

**Conversation
publication
print #01**

**A Symbiotic Association
with Alison Gill**

Introduction

Grass Roots, Joanna Brinton + Alison Gill
*An informal network, a conversation,
an understanding*, Joanna Brinton

Site 1: Benhill Road

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Ballad of Elmington Green, John Turpin
Installation images

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Thanks

*Stories Spin Worlds:
001, 0011, 00110, 001101,
0011010, by Kirsten Cooke
runs through this publication*



A common earthworm, *Nightcrawler (Lumbricus terrestris)* photographed by Alison Gill in England

Grass Roots

51°28'12"N 0°04'02"W + 51°29'18.5"N 0°05'49.0"W

A *Symbiotic Association* began as an exhibition and event that explored the interdependent relationship between artistic and ecological collaborations, networks and place.

The project was generated between three south London sites:

Occupation Studios, Walworth
Good Studio, Bussey Building, Peckham
Benhill Road Nature Garden, Camberwell

This publication seeks to bring together the components of that project including documentation of exhibitions and events at each of the sites involved. Some, like Alison Gill's sculptures, are artworks in relation to site and some developed out of conversations with people who engaged with the project as it grew.

A *Symbiotic Association* engaged with an under used piece of public land, Benhill Road Nature Garden and those who care for it, tapping into local lore through storytelling and exchange and drawing attention to a rare patch of common ground. The project emerged from an exchange between Alison Gill and Joanna Brinton that grew into a series of conversations and studio visits between Bussey Building, Peckham and Occupation Studios just off the Walworth Road.

Together these elements, the exhibition, the event and an ongoing relationship with local spaces and people in our neighbourhood, embody a strategy that is increasingly necessary in an environment governed by market forces largely outside our control.



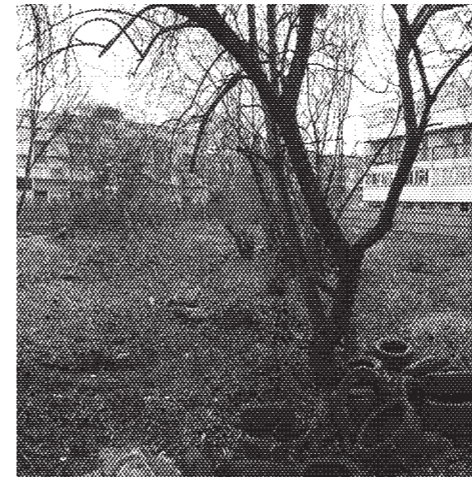
An informal network,
a conversation, an understanding



Council contractors burning natural material,
photographed on a walk between Bussey
Building and Bermondsey, October 2019

What interests me most about initiating something with another person – in this case an art event, exhibition and publication – is how quickly this can have a ripple effect on a network and grow. When I contacted London Creative Network (LCN) in early January, I was at a point of indecision and frustration, aware that my approach needed to change but unsure of how or where to focus that attention. I had purchased a Risograph printer with the intention of opening up the means of production to other artists and local people, but it had sat occupying space in my studio, a luxurious grey vanity object. I needed to communicate its presence, let other people know.

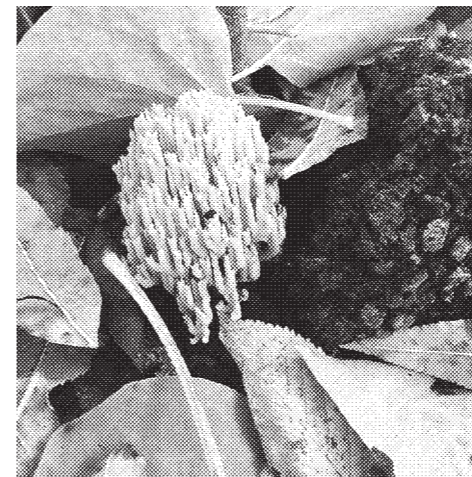
I tentatively mentioned it to the LCN cohort 'I have this machine, you could come and have a go.', but didn't advertise the service properly – I knew the studio was too small for proper open access, and anyway I wanted a more intimate exchange, with conversation and experimentation, maybe it would work better if I started slow. Alison Gill approached



Benhill Road Nature Garden,
Groundwork London, feasibility
study 2011, Virginia Nimarkoh

me, she said she had been trying to establish a similar idea for her studio – a sharing wall, or table or exhibition space, she'd applied for funding – a way of bringing people in. Alison was keen to work on a publication together and test out the limits of the machine. I had told her about my idea for a series of publications around process and conversation which I was inviting artists to participate in. Studio visits, first to mine, then hers, traced a line from the Bussey Building to Occupation Studio, and it was on one of these journeys that Alison discovered Benhill Road Nature Garden.

One of the limitations of a lack of funding, or when operating as an individual is the resulting restrictions when it comes to investing in things. I had the Risograph printer but only three colours of ink and for this project it became clear we might need an additional colour. I mentioned my project to Ben Messiah, while working on another artist's wall painting at South London Gallery (SLG), he was enthusiastic and offered an ink exchange, an unexpected moment of connectivity. I hadn't considered that a large institution could want to link with something as small and unpublicised as my fledgeling press, something started by me. I wondered whether this would have taken place without my personal investment in the machine, or whether it was my confidence in the project, because I was working as part of a duo, that had prompted this.



The network was growing, Alison (Occupation Studios), myself (Bussey Building), Ben (SLG) and soon Anne Roache who heads up the Friends of Benhill Road Nature Garden, were part of the conversation. Happily, she and the other members were delighted for us to install Alison's piece *Terraformer** within the grounds of the site, and share their connections and stories of the garden with us and visitors as we planned an event to coincide with Art Licks Weekend. The annual festival this year had the theme of 'Interdependence' a perfect fit for a project reliant on people, exchange and goodwill, that without one or the other would not have come to be.

Holly Willats, as editor of Art Licks and festival Director was both a link to a much wider artistic network, but also a personal one when she came to the studio to interview me. Holly's interest in the Risograph and my opening up the studio to other artists, developed into Good Studio printing a publication to accompany Nina Royle's exhibition in Holly's space, ALPS.

**Terraformer* (Patch Dynamics
51°28'39"N 0°05'16"W)

Black text on bright green paper, small but powerful, a connection to another artist's practice and in turn to the visitors to the gallery.

Alison had contacted a writer, based at Kew Gardens until recently – Will McGuire – who agreed to write a text, having a particular interest in art and ecology. We mentioned this to another of the volunteers at the garden, John Turpin, and it transpired he was a writer happy to contribute a 'walking poem' about Benhill Road.

Three locations, one art institution, one volunteer group, the staff at Copeland Park, two artists (soon to be three as Bridgette Ashton ventured up from Cornwall to show work that would form the starting point for the next publication), an art magazine, festival, studio co-op, and on a walk from Benhill Road to Brunswick Park, Louisa Bailey of the Bower/Publication Studio who suggested we could put up a poster within their space to encourage their visitors to make a three minute extension to their journey. Ruth Beale and Amy Feneck's insightful and generous Gasworks' workshop, *Challenging interdependence: structures for working together*, and the participants who took away posters to spread the word, were timely informers and necessary extenders of the projects reach.

The list above is not exhaustive and is limited to the connections made during the planning of *A Symbiotic Association*, it doesn't account for the attendees of the exhibition or event, those who took part in the workshops and discussions and contributed to the growing network and ecology. Kirsten Cooke whose text, *Stories Spin Worlds: 001, 0011, 00110, 001101, 0011010* punctuates this publication was a last minute arrival as we packed up at Benhill Road. Simultaneously, rain, unwelcome before now made clear the purpose of *Banner*, installed to offer shelter to our guests, jewel like drops gathering on its surface, visible through its translucent skin.

Our friends and family, names unlisted, teachers and technicians are the hidden support network from where all this springs. We were reliant on the weather, the transport network and the timetable of a city that is full to the brim of interesting things, *A Symbiotic Association* requires an exchange and an offering to begin

Site 1
Benhill Road Nature Garden
51°28'39"N 0°05'16"W



Benhill Road Nature Garden was officially opened on 16th June 2015 and is a designated Local Site of Importance for Nature Conservation in Camberwell, Southwark. The garden is located close to the junction of Benhill Road and Elmington Road at Houseman Way (SE5 7QU) and is open to all.

Previously a WWII bomb site, this corner became home to prefabs until the building of the Elmington Estate began in 1956. Benhill Road Nature Garden was created in 1982 by Southwark Council, Friends of the Earth and London Wildlife Trust, however the ensuing years saw it fall into neglect and disrepair.

Happily, in autumn 2014, Southwark Council and a group of local people, The Conservation Volunteers, began work to re-establish it in order to provide access for the community and an opportunity for wildlife education for local schools. Benhill Road Nature Garden contains a number of habitat areas including: a pond with dipping platform, native hedgerow (hawthorn, blackthorn), a wildflower meadow, a mini beast zone, sensory and ornamental beds including a cockleshell path, composting areas and a natural play and exploration area with a living willow tepee as its centrepiece, all cared for by local volunteers.

The garden supports many species including birds, frogs, bats, fungi and a range of pollinators and other vital insects. Mature trees include apple, birch and hazel which would have been originally planted in the gardens of the prefab houses, now long gone.

The garden is a chemical free zone, native species are carefully sourced and compost bins enable the recycling of the garden's own green waste to produce compost.

Valuable contributions in the planning and building stages came from the Elmington Resident Steering Group and Brunswick Park School. The London Wildlife Trust designed the landscaping which The Conservation Volunteers implemented. Froglife installed the pond and dipping platform.

The mural which can be seen on the wall of Brunswick Park School overlooking the Garden depicts the Pied Piper. Soukop took his inspiration for the work from Robert Browning's poem, Browning having been born close by in Cottage Green in 1812.



Comprising of pre-cast concrete sections supported by a solid masonry wall; it was commissioned by the London County Council and originally erected in 1956 on the Elmington Estate. It was reinstalled on the side of Brunswick Park School overlooking Benhill Nature Garden when the Estate was demolished.

'The Pied Piper of Hamelin', wall relief by Willi Soukop, 1959
Text: Anne Roache, Benhill Road Nature Garden Volunteer

001 Worlding-with

Sympoiesis is a simple word; it means 'making-with'. Nothing makes itself; nothing is really autopoietic or self-organizing. In the words of the Inupiat computer 'world game', earthlings are never alone. That is the radical implication of sympoiesis. Sympoiesis is a word proper to complex, dynamic, responsive, situated, historical systems. It is a word for worlding-with, in company. Sympoiesis enfolds autopoiesis and generatively unfurls and extends it.

A Symbiotic Association and In-Occupation attempt to world-with human and nonhuman actors, as opposed to worlding-over the top of them. Worlding-over is a violent act of blanketing an existing environment with an image that is not worked by the actors on the ground.
SUFFOCATION

In *Extrastatecraft* (2016), Keller Easterling locates a worlding-over approach within global city imaging (as opposed to planning, as land is privatised individual companies design zones rather than cities), in which sky-lines are copied and pasted over the world's cities and locales. Worlding-over produces architectures that do not care for their human and non-human inhabitants. It wilfully neglects that we unfurl and make with human and nonhuman actors and require ecosystems that enable us to dwell together.
SYMPOIESIS

Ballad of Elmington Green

What did you see in the Nature Garden Billy?
I saw a big spider with a bulging belly.
They eat their husbands – I saw it on the 'tele.

Two young men in a cloud of 'weed':
they were sweet and sat for a chat.
That's what I see'd.

Stir the compost heap Stacy,
and what do you see?
Little frogs trying to escape from me!
Life springing from decay, says daddy.

Watch the buddleia Beverley.
The last Painted Lady of summer
may flutter by.
Actually it's a dragonfly
bound for yonder pond-d.

Leave the little apples, Laura,
they fall too soon.
Yes, pity me, sighs the old tree,
which has seen other falls.
Like the pre-fabs on Houseman Way
where a happy householder planted me,
his apple tree, in 1953.

Then during five decades of dust and decay,
nature survives,
A garden slowly comes alive
for all to wonder at –
including the fox and the black and white cat.

Bob Bell the builder would like a say
about his new homes on Houseman Way.
He's pleased with what's been said and seen.
The view's for sale –
called Elmington Green.

Written and performed by John Turpin, Benhill Road Nature Garden Volunteer as part of A Symbiotic Association





0011 Aerial and Terrestrial

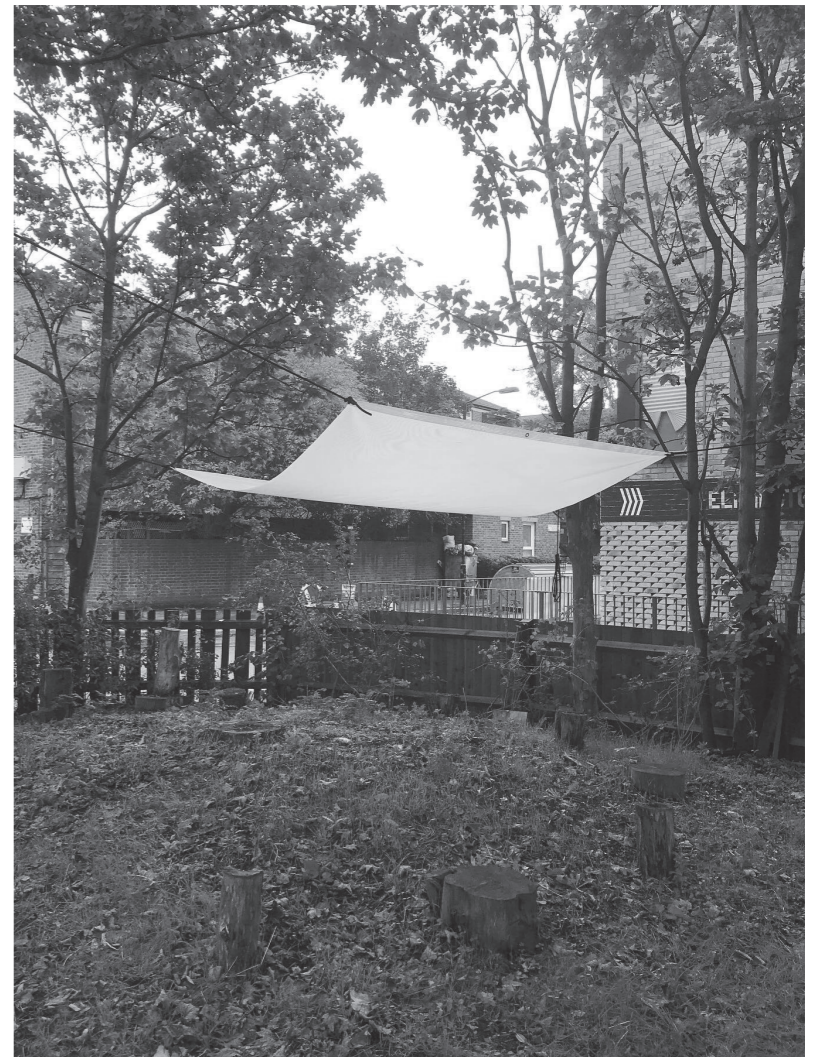
An unusual presence lurks beneath the cloudy canopy of Benhill Road Nature Garden, it appears as if a piece of dense white sky has separated from its kin and is descending towards the earth's floor. CAPTURED. While falling, the aerial fragment is caught in the branches of windswept trees. An architectural intervention that draws attention to what is outside its frame. A shelter. Or CUT

Joanna Brinton's *Banner*, 2019 brings into conversation the wider network of actors inside and outside the nature garden and calls our attention to the everyday and mundane features of the surrounding area.

- Wooden panel fence
- Brick wall of an adjacent building
- Tarmac
- Grass
- Fallen leaves
- Trees
- Sky

Brinton's *Banner* converses with infrastructure space, the dominating systems that construct our visible and invisible architectures. Systems and architectures that organise the bodies of humans and nonhumans, as well as their horizons. It offers both temporary refuge from the rain and an inverted frame through which we can access our habitual modes of operating within the landscape.

This agentism is a form of activism: only in admitting that the inhuman is not ours to control, possesses desires and even will, can we apprehend the environment disanthropocentrically, in teetering mode that renders human centrality a problem rather than a starting point.



**A Symbiotic Association
Benhill Road Nature Garden
51°28'39"N 0°05'16"W**



Left:
Alison Gill
Terraformer
(Patch Dynamics 51°28'39"N 0°05'16"W)
resin, paint,
55x45x37cm, 2019

Alison Gill
Terraformer
(Patch Dynamics 51°28'39"N 0°05'16"W)
metalized resin, paint,
dimensions variable,
7 parts, 18x18x14cm, 2019

Above:
Joanna Brinton
Banner (Shelter)
250x250cm
reinforced vinyl, rope, eyelets



Even a Worm Can Turn Will McGuire

Gigantic, knotted earthworms appear and disappear in Benhill Road Nature Garden, their organic and metallic sheen spooling and unspooling: warnings, premonitions, facts, promises, threats? Ears to the ground. 'O Eve, in evil hour thou didst give ear/ To that false Worm...' wrote John Milton in *Paradise Lost*.⁽¹⁾ We start and thrash, sloppily, in the net of contingencies which has dragged us up. We flail and cut – the net and ourselves on hooks. The earth is luckily but only 'contingently hospitable.'⁽²⁾ Earthworms, for instance, seething and curling at the tip of the surface (seen from below) move in a constantly reparative and digestive process, eking out the ground's fertility. This 'agriculture' sustains human agriculture, luckily (but not out of kindness) 'preparing the ground.' Nature isn't an object-lesson, though, and the world we're in (the 'contingently hospitable' world) is also the world of the earthworms, their belonging as contingent as our own: so easy to slice through!

Alison Gill's worm sculptures have a two-pronged quality even if they describe creatures that can be traced out with a single squiggle. Sensitively, attentively excavated, the monstrous worms remain companions to an energy underfoot. The worms – terraformers, earth-shapers – don't squirm for us, make us feel good for feeling bad. So often nature is rendered in guilt, but not here, where attention and a willingness to learn are hefted as materials for sculpture.

Once, through a car window I saw hot metal signs wadded with hundreds of snails, stuck fast like gum. The next summer, crossing a lagoon by bus, I looked out at chewing gum in every colour organised an inch thick on a bridge's wire fence. A board is fixed to the mesh, then the gum does the work and accretes in poisonous impasto. How many mouths does that take? 'A mollusk is... designed for dingy circulation.'⁽³⁾ What's dirtier than those little gum-worlds? They're greased with the kind of dirt that settles on something decaying only very slowly, with a time-stretched lifespan in comparison to me or to the bridge. Gum's plasticky materiality means that it doesn't circulate, that it gets stuck and brackish like standing water. We as a species can't live like that, so we can be thankful to the mollusk, the worm,



and other agents of 'dingy circulation.' Teeming street signs announce this in the least metaphorical way; they're almost too clear to be real, especially when seen in the flat midday sunlight and when sped past in a car, straight into memory. Easy to think that the signs, including snails, were just for you. Easy to be selfish in a speeding car: 'speed creates pure objects.'⁽⁴⁾ Passed by in a blur, things can be picked out as though frozen, immobilised, slipping away somewhere at the window's edge. Thinking about the particular conditions that bring things into being is difficult in a car.

The snails I saw decked on signs, fences, and tall plants were in aestivation. Aestas, in Latin, means summer; aestus means heat. For some organisms, dry weather and high temperatures are survived by way of aestivation, a strategy that's akin to hibernation and is brought about using a similar package of physiological processes. Scrimping on metabolic demands and reprioritising their energy use, organisms stretch out the length of time they're able to live off of what they've stored away.⁽⁵⁾

Slowing down metabolic rate is slowing down biological time in relation to 'clock time.' The key to aestivation and hibernation is that they're reversible and, in theory, temporary... Strategies for escaping time. We tend to express time as 'clock time,' units in a standard scheme, but time within organs, organisms and so on is measured by the variable speeds of biological or molecular rate processes: 'the slower these rates, the greater the apparent extension of metabolic time with respect to clock time.'⁽⁶⁾ Metabolism decelerates with size, so the same biological process is 20 times slower in an elephant than in a mouse, and 1 second to a mouse translates as 20 seconds to an elephant or, incidentally, 7 seconds to a human.

Escape time and where do you go? Above Alison Gill's sculptures of aestivating earthworms in Benhill Road Nature Garden is a sculpted mural by Willi Soukop which tells the tale of the Pied Piper. (Ironically, the mural has found itself grafted onto a primary school).

Sinister, charming (both his clothes and his attributes are motley), the Pied Piper leads Hamelin's rats to their deaths in the river Weser. Cheated out of his payment by the Mayor and town corporation, the Piper directs the fey attention of his music



to Hamelin's children. And the people of Hamelin look on as he leads their children (all but one)... where?

It's dull in our town since my playmates left!
 I can't forget that I'm bereft
 Of all the pleasant sights they see,
 Which the Piper also promised me.
 For he led us, he said, to a joyous land,
 Joining the town and just at hand,
 Where waters gushed and fruit-trees grew,
 And flowers put forth a fairer hue,
 And everything was strange and new...⁽⁷⁾

(The folk tale is German; the version best known in English is the poem by Robert Browning, baptised at Walworth's York Street Chapel, and now with a namesake street and school just round the corner).⁽⁸⁾

A mountain is peeled open, easily as an orange, and the children led inside. Years later, adults exit – some say into Poland. Nothing is remembered about how or why they arrived. The strange and frightening question that the fable asks is: where did the children go? How did time work for and on them,

shut inside the earth... if that's where they were. Whole social, economic and epidemic histories can be inferred from the movements of Hamelin's children in the story. Migration, plague, resettlement... nobody seems to know, definitively. If the earth kept register of traumas (and it seems like it does), how might these be expressed? Ask the worms, but don't expect an answer.

00110 Aestivation

Alison Gill's *Terraformer* series are aestivating on the garden's floor and populating different locations across the city.

Terraformers are earth shapers that are not-for-humans, constructing their own plot holes in the ground. Here, plot holes refer to both the plot of ground in which worms make-with other agents and the plot of a story in which they are actants. Gill's *Terraformers* have started to produce a diagrammatical plot, signalled by the coordinates in their title. Asymmetrical to human experience these earth shapers spin their own plot lines and weave a network in which they engage other actors.

Gill's *Terraformers* pass the summer by taking on an alien, or vampiric, presence when they aestivate. In hot and dry weather, they enter their own space-time; a suspended animation spun out of the mucus membrane that protects their frame. A process that the human body finds difficult to map, or translate, onto its own experience.

ASYMMETRICAL TERRAS

ALIEN SPATIO-TEMPORALITIES

1. John Milton quoted in Adam Phillips, *Darwin's Worms* (London: Faber and Faber), 33.
2. Frank Kermode, 'Complicated Detours', *London Review of Books*, November 11, 1999, <https://www.lrb.co.uk/v21/n22/frank-kermode/complicated-detours>.
3. Ralph Waldo Emerson, *The Complete Works of Ralph Waldo Emerson*, with a Biographical Introduction and Notes by Edward Waldo Emerson (New York & Boston: Houghton, Mifflin, 1904), <https://www.bartleby.com/90/1201.html>.
4. Jean Baudrillard, *America*, trans. Chris Turner (London: Verso, 1999), 6.
5. Kenneth B. Storey and Janet M. Storey, 'Aestivation: signaling and hypometabolism', *Journal of Experimental Biology* 215 (2012): 1425-1433, doi: 10.1242/jeb.054403.
6. Peter W. Hochachka and Michael Guppy, *Metabolic Arrest and the Control of Biological Time* (Cambridge, MA & London: Harvard University Press, 1987), 1.
7. Robert Browning, 'The Pied Piper of Hamelin', accessed 09/10/2019, <https://poets.org/poem/pied-piper-hamelin>.
8. 'R is for Robert Browning – Walworth A to Z', Walworth Saint Peter, accessed 09/10/2019, <https://walworthsaintpeter.blogspot.com/2014/04/r-is-for-robert-browning-walworth-to-z.html>.



Good Studio photographed
by Mariona Otero for Art Licks



Good Studio is an artist-run Risograph printers and small publishing press that works with artists, galleries and community groups, it is also a studio space.

Set up with the intention of promoting conversation and exchange through the publishing process, it is a place to learn, experiment, publicise and share.

It was while showing Alison Gill the Risograph that we identified a wild space, one that presented an opportunity to show sculpture in and was in the proximity of the machine. This we thought, would set up an interesting relationship between the object and its representation in the form of our proposed publication project.

The spot was an ivy clad bank that rose up outside the window of the Bussey studio, filtering green gold light into the space on summer evenings. A liminal space between Copeland Park's buildings and land that belongs to Network Rail, an inaccessible strip where nature reigns.

Our discussions were bouncing between ecological and artistic networks, one moment the strength and structure of fungus superhighways – mycelium, or mushroom roots, that thread underground across vast areas of forest – next the importance of informal artist networks: considering how information sharing can benefit the whole.

Once installed, nestled into a gap between a fallen branch and brambles, *Terraformer (Patch Dynamics 51°28'12"N 0°04'02"W)* drew the viewers gaze beyond the limits of the studio space. An unchecked and overlooked corridor of green, the 'wasteland' that functions as a buffer between the railway line and the industrial landscape of the Bussey and provides a space for natural networks to develop.

The act of finding space, on the outskirts in which to operate resonated with our thoughts on art practice and the informal networks and opportunities that support a counter-art-culture on which many rely. The fragility and impermanence of these structures and spaces and their dependence on going unrecognised as monetisable assets reflect the wider vulnerability of creative spaces in our current society.

Site 2
Good Studio, Bussey Building
51°28'12"N 0°04'02"W

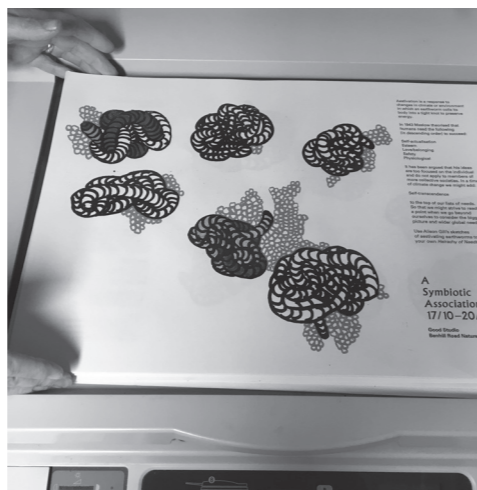




001101 Knots Knot Knots

A Symbiotic Association and In-Occupation extend an invitation to weave a story; to produce a networked tapestry constructed out of situated actors (actors who are aware of where they are speaking from and to, so that they do not speak or write over the top of others). They aim to co-construct narratives that picture alternative infrastructures and horizons for worlding with, in response to the systems that shape artistic practices and the wider environment.
AN ONGOING CONTINGENT PROCESS

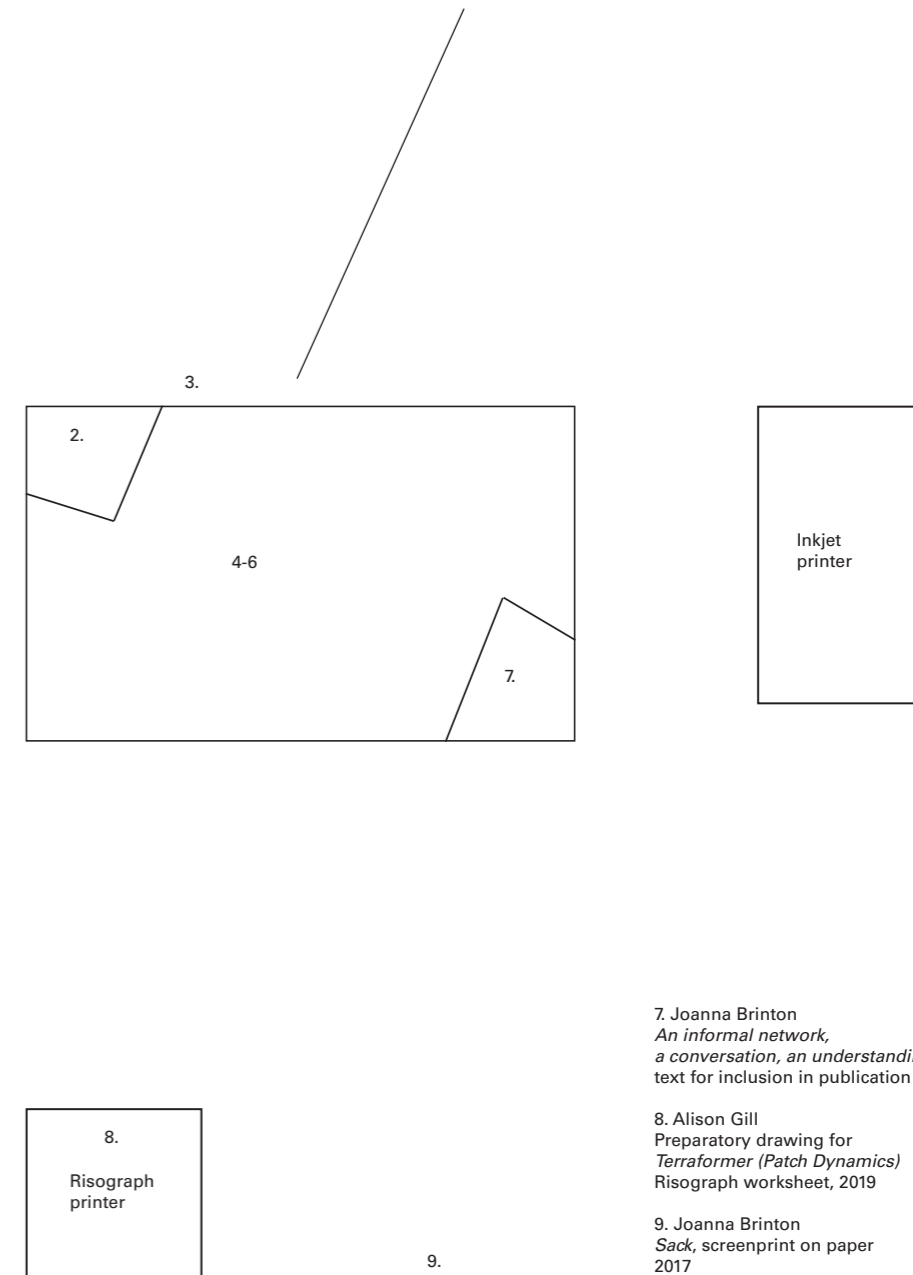
It matters what matters we use to think other matters with; it matters what stories we tell to other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories.



**A Symbiotic Association
17/10–20/10/19**

List of works
(clockwise from left):

1. Alison Gill
Terraformer (Patch Dynamics 51°28'12"N 0°04'02"W)
resin, paint,
55x45x37cm, 2019
2. Bridgette Ashton
Fake Minerals on Fancy Plinths,
ceramic, birch ply, glue, gold leaf,
flock, dimensions variable, 2018/19
3. Joanna Brinton & Alison Gill
A Symbiotic Association
Risograph print on cartridge.
Edition of 100, 2019
4. John Turpin
Ballad of Elmington Green
text for inclusion in publication
5. Alison Gill
Terraformer (Patch Dynamics 51°28'12"N 0°04'02"W)
metalized resin, paint,
dimensions variable,
(one part 18x18x14cm), 2019
6. Will McGuire,
Even a Worm Can Turn
text for inclusion in publication



7. Joanna Brinton
*An informal network,
a conversation, an understanding,*
text for inclusion in publication

8. Alison Gill
*Preparatory drawing for
Terraformer (Patch Dynamics)*
Risograph worksheet, 2019

9. Joanna Brinton
Sack, screenprint on paper
2017

Site 3
In-Occupation, Occupation Studios
51°29'18.5"N 0°05'49.0"W

Occupation Studios is a rare resource: an artist owned co-operative that was affordable and in the realms of the possible twenty years ago when a group of fourteen artists collectively acquired the building. Now, like many studios, it is a contested space surrounded by the intensive development pressures of gentrification. The reality of this is the literal flattening of many local spaces and places, feelings of alienation and displacement of communities.

An artist studio is a special place, especially important to me as I have always made things with my hands and with materials. My studio in Occupation Studios is where I have worked since the late 1990's. It came as relief to find a nearby space, after being abruptly evicted from the legendary and brutal Minet Road Studios in Brixton before that. I was navigating a path as a young artist and living with squatting groups in London and Bristol from the late 80's. Those early precarious and change-making experiences have informed my practice. I wonder how we can work against a tide of atomisation, have fun and make challenging work and build sustainable, diverse communities as artists. What is our social responsibility as artists to where we live and work and how might we work in imaginative and located symbiosis?

In-Occupation has been a long time gestating and responds to these questions, helped along by brilliant conversations with artist friends and groups, peer mentoring (*Praxis Forum*, *The Showroom* 2018), working as part of a collective (*Partisan Social Club* at Beaconsfield, 2018 and the *Coventry Biennial*, 2019); a PhD application (and decision to not pursue it, 2018/19) and finally through a professional development programme (London Creative Network SPACE, 2019) and discussions in particular with Kathrin Böhm and of course, Jo Brinton, in whom I met a companion disruptor and connector.

To make *In-Occupation* both a group and a place I invested in craft-makers to transform my small working studio into a more ambitious and flexible one: a modular, stackable table set-up from Simon Jones Studio, an ingenious temporary space frame from Richard Maynard and vessels to imbibe the spirit of *In-Occupation* embossed with the defiant slogan which I made with support from ceramicist, Mimi Jung.



The first *In-Occupation*, Event 1, marks the beginning of a longer process to carve out a common space within my studio (and future off-site situations) to host irregular talks and events for 8 people (more or less) around a table. We will aim to collectively generate a diverse community for future conversations and actions.

A Symbiotic Association is so entangled with *In-Occupation*. It doesn't seem to matter where one begins and the other ends, we are holding ground, traversing the alienation, connecting beautiful spaces and places, nurturing the powers of imagination and community. Making the earthworms is integral to both activities and has taught me to follow a worm-hole through the unseen complexities of a gigantic mould. It has positives and negative forms, vacuums and air pockets, strange topology and its sheer weight means it is impossible to make an earthworm cast without the help of others. The worms can teach us if we care to observe. Darwin knew it, the common earthworm collaborates, digesting the world is their labour, however toxic, making fertile to make a world anew.



0011010 Situated Care

Green criticism, as proposed by both Jeffrey Jerome Cohen and Maria Puig de la Bellacasa, often situates the human 'care giver' above the landscape. This procedure constructs a hierarchical relationship between humans and nonhumans. In this scenario, humans become both the shepherds and extractors of the earth's resources. Anthropocentric thinking is perpetuated through this model and fictional narratives occur that try to recoup a landscape before Homosapien interference. Again, this renders the landscape of nonhumans as passive actors awaiting reanimation but, as Cohen argues in *Prismatic Ecologies* (2013), the landscape has always been active and potentially violent.

A feminist approach to more than human care would at the very least open a speculative interrogation: Cui bono? - service for whom? - as a question that reveals the limitations of a service approach to transform human soil relations while it remains based on conceiving nature cultural entities as resources for human consumption, thus interrogating an understanding of soils that posits them as either functions or services to 'human well-being'.

A Symbiotic Association postulates a speculative story that engages in a horizontal, yet asymmetrical, relationship with its human and nonhuman kin. Care within this module is unilateral and situated. It is not a general (or copied and pasted) moralistic methodology but a care that is contingent on worlding-with and being worlded-by others in the air and on the ground.

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The next edition of *Conversation, publication, print* a GOOD STUDIO collaborative print project with writers, artists and makers, will feature the work of Bridgette Ashton.

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The following footnotes accompany the corresponding text from *Stories Spin Worlds: 001, 0011, 00110, 001101, 0011010*, by Kirsten Cooke

001 Worlding-with

*Sympoiesis is a simple word; it means "making-with." Nothing makes itself; nothing is really autopoietic or self-organizing. In the words of the Inupiat computer "world game," earthlings are never alone. That is the radical implication of sympoiesis. Sympoiesis is a word proper to complex, dynamic, responsive, situated, historical systems. It is a word for worlding-with, in company. Sympoiesis enfolds autopoiesis and generatively unfurls and extends it.*¹

In *Extrastatecraft* (2016), Keller Easterling locates a worlding-over approach within global city imaging (as opposed to planning, as land is privatised individual companies design zones rather than cities), in which skylines are copied and pasted over the world's cities and locales.²

0011 Aerial and Terrestrial

*This agentism is a form of activism: only in admitting that the inhuman is not ours to control, possesses desires and even will, can we apprehend the environment disanthropocentrically, in teetering mode that renders human centrality a problem rather than a starting point.*³

001101 Knots Knot Knots

*It matters what matters we use to think other matters with; it matters what stories we tell to other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories.*⁴

0011010 Situated Care

*A feminist approach to more than human care would at the very least open a speculative interrogation: Cui bono? - service for whom? - as a question that reveals the limitations of a service approach to transform human soil relations while it remains based on conceiving nature cultural entities as resources for human consumption, thus interrogating an understanding of soils that posits them as either functions or services to 'human well-being'.*⁵

¹ Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*, London: Duke University Press, 2016, p.58

² Keller Easterling, *Extrastatecraft: The Power of Infrastructure Space*, London: Verso, 2016

³ Jeffrey Jerome Cohen (ed.), *Prismatic Ecology: Ecotheory Beyond Green*, London: University of Minnesota Press, 2012, p.xxiv

⁴ Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*, London: Duke University Press, 2016, p.10

⁵ Maria Puig de la Bellacasa, *Matters of Care: Speculative Ethic in More Than Human Worlds*, Minneapolis: University of Minnesota Press, 2017, p.188

