ual: university of the arts london
camberwell
chelsea
wimbledon

BRIGHT LIGHT

Fig. 6

IMPLICIT GEOGRAPHIES

1

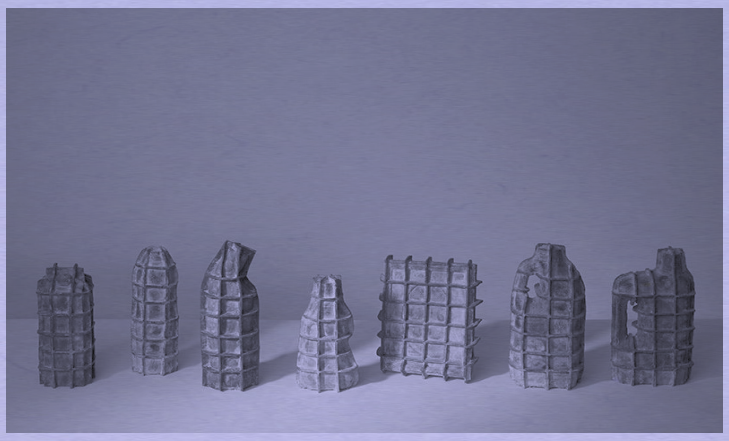


Fig. 3

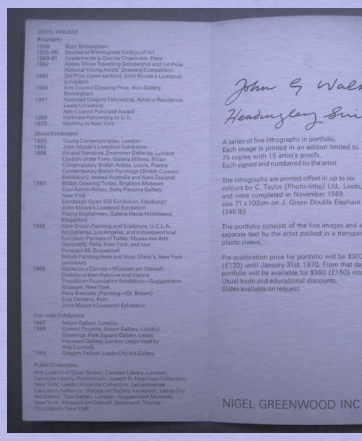
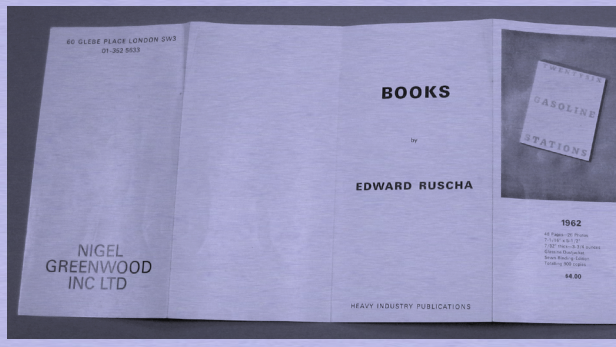


Fig. 10

Fig. 30



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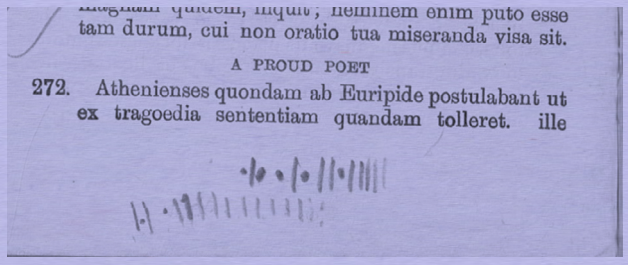

tam durum, cui non oratio tua miseranda visa sit.

A PROUD POET

272. Athenienses quondam ab Euripide postulabant ut ex tragoedia sententiam quandam tolleret. ille

Fig. 25

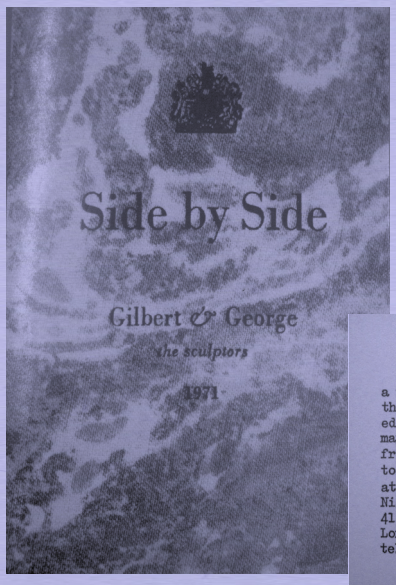
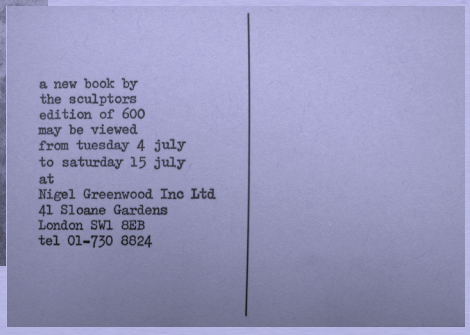


Fig. 13

Fig. 29



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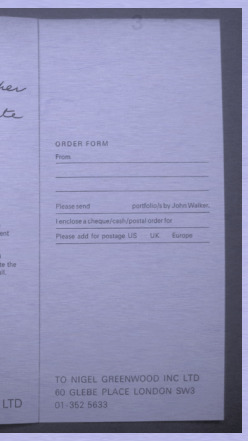

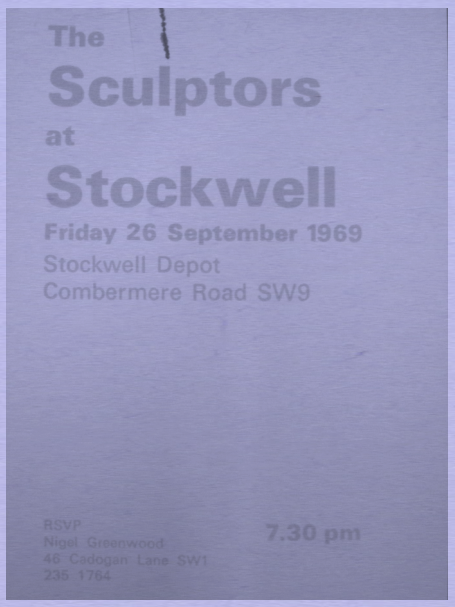

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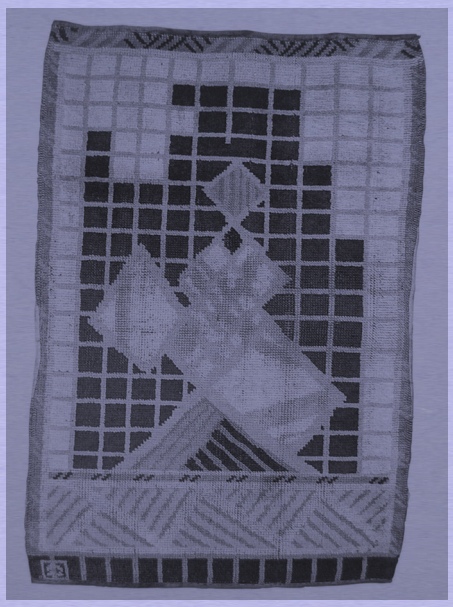

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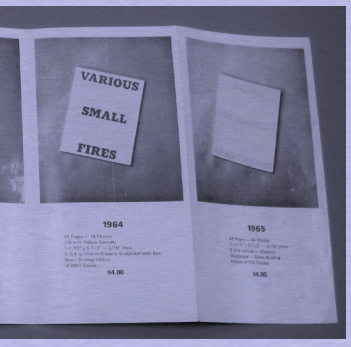


Fig. 34

Fig. 12

John Walker
black board pieces

1 February - 24 February 1973
preview 31 January
daily 10-6 sats inc

Nigel Greenwood Inc Ltd
41 Sloane Gardens
London SW1W 8EB
tel 01-730 8824

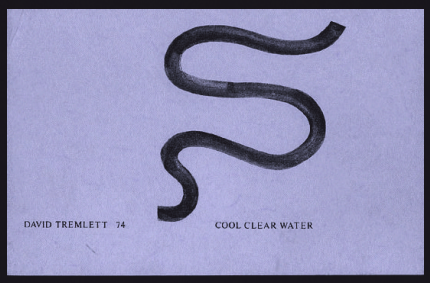
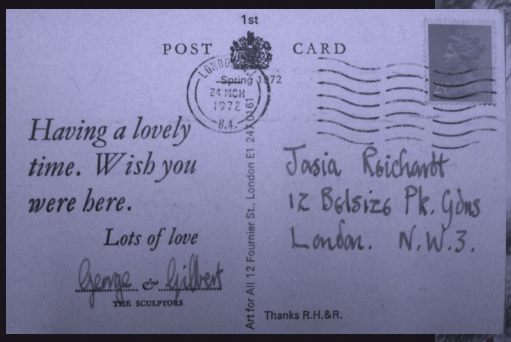
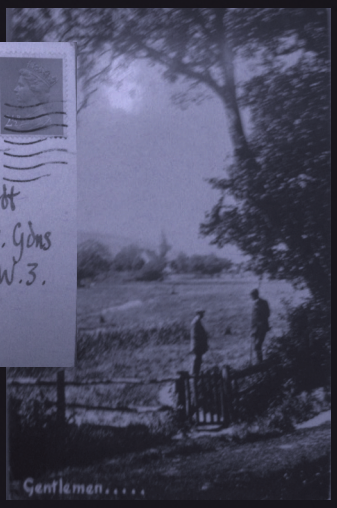


Fig. 20





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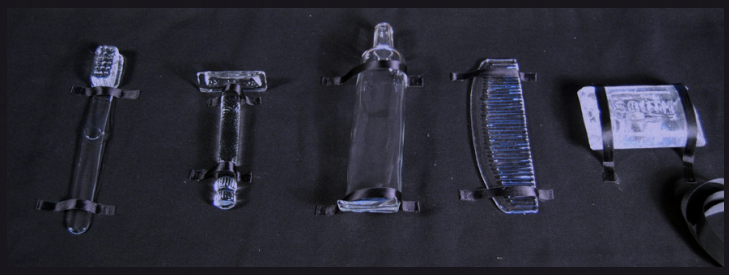

Fig. 5

Fig. 33

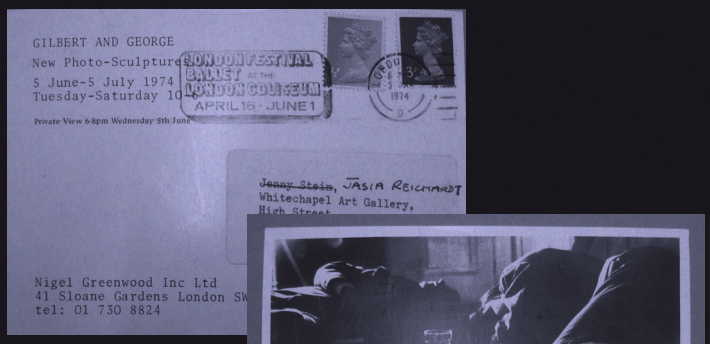

Fig. 15

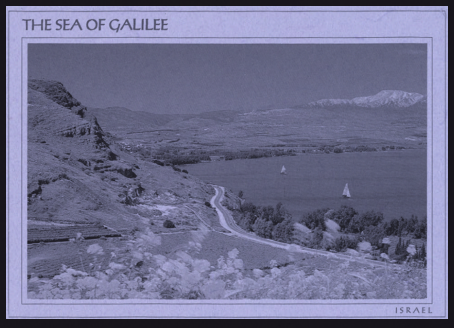

Fig. 28

Fig. 26

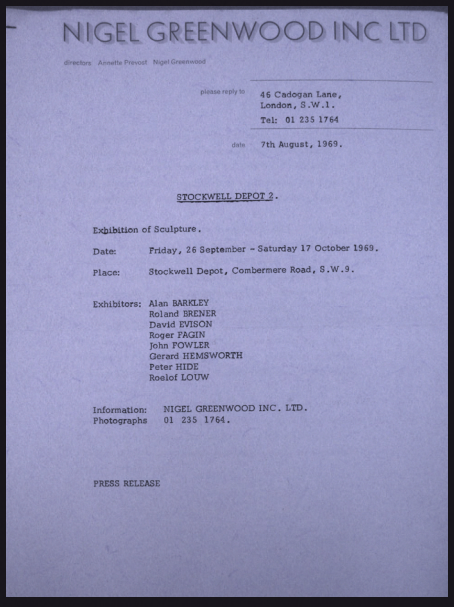

Fig. 8

BRIGHT LIGHT

ISSUE 1

IMPLICIT GEOGRAPHIES

Edited by
DAVID DIBOSA

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EDITORIAL

Dr David Dibosa

A classic comment from music teaching is that any piece of music starts before the beginning and finishes long after the end. The same could be said of history: the history of the present century started sometime towards the end of the last. 1989: the fall of the Berlin Wall, the collapse of the Soviet Union, the ascendancy of the USA as the pre-eminent superpower and the establishment of a globalized circuit of international economic exchange. Who could have guessed to where it would all lead? Certainly, few people were predicting the return to an intercontinental balance of great powers with China and Russia tilting the global equilibrium to hold the dominance of Europe and North America in check. Another unforeseen development would be the increased presence of East Asian students on the campus of higher education institutions, particularly in London – where the impact of neo-liberal policies in nearly every sphere of life, from housing to hospitals, has been keenly felt. Focussing too much on East Asia or any other part of the world would be a mistake, though. For, the remarked upon contribution of Chinese, South Korean and Japanese students and scholars to university life in London remains no more than an indicator of a more profound shift – the wholesale internationalization of higher education in England.

Contemporary London, then, provides a platform where universities become more universalized. Is there anything new in this formulation? As the word suggests, 'universities' were always meant to be places of assembly of people and ideas from all over the known world. Alongside people and ideas, of course, come things – objects that sustain them, represent them or simply embellish them. This first edition of the Bright Light series, titled *Implicit Geographies*, invites us to take another look at the objects assembled around us, especially but not exclusively those in formal collections. By reviewing the geographies of such objects – local and global – we look at the journeys that they have taken before they reach us. Our encounters with objects in collections thus become more like our relations to music: we can tell that something has already started before our initial encounters have begun.

We commence *Implicit Geographies* with an article looking at collections held in two conceptually different but geographically close institutions – Kettles Yard and the Scott Polar Research Institute – both in Cambridge. Professor Paul Coldwell's article, *Objects as Conduits for Memory* emphasizes the significance of the mundane, suggesting that everyday objects elicit far more evocative and challenging thoughts than the alluring materials that often get awarded high status in collection displays. Edwina fitzPatrick similarly invites us to rethink the way we look at collections, suggesting that we need to see the limits of representational strategies when considering how we engage with the ecosystem. fitzPatrick's article, *Translocation and Witness in the Anthropocene Age*, argues for us to attend to artwork that collects together parts of the ecosystem and presents them to us in a different way. Questions of metaphor and metonym are brought together in fitzPatrick's discussion of work, such as Tania Kovats' *Meadow* (2007), in which the artist transported a wildflower meadow from Bath to London via canal routes.

The journey of art objects and artefacts continues as a theme in *Implicit Geographies* through the work of Curators Donald Smith and Daisy McMullan who, in their article *Alpha Rug from the Omega Workshops*, discuss the different manifestations of a design object such as the Daily Mail Ideal Home Exhibition Rug. The significance of the rug (sometimes referred to as the 'Omega Rug') as design object becomes clear: its staging as both object of spectacle and teaching device is highlighted in the article. The use of collections as communicative devices features in the article by Gustavo Grandal Montero and Ann Harezlak, *Sent/received: invitations and other ephemera related to the Nigel Greenwood Inc. Ltd. gallery, 1969–1974*. The article introduces major questions about the changing function of ephemera: how should we think about historic gallery practices, as exhibition paraphernalia, such as invitation cards, moves from print to digital media? Materials, such as work done by Gilbert & George can come to be seen in a different light. By looking at ephemera, Grandal Montero and Harezlak reprise the theme of underprivileged objects discussed in Paul Coldwell's article at the opening of *Implicit Geographies*. To close the collection of texts in this issue, Sue Doggett's article *The Contingent Tourist* develops a speculative mode of research, connecting together a wide-range of collected objects to pose questions about their origins, their provenance and their journeys to becoming objects of her attention.

On the whole, the texts in *Implicit Geographies* look at the relations between places that objects suggest. In particular, objects in collections bring places together, creating connections that might not otherwise have been foreseen. New proximities can be forged when objects from distant places are sat side-by-side. Equally, intimacies can be shattered when things usually seen back-to-back are set at a distance in a collection that renders them unrelated to or disconnected from one another. This issue, as a collection in itself, cannot help but set a frame around some dissonant thoughts and thereby suggest some compositional alignments between them. The aim though, is that the reader might read between the lines or even drift way off the page to introduce other elements, suggesting that, although our task of bringing this collection together may be complete, the endeavor that we have started is long from being over.

CONTENTS

OBJECTS AS CONDUITS FOR MEMORY

Paul Coldwell

ABSTRACT **Over a period of a year, 2012–13, I explored the archives at the Scott Polar Research Institute (SPRI) Cambridge, focusing on the final ill-fated journey of Scott to the South Pole. The result was an exhibition at the Polar Museum and a publication *Re-Imagining Scott; Objects & Journeys* (2013). In researching this project, the collection of objects associated with the expedition held in the archives at SPRI were of particular importance to me for their capacity to provide a texture and physicality against which to interpret the well known narrative of the expedition. My paper develops these ideas and details how these objects provided inspiration for my own artworks and the manner in which they functioned as touchstones for memory and association. In contrast, I also reflect on two previous projects in which archives provided starting points and source material; *I called while you were out* at Kettle's Yard (2008) and *Morandi's Legacy; Influences on British Art* (2006). Together these present a range of strategies for an artist working with archives and collections and argue for the value of engaging with objects as prime source material.**

KEY WORDS

SCOTT
MORANDI
KETTLE'S YARD
ARCHIVE
JOURNEY

When a crime is discovered, detectives are faced with two possibilities: the first, that the identity of the suspect is known, a face and name identified, and the second, that there are clues at the scene of the crime which in due course will lead to a suspect and eventually to their apprehension. As an artist I came to the realisation that my interest in the world followed the latter course and rather than attempt to confront the physical look of a person, I was drawn to the artefacts that surrounded them and how through these, a presence might be conjured. This has inevitably drawn me to archives and collections as starting points. Archives not only house extraordinary artefacts but also very ordinary, unassuming objects that have significance, either through provenance, association or the context of the archive itself. Within the context of an archive an object is removed from daily function and becomes an object of contemplation onto which meanings can be projected. The aim of this paper is to reflect on my experience of working from archives and to reaffirm the importance of having a physical engagement with this primary source material. I propose that through this intimate association, the archive can provide a rich imaginative resource, which in turn can serve to form the basis for new creative works.

I am drawn to the more commonplace artefacts which are similar to the objects I engage with on a daily basis, that category of objects that familiarity can often render invisible. Seeing these in the context of an archive can function to re-awaken experience and enable them to be re-approached with heightened senses. Archives are fragments; traces left behind and no matter how much they may strive to be complete, there are inevitably absences which can be as eloquent as the objects themselves and can become the space for creativity. It is this lack of completeness and the fact that an archive can be entered from numerous starting points that seems to invite a creative response, an additional interpretation or story gleaned from the evidence. The implication is that through this the archive can be remade.

Looking back over a number of projects, I have realised that when exploring collections and archives, it has often been the very ordinary and commonplace objects that have resonated for me and provided openings to make new discoveries and new bodies of work. I am drawn to those everyday objects with which we negotiate the world; that we use to conduct daily routines and that inevitably carry traces of our DNA such as our comb, razor and sets of keys. These often overlooked items contrast the more iconic objects that are used to promote and draw attention to an archive and while research is so often associated with the written word, I have found that the experience of touch and sight has provided an emotional engagement with my source material like Proust's *Madeleine*, connecting me directly with my memory and association.

This was certainly the case when researching the work of Giorgio Morandi, an artist who has exerted a powerful influence over my own work. I was struck by the relationship he had with the objects that he used as the basis for his paintings and etchings. Most important was the manner in which Morandi worked from such unprepossessing objects of no value other than that which the artist saw as having potential for his compositions. These were not objects loaded with deep cultural significance such as skulls and books, but coffee tins, wine bottles, bowls, candlesticks, the general flotsam of city life. These were taken to his small studio cum-bedroom in the apartment in Via Fondazza, which he shared with his three sisters, before taking their place within the various arrangements that he would assemble in locations around the studio (Fig. 1) The objects themselves were occasionally painted to provide an overall tone and to remove superfluous detail. Once set into compositions, all would be subjected to the gradual patination of dust, a further unifying factor, before being reconstituted as paintings or etchings.[1]

Within the studio and with this narrow cast of objects, Morandi was able to transform these groupings of objects into profound expressions of filial relationships. He was able to explore absence and presence and even allude to the physical attributes of Bologna itself; the vertical bottles and their intervals echoing the distinctive towers and colonnades that are such a feature of this Italian city. As noted by Janet Abramowicz, his teaching assistant and lifelong friend, 'City architecture has affected few modern artists as much as the urban landscape of Bologna influenced Morandi, and it became subject matter to be transformed into his still lives' (2004, p.17). So the everyday can offer insights into profound issues such as the structures of urban living.

1. I would recommend the PhD thesis by Dr Jo Love (UAL) entitled *Dust: Exploring the relationship between contemporary modes of viewing the printed photographic image.* 2013.

As part of my research for the exhibition *Morandi's Legacy: Influences on British Art* (2006), I visited the Morandi Museum in Bologna which housed a reconstruction of his studio and display cases containing some of the objects he worked from. Together with the paintings and prints these helped to make a physical connection with the artist who of course, now dead, was absent. Curiously, while the paintings appeared fresh and alive, the objects that had now served their purpose felt melancholic, faded and tarnished by the passing of time. I was increasingly aware of the contrast between the banality of the objects and the grandeur with which they were imbued in the paintings.

A more complex proposition was put to me in 2007 when Michael Harrison, then Director of Kettle's Yard, invited me to make an intervention in the house at Kettle's Yard and to produce work to be displayed within the collection itself. While there is a clear correlation between Morandi's objects and his artworks, in Kettle's Yard the proposition is a more complex one. Jim Ede, the founder, created in essence a masterwork in which objects, paintings, sculpture and architecture are framed within a domestic setting with the intention of setting up profound juxtapositions and visual relationships. This has resulted in the exclusion of the ordinary in favour of presenting a structured aesthetic experience. This aside, there is no hierarchy in Kettle's Yard, no painting or object is given precedence or value beyond its place within the overall vision, so a painting by Joan Miro coexists above two rather ordinary glass decanters supported on a base in the form of an old wooden screw from a cider press. In *Poetics of Space*, Bachelard articulates the meditative state that I associate with Kettle's Yard:

> *Immensity is within ourselves. It is attached to the sort of expansion of being that life curbs and cautions arrest, but which starts again when we are alone. As soon as we become motionless, we are elsewhere; we are dreaming in a world that is immense. Indeed immensity is the movement of motionless man. It is one of the dynamic characteristics of quiet daydreaming.* (1958, p.184)

On arriving at Kettle's Yard I found myself moving from a preoccupation with immensity to a concern with absence. I found that all the items in the house were fixed in place, a time capsule of a certain moment and a particular vision. Here the archive can be understood as the house and its contents but as I spent more time, I was drawn to what I perceived to be absent. This was not only the former occupant, Jim Ede himself, but also any sense of the house as a lived-in entity. This was surprising as Ede lived at Kettle's Yard with his family from 1958–73. It was the lack of evidence of family life and domesticity, which I perceived to have been edited out that became my focus. To return to the image of researcher as detective; what was absent or missing provided lines of inquiry. Over the space of a year, I developed works specifically made for particular locations attempting through this to engender a subtle change in the reading of the house as a whole (Coldwell, 2008).

In Kettle's Yard everything is set, each piece of furniture, object, picture or configuration is the result of careful and precise decisions by Ede. The house can be seen as a *Gesamtkunstwerk*, his masterwork, the culmination of his ideas and feelings as he describes in his note on the first edition of *A Way of Life*.

> *...an inspired contemplative who found that if he put things together in the right place in a room, the visiting light daily revolving in that space would create a play*

> *of presences. His friendships with the artists whom he was often the first to admire, and with other generous people, brought the steady growth of the collection; so that pictures, sculpture, pottery, glass, the furniture, the plates – even stones picked up on the beach – now stand as if entranced by each other.* (Ede, 1996).

Gradually Ede gave every object and picture their place, locking them into specific and fixed relationships with other items and indeed the house as a totality. I had been faced with the problem of the way the house presented itself as a totality. I had to work out how to disturb the equilibrium that this generated and find an entry for my own ideas without unduly disrupting the very essence of the house. I researched through a variety of means; regular visits resulting in notebook drawings, observations, conversations with the curators, staff and invigilators in the house, library research and photography (Fig. 2). I describe this as follows in the catalogue essay:

> *I spent a considerable time in the house, wandering around, observing both the invigilators and the visitors. Uniquely for a house open to the public, the visitors are allowed to sit on the chairs. This allows for a very special relationship to develop. I observed that the visitors would sit and slowly take in the collection. The location of the chairs also suggests certain views, encouraging sets of relationships to be felt. ……. I began to record some things that seemed absent in a house. Such things as framed photographs of the occupants, evidence of clothing, leftover toys and the general flotsam of daily life*. (Coldwell, 2008, p.12)

With this source material (including photographs that contained a ruler to provide a clear sense of scale), I was able to immerse myself in my studio in London and begin making work. Initially these were sculptures, linear in form and made from wax. These sculptures were taken up to Cambridge to be tested in situ before finally committing myself and casting them in bronze. In this way, the wax models became like first proofs, to be checked and corrected before being published. The casting was done in the foundry at Chelsea College of Arts with the support of John Nicoll, Richard Slatter and Sally Tiffin. My involvement with all aspects of the process, including investing, chasing and final patination, enabled me to keep these objects 'alive' through to final completion, with every stage providing the potential to modify and leave a trace on the final artworks.

My artwork responded to a sense of absence in the archive by setting up a dialogue with the works and spaces within the house. I regard Kettle's Yard as an archive, not in the traditional sense where order, efficiency, completeness and objectivity are the principles but rather like Walter Benjamin's, where the archive reveals the passions of the collector. 'The remains heaped up in them are reserve funds or something like iron reserves, crucial to life, and which for that reason must be conserved' (Marx et al., 2007, p.2), which lays itself out to be viewed. It is a place to be explored through looking, walking, listening reading and contemplation and with its emphasis on the power of objects a natural fit for an artist like myself.

The work I made helped me work out how to subtly set up conversations with the collection and the house as a whole. In one instance, a sculpture in the form of a hot water bottle, made as a skeletal frame, was exhibited on the single bed of Helen, Jim's wife, both to suggest the absent body but also the need for physical warmth.

In another location, I surrounded *Brancusi's Head of Prometheus* (1911) sited on the top of the grand piano, with a set of picture frames cast in clear glass, not only to set up a tension between the heavy solid mass of the bronze head and the fragile transparency of the glass, but also to allude to the absence of photographs in the house, a feature I found strangely missing. In another instance, a pair of glass decanters placed together by Ede's exacting aesthetic, were replaced by my linear sculpture *Equivalent-two decanters* (2008) which literally bound two decanters together as if in marriage to make a new single new form. For me it was the absence of the banal everyday objects that I sought to replace as noted by Hunt describing another of my sculptures, *Seven Familiar Objects* (2007–8) (Fig. 3.) Ian Hunt observes:

> *Seven familiar objects' uses forms derived from cartons, detergent bottles, toilet cleaner and other containers, encased in gridwork that makes them resemble grenades. Even made over into patinated bronze, a sign of art and sculpture, these familiar household items seem to break the house rule*. (Coldwell, 2008, p.58)

The rules referred to are implied rather than stated but are concerned, as Hunt explains, with the attempt to establish 'balance or peace by means of modern asceticm' (Coldwell, 2008, p.64).

In my interventions throughout the house my intention was to subtly create an alternative reading for the visitor, many of whom as regulars would be receptive to any change in the status quo. The question of how to revisit with fresh eyes a narrative or story that one already knows faced me in a later project that I undertook at the Scott Polar Research Institute (SPRI).

Four years after my research at Kettle's Yard I was to explore the archives at SPRI, again in Cambridge, the result of visiting the Institute's museum on a number of occasions en route to Kettle's Yard. Here the stories of Robert Falcon Scott's Polar expedition that I remembered from my childhood, coloured my experience of the archive and engendered a very different relationship with the artefacts that I encountered. If Kettle's Yard could be interpreted as a crime scene, the archives at SPRI resembled the evidence already gathered and awaiting interpretation, each object a potential clue to re-imagining past events.

While Kettle's Yard can be taken in through walking around the house, the archives at SPRI are more conventionally catalogued and stored and required a more systematic approach. It was not possible to simply browse, I had to learn how to use the cataloguing system and also anticipate and book ahead for study visits. To supplement these visits however I did a considerable amount of background reading including a text comparing Scott's diary with that of Roald Amundsen, as well as revisiting such films as *The Great White Silence* (1924) and *Scott of the Antarctic* (1948), and, it being Scott's centenary year, visited a number of related exhibitions including *The Heart of the Great Alone* at the Queens Gallery, Buckingham Palace 2011–2012 which featured Ponting's breath-taking photographs. I was intrigued by the resonance of the heroic endeavour, (the early 20th century equivalent to getting a man on the moon), succinctly expressed as:

> *….An effort to reach a spot on the surface of the globe, which had hitherto been untrodden by human foot, unseen by human eyes, was in itself laudable.* (A Way to the Pole, 1910)[2]

But the real trigger which set the whole project in motion was viewing the collection of polar objects in SPRI's basement store, amongst these a number of items from the Terra Nova expedition. In my notebook, I wrote a list of objects that caught my attention:

SNOW GOGGLES
HUNTLEY & PALMERS BISCUIT
CANVAS WALLET FOR JOURNAL
PRIMUS STOVE
MEDICINE CHEST
TIMMINOGGY BAG
DITTY BAG
BLACK FLAG
TIN OF PEA SOUP
NAIL FROM TERRA NOVA

Returning to my analogy of the detective, these objects provided the evidence from which I began to re-imagine Scott, his companions and the journey to the Pole and while I was very familiar with the story, I was not prepared for the impact that these objects would deliver. These objects were a means through which to access the narrative. They had the quality of relics, charged through association with the story and the actual characters. Even the simple Huntley and Palmers biscuit took on a significance, noted at the time in a press cutting from the *Daily Sketch*, 2nd June 1910, that records the crowds going on board the Terra Nova before setting off on the expedition and how 'more than one lady actually took a biscuit from the cook's galley as keepsakes'.

But it was Dr Edward Wilson's *Timminoggy* bag that carried a particular charge (Fig. 4). Discovered in the tent when the search party found his body along with those of his companions Bowers and Scott, it seemed to open up a physical connection with the events of 100 years ago. In *On longing*, Susan Stewart articulates this capacity for objects to connect us.

> *… we might say that this capacity of objects to serve as traces of authentic experience is, exemplified by the souvenir. The souvenir distinguishes experiences. We do not need or desire souvenirs of events that are repeatable. Rather we need*

2. *An effort to reach a spot on the surface of the globe, which has hitherto been untrodden by human foot, unseen by human eyes, was in itself laudable; and when that spot has been associated for so long a period with the imaginative ambitions of the civilised world and when it processed such a geographical position as the pole of the earth, there was something more than a common sentiment, something more than an appeal to sporting instincts on its attainment. It appealed to the national pride and the maintenance of great traditions: it became the outward and visible sign that we are still a nation, able and willing to undertake difficult enterprises, still capable of standing in the van of the army of progress.* A Way to the Pole. The Standard, May 28th 1910.

> *and desire souvenirs of events that are reportable, events whose materiality has escaped us, events that exist only through the invention of narrative.* (Stewart, 1993, p.135)

Wilson's bag contains such humble items as needles, thread, pencil and an eraser, the personal items of self-sufficiency: needles and thread to repair; pencils attached to the bag with cord for safekeeping; eraser for corrections or revisions. An item of little value at home, but in this context and on such an expedition, where once in Antarctica, there was no possibility of adding to supplies and where any omissions could not be rectified, its status changes and its value is transformed. It is interesting to note how frequently pencils and paper are requested as the luxury items on the BBC radio programme *Desert Island Disks*, an imaginary situation where the guest is suddenly alone on an island, thrown back on their own resources.[3]

Such emphasis on the essential can be found in texts published in the decades following Scott's expedition such as in Hendrik Brouwer's *Practical Hints for Scientific Travellers* in which he advises the following:

> *A watertight tin can is practical for the keeping of various small articles as needles, thread, thimbles, a pair of scissors and some medicine. Note books, pencils, rubber and matches, safety pins, darning cotton and other small matters. Do not forget one or two pairs of snow spectacles with yellow glass*. (Werenskiold, 1925, p.34)

Whilst this was not published until 1925, it gives an indication of the simplicity of advice that must have been available to those on the Terra Nova expedition, fifteen years earlier.

The items in Wilson's *Timminoggy* bag provided the starting point for a series of glass objects that I had made and then arranged in sets in cotton bags. Entitled *Implements for a journey,* they were intended to suggest essential items alluding to the need to be self-sufficient. In one set, the idea of personal hygiene was expressed through a toothbrush, toothpaste, razor, comb and bar of soap, (this also referenced the packs given out to passengers when flying long haul) (Fig. 5). Another set containing a candle, medicine bottle, syringe and goggles, spoke of wellbeing; whilst in another: a pair of scissors, needles, shoe laces and shoe horn suggested repairing and little emergencies. In another set, a cameo brooch, a flower, a notebook, pen and pencil referenced both to the role of the journals/letters in the Scott narrative, but also on another level, the importance of thought, memory and imagination and having the means to record these. The decision to have them made in glass was to suggest both ice and the fragility of existence in such an environment. I also wanted them to lose their practical functionality and just exist as signs.

The emphasis on emptying the objects was a persistent preoccupation of mine throughout the making of the artwork. The glass objects were made from drawings

3. Since its beginning in the 1940's sixty-nine castaways have requested pencils as their luxury item. Whilst for castaways like the artist Paula Rego or the poet Andrew Motion, it might be expected, for the likes of the actress Susana York, the cellist Jacqueline du Pre, the entrepreneur Billy Butlin and Eliza Manningham-Butler, former head of MI5 to mention just a few, it comes as more of a surprise (Desert Island Discs).

and instructions that were deliberately deadpan, excluding anything that might allow for interpretation and then fashioned in glass at the National Glass Centre at the University of Sunderland with glassmasters I had worked with for an exhibition entitled *Kith & Kin II* (2012).

Amongst some of the other objects that I referenced from the archive were a travelling medicine bag, the makeshift goggles as worn by Scott as well as a tin of pea soup which now rusted and its label yellowed, resembled an artwork by Piero Manzoni; the medicine cabinet and an object from one of Joseph Beuys' Vitrines.

One of the features of a heroic narrative, tragic or otherwise, is the spirit of companionship. I wanted to address this in Scott's case. The heroic attempt to reach the Pole and their tragic end is well documented and was fixed in the national psyche at the time as an example of what it was to be British. I made a piece entitled *Five Objects Pointing South* (2013) each representing that category of objects to be shared such as cigarettes, matches, chocolate or a tin of sardines. Each object, made originally in wax and balsa wood and then cast in bronze, had a small compass set into them so they became functional for a journey.[4] I also hoped to suggest containment and protection, a free association with the image of five men in a tiny tent, huddled together for warmth and comfort.

My attempt to address the well-known narrative was underpinned by the objects in the archive at SPRI, which provided physical touchstones to the material texture of the narrative. My project was always about the act of re-imagining Scott's journey; of attempting to place myself in this polar landscape and how, through using objects, documents and photographs as springboards, I could connect with the narrative and make new work in response.

The work in the resulting exhibition and evidenced in the publication *Re-Imagining Scott; Objects and Journeys* (2013) was the result of these forays. My research, like a detective, was investigative, intuitive and structured by a combination of approaches including chance meetings and encounters. The objects in the archive provided clues from which I could begin to piece together an emotional interpretation of the polar enterprise.

My interest in archives is that they offer fragments and souvenirs from which stories, ideas or propositions can be constructed and memories activated much like the trigger that the taste of Proust's *Madeleine* provides. Once in the archive, these objects and fragments take on the character of relics and souvenirs, things transformed by association and the implication that, through this, they acquire an added power often in direct contrast to their mundane status as mere objects.

Archives vary from those that are set, as with Kettle's Yard, to those that are continually being added to as with the collection at SPRI. One is a time capsule; the other is

4. When making *Five Objects Pointing South* (2013) I had in mind Jasper Johns' small sculpture of a shoe with a mirror set into the toe entitled High School Days. Johns wrote Make Shirl Hendryx's shoe in sculptmetal with a mirror in the toe, to be used for looking up girl's dresses. *High School Days*. (Vernedoe, 1966). There is no way of making this before 1955.

expansive, continually growing and changing over time. Either way the contents of an archive are open to fresh interpretations and new configurations. As an artist foraging in archives I hopefully bring a degree of serendipity to the process, my research methods are not linear and presubscribed but responsive to the material and artefact. In that way I would picture myself more in the mould of Peter Falk's characterisation of the shambolic detective Columbo in the TV series of the same name, rather than that of the objective precision of Sherlock Holmes. But there are many ways to research and I see my role as being to set up new readings, make new connections, draw some conclusions and finally, if successful, to share my enthusiasm and encourage others to foray.

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Professor Paul Coldwell is a practising artist and researcher. His art practice includes prints, book works, sculptures and installations. He has exhibited widely, and his work is included in numerous public collections, including Tate, Victoria & Albert Museum (V&A), the British Museum, the Arts Council of England and the Musee d'art et d'histoire, Geneva. He was selected for the Ljubljana Print Biennial in 1997 and 2005; for the International Print Triennial, Cracow in 2000, 2003, 2006 and 2009; and the Northern Print Biennial in 2009 and 2011. In 2013 the Universities of Canterbury and Greenwich presented a survey exhibition of his prints, *A Layered Practice Graphic Work* 1993–2012. In the same year he also had a solo exhibition at the Scott Polar Research Institute entitled *Re-Imagining Scott* which included prints, postcards, sculptures and glassworks.

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TRANSLOCATION AND WITNESS IN THE ANTHROPOCENE AGE

Edwina fitzPatrick

ABSTRACT **This article explores how the landscape operates as an archive in the Anthropocene Age, which is so called because human beings have left a permanent geological trace on the planet. It initially explores this landscape-archive through the lens of colonial dislocations of both flora and fauna, and then moves to contemporary artists who engage with translocating organic materials to raise awareness about climate change.**

Global geographies have been subject to colonial translocation for centuries. Flora and fauna have been moved across continents and geographic topographies have been replicated for both economic and nostalgic purposes. This uprooting of objects from the "natural" world has led to the *Wunderkammer, the cabinet of curiosities* and more recently, the Natural History Museum. All of which mediate our (mis)understandings of these objects, and the biodiversity that they were taken from.

The contemporary artists discussed are Tania Kovats, Angela Palmer and Bryndis Snaebjornsdottir & Mark Wilson. Rather than simply displacing objects, their translocations raise sophisticated questions about these historical clichés. They interrogate how we engage with and witness difficult issues such as the effects of climate change, by questioning what we need to preserve in the Anthropocene Age.

KEY WORDS

CLIMATE CHANGE
WITNESS
ANTHROPOCENE AGE
TRANSLOCATION

This text explores how the landscape operates as an archive in the Anthropocene Age. This term was coined by the ecologist Eugene Stoermer, who argues that we have entered a new geological era as a result of human beings leaving permanent traces on the planet through the effects of climate change and activities such as the 'disposal' of radioactive material; so traces and legacies are recurring themes.

This investigation involves 500 years of moving objects across geographies, initially exploring the landscape-archive through the colonial dislocation of both flora and fauna. It moves to contemporary artists who engage with translocating organic objects to raise awareness about climate change. En route questions are asked about what 'nature' and 'nurture' may be; how artists sometimes literally cultivate metaphors around this discourse; and what the distinctions might be between a collection and an archive.

The landscape-archive has, of course, been shaped by the human species for millennia. However at the beginning of the sixteenth century there was, quite literally, a sea change. Whilst the localised city-state or self-governing regions prevailed across large areas of Europe, the focus of their governing bodies became increasingly outward facing. Objects became subject to colonial dislocation through flora and fauna being moved across continents thereby becoming global commodities, not simply through the creation of plantations, but by being subjected to the scrutiny of (initially) the gaze, followed by the microscope and scalpel (Foucault, 1970). This removal of objects from their original biodiversity led to *Wunderkammers*, *cabinets of curiosities* and more recently, natural history museums. Their contents are not simply organic objects – they have become metaphors, metonyms and clichés: all of which mediate our (mis)understandings of these objects, and the biodiversities that they were taken from.

The contemporary artists discussed are Tania Kovats, Angela Palmer and Bryndis Snaebjornsdottir & Mark Wilson. Rather than simply displacing objects – be they a meadow's flowers and grasses, tropical rainforest tree roots, or taxidermied polar bears – their translocations raise questions about historical clichés and cultural misunderstandings. They use context, scale and metaphor/metonym to interrogate how we engage with difficult issues such as the effects of climate change by asking us to directly witness an event or object rather than consuming it in a distanced or mediatized way. If the original *Wunderkammer*, (which aimed to contain and display the plunder of colonial activities) was regarded as a microcosm of the world and a theatre of memory, then these contemporary artists operate more as archivists of the landscape-archive, questioning what we need to preserve and remember in the Anthropocene Age.

PART ONE: COLLECTING, COLONIAL DISLOCATION AND NATURE MORTE

Between 1493 and 1500 there were seven investigative voyages from Europe, including Christopher Columbus' initial voyage 'discovering' the Americas, which marked the inception of Europe's colonial fever. The frontispiece of Francis Bacon's *Instauratio Magna* book (1620), which aimed to revise approaches to scholarship, features an etching of a ship in full sail on the high seas flanked by the Pillars of Hercules. As writer Patrick Mauriès notes, in the early seventeenth century the latter symbolised 'the furthest reaches of the known world and frontier of the unknown… as yet undiscovered and waiting to be revealed to the human spirit' (2011 p.12). In short the *Pillars* were a frame for the unknown, for *Terra Incognita*[1]. The ships returned with curious and exotic cargos from around the world, and this text concerns itself with objects that today we broadly associate with natural history.

The *Wunderkammer* first emerged in private European collections around 1450. These kammer – or rooms – were haptic spaces housing objects that were meant to be experienced spatially through the specific context that the collector created. They were regarded as microcosms of the natural world, and operated as private theatres of memory for the rich and privileged. The objects were artfully juxtaposed on shelves, or hung aloft from the ceiling, and could be read as the forerunner of the

1. Terra incognita is literally unknown land. The map makers were familiar with the ports and coastlines of Africa and America, but had no idea about the hinterland. In lieu of actual data, they filled this space with fantastic drawings.

twentieth century *found object* or the art installation. As with the *found object*, its specific origin was often unknown, however unlike the contemporary *found object*, there wasn't a commonly understood cultural reading of that object – it was utterly decontextualized and exoticized. With the onset of colonial fever, which breached the frontiers of the unknown world, ships returned back with ever more objects to stock the *Wunderkammer*.

The *Wunderkammer's* focus was on spectacle, puzzlement and amazement. It was about the 'world' being encompassed in a single room, yet there was no real sense of the 'global' in the way we perceive it today, as much of the world was, as noted earlier, *Terra Incognita*. Objects had different opacities and veracities. An example of this is the alchemic principle of the *Quinta Essentia* – there was a considerable overlap between alchemy and *Wunderkammer's* contents.

> *Quinta Essentia is the intangible essence of an entity by which it can be defined. It is the purest essence of a natural body that exists even in the absence of that body and which, if it could be extracted or isolated, would carry all the properties of that body.* (Drew, 2004)

It is difficult for the post *Enlightenment* brain to engage with this abstraction, but *Quinta Essentia* created a highly fluid interpretation and experience of objects, which favoured theatre and plurality. In the bestselling *Religio Medici*, published in 1643, the doctor Thomas Browne declares 'The world is to me but a dream, or mockshow' (Mauriès, 2011 p.165): the *Wunderkammer* also operated in this way, blurring fact and fiction into the aforementioned private theatre of memory. This continued as late as the twentieth Century through the form of the hybrid, which was 'expressed as the desire to mingle art and nature and to seek their progeny in the bizarre and the grotesque' (Mauriès, 2011 p.94). The *Wunderkammer* in Brighton Museum featured a 'mermaid's child'. The top half was a mummified human foetus, the bottom half was a large cod: the two elements were ineptly sewn together, barely attempting to conceal this hybridic fiction. The room is no longer on public display.

The popularity of the *Wunderkammer* waned in late sixteenth century because the market for these exotic objects became saturated, thereby stripping them of the uniqueness which had invited awe and puzzlement – they became familiar and therefore mundane. They were superseded by *cabinets of curiosities*, which had a very different emphasis. According to critical writer Celeste Olalquiga, they marked 'the onset of the desire to grasp and control the mystery which made nature such an enthralling realm' (2005, p.1). Their contents were inevitably more mundane, precisely because they had been quite literally seen before. They 'were doubly residual: largely populated by the most "morte" of all natures (dried, stuffed, and bottled animals, plus all sorts of organic leftovers)' (Olalquiga, 2005, p.1). They therefore marked a transition from a hunger for wonder to a desire for knowledge: the latter being embodied by Cartesian thinking and the *Enlightenment* [2].

2. Descartes favoured rationalism, which paved the way for the Enlightenment, notably with Immanuel Kant's writings, which favoured vision and the rationale over our other senses.

The *rococo cabinets of curiosities* owned by Joseph Bonnier de la Mosson (1702–1744) were thought to be the finest in Europe by many of his contemporaries. He was a passionate collector of objects. He was also a bad gambler and was forced to sell his cabinets to the naturalist de Buffon in 1745 to pay off his debts. His were some of the first cabinets to move from the private into the public domain, thereby becoming institutionalized. As Olalquiga notes:

> *...by taking the collections off the walls and ceilings and enclosing them within the confines of shelves and drawers, cabinets in general acted as mediators between objects and spectators, adding a layer of concealment and distance to what had until then been presented as part of the viewer's universe, not something that required differentiation.* (2005, p.4)

So the immediate witness and embodied experience of the *Wunderkammer's* objects was removed. By placing objects in a vitrine on a flat plane, rather than in the round, the viewer is invited to analyse and make rational comparisons between the contents, rather than being overwhelmed by spectacle, which tends to disengage the rational Cartesian mind in favour of awe.

> *The gradual introduction of glass as a major actor in cabinets underlines this transition from a theologized nature, felt as close and familiar, to a reified one removed to a second degree. This final demystification of organic remains is ironically also their swan song, preparing their imminent fall into the dissecting hands of science.* (Olalquiga, 2005 p.5)

The cabinet's successor was the natural history museum with its glass-eyed taxidermied contents 'protected' behind glass. However, I note that the natural history object has re-emerged from its glass prison in the last two decades – at least within the Natural History Museum. In the *Grande Galerie de l'Evolution at the Muséum National d'Histoire Naturelle* in Paris, which is a stone's throw from the de Mosson cabinets, there is a 'Noah's ark' style promenade of stuffed animals curving around a vast atrium, illuminated by synchronised multi-coloured spotlights (Fig. 6). The music, lighting and experience of their scale reminded me of a theatre and therefore took me back to the original aims of the *Wunderkammer*. It is a parade of animals which would never co-exist in the wild. Whilst finding stuffed animals poignant at the best of times, this pageant of dislocated biodiversity – some of which is endangered – profoundly worried me. The 'biblical' procession of the animal-objects made me think about climate change and the wildlife corridors that biodiversity experts are advocating to enable wildlife to move to either warmer or cooler climates, or escape flooding. It seemed to be more about extinction than evolution – although I note that the two are intertwined. I began to consider what it was to witness climate change and its unimaginable effects, because as cultural theorist Jonathon Bordo notes, 'witness betokens a condition of knowing' (2000, p.225).

PART TWO: ARCHIVING, CREATIVE TRANSLOCATION AND BIODIVERSITY

I now want to move on from exploring the objects in the historical collection to a contemporary archive's objects. Both relate to the landscape-archive. I am adopting archive expert, Ben Cranfield's distinctions of their differences:

'whilst archives are by definition objective, their formation is always political and their contents always partial. Furthermore, unlike collections which are the sum total of their parts, archives are always about what is not there' (2011, p.1). Nayia Yiakoumaki, archive-curator at the Whitechapel Art Gallery adds to this, stating that 'archiving has a particular organisation and structure… It is possible to collect without knowing why you do so, but you cannot archive without giving a reason and a focus' (Interview 10th August 2011). So I am moving from the *Wunderkammers*' and *cabinet of curiosities'* collectors, who paid scant regard to enhancing biodiversity; to three contemporary artists who use the more structured *archival* approach to engage with the landscape-archive in the Anthropocene Age. We also return to the geographies of the local and the global. The artists were chosen because they question the clichéd representations of polar, tropical and temperate geographies. A discussion of their work will help clarify the ways in which contemporary artists have come to cultivate metaphors, which engage with both historical and current complexities in regard to the 'natural' world and climate change. Bryndis Snaebjornsdottir and Mark Wilson's *Nanoq: Flat Out and Bluesome* (2001–06) engages with the ways that the polar regions are perceived and imaged – the polar icecaps are subject to colonial behaviour reminiscent of 1500, because as well as being rich in natural resources, they are the last remaining *Terra Incognitas* on the planet. Angela Palmer's *Ghost Forest* project (2009–) focuses on diminishing tropical rainforests, which are perceived to be the planet's primary carbon sinks and stores, and therefore can help combat the effects of climate change. Tania Kovats' 2006 *Meadow* project engages with wildflowers and grasslands, which have become a symbol of biodiversity in the Earth's temperate latitudes.

It is appropriate to start with Bryndis Snaebjornsdottir and Mark Wilson, who aim to 'challenge anthropocentric systems and thinking that sanction loss through representation of the other' (www.snaebjornsdottirwilson.com) as their project relates directly to the natural history and private collections discussed in Part One. Working in collaboration with both private and public natural history collections, *Nanoq: Flat Out and Bluesome* is an archive of the UK's stuffed polar bears collections. In addition to creating an online archive of the demise of the bears, ten specimens were translocated to the *Spike Island Arts Centre* in Bristol for a temporary exhibition in 2004. Posed in different classical predatory positions, they become poignant and powerless when removed from the contexts of the both the landscape and their original collection. By presenting this dislocated and dispersed collection of stuffed bears, the artists challenge the mediatised and distanced image of the lone polar bear on a melting ice flow as a metaphor for climate change, by asking us to bear witness to the translocated animals. Much of this practice is rooted in questioning the generation of cultural discourse; 'it was our intention to raise questions about our perceptions of the north, of power in nature, in culture and the tendency of images to supplant reality.' (www.snaebjornsdottirwilson.com). The latter is a critical point.

Angela Palmer's *Ghost Forest* (2009–) translocated ten massive root systems from a primary rainforest in Ghana to temperate parts of Europe, including the 2009 Climate Change Summit in Copenhagen. This project was initially akin to a guerrilla action in that it was set up overnight and normally only occupied a city-centre site for 2–3 days; however unlike a guerrilla action it had the agreement of local government. Her aim is 'to highlight the alarming depletion of the world's natural resources, and in particular the continued rate of deforestation' (www.ghostforest.org). Julia Marton-Lefevre, Director

General of the International Union for Conservation of Nature, says that the project 'is excellent in sensitising the public on the vulnerability of our environment. Even for those who have never been to a tropical forest, just seeing those tree ghosts touches hearts and minds and hopefully encourages positive action… the inspiration of this project should move us to think about the consequences of our lifestyles and our political actions' (www.ghostforest.org). However, I'm arguing that there is yet more to the project than this. The fact that the roots had to be meticulously cleaned of all soil in order to be translocated from Africa to Europe is important both conceptually (in terms of colonial legacies) and aesthetically. The soil-less roots read as being unequivocally dead, but there are now signs of life. Having been in Europe since 2009 (including being located outside Oxford's Natural History Museum between 2010–12), the roots have acquired a layer of green algae. This overlay of temperate flora on tropical roots operates as a metaphor, inviting us to reflect on where global and regional biodiversities might overlap – in both positive and negative ways.

Tania Kovats' *Meadow* translocated a 6ft x 50ft piece of wildflower meadow, 120 miles from the town of Bath to inner city London using a canal barge. The meadow was grown in shallow trays of soil suspended on the barge's deck, and the journey from the rural to the urban took a month. Kovats' *Meadow* barge has been described as a miniature landscape (Millar & Hoare, 2010 p.14). I am not so sure. It is not as though the meadow has been scaled down like a Bonsai tree – it is at 1:1 scale, but it always operates in relation to something bigger. I think that *Meadow* is an excerpt. It doesn't imitate a meadow – it is one – but one moving through its referent, the landscape.

Although a wildflower meadow can be seen as being something 'pure' – a model of, and metaphor for abundant biodiversity, Kovats' work is not simply about longing for another rustic meadow. As historian Ian D Whyte notes, 'landscape helps to focus loyalties and affections, and through the development of ideas of typicality, a particular landscape can come to symbolize a national identity' (2002, p.173). An example of this is reproductions of John Constable's 1821 *Hay Wain* painting – featuring of course, a meadow – being displayed in WW1 trenches to remind British troops what they were fighting for. The critical writer, Timothy Morton agrees, but takes a different approach stating that the landscape always operates in reference to a larger cultural context – the urban. When we are in the landscape, cities are always present in the negative form, precisely because the 'natural' environment operates as an antidote to the urban one. Whilst we are 'here' in the landscape, we are often 'over there' in the city as well. This is what the barge's slow translocation to post industrial East London enacts.

However, my prevailing thought about this floating meadow relates to the plant's roots suspended just above fresh water, yet unable to reach it; and that their survival was beholden to either the unpredictability of rain, or human intervention. To quote Kovats, '(*Meadow*) was irrigated by a watering can that I filled up from the canal and watered by hand, as you can't use a pump in this sort of waterway. This would take me up to an hour a day' (Interview 26th September 2012). This degree of nurture was, I believe, a central tenet of the artwork. *Meadow's* translocation was a highly elaborate materialization of nature being nurtured, with the time and labour that this involved reinforcing this notion of the need for support systems.

A common feature of all three projects discussed above, is that they are all fraught with logistical uncertainties and involve creating grand gestures. It is no easy task to move massive tree stumps across continents, grow and move two meadows, or spend six years borrowing polar bears from collections. The projects' central themes focus on the impulse to preserve because of fears about loss of biodiversities or geographies resulting from the effects of climate change. This loss is not always visible or indeed known about until after the fact (especially if it is outside the archiving systems of North America and Europe), so it makes sense that the projects also need to have a certain level of visibility and scale. My point about Kovats' *Meadow* being an excerpt rather than a miniature landscape is absolutely critical to this argument. As Susan Stewart writes, '(there) are no miniatures in nature, the miniature is a cultural product, the product of an eye performing certain operations, manipulating and attending in certain ways to the physical world... [it] assumes an anthropocentric universe for its absolute sense of scale' (1993, p.55–56). The projects' scale underpins the artists' intentions – too large and they would become distant and intimidating monuments akin to the animal parade I described in the *Muséum National d'Histoire Naturelle*, but they needed to be large enough to invite the viewer to reflect on their own scale and physicality; thereby inviting a highly embodied engagement with the work.

Metaphor and metonym also play a key role in the reading of the translocated object. Ruth Little from Cape Farewell [3] states 'Metaphors allow us to think at different levels of scale simultaneously, linking the minute to the infinite' (Wainwright, 2012 p.13). However, isn't there a danger that this work could become clichéd, especially when the visual interpretation of these multi-faceted issues may lead to mono-faceted imagery such as the fecund meadow/lone polar bear/depleted rainforest? It raises questions about when a metaphor becomes a cliché, thus rendering these visualizations impotent as agents for change because 'we've seen it all before'. If you live in a city in the 'developed' world, the landscape's diminishing biodiversity/rainforests being felled/ ice caps melting, is always taking place elsewhere; and what is out of our immediate line of vision is very often out of mind. These natural disasters are literally mediated through TV imagery: to paraphrase Morton, we are never 'over there' in the rainforest. This has been a concern with artists over the last five decades. In the late 1960s Alan Sonfist wrote:

> *'We must become more and more sensitive in our perceptions of nature, if we are to save it at all... a single visual image is only a segment in a total process; and forms only one stage in continuum shaped by other – perhaps invisible – factors'.* (Ragain, 2012, p.88-89)

Hans Haacke adds to this talking about 'presenting natural processes as intrinsically meaningful' (Ragain, 2012, p.88–89), rather than chasing an aesthetic derived from a self-reflexive form or composition. This is where the object as a metonym is critical – it is both precisely what it is, but is also a metaphor. It is not a clichéd or exoticized representation using specialist or 'fine art' languages, which might alienate or distance the viewer. It focuses on questioning how natural processes might function under the duress of climate change and what the 'natural environment' might be today.

3. Cape Farewell is a UK arts organisation which focuses on ways that artists and scientists might work together to instigate a cultural response to climate change.

As with *Wunderkammers* and cabinets of curiosities, one of the signatures of these art practices is their use of translocation, and how introducing an alien or unexpected object into a specific space/place effects both components' readings. Instead of awe/wonder or containment/distance, today's translocations bring dislocation and with dislocation there is often abjection – especially with living animals. These projects ask us to understand the 'natural' object on many levels. The referent is now 'over here' with us in the form of the actual object, which we are asked to bear witness to. The artists' common strategy has been to bring this normally distanced (often behind the glass of a train/car window or TV screen) 'world' to us so that we can test our stance on these issues, without 'lecturing or hectoring' (Angela Palmer interview 16th March 2013). All of the artists' projects discussed are itinerant, focusing on movements over distances and localities: between the 'local' and the 'global' and the urban and the rural. They do not aim to encapsulate or create a *Quinta Essentia* in the historical sense of the word, but they are trying to create embodied experiences in relation to objects, by making us acutely aware of whether they are alive or dead.

CONCLUSION

Both the colonial *Wunderkammer* and the contemporary art practices that I've described celebrate the physicality of the object and the ways that its context changes its meaning. I have argued that an object derived from the natural world has a culture of its own, which is of value to the artist because it invites the viewer's empathy. Art can transform the viewer from being a spectator into a witness, because what is happening in front of their eyes is an actuality, not a representation. As critical writer Giorgio Agamben states, when you are witness to something, you become implicated in it. It is harder to walk away from something that you have has an embodied or practiced relationship with. In other words, by using the actual object, rather than its image or representation, it remains a metaphor and/or metonym, rather than falling into cliché, which can undermine the complexity of an issue such as climate change.

Finally, I'd like to return to the collection and the archive. The cabinets involved arresting life and prolonging death as a form of theatre – to cite Mauriès, 'just as living things were preserved in death, so death was brought to life' (2011, p.109). Today this 'theatre' is enacted using the media. The political theorist Jane Bennett writes that 'the image of dead or thoroughly instrumentalized matter feeds human hubris and our earth destroying fantasies of conquest and consumption' (2010, p.ix). Geographer Kathryn Yusoff adds to this, stating:

> *Proximity to disaster, as Freud argued, was an unconscious sublimation of immortality that kept death other [my italics] by representing it, and insulating ourselves against life. Life regains its fullness in proximity to death, but for this to happen, spectatorship needs to be shaken.* (2005, p.393)

So presence and absence are key in making us aware of our mortality, as long as we are in control of how long we are exposed to disaster, which is not the case with the unpredictable effects of climate change.

All art projects discussed above share a notion of nurture and preservation. As Ben Cranfield notes, the archive's impulse is to preserve because the archivist

is acutely aware 'about what is not there' (2011, p.1). I am proposing that the artists' acts of preservation mean that they are acting as archivists of landscape-archive, and that this is driven by the fact that changes to the landscape and its biodiversity are being accelerated in the Anthropocene Age. If this archiving of the landscape-archive becomes a collective rather than private theatre of memory, it might be a practiced place rather than a mediatised or distanced one, which actually enhances biodiversity as well as drawing our attention to its potential losses. I'll use Kovats' *Meadow* project to illustrate this point.

With climate change, floating or portable landscapes are the most effective form of preservation – the landscape-archive can simply be floated to the appropriate climatic belt like a contemporary version of 'Noah's ark'. Kovats' project is a form of landscape-archive because not only did it attempt to supersede the romantic image of a meadow, it also explicitly engaged with enhancing biodiversity of the landscape that it passed through. It gave living matter agency, because the meadow itself was a moving seed bank – this translocation was a means to an end, as well as an end in itself. Kovats' strategy and intention is echoed in the work of Palmer and Snaebjornsdottir & Wilson. They all, in very different ways, create archives of the landscape-archive. They remind us that these landscape-archives were and are constructs, to the point where the distinction between a "man-made" and "natural" geography collapses. The question is, if these constructed geographies and their biodiversities are to be preserved, which version(s) of these constructs do we want to retain and keep in the planet's living archive?

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Dr Edwina fitzPatrick is an artist and independent researcher. Her AHRC funded collaborative PhD involved working with the Forestry Commission at Grizedale and Glasgow School of Art. It considered how sited artwork might engage with both its immediate locality and broader contextual issues, such as climate change. She is the Course Leader of the MFA Fine Art course at Wimbledon College of Arts.

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ALPHA RUG FROM THE OMEGA WORKSHOPS

Donald Smith and Daisy McMullan

ABSTRACT **This paper focuses on the Omega Workshops' *Daily Mail Ideal Home Exhibition* rug from 1913 and its repositioning as part of a new teaching collection. Its future use within a new curatorial curriculum is presented in relation to other important teaching collections and pedagogies including those of the Bauhaus, Jim Ede's Kettle's Yard and the Special Collections of Chelsea College of Arts. Key pedagogical issues such as handling objects, the use of facsimiles, curating within a collection and object-based learning and research will be discussed in relation to this historic object. In addition, a selection of proposals for future practices, both exhibitionary and pedagogical, are put forward.**

KEY WORDS

CURATING
OMEGA WORKSHOPS
PEDAGOGIES
TEACHING COLLECTIONS
EXHIBITION
STUDIO
WORKSHOP
CHELSEA SPACE

The 1913 *Daily Mail Ideal Home Exhibition Rug* by the Omega Workshops, from a design attributed to Frederick Etchells, is an historic object held in the collection of Chelsea College of Arts (Fig. 7). It has been shown extensively in the UK and Europe in exhibitions including: *The Omega Workshops 1913–19: Decorative Arts of Bloomsbury* (The Crafts Council Gallery, 1984): *Beyond Bloomsbury* (The Courtauld Gallery, 2009): *Ideal Home* (CHELSEA space, 2011): 1913: *The Shape of Time* (The Henry Moore Institute 2013): Decorum (Musee d'Art Moderne de la Ville de Paris, 2013) and *Designing the Everyday* (Towner, 2014).

From October 2014 onwards, the rug will be repositioned as part of the teaching collection that will be located in CHELSEA space with the advent of a new postgraduate taught course, MA Curating and Collections. This collection is formed of objects that have come into the care of CHELSEA space, from the CHELSEA space exhibition archive and through purchases and donations.

Here, the two authors assess the importance of the rug as part of the CHELSEA space exhibition *Ideal Home* (2011) as a proposal for its new place in a teaching collection and as part of a curatorial curriculum. This paper addresses the use of the rug as a teaching object and will explore how the rug will be used in the future to enhance learning as part of a practice-based curatorial education and discuss the

wider contexts of object-based learning and teaching collections in higher education. In addition, possibilities and proposals for future practice, both exhibitionary and pedagogical, will be put forward.

PEDAGOGIES AND TEACHING COLLECTIONS

> *In a very real sense, the teaching collections of a college of art and design form its tangible history ... it witnesses to the values and aspirations of the college and to the history of its curriculum and pedagogy.* (Evans, 1996, p.15)

Teaching collections and object-based learning have long been staples of art education, with drawing from sculptures and copying from paintings being the historic precedent. In his book *The Curator's Egg*, Karsten Schubert points out that The Louvre in Paris (one of the earliest museums) was criticized for a lack of pedagogy in 1793 not soon after its first anniversary (Schubert, 2000). The artist Jean-Jacques David stated that:

> *…the museum is not supposed to be a vain assemblage of frivolous luxury objects that serve only to satisfy idle curiosity. What it must be is an imposing school.* (McLellan, 1994, p.108)

Art schools were frequently adjuncts of museums, housed in the same building and allowing for an idea of the Museum as Curriculum (Farthing, 2011) to develop.

> *Although the idea of an art school organized around a curriculum defined by a collection can be traced back to at least the early 14th century, the modern relationship between art school and museum as curriculum didn't really take shape until the Pennsylvania Academy was founded in 1805.* (Farthing, 2011)

Farthing cites further examples of the link between the museum and the art school: The National Art Training School (later The Royal College of Art) and the Victoria and Albert Museum moving to the same buildings in 1863; the University of Oxford's Ruskin School of Drawing at the Ashmolean in 1871; The Art Institute of Chicago in 1879, and the banker and philanthropist William Wilson Corcoran's provision in his will for the construction of a purpose built gallery and art school in Washington in 1887. This idea has come full-circle, with many art schools now owning galleries, collections and museums as part of their teaching and research facilities.

As stated by Evans, the collections held by a college of art and design are the physical manifestations of its pedagogical and creative philosophies. Having the Omega Rug in the college collection at Chelsea suggests various modes of teaching, including exhibition histories, practice-based learning through handling and experimentation and as a springboard for further research. Although not clearly designated as either art or design, it has a distinguished provenance in the context of its creation and social history, and an interesting history in its display in major exhibitions.

IDEAL HOME

Until 2004, the rug remained in the Library at Chelsea's Manresa Road site but there was a sentiment amongst the Librarians that this item was not in line with the Library's acquisitions policy and was in fact part of a College Collection. In 2005, the College moved premises from Manresa Road to Millbank. With the concomitant changes, librarian Liz Ward saw an opportunity to take an executive decision to relinquish responsibility for the rug and several other large framed works. In the slightly chaotic context of the move, curator Donald Smith realized that some of these objects were at risk of being neglected, damaged or even lost. Consequently, some of these items were moved into the new CHELSEA space store at Millbank.

The rug remained in the store until Dr Alexandra Gerstein, Curator of Sculpture and Decorative Art at the Courtauld Institute contacted Donald Smith in 2009. She had heard about the rug and had been told that he knew of its whereabouts. During her research for an exhibition about the Omega Workshops she found drawings in the Courtauld's collection that related to the apparently rare rug.

The rug was subsequently loaned to the exhibition *Beyond Bloomsbury: Designs of the Omega Workshops 1913–1919*, Courtauld Gallery, London, 18th June–20th September 2009. Donald Smith decided that this loan would be an opportunity to enhance the existing knowledge of the artefact and to begin a rehabilitation of the object so that it would be seen and valued as an asset of the college. Permission was sought to take the rug from its frame and, after being cleaned, restored, returned to its frame and properly evaluated by the Courtauld's conservation department, Chelsea College of Arts was gifted a new teaching resource.

This rehabilitation of the rug inspired Donald Smith to curate the exhibition *Ideal Home*. Taking the Omega Workshops rug as its starting point, *Ideal Home* brought together artworks from 1913 to 2011 that related to the domestic, functional, and everyday, using a holistic, modernist approach to achieve a harmony between art and life. In contrast, the acrimonious split between the Omega Workshops and the Vorticists, following the 1913 exhibition, presented an opportunity to also look at the opposite of this sense of harmony, in dysfunction and dystopias. In the CHELSEA space *Ideal Home* exhibition publication, Donald Smith explains:

> *The Daily Mail included the avant-garde Omega group, founded by Roger Fry, in what appears to be a cynical attempt to recreate the public outrage caused by the exhibition Manet and Post-Impressionism curated by Fry for the Grafton Galleries in 1910. Beyond the public dismay and anti-modern-art rhetoric whipped up by the press, the 1913 Ideal Home Exhibition also caused rivalries and bitter feuds… Etchells' seemingly benign, historic rug belies a story of utopian dreams turning to nightmares.* (Smith, 2011)

The CHELSEA space show was laid out to mimic the showrooms and room sets used in retail visual merchandising. In this way, the objects were experienced in relation to one another without the hierarchies of age, fame, or value. Starting with the Omega rug, much of the work in the show was either from Chelsea College of Arts' College Collection or the Library Special Collections. The exhibition included works and objects by over 50 artists and designers, including Alvar Aalto, Damien Hirst, Barbara Kruger, Roy Lichenstein, Gerrit Rietveld, Yinka Shonibare and Rachel Whiteread.

The CHELSEA space exhibition *Ideal Home* can be read as a manifesto for object-based learning and new curatorial approaches to teaching collections. Three important lodestones were considered in the curating of *Ideal Home*: pedagogy at the Bauhaus; the model of the informal 'open house' proposed by Jim Ede at Kettles Yard; and the instituting of the new Chelsea School of Art in 1964 and the College Collection built by Lawrence Gowing.

EXHIBITION STUDIO WORKSHOP

Donald Smith's explorations of the modes of display of collections and archives in the exhibition programme at CHELSEA space since 2005, including *Ideal Home*, have led directly to a proposed practice-led strand of teaching called the Exhibition Studio Workshop as part of Chelsea MA Curating and Collections course starting in autumn 2014. *Ideal Home* merged several pedagogic ideas: the Bauhaus ideas of the *gesamtkunstwerk* (or total work of art[1]), art's relationship to everyday life, and the idea of collections of 'object as curriculum'. In his book *Teaching at the Bauhaus*, Rainer K. Wick suggests that:

> *… the core of the program for the Bauhaus concentrated on two goals above all: aesthetic synthesis (the integration of all genres of art and branches the crafts under the primacy of architecture) and social synthesis (the orientation of aesthetic production around the needs of a broad segment of the population and not exclusively around the demand of a tiny stratum of the socially and economically privileged).* (Wick, 2000, p.52)

The 'Total Work of Art', for the purposes of an Exhibition Studio Workshop for MA Curating and Collections suggests not only unity across artistic disciplines but also a marriage of curatorial practice and theory. These ideas sowed the seeds of what will be the Exhibition Studio Workshop, the new curatorial curriculum based at CHELSEA space, combining Bauhaus philosophy with object-based learning. The Exhibition Studio Workshop will enable students to learn in a working, public gallery alongside staff and external, invited professionals, using the objects in the collection as their starting point. In hindsight, *Ideal Home* now reads as a prototype for a curriculum that treats the exhibition as both an experience for the visitor and a hands-on learning experience for the student. The opportunity to develop a curatorial practice through the handling of real and valuable objects is vital and will be a fundamental principle of the student learning experience.

Through the Exhibition Studio Workshop at CHELSEA space, the rug will be available to the next generation of art students to discuss, research, handle and curate. At the same time the rug will be visible to a public audience; it is envisaged that it will be on semi-permanent display. This will take place in the wider context of object-based learning and the use of teaching and handling collections in higher education museums. Objects from museum and university collections have been used in numerous ways, most obviously for science and medicine, through to teaching about literature, culture and craft. Objects used in teaching enhance memory and can make theoretical ideas

1. The term 'gesamtkunstwerk' is problematic and open to many interpretations (Roberts, 2005). For the purposes of this paper it refers to an integration of aesthetic disciplines and unity into everyday life as taught at the Bauhaus.

concrete. Dr Chris Laoutaris from University College London has used anatomical drawings from the UCL Art Museum to enhance his teaching of Shakespeare. He notes that:

> *A visual artefact or image … communicates instantly across the centuries. I've always found that if you give students an image to look at in relation to a particularly difficult passage, it suddenly becomes easier for them to draw out resonant themes because the image is a kind of repository of the concerns and mood of a period in time. Object-based learning is also immensely useful as a mnemonic device; it's much easier to recall something you've done in a seminar if you can remember an object or image that was attached to it.* (Laoutaris, C. 2013)

The notion of a practical and philosophical curatorial workshop where objects such as the Omega rug will constitute the curriculum is contextualized by concerns for sensitivities to space, placement and an allowance for informality and intuition in the students' encounters with objects. This idea has an interesting precedent in Kettle's Yard, Cambridge, home to Jim and Helen Ede and their collection. In 1957, Jim Ede (1894–1990), a former curator at the Tate Gallery, converted four cottages into a single house and by the end of the year he opened his new home and collections of objects, sculptures, paintings and drawings to Cambridge University students every weekday afternoon during term-time. In the introduction to the Kettle's Yard Handlist of 1970 Ede says:

> *It was whilst we were still abroad in 1954 that I found myself first dreaming of the idea of somehow creating a living place where works of art could be enjoyed, inherent to the domestic setting, where young people could be at home unhampered by the greater austerity of the museum or public art gallery and where an informality might infuse an underlying formality. By keeping open house every afternoon of term something was gradually developed and which in 1966 was accepted by the University…I have felt strongly my need to give to others these things which have so much been given to me; and to give in such a way that by their placing and by a pervading atmosphere one thing will enhance another, making perhaps a coherent whole, in which a continuity of enjoyment, in the constantly changing public of a university, can thrive…There should be a Kettle's Yard in every University.* (Kettle's Yard, 2008, p.6)

Inspired by Ede's philosophy, the new course at Chelsea will honour the importance of direct handling of objects as one of its central tenets. It is envisaged that CHELSEA space will become an open house for students and visitors alike to encounter art and objects. Andrew Simpson and Gina Hammond have investigated the importance of dealing with real objects:

> *… engagement with objects, either directly or through digital media, has long been recognised as a viable, constructivist pedagogy, capable of mediating significant meaning and context.* (Simpson & Hammond, 2012, p.75)

In a controlled experiment, they found that students exposed to original objects had far better didactic recall over a longer time-period than students exposed to their digital

surrogates. Exhibitions by their very nature privilege the display of original objects; visiting an exhibition is a unique experience that cannot be replicated digitally.

In addition to the discussions around engagement with real objects, the debate around facsimile surrogates in exhibitions is a continuing curatorial and pedagogic issue. The use of facsimiles is a useful way of countering conservation issues, such as lighting levels or fragile objects. They offer a sense of the tactility of objects and address the ability of touch to form and communicate knowledge, and to consolidate memory. Facsimiles have been employed in several CHELSEA space shows including *Avalanche* (2005), *When Marcel Met Motley* (2006) *The Life Room* (2009), and *Almost Bliss: Notes on Derek Jarman's Blue* (2014). For the CHELSEA space exhibition *Dematerialised: Jack Wendler Gallery 1970–1974*, curator Teresa Gleadowe sought permission from Jack Wendler and Seth Siegelaub to make a photocopy facsimile of their celebrated Xerox Book (1968) so that the original from Chelsea's Special Collections could be shown protected in a vitrine whilst the new copy could be handled by visitors. *The Life Room* (2009) showed the Aphrodite (known as The Venus de Milo) plaster cast copy after the marble original in The Louvre from the College Collection, as part of an exhibition combining the art studio and gym. The plaster cast is both facsimile and pedagogical tool; used in the context of this exhibition, it becomes a significant element in a participatory exhibition and experimental curatorial practice. In *Almost Bliss*, Derek Jarman's original notebooks were shown in a vitrine with scans of each page displayed around the room, affording visitors a rare opportunity to read the notebooks in their entirety. A model of exhibition-making that combines the display of original objects and their facsimiles has been developed through several exhibitions at CHELSEA space, facilitating further encounters with real (as opposed to virtual) objects.

The Special Collections at Chelsea College of Arts have long been recognised nationally and internationally as important teaching collections. The Library Special Collections at Chelsea from the 1970s until now have been maintained and added to by librarians Clive Phillpot, Steve Bury, Liz Ward, Liz Lawes, and Gustavo Grandal Montero, and play an important role as a resource for both CHELSEA space and other educational institutions as well as museums around the world. Some artefacts from the College Collection, such as the life drawing *Female Nude* (1929) by Sir William Orpen donated by the artist to the school in 1929, have been a part of the fabric of the school for the best part of a century. A landmark event for the growth of the Collection was the building of the new Chelsea School of Art at Manresa Road, opened by the London County Council (LCC) in 1964. As a milestone educational project for the LCC a great deal of money was made available and the first Head of College, Lawrence Gowing, had a rare opportunity to shape the direction of teaching through the Collections. Amongst his first acquisitions for the new school were a Henry Moore sculpture, *Two Part Reclining Figure* (1959), two *Rot Blau* de Stijl chairs designed by Gerrit Rietveld, fabricated by G.A. van de Groenekan and bought directly from them in 1963, and a set of Rotoreliefs by Marcel Duchamp initialled by the artist and bought directly from his studio along with a velvet rotorelief turntable. One aim of the new MA course is to rehabilitate some of these objects in the way the rug has been, and to create a full inventory and catalogue where it currently lacks. Generating records of what has been purchased, where, why and by whom will enable the increased visibility and awareness of these objects, and prompt new ways of curating them.

CHELSEA space has remarked on Gowing's collecting for Chelsea in exhibitions such as *Vertigo: Marcel Duchamp and Mark Titchner* (2007) and *Don't Do Any More Henry Moore* (2010) but it is also significant that the Rotoreliefs and turntable were borrowed by Tate Modern for their inaugural displays in 2000 and again for the 2008 exhibition *Duchamp, Man Ray, Picabia*. That an art school lends objects to an international art museum is remarkable. The practice of loaning from the Special Collections to other institutions sustains the working life of the collections and their keepers. It also forms an important part of curatorial practice and students will be able to participate and learn about the process of loaning objects and the attendant issues of insurance, conservation and documentation. Students may also want to borrow from other collections to enhance and respond to the CHELSEA space collection creating new dialogues between objects and bringing out new associations and connections.

PROPOSALS FOR FUTURE MODES OF TEACHING AND EXHIBITION

The Omega rug offers many opportunities for curatorial interventions, practices and ideas. It will be shown, in the first instance, in an exhibition amongst objects from other collections including the Inner London Education Authority collection from Camberwell. The ILEA collection is another teaching collection that was made available from the 1950s to the 1970s to London school children to learn about good design.

Another proposal is to commission a facsimile of the rug. This copy will be available to curators to handle as a functional object, and allows visitors to experience the rug as intended. It also brings up questions about the rug's orientation; since it was framed, it has been shown hung vertically on the wall and a facsimile would offer an opportunity to view the rug on the floor. The facsimile could be walked over, and offers potential to artists to use in interventions and installations.

The rug implies multiple points of departure for future exhibitions; its relationship to modernism, Bloomsbury, decorative and applied arts, its use as a teaching object, as a functional object, as a tactile object that cannot be touched.

There is also work to be done looking into the situation around its acquisition and gaps in the knowledge of who donated it and why remain. Additionally, the rug was shown in the exhibition *Treasures of the London Institute* in the early 1990s, about which information is lacking. This research would suggest new avenues for investigation by future researchers and curators: both to develop our knowledge of this object and to provide new ideas for ways in which to respond to it.

Finally, the rug could be used by artists and designers as an object for observational study. It also has the potential to act as a springboard for new work, as inspiration and as a subject of scholarly research.

CONCLUSIONS

Objects from teaching collections are to be used, seen, pondered, plundered and researched, in order to fully enhance a learning experience. Of course, they also influence creativity, inspiring future artists, designers and craftspeople. At the same time they need to be in some way protected to preserve the object's integrity for future generations.

It is expected that this 100-year-old rug will be handled and used in displays by MA Curating and Collections students as part of CHELSEA space's proposed Exhibition Studio Workshop. A new generation will be encouraged to further expand the knowledge about the rug; considering relationships between art and design and to further curatorial practice, placing the rug in new, contemporary, and possibly experimental, contexts.

The exposure and exposition of the rug is more important than hiding it away; as a result of generosity, conversation, communication and increased visibility, the rug has been given a new lease of life, and increased importance. The rug, which was originally laid flat on the floor on the Omega Workshops' stand in Olympia, has since spent most of its life framed and hung vertically on walls; its transition from functional object to precious artifact has been defined partly by its design with its obvious 'top' and 'bottom'.

Each time it has been exhibited, the rug's significance has increased. The rug has been given life and momentum through being seen in various geographical locations and defining different arguments, critical positions and histories through its juxtaposition with different objects in new curatorial contexts. This suggests various scenarios for teaching, learning and research including explorations of an object's history and practical and experimental investigations of curatorial modalities and methods. The rug is an interesting case study as it has a long exhibition history to discover and respond to.

In the new academic year, the rug will return to CHELSEA space as part of the new displays from the College and Special Collections, so that visitors will begin to know where it is and may revisit it as an old friend. In the meantime, since it was first rediscovered and loaned by the Courtauld Gallery in 2009 there is a new awareness and so it is expected that it will be called on for loan again into the future.

As part of the Exhibition Studio Workshop, this process will be part of the student experience and professional practice. Each new exhibition and catalogue entry will add to the research and understanding around the object. Whilst the rug remains within the Exhibition Studio Workshop and collection displays at CHELSEA space it will be available for viewing, discussion, research, handling, and experimental curatorial displays by the MA Curating and Collections students and other UAL researchers. As Stephen Farthing suggests, it will be the curriculum.

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Donald Smith is the founding director of CHELSEA space, a public exhibiting space where invited art and design professionals are encouraged to work on experimental curatorial projects that may not otherwise be realized. Smith has programmed over 50 exhibitions in CHELSEA space's nine-year history. He is also a practising artist.

Daisy McMullan is the Chelsea Arts Club Trust Research Fellow at CHELSEA space and a freelance curator and writer. She has a specific interest in curating and exhibiting textiles and is co-curator of a contemporary textile project, *The Geometrics*.

SENT/RECEIVED

INVITATIONS AND OTHER EPHEMERA RELATED TO THE NIGEL GREENWOOD INC. LTD. GALLERY, 1969–1974

Gustavo Grandal Montero and Ann Harezlak

ABSTRACT **Invitation cards and other ephemera are important research resources, a form of art historical documentation that complements both non-published archival materials and published primary sources. In the case of the examples discussed here, they provide detailed information about significant events and artists associated with the Nigel Greenwood gallery between 1969–1974. They are also evidence of networks and relations within geographical and temporal contexts, inviting researchers to investigate connections explicit in the address or provenance information that makes each of them unique. Chelsea, London and international networks are apparent in many of the cards, linking artists, dealers, galleries, critics, art schools, academics, etc., with central figures including Norbert Lynton and Jasia Reichardt, among others. Printed ephemera are also valuable as artefacts, for their material qualities, and, in some cases, as artworks, with cards and other forms of printed matter playing an important role in the practice of many Conceptual artists, including several represented here (Gilbert & George, David Tremlett, John Stezaker).**

KEY WORDS

INVITATION
EPHEMERA
CARDS
NIGEL GREENWOOD
CONCEPTUAL ART

> *'I like to put people in touch with people... that was my role as I see it.'*
> Nigel Greenwood (Moseley, 2001, p.134)

Invitation cards, postcards, greeting cards and artists' cards; folded cards (and listings, programmes, pamphlets), oversized cards (and flyers, posters, plans), novelty cards (and stickers, bookmarks, multiples)... All these and other small scale, single sheet printed material made for specific purposes, freely distributed and intended to be thrown away, have been used for most of the twentieth century by galleries, artists and others to communicate information about their work and publicise their activities.

During the 1960s, lower cost printing techniques such as offset lithography, and a renewed interest in the art world in printed matter contributed to a surge in the production and distribution of books, magazines, catalogues, posters, etc. While galleries printed more and more documentation and publicity materials, a range of Fluxus, Minimal, Concrete and, particularly, Conceptual artists would explore these publications as a new medium to create (and distribute) art. The humble card would

also be included in this development, with artists making or supplementing artworks by exploring and expanding both its form and its function, creating a small, inexpensive-to-produce and free-to-acquire art multiple distributed by mail. From this moment, the card has a new, ambiguous nature that resides somewhere in a continuum with the old invitation card, a container carrying visual or textual information at one end, and the artists' card, a complex artwork, at the other.

Invitation cards, and other forms of art ephemera[1] are important primary sources of information, in many cases the sole existing documentation for new or lesser known artists (and other individuals, like curators), artworks, events or institutions. They are also valuable as artefacts, for their material qualities (design, typography, printing, etc.) and, in the case of artists' ephemera, as artworks. The *Art & Architecture Thesaurus* defines ephemera as 'everyday items manufactured for a specific, limited use, and usually intended to be discarded thereafter.' The very nature of these materials has given them over time contradictory qualities of uniqueness, authenticity and originality, as visually and textually evocative records of a place and time.

Traditionally sent and received by post, sometimes collected in person, these invitations were part of evolving networks of artists, dealers, curators, critics, academics, librarians, etc., and are now physical evidence of those relations, connecting people, places and dates. Art ephemera collections incorporate successive layers of material posted to the library or the institution, addressed to specific individuals (handwritten addresses for personal connections, typed or printed ones for gallery mail lists), or acquired retrospectively, often as part of personal and institutional archives. They have a geographical bias, emphasising the local, although international networks also influence their development.

The Ephemera Collection, part of the Special Collections at Chelsea College of Arts Library, University of the Arts London, includes invitation cards, press releases, statements, CVs, listings, programmes, guides, maps and plans, leaflets, flyers, stickers, posters, reviews, newspaper and magazine clippings, and correspondence relating to modern and contemporary art, from 1950 to date. It is primarily comprised of British ephemera, with a small selection of international material. London-based artists and galleries are particularly well represented, and material related to the college, its staff, students and alumni is pro-actively collected. The collection incorporates the contents of Prof. Norbert Lynton's artist files (donated in 2008) and several of Jasia Reichardt's subject files (2010).

Systematically collected and made available since the 1980s to complement exhibition catalogues as sources of information and images, between 2002 and 2005 ephemera were separated from this collection and moved into dedicated storage as a Special Collection, reflecting wider changes in their status and use[2]. In 2010/11, a twelve month project to improve access to this resource completed the re-housing

1. Ephemera: plural of ephemeron, from Greek, neuter of ephémeros 'lasting only a day'. Art ephemera is sometimes referred to in libraries as artist files, art files, vertical files, information files, etc.

2. See, for instance, *Extra art: a survey of artists' ephemera, 1960–1999*, catalogue of a 2001 (2002 at the ICA, London) exhibition curated by Steven Leiber.

and re-filing for all single artist material, arranged alphabetically by name, and created listings and catalogue records for individual artist ephemera files[3]. In 2012, group exhibition and institutional ephemera were re-filed and made accessible in a new sequence arranged in chronological order.

Currently comprising tens of thousands of items, approximately 30 linear metres of material, the Ephemera Collection is closely related and complements other library collections and archives. Preliminary research carried out in 2007 indicates that the Collection contains much information not available elsewhere, for instance, an estimated 40% of the artists represented are not documented in any other form (books, catalogues, magazines, etc.)[4]. Its potential for use in exhibitions is also great, with curatorial involvements to date including in-house displays and external exhibitions.

This article focuses on a selection of ephemera produced by the Nigel Greenwood Inc. Ltd. gallery and by artists associated with it in the late '60s and early '70s. It aims to highlight their potential as a means to explore connections between individuals, institutions and events, in the context of emerging historical narratives and to chart the evolution of the format itself during this period. Nigel Greenwood (1941–2004) played a central role in the development of art in the 1970s in Britain and beyond, particularly in relation to Conceptual art and new media (performance, books, photography, film, video). However, this important part of history has only been partially investigated and relatively little information is available today.

The private view cards and other printed matter analysed here cover a limited number of artists and events over the five years between 1969 and 1974, with only some of the relevant ephemera available in the collection, itself partial in its coverage, included. Rather than attempting to provide the basis for a systematic examination of the history of the gallery or a comprehensive account of the artists involved with it, we have concentrated on examples that allow us to explore specific aspects of this material, from production to provenance, and our diverse perspectives and experience of it. Our experimental discussion emphasises differences in approach and background, as 'curator' and 'librarian', with the intention of expressing not just professional relations but also the range of methodological possibilities in working with ephemera.

PLACE AND TIME: DUOLOGUE

> *'…little movable works that travel by post or are taken away from the gallery by the visitor... art and information about art become one.'* Anne Moeglin-Delcroix (Leiber, 2001, p.6)

CURATOR Here our textual interruptions, amidst a selection of artefacts from the collection at Chelsea College of Arts Library, are presented as hospitable invitations

3. The authors, curator Ann Harezlak and librarian Gustavo Grandal Montero, worked together on this project.

4. Further information about the Ephemera Collection is available in Alice Harvey's *Ephemera in the art library* (2007) MA Thesis. London: City University and the article by Elizabeth Lawes and Vicky Webb (2003) Ephemera in the art library. *Art Libraries Journal*, vol. 28 (2) pp. 35–39.

to critical discourse. We divergently address the agency of archive and ephemeral artefacts while the roles staged within our working relationship are emphasized for printed distribution. This exchange is a 'theatricalization of archivization' between the roles of librarian and curator, confronting recent debate, enacting how these roles perceive, address and use the material. With this textual exchange mirroring our collaborative practice and a working exhibition, ephemera from the Nigel Greenwood gallery are alternatively examined as uncharted critical discussions/artefacts.

LIBRARIAN Nigel Greenwood Inc. Ltd. was established in 1969, with offices in Cadogan Lane, Belgravia, but no gallery space. As art roles, included that of the dealer, were being challenged and reinvented, Greenwood was interested in working with artists and organising exhibitions, in bringing art to the public[5]. By then, he had several years of experience in the world of commercial art galleries, having joined Axiom Gallery (Duke Street, Mayfair) as gallery manager in 1965 after graduating from the Courtauld Institute.

CURATOR Nigel Greenwood, commencing with a self-named dealership without a gallery, fundamentally hosted and recognised the need for an open collaborative structure that was not simply 'limited' to Britain but also 'incorporated' the United States (and Europe). He sought to develop careers and ideas, where new communities of artists could become familiar and internationally connected.

LIBRARIAN The first exhibition that he organised as Nigel Greenwood Inc. Ltd. was *Stockwell Depot 2*, a show in a converted industrial building where a group of several sculptors that had been students of Anthony Caro at Saint Martins School of Art had their studios (Alan Barkley, Roland Brener, David Evison, Roger Fagin, John Fowler, Gerard Hemsworth, Peter Hide and Roelof Louw – whose work was also included in the concurrent *Live in your head*: *When attitudes become form* at the ICA, the press release informs us) (Fig. 8). Greenwood was also attentive to the work of recent Saint Martins graduates Bruce McLean, Gilbert & George, Richard Long and Hamish Fulton, some of whom he had met during his involvement in *Prospect 68,* the international exhibition organised by Konrad Fischer and Jürgen Harten, where Axiom was one of the invited galleries.

It was an independent exhibition organised in collaboration with this group of artists, the second in a series of influential events. The *Stockwell Depot 2* ephemera, press release, artists' biographies and private view card (Fig. 9), are traditional in form and content (text only), giving standard information about the event and participant artists, on corporate headed paper. A catalogue was also produced, published by Greenwood.

CURATOR Printed and formulated to report an event, does this three-page press release merely act as a record instead of significant material from the 1969 *Stockwell Depot 2* exhibition? This collection of sculptors, listed alphabetically, is presented as a cohesive account of sculptural practice at Stockwell. The self-formed collective of

5. *Nigel Greenwood interview with Cathy Courtney* (20/03/2002). (Internet). British Library, National Life Stories Collection: Artists' Lives. Available at: sounds.bl.uk/Arts-literature-and-performance/Art-photography-and-architecture. (Accessed 1st December 2013).

artists, showcased in their chosen studio location, identifies an initial artistic community invited to represent Nigel Greenwood Inc. Ltd. but also a historically unique collaborative hosting relationship.

LIBRARIAN These materials were part of Professor Norbert Lynton's research files (generously donated as part of his library by the Lynton Family in 2008), very likely collected in person at the event, as they have no address. Lynton was at the time head of the Department of Art and General Studies at Chelsea School of Art, having joined as a Senior Lecturer in 1961, and art critic at *The Guardian* (writing also for *Art International, Art News and Art Review*). In 1970 he became Director of Exhibitions for the Arts Council of Great Britain, responsible for national touring exhibitions and the programme of the recently opened Hayward Gallery. Another Courtauld art historian working with contemporary artists, he was probably responsible for touring *Stockwell Depot 2* as *New Sculpture* in 1970, an Arts Council national touring exhibition. Although Lynton had left in 1975, Greenwood was invited to curate the Hayward Gallery *Annual Exhibition* in 1985.

CURATOR Promoted with intention to inform, could art ephemera (especially the traditional invitation card) be parasitic in that it is produced as dependant on an act conditioned by the host? It is created and distributed because of an event, happening or work but when collected as part of an archive does it then become the host for remembrance and representation?

LIBRARIAN In 1970 the Nigel Greenwood gallery opened at Glebe Place, Chelsea. During its first year, it presented seminal Conceptual shows, including Gilbert & George's *Singing Sculpture* and *To Be with Art is All We Ask*, David Tremlett's *Coefficient of Expansion and Publication* by David Lamelas, alongside Abstract and Neo-Constructivist artists that had followed him from the Axiom Gallery, like John Walker and John Golding.

CURATOR Abstraction emphasized in repetitious texture and form ruptured by gesture is represented here as an opportunity for educational institutions and patrons to collect works by the artist. Walker's biography and exhibition history are displayed prominently and this object emphasizes Greenwood's sensibility for promotion and distribution (Fig. 10). As part of the archive it is a vehicle for historicizing Greenwood's business and the processes associated with expanding artistic recognition in the 1970s as well as the rising 'unconcealed' influence of private collectors. How has this process changed with the advent of virtual artistic communities?

LIBRARIAN Painter and art historian John Golding had been a tutor of Greenwood at the Courtauld and introduced him to James Crabtree at Axiom, his gallery at the time. In the invitation card for *Paintings and Papiers collées*, John Golding, 1970, we find the traditional arrangement of artwork image on one side and basic information on the other (Fig. 11). It is addressed to art critic Peter Fuller, founder of *Modern Painters* and was donated with other material to the library after his death in 1990.

CURATOR John Golding's varied colourful expanses encourage contemplative exchange between the artist and the viewer. As an artefact, is the invitation card a productive documentation of art history but also an artefact that privileges an art community acknowledged by the host? The invitation, in reference to Derrida's notion of hospitality,

illuminates the conditions of a proposed event or work but as part of an archive is understood or 'identified in-relation to others'; as part of a specific community within art history.

LIBRARIAN Glebe Place was on the other side of the King's Road from Chelsea School of Art, then at Manresa Road. This close proximity facilitated connections with staff, including the librarian, Clive Phillpot at the time, and students. Several of these cards were collected in person, and have no addresses. The gallery moved to a new location at Sloane Gardens in 1971, still within walking distance from the School.

CURATOR London art colleges, known for hosting microcosms of collaboration and experimentation, often extend invitations to periphery practitioners. In 2009, *Project Biennale*, formed under the collaborative curatorial postgraduate community of Chelsea College of Arts, the University of Essex, and Sheffield Hallam University, employed these working relationships in the format of a publication. *Project Biennale* conjoined curatorial projects with critical texts examining biennale culture whilst hosting experimental debate and collaborative response from UK-based curators/art historians.

An image dominates one side of the invitation card to John Walker's show, *Black board pieces* in 1973 (Fig. 12). Here the card is the canvas and although produced in standard dimensions, the object manifests and references Walker's use of colour, surface texture and form. Here the artefact questions the value of ephemeral material.

LIBRARIAN Gilbert & George had eight shows with Nigel Greenwood between 1970–1974. All their invitation cards, created by the artists, display a distinct graphic style, also used in their pamphlets, books and magazine works, where typography, text, photographs, etc. are employed as performative elements. Although earlier cards were handmade and letterpress printed, most of these include photographic reproductions or other images and were printed using offset lithography.

CURATOR Gilbert & George transfixed the viewer into contemplating the artist as the object. The invitation card for *Side by Side*, 1972 asks the invitee to join the artists *'Side by Side'* in their dark poetic journey by purchasing 'a new book by the sculptors' (Fig. 13). The sculptural object, *Side by Side*, proposes the readers intimately explore and experience the accessible material without necessary conclusion or definition. Perhaps it is also a cabinet of curiosities holding artistic ideas as artefacts and marvels composed to generate infinite discourse by means of tension in association.

LIBRARIAN Gilbert & George would also create cards as autonomous artworks under their imprint Art For All. The card itself, sent through the post, is the event:

> *'Gilbert: … Everybody sent cards out all the time, but they would just get thrown in the bin. So we had the idea of making cards that people wouldn't throw away. Hans Ulrich Obrist: So the card was a medium, not a secondary piece of work. George: Yes, we called them postal sculptures. We felt that if we couldn't show any of our works in public, we could at least go through the letterboxes.'*
> (Obrist, 2007, p. 44)

This copy of postal sculture *1st Postcard, Spring 1972* (Fig. 14) was sent to curator and writer Jasia Reichardt in March 1972, after she had left the ICA, where she was Assistant Director between 1963–1971.

CURATOR A similar polemic in the temporality and perception of ephemeral objects, such as postal sculpture, is employed by the contemporary artistic practice of Am Nuden Da. As part of an appointed platform for investigating artistic collaboration and independent practice, Five Storey Projects invited Am Nuden Da's *Session_11_ Press Release* to *For Inclusion in the Syllabi* at Pigeon Wing Gallery. In changing not the textual premise but instead details such as curatorial credit, the marginally different versions waver between temporal mimicry and an 'original' work of art. The deconstructed press release(s), exhibited and reproduced at several venues, notably asked 'Where does interpretation and engagement with text sit in relation to the experience one has with visual art?'

LIBRARIAN The invitation for the exhibition *Dark Shadow* (Fig. 15) reproduces one of the photographs in that series. The photographs would also be used in their artists' book of the same title (1976). Cards, like other forms of printed matter, have a central place in Gilbert & George's practice, linking different projects and media, and allowing the artists to present their work directly to the public. Addressed originally to Jenny Stein, director of the Whitechapel Gallery (1971–74) it was redirected to her successor in the post (1974–76), Jasia Reichardt. Whitechapel had organised their first public gallery show in 1971.

Nigel Greenwood had a pioneering role in publishing and exhibiting artists' books and multiples. In January 1971 he presented the first UK show of artists' books and other works on paper by Ed Ruscha (Fig. 16) and, in 1972, the exhibition *Book as artwork 1960/1972* was the first major survey of the use of the book by contemporary artists as part of their practice. It was curated by Germano Celant with Lynda Morris, who organized the exhibition and greatly expanded the selection of books. The correspondence between Celant and Morris for this show is part of a small archive at Chelsea's Special Collections, although the main Nigel Greenwood gallery archive is kept at Tate Gallery Archive (currently not accessible to researchers). His book collection, including more than 200 artists' books, was acquired after his death by the Australian Library of Art, State Library of Queensland.

CURATOR This seminal exhibition at Nigel Greenwood Inc. Ltd. accompanied by the catalogue *Book as Artwork 1960/1972* drew attention to a new medium. The artists book as an autonomous art object and the viewer's engagement with these works in an institutional setting is a topic for contemporary debate.

LIBRARIAN The invitation for David Lamelas's *Film Script,1972*, an installation comprising of a film and three slide projections of stills, also reproduces a still from the film, itself a self-referential work filmed in the gallery with Greenwood's gallery assistant (1971–1974), Lynda Morris, playing the main role (Fig. 17).

Many exhibitions of this period were accompanied by artists' books, published by Greenwood in inexpensive editions of 500 or 1,000 copies. In Lamela's first show at Glebe Place, *Publication* (1970), the book was the exhibition, a collection of responses

by a range of British, European and American artists (including Gilbert & George) and critics to three statements:

1. Use of oral and written language as an Art Form.
2. Language can be considered as an Art Form.
3. Language cannot be considered an Art Form.

Lucy Lippard, one of the participants, included fragments of the book in her bibliographic survey *Six Years*, another example of the international network of artists, writers and dealers developing at the time.

CURATOR *Publication*, like David Lamelas's practice, questions the materiality and requirements of 'Art Form' through language; whether information produces the material or it is content without meaning. Intentions shifting in history and context, the object is understood as a parasitic host functioning under two forms of expression. The current cultural climate echoing this intangibility in directly classifiable methods of practice and 'Art Form', these undefined boundaries are openly explored in Five Storey Projects' *It's* a *Mess and Most Probably Irreversible*. Lamelas highlights the canonizing role of the gallery, the curator, the archive, information and elemental time in artistic production and interpretation.

LIBRARIAN Rita Donagh was one of the few female artists represented by Greenwood. The invitation for her exhibition *Locations* in 1972 (Fig. 18) is addressed to Norbert Lynton, then Director of Exhibitions at the Arts Council of Great Britain. Unusually this incorporates text giving details of the show (in the distinct typewriter-inspired font used by the gallery after 1971) into the artwork on the front of the card, a study for a painting about Waldon Pond called *New Bearings.*

CURATOR A projected mediation of information, Rita Donagh's mappings often concern her focused engagement with Ireland and its territories of unrest. Consumed as a visual political landscape, Donagh invites the viewer to develop alternative histories and unobserved connections in social change. This regulated charting and recording of histories through a configured visual structure attempts to reconcile a constant and sometimes unintelligible flood of information.

LIBRARIAN John Stezaker was another young art school graduate (Slade) whose career was launched by Greenwood. The invitation card for *Beyond 'art for art's sake'* (*a propos Mundus*) in 1973 publicizes the exhibition and artist's book of the same title, published by Greenwood with Gallery House Press in 1973 (Fig. 19).

CURATOR Using artefacts such as postcards, Stezaker's montages reference but also deconstruct the visual language employed in the sculptural practices of modernists such as Henry Moore.

The photograph is ephemeral in its relation to a moment in time but also strikingly implicates the subjectivity of the image-maker. How can we address and apply this question to ephemeral material designed for an artistic practice not by the artist himself?

LIBRARIAN David Tremlett's cards, including his private view cards, are conceived as autonomous artworks by the artist (Fig. 20). The exhibition *Cool Clear Water* relates to his artist's book, *Some Places to Visit* (1974), the first that he published with Greenwood, his gallerist since 1970, and a previous project, *The Cards*, of 1972 (a series of 81 cards with hand drawings of landscapes sent to John Dunbar in London, meant to be displayed as a continuous linear sequence).

CURATOR Tremlett's *The Cards*, sketched in situ and posted from location, were the result of excursions conducted in the counties of the United Kingdom. Grouped and framed, the cards hung on gallery walls as works in their own right. The compiled postcards map and record local histories while seeking associations in private observations and simple imagery. Tremlett's exchange, a visual correspondence, did not invite response from those who received the mail art, his postcards solicited viewers' response within the confines of the gallery space or book.

CONCLUSION

'Never Throw Anything Away Ever!' Mark Pawson (2008)

Invitation cards and other ephemera are rich research resources. They are a form of art historical documentation that complements and shares qualities of both non-published archival materials and published primary sources, particularly exhibition catalogues, supplementing scarce or non-existent secondary literature. In the case of the examples discussed above, they provide detailed information about significant events and artists associated with the Nigel Greenwood gallery between 1969–1974, some of it not easily accessible elsewhere. They are also evidence of networks and relations within geographical and temporal contexts, inviting researchers to investigate connections explicit in the address or provenance information that makes each of them unique. Chelsea, London and international networks are apparent in many of the cards, linking artists, dealers, galleries, critics, art schools, academics, etc., with central figures including Norbert Lynton and Jasia Reichardt, among others.

Production and distribution of ephemera have been in decline for some years, with galleries replacing printed invitations and announcements by digital alternatives. These changes have made more urgent the need for researchers and curators to re-evaluate their use of art ephemera collections in the development of art historical narratives, alone or in combination with oral history. Printed ephemera are also valuable as artefacts, for their material and historical qualities, and, in some cases, as artworks.

Cards and other forms of printed matter play an important role in the practice of many conceptual artists, including several represented here (Gilbert & George, David Tremlett, John Stezaker). These artists' cards belong in the corpus of their work, and their position in the canon of the period should be reassessed and highlighted, in research and documentation (for instance, in catalogues raisonnés and monographs) and particularly in museum collection development and exhibition making, as a tool to re-stage and represent past events for the present. This has been hampered by the fact that ephemera collections are not always easily accessible (with items catalogued

in files, not individually, often arranged by artist name), or even known to researchers[6]. Digitization, if copyright and resource challenges allow it, will open the range of methodological approaches in exploring the many possibilities of this ambiguous but important material.

6. A project that attempts to bring art ephemera resources to wider attention is *Artist Files Revealed: Online Directory*, (Internet). Hosted by ARLIS/NA. Available at: http://www.artistfilesrevealed.com (Accessed 1 December 2013).

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Ann Harezlak is a curator and art historian whose independent practice considers the use of archives and ephemera as primary material within exhibitions. She has assisted in the development of major archival projects at Chelsea College of Arts Library (2010–11), Tate Archive (2012–14), Henry Moore Foundation (2012–13), and private archives and collections, including the Ken Cox Archive (2013). Her current research explores Henry Moore's collaboration with photographers in the 1970s and 80's through its associated archives. Harezlak is a founding member of the collective FSP (2008), a nomadic organisation that favours a trans-disciplinary approach to artistic production with a strong emphasis on collaboration with the artists and the host venues involved.

THE CONTINGENT TOURIST

Sue Doggett

ABSTRACT **An object that has been discarded or 'lost' and then acquired by a new owner, can be referred to as a 'found object'. A relationship may be formed between the 'loser' and the 'finder' that can be traced or imagined, through visual clues and through touch. This article examines potential meaning and shared points of reference that can be traced through research and memory work using my own found objects. Amongst the objects to be discussed are a number of books of German literature published by Insel-Verlag, a Latin text book, and a number of postcards of religious landmarks that were found in skips. Through speculative and historical research using clues within the objects themselves, I am suggesting that we, as 'contingent tourists' are potential conduits between now, and what came before, in the life of the object.**

KEY WORDS

FOUND OBJECTS
SOUVENIRS
POSTCARDS
TOUCH
NARRATIVE
COLLECTING

> *Mrs Whitaker found the Holy Grail: it was under a fur coat. Every Thursday afternoon Mrs Whitaker walked down to the post office to collect her pension, even though her legs were no longer what they were, and on the way back home she would stop at the Oxfam shop and buy herself a little something.*
> From Chivalry by Neil Gaiman in *Smoke and Mirrors* (1999)

I have always created collections, found things, made things and like Mrs Whitaker, bought things from charity shops and junk shops, where there is always an element of chance influencing what you might find. Generally, my own use of objects has been based on personal collections: souvenirs (purchased and found), objects (found by myself and others), ephemera (collected) and 'curios'. As I have always been a 'collector', I have a range of materials available to me: postcards, rusty metal, books, china statuettes, all random and not formally acquired like a 'real' collector but nonetheless, linked by my ownership and also by the variety of aesthetic, emotional and historical responses that I have explored creatively in my own work. In previous projects I have considered the way in which the narratives embedded in our souvenirs are assigned a role within our lives and how we use these objects to tell stories. How, though, might we engage with these objects as if they were not now our own? What can we discern about the object and its previous owners and why might this be interesting?

The purpose of this essay is to create (or re-create) possible stories and partial histories already embedded in the objects before they were 'lost' and subsequently 'found'. In doing so, a series of questions surrounding the relation between objects and narratives may emerge: what is the function of the story? What does it add to an object to have a story, even a speculative or fictional one? How might we reflect on objects whose stories are concealed from us? The objects that will form the basis of this discussion are all paper-based and have previously belonged to someone else: a collection of German books printed in the early twentieth century, a Latin textbook, a collection of postcards from historic religious sites and a small autograph book. The thing about collecting is that often those close to us also become involved in the collecting process and they bring things home that they know we will find fascinating. It is within the realm of the chance encounter that my relationship with these objects came about. I tend not to 'skip-dive' very often but my partner regularly finds things this way (and in the camber of the road, just below the kerb). He found the German and Latin Books and the religious postcards in skips in 2008; one near his place of work and the other near our home, within the space of a month or two of each other. The autograph book was purchased for 10p from a junk shop next to the newsagent's at the end of our road which has since become a private dwelling. Rather than generate forensic research around these objects, I intend, through a speculative approach, to tell a story about each of these objects. I do so because I am interested in the creative possibilities inherent in the stories of things. Such stories help us connect with objects. There is a thrill to be had from connecting with 'that which has been'.

WHY WONDER? My rationale for taking a speculative approach is twofold. Firstly, an exploratory approach to thinking about an object allows one to wonder. Wondering is both a creative and intellectual activity which prompts the mind to make imaginative connections. Secondly, research yields a historical context that may add authenticity to the speculation and may produce yet more wonder and infinitely more connections. My speculative approach makes use of wonder and historical research to create a narrative around the objects. To make sense of things I have to ask myself the following questions regarding the objects: what are they, who did they belong to, where have they been and why? I choose to re-create (or imagine) the lives of the characters (or rather previous owners) of my found objects so that we may consider not only the meaning of the object – what it is, who made it and so on, but also its provenance and perhaps come to know something about the previous owners themselves. This strategy, as already stated, is primarily speculative, borne out of curiosity and with the intention of producing a creative narrative. However, it is perhaps also important to consider some of the contexts in which these objects might be examined and the way in which our understanding of them is mediated by our understanding and use of objects generally. To this end, I have also reflected on the experience of touch and its role in uncovering meaning in an object, the relationship between the souvenir and an event, and the way in which autobiographical marks may connect the reader with the writer. This framework is not exhaustive but is intended to provide some support for the strategies I have employed within the essay.

I am suggesting that these objects might create a connection between one state and another: between lost and found, between the past and the present and between here and there. There is an intricate story to be uncovered and then traced, between the

found object as it once was, as it existed in the hands of its original owner, and as it appears now, in my hands. It is a story of what was, what is and what might have been; souvenirs from a life perhaps. The resulting context is both historical and geographical. The finding, acceptance and subsequent assimilation of the 'found' object creates for the finder, a relationship that can be described as that of a 'contingent tourist.' This tourist's journey is based on uncertainty, the destination of which is dependent on the choices made available by what can and cannot be discovered.

I am, for the most part, positioning myself as the armchair traveller who goes no further than their living room but imagines a world beyond. It is well documented that souvenir objects 'serve as traces of authentic experience' (Stewart, 1993, p.135) but in this case they are the souvenirs of someone else's life and I am a vicarious hitchhiker, occasionally stopping to note that perhaps I had a similar experience or to respond to an image that seems familiar. Although I might at first glance appear to have a lazy approach to research, the internet being my primary tool, I must assert that its instant breadth of access has allowed me to construct a creative reality for my imagined characters; a collection of fictions and possible facts.

It was with some excitement that I discovered how potential characters and histories could emerge out of my research, even though the enquiries began with a basic name search using clues from the books. Real people with the same names as those in my books could be traced, to a greater and lesser degree, across time and across continents. Some characters in the unfolding stories remained closer to home, such as the lady who owned the small autograph album and, from what I could discern from the contents, worked in a department store in Croydon, which has since closed down. It was the discovery of a simple self-portrait of a man within the autograph album that intrigued me (Fig. 39). It made me wonder how the woman in the department store and the man in the self-portrait might have met and under what circumstances. As part of my speculative approach, I naively searched the name 'John Minton'. What appeared before me was a wealth of material on this famous artist and illustrator, his true identity borne out by the visual similarities between the small self-portrait in the autograph album and Lucien Freud's well-known portrait of him. How did a famous artist and a woman in a department store happen to be contained within a tiny book picked up in a local junk shop? What was their relationship? Such questions are prompted by the wondering at the heart of this creative investigation. In some sense, it stems from a desire to feel connected to what has gone before and what might come after us.

TOUCH Perhaps one way of connecting is through the material object; through touch and through material clues. The connections we make with heirlooms that we can remember being used, or that come with stories already attached, occupy an unambiguous position in our lives. A relationship with an unfamiliar object may offer us an open-ended relationship where 'an absence of meaning opens a rift in time' (De Certeau quoted in Weschler, 1996, p.79). Equally, there are certain objects that draw us in because they are familiar to us; they remind us of something or someone. Perhaps there is a sense of nostalgia; a pin prick of recognition or of a memory. It is these connections which allow us to develop a relationship with an object and through this interaction, perhaps a connection with the previous owner. Physically, we hold things that have been held by others, and although that does not automatically

connect us, there may be a frisson of 'what has been' - real or imagined. When visiting old houses and historic buildings as a child, I was often excited by the thought of how many people had crossed the worn threshold that I was stepping on, or what kind of people had laid hands on the arm of a polished wooden cabinet that I was surreptitiously touching. This feeling was particularly vivid if there was a possibility that the historical hand might perhaps have belonged to Anne Boleyn or some other childhood hero from the past. During a visit to Uffington, I convinced myself that I could feel the thrum of pounding feet, dancing rhythmically upon the hills where the famous Bronze Age horse is carved into the chalk. These links may not be provable, physical sensations, but they are psychologically palpable.

So, how might the handling of a found object form a link between the toucher and the touched? Touch brings us in direct contact with the previous owner of the objects we are holding. We can state as fact that the owner of the object had a physical presence and that they occupied a place in time and existed in at least one geographical location. This basic premise can be enhanced by a study of the physical qualities of the object itself – what is it and what is it made from? When and where was it made? Further clues about the life of an owner might be uncovered by examining other, more subjective material characteristics of the object – inscriptions, marks and signs of wear. Touch directs the play between imagination and research.

Constance Classen suggests when discussing seventeenth century philosopher Robert Hooke (whose examination of objects included multiple senses and material qualities including weight, texture and smell), that 'Using multiple senses to investigate museum objects enhanced the impression of having comprehended their nature' (2005, p.275). Might it then be possible to suggest that the handling of a book may allow us to comprehend in some sense, not only the nature of the object but also some sense of its previous owner? She goes on to suggest that: 'Sight requires distance in order to function properly, detaching the observer from the observed. Touch, by contrast, annihilates distance and physically unites the toucher and the touched.' (Classen, 2005, p.275). Touching also highlights wear and tear in an object; did the owner hold it as you are holding it, was it carried in a pocket or a bag? The presence of an autograph mark is a direct link between us and them, we can trace the outline of the pencil or pen signature with our finger. Touching may reveal certain things to us about an object and it may also help us to imagine ourselves into a time before now. Unravelling visual clues through research begins to bring some of that 'time before now' into focus, adding points of recognition and resonance. To look and to hold, but always to wonder; this is the lure of the found object.

SCHOLARS The German books that were found in the first skip are all of a literary nature, of which seven are particularly distinctive. These books are not heavily worn and although the paper is occasionally foxed, they still have beautiful covers and labels. Being trained as a bookbinder, I am immediately drawn to the covers which are copies of hand-printed designs. I am also drawn to the neat, text-book like labels, which are pasted onto the upper front covers. These books are rather too large to fit in a jacket pocket and maybe this is why they are still in good condition. I speculate that, perhaps, they were carried around in a brief case, or just kept on the bookcase in a room overlooking a college quadrangle and used for private study. The text is visually familiar but

difficult to decipher (Fig. 21). This familiarity recalls a very particular time in history because it is set in Fraktur, the German black letter typeface which, even though it has been in use since the sixteenth century, is perhaps more infamously and perhaps erroneously associated with for example, propaganda posters and other visual imagery of the Third Reich.

I have numbers 8, 10, 63, 122, 134, 281 and 344 of the Insel Bucherei, the 'Island library', which were mainly editions of poetry and literature but later included botany, fairy tales and more general works of fiction and non-fiction. The first volume was published in 1912 and sold for one pfennig. Who would discard such objects in such a manner? Rather than given to charity or passed on to another living soul, they were roughly cast-off, unwanted, deemed unnecessary and, to the casual observer, seemingly un-alluring. This might have been the end of the road for these books, as it is for so many that have lost their usefulness: library books that are out-dated or have been replaced by electronic versions; personal libraries collected over the years but which don't amount to much monetarily; all cast adrift in an economy that no longer has much use for them. Luckily, interesting objects, no matter what their perceived monetary value, are often given a second chance.

There are two histories attached to these books, which is what makes them interesting. There is the history of the thing itself: materials, use, design, manufacturer and so on. There is also the history of its ownership. This is the part that often remains a secret history unless there is someone who is willing, and able to tell it. Objects passed from person to person, such as heirlooms and family trinkets, may be endowed with such a story and as long as each new owner is interested in perpetuating that story then the provenance continues. If there is no such curator then any meaning bestowed upon these worldly belongings is lost forever. If the object is deemed worthy, as in the case of the Insel Bucherei, then it may be acquired by a new storyteller and it will begin life again. Not all objects have this same trajectory, as some carry with them more clues than others. The book is one of these. Not only does it usually have a colophon page which will inform you of when and where the book was printed, who wrote it, who edited it and who did the illustrations, but it often contains clues to previous ownership. Sometimes the owner will inscribe their name onto the flyleaf or endpaper, if you are lucky, there may be a date and even marginalia which may offer clues to the reader's thoughts on the subject they are reading. There are many important instances of this kind of writing on manuscripts and books in the important libraries of the world; usually evidencing the reflections of famous literary, scientific and artistic figures, whose lives are well- documented. However, it is the less known and the unknown that are of interest here. What distance must we travel temporally and geographically to locate the previous owners of these books?

The two names that are written neatly onto the flyleaves of these pocket-sized gems belong to men who have since passed away; men who went to Clare College, Cambridge. There were a number of potential matches for the names in these books but the most likely, given the clues that will unfold, were the two men who went to Clare College to study Modern Languages.

Did they know of each other?

Luckily, there are clues that point towards possible names. The rest of my speculation is sustained by archives that outline their working lives. There are dates in the book: 26/9/33, 6/37 and 1939, which suggests that the books were passed from undergraduate to undergraduate. Perhaps, one of the characters named in the flyleaves gave the books to the other. Maybe the younger undergraduate kept them before eventually letting them go. The older man started his studies in 1925 and later went on to become a headmaster of Hymers, a public school in Hull (Clare College index to obituaries). He was also president of Hull literary club in 1959, where he invited Phillip Larkin to give a paper (Hull History Centre) and served for a time on the committee of the Hull Philharmonic society from which he resigned in 1957 (Hull Philharmonic Society). For whatever reason, the younger scholar decided to keep the books when he went on to become a medical librarian in London. As a medical librarian, this man attended the Annual meeting of the Medical Library Association in Minneapolis in 1976 (NCBI) and it is possible that he is enjoying a glass of wine in a photograph I found, which was taken at the opening party.

The clues that could be gleaned from the obituary of the younger of the men, suggest that he lived his later years in Beckenham, Kent, which is where the books were found. He loved gardening, particularly growing roses, and took time off work in his semi-retirement to tend his flower beds. Maybe this love of flora began at an early age and so the acquisition of *Das kleine Blumenbuch: In vielen farben* would have been a real pleasure. The Blumenbuch contains 58 illustrations of wild flowers by Rudolf Koch which have been made into wood cuts by Fritz Kredel (Fig. 23). They are so delicately drawn and coloured that they appear hand-tinted, not printed. It was the first book of the Insel Bucherei series to contain colour plates, number 281.

According to the list of obituaries held by Clare College, my scholar of the Insel Bucherei began his studies in the Michaelmas term of 1943 (Clare College index to Obituaries). It is interesting to speculate on the discussions that may have taken place in the German department at this time in history. One of the books, *Vincenzo Trappola: Ein Novellenkreis* by Wilhelm von Scholz (number 344 in the series) is hand dated 11th November 1943. Britain was in the throes of the Second World War and Operation Chastise had taken place earlier in the year, when the 'Dam busters' had famously breached the Möhne and Edersee Dams between 16th–17th May. Times of upheaval leave room for speculation. In wartime Cambridge, did my scholar find space in life for something other than pure study? A pastime perhaps, or a sport? Only local cricket matches were being played in Cambridge on Fenner's Ground (Fig. 24), where Cambridge University beat Southgate by five wickets on 20th May, having themselves been beaten two days previously on the same ground by the London Fire Force team (cricketarchive.com). Maybe my book lovers were cricket fans?

Alongside cricket, the younger man seemed to have a taste for Latin. The somewhat less prepossessing *Easy Latin Passages for Unseen Translation* by A.M.M. Stedman M.A. was found in the same skip on a later date but it would appear from the name on the endpaper to also have belonged to the younger man, my medical librarian. The book itself is very attractively worn, bound in (repaired) red cloth and printed onto poor quality paper – it is a schoolboy's book. This is the 24th edition and was published in 1931 so it is likely to have been the textbook of this boy when he was quite young.

It is possible that the younger man went to school in India. If so, then he is likely to have been born there as his father was a civil engineer. He is mentioned in the roll call of the 'Old Cottonians' having been a pupil at Bishop Cotton School, in Shimla. Founded in 1859 by Bishop George Edward Lynch Cotton, it is one of the oldest boarding schools in Asia. Shimla, high in the Himalayas and offering some relief from the blistering heat of the plains of Hindustan, was once a summer retreat for members of the British Raj. As well as being a refuge for the higher ranks of the British Army, Shimla became famous for balls and parties, increasing possibilities for upward social mobility and inevitable scandal. However, the lifestyle associated with the once-ruling classes in the nineteenth century may or may not have been the case for the sons of engineers under the tutelage of masters educated at Oxford and Cambridge.

Throughout the well-thumbed pages of the Latin book as well as on the cover (although as impressions since the carbon has almost rubbed off) there are pencil markings that form a strange linear code. It might have been Morse code but the lines are vertical and not horizontal. At first I thought it might be some kind of translation device but I could not discern any recognizable pattern at all. However, then I looked again and wondered if it may have been some kind of marking system. On the bottom of page eight the fractions five/eight and five/nine appear. These fractions are preceded by the patterns: which suggest that a dot means he got it wrong and a dash means that he was correct. However, this system does not work all the time because on page two other markings appear and they do not equate to ten/twelve. Even so, it is interesting to imagine a scenario where the test on page 22 or page 44 (Fig. 25) may have received a great deal more praise from the Latin master after the rather lack lustre effort displayed on page 19! If this is a marking system then why not just cross and tick? What is the purpose of this arrangement? It isn't for haste as it takes just as long to dot and dash as it does to tick and cross.

Still pondering the 'code' a couple of days later, an answer came unexpectedly in a chance conversation. I am reliably informed that this is a system of keeping score at a cricket match, and that an over of six deliveries is scored in a square. A stroke represents one run and a dot (or dot-ball), means that no run was scored. At the time I was excited to find this out as it reinforced the picture I had created in my mind: the schoolboy who grew up in a prestigious Indian boarding school and went on to study languages at Cambridge University actually did have a tangible knowledge of cricket. On reflection I was disappointed that it wasn't some secret childhood code, indecipherable to adults, its carbon-engraved secrets remaining locked in a distant time and place. Still, the fact that he used cricket scoring to mark his Latin translations within the pages of the books means that he probably used the Latin book to indelibly record cricket scores on the cloth cover which makes me smile and wonder if he was irreverent in his job as a librarian. He must have left India whilst he was quite young as he became a pupil at King's School in Canterbury, where he was a wonderful language scholar but not so good at mathematics. According to his obituary, he prided himself upon the fact that he had managed to work up until his retirement without ever having used a computer. Ironically, I would not have been able to trace either of these men very easily without it.

TOURISTS The scholars were traceable through their names and the fortuitous fact that their working lives and associated activities were logged in archives. Another skip discovery did not yield such luck: the previous owner of a postcard collection, which was found thrown in and around a skip in South Norwood (London) is not detectible through any such clues. There is no writing on the reverse, no addresses and no evidence of them having been posted. It can therefore probably be established that they were purchased as souvenirs. This find comprised 76 postcards, a wallet of photographs and a few other pieces of ephemera relating to a number of religious sites and buildings, the focus of which seems to be places of significance for Christians. The most interesting postcards are those obtained in the 'Holy Lands', which form the bulk of the collection and offer the widest range of representations of this particular area; some traditional, some contemporary and some perhaps more appealing only to the religious tourist. These are souvenirs and mementos of what could be described as a pilgrimage but I cannot say this for sure.

A trip to Jerusalem which includes visits to the Sea of Galilee, Bethlehem and Nazareth as well as other more local destinations such as Durham Cathedral, Lindisfarne and Iona, suggest that the purchaser, or purchasers are tourists with a specific religious interest but it may equally be a historical one. The evidence for the claim that the owner is a pilgrim might be considered scant but comes in the form of half a dozen photographs of a religious procession taking place in Bruges, which is performed on specific days in the year. They are accompanied by a leaflet informing the would-be pilgrim what these dates are. But whether or not this is a touristic or spiritual journey is something that we can only speculate on. Many of us will have souvenir postcards that replicate the ones in this collection. After all, if you were to visit Bethlehem, you would be likely to purchase a postcard of Christ's birthplace whether you were a Christian or not. I would.

The souvenir is generally interpreted as a memory object which has the power to bring the past into the present. Its meaning is dependent on a built-in narrative that needs to be re-iterated in order to give the object meaning. For the traveller, souvenirs act as a reminder of an experience and perhaps have the power to unlock the memory of that experience. 'They also serve to authenticate the tourist's experience, internalizing experiences and memories and transforming events and sense memories into tangible objects of longing and desire.' (Morgan and Pritchard, 2005, p.40) However, Esther Leslie, in her discussion on Walter Benjamin's memory work, suggests that 'The souvenir packages up experience, which means the experience contained is inaccessible' (1999, p.116). According to Benjamin, because the souvenir is a commodity, it represents a partial or voluntary memory and therefore can only induce melancholic feelings. The memory object becomes part of a classification system of memories which registers only the recognition of having been somewhere and having had an 'experience' (Leslie, 1999, p.117). If this is true and voluntary memory is only partial (unlike the involuntary memory which comes unexpectedly and is a multisensory experience like Proust's madeleine moment), then why do we buy souvenirs? Are we afraid of forgetting?

In some ways, the souvenir object when placed in and around the home does become somewhat invisible after a while. We might remember when we purchased a particular souvenir item and then under what circumstances it was bought. Perhaps an incidental

story might come to mind. This is a different experience, however, to those memories that come back unexpectedly, like passing a person in the street who smells like someone you used to know – in a split second a whole rush of visions, sounds and feelings wash over you and then are gone, leaving a sense of excitement but then loss. This might then be followed by the remembering aspect of memory that you have to work at. Perhaps the souvenir is more a reminder, a storytelling prop, rather than a conduit to a 'real' memory experience. And if that is the case then other people's postcards, because we understand their context and form, might act as a prop to anyone who cares to engage with them.

As mentioned earlier in this essay, one of my collections is also in postcard form. Most of the postcards I have are from childhood and are the result of many trips to castles, cathedrals, historic houses and so on. I purchased these souvenirs because it was possible to do so on a limited budget. Moreover, I wanted a reminder of where I had been. The collection was carefully amassed and boxed and regularly consulted and considered. As an adult, I still buy postcards for the same reasons as I did as a child and the exchange of payment for the souvenir is a performance I have engaged in many times. The actual purchase of a postcard is the significant act. We buy the postcard as a memento, we bring it home in a small, white paper bag with a scalloped edge at the opening, or if we are lucky, a logo or indication of the location of the purchase, which further reinforces the legitimacy of the postcard. We then add it to the collection. That's pretty much it. Rarely are these postcards taken out of the bag and looked at again in the same way that photographs might be. In *Performing Pilgrimage: Walsingham and the ritual construction of Irony*, Simon Coleman and John Elsner open with an excerpt from an interview with an Anglican priest at the shrine of Walsingham in Norfolk. The priest says that 'Walsingham is like a huge icon. It's almost like a Christian theme park, in which we set out the wares and then allow people to make of it what they will'. Amongst the things he lists that are important to 'the performance of a successful pilgrimage' are: lighting candles, visiting the chapel and the shrine, making the Stations of the Cross, and of course then 'they buy things in the shop to take home' (Coleman and Elsner, 1998, p. 47). Coleman and Elsner further state that:

> *Between the shrines…….are ranged a string of souvenir shops, pubs and tea rooms. These offer a treasure trove of sacred knick-knacks: virgins that glow in the dark, icons and statues, postcards with religious themes and other souvenirs. The shops help to orchestrate a spatial dynamics in which they indicate that the 'truly' holy spots – the shrines, the ruins – are yet to be approached.* (Coleman and Elsner, 1998, p. 52)

The act of visiting these shrines becomes a performance which engenders a spiritual connection with the place via a ritual enactment, part of which is the acquisition of the memory object.

One of the postcards in the collection depicts the Greek Orthodox Church overlooking the Sea of Galilee at Capernaum (Fig. 26); a location biblically famous for being a major place of Jesus' ministry (there is also a postcard of the ancient synagogue where he is supposed to have taught) and the home of the apostles Peter, James, Andrew and John. The photograph once prompted a very vivid memory of a daytrip into Germany

that we made whilst staying in Austria. The landscape, vibrancy of colour and vast still waters in the postcard image not only typified the often ambient vista of the souvenir postcard but also matched the panoramic, chocolate-box image of the landscape that I had in my mind's eye.

Of the other postcards in the collection, I now have in my hand a postcard that depicts the Sea of Galilee, the Golan Heights and the Orthodox Church. In my memory I can envisage the Königssee, The Watzmann Mountains and Saint Bartholomew's church. Like for like. In my memory, the distinctive red and white Saint Bartholomew's sits alone on the shores of the lake, quietly contemplative. It is in fact a pilgrimage church which can only be reached by crossing the lake or across the mountains. However, if I turn my mind's eye slightly to the right, I am reminded of the view that greeted us when we stepped off the tourist boat full of tourists: we were met by a large outdoor restaurant and bar, which was bustling with beer swilling and noisy revellers soaking up the sun. On the same trip, I now remember another accidental pilgrimage we made whilst climbing up the Kapuzinerberg to the Capuchin monastery in the centre of Salzburg. We unknowingly enacted a ritual walk taking in Six Stations of the Cross, which ended with the crucifixion scene at the top of the hill. The sculpted tableaux were created by local artists in the mid eighteenth century and are part of the Baroque aesthetic which characterizes Salzburg. It is this, and perhaps more famously the fact that it was Mozart's birthplace, which secures it as a desirable destination on the cultural tourist's route, for which there are also a plethora of souvenirs and trinkets (Fig. 27). Maybe we buy souvenirs in order to remind ourselves of an experience but I found myself remembering more intensely by looking at someone else's postcard of the Orthodox Church than from looking at the Mozart souvenir that I purchased myself in Salzburg. I can't even remember what the inside of Mozart's birth place looked like.

Of all the places, in the postcard collection, the 'Holy Land' represents the widest variety of locations and of types of postcard image. A significant number are from Galilee (Fig. 28), a name which resounds with biblical history and conjures up, even for a non-believer, events such as: the storm in which Peter's faith is tested; walking on water; feeding the five thousand; and the Sermon on the Mount. The images range from standard representations of buildings (of religious but also perhaps architectural interest), to aerial views of the area, scenic shots of the sea from the shores and from the mountains and images of local fishermen and boats which may or may not suggest the bible's famous fishermen apostles, whom Jesus urged to become 'fishers of men'. One of the images depicts a reconstruction of an ancient boat, such as that in which Peter and some of the other disciples may have been caught in the storm on the lake, which results in the miracle of Jesus walking on the water.

Another well-represented site in the postcard collection is Tabgha, which is situated on the north-western shore of the Sea of Galilee. It is the traditional site for Jesus's performance of the miracle that fed the five thousand with only five loaves and two fish. There is now a church built on this miracle site (as there often are) and the image in Figure 29 is of the interior courtyard of the Church of Multiplication, as it is known. The photograph of the courtyard has been taken with a fisheye lens and because of its circular nature, echoed by the olive tree at its centre; it calls to mind one of many images of Christ as the lone figure, standing in an elevated position, perhaps on a promontory above a large, gathering crowd. North of the Church of Multiplication

is the Church of the Primacy of Saint Peter, where Christ traditionally appeared a number of times after his resurrection. Again, the church was built on the site of a miracle. In this instance a fish breakfast was provided after the haul the previous night had been fruitless. The meal Christ provided was said to have taken place on the 'Mensa Christi', a rock which has been incorporated into the interior of the church. There are two postcards of this site; one taken from the sea, showing the building situated firmly upon the rocks, and the other shows a number of people gathered in a small amphitheatre, similarly around a central olive tree. A grey-haired man in a blue jumper, who is standing under the olive tree, appears to be reading to the seated, attendant crowd (Fig. 30). If you type 'Jesus preaching' into Google, the resulting images are visually repetitious. One could suggest that both of these images, tree and man; use this trope of Christ preaching to the multitudes because that is what we recognise and perhaps what we expect.

Apart from the scenic representations of Tabgha which are taken from both the air and the ground, there are two cards which offer a distinctly religious view of the town and might establish the original collector of my postcards as a pilgrim rather than a tourist. One card depicts a statue of Christ overlooking the Sea of Galilee, a kneeling figure at his feet; the other presents a dramatic image of a roughly hewn crucifix; a lone symbol of faith set against a melodramatic red sky and setting sun (Fig. 31).

There are four postcards of The Mount of Beatitudes, which is one of the possible sites where Jesus is believed to have delivered the Sermon on the Mount. In each of these images, the traditionally biblical palms and olive trees are upstaged by the Italianate architecture of the current Roman Catholic Church, which was built around 1938; designed by Antonio Barluzzi and partly financed by Italian dictator Benito Mussolini. I have encountered Mussolini once before in relation to souvenir postcards. We were given an album which belonged to my partner's Uncle Ernie who was stationed in Italy during the Second World War. He collected cards from his travels, mostly black and white; Treviso, Udine, Bologna and Milan, with some in colour; Venice (hand-tinted). Most of the cards are glued straight on the pages even though there are dedicated slots in which to fit them. Page two bears the legend 'Where Ernest has been'. However, this is no ordinary album and a few pages in, after the sunlit images of canals and bridges; you are shocked by the violence of the images that appear before you. Five postcard photographs of the dead Mussolini and his mistress Clara Petacci are pasted into the album in between traditional scenes of the Ponte San Martino in Treviso and the Piazza Vitoria Emanuela in Novara. They stop you in your tracks. Such postcards are a particularly gruesome souvenir in what otherwise could be a typical holiday album. There is one further clue that places this collection in the 1940s – between images of Renaissance Treviso are three postcards depicting the aftermath of a bombing and buildings in ruin.

The postcards that my travelling collector purchased are of a similar nature architecturally: churches; cathedrals; courtyards and bell towers; often photographed from a distance to maximise the visual impact of the highly ornate buildings aloft mountaintops. There are a number of images of Mount Carmel which focus on the monastery of Stella Maris (Star of the Sea) at Haifa. Traditionally it was here that Elijah's Servant saw a cloud which brought rain and broke a long drought. To the Carmelites (so named because their order originated on Mount Carmel) the cloud is a symbol of the Blessed Virgin

Mary and she is often depicted ascending to heaven upon a variety of stylised nimbus. When visiting Barcelona, I acquired a number of prayer cards of female saints, including the Virgin Mary, that show this very event (Fig. 32). Although I am fascinated by (and inexplicably drawn to) these images, my interest is in the symbolic representation of these icons and their significance within a wide range of devotional and ritual imagery. To the faithful purchaser, the accompanying prayers on the reverse of this kind of souvenir may offer words of comfort or support. The prayer to the Blessed Virgin (on the reverse of Fig. 32.) suggests that as she is 'Never Found to Fail', any request 'to help in this necessity' will be answered: 'Sweet Mother, I place this cause in your hands'.

Interestingly, there is a postcard from a place called Medjugorje which I initially (and mistakenly) thought was part of my collector's Holy Lands trip. Medjugorje is actually in Bosnia-Herzegovina and perhaps its real claim to fame is the Marian apparitions which have, allegedly, been occurring there since 1981. The authenticity of the appearances of 'Our Lady of Medjugorje' have not been officially ratified by the Church but nonetheless, pilgrimages are made here on a regular basis and there is a three hour evening service once a day around the time she appears to the visionaries. The apparition conforms to a traditional representation of the Virgin Mary and those represented by my own souvenirs above:

> *She has dark hair and blue eyes. She wears a gray dress with a white veil down to her feet and a crown of 12 stars. The apparition was viewed at different distances. The brightness of the figure is irrespective of light; it does not fade in dark light and does not become brighter if there is more light. The apparition obscures the background, and during the apparitional occurrences, everything in front of the visionaries disappears.* (Pandarakalamp, 2001, p. 230)

Returning to my speculations, I imagine that my travelling collector visited Medjugorje specifically to attend one of these services at the site of the miracles where they might also have climbed 'Cross Mountain' which is one of the highest peaks in the area.

Other significant stops on the journey are evidenced by postcards from Bethlehem; one, a sunrise over the city, which again adds a celestial glow (Fig. 33) and the other of the 'star of Bethlehem', supposedly the exact spot where Christ was born and which is now in a grotto under the Church of the Nativity. There are two cards from Nazareth and finally one from Jericho; the photograph of the ancient ruins elegantly bordered in blue and supported by columns outlined in gold (Fig. 34).

As a traveller collecting postcards, or as a pilgrim, to what extent would our expectation of the 'Holy Land' be pre-empted by our knowledge of, or introduction to the Bible? For many a traveller, a biblical introduction may have come at an early age at Sunday school, where the colourful stories were accompanied by equally colourful pictures. In my time many of us were encouraged to copy such pictures using crayons that were heaped upon a very large brass plate like a platter at Belshazzar's Feast. The postcards in my skip collection offer representations that are mutable. In many ways, the images of the Holy Lands are what one might expect to see. I imagine Robert Powell in *Jesus of Nazareth* (1977 dir. Franco Zeffirelli) which for me, prompted a (very) brief period

of religiosity but which was probably more to do with the actor himself rather than any burgeoning faith.

Finally, I would like to suggest three images from the postcard collections' landscapes of the 'Holy Land' to discuss: the first, an image of the Arbel Valley (Fig. 35) reminds me of a number of places I have known; the Welsh coast off Pembrokeshire, possibly the North Cornish Coast or even a Greek Island, Crete perhaps. It is photographed in saturated colour on a warm, sunny day and depicts Mount Arbel in the background with a small settlement and crop fields in the valley. Beyond this view is the Sea of Galilee, and it is this name which makes all the difference to how we interpret the scene. By contrast, the second postcard depicts an image of the Judean desert (Fig. 36). It is truly 'Biblical' in every sense. It conjures up a vast and desolate mountain landscape over which the sun is setting (ominous or at the very least, portentous), the dark clouds emit distinct rays not unlike those imagined by William Blake or John Martin and which suggest the arrival of some miraculous and celestial being. It is the stuff of imagination and recalls scenes from Sunday afternoon cinematic staples that I watched as a child – *Quo Vadis?* (1951 dir. Mervyn Le Roy) starring Robert Taylor, *The Robe* (1953 dir. Henry Koster) starring Richard Burton, *The Ten Commandments* (1956 dir. Cecil B. De Mille) starring Charlton Heston and Yul Brynner and *Ben Hur* (1959 dir. William Wyler), also starring Charlton Heston.

Thirdly, *Jerusalem, Old City wall at night* (Fig. 37), offers two contrasting views of the major pilgrimage destination within a single image. On the right of the picture is the old city wall built by Suleiman the Magnificent in the sixteenth century. The walls are high and built from rough-hewn blocks some of which are dotted with sparse vegetation. The image is divided in two by a city-by-night long-exposure shot, which renders car head and tail lights as continuous glowing networks; part of the city's transport infrastructure and a symbol of the more contemporary Jerusalem. The building on the left of the picture is large and modern. It is bathed in a luminous green light, which is reminiscent of the glow worms I encountered on a late walk home through a wood near Harwich after losing track of the time. This building is topped by a neon sign announcing to weary travellers that they will be welcomed at the 'Pilgrim's Palace Hotel'.

Through all three postcards discussed above, as well as through others, I have attempted to articulate a narrative for the previous owner of this postcard hoard. It leans perhaps towards an account of the spiritual or religious tourist, but of course, this may not be an entirely accurate interpretation. I am not a specifically religious tourist myself and although I have not visited the same places as my pilgrims, many of my postcards present views that are remarkably similar. When we visit new cities, alongside the landmarks, galleries and museums, we are likely to visit cathedrals and churches as well and so in many ways, this set of postcards could be that of any traveller visiting this part of the word. Souvenir postcards can be said to open up rather than close off memory as they are image based perhaps but it is me who is remembering, not the original owners, and my memory is contingent.

THE SINGER The final character in this narrative of things, was the owner of an autograph book (Fig. 38) that was bought for the insignificant sum of 10p, in a shop that sells the kind of goods that are unclaimed by families after a house clearance. In other words, junk. It is the type of autograph book that I recall from childhood although small by comparison. It contains the same pale-toned papers that alternate between pastel blue, pink, green and yellow – the colour of 'Love Hearts' and 'Swizzle's Fizzers' that invoke childish ink scrawls (for those lucky enough to be allowed to write with a 'proper' pen) or large letters, formed into names and drawn with the flat carpenters' pencils with which we were taught to write 'Italic'. Later on, there were silly parting messages from friends and carefully written 'grown up' declarations from the teachers wishing us good luck in our new school.

Throughout this book though, the writing belongs to adult hands, cursive and considered – like my mother's script – of its age. Many of the entries were written around the 22nd June 1951 and some during 1952 and I have wondered about the relevance (and brevity) of this time frame.

The lady who owned this book seemed to have been popular and there are many 'best wishes'. Some of the inscriptions read 'with fondest love' and 'to the most beautiful girl in Purley Oh yeah!!' which is followed by someone else's comment, 'I second the motion Hic'. She is close friends with men and women - '"Jumbo" to you', with a special friend who writes, 'Love from your best friend (Pearly, Chère)'. She seems to have worked in Allders department store in Croydon, perhaps in the glass department - further inscriptions read from 'The Reliable One, Allders.' and 'Bubbly Fiz, Allders Glass Department'. Did she leave work to get married (as women often did) or to have a baby?

Work and friendships aside, I think she was a performer. I am guessing this because of some musical and performance related comments such as this full page ditty which reads:

> *Nothing ventured, nothing win,*
> *Blood is thick, but water thin – In for a penny, in for a pound*
> *It's love that makes the world go round.*
> (Iolanthe Act II)

It is signed 'Ritchie to you' and followed by the name 'Orlando' which is conceivably a character 'Ritchie' played in one of the shows. She may have been a soprano in an operatic society; a 'Merry Widow' perhaps or a Gilbert and Sullivan heroine; perhaps a member of the Croydon Operatic and Dramatic Association (CODA), which began in 1943 and is still active today. Between 1951 and 1952 they put on four shows: *The Yeomen of the Guard, Pirates of Penzance, The Gondoliers*, and *Iolanthe* (CODA), which would tie in with the dates and references in the autograph book. Coincidently, my daughter became a member of CODA last year when she played Bobbie in the *Railway Children*.

I think that perhaps this little book was bought as a keepsake; autographed at a cast party at the end of a run of play or operetta perhaps. Maybe the party was in the 'Red Lion', as suggested by the autograph that follows the name of the pub with an exclamation mark. The Red Lion was in Coulsdon, which is not far from Croydon

or from Purley. The site where the pub was is now an Aldi supermarket. As well as the theatre and musicals, the owner of the book may have loved dancing too. There is an autograph from Victor Sylvester, the well-known band leader, which she may have acquired on an evening at the Orchid Ballroom in Purley when he played there in the 1950s (francisfrith.com).

Whatever her roles, this lady had friends at the society who were humorous and theatrical, particularly 'The Good Looking one', the gentleman who is 'available for gigs. Mon – Fri' and 'The Perfect man for any girl with money'. In addition we also have 'Cat Gut 3' and 'Studio manager'. There is only one drawing in the book and that is a self-portrait of John.

John was in fact the well-known artist and teacher John Minton, described as a 'charismatic, mercurial illustrator and painter' (Salisbury, 2010). He taught at Camberwell College of Arts in the late 1940s, moving to The Central School of Arts and Crafts and then The Royal College of Art where he worked until 1957. Towards the end of his life he abandoned painting after announcing that 'after Picasso and Matisse there is no more to be done' (quoted in Harker, 1957). He began designing for the stage and perhaps this forms the link to my singer. Sadly, Minton committed suicide at the age of 39 in 1957, six years after making this drawing in 1951. How does he come to be represented in this little autograph book? Might they have met through the theatrical connection? Did she meet him in a pub? Or perhaps he was simply the friend of a friend? I have tried in vain to make a connection here but cannot make any tangible links at present.

So often there is a sadness attached to lost and discarded objects and this little book is a touching reminder that the names on its pages come with attendant lives and experiences that may mirror our own in some way or other, and that this object, when my custody of it comes to a close, will probably be set adrift again.

THE CONTINGENT TOURIST

> *If you think about the narrative collections or assemblages of things make, the interesting thing is that there are always at least two possible stories: one is the story that the narrator, in this case the artist, thinks she's telling – the story-teller's story – and the other is the story that the listener is understanding or hearing, or imagining on the basis of the same objects.* (Hiller and Einzig, 1996, p. 227)

Susan Hiller made this statement in relation to her work at The Freud Museum and it is relevant to what I am attempting to describe here. By trying to bring to life the previous owners of a chance collection of found books and postcards I have attempted to show how we can become, and often are, inextricably connected with the lives of others through interacting with objects that exhibit signs of things that 'have been'. As we have seen with typical souvenir postcard 'views', we can sometimes connect our own memories through interacting with others' keepsakes. We can bring the provenance of an object to life by trying to locate the previous owner, such as the two scholars and

the lady from Purley, and through the stories that we have uncovered on these travels, we can often find resonances in our own lives.

> *Objects lifted from a prior context become significant in relation to other objects in the collection and in the process of collecting. In this way, the collected object becomes part of the collector's own memory system.* (Kirschenblatt-Gimblett, 1989, p.332)

When a collection of other people's belongings with their own histories and undiscovered narratives become entwined with your own, they become your own. You imagine them into being and then talk them into your life as you have imagined them; across time and across space. There is a poignancy to be found in this kind of object work and it can also be fascinating and enlightening. However, I have never had an adventure with an object quite like Mrs Whitaker in the Oxfam shop.

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Sue Doggett is an artist and teacher whose practice is primarily in book arts. Her work has examined the relationship between objects, sound and memory and the impact of remembering and forgetting on personal and collective narratives. She received the World Craft Council Award for Contemporary Craft in 1994 and was elected a Fellow of Designer Bookbinders in 1996. She is an associate lecturer on BA Graphic Design at Camberwell College of Arts and teaches on the BA Fine art course at Croydon School of Art. She has lectured and led workshops in book arts in the UK and the USA and is a member of the FOLD collective. Commissions include presentation bindings for the Booker shortlisted novels from 1996–2012 and her work is represented in public collections including the Hyman Kreitman Research Library Tate Britain, The Brooklyn Museum NY, The Folger Library Washington DC, the Centre for Fine Print Research UWE and Manchester Metropolitan University and in private collections in Europe and USA.

Fig. 01 *Objects from Morandi's Studio* ©Photo Paul Coldwell.

Fig. 02 *Pages from Kettle's Yard Sketchbook* 2007 ©Paul Coldwell.

Fig. 03 *Seven Familiar Objects* 2007–08. Bronze, seven objects size variable, largest 29 × 14 × 12cms ©Paul Coldwell.

Fig. 04 *Timminoggy bag* used by Dr Edward Wilson during the South Pole journey and brought back by the search party in 1912. SPRI Museum ref N:1045 ©Scott Polar Research Institute Collection of SPRI. University of Cambridge.

Fig. 05 *Implements for a Journey. (Toothbrush, Razor, Toothpaste, Comb, Soap)* 2013. Glass resin and cotton approx 26cm × 70cm ©Paul Coldwell.

Fig. 06 Paris, Natural History Museum. ©Photo Edwina fitzPatrick.

Fig. 07 *Daily Mail Ideal Home Exhibition Rug,* 1913, Omega Workshops (attributed to Frederick Etchells) ©CHELSEA space, Chelsea College of Arts, University of the Arts, London.

Fig. 08 *Stockwell Depot 2*, Nigel Greenwood Inc. Ltd. press release, 7 August 1969.

Fig. 09 *The Sculptors at Stockwell*, Friday 26 September 1969, Stockwell Depot, invitation card.

Fig. 10 John Walker, *Headingley Suite* folded card, 1970. *Image reproduced courtesy of the artist.*

Fig. 11 John Golding, *Paintings and papiers collees*, invitation card, 1970. *Image reproduced courtesy of the artist.*

Fig. 12 John Walker, *Black board pieces*, invitation card, 1973. *Image reproduced courtesy of the artist.*

Fig. 13 Gilbert & George, *Side by Side*, invitation card, 1972. *Image reproduced courtesy of the artist.*

Fig. 14 Gilbert & George, *1st postcard*, Spring 1972. *Image reproduced courtesy of the artist.*

Fig. 15 Gilbert & George, *Dark Shadow: new photo-sculptures*, invitation card, 1974. *Image reproduced courtesy of the artist.*

Fig. 16 Ed Ruscha, *Books*, folded leaflet, 1971. *Image reproduced courtesy of the artist.*

Fig. 17 David Lamelas, *Film script*, invitation card, 1972. *Image reproduced courtesy of the artist.*

Fig. 18 Rita Donagh, *Locations*, invitation card, 1972. *Image reproduced courtesy of the artist.*

Fig. 19 John Stezaker, *Beyond 'art for art's sake' (a propos Mundus)*, invitation card, 1973. *Image reproduced courtesy of the artist.*

Fig. 20 David Tremlett, *Cool Clear Water*, invitation card, 1974. *Image reproduced courtesy of the artist.*

Fig. 21 Example of 'Fraktur' from *Der Tod des Tizian* by Hugo von Hofmannsthal. Insel Bucherei No. 8. Published by Insel Verlag.

Fig. 22 *Alkestis* by Hugo von Hofmannstahl. Insel Bucherei No.134. Published by Insel Verlag

Fig. 23 *Das kleine Blumenbuch: In vielen farben.* Insel Bucherei No. 281 (1929–30) Insel-Verlag. Leipzig – page spread.

Fig. 24 An unusual view of a match being played at Fenner's in 1951 Available from: URL www.cambridgeshire.gov.uk/leisure/archives/online/goingforgold/goingforgold7.htm (accessed 16/11/13) reproduced by kind permission of Cambridgeshire Archives – image accession number R99/85.

Fig. 25 *Easy Latin Passages for Unseen Translation* by A.M.M. Stedman M.A- detail.

Fig. 26 *Greek Orthodox Church, the Sea of Galilee*. ©Produced by Yarom Publishers. Photograph by Gil Yarom.

Fig. 27 *Souvenir booklet* bought at Mozart's birthplace in Salzburg.

Fig. 28 *The Sea of Galilee*. By kind permission ©www.palphot.com.

Fig. 29 *Tabgha, the Church of the Multiplication of the Loaves and Fishes*. 1985. By kind permission ©www.palphot.com.

Fig. 30 *Tabgha, the Church of St. Peter's Primacy Mensa Domini – by the Sea of Galilee.* 1983. By kind permission ©www.palphot.com.

Fig. 31 *Tabgha. Cross on the Sea of Galilee.* By kind permission ©www.palphot.com.

Fig. 32 *A Prayer to the Blessed Virgin* (Never Found to Fail). Printed in Italy RCC 4 EN.

Fig. 33 *Sunrise over Bethlehem.* 1983 By kind permission ©www.palphot.com.

Fig. 34 *Jericho.* 1987 By kind permission ©www.palphot.com.

Fig. 35 *The Arbel Valley.* ©Produced by Yarom Publishers. Photograph by Gil Yarom.

Fig. 36 *The Judean Desert.* By kind permission ©www.palphot.com.

Fig. 37 *Jerusalem, Old City Wall at Night.* 1981. By kind permission ©www.palphot.com.

Fig. 38 *Autograph Book* 1951/2.

Fig. 39 *Self-portrait*, John Minton.

Fig. 1

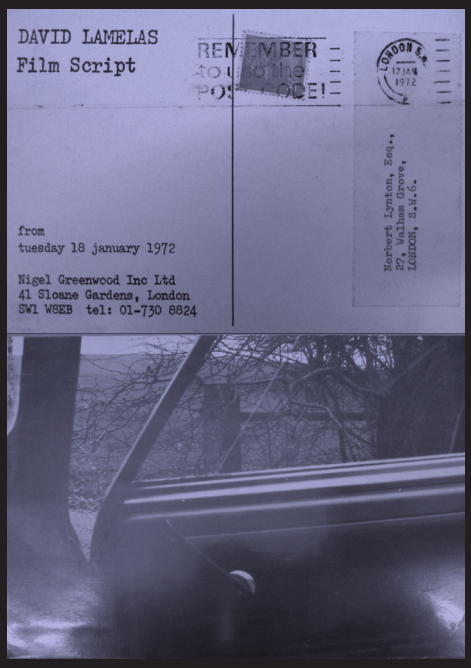
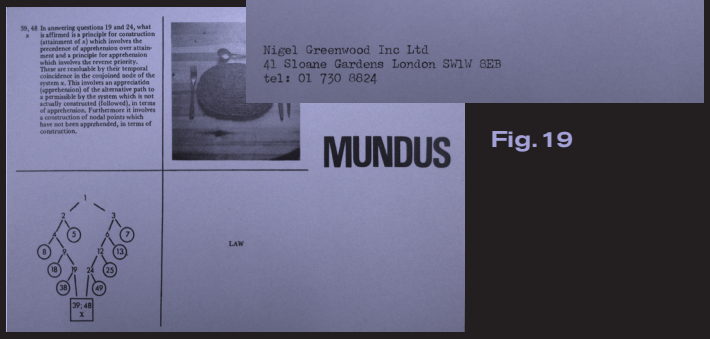


Fig. 17

Fig. 37



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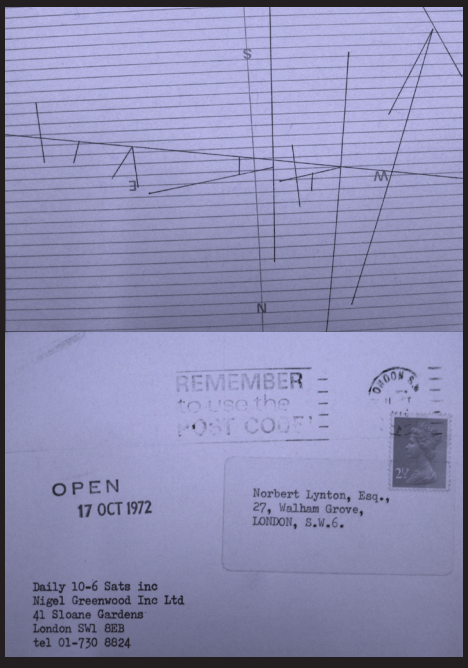

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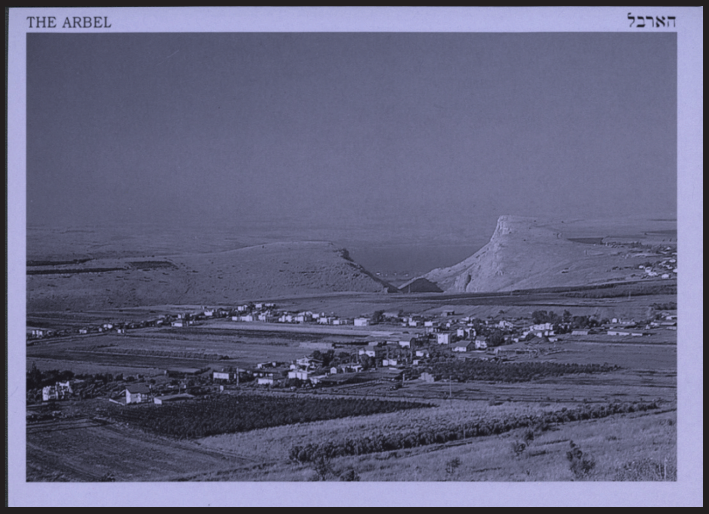

Fig. 35

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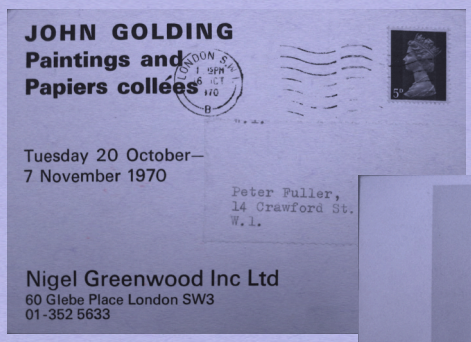
Fig. 38



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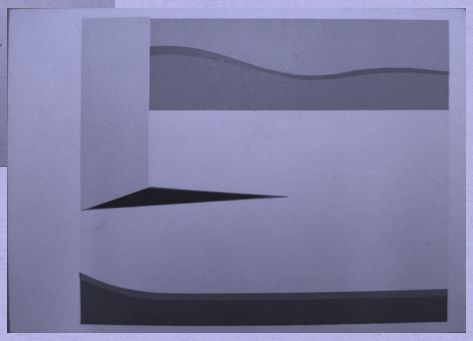

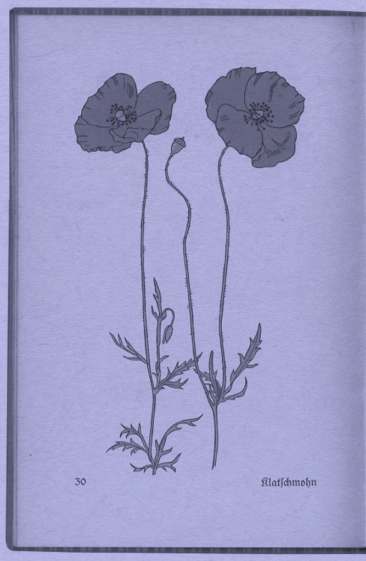

Fig. 23

Fig. 39

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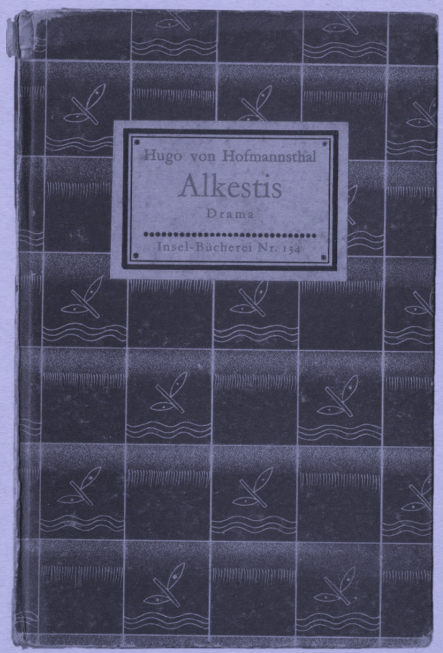
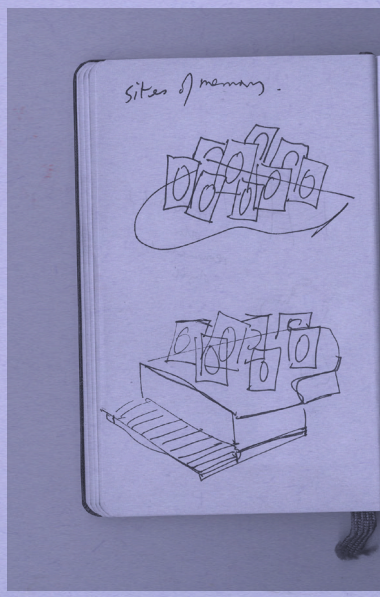


Fig. 22



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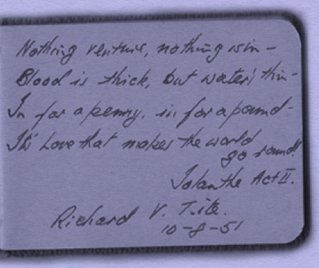

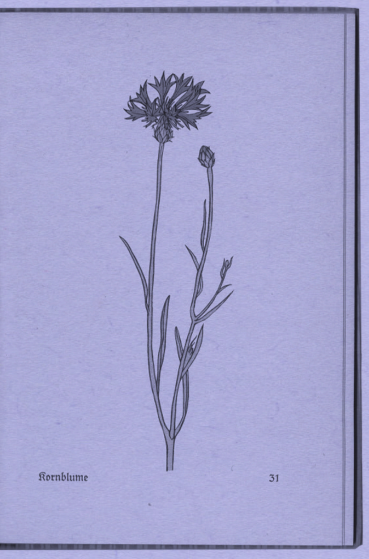

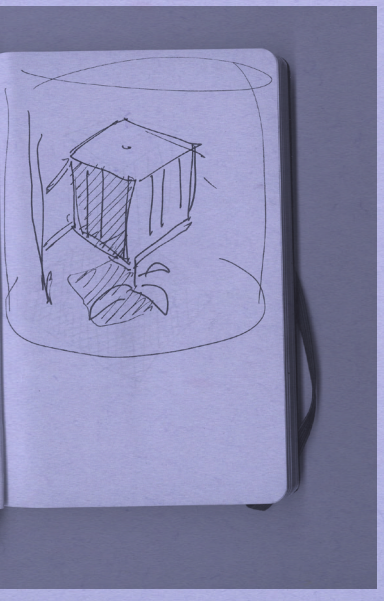

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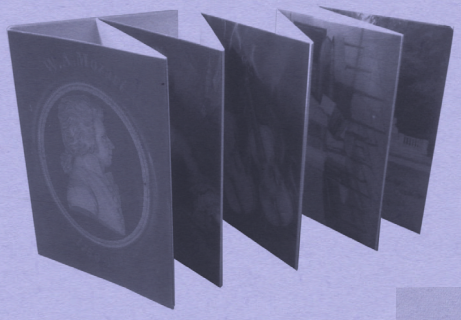
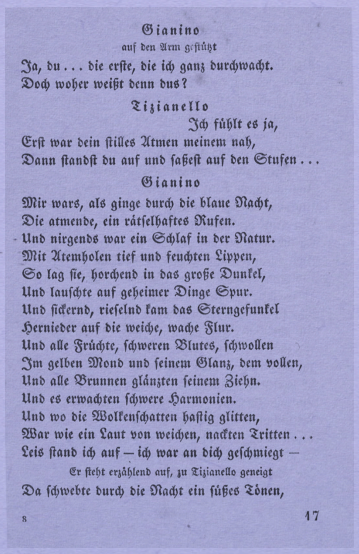


Fig. 27

Fig. 24



Gianino
auf den Arm gestützt
Ja, du . . . die erste, die ich ganz durchwacht.
Doch woher weißt denn dus?

Tizianello
Ich fühlt es ja,
Erst war dein stilles Atmen meinem nah,
Dann standst du auf und saßest auf den Stufen . . .

Gianino
Mir wars, als ginge durch die blaue Nacht,
Die atmende, ein rätselhaftes Rufen.
Und nirgends war ein Schlaf in der Natur.
Mit Atemholen tief und feuchten Lippen,
So lag sie, horchend in das große Dunkel,
Und lauschte auf geheimer Dinge Spur.
Und sickernd, rieselnd kam das Sterngefunkel
Hernieder auf die weiche, wache Flur.
Und alle Früchte, schweren Blutes, schwollen
Im gelben Mond und seinem Glanz, dem vollen,
Und alle Brunnen glänzten seinem Ziehn.
Und es erwachten schwere Harmonien.
Und wo die Wolkenschatten hastig glitten,
War wie ein Laut von weichen, nackten Tritten . . .
Leis stand ich auf — ich war an dich geschmiegt —
Er steht erzählend auf, zu Tizianello geneigt
Da schwebte durch die Nacht ein süßes Tönen,

8 17

Fig. 21

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