

## Editorial



THE THEME OF *DANDELION* 4.2 IS 'ECOLOGY'. This issue was originally inspired by an event: two workshops themed around Rachel Carson's *Silent Spring*, held at Birkbeck and the University of York in the first half of 2013. The issue soon took on a life of its own, and we are delighted to be publishing papers from speakers and participants in the workshops together with new research from further afield, in areas ranging from fine art to medieval literature, value theory to film, poetics to crystallography.

Join us in reading Isabella Streffen on contemporary artists' responses to the militarisation of the English countryside, Tom White on the place of trees in medieval studies, Lavinia Brydon on the political resonance of the garden in Derek Jarman's work, and Rebecca Wright on the weathercock's relationship with value. This issue's 'Short Cuts' section showcases artist and researcher Emily Candela's dazzling 'Krustapseudicals', a 'nutricosmetic' experiment in temporal arrest, alongside a selection of poems that all subvert, in different ways, matters of body, time and landscape: Amy Cutler's *Suckers*, Mendoza's 'voile blanc', and selected work by George Ttoouli.

Cutler's curated exhibition on forest memory, 'Time, The Deer is in the Wood of Hallaig', is reviewed here by Natalie Joelle, who has also collaborated with Dan Eltringham to write a review essay of Jim Crace's novel *Harvest*. Julia Peck assesses Richard Misrach and Kate Orff's new book of photographs, *Petrochemical America*, and John O'Brien interviews the landscape painter Andrew Gifford about his recent exhibition, 'Little Heaven'.

The cover image is part of a photographic diptych by Liz Johnston Drew, reproduced above in full. A first version was created in the early 1990s, as part of a series responding to the emergence of Private Public Partnerships, particularly the Design Build Finance Operate (DBFO) initiative, which allowed private bids to manage motorways and public roads. The original analogue photography (a deliberate use of outgoing Kodak 126 film) has been reprocessed as a digital work for this issue of *Dandelion*, where it is recontextualised by current government approaches to the privatisation of public space. Johnston Drew highlights George Osborne's November 2011 declaration, "We will make sure that gold plating of EU rules on things like habitats aren't placing ridiculous costs on British businesses."<sup>1</sup> The image resonates with many of this issue's grounding themes: enclosure and state control of space, the limitations of the nature-culture binary, and the relationship between memory, politics and landscape. To discover where this issue began, begin by reading the organisers' event report on the *Silent Spring: Chemical, Biological and Technological Visions of the Post-1945 Environment* project. To explore its journey from there, read on ...

Fiona Johnstone and Sophie Jones, *Dandelion* General Editors

## Notes

<sup>1</sup> George Osborne, 'Autumn Statement 2011', *The Telegraph*, 29 November 2011. Accessed at <http://www.telegraph.co.uk/finance/budget/8923191/Autumn-Statement-2011-George-Osbornes-speech.html> on 25 November 2013.

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## Cover Image

*DBFO, England 1990s*

Digitized photographic print from 'Kodak 126' 35mm negative

Liz Johnston Drew

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