

When taking photographs, I look for simple compositions. I take something complicated, like a building, or a collection of objects, and I look for ways to frame it that reduce it down to a collection of lines and colours. Usually, these photos end up being of 'manmade' objects - bins, walls, cables, windows. I've been considering whether this 'manmade' nature is essential to my work, or if it's coincidental to the type of images I like to create.

I find that when working with more 'natural' environments, they have a complexity which doesn't diminish, no matter how closely you look. The frame always ends up feeling cluttered - especially in the harsh, woody, starkness of the british winter. Instead of a boundary, drawn by a coherent line, and a field (or fields) of colour, the image fragments into a fractal pattern, irreducible. My work is interested in the reduction, therefore not interested in the fractal, infinite, complex. Often this means my work is described as being of 'human-altered landscapes', in the canon of the New Topographic Movement.

It feels futile, however, to try and draw a line between these 'manmade' subjects in opposition to more 'natural' ones. Even the natural within which I am currently resident is a remnant of human-altered land. Wysing itself is former farmland, arguably the very definition of a human-altered landscape. Very little, if any, land in the UK remains unaffected by the human urge to organise, control, maintain, and extract from.

The simple, reduced, compositions which I am drawn to are of the same origin as the 'natural' farmland my work tends to reject. They may be more removed, further down the line in terms of 'human intervention', yet there is not a clear delineation between the two. Arguably, humans, and therefore everything humans do, is just as natural as any woodland.

And what is more human an act than to take something complex, scattered, and unorganisable, and try to organise it? To try and make it into something that makes sense, that we can cultivate to our own ends. And who is to say it is scattered in the first place? Perhaps it is just organised for beings which aren't us - the way the tree grows makes sense to the tree. The invasive plant, that dominates the landscape, reduces habitat for other beings, and appears to cause untold damage, is simply organising the world in a way which makes sense to it.

We live in a world which has been heavily reorganised in order for humans to make sense of it. The bins, and wires, and corners, and windows are simply part of that reorganisation - as emblematic of human organisational process as a fence, border, hedgerow, or barbed wire.

OUT/WITH is an ongoing photography series by honor ash, which emerged from a habitual Instagram presence over the last 10 years. It was first collected into a zine in 2020, called simply *OUT/WITH*, comprising images from the first eight years of the project formed into a wordless publication. Through the FLOCK Emerging Creatives Network residency at Wysing Arts Centre, *OUT/WITH* as a project has been distilled into a more coherent framework for image-making.

The exhibition today includes a copy of *How to OUT/WITH*, a publication documenting the images created at Wysing alongside a series of rules for making images in this series. ash was able to outline these rules thanks to the space and time to think offered by the residency. There are also posters available of *How to OUT/WITH*.

OUT/WITH can be found on Instagram at @out___with, on the web at <https://out-with.hnr.fyi>, and on federated social networks at @out_with@anar.chi.st.