

# A.P.T

## Art in Perpetuity Trust

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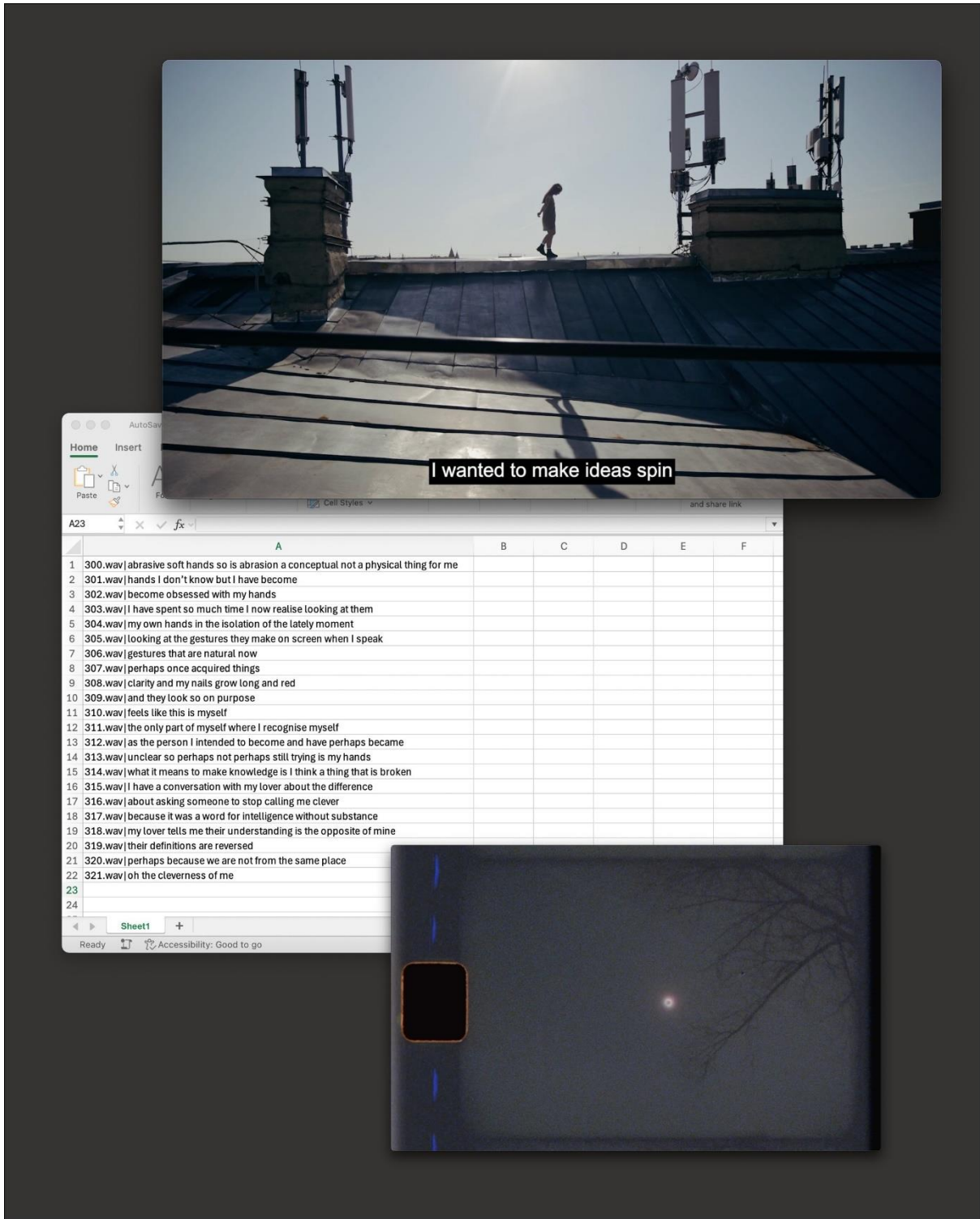
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**This is a thing to know (landscapes)**

21st - 31st May 2026

Opening: Thursday 21st May 18:00-20:00



[@jfdunlop](#)

[@nat\\_d\\_kane](#)

[@soundimage\\_research](#)

Jane Frances Dunlop's *This is a thing to know (landscape)* stages a series of choral works interlocking and overlaying across the gallery. It begins by presenting a set of 'knowledge system videos'; a dataset constructed from personal anecdote and stock

footage to capture a particular effort to know the world. As the exhibition continues, the artworks explore rapid information translation, and the accompanying disintegrations, as the artist uses performance, digitised 8mm and composite choruses to process and rearrange these knowledge system videos. The knowledge system becomes increasingly fragmented, taken apart and reconfigured, handled and shaped by new systems and old mediums.

*This is a thing to know (landscape)* brings together a body of artworks emerging from the confusions of knowledge making in the 21st century, and the cultural and social shifts brought on by the rise of 'alternative facts' that undermine and destabilise expertise, and the increasingly complex AI systems for which datasets operate as intelligence. Specific and personal, the works are an attempt to produce coherent knowledge systems by rendering memory, image and voice as data, as information, that loses its intelligibility and circulates again and again. *this is a thing to know (landscape)* performs the frictions of an effort to capture and parse the things one person knows.

Curated by Natalie D Kane

*Cycling personal anecdotes overlaying stock footage and 8mm film, an arbitrary autotheoretical knowledge system, a failing voice clone, an obsession with Greek choruses, theatrics, a landscape, an aspirational pseudo-epistemology against techno-fascist aesthetics and thinking machines.*

*I have always liked things that were all at once.*

*Not abundance so much as excess.*

*The thing about too much is that it is so hard to capture; the thing about too much is also that it is not the same for everyone. I am interested in how there is too much world, how that too much gets told, comes into relation, into friction, into story, by who in what metaphors and why. What structures the feelings of being in relation, and how knowledge gets named and organized, how it gets captured. The things that capture too much are really things that catch the feeling of being complicit in a superabundance we cannot control.*

Jane Frances Dunlop's ***This is a thing to know (landscape)*** stages a series of choral works interlocking and overlaying across the gallery. It begins by presenting a set of 'knowledge system videos'; a dataset constructed from personal anecdote and stock

footage to capture a particular effort to know the world. As the exhibition continues, the artworks explore rapid information translation, and the accompanying disintegrations, as the artist uses performance, digitised 8mm and composite choruses to process and rearrange these knowledge system videos. The entangled installations shift through information, memory and sound to produce more: more images, more voices, ever further removed from what they capture. The knowledge system becomes increasingly fragmented, taken apart and reconfigured, handled and shaped by new systems and old mediums.

***This is a thing to know (landscape)*** brings together a body of artworks emerging from the confusions of knowledge making in the 21st century, and the cultural and social shifts brought on by two crises of knowledge that define the last decade: the rise of ‘alternative facts’ that undermine and destabilise expertise, and the increasingly complex AI systems for which datasets operate as intelligence. Specific and personal, the works are an attempt to produce coherent knowledge systems by rendering memory, image and voice as data, as information, that loses its intelligibility and circulates again and again. ***This is a thing to know (landscape)*** performs the frictions of an effort to capture and parse the things one person knows.

Curated by Natalie D Kane

**Jane Frances Dunlop** is an artist, researcher and educator. She creates installations, videos, essays, poems, and performances. Her work has been exhibited, performed and screened internationally and her writing has appeared in digital publications, academic journals and exhibition programmes.

**Natalie D Kane** is a curator with over a decade of expertise in digital design, art and technology, as well as broader expertise in design culture, ethics and society. They are Curator of Digital Design at the Victoria and Albert Museum where they recently curated *Design & Disability*, an exhibition on disabled cultural production through the lens of design, architecture, art and photography (June 2025 – Feb 2026).

Events:

**breaking the (g)loom ii: Slideshows, performances, and fellowship for the AI-avoidant.**

Sunday 25 May 2026 14.30h – 16.30h

A.P.T. Gallery

*An event convened by Mat Hill*

Many art & technology meetups have an uncritical undertone. This one is politely opinionated. We evoke the 'Luddites' as they were in reality: informed, skilled, conscientious technologists. We are not: conspiracy theorists, anti-vaxxers, libertarians, or fearmongers.

Events follow a friendly "open-projector" format, with both pre-arranged and open slots. We want to enjoy your *organic* poems, powerpoints, research adventures, book recommendations, paintings, code, etc.

[THIS EVENT IS THE SECOND IN A SERIES OF OPEN CONVERSATIONS ABOUT AI, CREATIVITY AND RESISTANCE CONVENED BY MAT HILL]

**This is a thing to know: *conversations about the fragmentations of knowledge making and knowledge taking in the 21st c.***

Saturday 30 May 2026 14.30h – 16.30

A.P.T. Gallery

Artists and thinkers reflect on how contemporary ideas are captured, parsed and recirculated.

[THIS EVENT WILL BE SOMEWHERE BETWEEN A SYMPOSIUM AND A PANEL DISCUSSION]



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