

## Simon Terrill REF Output 1

### Physical Artefact Crowd Theory UK, Australia, 2014-2020

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## **Simon Terrill REF Portfolio**

### **Physical Artefact**

#### **Crowd Theory**

**UK, Australia: 2014-2020**

300-word descriptor

The Crowd Theory project involves ritualised performances of entire communities, documented and exhibited as fine art photographs, along with contextual materials and events. The performances are stage-managed public operations designed as a new model of public art practice. The results become counter-portraits of the people and places they represent. What does it mean to be part of a crowd? Based in Elias Canetti's work on crowds and referencing the spatial qualities of Bruegel paintings, precisely the same processes have been applied to 10 projects and locations in Australia and the UK.

The works are first exhibited in the sites of their creation, followed by exhibition in museums and public galleries internationally. Comparisons with Andreas Gursky, Melanie Manchot, Gregory Crewdson, Stephen Willats amongst others position the work in relation to collaboration, participatory art, marginalised communities, public art and community engagement, alongside themes of crowds, identity, architecture, contemporary photography, performance and public space.

The events are constructed as open experiments, who turns up and what they do is left to chance. Distinct from prevailing definitions of community that reach into ethnicity, family or social connection, the invitation to participate is based solely on connection to site, as defined by participants. The crowd ideal becomes a model of an open form of sociality. Rather than protest crowds or pleasure crowds, the works depict 'place' crowds. The events are staged but not choreographed. It is up to participants to choose how they represent themselves. Staging is limited to technical operations; lights, soundtrack, position of camera, theatrical effects. As public events the works are 1 hour rituals where community art event meets large scale film set. Those involved are simultaneously subject, participant and audience where the mode of engagement facilitates a new form of public ritual. Avant-garde theatre meets community art practices, rendered as large-scale fine art photography.



OPENING HOURS  
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Saturday—Sunday  
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Seven nights after dark

Exhibitions  
02 February – 31 March 2019

(print)

## Simon Terrill Crowd Theory

Centre for Contemporary Photography (CCP) is pleased to present a major survey of the monumental Crowd Theory photographs by Melbourne-born, London-based artist Simon Terrill. The exhibition explores crowd dynamics and the relationship between urban architectural spaces and those who inhabit them.

Crowd Theory (2004–2018) is an ongoing series of photographic and performance-based events, where artist Simon Terrill engages with urban groups, inviting people to imagine their own idea of place. The first iteration of the work took place at Footscray Community Art Centre in 2004 and the most recent event was staged in Thamesmead, London. For each project, an invitation is made to anyone and everyone with an association to each site to come together for a single, yet collective photographic portrait. Participants are specified the time of the event—but choose how to represent themselves—creating socially charged spaces that reveal tensions between public and private identities, and complex politics surrounding urban habitation.

Each Crowd Theory work involves extensive collaboration, through the mobilisation of up to 300 people, as well as the coordination of lighting, soundtracks, smoke machines, catering and marshalling, creating a theatre-like atmosphere.

For the exhibition at CCP, Terrill will show the full suite of ten mural-sized photographs together for the first time, alongside a new sculptural work, a catalogue publication and a series of associated public programs and events.

This exhibition has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; NETS Victoria's Exhibitions Development Fund, supported by the Victorian Government through Creative Victoria; and The Centre for the Study of the Networked Image, London South Bank University.



Simon Terrill, *Crowd Theory: Thamesmead*, 2017. Type C print, detail. Courtesy the artist and Sutton Gallery, Melbourne.

### PUBLICATION

Simon Terrill: Crowd Theory 2004–18

### EXHIBITION OPENING

Friday 1 February 2019, 6—8pm

### PUBLIC PROGRAMS

Crowd Theory Reunion featuring Snuff Puppets

Thursday 28 February 2019, 6—8pm

Crowd Theory | Crowd Party

Sunday 24 March 2019,  
4—7pm

### WORKSHOPS

Sarah Pannell on Documenting the Everyday

Saturday 2 March and Saturday 16 March 2019, 10am—4pm

Make a short film on your device with Amanda Whiteside

A 7 week after school course for kids aged 7 – 10

Term 1, 19 February—2 April, 2019



1: Crowd Theory: Simon Terrill, Survey Exhibition, Centre for Contemporary Photography, 2019





1: Crowd Theory: Simon Terrill, Survey Exhibition, Centre for Contemporary Photography, 2019



1: Crowd Theory: Simon Terrill, Survey Exhibition, Centre for Contemporary Photography, 2019



2019 (print)

Crowd Theory Reunion featuring Snuff Puppets

*Crowd Theory* Reunion featuring Snuff Puppets  
In conjunction with the exhibition *Crowd Theory*.

Join past participants of *Crowd Theory* shoots from Footscray, Footscray Station, Braybrook, Southbank and Port of Melbourne for a reunion at CCP. The evening will feature a guest appearance by the Footscray-based Snuff Puppets.

For more information on *Crowd Theory*, see our [exhibitions page](#).

About Snuff Puppets  
Snuff Puppets is a big, brute and anarchic puppet troupe for everybody. Unashamedly hand-made and experimental in a world fixated on perfection and mass-production, Snuff Puppets make visceral performance that breaks down the distance between audience and performer.

Image: Snuff Puppets

Simon Terrill is represented by [Sutton Gallery](#), Melbourne.

This exhibition has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; NETS Victoria's Exhibitions Development Fund, supported by the Victorian Government through Creative Victoria; and The Centre for the Study of the Networked Image, London South Bank University.

EXHIBITION IMAGES



2019 (print)

Noli me tangere: a duet

*Noli me tangere: a duet*  
Dr Edward Colless and Dr Chantal Faust  
In conjunction with the exhibition *Crowd Theory*

*Noli me tangere*. This famous Latin reprimand is from the Gospel scene (John 20:17) in which Mary Magdalene, who can't quite believe her eyes, makes a lunge at the recently resurrected Jesus whom she encounters when she's on a morning stroll by his tomb, only to be imperiously rebuffed by him. "Touch me not", he warns, and then loosens up, "I'm not quite ready for this". Who judges the wrong or right move here? Between the two of them there's an intimate perception we could call a haptic duel: a tension, an arousal, an uprising against the regime of the strictly visual. In fact, we could ironically take this diffident sanction and thwarted gesture as a call to arms, and a call to fingers. But it's a duet in which there is always a silent third person who changes the game. Two's company, after all, but three's a crowd.

About Dr Edward Colless  
Dr Edward Colless is a Senior Lecturer in Critical and Theoretical Studies at the Victorian College of the Arts, University of Melbourne. Aside from education, he has in the past also worked in theatre, film, broadcasting and architecture, been a curator, occasionally worked as a travel writer, and dabbled in fiction—but mainly he writes art criticism. In this field he has been an arts reviewer for *The Age* and *The Australian*, and associate editor and features writer for *Art Collector*. He is currently editor of the journal *Art+Australia*, with its associated publishing program. He also shamelessly uses any opportunity to write on arcane topics, the more obscure the better: heretical theology, art historical marginalia, crypto-zoology, dark tourism....

About Dr Chantal Faust  
Dr Chantal Faust is an artist, writer and Senior Tutor at the Royal College of Art in London, where she currently leads on the delivery of the postgraduate research programme in the School of Arts & Humanities. She completed her PhD at the Victorian College of the Arts, University of Melbourne in 2008. Her research interests focus on the scanner as a conduit for the study of visualisations of touch, of haptics, immediacy and blatancy, extending into a practice of works in video, performance, photography and painting. Recent exhibitions include *Solitary Pleasures*, Freud Museum, London (2018); *Natur Blick*, Koppel Project Hive, London (2018); *Antipodean Emanations*, Monash Gallery of Art, Melbourne (2018); and *PUSH IT*, Lychee One Gallery, London (2016). Faust's writing has been published in numerous catalogues and journals and she is currently completing a monograph on scanning. Faust is the editor-in-chief of the research journal *PROVA* and her first solo exhibition, *Monster*, was shown at CCP in 2006.

Simon Terrill is represented by [Sutton Gallery](#), Melbourne.

This exhibition has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; NETS Victoria's Exhibitions Development Fund, supported by the Victorian Government through Creative Victoria; and The Centre for the Study of the Networked Image, London South Bank University.



Judges and Winners Speak

Thursday 7 February 2019, 6–8pm  
\$5 Members, \$10 Non-Members  
[Book Now](#)

EXHIBITION IMAGES





1: Crowd Theory: Simon Terrill, Survey Exhibition, Centre for Contemporary Photography, 2019



Don Maling sat  
Night Projection Window  
Seven nights after dark

2019 (print)

Crowd Theory: artist talk with Simon Terrill

Crowd Theory: artist talk with Simon Terrill  
Join artist Simon Terrill in conversation with CCP Curator, Madé Spencer-Castle as he speaks about Crowd Theory - a major survey of his monumental photographs that explore crowd dynamics and the relationship between urban architectural spaces and those who inhabit them.

For more information on Crowd Theory, see our [exhibitions page](#).

About Simon Terrill  
Simon is an Australian artist based in London. Working with photography, sculpture, installation, drawing and video, his work explores architectural spaces and their received narratives, public and private identities, and the idea of the crowd as a tool to examine architecture, identity, community and a performance of self. His ongoing Crowd Theory project consists of large-scale, stage-managed public events resulting in exhibitions at the sites of their creation along with collaborations with museums and public galleries to extend the images and stories outwards.

Simon Terrill is represented by [Sutton Gallery](#), Melbourne.

This exhibition has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; NETS Victoria's Exhibitions Development Fund, supported by the Victorian Government through Creative Victoria; and The Centre for the Study of the Networked Image, London South Bank University.



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Night Projection Window  
Seven nights after dark

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CCP acknowledges the Wurundjeri people of the Kulin Nation as the traditional owners of the land on which Centre for Contemporary Photography stands, and we respectfully recognise Elders past, present and future.



Simon Terrill, Crowd Theory: Balran Tower 2010. Type G print, detail. Courtesy the artist and Sutton Gallery.

Judges and Winners Speak

Saturday 16 February 2019, 12–2pm  
Gold coin donation, no bookings required

The Guardian, Big cities, tiny people: the vast community portraits of Crowd Theory, Thurs 31 Jan, 2019

NewsOpinionSportCultureLifestyleMore

Urban eye

# Big cities, tiny people: the vast community portraits of Crowd Theory - in pictures

▲ Crowd Theory Footscray, 2004. Photograph: Courtesy the artist and Sutton Gallery, Melbourne

Crowd Theory is an ongoing series of performance-based urban events, in which Melbourne-based artist Simon Terrill asks locals to perform 'an idea of how they imagine their communities'

All images: courtesy the artist and Sutton Gallery, Melbourne

f t e

30

Cities is supported by About this content

Thu 31 Jan 2019 18:00 AEDT

## Crowd Theory: Port of Melbourne, 2008

For each project, an invitation is made to anyone and everyone with an association to each site to come together for a single, yet collective photographic portrait. Crowd Theory is at The Centre for Contemporary Photography in Melbourne, 2nd February -31 March 2019

f t p

# 1: Crowd Theory: Simon Terrill, Survey Exhibition, Centre for Contemporary Photography, 2019

The Sydney Morning Herald

CULTURE ART & DESIGN ARTS

us published 1 year ago

## Crowd control preserves moments in time and place

By Catie McLeod  
January 30, 2019 – 1:54pm

f t e A A A


**TODAY'S TOP STORIES**

**CORONAVIRUS PANDEMIC**  
As the day unfolded: Australia in similar place to New Zealand, CMO says  
1 hour ago

**CORONAVIRUS PANDEMIC**  
A new wave of death and disease: Johnson returns to work with stark warning

**CORONAVIRUS PANDEMIC**  
I'm concerned: Former top public servant will not download app

**EASTERN FREEWAY TRAGEDY**  
Truck driver could face 20 years behind bars as police probe trucking company



Simon Terrill, Crowd Theory: Braybrook Oval, 2004. Type C print. COURTESY THE ARTIST AND SUTTON GALLERY MELBOURNE

Dusk at a Braybrook Oval, 2004. A crowd has gathered under a pastel evening sky and three stadium lights. A woman in a yellow jacket stands in the centre. A few feet behind her there's a group of scouts; to her right three boys in cricket whites.

There are children, parents, old people. New migrants and Braybrook locals who have lived here for generations. All of them have come together over several months to be photographed. They make up the second image in Simon Terrill's *Crowd Theory* series.


Melbourne-born, London-based Terrill began *Crowd Theory* in Footscray 15 years ago. The project came out of a conversation with Jerril Rechter, then director of the Footscray Community Arts Centre, who wanted to see a work about broad social groups and the people the centre served.

# THE EYE OF PHOTOGRAPHY

L'OEIL DE LA PHOTOGRAPHIE

Simon Terrill, Robert Mapplethorpe, Robert Hirsch, Christopher Thomas, Brendan Meadows...


Edition of January 23rd, 2019




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Simon Terrill, Crowd Theory: Footscray Station, 2006. Type C print, detail. Courtesy the artist and Sutton Gallery, Melbourne.



Simon Terrill, Crowd Theory: Adelaide: Victoria Square/Tartaryn, the artist and Sutton Gallery, Melbourne.

2 / 10



**Simon Terrill photographs Crowd Theory**

ARCHIVE PREVIEW 6 February 2019

ZARA SIGGLEKOW With a resolutely civic ethos, Simon Terrill photographs outdoor spaces staged with everyday people. Their

ADVERTISEMENT



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## In the Galleries: Five Shows to See in February

A life-size Instagram profile page, a Jodie Foster flick from the '80s, one of Australia's most successful artistic exports, and four dancers face-off against four tennis ball machines - and 400 tennis balls.

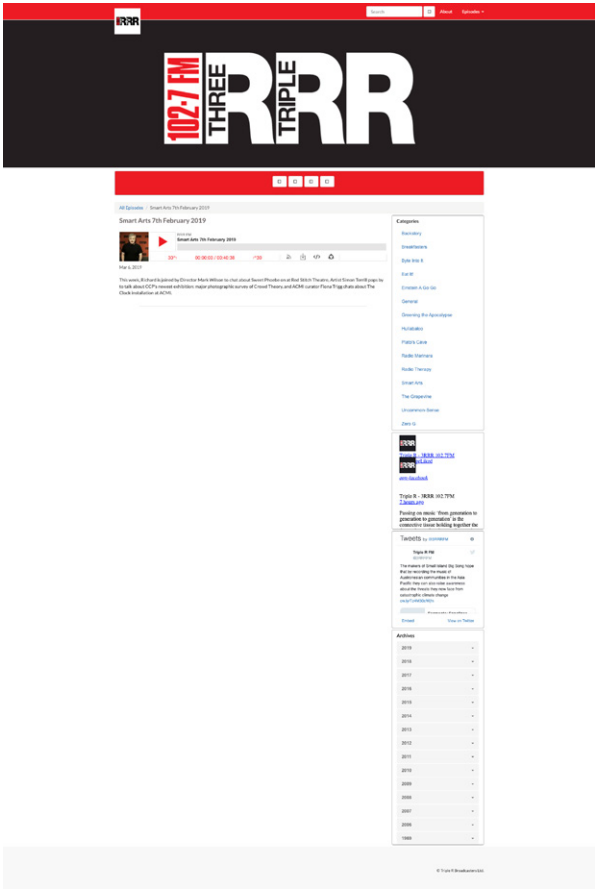


1049 Simon Terrill, Crowd Theory: Thamesmead, 2017. Type C print. Courtesy Sutton Gallery, Melbourne. Photography: Courtesy Sutton Gallery, Melbourne

Published on 04 February 2019 by WILL COX

**The Art of Mid-Century Design by Clement Meadows**  
The first thing you see in *The Art of Mid-Century Design* is a chair. It's simply built, with a steel frame and a





## 1: Crowd Theory: Simon Terrill, Survey Exhibition, Centre for Contemporary Photography, 2019

Plato's Bench 2019, CNC manufactured polystyrene from 3D STL digital file, paint, resin



Plato's Bench is a digitally generated aggregate, formed using images of a park bench in Plato's Academy Park in Athens. Drawing parallels between this historic site of democracy and the self-organising digital realm, Plato's Bench points towards a collaborative and open approach to making work.

Using a similar methodology to the Crowd Theory photographs, Plato's Bench enables chance to determine the final form of the work, through running the images through a digital algorithm. Presented in the context of Crowd Theory, Plato's Bench is the centre point for a series of public programs and events presented in tandem with the exhibition.

## Centre for the Study of the Networked Image conference paper, Jerwood Space, London 2019

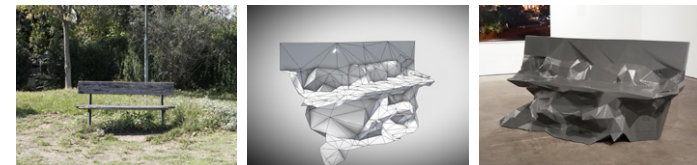
Simon Terrill  
May 2019

*A networked bench: after Plato*

BORN OF AN IMAGE  
PRODUCED IN A NETWORK  
PUT IN THE WORLD AS SCULPTURE/ARTEFACT/FURNITURE

### Abstract:

The subject of this talk is a bench. A single, particular, everyday bench that I came across in Plato's Academy Park, Athens<sup>1</sup>. Through photogrammetry the bench became a sculpture. The significance of the bench is in where it came from. Plato's Academy Park is where the first academy was established circa 387 BC. It is also a talk about publics. Who speaks, who is afforded the opportunity to speak, becomes the question. What are the limits of this bench? Through digital mapping and a translation of form, a reformatted bench suggests parallels between a historic site of democracy and strange logics found in a digital realm.





1. Crowd Theory: Simon Terrill, Survey Exhibition, Centre for Contemporary Photography, 2019 (see attachement #2 and attachement #3)

*Simon Terrill: Perspectives, Notes and Comments: Crowd Theory 2004-18*

A catalogue to coincide with the exhibition Centre for Contemporary Photography

Authors: Anna Minton, Dr Daniel Palmer, Dr Chantal Faust, Chris Fite-Wassilak, Marianne Mulvey

Editor: Chris Fite-Wassilak

Publisher: Centre for Contemporary Photography, 2019

ISBN 0994622953

52 pages



*CROWD*

10 projects, 14 years, over 2,000 people in front of the camera and a couple of hundred behind it, resulting in 10 large scale photographic artworks exhibited under the title Crowd Theory. The images in this book were collected from all 10 of the events where these works were made.

Artist edition

January 2019

Designed by Daniel Alexander

200 pages

2: South of the River: Crowd Theory, National Portrait Gallery, London, 2016

**South of The River: Crowd Theory**  
**National Portrait Gallery London**  
**10 June - 6 September 2016, Rooms 37 & 37a,**  
**Lerner Contemporary Galleries, Ground Floor**

Exhibition at the National Portrait Gallery London exploring the lives of inspiring people with connections to South London; featuring a new large-scale photographic artwork by Simon Terrill. 100,000 + visitors (gallery estimate)

NPG website- <https://www.npg.org.uk/whatson/creativeconnections/artist/southwark-and-lambeth/>



Simon Terrill, *South of the River: Crowd Theory*, type C print, 180cm x 225cm, National Portrait Gallery London, 2016



2: South of the River: Crowd Theory, National Portrait Gallery, London, 2016



## South of the River: Crowd Theory

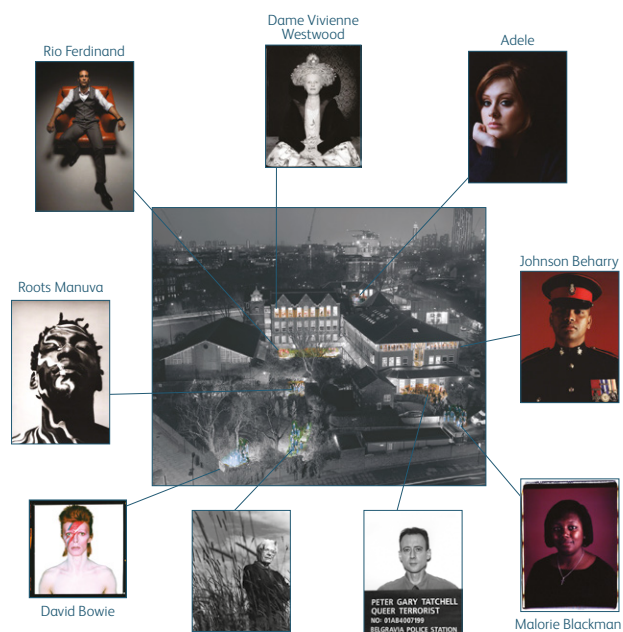
By Simon Terrill

C-type print 2016

This is the latest artwork in Simon Terrill's *Crowd Theory* series in which he creates photographs through public events that explore what happens when large groups of people gather in places of personal significance.

*South of the River: Crowd Theory* features 180 students at St Saviour's and St Olave's School in Southwark. Divided into nine groups, the students responded through pose and gesture to the portraits of people with 'south of the river' connections displayed in this room.

**Making the artwork:** The photo shoot began at dusk and ended after dark on 7 March 2016 and involved over 260 people. A medium-format camera was set up on the roof of a tower block opposite, construction-site lights were placed in situ, a smoke machine was activated and a DJ played music. Every ten minutes a siren was sounded, the music stopped and the school was silent as the nine groups held their pose for each long-exposure shot.



## CREATIVE CONNECTIONS

South of the River

National  
Portrait  
Gallery

Admission Free

10 June – 6 September 2016

Free display at the National Portrait Gallery featuring a new large-scale photographic artwork by artist Simon Terrill, made with students from St Saviour's and St Olave's School, Southwark.

*Creative Connections* is generously supported by the Palley family.

#CreativeConnections

npg.org.uk/creativeconnections

▶ 🔊 2:45 / 2:48

The film documents the photoshoot and goes behind-the-scenes of the project.

<https://www.youtube.com/watch?v=CcgzxnhR0mo&feature=youtu.be>

### *South of the River* project students, Year 10 GCSE art

Alisha, Amber, Annalise, Anya, Arafah, Casey, Charis, Cindy, Daniella, Esther, Esther, Harlee, Jada, Juliet, Layla, Louise, Melanie, Mia, Mya, Priscilla, Regan, Teagon

### *South of the River* project, Media Crew

Tatenda, Yunique

### *South of the River: Crowd Theory* Production Team

Franklyn Rodgers – Camera Operator, Cecilia Magill – Production Assistant,  
Yashoda Rodgers – Production Assistant, Ollie Harrop – Stills Documentation

*The Southbank Collective* – Lisa Drew – Production Co-ordinator, Emily (Trix) Carver – Lighting Assistant,  
Arturas Bondarciukas – Time-lapse photography, Kate Clement – Lighting Assistant,  
Caroline Scott – Lighting Assistant, Sam Taylor – Sound Technician / Lighting Assistant

### Event DJ

Chantal Faust

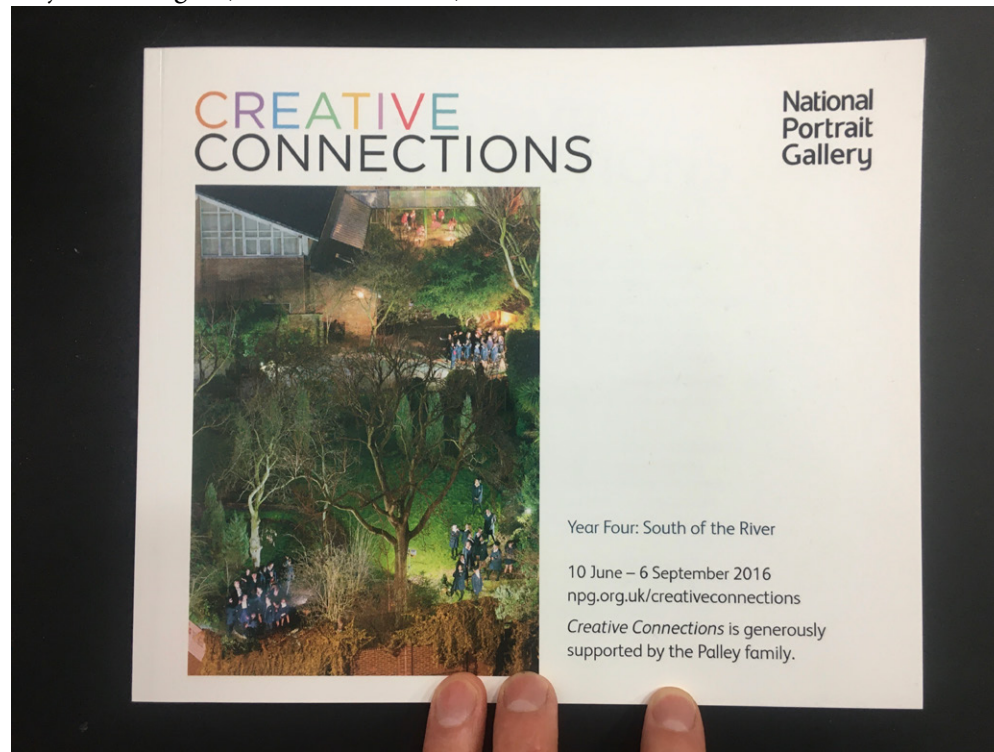
### *South of the River: Crowd Theory* student participants

Abi, Abigail, Absola, Ahnyah, Aimee, Alex, Alex, Alexia, Alisha, Amber, Anastasia, Anjolaoluwa, Anna, Anna, Anna, Annalise, Anya, Arafah, Beatrice, Becky, Boma, Bridget, Buhle, Bunmi, Carol, Casey, Catherine, Charis, Chelsea, Chinonso, Chloe, Cindy, Daniella, Danielle, Deborah, Deborah, Deborah, Defne, Demou, Diana, Dominique, Ebony, Elizabeth, Elizabeth, Elizabeth, Ellie, Emma, Esther, Esther, Esther, Esther, Fatmed, Fay, Fiona, Hanako, Hannah, Harlee, Hiruth, Holli, Isatu, Isha, Iyata, Jada, Jael, Jaiyeola, Jasmine, Jazmin, Jessie, Jordan, Julianna, Juliet, Kate, Kehinde, Kemi, Laila, Lauryn, Layla, Leanna, Leanna, Leanna, Leila, Louise, Maisie, Malikat, Maria, Mariam, Mary, Mel, Mercy, Mia, Mimi, Mirabel, Miriam, Modupe, Mya, Nadia, Najwa, Nariah, Nergis, Nergis, Neriah, Nevaeh, Nicole, Paige, Precious, Priscilla, Rachael, Regan, Regina, Rhianna, Rhiannon, Rhiannon, Roda, Saffiatu, Samira, Sanae, Sarah, Selina, Sephora, Shakira, Shardey, Sharon, Shemuel, Sia, Sia, Sion, Sophie, Stefany, Stefany, Stephanie, Stephanie, Suzie, Suzie, Tamia, Teagon, Teni, Titilope, Tobi, Tolu, Tonia, Tosin, Tracy, Trinitee, Tumi, Tyla, Victoria, Yunique, Zainab, Zoe



## 2: South of the River: Crowd Theory, National Portrait Gallery, London, 2016

Project Catalogue (see attachment #3)



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**National Portrait Gallery**

### South Londoners Adele and Bowie celebrated at National Portrait Gallery

Images of famous residents displayed alongside portrait of local students in experimental artwork by Simon Terrill

**Maev Kennedy**  
Thu 9 Jun 2016 22:39 AEST

[f](#) [t](#) [e](#) 121 115



▲ South of the River: Crowd Theory by Simon Terrill at the National Portrait Gallery. The project involved more than 200 people. Photograph: Simon Terrill

### 3: Exchange Value, QUT Art Museum, Brisbane 2019

Exchange Value: QUT Art Museum, Brisbane  
16 February – 28 April 2019

Exchange Value brings together the works of 11 Australian and international photographers in an exhibition that offers rich and challenging insights into the world of documentary photography.



media release

For immediate release  
25 January 2019

#### Rethink documentary photography with *Exchange Value* Opening Friday 15 February at QUT Art Museum

Join QUT Art Museum for the poignant and illuminating photography exhibition *Exchange Value*, opening Friday 15 February.

*Exchange Value* brings together the works of 11 Australian and international photographers in an exhibition that offers rich and challenging insights into the world of documentary photography. The exhibition explores close-up accounts of those on society's fringes – skinhead subculture in 1970s London, poor Egyptian neighbourhoods during the Arab Spring, the sterile confines of a mental institution – as well as the photographers documenting them. As the relationship between photographer and subject becomes visible, so does the potential for greater possibilities in image making.

*Exchange Value* opens on Friday 15 February from 6pm-8pm. The momentum continues on Saturday 16 February with an [Artist Exchange](#) featuring Gavin Watson (UK) and Kim Guthrie (AUS) in-conversation with Brisbane music icon John Wilsteed from the Go-Betweens for a musical journey into the artists' photographic practice. Watson and Guthrie will share selected songs of significance to them, from Crime and the City Solution to Madness, immersing the audience into the social history of the time, and sharing the stories behind their photographs.



Atong ATEM. Makour, Syracuse series 2018. Courtesy of the artist

"Collectively these works raise some interesting questions about the process of documenting a subculture," said Kevin Wilson, Curator at QUT Art Museum. "*Exchange Value* allows us to step behind the lens and observe the creative process of documentary photography, it questions our own relationship to those in the camera's gaze and makes us think about the ways we impart our own stories onto photographs."

In addition to the wide range of Australian photographers, *Exchange Value* showcases UK artist Gavin Watson, who started photographing skinhead culture in 1970s south west London at age 14; Belgian artist Bieke Depoorter, who spent many months living with and documenting a community in Egypt during the Arab Spring, leading her to share her creative process and final artwork with those she photographed; and UK-based artist, Simon Terrill who photographs large crowds in public spaces, exploring what happens when participants can return the camera's gaze in a manner of their choosing.



Bieke DEPOORTER 2017. Egypt, Cairo. June 2012. Courtesy of the artist.

The exhibition also deconstructs white colonial archival narratives, documents the dark club world of the 1990s in Brisbane, follows one female artist's solo caravan journey into the unknown in the 1970s, and provides exhaustive photographic essays on the fractious relationships between women and men, transgenerational trauma and homelessness and marginalization. All in all, *Exchange Value* packs a punch.

*In Focus: Blind Photography*, an exhibition on tour from Canada will be presented alongside *Exchange Value*. Curated by Megan Strickfaden and Janice Rieger, the show features 10 international blind and partially sighted photographers depicting compelling narratives about inhabiting, negotiating and interpreting the built environment.



3: Exchange Value, QUT Art Museum, Brisbane 2019



Installation view of 'Exchange value' (16 February - 28 April 2019), QUT Art Museum, 2019. Image copyright Mick Richards.



### 3: Exchange Value, QUT Art Museum, Brisbane 2019



Installation view of 'Exchange value' (16 February - 28 April 2019), QUT Art Museum, 2019. Image copyright Mick Richards.



Installation view of 'Exchange value' (16 February - 28 April 2019), QUT Art Museum, 2019. Image copyright Mick Richards.

### 3: Exchange Value, QUT Art Museum, Brisbane 2019

#### Artist Talk

2pm Saturday 23rd February 2019

Artist Simon Terrill and arts writer Louise Martin-Chew in conversation to explore what the concepts of co-authorship and community mean in the context of his Crowd Theory project.

*Using the word community is difficult. I am not sure what it really means or if they categorically exist. While community can designate those who are a part of something, it can also all too easily describe the equal and opposite: those who are excluded, unwelcome, and not-a-part-of-that-something.*

– Simon Terrill



COVID-19 - latest advice

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Exchange

with Simon Terrill and Louise Martin-Chew

|           |  |                              |
|-----------|--|------------------------------|
| When      | 2pm, Saturday 23 February 2019                 | Closed Mondays               |
| Where     | QUT Art Museum                                 | Tuesday – Friday 10am – 5pm  |
| Admission | Free   | Saturday & Sunday 12pm – 4pm |
| Access    | See our <a href="#">Visit</a> page for details |                              |

Mis-understood – what does the term 'community' mean today?

*“Using the word community is difficult. I am not sure what it really means or if they categorically exist. While community can designate those who are a part of something, it can also all too easily describe the equal and opposite: those who are excluded, unwelcome, and not-a-part-of-that-something.”*

– Simon Terrill

Simon Terrill's *Crowd Theory* is a project that has sought to re-imagine a series of places in both Australia and the UK, and has resulted in over 10 projects across 14 years with over 2000 people. In engaging with each site, the politics of place have become central to conversations surrounding the making of the works. The works are large-scale community portraits yet the term 'community' is one Terrill continually critiques and considers overused and often mis-understood.

Join artist Simon Terrill and arts writer Louise Martin-Chew for a conversation on this substantial project to explore what the concepts of co-authorship and community mean in the context of his *Crowd Theory* project.

Terrill is an Australian artist based in London. He works with photography, sculpture, installation, drawing and video. His interests lie in investigating relations between architectural spaces and their received narratives as well as public and private identities. Louise Martin-Chew is a freelance writer and a regular contributor to *Art Collector*, *Artist Profile*, *Art Guide Australia* in addition to catalogue essays and books. She has just submitted a PhD thesis to the University of Queensland (Creative Writing) within which she developed a biography of artist Fiona Foley.

See Terrill's artwork in [Exchange Value](#), showing at QUT Art Museum 16 February – 23 April 2019.

Archived Event



#### 4: Crowd Theory Thamesmead, 2017

On April 15th 2017, over 100 people gathered at dusk by the foot of the towers on Southmere Lake to make a large-scale portrait of South Thamesmead, featuring those who live here.

This is the tenth Crowd Theory project by artist Simon Terrill. The works are photographic and performance based events with crowds, communities and the spaces they occupy. The project's point of departure is a photographic reinterpretation of 16th century Bruegel paintings. The interest is in a performative photography where participants, in a location of personal significance, are asked to inhabit an idea of how communities are imagined. In addition, the works are concerned with what may constitute the difference between a community and a crowd. The events are carefully stage-managed public operations that involve many collaborators and are a collective effort in coordinating lighting, soundtracks, cameras, catering, marshalling and a smoke machine.

Funded by Arts Council England



*Simon Terrill, Crowd Theory Thamesmead, type C analogue print, 1524mm x 2500mm, 2017*



#### 4: Crowd Theory Thamesmead, 2017




image detail: Crowd Theory Thamesmead, 180cm x 220cm

Earlier this year, on the 15th April, over 100 people gathered at dusk by the foot of the towers on Southmere Lake to make a large-scale portrait of South Thamesmead and those who live here.

## CROWD THEORY THAMESMEAD

|   |  |
|---|--|
| Exhibition Launch<br>Fri 7th July, 6pm - 9pm<br>All Welcome<br>food and drink provided<br>Then open daily<br>8th July - 18th Aug 2017 | The LINK Thamesmead<br>Bazalgette Way<br>Off Harrow Manor Way<br>Thamesmead<br>London<br>SE2 9BS |
|---|--|

Crowd Theory Thamesmead is an independent project led by Simon Terrill, produced by Lisa Drew and supported by Arts Council England and Peabody. For more information contact Simon on 07503 701 875 or [simonterrill@yahoo.com](mailto:simonterrill@yahoo.com) [www.thameszine.com](http://www.thameszine.com) [www.simonterrill.com](http://www.simonterrill.com)

#### Project Credits:

Creative Producer: Lisa Drew  
Camera: Franklyn Rodgers  
Camera Assistants: Yashoda Rodgers and Cecilia Magil DJ: Chantal Faust aka DJ Pause  
Sound Tech: Sam Taylor

Thamesmead 2017: A Film by Daniel Alexander and Simon Terrill  
DOP: Daniel Alexander  
2nd camera: Arturas Bondarciukas, Emily (Trix) Carver, Charlotte Hartley  
Editor: Daniel Alexander  
Sound: Rylan Audio

Exhibition text: Chris Fite-Wassilak  
Stills photography: Ollie Harrop

Resident Liaison: Michael Mogensen  
Marshals and Lighting: Chris Arrondelle (Lead), Josie Loveridge, Hannah Tointon, Aroni Lamar, Caroline Scott, Adriana Marques, Ariel Haviland, Luke Candido, Anna Schmid, Sam Skinner

Dogs and Tower Blocks zines: Lisa Drew

Tower Block Wardens: Mandy and Dom  
Head Warden: Steve Pike  
Lakeside Manager: Michael Smythe  
Peabody Liaison: Sam Skinner  
Thamesmead Culture Forum: Adriana Marques

Thank you to all the residents of Thamesmead who feature in these works.

Crowd Theory Thamesmead is an independent project led by Simon Terrill. Funded by Arts Council England. Additional funding and in-kind support gratefully received from Peabody.

[www.thameszine.com](http://www.thameszine.com)



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ENGLAND**



#### 4: Crowd Theory Thamesmead, 2017

Thamesmead 2017: 25 minute single screen video

DOP: Daniel Alexander

2nd camera: Arturas Bondarciukas, Emily (Trix) Carver, Charlotte Hartley

Editor: Daniel Alexander





#### 4: Crowd Theory Thamesmead, 2017

Event stills - image credit Ollie Harrop





4: Crowd Theory Thamesmead, 2017



# Crowd Theory Thamesmead



from Pieter Bruegel's *Fall of Icarus*



To everyone who lives in or has an attachment with Southmere Lake and its surrounds - You are invited to appear in an epic photograph to be staged this November - an image exploring what this place means to you.

**We would like to meet you to discuss how you can participate.**

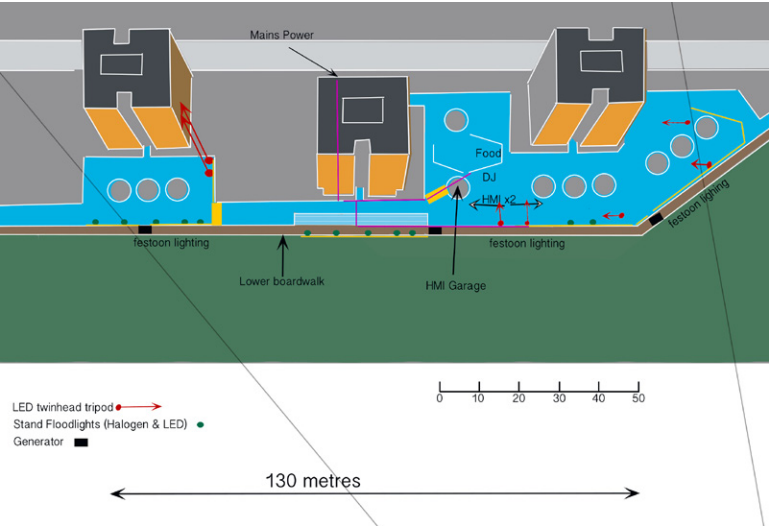
For more information and/or to register your interest please leave your email address with us today.



Simon Terrill, Crowd Theory - Footscray

Contact:  
Simon Terrill  
tel: 07503 701875  
email: simonterrill@yahoo.com




This work is a part of an ongoing series of photographs by Simon Terrill, exploring ideas of people's connection to place. For more information please see [www.simonterrill.com/Crowd-Theory](http://www.simonterrill.com/Crowd-Theory)





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|--|------------|-----------------|-----------|------------|------------|
|  <p>Mira Gojak, <i>Positioning the edge</i>, 2009, steel, copper, wire, marble and epoxy paint, dimensions variable. © Courtesy the artist and Murray White Room, Melbourne</p>  |            |                 |           |            |            |
| <h3>The Piranesi effect</h3> <p>Giovanni Battista Piranesi, Rick Amor, Mira Gojak, Michael Graf, Andrew Hazewinkel, Peter Robinson, Jan Senbergs and Simon Terrill</p> <p>&lt; back</p> <p>20 Feb 2014 to 25 May 2014<br/>Guest curator: Jenny Long</p> <p>Contemporary artworks by Australian artists Rick Amor, Mira Gojak, Michael Graf, Andrew Hazewinkel, Peter Robinson, Jan Senbergs and Simon Terrill are juxtaposed with a selection of prints by Giovanni Battista Piranesi to highlight the many ways in which the strategies and devices used by the eighteenth-century artist and architect are still very much a part of the way artists work today.</p> <p>Piranesi's work has many aspects; it is both Venetian and Roman, Baroque and Neo-Classical, imaginative and scientific. His training as an architect and stage designer meant that he was highly skilled at drawing the viewer in and manipulating our emotional response to his imagery.</p> <p>Piranesi's legacy for contemporary artists also takes many forms, including his poetic use of the fragment, his ominous spaces, dramatic lighting, restless line; and most importantly, the creative license he takes with the art and architecture of the past. The contemporary works in this exhibition have been chosen for the way in which they interact and intersect with Piranesi's eighteenth-century prints — there are echoes of Piranesi; correspondences and resonances rather than any direct influence.</p> <p>The exhibition also includes objects from the University's Classics and Archaeology Collection, the University of Melbourne Art Collection and the Baillieu Library Special and Print collections together with works from the State Library of Victoria and private lenders.</p> <p><i>The Piranesi effect</i> is a companion exhibition to a large Piranesi survey at the State Library of Victoria titled <i>Rome: Piranesi's vision</i> (22 February to 6 July).</p> <p>WALL TEXTS   LIST OF EXHIBITED WORKS</p> |            |                 |           |            |            |
|  <p>Peter Robinson, <i>Vinculum</i>, 2008 (detail), polystyrene, dimensions variable. © Courtesy the artist and Sutton Gallery, Melbourne</p>  |            |                 |           |            |            |
|  <p>Andrew Hazewinkel, <i>Untitled (Julia Acquila Severa)</i>, 2013, pigment print on paper, 44 x 66 cm. © Courtesy the artist</p>  |            |                 |           |            |            |

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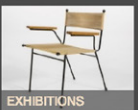
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The University of Melbourne**

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5: The Piranesi Effect, Ian Potter Museum of Art, Melbourne, 2014

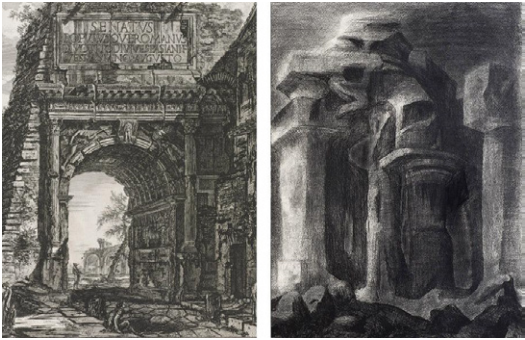


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<https://www.habitusliving.com/connect/piranesi-legacy>

19 Feb 2014



## Piranesi's Legacy

An exhibition at the Ian Potter Museum in Melbourne juxtaposes the works of 18th century master print maker Piranesi with pieces by Australian and New Zealand artists to reveal unplanned yet intriguing parallels and references. Yen Dao reports

Above: Montage of Piranesi's Veduta della Basilica di S. Paolo (left) and Rick Amor's *Ithaca* (right)

"The Piranesi Effect" exhibition aims to use contemporary art to emphasise the originality of Piranesi's practice. Although Piranesi's work has been exhibited with contemporary international artists before, this is the first time it will be shown with that of Australian and New Zealand artists including Rick Amor, Mira Gojak, Michael Graf, Andrew Hazewinkel, Peter Robinson, Jan Senbergs and Simon Terrill.

## BLOUINARTINFO

### Curator Jenny Long on "The Piranesi Effect" at The Ian Potter Museum

by [Nicholas Forrest](#)  
11/02/14 1:28 AM EST



Giovanni Battista Piranesi "Remains of the aqueduct of Nero," 1740-78 (The Ballieu Library Print Collection, the University of Melbourne)



Simon Terrill "Bank of England Sum," 2009

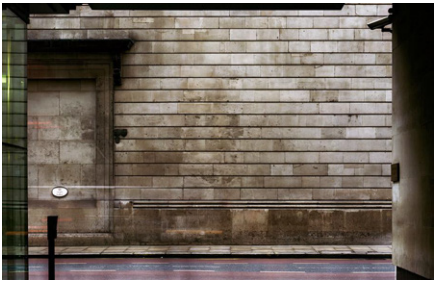
How much could 18th century printmaker Giovanni Battista Piranesi possibly have in common with contemporary Australian and New Zealand artists? More than most people would realize, judging by "The Piranesi Effect" exhibition, which opens at the University of Melbourne's Ian Potter Museum of Art on February 20.

Developed as a companion exhibition to the State Library of Victoria's "Rome: Piranesi's Vision," "The Piranesi Effect" uses contemporary art by Australian and New Zealand artists, including Rick Amor and Simon Terrill, as a guide to unlocking Piranesi's innovative printmaking practice – his dramatic use of scale, viewpoint, lighting, and perspective.



Piranesi's Veduta interna del Panteon

As a response to its companion exhibition, the State Library of Victoria's "Rome: Piranesi's Vision," the connection between Piranesi and contemporary art continues to appeal to today's artistic sensibilities.



Simon Terrill Bank of England Sum

## Melbourne

*The Piranesi Effect*  
Ian Potter Museum of Art  
Until 25 May

Opening hours:  
Tues to Fri 10am-5pm,  
Sat and Sun noon-5pm

Eicher, archaeologist, designer, theorist, and architect Giovanni Battista Piranesi (1720-1778) was not just a latter-day Renaissance man living in Italy during the late Baroque. For Jenny Long, curator of *The Piranesi Effect*, he was also the original mad-up artist: "Piranesi was living at that time that was just the beginning of science, the beginning of scientific method... but he also doesn't feel any sense that he has to separate that from his imagination or from anything else. It's there, mashing it all up, creating these hybrid things."

Long's exhibition complements Rome: Piranesi's vision, which is at the State Library of Victoria until 22 June, by juxtaposing Piranesi's prints with work by seven contemporary artists as well as Roman and Etruscan antiquities. You could call it a mash-up. "It is probably safe to say that none of the contemporary artists in the show have been particularly influenced by Piranesi in the usual art-historical sense – but when their works are put in the same space as Piranesi there are resonances and correspondences that I hope will be surprising and stimulating for the viewer," Long says.



Rick Amor's *Ithaca* (left), 2010, 100% photograph, 200 x 162 cm. © Courtesy the artist and Santos Gallery, Melbourne

Long wanted her correspondences to be "quite open and loose", in an exhibition that is entirely "speculative". We are invited to compare photographer Simon Terrill's *Bank of England Tower*, a vision of decrepit modernism, to Piranesi's vision of Roman ruins or his career, his Escher-esque series of imaginary prisons. Internal contradictions play a principal role: Mira Gojak's work is "all about the mesh of lines, which is what Piranesi does really well, make a solid thing disappear in a mesh of lines" while New Zealand sculptor Peter Robinson creates hefty chains from lightweight polystyrene. "That's one of the things that Piranesi does – and it's quite a late Baroque thing to do – you hold together these things that don't cancel each other out but they're kind of the opposites of each other," DR

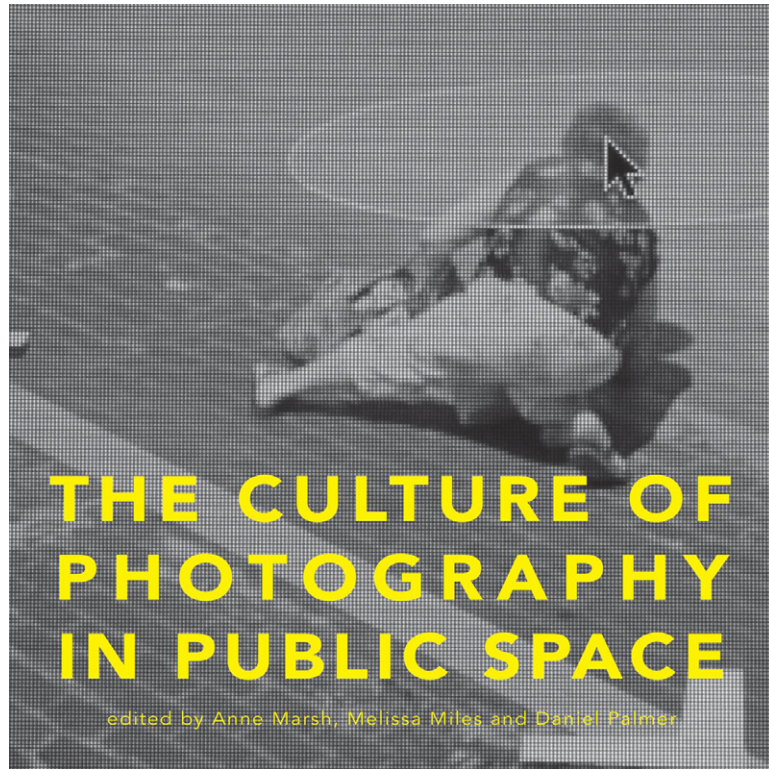
## Perth

William Kentridge  
*The Refusal of Time*  
Perth Institute of Contemporary Arts  
13 February to 27 April

Opening hours:  
Tues to Sun 10am-5pm

South African artist William Kentridge has journeyed deep into the history of time, studying the ways we attempt to measure or mark it. Made in consultation with Harvard professor Peter Galison, his walk-through video installation *The Refusal of Time*, 2012, has "an acute relevance in today's world", remarks Perth Institute of Contemporary Arts curator Leigh Robb. Indeed, many of us feel our days as increasingly rushed, some moments passing alarmingly faster than



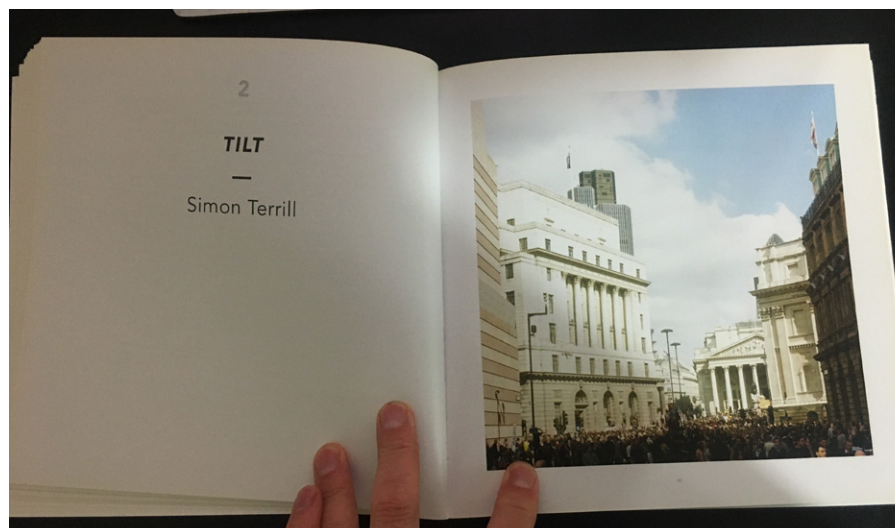


Culture of photography in public space. Eds Anne Marsh, Melissa Miles, Daniel Palmer. Intellect ltd, Bristol, 2015

Photography as an art has become complex terrain upon which anxieties about public space have been played out. Yet the photographic threat is not limited to the image alone. A range of social, technological, and political issues converge in these rising anxieties and affect the practice, circulation, and consumption of contemporary public photography today. The culture of photography in public space collects essays and photographs that offer a new response to these restrictions and to the anxieties that give rise to them.

Table of Contents:

1. Standing on shifting ground: privacy and photography in public / Melissa Miles
2. Tilt / Simon Terrill
3. "No credible photographic interest": photography restrictions and surveillance in a time of terror / Jessica Whyte
4. Street view/interface / Michael Wolf
5. Bill Henson and the polemics of the nude child in photography / Anne Marsh
6. The sleepers and Trafalgar Square / Cherine Fahd
7. Criminalizing "camera fiends": photography restrictions in the age of digital reproduction / Jessica Whyte
8. In the event of amnesia the city will recall / Denis Beaubois
9. The face in digital space / Martyn Jolly
10. From sixteen google street views / Jon Rafman
11. Google street view and photography in public space / Daniel Palmer.





Watch, Listen, Read

## New Writing: Crowd Theory

### Photoworks New Writing: Crowd Theory

Simon Terrill

I am always relieved that people do actually turn up on the day and take part; an anxiety like waiting for your guests to arrive at a party. You never really know.

Using the word community is difficult. I am not sure what it really means or if they categorically exist. While community can designate those who are a part of something, it can also all too easily describe the equal and opposite: those who are excluded, unwelcome, and not-a-part-of-that-something. The dark side of community.

My work follows an interest in the figure of the crowd, where a crowd is an open, fleeting and promiscuous state of together-ness. A crowd has no ultimate shape. It is always unstable, either growing or dissipating. A crowd is potential form.

Each of the Crowd Theory projects starts by drawing on peoples' association to place. They begin by making an invitation to anyone and everyone who has an association with that place. From there an idea of a crowd portrait emerges.

Inadvertently, a number of recent projects have been made in places on the cusp of social change. *The Balfour Project* happened at the time of the announcement of the 'decanting' of its social housing tenants before refurbishment and a controversial privatisation of Goldfinger's tower in the East End of London; *Bow Cross* was in a nearby location but at the other end of a regeneration process, where new flats were being let to a mix of past and new social housing tenants, people with long standing connections alongside complete strangers. In *Crowd Theory Adelaide: Victoria Square/Tarntanyangga*, a park that is the geographical and symbolic center of the city had just been closed off and was surrounded by construction site fencing.

Along with these pictures are the *Erased Crowds* series. These images are made through multiple exposures onto a single negative. I think of it as an attempt to bruise the film with the residue of a passing event. The process erases all detail of body and character leaving only a trace of human presence: a 'corner of the eye moment' reflected on the surrounding architecture.

The works are all in some way about public space and how we go about inhabiting these places, whether as part of a crowd, a confrontation between stranger-hood and sociability or an idea of public-ness. To set up a shoot takes a collective effort in coordinating scaffolding, film-lighting, soundtracks, camera, catering, administration and sometimes a smoke machine or closing off a busy street to traffic, as well as just being there. All of which is designed to hopefully enable an open response of people to place.

In the *Crowd Theory* works, it is entirely up to those in the frame to choose how they represent themselves within the overall scene. The only direction is technical, announcing the next shot and so on. I think it is about marking ones' place, just being there. But there is always the inevitable question: which negative to single out as representative of the event? Somehow the rhythm of shot, pause, reload, shot facilitates a transition from group to crowd, where the idea of an unconscious group mind emerges and the picture with any luck, falls into place - in both senses of the phrase.



## C) Additional Outcomes

### Crowd Theory – Outcomes 2014 - 2019

- Exhibitions
- Catalogues
- Books
- Selected Journal Articles / Press & Reviews
- Public Collections
- Artist Talks
- Funding
- Selected Commentary

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#### Exhibitions

2019 *Simon Terrill: Crowd Theory*, Survey Exhibition, Centre for Contemporary Photography, Melbourne

2019 *Exchange Value*, QUT Art Museum, Brisbane

2017 *Crowd Theory Thamesmead*, The Link Thamesmead, London

2016 *South of the River: Crowd Theory*, National Portrait Gallery, London

2014 *The Piranesi Effect*, Ian Potter Museum of Art, Melbourne

#### Catalogues

*Simon Terrill: Crowd Theory 2004-18*, Perspectives, Notes and Comments. Authors: Daniel Palmer, Chantal Faust, Chris Fite-Wassilak, Marianne Mulvey, Anna Minton, Ed: Chris Fite-Wassilak. Centre for Contemporary Photography, ISBN 0994622953, 2019

*Creative Connections: Year 4 South of the River*, National Portrait Gallery, London, 2016

## Books

*Crowd*, Simon Terrill, produced in conjunction with the exhibition *Simon Terrill: Crowd Theory*, Survey Exhibition, Centre for Contemporary Photography, 2019.

*Photography and Collaboration: From Conceptual Art to Crowdsourcing*, Daniel Palmer, Bloomsbury, 2017, pp 99-106.

*The Piranesi Effect*, eds K. Stone, G. Vaughan, University of New South Wales Press, 2015 pp 52-25

*Photography and Its Publics*, eds Melissa Miles, Edward Welch, Bloomsbury, 2020, cover image.

*The Culture of Photography in Public Space*, Eds Anne Marsh, Melissa Miles, Daniel Palmer. Intellect, 2015, Chapter 2: Tilt pp 44-55.

## Selected Journal Articles / Press / Reviews

The Guardian, *Big cities, tiny people: the vast community portraits of Crowd Theory*, Jan 2019

Art + Australia, *Unpopulated*, Edward Colless, Issue Five (55.2): Brutalism, 2019

Art Guide Australia, *Simon Terrill Crowd Theory*, interview with Zara Siggilekow, Jan 2019

3RRR Radio, *Smart Arts Interview*, Richard Watts @3rrrfm Smart Arts, 7 Feb 2019

Broadsheet Melbourne, *In the Galleries: Five Shows to See in February*, Feb 2019

Sydney Morning Herald, *Crowd control preserves moments in time and place*, Catie McLeod, Jan, 2019

The Guardian, *South Londoners Adele and Bowie celebrated at National Portrait Gallery*, Maev Kennedy, June 2016

PetrieEMagazine #4, *Simon Terrill's Playground*, Interview by Katie Aske, Aug 2015

Photoworks, *New Writing: Crowd Theory*, Simon Terrill, August 2014

The Weekend Australian, *Public Works: Simon Terrill's Crowd Theory in Adelaide freezes a community moment*, Bronwyn Watson, Jan 4th 2014

Daniel Palmer, *Photographies, A Collaborative Turn in Contemporary Photography*, 6:1, 117-125

Art Guide Australia, *The Piranesi Effect*, March 2014

Blouin ArtInfo, *Curator Jenny Long on "The Piranesi Effect"*, Feb 2014

Habitus Living, *Piranesi's Legacy*, Feb 2014



**Public Collections**

National Gallery of Australia, Samstag Museum of Art, State Library of Victoria, Albury Regional Gallery, Monash Gallery of Art, Artbank Sydney, City of Melbourne, Epworth Hospital Collection, Maribyrnong City Council, McClelland Gallery and Sculpture Park, La Trobe University Museum of Art, Holmesglen TAFE Collection, Royal Brompton & Harefield NHS Foundation Trust, Joyce Nissan Collection

**Artist Talks: Crowd Theory**

National Gallery of Victoria, Melbourne

QUT Art Museum, Brisbane

Centre for Contemporary Photography, Melbourne

Bath School of Architecture, Bath

Northampton University, UK

National Portrait Gallery, London

Victoria & Albert Museum, London

University of Westminster, London

London College of Communication

London South Bank University

**Crowd Theory Project Funding**

**Principle:**

Arts Council England grants x 2

Australia Council for the Arts grants x 4

Acme Studios, London

## C) Additional Outcomes

Simon Terrill

Bow Arts Trust, London

Footscray Community Arts Centre, Melbourne

Palley Family, National Portrait Gallery London

Samstag Museum of Art, University of South Australia

City of Melbourne

Arts Victoria, Melbourne

Vic Health, Melbourne

Creative Victoria, Melbourne

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Cultural Development Network, Melbourne

Queensland University of Technology, Brisbane

Arts SA, South Australia

Peabody, Thamesmead



**Selected Commentary:**

“But unlike the work of Gregory Crewdson, which some of the images superficially resemble, they do not invoke a fictional mood or narrative. And unlike other well-known international photographers who produce gigantic images, such as Jeff Wall or Andreas Gursky, Terrill has no desire to control everything that happens in the frame, and his work involves little or no digital post- production. In this sense they remain documents of historical times and places, and, more specifically, of diverse urban communities in a state of change. What the photographs document is important: public space underlies all the gatherings of people – from a cricket oval in a working-class suburb in the west of Melbourne home to African communities, to social housing blocks in east London – and the people occupy that space in a non-everyday fashion. However, how they document is even more crucial. Terrill’s work involves a close engagement with the communities who live at a particular site – often one undergoing gentrification. Each community is not only depicted in an image, they formed the event that generated that image, and remain part of the image’s ongoing reception.”

*Contingent Communities: Simon Terrill’s Crowd Series, Dr Daniel Palmer CCP catalogue (2019)*

“Terrill began his Crowd Theory series in 2004, the same year that Mark Zuckerberg unleashed Facebook. Ostensibly a tool, as its revised mission statement states, to “give people the power to build community and bring the world closer together”, Facebook now holds the largest facial dataset in the world, and has fuelled and promoted divisive forms of identity politics in its bid to gain people’s private information for commercial gain.<sup>1</sup> Terrill’s project can thus be understood as a counter-portrait of community in Australia and the UK during the first decade of social media, after the more homogenous, twentieth-century version of the public sphere associated with mass media.”

*Contingent Communities: Simon Terrill’s Crowd Series, Dr Daniel Palmer CCP catalogue (2019)*

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<sup>1</sup> John Lanchester, “You are the Product”, London Review of Books 39, no. 16 (August 17, 2017), <https://www.lrb.co.uk/v39/n16/john-lanchester/you-are-the-product>

*“Crowd Theory Balfron provides a lasting image of people proud to live in social housing which neither patronises the participants nor glosses over the coming changes.”*

*Memento Mori, Anna Minton, CCP catalogue (2019)*

“Contested and violent in places, the transformation of cities from the collective post-war consensus to today’s commodified, property based economy, particularly apparent in the UK, creates many of the sites of contestation shown here. Sometimes these contestations are less visible and sometimes more visible, but regardless the questions are embedded in these works.”

*Memento Mori, Anna Minton, CCP catalogue (2019)*

“Exercising, in Butler’s words, their “plural and performative right to appear”, I would suggest that through their particular Crowd Theory portrait, Balfron’s residents delivered a “bodily demand for a more liveable set of economic, social and political conditions”.<sup>2</sup>

*Acts of Appearance, Marianne Mulvey, CCP catalogue (2019)*

“Terrill inevitably becomes organisationally and personally involved in the locality and its community. However, contrary to any paternalistic sociological tenor this might imply, in Terrill’s photography the population bustle is often incomprehensible, or at least mystifying both in its minutiae and its larger patterns: people seem to be having a good time, but there’s no edifying sociological perspective on the human comedy, and no tactical reclamation of microtopical or interstitial urban spaces, no invitation to participatory re-naturalisation of lost social territory, none of the sanctimonious conviviality of community art or relational aesthetics; in short, no genial celebration of an exemplary, homely neighbourhood.”

*Art + Australia, Unpopulated, Edward Colless, Issue Five (55.2): Brutalism, 2019*

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<sup>2</sup> Judith Butler, *Notes Toward A Performative Theory of Assembly*, Harvard University Press, 2018, p 11.