



**How it looks from
here: legacy,
regeneration and
the redrawing of
margins in east
London**

Andrew Brown

State of the Legacy conference,
Here East, Stratford

12th September 2022





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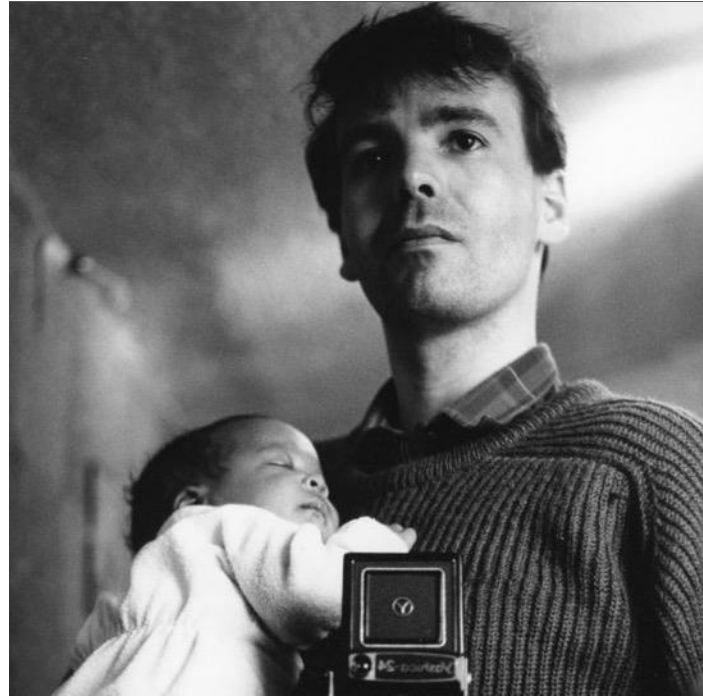
Keith Arnatt, 1969-72,
*Untitled (Study for
Trouser-Word Piece, I'm
a Real Artist)*

Keith Arnatt
TROUSER - WORD PIECE

'It is usually thought, and I dare say usually rightly thought, that what one might call the affirmative use of a term is basic – that, to understand 'x', we need to know what it is to be x, or to be an x, and that knowing this apprises us of what it is **not** to be x, not to be an x. But with 'real' it is the **negative** use that wears the trousers. That is, a definite sense attaches to the assertion that something is real, a real such-and-such, only in the light of a specific way in which it might be, or might have been, **not** real. 'A real duck' differs from the simple 'a duck' only in that it is used to exclude various ways of being not a real duck – but a dummy, a toy, a picture, a decoy, &c.; and moreover I don't know **just** how to take the assertion that it's a real duck unless I know **just** what, on that particular occasion, the speaker had in mind to exclude (The function of 'real' is not to contribute positively to the characterisation of anything, but to exclude possible ways of being **not** real – and these ways are both numerous for particular kinds of things, and liable to be quite different for things of different kinds. It is this identity of general function combined with immense diversity in specific applications which gives the word 'real' the, at first sight, baffling feature of having neither one single 'meaning', nor yet ambiguity, a number of different meanings.'

John Austin, 'Sense and Sensibilia.'













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Andrew Brown, 2020, *Periphery (processed) #1*



Andrew Brown, 2020, Periphery (processed) #4



Andrew Brown, 2020, Periphery (processed) #2











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