



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

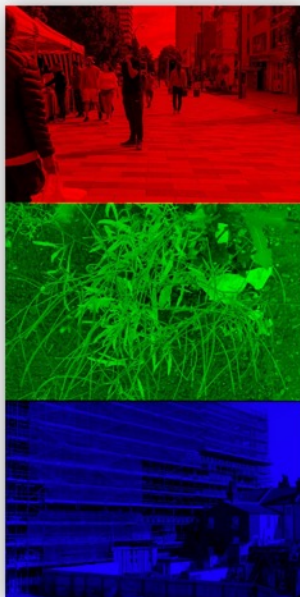
Andrew Brown

**Work in Progress
2nd March 2023**



November 2022

[space]



Andrew Brown: *Entangled Ilford*

NOVEMBER 2022

SPACE and Aetreum present a commission by Ilford-based artist Andrew Brown – this is located on the hoardings outside the former Harrison Gibson building in the heart of Ilford town centre at 193 – 207 High Road, Ilford, IG1 1LZ.



ED ILFORD

at studios and site owners Aetrium present
artist Andrew Brown.

ed around Ilford photographing street scenes,
nt and plants and trees growing in the area.
ded to focus our awareness on the environment
the urban natural and built environment, which
to make each large black and white image,
some location are combined using a process
the manner in which I have made and presented
single colour images in a strip alongside each
ts how Ilford is inextricably entangled with the
on in photography, dating back to 1879."

ited artists from
a call with Aet
osal for a new
ewjohnbrown

inishd
aaw

ist
lter
cun
es
y
Tr
reje
d has l
died y
e in Fi
/ ent

www









September 2022 to February 2023

Photography: Neeti Siyani

CHANGING CURRENTS

Can we build a better world together?

EXHIBITION 8 February - June 2023

GALLERY OPEN Wednesday 11am - 5pm; Saturday 11am - 3pm. Free entry. All welcome

SPACE ILFORD 10 Oakfield Road, Ilford, IG1 1ZJ

ARUP [space]



spacestudios.org.uk @
space_studios_london

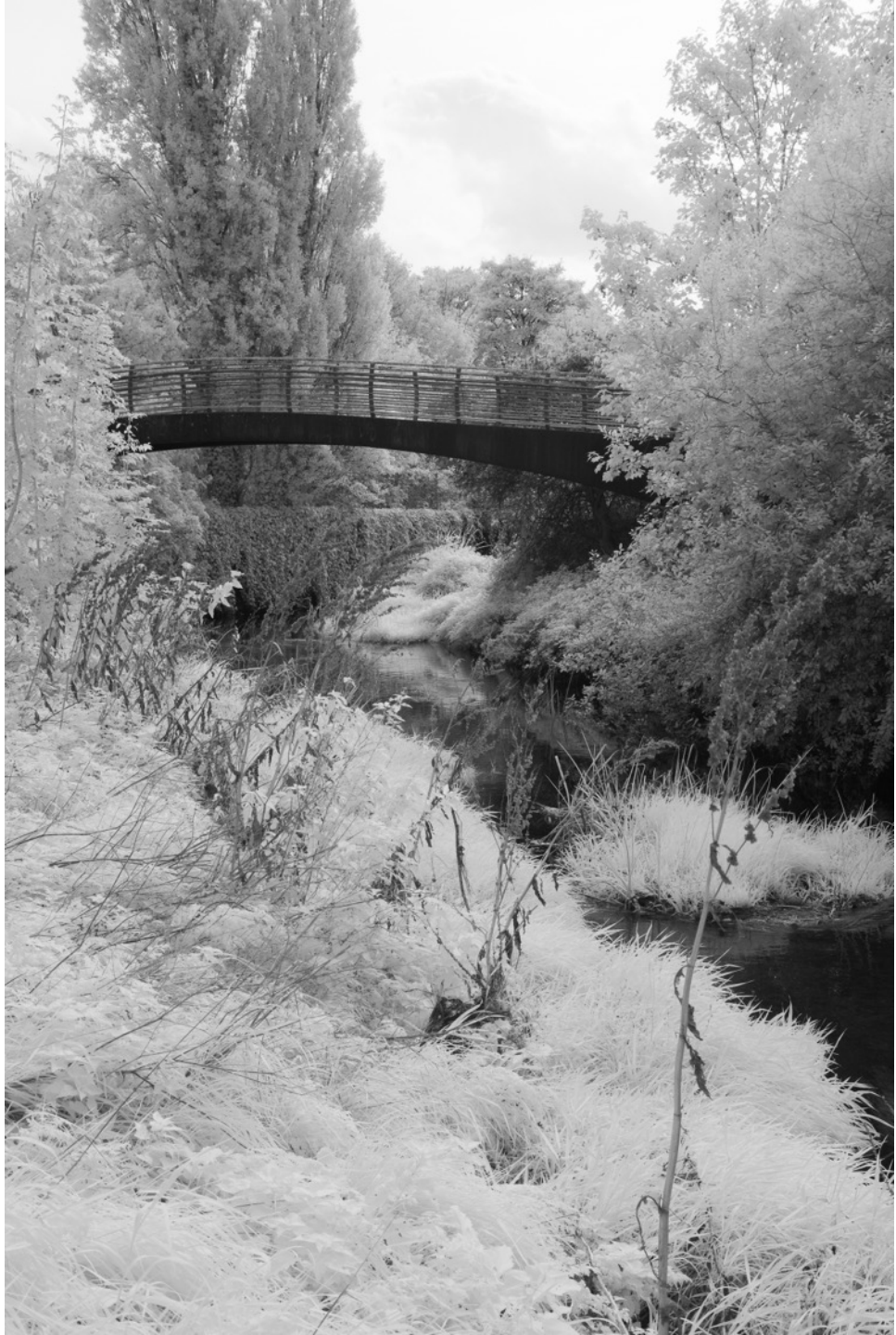
































Mindmap Group1



Using found nature objects around river roding to create something new (leaves & flowers)

Dye fabric with different part of the river



Photography, taking pictures of water particles under microscope, bacteria, living organisms

What do you do in order to make design ethical? What does ethical actually do? How does making art actually help the community and make the world a better place?

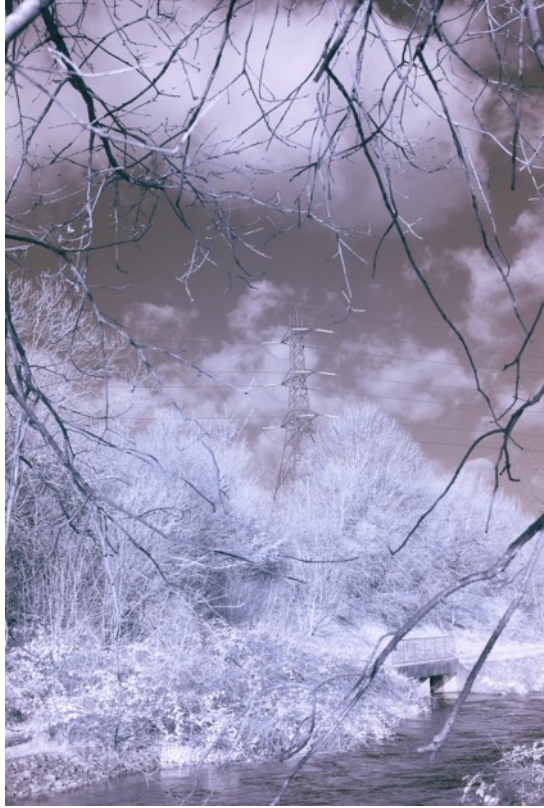
do you repurpose materials / upcycle for the projects you work on?

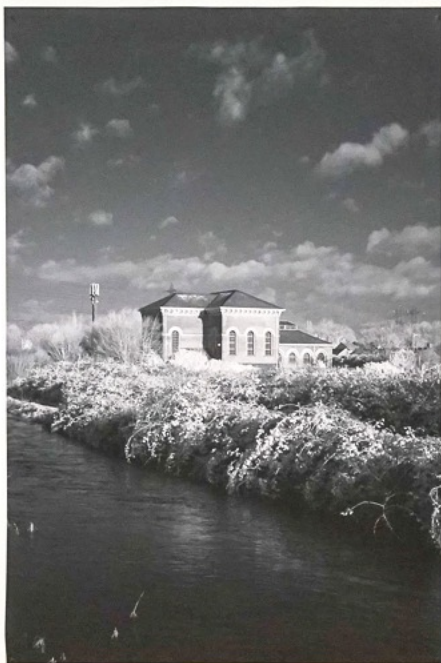
What are the limits to what we can make?

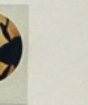
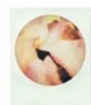
How can we make design ethical or design ethically

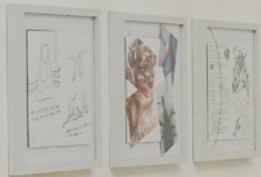
How do you represent under-represented groups? What is super-collabor? What does ARUP do to help the environment?

Visiting Architect















Simryn Gill *Clearing*

Commissioned artwork for the Sydney Modern Project is a response to the removal of a tree from the Art Gallery of New South Wales campus. At the centre of this layered new work is a life-sized rubbing of the tree, a Canary Island date palm. It was planted in 1909 in a spot that was then at the cultural centre of the still-nascent city of Sydney.









Richard Mosse
*Domesticated
Palms,*
Amazonas 2022



Richard Mosse, *Multispectral GIS image,*
Uraricoera River, Roraima 2022



Richard Mosse
Burnt Forest I,
Amazonas 2022



ASSISTED SELF-PORTRAIT OF JOE MURRAY, JOE MURRAY / ANTHONY LUVERA

January to April 2023

Ilford Roots and Branches

























Atelier d'Amédée Fleury

[Colonial photographers] took up the camera to encourage settlers to feel at home in Australian environments. This perspective disguised the ancestral ownership and continuing presence of First Nations peoples, turning their homelands into a wilderness through a photographic sleight of hand ... Romanticism, through photography, came to influence how environments were envisioned and how histories of dispossession were remembered. The high wilderness imagery of settler photography came to support a fantasy of spatial control, delivering reproducible, enduring symbols of the natural world.

Jarrold Hore, 'Beautiful, available and empty – how landscape photographers reinvented the colonial project in Australia'. *The Conversation*, November 11, 2021.



Anson Brothers Studio, *Fern Tree Gully, Hobart Town, Tasmania*, 1887.



Shadi Ghadirian,
from *Qajar* series,
1998



Ilford, Essex



Ilford Photographic



Ilford, New South Wales



December 2022 to March 2023

Song and Dance

'We are rather noisy ... in an urban environment the ambient din is regularly 50 to 70 decibels, with spikes to 100 ... [some species of bird] sing at higher frequencies in cities, as most human produced sound is at relatively low frequencies'

Alexandra Horowitz, pp. 116-7

'Urban pedestrian behaviour is quick and fluid ... together we are doing a cooperative dance, a kind of pedestrian jig, without even knowing we are dancing'

Alexandra Horowitz, p. 145











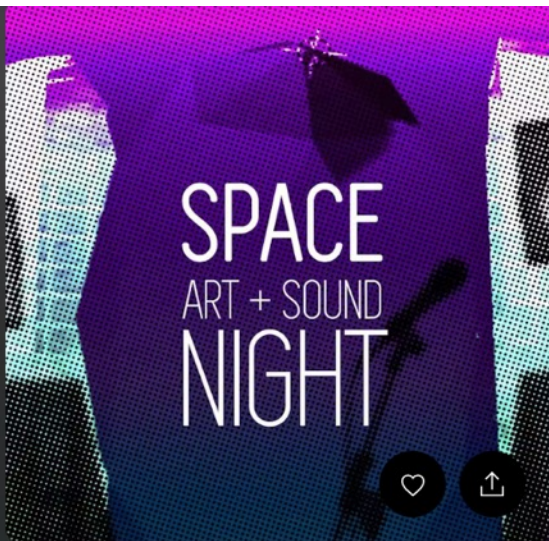














DICE protects fans and artists from resellers.
Tickets will be securely stored in the app.

Got a code?

SPACE | Art and Sound Night

IKLECTIK

Thu, Mar 2, 7:30 PM

 Gigs  London

£5

The price you'll pay. No surprises later.


BUY NOW

About

A night of experiments with a group of artists working across sound, improvisation and performance. Join for a session of diverse audio-visual performances from London – based and international artists looking at live code, improvised instruments, the voice and silence.

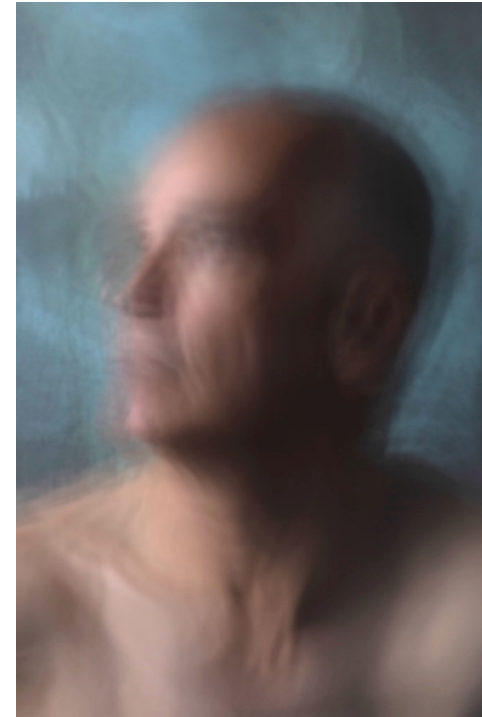
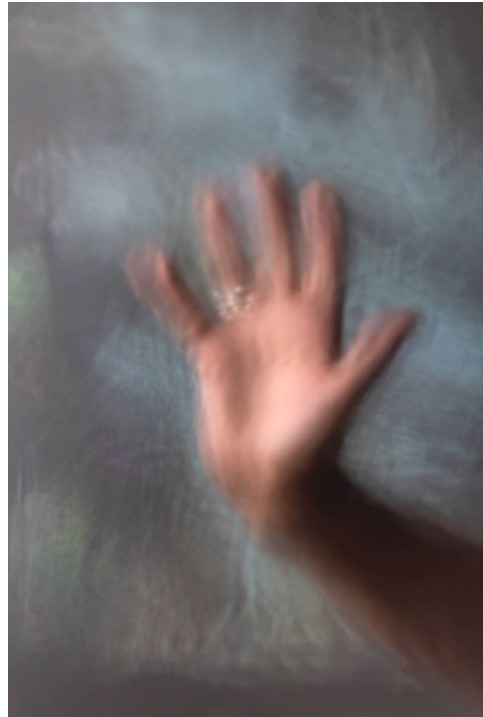
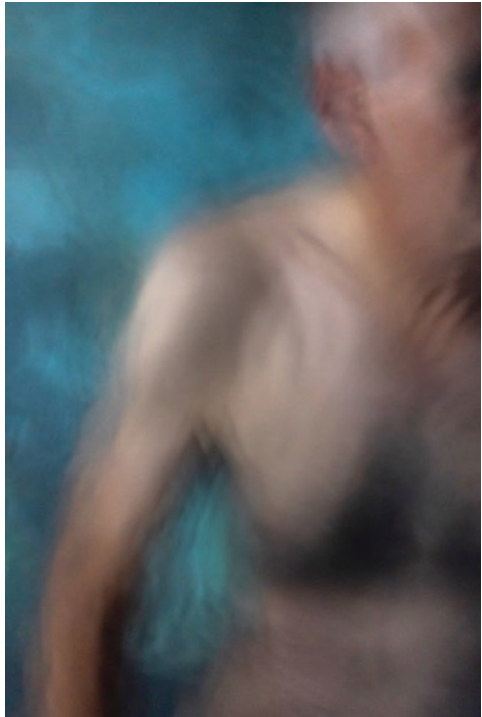
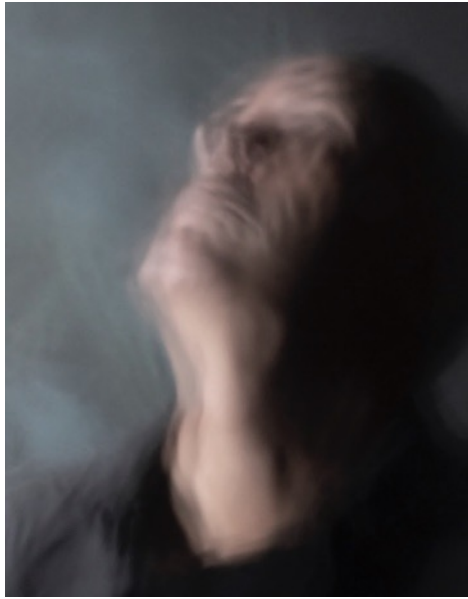
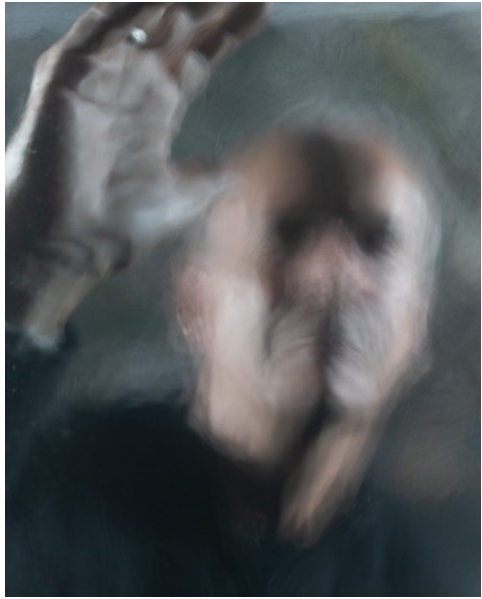
This event is kindly supported by the Saastamoinen Foundation / UniArts Helsinki

This is an 18+ event

 Presented by IKLECTIK.

Stub

A **stub** is an article that, although lacking the breadth of coverage expected from an encyclopedia, provides some useful information and is capable of expansion.





Ilford Limited, National Portrait Gallery and Redbridge Museum, November 2022 to date.



1 Andrew Brown

Andrew Brown is an artist and educator based at SPACE Studios, Ilford.

Andrew learned to process Ilford films at the age of ten from his godfather, photographer Ray Harwood, and continues to explore analogue photography and mixed media in his art practice.

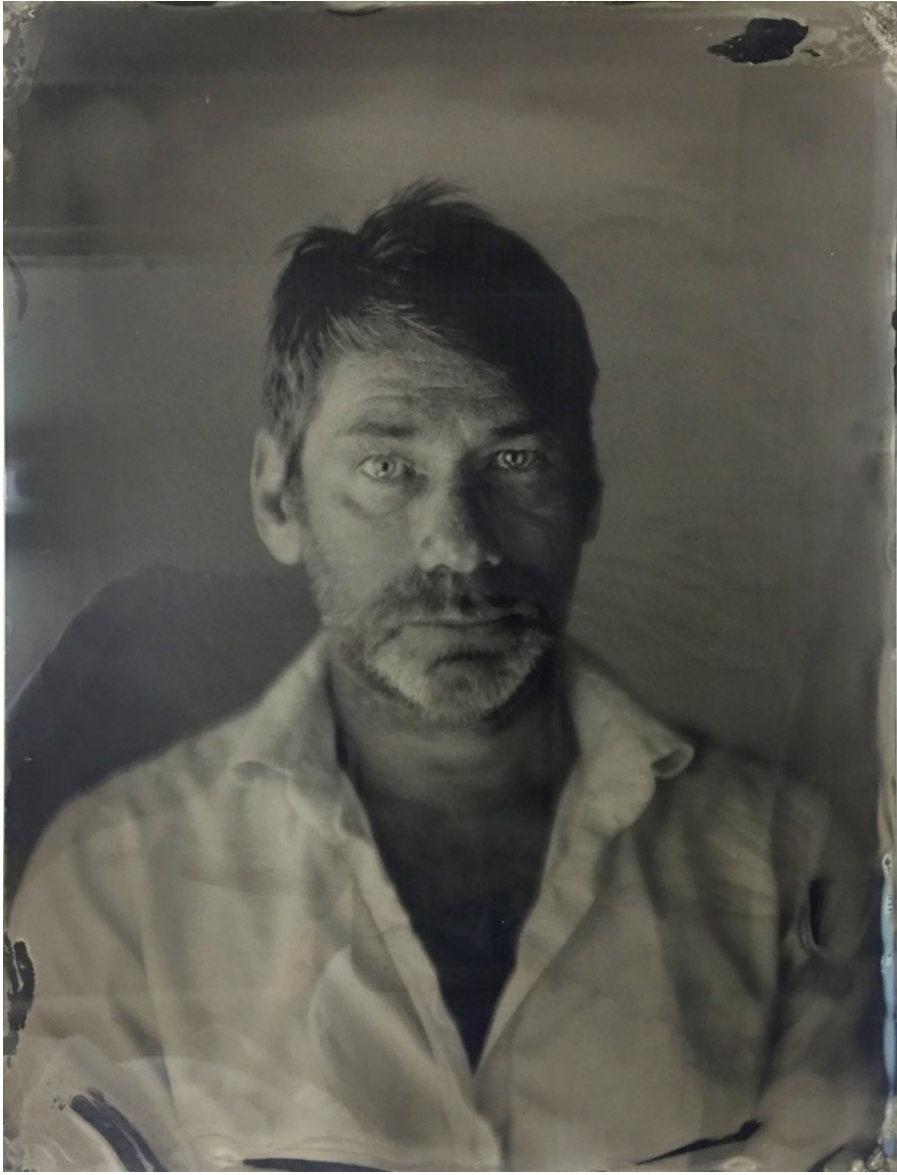
This self-portrait by Andrew was captured on a glass plate coated with an emulsion similar to the one made for Ilford Limited's first photographic plates in 1879. Andrew's project aims to 'explore how we might reconnect Ilford with its photographic heritage through public art.'

andrewjohnbrown.com

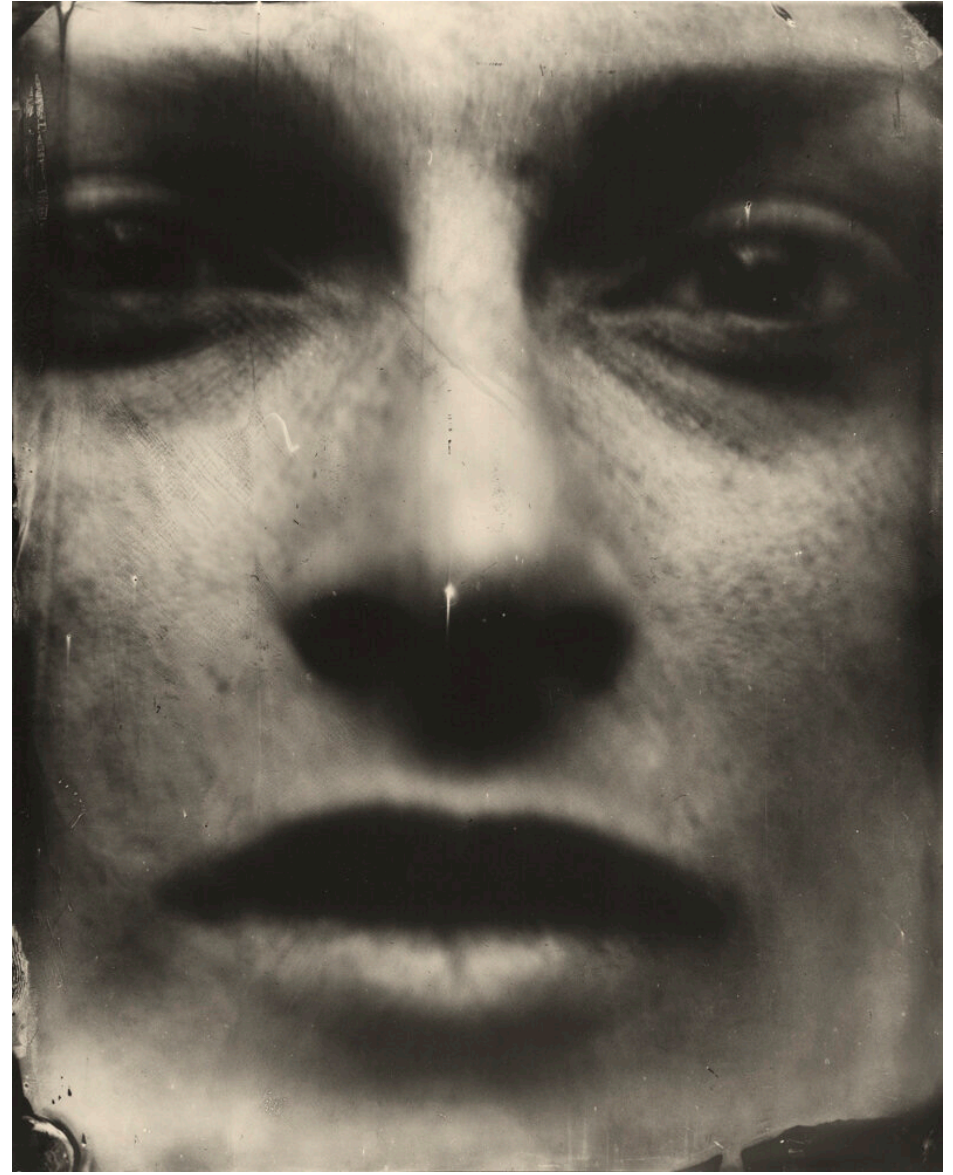
Dry plate self-portrait, 2022

© Andrew Brown

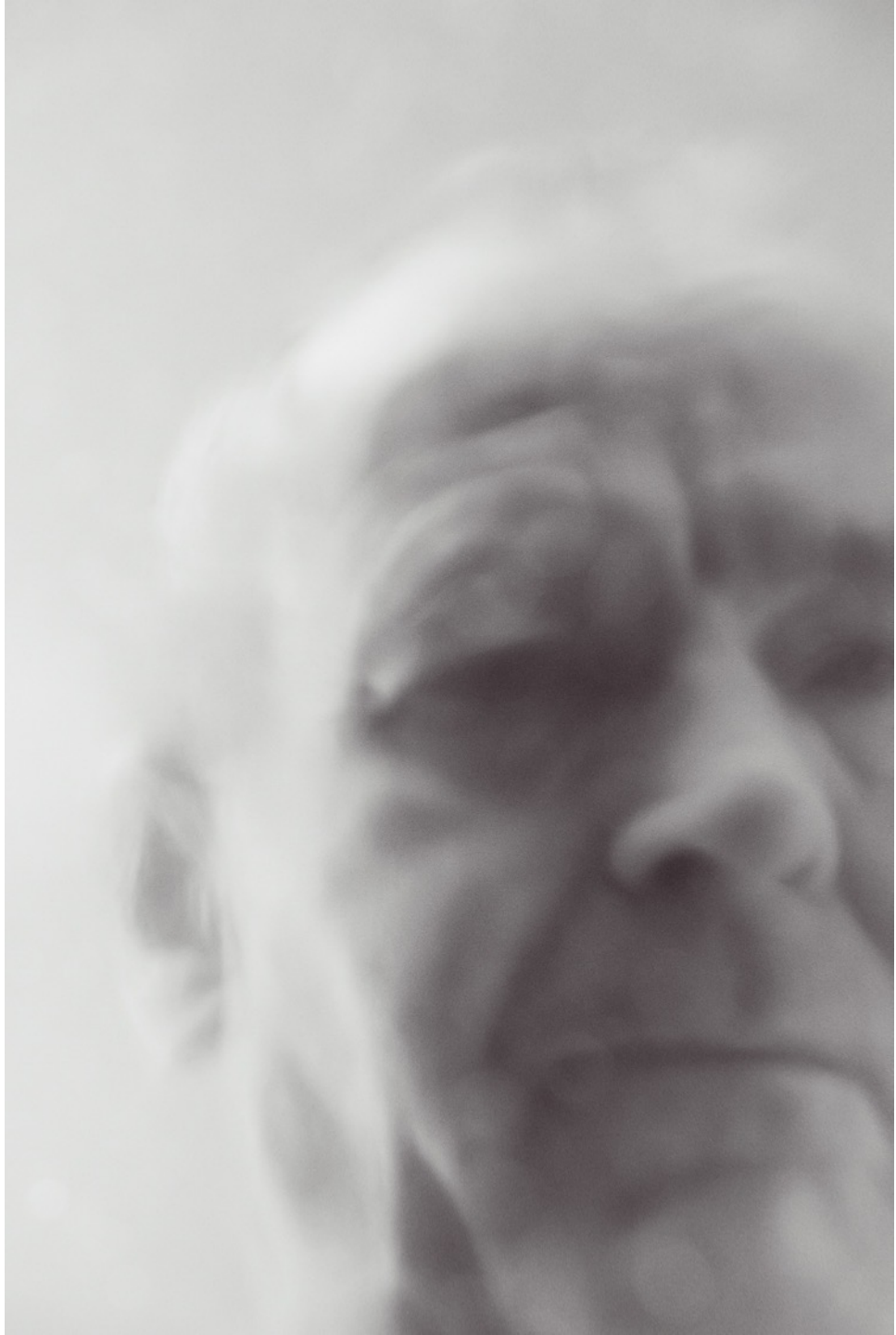


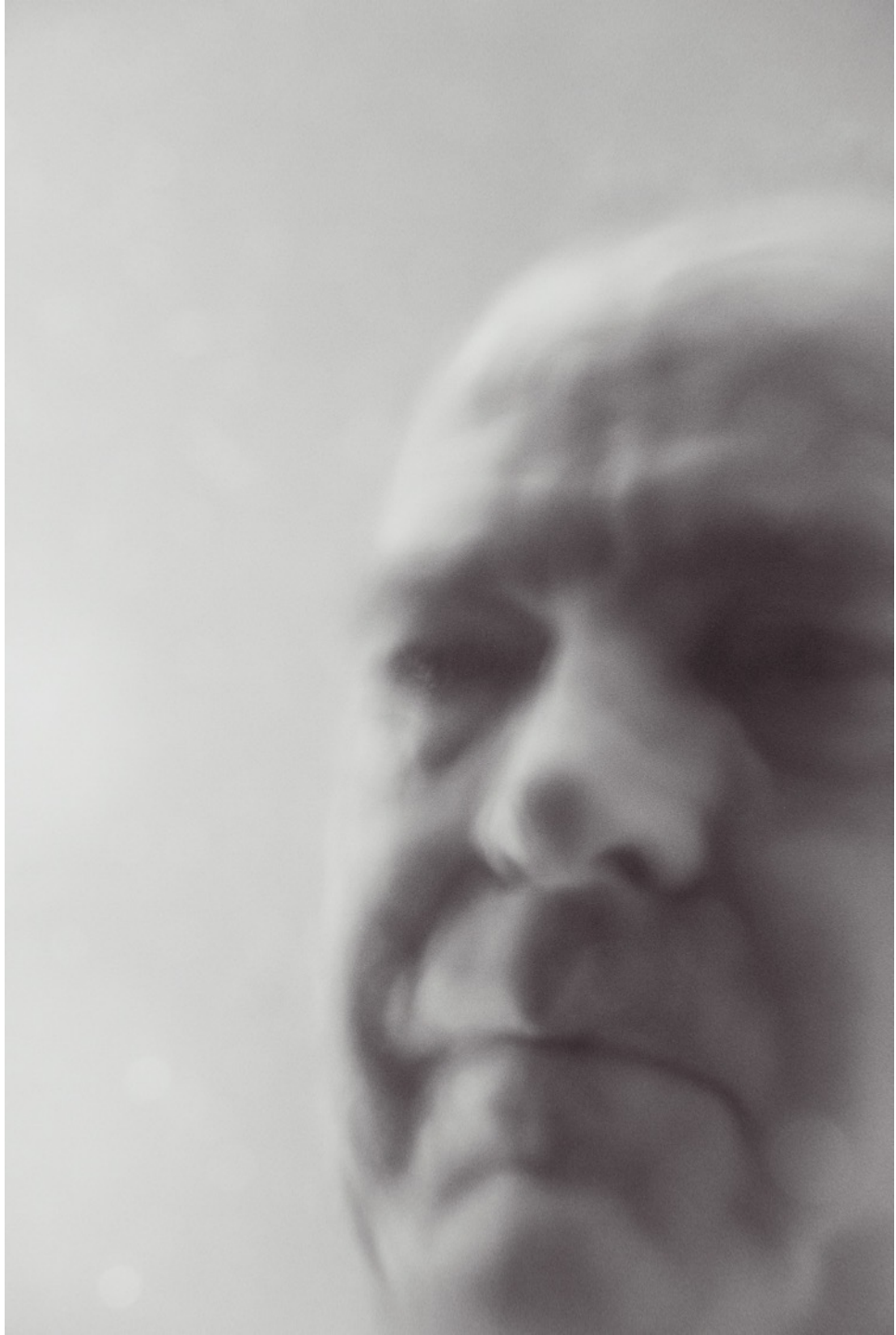


Mat Collishaw, 2017



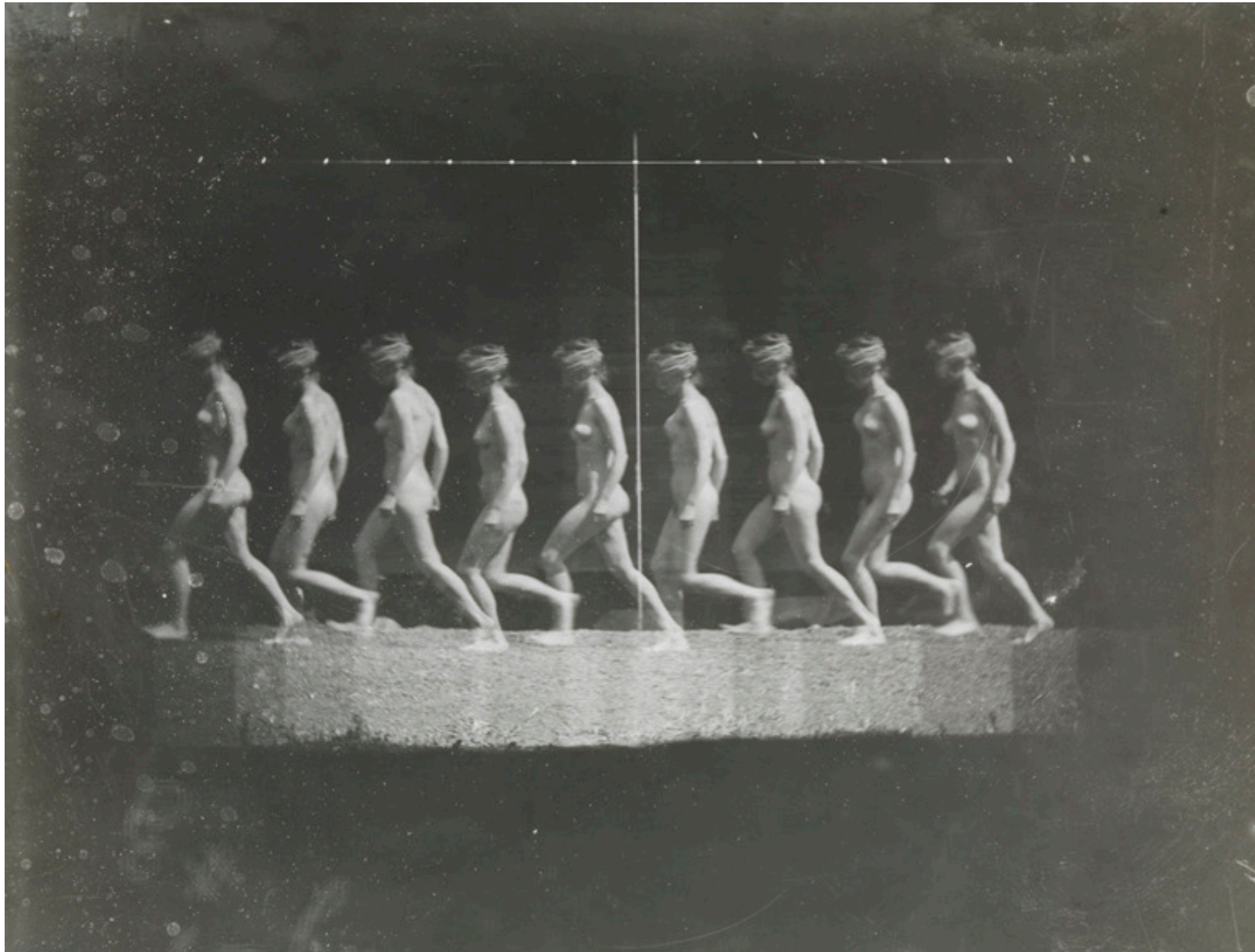
Sally Mann, *Faces* series, 2006





To do self-portraiture is a nearly impossible thing because it entails seeing oneself from a position other than that from which one sees. One can 'capture' the image of a person looking but not of that same person seeing. One can capture a person with eyes but not what those eyes see - at least, not in the same moment as one shows the eyes. Just as the blindfolded nude [referring to Thomas Eakins' portraits of nudes in blindfolds] makes visible the fact that you cannot show someone seeing from where she sees, as well as the vision from that place ... so too self-portraiture is an aspiration for double vision, for being at the blind spot of representation, as it were. Obviously artists have produced the illusion of this seeing being seen for a very long time. Velazquez's *Las Meninas* is a perfect example.

Rosalind C. Morris, citing Susan Stewart, Preface to *Crimes of Writing*, in conversation with William Kentridge, 2016, pp. 117-8.



Thomas Eakins,
Motion study:
female nude,
blindfolded,
walking to left,
1885, dry-plate
negative.



Thomas Eakins,
Female nude
blindfolded, 1856,
charcoal on
colored paper.



Jo Spence,
Remodelling Photo
History
(Industrialization),
1982, Gelatin
Silver Print.



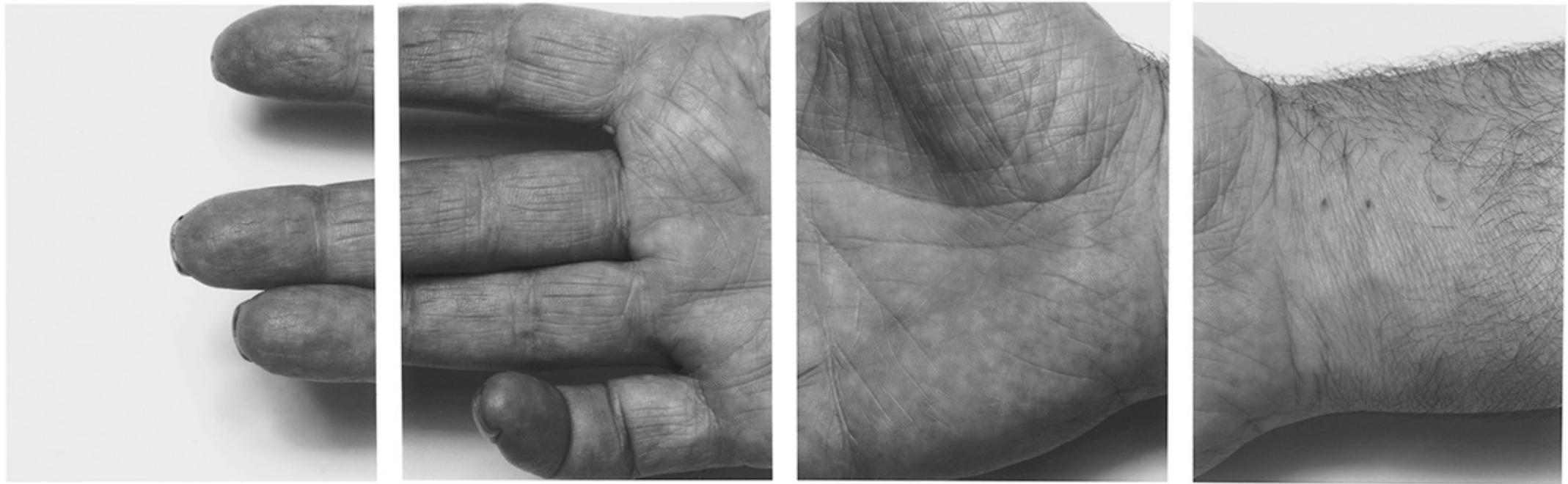
Jo Spence, Opening
Up the Family Album
(photo therapy),
1989.

Album page

DAVID has now become an excellent photo
therapist - pity there's such a gap between
sessions!

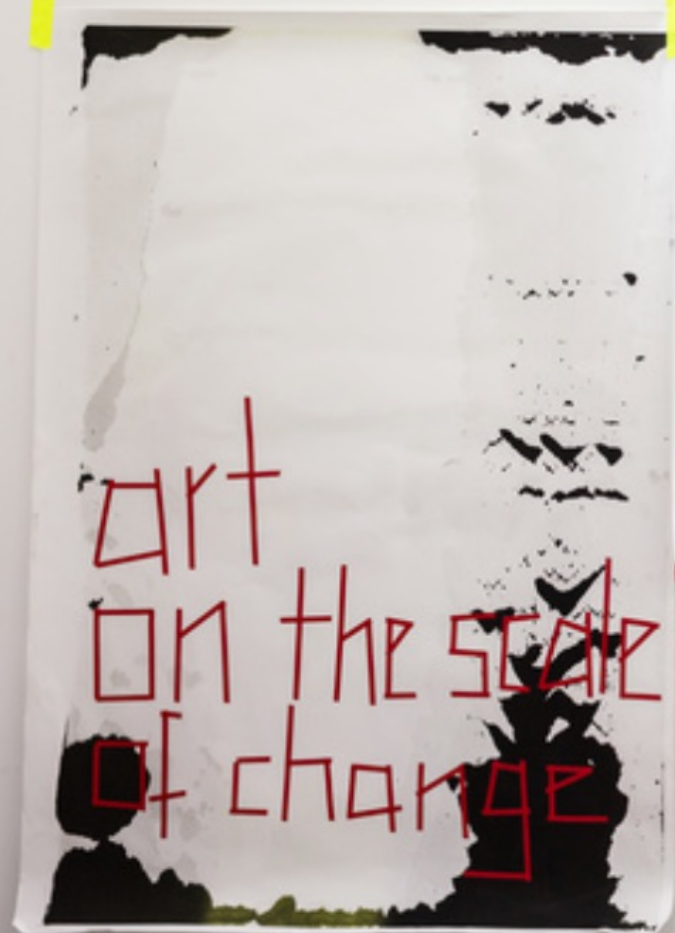


John Coplans,
Seated Figure 1,
1992



John Coplans, Hand, Four Panels, 1988

March 2023 onwards



I don't
want to
do another
project

I want to

mal

LO
POST

pile

The public version of COMPOST at The Showroom is now finished.

We have now added the recordings from the various events and conversations in The Showroom and online to this website and [The Showroom online library](#).

Digitised material from working through and with COMPOST keeps getting added to the database here, which in the near future will become my permanent website. The entries are organised by order of use, and new groupings and categories will appear.

A critical reader/artist book is planned for summer 2022, co-edited with Mick Wilson (Valand Academy), Paul O'Neill (PUBLICS) and The Showroom, and published by Sternberg Press.

PHASE 01:
COMPOST→

PHASE 02:
FOR FUTURE USE→

- FREE
- SWAP
- SALE



Kathrin Böhm: COMPOST

About

All Recordings

Take Away Phase 02

COMPOST SALE is running throughout Phase 2. Objects can be for free, for swap and for sale.

Following Grace Ndiritu's suggestion: "Give it all away and burn the rest."

The materiality of Compost will be dissolved through trade, and objects can be taken for free, swapped and purchased. Future use should focus on sharing and communing. Profit from future re-sales need to be spend along the principles of community economies. Pay what you can means pay what you can.

LESS

PHASE 02 :
FOR FUTURE USE

● FREE

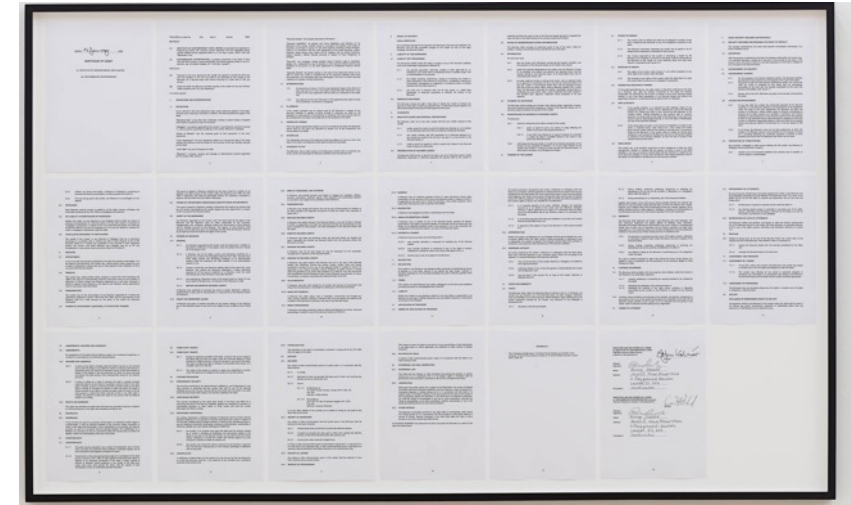
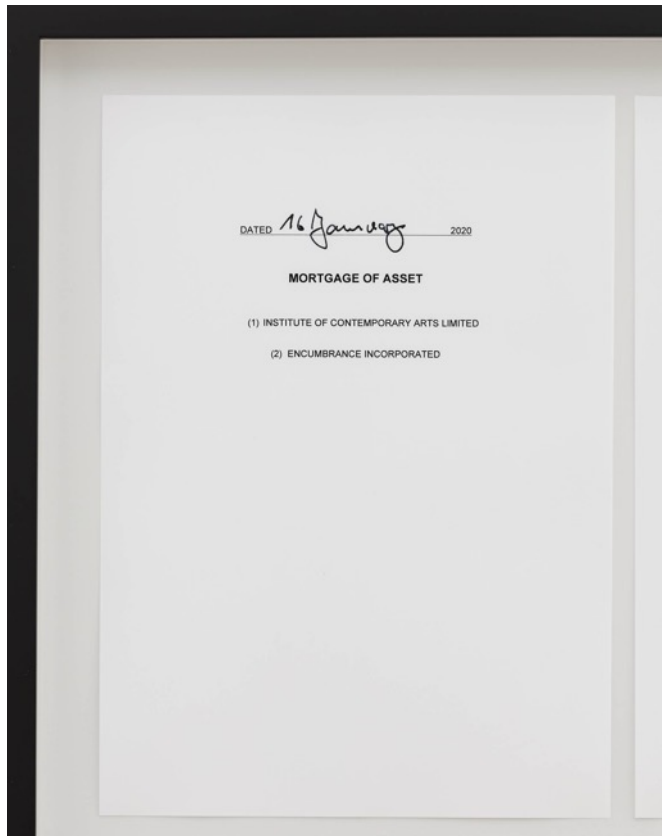
● SWAP

● SALE



Cameron Rowland *Encumbrance*, 2020

Mortgage; mahogany double doors: 12 Carlton House Terrace, ground floor, front entrance



An encumbrance is a right or interest in real property that does not prohibit its exchange but diminishes its value. The encumbrance will remain on 12 Carlton House Terrace as long as the mahogany elements are part of the building. As reparation, this encumbrance seeks to limit the property's continued accumulation of value for the Crown Estate. The Crown Estate provides 75% of its revenue to the Treasury and 25% directly to the monarch.

Liz Hingley



PHOTOGRAPHER



ANTHROPOLOGIST



This symbol is about the loss of love.
 When the two lines are closed the love is together
 and complete.
 In this picture I drew the lines open because
 I am not allowed to marry my boyfriend.
 The birds represent freedom, they take my
 love to him.
 My family is not together in this country.
 I am not able to marry until they are
 reconnected as my mother needs me.
 Walid Shekhamous,
 20 years old,
 Syria - Qamehale.



I am a hairdresser. To me the
 sound of scissors is like music.
 In Syria I made money with my
 scissors to build my house and
 support my family.
 I am still waiting to be able to
 use my scissors here.
 Fadi
 42
 Home countryside



THE STORY

The project was inspired by collaboration with refugees on a resettlement programme in Coventry, a UK city of sanctuary. Their SIM artworks were added to the city's museum collection in 2017.

Through this process, SIM cards emerged as “keys” for unlocking ‘smartphone suitcases,’ opening up channels to loved ones and personal data archives, and providing a sense of independence as well as home.

See the first chapter of the project [here](#).

‘When I first arrived my SIM card from Jordan stopped working and I felt out of touch with the world. When I got a UK SIM card I began to feel part of this country... All my family and friends were waiting for news. I called them and sent pictures of my new bedroom.

Syrian project artist, Coventry, 2018



Charles Gaines, *Roots* July 13 – September 23, 2022, Duffy Square



On view in the center of Times Square's most iconic plaza, Duffy Square, *Roots* is a sculptural installation of seven American Sweetgum trees, painted and presented with the root systems intact and upside down to a surreal and dystopic effect. Sweetgum trees, indigenous to the eastern United States and much more populous throughout the region that eventually became Times Square, are known for their impressive root systems that require vast open spaces to grow.

Images of trees have figured prominently in Gaines's practice since the mid-1970s, when he first began plotting their forms through a system of color-coded, numbered grids — a process that became central to his decades-long practice of interrogating the relationship between the object and subjectivity. *Roots* marks both a continuation of this decade's long investigation, and Gaines's first foray into working with trees directly in their natural, three-dimensional form.



Charles Gaines, *Numbers and Trees: London Series 1, Tree #6*, Fetter Lane, 2020

Gaines plots each London tree by assigning it a distinctive color and a numbered grid that reflects the full form of the tree depicted in the detail photograph on the back panel of the work. Each successive work is realised by overlaying the forms of trees one at a time and in progression, following Gaines' systematic sequencing process. These works call into question both the objective nature of the trees within them, and the subjective natural and material human actions that surround them.

Trellis: knowledge exchange between researchers, artists and communities

Trellis is a programme that bring together artists, UCL researchers and east London communities to collaborate, create new knowledge, ideas and the potential for change or action.

What is Trellis?

Trellis is a multistage art commissioning programme that aims to bring together artists, UCL researchers and local east London communities to co-create work together.

The programme began in 2018, when the first cohort of artists and researchers came together at a matchmaking event. Since then, we worked with over a hundred artists and researchers, and many local community individuals and organisations through a process which has so far led to 15 commissions in three exhibitions.

Trellis is part of a wider scheme of cultural and community engagement work happening around the new UCL East campus, which aims to build a culture of mutual benefit, collaboration and exchange between UCL staff and students and our local communities.

The current round of Trellis is now closed for applicants. We will be running another round in 2024. Please look out for information in Nov 2023.



THE WHITE HOUSE

[Home](#) [About Us](#) [What's On](#) [Get In Touch](#) [@](#) [f](#) [a](#)

Welcome To The White House Dagenham

A PUBLIC SPACE FOR ART AND SOCIAL ACTIVITY ON THE BECONTREE ESTATE





[Home](#)

[Films](#)

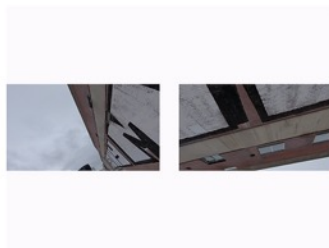
[Photographs](#)

[Publications](#)

[Biography](#)

[News](#)

[Contact](#)



Concrete Mixer



Last Stand



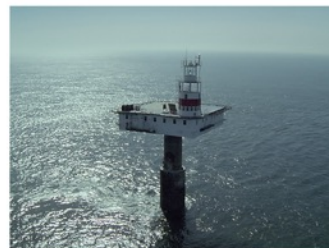
Royal London



Aeolian Piano



Safety Last



Lighthouse



High Wire



Lock



Wall



Flight



Descent



Exploring nature with photography

SAT 22 APR 2023, 11AM - 3PM

Free & open to all

SPACE Ilford

Join us for a fun family-friendly drop-in workshop. We will explore the natural world around us using a variety of photographic and optical equipment and approaches. This will include infra-red and close-up photography, digital microscopy, cyanotype printing and montage. You will be able to project your images or make a digital print.

—

[Andrew Brown](#) is an artist and educator based at SPACE studios in Ilford. He uses analogue, digital, alternative and historic photographic processes alongside other media to explore the impact of rapid changes in the natural and built environment on communities in east London. Recent commissions include UP projects, the Arts Council and SPACE/Aetrium. He is studying for a doctorate in fine art at the University of East London.

Diane Mayers is a science and IT educator. She has taught in schools in east London for over thirty years, and runs science and IT clubs in local schools as a STEM Learning ambassador.



Oakfield Road,
Ilford

EXHIBITION

Changing currents – can we build a better world together?

FEBRUARY - JUNE 2023





getliving & HYPER STUDIOS

This space is used by artists & curators to create cutting edge exhibitions with community events and public programmes.

STATES OF EXCHANGE

DFA Arts Exchange Exhibition 30th March to 2nd June 2023





Humanities INDICATORS

[Go to Higher Education Surveys](#)

INDICATOR

Debt and Doctoral Study in the
Humanities[K - 12 Education](#)[Higher Education](#)[Workforce](#)[Funding and Research](#)[Public Life](#)[Undergraduate ▼](#)[Graduate ▼](#)[Disciplines ▼](#)[International Education ▼](#)SHARE: [f](#) [t](#) [e](#) [p](#)

Funding for doctoral study comes from a **variety of sources**, but one of the long-term costs of a Ph.D. is measured in education-related debt. The **Survey of Earned Doctorates** (SED) reveals that new humanities and arts Ph.D.'s are more likely to have accumulated graduate-education debt than graduates in general. Humanities and arts Ph.D.'s are also more likely to accumulate high levels of debt than their counterparts in most STEM fields.

