

# remote sensing

A one-day online symposium  
30 April 2021

**ual** ■ camberwell  
■ college of arts

# remote sensing

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In April 2021, the Illustration Programme at Camberwell College of Arts hosted a one-day online symposium, Remote Sensing. Speakers were members of the UAL academic community (staff and students) and invited guests from national and international institutions. This publication contains documentation of the symposium, including transcripts, expanded abstracts, discussions, images, and sound.

The conversations, experiences, and challenges emerging from the pandemic have been unanticipated. They have been transformative personally, professionally, and creatively. This time has impacted on ways of seeing and accessing subject matter, and foregrounded perspectives, positions, and technologies in ways of experiencing the world. The concerns raised are broad and shared with disciplines dealing with observation and interpretation.

The contributors featured in this publication share an interest in fieldwork with a focus on the restrictions imposed on places, communities, and collections. Remote Sensing encompasses a deliberately expansive approach, acknowledging subject matter that may be geographically, culturally, or historically hard to reach.

Dr Leah Fusco and Dr Rachel Emily Taylor



opening  
keynotes

# remote sensing: time and distance in analogue and digital archaeological field drawings.

Dr Helen Wickstead



**MISSING BRANCH  
FOUND.**  
—  
**AIR PHOTOGRAPHY  
VINDICATED.**  
—  
**THE EXCAVATION TEST.**  
—  
**By O. C. S. Crawford, F.S.A.**  
(Archaeology Officer, Ordnance Survey).  
The missing eastern branch of the Stone-  
henge Avenue, which was found recently by  
means of air-photography, has now been  
proved conclusively by means of excavation.  
Observer, 23 Sept 1923, p16

Helen Wickstead 2021



Remote-sensing emerged during the Cold War as a technical field which visualized the planet from a distance, and, ultimately, from space. Since the 1960s remote sensing has been associated with aerial photography and satellite imaging, and also with geophysical methods that use the physical properties of the earth to “see” beneath its surface. In this paper I investigate the work of combining the remotely sensed with directly experienced imagery. Through an examination of the intersections of archaeological field drawings, photography and remote sensing over the last century I explore the technical assemblages that drew near and far, past and present, together.

In twentieth century archaeology the past was visualized both remotely (using aerial, satellite and geophysical imagery) and immediately, recording the encounters of excavation using photographs and site drawings. Analog surveying instruments and drawing machines proliferated in the gaps between near and far, surface and depth, past and present. Today, drawing on hand-held tablets has become more widespread, and digital mark-making increasingly displaces pencil on paper. Hand-held devices use satellite GPS and communications technology to make remotely sensed images and orthorectified drone footage available alongside site drawings. As satellite technologies have abolished much of the technical work needed to draw global and local, past and the present, together, Cold War distinctions between the remote and the at-hand have been reconfigured. The remote is simultaneous with marks made directly on-the-ground, and each drawing is imprinted with GPS time and date indicators using remote technology. This recalls a pre-Cold war era of remote sensing, when the archaeologist Frederick Bligh Bond located his trenches using drawings communicated by the spirits of the dead; remote but somehow always present.

[10:55] Adrian Holme  
Question for Helen and George – In moving away from more hierarchical modes to more distributed, hybrid or assemblage modes do we risk losing anything as well as gaining?

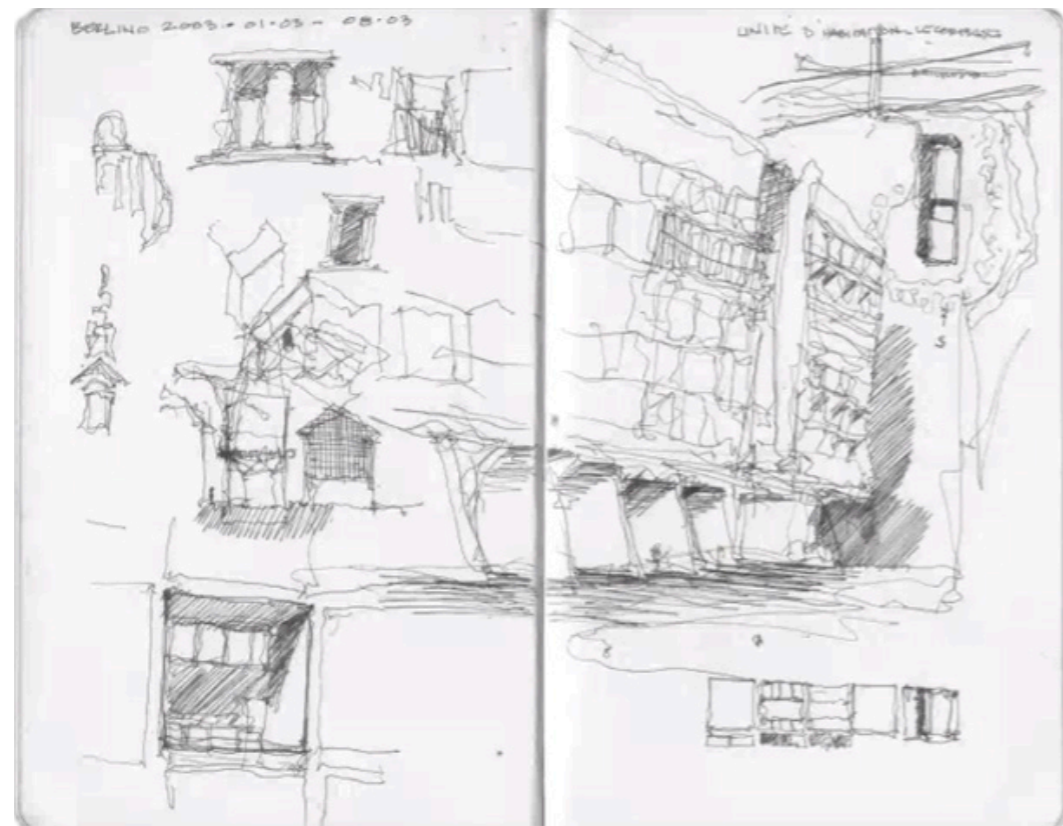
[10:57] Medeni Dinç  
Japanese frottage (ink rubbings of objects on rice paper) is a method of drawing in archaeology different from the direct illustrative techniques in other digs

[11:11] Naomi Dines  
I have a question for Helen Wickstead about Photogrammetry in relation to the Crouch Burial. I was wondering if you could say a little about the distinction between a photorealistic 3D model or render, and a photograph in terms of the ethics of sharing representations of human remains? Thanks.  
(1 liked)

[11:21] Peter Maloney  
The Link Trainer from 1929 was able to use remotely sensed 3d terrain data to train pilots. An early example of where ‘outputs’ were not only collected by machines but interpreted and applied by machines. Pointcloud data maps are now for machines to see and use...

# lines of enquiry: navigating hybrid mark-making assemblages

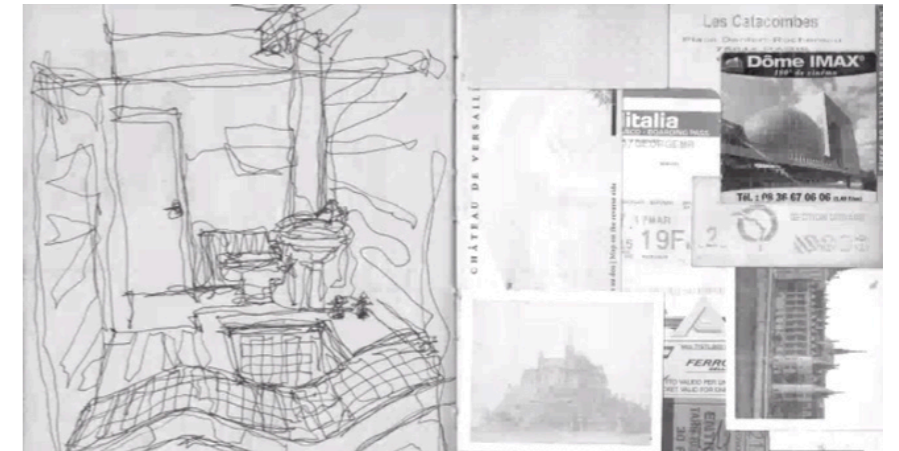
Dr George Jaramillo



[11:05] Luise Vormittag  
Drawing: catalyst, focal point & trace  
of an encounter?  
(2 liked)

George Jaramillo 2021

Drawing or mark-making is an intimate connection between what one sees and what one is thinking, it is knowledge creating and thus embodied. What then when the mark making is done remotely across platforms and time zones? This talk examines the multi-sensory experiences in a variety of physical, augmented, and digital landscapes as it is expressed through drawing, asking how does drawing navigate these hybrid worlds? Between digital mark-making and analogue processes these new hybrid practices have come to the forefront in this last year of distancing and remote working.



I explore drawing as multi-sited design and pedagogic enquiry and use within autoethnographic, participatory research, and design innovation arguing to think through drawing as assemblage. Therefore, it is used to recover alternate tellings of Peak District landscapes, engage in 'minor histories' of Outer Hebridean landscapes, through cross-cultural digital video conferences, and student engagements in Glasgow. It brings these mark making encounters into an assemblage of forms and practices encouraging collaborative inquiries, visibility in hidden elements, and digital perspectives. These explorations thus move towards new hybrid drawing practices that encourage discussions of authorship, place, and engagement.

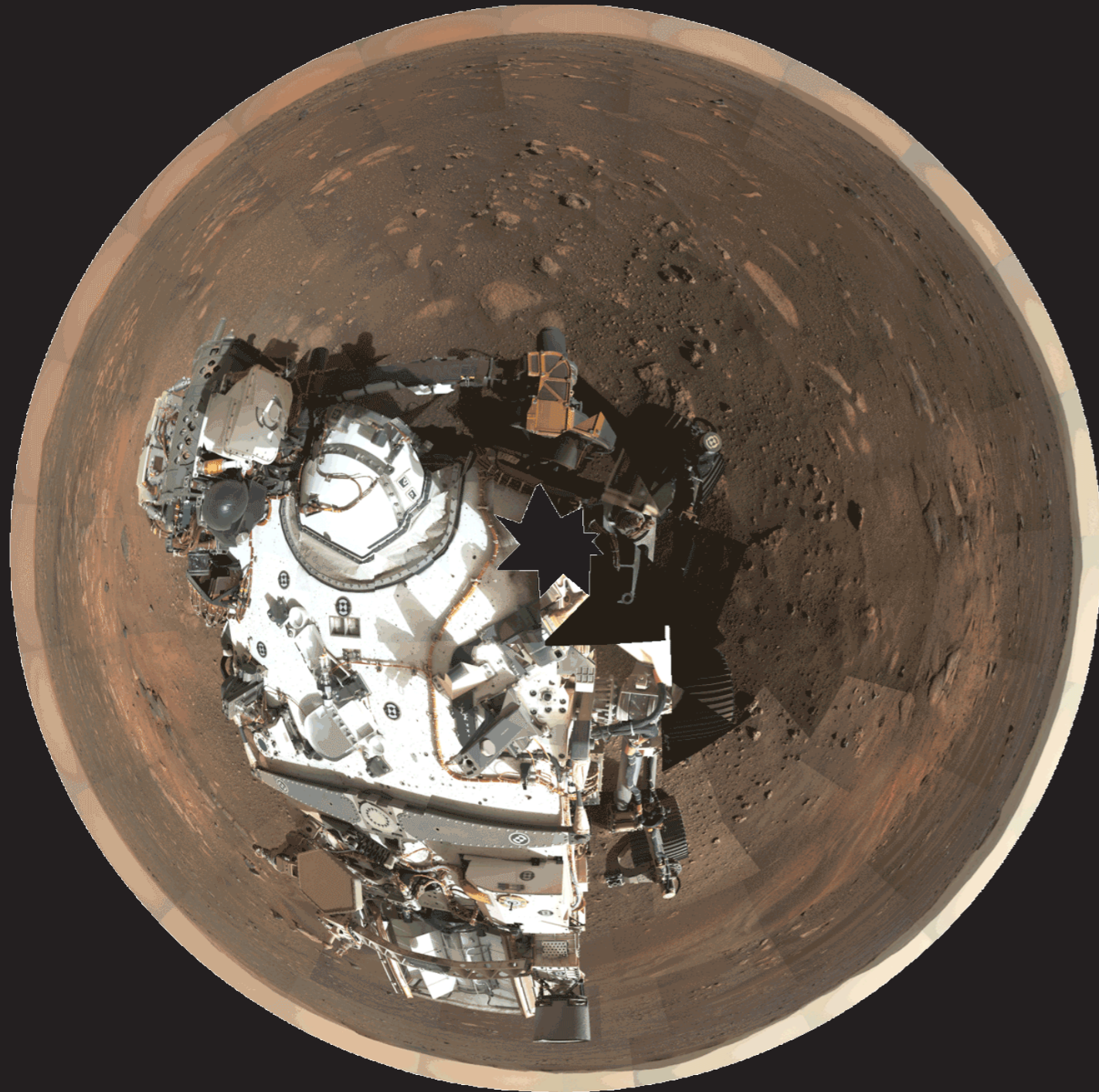
The Peak District landscape exemplifies a fragmentary constellation of ruined barns, sheep farms, along with rusting machinery and remnant concrete piers. Engaging this landscape through drawings requires unique sensory engagements with these fragments. Research on drawing and ethnographic fieldnotes has brought about increased acknowledgement of the researcher's personal drawings as part of the body of accepted work (Ramos 2004, Taussig 2011, Ballard 2013). I use drawing as way to (re)cover multiple experiences of these landscapes as a new archive to understand the landscape as a sensory assemblage (Muminovic 2019) of sounds, smells, textures, and tastes. Drawings promote a multi-narrative perspective reinterpreting between the representation and more-than-human representation (Brice 2018). These explorations thus provide new insight into how drawing is not only a useful tool in understanding place but moves toward how the act of drawing can further explore the body within multiple spaces.

[11:26] Sara Grisewood  
do you think we need to find new ways  
for artists to operate, rather more like  
communities? not just as operating  
singularly but collectively and without  
a need for individual authorship  
(4 liked)

[11:05] Miriam Elgon  
Awareness of the limits or sometimes  
even impossibilities of 'representation'.  
Feels like a movement from 'representation'  
towards ways of knowing?

# field trip to mars

Errin Quinn  
Becky Moriarty  
MA Illustration



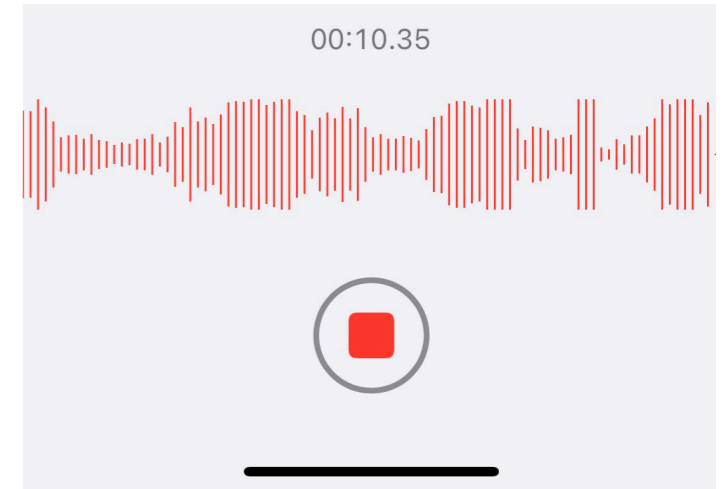
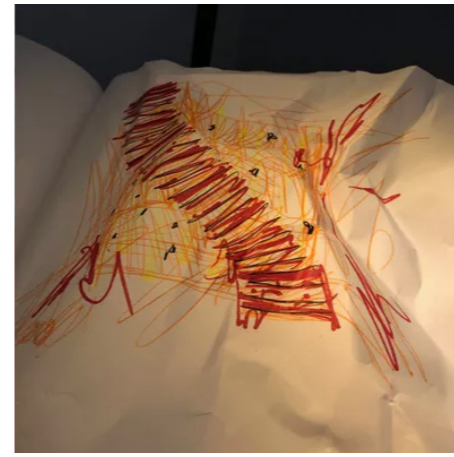
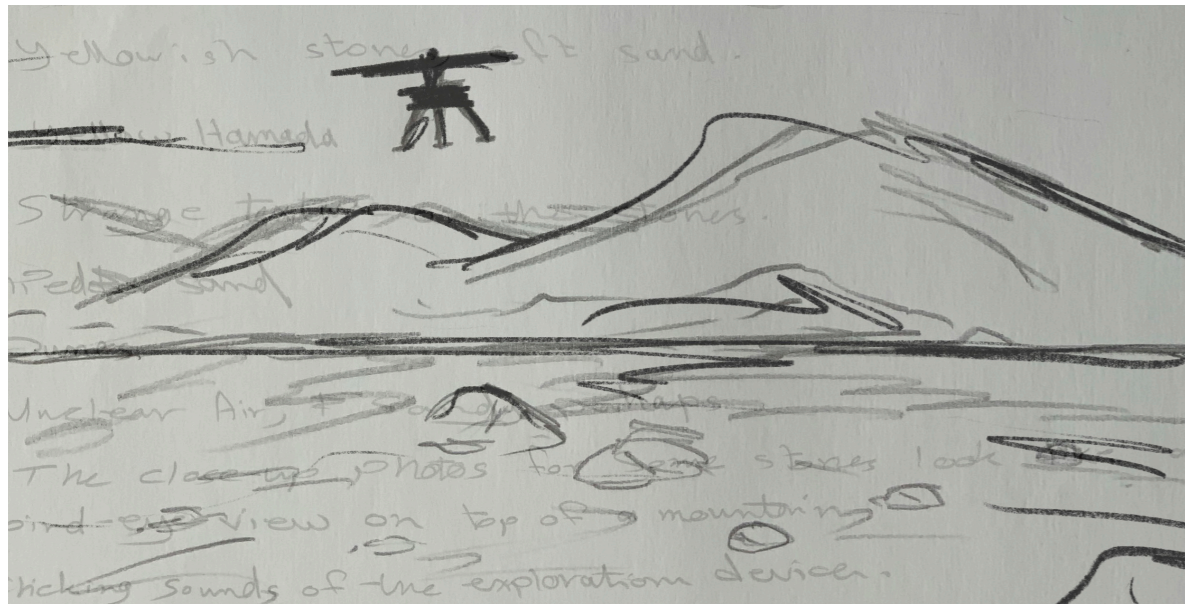
Have you ever considered what it would be like to go on a field trip to Mars? The glowing, red planet, that is fourth from the sun and so similar but yet so different to the terrain of Earth? We explored the idea of taking a journey to this remote destination and recording our findings. How would we carry out this task if we couldn't actually touch down on the surface of the planet? With the restrictions introduced during the pandemic, many of us have had to examine and change our approaches to fieldwork. The exercise asked participants to test these newly acquired methods and be open to possibilities.

We set the task to create field notes in response to a short video of compiled, NASA sourced visuals and audio. We encouraged interpreting the video in any preferred form, including drawings, text, audio, screenshots or collage. Attendees were then asked to share their field notes via a bespoke Padlet, acting as a virtual room where we could explore and discuss these findings together. As a bonus we arranged a group portrait of consenting attendees to keep as a memento from the remote field trip. This gave us a great sense of comradery in a virtual space, and it was very rewarding to see the participants' smiling faces.

The feedback provided in the chat and Padlet were most encouraging, displaying accounts of joy, meditative like experience and stimulating source material. The level of engagement with the workshop was evident and pleasing to see. As the field trip was only a short period of time, the quality of thought and productivity shown by participants was impressive, and demonstrates that remote ways of working can achieve valid and fulfilling outcomes.

Hopefully at the end of the field trip, participants left feeling a little closer to somewhere so far away, having explored and recorded the unknown surface of Mars.

[12:11] Heather Barnett  
It was a great trip, thanks for taking us (smile) The pace was mesmeric, the landscape awe-inspiring and the technical feat of getting there mind-blowing (2 liked)



**Field Notes**

**Resolution**

Pixellation resolving to reveal other kinds of geological resolution.  
Rocks to grains of sand, geology at so many different scales  
Particle scales

**Colour**

Ground, horizon, sky all in the same palette of dusty yellow ochres and greys. Physical mixing of colours  
Colour variation seems to tell of scorching or toasting of rocks and erosion of those surfaces over time  
No sense of aerial perspective  
Shadows cast in the same hues  
Relatively little red in this area at this scale

**Flatness**

Depth of field  
Erosion, protrusion, fragmentation.

**Motion**

Tiny copter traversing the backdrop like a poorly drawn game asset  
Stillness even in moving imagery. The micro copter as the only indication of time, movement, life.  
Traces of deposition and interaction

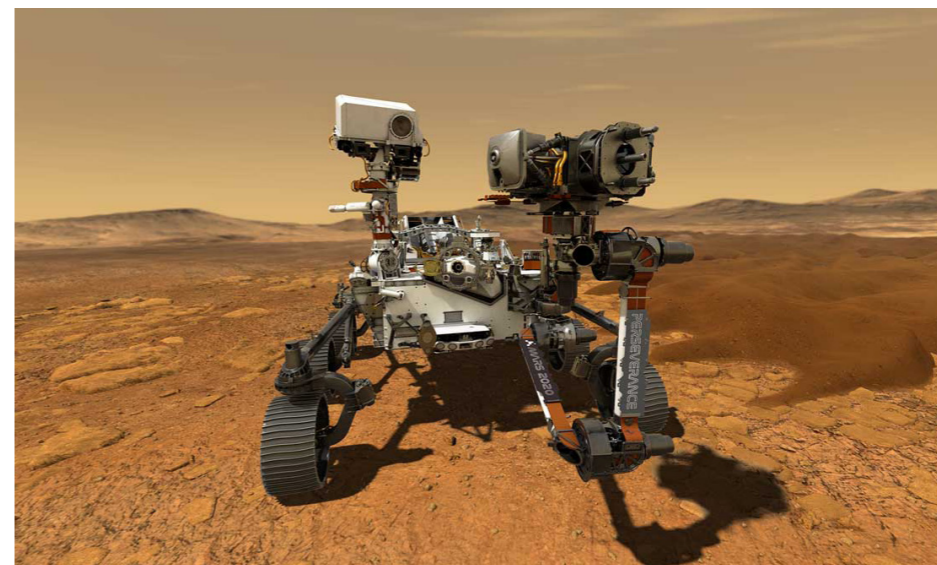
**Sound**

Audio of machine actions in the stillness of imagery that flattens itself before the eye.

**Elements**

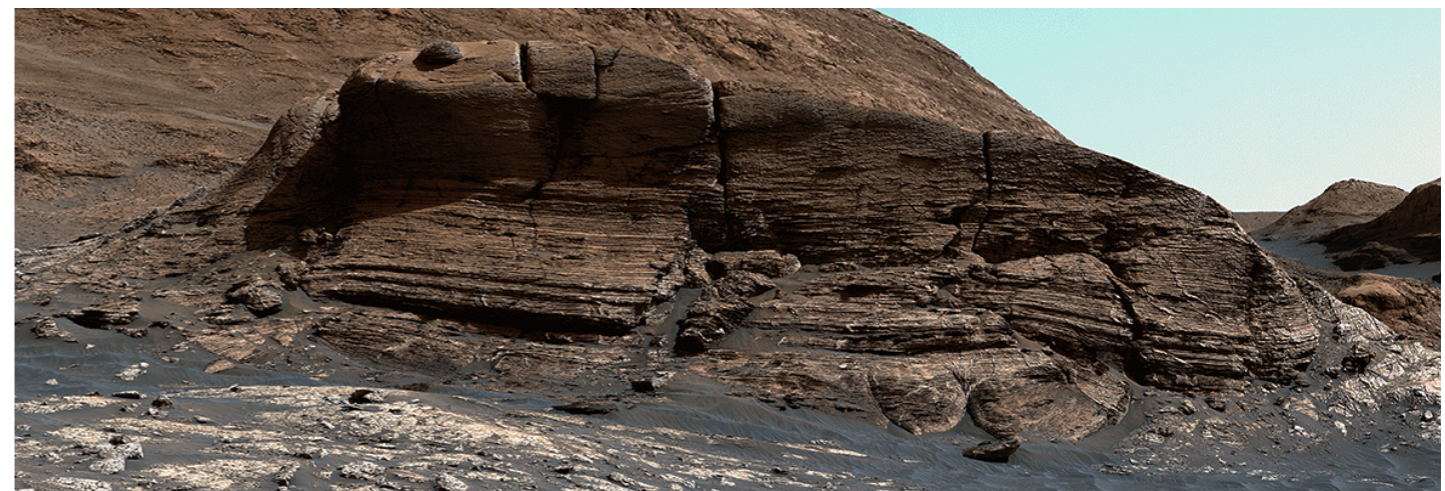
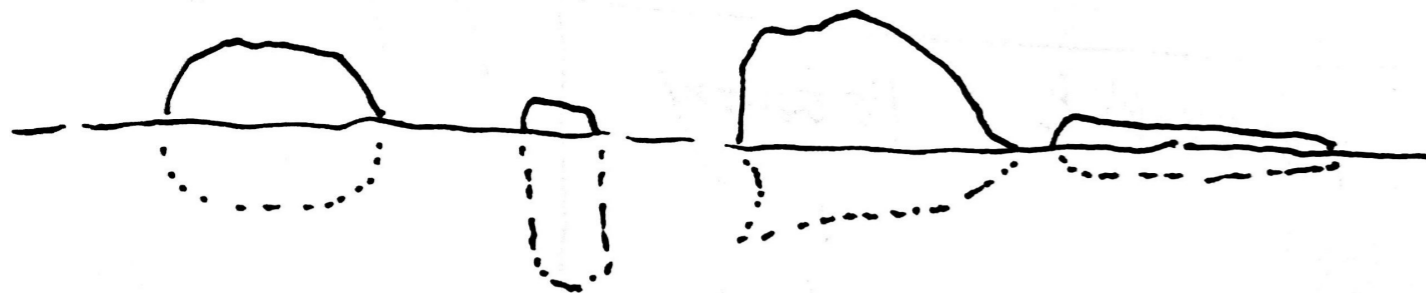
Erosion, the history of wind.

Such a different sense of the relation between geology and light, wind and water. Total desiccation but with the pattern of previous wind and water etched on the friable surface. Waves of sand where water might have been.



Outputs from Field Trip to Mars 2021

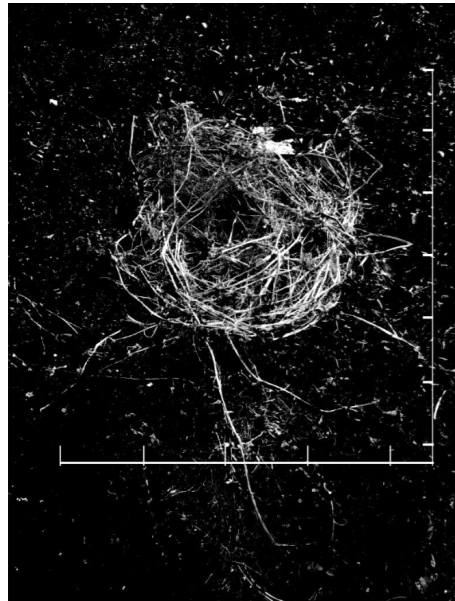
Cover up.





place



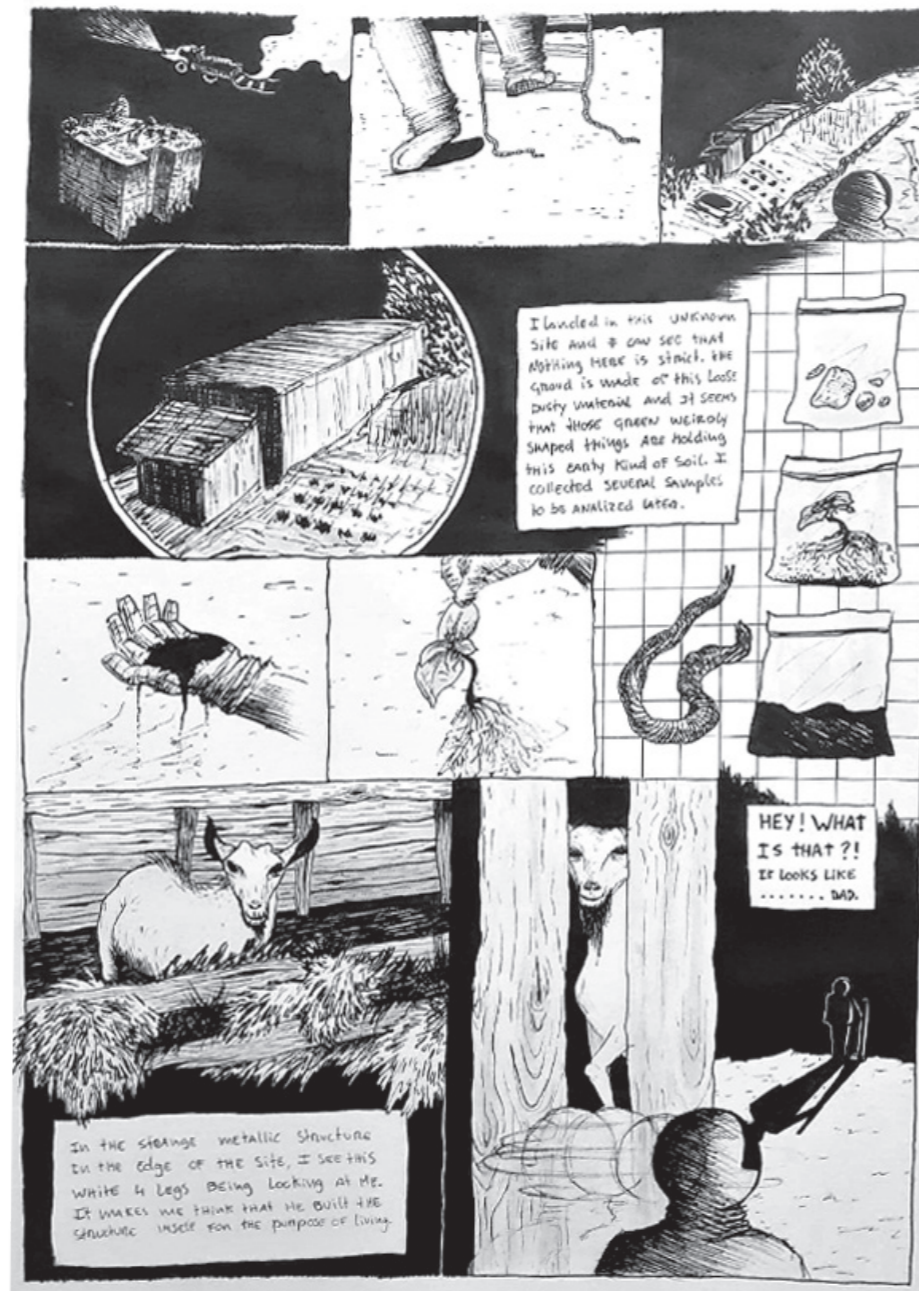


# sites of practice: remote exploration and interdisciplinary investigation

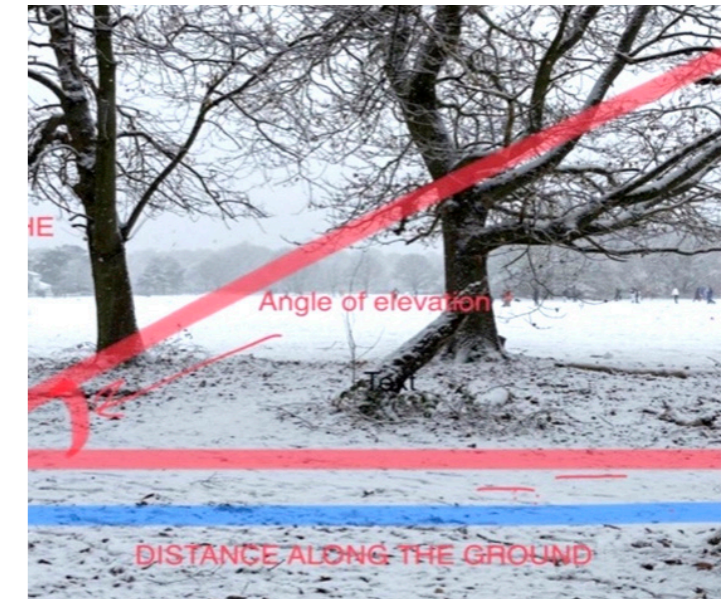
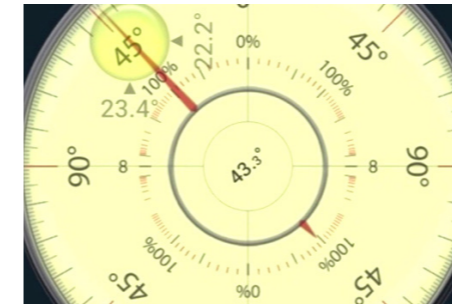
Heather Barnett  
Adrian Holme  
Susan Aldworth

Sites of Practice is a site-responsive exploratory investigation designed for Year 1 students on MA Art and Science, CSM, UAL. The seven-week project, delivered in Spring of 2021, aimed to explore the nature of a 'site' in relation to interdisciplinary art and science practice, e.g., working between laboratory, studio and field. The context of the Covid-19 pandemic and UK lockdown made face-to-face teaching, collaboration, and laboratory work (in the CSM 'Grow Lab') impossible. In response, the authors configured the project around work based from the student's individual location and circumstance rather than centrally within the art school, and expanded the notion of 'site' beyond conventional field work. The project had to take into account remote online delivery of tuition, and the location of students not only in the UK, but also elsewhere in Europe and as far afield as East Asia.

The project began with a briefing introducing different notions of 'site' and a range of possible approaches – e.g., from a basis of physics, metaphysics or pataphysics. Students were asked to choose a site readily accessible to their home, either external to, or even within their home. Once sites were confirmed students received, at weekly intervals, one of three rotating briefs focussed on specific methodological frameworks: 'Sampling the Field' (laboratory studies); 'The Human Factor' (emotional, human responses); 'Choosing a Hat' (selecting a role / method of investigation). In the fifth week students were encouraged to use their material and approaches to develop work to some kind of creative outcome. Online group tutorials allowed students to remotely share, discuss and reflect upon their own and others' work. Documentation of progressing work was shared using online tools such as 'Miro' and 'Workflow'.



Sites were chosen imaginatively, and included: my Dad's allotment, a garden, a bedroom, a plant, my body, a part of my body, my mind, human reason, a coastline, a park, a GP surgery, Jupiter, the air above where I live, my spiritual world, the sun, the umwelt, communication of creatures at 36 Upper Close, empty space, a disused train platform, a forest, the attic, and my hands. Methods of investigation and chosen 'hats' were also highly imaginative (e.g., a playing field in London investigated by a nail technician). The following of regular prompts generated an abundance of experiments, processes and speculative outcomes, impressive for a seven-week project under normal circumstances, let alone within limitations of a lockdown and online teaching. The creative responses to the brief far exceeded the expectations of the authors.



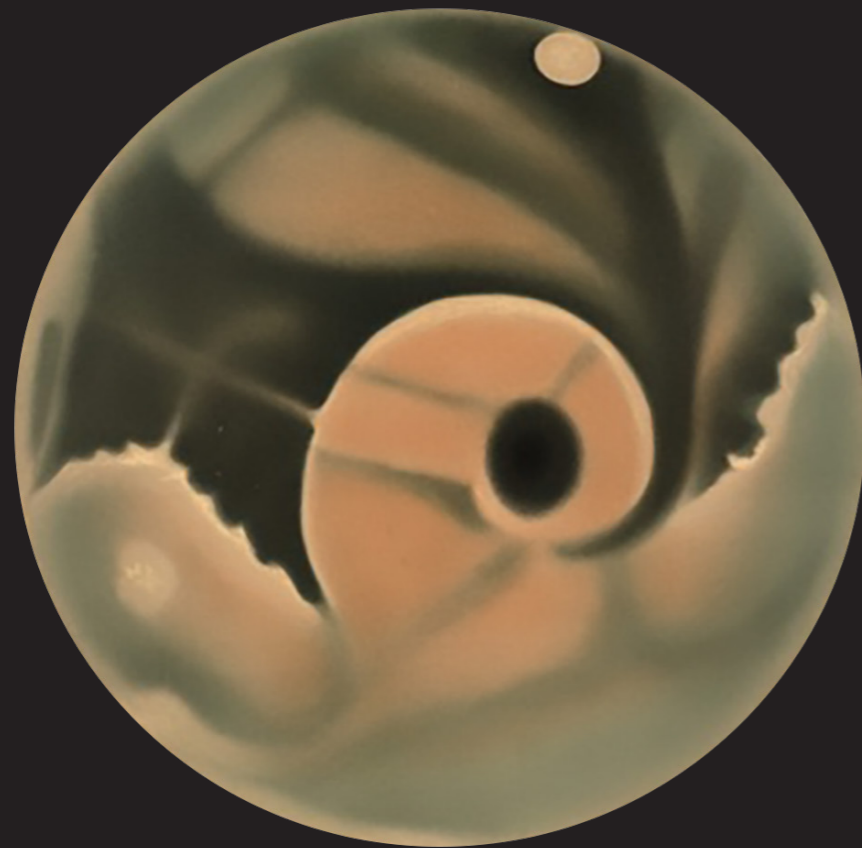
From this project we conclude that the very limitations imposed by the UK lockdown, remote delivery of tuition and restrictions on access to sites opened up imaginative possibilities, both in the setting and framing of the project and briefs, and in the students' responses. What might have been an interesting but more conventional project became, in its remote setting, an exercise in adaptability, creativity and imagination. In a situation of anxiety and difficulty for many, the authors adopted a deliberately playful and potentially absurd approach, such as permitting pataphysical exploration (though seriousness was completely possible), and this seemed to free up creative responses. The rhythmicity of the weekly briefs appeared to create a sense of anticipation plus an element of surprise, and weekly small group sessions created a structured safe environment. It is doubtful if all these benefits would have been achieved under 'normal' circumstances. For the future, the challenge will be, as in much contemporary education, to reintroduce beneficial aspects of in-person teaching and studio work while retaining the valuable, stimulating aspects of remote sharing and learning. Overall, the design of the project for remote access and sharing of sites proved to have many positive unforeseen pedagogic, practical and creative benefits.



[14:00] Miriam Elgon  
 Interested to know whether using the imagination and memory solves some ethical problems and opens up other ethical questions, regarding reflexivity etc?  
 (1 liked)

# return to mars: an exploration

Ken Hollings



## 1 Mars Yard

[14:01] Kitchener, Samantha A (Guest)  
Question for Ken, when you said Mars has always felt like home, would you consider it as a heritage site even though no humans have visited? Can we think of remote sensing as a tool for reaching a new sort of intangible heritage?

[14:10] “/”Helen (Guest)”  
UNESCO space heritage and astronomical heritage portal  
<https://www3.astronomicalheritage.net/index.php/show-theme?idtheme=20>

This talk is essentially about this one image and what it means in terms of how I understand the phrase ‘Return to Mars’. How is it possible to return to a place that we have never physically been to in the first place? We return home. We do not return to Mars. Except that Mars has always felt like home. This photograph of me was taken after I’d first stepped onto a simulated model of the Martian terrain, located in a very secure site in Stevenage just outside London. It was designed and constructed to train a new generation of Mars Explorers in how to navigate the surface of Mars autonomously using visual recognition software. You can see a prototype version of the new Mars Explorer towards the upper right-hand corner of the picture, at the top of the sand dune. Everything in this carefully controlled indoor space is designed to replicate conditions on Mars – from the fine sand and scattered rocks at my feet to the complicated lighting rig in the ceiling, programmed to follow the red planet’s 25-hour day.



Ken Hollings 2021

## 2 Welcome to Mars

Stepping into this Martian world felt like a return for me because Mars has been in the ascendant for a long time now. In 2008, my book *Welcome to Mars* was published by Strange Attractor Press – before that, it had existed as a twelve-part radio series produced for Resonance FM and currently available as a set of downloadable podcasts. *Welcome to Mars* offered a chronological account of how the exploration of the Red Planet was already being mapped out and simulated in suburban homes throughout America during the Cold War. The title combines the alien otherness of the Martian environment with the easy familiarity of the ‘welcome’. Researching and writing this book has strongly informed the basis of my practice, which investigates the complex ways in which culture and technology have developed and shaped the human sensorium. This has often focused on the role played by simulation and remote sensing in the ways we have modeled our understanding of the universe – from children’s TV shows and B movie science-fiction dramas to the social and physical isolation of the suburbs themselves.

## 3 Mars Painting

The astronomer’s job is often to show us in the greatest possible detail all the worlds we cannot possibly inhabit. Here on Earth, we live out isolated fantasies of the impossible. In 1882 Charles Scribner and Sons of New York publish the *Astronomical Drawings of the French* illustrator Étienne Trouvelot. This is his portrait of Mars: one that would have been understood by Giovanni Schiaparelli and Percival Lowell – in their own ways, of course.

There are other versions of Mars. For example, a young medium, known to her followers simply as ‘Hélène Smith’, conducted a series of séances in Geneva between 1894 and 1901. Smith would enter a deep trance and ‘thereupon mimic the voyage to Mars in three phases.’ First Smith would rock the upper part of her body backwards and forwards to indicate that she was ‘passing through the terrestrial atmosphere’. Next, she would hold herself rigidly immobile while crossing ‘interplanetary space’. Her descent through the Martian atmosphere to the planet’s surface was communicated by ‘oscillations of the shoulders and bust’.

## 4 Aelita

By the early years of the Twentieth Century the Moon had already become too familiar to us. Mars, however, still had the promise of the unknown. It became the new world upon which humanity might project its fantasies: such as Alice Jones’ *Unveiling a Parallel* in 1893; Alexander Bogdanov’s *Red Star* in 1908 and Aleksey Tolstoy’s *Aelita* in 1923, which was later released as the movie *Aelita Queen of Mars* in 1924.

In 1927, to mark the tenth anniversary of the October Revolution, the ‘First Universal Exhibition of Models of Interplanetary Apparatus, Mechanisms, Instruments and Historical Materials’ opened in Moscow. Coordinated by the Soviet Association of Inventors, an informal organization of students and workers dedicated to the cause of Soviet cosmism, it exhibited plans, prototypes and artwork to aid humanity on its ascent into space. ‘By taking a pair of steps,’ one of its organizers remarked, ‘I crossed over the threshold from one epoch to another.’ In which direction can these steps have been taken except upwards and onwards – towards Mars?

## 5 Tsander

One of the items on display in the exhibition was the model of a ‘self-consuming space plane’ designed by Fridrikh Tsander – this would use conventional wings and engines to reach the outer edges of Earth’s atmosphere, at which point it would convert into a spaceship powered by aluminium and magnesium parts taken from its own fuselage. Tsander believed ‘with almost total certainty’ that intelligent life existed on Mars and considered the red planet to represent humanity’s future. He ended all of his public addresses with the same words: ‘Onward to Mars!’

Tsander met with Lenin to tell him in great detail of his plans for a rocket that would take the human race to Mars. ‘And will you be the first to fly in it?’ Lenin inquired.

## 6 Mars water gif

A series of satellite images taken of Mars over the Spring of 2011 shows the dark shadow of water forming as it flows down from the mountains and onto the surface below

On 17 September 2014, NASA’s Curiosity Rover photographs the ‘Pahrump Hills’, an outcrop within the Gale Crater site located near the Martian equator. In order to ensure that time does not turn Mars into a graveyard, sites of discovery and exploration are named after places that already exist on Earth rather than human individuals. Pahrump, for example, is a small town in the Nevada desert where legalized brothels and gambling flourish. It is also where the United States government directs the Martians to make their first landing in the 1997 movie *Mars Attacks!* Shortly after their saucer touches down in the desert, the Martians start massacring everyone in sight. Pahrump is reputedly derived from an indigenous name for the region meaning ‘Water Rock’. This clearly isn’t over yet.

## 7 Mars Rover

The Mars Geologist sits opposite me in his office at Imperial College London. ‘We are embracing the Rover,’ he tells me. ‘Technical reports

in which we say “the Rover has explored” and “the Rover tested” are rejected because the language is not “scientific”; but the Mars Rover acts for us in an emotional sense.’ The Mars Rover communicates through an office space like any other – bright desks loaded with workstations, strip lighting glowing overhead. ‘It has a personality,’ the Mars Geologist continues. ‘It’s not a machine for us. We attribute moods to it – a personality. It’s impossible not to have a relationship with the Mars Rover.’

So far Mars is the only planet in our entire solar system exclusively inhabited by robots – and the population is set to continue growing.



Ken Hollings 2021

## 9 Space Oracle

The prototype Mars Explorer glimpsed at the start of this presentation had to be switched off while I was wandering around inside its simulated Martian environment. My presence would have confused it unnecessarily, since the visual recognition software it was running had not been designed to detect humans – and why would it have been? This experience, and others like it, led me to write my book *The Space Oracle*, published by Strange Attractor Press in 2019. This offered a fractured, history of astronomy and space exploration based around how our Solar System has been perceived across human history. The Ancient Egyptians depicted Mars as an empty boat, separate from the other heavenly bodies. To their eyes, the Red Planet regularly appeared to move in the opposite direction to its usual course through the night sky. This sudden change, the result of a discrepancy in its orbit relative to the Earth, led the Egyptians to believe the planet was false and misleading. As with the prototype Explorer, this is another version of Mars I will never be able to see for myself.

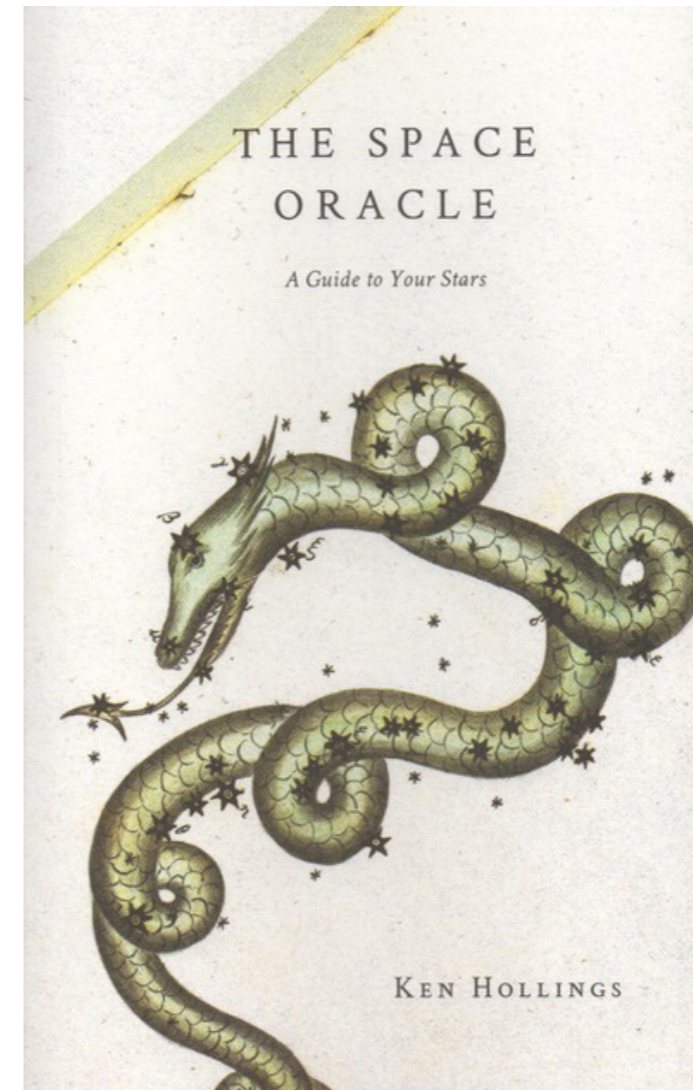
[14:08] “Jane (guest) (Guest)”  
Ken: would the question of naming on mars be connected to the multiple traumas of colonisation?  
(2 liked)

## 8 Me and screens

Here I am standing on the surface of Mars again – this time it is a digital version created from visual data received on Earth, where this image of the Martian terrain has been carefully assembled into a seamless whole. The sky has been artificially blanched and lightened so that geologists can study the Martian horizon more closely. Using an i-Pad, it’s possible to zoom in and out of this image.

The Mars Rover is the landscape artist of the twenty-first century.

Images sent back from stereoscopic cameras are transformed on Earth into composite portraits of the Martian topography on different days and under different light conditions. The Martian Geologist explains to me: ‘One of the imaging technicians didn’t want Rover to roll over a specific feature because he didn’t want a tyre track on it,’ the Mars Geologist explains. ‘He was keen to keep the site pristine. “Don’t drive over that outcrop,” he’d say. “Because landscapes should go on forever.”’



# critical airspace and the creative production of non-space.

Dr Matthew Flintham

[14:06] Shivani Mathur  
Matt, fascinating presentation. Thank you.  
Who determines what is the rites of usage  
of these air spaces?

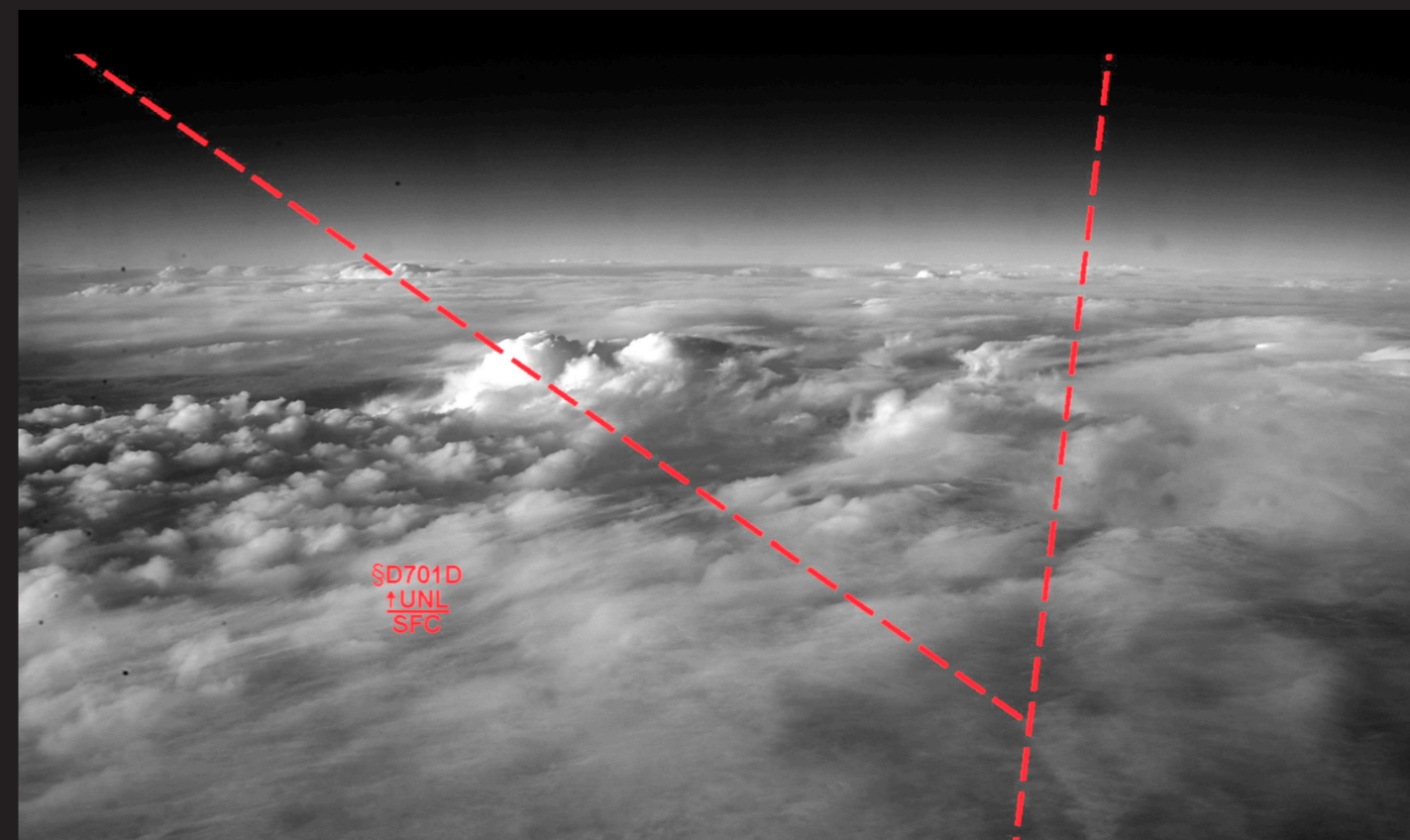
[13:55] Adrian Holme  
Matt – you describe your drawn spaces  
as theoretical or paradoxical, but isn't any  
location somehow also theoretical, not  
just physical?

[13:52] Naomi Dines  
Question for Matthew: I wondered if you  
had any thoughts on Geofencing as a form  
of presence or materialisation in airspace  
that has a direct impact on the action of  
objects like drones?

[13:58] “/”Helen (Guest)”  
Hi Matt, not a question but just to let you  
know the Google Earth 1940s layers are  
digitized from historic air photos – these  
photographs have the locations that were  
militarily sensitive carefully painted out  
with fake landscapes. The censorship is  
very effective it can be distinguished by  
comparing with the uncensored photos  
in the Historic England archive.

Airspaces are three-dimensional volumes of the atmosphere which are precisely defined by geographical coordinates and altitudes, and are activated by aviation authorities and services around the world to regulate air traffic and limit access to restricted zones. Make no mistake, without airspaces there would be chaos in the skies and pandemonium on the ground. And yet they are paradoxical phenomena: they have no material presence except as data in computers and diagrams on aviation maps. They exist because we choose to believe in them as part of a techno-instrumental belief system, as an invisible tool or apparatus for managing international trade, travel and military operations.

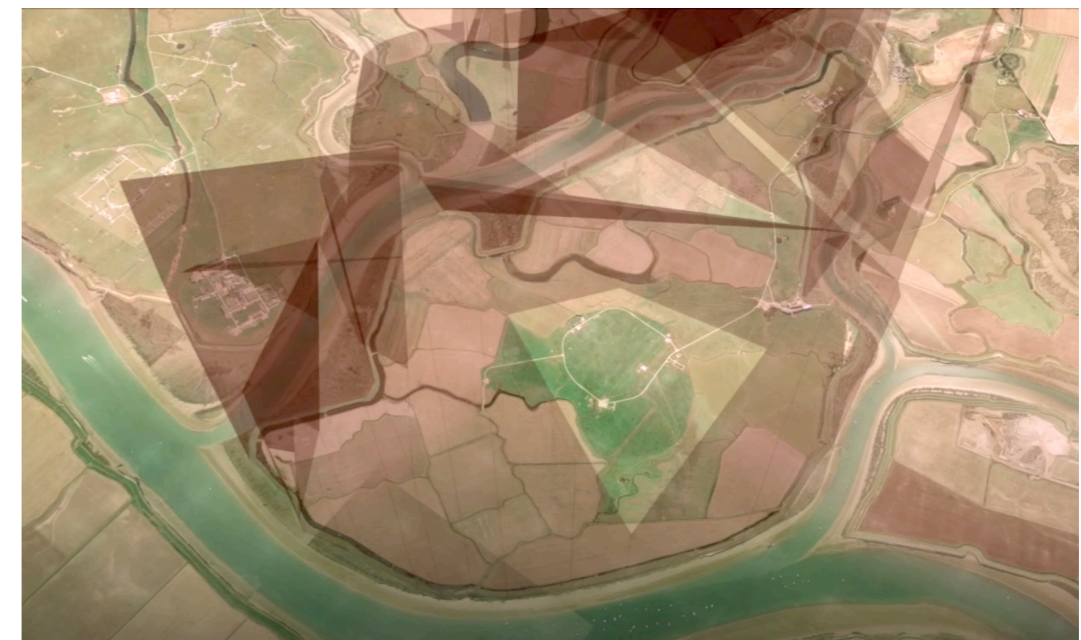
Like the landscapes of the United Kingdom, its skies are intensively used and highly regulated, with numerous aerial corridors stretching between major cities and airport traffic zones, and vast areas reserved for military training and fast jet high-energy manoeuvres. Airspaces of myriad shapes open and close, activate and collapse at pre-specified times, allowing and channelling transit across sovereign skies and between nation states, as an invisible form of state infrastructure and national border. In this way, the skies of the UK are increasingly subdivided, stratified and classified in ways that would have been inconceivable only a few decades ago. Just as the landscape was subjected to a process of ‘enclosure’ (the subtraction of land and open fields from common use by wealthy landowners during the 18th and 19th centuries), so the sky is now almost entirely managed by institutional bodies for a restrictive number of aviation and leisure activities. As a form of enclosure, airspaces represent a projection of power in space by state and private sector groups.





[13:58] Leah Fusco  
 For Matthew: how would we be able to access these 'no towns' as civilians (theoretically)??

Critical Airspace is a project in the early stages of development which will explore creative and critical responses to controlled and restricted airspaces across the UK and the world. It will reimagine airspace structures as novel spatial assemblages or 'non-spaces' to investigate counter-narratives of aviation orthodoxy. However, it will also focus on the creative and speculative possibilities for airspace design - as architecture, as vast sculptures, as paradoxical, digital and virtual formations. It will support certain creative outputs which might include the digital design of temporary volumes of airspace for cultural and experimental events or for projects relating to contested places. Critical Airspace will also explore the possibility of working with the Civil Aviation Authority in a cultural and pedagogic partnership in order to activate such airspaces for very limited periods. As a kind of collision between land art and digital art, the Critical Airspace project will propose the creation of invisible, geographically-defined artworks that respond to the specificities and politics of place, albeit ones that are virtually present in the sky. The project will aim to activate novel and creative airspaces in the real world for limited periods, as sites of criticality and resistance, and as zones for alternative, superterrestrial practices.



# memory and imagination in the materiality of a remote site

Carlos Reyes

[14:01] Naomi Dines  
Question for Carlos: I wonder if you have any thoughts on the relative harms of different types of extraction. The blast and strip mining of coal is shockingly destructive, but I wonder if anyone has given any thought to the long term depletion of rock salt through mining and the desalination of the oceans through human extraction? Perhaps centuries off, but will we ever reach peak 'salt'?

In this paper I explore memory as a way of remote sensing, and how it can lead to imagining forms of caring and healing for a site deeply affected by natural resource extraction.

My practice-based site-specific research project should have taken me to where I grew up, where coal and salt are extracted from land and sea; coal from the Cerrejón mine (where I grew up) and salt from the Manaure salt works, both 100km apart in La Guajira, Colombia. But a virus changed everything, I was no longer able to travel to the site as the world – with the project in it – came to a halt.

After a period of reflection and reconsideration I started developing solutions to continue the research remotely, particularly focusing on the practice aspect of the project. Almost poetically, a solution comes partially from a virus. Ancient viruses entered the genomes of plants and animals, and that genetic material helped our neurons to develop the ability of memory. Some of this viral genetic evolved into genes that allow cells to communicate. In short, neurons communicate using vesicles that contain a gene called Arc, which contains information that facilitates the communication process, and which is similar to a viral gene called GAG, which retroviruses such as HIV use to transfer their genetic material to other cells (Nature, 2018). My memories became the way of sensing the site remotely.

Also, by exploring the few materials I have with me from the site, plus searching for what I could find here in the distance, I am able to explore the material memories of the site remotely.

Coals from La Guajira are fossils, fossils are memories, tightly packed into black lumps, the corpses of vegetation and animals are now disturbed, transported half a world away, to be cremated, sixty



Carlos Reyes 2021

million years after their deaths, to warm up the northern places where I now live. Sea salt is composed of ion and minerals found in the waters of the seas. These have been collected by the ocean from all around the globe and harvested in the salt works of La Guajira; where have they been? what have they touched? We can explore these memories through processes such as palynology (which looks at organic microfossils, including in pollen, spores, orbicules, dinocysts, acritarchs, and scolecodonts, etc, all left in the coal by the existence of beings. I am exploring similar processes for what can be found when studying sea salt. I've been able to buy coal from the Cerrejon mine from ebay, as it is still used in relatively small quantities in the UK for heating homes. I am also using sea salt crystals sold for cooking, as the seas are one, and there is a chance that the ions and minerals that form this salt have touched the ones that form the salt in Manaure.

I am bringing my memories and the material memories of the coal and the salt together, into touch. Touch, as a form of care, has been a constant idea in my practice. The practice uses this touch, between materials and places, as a process where I can imagine ways of caring and healing. This relationship between memory and imagination can help to develop an ethical form of exploring sites in the specific context of doing it remotely. How building on our memories of a place we can imagine what the place can be, how we can take care of it while exploring it, how we can touch it without being there, and how we can imagine a future of care for it.



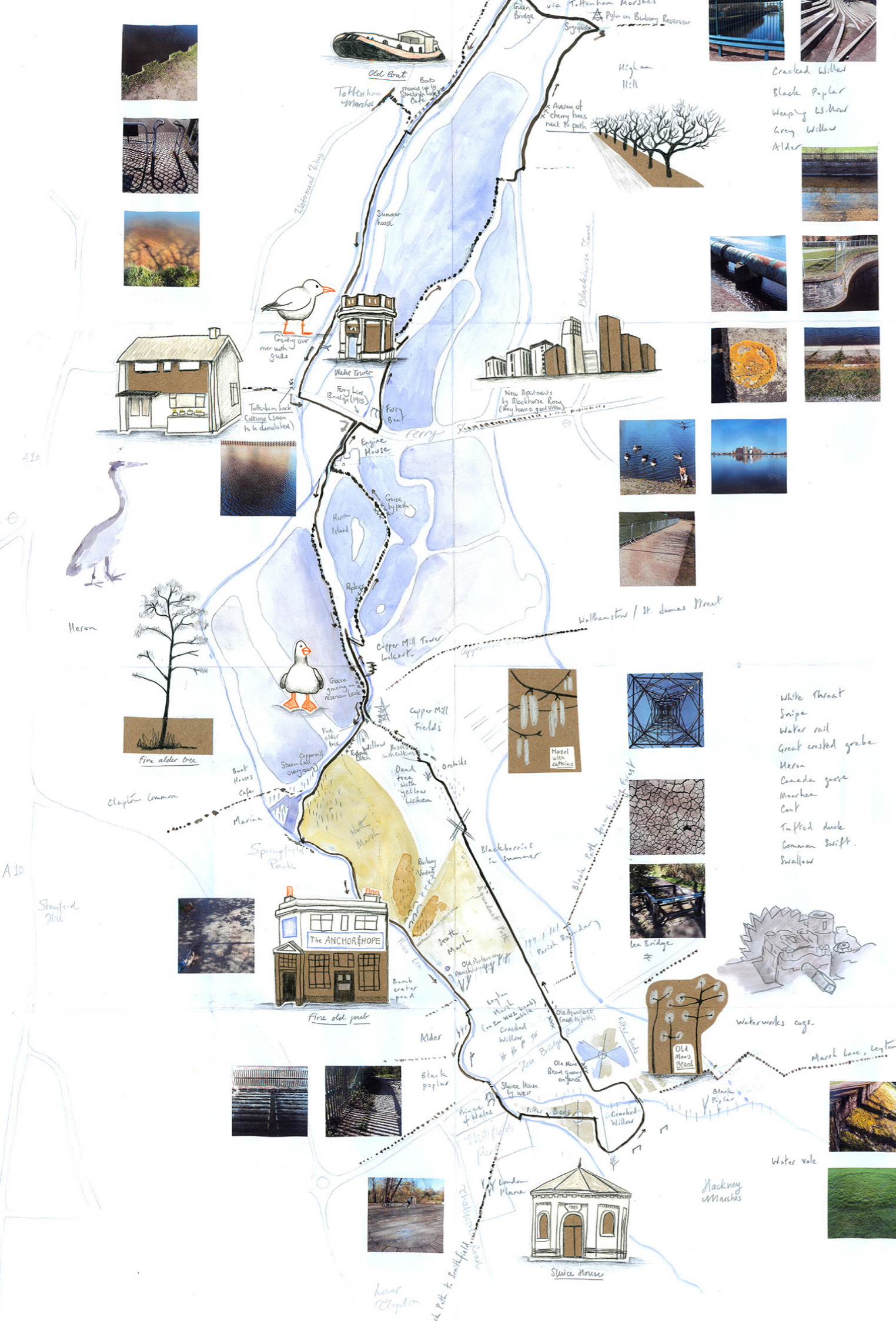




community

# cracks in the pavement

Luise Vormittag



Cracked Willow  
Black Poplar  
Weeping Willow  
Grey Willow  
Alder

[15:10] Miriam Elgon  
Luise Vormittag and all – Do you think the context of the pandemic allowed you to see your existing knowledge and experience of community in a different way or with greater clarity? For example, the requirements for community to be built?  
(1 liked)

Back when we were all spending time together recklessly inhaling each other's aerosols, I thought it would be interesting to study the potential of participatory illustration. How does illustration bring to light the concerns and challenges of community? That is, the particular concerns of a specific community, but also: How can this process help us think about notions of sociability more generally? I took physical encounter for granted, so much so, that it didn't occur to me to foreground themes such as embodiment or materiality in my research. I was sitting with others, cheek by jowl, carelessly touching shared surfaces, working on communal sketches and thinking about relational conceptions of self-hood.

[15:06] Adrian Holme  
I am wondering how much technology brings us together and how much it keeps us at safe distance? (not just the virus, but psychic)  
(2 liked)

Then the Covid-19 pandemic reached the UK. Once I had come to terms with the fact that my arrangements for participatory projects with local community groups had to be abandoned, I contemplated what kind of work was still possible. In the context of increased levels of anxiety, restrictions and the near-total digitisation of everyday life, I was keen to develop work that foregrounded materiality, embodiment, and being-in-common. How might it be possible to be alone, but with each other? Or, in the words of Jean-Luc Nancy, be "singular-plural" (2000)?

[15:07] Rachel Emily Taylor  
Adrian, I am reminded of your question throughout the day, and how we are working with this platform - the challenges and technical issues we face that hinder communication

When the lockdown rules were at their most severe, one of the few admissible reasons to leave the house was to go for a walk, preferably alone. I took this as the limit of what I would invite people to do; planning around any other kind of activity was too risky, as regulations were constantly fluctuating.

[15:09] Adrian Holme  
Rachel, somehow the technical difficulties are maybe also part of an 'aesthetic' that becomes familiar and perhaps an important part of our experience, paradoxically...  
(1 liked)

Cracks in the Pavement, the resulting project, enables six people to go on a walk "together" across intervals of time. The first walker determines the route, annotating their walk and observations on a basic pencil-drawn map of the area. The other five – one by one – inscribe themselves and their versions of the walk on emergent layers. I deliver a pack containing the shared A1 size paper map, a set of instructions and some art materials to people's doorsteps, and return to collect it once they are finished. I then produce an interim scan of the map, and after a quarantine period, deliver the pack to the next participant, usually somebody nominated by the previous walker.





# reframing the class divide: caring imaginaries, class struggle and the social turn

Caitlin Shepherd



**An exploration into socio-economic inequality in socially engaged art practice and convivial listening as an aesthetics of critique, care and change**

[15:08] Leah Fusco  
Really interested to know what everyone perceives their 'roles' to be within these fascinating projects, and the relationship between practitioner and facilitator roles (maybe they are one and the same?)  
(2 liked)

[15:08] Rachel Emily Taylor  
The facilitation and engagement becomes a form of creative practice  
(2 liked)

Reframing the Class Divide investigates whether it's possible to use caring and convivial practices of listening to successfully challenge the UK Creative and Cultural industries exclusion of working-class subjects, artists and experiences, and if so, to what affect. I make site-specific sound installations and gather primary data from audiences who encounter the work, examining the affects of site-specific convivial listening. Additionally, I conduct in-depth context reviews of existing literature and site-specific sound art practice, intersectional justice, ethics and practices of care and exclusions in the field of socially engaged art in the UK. Through my praxis I evaluate the caring and critical potential of peer to peer listening in terms of rebalancing socio-economic exclusions in the art world. I argue that my work in part addresses class exclusions taking place within the production and consumption of socially engaged art and the British creative industries at large.

[caitlinshepherd.com](http://caitlinshepherd.com)

# 37 degrees north transcript

Daniel Beck

At 2.46pm local time (5.46am GMT) on 11th March 2011, a 9.1 magnitude earthquake struck off the coast off the Japanese mainland, the ensuing waves resulted in the flooding and destruction of three reactors at the Fukushima Daichi Nuclear Plant and a nuclear emergency was declared at 5am on the 12th March 2011. Between the hours of 2.46pm and 5am on that day, hundreds of earthquakes and aftershocks were recorded in the vicinity of the initial quake.

37°N was a live streamed event that took place on the ten-year anniversary of the disaster in March this year, between the same hours of 2.46pm and 5am. The piece combines archive audio, a sound recording from an operating nuclear reactor and the real-time, live streamed footage from the decommissioning of the Fukushima Plant.

The audio from the live stream contains fluctuations, audible interruptions, each one representing a time accurate, instance of an earthquake that struck the Japanese mainland on the day of the quake. Each interjection in the stream lasts no more than a second or two, however each one is unique with varying changes to elements such as the distortion, amplitude and pitch of the audio.

As well as seismic information, live radiation, pollution and air sensor data is provided by communities local to the plant and is used to affect a number of changes in the video and audio stream – filter, decay, colour, frequency, pitch – digital community data, listening.

Interrupting and visible.

This information means something, it represents and indicates a point of concern and care for the health of the people, environment, nature and landscapes surrounding these communities.

[14:39] Rachel Emily Taylor  
Thank you Daniel, I enjoyed the performative quality of your presentation and how you read over the sound  
(1 liked)

The audio you are listening to now is from a point in the stream not long after dusk. Due to the time difference, the dark skies and slow distant lights of passing ships is the image I've become accustomed to most. The stillness of the image of the plant is always striking, it's something I continue to feel uneasy interrupting, but I've handed that responsibility over to the sensors. At this time of night, the pollution levels are low, so some of the audible distortions have taken on a more subtle quality, while the quakes still burn brightly into the image, as they strike with varying degrees of magnitude.

The plant is floodlit, all night long – the stream burns briefly bright with white light at each quake, awash with coded data, tangible data, community knowledge.

I'm thinking back to the video archives that formed much of the focus of my initial research, the faked film-sound of mushroom clouds added at later dates for dramatic effect, contrasting with the reports of observers of the early nuclear tests – a blinding flash before pulsing wave of sound and heat. Here the crunching of digital video data, slower and more ponderous than the accompanying audio turns this relationship on its head.

The sound interjecting first, like the toads of Trinity, like the cattle lowing Hercules toward Cacus' cave, protruding outward, with the invisible.

37°N Credits

Written & Produced – Daniel Beck

Additional Recording – Fredrik Johansson (Sounds Of Changes)



collections

# Fragmented voices

Dr Amy Goodwin



Literary scholar Alessandro Portelli recognised that collating oral history is a communication event. As he suggests, my role is that of a facilitator: the speaker conveys their memories as they process or think of them – with only physical objects, including photographs, and their surroundings prompting or directing their recollections. In doing so, the speakers themselves become loose illustrations to the oral history.

Previously – in collating the archive of illustrated space to re-establish the identities of fairground females – these conversations were driven by the setting: fairgrounds and living wagons. But recently, when expanding the archive, these contexts – and subsequently the conversations – have shifted. No longer are the females being heard in their homes: as such, a risk that they would become obscured by their own community, as well as in wider society and the archive, became paramount.

This has demanded the methodology shift too: the tactile relationship lost, instead a new approach to collation is required, one which is more directed. Despite fragments still emerging – which demand new, illustrative responses – in the altering of the facilitator role, are the stories being conveyed losing their authentic voice?

[16:22] Adrian Holme  
There seem to be aspects of interpretation and also translation in the work. Is there a responsibility for a kind of authenticity in these responses to collection? Is it possible? (1 liked)

[16:23] Rachel Emily Taylor  
Authenticity is a paradox, Adrian. There can be different types of authentic experiences – 'hot' and 'cold' as Selwyn describes it. An inauthentic (constructed) experience, might trigger an authentic (organic) experience, such as an watching a performance with actors

The restrictions on travel, on social interaction and on leisure during the pandemic has affected the fairground community in a manner which draws parallels to their experiences in World War One and Two. In re-examining the archive as illustrated space, it became apparent the focus had, in part, always been on celebrating females who had been enforced to take on new roles at some point in their lives – often due to parameters or circumstances set by uncontrollable factors. The focus shifted, therefore, to re-establish the identity of a female who embraced change during World War One, Vesta Tilley, and to gather fragmented voices and memories of her. Vesta, a performer at fairgrounds in the early Twentieth Century, felt woman's clothes were a hindrance to her performance and began experimenting with male-dress as a form of expression. During





L Vesta, female persona  
R Vesta, male persona

# dis-embodied digital encounters with place

Serena Katt

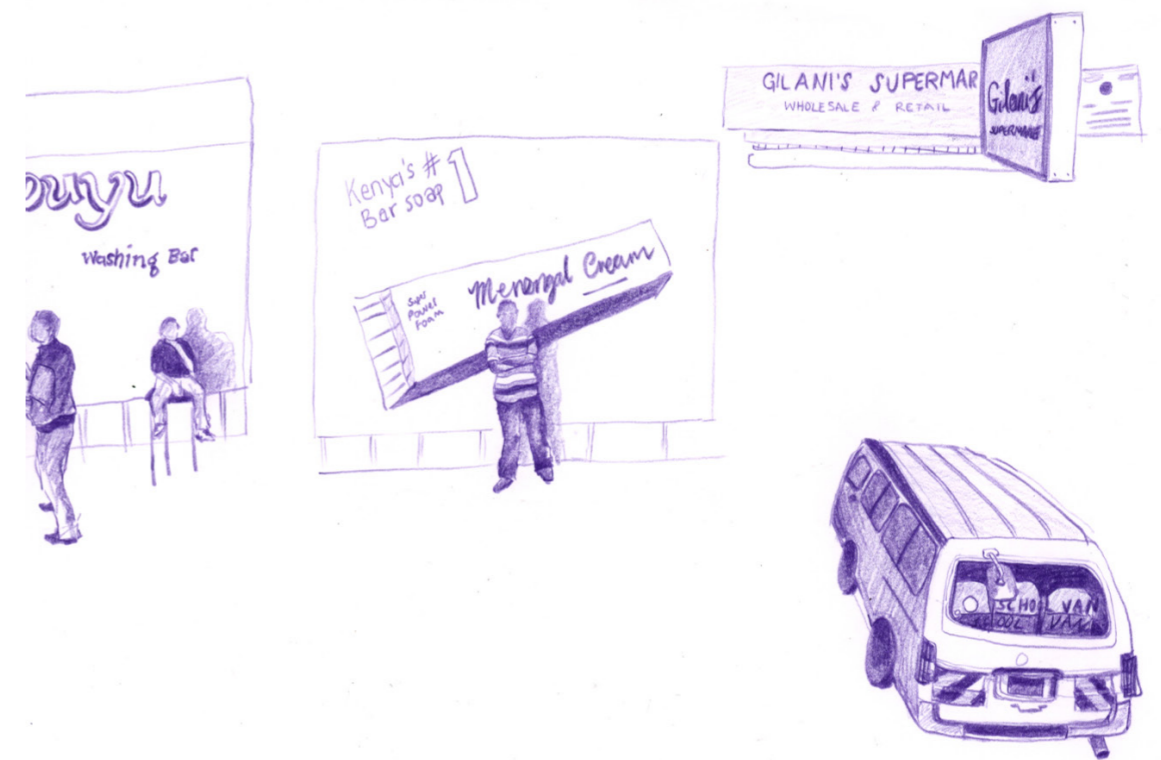
World War One Vesta used her male persona to encourage the conscription of peers in the entertainment industry, supporting the war effort. These actions led Vesta to become a symbol of home for soldiers, a symbol which echoes the needs of fairground folk today, in the absence of their travelling was of life, the feeling of a loss of their home and the question over how their voices could be heard.

To collate any oral history associated with Vesta, the method outlined earlier needed to adapt: and in doing so the notion of 'fragmented voices' had to be embraced. In order to gather the memories (passed down over generations), an act of appropriation was used: postcards were a communication device used by Vesta during the War, to communicate with soldiers at the front. As such, postcards – with a photograph of Vesta – have been sent to those who I would have spoken to in-person, asking for any snippets they can recall to be scribbled onto the postcard. The inclusion of Vesta's photograph echoes Portelli's standpoint. The returned postcards will form part of the archive as illustrated space: the intention is that the fragmented voices will remain apparent, and hopefully authentic to an extent – a concern which was strongly felt in the forced shift to oral history collation.

[16:30] Amy Goodwin (spoken)

I definitely feel like I have a responsibility.

To sort of locate or reestablish stories that have been deliberately obscured by, you know official bodies or authenticating archives, etc. Particularly when you're dealing with stories of women, and then you're dealing with stories of the traveling community. It's like double obscurity, doubly hidden.



I see Illustration very fundamentally as a process of 'I, in relation to a subject'. Sometimes the I is very central, sometimes we do not mention it, but it is always there. The artist is always present. I am interested in focusing on that human presence – that bias; that viewpoint.

Objects of memory, or 'external memory devices', have become the centre point of my image making – they provide me with visual stimulus, historical context, and a place from which to contemplate the mechanisms of memory. External memory devices might be images and objects from private, perhaps family, collections, or archival materials contained within public archives.

Within my current research, I have been examining how the traces of colonial histories remain (but also often never become) visible in public domains, and within this reflection, I am interested in considering the differences between encountering images digitally and physically

I have become focused on a particular point in Kenya's history in the 1950's, and Britain's colonial involvement. The start of my research led me to physically access documents and ephemera contained within the National Archives.

Being physically in the archives, being able to touch and smell the fragile paper and ink, now 70 years old, is a sensation that stays with me later, back in the studio – and my experience of this feeds into my drawing. Taking my own, imperfect photographs to draw from later allows – however subtly – for me to add a viewpoint; an angle; a distortion.

When you are in an archive, there is a limit to how many records you can order, and view. In having to make this selection – spending time with some objects, and not with others – I am also taking part in this process of selecting and discarding. Being able to gain access to the archive in the first place also says something about my identity, my privilege.

Photographs are another important 'external memory device', that I return to often within my practice. When we 'encounter' something through a photograph, we are always at a distance to it, because we now exist in a different time – and often space. That distance becomes a part of our relating-to the subject. In becoming dis-embodied, as

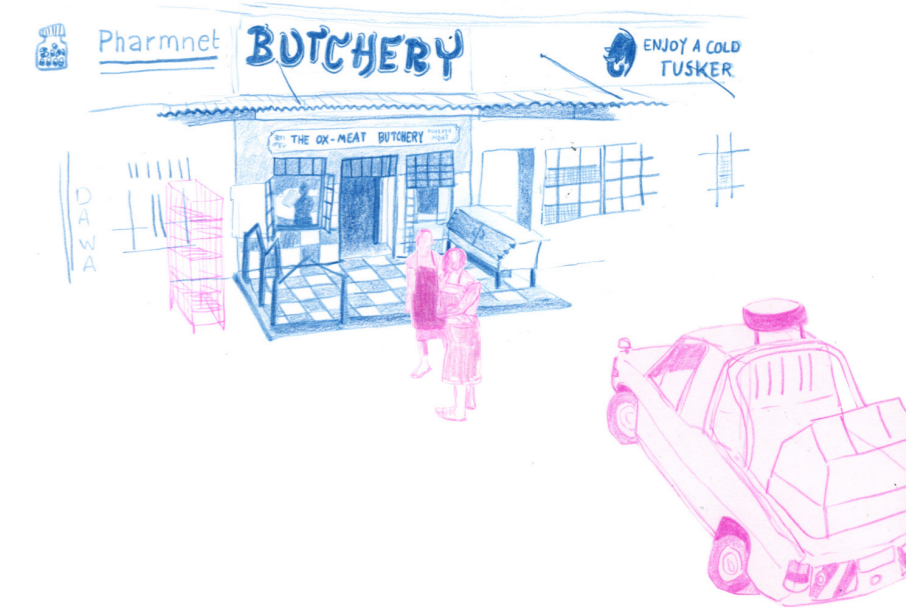
[16:33] Amy Goodwin (spoken)  
For me, I think the most remarkable like involvement is with communication and communication with people, but also communication with the material that I'm plating or amassing and having to push. How I communicate in both, those with with both people and material is has been challenging and but also laterally rewarding.



Serena Katt 2021

I do in my online image research, I am exacerbating this sense of distance – and this allows me to better understand the relationships to history – the distancing and disconnect – that are already at play.

Most recently, I have been pursuing my own understanding of physical vs. digital research through the use of Google Street View. This started during lockdown as a means to journey to the streets of urban Kenya. This was both a journey in space, but also in time – because it also connected to my personal experiences of being in Kenya aged 19.



Drawing from google maps is very different from drawing from photographs. There is no fixed viewpoint – instead you are provided with multiple, layered angles and views – so the image is a lot less pre-determined. But the image has of course still been created by someone else, and your ability to enter into that digital rendering of this place is still very controlled. Often the images are made very systematically – we might even call them machine made.

[16:37] Jason Cleverly (spoken)  
Reconfiguring objects, or you know, changing them, or think bringing their own interpretations to things, and that's what we're doing, isn't it? And taking it beyond the relatively straightforward curation the photograph, you know every every kind of presentation of an object in the collection is always an interpretation, isn't it?

This connection to my own memories – to streets, shops, corners that I knew – was an important process to go through, as a way of connecting on a felt and physical level – and as a way of bringing my visceral felt and lived viewpoint into the work – through the act of re-awakening my own memories – my physical body, and my identity. To be an 'I' in relation to a thing in front of me.

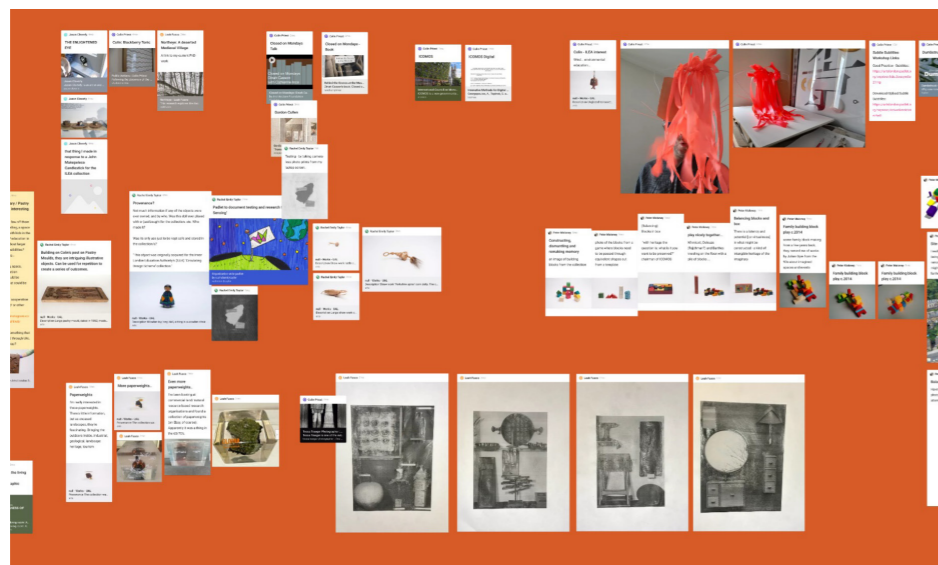
# in-heritage group

## 'In-Heritage Group'

Across UAL, 'community of practice' groups engage in various forms of disciplinary activity between academics, students and external partners. Our group started as a loose conversation after online teaching enabled sharing of content across courses to reveal common ground and a space for meaningful exchange. After a few online meetings on Teams, the In-Heritage Group was formed in January 2021 by academics from across illustration, 3d product and furniture and interior and spatial design.

In-Heritage Group, a community of practice established during the coronavirus pandemic by academics from across illustration, 3d product and furniture and interior and spatial design, seeking to expand disciplinary research and knowledge exchange activity between heritage objects, sites, and settings to stir narratives in places.

As a way to get to know each other virtually during the pandemic, we collectively decided to explore The Camberwell Inner London Education Authority (ILEA) Collection ([https://collections.arts.ac.uk/collections/camberwell\\_ilea](https://collections.arts.ac.uk/collections/camberwell_ilea)), an assembly of around 6000 materials and objects first gathered in 1951 as a 'circulating design scheme' for children to learn about the principles of 'good design'. Today these objects are safely stored at Camberwell College of Arts and the group agreed it was a thoughtful and comprehensive online resource, perfectly suited for each of us to 'remote sense' with the support, enthusiasm and insight of ILEA Project Curator Jacqueline Winston-Silk.



In-heritage group padlet 2021

Rachel Emily Taylor 2021



## Dr Rachel Emily Taylor

Heritage is a word derived from the Old French eritage, 'that which may be inherited', and from the Latin word for 'heir', a person entitled to property or rank on the predecessor's death. The term is synonymous with manifestations of the past (Kidd 2011:25). It refers to the inheritance of intangible memories, such as rituals and folklore, and the tangible culture of artefacts and landscapes. David Harvey describes heritage as a 'process' that is not inert (Harvey 2001). It takes place in the present (Turnbridge and Ashworth 1995); 'people engage with it, re-work it, appropriate it and contest it (...) it is part of the way identities are created' (Bender 1993:3).

In the present day, the past is labelled as 'heritage' when it is selected to become part of the conservation and management of the heritage industries. This curation of material treasures reflects contemporary cultural values, social debates, and aspirations, rather than those of the past. In the museum, these artefacts are the subject of museological interpretation, and heritage practitioners form a dialogue with an artefact to aid the communication of history. This entails teaching museum visitors a version of history that has been constructed with fragments of the past.

There are many voices within heritage discourse: Authorised Heritage Discourse (AHD), heritage as one that is regarded as a cultural discourse (Smith 2006), for example - and creative practitioners add another voice.

The creative practitioner - be they artist, designer, illustrator, or performer - has been described as an 'authentic voice' external to the museum (Drago 2014:110). While I acknowledge that they do not necessarily seek to be an authentic voice, they are a 'critical figure in the heritage process' (Howard 1998:61), as they present institutional critique, craft new heritage, and can present an alternative dialogue to the discourse presented in museums.

The aim behind the in-heritage group is to explore the plurality of voices within field, with a particular focus on practice-led research and experimentation.

In my previous work, I have questioned where the creative practitioner is positioned in the heritage 'process' and their role within it. I now view them as a voice that is unfixed and moves between the borders and the inside of the heritage process – they are never outside looking inwards. They are part of the discourse of heritage and not separate from it.

As part of the in-heritage group, we responded to the ILEA collection. I was fascinated by the barriers in place that prevented us from psychically engaging with the collection or visiting it – to be able to touch it – and how I could only engage with the objects through my laptop screen from home. A form of remote sensing, perhaps. The images from the ILEA collection appears to me on a screen through the internet, satellites, transmissions, cables.

When considering these ideas, I began to make tracings of the objects. I placed tracing paper over the screen and crudely drew outlines of the silhouettes as a method to 'touch' them from a distance.

I initially worked with the paperweights in the collection, as they are encased within plastic and suspended; visually comparable to the way that they appear on the screen. The illuminated glass of my laptop screen guided my pencil. The separation reminded me of the glass cabinets in museums, even when facing museum objects when its directly in-front of you, there is often a barrier in place.

I am responding the collection as an illustrator. The word illustration stems from the Latin word *illuminare*, which means to 'illuminate' – it is 'a shining', 'a manifestation'. And as an illustrator, I view my practice (and myself) as a 'prism'. I often work with historical narratives or biographies, and my work allows for these 'voices' to be refracted and reframed in another form.

With this in mind, I began to make photographic prints of the objects in the ILEA collection by using camera-less photographic methods and the light of a digital screen and an enlarger. A process that could be described as a 'light rubbing'. In an attempt to come closer to the object by making a copy of it that I could hold. Very much comparable to the mechanisms of heritage, as it combines historical processes with contemporary observation; there is an interplay between the photographic paper and the image viewed on the digital screen. Through making, I explored the notion of myself acting as a 'prism', my test works focus on the glassware in the ILEA collection, as these are objects that allow light to pass through them. The images produced from this remote engagement are almost 'ghostly' half-formed shapes. Taking on board Mark Fisher's (2012) discussion of Derrida's 'hauntology', these experiments seem to be haunted by

[16:38] Leah Fusco (spoken)  
Walter Benjamin suggests that images lose their aura as they travel through different processes and stages of reproduction.

the spectral objects that I have never (yet) come into physical contact with. These experiments could also be viewed as an illustration of 'remote sensing'.

But there is more than just a question of atmosphere but fears of a future that might disappear. There is also the consideration of what might happen to these tests after exposure. Due to the limitations of working at home in the pandemic, they are unfixed so they will decay over time and the image will fade. There could be something melancholic seen in the futility of the process.



Leah Fusco 2021

### Dr Leah Fusco

In traditional heritage studies the 'erosion of physical integrity is associated with a parallel loss of cultural information' (DeSilvey 2006:318). Cultural geographer Caitlin DeSilvey offers alternative possibilities and potentials for artefacts and places, proposing that meaning is captured through the process of degradation, decomposition and decay. Acknowledging entropy as the only constant in our relationship to the past forms the basis of my approach to historic subject matter. This manifests as a response to the heritage narratives that emerge through documentation.

Looking through the ILEA archive, I was drawn to Tessa Traeger's photographs recording artefacts in thematic collections. I was fascinated by the staging, composition and lighting of the artefacts, many of which, once removed from their descriptions, became ambiguous. The documentary process had created an iteration of the original artefacts that changed their meaning. Whether this is perceived as loss or gain is highly subjective, as Caitlin DeSilvey describes; 'erasure on one register may be generative of new information on another.' (DeSilvey 2017:12).

I wanted to make my own recordings of the photographs and printed them off on my Canon Pixma printer to trace the images in forensic detail - a form of remote sensing and perhaps archaeological in the sense of attempting to excavate the image surface. Helen Wickstead notes that 'archaeology is like drawing. Both are arts of the trace, belonging simultaneously to a past, present and future.' (Wickstead 2013:560). This was certainly at the forefront of my mind during the hours spent meticulously following indistinct lines, shapes and marks resulting from the journey from screen to paper, which had already degraded the image. Using a metal stylus pen on carbon paper, I produced a record of my gestures, alluding to traditional record keeping methods in archival collections.

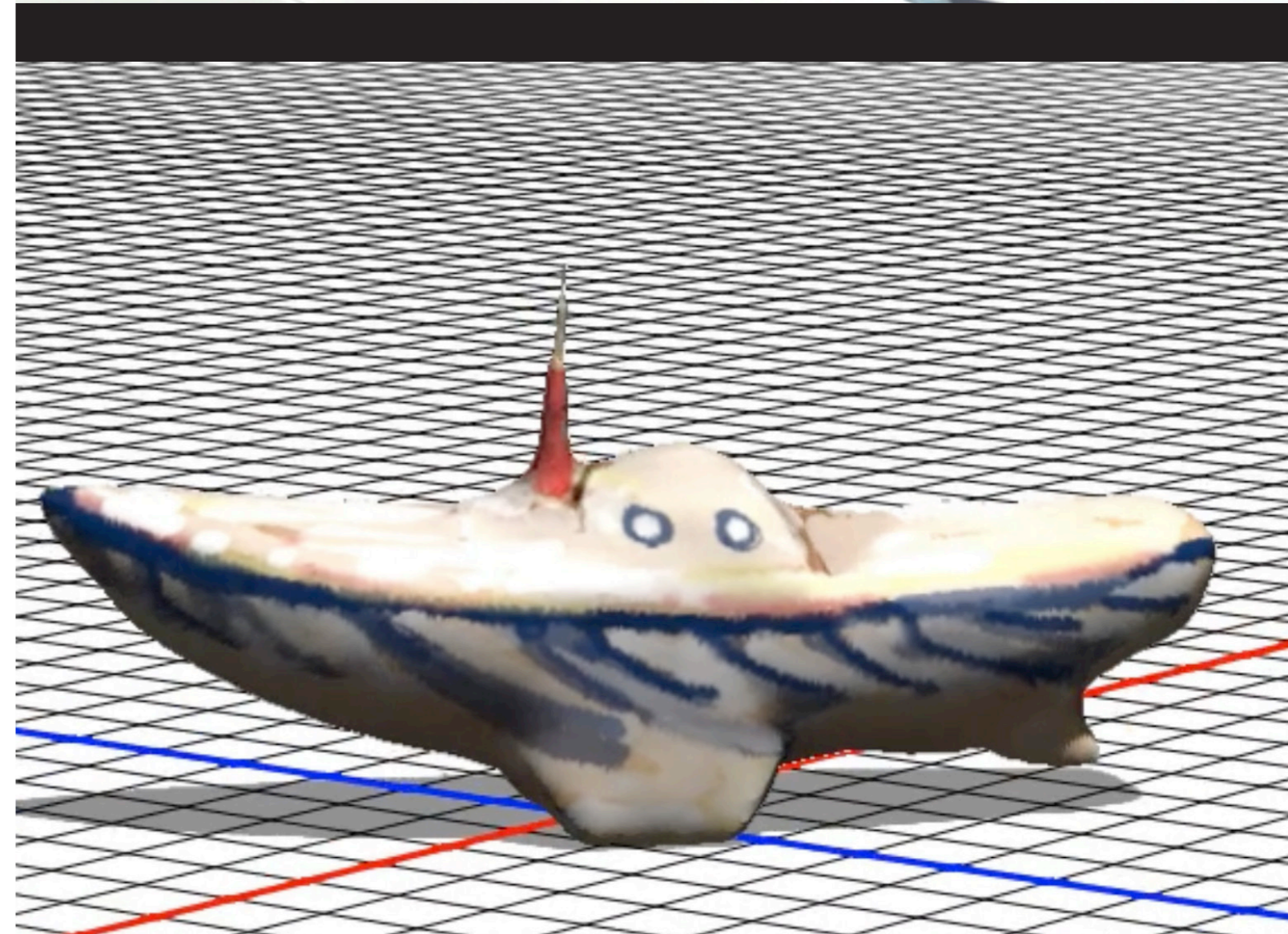
I anticipated that the carbon imprint would be the output of this exercise. However, the printed copies were transformed by the heavy impressions left by metal and force, and the layering of two perspectives in a single image captured a tangible sense of the entropic nature of reproduction. These marks are only visible from particular angles and under particular lighting. Photographing the images materialised my gestures on the surface of the, slightly battered, A4 prints. Through lens, screen, printer, paper, lens and screen again, these artefacts have travelled through material and digital iterations. The resulting images you see are simple reflections on time and transformation in the process of visualisation, highlighting the 'shifty materialities'(DeSilvey 2006:318) between different methods of documentation.

#### Dr Jason Cleverly

As a student on a crafts degree in the 1980's, I was aware of Sam Smith as this important cult craftsman known for his curious nautical woodcarvings, sometimes quite strange and dark often close to twee. His work aligns with Pop Absurdist Bruce Lacey's mid-twentieth century 'kinetic sculptural versions of the uncanny' (Mellor et al. 2012:46), as well as the automata makers Peter Markey, Paul Spooner, and Keith Newstead. I did not really look too closely at Smith, circuitously acknowledging his knowingly naïve constructions from oddments of found wood given a pop art life with jewel like paint jobs. I knew what he was about, and he was I now realise an inspiration for my own practice.



Jason Cleverly 2021



In their introduction to an examination of the polemics surrounding crafts definitions and distinctions: *Dangerous Liaisons: Relationships between Design, Craft and Art*, the authors report that compared to art and design: ‘... crafts have a nascent rather than mature historiography’ (Lees Maffei and Sandino 2004:6). The crafts are often playing theoretical catch up despite a rich story that endlessly reinvents itself. A maker like Smith is a somewhat marginalised figure, less well known than the artists that inspired him, notably Edward Bawden, Eric Ravillous and Paul Nash. All of whom now figure on easily digestible postcards, posters, and notebooks, their 2D tastefulness being ideal for continuous resurrection. Smith’s craft is also hard to categorise unlike say, the studio pottery exemplified by Bernard Leach.

As the course leader for BA Product and Furniture Design at UAL Chelsea, I make and conduct practice-based research. I often work quite closely with museum collections developing interactive assemblies designed to engender creative engagement for museum visitors. The work is concerned with the encountering of collections how they might be considered and understood. The contemporary curatorial agenda has often diverged from that of the museum visitor, most museum visitors are not experts or connoisseurs, but what they do bring with them is personal knowledge and experience (Falk and Dierking 2000). Early museums- the Wunderkammer housed rare natural phenomena, inexplicable artifacts contriving pseudo-scientific categories that eventually gave way to more accurate systems of taxonomy. The museum as an embodiment of civic establishment order. Now the contemporary museum has attempted to restore the wonder that the early museums must have evoked, new agendas that support more open and imaginative, visitor sensitive approaches. The archive can be re-read and reimaged and creatively transformed.

It made a change for me to cast myself as a visitor afforded agency to respond to something from the ILEA collection, remotely but also directly and iteratively and without too much concern for what might be made of these thoughts: a meandering journey: a flavour of something. Throughout this relatively slight investigation for Remote Sensing and being at a distance I fell back on what I had to hand. A boat that I was hardly able use but like to worry about, memories of journeys up the Carrick Roads, images of a distant childhood voyage, some scraps of wood of my own, and a mobile phone with an easy-to-use 3D scanning app. This digital physical dialogue started with an online collection was translated into drawings and wood carving then back into the virtual. It has been a beautiful distraction working with In-Heritage remembering to make and remembering to play through a collective dialogue and the feeling of constructing something, together apart.



Artefact W444H, ILEA collection, University of the Arts London

### Peter Maloney

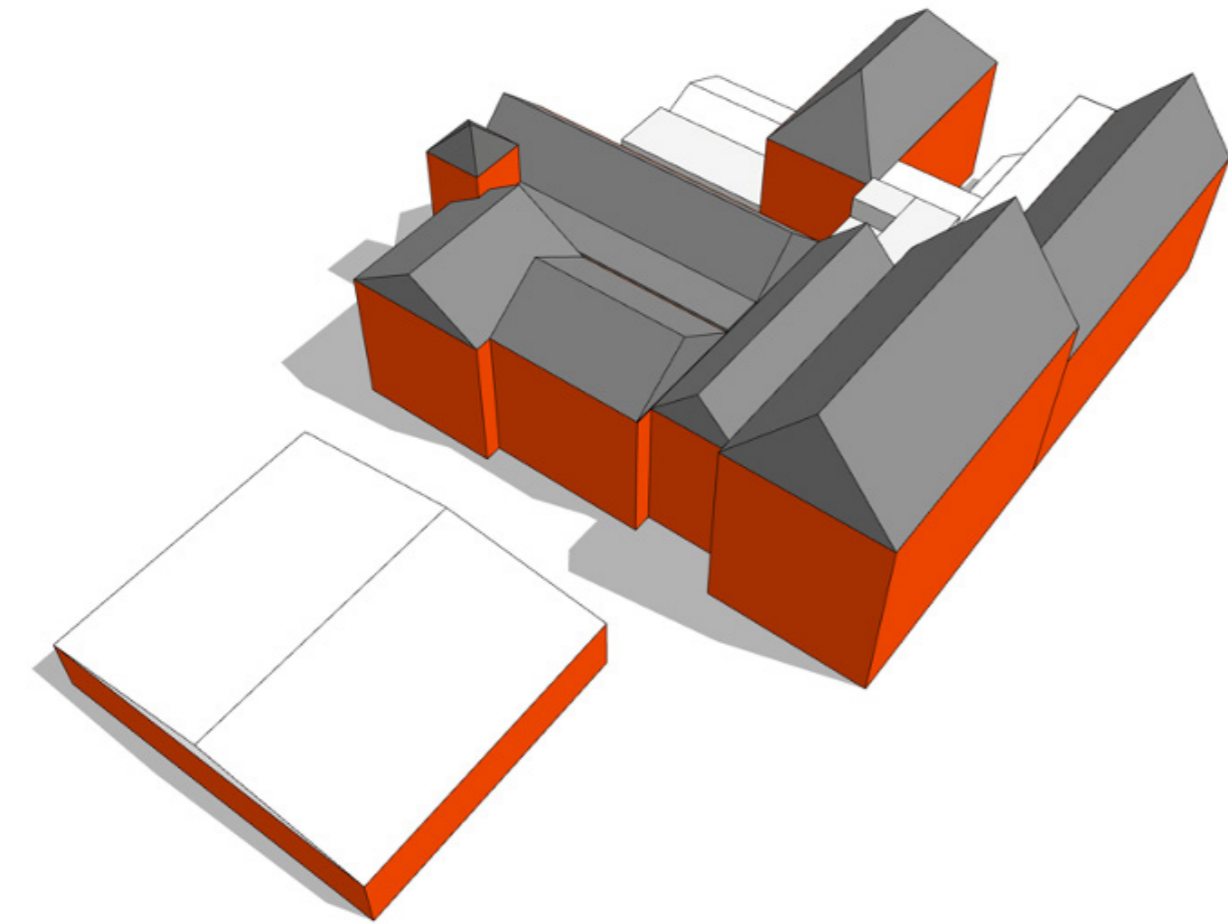
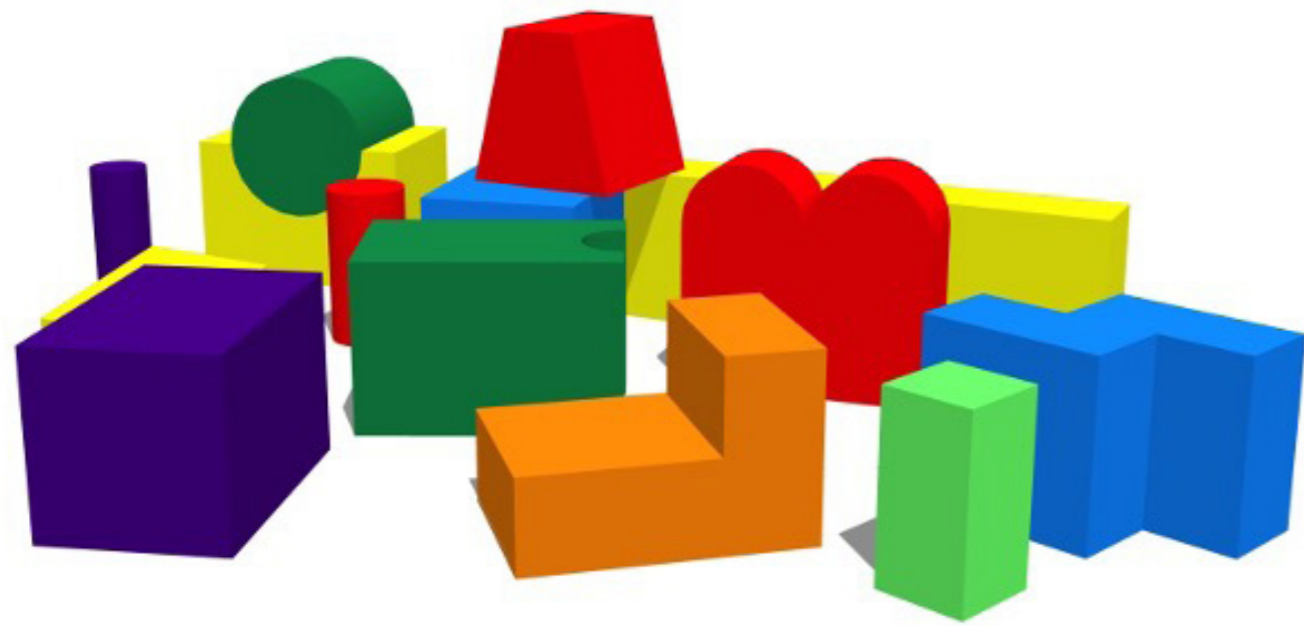
#### Intangible Heritage

For the In-Heritage project with the Camberwell Inner London Education Authority (ILEA) Collection I chose to work with the Balance Building Set (W444H), a set of wooden building blocks manufactured by Tofa toys in Czechoslovakia. For me the blocks contain a latency that relates to ideas of the virtual – the blocks have a potential for becoming new through their infinite reconfiguration. The blocks are things in themselves but we can also make a house, a tower or a city. They allow us to recall memories of play and through play they allow us to project imaginary futures. We can construct, and re-construct memories and narratives. As a member of ICOMOS (the International Council on Monuments and Sites) I became interested in ‘intangible heritage’ and with this project there are questions about what memories are considered important to preserve, how they are preserved and then how they are experienced. How can we sense or make sense of the Museum, Gallery or Archive when it’s closed or inaccessible? My activity was driven by this question.

#### Do Not Touch

The theme of the conference ‘Remote Sensing’ is especially pertinent during the pandemic. During Lockdown our condition can be described as disconnected, distant and remote as we are separated from the world outside and confined to our homes, struggling to get a grip or feeling out of touch. This condition is also evident when working remotely with an artefact from a ‘handling collection’ that cannot be touched. Often when engaging with the archive and the museum artefact the signs also remind us Do Not Touch. For this project the only experience of the actual artefact was through the online archival photographs.

[16:26] Kitchener, Samantha A for In-heritage, do you think documenting through remote sensing allows heritage to be reclaimed in a way, particularly by locating objects outside of the governing bodies that typically decide what should be deemed ‘heritage’ worthy (1 liked)



### Becoming Virtual

Lockdown has hastened our move towards what Pierre Lévy calls 'becoming virtual'. Many aspects of our life are performed remotely through digital tools and images on the computer screen. Much of our experience of the world outside is currently through engagement with the digital image or representation. A pre-cognition is required to understand this representation. The online archive shows the image of the building blocks in their original box. From this there is a visual recognition and a sensory memory of the artefact. There is a sense of how it feels to touch and possibly even taste of the wood and the brightly coloured paint of the blocks. There is a sense of their weight in our hands and the click as they are placed against each other. We are reminded of the sound when our construction collapses.

### Constructing Spatial Narratives

I studied the archival photographs of the blocks and drew the individual blocks to understand their form, material, scale and proportion. 3D software was used to re-construct the blocks and configure them in digital space. I attempted to echo the online archival images, including recreating the illustration on the cover of the box containing the blocks. The software affords a sense of physicality when positioning the objects in digital space through collision detection that prevents objects from passing into each other. The ILEA collection's archivist, Jacqueline Winston-Silk mentioned that the collection was kept on the roof of one of the UAL sites. This added a new spatial context to the remote research around the artefact's location. I used Google Earth to survey the site remotely. I was able to look down on the location of the archive in Google Maps as if looking down at the building blocks on the table while trying to think about where they were stored.

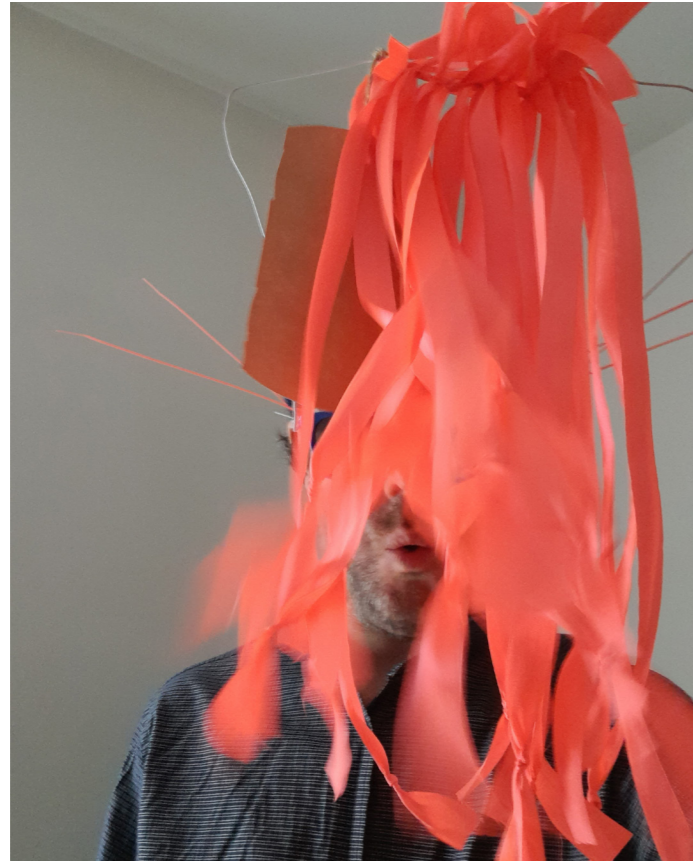
### Making Sense

These activities of research and practice were my way of making sense of the collection. As a final outcome I merged research about the artefact and its location to create new fictional spatial narratives in the form of a building block kit of the site. It made me think of the ways we are currently re-thinking and re-constructing the art school in response to social and political contexts as well as the effect the pandemic has had on our ideas of place and work. The next steps in this process are to bring the digital model into the actual through projection or material construction.

### Reflections

Through this project I explored remote engagement with the archive and artefact in a playful and open way, developing an imaginary narrative through my research findings in order to make sense of it. Heritage is a critical practice with some difficult histories and problems to resolve. It is important that archives are open and accessible in as

many forms as possible to encourage critical engagement, discourse and contributions from a broad audience. We can learn so much from the archive and collection but it is important to make sense of it for ourselves through constructing and contributing our own responses.

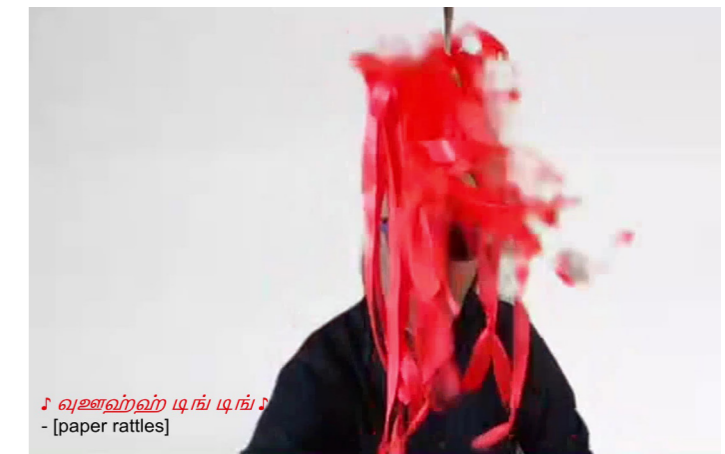


### Colin Priest

Looking through the ILEA collection, the ceramic wind-bells from Japan unusually made eye contact from behind the screen. Bringing back memories of the shrines visited during a Wayfinding Summer School in Tokyo and connecting to a pedagogic interest in souvenirs.

Ideas to remote sense the collection stirred thoughts of facsimile. However, could I 'become' a wind-bell? Using materials from around the house, an improvised headdress emerged. Sharing the work online revealed the potential of how this amusingly disrupted face recognition to offer a space of exchange.

A recent online exhibition, Acts of Air where the public could submit an onomatopoeic portrait empowered easy participation, object-oriented dialogue and some fascinating exchange around language. Alongside an observation with MA Interior and Spatial Designs students who, whilst uniquely in an online learning context were increasingly exploring the pluralism found in film space, communicating enquiry, processes and realisation. Here the idea conflated of inviting students to intuitively remote sense the headdress through a 'Subtle Subtitling' workshop.



Colin Priest 2021

Funded by the Camberwell, Chelsea and Wimbledon Teaching & Learning Initiative / Project Fund, the session focussed on the potential architecture of subtitling in film space. A lecture from myself on the capacity of film in spatial production, guest lectures from curator Pete Collard on the nature of the medium in exhibition settings and filmmaker Jack Perry who spoke about film structure provoked conversation around voice, accessibility and form. Students uploaded good practice examples of subtitling onto padlet and creatively 'remote sense' subtitled one of the four silent 'wind-bell' shorts.

Outcomes were discussed with Pablo Romero Fresco, whose research centres on accessible subtitling, led to some lively revelations. Negotiating a variety of scales and concerns; emboldening choices around formal and informal language, dialect and accent, plurivocality and structures of English in an academic setting, to the practicalities of depicting sound-duration through graphic notation.

[16:36] Jacqueline Winston-Silk  
In collaborating with the In-Heritage group, I was asked to share what I know about particular objects. And in doing this, I was reminded that I hadn't been in contact with the objects for a year, and so, my own accounts were very much based on memory – and in particular tactile memory. But it highlighted to me that my accounts of the objects were a translation/memory of that tactile experience, and the CoP members in turn then re-translated and reinterpreted my (already) past and once-removed experiences with the collection. Leah Fusco Colin Priest Peter Maloney Jason Cleverly Rachel Emily Taylor. Thank you so much for sharing the results of your projects using the collection. I think the results are superb.  
(heart 2 like 1)



# how will we know what to remember

## Catherine Anyango Grünewald

[17:01] Catherine (spoken)  
I enjoyed the idea of applying the concept of remote sensing to creative practice by how we engage with subjects that may be geographically, culturally or historically remote. In my drawing practice and graphic novel work my subjects are always remote from me, through time or space, though I had never thought of it that way. I thought I would talk a bit about how I use different kinds of photography as reference material as a way to connect with these times and how I try in my work to remediate or intervene on these photographs to question the origin or change the meaning of the image.

[17:04] Catherine (spoken)  
The practice of spirit photography, in the late 19th and early 20th century, exploited techniques such as stereoscopy, double and long exposures exposure to produce images of ghosts. Helen mentioned the idea of remote sensing being a way to take distant images with a minimum of subjective intervention and I'm trying to do the exact opposite - to create a subjective version of an event using the objective raw material. I began working with another type of photograph, the crime scene photograph, to try to provide a parallel, emotional interpretation to the documentation of violent events, to show the 'ghosts' that a violent act in a public space must imprint on the landscape.

Catherine will speak about her graphic novel and drawing practice, which she uses to explore the interweaving of time, space and memory. In her work she is interested in using visual storytelling and comics as a way to study the other and the unknown, the visualization of the breakdown of order within a system, and how images change form over time, with images and identities haunting multiple types of production. She will demonstrate how drawing on spirit photography, archive and colonial photography and crime scene photography as raw material is a chance to re-collect the events and people depicted and place a new remembering on the material.

In times of political and social extremism, nostalgia and the rewriting of history into ideals creates a reality that lacks specificity. Memory becomes oversimplified, generalised and reduced. Visual storytelling can remind people of the specificity of reality and the importance of remembering, envisioning and articulating our lives and the lives of others. Through her graphic novels Heart of Darkness, Scandorama, Terminal and Dead Man Walking Catherine will investigate nostalgia and haunting, revisit eugenic and colonial histories and explore the use of drawing to remember and memorialise contemporary victims of crimes.

[17:10] Catherine (spoken)  
Ethnographic and colonial photographs have a tendency to flatten their subjects: they are generic, unspecific and create specimens out of humans. In this way they are like mug shots, or images designed to manipulate the viewer into a certain perception of the subject – a technique used across the world and across time.

[17:16] Catherine (spoken)  
The use of pencil, a democratic and ordinary material, is similar to the use of photography in this case: a recognizable surface, but one that can create mystery. Instead of revealing ghosts, I hope to expose other unseen dimensions: the systemic oppressions that lead to these violent encounters, the characters whom until their deaths have been marginalised and underrepresented.

[17:30] Catherine (spoken)  
I have been thinking a lot about our relationship with news images and how we are able to remain remote and safe from events. By adding the presence of the person holding the phone I hope to force the viewer into considering their position in relation to these images. In the end I have removed all presence from the images to reflect the user only back to the user.

The point of working with photographs is never to replicate them, but to disassemble them and re-present them in ways that offer new interpretations of their content. In my drawing work it is to physically and materially change our perception of the surface and the authority of the image in order to try to reveal what we don't see in the original image."

[17:44] Sally Atkins  
The term Postmemory is a good way to describe our interaction with memories, especially 2nd and 3rd hand memories. "the relationship that later generations or distant contemporary witnesses bear to the personal, collective, and cultural trauma of others; experiences they remember only by means of stories and images", (Marianne Hirsch 2014) – secondhand memories

[17:41] Kitchener, Samantha A  
The idea that remote sensing allows us to 're-connect' where we have felt very disconnected during this time. The digital space isn't a screen confronting us but allows us to zoom in/ zoom out so that we can 'get to know' or grasp spaces and landscapes in our own time at our own steady pace which might not have been afforded in the 'real' world.



Catherine Anyango 2010

# closing comments

Remote Sensing was catalysed by restrictions emerging from a global pandemic. We wanted to provide a space for creative practitioners to share methods and approaches to fieldwork undertaken in an exceptional time. The publication acts as documentation of the unique activities arising during COVID-19, and from these activities a set of urgent questions surfaced that establish the impact and legacy of the pandemic in creative practice. Remote Sensing captures an extraordinary point in art and design history and looks ahead to consider ongoing challenges in the exploration of place, community and collections.

Dr Leah Fusco and Dr Rachel Emily Taylor

**What are the political implications of accessing time and space remotely?**

**How can new technologies be used to create and establish new territories and legacies?**

**How can we address the ethics of representation and negotiating the self in visual research carried out remotely?**

**How have remote sensing technologies reinforced or decentred dominant world viewpoints?**

**What are the potentials of remote sensing technologies on community building through sharing world experience?**

**Are there advantages to moving more easily between material and immaterial sites?**


**What adaptations, transformations, and flexibilities have emerged in creative practice during the pandemic?**

**Have pandemic restrictions produced new modes of knowledge-making?**

**How does the imagination function in a time of increased technical mediation?**

**How does memory operate as a form of remote sensing?**

**Can remote sensing technologies generate speculative and anticipatory narratives?**



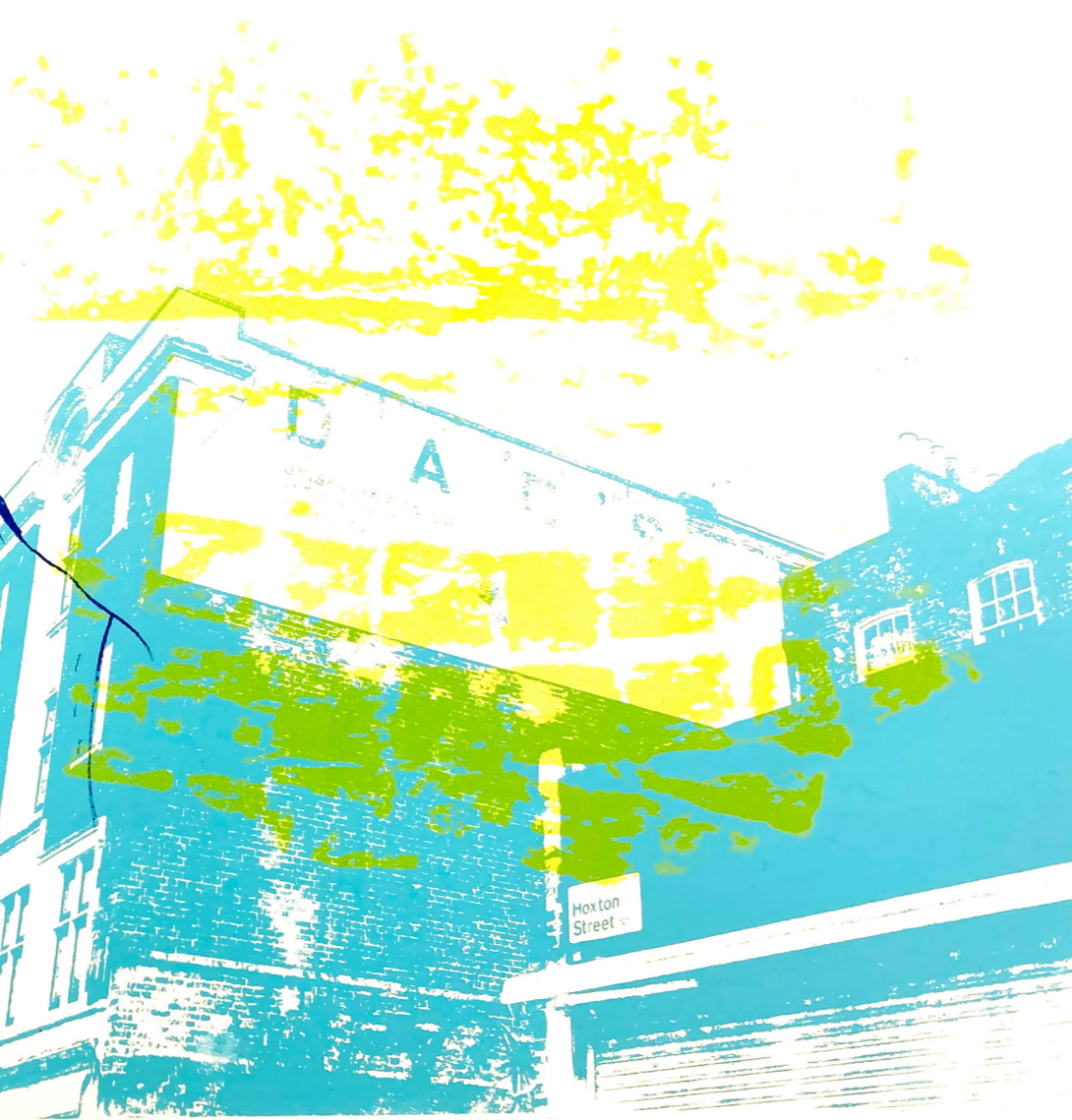
further  
work

This was a hub.  
**THE MARKET.**  
That's where they lived.  
That's where they drank.  
**THAT WAS IT.**

Opposite, there's  
a craft beer shop...  
**CRAFT BEER  
SHOP??**

We've had a  
hand-made  
bike shop open.

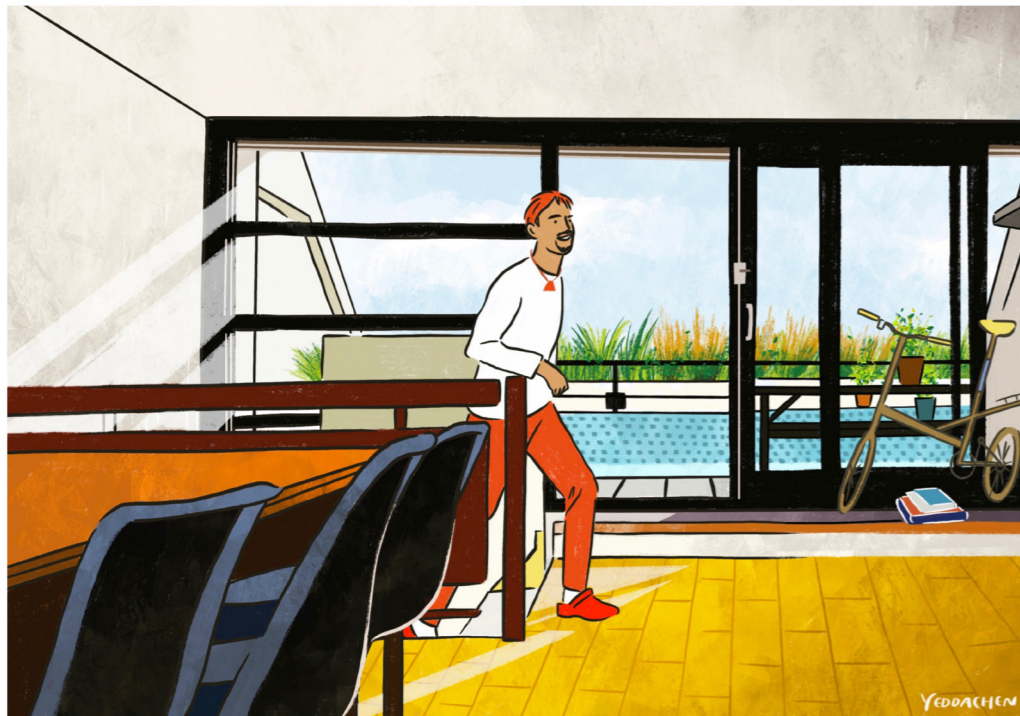
They're  
**FRENCH**



Originally from Ireland, I'm an outsider who moved to Hackney and made it their home. My work focuses on connections between memory and place in this London borough. Investigating the question: is it the imprint of recollection on a physical space that cements its identity and what happens when we take the life out of it? Can one place house many different layers of personality?

Due to the pandemic, I have spent the last year wandering the streets, noticing the same faces. I wanted to understand this place through collecting traces of the people living here now and before. Embodying a true flaneur, I started using my daily walks to 'drift' through the landscape collecting photos, rubbings, video recordings and drawings. I would approach passer-by and ask their advice on where to turn next. Using these psychogeographical techniques within my work, has enriched my findings and ultimately given me a sense of identity within the community.

My recent project explores the experience of living on the Alexandra & Ainsworth Estate in London. After conducting a series of urban walks, I was curious about the relationship between architecture and community in London. The shape of this estate attracts me. It is a large concrete structure and connects with the surrounding park. The community is like a utopia in central London. This made me curious about the lives of residents and I wanted to research through interviews. Due to pandemic restrictions, I decided to do online interviews on Zoom. I emailed the community to ask if any residents would like to be interviewed, and I drew each of them an illustration in return. Six residents stories and dialogues will be interpreted through illustration and form part of a website to create a current archive of the site.



## Errin Quinn

Throughout the pandemic our awareness of and relationship with time has changed, and in some cases, we became blind to the passage of time. In my personal project I have centred my investigation around manifestations of time.

Scientifically speaking, we classify time as the 4th dimension. Creatively speaking, dimensions are interpreted as mark making, a broad definition of drawing. In my illustration practise I am focusing on two forms of time - "real" and "imagined" within the context of our relationship to time during the pandemic.

Like many, my approach has been restricted to working within walking distance of my home in southeast London. I have explored the immediate sections of the Prime Meridian Line to ground my work in universal time. Following a digital compass to keep my investigations along 0 degrees longitude, I employ photography, hyperdrawing and interpretation to realise temporal manifestations.



My illustration and teaching practices have allowed me to engage with social history collections in the last 8 years. Using these experiences I've developed illustrative interpretations of sensory qualities that can be abstracted from these collections' artefacts.

Amongst some, the collections I have worked with include:

- Inuit & George Eliot collections at Nuneaton Museum & Art Gallery
- David Usborne collection at London College of Communications' Special Collections & Archives Centre.

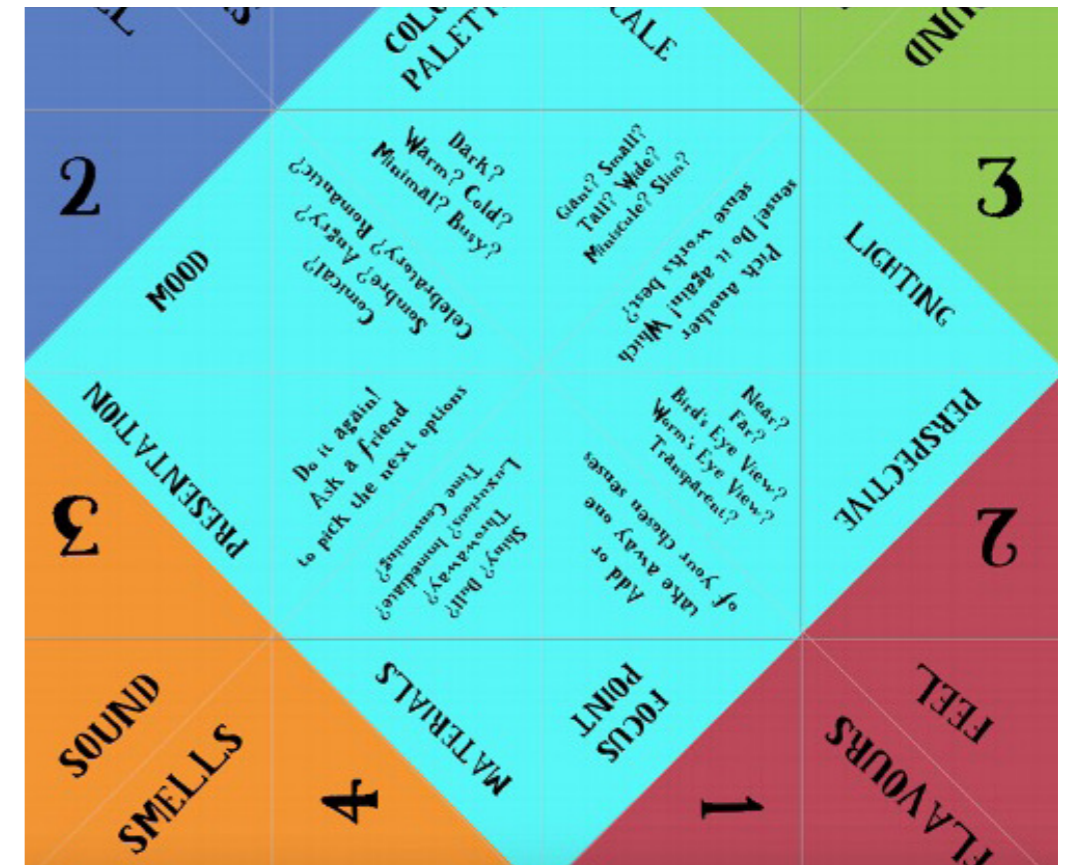


I've begun to isolate senses to explore how I illustrate collections more intensively. Starting with how I categorise those senses I explore different visualisation and mark-making methods to connect senses with not only objects and collections, but with places, memories and experiences.

I use a tool to help with the categorisation process that considers the hierarchy and mediation of sensory experiences. The tool itself is nostalgic for me, drawing upon my childhood to introduce an element of play at a point in my research process where, I often find I become stuck unless a decision is made for me. I use this tool (what at one time I called a 'chatterbox' I now call a 'Sensory Extractor') to inform that decision, and to prompt the beginning of an image-making process.

Due to the COVID-19 restrictions, I have begun to explore using this tool and my access to collections through remote means. My approaches have included using Google Maps/Earth and interviewing Archivists.

In the last year I also started to document how we are informing our own personal experiences of objects to build our sensory libraries. This began during the first lockdown where I experienced connections found between my remote sensing of collections with actual journeys to local places, in search of senses that I associate with memories and experiences usually found further afield. My first field trips were in search of Moss to begin illustrating its textures and smells which remind me of the rainy season in Kolkata, marking the long summer holidays of my childhood. This documentation has become a starting point for me to produce a set of Sensory Manuals, of which the first manual will feature my first journeys 'in search of moss' in attempts to push my sensorial illustration practice into new territories.







## Sara Grisewood

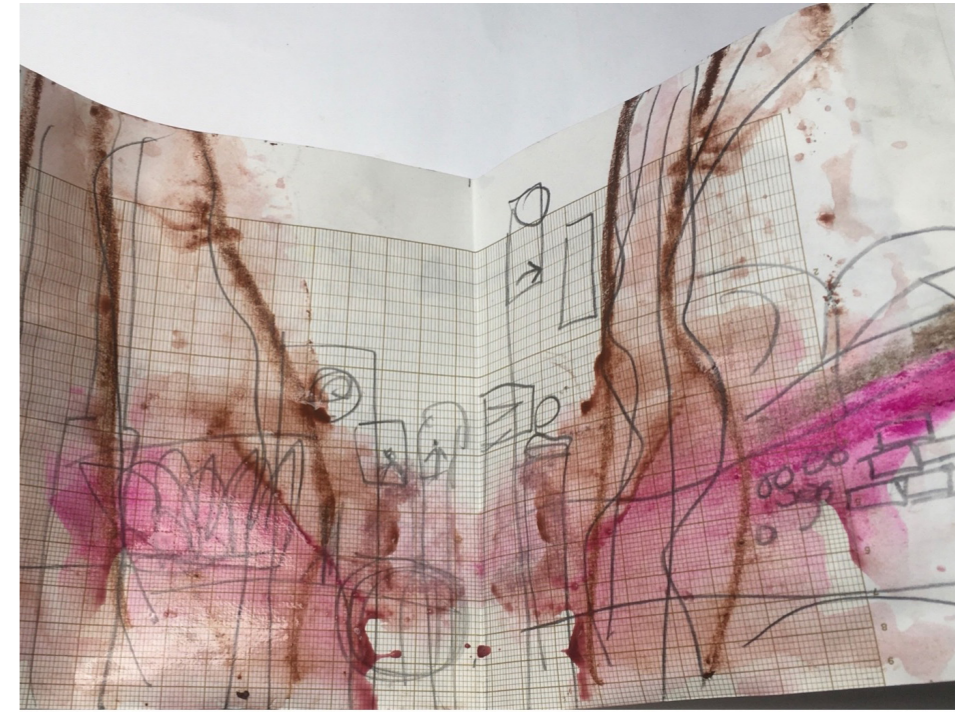
I am a visual artist interested in changes to how land is used and the layers of stories to be found in hidden, overlooked places. This might be how wildflowers thrive in unlikely situations, the juxtaposition and porosity of different materials and rubbish on demolition sites. An entangledness is evident in our anthropogenic landscapes, especially where infrastructures like railways, roads and canals intersect. This creates little triangular land-locked pieces of land, islands of precious biodiversity.



I look to uncover and shine a light on hidden narratives, of past and current industries, suggestions of changing work patterns, and the coexistence of animal and plant life in edgelands, industrial estates, and railway lands. I use methods like walking, chance encounters, being still, and making journeys on trains and buses. I am passionate about public transport and the need for linked up infrastructure, for mobility of people and things and the need to focus on a smaller, local level. I am interested in what grows by bus stops, at railway stations, what inhabits these places and what we can learn from sharing and caring for them.

I make drawings, sculptures, photographs and short pieces of moving image, I make paper, dyes, inks, and will try my hand at different craft techniques using whatever is to hand, found or foraged. I like making things which are portable, light, non-interventional and thrifty, which can be taken apart, or folded up. Outcomes include booklets, baskets and folded drawings.

I am currently a PhD candidate (part-time) at Chelsea, University of the Arts London, and I recently completed a Masters in Painting at Wimbledon College of Art, UAL. My research is practice-led and uses as a central reference the narrow corridors of land running by railway lines in the UK. It will ask if an art practice, inspired by the radical aims of the Artist Placement Group (a radical artists group founded in 1966), can highlight the need to care for more-than-human narratives in these railway lands, these “patchy assemblages of capitalist ruins” as described by Anna Tsing in *The Mushroom at the End of the World* (2015), and can an art practice help to probe policies around public transport, land use and ownership. I am creating open-ended placements which include working within the public transport network in Brighton and Hove, with a railside quarry in Somerset, and with Network Rail.



Since Covid-19, distinctions such as rural and urban seem more blurred and how we move around has been highlighted and how we move stuff around, like food and animals. This seems connected to caring for place and land, all systems which we form a part of. I am currently working on a wildflower survey on a demolition site in Lewes and enjoying the resilience of these ruderal species. I will find ways to make collaborative drawings with a local wildflower group which could be developed into a community printing project to create a guide to finding wildflowers in unlikely places.

# Toby Duncan

The central focus of this project is the identification and documentation of the present day sites originally recorded as part of The Society for Photographing Relics of Old London (1875–1887). Whilst unable to travel, I endeavoured to re-identify a number of these sites using a combination of digitised historic maps, google maps and google streetview, and writings on specific sites. Many of the original buildings had been completely demolished, and several streets had similarly been lost over time. google streetview played an enormous part in this portion of my project and allowed me to virtually step into areas I had singled out on flat maps and determine the exact location of the photograph in question - where it had been taken, and where I would need to get to in order to replicate that image.



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