

*Air*

In ice cores, bubbles contain memories of ancient temperature changes. These pockets are fossils: tiny samples of past atmospheres archived in air.

*Carve*

Fresh flowers gathered as models for stone carvings. Separate entropies tied together by the single thread of time.

*Cast*

A ghostly architecture of emptiness forms when a liquid fills a cavity and solidifies. A cast is memory made physical. While continuously recalling the source of its form, it produces a strange dislocation that inverts the spatial logic of objects. Casting reveals *making* as an act of *archaeology* by inviting the excavation of one material from another, pulling a new form out of abstraction and assimilating it into the collage of material fact.

*Clay*

Pliant slip of earth. Greenware. Laid aside. Aired out. Leather-hard. Bone dry. Stacked. Soaked. Biscuit fired.

*Column*

An upright pillar; a vertical division; a geological structure made of layers of different rock types formed by the settling of sediments over millions of years, with the oldest sediments at the bottom and the youngest at the top. This is the process that associates history with verticality.

*Depth map*

Just as contour lines map varying elevation through the changing space between them, a depth map describes variations in distance from a particular viewpoint. It reads objects as topographic bodies and translates them to a tonal gradient.

*Dust*

Dust is a two-fold repetition. It echoes the past and the surface on which it settles, reconstructing contours and reincorporating itself into the air. Dust complicates categories. It enables the past, pulverised and powdered, to remain in continuous circulation. In the studio off-cuts and dust collect constantly, mirroring the process of creation and assembly through a symmetrical undoing and scattering of matter.

*Environmental proxy*

Preserved physical characteristics of the environment that can substitute for direct measurements. Through biomineralisation, salmon biologically record their environments. The concentric patterns in their scales can be read, like rings in a tree trunk, as archives or chemical memories of the watery landscapes they inhabited. Salmon scales are microscopic maps of the porous membrane between body and environment.

*Erosion*

Water has a quality of active in-betweenness. Its future movement is latent within its current movement. It does not present self-sufficient or fixed parameters. Its form is amorphous and structurally interwoven with the vessels or landforms that contain it or carry it forward. It evades the stable material reality of place. Water erodes the notion of location and redefines it as a set of fluid and transitional interconnections that unravel across space and time.

*Fieldwork*

Environmental field research is a circular feedback loop that is reflexive, its results co-determined by the natural processes it attempts to represent. Through fieldwork, landscape engages in a co-creative process with field researchers and becomes an implicit agent in its own representation. This collaboration enables landscape to take part in its own interpretation and display, directing images and imaginations of itself.

# A Glossary for Forwardness

## Floor

Tile. Linoleum. Wood. Mud. Carpet. Concrete. Trampled chewing gum. Gridded pattern. Squashed spider. Dispersed spill. Flatness nods to latency, expectancy or potential.

## Forward

The future hangs, then falls, amassing on top of the past. The single thread of time unwinds from the spool with a relentless linear push that favours forwardness, always forwardness, across one state of being and into another. Everything falls away, not only making space for the next thing but *pulling the next thing into existence*. Pulling the thread. Endings are moments of production. As things fall away, they are deposited – byproducts of time and entropy – and will remain underneath all the coming accumulation, all the future ruins. These byproducts build the world.

## Glossary

A stratification of language. A cumulative building of meaning that emerges between terms which have a collective direction. An attempt to find the fragile edges of a category.

## Green

Olivine is a major mineral in the mantle of the Earth. Plate-tectonics push olivine-rich rocks to the Earth's surface. Their green colour is counterintuitive to the imagined red core.

## Horizon line

A place of beginnings and endings; a threshold that can never be crossed because it is continuously re-positioned in correspondence to the body. This mobility offers a distinct set of geographical facts for every encounter. The horizon line is a place of paradox – by establishing the eye as the pivot point of the landscape it maintains its own invisibility.

## Intertide

When I was five, I cut the palm of my hand on glass. Days later at the beach, saltwater and sand clotted the bandage and hardened the stitches into rusty wires. This was how my hand recovered. The seawater healed the site. The coast and the skin are equivalent zones. Neither is a static mapping of a boundary. Neither is discrete or absolute. They are porous margins that revise their own structures, shaped by tactile crossovers. They fizz with provisionality, continuously unmaking and rebuilding their own fluid architectures.

## Label

"Minerals are labeled directly on the specimen or on the matrix in which they are found. The number should be inked onto a small white rectangle and then sealed with varnish. Alternatively a small card label can be glued on – however over time many glues fail and such labels fall off".<sup>1</sup>

## Landscape

Landscape implies framing, incorporating the act of looking into the idea of land. It proposes itself as a participatory act.

## Punctuation

Marks used in writing to indicate a pause, and separate sentences or their elements. These gaps clarify meaning. Breaks and empty spaces are key structures in both language and geology. A comma is a cavity in grammar. A seam is a hyphen in stone.

## Resin mount

A granular specimen or sediment sample is embedded in epoxy resin to provide stability for grinding, polishing, analysis or imaging.

## Soak

The material exchange of soaking is an exercise in closeness. Immersing fabric in ink breaks down the limits of proximity until the two substances merge into a hybrid remainder of the action. Soaking is an emergent gesture that proposes materials as events which unfold in response to each other.

## Sonar

A spatial use of sound to navigate a path, detect objects or measure distance.

## Staircase

A diagonal path into the "reservoir of air".<sup>2</sup>

## Surface

The end point of light and the starting point of shadow. The imagehood of a thing. An archive of material interference. A site of intense contact between the history and future of an object.

## Thin section

A sample of marble is attached to a glass slide and ground down with carborundum grit until reduced to a translucent film of stone, the depth of which can only be measured in microns.

## Ventilation

The bodily workings of a building. A circulation system carved through the threshold of the walls. When a current of air is funnelled through the tunnel it emerges as a breath that collects residues: a relic in reverse.

<sup>1</sup> Wyse Jackson, P. (2013) 'Guidelines for the curation of geological materials to be housed in the Geological Museum, Trinity College Dublin'. Available at: <https://www.tcd.ie/Geology/assets/pdf/museum/Guidelines%20for%20the%20Curation%20of%20Geological%20Materials.pdf>

<sup>2</sup> Budd, L. (2019) 'The Ventilation System of the Museum Building' in Casey, C., Wyse Jackson, P. (eds) (2019) *The Museum Building of Trinity College Dublin. A model of Victorian craftsmanship*. Four Courts Press, Dublin, Ireland.