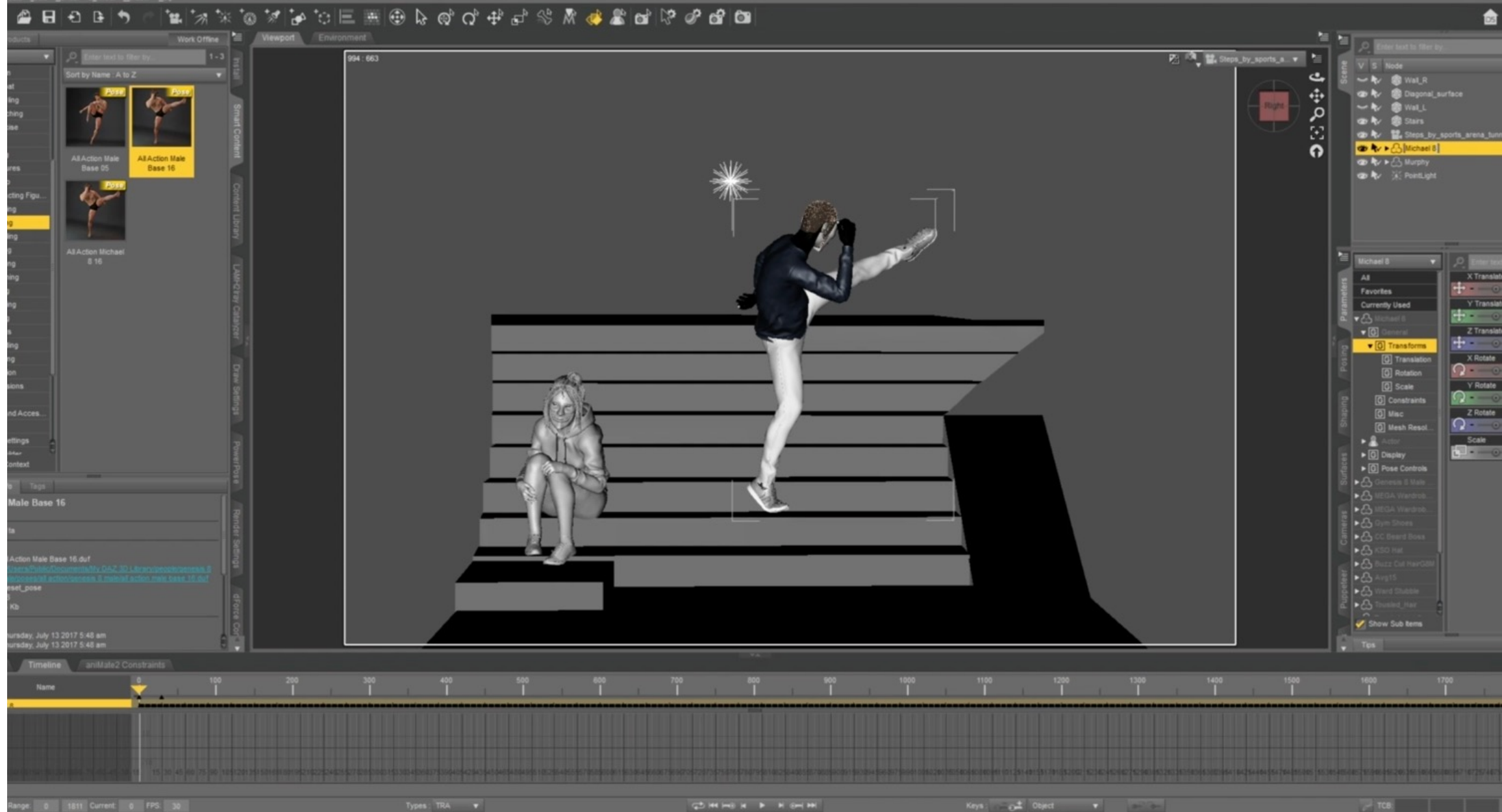
Then when I travelled to Veles, I for once didn't have to spend all my time trying to get access to any people. I just photographed empty spaces, apartments, offices, park benches, and any scene that was of interest to me – and waited for there to be no people in the frame. Then I captured the specific 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.

Jonas Bendiksen, Veles, North Macedonia, 2019











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.



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



Matthew Brandt, Rainbow Lake WY G1, G2, 2013



Matthew Brandt, Wai'anae 1207223, 2016



Matthew Brandt, Pictures From Wai'anae, 2015



Matthew Brandt,
Tree 3, 2009 -
2011

Matthew Brandt,
Birch SP012A,
2021



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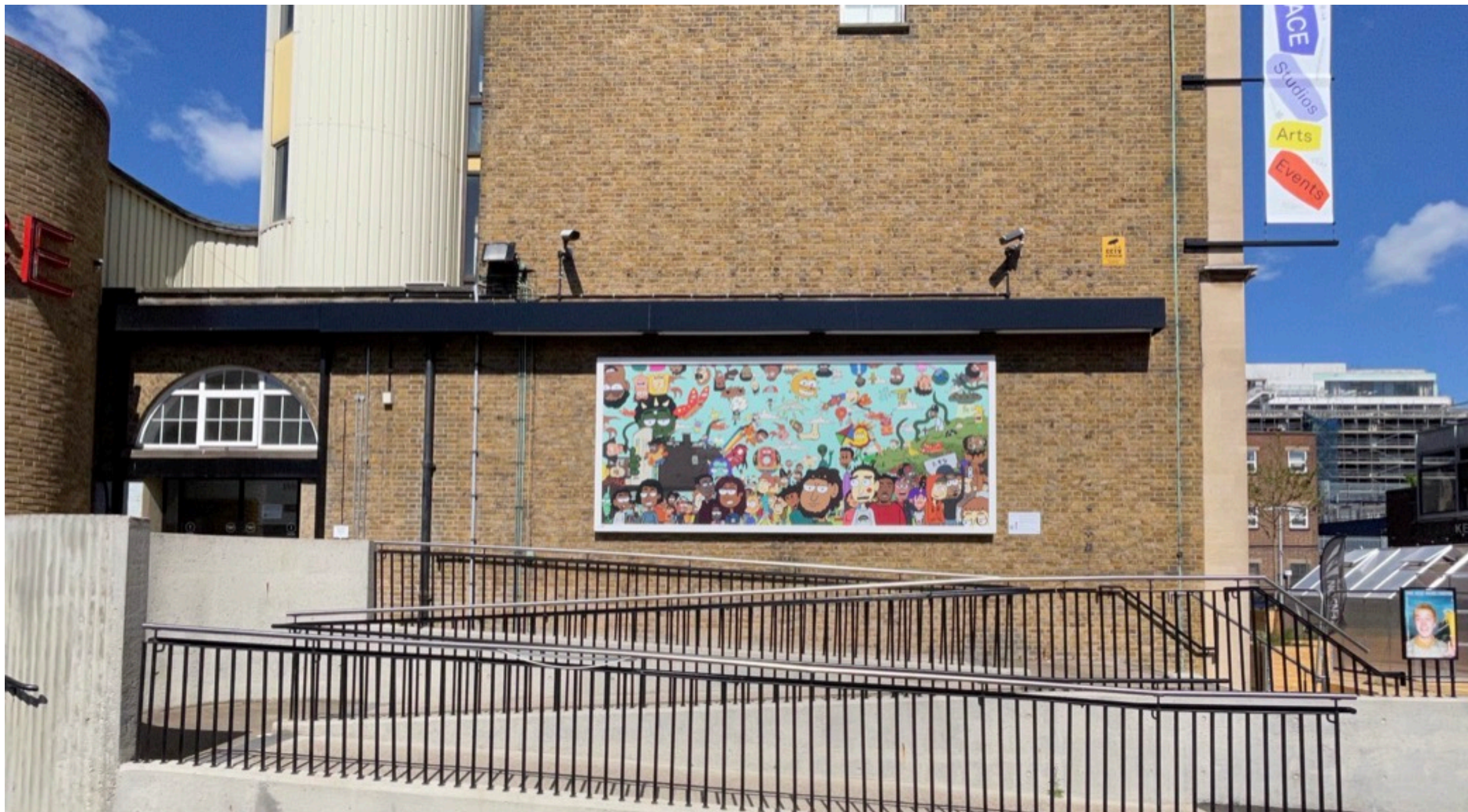
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visit our website
www.birmingham.gov.uk
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EDGE LANDS INSTITUTE



The Edgelands Institute is a multi-disciplinary organization that uses academic research, data, and art to explore how the digitalization of urban security is changing the urban social contract — the often-unseen rules that govern our cities. We create pop-up spaces that bring citizens, policymakers, academics, and other stakeholders into dialogue about the way that digital tools are being used by city governments and transforming urban social fabric.

The Edgelands Institute is a global movement. We set up temporary residence in select cities across the globe that have made innovative strides in their use of digital technologies, particularly in application to security. Our first stop is Medellín, Colombia, where we are engaging local youth in research and activism that focuses on how city leaders are using surveillance tools to address crime in the city.

I think the pop-up nature is also a very decentralized ... so no headquarters, no centre but a curation team and a curation conversation and really happening in the cities, popping up at a city where it's happening, in the critical places and last but not least, and central to what we want to do, it's a combination of disciplinary research, policy but also art and not just art at the end of the process but really at the core of the process of what we want to be able to achieve. We are convinced that art is a way that will help also the conversation and ... the thinking, the reflections but also looking at solutions.

Yves Daccord, Executive Chairman & Co-founder, Edgeland Institute

