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**Researcher: Caroline Harris**

**Project Title: SCRUB**

Research Timeline

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| **Date** | **Rationale of research activities and decisions undertaken** |
| August 2016 | Poem ‘Evening Primrose’ – written for the MA in Creative Writing (Poetry) gained from Royal Holloway, University of London (2017) – begins the poetic exploration of ‘scrub’ and human-plant boundaries. |
| August 2016–June 2017 | **Initial explorations:** Photographic exploration of plants in edgeland situations, eg, pebble beaches, brickwork. Research for a proposed creative collaboration related to Derek Jarman’s garden in Dungeness: it was decided not to further develop this line of inquiry, but SCRUB draws on elements of its research and thinking. |
| April 2018 | **Consolidation of approach and methodology for open call:** Successful application to the Singing Apple Press (SAP) open call for poets and language artists to work with the press in Mere, Wiltshire. I chose cyanotype as a medium for this project because of its early use in botany (Anna Atkins’ 1840 book on British algae) and the possibilities for both direct contact printing with plants (photograms) and mediated prints (from digital negatives), including text elements, allowing me to explore ideas of remediation and translation. |
| April 2018–present | **Gathering materials:** The application proposal to SAP suggested working with plants in ‘transitional locations’. Photography, notes, poem drafts, video, plant clippings were and continue to be collected from a range of sites, primarily: the wall-pavement boundary at Larkhall Place, Bath; Bristol Temple Meads station (including the area around the postal depot now demolished for Temple Quarter); Exeter St David’s flood defences development; site of the Bath Press; garden site in Kilkhampton, Cornwall, that belonged to my parents. |
| 13 and 21-22 June 2018 | **Meeting and first residency day at Singing Apple Press:** In collaboration with Camilla Nelson of SAP I decided that, rather than a series of locations, this iteration of the project would focus on the garden of Singing Apple Press, making the work site-specific and more intimate. This also suggested the possibility of other separate works to be created with the other locations. SAP is concerned with ‘the material investigation of poem production’ and we discussed the published form and production processes – agreeing that the work should be performative, with the poetry pamphlet the result of and relating to the performances in creating it. |
| June–August 2018 | **Skills development and preparation for main residency:** Attended a one-day cyanotype workshop at East London Printmakers on 24 June. Developing ideas for and prototyping pamphlet binding. Preparing paper with light-sensitive chemical solution: applying the solution with visible brush strokes, and leaving untreated borders on the paper, reinforces how the plant impressions in the prints are only visible in the human-made space allotted to them – as the plants of the garden are only supposed to stay in their ‘beds’, for example. |
| 17-21 August 2018 | **Residency at Singing Apple Press:** The initial proposal discussed how the cyanotype prints would be ‘scrubbed’ – focusing on the different meanings of ‘(to) scrub’ – but when conservation text *The Scrub Management Handbook* was chosen as a poetic source and guide to practice this instead suggested different methods. The focus shifted to analogous processes (as employed by poet Joan Retallack and others), such as ‘cutting’ (plants/words/paper for prints and binding/‘uncut’ video) and ‘pressing’ (plants, letterpress). The sectioning of the poetry pamphlet, and the themes of the poems, are analogous to the four ways of ‘managing’ scrub suggested in the handbook (enhance; maintain; reduce; eliminate). |
| August–October 2018 | **Outputs: drafting and editing poem text and creating the artist’s bookwork:** Drafting poems from the video and interactions with plants in the garden and cyanotypes, as well as récriture techniques. A rigorous editing process focused on unconscious biases and anthropocentrism, as well as precision in language and form, eg, the confessional ‘Prussian Blue’ is set out in a format similar to prayer books, and addressing the research questions on analogous processes. |
| 5-7 October 2018 | **Dissemination: A Mere Literary Fringe:** Launch party attended by 50 people; talk and reading from ‘SCRUB management handbook no.1 Mere’ at reading event attended by around 30 people. |
| 6-14 October 2018 | **Dissemination: Apples and Other Languages:** Exhibition at The Beaumont Gallery, Mere. Viewed by around 115 people. |
| 3 November 2018 | **Dissemination: Bath and Bristol Small Publishers Gathering:** For this small press fair I created the poetry pamphlet version of the work. |
| 30 March 2019 | **Impact: Hypatia Trust Workshop – SAPling Innovation:** Invited by the Hypatia Trust, supported by Cultivator. A public workshop based on techniques used in the making of SCRUB and developed for the Cornish context; 12 attendees. |
| 14 October 2019 | **Dissemination/impact: Small Publishers Fair, Conway Hall, London:** Attended as part of the Poetics Research Centre of Royal Holloway, University of London. Copies of the bookwork and pamphlet were acquired by the Bodleian Library, Oxford and National Poetry Library, South Bank Centre, London. |