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# University for the Creative Arts Staff Research 2011

**Elaine Thomas, Seymour Roworth-Stokes, Christy Johnson, Jean Wainwright, George Barber, Karen Knorr, Edward Chell, Stephen Bull, Andrea Gregson, Anthony Heywood, Nicky Hamlyn, Anna Fox, Emmanuelle Waeckerle, Alisa Ferrier, Jason Wood, Andrew Kötting, Suzanne Buchan, Sophia Phoca, Ulrich Lehmann, Victoria Kelley, Kathleen Rogers, Lesley Millar, Magdalene Odundo, Simon Olding, Tine Bech, Bradley Starkey, Hocine Bougdah, Jessica Voorsanger, The Anglo Japanese Textile Research Centre, The Animation Research Centre, The Centre for Sustainable Design, Crafts Study Centre, Visual Arts Data Service, Chris Coekin, edge, Kultur II/Kultivate, Creative Campus Initiative, Creative Challenge Award, Lucy Harrison**



## University for the Creative Arts

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## Preface

Research is integral to the culture of the University for the Creative Arts. It is embedded in our Strategic Plan which commits us to 'engage in research and enterprise activities at the forefront of our disciplines'. We strongly believe in the value of research to the individual researcher, to the University and to the students that we teach. Beyond this, research positions us within the higher education and creative economy sectors and enhances our international status; it is part of our responsible contribution to society.

It is hardly surprising that research is central to a University which explores and celebrates creativity across a diverse terrain of cultural endeavour and through a variety of themes and subjects including art, design, architecture and media. Our researchers take pride in belonging to a specialist university, driving original enquiry at the forefront of their disciplines. They are part of our particular research culture, pursuing knowledge through individual reflection, pushing boundaries in their own artistic production and practice.

The research life of the University for the Creative Arts is as varied and stimulating as the researchers that undertake and champion creative and critical enquiry in their own fields. It is embodied in many inspiring and sometimes unconventional ways: from the creative approach embedded in the production of a body of work to the practical application of a new design concept; from the award of a patent to an internationally reviewed art exhibition; from a keynote lecture to a new publication based on years of patient analysis or experimentation; from a major film launch to a transient and yet moving public intervention.

The University for the Creative Arts celebrates research and its impact on learning and teaching. I believe that research underpins academic excellence and is integral to the academic experience that we offer to our students. The student's studies are deeply enriched by the daily contact that they make with our internationally regarded researchers, who bring new insights to

their subjects and who inspire through their innovative and challenging approaches to creative processes.

I am delighted to welcome this research publication which is the first for us since gaining University title. It signifies the importance to the University of further advancing and promoting the special research culture that spans our five campuses.

**Professor Elaine Thomas**  
Vice Chancellor



## Foreword

There is a growing understanding that fundamental issues faced by societies and communities within a global context are too complex to be solved from single subject perspectives. This has given rise to interdisciplinary initiatives and the co-production of knowledge in many areas of exploration and experimentation with the convergence of previously independent subject domains.

Thinking about contemporary leadership, organisational, economic and human development has increasingly recognised the value of creativity and the artistic mind. With a growing shift from discovery to innovation, qualities such as imagination, intuition, and alternative thinking combined with continuous inquiry and reflection, gain in importance.

The University has built a strong international reputation for its research across art, design, new media and architecture. In the 2008 Research Assessment Exercise we demonstrated that we have world leading research with 65 percent of our research outputs deemed to be of international standing. This has placed us within the top ten leading Art and Design research communities in the United Kingdom.

As a specialist university for the creative arts we have focused our intellectual infrastructure and research resources towards innovative practice, production and leadership in the creative and cultural economy. An important aspect of our research is its ability to underpin academic excellence by furthering learning and teaching and the enhancement of the student experience. Nearly half of our academic staff are research active.

Increasingly the ability to generate, translate and apply knowledge is essential to being at the leading edge of our subjects. Our extensive connections with business, community organisations and the general public is built upon the generation of unique aesthetic experiences, content production – increasingly in digital form – and thought provoking cultural interventions. The impact of our research can be seen in projects such as the Creative Campus Initiative which is officially recognised by the London

Organising Committee for the 2012 Olympics, the Creative Challenge award sponsored by multinational corporations and the work of our research centres which house a number of internationally significant archives and collections.

In autumn 2010, Sir Alan Wilson, Chair of the Arts & Humanities Research Council, formally launched the Research Institute to provide dedicated and consolidated support for research active staff across the University. The Research Institute is at the heart of our new Research and Enterprise Strategy and the institution's Strategic Plan, and will enable us to further enhance research of international excellence.

This publication brings together a selection of the University's current research. The contributions foreground areas of research strength including still and moving image research, applied arts and crafts, as well as emerging fields of investigations such as design and architecture. It also maps thematic concerns across disciplinary areas that focus on models and processes of creative practice, value formations and processes of identification through art and artefacts as well as cross-cultural connectivity.

Through text and image the volume sketches out the depth and breadth of significant areas of inquiry and in doing so I hope it offers an invitation for dialogue, exchange and collaboration.

**Dr Seymour Roworth-Stokes**  
Pro Vice-Chancellor,  
Research and Development





## Christy Johnson



Hangár, 2008,  
stills from single  
screen film

Documentation of video-sound installation entitled *Airborne* sited at the Bakelit Multi Art Center, Budapest, Hungary, as part of the 7th L1 Contemporary Dance Festival - dance intervention by renowned choreographer and dancer Márta Ladjánszki.



Breaking the Plain,  
2009, installation,  
Super 8 film (3:43  
looped), sound and  
monitor diptych

Migration Song event at MAMÜ Gallery, Budapest, Hungary. Event opened by the presentation of a text by Yugoslavian writer and artist Szombathy Bálint.

## Jean Wainwright

Anish Kapoor  
being interviewed  
for Audio Arts



Interviews with artists, photographers, filmmakers and curators are an important part of my practice. My archive also includes a huge body of audio work carried out for my PhD on Andy Warhol. The Tate Gallery has many hundreds of my recordings. Last year I also worked with the Royal Academy of Arts on a pilot project to make audio documentaries with each RA (Eighty in total).

The pilot was a radio documentary made in collaboration with Rhys Davies at Royal Holloway London University. Funding is now being sought by the RA to progress the project. I currently am the presenter for *The Art Newspaper* (TV) filmed both here and internationally. My forthcoming book *Art and Fame* also includes a number of interviews.

Recording devices



My archive contains thousands of interviews conducted all over the world. From photographers to filmmakers, curators and artists. Many hundreds of these interviews are in the Tate Archives. The second archival series is due to be placed there. My forthcoming book *Art and Fame* will also include a number of interviews.

# 1

Imagine two seated people facing each other. You are one. At the given signal you begin shouting. You have to put everything into a short bout. The harder you shout the more you are in the frame, go quiet and you risk withdrawal. Fall silent and you will no longer be in the artwork.

My series *Shouting Match* consists of asking participants or passers-by to shout (without using words) in a short contest. As an occupation in life it is not without its rosy surrealism but in life, it is not practice,

on set on location, as the day goes on it does throw up extraordinary snags, especially abroad. Notwithstanding the usual non-shows or failing equipment or shooting without official permission, say, in Tel Aviv's main shopping street. In fact, staging public Shouting Matches is never easy. In India, someone in authority arrives to tell you that it is 'inauspicious to shout at any time, especially today as it is a religious festival!' Yet every day is a religious festival in India. In Israel plain clothed bureaucrats want to know if you are making yet another negative piece about Israel. It doesn't matter that nobody is speaking or saying anything intelligible, it's the cameras and foreign director that bother the authorities. Surely, even shouting in the wrong hands can be anti-Israeli? Plus everybody shouts in Israel anyway so that shouting as an activity doesn't trigger any helpful notions about

India Shouting Match, 12 January 2010, video still



the nuttiness of contemporary art. They want to know what's really going on, have you been to Ramallah for example?

But, of course, these cultural differences and difficulties are precisely what draw me to 'exporting' the work to new places. Shouting does seem to be an index of personality; each shouter shows their mettle in action, all of us have our own quirks, odd codas of anger, ticks of fear. However, as I shoot more versions of the piece, I would like the cultural mores of where it takes place to be on view as they have started to intrigue me more than perhaps the straight competition. The trick is how one introduces them into the work, how one gets the story of the piece into the piece so to speak, but more on that later.

Originally, *Shouting Match* was intended as a simple solution to experiment with pre-civilisation, pre-rationality. Shouting is pre-language, animal like. At the time, I had been reading about Jackson Pollock. Jackson aimed to ban his mind from the action of his arms, to let his body just become a paint delivering mechanism with no interference from culture, taste, aesthetics, tradition or in sum, his brain. (As rationales go for being drunk it's not bad. However, the jury is still out on paint delivering mechanisms. Totting up the total of his life it seems Jackson drunk in order to become a paint brush. A Saint of Paint.) Like the frenzied drip weaves of Pollock, there is no rationality in shouting, no intelligible communication, no connection to our main sense maker; language. Just patterns, noise, sound form, cadences of dissonance. Coming across shouting, the viewer's mind crudely gauges emotion by decibel levels, flicks between distress and amusement – the amusement is often self defence as some shouters seem scary. And if you watch shouting for a long time, certainly, it's funny but then becomes more depressing. We rate the aggression, some men have a projectile bark; it's unmistakable you feel it in your own stomach, meters go

off the scale. Women can opt to shout or scream; the scream is more unnerving but curiously seems less individual. Like babies, all screams sound alike.

Shouting intersects with the work of the British language philosopher, J.L. Austin. Austin is widely associated with the concept of the speech act and the idea that speech is itself a form of action. Consequently, in his understanding, language is not just a passive practice of describing a given reality, but a particular practice that can be used to invent and affect realities. Austin does not cover shouting specifically but the idea that vocal production – without words or meaning – could affect a situation or another person is mooted. In the Austin sense, we could ask, 'Is shouting (without recognisable words) a statement?' Though it contains no facts, it is a performative act – something happens that creates its own affect, it can act upon the world, changing relationships and reality for participants as well as bystanders. Moving on, 'presence' is a very common Modernist concept. We are very familiar with the fantasies of Pollock – aiming to be part of Nature, Pollock as a rolling storm, the myths, the drinking, Life Magazine crowning him the greatest living artist. The fantasies of Greenberg's Modernism are very much related to Pollock's. The work having presence, integrity, just being, it is what it is – like Mt Kilimanjaro. All set to be ridiculed in time - except Mt Kilimanjaro – which has lost snow but little else. Post Modernism came and went for us, a long white winter, snow falling like a tourist toy off the Empire State Building, empty but cute, but now things are clearing and we are returning to *Modernism Plus Chat*. *MPC*. The new Jackson Pollock would be good a drip painter certainly, probably a responsible drinker too, however, once the cameras or Saatchi approached him, he would bumble along like Grayson Perry and he would say, "the colours are all from IKEA and the drips..." he would grow forlorn, "are all reconstructions of blood patterns found on the floor of a

Nigerian casualty ward." That's how good you would have to be to make it in our new 21st Century period of *MPC*. The key indicator is that the object itself, the work can remain highly unoriginal but it is the Chat that is reconstructing it, making it seem fired up, and on the case. The object demoted, the patter promoted.

Today, perhaps having seen all the 'Making of' documentaries, and laughing over TV bloopers, gossip, biog, Chat seems to be mainstream in art. Indeed, artists can make very weak Modernist works and unashamedly give interviews rabbit-ing away about their lives and 'the making of' the works. The salient point here is that there is no embarrassment about biog, anecdote or back story in *MPC*. (Let's face it, no celebrity is a real one without drug problems, a mild propensity to drive into *Snappy Snaps*, the odd shoplifting trauma etc – perhaps the formation is becoming true for happening artists.) Somewhere along the line a generation of artists are content with stories 'around' making things – as opposed to an older notion of what the actual object's intended message might be. Yet everything is always relative, my new interest in 'the story', is, as I hope you can tell, considered and rational.

Going back, I originated the basic concept of *Shouting Match* around 2000 and as the idea gestated, I noticed that TV presenters were increasingly becoming motor mouths. It did not matter what they were saying as long as they were saying a lot of it and fast. Property shows, sports commentators, film critics; everyone, it seems had to really hit the ground running; (the fashion made me further

withdraw to *Radio 4*.) For this new generation of presenters the point of language had been relegated, as long as they could approximate a chicken granted last words, the medium ordained them. Being manic suddenly appeared acceptable whereas older presenters had always been suave, calmly authoritative, sane even. The new presenters would not have been embarrassed about therapy anyway; part of the new good TV consisted exactly in their talent for possessing no censorship between brain and mouth. They said everything that came in 'live'. The delivery verged on delirium, hand gestures set on fast forward, like an inverse Library, the TV medium had created a new rule for its world; No Silence.

This final observation gave me the spark for a video art piece adjudicated by a kind of machine, one that would decide who was loudest and move them in and out of the screen, so that success in an artwork would be known to the viewer simply by the time on screen – not by meaning, sincerity or rationality. It seemed a neat satirical comment on television and on our increasingly upbeat culture. In effect, *not saying anything very loudly* became an apt metaphor for our times. Today, things have moved on again, everybody everywhere is waving their arms and eyebrows about needlessly, not just on TV but in their own homes. Somehow unbeknown to the country, our arms now are a big part of our sincerity. However, due to technical problems and the cost of a machine that could gauge sound levels and move a chair with an adult on, in my video work I had to opt for

Tel Aviv Shouting Match, 8 January 2011, video still





assistants pushing the chairs in response to their best guess as to who was the loudest.

You have been shouting for about 3 minutes, you stop, your throat in agony. Your mic is taken off and you walk away, wondering how well you did. You ask to have the footage played back. Wow, you think, as you see yourself shouting...you actually seem like somebody else...

This image leads to a mild philosophical point. Shouting is prima facie pure experience; precisely due to the absence of reason there is something compellingly physical about it. As participants view their contribution; their identity seems to hover. People do not recognise themselves, and friends are surprised too, 'I didn't think you had it in you'. As a part of Pollock's general offer, there is something satisfying in the absence of Reason. Of course, this concept would be an anathema to a Rationalist. Even granting art special terms, it flies in the face of founding certainties. At its most unfettered there is wholesome clarity about the shout, a direct line to the soul. In the end, and risking more annoyance to

Rationalists, it is not necessarily the case that human beings are that enamoured by sense anyway. Frequently, we enjoy taking leave of our senses. Shouting is just one of many potential mechanisms. People are not naturally 17th Century French theorists; you need to work at that – whereas irrationality, experience, sounds, touch, feelings are always available, queued up inside of you. All ready for a dash outside. But like day release it can all end badly. The shout symbolises that. It is anti social in the extreme. Finally, shouting takes participants 'cultural' clothes off but in a far more flattering way than Spencer Tunic.

Nudity and flattery bring me to another influence. American video art. The start of the tradition, Vito Acconci, Bruce Nauman & Marina Abramović is the golden period. Shouting Match refers back to this period. It is a performance, a record of an event. More importantly, it is a trail for the participants, they have to endure pain and suffer. And finally it doesn't seem like television. Get away from language and straight away you bolster the defining parameters of a

Tel Aviv Shouting Match, 2011, video still



video artwork. TV cannot function without language, chat or captions. If the viewer instantly thinks 'this cannot be TV' it is the most appealing gambit for a work of video art. Shouting, yelling, nonsense language, roars, these are now perhaps video artists best bets. (Or mangling the form and editing it badly with no apparent skills or knowledge of moving image practice. We always have many natural exemplars of that in the sector, where not only do we know it is not TV but also that it is terrible art.) In a world inundated with images, and awash with the glamour of celebrity, it is crucially important for a video artist to stick to the things that cannot be smuggled over to the enemy's patch. (Think for a moment how much video art has had the ground cut from under it by Reality TV? It used to be a staple for artists talking to cameras, explaining their day or lives, even Bruce Nauman and Vito Acconci did it but for anybody doing it now, it takes a lot to stop it looking like TV. We are so tired of dweebs talking to cameras, confessing in the bedrooms, tents, jungles, hotels or backstage that to see an artist doing it makes you wonder what else they don't know about.) As another example of this, however one rates their frequent loony streak; Mike Kelly and Paul McCarthy appear to have understood this. The constant use of Kensington Gore, ham violence, masks, bad acting, crappy props and no intelligible 'lines' all point to video artists who delight in doing it just how television would not. They stick to the crumbs that TV leaves behind and make better video art for it.

So far then, *Shouting Match* is made up of the actual vocal combat and insight into characters, how they fare, faces in pain, anger, struggle, defeat and victory. The sheer sound of the piece is impressive; especially as a multi-screen work in galleries. But added to this, as I mentioned earlier, in the latest Tel Aviv version and subsequent ones, I am trying to include part of the cultural story, the way people behave when asked to shout and how it relates to their culture. I would like to end on a couple of examples of what I mean.

In Bangalore, a huge crowd gathered around the set, excited to see something unusual going on. However, to my dismay nobody actually wanted to try save a few children. The camera man opined, "In India we have educated people and we have uneducated people, uneducated people will not shout for you; they don't understand – unless you want to pay them – the only people who will volunteer will be educated people who have probably been abroad and understand something of art. Shouting is very bad luck for the average Indian. It's bad karma, everybody knows this." Remind me not to book you again, I thought.

Fortunately soon, a family turned up connected to one of the local radio stations, and sure enough they all volunteered to shout, much to the delight of the crowd. And myself. I had always expected there would be little chance of getting women to shout and again the cameraman wasted no time in clearing this up. "Women will not shout, perhaps in private they might, but not in front of men. It is the way here, you

India Shouting Match, 2010, video still









may get some young girls but no adults.” The cameraman did turn out to be a bit of a know-all, I was also secretly pleased that I had not fallen for his request to pay him £40 to pay off police – as an earlier taxi driver had assured me, no police would mind noise or cameras on a Sports field. “People are always making noise on that sports field, it is where everybody plays cricket. What would be the objection?”

So the story around a work of art seems to have an increased legitimacy and relevance today. We live in a world where the art object seems to have been demoted and the story behind or around the work raised in importance. Works of art now have accompanying ‘chat’ – we are in *MPC*. I mentioned this last year at the UCA research conference, citing by example, that if you happen across what looks like a bog standard stripe painting

– today you will be told – that is not just a stripe painting, dumbbo, that’s the genetic bar code of Timothy McVeigh!’ The story around the object has risen; the object can be any old tat from recent history – Spot Paintings - you just have to dress it with a new narrative. Of course, if we are of an enquiring nature we all develop and old certainties become new uncertainties but I too now seem drawn to adding this ‘back story’ dimension to my Shouting Match series. Ironically, it’s true, if one just makes it about shouting there’s too much life taken from the piece.

In Tel Aviv, scores of participants agreed to come over the week leading up to the event, there seemed no hesitation, true to the Israeli way I felt people were very straight forward, frank, and uninhibited. I began to worry they’d all arrive at the same time and there would be

pandemonium. Crowd control issues. Yet on the day with everything set up, a beautiful balcony overlooking the south of the city, donated to me courtesy of the *Bazalel Academy of Art & Design*, after an hour just two people had dropped by!

Mid afternoon, sweating, and thinking on my feet, I knew we had to move. Luckily, I had borrowed a Toyota Yaris. I had to drop the track I had built and just take the seats, wheel platforms, camera equipment and lights etc, whilst the rest of the crew and assistants walked to Rothschild Avenue; one of the hot spots in Tel Aviv.

There we set up as quickly as possible, without asking and just got going. There was no choice now. Instantly, we got customers. But again soon it seemed local people were suspicious, not just the authorities. Israeli men especially seemed brusque, as if it was an insult to the

manhood. They liked it to be known that they had too much on for that. In the end tourists and Jewish people visiting Israel probably provided the most input to the work. My Israeli cameraman said, “It’s the same with the Dutch – everybody thinks they are liberal, easy going and tolerant but they are not. Same with Israelis, people think they are so outward, loud, uninhibited – which they are in shops and to each other – but ask them to do something and they close up and are really very shy. The whole thing is an act.”

The work is currently being edited but it is hard to cram all this good stuff in.

George Barber is Professor in Arts and Media, and Research Degrees Leader.

India Shouting Match, 2010, video still



India Shouting Match, 2010, video still



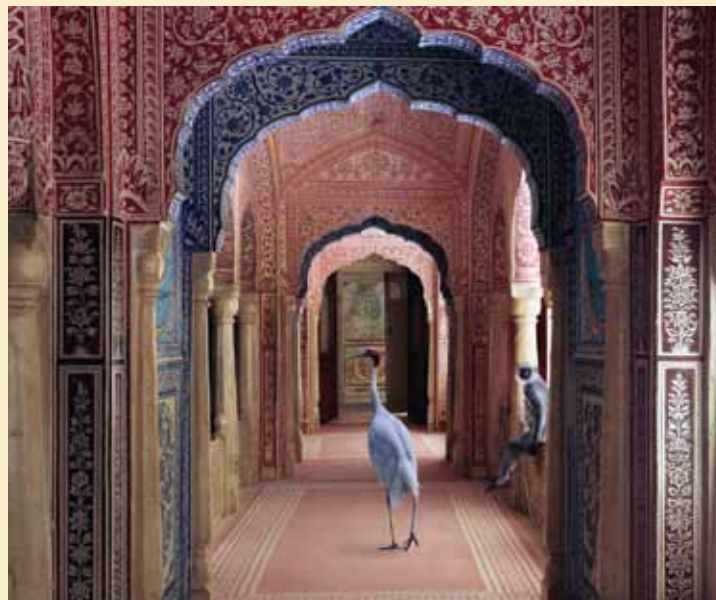


## Karen Knorr



The Maharaja's  
Apartment, Udaipur  
City Palace, Udaipur,  
from series India  
Song, October 2010,  
digital photography,  
122 cm x 152 cm,  
edition of 5

The Avatars of Devi,  
Zanana corridor,  
Samode Palace, from  
series India Song,  
October 2010,  
digital photography,  
122 cm x 152 cm,  
edition of 5



## Edward Chell

Towards Carlisle,  
M6, 2010, oil on  
shellac on linen,  
90 cm x 70 cm





# 2

The initial chapters of photography history books usually include Louis Daguerre's 1839 image made from Nicéphore Niépce's apartment window looking down on the Boulevard du Temple in Paris. The street is full of people, but we see just two: the exposure time of this very early photographic image rendered the mobile crowd invisible. As the American Samuel Morse noted, when he saw the image soon after it was made, it is only a man standing

to have his shoes shined and (though Morse misses him out) the shoe-shiner themselves that remained in the same spot long enough to be recorded in the resulting picture<sup>2</sup>. To fully understand the significance of the image to photography and the city, we need to be aware of the ghostly people that were present in that busy boulevard. The first two human beings to appear in a photograph are denizens of a city of spectres.

Most recent photographic projects made in Northern Ireland and represented in this book focus on the city, and Belfast in particular. Even Donovan Wylie's *The Maze* (2004) maps a kind of conurbation; the prison being so large it required two chapels (for logistical rather than denominational reasons). The book of Wylie's series begins with an army aerial view that plans out the territory of this simulated city.

View of the Boulevard du Temple, c. 1839. By Louis-Jacques-Mandé Daguerre



Army aerial photograph of the Maze complex, c. 1980. From *The Maze*, 2004



A great deal of the analysis of these projects quite correctly emphasises how the images depict the transition of the city from the old to new, the destruction and archiving of the past, and the arrival of an indeterminate future. But there is another way of considering these pictures: as part of an ongoing representation of cities, such as Paris and New York, in photography over the last 170 years that began with Daguerre and that apparently almost empty street.

Daguerre's picture was made on the cusp of Paris' transformation into the first modern city of the western world. Just as Baron Haussmann began clearing the capital's centre and widening the boulevards in the late 1850s, Nadar rose above the city streets in a hot air balloon and made the first aerial photographs.

The resulting images were pieced together, the names of streets labelled directly onto the assembled pictures: a *Google Maps* of the 19th century and the first in a tradition of aerial surveys that Wylie's appropriated plan continues. If Nadar's images represent a predecessor to *Google Maps*, then Eugène Atget's photographs were the *Street View* of the time: with Atget, in his seven albums of commissioned images, providing a ground level experience of *fin-de-siècle* Paris *en route* from the *ancien régime* to the modern metropolis<sup>3</sup>. In Ursula Burke and Daniel Jewsbury's *Archive: Lisburn Road* (2004), another slow process of change is documented from a human point of view as the day-to-day details of a middle-class suburb's shops and houses are recorded. Post Offices close down and new people

From Archive:  
Lisburn Road, 2004



move in, making occasional cameo appearances, while the mannequins in shop windows remain, only their clothes altering.

Photographer Louis-Émile Durandelle's two albums of photographs *Work On The Construction of the Tower* meticulously recorded the Eiffel Tower rising up from its foundations in 1887 to its inauguration in 1889 as a symbol of the new modern city, making the rest of Paris appear old. On a smaller scale, the towers of pallets, tyres and furniture that form the 11th night bonfires in John Duncan's 2008 series are the ghosts of an old tradition, surrounded in images such as 'Tates Avenue, Belfast, 2004' and 'Sandy Row, Belfast, 2003' by the new developments taking shape in the city.

On the other side of the turn of the 19th and 20th centuries and on the other side of the Atlantic from Belfast or Paris, it seems that every photographer in New York turned their camera towards the Flatiron Building, a pioneering 1902 skyscraper moulded to a tapering point where Broadway and Fifth Avenue intersect. Yet

it was Alfred Stieglitz in 1910 who reflected on such building's relationship to the past, when he contrasted the scaffolding around another skyscraper emerging in the distance with a foreground of 19th townhouses in his photograph *Old and New New York*. Similarly, in the book *Topography of the Titanic* (2007), Kai-Olaf Hesse presents an archival black and white photograph made one year later in 1911 where shipyard men leaving Queen's Island are overshadowed by the mass of scaffolding around the Titanic, another symbol of the new modern world.

Inspired both by New York and Atget's documentation of Paris, Berenice Abbott spent four years recording the evolution of the former city in *Changing New York 1935–1939*, her images often using the dynamic modernist angles of the era to convey the thrill of a city in transition. Duncan's *Trees From Germany* (2003) takes a more sober, understated approach to capture the odd contradictions of change. As part of this froth of uncertainty, anxiety

Tates Avenue,  
Belfast, 2004.  
From Bonfires, 2008





Sandy Row,  
Belfast, 2003.  
From Trees from  
Germany, 2003





and excitement, detritus gets washed up at the edges of the city. Claudio Hills *Archive\_Belfast* (2004) documents this flotsam shored up in storerooms and museums as the past calms down and settles into history. Hills' images suggest the phantoms that haunt the corridors and cabinets of these institutions, just as Nadar's 1860s photographs of the skulls and bones piled up in the catacombs of Paris represent the ghosts beneath the city, a close-up, underground counterpoint to his distant views from high above.

With the arrival of the modern city in the 19th century came the *flaneur*, as defined by Charles Baudelaire: strolling, observing and being seen in the bustling streets. Brassai was an early photographic *flaneur*, walking the less frequented areas of Paris by night in the 1930s, encountering the city in all its surrealism<sup>4</sup>. Figures in his dark photographs are only half-discerned in the partially lit streets, instead the presence of other city dwellers is more directly evidenced by the graffiti he photographed scratched and painted onto walls - making a mark, claiming

territory. In Eoghan McTigue's *All Over Again* (2004), it is the marking of territory by paramilitary murals on the gable ends of houses in Belfast's streets that can just be made out behind the whitewash and, in one extraordinary instance, a large black spot. Like cities themselves, these walls are palimpsests, where one layer of history obscures another, yet residual remnants remain.

Following in the tradition of European photographers such as Brassai and Henri Cartier-Bresson, the photographic *flaneurs* and *flaneuses* of mid-20th century New York, such as Diane Arbus, Lee Friedlander and Garry Winogrand made people and moments chanced upon in the city's streets their subject. In 1967, the work of Arbus, Friedlander and Winogrand was gathered together for an exhibition in the midst of the city from which their pictures sprang, *New Documents* at the Museum of Modern Art cemented the idea of subjective decisive moment documentary photography just at the instant that television, relaying the Vietnam War live to millions of US homes at that time, was usurping photography

as the fastest medium in town. But the re-contextualisation of these new opinionated documents in the art gallery, with all its connotations of expression and all its connections with other genres such as landscape, showed the way forward for avant-garde documentary photography. During the last few decades of the century, cutting edge documentary photography took on a more contemplative, visually detached perspective.

An early example of this is *Troubled Land*, the mid-1980s series made in Northern Ireland by Paul Graham, where the visual language of the picturesque landscape tradition is disturbed by elements that bring the viewer back to social and political realities. Just as Graham was criticised for his distance on the work as a 'visitor' to Northern Ireland<sup>5</sup>, so too has the contemplative approach been seen as sometimes stepping too far back into depoliticised aestheticisation<sup>6</sup>.

Yet, as Ian Walker argued in the 1990s, just as the technique was fully emerging in contemporary documentary practice, such slower, more reflective work was the one of the necessary strategies for the practice of documentary photography to renew itself. Often choosing the 'aftermath' rather than the 'decisive moment', with Sophie Ristelhueber's book *Fait* (a series of aerial views of the ravaged Kuwait landscape after the 1991 Gulf conflict) a clear influence, such work allows the viewer to pause for thought after the event, or perhaps amid swift and constant change<sup>7</sup>.

The 1911 photograph of shipyard men leaving Queen's Island in Hesse's *Topography of the Titanic* is contrasted on the opposite page with one of Hesse's own colour photographs that evidences such an approach - gazing ambiguously beyond a wall tiled with another archival image of the city towards the less edifying Donegall Car Park at Queen's Bridge.

Queen's Road with Shipyard Men Leaving Work, Titanic in Background, May 1911

© National Museums Northern Ireland 2010. Harland & Wolff Collection Ulster Folk & Transport Museum.

Photograph reproduced courtesy the Trustees of National Museums Northern Ireland.



Royal Victoria Hospital, X-Ray Department, Files with x-rays. From Archive: Belfast, 2004



From All Over Again, 2004





The people seem to have left the edges of the frame completely in almost all of Hesse's own photographs, presumably obeying the sign that is central to Hesse's picture of the waterfront at Lanyon Place, directing pedestrians to exit stage right. *Topology of the Titanic* is exemplary of a divide in photographic attitudes, the older archive pictures that Hesse re-presents aim to tell all, while 100 years later Hesse's more ambivalent technique leaves room for those looking to fill in the gaps. *The Maze* could be seen as another example of aftermath photography, the ghosts of

the freed prisoners implied by the folded sheets in the empty cells. *The Maze* series was made just prior to the demolition of the simulated city (which Wylie also documented). Like all the work in this book, the project is not just about the past, or the present, but about the future, spaces where things are about to happen and people are waiting in the wings. Härri Palviranta's *Playing Belfast* (2010), with its images of children's areas within parks contrasts the swings and climbing frames with their surroundings. The series inclusion of the traces of segregation that continue to

Waterfront, Lanyon Place. From *Topology of the Titanic*, 2007



H-5, B Wing; Twenty-four cells. From *The Maze*, 2004



crop up, as well as the structures' resonances with army watchtowers, suggests that the past may continue to haunt coming generations.

These photographic projects, made in Belfast over the last decade or so, contain ghosts, not just of people, but other pictures. Apparitions of the city in photographs, from that 1839 Parisian boulevard onwards, haunt all these images. Like the spectres

in Daguerre's street, we cannot see them – but, to fully understand these photographs, it helps to know that they are there.

Stephen Bull is Course Leader BA Photography, School of Crafts, Visual Arts and Design.

Dover Street, Belfast, Northern Ireland. From *Playing Belfast*, 2010



#### Footnotes

- 1 'Spectres and the City' was commissioned by Belfast Exposed for publication in Karen Downey (ed.) *Where are the people? Contemporary photographs of Belfast 2002–2010*, Belfast: Belfast Exposed, 2010. Belfast Exposed is a non profit organisation, with an arts and educational mission to promote the practice, enjoyment and understanding of photography through new commissions, touring exhibitions and publications.
- 2 See Michel Frizot, *A New History of Photography*, London: Konemann UK Ltd, 1998, p. 28.

- 3 See for example Nesbit, Molly *Atget's Seven Albums* New Haven, CT and London: Yale University Press, 1992.
- 4 See Ian Walker, *City Gorged With Dreams: Surrealism and Documentary Photography in Interwar Paris* Manchester: Manchester University Press, 2002, pp. 145–167.
- 5 See David Chandler, 'A Thing There Was That Mattered' in *Paul Graham: Photographs 1981–2006* Germany: SteidlMACK, 2003, pp. 31–33.
- 6 Most famously in David Company, 'Safety in Numbness: Some Remarks on Problems of "Late Photography"' in David Green (ed.), *Where is the*

- Photograph?* Brighton: Photoforum/Maidstone: Photoworks, 2003, pp. 123–132.
- 7 Ian Walker, 'Desert Stories or Faith in Facts?' in Martin Lister (ed.), *The Photographic Image in Digital Culture* London: Routledge, 1995, pp. 236–252.

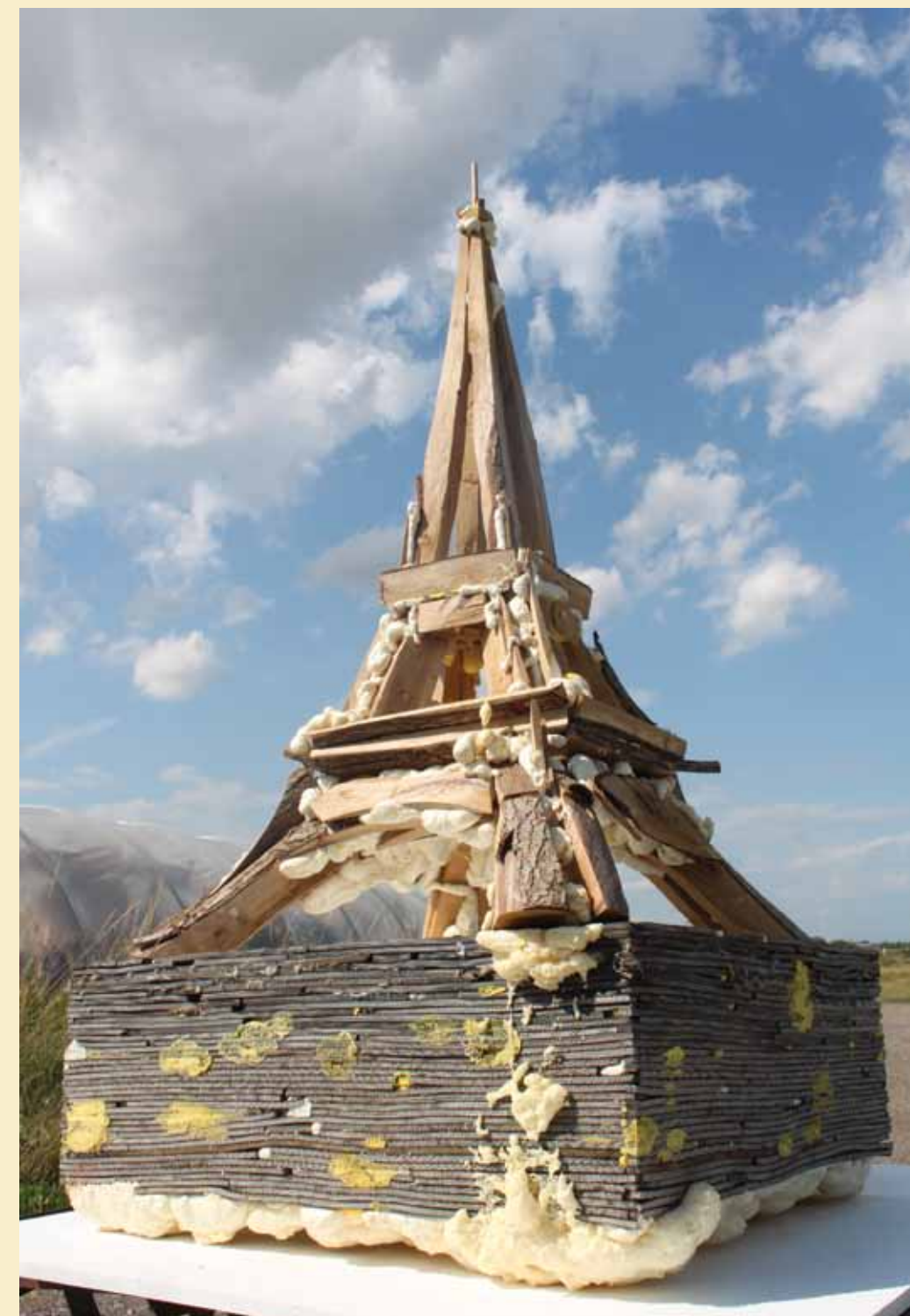
## Andrea Gregson



Last Night For Ever,  
2009, wood, perspex,  
mixed media, 600 cm  
x 40 cm x 200 cm.  
Photography:  
Danielle Arnaud

## Anthony Heywood

Eiffel 5, 2010, works  
made with recycled  
material



Eiffel 5 is manufactured with locally sourced oak, which was recovered from woodland, the rubber is collected from a disused coal mine conveyor belt and the glues and foams are all discarded materials collected from skips and council tip collection points.



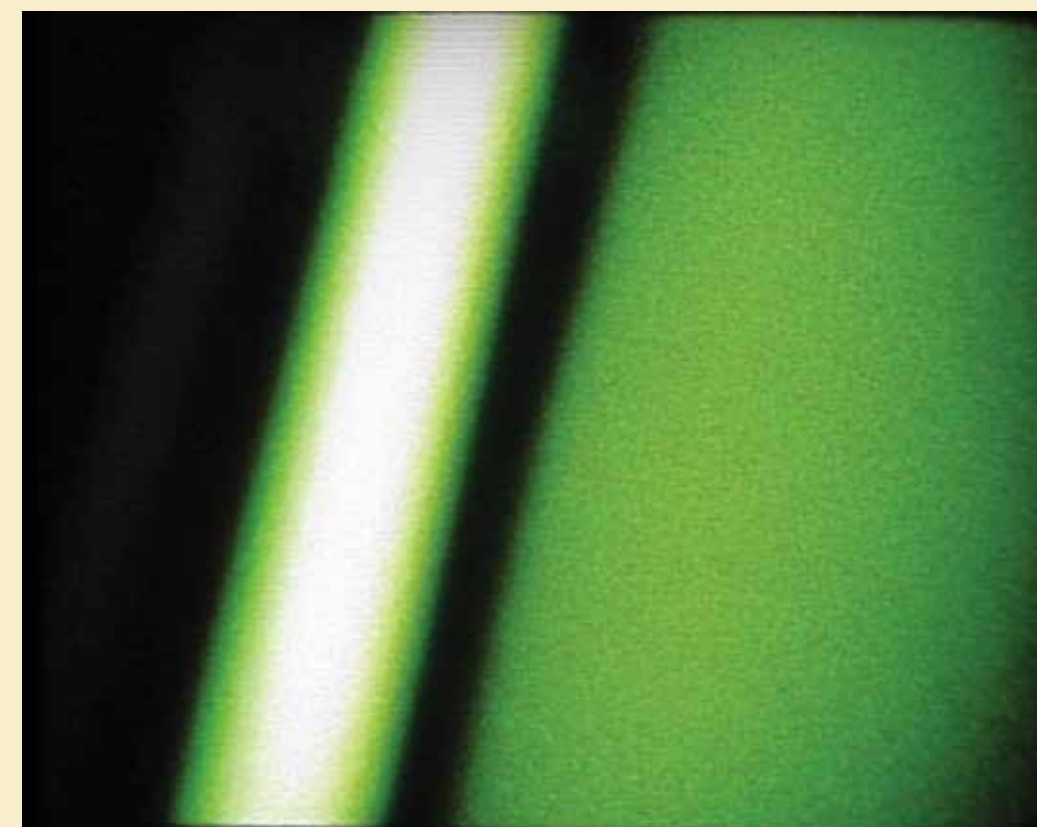
# 3

Super 8 was introduced in 1965 as a replacement for Standard 8, also known as Regular 8 or Double 8. The latter name for this so-called home movie format arose from the fact that it used existing 16mm wide film in cameras much like the semi-professional Bolex. After 8mm-wide exposures down the two eight metre longitudinal halves of the 16mm wide strip, the film was split down the middle to create one strip, 8mm wide and sixteen metres long. The Super 8 frame, though the same width as the Standard 8 filmstrip, was redesigned to give a larger frame area and the film came in a cartridge that is very quick

and easy to load, in contrast to the older format, which had to be threaded into the camera manually. Just as 16mm film had been adopted by artist-filmmakers after WW2, initially in the USA, then in Europe, so Super 8 has similarly been adopted, if not to anything like the same extent. When used by artists, the format retains something of the intimate quality associated with the "Home Movie", but there has been a small number of artists; Stan Brakhage, John Porter, Margaret Raspé, Helga Fanderl, Melina Gierke and a few others, who have effectively exploited the portability of the camera, and the particular qualities of grain and colour that Super 8 film uniquely offers, and showing that if treated seriously the medium offers as much potential within its natural limitations as any other film or video format.

Albert Triviño's Super 8 films fall within this tradition. He engenders a reflexive mode of viewing through a strategy that allows various aspects of the profilmic; forms, frames, durations,

Albert Triviño:  
Las Vegas, 2008,  
Super 8



to determine aspects of the film's structure. In each case the work arrests and foregrounds something that so often goes unnoticed in cinema because it is an integral part of a mimetic world of representations. Triviño fully exploits the ease of use that the light-weight Super 8 system offers, while combining this with a rigorous approach to structure and composition.

In *Las Vegas* (2008, 3 minutes, silent), repetitive and rhythmic motifs figure film's intermittent movement through the projector, which animates the image from a series of discrete moments. In the first three shots we see the same sharply defined shape in a succession of different colours, floating dramatically over a black background. Triviño captures these near-identical shapes in isomorphic framings. They are then contrasted with softer, more expansive forms, then flashing white lights that again figure the on-off functioning of the projector lamp in its presentation of individual frames. *Las Vegas* fits clearly into a tradition

of *Lichtspiel* – Light-play – evoking predecessors like Man Ray's 1924 film *Return to Reason*, which contains shots of illuminated fairground rides, and Stan Brakhage's seminal work *Anticipation of the Night* (1958), which is similarly composed from shots of car headlamps, illuminated signs and other features of the nocturnal urban landscape. Although the imagery is clearly derived from such features, these are picked out, isolated and recomposed into an abstract kinetic-colour film, where the notion of "abstract" in the context of film is clearly understood as being "impure", that is, derived from the real world, but no longer of it.

In *Chillida* (2009, 3 minutes silent, super 8), the camera interacts with some large rectilinear sculptures by Eduardo Chillida. The reflexive strategy unfolds through the way the sculpture is filmed. In a number of shots, rectangular openings, seen either directly or as cast shadows, refer explicitly to the camera's framing edges, thereby creating frames within frames. Elsewhere, Triviño

traces, through camera pans, vertical and horizontal lines and axes of the sculpture, so that they run parallel to the framing edges. Thus a dynamic contrast is established between rectangles that are inherent to the pro-filmic situation, and rectilinear events that are synthesised through camera movements. There are also passages in which texture is emphasised, reminding us that sculptures are both formal and material. In a film the material textures cannot be experienced in a directly tactile manner, but this lack can be compensated for, or replaced, in the way that film can isolate texture, or awareness of texture, from its formal aspect or realisation. Related to this is the way in which shadow – forms come to play an enhanced if not equal role in the configuration of the work, in contrast to the direct experience of the work itself, where shadows are subordinate or secondary – immaterial, ephemeral, transient-relative to the sculpture itself. In a third strategy that creates an experience specific to film, Triviño turns the camera on

its side and ultimately upside down, in order to pursue further formalisations that would be otherwise unavailable to the sculpture's physically constrained spectator.

Thus Triviño addresses in various ways the perennial question of how to render a two-dimensional time-based experience from a three dimensional static object. There is no attempt to capture the object as it might be experienced in person: a kind of simulation of a real experience, translated into filmic terms. Instead, the sculpture is made to function as a co-producer, so that what emerges is a result of a tight interplay between the two.

The use of shadows as formal-structural elements in a work is found in a very different way in the installation-projection *Bricks* (2008, 3 minutes silent), in which an image of a white painted brick wall is projected back onto its subject. The rapid flickering and general instability of the high contrast image makes it impossible to disentangle that image from the surface upon which it is projected and

Albert Triviño:  
Chillida, 2009,  
Super 8



Albert Triviño:  
Bricks, 2008,  
Super 8 Film-  
Installation





which gave rise to it. Whereas in *Chillida* the shadows functioned as additional formal elements in a work composed from granite shapes, here the shadows disrupt, even obliterate, their own pro-filmic, as it were kicking away the ladder by which they came into existence. This dramatic effect is achieved partly by the simple method of rapidly alternating the direction of the light source necessary to create the images in the first place. The resulting flicker effect, in which, by definition, frame-to-frame differences are maximised, stands at the opposite end of the spectrum to conventional film shots, which are defined by minimal differences between one frame and the next. In another sense though, Triviño takes seriously, insofar as he uses, conventional lighting methods to illuminate a scene. There is thus a direct reference to cinematic conventions even as they are dramatically undermined.

The oblique reference in *Bricks* to a key aspect of all narrative film construction, in this case “lighting”, connects us to

another of Triviño’s films, but one that takes a very specific formal device as its starting point. *Fiction/Reality* (2008, 3 minutes, silent) turns on a familiar trope –actually a cliché in the context of narrative cinema- in which an apparently direct image turns out to be a reflection in a mirror within the diegesis. In the cinema this trick, which functions partially (and retrospectively) as a brief visual interlude in the narrative flow, almost immediately exhausts itself, so that we may return quickly and safely to the momentum of the story. In *Fiction/Reality*, however, the revelation is gradual, and the mirror image is but one element in an unfolding set of revelatory moments, that we would conventionally expect to be resolved by the film’s end. However, we come to understand, through what is implied by the film’s successive moments, that this end point of view must also be questioned, or understood as provisional. We are invited to think that we are seeing a car from inside a doorway, and it is only gradually that we come to understand that

the door-frame is itself framed by a mirror whose own frame is closely aligned to the doorway’s. At this point, about two thirds of the way through, the film continues for another twenty seconds or so, holding at the end on a fixed framing so that we have time to further grapple with the spatial array of elements within the frame; car, human movements between car and doorway, mirror and banister rail. In the numerous cinematic examples that exist, there is always a moment of revelation, at which point we shift from apparently direct but actually reflected image, then quickly back to image, so that a spurious distinction is implied between reflection and direct perception. In *Fiction Reality*, by contrast, the image of the car is established at the outset as mediated, by virtue of the frame within a frame composition of the shot. However, when the shot settles on its final wide framing, this sense of the car as image is somehow reinforced: we see it as even more mediated, perhaps because it is even more distant, and trebly framed, by the doorway, mirror and the darkness of the interior space from which it was filmed.

*Promenade* (2009, 3 minutes, silent) is a film of a walk undertaken by the filmmaker, which shows his feet on the ground as he walks on a variety of surfaces, or in a variety of landscapes, as we are invited to infer. One frame of each of his own feet is exposed by the filmmaker every time it lands on the ground. The film is a film about its own making in another sense: it is a documentation of a performance that was made for the film, or to put it another way, it is a record of its own making. The history of this strategy arguably began with Robert Morris’ emblematic *Box with the Sound of its own Making* (1961), which is a simple wooden box containing a recorder that plays the sound of it being constructed. Triviño’s film is a link in a feedback system that is established between performer, camera, feet and landscape, a link that evidences the other links and is in turn modified by them.

The ground on which the feet walk is in effect a screen, and the foot makes an impression on it –an indexical image- in a manner that parallels that by which the light from the scene makes an indexical impression on the raw celluloid in the camera.

Because the maker is walking, the camera’s position cannot precisely be controlled, resulting in irregular framing and blurred images. However, these terms –“irregular” and “blurred”- which have negative connotations in the context of narrative cinema, reflect the work’s accuracy as evidence of a particular process in which the supposed inadequacies of the medium (normally described as human error, and thus implying that the technology itself is perfectible, providing human error can be eliminated) are celebrated, not concealed as they are in narrative. “Each step is a frame of the film” (Triviño), which means there is a precise correlation between performance action and film structure, in which film’s serial form is again emphasised. The work can be seen as the reanimation of static moments in an animated pro-filmic -the walk- but whose reanimation is strictly in film’s terms, as opposed to the continuous, illusionistic filming of a walk filmed at 24 frames per second. Once a rhythm is established, it becomes possible to focus on details in the image, notably the white flash of the plastic end of a shoelace as it flips around in the frame. The work is centripetal, in that our attention is directed inwards to the shoe in the centre of the frame, but we can also shift to the surrounding surfaces, and eventually perhaps to the off-screen space, and ask ourselves exactly what kind of landscape is this; urban, suburban, rural or coastal?

*Bombolles* (2009, 3 minutes, silent), is another film that enacts the frames-within-frames strategy, as in *Fiction Reality* or *Chillida*, but in a very different form here, as films within a film. It also involves performance of a kind, but this performance generates individual events

Albert Triviño:  
Fiction/Reality, 2008  
Super 8





Albert Triviño:  
Promenade, 2009  
Super 8





that constitute self-contained films, which are thus also meta-commentaries on, and analogues of, film, or films. A young woman blows bubbles in a landscape. The camera follows each bubble as it drifts away, until it pops, at which point we return to the woman. Each bubble is also a kind of film in its material constitution. Like celluloid, it is composed of a translucent material through which the landscape can be seen, in a direct projection into the viewer's eye. This medium also imparts something of its own character, so that we experience a particular image quality that can be seen alongside film's material history. Over the years, its various constituent materials; celluloid and polyester bases, Technicolour and Eastmancolour emulsions, have resulted in visibly different-looking images. In this case the image is bluish and unevenly transparent, with prismatic colours at the edges. It refracts the light as it transmits it, something which all film media do to some extent, and this is a characteristic that distinguishes absolutely

film from vide whose image is constituted from un-refracted, unmediated, direct emissions of light.

One could think of the bubble-images as found and contingent, or given, in the sense that they are not chosen by the filmmaker, but occur spontaneously as the bubbles fly through the landscape. The different character of each bubble invites us sometimes to see it as an object, sometimes as enclosing an image of the landscape that is visible through it. There is also a recurring shape in the bubble: could this be the reflection of the filmmaker? If so, the maker is also then inscribed into the work as performer, thus making the whole film a collaboration and thereby linking it to *Chillida*, in which one can understand the sculptures as participants.

In this suite of Super 8 films, a number of aspects of film form and structure are explored; colour – both solid and translucent – space – open and enclosed – shape, texture, rhythm, the indexical, and operations that involve either

chance or the giving over of certain aspects of a work to factors outside the maker's control, such as allowing the life span of a bubble to determine the length of a shot. These concerns are recombined in various ways so as to form a unified body of work that is nevertheless also diverse in respect to subject matter and outcome. Most frequently, Triviño's films renew and develop the trope of the film-within-a-film, perhaps first manifested in Robert Paul's humorous short *The Countryman and the Cinematograph*, (1901) in which a simple peasant, attending a screening of the Lumière's 1896 film *Arrivée d'un train à La Ciotat*, flees from the cinema at the sight of the train apparently bearing down on him. In a different and more relevant example, the trope

is elevated to an explicit aesthetic and political strategy in Dziga Vertov's masterpiece *The Man with the Movie Camera* (1929), in which we see a film being shot and edited, and the resulting film. In Triviño's work, by contrast, the inner film is subtly incorporated into its container-film, so that the inner film seems to arise organically from the event or situation being filmed. But this subtlety, precisely because it arises organically from a making process, and hence is not explicit or overt, alerts us to the ease with which we can enter a film's illusionistic space. This is where the work has a specific critical address to the psychology of movie watching.

Nicky Hamlyn is Professor of Experimental Film.

Albert Triviño:  
Bombolles, 2009,  
Super 8



Footnote

<sup>1</sup> Albert Triviño graduated in Fine Art Media at UCA Maidstone campus in 2008.

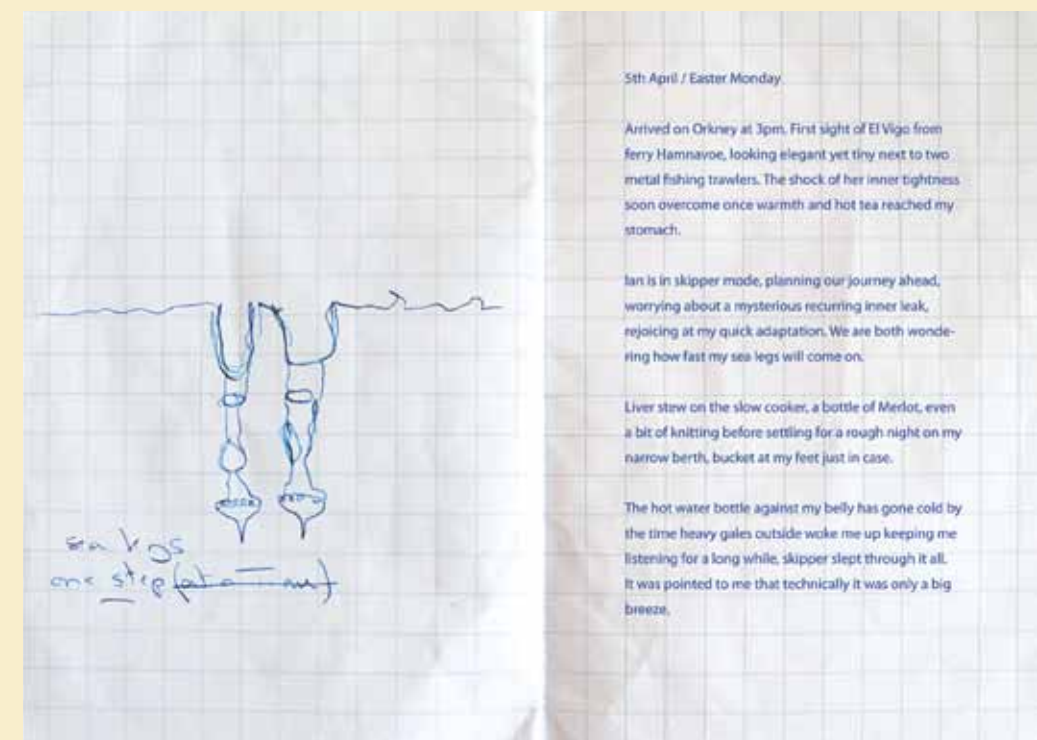
## Anna Fox



Summer 2010 from the series Pictures of Linda 1983 – present, courtesy James Hyman Gallery, London and Tasveer Arts, Bangalore

## Emmanuelle Waeckerle

Stornoway, spread 2, 2010, edition of 200, A6 – 16 pages stitched, laserprint on cyclus paper. Bought in 2010 by V&A collection and Poetry Library



Stromness to Stornoway, spread 5, 2010, centrefold, self-portrait as sick crew



Diary/log of a sailing voyage from Stromness to Stornoway on El Vigo, skipper and writer Ian Stephen's wooden racing yacht; including pen drawings made during the voyage and the only three photographs I took from down below at arm length; self portrait as sick crew and two sick crew views.

Part of collaborative project 'Is a thing lost if you know where it is?' funded by an Lanntair, Highland Print Studio, UCA Farnham, Creative Scotland, Collins Gallery, Pier Art centre.



# 4

One of the most innovative and inquisitive of contemporary British directors, artist and filmmaker Andrew Köttling is frequently mentioned in the same breath as Patrick Keiller, Chris Petit and Iain Sinclair for his idiosyncratic and playful excursions into psycho-geographic terrain. *Ivul*, Köttling's third feature length film, delves deeper and more defiantly into his recognisable yet strangely indefinable domain.

Beginning as a UK financed production, interest in *Ivul* slowly dwindled allowing the ever restless and creatively prolific Köttling to pursue other interests until his French distributors were approached by Émilie Blézat who expressed an interest in producing the film after reading the script and admiring the project. Various meetings took place in Paris and the French Pyrenees – an area the filmmaker knows well and

where he retains a small bolthole – and suddenly the project took on a new life. 'The catch of course was that I had to translate the script into French and transpose it to a completely different landscape', says Köttling. A family drama in which the close relationship between teenage siblings Alex (Jacob Auzanneau) and his older sister Freya (Adélaïde Leroux) causes their overbearing patriarch to command that Alex never set foot on his land again, a decree Alex takes literally, clambering to the rooftops. Köttling allowed his foreign environment to inform his sensibility and aesthetic. 'I love language and I love to play with language. The nuance of French still escapes me, which means that I tended to simplify things and not get too complicated. I kept the story and the images simpler and made a point, not something I often do, of telling a story'. Noted for his sonic and visual experimentation and for the incorporation of archive material to provide contrast and commentary, *Ivul* does not entirely jettison this approach but signals restraint in this regard. 'I put a certain amount of pressure on myself in regards to making sure that I actually told the story and created tension. That was an experiment in itself'.

*Ivul*, Andrei, 2009,  
film still





Ivul, Freya, 2009,  
film still



The visual gestures and aesthetics of *Ivul* can be traced back throughout Kötting's significant and diverse body of work, but it is with *Ivul* that these forms take on a more conventional narrative state. Kötting describes this as a simplistic approach, and comparative to his previous meandering, playful and at times surreal works such as *Klipperty Klopp*, *Hububinteabaöbabs* and *Gallivant* (his highly regarded and increasingly influential feature debut), the restrained approach of *Ivul* allows not only for an accessibility but also a precious dreamlike lucidity, a quality that the companion installation piece *Of Ground He* also embraces. Much of Kötting's work could be described as having a documentative approach, a commentary into a world we simultaneously co-inhabit and peer curiously into. In the case of *Ivul* we are drawn into this watching. Like the filmmaker himself, and thus the audience, Alex' the tree top dweller, is our fellow observer. Once watched playing games with his sister through the shed window, Alex is the angry but determined outcast. Exiled from the 'La terre' to the treetops.

The observed has become the observer, watching his family dissolve into illness, rancour and debauchery from the surrounding trees.

Alex embraces this banishment with an easy affinity to the landscape he now inhabits. His character recalls the Pan-like lost boy, not flying but climbing, this time not intent on never growing up, but never coming down with his final moments resigned to a smoking suspended Wendy House. The relationship Alex has with his landscape has a childlike quality, and is not without humour and it's in this innocent stubbornness, playfulness and hypnotic repetition where Kötting most effectively loses any sense of space and time; a disregard for convention that Kötting shares with raconteurs, magicians and children. This vivid non-reality is where Kötting's work treads so confidently into myth making and fairytale. Kötting cites Italo Calvino's *Baron of the Trees* as a narrative influence and the book itself is referenced in the film. *Ivul* shares a quality that also ventures into the macabre worlds of Poe, W.W. Jacobs, and Kafka.

*Ivul*, Alex, 2009, film still



This relationship with landscape is explored more literally with the companion installation *Of Ground He*. Initially projected on sixteen screens and four walls, the piece can never be viewed in its entirety at any one time. The viewer is left to conjure up narrative from these magical images that solely observe Alex climbing, feral, across the Pyrenean treetops. Day passes into night, snow into sun, backwards and forwards, upwards, downwards, inwards and outwards, the slippery images defy direct interpretation. Alex or *He* is not, like the banished son of *Ivul*, meant to be there; *Of Ground He* just 'is'. Alex meanders, battling with the contorting trees, no explanation of why he got there or where he is going, he doesn't appear to be searching, and he's not coming down – just being.

This 'just-being' is where Kötting's work is at its most honest and romantic. The use of archive footage – throughout all Kötting's films – is unashamedly nostalgic, and the viewer scrabbles to apply some logical reading to the images before resigning to the melancholic

balance of the romantic and aggressive urges back to nature, flimsy glances and right handed salutes.

This interpretation of nature and landscape as this ongoing presence without conscious motive or intention is something that Kötting shares with fellow filmmaker and mythologist Werner Herzog. Kötting's storytelling, with its inherent disregard for conventional notions of time and space, has a certain Herzogian 'ecstatic truth' to it. Both filmmakers also share the ability to imply contradictory themes, an admiration, affinity and understanding of nature's brutality and cruelty, but also a resigning and sublime romanticism, a nostalgia for the so-called filthy earth, imbued with fairytale imagery and darkness; the beautiful and malevolent vengeance of the natural world upon mankind.

Family has also played a key role in Kötting's films. The fact that *Ivul* is dedicated to his mother also maintains a lineage in its focus upon the family unit and its drawing upon personal history. 'The father in *Ivul* is the kind of dad I wished I'd had; eccentric and strange and loveable.'

*Off Ground He*, 2010, installation still





My mother really did hold the family together and had to make tremendous sacrifices to do so', comments Kötting. The mother in *Ivul* (played by the luminous Aurélie Petit as Marie in a role once considered for Tilda Swinton) never manages to do the same thing, a fact that dawns on Freya with startling clarity after she returns from her Russian exile to find Marie inebriated and keen to rut with the local men and her father bedridden and helplessly infantile. In contrast to most of the family members who are stripped of their usual roles is the character of Lek; a Dickensian and silent observer, thrower and perhaps killer of sheep, and the orchestrator, unwittingly, of Alex's demise. The classically trained actor Xavier Tchili,

who plays the silent Lek, will return in the third part of the trilogy. With the Zola adaptation *This Filthy Earth* (Kötting's blood, mud and spunk soaked second feature), the first instalment, taking place on the ground and *Ivul* very much above, the concluding piece *Underland*, will take place beneath the earth's surface where Tchili's character will arrive and meander through the underworld. 'There are some beautiful cave structures I have been exploring in France, Cornwall and the Faroe Islands. The intention is that he'll meet some of the characters from the other two films. There's no script as yet, just ideas and a landscape', states Kötting.

Kötting's theme and presentation of family life expand from the cathartic



Off Ground He, 2010,  
installation still

approach he has applied to his own personal history and the abiding collaborative relationship he has with his immediate family, in particular his daughter Eden and his partner Leila, with whom he set up BadBLoOd&siBYL studios in the French Pyrenees in 1989. This examination of family through a psycho-geographical

context first penetrated the wider public consciousness in his 1996's *Gallivant*. The film, an experimental travelogue like no other, is a valuable and enduring addition to the road movie genre. In the film, the director embarks on a coastal trip around Britain with his octogenarian grandmother and his young daughter Eden, who suffers

Gallivant, 1996,  
film still





from Joubert's Syndrome, a condition that restricts communication. This freeform journey, which involves various encounters with the flotsam and jetsam of the British public, is at once larky and epic, becomes part skewed homage to national eccentricity and identity, and part emotional voyage around the ties that bind Kötting's family. A rare hybrid of avant-garde travelogue and family adventure movie, *Gallivant's* tender meditation on the frailties and strengths of the human spirit ensure that the film manages to both evoke a strong sense of what differentiates and unifies three generations, while offering us a curiously effective travelogue of Britain's coastline, at times seemingly caught somewhere in the 1950s. It's also a more general look at the state of the UK today. Strangely

uplifting, surprisingly touching and a uniquely personal work of both humour and heart, *Gallivant* offers rare proof that innovation and entertainment in film needn't be strangers.

More recently, and again examining more uncomfortable elements of family life, Kötting explored his own tempestuous relationship with his father in the documentary *In The Wake of a Deadad*, made not long after his father's death. Reflecting upon his family's relationship with his father and Kötting's own personal memories of the discovery of his father's glamour magazines as a young boy, the film also boasts some truly remarkable still images of the large inflating sculptures bearing the images of Kötting's father and grandfather that are as pensive and

ethereal as they are humorous. Kötting talks frequently of the notion of spillage, the sense of projects evolving and mutating. This is an important aspect of the director's work and *In The Wake of a Deadad* would also become a book and fascinating installation piece.

Another of Kötting's most admirable traits as an artist and an individual – the two can hardly be separated in much discussion of his work – is a generosity and willingness to lay bear the [other-] world he inhabits. Kötting is joined in this self-mythologizing and the literal and metaphorical landscape of one's personal history and perception of it by the likes of Joseph Beuys, Robert Smithson, Tracy Emin, Anselm Kiefer and Peter Doig and the aforementioned Werner Herzog.

Uncompromising in its inventive approach and with honesty, Kötting's vast, multi-platform and incredibly diverse body of work has secured him a place as one of the UK's most cherished and respected experimental artists and filmmakers at work today.

Andrew Kötting is Professor of Time Based Media.

Ailsa Ferrier is an artist and member of the Transidency collective. She also works in film acquisitions for Artificial Eye Film Company, which has been a leading distributor of arthouse and foreign language films for over thirty years and has an extensive world cinema video label.

Jason Wood is an independent film programmer and writer.

Gallivant, Self Portrait, 1996, film still



In the Wake of a Deadad, Of the Faroese Cairns, 2006, photograph

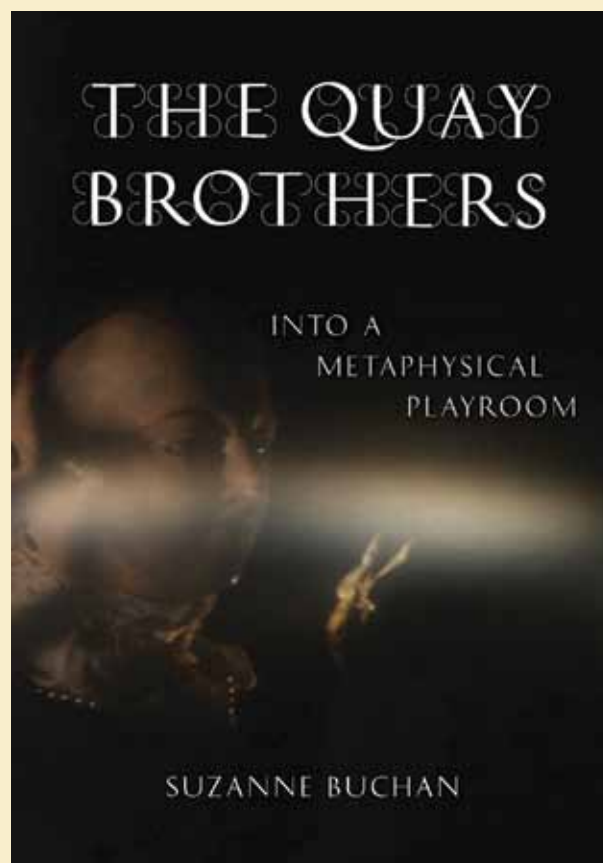


In the Wake of a Deadad, Of the car that took us to the Faroes, 2006, photograph



## Suzanne Buchan

The Quay Brothers.  
Into A Metaphysical  
Playroom, 296  
pages, 25 b&w  
illustrations, 24 colour  
plates, Minneapolis:  
University of  
Minnesota Press,  
2011. ISBN  
0816646597



animation: an  
interdisciplinary  
journal (Sage  
Journals), Suzanne  
Buchan, Editor in  
Chief, 3x yearly, print  
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1746-8477 ([http://  
anm.sagepub.com/](http://anm.sagepub.com/))



## Sophia Phoca

Talking Art at  
Tate Modern.  
Harun Farocki  
interviewed by  
Sophia Phoca,  
14 November 2010





## 5

**Introduction**

Research at a publicly funded art university exists within the double bind of social responsibility and its professional application to the creative industries. Work – whether text-based or as practical design, historical or contemporary in its topic – must be asked to extend beyond subjective scientific and intellectual interests to educational and socio-political remits. Equally, its subject matter should transcend the discursive realm and engage concretely with the practice of art and design and with its implication for the *Praxis* of contemporary culture- and knowledge industries.

For the historian, this double bind impacts on the choice and structure of research in regard to its necessary reflection on and usage within teaching and learning strategies and its relevance for student practice. Notwithstanding the reflexivity of the ‘original contribution to knowledge’, not all research can be integrated readily into the (now heavily politicised) category of knowledge transfer but, conversely, research topics at an art university cannot be concealed either behind existing conceptual, historiographical or discursive concerns of, say, the humanities and social sciences, but have to compete for space with the creative research solutions of material practice.

One of the habitual approaches to integrate theoretical research into this double bind is the focus on contemporary subject matter. Yet contemporaneity is no guarantee for impact or relevance; the acknowledgement of recent materials and techniques does not lend an argument to either methodological presence nor actual critical value. In the area of fashion

studies – in design history and -criticism as much as in anthropological or sociological approaches – contemporaneity is an often oppressive given that allocates research an ambiguous position of debating, documenting and, implicitly, reifying the most transitory of media. The contextual study of present fashion arrests the appearance of the momentary material in time and elevates the ephemeral to an unwanted position of the discursively fixed.

The following remarks on a contemporary designer therefore emerge before the background of educational and professional application of research, and engage with the existing methodologies in studying fashion. They form part of an ongoing project that is developed with the Museum for Applied Arts/Contemporary Art in Vienna (MAK) since 2008.<sup>1</sup> It focuses on the work of Carol Christian Poell, an Austrian-born fashion designer who resides in Milan.<sup>2</sup> The project establishes an online database of Poell’s work and provides critical reflection through a series of public exhibitions, catalogues and academic publications.<sup>3</sup> The web-project is constantly updated and provides an open source for fashion students and the wider public; at the same time, its format pioneers new theoretical and discursive models for engaging with material, creative practice.

**Constructing Typologies**

The significance of material and technical experiments in the fashion for clothing can be divided along gender lines. While women’s wear, especially in its history of *Haute Couture* or *Alta Moda*, revels in promoting new fabrics and fastenings, novel cuts and silhouettes, and in innovating novel techniques, the most elevated form of men’s wear defines itself through unchanged traditions in tailoring: in the basic cut of the suit as much as in the celebration of ‘Savile Row’ craftsmanship. There are exceptions to this within contemporary *styling* for men’s fashion, which employs the same principles as women’s wear, and in sport’s wear, which, structurally speaking, can be regarded as unisex. However, real material and technical

innovation within the time-honoured structures of male fashion for tailored coats, suits, shirts, etc., is still extremely rare.

Since 1994, Carol Christian Poell has been almost exclusive in occupying the interface between traditional forms for men's garments and the most experimental techniques. Educated in Vienna and Milan, and fiercely protective of his independence from commercial and stylistic trends in fashion, Poell has built his reputation as the most 'researched' designer working in fashion today. This notion of research applies as much to his own laborious process of developing all the stages in his work – from experimental threads and fibres, via novel manufacturing processes, to object-dyeing techniques for finished garments and accessories – as it applies to the inspiration he provides for orthodox fashion companies whose designs, seasons later, display a trickled-down effect of Poell's innovations.

Poell's work is mostly hand-made or hand-finished and produced in artisanal workshops in the North of Italy, but he has also worked with independent Japanese weavers and restored forgotten machinery to produce customised textiles. The precision and attention to the smallest detail of his working processes is demonstrated in the garments in ways that mostly fall into two broad strategies. Poell dispenses with linings so that the construction, especially of suits, trousers, and coats with, for instance, open or glued seams is apparent to the wearer. And he focuses on surface effects; for instance displaying the in- and outside of weaving (through materially separate warp and woof) and, in particular when working with leather, materially reversing established production techniques. An example of this would be shoes that are fully assembled, then partly coated in polyurethane, and only finally object-tanned and -dyed.

Structurally, the established vocabulary of male clothing is subverted by transferring it to women's wear (Poell's 'Fe/Male'-collections of 1999–2002 &

2005–2007, featuring opened-up garments dyed with bull's blood and adhesive bodyplasts), and by working against the seasonal manufacture and mediation of clothes. Yet Poell's conflict with traditional fashion never appears simply provocative or exhibitionist but contains a fundamental attack on the way in which fashion is dominated by constantly renewed trends in styling and by superficial narratives that cannot change materially either production or consumption. His approach combines the scientist in the laboratory, who develops new materials and components, with the artisan in his workshop, priding himself on expert techniques and finish.

#### Edited Object-Commentaries

Across Poell's conceptual approach to his collections over the space of a decade the notion of gender distinction is continuously thematised. Contrary to his professions of 'Fe-Male' designs, ostensibly constructing a confluence between the two sexes, and the repeated introduction of habitually feminine constituents into his menswear designs, the different perception of the male and the female body remain in evidence. Poell looks at the male body in terms of performance; gender is acted out in a physical *habitus*, which is determined to a considerable degree by clothes. Men play men, often in emphasising what is not seen as masculine; irony and satire govern designs that subvert gender expectations.

Women, in contrast, appear principally as physical entities, not as *performing gender* but as *performing the body*. The women wearing the progressively designed garments are not shown, as in the case of his men's wear, as social bodies clothed in subversive garb but rather become exposed *as bodies*, which merely carry off clothes and accessories. It seems pertinent to note that this is not the habitual manner in which women become objectified, since the body is here not denoted as sexual but rather as a vehicle for subjective performance.

The focus on corporeality is evident in the trousers below (fig. 1) that are fitted back to front and dyed in bull's blood.

Initially the design suggests a reference to group performances of Viennese Actionist Hermann Nitsch<sup>4</sup> who reveled in the orgiastic smearing of animal blood across fabrics and body; however, the blood-dye has also obvious overtones of the menstrual cycle. In the second half of the nineteenth century the French historian Jules Michelet echoed the beliefs of many traditional societies when he connected the stars, the sea and women through a shared governance of cyclical movement.<sup>5</sup> This arrangement of the woman under naturalistic or animistic principles removes the notion of ratio from woman's action and makes her subject to immovable forces of nature that determine her innermost being.

From the perspective of consumption this seems a paradox since the choice of fashion is made to dress up the body (in terms of gender, social status, age, material environment, etc.) not in order to refer back essentially to its physiological function. The trousers emphasise their physicality by the simple trope of turning the habitual cut around and showing back pockets in front, or, conversely, front pockets in the back, as the model seems here to face away from the beholder. The zip is placed so that the trousers can be fitted tightly to the rear and molded to the front. The wearing of the trousers appears simultaneously more awkward and more comfortable. Its

sculptural look, underscored through the leather stiffened by the coagulated blood, conceals its tailored approach. The female body performs this 'wearing of trousers' as a defiant gesture that heightens her physicality without subjecting her to the objectifying operation of fashion.

The opportunities to demonstrate material research or production processes on finished products are extremely rare, especially in areas of design like fashion where perfect finish and controlled manufacture of hundreds of copies of the same garment are regarded as industry standard. Poell has been concerned with laying bare the making of his pieces by dispensing with lining, exposing seams, or articulating the stitching. The latter method also applies to a pair of trousers from spring/summer 2008 (fig. 2). The side seams on the trouser leg, i.e. those moving most expressively during walking or running, have been left open through a particular use of the chain stitch. While stress-seams at the seat of the pants and at the waist are made in a regular fashion, the seams connecting the front and back panels of the trouser legs have been created by a machine that was customised by Poell and his team. Each side of the pattern retains an additional centimetre of its outline that is folded inwards. The resulting edges are connected by a comparatively loose chain

1 Bull's blood-dyed leather trousers fitted front to back, collection 'Trilogy of Monotypologies 1' (Fe-Male), autumn/winter 1999/2000





stitch, using a Nylon thread that is strong yet flexible and expands when stress is applied to the side seam of the trousers. The small band of fabric that has been turned inwards is ironed and sealed with a double-sided tape that produces a glued 'selvage' inside the trouser legs. When the wearer moves the thread expands, the seams open up by a small, calculated margin, and the flesh appears visibly inside the garment.

Apart from the comfort that an expanding seam can provide, the panel construction is obviously articulated in the opening seams that betray the working process for the garment. The pattern cut of the trousers is articulated to reveal the manner in which components for standard male fashion in the West become assembled, and renders the wearer aware of the 'concept' behind particular clothes – basic and orthodox as it might be. And it is this very orthodoxy that makes the intervention to reveal the process all the more surprising and significant, as it does not demonstrate some extravagant gesture but alerts us to the most fundamental principle in our everyday dress.

If one intended to represent materially gender differences in fashion through a simple gesture of tailoring, one would be hard pressed (no pun intended) to find a better example than Poell's 'dick'-trousers (fig 3). Since the seventeenth century,

the male member has seldom been given prominence in Western fashion. It has been articulated, no doubt, in tightly fitted trousers or padded underwear, but never been shown as a mere formal appendage. In anthropological terms the feature of the 'dick'-trousers has formally and structurally much more in common with the penis gourd from New Guinea than with the medieval cod-piece; however, Poell's design does not affirm the erect penis nor exaggerate its size, but renders it almost incidental to the garment. Yes, so the cut seems to proclaim, there is a penis inside the majority of classically cut trousers, and here is how it would look like if represented on the outside – not as exposed but as materially embodied.

Herein lies the crux of the design: there might be no penis hidden behind the wool/silk fabric, hence none could be exposed. If these 'dick'-trousers are women's trousers then they have nothing to hide but only to announce. And what would a wool/silk 'dick' in women's wear announce but its *difference*?!

Sigmund Freud developed his concept of penis envy in the growing female child around 1908.<sup>6</sup> Initially, it seems to have been suggested by the need to find a direct equivalent to the Oedipus complex and castration anxiety, which the male child has to work through; but it was also provoked

by observations of the original attraction of children to the gendered opposite in their parents – in girls the desire to reject the mother and possess the father. However, Freud postulated his theory neither to find an, implicitly, inferior counterpart to his previous research on male sexual development, nor was he attempting to shore up through scientific analysis phallogocentric and patriarchal structures. Feminist critics have rightly pointed out the contextual prejudice in Freud's writing<sup>7</sup>, especially in the earlier phases of his work, but it is important to read penis envy not as a simple observation of loss and inferiority but as a determinant for gender difference. The absence of direct castration anxiety and the recognition of individual difference are of primary importance for the growing female child. The assumption of the absolute need to possess a penis is a simple rehearsal of the cultural tradition of phallogocentrism (or *phallogocentrism*, as structuralist psychoanalysis would have it). Whereas the recognition and representation of sexual difference, in contrast, marks a cultural foundation and an area of conflict that is fundamental to social interaction and, specifically, to the enactment of socially inflected gender roles.

When such difference is ironically deferred to a piece of wool/silk that is shaped like a urethra-pouch and dangled

from the crotch of a pair of trousers, even the most veiled claim for phallogocentrism is exposed as a material fallacy. The woman wearing the woolen/silk 'dick' proudly as an extension of her crotch is not covering up or sublimating loss but declaring sexual difference as a constructive conceit that liberates women from the dictate of the phallus and returns to her – in a relatively small and soft form – the penis that is no longer desired as a possession by the now grown-up girl.

In terms of technical effort and conceptual rigour the example on the next page (fig. 4) emerges from Poell's most complex collection to date. Immediately, however, the term 'collection' – as denoting an assortment of clothes for a particular season – is negated, as these garments do not conform to the habitual division into spring/summer or autumn/winter. This notion had largely been codified by the French fashion syndicates in the latter half of the nineteenth-century to structure and collect designs around a couple of temporal nodes each year. And indeed, for *Haute Couture* (or *Alta Moda*) the separation of creations for warmer and colder seasons in terms of types of garments, weight of material or colours, and also its symbolism for social occasions, did provide a distinct rhythm. Today, however, consumers in urban environments across the globe, who spend

2 Wool trousers with open seams, spring/summer 2008



3 Wool 'dick'-trousers, collection 'Trilogy of Monotypologies 1' (Fe-Male), autumn/winter 1999/2000



large parts of the day in artificially homogenised climates, consume only 'symbolically' clothes for either summer or winter. Correspondingly, their demands for a constant stream of new clothes reaching the high street has put paid to the notion of seasonal 'collections' arriving bi-annually on the market.<sup>8</sup> Finally, the usage of trend predictions and fashion forecasting that traditionally advised producers to choose certain colours and fabrics for summer or winter has decreased over the past years, and the fashion industry therefore works less and less to seasonal rhythms.

Poell, of course, has hardly ever conformed to the traditional edicts of the fashion industry, so the decision to dispense with productions for spring/summer or autumn/winter was taken as readily as it was logical. His studio decided for 2009 to research and produce across one whole year in order to create an assemblage of garments that are independent from a seasonal structure (although many pieces have been produced in two differently weighted fabrics), and which largely fall into two broad categories: one defined by 'Self-edge' – read: selvage –, one by 'asymmetry'.

The present example comes from the first category. Poell, in co-operation with a manufacturer in Northern Italy, had

sourced particular weaving machines in Japan that date back to the 1930s and which produce a very dense, denim-like weave that is also characterised by manufacturing narrower bands of fabrics than is the standard today. In consequence the two selvages, running down both sides of the woven fabric are notable for their proximity to each other and thus evoke an extended as well as fragmented pattern. And this evocation then provided the concept behind the first part of the work for 2009. All seams in these garments are denoted by the selvage, which means that all patterns had to be cut directly to it, dispensing with whatever material is left of the fabric. The most extreme instance is the belt loop which uses only a very short length of the selvage but is not any wider than it, which means that the seventy or so centimetre of the fabric that are bordered by the seven centimetres of selvage remain completely unused. Additionally, as the selvage runs in a straight line, no curved seams are possible – although patterns can be heat-pressed or ironed to slightly adapt to desired irregular forms. However, a major exception had to be made for the centre seam on the back of the jacket/coat, which is created by the selvage yet requires the opposite side of the pattern (cf. the edict

of maintaining symmetry in menswear) to be cut independently as a curve to allow the centre seam to follow the contours of the body yet remain perfectly straight in the appearance of the garment. Needless to say that this absolute radicalism of pattern cutting and seaming is only visible to the wearer himself, for it is contained on the inside of the garment, which, as usual, is left unlined to demonstrate working processes. Poell and his team went so far as to integrate into the concept even the supporting panels that are made from horsehair by weaving a tiny coloured band into them in order to visually conform to the overall motif of the selvage. Obviously, the technical and material implication, not to mention the economic expenditure, for these pieces is immense. Only an absolute independence from the structure and workings of the fashion industry proper can guarantee the freedom required for such a level of experimentation.

#### Concluding Remark

The object descriptions above are ostensibly linked through their particular clothing type and through an integration into the field of 'fashion design'. Yet the four types of trousers also signal a cross-section of methodologies that link contextual with material research, discursive analysis with investigations of techniques and

production. In order to open up the discussion of design such approaches contrast practical concerns about making with epistemological categories of knowing – simultaneously through an involvement with theory and dedication to practice.

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4 Wool trousers, 'Self-edge'-collection, 2009



#### Footnotes

1 See: <http://carolchristianpoell.mak.at/keyissues> (14 February 2011).

2 <http://www.carolchristianpoell.com/index-block.html> (14 February 2011).

3 See my essays 'Carol Christian Poell', in José Teunissen and Jan Brand (eds.), *Fashion and Imagination: About Clothes and Art*, Amsterdam: d'Jonge Hond/ArtEZ Press, 2009, pp. 288–291; 'Surface As Material, Material Into Surface: Dialectics in CCP', in Victoria Kelley and Glenn Adamson (eds.), *Surface Tension*, Manchester: Manchester University Press, 2011 [forthcoming, no pagination yet]; and

'Armutszeugnis: Carol Christian Poell in der Modeindustrie der Gegenwart'/'Abject / Poverty: Carol Christian Poell and Contemporary Fashion Industry', in Heidemarie Caltik (ed.), *Carol Christian Poell* [working title], Vienna/Heidelberg/New York: Springer, 2012 [forthcoming, no pagination yet].

4 See for example the filmic documentation *The Action Art of Hermann Nitsch from Past to Present*, Berlin: Edition Kröthenhayn, 2006.

5 See Jules Michelet, *La Femme*, Paris: Hachette, 1860.

6 Sigmund Freud, 'On the Sexual Theories of Children' [1908], in: *The Standard Edition of the*

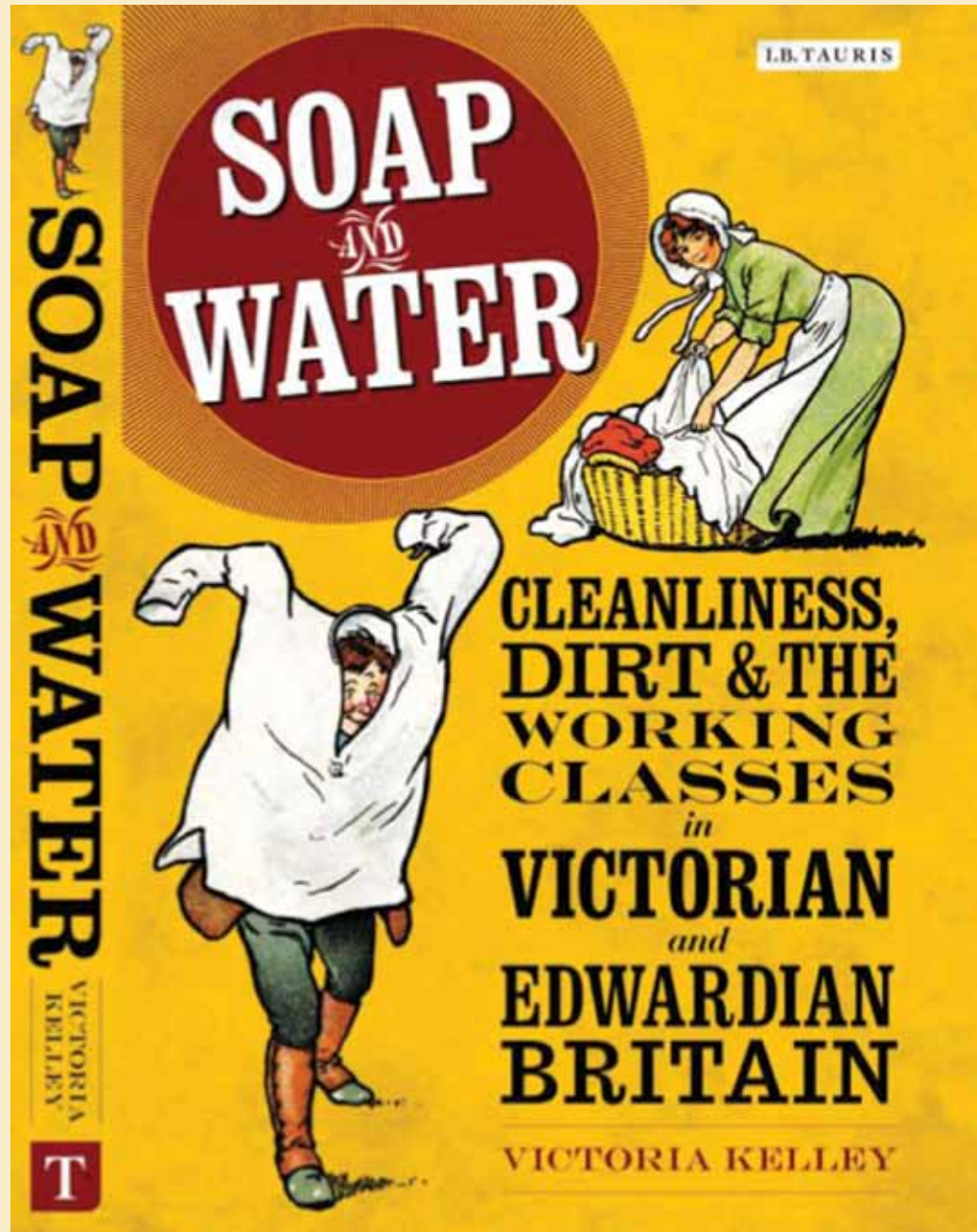
*Complete Psychological Works of Sigmund Freud*, vol.9, London: Hogarth Press, 1964, pp. 205–226.

7 See for example Karen Horney, *Feminine Psychology* [1922–37], New York: Norton, 1967.

8 The dissolution of fashion's habitual rhythm is today accelerated by the ubiquity of 'pre-' and 'cruise'-collection (*collection croisière*) in ready-to-wear, which present designers' works inter-seasonally before they are shown on official catwalks.



Victoria Kelley



Soap and Water: cleanliness, dirt and the Victorian and Edwardian working classes, I.B. Tauris, London, 2010

Kathleen Rogers

From photomontage folio: Apoptosis, 2010 90.0 cm x 38.0 cm



## 6

Cloth is the universal free element. It doesn't have to explain itself. It performs.<sup>1</sup>

Today, when globalisation and mass media have become such diffusing and permeating forces, creating significant alternatives to cultural particularity, are there indications that textiles have a role as a possible means of subversive communication in the renegotiation of cultural boundaries?

The universality of cloth provides an historic and a contemporary means of mapping trans-national and cross-cultural connections and differences. These links reflect the natural progression of cross-cultural exchange and absorption that has been a continuous influence on the production, use and understanding of textiles. However, the links also reflect the disintegration of traditional geographical borders and social identities brought about either by migration or globalisation. Cultural groupings may be located in multiple centres, no longer defined by national boundaries, or by how nations perceive themselves, or believe they are perceived by others.<sup>2</sup> There is a movement away from a national culture of memory, passed on inter-generationally and defined by the history and tradition of nationhood. Today the climate is such that we are invited to make individual choices about social identity and the emerging model is based on individual memory, made up from complex fragments, which can be understood trans-nationally.<sup>3</sup> Such tendencies mean that it becomes more and more difficult to identify: 'the natural(ized), unifying discourse of

"nation", "peoples", or authentic "folk" tradition, those embedded myths of culture's particularity'.<sup>4</sup>

Within these shifting reference points, where demarcation is in a state of flux, cloth and the making of cloth provide a continuous undercurrent between cultures, a shared understanding which is both universal and culture-specific. Many contemporary practitioners are combining the language of materiality with specific social, political and utilitarian histories. In this way they are reflecting both their own cultural particularity, and establishing narratives for the new cultural groupings, characterized as the space-in-between communities<sup>5</sup> occupying 'the third time-space....[a] zone of shifting and mobile resistances that refuse fixity yet practice their own arbitrary provisional closures'.<sup>6</sup> Although different cultures may invest different meanings in textile specifically or generally, cloth is identifiable and familiar even when placed within an unfamiliar physical, aesthetic or intellectual context. Over time and distance textiles become a repository of cultural identity, holding the memory of our era and connecting us with memories of other ages and other places. In *Cloth and Human Experience* Jane Schneider and Annette B Weiner describe the range of symbolic and economic roles attributed to cloth as reflecting more than the labour invested in its production, citing: 'the connections of its threads and weaving patterns with ancestral or mythical knowledge'.<sup>7</sup> Cloth provides a useful medium for the exploration of the transition from the repetition of traditional practice to the development of a contemporary language of making, and the factors that influence that development. In this, textiles can also provide the missing clues in the development of custom and tradition. Take, by way of example, the basic paste-resist dye process used in Japan, which, as described by Reiko Mochinaga Brandon, has produced two very distinct types of pattern: the bold, country, tsutsugaki



textiles, and the exquisite, urban, yuzen fabrics. Both 'styles' emerged from the same source but, over time, were developed in almost opposite ways. The appreciation and use of each style responding to, and influencing, their context and use:

The visual and spiritual distance between the two became substantial, perhaps showing that our textile heritage stems directly from the hearts of people living in particular times and particular places.<sup>8</sup>

Particular times and particular places – responding to materials, climate, social requirements and innovation, these are key elements in the development of textiles, be it cotton in Lancashire or linen in the Baltic. The inherent quality of cloth as a carrier of meaning beyond its 'immediate reality'<sup>9</sup> serves as both a record of, and a reflection on, lives lived. These factors afford opportunities for contemporary textile practitioners, who have the material knowledge and technical understanding, to form contemporary narratives that draw upon tradition while locating the work firmly within the present, embodying past practice in ways that can shape future outcomes.

When writing about narrative as reflections of lives lived Michael Bamberg has argued that: 'it is not just the narrative form that is constructed, but that the content of what is reported is also subject to the speaker's construction'.<sup>10</sup> The Lithuanian textile artist Laima Orzekauskienė, on the day following the death of her mother found some of her mother's unfinished darning – a traditional white sock of homemade yarn.<sup>11</sup> For her the white sock with its darning incomplete was something that remained of her mother; a personal record of decisions made and the journey from 'then' to 'now, a materialisation of fading memories. As such the cloth embodies what Christopher Tilley has described as:

'silent' speech and 'written' presence, speak(ing) what cannot be spoken, writ(ing) what cannot be written, and articulat(ing) that which remains conceptually separated in social practice.<sup>12</sup>

Such silent language of cloth, once understood, reveals both the 'big' and the 'small' stories of national, cultural and personal identities, those memories that Bhaba has described as 'cultural particularity that cannot be readily referenced'<sup>13</sup> for example through the passage of time. As in Afghanistan where there are textile folk patterns that are figurations of the sea. Afghanistan is land-locked; the tribal peoples of Afghanistan have no relationship with the sea. Yet the sea is present in their traditional patterns, holding an ancient memory of migration.<sup>14</sup>

Another example would be the Hmong peoples of China, who were forcibly divided by the Han Chinese, their language was outlawed, its use punishable by death. To preserve their language, Hmong women hid their alphabet in the intricate designs of *pa ndau*, the flower-cloth embroidered textiles used for clothes and burial shrouds. Their original alphabet has now long been forgotten, the sounds were written only in pictorial form, handed down as design motifs from one generation to the next. The flower-cloth patterns reinforced their ethnic identity for centuries. Indeed, one of the names Hmong tribes called themselves was 'embroidery people'.<sup>15</sup> It is these particularities, both historical and contemporary, which are evidenced in cloth, that underpin my work.

The textiles that accompany our lives are true witnesses and cannot lie; they represent specific narratives about which, through science and technology, we are able to discover facts. The cloth was made in the home or in the factory and, through yarn, structure, pattern and the stains, wear and tear of use, hold the story of the maker, the family, the village and the

society. These identifiable stories of place and function were universal for millennia, and then, in the early years of the twentieth century there was a profound shift in the West, providing a parallel narrative. There began a movement to place textile design and making within the art college, thus removing it from the arena of either artisan or industrial practice.<sup>16</sup> The consequent negotiation between the different areas of practice – art, craft, design – meant that textiles became almost a barometer of critical awareness of the position of craft practice in the UK during the second half of the twentieth century.<sup>17</sup> Technical skills, material understanding and traditional influence were rejected or denied in favour of an expressive use of the social and personal narratives of the medium. Today the term 'textile' encompasses an ever-expanding range of activities: from art to science, from geo-textiles supporting the landscape to the cloth of the nomad's tent, from water filtration units to replacement parts in the human body. At the same time within textile practice and theory there has been an opening up to other aesthetic discourse, including those in which there has been no break in the continuum, 'no dichotomy between tradition and innovation'.<sup>18</sup>

Contemporary practitioners work within the cultural space created by the history of the making and use of textiles. Lavie, Narayan and Rosaldo argue that traditions 'will always change as each generation selects from, elaborates on and transforms the traditions they inherit'.<sup>19</sup> How these changes occur is frequently undocumented and often forgotten, because the changes occur slowly, organically, in response to the needs of the community. However, while the work of contemporary textile practitioners would seem to fit this argument, it is important to note that they are not merely developing tradition by deliberately rejecting the 'invariance'<sup>20</sup> that signifies tradition through repetition. Their approaches are ones of connection,

to the past and to the future, located in the present – the 'now' of making. The act of making enables different sets of relationships to take place simultaneously: between the artist and tradition, the translation of that tradition, and the development of a personal narrative – all of which are inherent within the process and evidenced in the work. For example, the Japanese require unmediated engagement with object-hood<sup>21</sup> and there is a commitment to understanding the intention of the cloth through the act of making. Today, even though the outcomes are very different from the traditional, the material or technical approaches of those practitioners working in Japan reflect the continuum from past to present practice in a direct manner, as in the shibori work of Masae Bamba (fig. 1). By way of contrast, textile artists working in Lithuania often employ a dynamic use of performance as a means of direct communication through ritual enactments. Such performances reflect the traditional uses of textiles in domestic rituals such as the tying of sashes, which have been woven by the bride-to-be, around participants and objects during the wedding ceremony.<sup>22</sup>

Alongside tradition, there is also customary practice and use of textiles, which provide fertile ground for overt and covert communication between social and cultural groupings. For example: over a period of more than forty years, the Soviet occupation of the Baltic countries created a precise focus for textile artists. Studio woven textiles, in the form of tapestry was supported and subsidised by the Soviet Union and those artists who were commissioned were able to make a good living.<sup>23</sup> However at the same time textiles, and in particular pattern, were consciously used by textile artists in Estonia, Latvia and Lithuania, during the Soviet occupation, as a powerful and subversive element, an implicit sign of national and cultural particularity. Such dissident art was

1 Masae Bamba,  
Flame, Shibori  
dyed silk, stone,  
2007. Photography:  
Toshiharu Kawabe





possible for two interrelated reasons. Firstly the Soviet Union classified textiles as craft/decorative art and therefore did not subject it to censorship, particularly the censorship applied to abstract art. Secondly, traditionally each village had its own pattern, its own product which was easily identifiable to the indigenous population, and if a glove or belt etc were discovered in the 'wrong' place it would immediately carry the message of particularity, displacement and otherness. Using this understanding of textiles the artists were connecting to the historic use of pattern as an overt and covert language in the form of:

codified cultural texts in the form of symbols and patterns which speak of the specific local culture, relationships with the surrounding natural environment, the skills of the maker, as well as the status and taste of the wearer.<sup>24</sup>

Textile artists in these countries have continued to reference and develop this understanding of pattern and language in their practice, either as ironic comment or continuing political argument as in the work of Estonian artists Krista Leesi and her use of dress patterns for 'the Soviet Woman' or Annike Laigo who enlarges traditional fragments of lace pattern using metal rivets on industrial felt.<sup>25</sup>

In the context of pattern as 'codified text': according to Arata Isozaki, in the period following the Second World War, during the occupation of Japan by American forces, the Jōmon aesthetic, which is most present in its use of pattern, became a secretly nurtured native dynamism opposing the gaze of the occupier. The use of the Jōmon aesthetic in this manner could also be seen as a reaction to the appropriation of the more refined Yayoi aesthetic of space, which had been taken to New York and integrated into the American Modernist aesthetic.<sup>26</sup> Today, the contemporary Japanese textile artist Mitsuo Toyazaki, who creates huge floor based installations

made from coloured buttons, cites the importance of the Jōmon aesthetic within his own work.<sup>27</sup> Yet it is interesting to note that non-Japanese being used to the minimalist Yayoi aesthetic, on seeing his work, still do not recognise the, very strong, links he maintains to traditional practice. (fig. 2)

The relationship between text and textile, cloth and language is deeply intertwined, the two share so many words and phrases, and the connection has been the subject of much theoretical and practice based research. Combinations of yarn, colour and weave form their own singular, visual and textural narrative, intertwining material, personal and communal storylines in a selected sequence that can be read as a cultural biography. Although stories customarily play a significant role in the continuity of embedded knowledge, it is important to remember that they are not 'actualities'. As such they can also be renegotiated as social situations change<sup>28</sup> and are open to subjective editing. Intervention does not render the story untrue, only that the context of the telling is a powerful element in the construct of the story.<sup>29</sup>

So, when, for example, Lithuanian artist Severija Incirauskaite-Kiriauneviciene embroiders ersatz folk patterns on dustbin lids, or rusty garden tools, as a comment on the 'bogus' folk art of a mythical folk past used to construct the new Lithuanian national identity, she is extending rather than negating the original use of embroidered pattern. Her patterns are entirely self-invented – of course they are embroidered flowers and they are typical Lithuanian flower forms, but there is nothing 'authentic' about them as traditional Lithuanian folk art or as 'codified cultural texts in the form of symbols and patterns which speak of the specific local culture'. And yet, for her commentary to achieve its subversive goal it must still maintain the traditional link with those codified texts. (fig. 3)



2 Mitsuo Toyazaki, Passage of Time, buttons, 2007. Photography: Toshiharu Kawabe



Textiles represent an inherited form of cultural capital, one which is mediated through personal narratives and life histories that are now not necessarily bounded by cultural particularity. Textile practitioners are able to translate their individual pool of cultural reference through the re-negotiation brought about by shifting connections within

the 'space-in-between communities', the 'third time-space'. This fluidity enables the artists to re-present traditional practice in new contexts, outside restrictive structures, and through this regenerative process offer tradition the best hope for its survival. Historically and presently textiles are able to cross thresholds and provide

hospitality for a variety of interpretations and hybrid energies giving currency for their role of subversive communication in the renegotiation of cultural boundaries.

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3 Severija Incirauskaite-Kiriauneviciene, Autumn Collection, old rusted metal objects, cotton, embroidery, 2007. Photography: the artist



#### Footnotes

- 1 Tom Lubbock, 'The secret life of cloth', in *The Independent*, 18 June 2002.
- 2 Arata Isozaki, *Japan-ness in Architecture*, Cambridge, MA: The MIT Press, 2006, p. 3.
- 3 Gaynor Bagnall, 'Performance and Performativity at Heritage Sites' in *Museums and Society*, vol 1, 2003, pp. 87–103.
- 4 Homi K Bhabha, *The Location of Culture*, London: Routledge, 1994, p. 247.
- 5 Arata Isozaki, *op.cit.*, p 57.
- 6 Smadar Lavie and Ted Swedenburg, *Cultural Studies*, vol. 1, number 1, 1996, pp. 154–179.
- 7 Jane Schneider and Annette B Weiner (eds), *Cloth and Human Experience*, Washington: Smithsonian Institution Press, 1989, p. 25.
- 8 Reiko Mochinaga Brandon, 'Japan', in Mary Kahlenberg (ed.), *The Extraordinary in the Ordinary*, New York: Henry N Abrams, 1998, p. 58.
- 9 Anni Albers, *On Weaving*, Middletown, CT: Wesleyan University Press, 1965, p. 80.
- 10 Bamberg, Michael, <http://www.languages-of-emotion.de/en/self-referential-directed-emotions.html>, p. 14 (20.08.10).
- 11 Taken from web statement [www.clothandculturenow.com](http://www.clothandculturenow.com), authored and edited by Lesley Millar.
- 12 Christopher Tilley, 'Objectification' in Christopher Tilley, Webb Keane, Susan Kuchler, Mike Rowlands and Patricia Spyer (eds.), *Handbook of Material Culture*, London and Delhi: Thousand Oaks, 2006, p. 62.
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- 16 Elissa Auther, *String, Felt, Thread: the hierarchy of art and craft in American art*, Minneapolis: University of Minnesota Press, 2009.
- 17 Lesley Millar, 'Craft, design, artisan and art: a short introduction to studio textile practice since 1970', in Pat Carter and Simon Olding (eds.), *Craft Study Centre: Essays for the Opening*, Hampshire: Canterton Books, 2004.
- 18 Lesley Millar, *Cloth & Culture Now*, Epsom: University for the Creative Arts, 2007, p. 149.
- 19 Smadar Lavie, Kirin Narayan and Renato Rosaldo (eds.), *Creativity and Anthropology*, Ithaca: Cornell University Press, 1993, p. 5.
- 20 Ed., Eric and Ranger Hobsbawn, *The Invention of Tradition*, Cambridge: Cambridge University Press, 1983, pp. 3–4.
- 21 Arata Isozaki, *Japan-ness in Architecture*, Cambridge, MA: The MIT Press, 2006, p. 3.
- 22 Millar, *op.cit.*, p. 124.
- 23 The Soviet state patronage for Gobelin tapestries (and carpets), destined for government buildings in Moscow and personal dachas, recent meant that there was the opportunity for textile artists to make a living, provided their work was 'acceptable', that is decorative and celebrating the ideals of the state. Many textile artists also made their own 'expressive' work which was exhibited at residential symposia that brought together textile artists from all the Baltic occupied countries and other soviet countries. However, once the Soviet occupation ended, with the demise of the Soviet Union, all patronage also disappeared. There was no possibility of individual state funding and so textile artists have experienced extremely hard times, particularly as any savings became valueless.
- 24 Viires/Millar, quoted in web statement [www.clothandculturenow.com](http://www.clothandculturenow.com) 2006 (13 February 2010).
- 25 Millar, *op.cit.*, pp. 13 and 20.
- 26 Arata Isozaki, *op.cit.*, p. 39.
- 27 Millar, *op.cit.*, p. 87.
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- 29 Vikki Bell, *Culture and Performance*, Oxford: Berg, 2007.



## Magdalene Odundo

Asymmetric 'Betu' II,  
2010, red clay,  
multi-fired, 20.5" x 10"



Gango Series III,  
2010, red clay,  
multi-fired, 26" x 9"



Asymmetrical  
Vessel, 2010,  
once fired terracotta  
clay, 19.5" x 11"



# 7

I want to say something about why, and how, etching was significant to Leach and his fellow artists in Japan between 1909 and 1920, and set out a case for why these etchings offer more than a footnote to Leach's complex career as an artist.

The book came about by chance. It was the consequence – unseen at the time – of the wonderful unsolicited gift in 2008 to the Crafts Study Centre by Stella and Nick Redgrave of 65 metal etching plates; a finished image on each one. These plates in steel, zinc and copper had been transported by Bernard Leach from Japan to St Ives in 1920, along with the massive printing press purchased from Wilfred C. Kimber, 'the etcher's stores' in London which had made its own laborious journeys from England to

Japan and back again. Even in this weighty and expensive travelling, there is perhaps a symbol of the significance of etching to Leach. Though the press would lay comparatively idle in St Ives the etchings still had a rich potency. Leach travelled to Japan in 1909 hoping, he said 'to earn a living by teaching etching'.<sup>2</sup> And at the end of his life in St Ives, he would give away or sell these etchings to his Barnaloft visitors, sensing, perhaps, the still evocative memories of his extended visit to Japan and China, and the profound influence it had had on his life as an artist.

Leach's etchings fall into two discrete categories: those made as a student in England, and those made in Japan. His student works are, not surprisingly, variable in quality. Leach entered the London School of Art in 1908. This was a propitious year. He had come into his inheritance, enabling him to relinquish his hated day-job as a clerk in the Hong Kong and Shanghai Bank. He knew that he wanted to pursue a course and career as an artist although in what way was as yet unrealised. He remarked that he 'wanted to give my mind over to the pure delight of beauty [although] it was not until

Male nude,  
etching, 1908,  
13.3 cm x 9.6 cm





a couple of years later that I had my genuine conviction of living expression in my work'.<sup>3</sup> This is a tellingly juxtaposed sentence.

Leach wants to abandon himself to the expression of beauty; but he doesn't know how. And it wasn't altogether certain that he'd find out how in the regimented and dogmatic studios of the private Art School.

The London School of Art was run by three partners. Leach struggled with his painting but when Frank Brangwyn introduced an etching class into the curriculum, he joined it at once. He revelled in monochrome. His subject matter was contemporary, following Brangwyn's urban iconography, Whistler's atmospheric riverscapes and Augustus John's figures. His studies from the life class are tentative: he was happier in the streets of London. The well-known etching of St Lukes, Chelsea, subverts the topography with a pair of exotic Blakean angels adding 'the gothic spirit' to the work.

Leach remarked in his personal diary in 1908 in a 'note to self' that he was working to a plan: he means to focus his practice and see round his subjects. This involved devoting 1½ hours to the study of literature, 1 hour to Japanese and 3 hours a day to etching. They were central to his practice as a young artist.

In 1999 Leach gave a talk to the BBC about his new life in Japan, recalling that

I had hoped to earn a living by teaching etching ... fortunately for me the skill of my first student was such that I began to question my own idea of teaching in favour of learning and, as I was told years later, it was this change of heart which caused my new found friends to open the doors of Eastern art to me.<sup>4</sup>

Leach had a point. It might indeed have seemed presumptive for a young man with just one term's experience of etching one evening a week to 'introduce' etching to Japan. But it was a bold and successful strategy. The technique of etching had several advantages: it was unusual; images could be produced in multiples for quick sale and exhibition; they could also be reproduced in journals and magazines without the complexity called for in taking studio-lit photographs. Prints could be passed easily from hand to hand.

This isn't to say that Leach's impact was instantaneous. The artist Ryusei Kishida remarked in *An English Artist in Japan* with a firm politeness that:

from the time that I saw his oldest copper plates and drawings I thought they were of an un-ordinary kind. There was something living about them. There was a mind in them. But if one considers that work from his present standpoint one can see that the inner beauty in them was not then thoroughly developed, and that he did not see his way clear as he does today.<sup>5</sup>

This is telling. Leach presumed a good deal, and yet how was he to rate his work as an artist? He knew that his goal was to reveal 'inner beauty' – although Kishida uses the phrase, it is spoken with Leach's voice – but his journey of revelation and truth in beauty was only beginning. Leach at 21 was just out of school with the adopted air of the teacher. A bit more learning and a bit less teaching might be in order.

And yet we have to admire Leach's determination to master technique; to look for appropriate and distinctive subject matter; to use art to report on Japan and to find beauty in his new surroundings. These etchings had a lot of work to do. They were as much about a rural evocation as a prompt to conversation and discourse; they were income-generators; art trials

and a cost effective means of marketing Leach and his art. They were efficient, indispensable business cards.

Leach learned how to develop his etching technique at Art School – experimenting with aquatint as well as the needle. He worked hard to invest the idea of motion in the landscape – not always successfully – and an early etching such as the *The Little Oak* has a free, hurried line that captures the breeze across the tree. In Japan, he found the technique of soft ground etching a highly effective means of building a mood of tempest or symbolic power.

All the time that Leach etched, and right through his career, he also drew. In *A Potter's Work* in 1974 he remarked that 'I have drawn since I was a child of 6'.<sup>6</sup> It was habitual, spontaneous, formal, allusive. He would find his subject matter in nature; the vista of hills; the plumage of a bird, an attractive object. His close family makes only the rarest of appearances. One famously wistful portrait of his son, David, marks the moment of family departure from Tokyo to St Ives in 1920. 'Departure' had a strong significance for his print-making and his two self portraits owe to this theme, too: the removal to, and from, China in 1914

Coal Heavers,  
Earl's Court Road,  
etching, 1908–9,  
20 cm x 16.5 cm



The Little Oak,  
etching, 1908,  
5 cm x 6.5 cm



and 1916. One etching, *On Hakone Lake*, may show his wife Muriel steering the boat confidently across the water. Leach's etchings in the main have a much more measured characteristic: the accurate record of a rural Japan. But he did aspire to a more momentous, driven approach and where the wind blows across the forests and lakes of his adopted country, Leach builds on the tonal work of Whistler, recalls the romantic symbolism of Blake or Palmer, and adds a powerful dramatic intensity to the landscape. This is a more turbulent enquiry of rural Japan, a more articulate memory: the rapid capture of a magnificent sunset or storm. The etchings have the immediacy of a drawing on the spot, closer in mood to watercolour. In some cases, such as in *Bird of Peace*, the work is translated directly from a watercolour to an etching.

More unusually, there is a direct relationship between etching and ceramics, which Leach turned to after the famous raku party in 1911 as his principal means of artistic expression. He found an image of what he called 'a simple decorative pattern, but with as much character as I have ever seen expressed with means so simple', and illustrated it in an article on 'Art and Commerce' in *The Far East* in December 1913. Leach made a more suggestible, sexual interpretation of this image in an etching, giving it centre stage within a tile-like border and then using the symbol on the side of an 'Inlaid Pitcher' illustrated in *An English Artist in Japan* in 1919.

He would also, rarely, take an individual decorative object as his theme, perhaps recording these works during his many museum visits in Tokyo. He depicted an 'Icelandic Horn' in this way, as well as a 'Swedish Decoration' and a Chinese box. But representation was not Leach's only ambition. The record of 'Old Japan' representing perhaps a passing of traditional ways of life, offered a poetic resonance to some of his images. Perhaps

the best known of these etchings, and certainly the best recorded, is *The Lagoon of Teganuma, Abiko*.

Soetsu Yanagi wrote the most extensive account of Leach's etchings in *An English Artist in Japan*.

Personally I have no hesitation in declaring that I think Leach's work especially his recent soft ground etching is distinctly worthy of respect. One is sick and tired of the usual academic atmosphere with which etching is associated. Some people in Japan may wish to see Frank Brangwyn's work hung in our gallery for all I know, but it seems to me that what he has done signifies nothing beside that of Leach. The example that I have selected for insertion here, done in 1918, and titled *Lagoon* is of the scenery of Teganuma, a place full of memories for me, and I think it is one of his finest efforts. I remember very well how he made the sketch one evening in autumn, as he stood by the side of the lake watching the setting sun, and his thought can be read very clearly in the feeling of the line.<sup>7</sup>

Leach also held this etching in high regard. He talked about that autumn day too, with the lagoon situated close to Yanagi's house. They had been on a punt together and observed a fisherman trapping a fish among the reeds. Leach was taken by the timelessness of the scene, the rhythm and balance of the momentary action. He drew the pencil sketch when they had returned to Yanagi's house. 'The next day' he says,

I got my zinc plate ready with the preparation for a soft ground etching. So the whole memory – the time, the lagoon, Abiko itself, my friends, was a way compressed into the word. I think something of that sort must have transferred onto the plate.<sup>8</sup>

Shoji Hamada was also to recall this image albeit for other reasons. He recalled Leach making a new set of prints from the plate in

St Ives and was asked to polish the plate. 'I remember polishing it too well, and Leach was very troubled because it was too clean'.<sup>9</sup> That momentary capture of the poetic landscape of Japan had been threatened itself.

Leach owed a good deal to his artist friends in Japan as a young man: for companionship, advice, friendship and artistic discourse. His friendship with the art critic Soetsu Yanagi and the small group of artists, poets and intellectuals who formed the White Birch movement (Shirakaba) was also important in encouraging the free flow of ideas and practice about European art movements and Oriental culture.

Leach's friendship with Tomimoto led directly to a discussion about a joint exhibition of Leach's etchings and Tomimoto's woodcuts. This alliance led to a life and medium changing moment at a raku party when Leach decided to settle on a career as a potter. He paid his Japanese colleagues a respectful compliment by presenting them with portrait etchings. His pottery master Ogata Kenzan the sixth is shown in a kindly, benevolent depiction. More drama is given to the angled, tense and almost roughly finished portrait of Ryusei Kishida. Saneatsu Mushanokoji is caught perhaps in between reflection or repose, and Leach used a wonderful pen sketch of his sometime adopted young supporter

Kame-chan as the basis for an etching, again using his favoured view to catch a head at a tensile angle. Geography, a sense of place and the recording of the rural and urban round were important themes to Leach. His enquiry into self led to two powerful etchings, and Leach used the self portrait of 1914 as the frontispiece to his book *A Review 1909–14* on the occasion of what he thought would be a departure from Japan and an extended residence in China.

It's a haunting, troubled image, storm-tossed and turbulent. The critic David Tovey recalls how Edith Skinner, an old family friend, recommended Bernard Leach to Frances Horne to become the St Ives Guild's resident potter. There had been a considerable amount of correspondence between Leach and Horne. 'He sent... various books that he's published and there was one that had a self portrait of him looking absolutely wild and his hair all over the place and looking terribly fierce, and mother thought "Good Heavens what have we let ourselves in for"'.<sup>10</sup>

There may have been others in St Ives and beyond who would have said the same. Leach's arrival in St Ives did not stop his interest in etching – he was careful to include examples in his first exhibition alongside drawings and ceramics, but they were being quietly relegated. His first

Left: Portrait of a Man, probably Reginald Turvey, etching, c. 1910, 15 cm x 10.8 cm



Right: Self Portrait, soft ground etching, 1914, 20.3 cm x 15.2 cm





Bird of Peace,  
watercolour, 1918,  
11.7 cm x 15.2 cm



*Bird of Peace — 1918*

independent exhibition on his return to England was at the Cotswold Gallery in Frith Street, London in 1922 and was titled 'An exhibition of pottery and etchings by Bernard Leach'. One reviewer said:

His etchings ... though imaginative in conception and impressive in design, have not an equal parity. They suggest rather, the effects of woodcut – the frequent use of soft ground which produces a broader, more crumbling line, seeming to show that the artist does not really care for the needle?<sup>11</sup>

By 1924, Leach was deeply involved in the complex problems associated with running the pottery. He was attracted by a new enterprise at Dartington.

Etchings were also falling out of favour and proving difficult to sell.

John Mallet who had interviewed Leach in depth in 1976 also reported that Leach had stopped etching because he thought all his plates had been stolen by a fellow artist to have polished down for reuse. These same plates were in fact rediscovered most lately in the attic of the Leach Pottery, wrapped up in sacking. They had most likely simply been mislaid.

After Leach's death, Janet Leach and her friend and business partner Mary Redgrave decided to stimulate new interest in these long lost etchings. They cleaned up the newly-found plates and took a research print from each one. Some were in too poor a condition; some may not have had commercial potential; some portraits may have been deemed to have been too

personal. Most of these plates, after a new edition of 25 had been taken, were then punched. I have called this the 'Leach-Redgrave' edition and it is a major primary source for this book. There are five etchings which had also been mislaid and are published for the first time in the book.

The gift of these etching plates led to a two year research project that is concluded with the publication of the book. The project has involved the Crafts Study Centre looking to its own curatorial history and its founding gift from Bernard Leach as well as other wonderful gifts of Leach material from Janet Leach to Mary

Redgrave and Stella Redgrave. *The Etchings of Bernard Leach* is, so to speak, a birthday gift of the Crafts Study Centre to itself on its 40th anniversary, mindful that there might be new discoveries to come and new information to be brought to light in this forgotten corner of Leach's artistic career.

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All photographs by Joe Low by permission of the Crafts Study Centre

Portrait of a Woman, c. 1910, 12.4 cm x 10 cm



Factory with Tall Chimney and Workmen and Stacks, etching, 1909, 24.7 cm x 24.9 cm



#### Footnotes

1 The essay is based on a lecture given by the author to the Daiwa Anglo-Japanese Foundation at the book launch of *The etchings of Bernard Leach*, Farnham: Crafts Study Centre in partnership with The Leach Pottery, 2010.

2 Quoted in ed., Carol Hogben, *The Art of Bernard Leach*, London and Boston: 2008, p. 23.

3 Bernard Leach, 'An Appreciation', from

a taped letter recorded in 1976. Quoted in ed., Lowell Johnson, *Reginal Turvey: life and art*, Oxford: 1986, p. 11.

4 op., cit, Hogben, p. 23.

5 Ryusei Kishida, 'On Leach's departure', in *An English artist in Japan*, 1920, p. 30.

6 Bernard Leach, *A Potter's Work*, Bath: 1974, p. 31.

7 Soetsu Yanagi, 'Leach as I knew him', in *An English Artist in Japan*, pp. 15–16.

8 op. cit.

9 op. cit., p. 27.

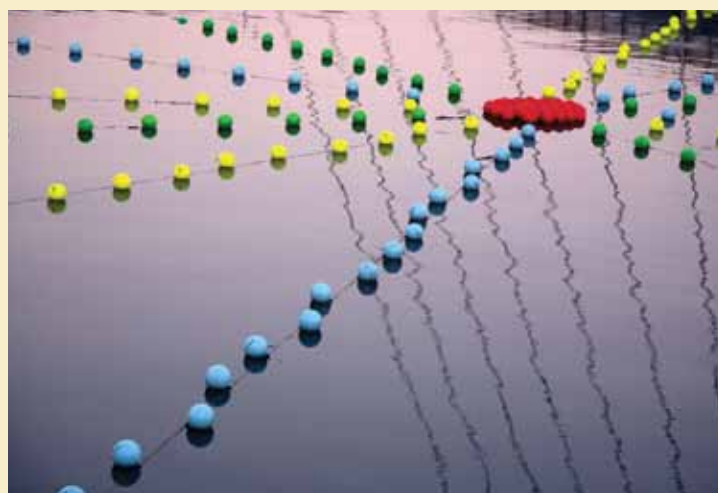
10 Quoted in David Tovey, *Sea Change: Fine and Decorative Art in St Ives 1914–1930*, Tewkesbury: Wilson Books, 2010, p. 221.

11 *The Westminster Gazette*, 20 November 1920.



## Tine Bech

Swansea Buoys  
Reconnect  
Temporary Public  
Artwork, Swansea,  
Wales, 2010,  
70 m x 60 m



Swansea Buoys Reconnect is a large public artwork made of colourful water buoys to reflect Swansea's rich maritime history. Photography: Ken Dickinson

Tracing Light,  
interactive light  
installation,  
permanent public  
artwork, 2008,  
3 m x 4 m x 15 m  
approx.



At the Farnham Maltings pedestrian Bridge over the river Wey, a permanent interactive light installation creates ripples of colour activated by the people passing the bridge. The work is designed with sustainable LEDs street lighting. Photography: Nicolai Amter



#### Post-secular

The term post-secular, which has arisen in various disciplines over recent years such as in the writings of Mike King<sup>1</sup> and in Philip Blond's book: *Post-secular Philosophy: Between Philosophy and Theology* (1998), distinguishes between pre-secular, secular and post-secular models of thought. Proponents of the post-secular argue that contemporary models of thought are predominantly of a secular predisposition and from this position they articulate the need for a new openness towards the spiritual. The transformation from pre-secular to secular thinking can be argued and evidenced from diverse standpoints, however, what is generally apparent, as the following quotation reveals, is that between the sixteenth and eighteenth centuries, a paradigmatic shift in Western thinking occurred:

In 1500 educated people in western Europe believed themselves living in the centre of a finite cosmos, at the mercy of (supernatural) forces beyond their control, and certainly continually menaced by Satan and his allies. By 1700 educated people in western Europe for the most part believed themselves living in an infinite universe on a tiny planet in (elliptical) orbit around the sun, no longer menaced by Satan, and confident that power over the natural world lay within their grasp.<sup>2</sup>

In his book *Enlightenment* (2000), Roy Porter writes that the 'long eighteenth century brought an inexorable, albeit uneven, quickening of secularisation'.<sup>3</sup> Traditional models of thought were

challenged and replaced as God's will no longer provided the answers to life's questions and the expressive dimension of knowledge became transformed. From the sixteenth century onwards, traditional beliefs were increasingly regarded as being primitive, irrational or superstitious, and in a process of secularisation they were replaced by explanations that were based on rational, scientific and empirical validation. According to Porter: 'occurrences hitherto explained supernaturally, such as madness and suicide, were also secularised as part of this disenchantment of the world.'<sup>4</sup> The idea that mental or bodily sickness could be explained as a spiritual affliction was no longer acceptable. Infanticide, for example, 'ceased to be viewed as the product of bewitchment, being reinterpreted in the civil context of child murder'.<sup>5</sup> Porter writes: 'Enlightened thinking challenged attitudes to body and health, confronting custom with reason and the spiritual with the secular.'<sup>6</sup>

According to the psychologist Jean Hardy, the dominance of secular thinking over the past three centuries has resulted in widespread scepticism about the entire subject of the spiritual:

Science in our culture is the pre-eminent mode of 'knowing'. The validity of knowledge in universities is governed by the test of objectivity, of evidence, of the quoting of authorities, of openness. Mystical and religious knowledge, on the other hand, is presently regarded with a good deal of suspicion.... Science in particular is buttressed and supported by national and international companies, universities, professions, and the developed expectations of the population. Knowledge held to be 'real' is by no means a neutral matter, but involves the power of definition of how the society ought to be run, and what values should underlie it.<sup>7</sup>

Current advocates of religious belief systems might object to the assertion that the contemporary age is considered



to be predominantly secular; however according to King, many of the religious belief systems and practices that exist in contemporary culture are basically of a pre-secular disposition: they are tolerated within a secular age 'on the basis that freedom of speech and association are more important to the secular mind than its desire to be rid of feudal anachronism'.<sup>8</sup> King writes:

To put it another way: pre-secular religion flies below the cultural radar of the West, occupying a quaint intellectual ghetto. It can be examined from sociological, anthropological, psychological or cultural theory perspectives, but it is ultimately an affront to secular values.<sup>9</sup>

Whilst the term post-secular suggests a new openness towards the spiritual, it crucially implies a spirituality that is born out of a secular substratum. Therefore, it is not regressive in approach but integrative: attempting to synthesise areas of knowledge that have previously thought to be incompatible. King has identified a number of key attributes of post-secular thinking as follows:

- A recognition that the spiritual impulse is innate, genuine, distinct, multifaceted and worthy of fostering in its own right.
- A renewed interest in the spiritual life as a mode of being in the world.
- A growing recognition of the legitimacy of spiritual questions.
- Recognition that secular rights and freedoms of expression are a prerequisite to the renewal of spiritual enquiry.
- A spiritual and intellectual pluralism, East and West.
- A cherishing of the best in all spiritual traditions, East and West, while recognising the repression sometimes

inflicted on individuals or societies in the name of 'religion'.<sup>10</sup>

Whilst the specificity of human experience is always subject to historic contexts that are dependent on language, gender, sexuality and politics, the spiritual cannot be approached in quite the same way, since spiritual experiences tend to transcend such contexts. In defending this assertion, the well-known quote by the French geologist, Jesuit priest and mystic Pierre Teilhard de Chardin comes to mind: 'we are not human beings having a spiritual experience. We are spiritual beings having a human experience.'<sup>11</sup> With reference to David Couzens Hoy, the integral psychologist Ken Wilber has recently argued that if all knowledge is assumed to be context dependent then there is now no truth of the matter and 'nothing keeps it from succumbing to the sickness of the modern imagination's obsessive self-consciousness'.<sup>12</sup> Wilber writes:

During the past several decades, it has been common for liberal scholars to assume that any sort of evolutionary theory of necessity marginalises various peoples, and thus prevents their gaining the natural freedom that is every being's birthright. It has increasingly become obvious, however, that freedom is perhaps best defined as the freedom to have access to every level in the extraordinary spectrum of consciousness. The only way those levels become available is through growth and development and unfolding, and thus those liberal scholars who have shunned evolution have shunned an access to freedom for all of those whom they wished to protect.<sup>13</sup>

### Models

In his chapter 'Constructs and Deconstructs', from *The Book of Models* (2005), Chris Dillon observes: 'Whenever we attempt to speak, write or otherwise represent aspects of our experience and understanding of physical reality we are entering into a modelling relationship

with the world.'<sup>14</sup> In the same book John Monk writes: 'I look upon a model as an object (a text and a piece of paper with mathematics written can be objects too) that stimulates people to give accounts that could also be triggered by the object being modelled'.<sup>15</sup> In the late 1960's Marcial Echenique defined the model as being a representation of reality 'where representation is the expression of certain relevant characteristics of the observed reality and where reality consists of the objects or systems that exist, have existed, or may exist'.<sup>16</sup> Whilst these explanations advance an understanding about what the model might be, they each define the model in relation to an observed external or original reality, where the model is a description or representation of that reality. The application of the term within everyday language, suggests another type of modelling relationship.

The term model can refer to an object that is made to represent another object; a system or concept that describes particular attributes of another reality; or an object used in testing a final product. The term can also be used to refer to a person, object or concept which serves as an example to be imitated; a person who acts as the subject for an artist or who is used to display clothes; and it can also be used to refer to a specific style or make of a particular item. From its etymological roots in the Latin term *modus* and *modulus*, it can also be used to refer to proportion and measurement. Across these diverse nuances of meaning it is useful to distinguish between models that describe or represent aspects 'of' some other reality or object, and models that act as an example or standard 'for' others, and/or other realities, to follow.

When architectural practitioners, teachers or students discuss models in the context of architectural design, pedagogy and practice, the word is generally understood to refer to a particular model type. Counter to the multiple applications of the term mentioned above, the term is conventionally applied within architecture to refer a small-scale presentation of a

building. Expanding upon this limiting stereotype, the author recognises that architectural models have the potential to function as models 'of', models 'for' and models 'as' architecture.

### Architectural Models in the Context of Divided Labour

Between the fifteenth and sixteenth centuries, a division in labour occurred in architecture that was crucial to the formation and identity of the modern architect. This division is often articulated in terms of a division between manual and intellectual labour. Adrian Forty writes:

In the new division of labour that took place during the fifteenth and sixteenth centuries, what above all set the new *genus* of architects apart from the building trades was their command of drawing; it both made possible the separation of their occupation from building, and because of drawing's connection with geometry in the newly discovered science of perspective, gave architecture a means to associate itself with abstract thought, and thereby give it the status of intellectual, rather than manual labour.<sup>17</sup>

The division between manual and intellectual labour in architecture and the subsequent elevation of the former is not unrelated to corresponding divisions in models of thought: in the seventeenth century Cartesian philosophy cleaved a division between mind and body, with the elevation of the former.

In the Middle Ages the master mason was the central figure in the procurement of medieval buildings and they were directly involved in the craft-based labour of building. However, the new *genus* of architect, to which Forty refers, dissociated themselves from the craft-based practices of the master mason and configured their practice on intellectual grounds. From the Renaissance onwards, modern architects conceptualised architecture in isolation from the processes and sites

of building. In addition, they began to articulate their ideas through theory. Since the Renaissance modern architects have generally emphasised the intellectual basis of their labour and its superiority over manual labour. A consequence of this is the tendency for theoretical discourse to dominate and therefore diminish discussion of the manual, material and technical aspects of making and/or building.

As Forty observes, it was their command of drawing that enabled architects to associate with abstract thought and to

thereby elevate the status of their labour. However, because the making of an architectural model has traditionally involved manual labour<sup>18</sup> architectural models have not fitted neatly into Renaissance and post-Renaissance divisions of architectural labour. As a consequence, the architectural model has not been considered to be the intellectual equal of architectural drawing.<sup>19</sup>

Whilst architectural models have been widely used in Renaissance and post-Renaissance design practices, they have

rarely played a primary or generating role in the conceptualisation, theorisation or researching of architecture.

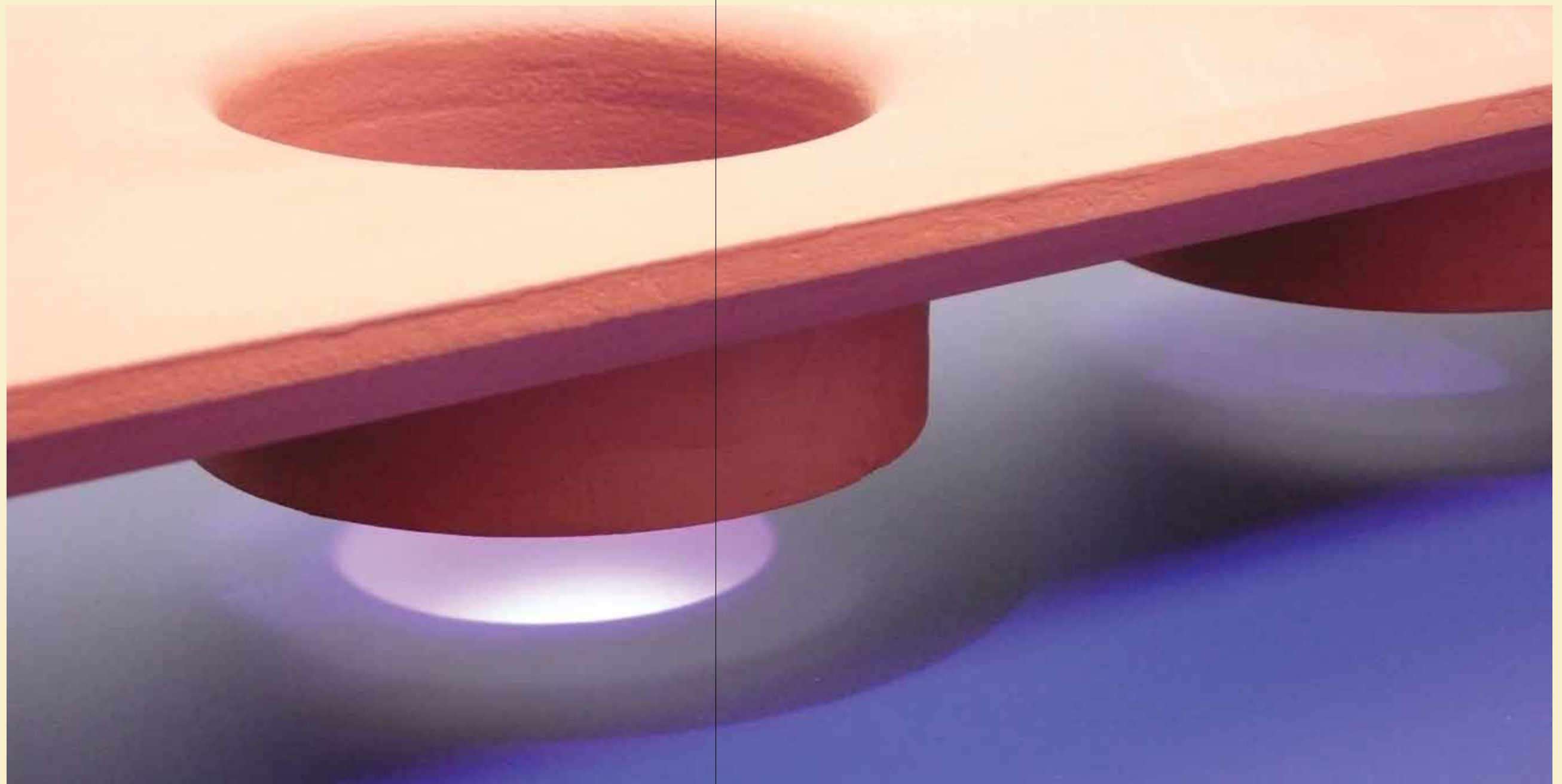
In 'Translations from Drawing to Building', Robin Evans observes that unlike sculptors or painters, architects do not work directly with the object of their labour, but that they work towards it through intervening media.<sup>20</sup> In various ways architects use texts, drawings and models to develop and communicate design information. However, whereas the process and artefacts of architectural

drawing and writing have been widely discussed within architectural discourse, architectural models, until very recently, have largely been ignored.<sup>21</sup> In addition, whilst architectural theorists often develop their work through writing and/or drawing, they rarely do so through the model.

#### **Design Investigation No. 2**

Designed and constructed by the author, the research artefact illustrated in this essay is one of a number of speculative architectural models that investigates the subject of

Design Investigation  
No. 2. Perspex,  
MDF, Magnets,  
Paint: 230 cm x  
60 cm x 85 cm.  
Detail of levitating  
plane





the post-secular. Entitled *Design Investigation No. 2*, it comprises a plane and a base. Measuring 190 mm wide and 2.3 m long, the plane is constructed out of Medium-Density-Fibreboard and it is painted with Red Oxide Primer. The plane has five cylindrical protrusions on its underside, also painted with Red Oxide Primer, and the internal void of each cylinder is aligned with a circular hole in the plane. The base, which projects up from the floor and folds back to the wall, is constructed out of two sheets of plywood, one vertical and one horizontal, and they are both surfaced in Sapphire Blue Perspex™.

Rod magnets are concealed within the constructional thickness of each of the protruding cylinders and the position of each magnet is vertically aligned with a corresponding disc magnet that is set into the base: concealed below the surface of the Perspex. Attached to the wall at one end via a concealed bracket, the plane is held above the base in a state of levitative suspension.

#### Conclusion

According to Forty, Renaissance architects were able to associate with abstract thought and thereby elevate the status of their profession, through an association with drawing. Indeed the assumed correlation

between drawing and intellect tends to prevail in contemporary architectural design, pedagogy and practice and it is rarely questioned. In his book *Flesh in the Age of Reason* (2004), Roy Porter suggests that the elevation that so-called elite identities (such as architects) sought can be associated with a corresponding secularisation. Porter writes:

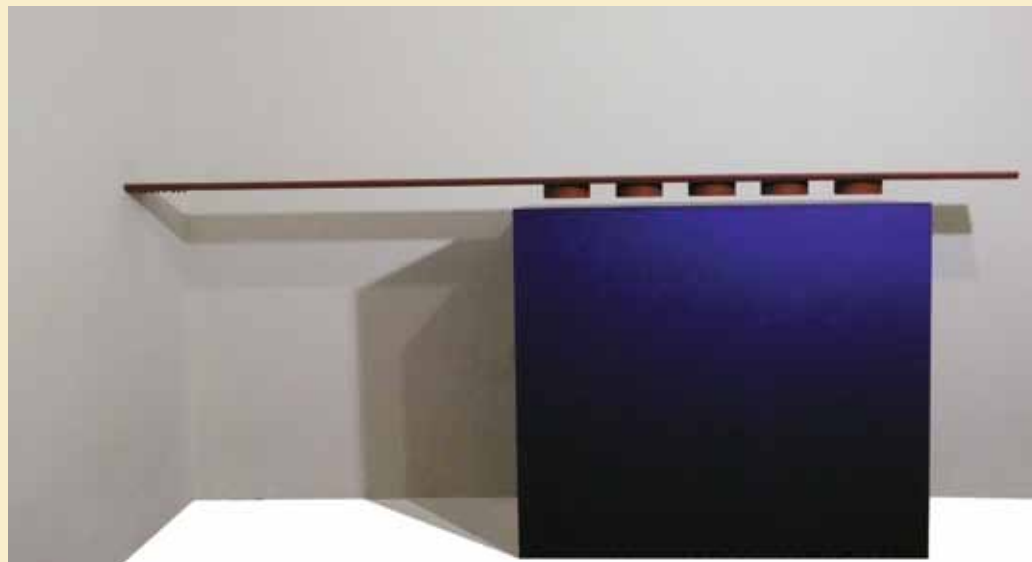
With the Christian soul problematized but the flesh an object of intensified disquiet and discipline, élite identities associated themselves with the elevation of the mind, that is, with a consciousness which, while distinct from the theological soul of the Churches, was equally distanced from gross corporeality.<sup>22</sup>

However, *Design Investigation No. 2* incorporates not only materials and ideas, but also invisible and immaterial magnetic fields. As such, it both constitutes and proposes a new type of architectural model: one that literally and/or metaphorically includes the material, the intellectual and the spiritual.

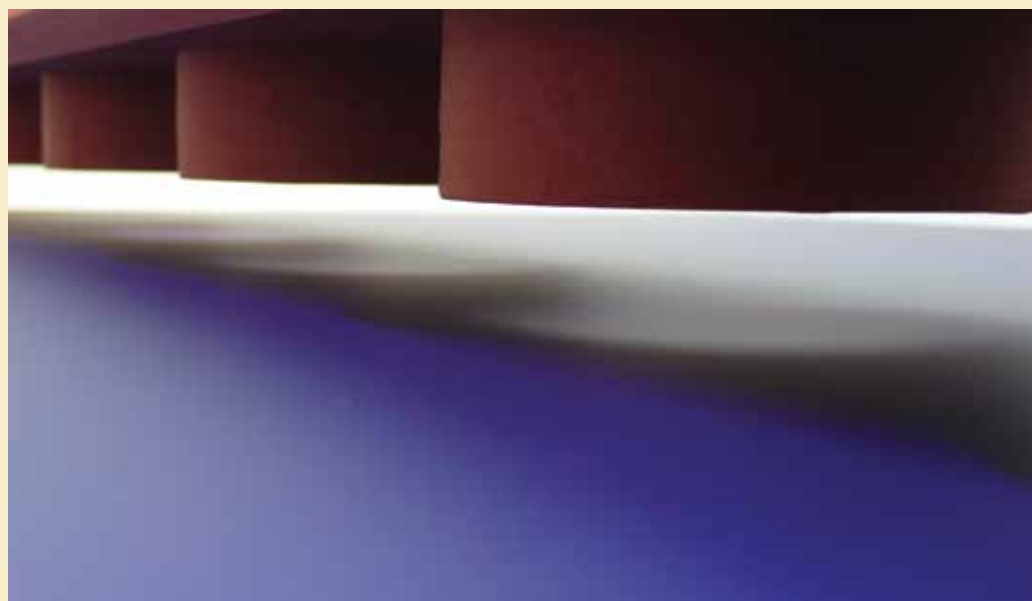
Dr Bradley Starkey is a Senior Lecturer in Architecture and Design, and Subject Leader for MA Design at Rochester and the Subject Leader for MA Architecture at Canterbury.

Designing and researching through speculative architectural model making has served as a medium through which to question the hegemony of drawing and to challenge the division between manual and intellectual labour in architecture.

Design Investigation No. 2. Perspex, MDF, Magnets, Paint: 230 cm x 60 cm x 85 cm. Side view of base and levitating plane



Design Investigation No. 2. Perspex, MDF, Magnets, Paint: 230 cm x 60 cm x 85 cm. Detail of base, levitating plane and magnetic fields

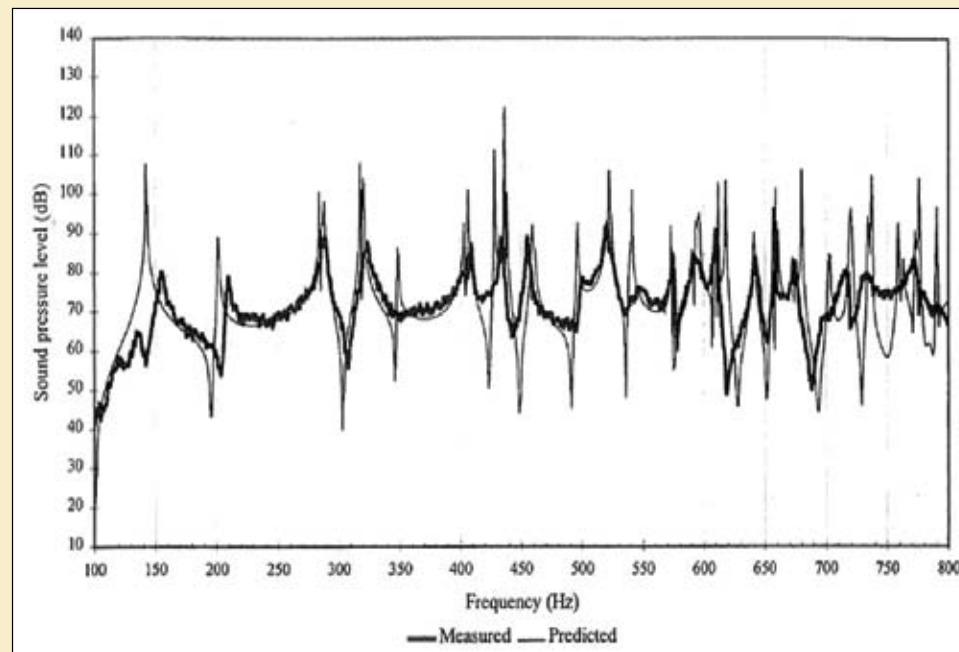


#### Footnotes

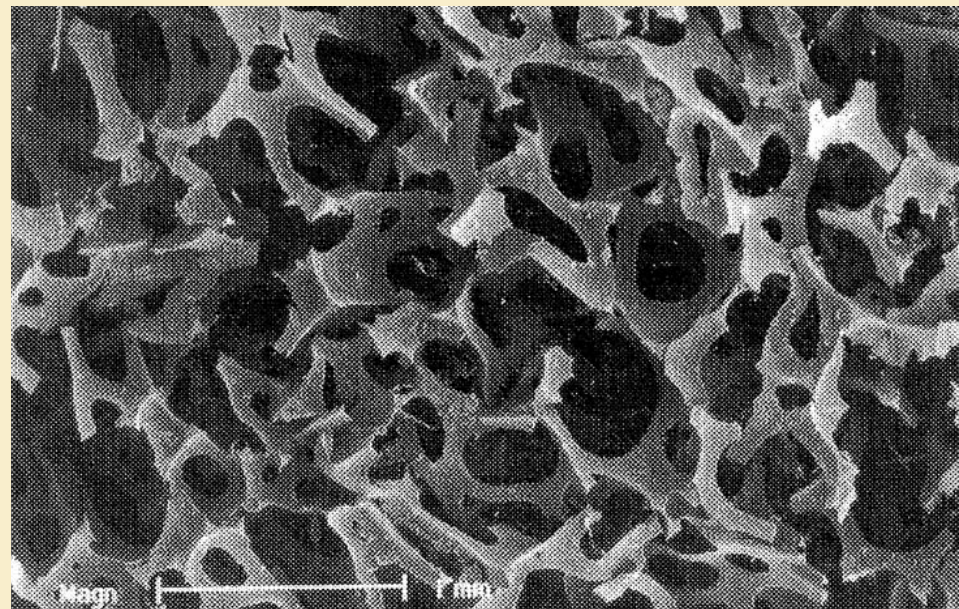
- 1 Mike King set up the Centre for Post-secular Studies in 2003.
- 2 Brian Easlea, *Witch-Hunting, Magic and the New Philosophy: An Introduction to the Debates of the Scientific Revolution 1450–1750*, Brighton: Harvester Press, 1980, p. 1.
- 3 Roy Porter, *Enlightenment: Britain and the Creation of the Modern World*, London: Penguin, 2000, p. 205.
- 4 *ibid.*, p. 207.
- 5 *ibid.*
- 6 *ibid.*, p. 209.
- 7 Jean Hardy, *A Psychology with a Soul: Psychosynthesis in Evolutionary Context*, London: Routledge and Keagan Paul, 1987, pp. 99–100.
- 8 Mike King, 'The Role of Transpersonal Psychology in a Postsecular Society', in *BPS Transpersonal Psychology Review*, Vol. 8, No. 1, pp. 6–22, p. 19.
- 9 *ibid.*, p. 19.
- 10 *ibid.*, p. 6.
- 11 [http://einstein/quotes/teilhaard\\_de-Chardin/](http://einstein/quotes/teilhaard_de-Chardin/) (1 January 2008).
- 12 Ken Wilber, *The Eye of Spirit: An Integral Vision for a World Gone Slightly Mad*, Boston: Shambhala, 2001, p. 119.
- 13 Ken Wilber, *Integral Psychology: Consciousness, Spirit, Psychology, Therapy*, Boston: Shambhala, 2000, p. 267.
- 14 Chris Dillon, 'Constructs and Deconstructs', in Rolf Hughes and John Monk (eds.), *The Book of Models: ceremonies, metaphor, performance*, Milton Keynes: Open University, 1998, pp. 49–67, p. 49.
- 15 John Monk, 'Ceremonies and models', in Rolf Hughes and John Monk (eds.), *The Book of Models: ceremonies, metaphor, performance*, Milton Keynes: Open University, 1998, pp. 33–47, p. 40.
- 16 Marcial Echenique, 'Models: A Discussion', in *Architectural Research and Teaching*, 1970, vol.1.1, pp. 25–30, p. 25.
- 17 Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture*, London: Thames and Hudson, 2000, p. 30.
- 18 That is, before the invention of CAD.
- 19 Or architectural writing.
- 20 Robin Evans, 'Translations from Drawing to Building' in *Translations from Drawing to Building and Other Essays*, London: Architectural Association, 1997, p. 156.
- 21 Since the eighteenth century, the word model has primarily been used in architectural discourse, to refer to a three dimensional representation of a building at a reduced scale. That is the general meaning of the term that is referred to here, rather than the pre-scientific meaning of model as measurement, standard, proportion, or template. See Alberto Pérez-Gómez and Louise Pelletier, *Architectural Representation and the Perspective Hinge*, Cambridge, MA, and London, The MIT Press, 1997, pp. 106–107.
- 22 Roy Porter, *Flesh in the Age of Reason*, London: Penguin, 2004, p. 26.

## Hocine Bougdah

Predicted and measured low frequency response of small rooms



Reconstituted foam,  $78 \text{ kg/m}^3$ , used to develop alternative sound resisting floors, 1999



## Jessica Voorsanger

Academy 2010.  
Louis Vuitton,  
3' x 4'





# 9

The AJTRC was established in 2004, under the Directorship of Professor Lesley Millar, as an outcome of an AHRB funded Research Fellowship. The Centre has developed and incorporated previous research by Lesley Millar investigating the use of textiles as an expression of cultural particularity in the UK and Japan. The research methodology employed has necessitated the development

of extensive networks within the UK and Japan, brought together under the umbrella of the AJTRC. These networks embrace contemporary textile practice, educational establishments, funding organisations and exhibition venues in the two countries. The growing public and peer recognition of the Centre has been consolidated through a website and publication strategy. The importance of the work of the AJTRC has been acknowledged at diplomatic level and by organisations dedicated to cultural exchange between the UK and Japan.

The AJTRC provides opportunities to develop collaborative and individual research into different approaches to textile practice, with particular emphasis on the contemporary language of making and trans-disciplinary collaborations.

Naoko Yoshimoto,  
Memory Miles  
in My Hand, cotton.  
Photography:  
Toshiharu Kawabe



### Aims

- To generate sustainable creative links between the UK and Japan.
- To enrich contemporary textile practice through the understanding of the importance of traditional practice and different cultural influences in the UK, Japan and other related countries.
- To ensure that methods of practice and material understanding are placed at the centre of critical debate, promoting national and international dissemination of contemporary textile practice.
- To facilitate the involvement in the activities of the Centre by artists and academics, both from within and from outside UCA, in order to create international networks at the highest level of practice.
- To facilitate links internally and externally with those whose research and professional practice is concerned with comparisons between East and West textile practice, and with the broader issues of cultural particularity and cross-cultural influence.
- To develop collaborative relationships with major cultural institutions, networks, galleries and museums around the world.
- To develop collaborative opportunities between practitioners and HEI's in appropriate European and Nordic countries and those in Japan and the UK.

### Activities

The research is linked to the strengths of the teaching of textile practice at UCA. The following cover some of the activities initiated by and through the Centre.

- Networks and collaborations between high profile, partners in Japan and the UK, at educational, museum, funding

and practitioner level. (e.g. The Sainsbury Centre for Visual Arts, National Museum of Contemporary Art Kyoto).

- International symposia, conferences, seminars and Master Classes, helping to ensure the creative partnerships between the two countries.
- Collaboration with significant international artists, while also providing pathways for emerging artists to develop trans-national links.
- International touring exhibition outcomes which have attracted over 400,000 visitors
- The identification and analysis of the brokering role when Museums, HEI's and professional practitioners seek to undertake collaborative initiatives. Partners included the AHRC, the Victoria & Albert Museum, the Crafts Council and the Royal College of Art.
- A series of publications and titles, which provide a summary resource of the evolving relationship between textile practice in the UK, Japan and other related countries.

### Contact

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www.ucreative.ac.uk/index.cfm?articleid=9402

Ealish Wilson,  
Street, Shrines and  
Temples (detail),  
cotton, Mizuhiki.  
Photography:  
Damian Chapman



Reiko Sudo/NUNO,  
21:21 – the textile  
art of Reiko Sudo  
and NUNO,  
installation at  
James Hockey  
Gallery, UCA  
Farnham 2005





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# 10

The Animation Research Centre (ARC) was established in 2000 to promote academic research in the growing discipline of animation theory. Its 'Pervasive Animation' research programme is increasing and embedding critical reflection on the pervasive impact of animation in visual culture across a range of platforms. Sci-tech CG modelling, architectural design, computer games, distance learning, computer, phone and web interfaces and synthesians are examples of forms of animation that are increasingly commonplace in environments that expand on what the word 'animation' usually calls to mind: entertainment. In collaboration with international networks the ARC initiates, fosters and engages with these interdisciplinary relationships and their manifestations in arts practice. It also is a champion for promoting and curating independent animation as a serious art form.

The aims of the ARC are to:

- Promote the highest level of academic activity in the interdisciplinary field of animation studies
- Disseminate research undertaken to the widest possible audience
- House and promote a major collection of UK independent animation
- Establish collaborations and secure external funding for ongoing development of the ARC
- Develop and support publications, learning materials, research holdings
- Organise conferences, workshops, visiting scholar appointments
- Integrate the above into learning materials and curricula
- Curate exhibitions, screenings, and events to attract both local communities and a wider public



The ARC is home to the international peer reviewed *animation: an interdisciplinary journal* (Sage Journals, <http://anm.sagepub.com/>), and it leads the UCA Manipulated Moving Image cluster. It has organized conferences including *Pervasive Animation* (Tate Modern 2007, available online), and the symposia *Animated 'Worlds'* (Farnham Castle, 2005) and *The Manipulated Moving Image* (2009) as well as a number of exhibitions including *Spacetricks* (Zurich and Farnham, 2005/6), and *Bob Godfrey: Satire, Surrealism and Sex* (Bournemouth, 2009).

The ARC Study Collection is an extensive on-site artifact and moving image resource that houses the Bob Godfrey Studio Collection, the ARC Video Collection, the Dick Arnall Collection and the Channel 4 Animation productions. Negotiations are underway to acquire further UK independent animation collections. The ARC Collections Database currently has 200,000 individual metadata entries, and research is ongoing to unearth the rich diversity and research potential of these collections.

Composited cel from Dear Margery Boobs, 1976, directed by Bob Godfrey



Trickraum: Spacetricks. Suzanne Buchan und Andres Janser (Eds.), Museum für Gestaltung Zürich and Christoph Merian Verlag, 2005



The ARC projects, events, publications and exhibitions provide foundations to support and develop the UCA Animation programmes. It offers opportunities for postgraduate taught and research programmes in animation and the moving image, and it facilitates animation studies nationally and internationally.

**Contact**

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 www.ucreative.ac.uk/arc

Young Bob Godfrey at work in his studio





# 11

## **Projects, Research, Consultancy and Knowledge Transfer Activities**

Since 1995, The Centre has been involved in range of regionally, national, European Commission (EC) and internationally funded projects, research, consultancy and knowledge transfer activities focused on product sustainability and sustainable innovation. [www.cfsd.org.uk/research](http://www.cfsd.org.uk/research)

## **Background**

The Centre for Sustainable Design (CfSD) was established in 1995 and is based at UCA Farnham campus. CfSD has completed a range of research on 'product sustainability' and 'sustainable innovation and design' and provides a range of services to companies, consultants, government and academia in Europe, North America and Asia. The Centre completes projects, research, consultancy, training and events working with both private and public sector clients. CfSD's flagship 'Sustainable Innovation' international conference is now in its 16th year having attracted delegates from over 50 countries. The website [www.cfsd.org.uk](http://www.cfsd.org.uk) provides a range of freely downloadable information and reports for both practitioners and researchers.

## **Case study: Asia Eco-Design Electronics (AEDE)**

CfSD led the EC funded AEDE project in collaboration with partners in Sweden, India, China and Thailand and in consultation with UK companies with international supply chains. One of the outputs of the project was an eco-design tool designed as a web accessible interactive resource for managers and designers within the international electrical and electronics supply chain. The tool combines both guidance on organising eco-design for managers and implementing eco-design at the design level. The tool also includes worksheets and cases in English with material also translated into Chinese and Thai work with suppliers of sub-assemblies and components produced in Asia. [www.cfsd.org.uk/aede](http://www.cfsd.org.uk/aede)

Sustainable  
Innovation 10,  
15th international  
conference,  
November 2010,  
Rotterdam,  
Netherlands



**Case Study: EcoMind project**

A range of SMEs in the SE of England have been supported by CfSD through the EC funded EcoMind project. CfSD have provided a range of sustainable innovation and design advice to design and management consultancies, manufacturers, architects, importers of technology and materials, renewable energy companies, demonstration centres and individual entrepreneurs. For example, HPW and Thirty Ltd. HPW are specialists in sustainable architecture, design and communications. Their practice based near Southampton has targeted retail and leisure developments. EcoMind support focussed on: 1) research and presentation on opportunities related to sustainable business development; 2) reviewing resources for business development; and 3) sensitising staff to opportunities and trends. Thirty Ltd is a micro business, which is pioneering an alternative to the wasteful use of wood in marking out construction sites through the provision of a re-useable 'Cross-bone' profiling system. EcoMind support focussed on: 1) identifying suppliers of orange recycled plastic; 2) researching

suppliers of construction related courses; 3) listing agents, distributors and websites that sell sustainable construction products; and 4) identifying construction related 'Meet the Buyer' events. [www.cfsd.org.uk/sids/ECOMIND](http://www.cfsd.org.uk/sids/ECOMIND)

**Training**

CfSD provides three training programmes

- OpenGreen and GreenThinks! © are unique one day *green* innovation processes based on company needs. The course is designed to identify new sustainable business opportunities, develop a vision and strategies to capitalise on those opportunities and highlight marketing issues. The course is a unique mix of creativity exercises and processes in a fun environment. An actionable report is provided for the company after the course. The course is ideally suited to innovation, design and marketing teams.

*'The GreenThink process provided focus and direction on how to introduce sustainability into our product design process. It provided a great opportunity to get a cross*

*departmental group together to brainstorm "product sustainability" and thrash out what it really means for our business. A thoroughly thoughtful and stimulating day – enjoyed by all – thank you.'*

Karen Taylor, Environmental Development Manager, Hampshire Cosmetics Ltd

environmental management systems e.g. ISO14001 or quality systems e.g. ISO9000. Course leaders have extensive experience of applied eco-design, manufacturing sectors and have been involved in the development of ISO14006 (eco-design management)

- Smart eco-Design courses help companies understand both the organisational aspects of eco-design, as well as 'how to do' eco-design at the design stage. The programme is flexible and is designed around company needs and organised over one or two day intense sessions or over five days if greater depth is required. Programmes have been organised in Europe, Asia and North America for multinationals, SMEs, training providers and business support organisations. The training courses are targeted at managers, engineers and designers in manufacturers especially in the electronics sector. The material is of particular relevance to companies coming under the scope of Energy Related Products (ERP) Directive and those looking to integrate eco-design into

- 'Marketing, innovation and sustainability' courses are organised over one or two days but longer programmes can be developed. Programmes have been delivered in the UK and Spain to a diverse range of companies. The course includes a mix of presentations and workshop exercises drawing on a range of cases. Course leaders draw on over 20 years experience in business sustainability, entrepreneurship, marketing and innovation. The course is ideally suited to innovation, design and marketing teams. [www.cfsd.org.uk/training](http://www.cfsd.org.uk/training)

**Contact**

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AEDE Eco-Design Tool: interactive software tool with content in English, Thai and Mandarin and features including video case studies



AEDE Eco-Design Tool: applied eco-design information for designers and managers



ECOMIND: providing 1:1 support to SMEs on eco-innovation and eco-design





# 12

The Crafts Study Centre is a fully accredited museum, safeguarding and displaying a national collection of modern and contemporary craft for the related purposes of research, enquiry and understanding. In this public-facing role, based in a purpose-built museum at the front of the University's Farnham campus, the Centre acts as a home for research into the history of craft in the UK, and pays host to international academics working on the detailed study of particular artefacts drawn from the extensive collections, or on life stories of eminent craft artists using the remarkable archives of significant pioneer craftspeople such as Bernard Leach (ceramics) or Ethel Mairet (textiles). In addition, archives are held of

pivotal figures such as the gallerist Muriel Rose and of key craft galleries such as New Craftsmen in St Ives. These unique resources are available on request by researchers. They are currently being used to underpin substantial new books by Professor Tanya Harrod (Michael Cardew) and Professor Emmanuel Cooper (Lucie Rie).

The Crafts Study Centre is a registered charity with a forty-year history combining the role of the museum in collecting a major body of objects and makers' archives for the public record with that of a research centre for the study of craft. The Centre makes the collections available for students and academics to study on their own accounts, but it also has a fine history of publishing significant monographs on craft makers (Henry Hammond, Rita Beales, and more recently, Matthew Burt and John Hinchcliffe). In 2010 (the Centre's 40th anniversary) a major book on *The Etchings of Bernard Leach* was launched in England and Japan. A new monograph is in hand on Ralph Beyer (by John Neilson).

Crafts Study Centre, Farnham.  
Photography:  
David Westwood





Carole Waller,  
Reflected, 2007.  
Photography:  
Martin Thomas

The Crafts Study Centre also holds a year-round programme of exhibitions based on the permanent collections and on the work of contemporary craft artists. In 2011 a retrospective exhibition of the furniture of Fred Baier will be launched in partnership with the Ruthin Craft Centre, as well as a summary exhibition *Sourcing the world*, which revealed important collections (especially by the influential weaver Peter Collingwood) acquired with a substantial Heritage Lottery Fund grant between 2009–11.

The Crafts Study Centre has an international profile with especial connections in Japan and the USA. The Centre signed

a Memorandum of Agreement with The Center for Craft, Creativity and Design, a center of University of North Carolina Asheville in 2010 to encourage joint research and understanding in the field. The Chair of its Board of Trustees is the eminent craft theorist and historian Dr Glenn Adamson.

**Contact**

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Alice Kettle, textile  
and drawing details,  
2010. Photography:  
Joe Low





# 13

Since its inception in 1996, the Visual Arts Data Service (VADS) has provided the national image repository to support learning, teaching and research across the higher and further education sectors and beyond. The image repository has grown dramatically over the last fourteen years and now holds over 120,000 images on behalf of 300 collection holders, drawn from across the arts, art education, cultural and heritage sectors. Usage of the repository has also grown significantly – over 600% in the last five years. Currently, 1.75 million images are viewed each month by students, academic staff, researchers and other users. In recognition of the growing national and international importance of its work, VADS

was established as a Research Centre of the University in 2008 and has become an integral part of the University's Library and Learning Service.

During the current academic year VADS will continue to develop its research role focusing on the investigation of the storage, preservation and usage of digital images and related items to support learning, teaching and research.

Over the last year, VADS has added a number of nationally important collections to the repository, including: 6000 images from the Museum of Design in Plastics (MoDiP), Arts University College at Bournemouth; additional images from the Constance Howard Resource and Research Centre in Textiles, Goldsmiths College, University of London; Victorian Knitting Books from the Knitting Reference Library, University of Southampton; 2000 images from the London College of Fashion's Special Collections; as well as the archives of Farnham Architects, Stedman Blower. Further information about these collections and many others can be found at: [www.vads.ac.uk/collections](http://www.vads.ac.uk/collections)

Mr Potato Head, copyright Museum of Design in Plastics, MoDiP courtesy of [www.vads.ac.uk](http://www.vads.ac.uk)



Centre in Textiles, Goldsmiths College, University of London; and the Victorian Knitting Books from the Knitting Reference Library, University of Southampton. Further information about these collections and many others can be found at: [www.vads.ac.uk/collections](http://www.vads.ac.uk/collections).

The forthcoming year looks to be even more exciting, with collections expected imminently from: the Stage Costume Collection, Central Saint Martins; additional images from the National Inventory of Continental European Paintings; various collections from the JISC's 'Images for Education' project; over 5000 images from the Royal College of Art Slide Record of Student Work; the Royal College of Art Collection; and approximately 5000 images from the Jocelyn Herbert Archive, Wimbledon School of Art. In addition, VADS is currently in negotiation to secure future deposits from: the Animation Research Centre, University for the Creative Arts; High Wycombe Electronic Furniture Archive, from Bucks New University; the Textile Archive

at Bradford College; Winchester Council Art Collection; Swindon Gallery; and the History of Advertising Trust.

In 2009, VADS was successful in securing external funding for the Look Here! project. The project, almost at its completion, has been extremely successful in meeting its three core objectives:

- 1 To establish a sector wide community of expertise in the creation, management and use of digitised collections.
- 2 To investigate and embed digitisation practices, knowledge and skills within the partner institutions.
- 3 To share knowledge and expertise to increase efficiencies across the sector.

This means that VADS will be better placed now than ever before to secure future collections to support students, academic staff and researchers with their digital image needs.

In December 2010 VADS secured external funding from the Joint Information Systems Committee (JISC) to investigate and enhance the arts research deposit process. VADS also leads a collaborative group, KULTUR, which now consists of over forty institutions and national organisations working in this field.

More recently VADS has just secured funding to investigate, develop an arts focused portfolio tool and engage researchers with repositories across the arts education sector.

#### Contact

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[www.vads.ac.uk](http://www.vads.ac.uk)

David Hockney, I'm in the Mood for Love, Painting, Royal College of Art Collection, courtesy of [www.vads.ac.uk](http://www.vads.ac.uk)

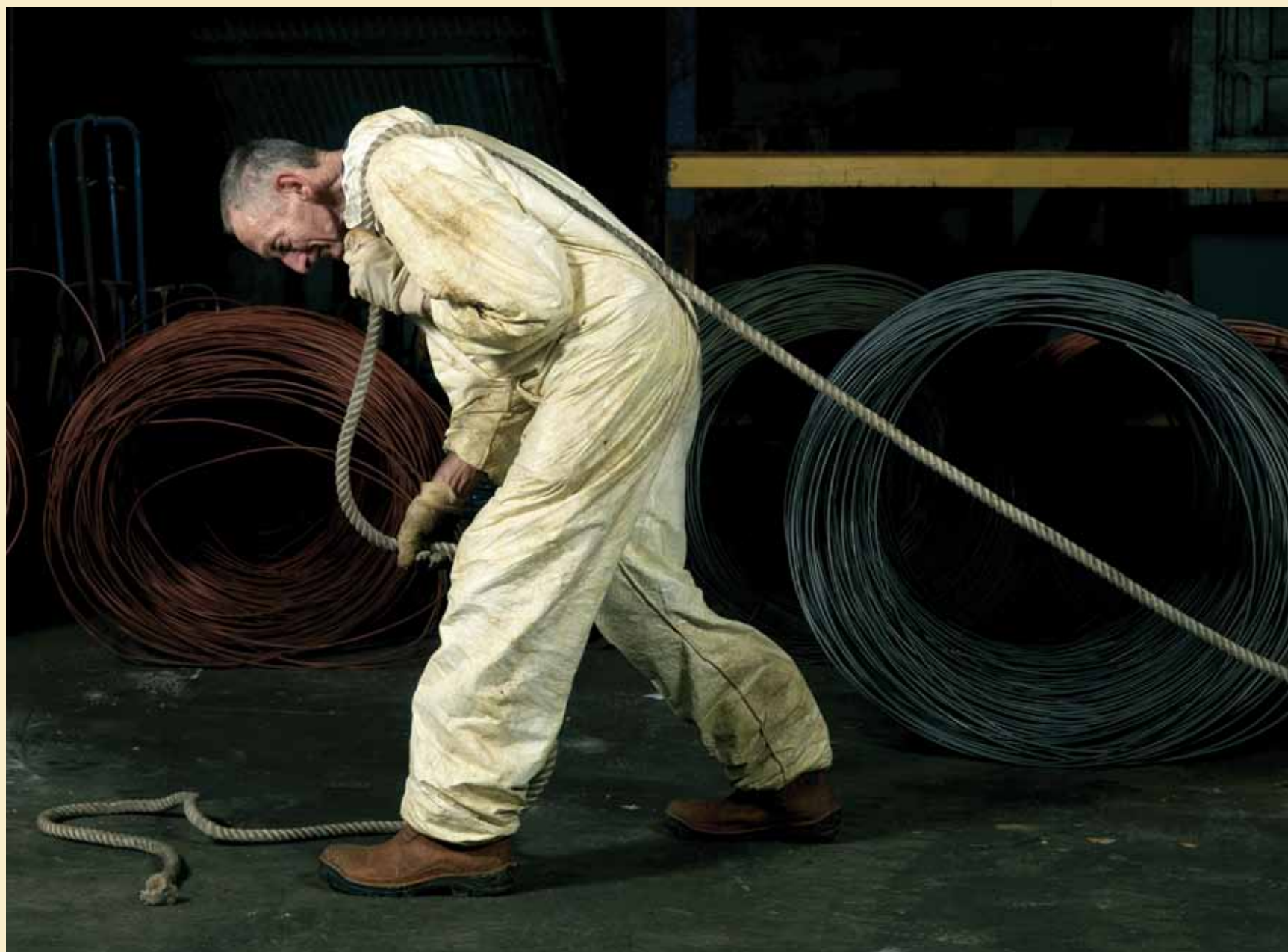


A mola, from Sans Blas, Panama  
Constance Howard  
Resource and Research Centre in Textiles, Goldsmiths, University of London, courtesy of [www.vads.ac.uk](http://www.vads.ac.uk)





## Chris Coekin



### The Altogether

As part of his research output the artist Chris Coekin has been visiting and producing a series of photographs entitled The Altogether, in a factory based in the town of Sandbach. The images are influenced by and appropriate the iconography of trade union banners. They depict the workforce of the factory whom he collaborated with on the staged portraits. Unfortunately, due to the recent economic downturn the factory, which had been operational since 1833 recently closed down.

The series is part of a larger body of work Coekin has been producing for his research project entitled Manufactory. This comprises of two further series of images, Manufactory Pt I and Manufactory Pt II (aka Made in England), along with an audio production Days at the Factories, produced for output on vinyl record. The work aims to investigate the notions of art, work and struggle. The entire body of work including a sound installation is to be exhibited at the Wolverhampton Art Gallery during the summer of 2011.

The Altogether #1  
The Altogether #2  
The Altogether #8  
Photographic prints:  
Digital C type,  
50" x 37.5"



## 14

edge – creative expertise and service is the University for the Creative Arts resource offering consultancy, creative sector speakers, knowledge transfer and bespoke in-house training across our creative disciplines, for example 2D and 3D Digital Design; Broadcast, Media and Journalism; Communication and Graphic Design; Educational Organisational Strategy and Leadership; Fashion; Trend Forecasting.

A list of experts at the University for the Creative Arts is available on the edge web portal [www.ucaedge.com](http://www.ucaedge.com)

#### All change at The GBC

Steve Miller, our edge consultant in broadcast and journalism, advised the national state broadcasting of Ghana, in how to use the new equipment and software, and also

introduced new ways of working at the heart of the GBC itself.

#### Funzee gets wise to size

Denise Ward, our edge consultant in Fashion, advised a fast growing fashion manufacture enterprise on how to get smarter in sizing and on its promotion of sizing features to customers.

#### Expertise by Design

Design has become key to the modernisation programme within China, reflected by the Chinese government's change in emphasis from 'Made in China' to 'Designed in China'. To achieve this goal Chinese business people and government officials traveled to the UK on a educational tour and called edge consultant, Ulrich Lehman, to provide a overview of the sector.

#### Connectivity

Olympic Games, Kent 2012

To ensure that the people and businesses of Kent derive the maximum benefit from the Olympic Games, the Kent County Council (KCC) called in edge cultural impact experts, Christine Kapteijn and Uwe Derksen, to evaluate its cultural strategies.

Presenters at the edge launch, London, Kensington Roof Gardens, 18 February 2011. Left to right: Susiane Sampaio, Denise Harmer, Annie Ross, Dianne Taylor, Uwe Derksen, Sue Dray





### Business Services

Consultancy, Creative Sector Speakers, Bespoke In-House Training and Knowledge Transfer

### Creative Experience

edge consultants have an extensive knowledge of the creative sector and offer cutting edge consultancy in the areas of:

- Fine and Applied Arts, Crafts
- Architecture
- Fashion
- Textiles
- Product Design
- 2D and 3D Digital Design

### Creative Spark

An input of creativity into your business to promote resilience, growth and business development is what edge consultants offer in the following areas:

- Trend Forecasting
- Business Strategy & Planning
- Information Technology
- Sustainability



Above: Dianne Taylor, Pro-Vice Chancellor Further Education and Widening Participation and Executive Dean, gives keynote presentation

Right: Sean Walsh, lecturer in Journalism, welcomes delegates to the launch



### Culture & Development

Art and Culture are at the centre of everything we do and through edge we offer:

- Cultural & Arts Engagement
- Creative Training
- Continuing Professional Development (CPD)
- Educational Organisational Strategy and Leadership
- Creative Education Programme Development

### Communication

Highly specialist knowledge is available through edge which includes the following areas:

- Communication & Graphic Design
- Creative Publications
- Marketing and Promotion
- Broadcast, Media and Journalism
- Film, Video and Sound Technical Services

Through its Service Bureau, edge makes specialist equipment services available to business and the wider community. Our principal equipment set offer is: a digital textile printer, rapid prototype machine and laser cutter. Other specialist equipment is available under consultation.

edge provides a platform for UCA experts to add value to the business community on a business-to-business level. It is also one of UCA's vehicles for creative industry collaboration and partnership, joining forces to develop creative solutions so much needed and pertinent in the creative and wider knowledge economy.

### Contact

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edge consultants network with invited businesses



# 15

**Kultivate: raising the profile of arts research in the UK**

Led by the Visual Arts Data Service, a research centre of the University for the Creative Arts, the Kultivate project has recently been awarded funding of £100,000 by the Joint Information Systems Committee (JISC). The overarching objective of the project is to raise the rate of research deposits across the higher education arts sector, which will benefit a wide range of academic staff, students and

researchers both in specialist institutions and departments within larger multi-disciplinary institutions.

Building on the highly successful KULTUR project (2007–2009) Kultivate will collate and disseminate best practice in the development and usage of institutional repositories that are appropriate to the specific requirements of learning, teaching and research in creative and visual arts. The project has grown out of the community focused Kultur II group. Organised by the Visual Arts Data Service, Kultur II currently consists of thirty-five institutions and national organisations who have an interest in promoting, managing and using arts research. The group meets regularly, and membership is free and open to staff who wish to share their knowledge, expertise and practice in the area of arts research and research repositories.

Christy Johnson,  
Breaking the Plain  
(film still)



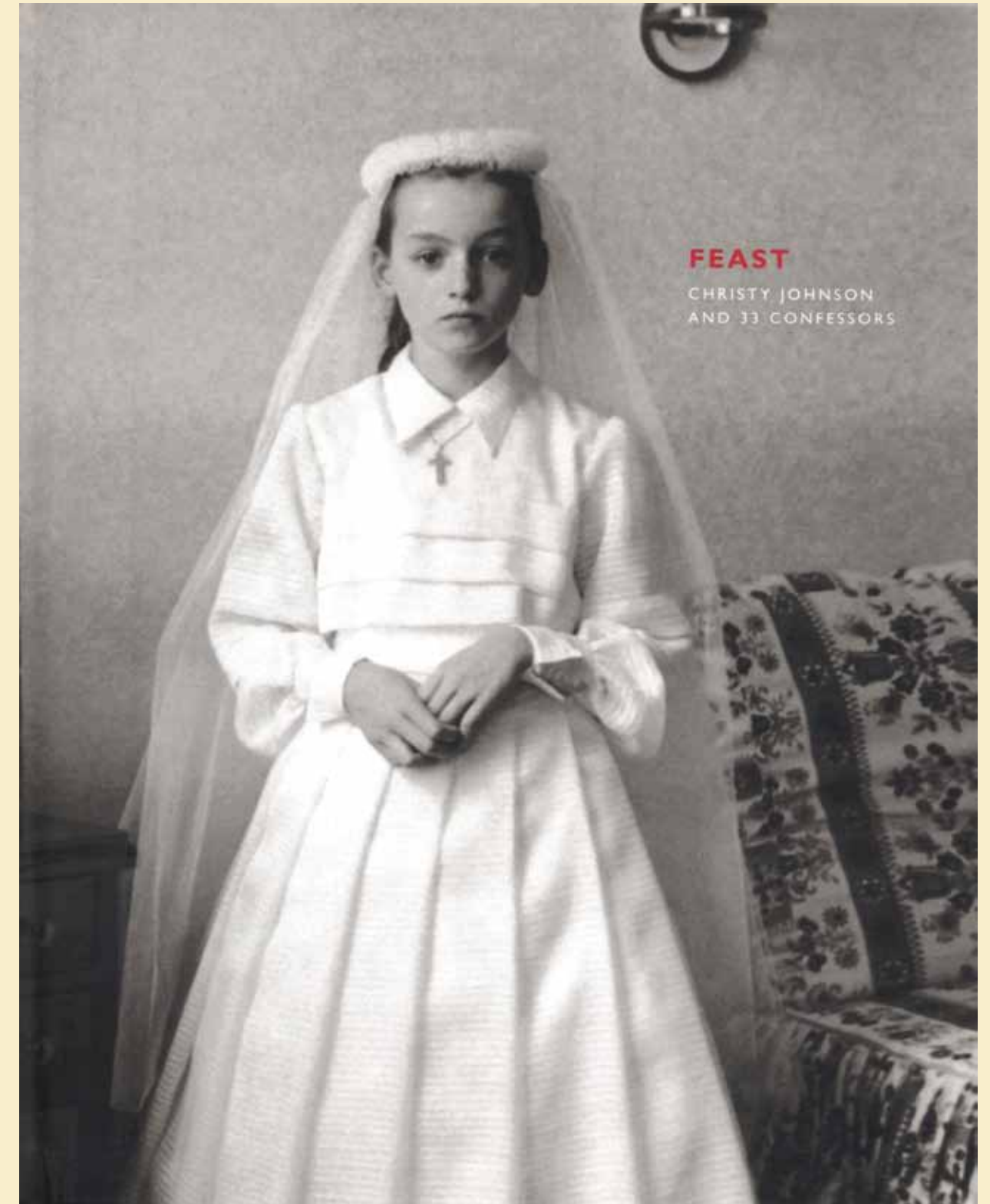


Kultivate will engage with the creative arts sector through four community workshops, which will explore issues such as advocacy; sector wide technical and infrastructure requirements, metadata, and archiving and curation of arts research. The aims of the project include: the investigation and recommendation of a sustainable model for repository development across the arts sector and nationally; to contribute to, develop, share and embed best practice by engaging researchers and repository managers; and to investigate the technical requirements of the sector and develop tools and services based on the open source EPrints repository platform developed by the University of Southampton. Project outputs will be disseminated by means of workshops, case studies and the project conference to be held in July 2011.

The impact of Kultivate will be to increase the rate of arts research deposit for the benefit of researchers, students, academic staff and their departments and institutions. Kultivate will achieve this by enhancing the user experience for researchers and improving the understanding and practices of repository managers, research administrators and senior management.

For further information about the Kultur II group or about the Kultivate project please contact Marie-Therese Gramstadt (mtg@vads.ac.uk).

Christy Johnson,  
Breaking the Plain  
(film still)



Christy Johnson,  
Feast (book cover)

# 16

The Creative Campus Initiative (CCI) is a cultural collaboration between eleven Universities across the South East. Since the Initiative launched in September 2009 it has delivered an unprecedented level of cultural collaboration and arts participation in support of the Cultural Olympiad. The project is based on values of exploration, creative exchange, and arts participation and supports the development of new practice-based research projects.

#### **Creative Campus Initiative Phase One**

CCI Phase One saw the development of a number of practice-led research projects and innovative teaching practice across the region. Some projects explored the association of people and places through the filter of arts inquiry, others examined the perception of Olympic and Paralympic values through a combination of film, choreography and standard research techniques. Phase One projects pushed at the boundaries of

contemporary pedagogic practice, particularly targeting methodologies that might support young people with their own creative inquiries into the relationship of sport and art. Phase One completed in July 2010 having engaged over 1,000 participants and captured audiences in excess of half a million people. Over 300 new partnerships were formed with local schools, FE Colleges, arts organisations, disability organisations, and development agencies. Further details of the Phase One artworks, cultural collaborations and widening participation work can be found at [www.creativecampusinitiative.org.uk](http://www.creativecampusinitiative.org.uk)

#### **Key Quotes from evaluation of Phase One**

*'Phenomenal interdisciplinary work... and for students participating and practitioners it has been genuinely transformational. All the projects had a trans-disciplinary aspect to their workings. They all had that as an ambition and they all massively overachieved on that.'* (CCI coordinator Interview)

*The CCI 'instigated a number of particularly successful collaborations, whilst delivering a range of high quality events to diverse audiences.'*

*'Successful collaborations allowed for the cross-fertilisation of ideas and the establishment of new knowledge networks within institutions.'*





### Creative Campus Initiative Phase Two

CCI Phase Two (Jul 2011 to Sep 2012) will build on this success to develop a more keenly focused and strategic programme of work that provides a legacy of sustainable partnerships and collaborative practice between HEIs and the wider cultural community. It is hoped that Phase Two outputs will include:

- Four to six large scale collaborative regional commissioned artworks that have national profile potential as part of the CCI Commissions project
- A programme of local and regional arts activity, workshops and knowledge exchange

- Opportunities for young artists and performers to stretch their practice and raise their economic potential through partnership projects with external cultural agents
- New platforms for showcasing contemporary art, engaging leading artists to collaborate with students, academics and local communities
- Creation and presentation of high quality new artworks and cultural events inspired by the Olympic and Paralympic Games



Tine Beech, Purple Membrane, 2010

In anticipation of The Big Swim – an immersive swimming experience, 18 September 2010, UCA Farnham

- Exploitation of the tremendous potential stretch and impact of collaborative alliances between the HE sector (with its rigour and discipline of academic research) and the wider cultural framework (with its entrepreneurial, outward facing approach).

Phase One was effective in achieving a range of successful collaborations. It celebrated the cultural resources of the South East and the impact of the projects has been wide ranging in terms of who has been engaged and the extent to which this engagement has been effective. Over half a million audience members have experienced the projects, 18 projects were

awarded the Inspire mark in addition to the 'umbrella' Inspire Mark achieved for the Initiative as a whole.

With regard to legacy, it is hoped the CCI could raise the profile of the arts through improved cross-institutional communication and strategic publicity. There is considerable potential for linking the project with wider issues in higher education e.g. student retention and there is a real scope for contributing to the culture and environment of university towns through CCI projects. The Creative Campus Initiative has utilised culture as a means of joining universities, students and staff alike, in new ways of working.

Chris Yates, Spectators, 2010



# 17

Over 40% of art and design students enter self-employment, according to the recent Creative Graduates Creative Futures (2010) report. Most develop some of the important skills associated with entrepreneurship, yet most do not recognise entrepreneurial skills as helping their career or are satisfied by the way it is offered. These findings were confirmed by Uwe Derksen (Assistant Director for Research and Enterprise) who explored the entrepreneurial experience of UCA students, academic and creative industry expectations as well as what the role of schemes like the Creative Challenge (UCA's student entrepreneurship development programme) might be.

At the Creative Challenge Entrepreneurs Showcasing event, held on Thursday 9th December 2010 in London, graduates, academics and creative industries businesses explored intersections of art and design education, creative business expectations and the role of entrepreneurship. Uwe's explorative research found that students, academics and creative industries employers all valued entrepreneurship skills and found extra-curricula interventions of the Creative Challenge a useful tool. It brings entrepreneurship closer to the academic provision and provides students with more credible business exposure. The Creative Challenge programme provides the creative industries community with a platform to engage with the university and its creative students. We know that students appreciate exposure to entrepreneurship education and helping them to connect their own creative skills and talent to it. And this is where extra-curricula entrepreneurship development programmes can provide support. Feedback from participants of the Creative Challenge programme clearly evidenced the benefits.

2009/10 Creative Challenge awards ceremony at the Design Council, with Karen Millen, OBE presenting the prizes to the top ten winning students. Eco-designer Oliver Heath provided the key note speech. With contributions from furniture maker and designer Lulu Lytle; Head of the Creative Challenge, Uwe Derksen; PVC Research and Development, Dr Seymour Roworth-Stokes, and UCA Governor David Burt.







## Creative Challenge

setting the pace for the future

Creative Challenge academia/industry workshop at the Green Carnation London in December 2010 with over 70 delegates from academia, creative industries and creative graduates discussing the role of entrepreneurship in art and design education.



**'I would recommend the Creative Challenge competition to anyone as it shows you the real side of life and opens up things you need to address in business'**

Jake Denham, Top 10 Finalist

Current and former participants indicated not only that it made that all important connection between the creative arts and entrepreneurship but also helped students other ways, for example in developing strategies for their academic study by providing a broader context.

The Creative Challenge cumulates in a competition with placement opportunities and a range of prizes. It is open to all UCA students and has strong support from the academic and business community including UCA Governors and alumni.

For more information please see:  
[www.creativechallenge.info](http://www.creativechallenge.info)

Mike Southon, serially successful entrepreneur and co-author with Chris West of several best-selling business books including *The Beermat Entrepreneur*, *The Boardroom Entrepreneur* and *Sales on a Beermat*. Beer, provided an inspirational talk at Creative Challenge workshop at the Green Carnation London in December 2010.



## Lucy Harrison

Exhibition at  
Crate Project Space,  
Margate, 2010



The Absent  
Collector (detail)

The Absent Collector  
Series of photographs of letters found on  
a Palermo roadside with accompanying  
translations by various Italian speakers,  
dimensions variable.

Archive material  
reproduced with  
kind permission of  
Margate Library

A Plain Statement  
of a Late Base  
Conspiracy, 2010,  
Project Space 2,  
Crate, Margate, Kent,  
as part of the Absent  
Collector project



Margate  
Series of A3 photographs documenting  
a walk taken along the route of locations  
mentioned in the pamphlet *A Plain  
Statement of a Late Base Conspiracy*,  
which is held at Margate Library Archive  
and was reproduced as A1 photocopies.



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**Notes**

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