

Work in Progress

Andrew Brown
8th February 2024



Work in ~~Progress~~ Prospect

Andrew Brown
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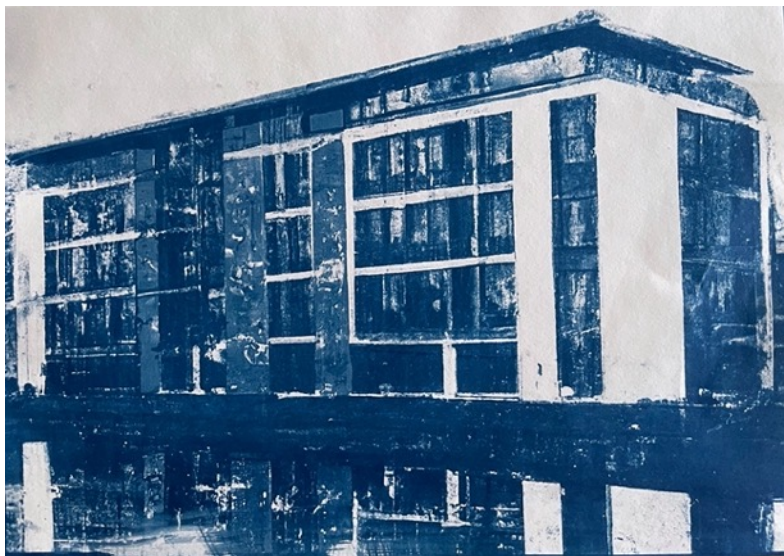


Work in ~~Progress~~ ~~Prospect~~ Process

Andrew Brown
8th February 2024











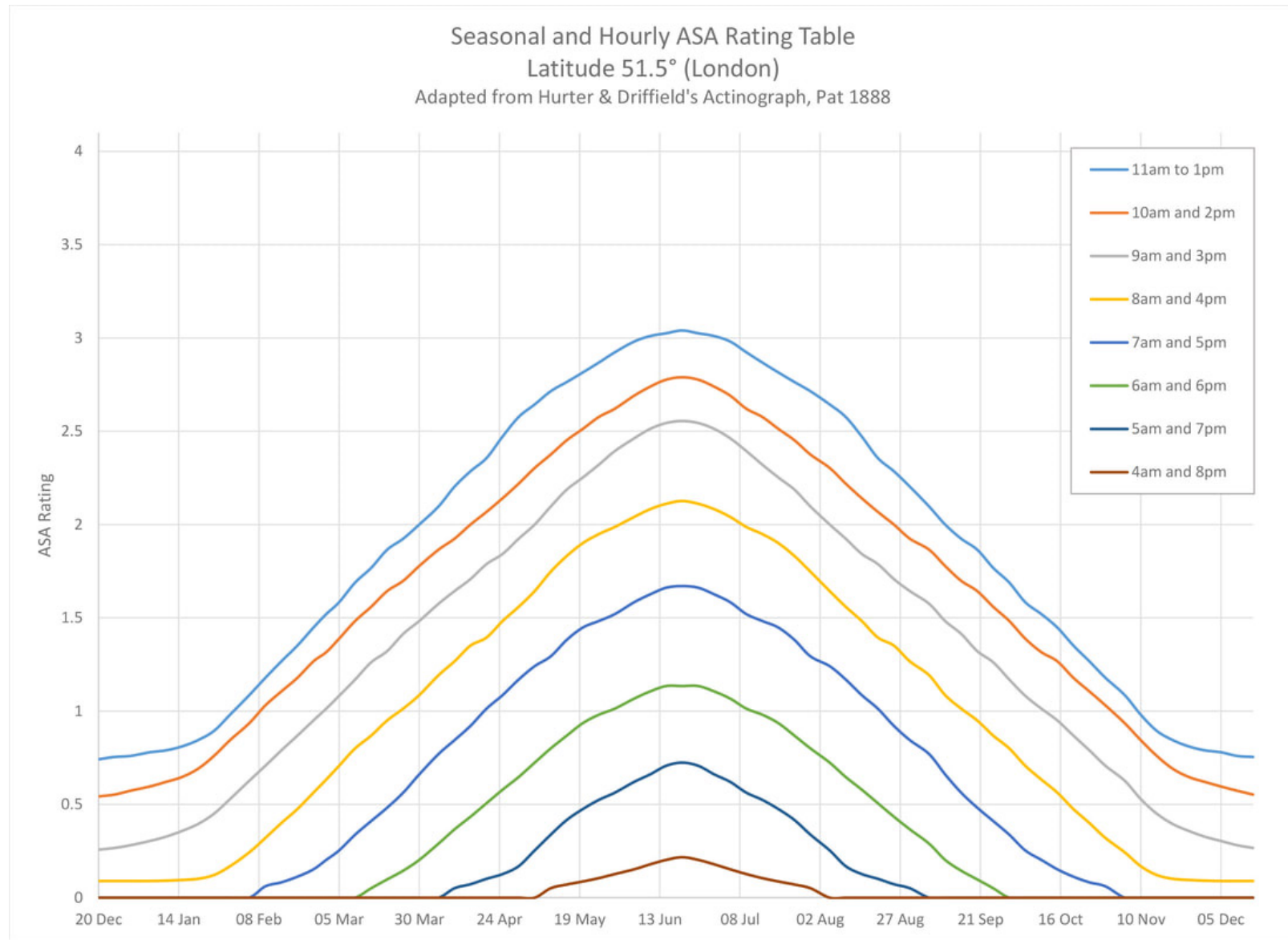
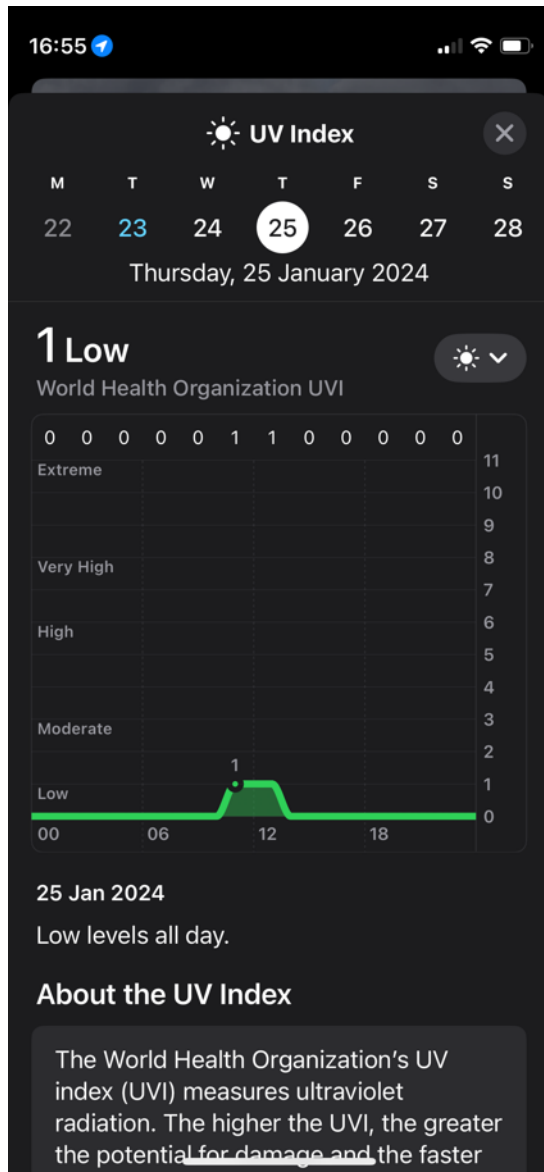
Research focus: Plurality in the arts and interdisciplinary enquiry

From WIP seminar

- Your work is all about data (Debra)
- What has the gallery got to offer your practice (Mike)?
- What do you bring to inter-disciplinary collaboration (Karen)?
- The development of your practice is borderline Darwinian (Mike)

From Showcase seminar

- How do you take work back to the community?
- What's the relationship between life-stage, practice and aspirations?





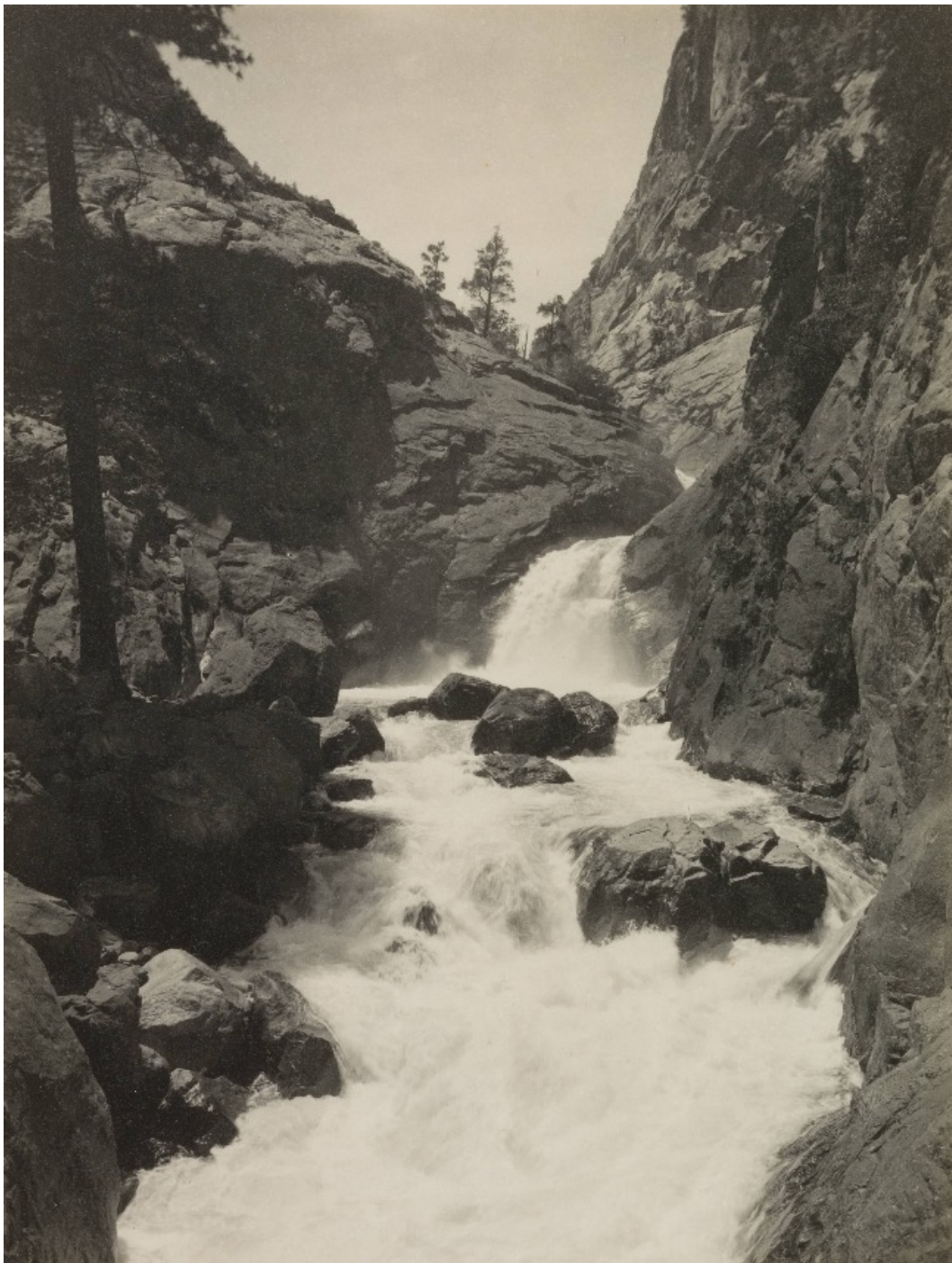


[Colonial photographers] took up the camera to encourage settlers to feel at home in Australian environments. This perspective disguised the ancestral ownership and continuing presence of First Nations peoples, turning their homelands into a wilderness through a photographic sleight of hand ... Romanticism, 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.

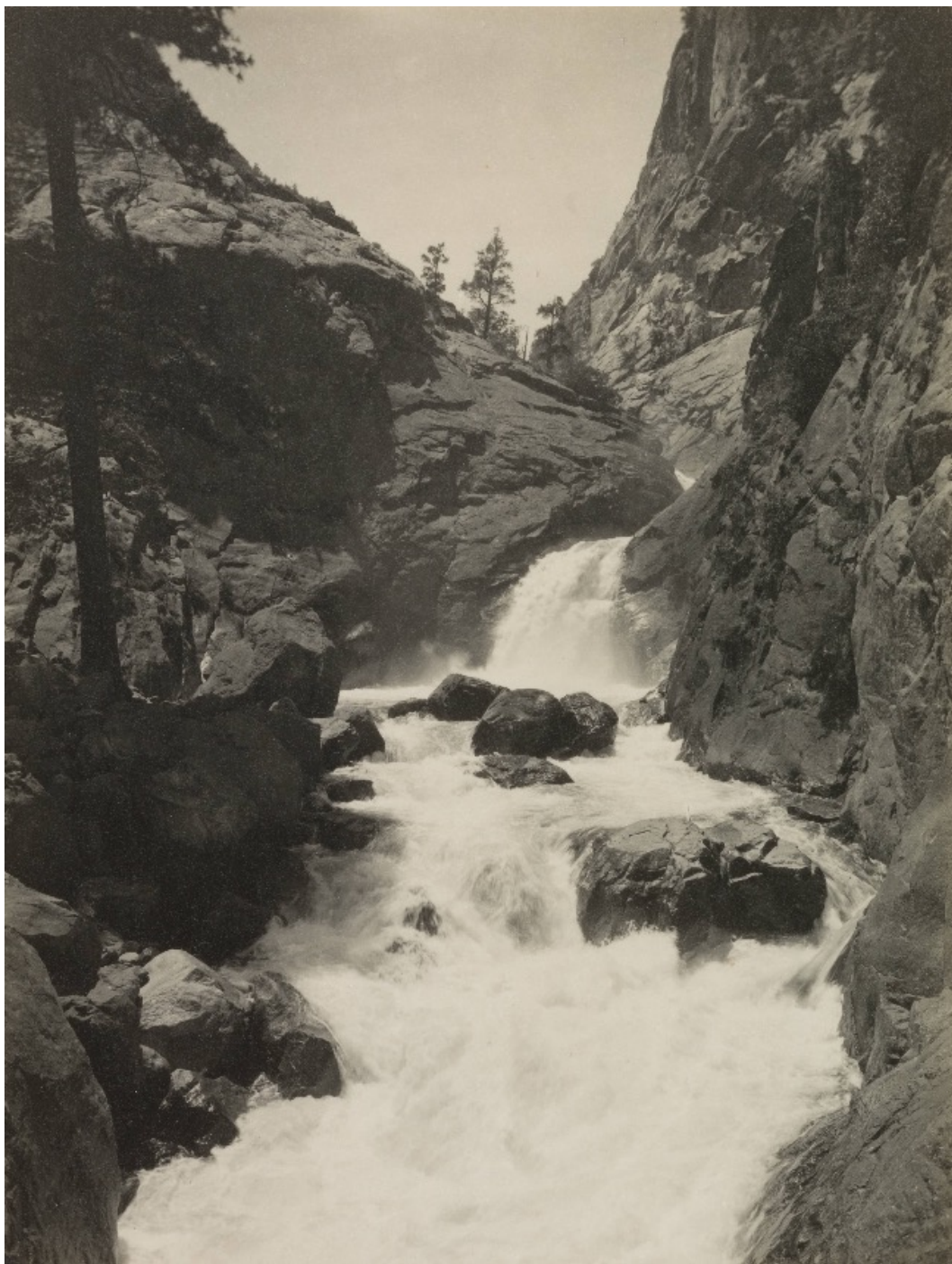
Jarrold Hore, 'Beautiful, available and empty – how landscape photographers reinvented the colonial project in Australia'. *The Conversation*, November 11, 2021.



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

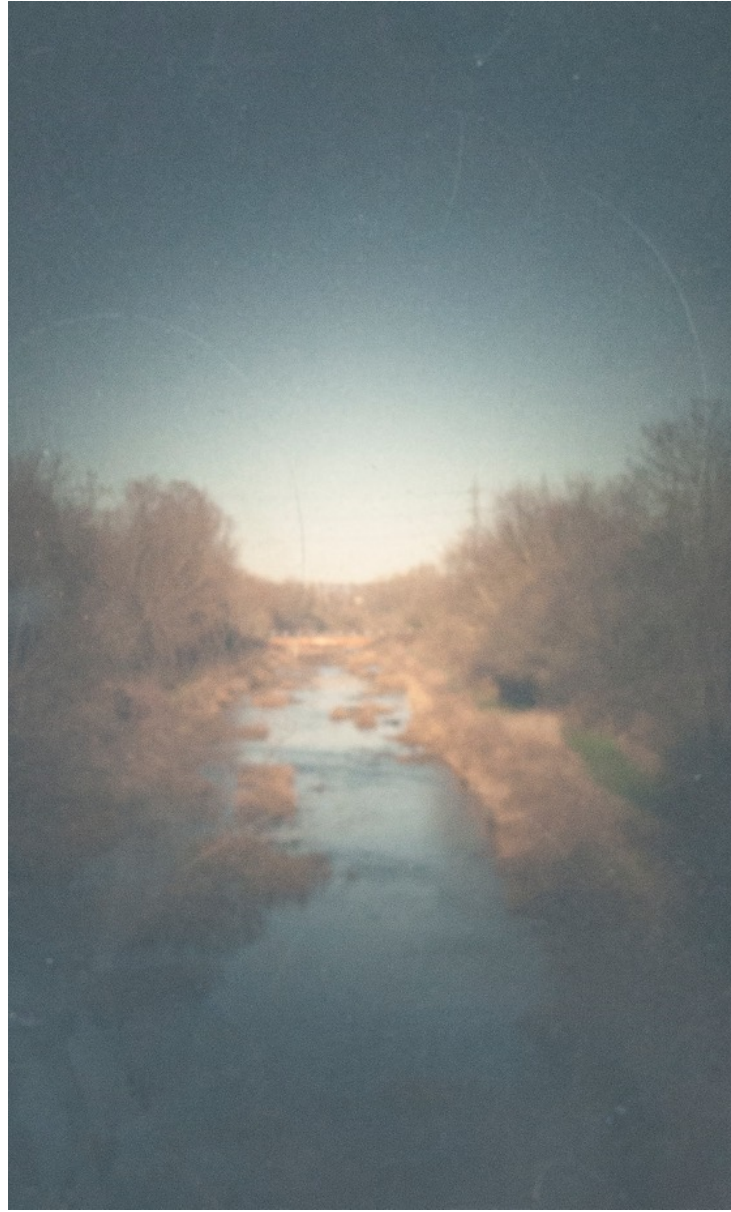


Ansel Adams, *Roaring River Falls*, from the portfolio
Parmelian Prints of the High Sierras, ca. 1925









Richard Misrach

*Duck Weed,
near St. Rose,
Louisiana, 1998*

Petrochemical
America



Ainsley West Rivers

Animas Creek
Tributary, Rio
Grande River,
New Mexico.

2016



Anselm Kiefer

Finnegans Wake, White Cube,
London

7 June – 20 August 2023



Anselm Kiefer, *Liffey*, 2023



Ansel Adams,

Oaktree,
Snowstorm,
1948







Brown's work combines new and old processes including infrared and composite techniques, sensitised glass plates coated using emulsion formulae from the 1880s and 1890s, video and soundscape, to address the photographic history of the locality and the legacy of industrialisation that affects the land and the river even now. His workshops engage the present population of Ilford with that history, and with their environment.

Michelle Henning (in press)

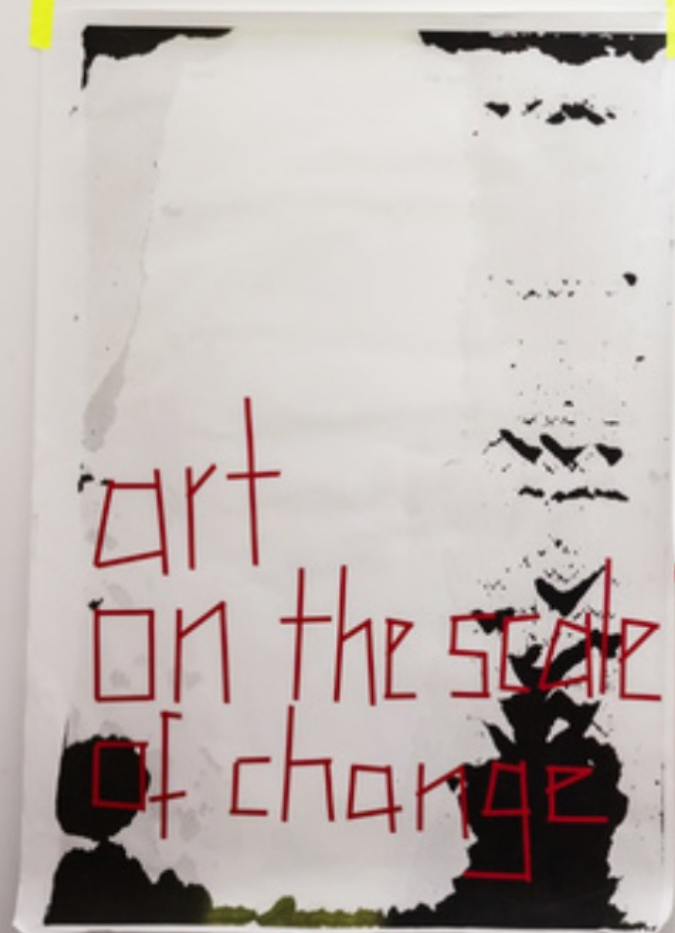
these projects are community focussed, intensely engaged with specific location, modest in scope and reflective about the relationship between the history of photography and the histories of places and ecosystems ... these artistic projects set out to build these [community] bonds, not only between humans but with creatures and other nonhumans ... When the scale of ongoing environmental destruction seems overwhelming, and while large-scale political action is urgently needed, there is also a need to connect with and rebuild what is immediate and present and nearby.

Michelle Henning (in press)

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.art-util.org/tools/lexicon/> [Accessed 28th September 2020].



I don't
want to
do another
project

I want to

make

pile
POST

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.

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.

Projects 2022-3

- Aetreum/SPACE hoarding commission
- SPACE billboard commission
- Thamesview Women (Arts Council)
- SPACE Sound Art Peer Group
- East London Textile Arts Roding and Shakespeare projects (Lottery Community Fund)
- Changing Currents (Arup/Beal School/SPACE/River Roding Trust)
- Hands On Training (ESFA)

Exhibitions, workshops and publications

- Changing Currents (SPACE exhibition)
- States of Exchange (Hyphastudios exhibition)
- People Powered: Ilford Ltd (National Portrait Gallery/Redbridge exhibition)
- Exploring Nature (SPACE workshop)
- Roding River Trust (workshop series)
- Ilford Forest Garden (workshop)
- Song and Dance (Iklectik performance)
- SPACE interview

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]



RIVER
RODING
TRUST



Redbridge



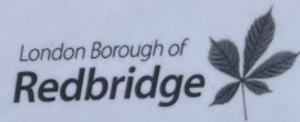
spacestudios.org.uk @
space_studios_london











To: Ilford (Jersey) Ltd, 193-207 High Road, Ilford, IG1 1LX

The London Borough of Redbridge intends to obtain a charging order in respect of the liability order obtained at the Magistrates Court on 21st November 2023, to secure its interest in the site.

A charge on the property means that when the property is sold, if there is enough money, the debt will be repaid.

The charging order remains in place until the debt is satisfied, or the order is discharged or enforced by way of an order for sale.

After a Final Charging Order is granted, you can either accept the order and look to pay off the debt, ask for the Charging Order to be set aside, or ask for the Charging Order to be subject to conditions.

Pervinder Sandhu
Operational Director - Assurance
London Borough of Redbridge,
8-142 High Road,
Ilford Hall,
Essex, IG1 1DD

Final Charging Order is granted, you can either accept the order and pay the debt, ask for the Charging Order to be set aside, or ask for the Charging Order to be subject to conditions.

The amount due is **£1,323,473.52**. This sum does not include any interests accrued after the 21st of November 2023.

If payment of the above sum is not received within 21 days of the date of the notification, we will proceed to apply for a charging order.

Operational Director
London Borough of Redbridge,
8-142 High Road,
Ilford Hall,
Essex, IG1 1DD
December 2023

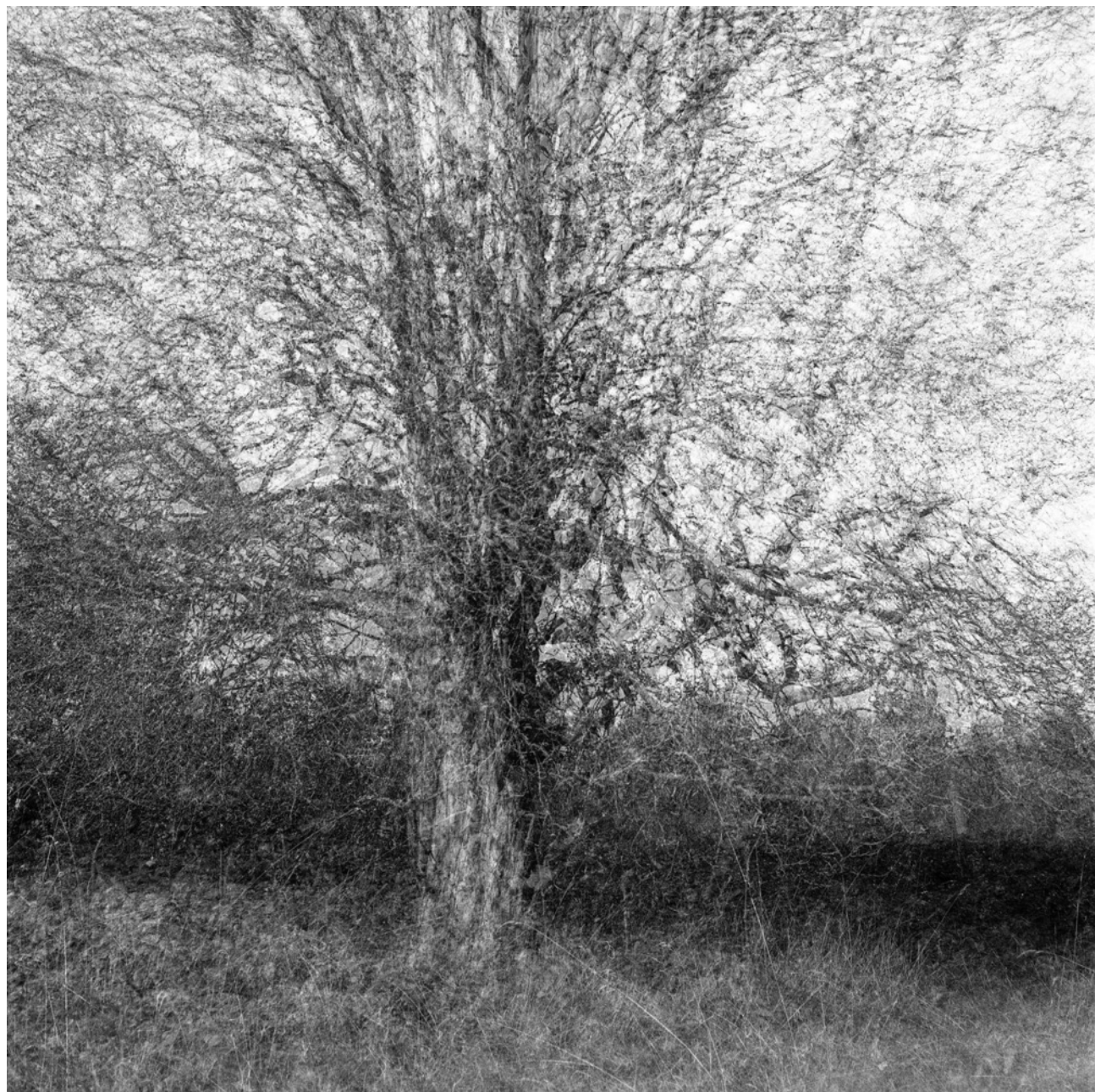


Projects 2023-4

- Roding Rising (Thames21/Lottery Heritage)
- Flightlines (Arts Council)
- Urban Heat (UCL/Wellcome)
- NovelEco (Trinity College/EU)
- Newham Roding film and workshops (Lottery application)

Exhibitions, workshops and publications

- Flightlines (Four Corners, exhibition)
- ELTA Romeo and Juliet (Stratford Library, exhibition and film)
- ELTA Retrospective (Arts Workers Guild, exhibition and film)
- ELTA Retrospective (Newham Heritage Month, exhibition and book)
- UEL BA Module: Photography as Material Practice
- Minority Rights International report (images)
- Access Journal (images and paper)
- Henning book (University of Chicago Press)
- Matthews book (Routledge)









Thames21 awarded a major grant to plan revitalisation of the River Roding

Published 16th January 2024



Environmental charity Thames21 has been awarded a development grant by The National Lottery Heritage Fund to plan a 3.5-year project called the Roding Rises that will kick start the revitalisation of the River Roding, which has its source in rural Essex and flows through East London before joining the River Thames at Barking Creek.

Thames21 will work in partnership with organisations and communities from Essex and East London to improve the health of the river Roding and encourage future environmental stewardship by the diverse communities that live alongside it.

Historic modification of the river channel, together with pollution from sewage, agriculture, industry, and roads have all had a significant impact on the wildlife of the River Roding and people's enjoyment of the river.

Plans for the project include physical river restorations and citizen science projects to improve the river habitat and encourage the return of brown trout to the river, a programme of activities to encourage locals to access and enjoy the river, including guided walks, wildlife talks, art workshops and sporting events, and improve infrastructure including signage and waymarking to Roding Valley Way. There will also be multiple volunteering and training opportunities for local people, enabling them to develop skills as well as contribute to improving the River Roding.

Development funding of £167,811 has been awarded by the Heritage Fund to help Thames21 progress their plans to apply for a full National Lottery grant of £1,486,508 at a later date.

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.





Flightlines

Crisis Brent

















NovelEco

Barking





Urban Heat

Hackney

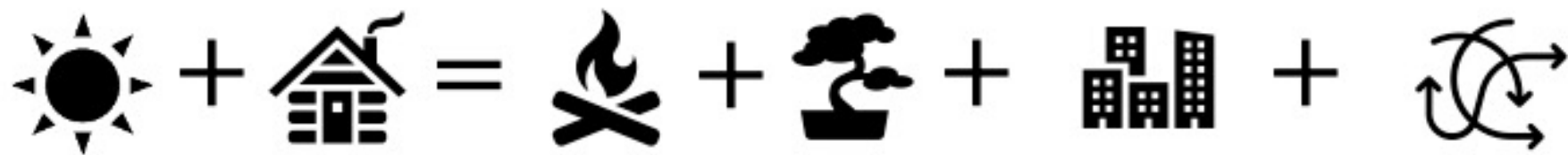








$$Q^* + Q_F = Q_H + Q_E + \Delta Q_S + \Delta Q_A$$



Net
Radiation

Human
Heat

Sensible
Heat

Latent
Heat

Heat
Storage

Advected
Heat



- Reaching and engaging different communities
- Creating new spaces and means for collaborative enquiry
- Developing inclusive and creative ways of exploring challenging ideas

- Providing different perspectives on shared interests and phenomena
- Seeing and engaging with the world and each other differently
- Empowering participants to create, communicate and share
- Enable critical engagement with the immediate environment
- Enlarging the scope, methods and outcomes of scientific enquiry
- Creating material aesthetic outcomes, together and individually

The workshops and walk demonstrated for us that art can sometimes make abstract complex science accessible and much more tangible to non-expert audiences taking them on a journey of exploration of new ideas and concepts.



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?

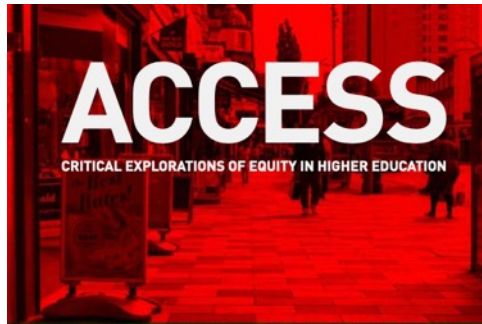
FEBRUARY - JUNE 2023



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ACCESS

CRITICAL EXPLORATIONS OF EQUITY IN HIGHER EDUCATION

Vol 11. Issue 1

Space, time and
precarity: Exploring
configurations of
power and inequality in
precarious times



constituent red, blue and
green photographs taken at
the same place at the same
time: one of street activity,
one of urban nature and
one of the changing built
environment, are overlayed
as elements of the
landscape which unfolds in
time at different paces

EDITORIAL: The University as heterotopia? Space, time and precarity in the academy

Barbara Read, University of Glasgow, United Kingdom



Andrew Brown, 2022, *Ilford High Road, Entangled Ilford*.

This Special Issue focuses on the theme of social precarity in higher education, as seen through a spatial and/or temporal lens. Social precarity as a concept is being increasingly used to explore issues relating to equity in higher education, primarily in relation to the increasing proportion of academic staff on casualised, short-term or part-time contracts in most countries where the sector is under neoliberal influence [see, for example: Yijoki 2010; Chatterji 2016; Read & Leathwood 2020]. In this introduction to the Special Issue I will be briefly discussing some of the key reasons for focusing firstly on social precarity, and secondly on the spatial-temporal. I also make use of Foucault's (1994) concept of 'heterotopia' when discussing some of the key ways that the papers in the Special Issue conceptualise precarity from a spatial-temporal lens. For Foucault, heterotopias are distinct spaces (bound also in time) that have a complex relationship to the wider social world, seeming to stand in contrast to wider social 'reality' but in many ways also encapsulating and enhancing aspects of this reality. As we will see, the papers in this Special Issue all point out the complexities of academia as a spatial-temporal phenomenon that in some ways promotes itself as a special 'space', but can also represent and even reinforce dynamics of inequality prevalent in the wider social world. Of particular focus is conditions of social precarity as experienced by both staff and students in the university.

Stop the clocks: Enabling practitioners and precarity in pandemic time(s)

Anita Olds, Murdoch University, Australia
Susan Hopkins, University of Southern Queensland, Australia
Joanne Lisciandro, Murdoch University, Australia
Angela Jones, Murdoch University, Australia
Juliette Subramaniam, Western Sydney University, Australia
Marguerite Westcott, University of the Sunshine Coast, Australia
Ana Larsen, Central Queensland University, Australia,
Rebekah Sturniolo-Baker, Murdoch University, Australia
Helen Scobie, The University of Newcastle, Australia



Andrew Brown, 2022, *Western Gate Way, Entangled Ilford*.

The COVID-19 pandemic introduced new tensions and pressures for universities. While students and staff already experienced time pressures in competitive neoliberalised economies, these strains accelerated during the pandemic. The aim of this autoethnography study was to capture the lived experience of eight practitioners working in teaching, leadership and professional practice within the field of enabling education, across six Australian institutions between 2020–2021. The problem of 'time' emerged as a dominant theme. Without adequate time to balance work and life, sustaining personal and collective wellbeing became precarious. This paper engages with 'precarity' (Butler 2004, 2012) as manifested in workplace anxiety, stress and insecurity experienced by enabling education practitioners. It endeavours to tether these lived experiences to the temporalities of the digital neoliberal university (Bennett & Burke, 2018), particularly through Adam's (1995) concept of the inequitable time economy and its disciplining workplace 'machine time' which is always 'running on and out' (Adam 1995, p. 52) at the expense of marginalised workers. Despite such challenges, the researcher/participants emerged passionate about making a difference to the lives of their students, many of whom are from non-traditional and equity backgrounds. The autoethnographic process itself fostered a new sense of solidarity, resilience and agency.

**"The sand's going to run out at any minute":
A collaborative autoethnography of class, gender and
precarity in academia**

Carl Ria Rowell, University of Sussex, United Kingdom
Charlotte Morris, University of Portsmouth, United Kingdom



Andrew Brown, 2022, *Song and Dance*, Film Still.

This article contributes to feminist debates that seek to shed light on the politics of the contemporary neoliberal academy, contributing insights into experiences of early career academics on teaching-only contracts. Through collaborative autoethnography it explores configurations and intersections of the temporal with precarity, class and gender. We draw upon experience[s] of navigating academia as early career academics, reflecting on our journeys from doctoral study to and through the academic labour market, from fixed-term precarious contracts through to securing 'permanent' full-time academic contracts. We focus on ways in which temporalities have served as a structuring force in our working and personal lives, shaping experiences of navigating academia on both a micro and macro scale. We grapple with themes such as everyday experiences of time, precarious timelines, 'working against the clock', 'staying afloat' and 'finding the time'. We further consider way[s] in which our experiences have been further compounded by socio-historical positions, attending to intersections of class and gender given our differing class backgrounds, circumstances, life stage and the timeline of history and biography.

Green Image

**From PhD to ECR: Supervisory relationships, precarity
and the temporal regimes of academia**

Kate Hoskins, Department of Education, Brunel University, United Kingdom
Marie-Pierre Moreau, CERII / School of Education and Social Care, Anglia Ruskin
University, United Kingdom
Ellen McHugh, Department of Education, Brunel University, United Kingdom



Andrew Brown, 2022, *Ilford to the world and back again*.

The expansion of higher education in the United Kingdom (UK), the multiplication of doctoral routes and the increased precarity of academic jobs (Leathwood & Read 2020) have been associated with more uncertainties regarding the transition taken to a permanent academic position (Le Feuvre 2015). This paper seeks to examine and problematise the structures and practices recent PhD graduates from UK universities face as they navigate the transition to their first post-PhD position in higher education contexts characterised by temporal regimes which regulate access to an academic position. The data informing this paper are derived from our project studying the transition from PhD to academic position (Precarious transitions? Doctoral students negotiating the shift to academic positions, funded by British Academy-Leverhulme, 2020-2022). Particular attention is drawn to the role of supervisors as gatekeepers, able to give and withdraw opportunities to their doctoral students with significant consequences for career prospects. The concepts of mentorship and sponsorship are used to make sense of the different support received by doctoral students. We argue that practices of mentoring and, to an even greater extent, sponsoring, ease the transition from doctoral research to early career academics, with patterns of supervisory support legitimised through the mobilisation of narratives such as elective affinities or talent spotting.

From PhD to ECR: Supervisory relationships, precarity and the temporal regimes of academia

Kate Hoskins, Department of Education, Brunel University, United Kingdom
Marie-Pierre Moreau, CERII / School of Education and Social Care, Anglia Ruskin University, United Kingdom
Ellen McHugh, Department of Education, Brunel University, United Kingdom



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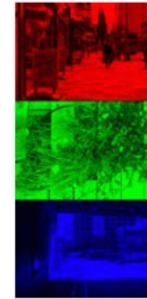
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Precarious entanglements

Andrew Brown

It is a real pleasure to be invited to make a visual contribution to this special edition of *Access*. The images were selected, through discussion with Julia Shaw, for their resonances with the themes discussed and in the hope that they would make a distinct contribution to the overall impact of the arguments made by the contributors. Given the Editor's aim to explore social precarity 'seen through a spatial and/or temporal lens' (Read 2023, p.1), it is particularly apposite to present the papers alongside lens-based images.

All except two of the images here are from my *Entangled Ilford* (2022) series. This series was produced for a competitive commission to produce artwork for the 50-metre-long hoardings around a ten-floor derelict furniture store in Ilford, on the eastern outskirts of London. Each of the nine images in the series is composed from three photographs taken at the same place at the same time: one of street activity, one of urban nature and one of the changing built environment. Over a period of two weeks, I walked north to south and west to east across the central district of the town, stopping at intervals to make the three photographs. The intent in each case was, through a process known as channel mixing, to produce a final image that is intelligible from a distance but with closer inspection reveals a variety of scales and the entanglement of everyday activity with the natural and built environment at a time of instability and flux. The images are presented alongside their constituent red, blue and green photographs.



The work emphasises the spacio-temporal in being made in a particular place for public display and engagement in that place, and by juxtaposing elements of the landscape which unfold in time at different paces. Ilford grew from a small village to a metropolitan town in the nineteenth century, and thrived in the second industrial revolution, becoming home to manufacturers of pharmaceuticals, electronics and chemicals, including the Ilford Ltd photographic materials company, all with global aspirations and with both a blue- and white-collar workforce. Ilford entered decline with the Thatcherite shift of the British economy from material to symbolic production, and a particular emphasis on financial services. In 1966, the nightclub on the top floor of the furniture store was chosen by Bobby Moore, captain of the England soccer team, as the venue for celebration of their World Cup victory. Now, the building, derelict for a decade, is no more than a concrete shell, casting its shadow over a faded town centre which bears the scars of successive waves of piecemeal and unsuccessful re-development. The place itself both signifies the ebb and flow of civic fortune in an unstable economic environment and provides a context for socially precarious and financially insecure lives to be played out across one of the most culturally diverse populations in the UK. The images are an attempt to convey something of the entanglement and inter-dependence of human activity with the affordances and vicissitudes of the built and natural environments. They are a product of, and exist within, the 'wider social world' with which the heterotopia of Higher Education has, as Barbara Read states in the introduction, a complex relationship, evoking what, for staff and students, lies outside shaping and shaped by the 'dream space' of higher education [Morris & Rowell 2023, p.9].

The United Kingdom's broken cultural relationship with its rivers: A conversation with Paul Powlesland

Paul Powlesland is a barrister, founder and director of River
Roding Trust in East London



Photographs of minority religious artefacts found by members and supporters of the River Roding Trust in the process of cleaning up the banks of the River Roding, taken on its banks, are exhibited at the moorings in Barking in April 2021. *Andrew John Brown*

invited to conduct prayers. We've had an exhibition called *River Roding: Sacred River*, based on the objects of veneration we have

Kingdom's sewage crisis. There should be a deposit return scheme and a general regulation by statute to help reduce unnecessary packaging. There





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](#).

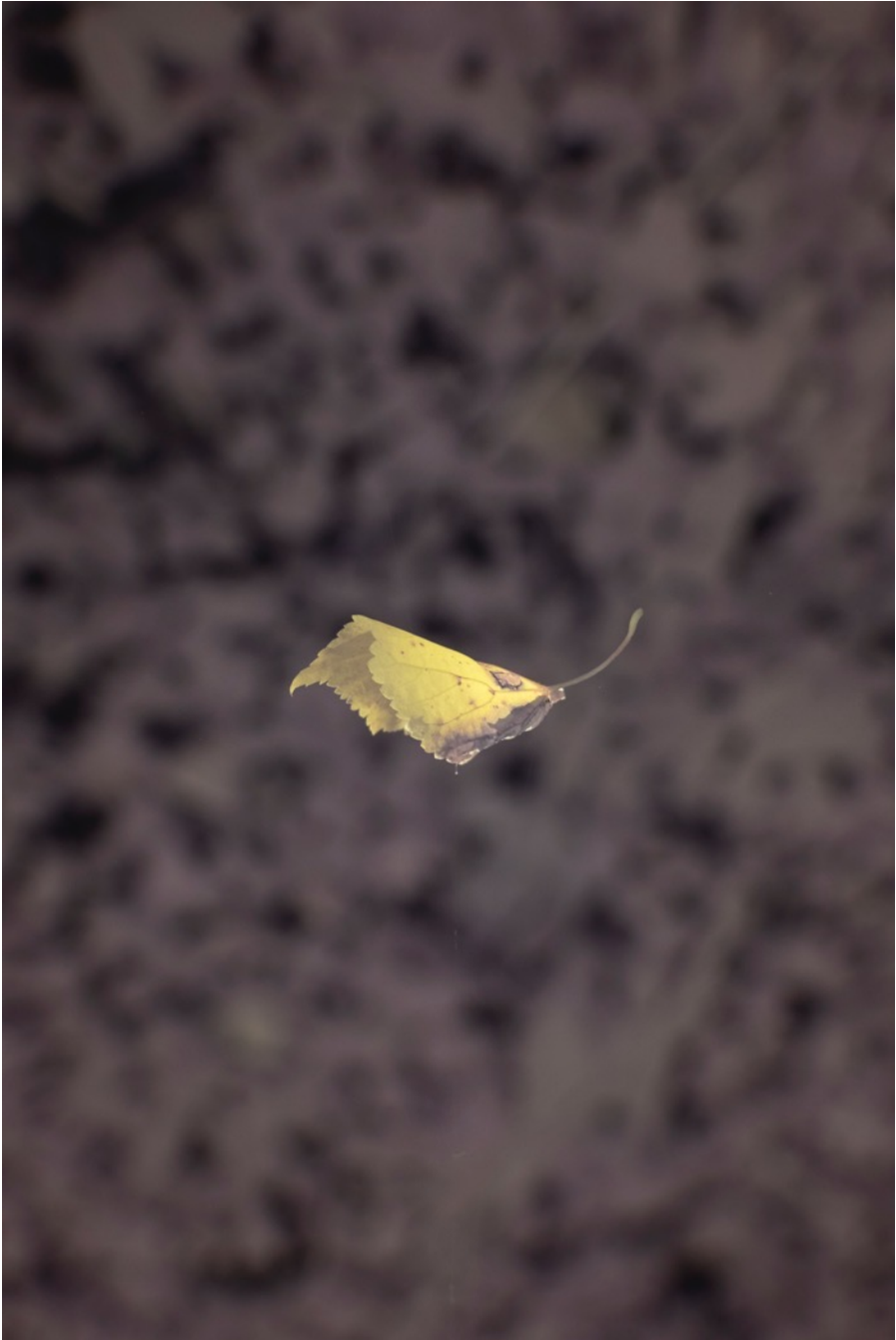
Soundscape

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















**Paraval &
Castaing-Taylor**

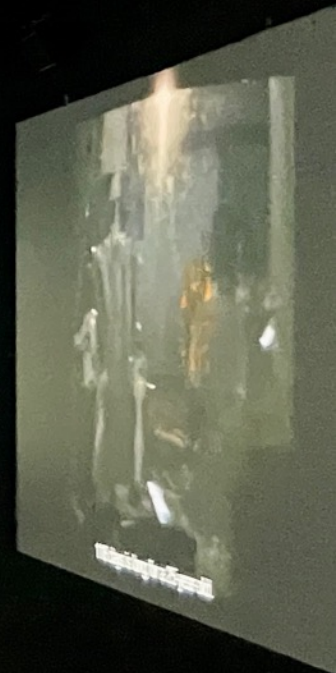
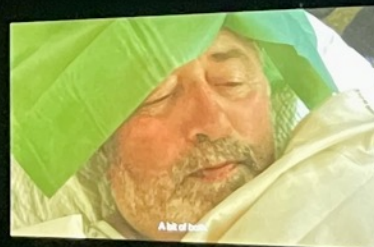
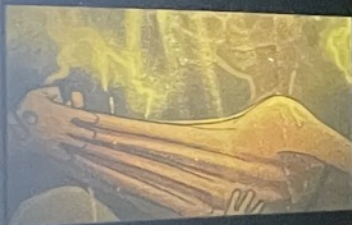
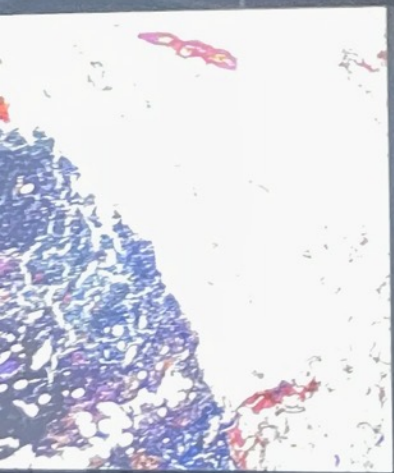
Cosmic Realism

Eye
Filmmuseum,
Amsterdam

20th Jan – 20th
May 2024

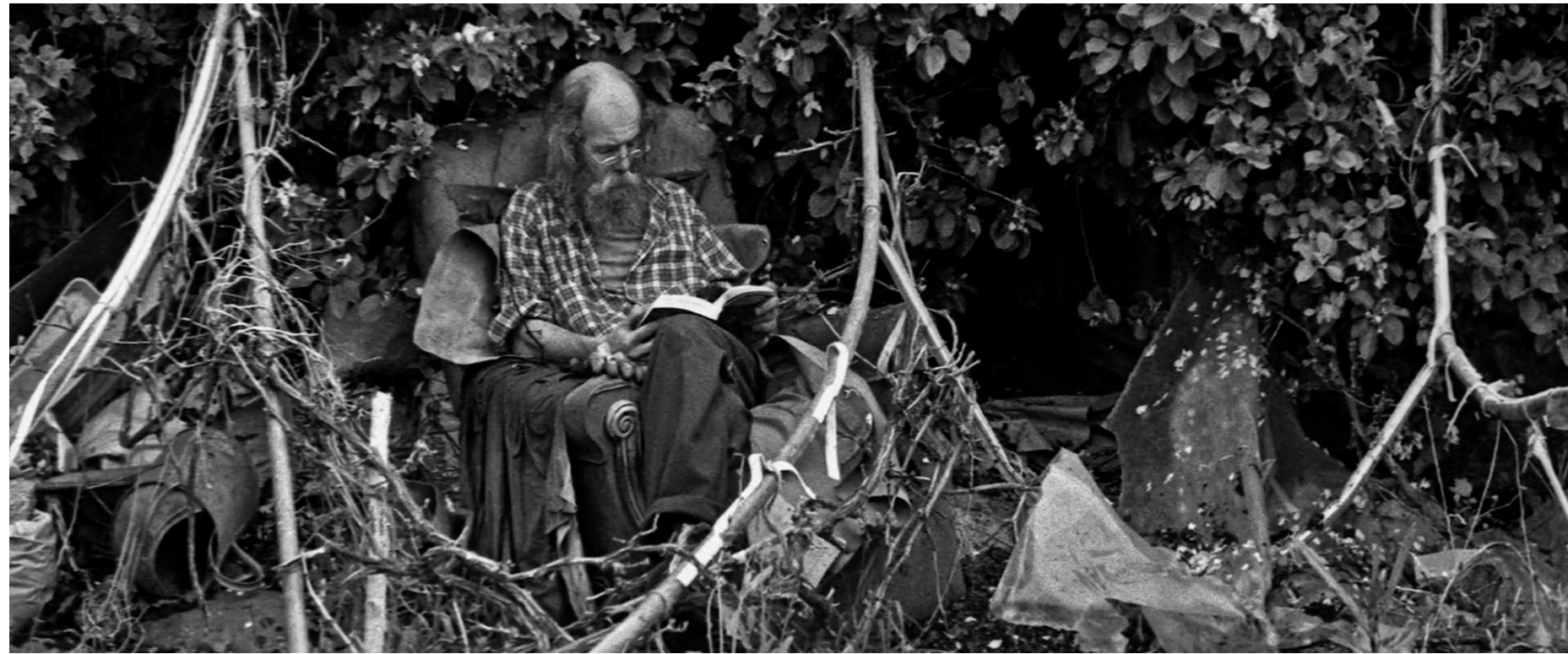






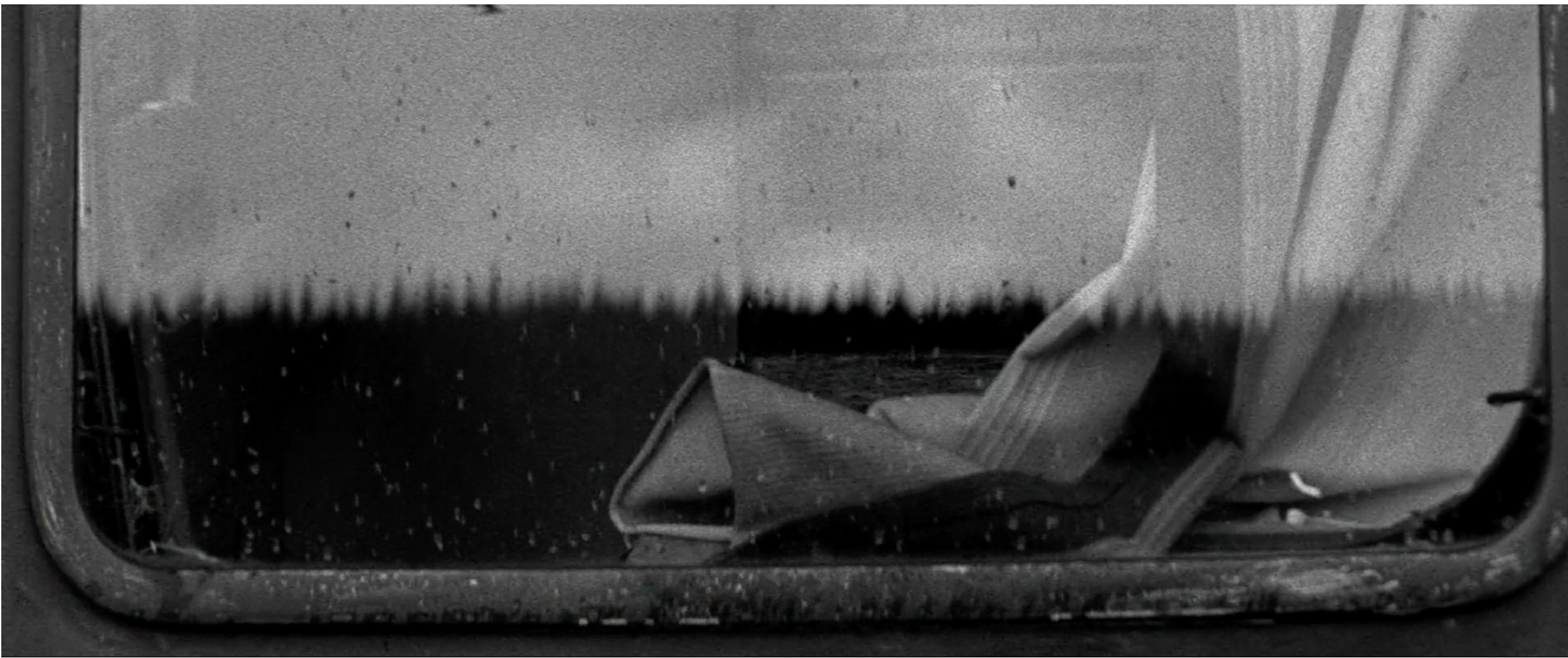
Ben Rivers

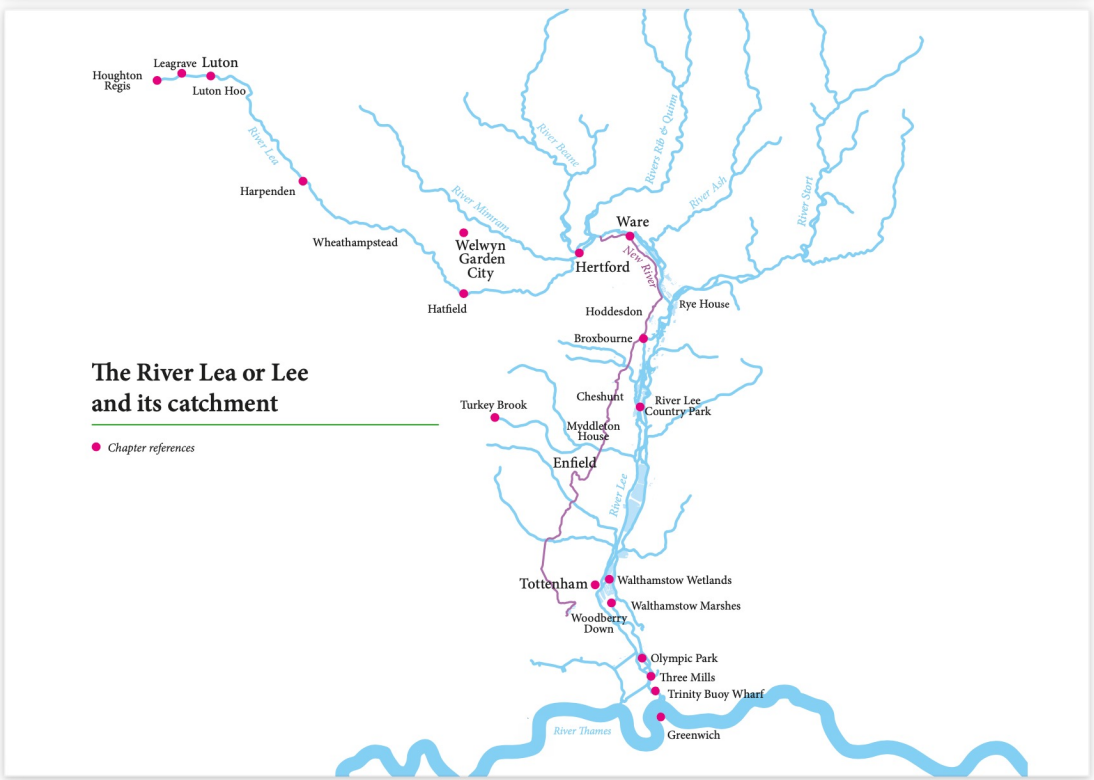
Two years at Sea
(2010)











Ian Hamilton Finlay

Little Sparta



MARTIN VENEZKY:
**WHAT I
KNOW ABOUT
PHOTOGRAPHY**

MARCH 29 – APRIL 21



Martin Venezky: What I Know About Photography marks the first comprehensive survey of photographic work by Martin Venezky. An exhibition featuring a celebrated graphic designer might typically offer instant accessibility and familiarity to iconic works, however in this case, Venezky shows a less known aspect of his creative practice. A body of photographic work that has existed in the background, hovering behind or aside his signature ornate, dynamic typographic compositions, Venezky recently dedicated his sabbatical year to recontextualizing his work and immersing himself in this connected discipline. This exhibition includes over 100 images made between 1981 and the present, including anaglyphs, found photography, collage, and his most recent body of photo constructions titled *The New Machinery*.

The title of the show refers to an assignment Venezky created in 1992 as a graduate student at Cranbrook Academy of Art. The project involved the writing of an original essay in response to an existing text ("Say Cheese" by Bernard Cooper), and designing a series of four posters where the two texts exist together. Venezky used the opportunity to explore photographic theory in the context of his own life experience, including how his father's career as a wedding photographer shaped his early understanding of the art form. That personal reflection of twenty-six years ago is a key entry point in this exhibition's investigation of Venezky's ongoing relationship with photography.

— Jon Sueda, Curator

Support for this project provided by Max Burt, Ernest Byrne, Mark Johnson, Barbara Linton, Andy Martin, Emily McFarish, King Opatongkarn, Mike Searings, Joshua Singer, Mike Stone, Rudy Vanderkam, and Lindsay Westbrook.





Mike Nelson

Extinction Beckons, Hayward Gallery, 2023



Symbiosis

London Alternative
Photography Collective

Hundred Years Gallery

18th to 28th January 2024



Keith Arnatt

Eden 69–89



22nd Nov 2023-3rd Feb 2024
Sprüth Magers, London

Simryn Gill

Clearing, 2022

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.







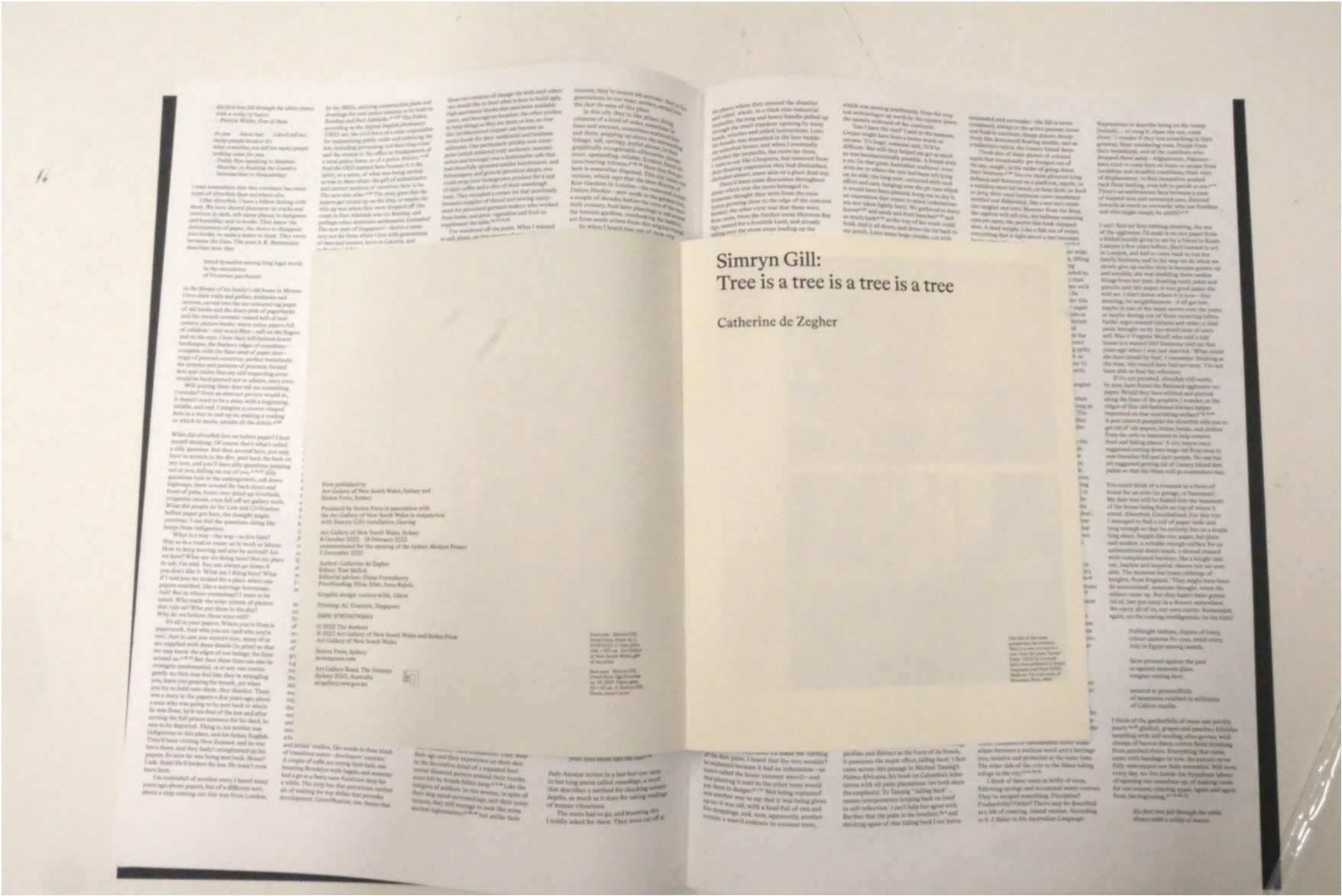




Fig. 3. Simryn Gill, *Fallen Tree*, 2005. Scan from unprinted black and white negatives.
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Fig. 4. Nicolas Poussin, *Study of a Palm Tree*, c. 1635–40. Pen and brown ink over traces of black chalk, 20.5 x 25.8 cm. The Metropolitan Museum of Art, New York. Purchase, Guy W. Anderson Gift and Van Dyke Trustees and Harry G. Sperling Funds, 2007 (2002.39a, b). © The Metropolitan Museum of Art. Image source: Art Resource, NY



and channels, they develop tree-to-tree communication through a cryptic underground fungal network in which the old trees are mothering their regenerating seedlings, their children.

A science of what lives under the forest floor has evolved relatively recently, particularly in terms of understanding the vast complexes of fungal filaments and branching threads along which mushrooms spawn and seedlings feed. So pervasive and so vital to the forest is this unseen world that it is hard to fully comprehend just how far its reach may be. 'Like the beyond-the-horizon, the absence of the under-the-ground is an absence so familiar,' David Abram writes, 'and so necessary to the open presence of the world around us, that we take it entirely for granted,' and it is difficult to bring this hidden realm into awareness. As a relatively recent study, the science of these networks and their functioning develops alongside a thinking about interrelation and interdependency and even ideas of the nature of sentience and consciousness. Of course, this in turn carries consequences for our understanding of our relation to nature and the phenomenal world, to our own consciousness and our own relation, and the profound changes that are being asked of us in our conception of life and the world beyond ourselves, which is no longer seen as separate and less.

A part of this story is about ecology, climate change, and an attention to a nature that appears to be both threatened by and threatening to human beings: it is at once the consequence of the use and despoliation of the natural world through ignorance and indifference, greed and the will to survive at any cost, and yet is wholly dependent on the balance of natural forces that are beyond our control, forces entirely indifferent to humanity's survival. But there are also meanings that relate to who we are and how we conceive ourselves. The study, for example, of the mycorrhizal world, of rhizomes and fungi, of living organisms that exist in the earth and sustain all, even the greatest trees, with immensely complex systems of interrelation, touches on ideas that were seen forty years ago to have significance for human society, as in the philosophical concept of the rhizome argued by postmodern theorists such as Gilles Deleuze and Félix Guattari.⁵ Where once we might have conceived this interrelationship through our understanding of how rhizomatic mycorrhizal is not simply understood in more detail. In our changed world, understanding these far more intricate and pervasive rhizomatic structures brings with it a different and profound challenge for our understanding of the world and our place in it, and implications for relation, mutuality and

4. David Abram, *The Spell of the Sensuous: Perception and Language in a More-Than-Human World*. London: Vintage, 1997, p. 129.

consciousness. It is insufficient to think of this hidden world as a net in the way that, for example, we think of the world of digital communication. The world we are trying to describe, to conceive, makes coherent nature beyond ourselves and within ourselves. Not only in terms of the life that inhabits us—the myriad microbes and bacteria, the organisms that may sometimes kill us but usually allow us to live and which depend on us for life—but also in terms of our shared consciousness, imagined not as a discreet singularity, as the great tree in monumental isolation can so easily be imagined, but as part of a world hidden from us. What Deleuze and Guattari were not concerned with is that the grand narrative of arborescence also includes this rhizomatic network of interdependency that ultimately gives a different perspective on subjectivity and mutuality. There can be no separation in this. The organism of the tree is interdependent with the rhizome, with other trees, and with the whole sphere of living things—even, perhaps, with the sphere of inanimate phenomena—in ways that are presently opaque.

In only a few instances can we see the roots of trees growing under the ground, as in the preserved oil tanks, now opened up, beneath the new building at the Art Gallery of New South Wales in Sydney (AGNSW) (curiously reminiscent of the cisterns under Istanbul), where the artist Simryn Gill created *Clearing* (2010), a nature print of the dangling roots of a native ficus tree reaching down deeply for water through fissures in the underground structure. As an archaeologist, my interest has always been in what lies beneath us, in the search for the earth to yield her secrets that are hidden: unseen history, cycles of life, entropy and fragments of past being. We dig beneath the ground of the present rhizome to unearth the past—a past made present, reimagined, made something other by this action. And it has always seemed to me that the stratigraphy of the soil, its layer upon layer of organic material and debris compacting through time, its layering of muted shades of earthen tones, is riddled with evidence: traces of nature and culture, of other worlds and meanings for our present. It may also be that through all of this, through even the processes of entropy, run the threads of organisms that connect with us in ways that we only now begin to imagine.

So what happens when a tree is taken out of its network of relation and interdependency and carried to the other side of the world, as was the case of the Canary Island date palm, one of which was planted next to the late nineteenth-century facade of the original building of the AGNSW? There are consequences, foreseen and unforeseen, and some only evident over time. *Clearing*, Gill's 2020 commission for the art museum is a response to the historical dislocation and contemporary removal of this tree to make way for the museum's expansion. It materialised as a life-sized rubbing of the tree, a date palm, that had been planted in 1909 in a place that was, at the time, the cultural centre of the expanding colony. The palm tree that appears in this book was to be relocated to make way for the new building as part of the Sydney Modern Project. Its removal brought forward questions that year by year become more pressing: when is it right to cut down or uproot a tree? When do we stop pursuing 'improvements' of a museum? What may and can be sacrificed? Behind all of this is the renegotiating of our relation to the natural world, of which we are a part. And, consequently, the renegotiating of our conceptions of ourselves: rather than a modern

5. According to Deleuze and Guattari in *A Thousand Plateaus* (1980), the grand narrative of arborescence falls apart in the postmodern world: ideas of hierarchy and genealogy, etc. They propose instead the rhizome, which is an organism of interconnected living fibers that has no central point, no origin, and no particular form, unity or structure. A rhizome does not start from anywhere or end anywhere; it grows from everywhere and is the same at any point.

Fig. 5. The first herbarium record of *Acrotheca salicoides* (Cape weed) from Australia, collected at Port Phillip in 1828 by Ludwig Reichenow. Reproduced with permission from the Royal Botanic Gardens Victoria



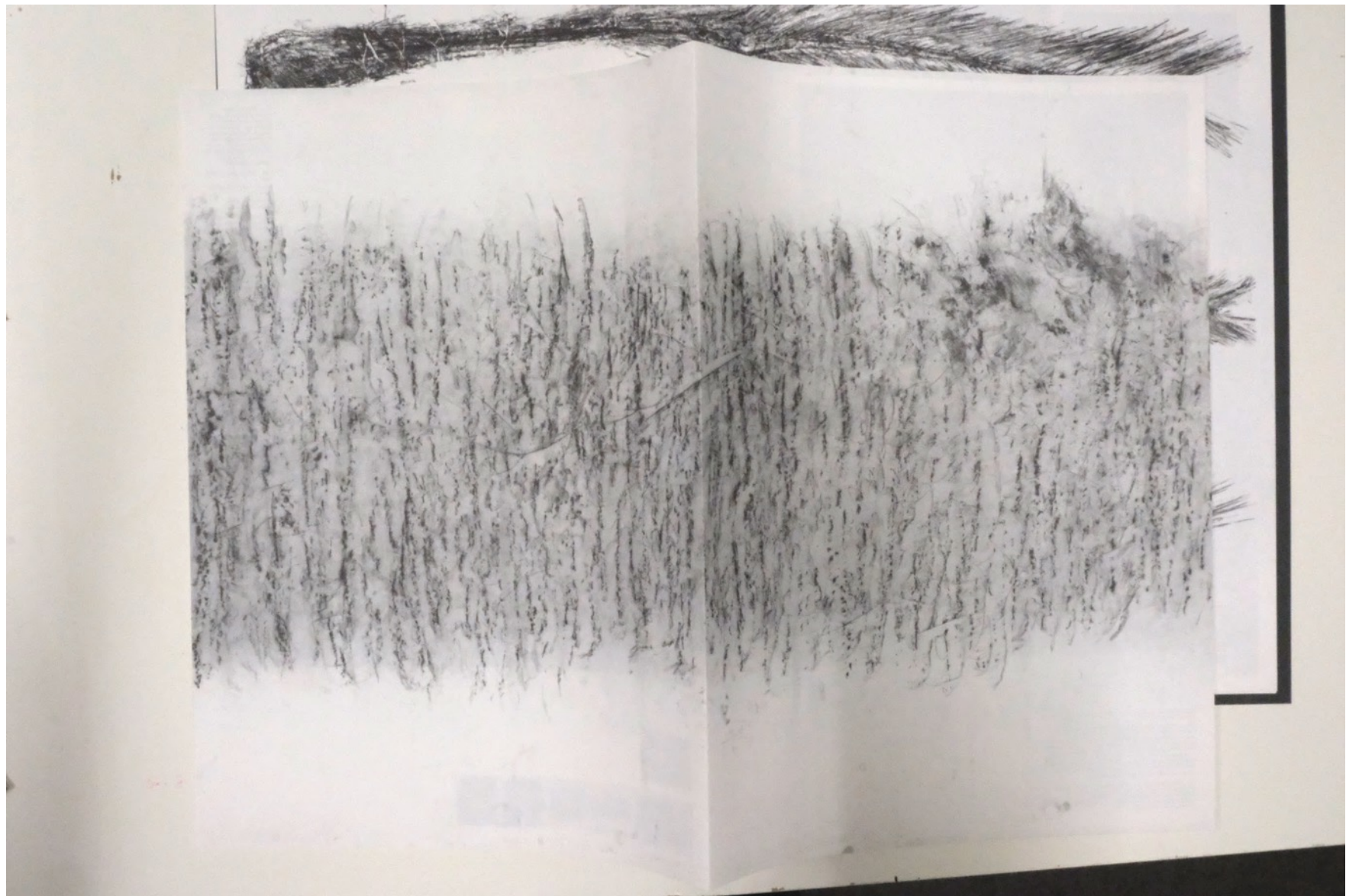
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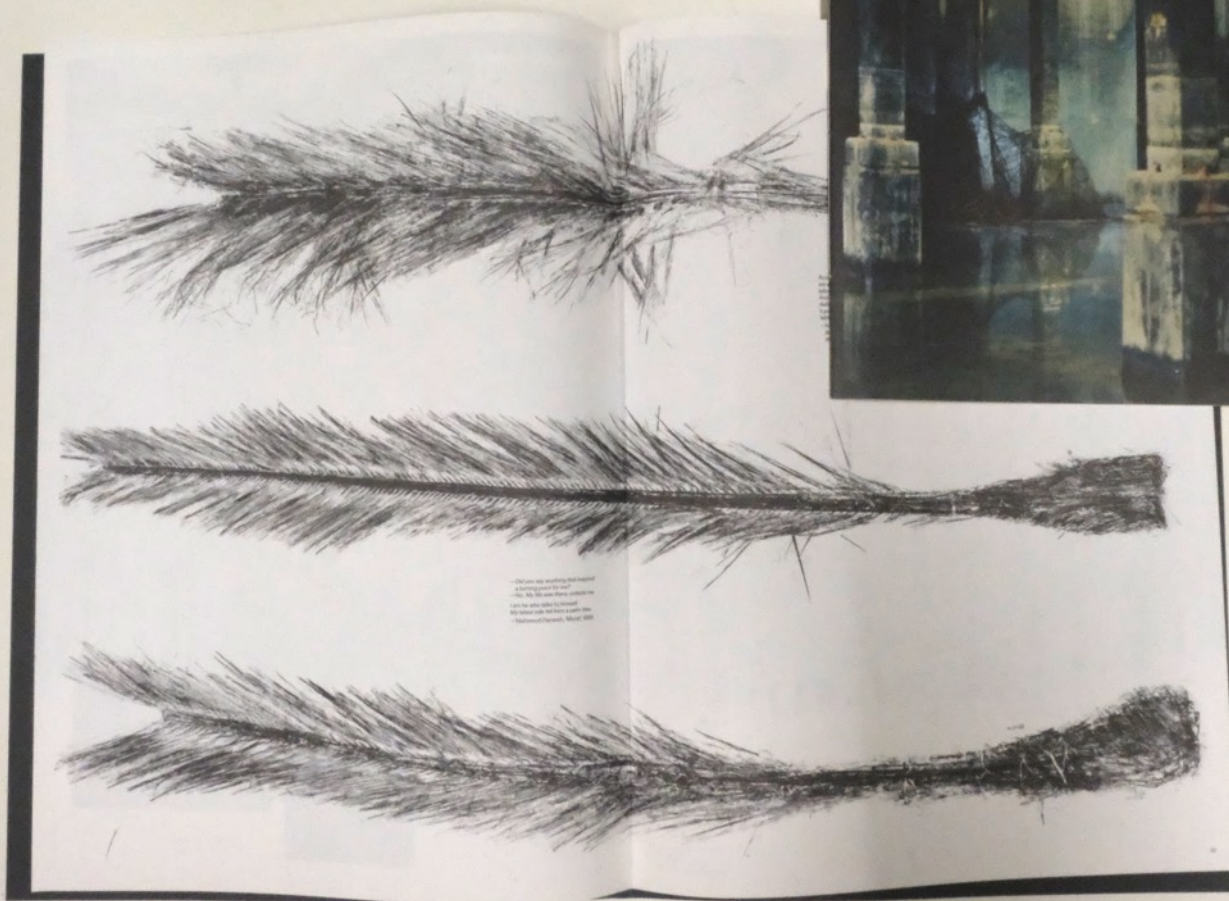
Fig. 6. Giuseppe Penone, *Detail from Poussin's Study of a Palm Tree*, 2017–18. Laser rubbing, vegetal pigments and permanent ink on linen, 51 elements (52 x 270 cm each). Photo: © Archivio Penone

Fig. 7. Giuseppe Penone, *Head of a Horse (Forest Green)*, 1980. Documentation of the process. Photo: © Narda Landfranco

Fig. 8. Giuseppe Penone, *Head of a Horse (Forest Green)*, 1980. Documentation of the process. Photo: © Narda Landfranco

Fig. 9. Louis Réaumur, *Martheau measuring the loss over her step-mother while a bird emerges from the Juniper tree*, c. 1817. *Critique of Early Texts, Shortcuts and Tales of Elms, Gables, and Fairies*. New York: Harper and Brothers, 1917, p. 223





Edmund Clarke

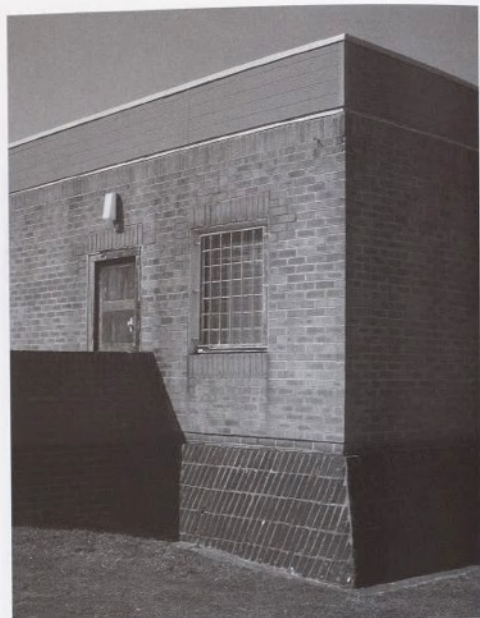
My Shadow's Reflection / In Place of Hate (2017)











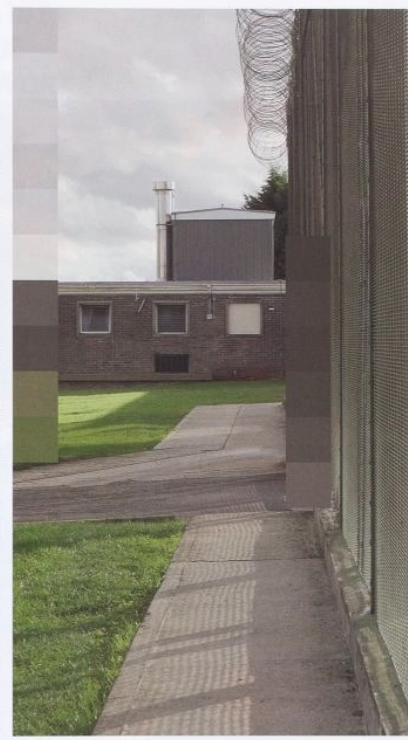


Figure 1.2: The prison corridor. The corridor is a concrete path between a low wall and a high chain-link fence topped with three strands of barbed wire. The path leads towards a brick building with several windows. The sky is cloudy.