

Annex Gallery

Practicing Landscape: Field Notes / Works

Top of Stairs:

Christina McBride, *Triptych (i)*, 2024, fibre-based prints made using a sustainable photographic developer made from Bracken.

Gallery wall, clockwise from entrance:

Christina McBride, *Triptych (ii)*, 2024, fibre-based prints made using a sustainable photographic developer made from Ling Heather.

Catherine M. Weir, *Machines describe sparrows to me*, 2025, custom software program and AI-generated images, made with Processing and Runway ML.

Michael Mersinis, *Olive Tee / in situ / Kalamata I*, 2023-2025, large format film printed on coated sterling silver plate.

Michael Mersinis, *Olive Tee / in situ / Kalamata II*, 2023-2025, large format film printed on coated sterling silver plate.

Christina McBride, *Triptych (ii)*, 2024, fibre-based print made using a sustainable photographic developer made from Sphagnum Moss.

Fiona Robertson, *GREEN HEAD*, 2014, digital video, 6mins 20secs

Michael Mersinis, *Olive Tree*, 2025, artist's book, edition of 100.

Michael Mersinis, *Migrant Olive Tree*, 2025, relocated sapling from Gaza's olive groves

Lesley Punton, from the *Midwinter* series, 2025, digital c-type prints.

SEA ARCHIVE, *SEA ARCHIVE – Garnethill*, 2025, PowerPoint of scanned images compiled by Shauna McMullan & Peter McCaughey.

Ross Sinclair, *Glasgow Branch Presentation on behalf of the Faslane and Coulport Chapter of The Real Life Nuclear and Philosophical Ramblers Research Society, Glasgow/Loch Long/Gare Loch/Firth of Clyde*, 2024, decorative picnic blanket display with shelter.

Justin Carter, *Untitled (rust)*. 2005. Photo-etching printed with ink made from rust taken from the fence boundary at Stow.

Justin Carter, *The Event*. 2025. Vitrines, bottle of ink, invitation letter with photograph, ink on paper, dimensions variable. Contributions from invited artists and writers will be added throughout the exhibition – each one invited to respond to the same ongoing 'event' on the fence boundary where a tree is forcing its way through the metal railings.

Michael Mersinis, *Evental location / Earthquake*, 2023-2025, Solid sterling silver plate.

Nalini Caroline Paul, *Burying the future (to see what grows)*, 2025, pencil, ink, pencil crayon, silk, paper.

Alan Currall, *Raised bathtub/broken fence*, 2025, C-Type print from b&w negative.

Alan Currall, *Retaining wall with logs*, 2025, C-Type print from b&w negative.

Alan Currall, *Disorderly grass with log*, 2025, b&w photograph, hand-printed on fibre-based paper.

Alan Currall, *Drain rods on grass*, 2025, b&w photograph, hand-printed on fibre-based paper.

Alan Currall, *Compost bin with broken fork*, 2025, b&w photograph, hand-printed on fibre-based paper.

Elizabeth A. Hodson & Emily Joy, *The Ghost of Stollenwurm*, 2025, digital print.

Vitrine:

Susan Brind and Jim Harold, with Alex Hale, *Hamiltonhill Claypits: After images, After things, After us*, 2025, digital prints, polaroid photographs, notebooks.

Pillar:

Anne-Marie Copestake, *Meadow*, 2025, ink on paper

Mick McGraw, *Lilia*, 2025, artist book, laser printed on 120gsm paper in an edition of 20.

Outside:

Nalini Caroline Paul, *Burying the future (to see what grows)*, 2025, paper, glass mirrors, wooden piano planter, compost

Events and Talks:

22 April, between 5pm-7pm (at the exhibition opening)

Nalini Caroline Paul, *Burying the future (to see what grows)*, live burial and reading.

Michael Mersinis, *The Olive Tree – Symbol, Icon, Object of Dispute*, artist talk

30 April, 5pm

Connor Kelly, *Field Notes in Low Light* (Isle of May Research Project), Artist Talk

2 May, all day: Limited places (6-8 only), booking essential!

Christina McBride, *Sustainable photo printing workshops*

Christina will be running a workshop introducing Plant-based Cyanotype Toning. No prior experience or photographic knowledge is needed.

13 May, 10am-1pm

Justin Carter, *Ink-making*

Justin will be making Oak Gall ink in the gallery with discarded rust from the fencing at Stow.

Practicing Landscape: Field Notes / Statements

All the artists in the exhibition have provided additional information about their work, and a short list of references that have informed its production, or their practice in general. The statements are presented here in alphabetical order by artist surname.

Susan Brind and Jim Harold, with Alex Hale

These text works, digital prints, polaroids and research journals result from a collaborative process – involving practice-based and archival research, deep mapping and site writing – over a period of 3-4 years at Hamiltonhill Claypits. Our collaboration has formed a case study for the International Network for Contemporary Archaeology in Scotland, asking: *What can our collaborative, cultural understandings of the changes (disruptions, ruptures and reclamations) witnessed at Hamiltonhill teach us about how we conceive and position landscape?*

Hamiltonhill has a layered history: from rural landscape, once beyond Glasgow City bounds, to canal-scape and industrial hub, to post-industrial wasteland, now an eco-nature reserve. Our repeated visits – involving conversations, *reflective events, sensings and recces* – have accrued into palimpsest-like layers of experiences and meanings – not always logical – forming a landscape in flux. We have questioned historical, political, social, cultural, aesthetic and environmental, as well as *'more-than-human'* readings shaping attitudes to landscape: this landscape, this *place*. The texts presented here are just one manifestation of works emerging from our research process.

For more information about our collaboration see the INCAScot website: <https://scarf.scot/incascot/>

Richard Mabey, *The Unofficial Countryside* (1973 revised 2010), Little Toller Books.

Timothy Morton, *The Ecological Thought* (2012), Cambridge, Mass: Harvard University Press.

Jane Rendell, *Site Writing: the architecture of art criticism* (2011), London: IB Tauris.

Rebecca Solnit, *Orwell's Roses* (2021), London: Granta.

Justin Carter

I have been collecting rust from the fence marking the land boundary at Stow. I have been using it to make two kinds of ink; one water based for drawing and writing, the other oil based for printing. I am interested in the life cycle of materials - in this case, extracted minerals manufactured into steel, turning into rust before returning to the

soil. The work explores energy and entropy and the dynamic qualities of supposedly inanimate objects and materials. I have made a photo-etching using the oil based ink.

The image features a detail of the heavily corroded fence from which the rust came. I have invited a number of other artists and writers to collaborate with the water-based ink. I have asked them to consider 'the event'; an ongoing moment of interaction between the fence and a tree on the fence boundary. *"I call it an 'event' to help us to consider time and change on a different scale. I invite you to witness the event first hand"*. Various contributions might enter the exhibition space throughout the run of the show including responses from Cat Tams, Frances Robertson, Jim Harold, Peter McCaughey, Edwina Fitzpatrick and Peter Szendy.

Peter Szendy, *For an Ecology of Images* (2025), London: Verso.

Jean-Michel Rabaté, *Rust* (2018), New York: Bloomsbury.

Jane Bennett, *Vibrant Matter* (2010), London: Duke University Press.

Anne-Marie Copestake

Following observation of an increasing interest amongst students in working with natural materials and plants in preparing self-made inks, dyes, and for alternative processes, the idea grew to sow wildflower seeds within the grounds at Stow.

Estates were approached and full permission was given to sow wildflower seeds, illuminating in the same conversation narratives of their own personal interest in guerrilla gardening.

The original meadow area is currently unfortunately fenced off, forming part of the current work site on the west side of Stow. A future meadow is forming...

Maria Thereza Alves, *Seeds of Change* (1999-on-going), first site-specific installation Marseille, France, www.mariatherezaalves.org

Peter Kubelka, Film and Cooking (1980 on-going with adaptations) introduction of film and cooking classes as forms of art at the Städelschule / Städelschule, Germany

Community Garden projects everywhere

Alan Currall

Tidy Desk, Tiny Mind

From Fleming's chance discovery of penicillin, resulting from his unkempt laboratory, to Einstein's work on Brownian Motion, demonstrating the efficiency of disorder, messiness has often had the edge over tidiness. With untidiness comes greater opportunity for serendipitous discoveries. With disorder comes unknowingness, and fertility for the imagination. This is at the heart of my own creative practice, and a necessary substrate for my research.

Messy Gardens: The Abject Sublime

I like a messy garden. I consider the imposition of curated nature as an abomination. Non-spaces in the urban environment often become natural messy gardens. The ad hoc adoption of the grounds surrounding the Stow Building means this quality can be cherished.

Several photographs, from a collection I call 'Landscape as Autofiction', document aspects of my own messy garden. It's not much of a stretch for me to also see an element of self-portraiture in these photographs.

Caitlin DeSilvey, *Curated Decay: Heritage beyond Saving* (2017) Minneapolis: University of Minnesota Press.

Elizabeth A. Hodson & Emily Joy

Elizabeth A. Hodson and Emily Joy have been collaborating together since 2018. Emily is a socially engaged artist making sculpture, installation and performative work. She is currently exploring Swiss glacial melt around the Morteratsch Glacier, and the associated ecological and social impact it holds. Her practice centres around empathy and how storytelling can inform our current environmental narratives. As an anthropologist, Elizabeth is interested in how artists respond to the Anthropocene and the tales that artists share and reimagine to explore our current epoch.

The Ghost of Stollenwurm is an edited transcription from a conversation they recently shared, in which they talked about some of the creatures that populate the Alpine regions of Europe, and in particular the Stollenwurm, alongside thoughts on empathy, feminism and environmental and bodily loss. Local stories and myths tell us that the Stollenwurm is a high-Alpine giant cat-headed lizard now widely thought to be extinct. It was said to drink milk directly from the udders of cows grazing the Alpine pastures.

Marina Warner, *From the Beast to the Blonde: On Fairy Tales and Their Tellers* (1995), London: Vintage, Random House.

Jonanna Wolfarth, *Milk: An Intimate History of Breastfeeding* (2023), London: Orion Publishing Co.

Kathryn Yusoff, *A Billion Black Anthropocenes or None* (2018), Minneapolis: University of Minnesota Press.

Conor Kelly

This research project focuses on the human-animal encounters on the Isle of May National Nature Reserve, a site designated for the conservation, protection and study of more-than-human life. Known as the 'Jewel of the Forth', the island is the breeding site for over 200,000 seasonal migrant birds with 7 species (including the Atlantic Puffin) on the UK red list (endangered). The island is a Category II site of special scientific interest (SSSI) with a rich archaeological record. This practice-led enquiry foregrounds the unique status of the island and mobilises the potential of contemporary fine art practice to meaningfully engage in

current discourse around the stewardship of our natural world at a time of climate breakdown.

Central to the research is the question of how contemporary fine art practice (through collage and artist's film) can 'capture' the dynamic entanglements of the human-animal encounters of the Isle of May National Nature Reserve? Subsidiary questions include: what kinds of knowledge are formed through the representation of these encounters, and how do narratives of conservation, redemption and retreat shape our understanding of the more-than-human 'worlding' within the reserve?

Ron Broglio, *Surface Encounters: Thinking with Animals and Art* (2011), Minneapolis: University of Minnesota Press.

Anna Lowenhaupt Tsing et al, *Field Guide to the Patchy Anthropocene* (2021), Stanford: Stanford University Press.

Vincianne Despret, *Living as a Bird* (2021), Polity Press, Cambridge.

Christina McBride

The images are from a recent exhibition entitled *Criocha An Chroi / Heartland*, which forms part of a large body of research examining the interrelationship between landscape, language and lineage. The work developed out of a residency in the north-west coast of Ireland and focuses on the specifics of the landscape of Donegal and reconnects with the roots of its indigenous language. Works produced utilise the produce from both the land and the sea to create sustainable photographic developers which build connections between the image, the place and the process - and also the past with the present and future. The photographs in the exhibition have been printed using a range of plant-based developers.

Manchán Magan, *Listen to the Land Speak* (2022), Dublin, Gill Books.

Suzanne Simmard, *Finding the Mother Tree* (2021), New York Random House.

John Borneman and Abdellah Hammoudi, *Being There: The Fieldwork Encounter and the Making of Truth* (2009) University of California Press.

Mick McGraw

The Antonine Wall was constructed around AD 142 and stretched between Old Kilpatrick on the banks of the River Clyde in the west, to the River Forth in Bo'ness in the east, providing a continuous barrier to halt the movement of people across the Central Belt of Scotland. The land between the two major rivers formed a natural point for the Romans to control movement and trade. The wall had many forts and surveillance points along its route and was protected by many forms of defence, ramparts and ditches. 'Lilia' were groups of deep defensive pits, dug in the ground and filled with sharpened stakes. They took their name from their resemblance to lily ponds. These pits, arranged in a quincunx pattern (akin to a chessboard) would be camouflaged by branches and undergrowth,

waiting to impale any invaders from the Caledonian tribes before they could reach the ramparts of the wall.

Judith Schalansky, *Pocket Atlas of Remote Islands* (2012), London: Particular Books.

Erling Kagge, *Silence in the Age of Noise* (2018), London: Penguin Books.

Paul Virilio and Raymond Depardon, *Native Land: Stop Eject* (2009), Arles: Actes Sud.

Michael Mersinis

This work examines the uprooting of Palestinian olive trees as an act of green colonialism, where ecological narratives justify land dispossession and cultural erasure. More than a symbol of resilience, the olive tree's destruction is a deliberate strategy to control Palestinian agricultural practices and restrict access to land. By transporting and caring for a sapling olive tree from Gaza over a year, I examine how environmental rhetoric is related to settler-colonial ambitions and how similar tactics can be used to think through ideas of displacement and migration while considering a dimension of environmental stewardship. The olive tree, in this work, is not only used literally but also aspires to function metaphorically—addressing contemporary conversations around migratory practices, forced movement, and the search for rootedness. By engaging with these themes, this work attempts to confront the intersection of ecology and power, revealing how landscapes become contested sites of resistance, memory, and survival.

Irus Braverman, *Uprooting Identities: The Regulation of Olive Trees in the Occupied West Bank* (2009) *PoLAR: Political and Legal Anthropology Review*, 32(2), pp. 237–264.

Theophrastus Enquiry into Plants (Historia Plantarum), Vols. I–II (1916). Translated by Arthur Hort. Cambridge, MA: Harvard University Press.

M. Al-Faiz, *The Olive Tree: History, Biology, and Culture* (2012), New York: Springer.

Nalini Caroline Paul

A triptych identity--India-Canada-Scotland—brings a longing for spreading like rhizomes, where poems decompose and become something new; where words, text and earth reflect the sky's ever-changing performance. The ritual of burying is entangled with the act of deliberate planting, blurring distinctions between 'past' and 'future'. Through these myriad threads, like the silk of a sari worn long ago, memories weave their way into the present; where hope also grows, unexpectedly.

Karen Barad, 'Diffractions: Differences, Contingencies and Entanglements that Matter' (Chapter 2) in *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (2007), Durham and London: Duke University Press.

Homi Bhabha, 'Of Mimicry and Man: The Ambivalence of Colonial Discourse', *October*, Vol. 28, Discipleship: A Special Issue on Psychoanalysis (Spring, 1984), pp. 125-133, Cambridge, Massachusetts: MIT Press.

Mark Fisher, *What is Hauntology?* (2012), Oakland: University of California Press

Lesley Punton

Since 2020, I have been periodically returning to and making work in the Black Wood of Rannoch. The Black Wood of Rannoch is one of the oldest and largest remnants of the native pinewoods remaining in Scotland - the great wood of Caledon. Continuous tree cover has been present in these woods for over ten thousand years, and this is one of the very few woods in Scotland where none of the trees have been planted by humans, instead having seeded and grown naturally. It's home to indigenous varieties of Scots pine that grow only here.

I have been interested in making images in the Black Wood on the shortest day (21st Dec), chasing fragile light on these trees at the turning point of the year. These images, photographed in December 2024 are part of this larger body of work.

Peter Davidson, *The Last of the Light - About Twilight* (2015), London: Reaktion Books

Christoph Ransmayr, *The Terrors of Ice and Darkness* (1984), Vienna & London (Christian Brandstätter, English Translation 1991): Weidenfeld & Nicolson

Christiane Ritter, *A Woman in the Polar Night* (1938), Berlin: Ullstein A.G., (Translated 1954, London: Allen & Unwin)

SEA ARCHIVE (Shauna McMullan & Peter McCaughey)

SEA ARCHIVE – Garnethill is a presentation of artworks, tests and experiments created by Sculpture and Environmental Art students in and around the vicinity of Stow / GSA / Garnethill over the last 20 years and beyond. These images have been drawn from a wider SEA ARCHIVE that is currently being developed within the department, recording the diversity of spaces, communities, contexts and connections made by SEA students within the city of Glasgow and further afield. The archive captures the department's history of student projects responding to the social, political, historical, architectural and poetic resonances of a breadth of sites across the city.

SEA ARCHIVE is an evolving, growing, work in progress with projects being added to it on a regular basis.

SEA ARCHIVE – Garnethill has been compiled by Shauna McMullan and Peter McCaughey. The photographs are from the personal archives of SEA staff and students past and present.

Curating Living Archives, <https://curatinglivingarchives.network/>

Lydia Yee & Philip Ursprung, *Laurie Anderson, Trisha Brown, Gordon Matta-Clark: Pioneers of the Downtown Scene, New York, 1970's* (2011), London: Barbican, Prestel

Hans Ulrich Obrist and Guy Tortosa (eds.), *Unbuilt Roads, 107 Unrealised projects* (1997), Berlin: Hatje Cantz.

Fiona Robertson

In creating experimental film works at specific sites in Scotland's rural landscape I am interested in the different ways that we have navigated and understood the natural world we move through and within, in the pre-industrial past, the post-industrial present, and into an imagined future. My 2014 film GREENHEAD takes place in one such landscape. The film's action revolves around a large pagan-like head covered in grass set within the post-industrial cityscape. The monologue '50 ways to murder magic' (Antonin Artaud 1947) running in the background, is audible intermittently. There are 3 performers 2 disguised in elaborate costumes, representing various incarnations of the 'self'. In parallel to the dialogue the narrative is fragmented, interspersed by sequences of animated drawings. The film can be viewed as a poetic metaphor, an expressive gesture in the tradition of Dada.

Maya Deren (dir.), *At Land* (1944)

Guy Maddin (dir.), *The Forbidden Room* (2015)

Mark Jenkin (dir.) *Enys Men* (2022)

Ross Sinclair

For 2500 years of philosophical time human thought has traced a path along the spine of the Rosneath Peninsula - almost an island - on the Firth of Clyde. This landscape now wears the ring of the nuclear submarine bases at Coulport and Faslane encircling Loch Long and Gare Loch.

As we walk this route today, we navigate a constellation of philosophical ideas - from the Pre-Socratics, to Plato, Aristotle, and beyond, seeking meaning on an imperfect and fractured journey toward understanding in the 21st Century. But we fail. This landscape, beautiful, sublime yet lethally charged – defies philosophical logic. A bucolic, pastoral vision doubling as a storehouse of Armageddon, only an hour away, almost visible from the 5th floor windows of this building.

Where are ideas of humanity, compassion, love, kindness and joy today? They cower. Current Philosophical position: Enjoy it while you can, celebrate life, don't wait until tomorrow, do it now...who knows what the future will bring?

A.C. Grayling, *The History of Philosophy* (2019), Audible Audiobook – Unabridged UK, Penguin Audio (Publisher)

A. C. Grayling takes the reader from the world-views and moralities before the age of the Buddha, Confucius and Socrates, through Christianity's dominance of the European mind to the Renaissance and Enlightenment, and on to Mill, Nietzsche, Sartre, and philosophy today. And, since the story of philosophy is incomplete without mention of the great philosophical traditions of India, China and the Persian-Arabic world, he gives a comparative survey of them too.

David Graeber and David Wengrow, *The Dawn of Everything: A New History of Humanity* (2021) London: Allen Lane. (an imprint of Penguin Books)

*Describing the diversity of early human societies, the book critiques traditional narratives of history's linear development from primitivism to civilisation. Instead, *The Dawn of Everything* posits that humans lived in large, complex, but decentralized polities for millennia.*

Benjamin Myers, *Under the Rock: The Poetry of a Place/Stories Carved from the Land* (2019) UK: Elliot and Thompson Ltd.

Benjamin Myers asks: are unremarkable places made remarkable by the minds that map them? Seeking a new life and finding solace in nature's power of renewal, Myers excavates stories both human and elemental. The result is a lyrical and unflinching investigation into nature, literature, history, memory and the meaning of place in modern Britain.

Catherine M. Weir

'A small, stout bird with a short, thick bill... perfect for cracking seeds.'

Machines describe sparrows to me is a responsive digital artwork derived from my larger, ongoing project *Unreported Sightings*: a series of AI-generated photographic images created using a custom style transfer model and descriptions of common British birds from various field guides as prompts for the system. For this installation in the Annex Gallery, I have chosen to focus on a collection of images of 'House Sparrows' generated from a field guide-style description written by ChatGPT.

The House Sparrow is one of Britain's most common birds and a daily sight along the hedgerows of Garnethill. However, viewers are unlikely to recognise many of the depicted birds as 'House Sparrows'; and their attention is instead drawn to the unstable relationship between words and images that lies at the very heart of many of today's generative AI systems.

James Bridle, *Ways of Being: Beyond Human Intelligence* (2022), London: Allen Lane.

Jenny Odell, *How to Do Nothing: Resisting the Attention Economy* (2019), New York and London: Melville House Books.