

# The Normal





## Intro

We knew that when galleries and museums opened their doors to the public again, it would be within a transformed global community: some people would suffer trauma, some would be taken by the virus and some would see their livelihoods disappear. During lockdown, people slowed down, lived through screens, home-schooled and cared for others. All of us would lose someone or something connected to our pre-COVID-19 lives.

Yet it was impossible for us to want or expect to 'return to normal'. In those first months of lockdown, wherever we were it became clear that the unstoppable train of progress could be derailed: pollution cleared above toxic cities, wildlife wandered through towns and birdsong returned with breathtaking variety. The kind of action needed to effect change within the climate crisis seemed within reach. Screens became a portal to the world, as the suddenly reduced space we live in became a shelter. But at the same time domestic abuse skyrocketed throughout the pandemic, while racial and economic inequalities soon manifested in rates of infection. As the world reacted to racially motivated police brutality, a new wave of cultural activism swept the globe through the Black Lives Matter movement. At the same time, commentary showed that the alien threat of this virus – which some world leaders said 'could never have been foreseen' – had long been circulating in millennia old ecosystems. And as the marketisation of nature increases, deforestation continues and the polar caps melt – as we encroach on the wild – viruses become ever more proximate to us. The pandemic signalled that in so many ways, change is both possible and necessary.

*The Normal* aims to encapsulate some of the prickly spikes now protruding from this sphere of 'normality', reflecting the different attitudes and opinions of artists in relation to these unprecedented circumstances. And whilst we did not ask artists to find solutions for the future, we did look to reflect the trajectories of our knotted earthbound predicament. We looked for fresh thinking that would also help transform our way of working: addressing the modes of production we used and how artworks are made. *The Normal* comes, fundamentally, from knowing that whatever happens next it has to be different.

# 04.

## WHITE GALLERY

### Gabrielle Goliath

**1.** *This song is for ...*, 2019-ongoing  
Single-channel projection with dual stereo audio

#### Screenings include:

*This song is for ... Flow*, 20 mins 8 secs

*Don't wish me well* (by Solange)

Performed by Dope Saint Jude & BUJIN

*This song is for ... Pat Hutchinson*, 21 mins 22 secs

*Unstoppable* (by Sia)

Performed by Nonku Phiri & Dion Monti

*This song is for ... Corey Spengler-Gathercole*,

17 mins 40 secs

*Fight Song* (by Rachel Platten)

Performed by Desire Marea, featuring Izimakade

*This song is for ... Sinesiphó Lakani*, 16 mins 6 secs

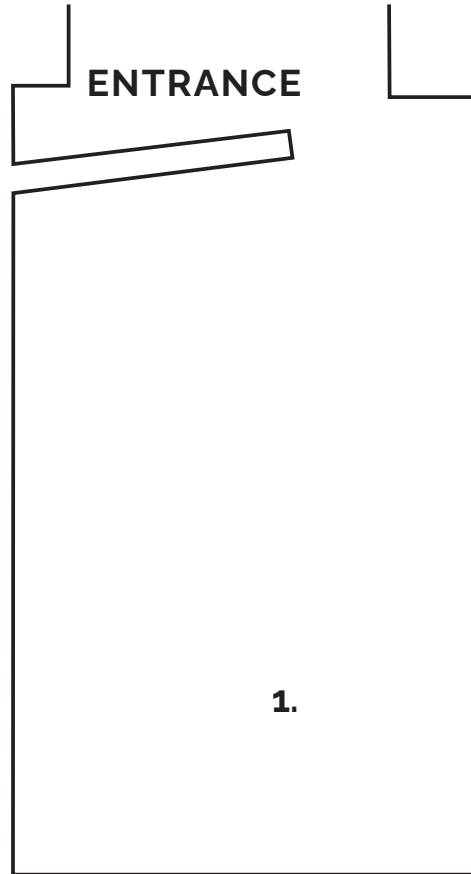
*Save the Hero* (by Beyoncé)

Performed by The Wretched

*This song is for ... Deborah Ho-Chung*, 16 mins 2 secs

*Everybody Hurts* (by REM)

Performed by Msaki, featuring Lebogang Ledwaba  
& Thembinkosi Mavimbela



*We know from previous installations of this artwork that members of the audience, both with and without previous experience of trauma, have found this artwork to be affecting.*

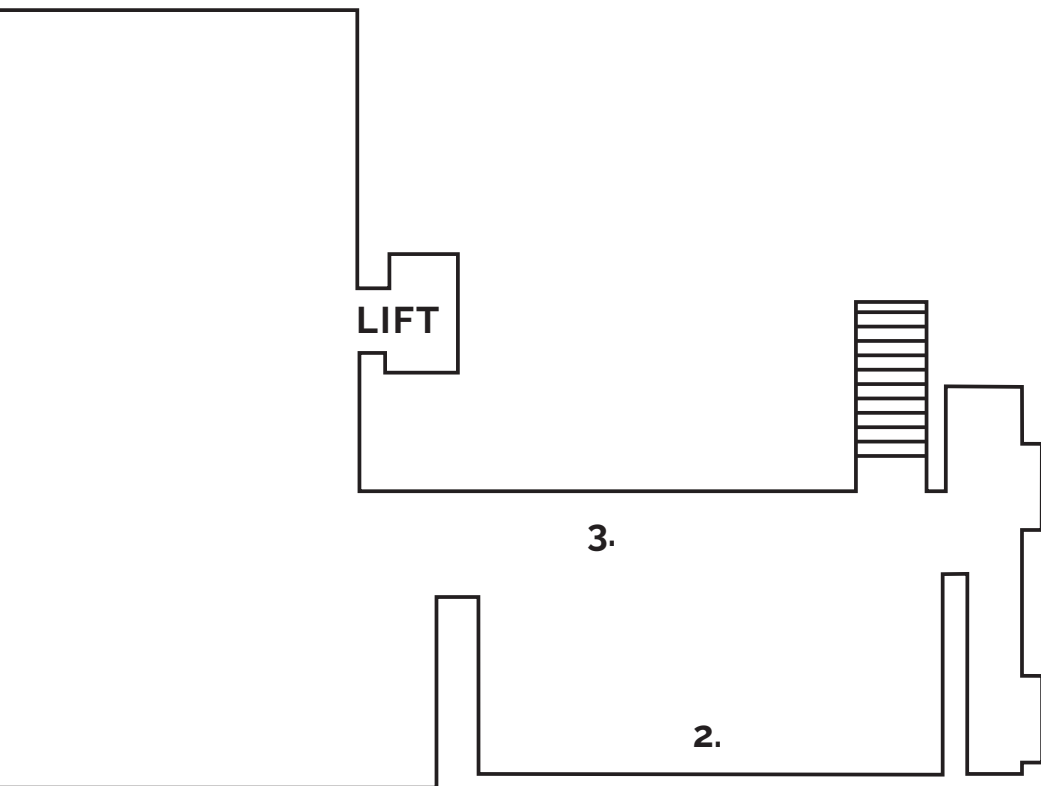
The following organisations can offer support:

Samaritans phone 116 123 (24h) [www.samaritans.org](http://www.samaritans.org)

Rape Crisis Scotland 08088 01 03 02 (6pm-midnight) or text 07537 410 027

More information is available at: [www.ercc.scot](http://www.ercc.scot)

Edinburgh Women's Aid – 0131 315 8110 (open from 10am-3pm Monday to Friday, 10am-1pm on Saturdays) for support if you have concerns about a past or present partner and/or are experiencing domestic abuse. More information is available at: <https://edinwomensaid.co.uk/domestic-abuse/>



**Anca Benera and Arnold Estefan**

**2.** *The Delusion of the Commons*, 2021

3D printed model in PLA. Finished with primer, spray paint and sand.

Seven A3 drawings: natural pigment (bone black), polymerase enzyme and drawing pen on paper

**Larry Achiampong**

**3.** *Detention (EVERYBODY WANTS TO BE BLACK UNTIL IT'S TIME TO BE BLACK)*, 2021

Blackboard, chalk. Written by Tessa Giblin, Thursday 29 April 2021

## WHITE GALLERY - UPSTAIRS

### Jarsdell Solutions Ltd

#### 4. *Solution for Normality*, 2018-21

8-channel video shown on eight 23" monitors, stereo sound, 19 mins 29 secs

### Alexandra Daisy Ginsberg & Sascha Pohflepp

#### 5. *Growth Assembly*, 2009

Seven prints of watercolour paintings and one C-type print on aluminium. Illustrations by Siôn Ap Tomos. Edition 1 of 10

### Boyle Family

#### 6. *Location Shot for Density Photograph at Shepherd's Bush Tube Station (Multi Human Being Series)*, 1971-8

#### 7. *Density Photograph at Shepherd's Bush Tube Station (Multi Human Being Series)*, 1971-8

#### 8. *Location Shot for Density Photograph at Street Crossing, Shepherd's Bush (Multi Human Being Series)*, 1971-8

#### 9. *Density Photograph at Street Crossing, Shepherd's Bush (Multi Human Being Series)*, 1971-8

Photographic prints on Kodak lustre matt paper, 61 x 61 cm

### Larry Achiampong

#### 10. *Detention (ESCAPED THE MEATSPACE TO FIND CYBERSPACE ONLY TO TRY TO ESCAPE TO RETURN TO THE MEATSPACE)*, 2021

Blackboard, chalk. Written by Ellen MacRae, Thursday 29 April 2021

### James Webb

#### 11. *There's No Place Called Home (Archive)*, 2004-2021

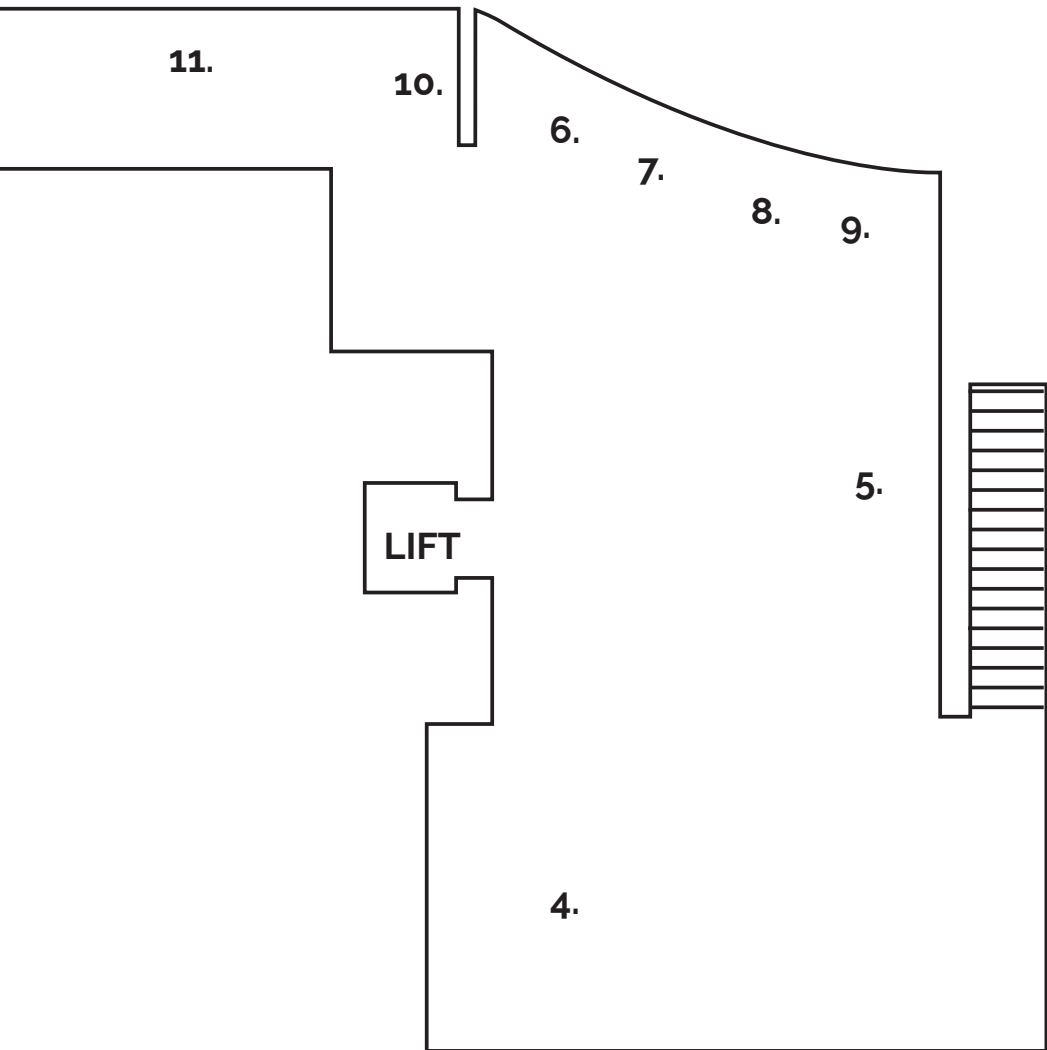
Painted squares with vinyl text

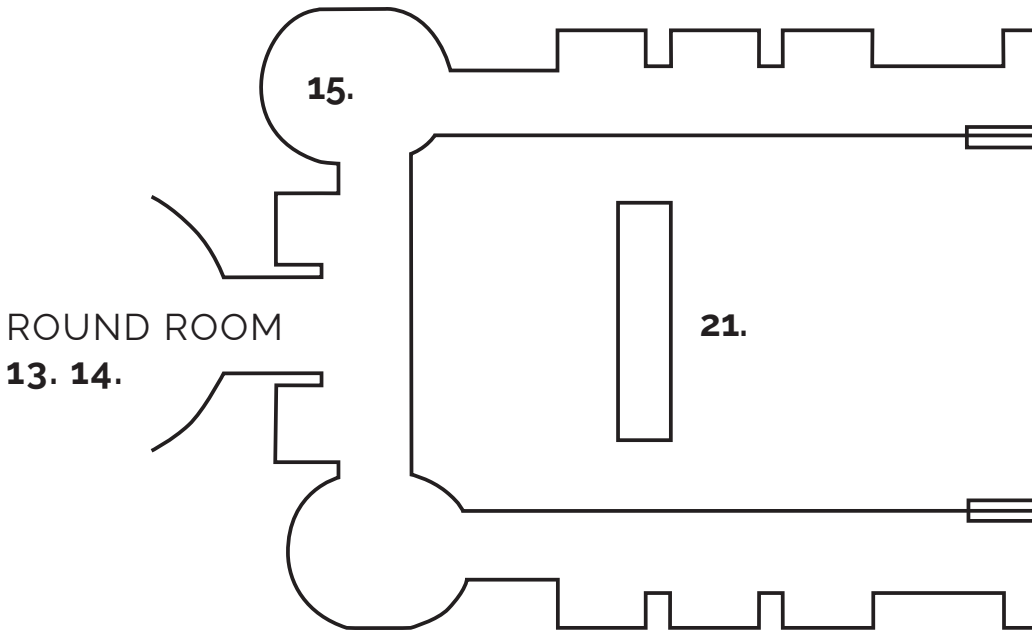
#### 12. *There's No Place Called Home (Edinburgh)*, 2021

Songs of a Jamaican Becard (*Pachyrhamphus niger*), broadcast from speakers concealed in a tree in the Royal Botanic Garden Edinburgh.

Photo: Sally Jubb Photography. Lustre print on aluminium dibond.

59.4 x 42 cm





## ROUND ROOM

**Tonya McMullan**

**13.** *The lure of tomorrow's harvests*, 2021

Honey from Edinburgh and Lothians area, glass, scorched Douglas fir, cedar, stainless steel, 141 x 54 x 110 cm

**14.** *The lure of tomorrow's harvests* [pollen images], 2021

Throughout galleries

Prints on paper, images made by The Roslin Institute Bioimaging Facility

## GEORGIAN GALLERY

**Amy Balkin et al.**

**15.** *A People's Archive of Sinking and Melting*, 2012-ongoing

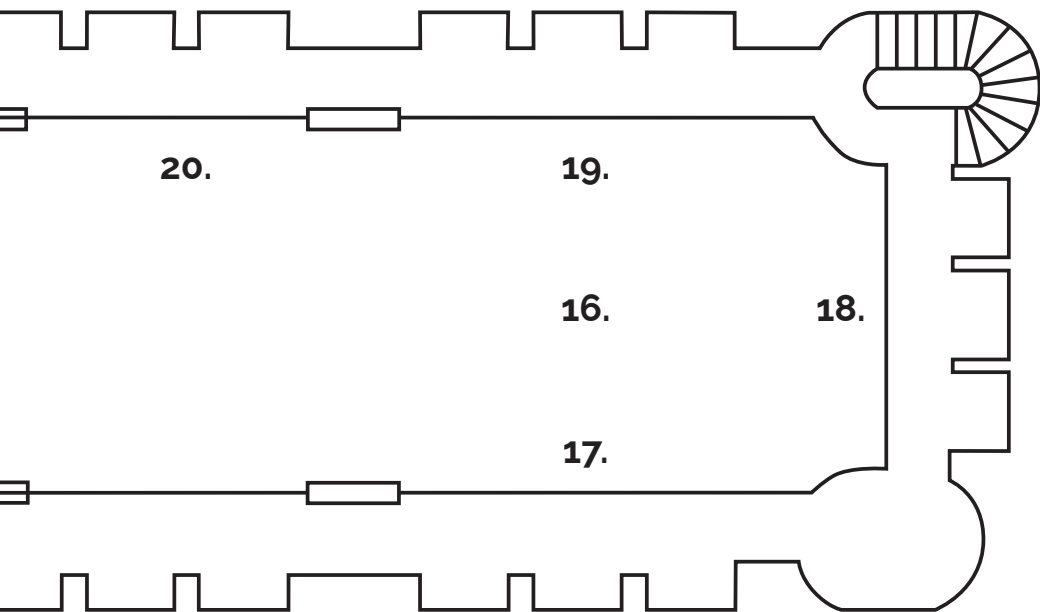
Various accessioned objects, labels, postcards

**Sarah Rose**

**16.** *Open Source (crocodile)*, 2021

Reclaimed HDPE plastics with wire fixings





### Femke Herregraven

- 17.** *Corrupted Air (IBRD CAR 111-112)*, 2018  
Three lightboxes, 62 x 86 cm

### Larry Achiampong

- 18.** *Detention (BEGGING FOR A SEAT AT THE TABLE BUILT OF OUR BONES)*, 2021  
Blackboard, chalk. Written by Peter Mathieson, Wednesday 5 May 2021
- 19.** *Detention (Y'ALL FESTIVAL OUT ON THE BACKS OF OUR PAIN)*, 2021  
Blackboard, chalk. Written by Debora Kayembe, Wednesday 5 May 2021
- 20.** *Detention (SHOUTING BLACK LIVES MATTER WITH ALGORITHMS AND INTENTIONS THAT EXPIRED WITH LAST YEAR'S MILK)*, 2021  
Blackboard, chalk. Written by Juan Cruz, Monday 3 May 2021

### Kahlil Joseph

- 21.** *BLKNWS®*, 2018–ongoing  
Two-channel fugitive newscast, HD video on networked media players with Stereo Sound



Gabrielle Goliath, *This song is for ... Pat Hutchinson*,  
*Unstoppable* (by Sia) Performed by Nonku Phiri & Dion Monti





Gabrielle Goliath, *This song is for ...* [installation at Talbot Rice Gallery], 2019-ongoing

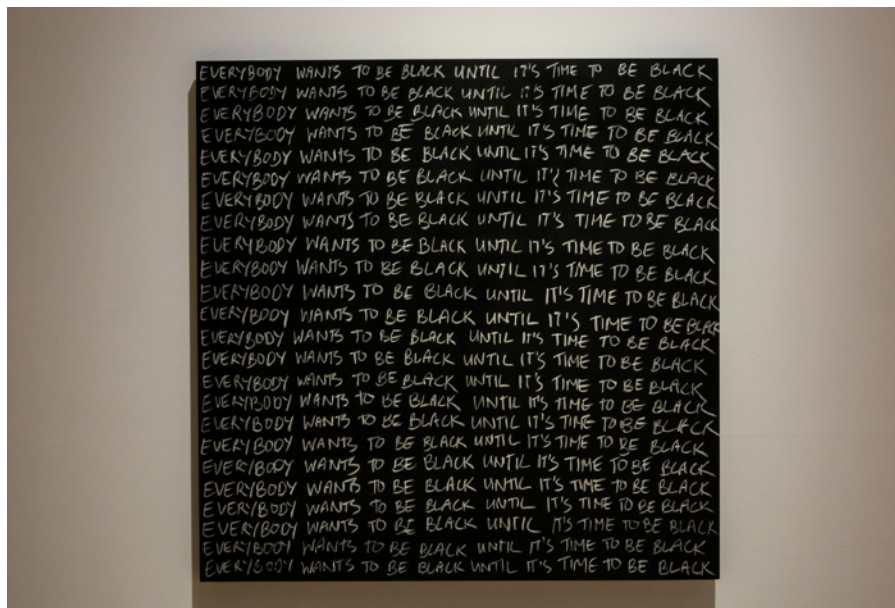
*Opposite:* Gabrielle Goliath, *This song is for ... Deborah Ho-Chung, Everybody Hurts* (by REM) Performed by Msaki, featuring Lebogang Ledwaba & Thembinkosi Mavimbela





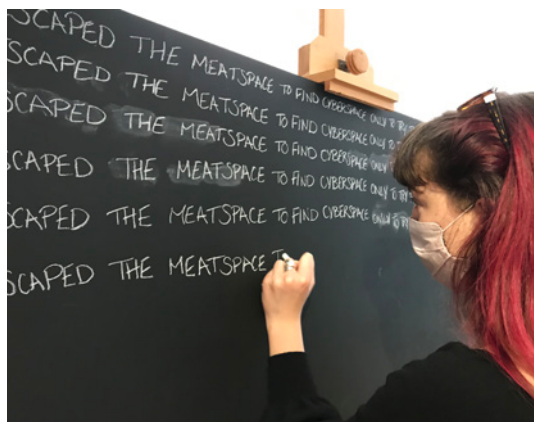
Anca Benera and Arnold Estefan, *The Delusion of the Commons*, 2021





Larry Achiampong, *Detention (EVERYBODY WANTS TO BE BLACK UNTIL IT'S TIME TO BE BLACK)*, 2021.

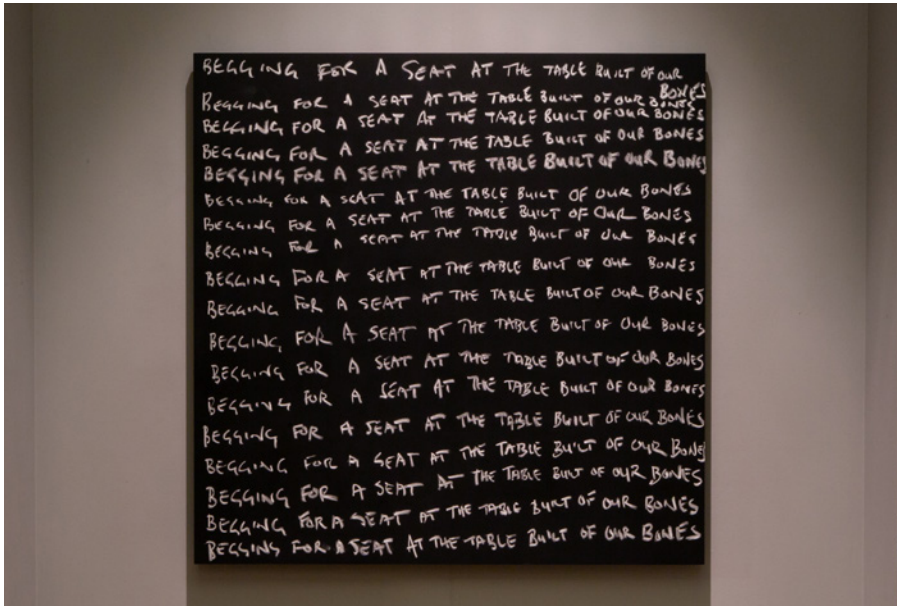
Blackboard, chalk. Written by Tessa Giblin, Thursday 29 April 2021



Larry Achiampong, *Detention (ESCAPED THE MEATSPACE TO FIND CYBERSPACE ONLY TO TRY TO ESCAPE TO RETURN TO THE MEATSPACE)*, 2021

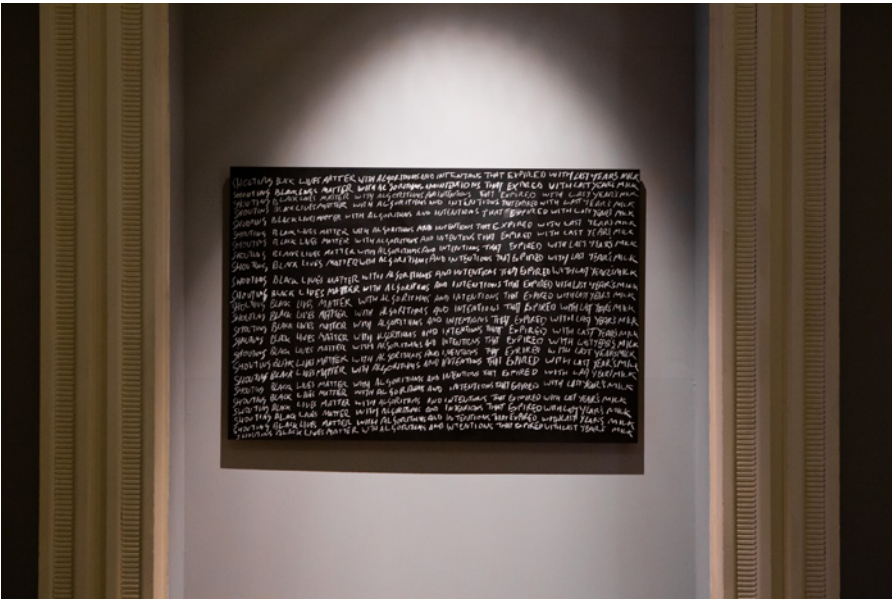
Blackboard, chalk. Written by Ellen MacRae, Thursday 29 April 2021



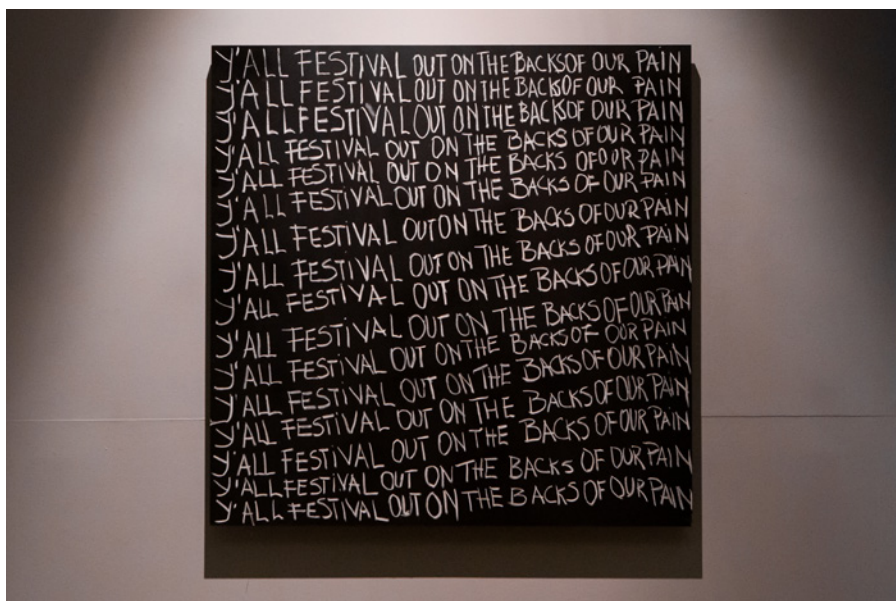
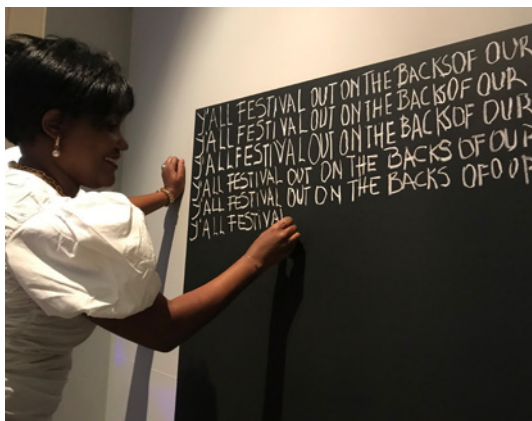


Larry Achiampong, *Detention (BEGGING FOR A SEAT AT THE TABLE BUILT OF OUR BONES)*, 2021

Blackboard, chalk. Written by Peter Mathieson, Wednesday 5 May 2021



*Detention (SHOUTING BLACK LIVES MATTER WITH ALGORITHMS AND INTENTIONS THAT EXPIRED WITH LAST YEAR'S MILK), 2021*  
Blackboard, chalk. Written by Juan Cruz, Monday 3 May 2021



*Detention (Y'ALL FESTIVAL OUT ON THE BACKS OF OUR PAIN)*, 2021  
Blackboard, chalk. Written by Debora Kayembe, Wednesday 5 May 2021







Jarsdell Solutions Ltd, *Solution for Normality* [stills], 2018-21



Alexandra Daisy Ginsberg & Sascha Pohflepp, illustrations by Siôn Ap Tomo, *Growth Assembly*, 2009



Alexandra Daisy Ginsberg & Sascha Pohflepp, illustrations by Siôn Ap Tomo, *Growth Assembly* [details], 2009



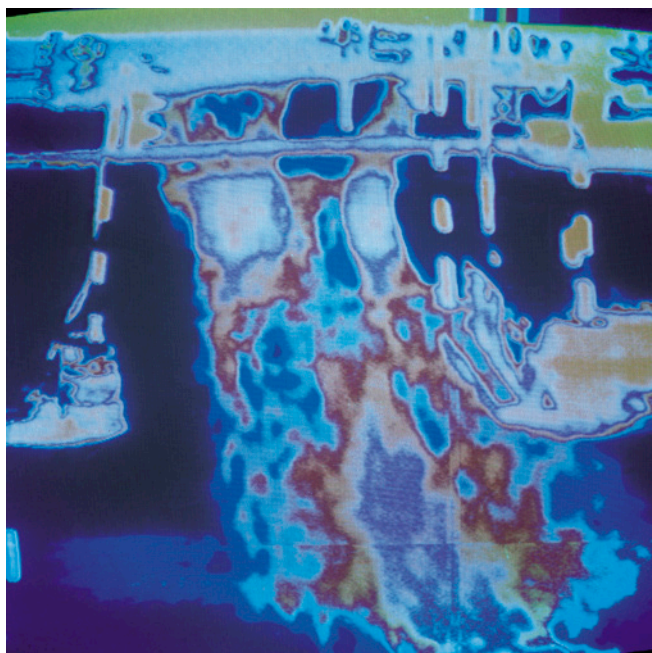
*The Normal*, installation image

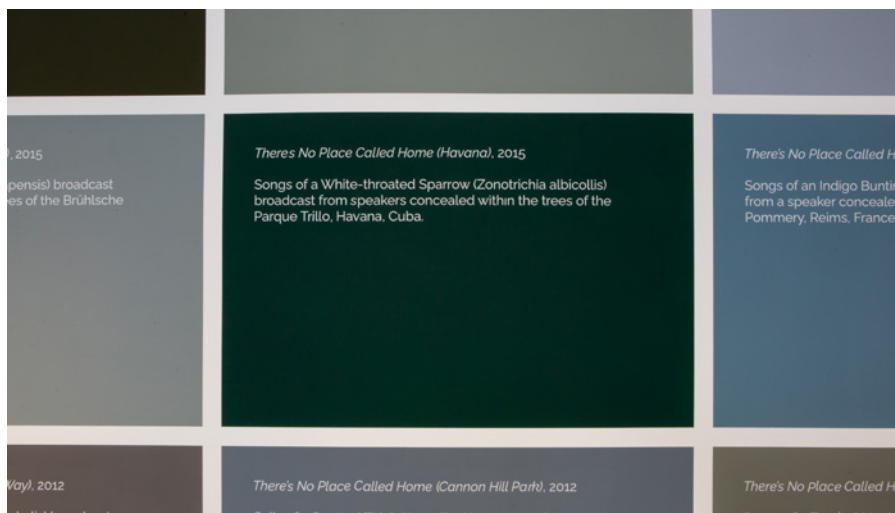
*Opposite:*

Boyle Family, *Location Shot for Density Photograph at Shepherd's Bush Tube Station (Multi Human Being Series)*, 1971-8

Boyle Family, *Density Photograph at Shepherd's Bush Tube Station (Multi Human Being Series)*, 1971-8







James Webb, *There's No Place Called Home (Archive)*, 2004-2021



James Webb, *There's No Place Called Home (Edinburgh)* [detail], 2021  
Songs of a Jamaican Becard (*Pachyramphus niger*), broadcast from speakers  
concealed in a tree in the Royal Botanic Garden Edinburgh



Tonya McMullan, *The lure of tomorrow's harvests*, 2021



Tonya McMullan, *The lure of tomorrow's harvests* [pollen images], 2021



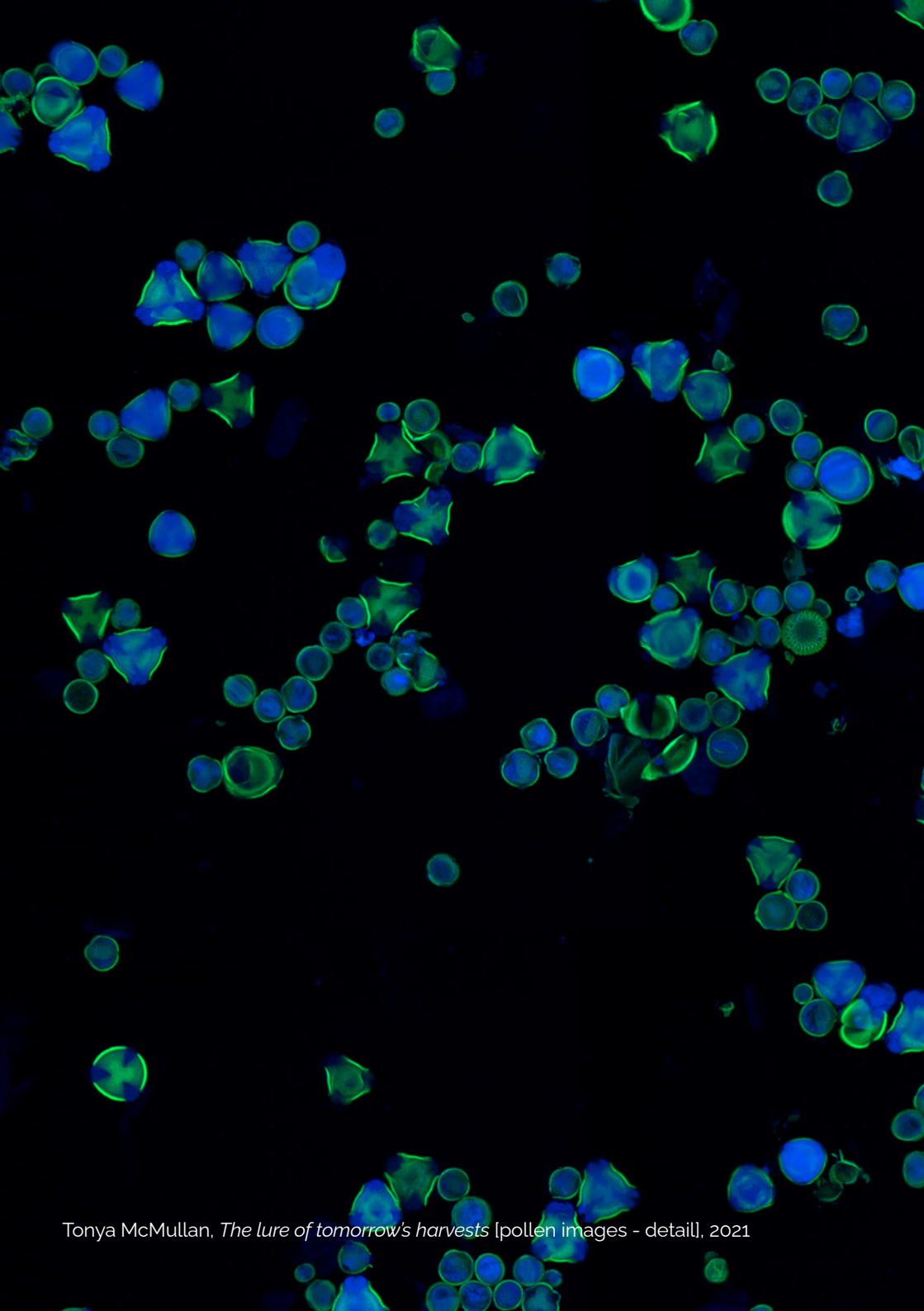
Pollen found:

Ling

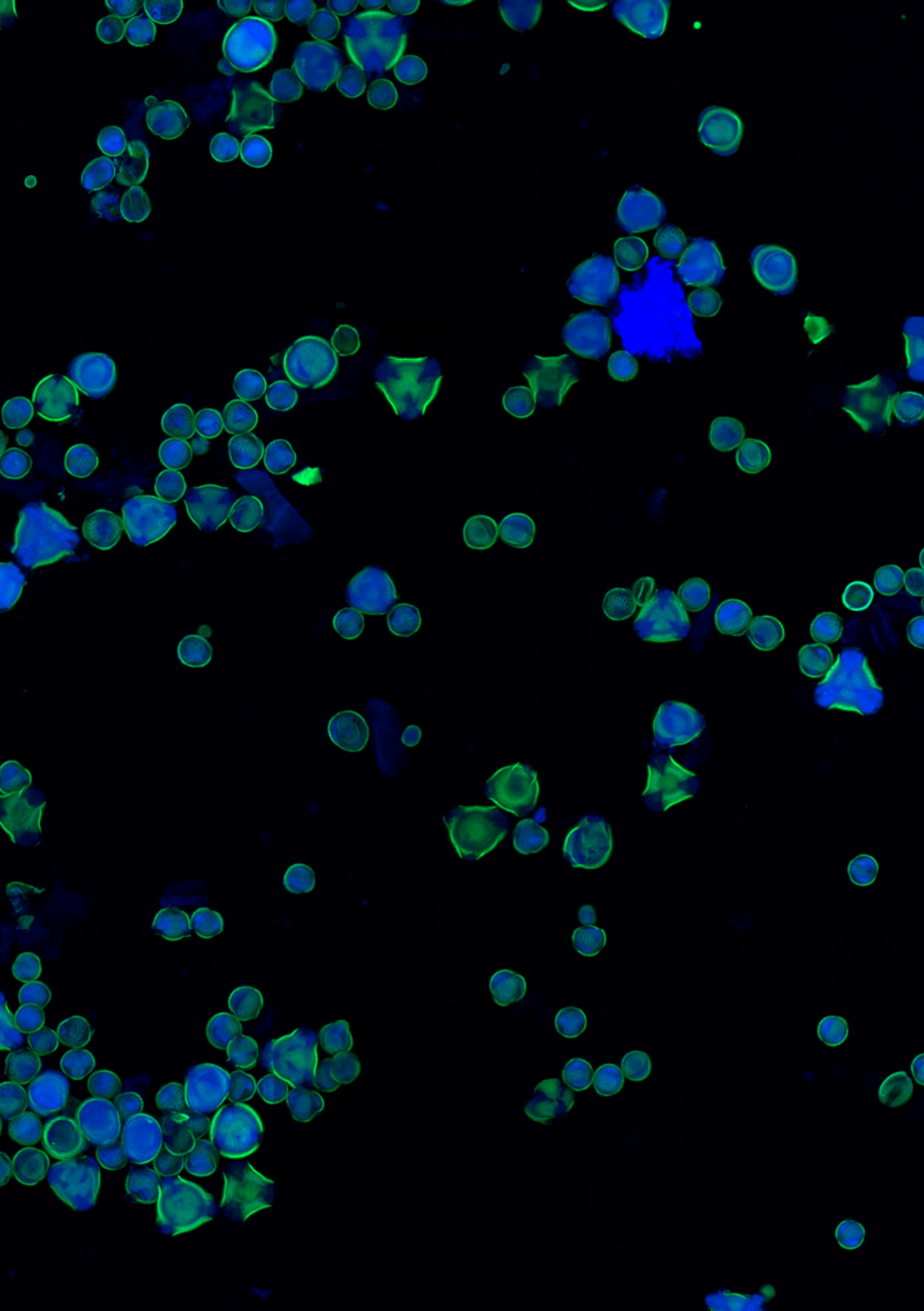
Erica

Phacelia

Meadowweet



Tonya McMullan, *The lure of tomorrow's harvests* [pollen images - detail], 2021



Amy Balkin et al., *A People's Archive of Sinking and Melting*  
[promo image - detail, 2012-ongoing]







Amy Balkin et al., *A People's Archive of Sinking and Melting*, new items donated to Talbot Rice Gallery from across Scotland, 2021





Sarah Rose, *Open Source (crocodile)*, 2021

541 The plague breaks out in the port of Pelusium near Suez in Egypt 541 The plague reaches Constantinople, carried by infected rats on grain ships arriving from Egypt 542-750 The plague kills up to 4,000 people a day in Constantinople and 25-50 million people in the Eastern Roman Empire (Byzantium), the Sassanid Empire and port cities around the Mediterranean Sea 750 The plague bacillus *Yersinia pestis* (Y. pestis) gets affected and its genome carries a trace from this outbreak 750 The plague does not recur in Europe at this scale until the 'Black Death' in the 14th century 1300 The second plague pandemic breaks out in the arid plains of Central Asia as rodents begin to flee the dried out grasslands caused by climate change 1330s The plague spreads into populated areas in China 1334 The plague strikes the Chinese province of Hubei 1338 The plague breaks out near Lake Issyk-Kul in Kyrgyzstan, spreading to China and India and killing 25 million people over 15 years time, inscriptions found near the lake mark the outbreak of the Second Epidemic 1343 The plague reaches the port city of Caffa (Crimea) via the Silk Road 1348 / Spring The plague bacillus *Yersinia pestis* (Y. pestis) is released by an earthquake into Central Asia which is under control of the Mongol Khanate 1348 / Autumn The plague kills large numbers of Mongol troops that besiege the port of Caffa, Kipchak Khan, the leader of the troops, catapults dead bodies over the city walls 1348 The plague travels west through the Silk Road with Mongol armies and traders or via merchant ships 1348 / Winter The plague leaves India depopulated and Tartary, Mesopotamia, Syria and Armenia are covered with dead bodies 1347 / Spring The plague arrives in Caffa, spread by passengers boarding ships trying to escape the disease 1347 / May The plague reaches Constantinople 1347 The plague reaches the port city of Caffa (Crimea) through the ships of Genoese traders, the inventors of the first insurance contracts 1347 / Oct The plague reaches the port of Messina in Sicily after a fleet of Genoese trading ships escape Caffa, where 'almost all died within three days' 1347 / Nov The plague reaches Venice and Genoa 1348 / March The plague reaches the French port of Marseilles 1348 / April The plague reaches the Spanish port of Coruna, carried by a ship from Bordeaux 1348 / April French citizens believe the plague is being spread by Jews, who supposedly poisoned the wells. Forty Jews are massacred in Toulon, France 1348 / April The plague reaches Normandy in northern France 1348 / June The plague reaches Weymouth and Bristol, in the west and the south of England respectively 1348 / Aug The plague reaches London 1348 / Feb The plague kills 200 people per day in London 1349 / Spring The plague reaches Wales and the north of England 1349 / Summer The plague spreads throughout Norway 1349 / July The plague reaches southern Germany 1349 / Summer The plague reaches Denmark and Sweden 1349 / Aug The plague reaches Prussia (Poland) probably brought on a ship from Norway 1350 The plague reaches Scotland 1350 / Spring The plague reaches northern Germany 1351 / Autumn The plague reaches the Russian town of Pskov 1352 / Spring The plague reaches Novgorod, Russia 1353 The plague reaches Moscow 1354 The plague has largely died out 1350-1650 The plague bacillus *Yersinia pestis* (Y. pestis) lays dormant in Europe for 300 years 1665 / May The plague breaks out in London causing the Great Plague of London and killing 45 people 1665 The plague kills 6,137 people in London by June 1665 The plague kills 17,036 people in London by July 1665 The plague kills 31,159 people in London by August 1666 The plague bacillus is seemingly destroyed in London as most rats and fleas are killed in the Great Fire 1711 The plague breaks out in Austria 1770 The plague rooms in the Balkans for two years 1800s The plague bacillus travels from Europe to China via the Silk Road trading routes 1855 The third pandemic breaks out and kills more than 12 million people in China and India 1877 The plague flares up again in Russia, China and India 1889 The plague disappears and the third pandemic comes to an end 1900 The plague breaks out in Portugal and Australia 1910 The plague breaks out in Manchuria (Northeast Asia) where 60,000 people die over the course of a year 1920 The plague flares up again in Manchuria, killing almost 60,000 people 1994 / Summer The plague flares up in Surat (India) where 100 people out of 5,000 cases die 2005 / Autumn The plague is carried by three mice which disappear from a laboratory at the Public Health Research Institute Center, New Jersey 2017 / July The plague is indexed as a pandemic risk in the first pandemic catastrophe bond ever issued. It provides insurance protection to the Pandemic Financing Facility for three years 2017 / Aug The plague breaks out in Madagascar killing 171 people

Femke Herregraven, *Corrupted Air* (IBRD CAR 111-112), 2018

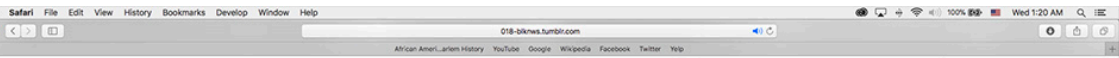


**THE FLEA** is a small, wingless insect, which is a pest of domestic animals and man. It is a blood-sucking insect, and its bite is very annoying. The flea is a common pest of dogs, cats, and horses, and it is also a pest of man. The flea is a very small insect, and it is very difficult to see. It is a very common insect, and it is very annoying. The flea is a blood-sucking insect, and its bite is very annoying. The flea is a common pest of dogs, cats, and horses, and it is also a pest of man. The flea is a very small insect, and it is very difficult to see. It is a very common insect, and it is very annoying. The flea is a blood-sucking insect, and its bite is very annoying. The flea is a common pest of dogs, cats, and horses, and it is also a pest of man. The flea is a very small insect, and it is very difficult to see. It is a very common insect, and it is very annoying. The flea is a blood-sucking insect, and its bite is very annoying. The flea is a common pest of dogs, cats, and horses, and it is also a pest of man. The flea is a very small insect, and it is very difficult to see. It is a very common insect, and it is very annoying. The flea is a blood-sucking insect, and its bite is very annoying. The flea is a common pest of dogs, cat



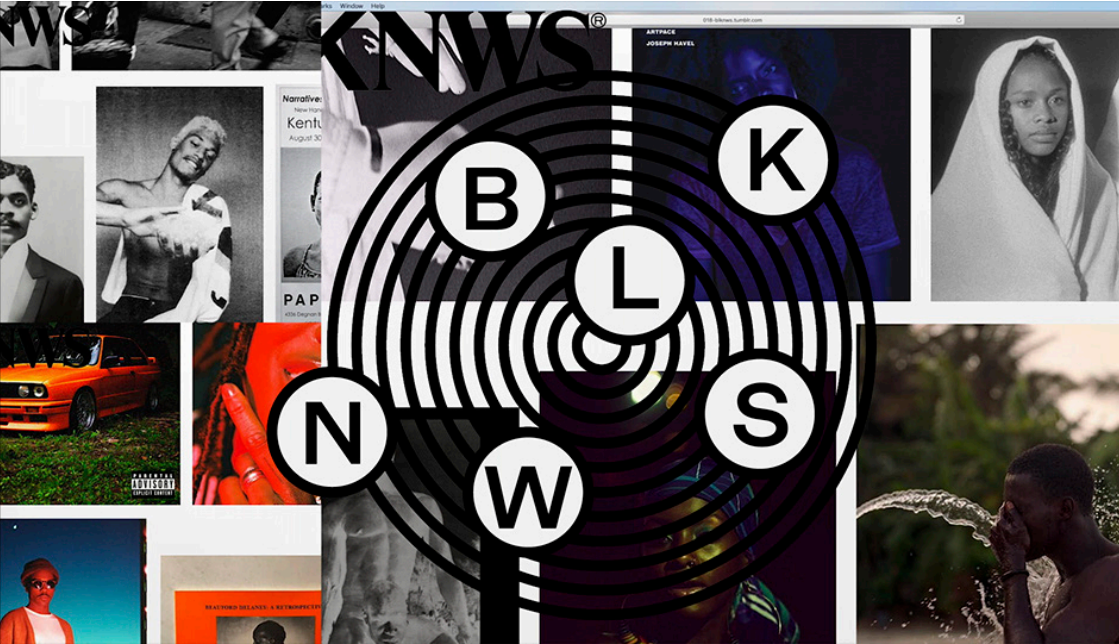






Kahlil Joseph, *BLKNWS*® [stills], 2018–ongoing





## Gabrielle Goliath

### 1. *This song is for ...* , 2019-ongoing

Gabrielle Goliath's *This song is for...* centres on the performance of a kind of interruption. Presented in a daily cycle for *The Normal*, its virtuoso 'glitches' suggest that not everything is as it seems (an allusion to the difficult subject matter of the work) and become a captivating performance of well-known songs that appear held in a state of suspended animation, resonating with experiences of the pandemic.

In 2020, the UN described violence against women, particularly domestic violence, as a shadow pandemic. COVID-19 exacerbated already dire statistics: during lockdown – when 4 billion people were confined to their homes – helplines across the world reported increased calls for help. These issues were also highlighted by the vigils held following the murder of Sarah Everard. Many people's lives have been devastated and where many have lost loved ones and suffered trauma, the raw emotion and sustained interruption within the five 'songs' (from an 11 song cycle) of *This song is for...* place the work at the very heart of *The Normal*.

In her research towards making *This song is for...*, Gabrielle Goliath worked over an extensive period of time with survivors of rape. Revisiting the convention of the dedicational song she asked some of them to choose a song, a colour and provide their own writing to create a work dedicated to their experience. The song covers are performed by women and gender queer-led musical ensembles, filtered through the chosen colour and accompanied by testimonies written by these survivors: each work is thus characterised by the ongoing, psychologically devastating interruption. As a collaborative work it acts as a powerful vehicle for the emotional integrity of those trying to overcome the violence perpetrated against them.

South Africa, where Goliath made the artwork, has one of the highest rates of rape in the world. Whilst statistics are lacking, outdated and can be misrepresentative – with only an estimated one in nine cases being reported – the 40,000 plus cases that are recorded annually by police are a stark reflection of what is described as a rape culture (a culture in which rape is both normalised and prolific). Worldwide, one in three women are thought to have experienced physical or sexual violence. In Scotland, whilst many crimes are going down, sexual offences continue to increase with 2,293 rapes reported to police in 2018-19 (figures from Rape Crisis Scotland). The construction of gender norms within patriarchal societies is seen to be one of the underlying reasons for the continuation and proliferation of this culture and the ineffectual and often complicit institutions supposedly there to punish perpetrators. South African academic and writer Pumla Dineo Gqola addresses the predominance

of black women who are raped by highlighting the additional role of white supremacy within sexual violence, which constructs a stereotype of black women as being 'hypersexual' and therefore 'impossible to rape': a constant undermining of their ability to make a case that rests upon the determination of an act against their will. In this way rape revolves around the enforcement of hierarchies that control those who are deemed important and are protected and those who are not. Gqola writes:

Rape is the communication of patriarchal power, reigning in, enforcing submission and punishing defiance. It is an extreme act of aggression and of power, always gendered and enacted against the feminine. The feminine may not always be embodied in a woman's body; it may be enacted against a child of any gender, a man who is considered inappropriately masculine and any gender non-conforming people.

In the artist's words, *This song is for...* 'resist[s] the violence through which black, brown, feminine, queer and vulnerable bodies are routinely objectified'. It aims to work against the norms of this patriarchal system – and the kind of structural violence that centres on dichotomies and the fixing of identity – to allow a space for nuance, empathy and emotion. This is why the artist's direct engagement with the individuals that this work is dedicated to was so important to her in order to realise this project. The work could not impose itself on them and is collaborative in the sense that the survivors were free to interpret the request for a choice of song, a piece of writing and a colour in any way they chose. Goliath continues, 'When language fails us, when conventional therapy fails us, art allows for a different kind of encounter, a more human encounter perhaps. One in which the differences that mark our experiences of the world become the grounds for our mutual acknowledgment and care.'

The talented musicians, who cover the often well-known songs, were chosen by Goliath as people who would be sensitive to the struggles of those deemed feminine in Gqola's broad sense. Each of these musicians and ensembles had to work out how to create the sonic glitch in a way suited to their own musical approach. In every case, their virtuosity in sustaining this interruption is a live matter of endurance. From this position we might think about a context in which 'normality' is a clear sign of power being enacted in a way that is not compatible with individual empowerment. And in this suspended moment, whilst the familiar rhythms and melodies are deferred, we are given a chance to contemplate these affecting issues and what it means for some people to be able to live with dignity.



# Anca Benera and Arnold Estefan

## 2. *The Delusion of the Commons*, 2021

For this new commission, part produced at Edinburgh College of Art, Anca Benera and Arnold Estefan turn to the future of the last untouched places on Earth. Considered a possible source for the origins of life and now contested for their vast mineral deposits, deep sea vents become an enigmatic space from which the artists imagine how political, legal, economic and scientific forces will reshape human relationships with nature.

Coronavirus has been a reminder of our proximity to other ecosystems. Whilst a warning that our continued encroachment into places like rainforests increases our chances of unleashing thousands of other viruses harboured by different species, it has also prompted a reflection upon the way we define ourselves. Eight per cent of our DNA comes from viruses and as they pass from species to species, they demonstrate a totally different perspective that sees us as a small part of a much bigger series of interrelated systems. Asked to respond to this idea, Benera and Estefan created a sculpture that on the outside brings together the form of a deep-sea vent with that of the Tower of Babel. On the inside, a form derived from diagrams of tungsten mines, connecting their research with a current area of contention – private enterprises presently tooling up to dredge the sea floor. Surrounding the sculpture, drawings made using an enzyme called polymerase, mixed with a natural pigment, connect the sculpture to their interest in archaea, mysterious single-cell organisms that are considered extremophiles because of their remarkable ability to survive in extreme environments. Whilst they are an important part of our own biomes (our bodies' habitats for micro-scale organisms), they also live among the deep-sea vents and produce polymerase, the enzyme that is today being used to test for coronavirus.

Evocative of science fiction, the drawings project into imagined underwater futures. In one we see a cutaway that might take us inside the model or another deep-sea station: at once depicting an oddly calm corporate space – where perhaps dubious activity might take place without ethical scrutiny – and a strange tentacular hybrid form suggestive of mysterious and terrifying natural worlds. In others we see the chemical symbols of lauded elements, mining tools, the enzyme in phials and the mapping of deep-sea territories. Then there are more idealised forms. Collectively they evoke the real-world prospecting that underlies the artists' critical research, whilst poetically they allude to more abstract concerns, such as a free commons space, protection of resources and ecological balance.

Mineral companies are currently poised to try to take advantage of the deep-sea territories lying in international waters, thought to contain more valuable

deposits than all the continents combined. But, like all ventures into new kinds of space, the regulations for deep-sea mining don't yet exist. The UN has given the task of making these regulations to the International Seabed Authority (ISA). The tension of facilitating the interests of big corporations against the idea of a commons space that belongs to everyone is neatly captured in its stated mission: 'to organize, regulate and control all mineral-related activities in the international seabed area for the benefit of mankind as a whole.' The ISA have so far issued exploratory permits to around 30 contractors, but much of their work remains in progress. Crucially, the industrial dredging these laws will facilitate has been deemed ecologically disastrous by scientists who still hope to discover so much more from studying these mysterious worlds. Once thought barren, the eventual discovery of organisms like archaea helped to redefine the limits of life. This ecosystem has also been found to provide several valuable functions for sustaining life on earth, including a 'biological pump' that helps to regulate greenhouse gases. Hence, the apt symbolism of the Tower of Babel, an allegory of collective good, knowledge and human vanity.

Benera and Estefan describe science fiction as the 'only cognitive framework to perceive reality these days'. The novel *Starfish* by Peter Watts (1999) – in which power stations operate below the seas, run by bioengineered people deemed unfit for life among human society – inspired them to bring together these different ideas: power, politics and our continued fascination in these spaces, with their potential for opening up more-than-human terrains.

## Larry Achiampong

**3.** *Detention (EVERYBODY WANTS TO BE BLACK UNTIL IT'S TIME TO BE BLACK)*, 2021

**10.** *Detention (ESCAPED THE MEATSPACE TO FIND CYBERSPACE ONLY TO TRY TO ESCAPE TO RETURN TO THE MEATSPACE)*, 2021

**18.** *Detention (BEGGING FOR A SEAT AT THE TABLE BUILT OF OUR BONES)*, 2021

**19.** *Detention (Y'ALL FESTIVAL OUT ON THE BACKS OF OUR PAIN)*, 2021

**20.** *Detention (SHOUTING BLACK LIVES MATTER WITH ALGORITHMS AND INTENTIONS THAT EXPIRED WITH LAST YEAR'S MILK)*, 2021

*Detention (Series)*, 2016-ongoing, sits alongside Larry Achiampong's critical practice that draws upon his position as a British-Ghanaian artist to question racial hierarchies and the emergence of post-colonial identities. Taking the form of old teaching blackboards, this work puts management from institutions in detention, riffing off the once-used disciplinary measure that would see aberrant children staying behind to write out a phrase repeatedly until a lesson was learnt. Inspired by catchphrases and trending hashtags, Achiampong is interested in the power of concise language to convey political messages, whilst formally commenting upon the distribution of labour within artistic production.

Lockdown and social distancing both played into the hands of social media, with trends effectively charting the pandemic. #QuarantineAndChill, #coronapocalypse, #panicbuying and #MyPandemicSurvivalPlan tapped into the everyday realities of the pandemic, whilst #BlackLivesMatter (second only to #Covid19) demonstrated its role in political protest movements. For Achiampong there is a poetic value to this rapid and fluctuating field of language. Characterised by subjective experiences, transience and the mechanics of various algorithms, he feels it has a potent melancholic quality: a pool of desires, ideas and statements that can often get swept away, hijacked or go unseen. The blackboards are also signs of – as Achiampong puts it – 'different physicalities that have come and gone.' They belong to another realm of education that the artist associates with public humiliation, yet, being archaic, stand for the possibility of large paradigm shifts in the way we communicate and learn, which in turn can facilitate ongoing political struggles.

Achiampong's statements developed for Talbot Rice Gallery cut to the bone of his frustration with the way white privilege can co-opt racial struggles. Social media has been instrumental in enabling new communities and in the building

of some contemporary protest movements (such as the Arab Spring of 2011 and the #MeToo movement). As Omar Wasow recently commented in the New York Times, 'The 1960s civil rights leaders figured out that images in national media that showed the brutality of Jim Crow forced an often indifferent white America to take seriously the concerns of black citizens. There's a through line today. The video of George Floyd taken by Darnella Frazier is an echo of the bearing witness of the beating of Rodney King. Part of what social media does is allow us to see a reality that has been entirely visible to some people and invisible to others. As those injustices become visible, meaningful change follows.' However, Achiampong recognises that whilst social media can play this important role in making visible the daily manifestations of discrimination, it can also enable a divisive kind of remote political posturing. Turned into signs and symbols as they become memes, 'moments' of racial inequality can be appropriated by those whom – as a result of white privilege – have never undergone the same painful experiences or faced genuine disempowerment, and who may lack serious investment in making change. So, Achiampong's work seems to derive its power from a difficult, contradictory flux, calling out hypocrisy on one hand, and reflecting the political opportunities and fleeting subjectivities of those marginalised and always on the edge of becoming (in)visible on the other. The statements within this exhibition, including *EVERYBODY WANTS TO BE BLACK UNTIL IT'S TIME TO BE BLACK* and *Y'ALL FESTIVAL OUT ON THE BACKS OF OUR PAIN* directly challenge the sense of entitlement that underwrites the appropriation of causes by white privilege. These statements are a touch paper for those reading them precisely because they sit between indifference, and cycles of 'normality', and the potential mobilisation of communities outside the control and remit of conventional institutions.

In the context of *The Normal* they provoke a consideration of how prepared people are to make change and to question who the ultimate benefactors of the pandemic, of protests and of the digital economy will be. For the institution in detention, it is time to spend thinking about the efficacy of its aspirations, activism and role in equality. Here at the University of Edinburgh, and within the context of Edinburgh College of Art, Achiampong's detention has been fulfilled by a cast of characters who represent a variety of responsibilities: Tessa Giblin, Director of Talbot Rice Gallery, Juan Cruz, ECA Principal, Debora Kayembe, Rector, Ellen MacRae, Students' Association President, and Peter Mathieson, Principal and Vice-Chancellor of the University. Reflecting remote production that might come to characterise art-making in the post-COVID-19 world, the work's redistribution of labour also implies that many lessons still have to be learnt, turning the tables on some of the hierarchies Achiampong has previously experienced when producing work as an artist among salaried gallery staff.

## Jarsdell Solutions Ltd

### 4. *Solution for Normality*, 2018-21

Using footage filmed before the 2020 pandemic, the collaborative duo Jarsdell Solutions Ltd (comprised of artists Rae-Yen Song and Michael Barr) have used this new commission to develop their work in an atypical way, producing an experimental multi-screen video work.

One of the ideas behind *The Normal* was that pandemics are a result of encroachment into the wild, and that as the specific COVID-19 virus transgresses boundaries between species and territories it might act as a reminder that we humans are not distinct from our environment – we are part of it. With the work's 8-screen format, it also inevitably speaks to the role of looking, spectatorship and the idea of a museum without walls. Echoed through the content of the footage, which includes sniper towers, golf driving ranges and zoos, it shows instruments that extend power through the gaze, whether to potentially kill someone, control objects in artificial landscapes or make animals the centre of a public and scientific spectacle. John Berger, in his essay *Why Look at Animals?*, argued that animals in zoos constitute a 'living monument to their own disappearance'. For him, the Western project that separated humans from animals created an ideology where knowledge became 'an index of our power ... an index of what separates us from them.' Here, the possibility of a reciprocal gaze between us and animals (who see in a profoundly different way) is rendered impossible, something he argues is an irredeemable loss.

In part, Jarsdell's work reflects upon this loss – predominantly and insistently showing images of artificial landscapes, pets, animals in captivity and scenes that speak of modern alienation. At the time of writing Donald Trump's undermining of the democratic process had led to rioters breaking into the Capitol Building, making even the footage of golf courses in this work (filmed partly at the courses Trump owns in Scotland, and partly on a broader trip to the US) heavy with foreboding. At the same time, taking inspiration from the expansive ideas of Donna Haraway, the artists look to build new connections and to look in a different way – without this index of power – to see that the troubled world around us is still full of relationships to others.

The form of the work echoes this dual perspective, with its competing heads and tangled cables derived from a Rat King. This is a phenomenon where several rats' tails become so entangled that they have to live out their lives together. On one hand, where historically the Rat King was viewed as a bad omen – the rat itself often identified with disease and contamination – this is menacing; on the other, it is a phenomenon that makes tangible the usually invisible yet essential collaborative ties between individuals.



As the array of images within the footage overlap and merge, they resonate with these ideas. The recurrent image of a fortune teller among garish signs, advertising palm readings for \$10, seems indicative of the marketisation of an intuition about the future. Yet animals have an ability to predict things like changes in the weather or to sense danger, meaning that peoples with a closer relationship to them (historically or in other cultures) would know and sometimes worship these abilities. Indeed, when we see people in this work they seem caught in the same alienating ideologies that separate us from animals, but are carefully choreographed against other footage so their movements echo the animals we see. In some of this footage, the city itself also seems to sweat and breathe, with multiple transport systems acting like another organism that hides creatures like rats just below the surface.

As Haraway writes, 'Including human people, critters are in each other's presence, or better, inside each other's tubes, folds, and crevices, insides and outsides, and not quite either. The decisions and transformations so urgent in our times for learning again, or for the first time, [are] how to become less deadly, more response-able, more attuned, more capable of surprise, more able to practice the arts of living and dying well in multispecies symbiosis... Neither One nor Other, that is who we all are and always have been.' *Solution for Normality* does not hide the danger of interspecies relationships – or the kind of terror they can evoke – but makes it clear that they present vibrant alternatives to the destruction and abjection of a world created to isolate the human being.

## Alexandra Daisy Ginsberg & Sascha Pohflepp

### 5. *Growth Assembly*\*, 2009

The premise of the 1973 dystopian science fiction film *Soylent Green* is that overpopulation, pollution and climate catastrophe have resulted in desperate shortages of food. Thinking about how an emerging technology may be readied faster in response to such an emergency, artists Alexandra Daisy Ginsberg and Sascha Pohflepp explored the new field of synthetic biology to imagine a future in which product components are grown in plants. Built from the radical imagination required to overcome catastrophic world events, the works therefore speak directly to the alternative futures implied by *The Normal* and the increasing proximity of humans to viruses through melting polar caps, rapid deforestation and the increasing marketisation of wildlife.

In part, *Growth Assembly* expresses the utopian promise that often attends new technologies. In 2009 – whilst the field of synthetic biology was taking off – there was an expectation that it might drive a new kind of industrial revolution. This bio-revolution would see the building blocks of nature standardised, allowing designers to work with DNA, cells, tissues and organisms in the same programmable way they might work with electronic circuits and computers. *Synthetic Aesthetics*, a book that the artists contributed to, which critically explores this field, summarises this early promise: '[The technical ambition of synthetic biologists] is driven by dreams of plentiful, sustainable fuel, new manufacturing techniques, novel drugs and materials, and medical technologies. Through synthetic biology, living things could become both the operating system and the machine, in theory creating a technology so versatile that it could be used to produce the food for a projected global population explosion and remediate the environmental damage created by two centuries of industrial modernization.' Taking the idea of growing components inside plants in a literal direction, Ginsberg and Pohflepp envisioned a world in which consumer products can be grown, investigating the implications of shops becoming farms, products grown from seeds and manufacturing powered by a plant's natural photosynthesis.

However, *Growth Assembly* also foregrounds a critical awareness about the history of exploiting nature and the implied sense of progress carried by the idea of designing with it. The object (made up of component parts) illustrated through Ginsberg and Pohflepp's contemporary botanical drawings is a herbicide sprayer, designed to help growers protect their products from 'real nature'. We know that plants' survival is based on genetic diversity, adaptation and interspecies collaboration – something that is strong in natural habitats but broken by monoculture systems of production, like the plantation. As

modern agriculture has developed, so too has a requirement for dangerous pesticides and herbicides, creating unsustainability. Indigenous people have long understood the importance of respecting natural systems, and as Native American thinker Vine Deloria Jr observes: 'Lacking a spiritual, social, or political dimension, it is difficult to understand why Western peoples believe they are so clever. Any damn fool can treat a living thing as if it were a machine and establish conditions under which it is required to perform certain functions – all that is required is a sufficient application of brute force. The result of brute force is slavery... [Western people] have never been able to see the consequences of their beliefs about the world.'

The fact that herbicides are a very Western solution to a very Western problem (the climate crisis) is extended through the form of the work. The artists commissioned illustrator Siôn Ap Tomos to execute these drawings, referencing the style of the botanical drawings of Ernst Heinrich Philipp August Haeckel. The drawings carry a strong sense of various colonial histories, where the European pursuit of knowledge was often tied to the pursuit of power (over people and nature) and problematic racial theories. Indeed, Haeckel himself promoted the idea of 'Social Darwinism' and claimed that some races were naturally superior to others. In his philosophical writings on nature, he tied the idea of progress to the 'application of ... knowledge in technical science, industry [and] commerce' and saw nature as another machine to be mastered. 'The plant and the animal seem to be controlled by a definite design in the combination of their several parts, just as clearly as we see in the machines which man invents and constructs...' As an artwork, *Growth Assembly* therefore stands at a junction between promise and danger – where the underlying idea of the product haunts the future with the problems of ownership, individualism, inequality and exploitation.

## Boyle Family

**6. Location Shot for Density Photograph at Shepherd's Bush Tube Station (Multi Human Being Series), 1971-8**

**7. Density Photograph at Shepherd's Bush Tube Station (Multi Human Being Series), 1971-8**

**8. Location Shot for Density Photograph at Street Crossing, Shepherd's Bush (Multi Human Being Series), 1971-8**

**9. Density Photograph at Street Crossing, Shepherd's Bush (Multi Human Being Series), 1971-8**

Refusing to discuss their work in aesthetic terms, operating under a collaborative name within an art world obsessed with individuals and adopting a formal language more like anthropology than art, Boyle Family have always been difficult to categorise. Their *Multi Human Being Series*, an early attempt to map social density, is now eerily evocative of the consciousness brought about through the Coronavirus pandemic.

Growing from the avant-garde practices of the 1960s – which saw artists turning to performance, land art and the use of wasteland materials to explode traditional boundaries – Boyle Family's work developed into a systematic rejection of authorship. On one hand they used chance as a consistent strategy (randomly selecting parts of the world to recreate in their scale reproductions for *World Series*, for example) and on the other by adopting pseudo-scientific methods and language. This disrupted ideas about artistic expression and conception by shifting the relationship between representation and reality. As COVID-19 forces us to rethink typical boundaries – between the individual and society, humans and nature – Boyle Family's way of working, which aimed to allow 'external' factors to become agents in the production of works, is particularly resonant.

In *Multi Human Being Series* we are being asked to compare an analogue photograph with social density images produced by the artists using the most advanced computers available to them in the 1970s. These were made through analysing and overlaying a series of long-exposure photographs taken in various locations in London (where Boyle Family have been based). Here in a tube station and street crossing in Shepherd's Bush we can see social hotspots, a precursor of today's analysis of human density, air flow, vapour clouds and social distancing during the pandemic. The further implication here is that when we move from a way of looking based on human optics, to another form of machine optics, we lose sight of the individual. Like drone footage of crowds and time-lapse imagery, people appear to be more like

ants or bees moving en masse. As patterns of movement and density emerge, it becomes apparent that we are just as subject to elemental factors like sunshine, shelter and space as any other creature. Yet, this reminder of how determined we are by our environment is a great challenge to many of our ways of thinking about our self-determination and individuality. Whilst it is easy for us to accept the people in the black and white photographs as being real physical objects (despite the fact that we know they are not, that they are just shadows of people that long since moved from these places) it is harder for us to conventionally recognise movement and non-differentiated groups as being 'real' objects. Here again, the work is prescient in predicting contemporary ways of thinking that emphasise the importance of changing interrelationships between things. This is elegantly summed up by the anthropologist Tim Ingold in his 2011 book *Being Alive* (which attempts to instigate this different way of thinking within the field): 'We have, in effect, been concentrating on the banks while losing sight of the river. Yet were it not for the flow of the river there would be no banks, and no relation between them. To regain the river, we need to shift our perspective from the ... relation between objects and images ... to the ... trajectories of materials and awareness.'

Through their customary appeal to a world beyond our familiar ways of looking, Boyle Family show us an alternative space: this is the moving and immanent space of our lives, of viruses, of nature and in fact of everything else. And whilst this work speaks to many of the other then-futures we have lived through, including increased surveillance, drones, body cameras and hyperspectral cameras (that promise to be able to record the molecular and chemical composition of objects captured in an image), perhaps it is the attempt to think beyond ourselves as individuals in a world of fixed objects, towards a world of transactions and transitions, that remains the most profound challenge to our current way of understanding.

## James Webb

**11.** *There's No Place Called Home (Archive)*, 2004-2021

**12.** *There's No Place Called Home (Edinburgh)\**, 2021

*There's No Place Called Home* is at once an encounter with birds and an act of faith. Whilst some people may chance upon a foreign birdsong in the Royal Botanic Garden Edinburgh – and wonder what it is they have stumbled upon – others will encounter it in the first retrospective of the 50 iterations of this work to date, shown at Talbot Rice Gallery.

During the pandemic, as traffic noise subsided and industries came to a halt, many people began to take more notice of nature. Remarkably, scientists have found that not only were people listening to birdsong more during lockdown, but that birds actually changed their songs: a study in San Francisco showed that white-crowned sparrows took advantage of the quieter spaces and made their songs sweeter, more subtle and more enticing. At the same time, whilst people and birds have cohabited for as long as there have been people, there is still so much we don't understand; as global warming and habitat loss caused by humankind force birds to survive more and more perilously, we continue to marvel at these incredibly adaptable animals. In *The Bird Way* when Jennifer Ackerman describes her desire to experience the world from a bird's point of view, she talks about their ability to see 'hues beyond our imagining', their sense of smell (where certain vultures can sense death from miles away) and their ability to anticipate changing weather patterns months in advance of meteorologists. And birdsong, she continues, that can, 'resolve conflict, negotiate boundaries, settle disputes, and spread the word about sources of food and danger.' Just as they remain enigmatic and – as Richard Smyth puts it – indifferent to us, Webb's work carefully emphasises our estranged entanglement. And whilst birds are evoked throughout this project, they are never caged by the anthropocentric desire for things to be resolved, or fixed, or to have a singular meaning. That is not what birds are about.

The bird Webb installed in a tree in the Botanic is the Jamaican Becard (*Pachyrampus niger*), a small bird endemic to Jamaica that has a fascinating song, which reels and pivots across different tempos and pitches. Whilst aware of the colonial connections between Scotland and Jamaica, Webb intends the bird's seemingly chance appearance in Edinburgh to be a provocation for open conversation, rather than something that is conceptually or politically prefigured. However, that it is a bird from a hotter climate was important to him as a signal of how much climate change has and continues to impact upon avian migratory patterns, opening up a future in which the UK might well become home to more tropical species. As temperatures rise, as ice fields

melt and as forest fires blacken the skies, it becomes unnecessary, impossible or fatal for birds to continue their customary movements around the globe.

The cluster of trees the work is located in, the offsite component of this work in the Botanics, exists without additional framework and is more of a subtle rupture of the everyday. At Talbot Rice Gallery, a photo of the tree in the Botanics and a label becomes a signifier of this elsewhere. And for the first retrospective of the project, running since 2004, Webb changes this usual format and represents previous versions of the project by extracting a colour from the original photograph of the tree where a work was sited. By not pointing to the work – not saying it is here, this is what it is – by simply giving the name of the bird and the city where it appeared, Webb asks us to project into the space that exists in and around these encounters. The many things birds symbolise in various cultures, our personal experience of them, our scientific knowledge or simply our enthusiasm for watching murmurations or migrating flocks, might all become tools for working them out: be this a mating call or unanswered song, a sign of good or bad fortunes, a bird that we've unwittingly become host to, or a climate refugee.

\*Contains audio recordings of Jamaican Becards made by Nick Komar and Ross Gallardy, and used under the CC BY-NC-SA 4.0 licence: <https://creativecommons.org/licenses/by-nc-sa/4.0/>. The recordings have been edited with time inserted between the songs to lengthen the tracks.

## Tonya McMullan

**13.** *The lure of tomorrow's harvests*, 2021

**14.** *The lure of tomorrow's harvests* [pollen images], 2021

Tonya McMullan situates her work amidst communities and uses her long-term engagement with bees to foreground ecological concerns. Newly commissioned for *The Normal*, McMullan's collaboration with local beekeepers and university specialists looks to these vital pollinators to speak to the effects of the lockdown.

As a result of the 2020 pandemic there was a sudden reduction in traffic and pollution, a halt in the mowing of embankments, the use of pesticides and the weeding of urban areas (therefore an abundant growth of wildflowers occurred) leading people to speculate about the benefit to the bees. This prompted McMullan to create a collection of honey produced during this period across Edinburgh and Lothians based upon her interest in how this dramatic change in human behaviour might be reflected through bees' foraging. The passion of beekeepers in relation to ecological concerns and the localisation of beekeeping has long been important to McMullan, who is fascinated by the intergenerational, self-organised knowledge exchange they promote. When you keep bees, working to understand the circular rhythms of the hive, you learn a different way of being with nature. And central to this for McMullan is honey tasting, which she likens to a temporary window, 'that for a split second transports you into another world before disappearing again.' This experience, as the taste consumes you, is a different way of connecting to local ecologies (throughout the exhibition McMullan hopes to run safe honey tasting sessions in order to share this knowledge).

Honey could be seen to be a bee's form of insurance, a stockpile that helps them to survive temporary food shortages. In this way, it corresponds to the idea of an archive, in that it seeks to preserve something for the future. Honey also points to the complex and sometimes problematic relationship people have to bees. Of the 20,000 or more different species of bees, only nine are honeybees. Much of the long (at least 8,000 year) history of the relationship between people and honey bees has been characterised by wonder, admiration and even worship. However, whilst this reverence continued into the industrial era, there is a danger that in certain parts of the world, commercial practices risk changing a multitude of ecological relationships. Evoking colonialism and global market places, Mark Barnett – a scientist for The Roslin Institute – provided the specific example: 'In the USA, honey bees are very important because there are Old World crops grown on a different continent lacking Old World pollinators. Western honey bees as a managed generalist pollinator native to Europe, Africa and Middle East are therefore



very useful. Almonds (native to Iran) are grown as a monoculture so that the bees pollinate the almonds instead of other plants. The beekeepers move their hives because they are paid for pollination.' In 2017, for example, 1.7 million honeybee colonies had to be shipped to California to pollinate millions of acres of almond trees. This type of industry can create a lot of problems, for example the global transportation of hives and the proximity of bees in artificial hives (designed to maximise the produce) spread a deadly parasite called the Varroa Mite. And during the coronavirus outbreak, bees were also fighting against their own pandemic, Israeli acute paralysis virus (IAPV). This largely urban virus has evolved to get past some of the honeybees' defences: where one colony would usually detect an ill bee from another and socially distance from it, IAPV has adapted to become a kind of Trojan horse. All these issues are the result of human behaviour as in the wild there is little interaction between colonies, so this kind of viral tactic would not be advantageous.

The scent introduced into McMullan's display is an approximation of honeybee pheromones. Honeybees use pheromones to communicate within the hive, including signalling when they are in danger. Some of the pheromones they emit can be detected by the human nose, meaning that beekeepers can sometimes sense the 'mood' of a hive. They might also create 'lure potions' based upon pheromones in order to attract stray swarms. As it permeates the space and those who visit it, the scent makes it clear that *The lure of tomorrow's harvests* is about the meeting of bees and people. In the midst of environmental crisis, it suggested that the different forms of understanding that come from these entangled, interspecies collaborations needs to be preserved and nurtured.

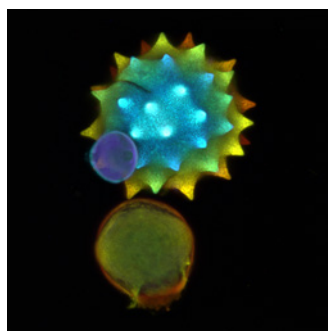
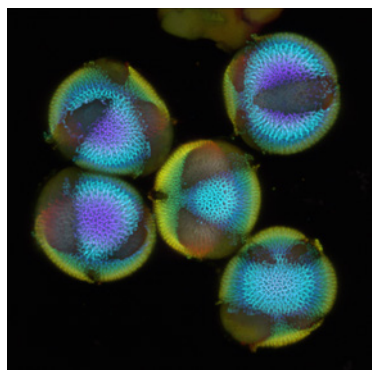
See overleaf for more information about the collaborative nature of the project, including the findings of the pollen analysis.

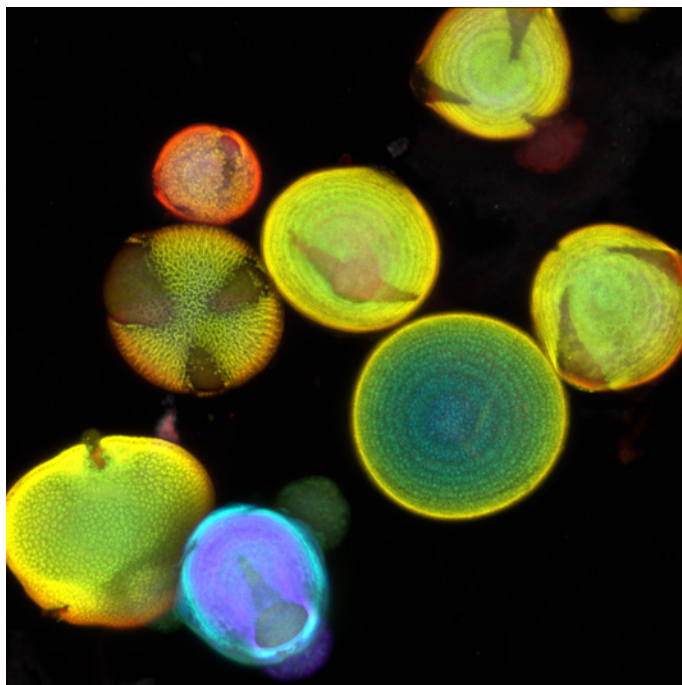
## Tonya McMullan

This project was realised through collaboration with a large number of different people, from local beekeepers through to scientists able to analyse the honey.

Robert Fleming, who manages bioimaging at The Roslin Institute, University of Edinburgh, was able to reveal the otherworldly pollen particles contained in the collected honey through a confocal microscope; Mark Barnett, a Roslin scientist, and Matthew Richardson, Apiary Manager for the University of Edinburgh Apiary Project, were then able to identify the specific grains. This enabled McMullan to match the beautiful, diverse colours of the honey samples with specific plants. Whilst this can't establish solid conclusions about the impact of the 2020 pandemic, it reflects the complex urban ecology of Edinburgh – one of the greenest city spaces in the UK. This includes the proximity of the Pentland Hills, with samples including pollen from ling heather (which produces a distinctively citrusy, greenish honey), agricultural spaces with oilseed rape, gardens with phacelia, buddleia, honeysuckle, Himalayan balsam and privet hedges, trees like acers and hawthorn and then a range of wildflowers and 'weeds' including: rosebay willowherb, dandelions, meadowsweet, thistles and ragwort.

McMullan's collaboration with beekeepers – extending through talks to The Edinburgh & Midlothian Beekeepers' Association among others – is also tied up with the sculptural form designed to carry this information. Michaela Huber, who is a skilled cabinet maker and builds her own hives, built this hive and series of frames.





Beekeepers:

Alan Riach, Amanda Moffett, Archie Burns, Bron Wright, David Smith, David Wright, Diana Cairns, Gordon Jardine, Kimberley Moore Ede, Lorraine Aitken, Malcolm Evans, Margaret Forrest, Margaret Lyons, Marion Hurst, Gillian Murrery, Nigel Hurst, Mark Barnett, Matthew Richardson and Saskia Gavin

Edinburgh & Midlothian Beekeepers' Association

Newbattle Beekeepers Association

Beekeeper and Cabinet Maker: Michaela Huber

The Roslin Institute:

Mark Barnett, Core Scientist, and Robert Fleming, Bio-Imaging & Flow Cytometry Facility Manager

Additional thanks to:

Matthew Richardson, Apiary Manager for the University of Edinburgh Apiary Project

A library of olfactive material in Glasgow for their support with the scent development

Zeiss, for supporting the printing and framing of the confocal microscope images



Seeing beyond

## Amy Balkin et al.

### 15. *A People's Archive of Sinking and Melting*, 2012-ongoing

*A People's Archive of Sinking and Melting* is a growing collection of items contributed by people living in places that may disappear – or already have become uninhabitable – as a result of the physical, political and economic impacts of the climate emergency. Since December 2020, the public have been invited to contribute to *A People's Archive* by sending the gallery an object from a place in Scotland that is sinking or melting – or by reaching out to others to do so. Together with information about the location and its relationship to climate change, the contributions are being displayed as part of *The Normal* and will continue to be collected at TRG until after COP26 (described in more detail below).

In the early stages of lockdown Bruno Latour announced that, 'The first lesson [of] the coronavirus ... is also the most astounding: we have actually proven that it is possible, in a few weeks, to put an economic system on hold everywhere in the world and at the same time, a system that we were told it was impossible to slow down or redirect.' This precarious moment – which he felt hung in the balance between political opportunity and the threat of capitalism – is encapsulated by *A People's Archive*: at once the fragments of a capitalist system in ruins and a reflection of the political imbalance of climate change policy.

Since 2004, Amy Balkin has used art projects to question the role of nation states, capitalism, communities, territories and materials in relation to the climate crisis. To structure *A People's Archive*, which contains contributions from people across the globe, she has adopted some of the language and classifications from The United Nations Framework Convention on Climate Change (UNFCCC). The UNFCCC is an international treaty signed by 197 nation states that aims to address climate change. The decision-making body for this treaty is the Conference of Parties (COP): held annually in different countries COP26 is due to be held in Glasgow in 2021 (delayed from 2020). Whilst these conferences have received criticism ('You could argue that three decades of negotiation have produced just one agreement to hold temperatures to a limit that is too high, and we are not even remotely on track to honour that agreement', the *Guardian* newspaper) it remains the only international institution in place that allows global climate targets to be set. At present Scotland is defined as a Devolved Administration under the 'United Kingdom of Great Britain and Northern Ireland's Nationally Determined Contribution', which determines that, 'the UK is committing to reduce economy-wide greenhouse gas emissions by at least 68% by 2030, compared to 1990 levels.'

The UNFCCC system acknowledges the disparity between those countries most responsible for contributing to the climate crisis, and the poorer countries most vulnerable to its impact. However, whilst this system in theory places more demanding targets on industrialised nations over developing nations – as Balkin has shown in previous works like *Public Smog* – when carbon emissions can be traded and sanctions can be ignored, these targets feed into a system that marketises the atmosphere (and other areas of the environment), effectively maintaining – or accelerating – economic disparities. As economic disparities increase, capacity for mitigation of carbon dioxide emissions further diverges, amplifying the vicious cycle of 'loss and damage' to poorer or weaker countries, areas and communities.

With these objects coming from places that have, might or will disappear, they implicitly undermine the idea of territorial divisions. So, it is not simply that ecological issues are a global concern that require a world council that independent 'nations' fail to constitute, but that a 'nation' – conceived as a uniform territory founded on the idea of fixed territories and boundaries – is inadequate in representing the complex stakes in combating environmental crises. To expand on Latour's thinking, in his work *Facing Gaia* he stresses that ecological issues are thus 'transversal'. And through an event like the Mock COP, a coming together of young people to simulate the main conference in order to foreground creative solutions, Latour witnessed a very different model. Here, delegations would not only represent nations but would take the names of other elements: 'Land', 'Oceans', 'Atmosphere', 'Endangered Species' (Les Amandiers, May 31, 2015). With this intervention, he reports, 'The direction of land grabbing is immediately reversed and, with this, the very definition of what it means, for any power whatsoever, to possess land. Up to now, these interests, these entanglements, had no presence in the debate except that of data summarized in reports sketching the general framework under which the national delegations were operating.' This fits with Balkin's appropriation of a museum display strategy, where the object becomes a kind of 'proxy for political consciousness.' As Balkin says, 'In a project like *A People's Archive*, the specificity and texture of the materials cycle between standing in for local political, cultural, and environmental aftermaths, and for large scale losses from failures to protect the global commons.' Each of the objects in this new collection from Scotland is therefore not only a complex representation of the different forces contributing to disappearance, but a decision by someone to take a stance by choosing to contribute.

## Sarah Rose

### 16. *Open Source (crocodile)*, 2021

Sarah Rose's suspended, abstract 'crocodile', made from recycled plastics, is a new commission for the Georgian Gallery, which in a past life was also the university's natural history museum. Her work carries within it a new, radical potential for sustainable artistic production whilst pointing to the importance of ecological relationships.

Made from recycled plastic bottle lids, the fabric of this work reflects the way consumer relationships shape our relationship to the environment. Although this crocodile has been made during the lockdown in Rose's studio in Glasgow, it builds on a previous project that the artist began in the Philippines. Rather than ship artworks from one location to another, Rose chose to build and then carry with her the means of her production. Connecting with a local workshop in Manila and with a suitcase of self-built open source machinery and moulds, she melted and shaped local plastics to make sculptural works. Finding herself back in Scotland midway through the 2020 lockdown, Rose reignited this process – sourcing local materials for her new, hanging sculpture.

For Rose, the use of recyclable material not only alludes to global capitalism's heavy reliance on plastics, but also the failure of local councils to make adequate provisions for people to recycle their waste and subsequently the large-scale failure of the plastic recycling industry. Glasgow has a poor standing (recycling about 27% of household waste against a national average of 46%) with the council blaming the 'business model for recycling'. They are referring to the reality that things are only recycled when there is profit to gain, with surprisingly few plastics having a market value. Then there is a kind of UK leviathan – a £250bn enterprise – which has largely dealt with these materials by shipping them to other countries, where they are processed out of sight and can often end up in landfill. When China closed its doors to recycled materials in 2018, the UK (and many other countries) started to flood other countries, including Thailand, Indonesia and Malaysia. Here, the *Guardian* reported, 'as in China, the waste is often burned or abandoned, eventually finding its way into rivers and oceans.' As Rose describes it, it is the corporations who produce the most plastics who invest in the false image of plastic recycling (in the United States for example, oil and gas companies have spent millions of dollars telling people that plastics can be recycled, arguably to avoid further consumer concern and scrutiny). Rose therefore holds an ambivalent relationship to the material, which she also sees as having an intrinsic beauty, and qualities that make it a lifesaver for institutions like the NHS. Through this work she therefore wants to remove it from the dangerous recycling industry and establish a new set of relationships to it through art.

After all, she says, it is 'a memory and a fossil of living things that carries with it another kind of potential enchantment.'

Researching for her exhibition in the Philippines, Rose encountered differing ideas about crocodiles. In many contemporary societies, the symbol of the crocodile has a negative connotation, often being used to characterise the unsavoury or dishonest activities of politicians and other public figures. Studies have suggested that this animosity and suspicion contributes to their declining numbers, with crocodile populations being decimated in the Philippines through hunting. However, pre-colonial ideas about 'buwaya' or the crocodile also survive across the many indigenous people of the Philippines, where instead the crocodile represents courage, mystic power and fertility. Some tribes (the Kalinga and Maguindanao people) even consider themselves to have crocodile ancestors. From the sixteenth century onwards, Spanish colonisers were amazed by how the indigenous people accepted and praised the threat of these huge, dangerous predators. Because they saw crocodiles as relatives or divine beings, they felt understood by them and so considered their attacks to be important and sometimes justified warnings. As a 2011 study showed, 'The laws and logic that regulated [indigenous] social life also applied to the relationship between people and crocodiles. To make sure that crocodiles and people could peacefully co-exist, there were specific rules and obligations for both parties. The wellbeing of the community depended on its harmonious relations with crocodiles. People's attitudes towards crocodiles were respectful, tolerant and non-aggressive. Violations on either side were punished ... This 'peace-pact' gave meaning to a dangerous and unpredictable world and enabled people to co-exist with crocodiles.'

For Amitav Ghosh, writing in his book, *The Great Derangement: Climate Change and the Unthinkable*, much of the modern world has expunged the kind of danger represented by crocodiles (or tigers in India) from bourgeois narratives. As capitalism favours predictability – for investment and the reassurance of consumers – it has severed ties with earlier stories that were better able to account for the profoundly unexpected and life-changing events nature can bestow upon us. Now, as the climate catastrophe throws so many storms, fires, washed-up materials and pandemics at us, they can – he argues – only register through their seeming strangeness, unfamiliarity and uncanniness. As Rose considers both crocodiles and plastics a test of our ecological identity, it is not surprising therefore that her work has a beguiling quality to it. Within the context of the international contemporary art world, Sarah Rose is proposing a method of artistic production that considers sustainability at its conceptual, material and logistical core. Her artwork stands for things at once dangerous and beautiful that betray our modern sense of security to point at a much bigger and more important set of relationships.

Supported by UpHub Govanhill Baths and Precious Plastic, with thanks to Still Life.

## Femke Herregraven

### 17. *Corrupted Air (IBRD CAR 111-112), 2018*

Femke Herregraven has built several projects around her extensive research into the links between diseases and economic systems. Part of her *Corrupted Air* series, the three lightboxes at Talbot Rice Gallery focus on the nearly 1,500-year history connecting global trade networks and the (ongoing) spread of the bubonic plague.

The central lightbox in the series charts what Herregraven describes as a speculative trajectory of the plague, and is flanked by two lightboxes depicting a microscopic impression of a flea, once thought to cause the plague, and the bacterial infection that we now know is responsible. As medical lightboxes are intended to do, it illuminates Herregraven's analysis of this history, which fuses with the complex world of insurance, bonds and trade. All this reverberates against the global pandemic of 2020, which apparently caught nearly every nation by surprise.

Herregraven's story takes us back to AD 541 and the plague's arrival in a port near Suez, India. From here, trading ships carrying grain effectively exported it to Constantinople (then capital of the Roman Empire ruled by Justinian I) to become the 'Plague of Justinian', considered the start of the first (Western) plague pandemic. This ran across Mediterranean and European trade networks until AD 750, ultimately taking the lives of an estimated 15 to 100 million people. The second major pandemic then emerged in the fourteenth century as the 'Black Death', wiping out around a third of the European population and killing an estimated 200 million people. Here, Herregraven is specifically interested in the links between airborne disease and commerce, the work repeatedly mentioning the Silk Road (a lucrative trade route between East Asia and Europe) as a vehicle for transmission. We know that at this time the idea of insurance policies was growing alongside maritime trade, with European countries looking to mitigate against the risks posed by the global movement of goods. The work refers to Genoese traders (now Italy) as the inventors of the first insurance bonds, also informing us that their ships played a significant role in carrying the disease.

The two images on either side of the text are a microscopic impression of a flea, made by Robert Hooke in 1662, and a digital rendering of the *Yersinia Pestis* bacteria, respectively. Whilst fleas were carriers of the plague – carried not just by rats and other rodents but by people in their clothing – we now know that the plague is caused by a bacterial infection. The plague continues to infect people today, which is why the first ever Pandemic Bond issued by the World Bank in 2017 (a kind of insurance against the outbreak of infectious diseases) included coverage for the plague.



The *Corrupted Air* project was in fact triggered by Herregraven's interest in catastrophe bonds (known as cat bonds and first issued in the mid-1990s), upon which this pandemic bond was modelled. A cat bond ostensibly works to spread the cost of natural disasters through an investment scheme, whereby large private investors risk their investment for the promise of high interest rates and a return of their investment should the policy not trigger. Herregraven is critical of these policies' disproportionate coverage and their complex parametric structures (the extensive series of parameters that must be met for funds to be released). An example of this is that they tended to only cover catastrophes in Western countries. As the title of one of her previous exhibitions reminds us, the term catastrophe has not always been understood as a 'natural disaster' but more generally as 'A Reversal of What is Expected.' This helps to highlight that economically one of their underlying principles is to effectively maintain a status quo, safeguarding the wealth of its key beneficiaries. When the World Bank launched its Pandemic Bond (running from 7 July 2017 to 15 July 2020) it was supposed to be, in the words of its then director Jim Yong Kim, a 'momentous step that has the potential to save millions of lives and entire economies from one of the greatest systemic threats we face.' However, for some, the scheme was simply a risk-based system designed to enable private investors to increase their worth, with the strict conditions for its release making it ineffectual. As Herregraven wrote in her essay *Corrupted Air* (March 2020), 'During the Kivu Ebola epidemic [2018–2020], the cat bond paid out only \$31 million by the thirteenth month of the outbreak – which is at total odds with the speed an infectious disease spreads and should be contained – while having paid a total of \$75.5 million in premiums [or interest rates] to bondholders. While this pandemic bond was supposed to offer immediate help and relief to the most vulnerable communities, it privileged private investors who received high interest payments while waiting for more people to die.' Since Herregraven wrote this, COVID-19 finally (on 16 April 2020) led to the bond being triggered with \$195.8 million being given to 64 eligible countries, by which point investors had already had \$96 million in pay-outs. As the *Insurance Journal* summarised, 'The coronavirus had killed almost 150,000 people in dozens of countries before the casualty rates aligned with the "exponential growth" requirement set out in the bond prospectus.' Whilst the World Bank has scrapped its plans for a second scheme, Herregraven's work still points to the development of a form of investment that sees catastrophes monetised, with the financial winners and losers already prefigured by complex rules. In the context of the long convergence of money and disease this is not surprising, but it is nonetheless a critical perspective on how we deal with humanitarian crises.

## Kahlil Joseph

### 21. *BLKNWS*®, 2018–ongoing

*BLKNWS* isn't just an artwork, it's an institution that works itself free from the coils of power. And *BLKNWS* isn't just a critique of the media, it's a non-linear challenge to the very idea of objective journalism. Updating throughout the course of *The Normal* to reflect recent world events, Kahlil Joseph's ambitious project blurs cultural boundaries and expectations to present a positive, life-affirming portrayal of African-American experience.

As philosopher, activist and public intellectual Cornel West (who appears in footage in some versions of *BLKNWS*) said during the pandemic, the catalyst for the Black Lives Matter protests might have been the killing of George Floyd, but they were also underpinned by long-standing questions about the failure of capitalism to create a just society. Whilst many lost their lives and struggled just to have a basic quality of life, billionaire's wealth during the pandemic hit a new high. For West, this is 'legalised looting', a statement that echoes the critical voices of upcoming women of colour in US politics, like Alexandria Ocasio-Cortez (also referenced in *BLKNWS*, and known as AOC), the youngest woman ever elected to US congress. As representative for New York's 14th District – which covers part of the Bronx and Queens – AOC has witnessed the disproportionate impact of the pandemic (in the United States 23% of COVID-19 deaths are African-Americans, who constitute 13% of the population): 'we ... know that this crisis is hitting us in the context of racial and income inequality and inequity.'

Whilst figures like West and AOC reflect important political voices, *BLKNWS* also allows politics to be carried through dance and music and other more embodied and personal moments. A video of a father amusing his son via a video call, or the joyous reception of a young girl with a new prosthetic leg by her friends in a playground, join ranks with poet and civil rights activist Maya Angelou – who talks about the matriarchy within Black culture – to create a holistic, non-hierarchical message. As Alessandra Raengo describes it, 'Any "collage" or "montage" can be understood as a form of gathering, but [*BLKNWS*] ... functions aesthetically ... as a curatorial principle [where] blackness puts pressure on the very concept of curation and demands that it acts as a "reunion," not a collection, but a collective.' Through the structural overlaying of elements, the work doesn't just present critical content, but has affective power. Where news reporting has such a close relationship to the construction of 'truth', this critical blackness also reflects progressive media trends.

For Carolyn Nielsen, writing in *Reporting on Race in the Digital Era* (2020), something changed around the reporting of the killing of unarmed African-American teenager Michael Brown Jr. . Whilst there have been a tragically high number of similar cases (Brown was the sixteenth in 2014), this event in Ferguson, Missouri, became the catalyst for a deeper journalistic questioning of institutional racism. Later that year, a short story titled 'police killings of blacks' was voted the story of the year, and as Nielsen states, 'the events in Ferguson came to stand out as different not only for the amount of news attention they received but for the depth of the news narratives, the systemic exploration of racism in those narratives, and the way technology enabled the audience to become part of the news narratives and to speak back to them.' That the dots were being joined and a bigger picture of structural racism was emerging was clearly linked to the rise of new technologies that enabled marginalised people to capture incidents as they happened whilst empowering them to circulate, promote or criticise reporting.

*BLKNWS* directly enters into conversation with this, what might be termed 'Journalism 3.0', by integrating into a culture of social media, sharing and appropriation (being an enterprise as much as an artwork that might appear in different kinds of community or commercial space). And reflected in the objective to make *The Normal*, an exhibition about the time we're experiencing, the evolution of *BLKNWS* throughout the exhibition will necessarily reflect upon a world seen through screens and digital technologies. In one of its News Desk features, which borrow the format of mainstream news reporting, they discuss Lil Miquela, a racially ambiguous computer-generated avatar with a huge Instagram following, who was problematically marketed as a 'social justice activist'. While it foregrounds the new political, ethical and social territories being created through digital technologies, when we watch *BLKNWS* – as many had to watch world events unfolding during lockdown – we are not allowed to forget the constructed nature of the screen. But neither are we left in a cold, uncaring postmodern vacuum. The sense of positivity, empathy, family, love and decency remain consistent, making this 'broadcast' thought-provoking and moving in a profoundly important way.

## BIOGRAPHIES

### Larry Achiampong

**(Born 1984 in London, lives and works in London and Essex)**

Solo exhibitions include: *When The Sky Falls*, John Hansard Gallery, Southampton, 2020; *Sanko-time*, The Line, London, 2020; *PAN AFRICAN FLAGS FOR THE RELIC TRAVELLERS' ALLIANCE*, Art on The Underground TFL, London, 2019-2020; *Dividednation*, Primary, Nottingham, 2019; *Relic Traveller: Phase 1*, 019, Ghent, 2019; *Larry Achiampong: Relic Traveller – Sankofa*, Eastside Projects, Birmingham, 2018; *Larry Achiampong: Sunday's Best*, CØPPERFIELD, London, 2017; *OPEN SEASON*, Logan Center Exhibitions, Chicago, 2016. Group exhibitions include: *Liverpool Biennial 2020: The Stomach and The Port*, Liverpool City Centre, Liverpool, 2021; *2219: Futures Imagined*, ArtScience Museum, Singapore, 2019-2020; *6th Singapore Biennale: Every Step in The Right Direction*, Singapore Art Museum, Singapore, 2019-2020; *Still Here*, Museum of The African Diaspora, San Francisco, 2019; *Digital Imaginaries: Africas in Production*, ZKM Center for Art and Media Karlsruhe, Karlsruhe, 2018; The London Open 2018, Whitechapel Gallery, London, 2018; *Conduct*, Lancaster Arts, Lancaster, 2018; *Driftwood, or how we surfaced through currents*, Fondazione Prada, Athens, 2017. Achiampong was awarded the Stanley Picker Fellowship fellow in 2020 and received the Paul Hamlyn Artist award in 2019. He was nominated for the Jarman Award in 2018.

### Amy Balkin

**(Born 1967 in Baltimore, lives and works in San Francisco)**

Projects include: *Smog Index*, 2018-ongoing; *After the Storm*, 2016; *The Atmosphere, A Guide*, 2013 and 2016; *Proposal for a Technosol Library*, 2014; *Reading the IPCC Synthesis Report: Summary for Policymakers*, 2008; *Public Smog*, 2004-ongoing; *Public Domain*, Near Mojave, CA, United States, 2003-ongoing. Solo exhibitions include: *Public Smog*, Ian Potter Museum of Art, University of Melbourne, Australia, 2015, and *Amy Balkin: (In)visible Matter*, International New Media Gallery, online museum, 2013. Group exhibitions include: *Beyond the World's End*, Santa Cruz Museum of Art & History, US 2020-2021; *Land for Us All*, Architektzentrum Wein, Vienna, Austria, 2021; *An Infinite and Omnivorous Sky*, Illinois State University, Normal, US, 2020; *Ambiguous Territory: Architecture, Landscape, and The Postnatural*, Pratt Manhattan Gallery, New York, US, 2019; *Les Racines du Ciel*, Chateau Stanislas, Commercy, France, 2019; *Displacement*, UNISDR Global Platform on Disaster Risk Reduction Conference, Geneva, Switzerland, 2019; *Particules Sauvages*, Castel Coucou, Forbach, France, 2018; *La Langue Verte Des Arbres*, Médiathèque Joseph Schaefer, Bitche, France, 2018. Amy Balkin is a 2007 recipient of the Louis Comfort Tiffany Foundation Award.

**Anca Benera and Arnold Estefan  
(Born 1977 and 1978 in Romania, they live and work in Vienna  
and Bucharest)**

Solo exhibitions include: *The Last Particles*, 40mcube, Rennes, France, 2019; *What Ties Us Together*, LaBF15, Lyon, France, 2019; *Ground Control*, Centrala Gallery, Birmingham, UK, 2018; *The Call of the Outside*, tranzit.ro/Cluj, Bucharest, Romania, 2018; *We were so few and so many of us are left*, tranzit.ro Bucharest, Romania, 2013. Group exhibitions include: *Potential Worlds 2: ECO-FICTIONS*, Migros Museum, Zurich, Switzerland, 2020-2021; *Territories of Waste*, Museum Tinguely, Basel, Switzerland, 2021; *Slow Life: Radical Practices of the Everyday*, Ludwig Museum, Budapest, Hungary, 2021; *The Overview Effect*, Museum of Contemporary Art Belgrade, Serbia, 2020; *Persona*, MUCEM, Marseille, France, 2019; *Silent Narratives*, MOCA, Yinchuan, China, 2019; *Natural Histories, Traces of the Political*, MUMOK, Vienna, 2017; *Gaudiopolis, Off Biennale Budapest*, 2017; *GLOBALE: Global Control and Censorship*, ZKM | Karlsruhe, 2016; *Sights and Sounds: The Jewish Museum*, New York, 2016; *The School of Kyiv – The Biennale*, Kyiv, 2015; *Der Brancusi-Effekt*, Kunsthalle Wien, 2014; *Mom, am I barbarian?*, 13th Istanbul Biennial, 2013; *Intense Proximity*, La Triennale, Palais de Tokyo, Paris, 2012.

**Boyle Family  
(Live and work in London: Mark Boyle (1934-2005), Joan Hills (Born 1931),  
Sebastian Boyle (Born 1962), Georgia Boyle (Born 1963))**

Solo exhibitions include: *Boyle Family, Nothing is more radical than the facts*, Luhning Augustine, New York, 2021; *Boyle Family, Nothing is more radical than the facts*, Henie Onstad Kunstsenter, Norway, 2018; *Boyle Family, Contemporary Archaeology*, Abbot Hall Art Gallery, Kendal, 2015; *Boyle Family: Contemporary Archaeology: The World Series*, Lazio Site, 1968-2013, Vigo Gallery, London, 2013; *Boyle Family: the Barcelona Site, World Series*, construction, London, 2009; *Boyle Family: Seeds for a Random Garden*, Charlton Project, construction, London, 2007; *Boyle Family*, Scottish National Gallery of Modern Art, Edinburgh, 2003. Group exhibitions include: *The Penumbra Age, Art in the Time of Planetary Change*, Museum of Modern Art, Warsaw, 2020; *Cosmogonies, au gré des éléments*, MAMAC, Nice, 2018; *When Elephants Come Marching In: Echoes of the Sixties in Today's Art*, De Appel Arts Centre, Amsterdam, 2015; *Waywords of Seeing*, Le Plateau, FRAC, Paris, 2014; *Art Under Attack: Histories of British Iconoclasm*, Tate Britain, London, 2014; *Uncommon Ground: Land Art in Britain 1966- 1979*, Southampton City Art Gallery, 2013, travelled to: National Museum of Wales, Cardiff, 2013-2014; Mead Gallery, Coventry, 2014; Longside Gallery, Yorkshire Sculpture Park, 2014; *Ends of the Earth: Land Art to 1974*, Los Angeles Museum of Contemporary Art, 2012.

## Alexandra Daisy Ginsberg

**(Born 1982 in London, where she lives and works)**

Solo exhibitions include: *Better Nature*, Vitra Design Museum Gallery, Weil am Rhein, Germany, 2019, and *Resurrecting the Sublime*, Biennale Internationale Design, Saint-Étienne, France, 2019. Group exhibitions include: *Designs for Different Futures*, Philadelphia Museum of Art, Philadelphia, US, 2020; *Eco-Visionaries*, Museum of Art, Architecture and Technology, Lisbon, Portugal, 2018; *Eco-Visionaries*, Royal Academy London, 2019. *La Fabrique du Vivant*, Centre Pompidou, 2019. *Beauty*, Cooper Hewitt Design Triennial, San Jose Museum of Art, San Jose, US, 2016; *What Design Can Do*, Stedelijk Museum, Amsterdam, the Netherlands, 2015; *Hyperlinks: Architecture & Design*, The Art Institute of Chicago, US, 2011; *Talk to Me*, Museum of Modern Art NYC, 2011. Alexandra Daisy Ginsberg has won and been nominated for numerous awards, including the Falling Walls Science Breakthroughs of the Year 2020 in the Science in the Arts category, the Changemaker Award at the Dezeen Awards in 2019, and the Rapoport Award for Women in Art & Tech in 2019.

## Gabrielle Goliath

**(Born 1983 in Kimberley, South Africa, lives and works in Johannesburg)**

Solo exhibitions include: *This song is for...*, Konsthall C, Stockholm, 2021; *This song is for...*, Göteborgs Konsthall, Gothenburg, 2020, Roulette, Musée d'Art Moderne de Paris, 2021; *This song is for...*, Iziko South African National Gallery, Cape Town, 2019; *This song is for...*, Standard Bank Gallery, Johannesburg, 2019; *This song is for...*, Monument Gallery, Makhanda, 2019; *Elegy - Kagiso Maema*, Theatre of Vulnerability (It's the Real Thing Performance Art Festival), Basel, 2019; *Elegy - Louisa van de Caab*, Iziko Slave Lodge, Cape Town, 2018; *Murder on 7th*, Nirox at Arts on Main, Johannesburg, 2011. Group exhibitions include: *The Power of my Hands*, Musée d'Art Moderne, Paris, 2020; *Our Red Sky*, Göteborgs Konsthall, Gothenburg, 2020; *Le Guess Who*, Centraal Museum, Utrecht, 2019; *I've grown roses in this garden of mine...*, Goodman Gallery, London, 2019; *Kubatana - An Exhibition with Contemporary African Artists*, Vestfossen Kunstlaboratorium, Norway, 2019; *Conversations in Gondwana*, São Paulo Cultural Center, São Paulo, 2019. Goliath has won a number of awards including a Future Generation Art Prize/Special Prize (2019), the prestigious Standard Bank Young Artist Award (2019), as well as the Institut Français, Afrique en Créations Prize at the Bamako Biennale (2017). Her work features in numerous public and private collections, including the TATE Modern, Iziko South African National Gallery, Johannesburg Art Gallery, and Wits Art Museum.

### **Femke Herregraven**

**(Born 1982 in Nijmegen, the Netherlands, lives and works in Amsterdam)**

Solo exhibitions include: *A Doodle, A Diagram, A Disaster, Expoplu*, Nijmegen, 2019; *Corrupted Air*, Future Gallery, Berlin, 2019; *A reversal of what is expected*, Westfälischer Kunstverein, Münster, 2018; *Captive Portals*, Future Gallery, Berlin, 2017. Group exhibitions include: *Future of Futures*, Nottingham Contemporary, Nottingham, 2021; *Minds Rising, Spirits Tuning*, 13th Gwangju Biennale, Gwangju, 2021; *You and I Don't Live on the Same Planet*, 12th Taipei Biennial, Taipei, 2020; *Down To Earth*, Gropius Bau, Berlin, 2020; Prix de Rome, Stedelijk Museum, Amsterdam, 2019; *Polychronicity – Topos of Time*, Moscow Museum of Modern Art, Moscow, 2019; *I was raised on the internet*, Museum for Contemporary Art Chicago, Chicago, 2018; *Eco Visionaries*, MAAT Museum of Art, Architecture and Technology, Lisbon, 2018; *Extension du domaine du jeu*, Centre Pompidou, Paris, 2015. Femke Herregraven was nominated for the Prix de Rome in 2019. She is currently part of On-Trade-Off (2018–2021): an artist-run experimental research project on lithium.

### **Jarsdell Solutions Ltd**

**(A collaboration between artists Rae-Yen Song, born 1993 in Edinburgh, and Michael Barr, born 1983 in Lichfield, UK. Jarsdell Solutions Ltd was established in 2016 and is based in Glasgow)**

Solo exhibitions include: *Proposed Solution for Düsseldorf (Installation View): 35 species invasive to Germany as 35 prototype costumes*, Atelier am Eck, Düsseldorf, Germany, 2019; *Solution for Market Gallery*, Market Gallery, Glasgow, 2017; *Solution for Strength, Stability and Prosperity*, House for an Art Lover, Glasgow, 2017. Group exhibitions include: *Workforce*, The NewBridge Project, Gateshead, UK, 2019; *Artist's Type Foundry Spring/Summer '18 Collection*, Good Press, Glasgow, 2018. Jarsdell Solutions Ltd received a Glasgow Visual Artist and Craft Maker Award in 2018, which supported the research for *Solution for Normality*.

## **Kahlil Joseph**

**(Born 1981 in Seattle, lives and works in Los Angeles)**

Solo exhibitions include: *Kahlil Joseph: BLKNWS*, Bonnefantenmuseum Maastricht, Maastricht, 2020-2021; *Kahlil Joseph: MATRIX 183 / BLKNWS*, Wadsworth Atheneum Museum of Art, Hartford, 2019-2020; *One Day at a Time: Kahlil Joseph's Fly Paper*, Los Angeles, 2018-2019; *Kahlil Joseph: Until the Quiet Comes*, Contemporary Arts Center, Cincinnati, 2018; *Kahlil Joseph: Shadow Play*, New Museum, New York, 2017-2018; *Kahlil Joseph: Double Conscience*, MOCA Grand Avenue, Los Angeles, 2015. Group exhibitions include: *Say It Loud*, Bonnefantenmuseum Maastricht, Maastricht, 2020; *In Focus: Statements, Copenhagen Contemporary (CC)*, Copenhagen, 2020-2021; *Monument Valley*, Des Moines Art Center, Des Moines, 2019-2020; Biennale de l'image en mouvement 2018, Centre d'Art Contemporain Genève, Geneva, 2018-2019; *Strange Days: Memories of the Future*, The Store X, London, 2018; *I Remember Not Remembering*, Scottsdale Museum of Contemporary Art, Scottsdale, 2017. Kahlil Joseph won the Grand Jury Prize for Short Films at the 2013 Sundance Film Festival and Video of the Year at the UKMVA's in 2013 for his work *Until the Quiet Comes*. He was Emmy and Grammy nominated for his direction of Beyoncé's feature length album film, *Lemonade* and is a recipient of the 2016 John Simon Guggenheim Memorial Fellowship.

## **Tonya McMullan**

**(Born 1981 in Belfast, lives and works in Edinburgh)**

Solo exhibitions include: *Sit Down Cross Legs Link Arms*, CCA, Derry, Northern Ireland, 2015. Collaborative projects include: *Infinity Farm*, 2016-2021, and PRIME Collective, 2011-2016. Group exhibitions include: *This Place*, Millennium Court Arts Centre Portadown, County Armagh, Northern Ireland, 2020; *Homes for insects and memories*, Science Festival, Belfast, Northern Ireland, 2019; *Poetic Surveillance*, Visual Carlow Arts Festival, Carlow, Ireland, 2017; *City as gallery*, temporary public art installation, Place and Belfast City Gallery, Belfast, Northern Ireland, 2016; *Collective Histories of Northern Irish Art*, Golden Thread Gallery, Northern Ireland, 2015; *Under the Radar*, Catalyst Arts, Belfast, Northern Ireland, 2015; *Points of View*, Monstertruck Gallery, Dublin, Ireland, 2014. Tonya McMullan received the Arts Council for Northern Ireland (SIAP) in 2010, 2012 and 2016, the Arts Council for Northern Ireland (ACES) in 2014, and the Arts Council for Northern Ireland (Travel Award) in 2010 and 2012, as well as the Edinburgh Visual Arts and Crafts Award 2006/2009 and the Scottish Arts Council Curatorial Fund in 2008. Edinburgh Visual Arts and Crafts Award 2009/2021.



**Sasha Pohflepp****(1978-2019. Born in Cologne, lived and worked between Berlin and southern California)**

Solo exhibitions include: *The Currency of Living Matter* (online), part of opti-ME\* at Auto Italia South East, London, 2014; *The Society for Speculative Rocketry*, Eyebeam, New York City, 2014; *Super-Position*, So Weit, die Zukunft/So Far, The Future Gallery, Vienna, 2012; *Camera Futura* (with Liam Young), Mediamatic Fabriek, Amsterdam, 2012. Group exhibitions include: *The House in the Sky*, Pioneer Works, New York City, 2016; *Ázone Futures Market*, The Solomon R. Guggenheim Museum, New York City, 2015; *Pre-History of the Image*, STUK Kunstencentrum, Leuven, 2014; *Micro Impact*, Museum Boijmans Van Beuningen, Rotterdam, 2012; *Talk To Me*, MoMA Museum of Modern Art, New York City, 2011; *Hyperlinks*, The Art Institute of Chicago, Chicago, 2011. Pohflepp has earned two Honorary Mentions from the VIDA Art and Artificial Life Awards and in June 2015 was shortlisted for the Berlin Art Prize. He was named the 2017-2018 Annette Merle-Smith Fellow of the Center for Academic Research & Training in Anthropogeny (CARTA) at the University of California, San Diego.

**Sarah Rose****(Born 1985 in London, lives and works in Glasgow)**

Solo exhibitions include: *Difficult Mothers*, SWG3 Gallery, Glasgow, Scotland, 2017; *The Printer's Devil*, CCA/Intermedia Gallery, Glasgow, Scotland, 2015; *Between One and Another Turn*, Rm Gallery, Auckland, New Zealand, 2012. Group exhibitions include: *Now*, Scottish National Gallery of Modern Art (Modern One), Edinburgh, Scotland, 2018; *L\**, Darling Foundry, Montreal, Canada, 2016; *Accompaniment*, Elizabeth Foundation Project Space, New York, US, 2015; *?! Festival*, The Pipe Factory, Glasgow, Scotland, 2014; *Boom In Boom In, Butter*, Market Gallery, Glasgow, Scotland, 2014. Sarah Rose is currently artist-in-residence at Talbot Rice Gallery; and has been in residency programmes at Hospitafield Arts, Little Sparta, and the Edinburgh Sculpture Workshop.

**James Webb****(Born 1975 in Kimberley, South Africa, lives and works in Cape Town and Stockholm)**

Solo exhibitions include: *What Fresh Hell Is This*, blank projects, Cape Town, South Africa, 2020; *Choose The Universe*, Galerie Imane Farès, Paris, France, 2019; *James Webb: Prayer*, Art Institute of Chicago, US, 2018; *It's Not What It Looks Like*, SPACES, Cleveland, US, 2018; *Hope Is A Good Swimmer*, Galerie Imane Farès, Paris, France, 2016; *MMXII*, Johannesburg Art Gallery, Johannesburg, South Africa, 2012. Group exhibitions include: *Open Borders*, Biennial of Curitiba, Museu Oscar Niemeyer, Curitiba, Brazil, 2019; *The Red Hour*, 13th Biennial of Dakar, Senegal, 2018; *Common Ground*, Yorkshire Sculpture Park, Wakefield, United Kingdom, 2018; *Ways of Seeing*, Boghossian Foundation, Brussels, Belgium, 2017; *History Unfolds*, Historiska, Stockholm, Sweden, 2016; New Biennale of Art and Architecture Fittja, Botkyrka Konsthall, Stockholm, Sweden, 2014; 9th Biennale d'Art Contemporain de Lyon, France, 2007. James Webb has won the Swedish IASPIS grant, the Turquoise Harmony Institute Art Award, the Art Moves Africa Travel Grant, and the ABSA L'Atelier Award. He is featured in various public and private collections including at Tate Modern, the Nelson Mandela Metropolitan Art Museum, and the Khalid Shoman Foundation.

## FURTHER READING

Ackerman, Jennifer, *Bird Way*, 2020

Berger, John, *Why Look at Animals?*, 2009 [1980]

Deloria Jr., Vine, *Spirit & Reason*, 1999

Elliot, Patrick with Bill Hare and Andrew Wilson, *BOYLE FAMILY*, 2003

Ginsberg, Alexandra Daisy with Jane Calvert, Pablo Schyfter, Alistair Elfick and Drew Endy, *Synthetic Aesthetics*, 2017

Ghosh, Amitav, *The Great Derangement*, 2016

Gqola, Pumla Dineo, *Rape: A South African Nightmare*, 2015

Haraway, Donna, *Staying with the Trouble: Making Kin in the Chthulucene*, 2016

Strawbridge Howard, Brigit, *Dancing with Bees*, 2019

Ingold, Tim, *Being Alive*, 2011

Latour, Bruno, *Facing Gaia*, 2017

Nielsen, Carolyn, *Reporting on Race in a Digital Era*, 2020

Raengo, Alessandra, *The Heat is On*, in *Refract*, Volume 2 Issue 1, 2019

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