

Claim-making is only going to become more important, and many artists are about a meaningful approach from their practice toward this topic. Artists can make a change by becoming involved in the conversation between people and their environment. Merlynn Stratton writes: "It matters what ideas we use to think other ideas with, and address the heart of an 'making' in our lives, and address the heart of a garden as about a garden. Ideas become tangible. A garden is about making sense. It's not about the senses of humans and other species. Often it is about the senses of humans and other species. Often traditional gardening is a human-centred activity and exactly how Stratton's remarks changes the practice. Instead of seeing the garden as property and gardening as adjusting nature to our own likes, we can become gardeners within an existing garden. We can think of gardens as a place where we can think with, think to, and think with gardens. We think with gardens."

centred.
 The Symplestis Garden is non-human-centred.
 It is not about humans; it is about ecology and we are a part of it.
 It doesn't have to be beautiful.
 It doesn't have to provide fruits or flowers or any other goods.
 It doesn't have to look finished.
 It doesn't have to collect rare or special species.
 It doesn't have to be big or small.
 It doesn't have to prove anything.
 It gives an overspill.
 It has its own system.
 It can make you feel at home.
 It can steal your time.
 It can make you forget about yourself.
 It has many gardeners, only some of them are residents.
 It escapes languages, classifications, and definitions.
 It is always changing.
 It is temporary.
 It was there before you.
 It can lose it.

I think the garden materials and the blackbird flies away. In gardening and the events. She looks for food. She sees me and I look at her, and she sees me looking at her. I become quiet. I don't want to startle her. She is suspicious because I'm no longer gardening as usual. I know that I don't really understand her behaviour and she knows that she understands my behaviour quite well. She said that I am not eating, not sleeping, and not thing here in the garden. She is wanting to see what I am doing, and I am wanting to see what she is doing. The only sensible possibility is that she is coming here to eat. She is not going to be describing her. We stress each other and we probably are talking to a bird in order to have some today. I am talking to a bird in order to have some today. I am thinking I'm suspicious. This strange effect of gardening is nothing new. Vincente Desprez wrote once that the antiox, i.e., oil leaf posid is bonus because it takes a look that opens up worlds of understanding.

NOTES

¹ Haraway, Donna, *Staying with the Trouble: Making Kin in the Chthulucene*, Duke University Press, 2016, p. 35.

² "Living, Anna Lowenhaupt, The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins, Princeton University Press, 2015.

³ Kinnard, Jamaica, *My Garden (Book)*, Farrar, Straus and Giroux, 2016.

⁴ Strathern, Marilyn, *Reproducing the Future*, Manchester University Press, 1993, p. 34.

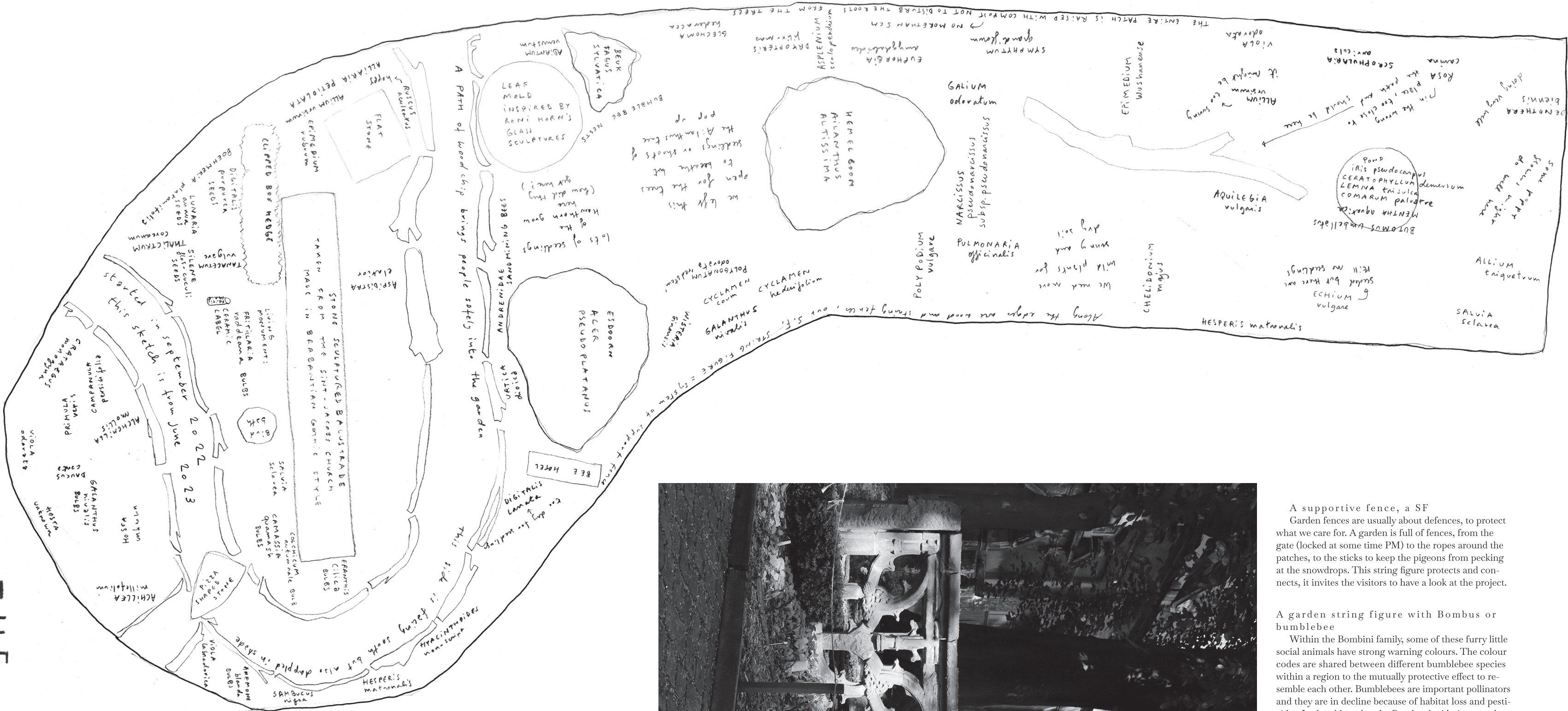
⁵ Desprez, Vinciane, *Que dit-t-on des animaux, si... on leur posait les bonnes questions?* La Découverte, 2016.

Maren Rommerskirchen (she/her) is driven by a constant curiosity for new things. Her projects focus on printed media, visual identities, and scenographic spaces while using typography as a main design element.

A black and white photograph of a dark, textured, irregularly shaped object, possibly a piece of fabric or a plant, with several small, light-colored flowers or buds scattered across its surface. The object has a jagged, torn-edge appearance. The flowers are small and daisy-like, with prominent centers and radiating petals. The background is plain white.

A garden string figure with *Bombus* or bumblebee

Within the Bombini family, some of these furry little social animals have strong warning colours. The colour codes are shared between different bumblebee species within a region to the mutually protective effect to resemble each other. Bumblebees are important pollinators and they are in decline because of habitat loss and pesticides. In the old garden the *Bombus lapidarius* or red-tailed bumblebee queen was one of the first to be seen in spring. She will nest with up to fifty worker bumblebees in a matrilineal community.



This research is about art and ecology: the focus is how an ecology works within the Academy. How can students connect to nature? How do the trees connect with this environment? How do the birds connect with our gardening? We hope to create a better environment with more habitat for the rapidly declining wild species. We also hope that students become artists with a real sense of nature, something valuable to find a proper response to climate change. The most important part of this project is the change in thinking students can experience, the garden as a contact zone changes how we think and who we are thinking with. We want to make an important shift in which ideas we use to think other ideas with, a real response-ability.

Working with nature goes both ways: we will restore ecology in the garden and nature will inspire new ways of thinking within our artistic practice. This change of perspective is a shift towards how we as a multitude exist together, a thinking with the garden. When we touch nature, nature touches us, and the trees, stones, and compost help us to make sense in the light of climate change.

We garden in patches and restore ecology under the old trees. The garden patches are a direct reference, both in name and ecology, to the 'patchiness' introduced by Anna Tsing in her book *The Mushroom at the End of the World*.¹ This book explains the assemblages and translations at work in a global market, and how people can look after forests with different effects. The garden patches we work in are visible communities living within the Academy grounds, the trees, worms, fungi, and all other living species show what a 'local' patch means in a natural environment, as opposed to national borders.

The historical fact of the Royal Academy's a more or less conserved area, since right the garden has been protected as a landscape. The design from 1960 is still visible in the trees with old age. Some of these were not reaching already at the age of 80 to 120 years, hanging around in the garden. Receiving permission to open up the garden and work here together with the students is a meaningful change in the whole ecology of the Academy. Gives the students's place in the outdoors, among with plants and old stone sculptures, it gives nature a place in their artistic progress. Here we can mature a picture with nature, but this means more, mature and study with nature, but this means more,