




Practice



A photograph of a dense, overgrown forest path. A large, moss-covered tree trunk is on the left. The path is covered in fallen leaves and branches. The foreground is filled with many thin, bare branches, some covered in moss. The background shows more trees and foliage.

Practice Research



Practice

Research

[Progress with] Work in Progress

Andrew Brown

Practice



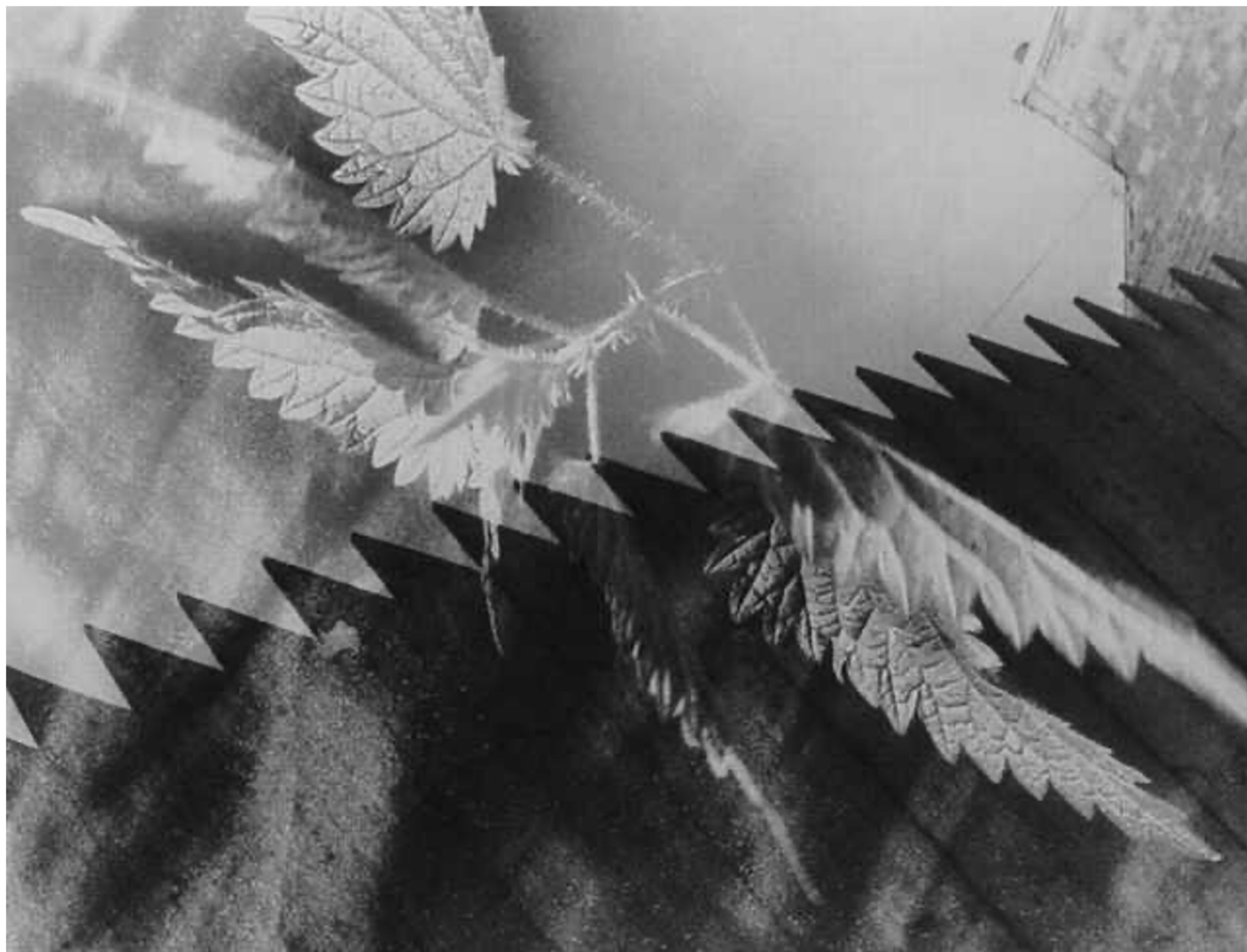






Three forms of image making:

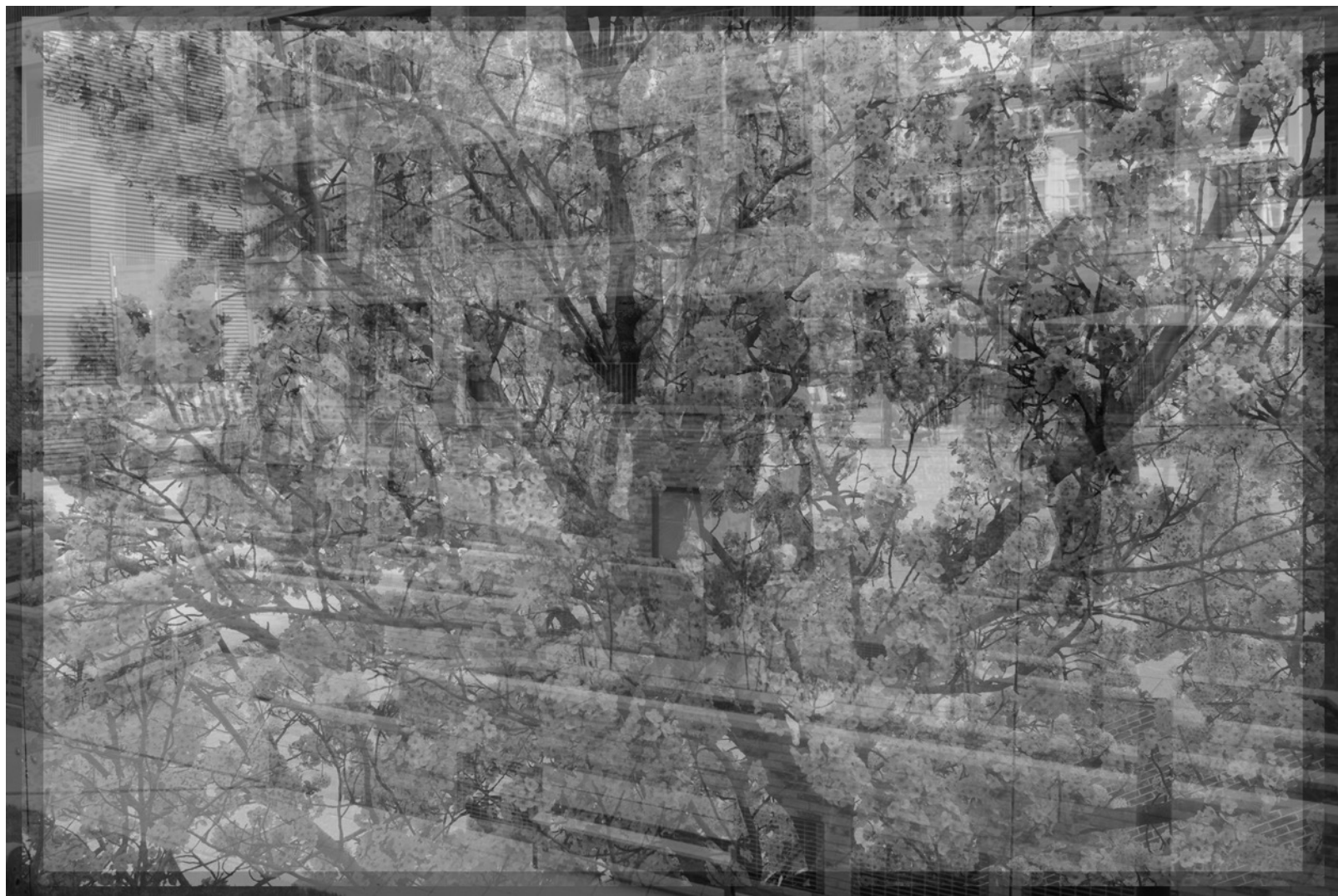
- images made by residents in the exploration of their life-worlds, experiences and aspirations in changing urban environments;
- collaborative image-making with community and activist groups to build a repository of images for advocacy;
- my own images made as a personal (lyrical) response to regeneration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



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



James Welling, 2014, *Ferrer*





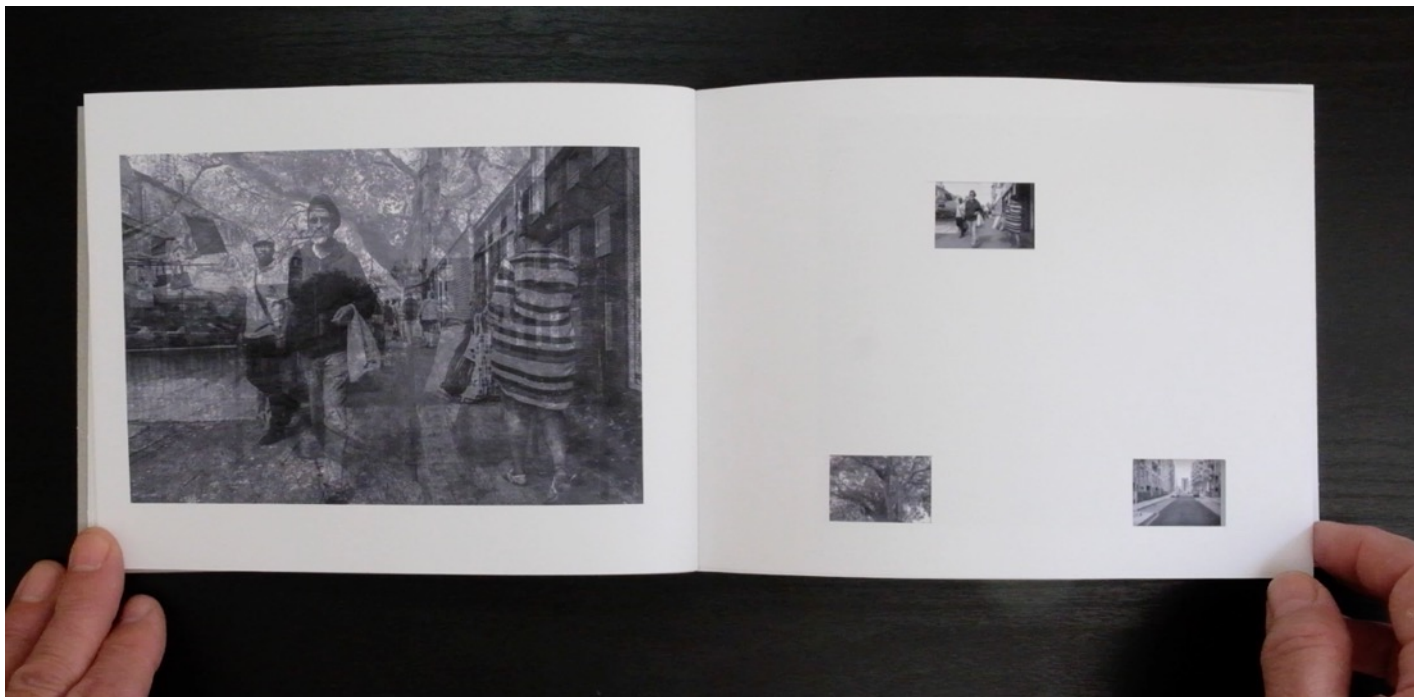
Andrew Brown, 2019, *neupolis #1*



Andrew Brown, 2019, *neupolis #4*



Andrew Brown, 2019, *neupolis* #8



Andrew Brown, 2019, *neuropolis*



Andrew Brown, 2019, *neuropolis*



Drawn by W. Hurdett.

Engraved by H. Wallis.

BARKING, ESSEX.

Published by Geo. Virtue, 28, 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



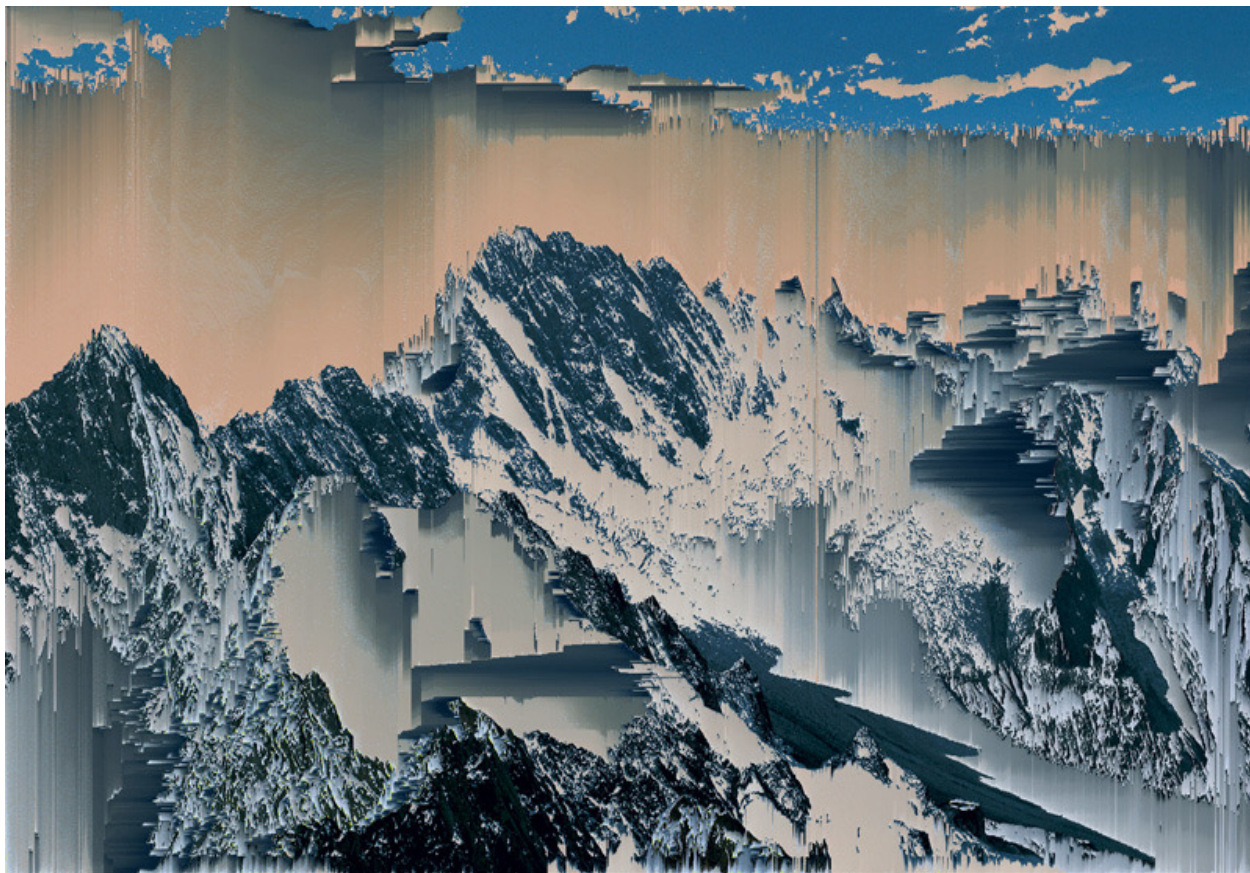
Andrew Brown, 2020, *untitled*, Roding Riveria series



Andrew Brown, 2020, *Barking Abbey*



Andrew Brown, 2020, *Hoardings* accordion book



Kim Asendorf, 2010, *Mountain Tour series*



Andrew Brown, 2020, Periphery (processed) #1



Andrew Brown, 2020, Periphery (processed) #2



Andrew Brown, 2020, Periphery (processed) #3



Andrew Brown, 2020, Periphery (processed) #4





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





riverrodingtrust@gmail.com

RIVER RODING
TRUST



RODING EDGELANDS

We are a charity with bold plans to build a new riverside park, The Edgelands, connecting Epping forest with the Thames. It would pay homage to the the forgotten and desolate nature of much of this post-industrial landscape but that honours its past as we try to breathe new life into this strip of land.

The Edgelands would draw in more visitors and attention to the River Roding. It represents our position as a boundary in the city: between boroughs, between roads and reeds and – in the upper reaches – between the rural and the urban. The edge is where there's most fertility as different ecosystems meet and the interplay of species is richest. This park would create a unified voice for the River for tackling pollution and improving our green spaces as seen in the neighbouring successful scheme of the Lea Valley park.







RIVER RODING: SACRED RIVER

The River Roding starts life as a small spring emerging from the ground in a residential area in Essex, before flowing 10 miles to meet the Thames at Greenwich. It's a long way for such a small river, but it passes through fields and past small villages. In the lower parts, it becomes the third largest river in London and flows through some of the city's most significant areas of industry, such as the Docklands and the City. It is therefore a very important river for the city and its people. It is therefore a very important river for the city and its people. It is therefore a very important river for the city and its people.

All of these items have been found in the Roding during clean-up work by the River Roding Trust. The Trust was formed in 2010 with the mission of protecting and restoring the River Roding. The Trust has removed tonnes of litter and has planted hundreds of trees, maintained water pollution, and has been a great help to local people with this work, and hope to protect the river and make it a better place for everyone.

Please contact us if you'd like to get involved in the project, volunteer or wish to see the river more accessible for religious and sacred ceremony.

RIVER RODING
TRUST.ORG.UK
RIVER
RODING
TRUST







Research





Research

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



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.

Research

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

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 28th September 2020].



Research

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

Photography is one of the distinct practices by means of which individuals can establish a distance between themselves and power in order to observe [and] challenge its actions.

Ariella Azoulay, 2008, *The Civil Contract of Photography*. New York: Zone Books, p.105



Research

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

“Non-photography,” above all, does not signify some absurd negation of photography, any more than non-euclidean geometry means that we have to do away with Euclid. On the contrary, it is a matter of limiting the claims of “theories of photography” that interpret the latter in terms of the world and of bringing to the fore its human universality. These essays aim to disencumber the theory of photography of a whole set of ontological distinctions and aesthetic notions imposed on it by the Humanities with the help of philosophy, and which celebrate photography as a double of the world, forming thus a “Principle of Sufficient Photography”.

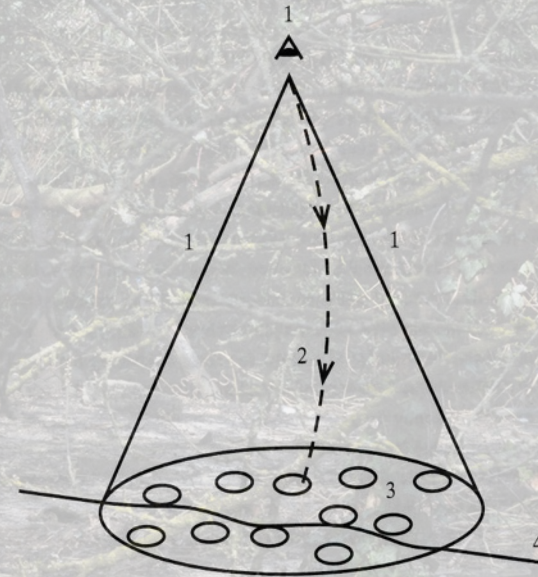
François Laruelle, 2011, *The Concept of Non-Photography*. Translated by Robin Mackay. New York: Urbanomic/Sequence Press, pp. vii–viii

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

O'Sullivan, S. 2017. 'Non-philosophy and art practice'. In Shaw, J.K & Reeves-Everson, T. (eds) *Fiction as Method*, Berlin: Sternberg Press, p.287.

https://www.academia.edu/31112276/Non_Philosophy_and_Art_Practice_or_Fiction_as_Method_

Fig. 2 The flattening of non-philosophy (or "change in vision")



1. Philosophy (view from above)
2. Non-philosophy (as dropping down)
3. Philo-fictions (and other modes of thought)
4. Non-philosophy (as clinamen)

Wendy Ewald



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

Janet Laurence



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



Mark Dion



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.



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



Christian Boltanski, 1990. *Reconstitution*.

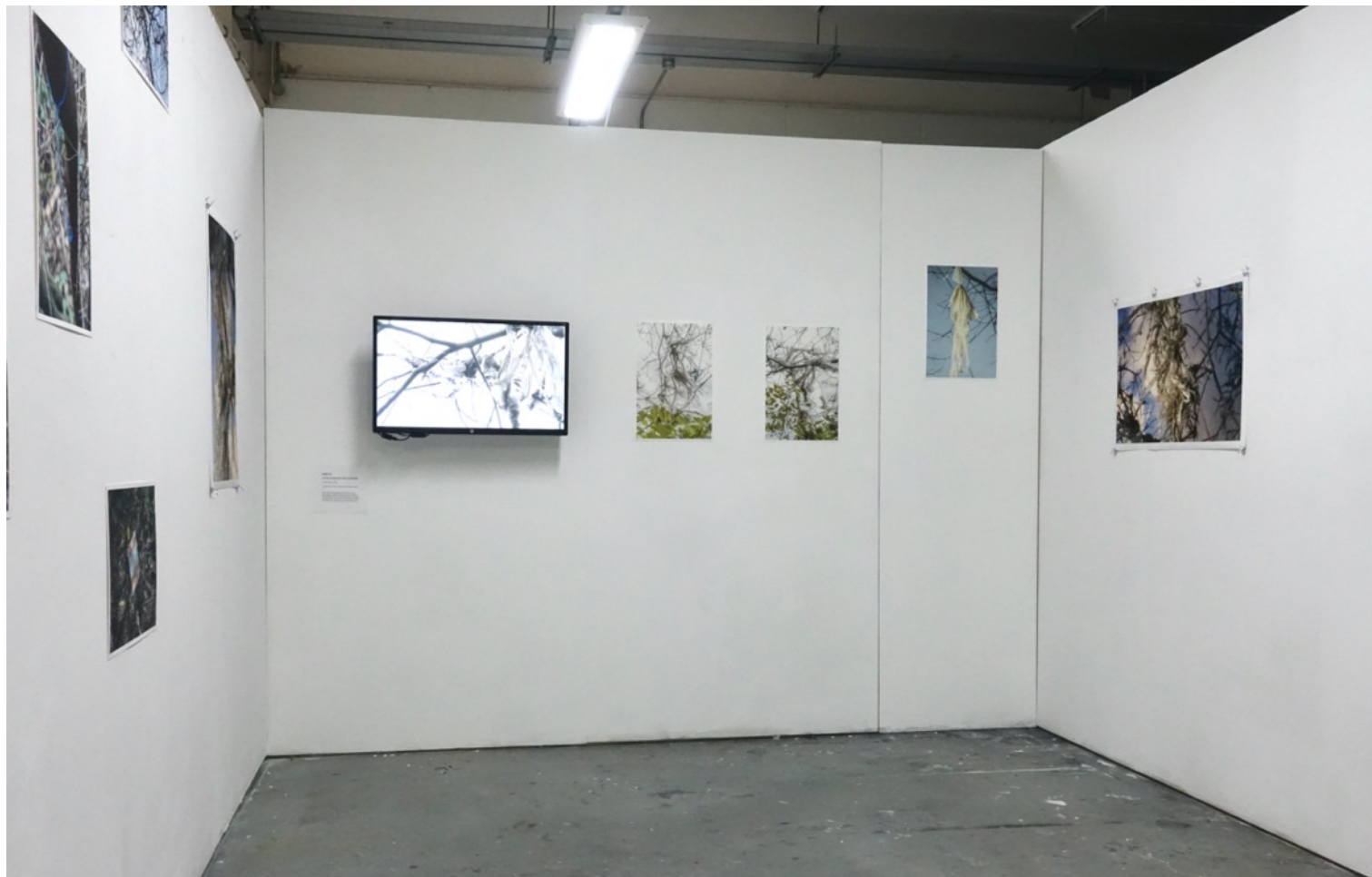


Mohamad Hafez. 2017, *UNPACKED: Refugee Baggage*



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







Small informational text label below the digital display.











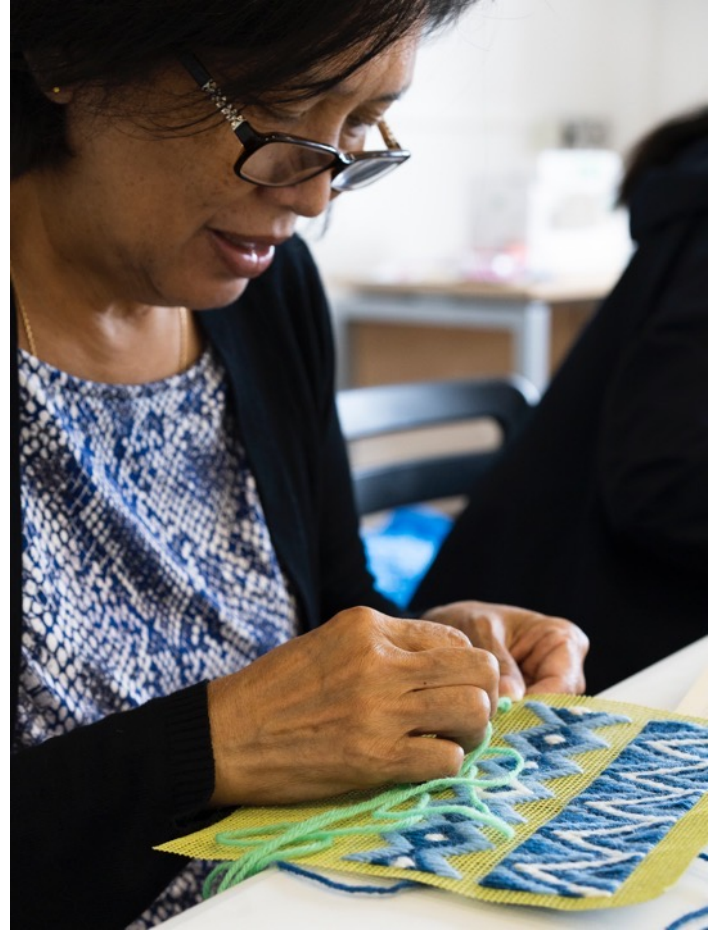
Products

- 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

A photograph of a dense, overgrown forest path. The path is made of dirt and is flanked by thick, moss-covered tree trunks and branches. In the background, a stone wall is visible, partially obscured by the dense foliage. The scene is dimly lit, with sunlight filtering through the trees.

[Progress with] Work in Progress

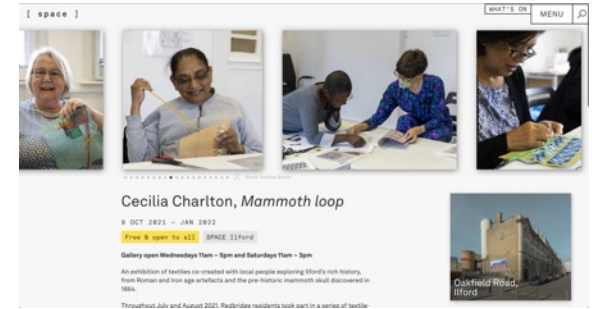






Cecilia Charlton, *Mammoth loop*,
9 Oct 2021 – Jan 2022, SPACE Ilford

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











[Progress with] Work in Progress

Surfaces and self

Making images with plants

Photography, capital, ecology and empire

Economics, archives, aesthetics and engagement



[Progress with] Work in Progress

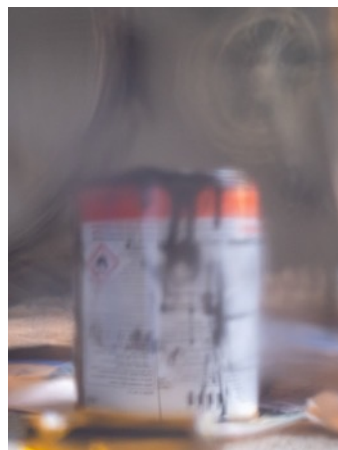
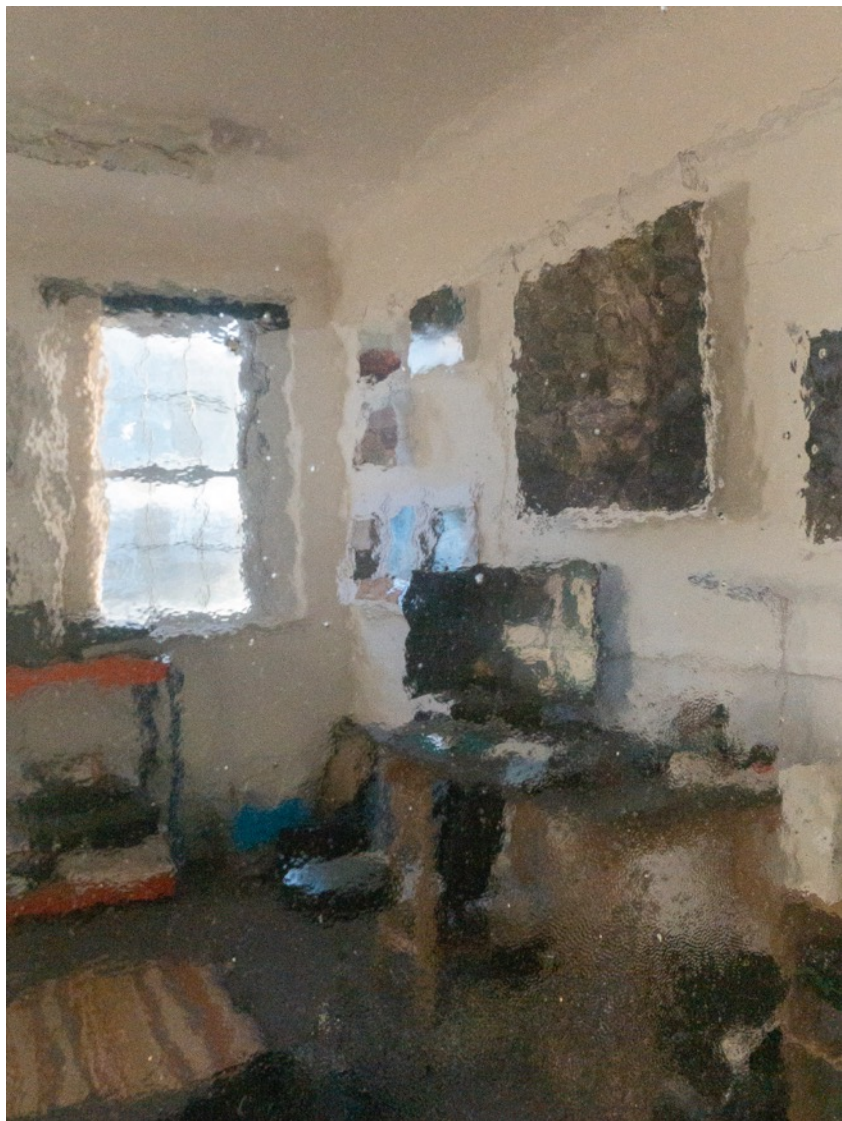
Surfaces and self









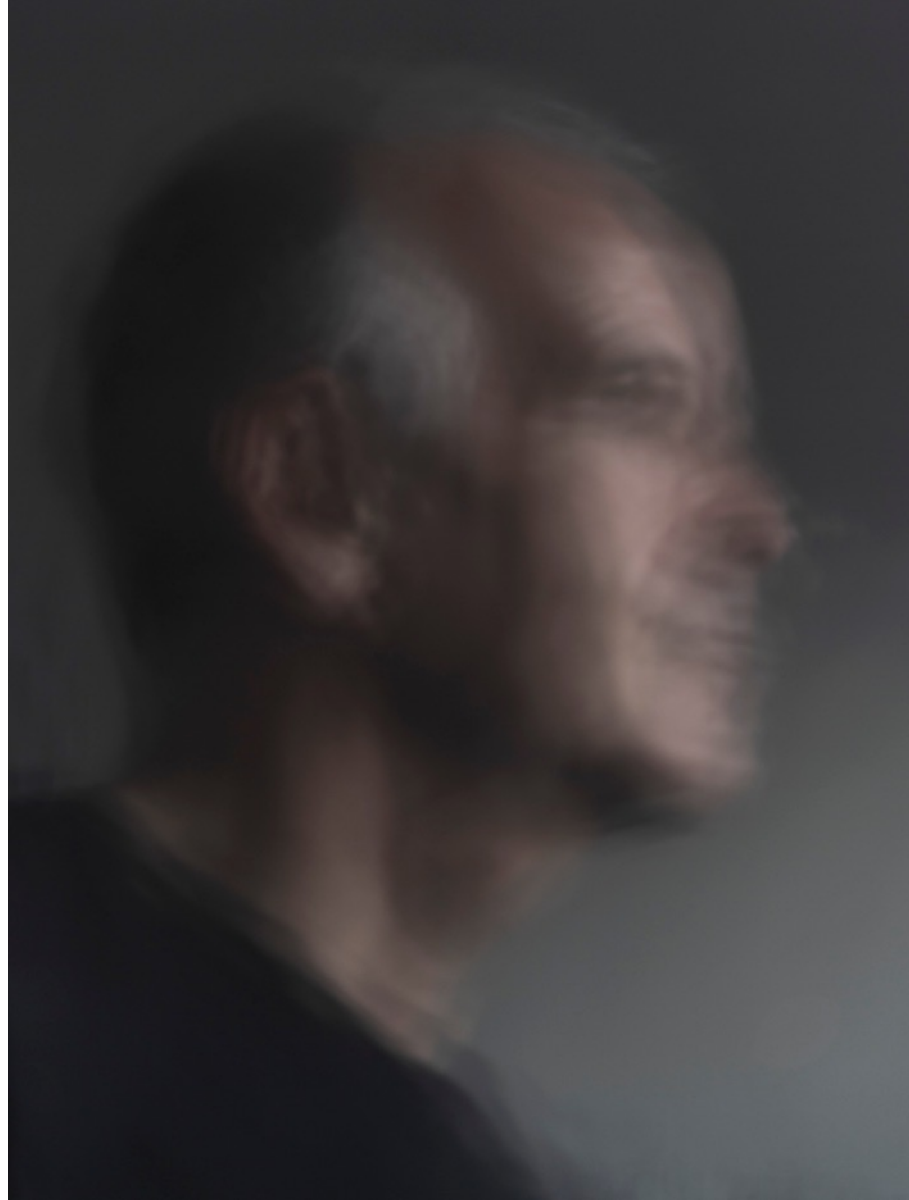


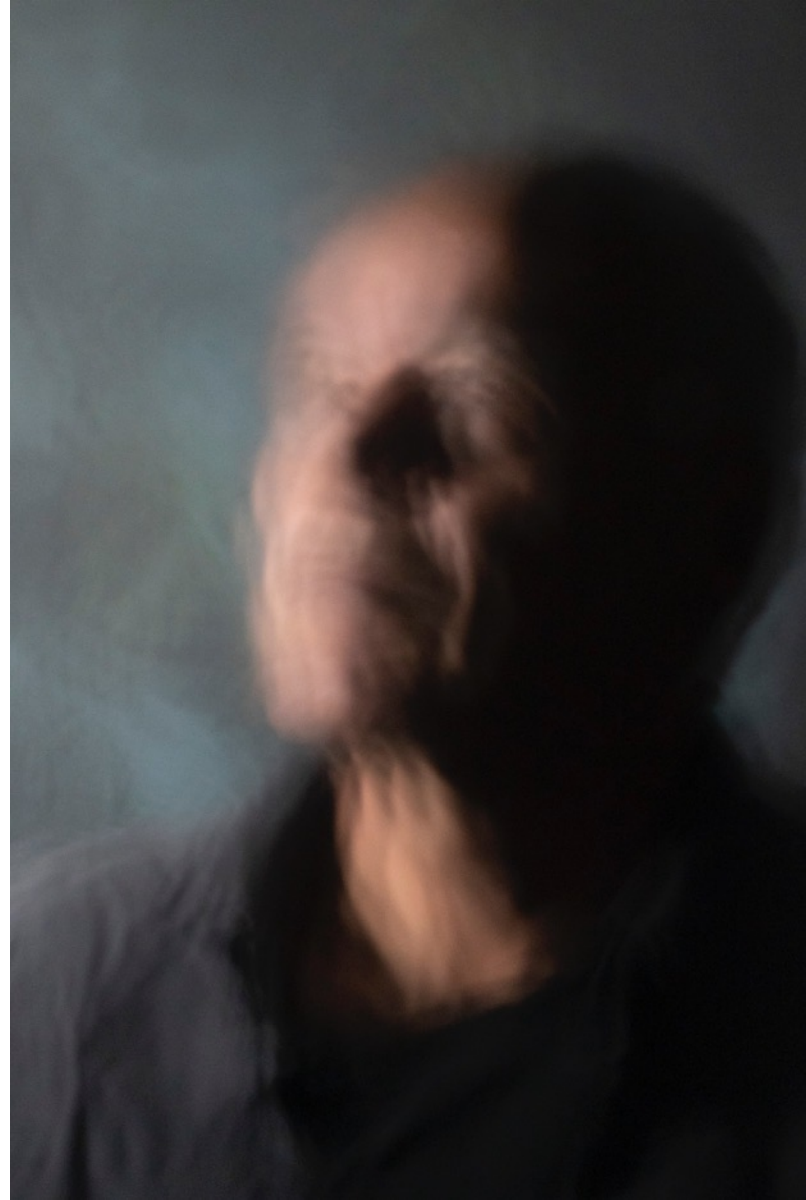
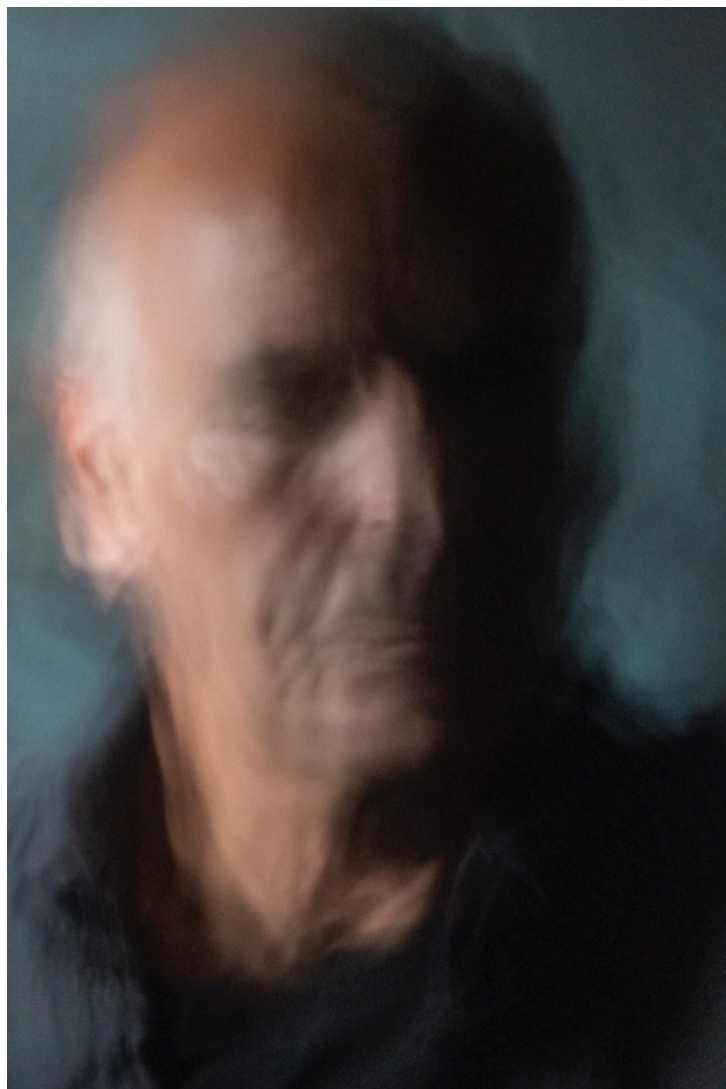
The starting-point of critical elaboration is the consciousness of what one really is, and is “knowing thyself ” as a product of the historical processes to date, which has deposited in you an infinity of traces, without leaving an inventory.... Therefore it is imperative at the outset to compile such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

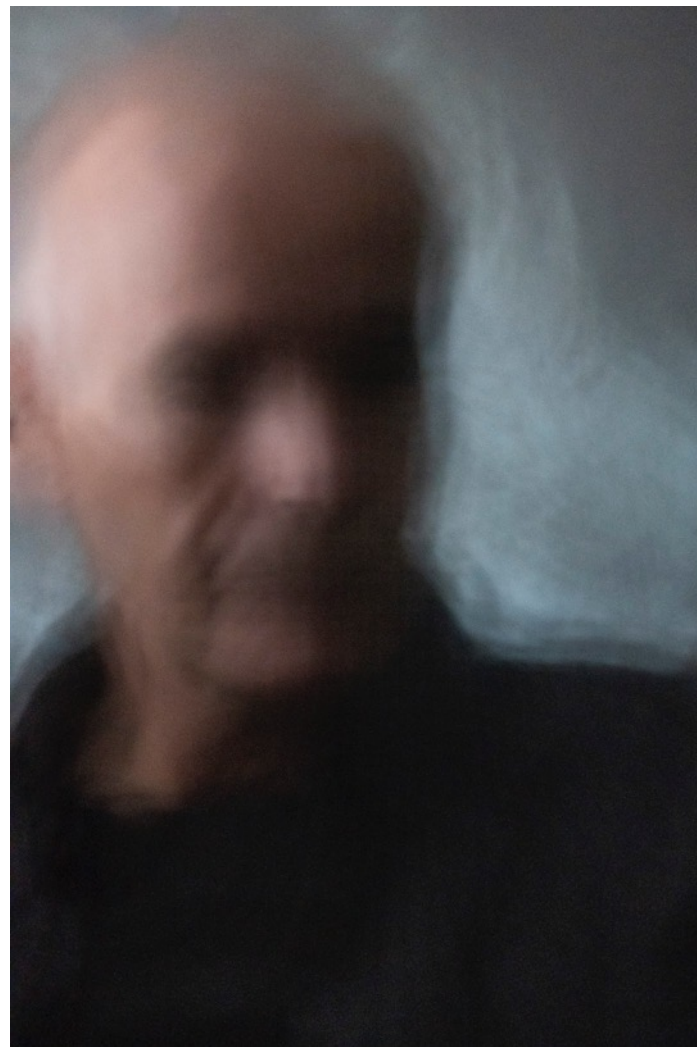
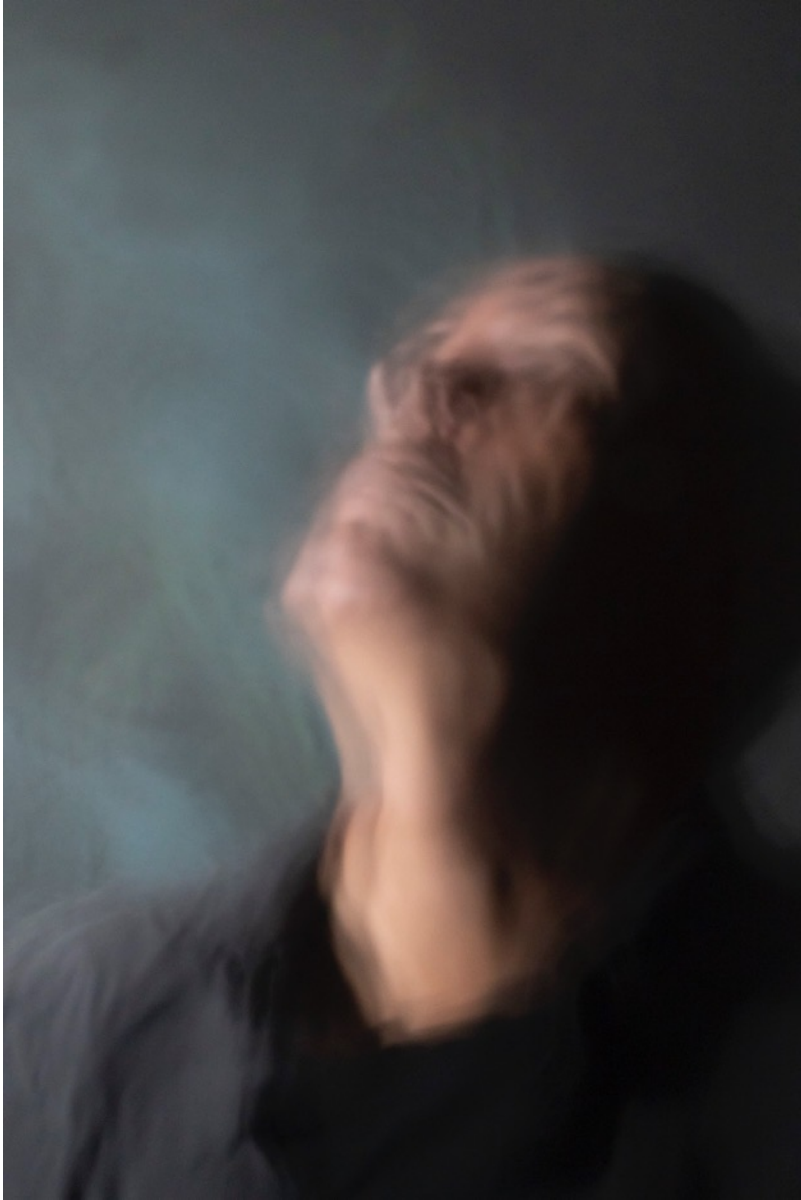
Antonio Gramsci, 1997, *Selections from the Prison Notebooks*, ed. Quintin Hoare and Geoffrey Nowell Smith, New York: International Publications, p.324.

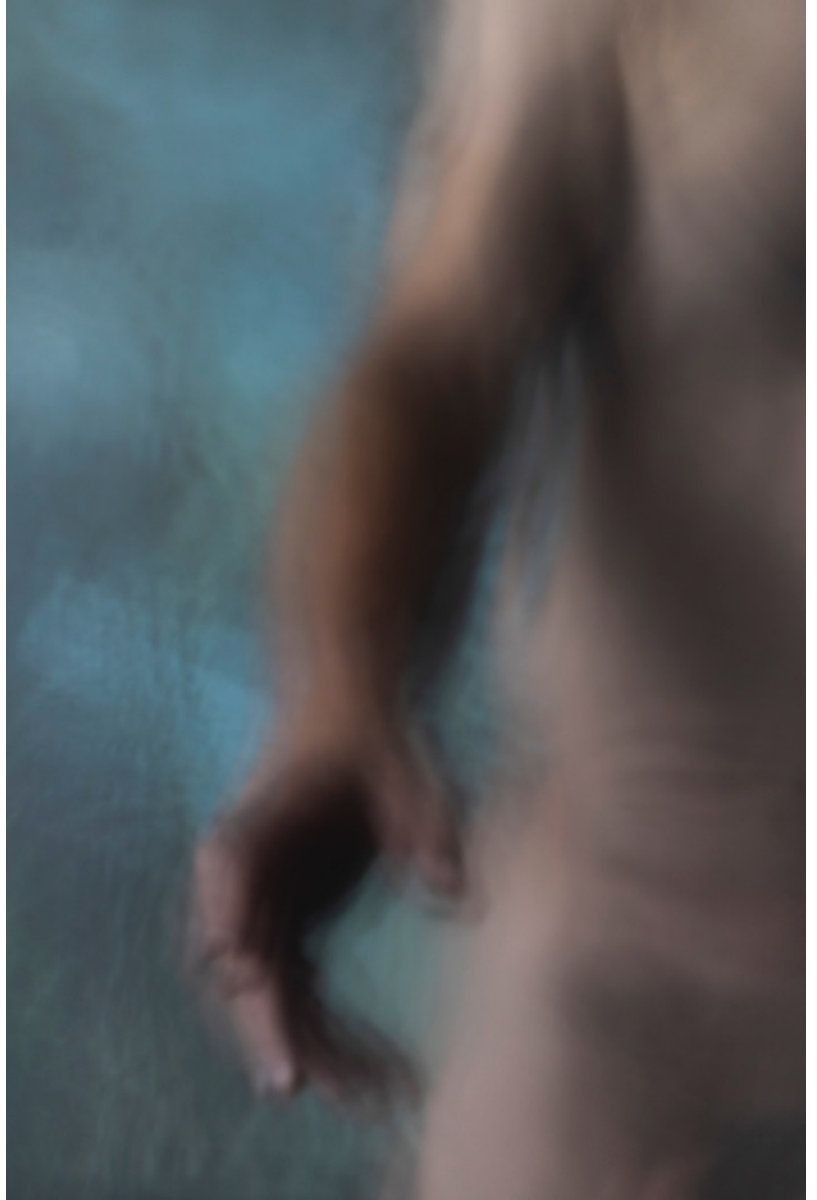
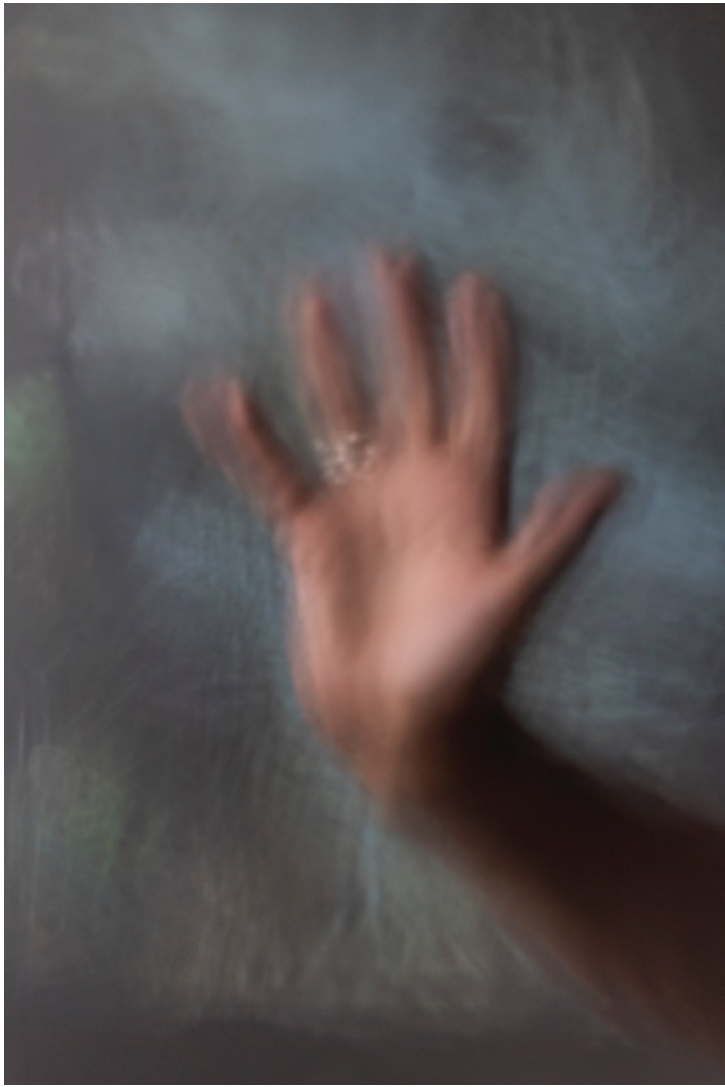
An infinite history of traces without an inventory! An endless collection of oneself that is impossible to gather... I had no concrete idea of what it meant, or what currency it had in my own life, but I knew how it felt. It felt as though the broken thing I was might be restored, and it felt like an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

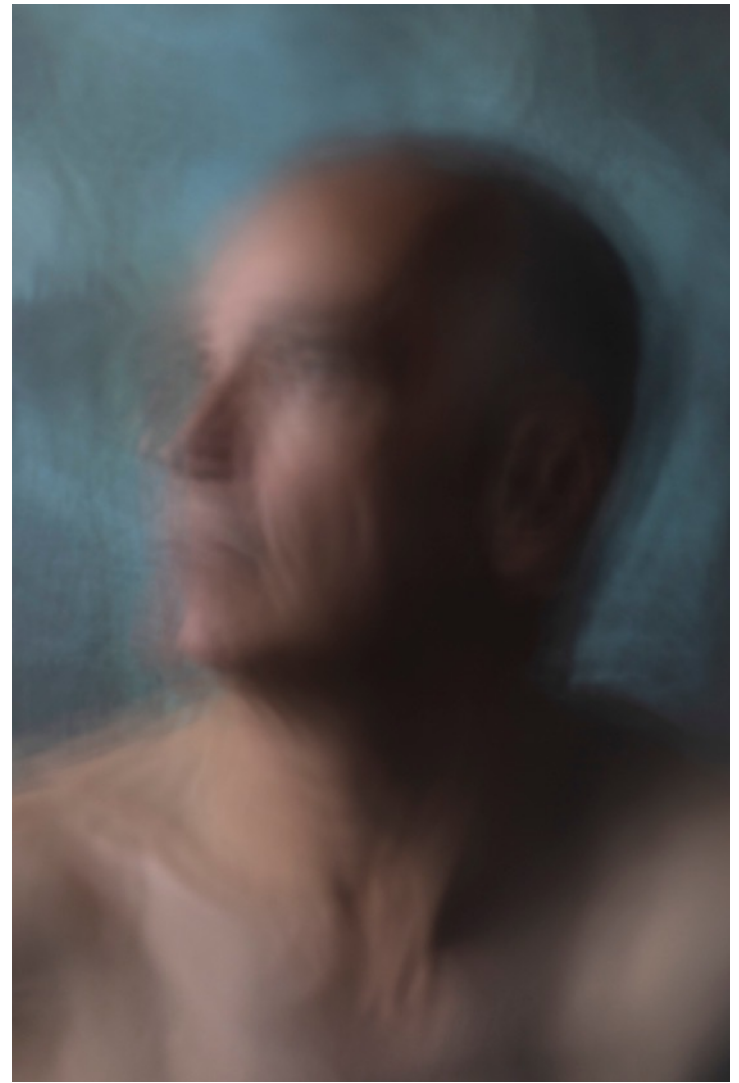
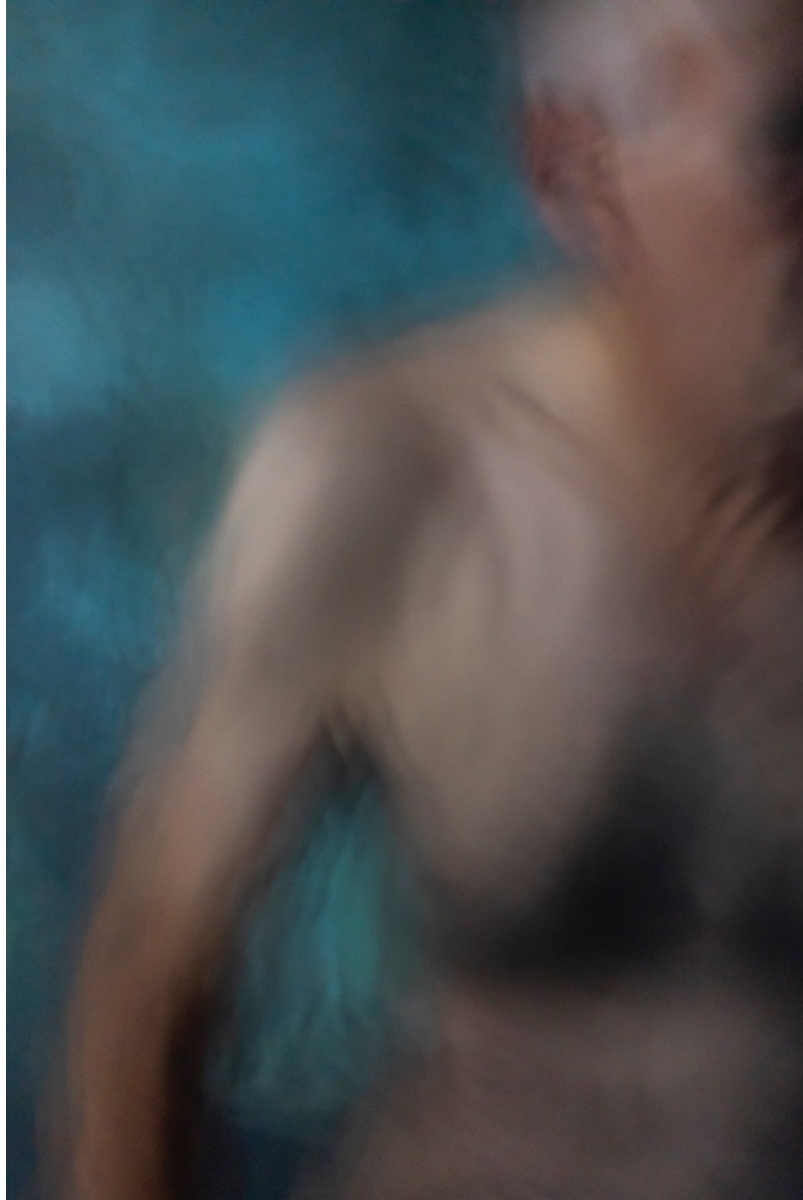
Julietta Singh, 2018, *No Archive Will Restore You*, Montréal: punctum books, p.18.













[Progress with] Work in Progress

Making images with plants





Karel Doing

Biography

Experimental
Films

Expanded Cinema
and Installations

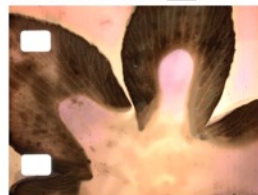
Phytography

Documentaries
and Reportages

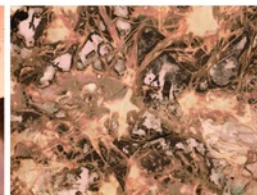
Publications
and Research

Production
and Curation

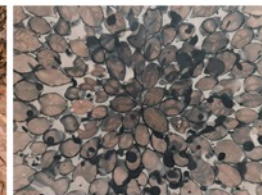
Phytography is a method developed by me in 2016. This is the practical outcome of my research project focussed on the representation of the natural world in cinema, a project that is still ongoing. Phytography enables interaction between the phytochemical properties of plants and photochemical emulsion. It is also a method that strives for a deeper relationship with plants, both through observation and education. I have applied and exhibited this method in various ways: on film, in installations, directly on photopaper and as enlarged prints. More documentation about methods and materials can be found on [this website](#). A paper describing the theoretical underpinning and historical context can be found [here](#).



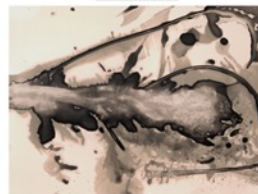
Phytography



Grassroots



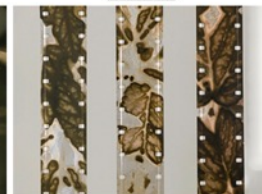
Timelapse



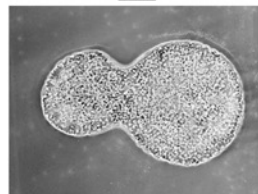
Apace



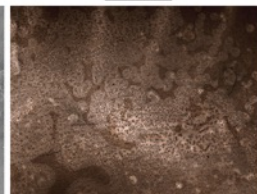
Dandelion



Arachnophilia



Mitosis



Circadian Maps



The Sustainable Darkroom

Exhibitions

Workshops

Contact Us

Videos

Products

Events

About

The Sustainable Darkroom is an artist run research, training and mutual learning programme, to equip cultural practitioners with new skills and knowledge to develop an environmentally friendly photographic darkroom practice.

Taking its form in publications, residencies, workshops, talks, symposiums and training sessions. We intend to lead a movement in challenging the environmental impact and sustainability of darkroom practices.

Founded by Hannah Fletcher and now run by Hannah Fletcher, Ed Carr, Alice Cazenave and Eileen White.

PAST & FUTURE

August 2021 - September 2022 | Photographic garden residency at East Street Arts with Northern Sustainable Darkroom. A Genesis Kickstart Fund project, supported by the Genesis Foundation.

31st January 2021 | Developments in Environmentally Concious Experimental Cinema Symposium. Online

December 2020 | Launch of [Northern Sustainable Darkroom](#)

6th - 31st July 2020 | Digital residency at [Guest Projects](#). Funded by London Community Support fund.

1st - 26th April 2020 | Online residency (originally due to take place at [Guest Projects](#), London) Supported by Arts Council England

3rd November 2019 | Publication Launch at [Tate Exchange](#), London

13th - 23rd June 2019 | In Residence at [XYZ Books & A Ilha](#), Lisbon

Rebecca Najdowski

How can photomedia — a tool for framing, objectifying, and abstracting nature — be undermined to imagine new relationalities between culture, technology, and more-than-human nature?

research question



Inverted Landscapes, 2020

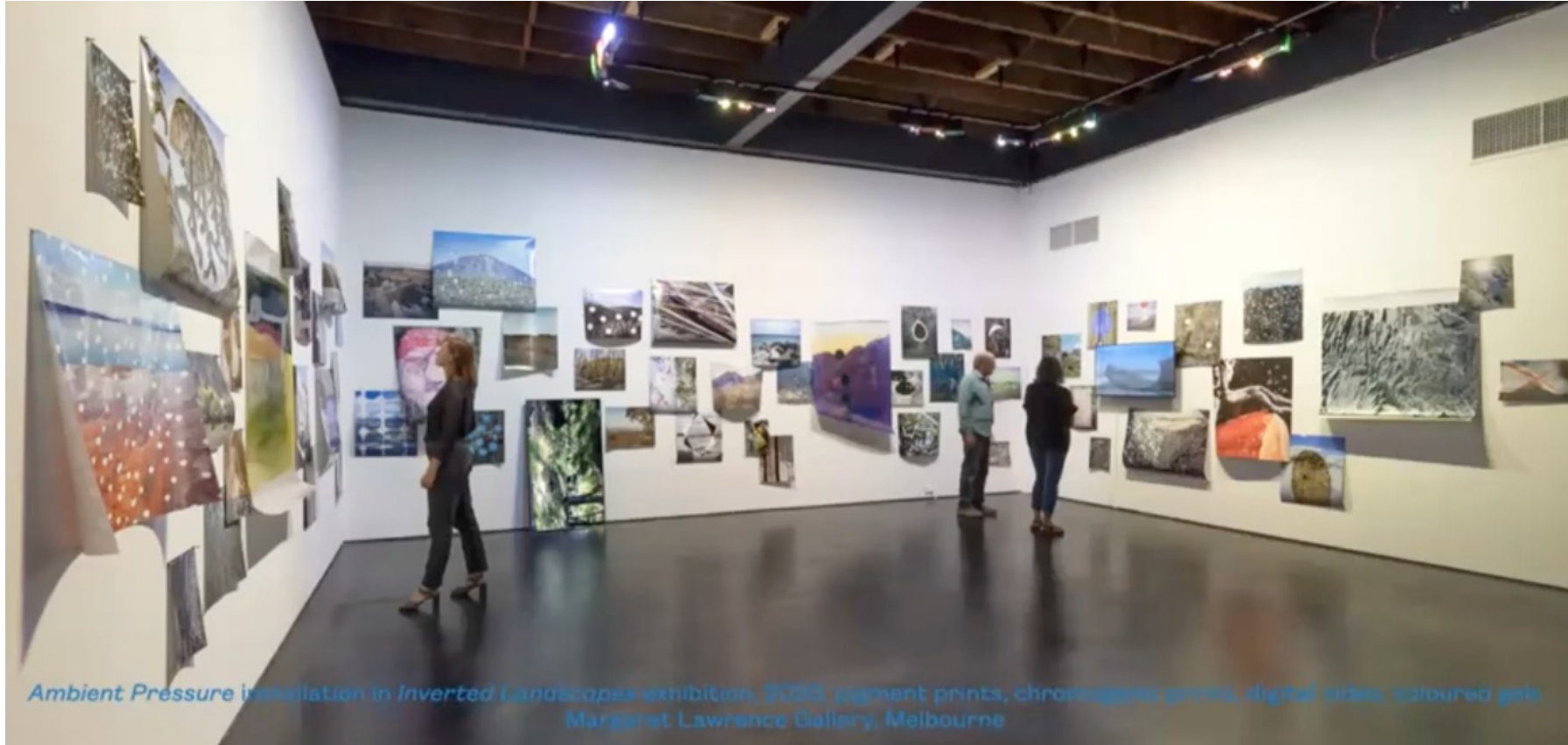


Ambient Pressure 25 and Ambient Pressure 12, 2018, pigment prints



Surfacing (gelatin silver), 2017, gelatin silver solar prints, approx. 28 x 35.5 cm (11 x 14 in)

Rebecca Najdowski



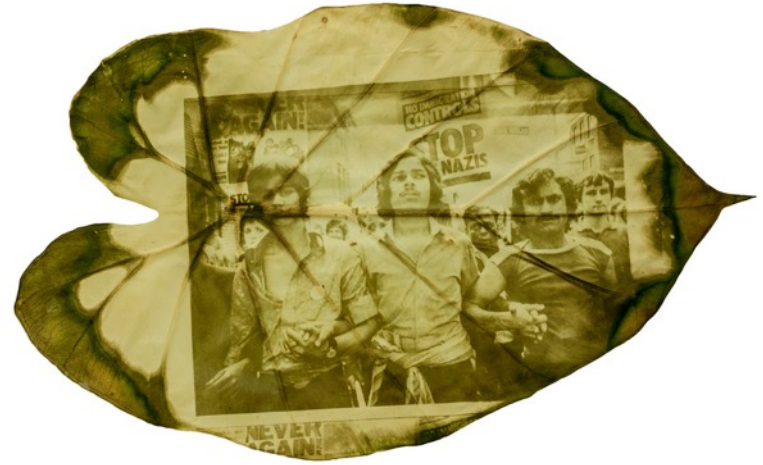
Almudena Romero



The Act of Producing series. BMW Residency Award Solo Show at Cloître Saint-Trophime, Les Rencontres d'Arles 2021.

Almudena Romero

Growing Concerns uses plants from former British colonies as canvases to host images that reflect on the links between plant trade, colonialism and migration, and the legacy of these in modern-day Britain. These photographic prints are made by the bleaching action of sunlight on the chlorophyll pigments of a plant leaf. The pigments are destroyed and oxidized to various degrees rendering a photographic print on a monochrome greenscale. This photographic process doesn't require any additional chemistry or inks.



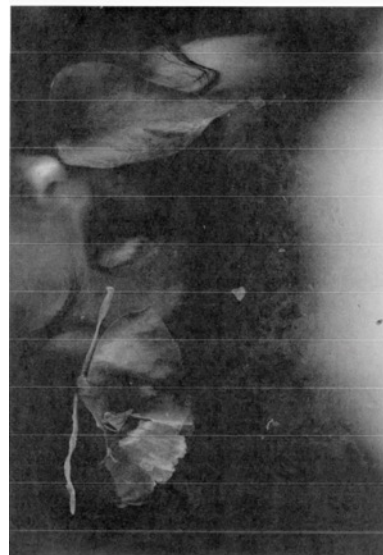
Rhona Eve Clews



If I eat you will we both still be OK? (Plant), 2019
Multiscreen video floor installation



Hydrogen, Oxygen and that slippery stuff (water), 2019
Slade School of Fine Art



Photographs made in relationship with
photocopier, body, Begonia, Water lily
from Hampstead Women's Pond, leaves
from Flamingo plant

Black and white photographs,
16.5 inches x 11.7 inches/
33.11 inches x 46.8 inches

Edition of 5 (+ AP + EP)

Heatwave
From the series *Heatwave*, 2020

ALICE CAZENAVE

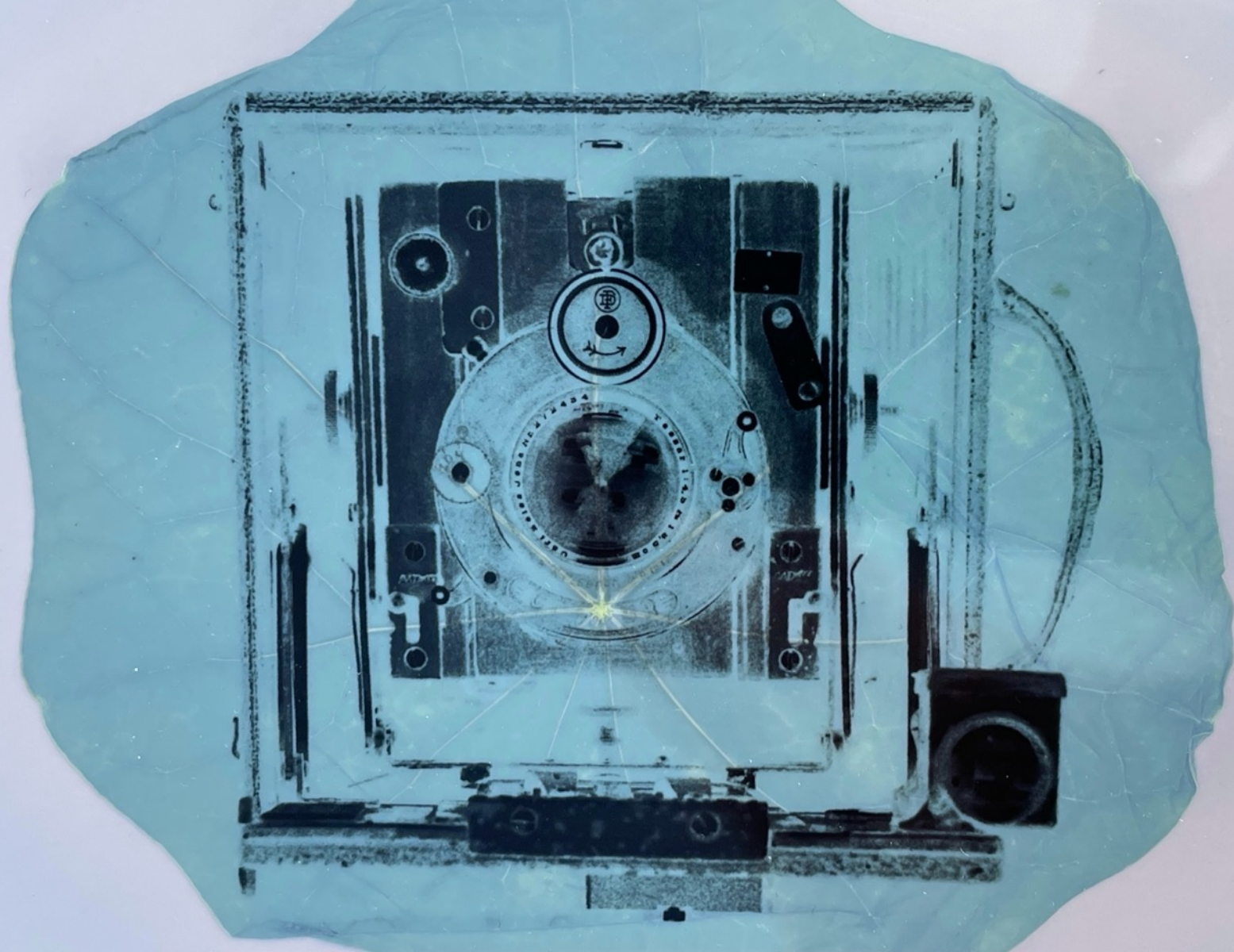
ART & SCIENCE

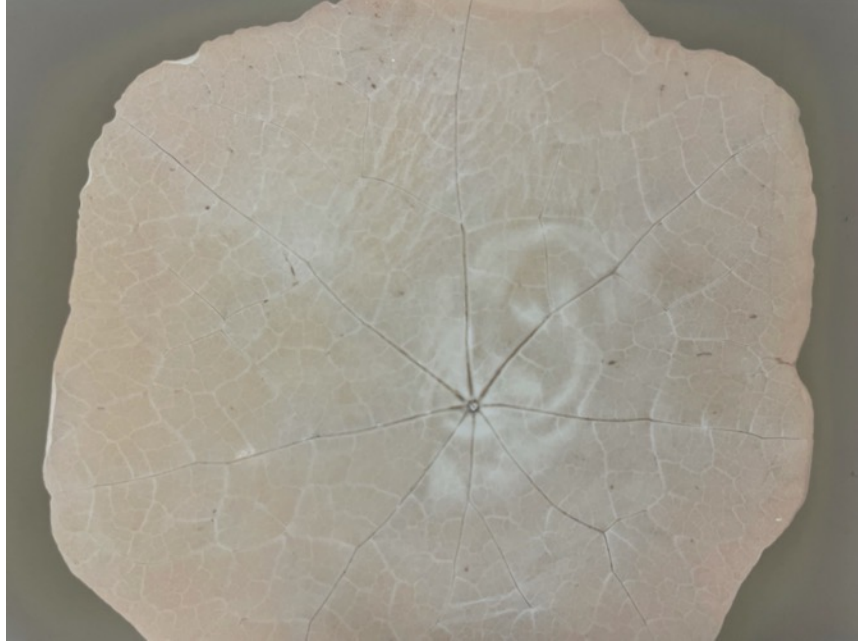


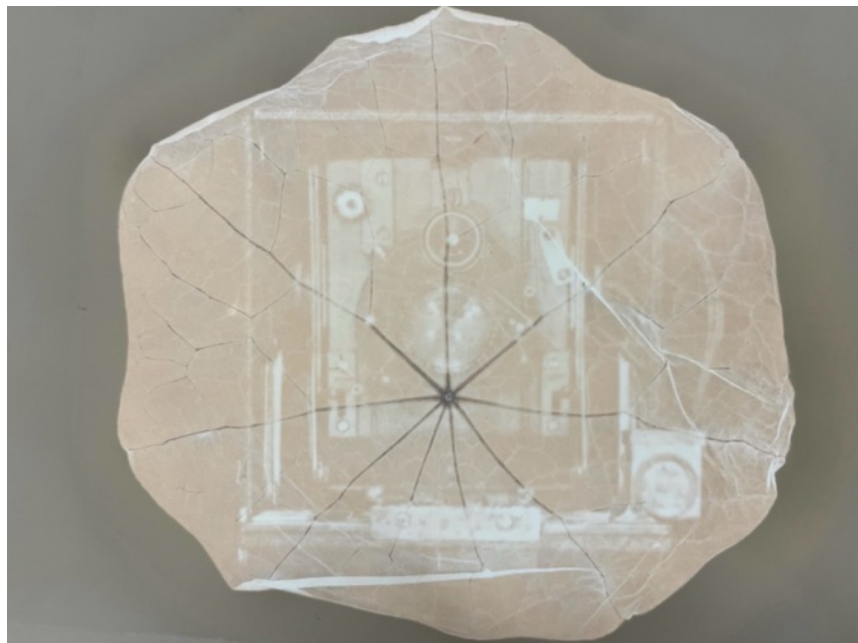
MADE BY MANY HANDS: A BOTANIC PHOTO LAB

These works explore the failures and possibilities in making the culture and materials of photography more environmentally conscious. These prints are a series of chlorophyll and pelargonium prints that formed part of an immersive installation.









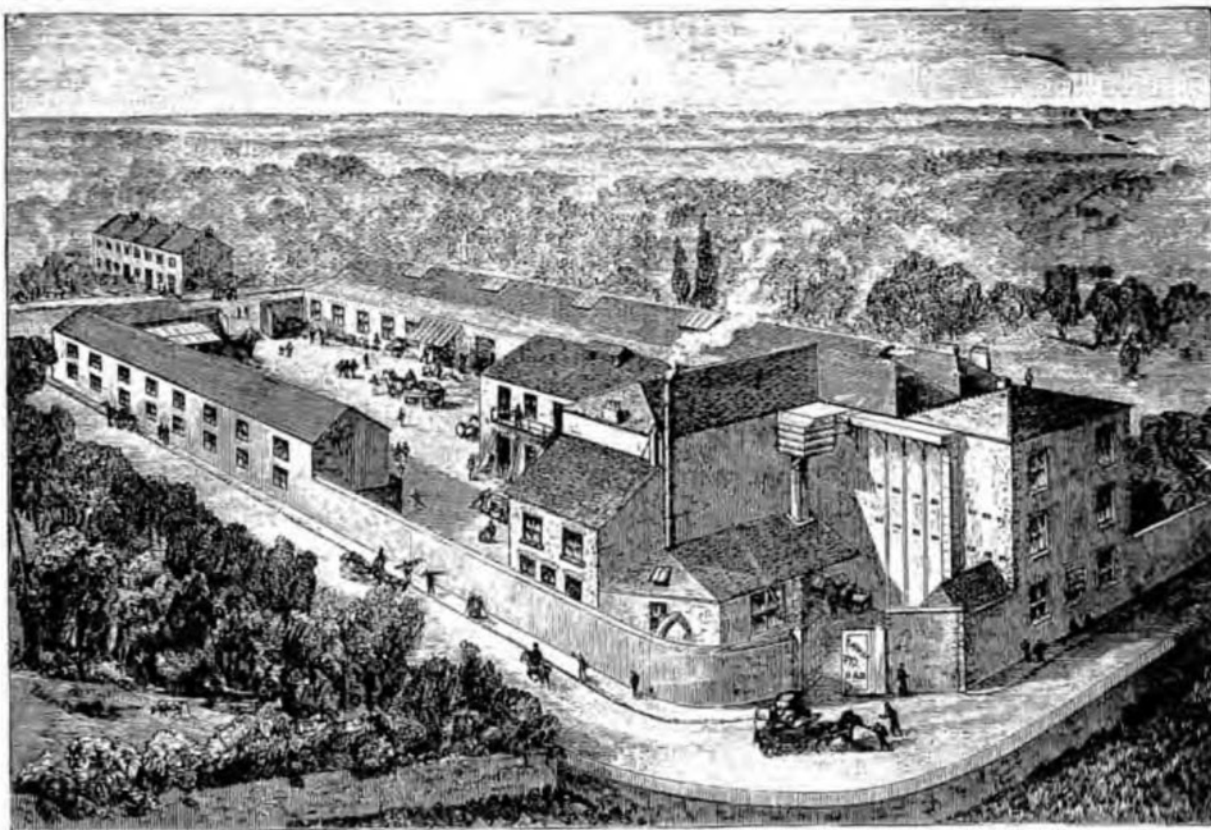


The background image is a photograph of a dense, overgrown forest. A narrow path or stream bed is visible, winding through thick vegetation. The scene is characterized by numerous thin, bare tree branches and thick, moss-covered logs. The overall color palette is muted, with various shades of green, brown, and grey, creating a sense of a wild, untamed natural space.

[Progress with] Work in Progress

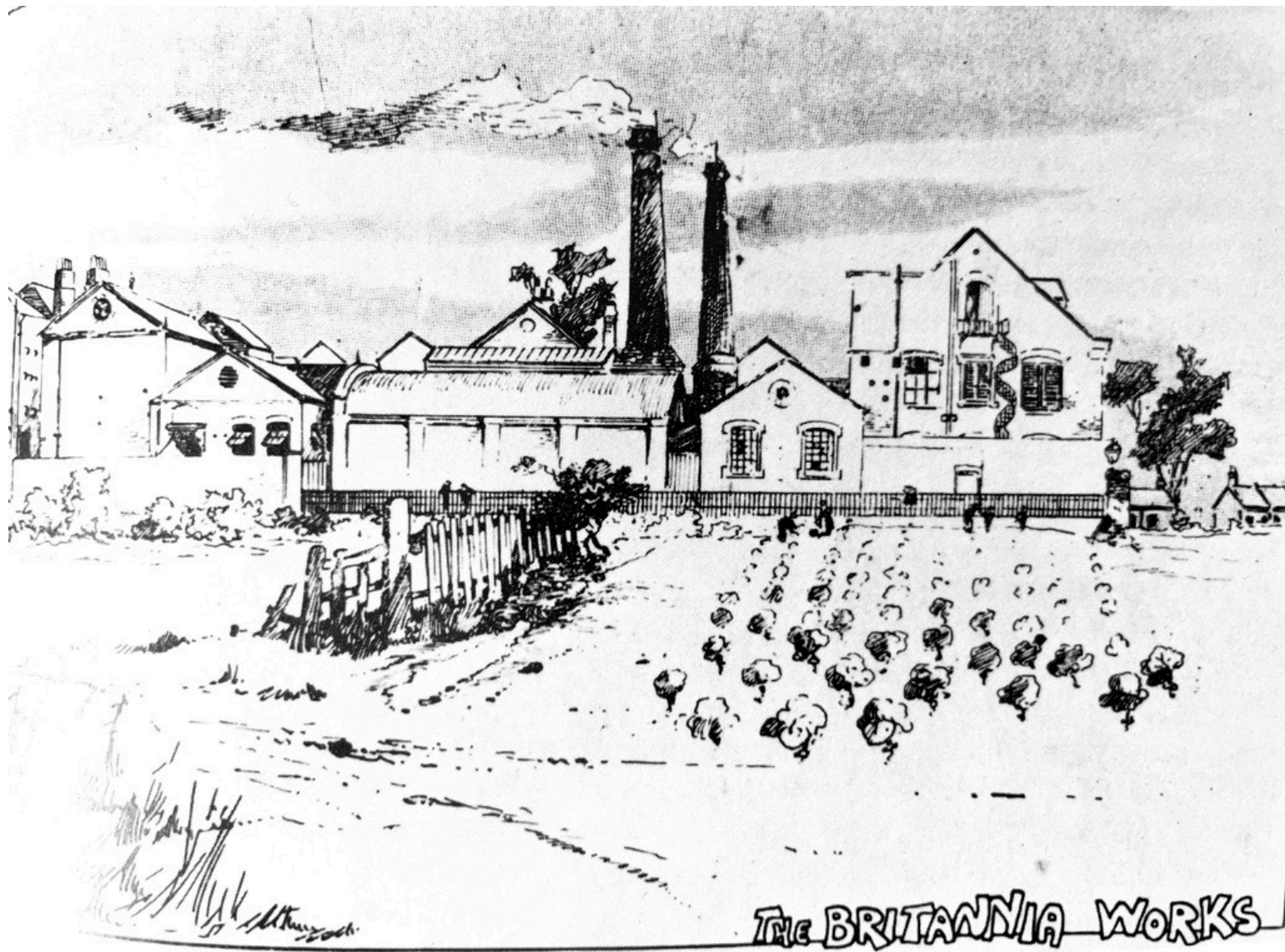
Photography, capital, ecology and empire

The largest
and best-
appointed
Factory,
devoted
entirely to
the
Manufac-
ture of
Dry Plates
and
Emulsion
Papers by
Steam
Machinery.

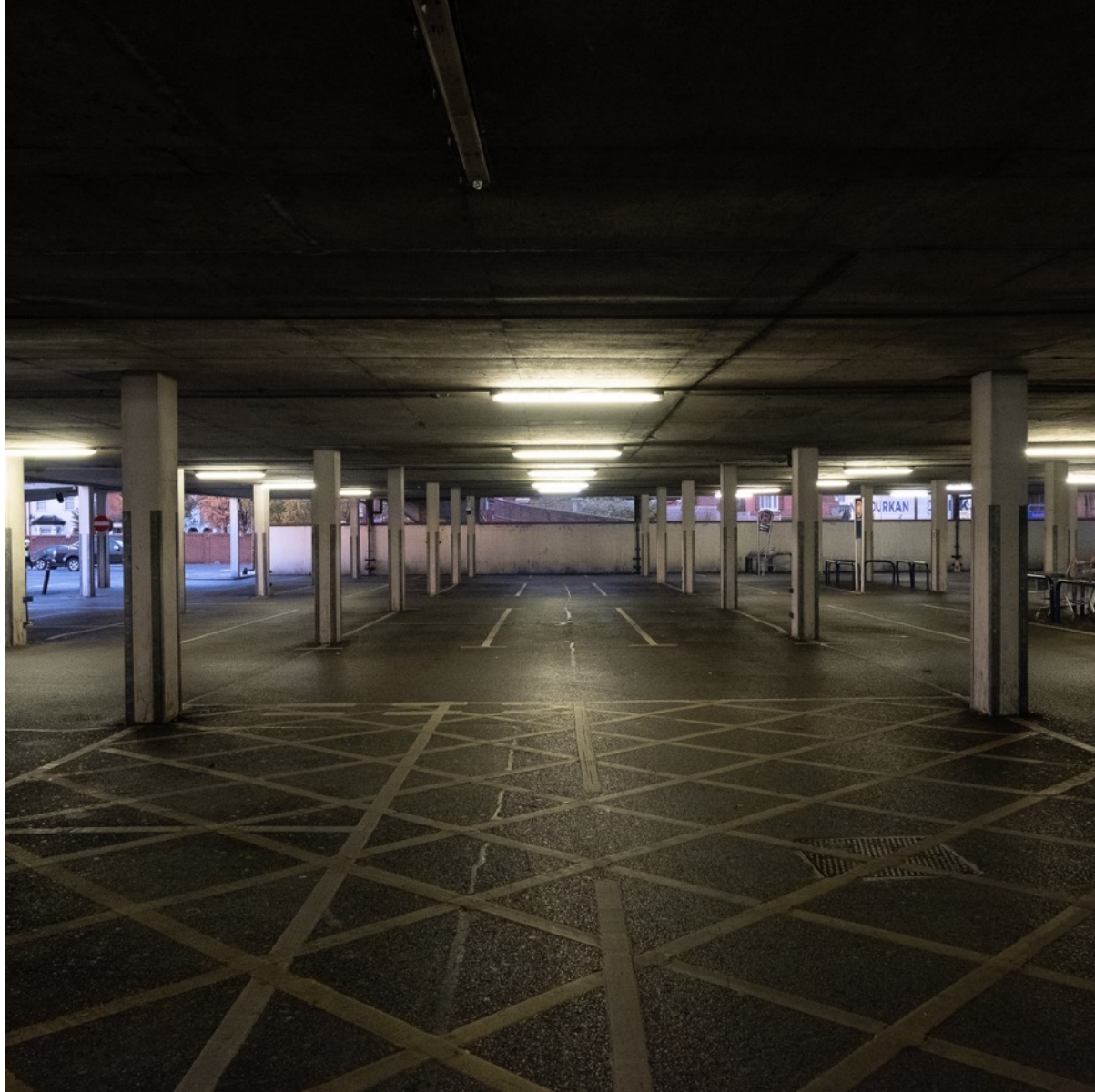


The largest
and best-
appointed
Factory,
devoted
entirely to
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ture of
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Papers by
Steam
Machinery.

THE MANUFACTURERS OF
THE ILFORD PLATES

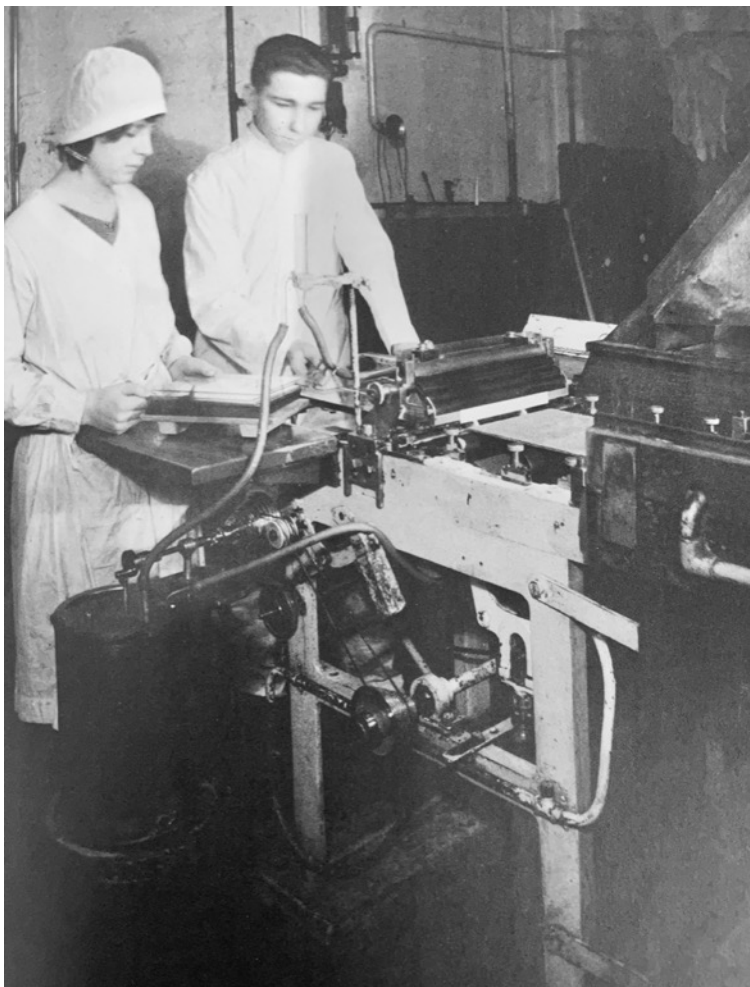


THE BRITANNIA WORKS









PHOTOGRAPHIC SCRAPS

MONTHLY—No. 47.

JULY 1st, 1893.

GRATIS.

All goods manufactured by the Britannia Works Co. Ltd. can be obtained
from
who will supply "SCRAPS" free on application.

Re DISTRIBUTION OF "SCRAPS."

The monthly issue is now over 29,000, and copies can be had from photographic stock dealers throughout the world, from China to Peru. Any dealer who does not get a sufficient supply should drop us a postcard stating his wants.

Photographers, amateur or professional, can obtain copies free on application at any dealers; if he lives out of reach of a dealer, we will send copies direct every month for a year on receipt of a dozen post wrappers, or 6d. in stamps.

Please address all communications regarding "Photographic Scraps," or business generally, to

THE BRITANNIA WORKS CO., LTD.,
Ilford, London, E.

Telegraphic Address: "Plates, Ilford."
Telephone No. 5216.

Owing to press of matter in this issue, our list of additional dark rooms, notices of catalogues, &c., &c., are unfortunately crowded out.

Each meter is sent out in a leather case, the size of a sovereign purse, and is accompanied by a book of directions, showing how to use the meter, and giving tables by means of which the

ILFORD EXPOSURE METER CAN BE USED IN ANY
LATITUDE.

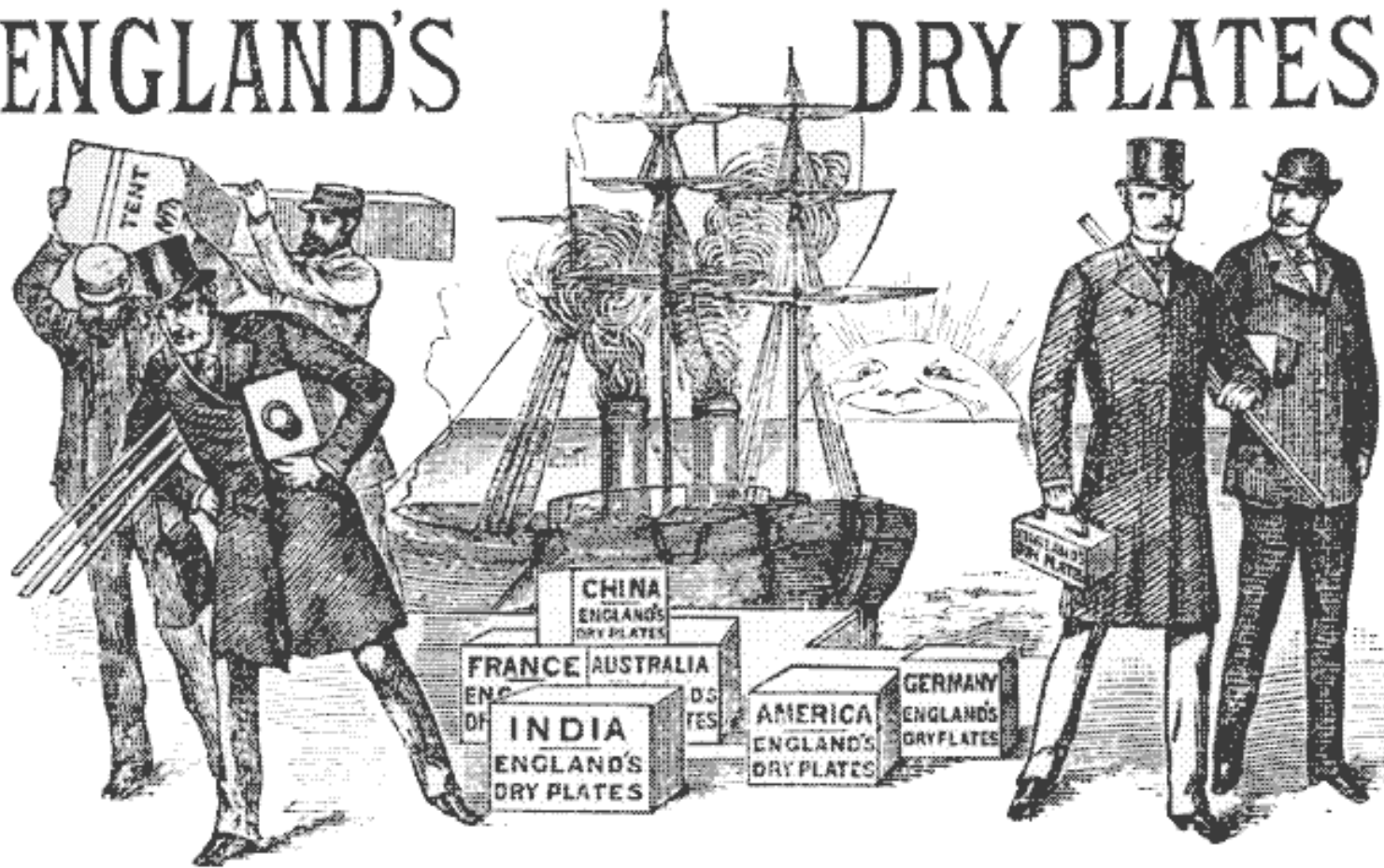
One instrument for the whole world!!

The following are extracts from our **EXPOSURE METER PAMPHLET**, copies of which may be had free from all dealers, or will be sent direct from the works on application:—

Introductory.—The Ilford Exposure Meter has been invented by Professor Scott, in order to furnish a convenient method for performing the various calculations necessary in estimating photographic exposures in a purely mechanical manner. The

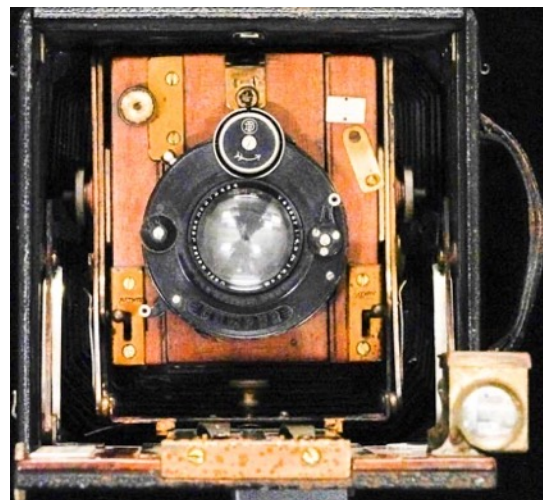
ENGLAND'S

DRY PLATES



PHOTOGRAPHY-PAST.

PHOTOGRAPHY-PRESENT.







Cornelia Parker



Cornelia Parker, *Premeditated Act of Violence*, 2015.



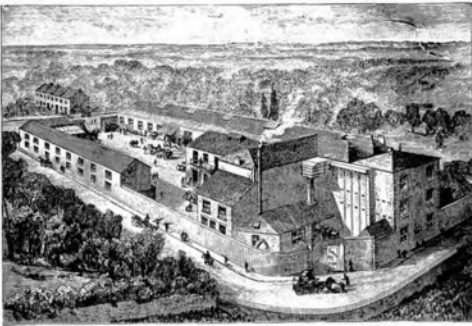
Cornelia Parker, *Silver Trophy (From Thirty Pieces of Silver)*, 2015.

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.

12 THE BRITISH JOURNAL OF PHOTOGRAPHY. [June 29, 1896]

The largest and best-appointed Factory, devoted entirely to the Manufacture of Dry Plates and Emulsion Papers by Steam Machinery.



The largest and best-appointed Factory, devoted entirely to the Manufacture of Dry Plates and Emulsion Papers by Steam Machinery.

THE MANUFACTURERS OF
THE ILFORD PLATES



ANNUAL SALES EXCEED
50,000 TONS.



LAWES' MANURES
ANALYSIS GUARANTEED

LAWES' MANURES
Established 1839

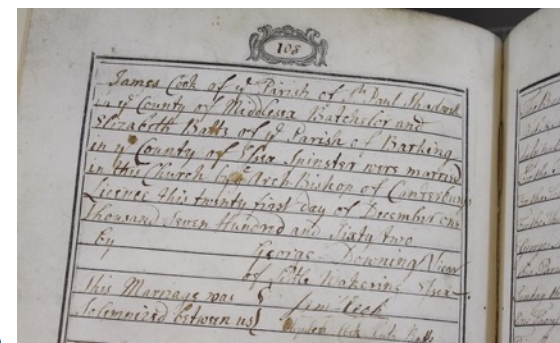
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PRINTED BY CLARKE, SHILLARD, & CO., MILBURN, AND STOUT.

DRAWN AND ENGRAVED BY SAMUEL CALVERT.

CAPTAIN COOK TAKING POSSESSION OF THE AUSTRALIAN CONTINENT, ON BEHALF OF THE BRITISH CROWN, A.D. 1770.

UNDER THE NAME OF NEW SOUTH WALES.

FROM THE GREAT HISTORICAL PAINTING BY GILFILLAN, IN THE POSSESSION OF THE ROYAL SOCIETY OF VICTORIA.

Why "ecology without nature"? "Nature" fails to serve ecology well. I shall sometimes use a capital N to highlight its "unnatural" qualities, namely (but not limited to), hierarchy, authority, harmony, purity, neutrality, and mystery. Ecology can do without a concept of a something, a thing of some kind, "over yonder," called Nature. Yet thinking, including ecological thinking, has set up "Nature" as a reified thing in the distance, under the sidewalk, on the other side where the grass is always greener, preferably in the mountains, in the wild. One of the things that modern society has damaged, along with ecosystems and species and the global climate, is thinking. Like a dam, Nature contained thinking for a while, but in the current historical situation, thinking is about to spill over the edge.

Timothy Morton, 2012, *The Ecological Thought*, Cambridge, Mass.: Harvard University Press, p.3.

The background of the slide is a photograph of a dense, overgrown thicket. Numerous thin, bare tree branches and vines are tangled together, creating a complex web of lines. In the lower center, a small stream or path is visible, partially obscured by the branches. The overall tone is muted and naturalistic.

[Progress with] Work in Progress

Economics, archives, aesthetics and engagement

The crucial insight that archives, far from being “stable, transparent, collection[s] of facts,” often lend an “architecture” to the information they provide grounds Lowe’s work (4).

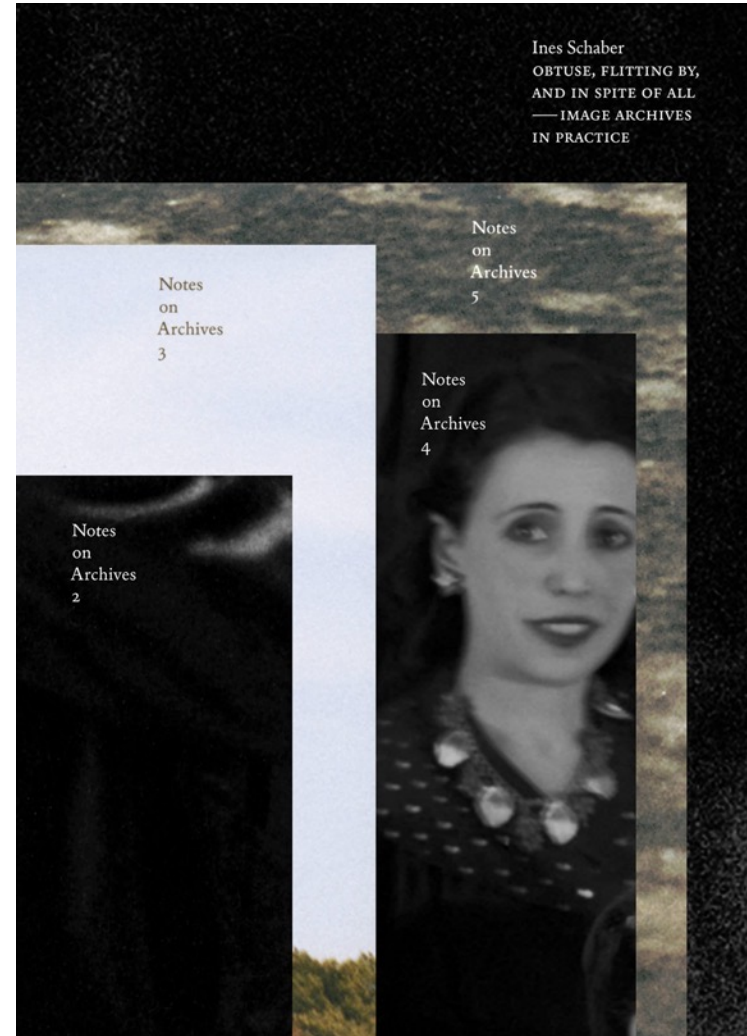
Because archival classifications separate rather than connect institutions, functions, territories, and peoples, they belie the various relationships between matters classified within the distinct stores. Writing against this organizing principle, Lowe explores transnational, inter-institutional, and cultural connections between European and non-European sites, using the concept-metaphor of “intimacy” as the glue to bring the various accounts and archival domains into proximity with one another.

Betty Joseph, 2016, ‘Review of Lisa Lowe, 2015, *The Intimacies of Four Continents*, Durham, N.C.: Duke University Press. *The American Historical Review*, 121 (3), pp. 903–904.

Ines Schaber



Ines Schaber, Notes on Archives 3. Picture Mining, 2019, S. / pp. 40–41.



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.

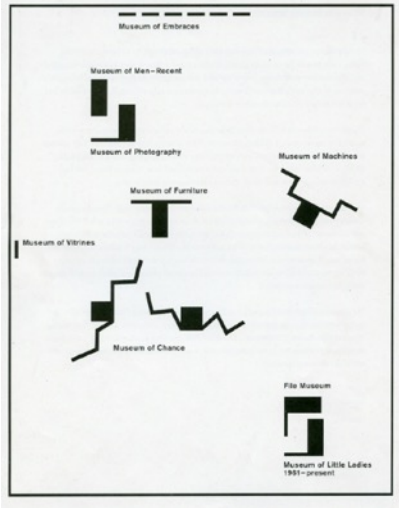
Matthew Fuller & Eyal Weizman, 2021, *Investigative Aesthetics: Conflicts and Commons in the Politics of Truth*, London: Verso, Kindle Locations 517-518.



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.

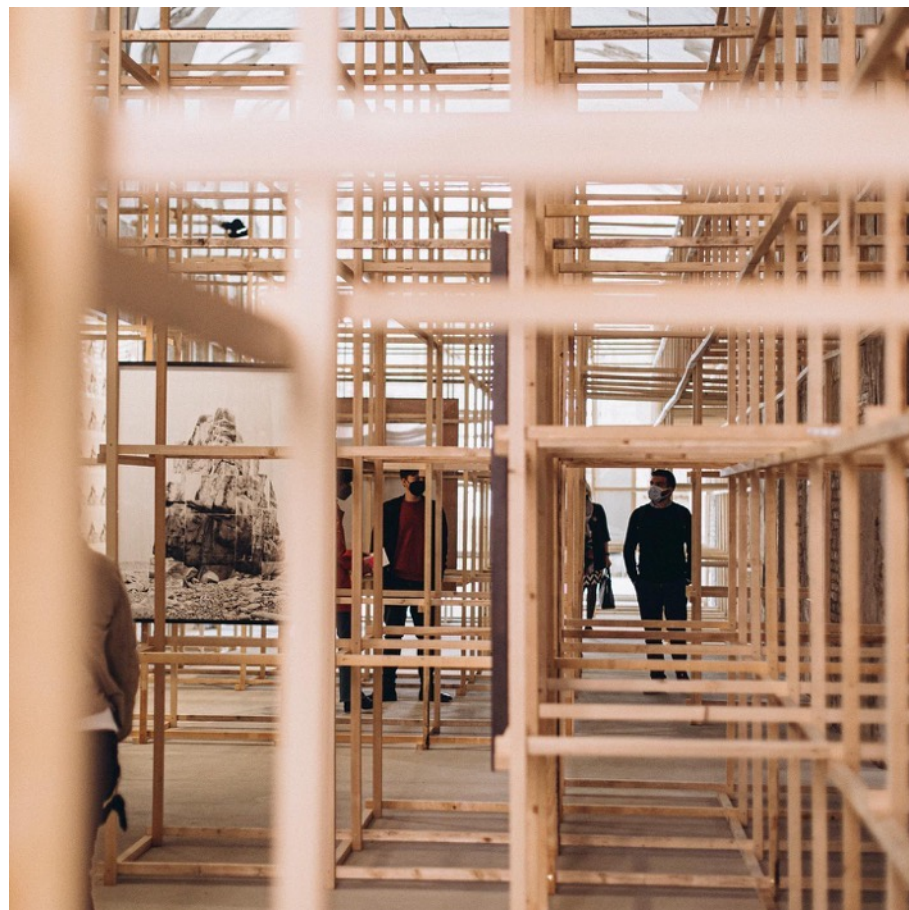


Dayanita Singh,
Installation shot and
layout, *Museum Bhavan*,
2016



Dayanita Singh, *Museum Bhavan*, Göttingen: Steidl, 2017

Noémie Goudal



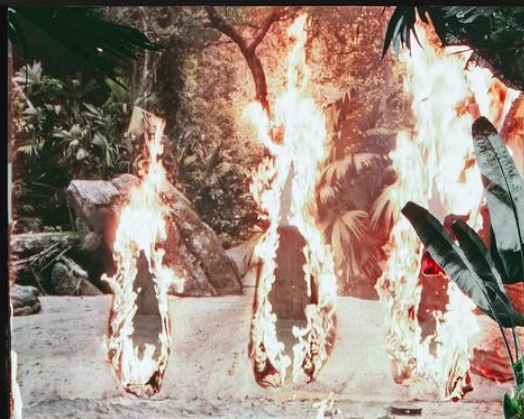
Installation shot, Noémie Goudal, Telluris, Fotografia Europea, Chiostri di San Pietro, Reggio Emilia, 2021.



Noémie Goudal
(2021) *Below the
Deep South*,
installation shot,
Frieze, London.

H4
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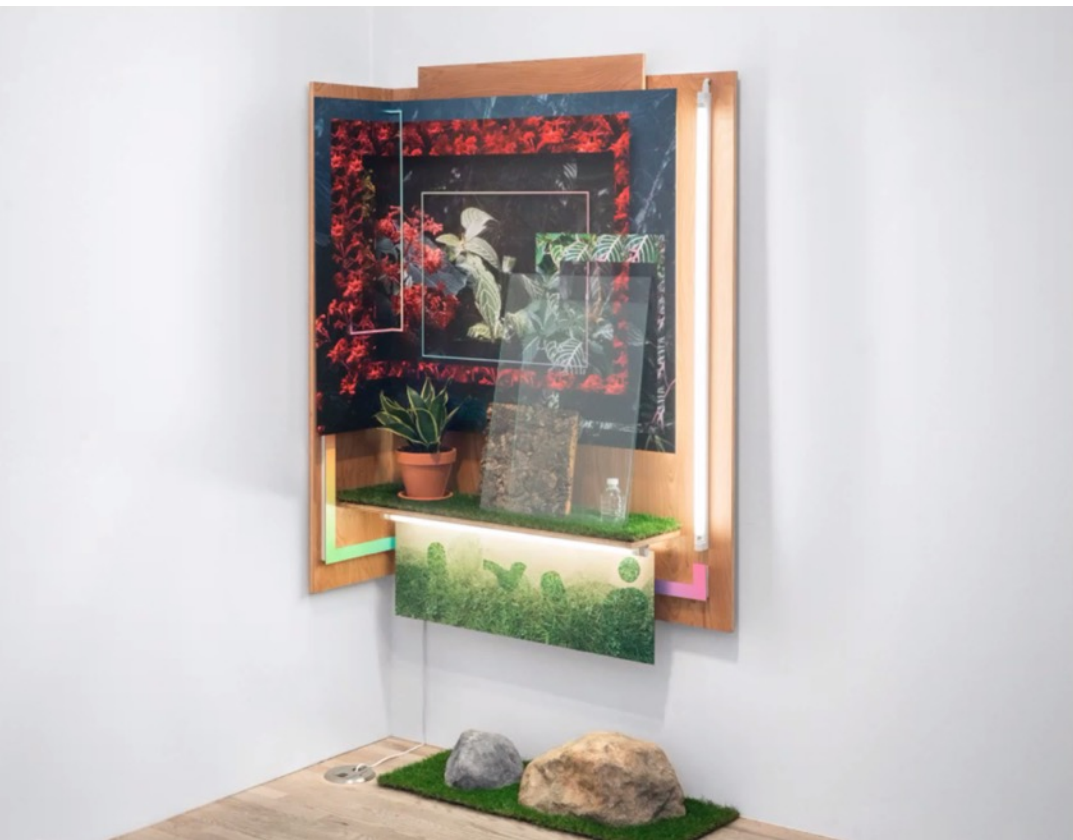
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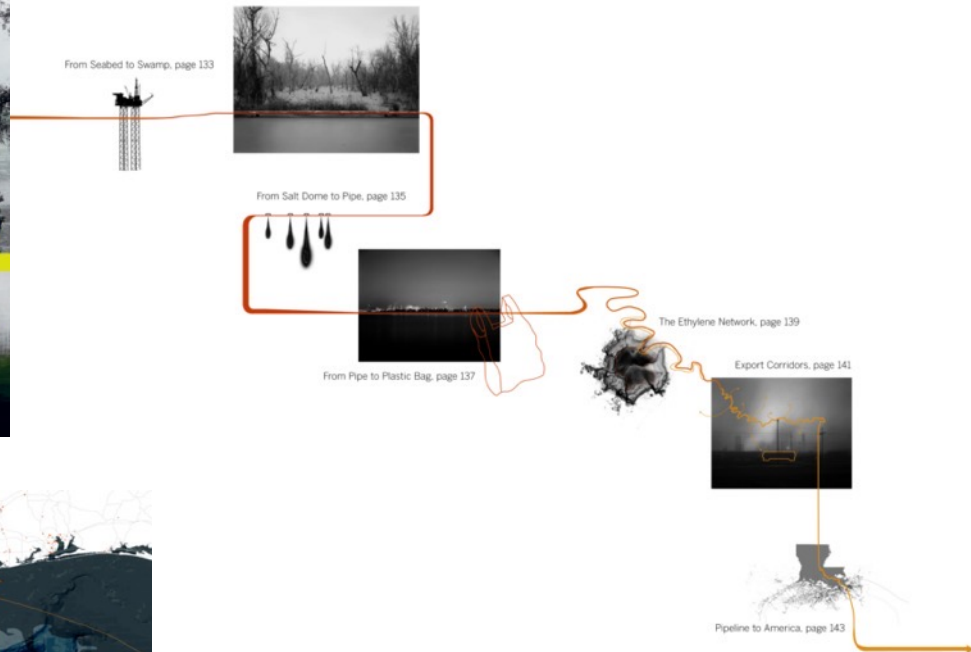
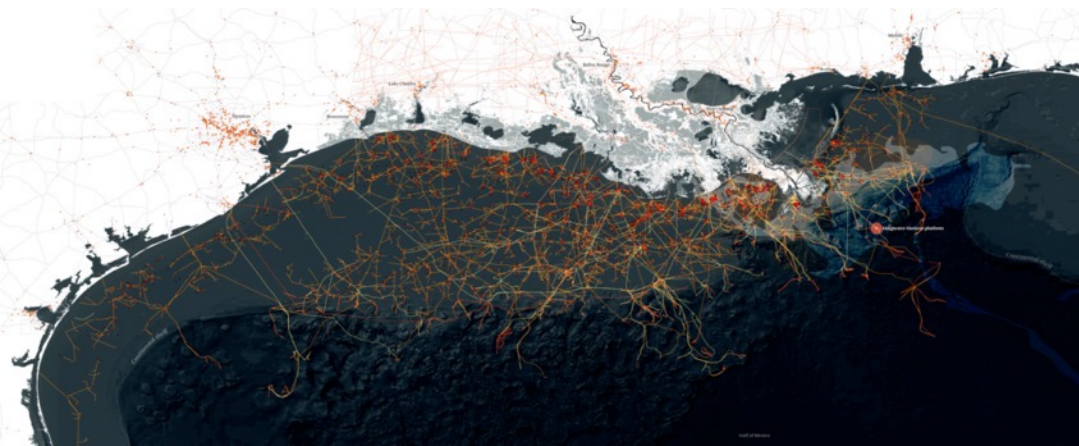
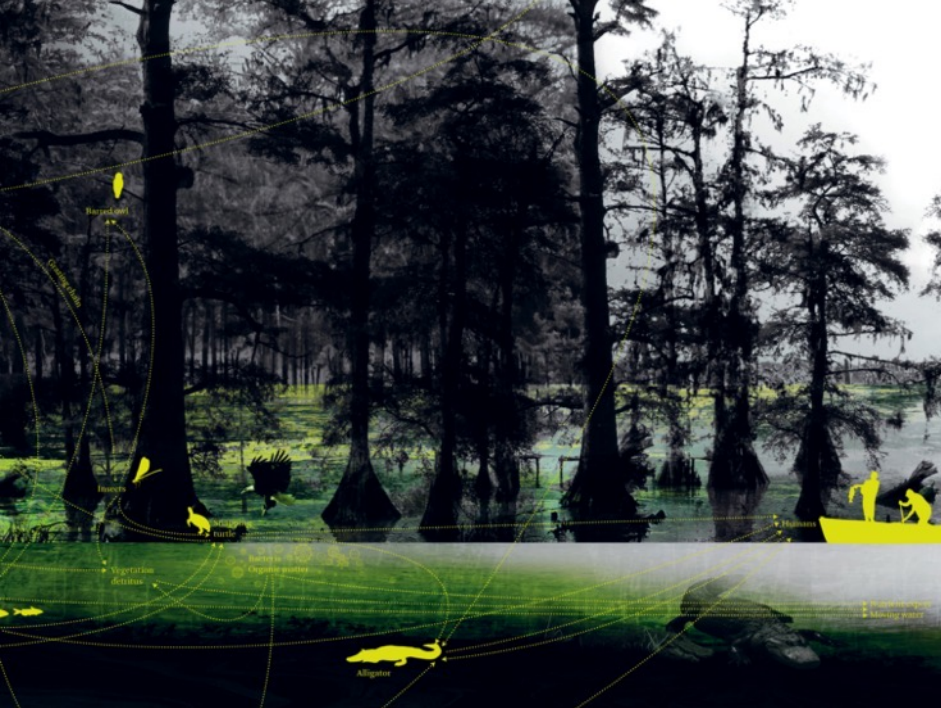




Mark Dorf, *Landscape 14*, UV print on dibond, birch plywood, tempered glass, faux rock, fluorescent light, faux grass, house plant, resin, bark bottled water, 2017



Mark Dorf, Spread from *Kin*, New York: Silent Face Projects, 2018.



Kate Orff, pages from Richard Misrach and Kate Orff, *Petrochemical America*, New York: Aperture, 2012.

