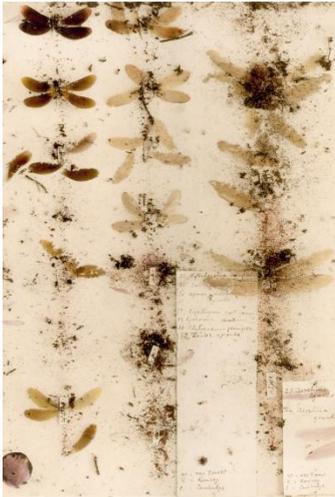


Taxonomise This!
Tuesday, 10 September 2013, 7pm
GV Art gallery, London
#Nature Reserves @GV_Art



Helen Pynor, *The Life Raft 16* (detail), 2012

Art and science panel discussion about systems of classification and how archives change over time. Speakers include: artist Helen Pynor, whose series *The Life Raft* documents a decaying 19th century insect collection; artist Liz Orton, discussing her work at the Herbarium at Kew Gardens, examining unmounted plant specimens awaiting classification; Mark Carnall, some-time stand-up comedian and Curator at the Grant Museum of Zoology and Comparative Anatomy at UCL; and Roy Vickery, chairman of trustees at the South London Botanical Institute, vice-president of the Botanical Society of the British Isles; plant folklore expert, and the Green Party's parliamentary candidate for Tooting. Nature Reserves curator, Tom Jeffreys, chairs.

Contributors Biographies

Tom Jeffreys

www.wildculture.com/users/tom-jeffreys

Tom Jeffreys is an art critic, editor and curator. He is the Editor of the *Journal of Wild Culture*, an online magazine exploring the fertile intersection between nature and culture. Tom writes catalogue essays and exhibition publications for artists, galleries and fairs, and has written on a wide range of other topics for various international magazines, newspapers and websites. Tom has previously curated the critically acclaimed *Et Cetera* in 2012; won the 2009 Sunday Times / Saatchi Gallery award for arts reviewing; sat on panels at cultural conferences; and judged prizes for contemporary art.

Mark Carnall

www.ucl.ac.uk/museums/about-us/staff-profiles/carnall

Mark Carnall is the Curator of the Grant Museum of Zoology at UCL. Looking after the 68,000 objects in the Grant Museum can be difficult especially as the collection only became a museum in the 1990's, 170 years after it was first formed. In order to make the largely historic collection usable in the 21st Century; updating outdated taxonomy, transcribing hundred year old labels and trying to decipher cryptic made-up taxa misremembered by learned gentlemen curators takes up some of his time. With modern cataloguing systems, the greatest care needs to be taken to ensure that specimens are not forever attached to the wrong information.

Aside from curatorial responsibilities he lectures Museum Studies students at UCL in introductory courses in natural history curation and digitisation in museums. He lectures nationally at conferences on visualisation, video games and internet technologies in culture. Mark is also enthusiastic about engaging adult audiences through science humour in public lectures and through stand up comedy. He contributes to the UCL Museums Blog on topics from CGI in documentaries through to a monthly series on Underwhelming Fossil Fish. Mark works across the museum sector advocating the unique opportunities afforded to natural history museums in popular culture and in the advancement of science.

Roy Vickery

www.slbi.org.uk

Roy Vickery worked as a botanist at the Natural History Museum, of which he is still a Scientific Associate, from 1965-2007. After some years working on lichens he transferred to work on the Museum's collections of non-European Flowering Plants, and for much of his time he was in charge of curatorial work on all of the Museum's Flowering Plant Collections – some 3.5 million specimens dating back to the late 16th century. He is currently Chairman of the Trustees of the South London Botanical Institute, and has a long-term interest in the folklore, including local names, and uses of British plants, see www.plant-lore.com. Thus he has a long experience of the way in which professional botanists and 'the folk' classify plants. He is also an active Green Party member and candidate in Wandsworth and writes on Quaker concerns.

Liz Orton

www.lizorton.co.uk/photography/splitters-and-lumpers

Liz Orton is a London-based artist whose practice is broadly concerned with entanglements of vision, land and science. Orton is interested in the interplay of visual and scientific systems in generating theories and representations of landscape and nature. A recurring theme in her work is classification and the archive, and tensions between personal and systematic forms of knowledge. Orton has been a visiting artist at Kew Gardens Herbarium, collaborating with taxonomists on a series of projects and she is currently studying an MA in Photography at London College of Communications.

Alongside her own practice, Orton also works as an artist educator on long-term participatory photography projects. In recent years she has worked with young carers, blind and visually impaired people, young refugees, older people in day care, and pupils with special needs. These projects enable participants to use the medium of photography to reflect on and represent their world to others. Orton is currently a resident artist in Stormont Special School, and an associate artist with the award-winning Performing Medicine programme. She is also an artist-researcher on a new three-year study with the Photographers Gallery into visual literacy in schools.

Helen Pynor

www.helenpynor.com

Helen Pynor works across a range of media spanning installation, media art, video, photography, sculpture, and performance. Her work explores the materiality of living and dying bodies, the ambiguities that lie at the borders between these states, and the relationship between consciousness and the material body. Pynor holds a Bachelor of Science (1st Class Hons, Macquarie University), a Bachelor of Visual Arts, and a practice-based PhD (both from Sydney College of the Arts, The University of Sydney).

She has exhibited widely in Australia and Europe, most recently in solo exhibitions at The Australian Centre for Photography, Sydney, GV Art, London, Dominik Mersch Gallery, Sydney, and Galerija Kapelica, Slovenia (the last in collaboration with Peta Clancy). Recent group exhibitions include ISEA2013, Sydney, Science Gallery Dublin, and The Wellcome Collection, London. In 2012 Pynor was awarded an Honorary Mention in the Hybrid Arts Category of Prix Ars Electronica for her collaborative work with Peta Clancy, *The Body is a Big Place*, a work exploring the philosophical and experiential implications of organ transplantation. Pynor has received national awards in Australia including the RBS Emerging Artist Award (2009) and The Josephine Ulrick and Win Schubert Photography Award (jointly, 2008).