

Stéphanie Nava > *Considering A Plot (Dig For Vicory)*

Stéphanie Nava - flat E / King Edward Mansions - 17-19 Mare Street - Hackney - London E8 4RS - UK - nava.s@free.fr

Stéphanie Nava > *Considering A Plot (Dig For Victory)*

Stéphanie Nava's garden proposal, *Considering A Plot (Dig For Victory)*, draws on a number of ideas generated during a French Ministry of foreign Affairs funded *Villa Médicis Hors Les Murs* residency spent in London during 2005. The English allotment is simultaneously a private, social and military space of cultivation, borne as much from the intensely functional needs of war, the *dig for victory*, as from the social necessity of the working class to *grow your own*.

Nava's own hybrid, drawn garden, a work in progress, emerges almost entirely from industrial sized rolls of paper, hinged, folded and arranged into book-like configurations, influenced and framed by the rows, beds and rotation imposed by planting in the real space of an allotment. Her's is a hand rendered, model garden, produced entirely through the emergent labour of drawing.

Once entered by the viewer, a number of zones, viewpoints, materials and micro-narratives are encountered, reminding us that this is a perceptual, interwoven territory and botanical, cultivated, encyclopaedic garden, one of proximity, texture, and

representation with an earthly materiality; the fruits of labour and growth. Its subterranean sprawl is an exposed display of rhizomic invasion, part of an imaginary land prized opened through paper cut-out and tear.

Rows of vegetables concertina - creased, stretched and charting distance between tightly measured cables. A sleeping gardener lies in a contemplative stupor, immersed within a fluorescent, foil-clad narcotic zone. Insects burst with urgent vitality, merging, disguised within the foliage surrounding them. Sandbags and passages, reminiscent of *digging in* stir echoes of trench warfare and the search for cover.

In total, an investigative garden, one of curiosity: part archival, part generative and part imaginary, seen *in absentia* - the make-shift transformation of fabricated industrial materials (paper sheet into patch of land) rolled into an experiential, cultivated organic realm. A containment of histories, details, cuts, fold & spatial organisation.

Phillip Warnell

## Technical Specifications

- The installation area is covered with a carpet/felt like material
- The perimeter of the garden is framed by cable fences. They delineate the cultivated part of the garden.
- For an ideal configuration the garden requires a space measuring approximately 65 x 29 ft (the fenced area covers a space of approx. 52 x 19 ft). The final size of the installation is variable as the elements can be combined and arranged in order to occupy the space it is allocated.
- 50-60 drawings are displayed:
  - > in various media: pencil on paper, cut-up, engraved foil...
  - > their size ranges from 15 x 11 inches to 59 x 196 inches
  - > they are variously pinned on the wall, hung on stretched cables, displayed on the floor..
- Various objects are also displayed: an incinerator, brick constructions, wooden architectural objects, wooden boxes, fluorescent light, tables, conveyor belt, umpires chair, conservatory, etc...

### non exhaustive list of the main elements

- vegetable rows:  
approx. 30 drawings representing various vegetables suspended with paper clips on stretched cables. The drawings 'exit' the garden and are being treated (cut, folded...) on wooden tables
- weeds:  
between 5 and 9 drawings of invasive weeds pinned on the wall
  - + a anodised aluminium incinerator
  - a tool shed (drawings on paper on a wooden structure)
  - a conservatory (the 'HQ') furnished with a table on which are layed various maps / plans and a radio
  - an umpires chair
  - a gardener: a drawing laid on the floor and a wooden box from which the interior is covered with engraved foil lit by a fluorescent light.
- 2 architectural modules in wood containing drawings of insects
- 'herbs to heal' section:  
4 brick square constructions of approx. 20 inches high. Each bears a drawing in paper on its top
  - 3 clutches lit from inside by fluorescent tubes and bearing cut-out silhouette drawings.
  - rolls of white paper
  - rectangles of hortical felt (used for insulating roots) with cut out patterns of formal gardens.
  - conveyor belt carrying wooden boxes filled with diverse objects
  - a workspace with seeds bag
  - +...

### Next pages:

- schematic drawing of installation • studio photographs of various installation components (in progress)

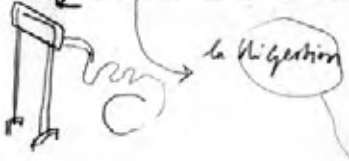
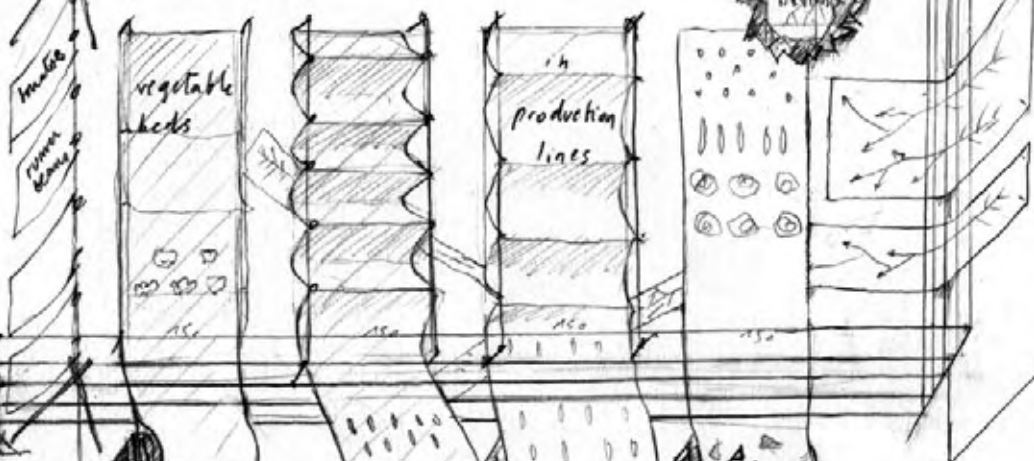
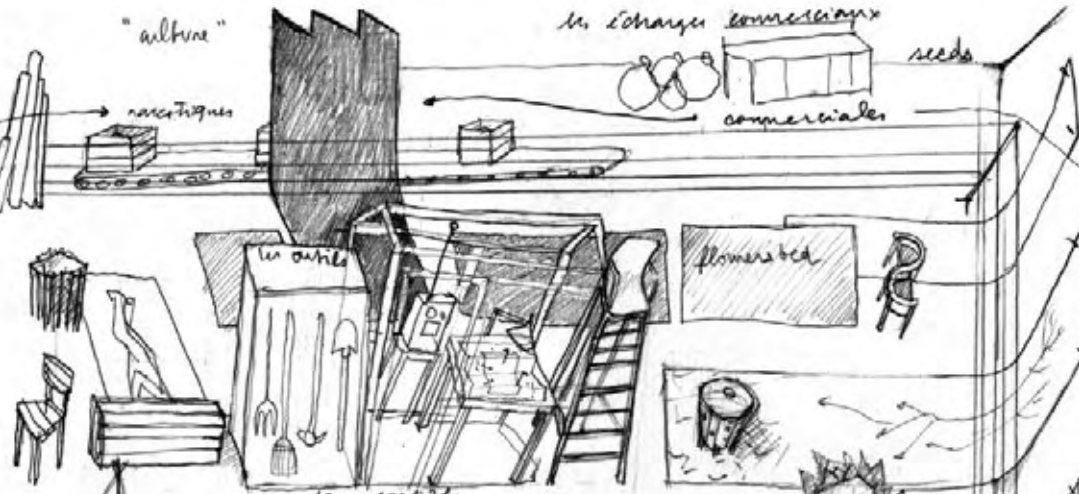
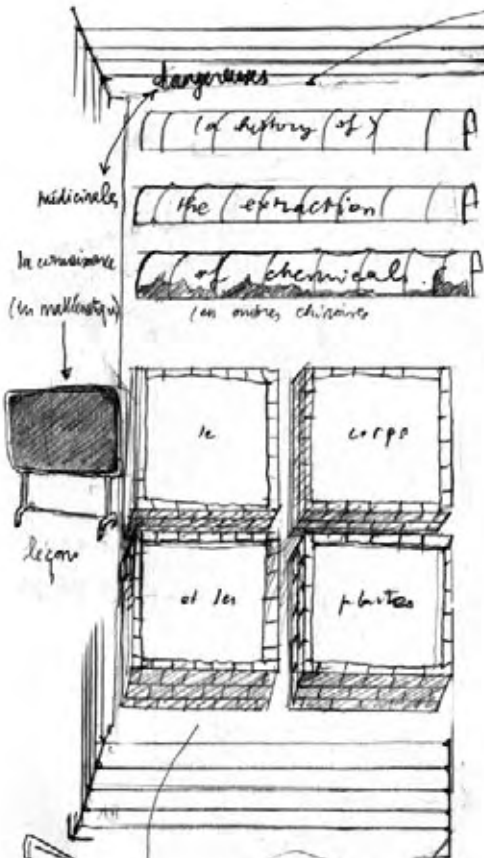
dans les outils → ordinaire  
station météo

"altive"

les échanges commerciaux

Chaque espace alloué

16 m x 6 m



DIG FOR VICTORY

Folded

vegetable garden victorious leaflets



collected treated articles



a factory

la contrôle - la géométrie le masoch

- un champ de bataille un champ de production

CONSIDERING A PLOT (DIG FOR VICTORY)

(les Noaps)

Three cloches, lit from inside by fluorescent tubes. Interior silhouette drawings cut from black card form a shadow play, describing chemical exchanges between plants and the human body.

Relationship to a market economy  
 An investigation on the circulation and exchange of seeds and plants when considered as merchandise (constraints generated by trade or economic necessities and consequences for gardeners/producers/workers).

A gardener, asleep in his narcotic crop

Flower bed / ornamental garden / contemplation zone  
 Formal garden patterns made from cut felt, templates allowing space for flowers to grow (geometry and aesthetics at work in the garden).

“Herbs to Heal” zone / botany and the human body  
 Four medieval garden type raised beds. Made with bricks, they host drawings depicting relations between the body and plants: medicine, gardener’s labor, gestures, etc...

An HQ glass-house containing maps and radio

An umpire chair to experience a ‘birds eye view’

*chemical and the body*

*constraints / control*

Invasive Weeds Zone  
 Whilst hung on a wall outside the garden, non-native weeds infiltrate cultivated areas using a rhizomic root network that creeps under the fence. Invaders and non-native / deploying strategies of infiltration / attack and defence / the weeds bring bellicose behaviour in the controlled and ‘protected’ domain of the garden.

Outside the fence, blackboards where scientific knowledge about plants is listed.

the tools shed

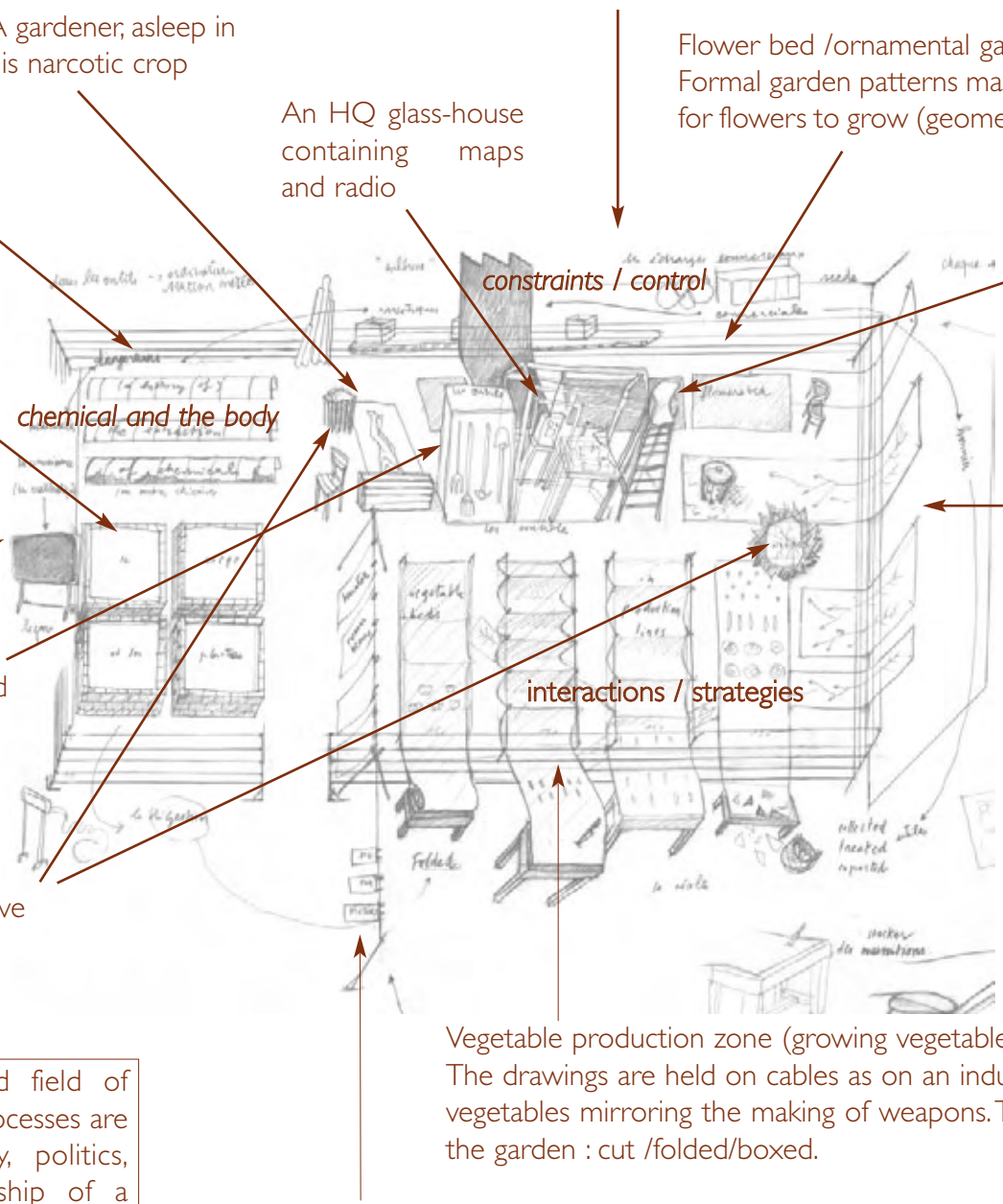
*interactions / strategies*

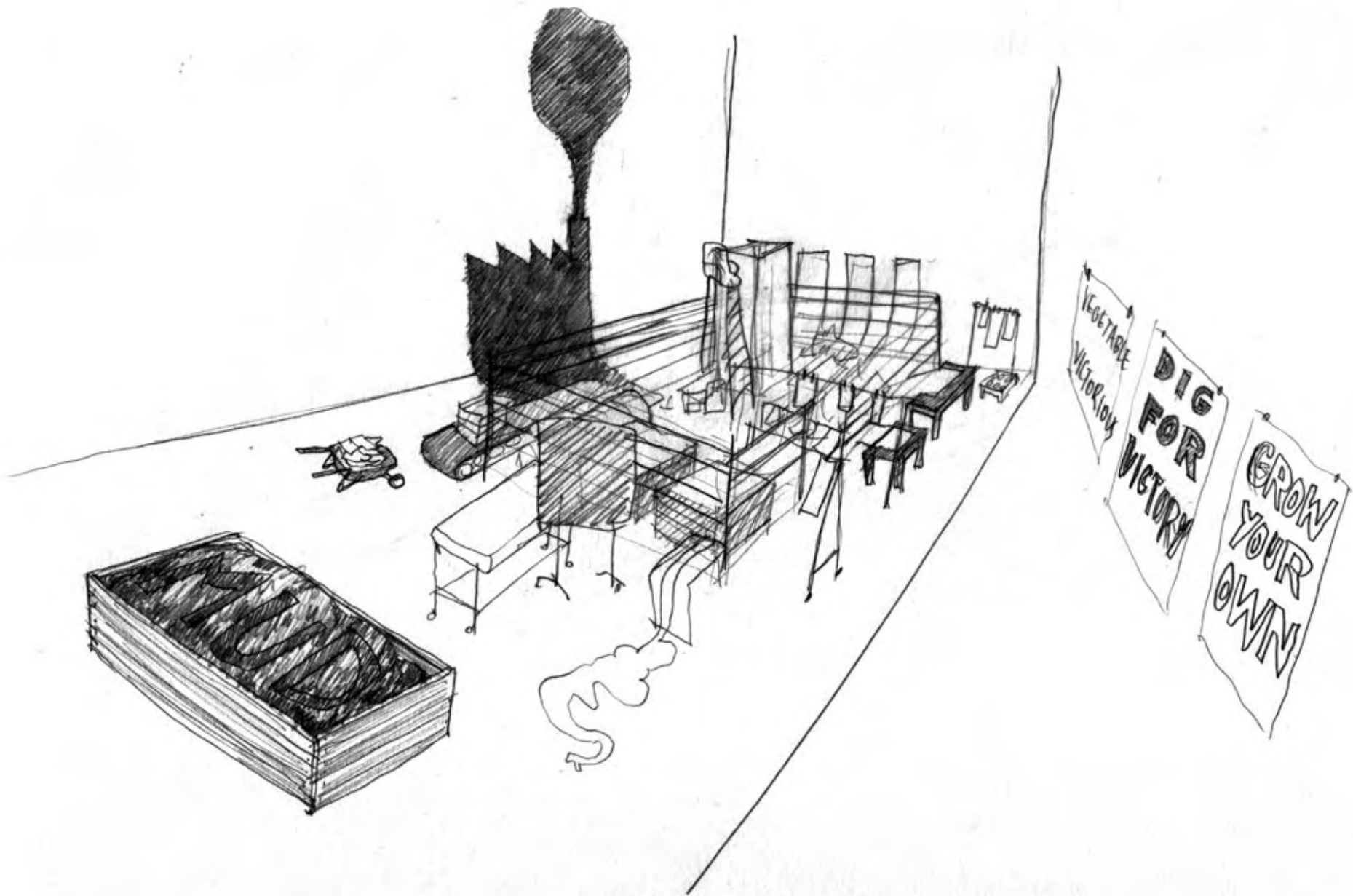
Noxious and auxiliary insects live in micro fort-like architectures

The allotment as a battleground and field of experience. A territory where diverse processes are at work: from botany to chemistry, politics, economics or strategic. The relationship of a microcosm and the world that surrounds and shapes it, articulated between both inside and outside the garden.

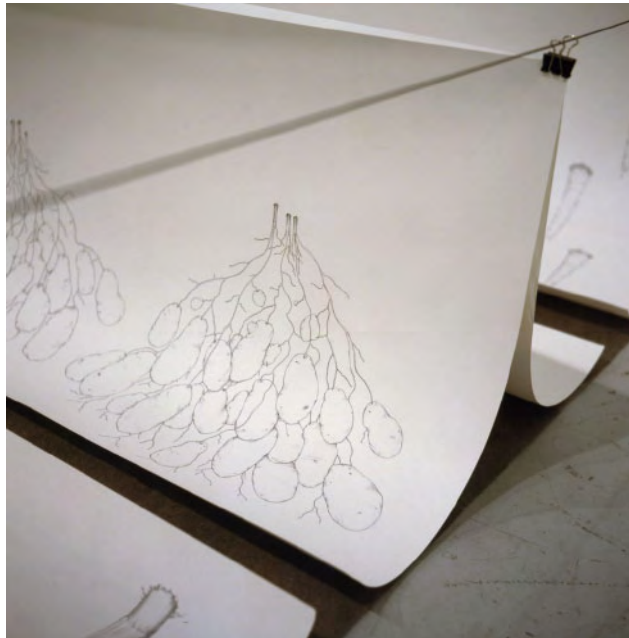
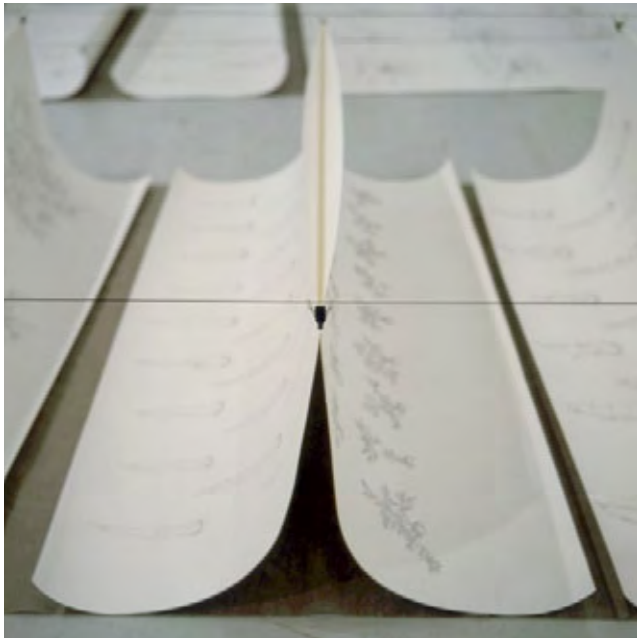
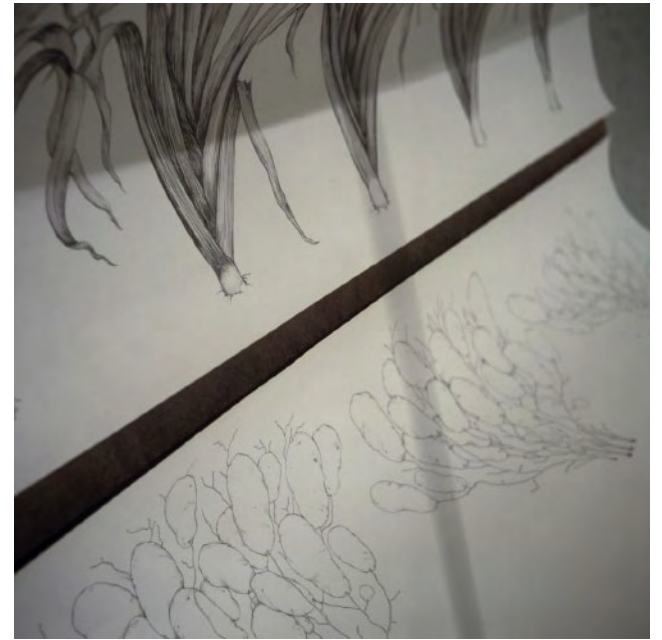
Vegetable production zone (growing vegetables as a war effort)  
 The drawings are held on cables as on an industrial production line. The growing of vegetables mirroring the making of weapons. They are processed on tables outside the garden : cut /folded/boxed.

Climbing vegetable drawings are suspended on a cable as if on a washing line. This extends outside the garden where Dig For Victory programme leaflets replace them.





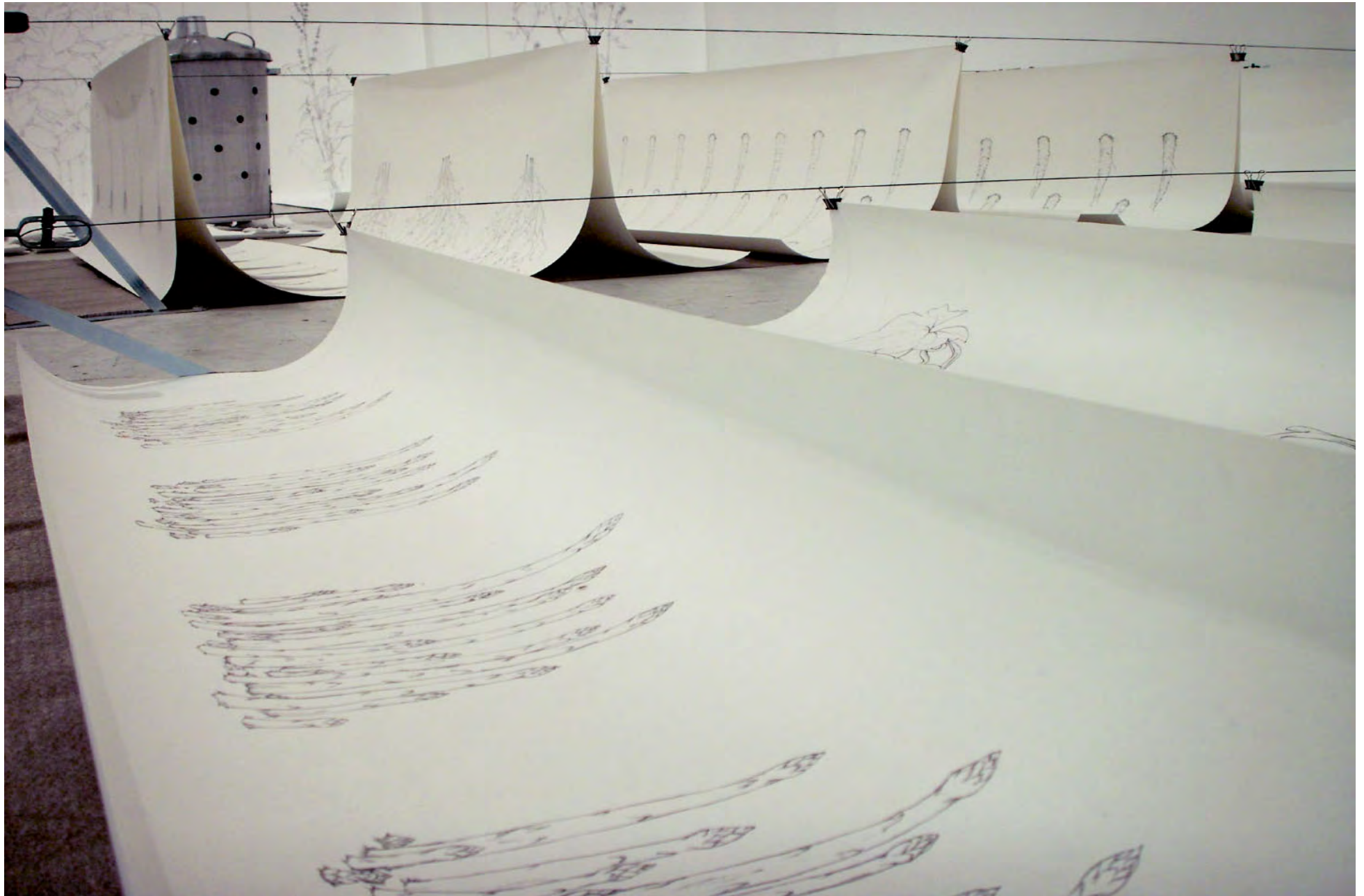




this page and next:

Details of the vegetable rows installation

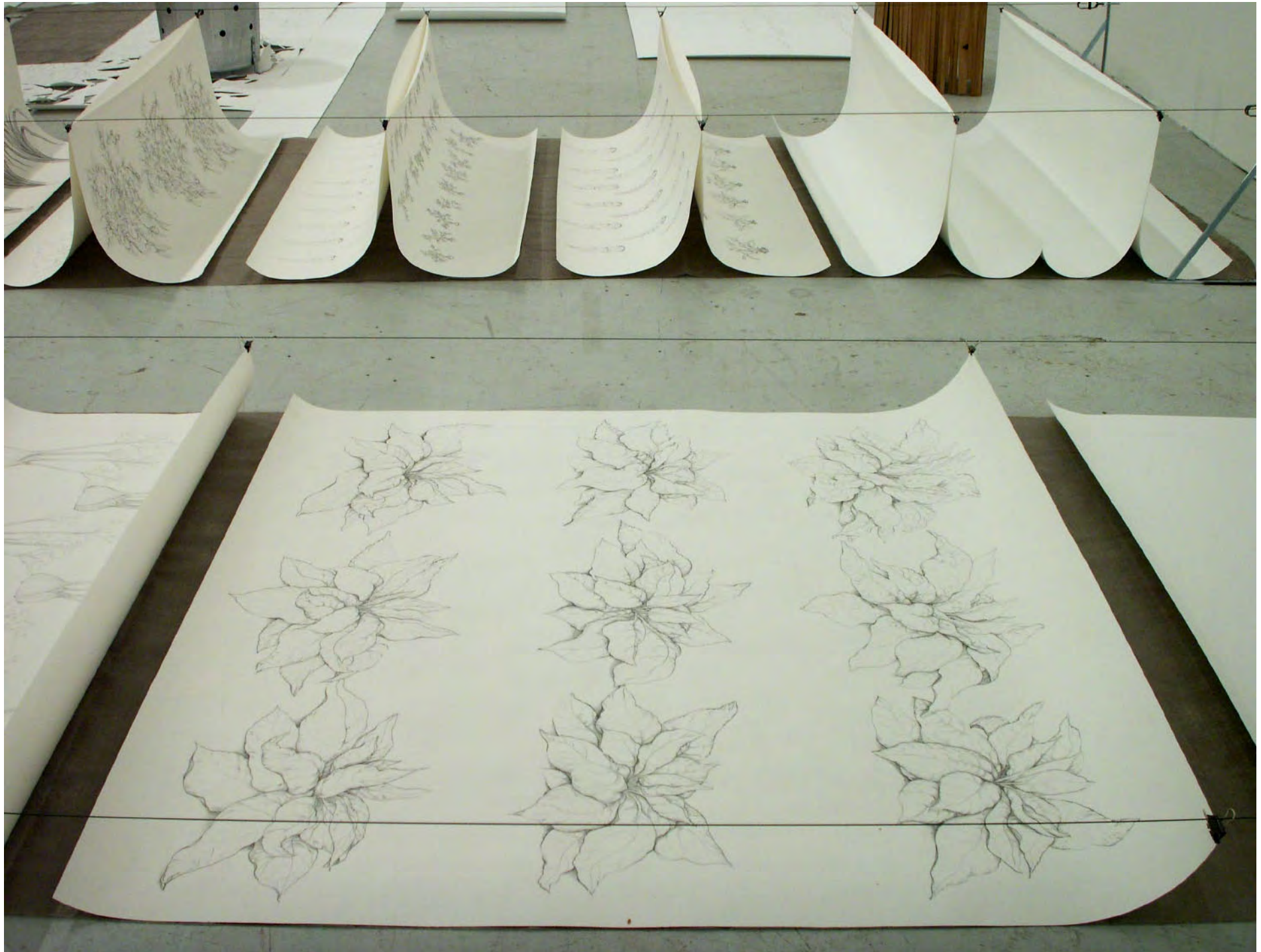
The encyclopaedic-like drawings on paper are hung on stretched cables, in a sort of 'production line'. The vegetables are displayed in geometric rows according to recommended planting distances.



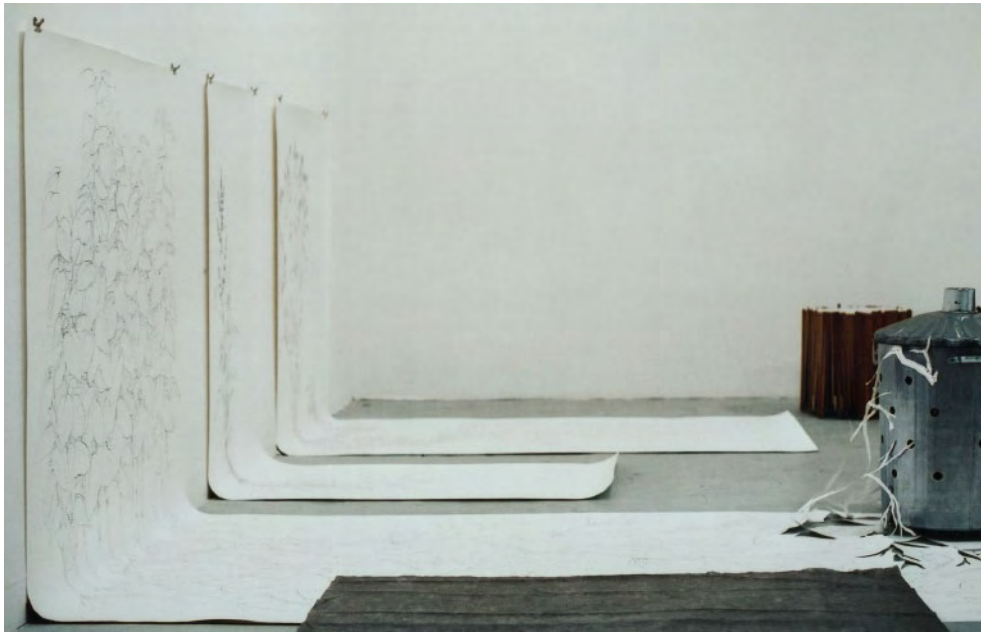












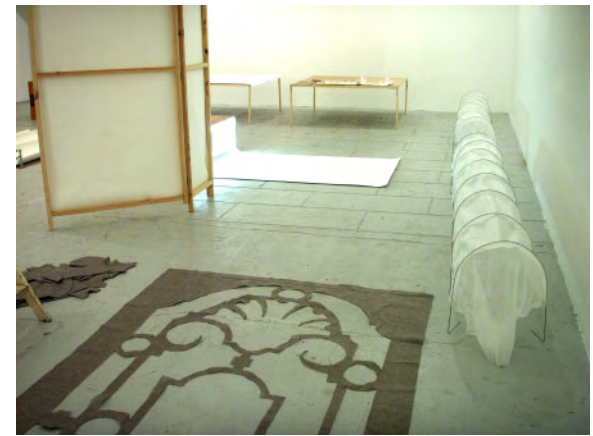
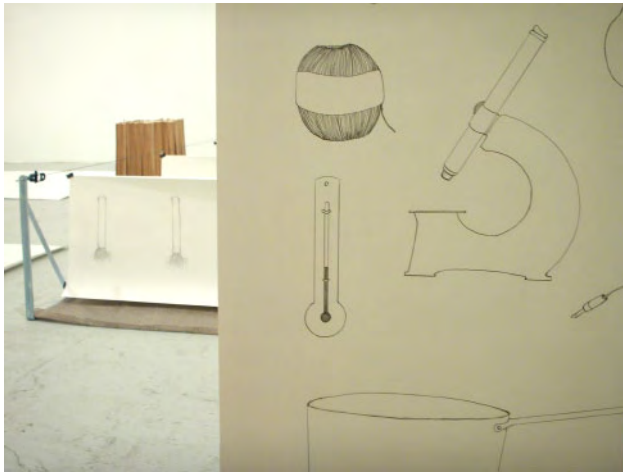
this page and next:

Details the *invasive weeds* installation (those drawings depict some of the most invasive non-native weeds of Great-Britain).

The detail above and next page show the 'Japanese Knotweed' (*Fallopia Japonica*) roots invasion being cut out and engulfed in the incinerator.







Considering a plot - work in progress studio views - august 2006





Considering a plot - 'prologue' partial presentation at La Maison Neyrand, Lyon, May 2007

