#### Moving towards the sun



On a spring afternoon in 2015 I met George Clark at Alleluya cafe in St Kevin's Arcade, on Karangahape Rd in central Auckland, and the location of my 2011 film *The Garden of M.B.* In this film, potted palms are pictured as conventional interior decor, and feature as markers for a series of camera positions that map the architectural space of the arcade. These images allude directly to the documentation of Marcel Broodthaers' late installations *Décors: Un Jardin d'Hiver.* Made between 1974-75, for exhibitions in Europe and America, the Décors series modelled elements of European indoor garden design from the turn of the twentieth century, recalling uncomfortable colonial histories within his native Belgium's past and dealing with, in Broodthaers' own terms, the "conquest of space". In a local setting, the Kentia palm as pictured in this film — present in the arcade, and the species of palm used in Broodthaers works — is brought into closer proximity to its origins, reinterpreting our sense of time and place. Native to Lord Howe Island, an irregularly crescent-shaped volcanic remnant in the Tasman Sea, the Kentia grows unbridled throughout the South Pacific.

Since then St Kevin's arcade has been sold and a process of gentrification is underway. Potted palms still populate the arcade, with a different mix of species tastefully laid out towards the large glass windows at the rear of the space that overlooks Myers Park below. Later, in preparing for this interview, George and I spoke via skype while he was in Zagreb, presenting at a film festival. George described to me how, in the foyer of the main festival venue, potted palms had been placed amongst makeshift furniture to give the appearance of a yet another kind of winter garden.

Gardens, plant-life and its relationship to filmmaking, landscape traditions, and the work of history, are some of the various threads of our conversation.

- Louise Menzies

## The Winter Garden

**George Clark** What is the feeling people are trying to construct through the arrangement of potted plants? There is a certain vocabulary around their placement, certain methods around their treatment and conventions around which things are accepted or familiar and which things aren't. I'm obsessed now with these ferns!

### Louise Menzies Are you seeing them everywhere?

#### GC Exactly!

LM I find they tend to be especially visible in corporate spaces, large offices, hotel lobbies, spaces where the desire to inscribe a certain prestige or glamour is palpable.

GC The office space uses these plants as a way to make a sterile space more familiar. It's not the case of other places trying to be like an office, but an office trying to not be like an office.

LM Or an office trying to be like a hothouse? Given the aspirational leaning these plants might hold, and to respond to the question you began with of how we might go about relating to the construction of particular spaces, and if we consider St Kevin's arcade as our example of this, here is a space that draws clearly on Victorian interior design. I've been thinking a lot about the presence of that particular language in the landscape here, in that however you might approach this space, it comes with pre-existing vocabularies which kind of ended up here through a process of mobility. Mobilised to begin with through the arrival of British culture via colonisation, but also through how these plants got taken out of the ground, and moved inside, and the fact that those same plants in the arcade also happily grow directly outside which, is in fact a very different situation to the traditional hothouse, that preserves a unique climate within another. I find both a humour and a violence in all of this. I was enjoying the speculation that these plants, here in this arcade on K' Rd, are somehow like a costume drama for all the other plants outside. I even found myself thinking about the spaghetti western as an example of another genre, or vocabulary if you like, that has also been picked up and taken somewhere where it doesn't necessarily belong.

GC They recently launched a television remake of the film Westworld, based on the film written and directed by Michael Crichton novel. I was just watching the original film, made in 1973 with Yul Brynner, who plays a robot cowboy in a future theme park which is presented as an immersive environment. People travel to the wild west, where you can interact with these robots, and do things that you can't do in normal society, such as get in a gunfight, or sleep with a prostitute, although they're probably robots. Humans can't kill other humans, though, so you're also only interacting with this artificial facade, but it's so real that you're not really quite sure. Part of the thrill is that you don't know if you killed a human or a robot. What's interesting about the film, is the really intelligent way it dealt with the problem of special effects in the 1970s. The robots are so realistic you can't tell the difference between them and humans, so they don't need of any special effects, because you just cast a human and say they're a robot. This got me thinking about what it means to take a plant that's outside and then put it in a pot and bring it inside and say that now it's different.

### LM Now it's aspirational.

GC I like the idea that using plants in interior design is a kind of special effect. It's interesting to think about your other project around the origins of celluloid and its connection to plant life here too, and the series of transformations that take place, through the treatment of certain chemicals, and materials, which generate certain types of images. I think in some ways St Kevin's Arcade, the film *Westworld*, and these ideas of special effects, are useful in creating a mirror of something else, within the knowledge of the fact that this mirror acts as a transformation of the thing itself. While we can see the re-potting of plants as a kind of violence

and a removal, of something taken from a certain context, sites of potential are also generated through that transformation.

LM Perhaps we could think here too of the various subjectivities that come with this way of working, and how content might be personalised, as a kind of special effect as well. I think that's part of what I was doing, consciously or not, in making that work. I was trying to turn the arcade back into a space that was mine again as well, not only the ghost-like experience of a Marcel Broodthaers installation, that I couldn't shake each time I went there.

GC What you do by emptying it, of people, and of its normal function, also then opens it up into this other realm of possibilities. It allows for a speculative space, or a stage for all these other things to unfold, and I think this slippage, between things that are found or things that are choreographed, also becomes a really generative interaction. A game of shifting positions.

LM Yes, and also how a space like this functions to begin with. How it is organised and arranged. The way that you experience the arcade via the film is never an experience you would have if you were in the space, which of course is one of the amazing transformations of cinema.

GC It's not about returning things to an origin, but rather acknowledging that things have a complex history. That the processes of migration, trade, and extraction are things that can't be undone.

LM I think I was attempting to complicate this question of origin, and the given status of a document, or so called original, and where that could be located. I think there's an interesting case that it is the 'original' setting for these palms, but that instead these plants have been co-opted to appear as a figure of familiarity from elsewhere, to appear in this case as if European. This is connected to what it means to live with images, what happens when we receive an image that we then knowingly or unknowingly begin to carry around, that becomes part of our world. I'm curious about how artworks or images might also have this quality of a stage around, and you may or may not feel like you have chosen that image, but that image is with you now as one that you see. I think my film is part of a need I had to respond to this experience.

Kodal

GC Where does the work reside then? Does the work exist in this afterlife of images, as a way to prompt a different way of looking? You can't see those plants without thinking about Broodthaers. But then there are subsequent layers that start to add on to this and reorganise our understanding of them. We are living in

a constructed environment, and that construction is marked by human hands. At a certain point someone decided to put something somewhere, which then generated a tendency, and while this is very simple, I think it's also an important point about history. It's on such a grand scale, but actually most of the way that history is constructed is through certain people organising information, and the organising of information has the marks of human hands, however much it aspires to hide that. This is especially apparent through the way that history is taught, which aspires to mask that subjectivity. Our experience of this becomes filtered through a series of strange orchestrations, of chance collisions, of ruptures, of discontinuity. The question is how to find a way into that which doesn't in turn replicate this problem of historical construction? By that, I mean how to do this without falling into the tendencies to try and correct the strangeness of history. To say actually the potted fern is bad, it's actually from there, that is its true origin and it shouldn't be here. But in some ways this idea itself also replicates the problem of historical authority.



# A Planter's Art

LM I have been thinking about the contingency of plants and the contingencies of making an image, and what might be interesting about the proposition that gardening could be like filmmaking? For your recent exhibition in Taiwan, you drew on the Deleuze essay *A planters art*,<sup>1</sup> where he puts forward the possibility of behaving with a camera as if you were planting a garden. I'm also thinking here of the footage you shared with me that combines images of a garden in a Los Angeles house with a series of still shots of film canisters from the collection of Albert Wilson.

GC That footage I sent to you is the only footage I shot of the garden I grew when I lived in Los Angeles. Part of me regrets that I didn't film more. The garden is kind of around the corner so you don't really see it. An image of a garden doesn't really relate to the type of thinking that gardening enables. And I think that distinction is where gardening becomes interesting for me. What's interesting about a garden is something that's very hard to film. Which is a certain way of relating to time, a certain way of relating to light, the climate, the environment. And also that of the chance encounter, right? So the wait and the anticipation, the tension, the failure or success and waiting to see what might happen. For me this is a means to think through some of the things that filmmaking also allows us to think through.

## LM You're speaking here in a way about method?

GC Yeah! And this is where the Deleuze text comes in. What I often struggle with when making work, or what I search for is a rationale or a process to follow that would be distinct from my own self-expression. In some ways that is something I am trying to get away from.

## LM Do you think you can?

GC I don't know if I can, but either way I'm interested in finding different ways to look at things, and to make decisions about which things to look at and when. So this is where, for me, the Deleuze text has been really generative. Partly because it's a fragment, and so it's very open. It was written in support of a film called *Les Autres/The Others* by Hugo Santiago, that was made in France in 1974, and was his second film in collaboration with the writers Jorge Luis Borges and Adolfo Bioy Casares. It had a disastrous screening at the Cannes film festival, a lot of people hated this film. So, Deleuze wrote this text, in its defence, and picketed the cinema in support of the film, handing out his essay as a kind of campaign pamphlet. What he found so exciting about the film is that it's a film that involves the material of its own making. And how the film articulates its own placement in a particular landscape, in this case the particular landscape of Paris, but how it is Buenos Aires transported to Paris. The film functions on this temporary transplant. In terms of the camera, Deleuze then says that it starts to suggest this idea of mobility. That the camera could appear or disappear, it could shift and be replanted in different places. And so for him, by acknowledging the mobility of the camera a totally different way to think about place becomes possible.

The other thing that is crucial about that text is the use of the idea of planting as an artificial process. Deleuze's text is not about natural pollination, seeds in the wind, etc. Planting is the act of someone taking something and putting it in the ground. He uses the analogy of rice planting, rice grows in little crops that are planted and then uprooted ... so it's very temporary, it's not about establishing any real roots. So, for me, filming in Taiwan, and trying to think about whether this is a place where I could live and be rooted, it was really useful to then think about how to place the camera in the landscape. My images wouldn't be the type of images of someone who does live there or has been there for a longer time, or who has had a different experience would make, but the type of image I could make could be like a planter, someone who puts something in temporarily and removes it again. And so this idea of a temporary insertion, a stabbing, or removal,

<sup>1</sup> Gilles Deleuze, '*A Planter's Art*', 1974, From Desert Islands and Other Texts 1953-1974, David Lapoujade, ed., Translated by Michael Taormina, Semiotext(e) Foreign Agents Series, 2004.





was also a really useful licence to think about a different relationship to time. If the camera is mobile, then this can also be a way to register certain things that planting also registers, things that are temporary, or on a cycle. Things that will appear or disappear at certain times. So it's not about a fixed landscape or a fixed version of history but trying to work in a constantly shifting terrain.

LM There's a feeling of rhythm here for me in what you are saying, of the camera's movement, but also of other timings. Michael Marder writes about this notion of "vegetal time".<sup>2</sup> In a way he is making a very simple point that plant forms come with an inherent sense of time, which, in the natural world (as distinct from the hothouse) is registered through the seasons. He talks about the milestones of vegetal time being that of "germination, growth, blossoming and fruition". This is such a great formula. What would happen if we appropriated this as a way to think about that of a human lifetime, or the running time of a film?

GC What would the plant think, in this context? What would their perspective be? In some ways this challenge is to acknowledge both our own subjectivities but also the subjectivities of the materials and things that surround us, and that have a different experience of the environment, of time, and of light. While in Taiwan, I was trying to understand the landscape there, through these different sorts of perspectives, and also acknowledging that I have a certain relationship that's filtered through different types of cinema in Taiwan, that's then also cross filtered through my extended family. Through all of this, there are very distinct narrations of that island's history. They're very contentious, and also very dramatic, though they span a relatively short period of time. Most people talk about Taiwan as an entity from the 1950's onwards, which is when it was established as the Republic of China. One of the experiences that has stuck out for me from my time there is the discrepancy between the way I would learn about history through films, which is often through different degrees of metaphor and hidden subtext during the period of martial law, and then through personal stories, where almost immediately, people would contradict official versions of history with a personal experience. Which is not an uncommon thing, but it's something that, having growing up in England with a very consensus sort of history is quite striking. But, then there is the question of the ecology or natural environment...

## LM ...who witnessed it all!

GC I became very interested in thinking about ecology as way to frame these conflicting histories that can also be seen to play out through the landscape. Histories framed within larger seasons and cycles, that precede these political conflicts and the struggle for national sovereignty, that precede the period of martial law, that extend beyond the Japanese colonial period. And for me this experience of landscape and growing plants was a way to think about these sedimentary layers. In actuality in growing plants there is a high level of failure. I made a lot of mistakes, while growing plants for the exhibition, but then gardening for me is not about virtuosity.

LM Yeah it's really not about virtuosity. We haven't talked about dirt, which is such a huge part of gardening. As it happens, it was between originally making my film in the arcade and it being shown again in the House studies exhibition, that I began to garden myself. Looking after an easy care houseplant was even a bit of a challenge for me when making that film. At the time, though, I was thinking a lot about the cacti family, which I have a lot of admiration for, because while every other plant on the planet has a three way life process, the cacti family managed to cut that down to two. And that's interesting to me as an analogy to filmmaking, because I think sometimes I'd quite like to behave as a cactus. I don't tend to move very much when I'm filming, I'm quite happy to stay in one spot and let the camera roll for a while. I like to work alone, or with as few people as possible, and I enjoy the constraints that come with finding the simplest way to do something, to make an image or, from the perspective of a cactus, the simplest way to survive. The way in which cacti hold time is much slower than other plants and there's something I appreciate about this too.

GC I interviewed the filmmaker Raúl Ruiz in 2004 and one thing he told me was, if someone is playing

<sup>2</sup> Michael Marder & Luce Irigrary, *Through Vegetal Being, Two Philosophical Perspectives*. Columbia University Press, 2016.

tennis, and mid-way through changes to cricket, it's bad sport but could be good art. And I think for me gardening is similar. I tried to grow these plants during my residency in Taiwan. I was in a public park and people would come by and tell me everything I was doing wrong. I knew I was not a great gardener but that it could be an interesting exhibition.

LM You realise gardening really is so clearly a practice of its own, like the practice of law that we were speaking of earlier, and that question of attention, it really comes into play in the garden too. Recently I decided being able to grow my own food was a skill I wanted to have, and so I set about trying to work this out. During the first year I was all about the plants. It wasn't until the second year that I realised it was actually all about the solution. The other thing that amazed me, and which I didn't expect to spend so much time involved in, via gardening, was the process of decomposition, which in itself then becomes generative. I think this is an interesting dimension to gardening, and a domain that a gardener inherently knows. But when I visit the garden shop or think about the construction of indoor gardens, instead they're about the verdant appeal, the appeal of life.

GC The two gardens I have tried to grow have both been short term projects, which is kind of an oxymoron for gardens. I found myself making decisions based on trial rather than cultivation, and so the things that would grow and succeed were not necessarily my favourite. But they were the ones that would work. I mainly grew vegetables also. In L.A., I knew I was going to leave, and so at a certain point my interest in the garden's yield was diminished. This is also when it became interesting in another way, though, as it no longer needed to produce food, and the garden began to dictate certain terms. But, actually, I was like, great, I don't want to be in control, I'm happy for it to have its own life. There's this Japanese experimental filmmaker called Masanori Oe, who was very involved in the underground movement in Japan and also in the US in the 1960s. He used to work with the activist film collective Newsreel. He later went on to become a pioneer of organic gardening. And in some ways it's not an unusual thing, and it's not surprising that this connection has occurred in many other instances. Derek Jarman is very famous for his garden in Dungeness and there are many other filmmakers who have cultivated things in a different way.

LM I wonder if Broodthaers had a garden. For some reason I don't think so.

GC Maybe that's also the problem, maybe he should have.



## It's oblique but it's all there

LM I liked how you mentioned to me recently that after visiting somewhere you'll then want to watch films from that place, and will watch anything to access an image of that place that you now know. You've just presented the screening Films in place of places as part of the 25FPS Festival in Zagreb, where you selected films from places you've worked, and from filmmakers that you are somehow in dialogue with, which you wove together with unedited reels of your own work. How did it go, and what was it like to reconstruct those places through someone else's eyes as well as your own? I'm curious about the autobiography embedded in that act. Is this notion of autobiography, via a screening format, a useful one for you? It feels like something of a provocation to say this to someone who's trying to escape their own expression.

GC I think that's a really interesting point. The places featured make sense for me because they're places I've been to, or had a connection to... The films are all works I've connected with in order to try and change myself and to try to get away from certain received tendencies of expression. In some ways this relates to your thinking on how images relate to other images and how that could be overcome, or thought of in a different way. Travelling has always been a really good way to shift how I've looked at things, and it's always been interconnected with images. In part because the way I've managed to travel has often been based on an invitation to go to a film festival, which is a weird way to go somewhere, and then ignore it because you spend the whole week in a cinema...

### LM Looking at images of elsewhere!

GC I actually love the festival experience as a mode of travel rather than going somewhere and visiting historical sites, which can be a derivative way to understand a place. There's a continuity to historical buildings and museums that is actually totally generic. I like that the stranger parts of travel, such as trying to figure out public transport, to find a venue or to visit a film archive, where I'll often end up in weirder parts of town. The interesting thing with a film festival is that it gives you a schedule, that you don't decide necessarily, but then you have clear gaps within that, and you've got to figure out what to do. When you travel there is pressure to try and see and experience a place through historical institutions or sites, I always get really anxious because I feel like I haven't seen enough, or maybe I've seen the wrong ones, that I'm missing something...

LM Yeah you're constantly dealing with a received responsibility around how you should interact with a place or what you take in, I understand that dilemma.

GC So the screening in some ways came out of trying to look at the types of experiences that have been enabled through this network of connections. Works that I think of in relationship to certain places, but also in the way that these places have really been filtered through the people that I have met there or been hosted by or had conversations with, which became the conduit for looking at each place. The programme then became a way to try and filter these different perspectives but are also offset in different ways. The first film in the programme was made by Apichatpong Weerasethakul when he was homesick while studying in Chicago. It's structured around a telephone conversation with his mother that has a broken line. They can't hear each other, and just keep saying "Hello are you there", "Can you hear me". The film articulates a kind of distance, and so is an entry point to think about the experiences of places, and also the experience between places.

I really like this quote from Joanna Margaret Paul, where she says "When my work is all laid out together, the jigsaw puzzle of my life will show itself. It's oblique but it's all there." I like the idea that you can make work about your life in the same way that I filmed my garden without really filming it. Paul's films were misunderstood as home movies, but instead they're very obtuse, particular and idiosyncratic studies of fractured space. The act of looking, of being inside looking out in her work was a great way to think about the series of relations within the programme, this collection of cross gazes, and the absurdity to attempt to cement whole places. Paul's idea is that a picture of someone is made up of these fragments. Within the gaps, maybe that's where it could exist, Julio Cortazar is another figure who we've both found such resonance with, and who is talking about those intersections, and also the confusion, the excitement and interest of that wobble... what can happen in that wobble. I didn't realise in advance that almost none of the films had titles, and the one film that did, the projectionist started it late, and cut the title off. Afterwards, someone said "Oh, it's interesting that you decided to cut the titles off all of the films", and I said I didn't!

LM When I was thinking of the event, I imagined it as having a performative element, what happens in the cinema when different formats are used, and if you spoke during the programme?

GC At other festivals they often switch the lights on between each film, but for this screening we made the decision not to. I thought it should remain dark, and for the the programme to play through. In a way I tried to create that kind of confusion, where you aren't sure when a film has stopped and then another has started.

LM It sounds like it was actually pretty close to how I had imagined it, based on what you had mentioned to me beforehand, and that perhaps it was also like making a film in the moment, from these other films, a process of live editing if you like. We had been talking about editing in camera and I saw this screening as an extension of that, as a version of editing in space, or editing in time.

GC Yeah or editing in cinema.

LM Editing in cinema!

GC All the material I showed were camera rolls....

LM Unedited?

GC Yes but, for instance, I selected three rolls out of the nine that I shot in Thailand.

LM Had you seen these rolls before you projected them?

GC Yes, and while I've said I was trying to get away from intention, I did make certain choices.

LM I'm not sure you can ever get completely away from it.

GC The films were very useful models, in different ways, for figuring out when you go somewhere how to film or how to look. Trying to film something, is in itself a really useful way to think through the strategies other filmmakers have applied, and to think about their work. Filming is a way to think. "How would Joanna film this place?" Going back to the same place to film again, somewhere you've filmed before, is similar to going somewhere where another filmmaker has filmed. You realise the gap between the type of image you think you could make, and the types of images other people make. All the particularity and the decisions around the kind of images which are generated, the placing of the camera, etc, and you can only get closer to an understanding of that placement through trying to do it yourself. Through it you realise how many options there are, and how complex an image is. For me, this proximity was a way to understand the power of images, my attraction to images. The experiences they generate, the people and spaces they relate to. I like your point about autobiography because it's about admitting subjectivity.

LM Yeah I think it's something which is important.

GC The essential work in the programme was a film by Peter Hutton. I was very fortunate to have had the chance to work with him on a film by Luke Fowler, that, incredibly, was shot in West Yorkshire, the region where I grew up. Hutton is one of the pre-eminent American experimental filmmakers, working in what

could be thought of as a landscape tradition. In some ways he is everything I had sort of aspired to, so it was very strange to find myself with him in the area where I grew up, looking again at these landscapes that I'd driven past all my life. There he is, this guy who makes these really pristine, immaculate films, who is kind grumpy, completely unfussed, easy going, and with a really funny, subversive sense of humour. It was a great revelation, to see the reverence that I'd projected onto what it must be like to film in that way, and to then realise that this guy used a wooden tripod, and the eyepiece on his camera was filled with mold. How does this guy make these immaculate images? It was one of those great encouragements about making work as he just got with it. The thinking happened in the filming.

LM You know I've never been able to make a storyboard. No matter how hard I try. It just doesn't work for me. I think there's something in this. It's caused me anxiety, especially when I've been working with other people, and I've thought, how can I communicate this well, what it is that I want to film? I need to make decisions in space. Some scenarios have a quality of liveness that I enjoy so much, and which can generate something in the work that's vital. This is what comes to mind when you say "the thinking is in the filming."

GC Being open to things is also being aware of the pitfalls of that, to not over intend things, but also not to let it become random.

LM How I got around that particular scenario was to have a script but not a storyboard. This is a process I'm using for a new work now, where a situation is described, but not already imaged. It seems like a very important difference to me. Of course I work from still images, and video tests, I draw in video quite often, but then in approaching the same material with a different camera, it becomes a totally different thing.

GC The storyboard is, in some ways, just a history of images and how to work in relationship to those. In order to figure out images it might not be about drawing things out but it's looking at other images and trying to understand how they might operate. And that then provides the script...

LM I've had the same urge to try and let an image be a script, but I haven't quite worked out how to fully do that t yet.

GC I think that's there in The Garden of M.B.

LM I think it's there in the film we just did together too. In a way I tried to collapse the sense of Nancy Holt's images being the film, but also becoming a script for something else.



GC Yeah, it's that question of where does the image reside? It's often between these things, between images where they find resonance which is so fascinating in your film because you bring these encounters together so originally between Nancy Holt and Robert Smithson in *Swamp* but then also between them and Julian Dashper, but in the sound it's between Dashper and Pollock and then your film is between yourself and all of them! The title Go into the density of it is perfect.

LM The title comes from a line Smithson says during the original film, although it's a mis-hearing of the actual line, where he tells Holt to "shoot into the density of it". I was watching the film with a friend who remembered the line instead as "go into the density of it", which for me became a great illustration of the process of viewing, and the translation that is always occurring through that process. Mis-quoting Smithson also seems very funny in the context of Julian Dashper! After the work screened at City Gallery, which I couldn't attend in person, I received a text from Julian's partner Marie Shannon saying how much she enjoyed the work. It was amazing to hear this from someone who knew Julian and his work so well, for while I've quoted/ appropriated/borrowed/fictionalised works by other artists in many instances, their spectre is always there, and the sense I have of working within the space of their work in someway never completely recedes. In a similar way, perhaps, to how you have discussed the experience of filming a place that already comes with a pre-existing image. The work, in it's simplest description, brings two documents together: Dashper's *Blue Circles*, his audio recording made in front of *Blue Poles* at the National Gallery in Canberra, with Holt's images from *Swamp*, although now freed from Smithson's vocal direction. I think, for me, it's a work about these kinds of puzzles of distance and reproduction and the mobility of images, how images might travel with us, within us, interacting with our experience of the self, and of biography.

#### Images

Louise Menzies, The Garden of M.B. 2013, 16mm, film still.

Festival foyer, 12th 25FPS FESTIVAL, Zagreb, Croatia, 1 October 2016.

How Does Your Garden Grow, 16mm camera originals, Albert Wilson/Armand Productions film collection, circa. 1966-1969.

Garden grown during artist residency in Tainan at Tsung-Yeh Arts and Cultural Center, Madou, Taiwan 16 May 2016, photo by George Clark.

Sylmar Garden from unedited 35mm footage filmed in May 2013, film still, George Clark.

Kazuo Shiraga, *Challenging Mud/Doro ni idomu*. 1955, performance documentation from 'First Gutai Art Exhibition' at the Ohara Kaikan Hall, October 1955 Tokyo, Japan.

Joanna Margaret Paul, *Thorndon.* 1975, 8mm, film still. Courtesy CIRCUIT Artist Film and Video Aotearoa New Zealand.

Louise Menzies, Go into the density of it. 2016, HD video, video still.

