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EDITORIAL

ROWAN BAILEY AND JESS POWER
University of Huddersfield

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Archives are sites of exploration and discovery for all kinds of practices. They are also reinforced structures. Whether as a library of manuscripts, museum store or personal collection, the 'archive-as-repository' catalogues and categorizes, houses and buries, its items. Bringing the contents of an archive to life requires one ignite what is dormant so as to draw archival materials out into the space of the world to be received and experienced in new ways. Designed to stimulate collaborative conversations and exchanges, in and around the archive, with a view to presenting new approaches to archival experiences, and with them, styles of writing that resonate with the 'archival' as a concept and as a practice, this guest-edited issue expands the field of the archive to incorporate a variety of different practitioner perspectives. Whether through animation, art education, contemporary art, costume, creative writing, information retrieval studies, performance, sculpture, sound and textiles, rewriting the archive from these positions can inform how historical and material remnants of the past may be thought in creative practice.

THE LEGACIES OF 'ARCHIVAL ART'

Since the 1990s, 'archival art' has gained currency as a term to describe a distinct mode of thinking, with and through, the documentary record. Art practices have sought to rework the archive, appropriating its form and function, so as to interrogate its order and logic. It is within the context

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of creative practice that the registrations of archival imagery offer up counter-memories or ways of thinking beyond the empirical limits of archival knowledge. *Deep Storage*, a book project and exhibition housed at the gallery Haus der Munst in Munich, in 1994, showed how the appropriation of certain types of archival activity such as collecting, data storage, the invention of typologies, the re-ordering and redistribution of space and time, to name a few, are familiar archival operations and strategies in all kinds of art practices. Ingrid Schaffner and Matthias Winzen, curators and editors of the project, describe the idea of 'deep storage' as work 'which both anticipates its own future condition and reflects on past, often accumulative, aspects of the artists' visual practice' (Schaffner and Winzen 1998: 2). The archive's entry into contemporary art, as a concept and form to be scrutinized, has generated new ways to think about modes of ordering, containing and capturing the past, but also ways to read the archive against its structural and functional principles. For example, the writings of Michel Foucault, Paul Ricouer, Jacques Derrida and Carolyn Steedman among others, have sought to question the taxonomic and classificatory rules of the archive, in terms of what or whom, is allowed to speak from within its frame. These theoretical discourses are now a feature of many edited readers, with perhaps one of the most popular in current circulation being Charles Merewether's *The Archive*; produced for the Whitechapel Gallery's *Documents of Contemporary Art* series (2006). Collections such as these provide snippets of a trajectory of thinking about what the archive is, what it does and how it is received in cultural theory and art practice. More recently, *All This Stuff – Archiving the Artist* (2012), published by LIBRI, in association with ARLIS (Arts Libraries Society), and edited by Judy Vaknin, Karyn Stuckey and Victoria Lane, engages with the archive as an expanded field, incorporating the artist as archivist, site as archive, digital and online archival platforms, and different kinds of meta-archives generated by artists, including anti-archives and invisible collections.

'INTERVENTIONS-IN-WRITING-PRACTICE'

In 'The Archival Impulse' of 2004, Hal Foster describes how the ambitions of archival art can transform the archive into a utopia, that is, a set of imagined states or places, where thinking through the past produces new formations and responses about the future. His article examines the work of Sam Durant, Tacita Dean and Thomas Hirschhorn, and their attempts to inadvertently generate a space for a kind of archival imaginary, where the 'no-place of the archive', becomes the 'no-place of a utopia' (Foster 2004: 22). The reception of this text has led to a variety of exhibitions, events and edited collections on Foster's reading of the counter-hegemonic and utopian character of archival art. However, it is over ten years since Foster's publication and over twenty years since 'archival art' entered onto the stage of contemporary practice. In that time, a diverse field of creative practices, and with them, different perspectives and modes of contemplative enquiry have

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continued to rewrite the archive by questioning its order and function. As discreet and embedded histories, the wider frameworks of creative practice are often unaccounted for in the conceptual histories of the archive, including how the archive is used by practitioners and for what purposes. Therefore, this issue dwells on the specific character of creative practice and its engagement with the archive as an 'intervention-in-writing-practice', revealing different disclosures of past inheritances, traditions and current engagements with 'archival' material. Through this thinking new insights into the archive's use as a resource for future making are articulated and understood. This, in turn, provides new modes of writing production that help us to reconsider Foster's account of the utopian ambitions of archival art in view of the contemporary cultural and technological demands of the present. In particular, the intensities of experience that are captured through the different creative mediums and methodologies deployed by each practitioner to access and retrace the past; the specific tensions that arise between the archive itself and the personal narratives that think with and through specific items; and the impact of new technologies on modes of access, engagement and analysis of archival experiences. These themes are sites of intersection between each article. Their criss-crossing through different avenues of exploration keeps the field of the archive open.

REWRITING THE ARCHIVE

There are at least five distinct modes of archival exploration within this issue. The first and perhaps most familiar approach is the experience of the artist-in-residence. Juliet Macdonald, Brass Art and Sheila Gaffney approach the archive through the residency process – whether formal or informal – articulating the artists' unique relationship to specific archival contents and capturing the experience of what the archive-as-site can open up and what it might close down. The second mode is concerned with the role of the archive as a repository for certain types of items. Toni Bate and Liz Garland articulate the differences between a fully operational costume store and the value projected onto items in an archive setting. Through a series of questions they explore an item of clothing and speculate on the stories it embodies. Sophie Calvert et al. address the role of digital technology in textile restoration and preservation processes, with a particular focus on decaying items at the National Trust Archives. The processes of digital reconstruction are explored in the context of future access. Amanda Tinker, a librarian by training, explores a classificatory approach to retrieval in a local history photographic archive, showcasing how, from an archivist's perspective, classifications are produced and why. In contrast, Lisa Stansbie, retrieves, as an artist, a set of designs from Google Patents, which although unrealized serve as prompts for a wider consideration of artistic interventions in online archival territories. The third perspective reflects on projects that have brought the space of the everyday into contact with mechanisms of storage,

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retrieval and access. Whether through sound (Alan Dunn), the found archive of a local historian (Christian Lloyd and Lisa Bristow), or existing contents from a collection (Carson and Miller), the archive is expanded to include new narratives of response from a variety of different audiences. The fourth mode considers archiving as a process. Josie Barnard, Anna Powell, Paul Heys and Art & Currency showcase archiving as a creative practice in and of itself. Barnard looks to Twitter as a tool to archive creative process, whilst Powell and Heys discuss the use of blog platforms to generate archives for research purposes. Art & Currency deploys an archival strategy to document, in indexical form, the evolution of a research group over the duration of a year. The fifth and final avenue of enquiry focuses on art education and the archive. Allie Mills et al., Suzi Tibbetts, Hester Reeve, Rowan Bailey and Kiff Bamford all attend to the archive in the wider contexts of art and design education. Whether through actual research in an art education archive – in this context, the National Arts Education Archive at Yorkshire Sculpture Park (NAEA) – or in the use of archival material as part of ongoing teaching practices, these contributions explore art education itself as an archive of treasures, yet to be unfolded through the creative process. Each article brings its own position to the fore, whether through the mode of writing itself or in a reflective sojourn back to a moment of making/producing, where the logic of the archive and what it holds is brought into view, or indeed, serves as the generator of new questions for the creative practitioner.

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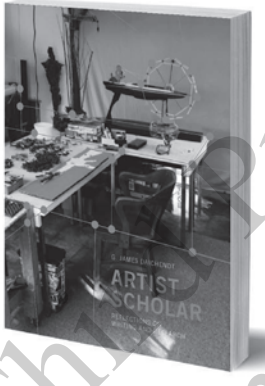

Artist Scholar
Reflections on Writing and Research

BY G. JAMES DAICHENDT

ISBN 9781841504872 | Paperback | UK £15.95 | US $25

With *Artist-Teacher*, G. James Daichendt turned our conventional understanding of arts education on its head, with portraits from the classical era to the twenty-first century of noteworthy artists who taught. Now, with *Artist Scholar,* Daichendt re-enters the fray with a broad exploration of how artists in the US can best approach scholarly research – a loaded concept despite many high-profile art-based programmes worldwide. The volume is part history, introduction and discussion and subsequently redefines and broadens the terms of scholarship in the arts. Through a series of essays on a number of well-known modern and contemporary artists – among them Banksy, John Baldessari, Hans Hofmann, Jeff Koons and Shepard Fairey, the text argues for better writing at the M.F.A. level with the purpose of becoming better artists. An important voice for the artist in the university, *Artist Scholar* represents a powerful avenue for exploring artistic scholarship in the twenty-first century.

G. JAMES DAICHENDT is associate professor and exhibitions director in the Department of Art at Azusa Pacific University in Southern California. He is the author of *Artist-Teacher* also published by Intellect.

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JULIET MACDONALD
University of Huddersfield

Shelf lives: Drawing out letters from World War I

KEYWORDS
WWI
compost
Liddle Collection
drawing
distracted archive
remembrance

ABSTRACT
This article concerns the initial stages of an art residency with the Liddle Collection, an archive of World War I interviews, documents and related objects at Leeds University Library's Special Collections. The Collection, which has been awarded Designation for its international significance, was founded by historian Peter Liddle in the 1970s, and is centred on personal testimonies of wartime experiences. After outlining its history and current situation, the article focuses on my modes of entry into this large body of material. The Collection has a catalogue and cross-referencing subject index. With reference to Spieker, I consider how they shape the archive as I encounter it. Three writing/drawing methods (making notes, drawing diagrams and writing lists) have been used as a means to immerse myself in the Collection, map and process it as an artist. Finally, I consider Christov-Bakargiev's idea of the 'distracted archive' as a model to take forward.

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THE COLLECTOR

> I was standing in the midst of a diminishing body of evidence, with memories unrecorded, going to the grave, and unvalued letters, diaries, photographs and three-dimensional souvenirs going to the bin – lost forever. I had found what I wanted to do with my life, indeed had to do with it – somehow, to undertake the rescue of this threatened evidence.
>
> (Liddle 2014)

In 1968, historian Peter Liddle began interviewing men and women about their experience of life before, during and after World War I. Recognizing the value of oral history, and realizing that a generation was dying out, he resolved to 'capture' their memories – their actual voices – as a lasting historical record. The attitudes of older people towards the war surprised him in some respects: 'I met so many men and women who spoke of "their" war with animation, a gleam in the eye as if nothing in their later life had matched the intensity of the experience of those years' (Liddle 2010: xix). This seemed to contradict the prevailing view that World War I had left a universal feeling of dread, disillusionment and bitterness, although undoubtedly there were numerous stories of suffering, loss and anger amid the testimonies.

Committed to recording a range of viewpoints and attitudes, Liddle made contact with people whose ranks in the armed services and roles in the war effort varied widely. He placed advertisements in the press and travelled extensively with his tape recorder in the 1970s and early 1980s, to gather first hand testimonies of those still living. As news spread, many personal papers and items relating to the war were donated by families of those who had already died. Liddle mobilized teams of volunteers to receive and process the donated material at Sunderland Polytechnic where he was then based, amassing cupboards full of it. In 1988, when it was consigned to the University of Leeds, three large removal vans were required for the move. For ten years after the move to Leeds, Liddle as Keeper of the Collection, and his team of dedicated volunteer helpers, continued to maintain and develop the archive. During this period he began work in gathering World War II material, which he realized was similarly under threat. Some of these testimonies are now in the Collection, with the rest at The Second World War Experience Centre in Walton. Since 1998, the Liddle Collection has continued to be managed as part of the University's Special Collection holdings, and is now fully searchable online. It is currently receiving particular attention from scholars and members of the public due to World War I centenaries taking place in 2014–2018.

SAFEKEEPING

The Liddle Collection now occupies the shelves of a modern building grafted on to the back of Leeds University's Brotherton Library. To reach it, visitors pass through the neoclassical interior of

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the library's circular reading room with its imposing domed ceiling. Designed in the 1920s only a few years after World War I, the grandeur of the building reflects the aspirations of its industrialist patron, Lord Brotherton. His valuable collection of rare books is among the holdings of Special Collections. These books are treasures, lavishly bound and decorated. By contrast, the Liddle Collection includes hurriedly written letters on scraps of mud-stained paper, and tiny, battered diaries at risk of falling apart. But items that could have been ephemera, once delivered into this protective shell, become the objects of conservation. Each person's documents are held within grey cardboard folders tied with cloth tape, protected from light inside box files, in a temperature controlled, dust-free room at the back of the building. Boxes are labelled by the name of the individual whose papers they enclose and arranged in grey regimented rows on the shelves, each one a kind of memorial for someone no longer living. In this sense, walking down the aisles is like moving along a row of graves.

If a reader requests access to one of the files, Special Collections staff members carefully bring it to the new reading room, and in its clean, quiet atmosphere the file is opened to reveal fragile letters and papers, personal possessions small enough to be carried in a pocket: medals, postcards, albums of ghosted photographs, and from later decades, typescript memoirs, researchers notes and interview transcripts. Often there is a photograph of the individual whose remains are contained within the file – an earnest, fresh-faced portrait, or a smiling group shot. The Collection also contains a number of donated objects, for example medical items or battlefield 'souvenirs' such as grenades and helmets.

THE ARTIST

I entered this archive as a Leverhulme-funded artist in residence in September 2014, affiliated to the University of Leeds Legacies of War WWI Centenary project (2015). I had been struck not only by the stories contained in the Collection, but also by the way in which the material is safeguarded. The 100-day residency aims not only to work with the content of the Collection, but also to consider the processes and materials of archiving and to draw out comparisons between the care taken to protect these fragments of past lives and the medical care of bodies in war. The testimonies that Liddle 'rescued' from a no-man's land between the attic and the tip, are now removed from harm, bandaged up with cloth tape and safely laid in rows – a form of healing perhaps. One of the outcomes of the residency will be a video that explores these parallels. However, before final artworks are made there is a process of getting to know the Collection, through reading, writing and drawing. Later in this article, I will discuss three writing/drawing methods I have used as modes of entry (making notes, drawing diagrams and writing lists) but first I wish to give a sense of the scale and character of the Collection.

In *The Allure of the Archives*, historian Arlette Farge likens French judicial archives to an ocean into which the researcher dives. The sense of immersion in a vast submerged world is both

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tantalizing and threatening – one could drown (2013: 4). The prize is the excitement of direct contact with handwritten records of verbal testimonies that seem to collapse the centuries, and bring the dead back to life in the vividness of their accounts: 'The archive lays things bare, and in a few crowded lines you can find not only the inaccessible but also the living. Scraps of lives dredged up from the depths wash up on shore before your eyes. Their clarity and credibility are blinding' (2013: 8).

The Liddle Collection is not stored in subterranean, dusty vaults, nor is it huge in the same way as the French National Archives, but it is extensive and at times overwhelming. There are 4300 individual records relating to World War I, occupying more than 2500 boxes. In the early stages of the residency I talked to historians who use the Collection, to librarians and archivists who manage it, and to Peter Liddle the founder to gain some pointers, and as any researcher would do I dipped into the Collection's catalogue and subject index.

INDEXING

The main system of cataloguing has a hierarchical structure. The Special Collections website explains the principles governing its archive hierarchies: 'Wherever possible documents are kept in the order in which they were created' (Leeds University Library 2015b). Within the Liddle Collection's First World War section there are two further levels to the hierarchy. At the lower level, are the names of individuals, usually ordered alphabetically by surname, each with his (or her) own file. Here the key factors are provenance and authorship; the items within each file were donated as the possessions or testimony of one named individual and so they are kept together. At the next level up, the individual files are organized into categories that appear to have a spatial aspect – either geographical, such as 'Gallipoli' or related to areas of active service more generally, such as 'Air' (Leeds University Library 2015a). A location also had to be found for the displaced, or those who did not fit, so there are additional headings, for example 'Conscientious Objection' and 'Prisoners of War', which evoke spaces of internment or exclusion. The final category, 'Women', includes the records of British women who broke out of their place in the domestic sphere and went overseas either independently as nurses or ambulance drivers, or with organized medical or military services. The 'Domestic Front' section also contains many interviews and documents, but elsewhere in the Collection women appear primarily as the recipients of letters – the mothers, sisters, wives, friends and daughters who those far from home needed to keep in touch with, to preserve their sense of identity, belonging, or sanity. The Collection has proved valuable to researchers, not least those involved in the Legacies of War project (University of Leeds 2015) in investigating the changing gender relations and views of masculinity during the war.

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In his study of particular forms of bureaucratic archiving and their influence on twentieth-century art, Sven Spieker (2008) explains the principle of provenance, which was introduced in late nineteenth-century archives. According to this principle, items are organized on the basis of their order and grouping at the time of accumulation (rather than redistributed according to a set of ideal categories). He describes this mode of archiving as topographical in that it refers to a specific place, context or order in which the material was collected. It could also be described as topological in the sense that the configuration of material entering the archive is then logically correlated to positions in catalogues and on shelves. Both dimensions contribute to the archive's particular features or 'physiognomy' when encountered in the present (Spieker 2008: 18). In the case of the Liddle Collection, the geographical and spatial categories of wartime experience into which the individual files are placed, constitute its particular landscape or character.

The Collection has another cartographic layer: its subject indices. These invaluable finding aids are alphabetical lists of topics that cross-reference the Collection. For example, one can look in the 'Royal Navy/Merchant Navy' index to find a list of references under such headings as 'Mutiny and Disturbances' and 'Ships Sunk' (Leeds University Library 2015a). The most extensive index, running to over 12,500 entries is World War I 'General Aspects' index. This recently underwent a lengthy process of retro-conversion to put it into a digital database and integrate it with online search tools. However the paper version, filling four box files, is still available in the reading room. At the top of the first box file is an A–Z contents list of around 600 topics, a kind of index to the index. Many of the headings relate to particular battles or famous individuals, but others are more amorphous such as 'Attitudes'. The headings listed under 'L' for example, include 'Latrines', 'Liberation', 'Lice', 'Listening posts' and 'Love letters' (see Figure 1). Some sections read almost as a poetic inventory of the imperatives of war: 'Sanitation, Scouts, Search lights, Secrecy, Self-inflicted wounds' (Leeds University Library 2015a). It is likely that the interests of the volunteers, researchers and archivists who processed the Collection have influenced the list of topics, but subjects have been thrown up also by the documents themselves. The typed pages of references in the box files show handwritten additions and amendments that testify to an evolutionary process as the Collection was studied and managed (see Figure 2).

In discussing the historiography of archives, Spieker presents them not as unmediated 'primary sources' but as products of a technical process: 'the past we come to inspect in an archive is fully contingent on the conditions (and constraints) of the process of archivization itself' (2008: 26). In the case of the Liddle Collection 'the past' is usually accessed via the subject indices; those files that are not referenced in it are less likely to be viewed by researchers. However, the lists are contingent not only on the archiving process but also on the words inside the boxes – what it was possible to say during the war and what it was possible to recount years later in a memoir or an interview. In contrast to the almost mechanical operations of the bureaucratic

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Liberation of specific Belgian, French and Italian towns

Lice and delousing

Live and let Live relationship

Listening Posts

Loos, Battle of September 25 1915

Love Letters/Loving family relationships

Luck

Lys, Battle of April 9 1918

~~Lookout~~

Machine Guns

Malta

Manoeuvres

Map Reading and Map Making

March 1918 retreat and retreat of subsequent months

Marching up to the line/route marches

Marne, Battle of September 7-10 1914

MASCOTS
MAXSE General Silver

Medical Science

Meteorology

Figure 1: Extract from Liddle Collection First World War General Aspects index LIDDLE/WW1/GA. Reproduced with permission of Special Collections, Leeds University Library.

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LICE & DELOUSING

Refs cont.

34: J.Beard (W/F Recoll.) P17 for delousing.

35: W.Burton (W/F Recoll.)

36: W.G.Comper (GS) Certificate dated 26.6.17 - "free from lice and scabies".

37: M.Robinson (GS) Transcript of diary, p33(14.3.17) "Discovered that I was 'chatty' again ... how soon shall I be able to get rid of the beasties ...".

38: J.Paling (GS) Typescript recollections, pp45/46 for description of 'chatting', effectiveness of Keatings powder (spills whole tin on his clothes) and "lice were carriers of Trench fever or PVD".

39: E.A.Packe (GS) Letter 21-27.12.14. "One of our chaps stripped to the waist and stamping on his shirt saying "Die you ... lice. Die! you ... lice".

40 D.J.B. Wilson (G.S). memoirs p. 64. Details of infection & attempts to combat it. p.86. De-lousing station. Relation of the louse to trench fever.

41 R. Burns (G.S). Recalls p18 for method of removing horse flies or lice from his kilt.

42. G.B. Haridge Maj (GS). M.I. Bakl. Page 184. Gallipoli "they were very handy, no amount of washing clothes in the sea would get rid of them."

43 T. Wagstaffe Sgt (GS) letter, particularly dated 16 W/F have a few white mice on our shirts so they keep us from getting a chile at night.

44. F.S. Varnham (Anzac, NZ) Typescript of diary 25/12.15 on board ship between Madras and Alexandria. 26.8.17 a louse hunt in the trenches

45: J.A. Webster (G.S). Many requests in letters 1916 for tins of Harrisons Pomade to kill lice.

Figure 2: Extract from Liddle Collection First World War General Aspects index LIDDLE/WW1/GA. Reproduced with permission of Special Collections, Leeds University Library.

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archive that artists of the early twentieth century critiqued (Spieker 2008), the Liddle Collection is characterized by a narrative of rescue, with its founder as the key protagonist, mobilizing others who became committed to the task of gathering together, respecting, caring and finding an order for, the fragments of unpublished stories and voices that otherwise would not have been heard again.

1. Making notes

I start by sharpening a pencil to a hard point. In the controlled atmosphere of the reading room only pencils are allowed, or at least that was the case before laptops, digital cameras and tablets made their appearance as recording devices. Ink, with its potential to spill out, bleed through and indelibly mark, is too dangerous. Making notes in pencil is an analogue process; I literally *draw* out the letters rather than selecting them with taps and clicks. My whole body is curled around the point as the letters unfold from it. The tracing of words in this way is reminiscent of family history research and longhand note taking before the days of computers and even photocopiers. Although I use the same tools for drawing, writing by hand seems laborious, taking time and effort. As I study the handwritten letters of others, often writing in circumstances of extreme danger and discomfort, it seems only fair to devote some effort to transcribing. Paper was a scarce resource on the front lines, and so letters home were often written on tiny scraps. I constrain my writing, sometimes overlapping sections and allowing others to be obscured (Figure 3), sometimes mimicking the handwriting. The words 'shell hole' for example, appear in a letter from an unidentified soldier to his mother. His cursive, flowing hand produces the letters 'h' and 'l' as a regular row of loops, a style which remains reassuringly tidy even as he relates the explosion of a grenade in his trench, which

> […] blew one man to bits & wounded the rest of us. When I came to, of course I thought I was in bits as I was fairly buried with another man on top of me but found I was let off the lightest of the lot & got a scratch on the head.
>
> (Anon. 1917)

He goes on to tell his mother how he ended up in a pleasant hospital by the sea. Subject to army censorship, the 'Dear Mother' letters from men serving on the front are often written in a light-hearted style, as though the primary message to be conveyed is: do not be alarmed, everything is under control, I am undamaged, and the war is not so bad really.

The pencil needs sharpening again.

If we accept the surface/depth structure of Farge's ocean analogy then this form of note making could be seen as a way of immersing myself in the substance of the Collection, i.e. the narratives

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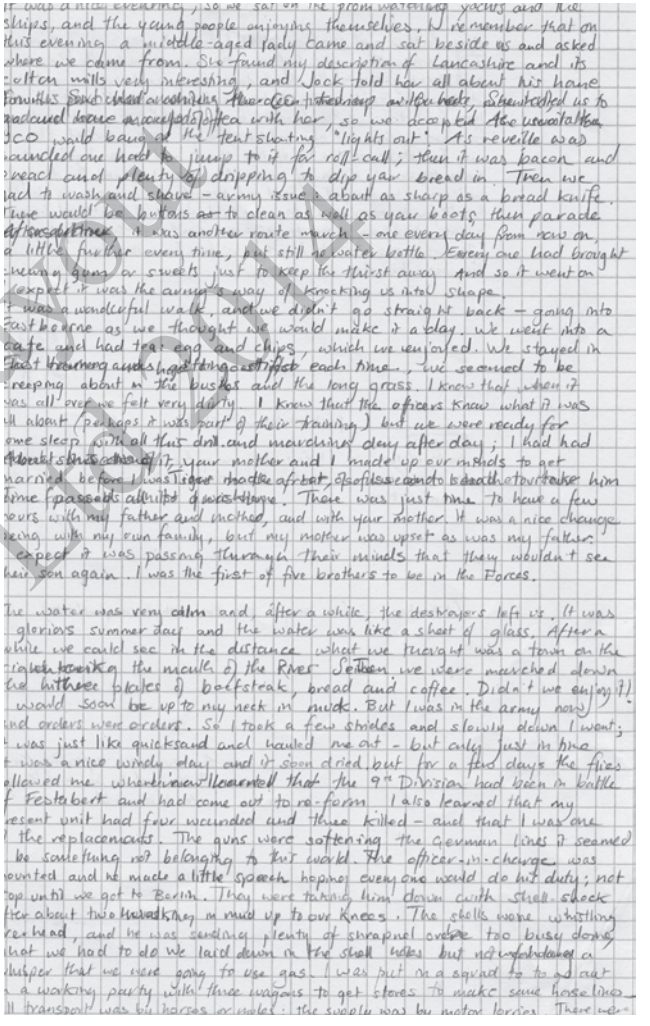

It was a nice evening, so we sat on the promenade watching yachts and the
ships, and the young people enjoying themselves. I remember that on
this evening a middle-aged lady came and sat beside us and asked
where we came from. She found my description of Lancashire and its
cotton mills very interesting, and Jock told her all about his home
town. She had a children's tea-party [illegible] and invited us to
[illegible] tea with her, so we accepted. After our tea
CO would bang on the tent shouting "lights out". As reveille was
sounded one had to jump to it for roll-call; then it was bacon and
bread and plenty of dripping to dip your bread in. Then we
had to wash and shave – army issue: about as sharp as a broad knife.
There would be buttons to clean as well as your boots, then parade
[illegible] it was another route march – one every day from now on,
a little further every time, but still no water bottle. Every one had brought
chewing gum or sweets just to keep the thirst away. And so it went on.
I expect it was the army's way of knocking us into shape.
It was a wonderful walk, and we didn't go straight back – going into
East Barnet as we thought we would make it a day. We went into a
cafe and had tea, egg and chips, which we enjoyed. We stayed in
East Barnet [illegible] each time. We seemed to be
creeping about in the bushes and the long grass. I know that when it
was all over we felt very dirty. I know that the officers knew what it was
all about (perhaps it was part of their training) but we were ready for
some sleep with all this drill and marching day after day; I had had
[illegible] your mother and I made up our minds to get
married before I was [illegible] him
home [illegible] There was just time to have a few
hours with my father and mother, and with your mother. It was a nice change
being with my own family, but my mother was upset as was my father.
I expect it was passing through their minds that they wouldn't see
their son again. I was the first of five brothers to be in the Forces.

The water was very calm and, after a while, the destroyers left us. It was
a glorious summer day and the water was like a sheet of glass. After a
while we could see in the distance what we thought was a town on the
[illegible] the mouth of the River Seine. We were marched down
the [illegible] 2) beefsteak, bread and coffee. Didn't we enjoy it!
I would soon be up to my neck in muck. But I was in the army now!
and orders were orders. So I took a few strides and slowly down I went;
it was just like quicksand and hauled me out – but only just in time.
It was a nice windy day and it soon dried but for a few days the flies
followed me. [illegible] that the 9th Division had been in battle
of Feuchtebert and had come out to re-form. I also learned that my
present unit had four wounded and three killed – and that I was one
of the replacements. The guns were softening the German lines. It seemed
to be something not belonging to this world. The officer-in-charge was
pointed and he made a little speech hoping every one would do his duty; not
stop until we got to Berlin. They were taking him down with shell shock.
After about two hours [illegible] up to our knees. The shells were whistling
overhead, and he was sending plenty of shrapnel over. Too busy doing
what we had to do. We laid down in the shell holes but not [illegible] a
whisper that we were going to use gas. I was put in a squad to [illegible]
a working party with three wagons to get stores to make some horse lines.
All transport was by horses or mules; the supply was by motor lorries. There were

Figure 3: Author's handwritten notes from the recollections of Private H. Atherton (n.d.: 33–48).

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that fill its individual files. As a writing strategy it allows me to open myself up to the details and affective currents found in the forms of letters themselves.

2. Drawing diagrams

The second strategy is to draw diagrams. This is a way of getting my bearings. I take a piece of grid paper and start to plot out key words, figures and the connections between them. A recurring feature in these diagrams is the circular shape of the Brotherton Library (in plan form, although I imagine the dome of the ceiling), and the route a visitor takes to access the Collection, passing from the imposing Parkinson Building with its dominant clock tower, through the Library to the modern West Building behind (Figures 4 and 5). In diagrammatic form, the archive appears as the retina at the back of an eyeball, or as the snail at the furthest reaches of its shell. In fact the shell, as an organizing or sheltering concept that holds everything else together in a fragile sense, is one of the figures to have emerged from this process.

To put things down on paper diagrammatically is to configure my thoughts and ideas about the Collection and test out relationships between them. Making notes, as described above, works at the level of individual files, whereas drawing diagrams enables me to consider the Collection topographically, noting the configuration of its site and locating issues around it. The grandeur and gravitas of the post-World War I architecture is significant. As someone whose experience of UK higher education has been in newer universities, I regard these buildings with a sense of awe as I pass through them. In his introduction to 'Archive fever' (1995), a lecture commenting on the institutionalization of Sigmund Freud's home as an archive, Jacques Derrida traces the etymology of the word 'archive' to show that although it contains a sense of the original or natural (as the phrase 'primary source' suggests), it also evokes the power of naming and jurisdiction. The word *arkheion* in ancient Greek referred to the house of a magistrate or governor. This implies authority over, as well as protection of, the texts (or living matter) inside. The University buildings leading to and housing the Liddle Collection evoke such a sense of institutional guardianship and shelter, not only in the capacity to safeguard, but also in the authority to interpret. This constitutes 'a privileged *topology*' (Derrida 1995: 10, original emphasis).

The diagrams are a means of charting different levels of structure. Spieker refers to the 'substratrum' of the archive (2008: 9) and Derrida to its 'substrate' (1995: 10). This implies an underlying framework that organizes, classifies, groups and differentiates, such as an archive hierarchy or a set of shelving units. However, the term 'substrate', when used in marine biology refers to the deposits of gravel, rocks and sand that make up the ocean floor. Here again, Farge's metaphor is called to mind in imagining the residue of the World War I as another substrate, or a submerged pitted terrain, dimly perceived beneath the layers of archival structures and their deposits of texts and images.

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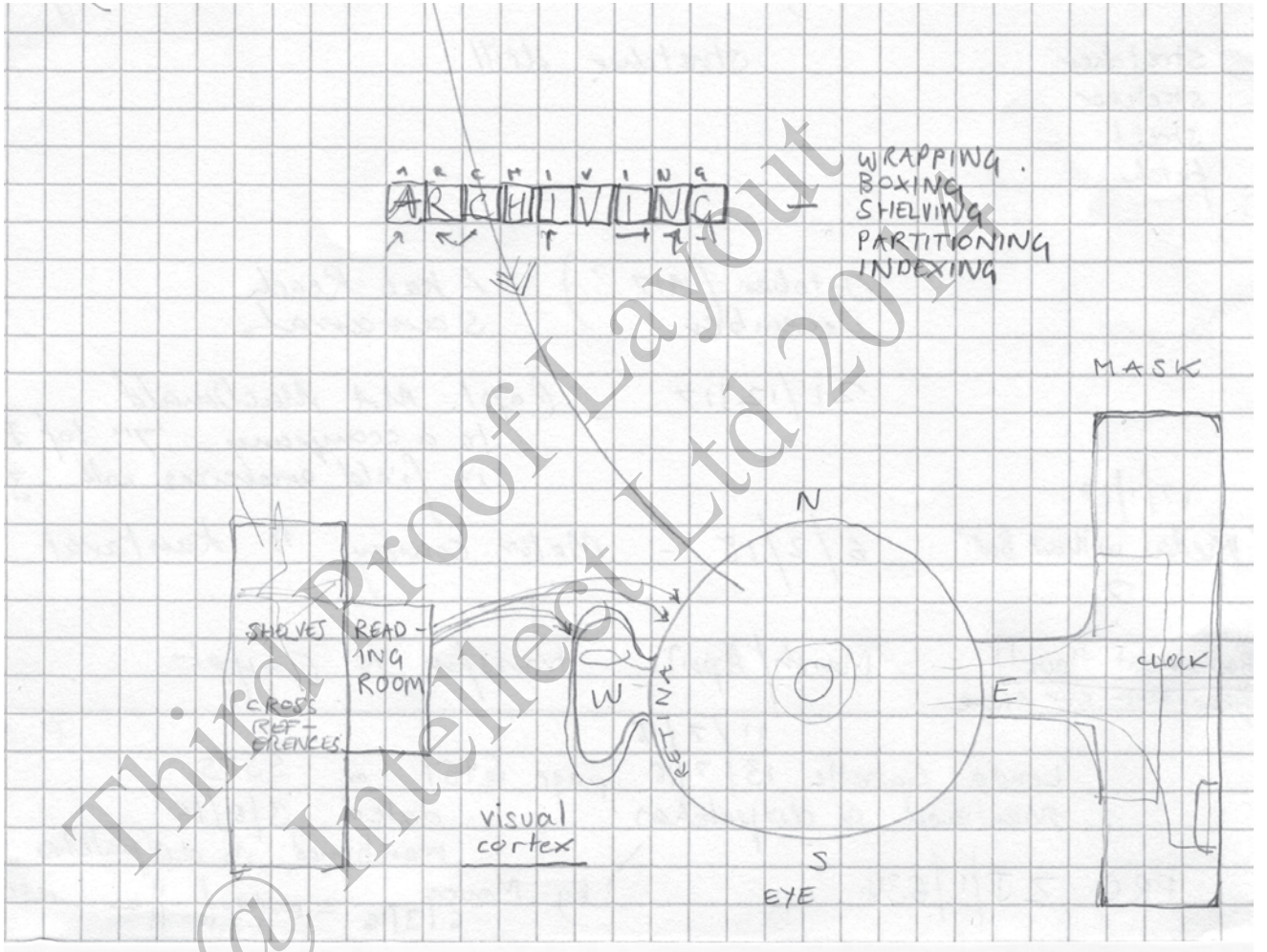

Figure 4: Diagram by the author.

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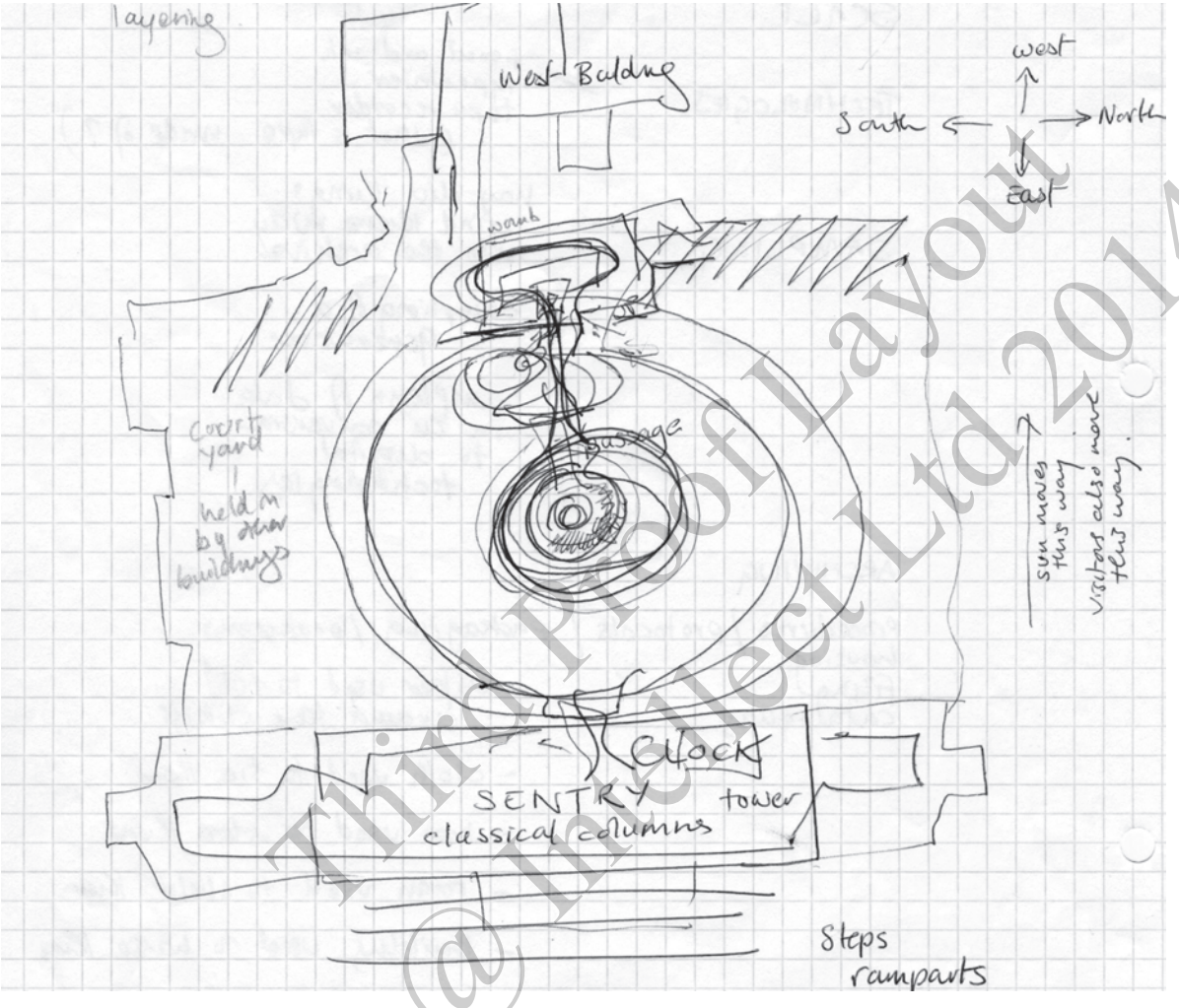

Figure 5: Diagram by the author.

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3. Writing lists

Third, as I read the files, sequences of words suggest themselves to me based on similarity of sounds or on associated meanings: shell, shelf, shelter, self, salve, salvage, save, serve, service, survey, sever, severe, persevere, preserve – seep, bleed, blood, mud, soil, spoil – recoil, retreat, rebound, redoubt. Written as lists, they look like indices, but they point nowhere. Whereas alphabetical listings have spacing and order (from 'a' to 'b' for example), here there is slippage and overlap produced by the phonetics of alliteration and assonance. As chains of words, they could appear to be a form of Dadaist poetry but there is no element of chance. Neither poetic nor purposeful, they are idiosyncratic listings taking inspiration from archival forms. They help me to process the Collection by theme, using a logic of word association.

DISTRACTING THE ARCHIVE

The three writing/drawing methods I have outlined above could be correlated obliquely to the catalogue and indices as modes of approaching and studying the archive. First, operating at the level of individual files at the base of the catalogue hierarchy, is the time consuming process of note making and copying. Second, at the higher topological level is the practice of diagramming; and third, at the thematic level is the writing of lists. Although these methods have artistic aspects they remain as entry points, before the stage of experimentation. Alongside these strategies, I have also been drawing, in a conventional sense, from photographs and museum objects, but in both writing and drawing there has so far been an air of restraint.

In her lecture 'Worlding: From the Archive to Compost' (2014) the art director of 'dOCUMENTA (13)', Carolyn Christov-Bakargiev describes archiving as a compartmentalizing discourse and contrasts it with the potential of art practice to mix things up, a process she calls 'composting'. In contrast to the fluidity implied by Farge's ocean analogy, Christov-Bakargiev presents the archive as an arctic waste or a deep freeze in which historical material is held in stasis: 'To distinguish between the archive and compost is to distinguish between inertia and live organism, between rationalistic classifications and procedural imaginative associations' (Christov-Bakargiev 2014). Within an archive's system of categories, items may be excluded or rendered inaccessible and effectively repressed (here she draws on both Michel Foucault [1972] and Derrida [1995]). There is no potential for contamination or cross-pollination between files. By contrast, 'composting' involves pulling things out of their discrete containers, drawing in material from disparate sources and putting things together to create a generative, fertile ground from which 'different stories can be told' (Christov-Bakargiev 2014).

As 'dOCUMENTA (13)' demonstrated, composting can mean inserting museum objects next to contemporary artworks, situating scientific experiments in art galleries, and bringing biological, ecological and ethological questions into discussions of art. More radically still, it can go beyond

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the mixing of disciplinary perspectives towards the mingling of species, positioning nonhuman animals, not only as co-creators in human art projects but as actors, authors and agents in their own creative projects. Here she calls on Donna Haraway's (2012) concept of 'worlding' as a process of actively re-imagining a non-anthropocentric world.

Given my experience of the richness of the Liddle Collection, I have to take issue with Christov-Bakargiev's picture of archives as intrinsically rationalistic and frozen. The requirement to conserve will always necessitate storage in a space that is set apart, with systems to manage access. However, I take her job description for the artist seriously (even if that means paying attention to the lice). Christov-Bakargiev does not underestimate the potential for artworks to draw on and take inspiration from archival material but she implies that this should be done critically. In another lecture, she uses the term 'the distracted archive' to explain how knowledge can be pulled out of its disciplinary containers (2013). 'Distracted' here is from the Latin *distrahere* meaning to be drawn out in another direction. 'dOCUMENTA (13)' contained many examples of works which reached into the archives to bring out something strange and challenging. For example, Kader Attia's *The Repair from Occident to Extra-Occidental Cultures* (2012) demonstrated the theory of 'composting' within a single installation. In this artwork, Attia juxtaposed images of men injured in World War I, severely disfigured and radically refigured by facial reconstructive surgery, with African masks and sculptures that also showed conspicuous signs of repair. The array of gouged and protruding features created a disturbing sense of underlying structural rift and violent rupture, things being wrenched apart then having to be sewn back together. The destructive outcomes of warfare and the skillfully improvised surgical repairs were put next to the crafting and refashioning of broken artefacts, to bring the issue of repair to the fore as manifest in both colonizing and colonized cultures (Attia 2015). To further add to the mix, books on varied topics including anthropology and surgery were bolted to shelving units, and re-purposed World War I objects were displayed in vitrines. Such a sitting of historical items from disparate sources in the same space sets up a dynamic in which objects and images infect each other, resisting easy classification or comfortable viewing. As a method of working it is in some ways an expansion of the collaging techniques developed by artists during and after World War I, such as Kurt Schwitters and Hannah Höch. However, Attia's work is not an attempt to decontextualize his material or assert a complete break with the past. There are examples of modernist works that seem to prefigure his installation, such as Max Pechstein's primitivist woodcut of an injured soldier's face, *Verwundeter* (1919). Attia uses the cuts and contrasts of collaging to reposition objects and documents, and draw out different historical connections and discursive formations – 'distracting' the archive rather than severing it completely.

It seems that archives can be conceptualized using a variety of metaphors: Farge's ocean, Spieker's physiognomy or terrain, Derrida's house, and the cold storage implied by Christov-Bakargiev (in contrast to the organic rhetoric of compost). All of these figures are useful in thinking about aspects

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of the Liddle Collection: its scale, its features, its site and its conservational functions. All of them imply some potential for retrieval, reactivation or encounter with traces of the past (or pasts), albeit experienced as part of an archival structure. In confronting the Collection I have added my own analogies, initially the burial ground and then the hospital ward. This latter seems particularly apt in identifying the limitations of my strategies so far. In the methods outlined here, I have kept my work within the orderly atmosphere of the reading room, using clean paper. I have observed the ethos of the sanatorium, and have not yet drawn anything out beyond its walls or allowed other materials to enter into my practice. The challenge for the next stage of the residency is to leave the safety of the conservational space, take the work I have produced so far, and expose it to contamination from the outside.

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Brass Art: A house within a house within a house within a house

KEYWORDS
archive
the double
the uncanny
the unconscious
Freud
Kinect

ABSTRACT
Performances from Brass Art (Lewis, Mojsiewicz, Pettican), captured at the Freud Museum, London, using Kinect laser scanning and Processing, reveal an intimate response to spaces and technologies. 'A house within a house within a house within a house' links historical and cultural representations of the double, the unconscious and the uncanny to this artistic practice. The new moving-image and sonic works form part of a larger project to inhabit the writing rooms of influential authors, entitled 'Shadow Worlds | Writers' Rooms'.

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THE MESSENGER

> Love, most beautiful
> Of all the deathless gods. He makes men weak,
> He overpowers the clever mind, and tames
> The spirit in the breasts of men and gods.
>
> (Hesiod 1973: 27)

A small information card beside the statue of a diminutive winged figure states that this figure alone was sent on as a forward party in advance of the Freud family as they fled Nazi persecution in Vienna. Easily overlooked in his glass case – Eros: the love force who emerged after chaos; competitor with the Thanatos death drive; the triumph of self-preservation over self-destruction; the fetish object undergone transfer from material object into the sphere of the divine: a fitting herald.

THE COLLECTOR

> It must be kept in mind that, for the collector, the world is present, indeed ordered, in each of his objects. Ordered, however, according to a surprising and, for the profane understanding, incomprehensible connection […]. It suffices to observe just one collector as he handles the items in his showcase. No sooner does he hold them in his hand than he appears inspired by them and seems to look through them into the distance, like an augur.
>
> (Benjamin 1999: 207)

Walter Benjamin describes the conflation of an object's history, provenance and, in Freud's case symbolic meaning forming a 'whole magical encyclopaedia, a world order' for the true collector. Freud's study is famously full of the antiquities he collected, with many positioned along his desk in two rows, like sentinels. These objects clearly embodied a greater significance and meaning than a mere scholarly pastime for the psychoanalyst. Their original set-up in Vienna was captured for posterity by photographer Edmund Engelman (1998), at the behest of August Aichhorn. Doubtless, this photographic documentation helped Anna Freud to ease her father's transition to London, configuring his spatial set-up with as little disruption as possible to his work, but it can also be read as an insurance against their destruction, specifically a doubling which works against death.

The specific relationships (instigated by Freud) between the objects, and their relations to each other, as they were rearranged on his desk, were contingent on his mood and preoccupations. Even on holiday he was unable to part with his collection of antiquities, packing up hundreds

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of the most favoured pieces to travel with him, and arranging them in his new destination as a child might carry and arrange a transitional object. Michael Molnar, former Director of the Freud Museum, reported that Freud habitually handled the pieces whilst speaking, savouring both the look and feel of them. Freud himself stated in 1907:

> As people grow up, then, they cease to play, and they seem to give up the yield of pleasure which they gained from playing. But whoever understands the human mind knows that hardly anything is harder for a man than to give up a pleasure he has once experienced. Actually we can never give anything up; we only exchange one thing for another.
>
> (1989: 437–38)

The body's material interaction with objects from the past, grasping a remnant of another time and place, provokes the mind and the imagination into flights of fancy. Encountered in the here-and-now, the collected figures signify both an uncanny familiarity and an unknowable past:

> It is though, as collector, Freud assembles and arranges these enigmatic objects from 'elsewhere' in order to map and reorder his whole (psychic) world.
>
> (Calderbank 2007: 10)

Our interest in Freud's London home originates with the 'saved' collection and belongings – ostensibly in exile and elevated to mythical status due to its perilous journey. Had they not been allowed to leave Austria, it is worth considering what substitutes would have been created or collected in their place. Freud himself was unwilling to trust that his collection really would be safely shipped out of Nazi-occupied Austria, remarking, 'There is often a slip "twixt cup and lip" …' (1992: 247). The possibility of obliteration is omnipresent, and we can read Freud's fear for his collection as part of the wider trauma of persecution.

THE ARTISTS

Time and again we have crossed the barrier, peeked behind the scenes, stayed beyond closing time, accessed parts unseen by the public-at-large. Our presence does not make a mark or leave a trace, except for the data or the image captured during our sojourn (Figure 1). Our collaborative entity emerged from a shared desire to occupy inaccessible vantage points. Assisted by digital compositing, shadows, drawings and model making, we created our doubles to dance and loom over imaginary landscapes (Brass Art 2000/2005, 2007, 2011). The artist is often afforded privileged access by dint of their audacity to ask, and ability to reanimate a collection with a fresh perspective.

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Figure 1: Brass Art, Freud's couch, performance still, Freud Museum, London, 2014.

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Thus, we interject, interpose or interrupt the equilibrium, the narrative, the silence, and the spaces between and beneath. We enter a dialogue to discern what we can touch, move, displace, juxtapose, unlock, open up or reveal.

At the Museum we occupied Freud's vantage point at his desk, face-to-face with his collection, opened his drawers and found non-invasive ways to insert ourselves momentarily into his space. The winged antiquities drew our attention, reminding us of the metamorphosis we have assumed in our phantasmagorical cut-and-paste depictions of reality and fantasy (Brass Art 2012, 2013). In Freud's study, we selected and slowly rotated a sculptural figure, Eros, picked out by the laser, to 'cast' an occluded shadow on the wall. Freud's artefact – so reminiscent of the figure in our installation *Moments of Death and Revival* (2008, 2010), and its brief transformation into a winged form at the moment of the light's turning – is both one thing and another: inanimate and moving, dead and alive, revealing a double truth.

THE UNCANNY TWIN

Within Freud's house we can experience most clearly the *mise en abyme* – an important motif within our collaborative practice – in this instance the *house within the house*. The artefacts and furniture from the original study in Freud's home on Berggasse in Vienna were transposed to Maresfield Gardens in London to create *a house within the house*. When it became a Museum (in 1986) it became *a house within a house within a house* – a threefold recursive frame. Freud Museum Director Carol Seigel (2014) suggests that we can take this a step further: the status of the analyst's couch, chair and desk (with attendant statues) forms such a distinct core of the Museum, and of the publics' interest in Freud's work, can be seen as an additional casement to the Museum, and consequently then produces a fourfold recursive framing of the housed collection – *a house within a house within a house within a house*.

The positions of major items, such as consultation room furniture and cabinets of artefacts, in the London study mirrored those in Vienna as closely as possible. This mirroring of London and Vienna is significant for our approach to working with the Freud Museum and returns again to the idea of the copy. The flat in Central Vienna – the symbolic seat of Austrian psychoanalysis, and the site of Freud's groundbreaking studies and writing – haunts the house in north London. The return of some of Freud's objects and furniture to Vienna in the 1970s undertaken by his daughter Anna, restates his presence on Berggasse, but essentially proclaims absence.

Inge Scholz-Strasser, Former Director of Freud Museum Vienna, confirms this:

> There is no replacement, no reconstruction; one just realizes that there are empty rooms [in the Sigmund Freud Museum, Vienna], and one has to find one's way through them. […] The

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> challenge of the last 25 years has been to communicate through space (rather than objects) and ask questions of space, its histories etc.
>
> (Scholz-Strasser cited in Morra 2013: 89)

Art Historian Joanne Morra, writing on the differences between Freud's two former homes and collections, follows Scholz-Strasser in suggesting that the Freud Museum Vienna is a 'conceptual museum' – largely empty of any objects or archived collection. Her suggestion is that we consider the 'empty' Museum as a living archive of the Freud family's life and work, and that ultimately the Viennese Museum can be understood as 'modeled [*sic*] on conceptual art' (2013: 89).

Our approach to the house in Maresfield Gardens, full as it is of artefacts, furniture and books, has been to attempt to open up the space. A virtue of using laser capture is that it has a limited range and depth of field so that artefacts become part of the architecture, and multiple viewings are required to discern domestic features and objects of significance. The Museum itself has a long-standing dialogue with contemporary art, inveigled within the confines of a domestic scale museum. We recall images of Freud's rooms; of artworks (by Bourgeois, Rego, Lucas) inserted there to challenge received twentieth-century gendered narratives. Siegel (2014) described visitors unaware that artificial tree-stumps[1] in the consulting room were neither part of the house nor of the psychoanalyst's *oeuvre*. It seems pertinent that these visitors were seemingly unperturbed by their presence – perhaps already expecting to be unsettled by the unhomely in Freud's house.

These Museums – empty or full – are bound together, each orbiting the other on a helix. We can view the two archives, collections, Museums, homes as inextricably linked, but it would be unproductive to see them as binary opposites. As uncanny twins they are each present in the existence of the other. The lexical ambivalence of the uncanny means that even in negative connotations, it remains in the unconscious. Anneleen Masschelein maintains that, 'denying something at the same time conjures it up. Hence, it is perfectly possible that something can be familiar and unfamiliar at the same time' (2011: 6). The unhomely is accessed and understood only *through* the homely. It is these 'multiple significations' of the *unheimlich* that Anthony Vidler claims were most interesting for Freud, returning, as it did, to the scene of the domestic: the home and dynamics of the family. Furthermore, as Freud approached the *unheimlich* through the *heimlich*, he 'exposed the disturbing affiliation between the two'; that their interchangeability was perhaps the most uncanny aspect of all (Vidler 1996: 23).

'Shadow Worlds | Writers' Rooms'[2] (2011–) as an investigation of domestic spaces creates the possibility of thinking about the everyday, the ordinary and the familiar as the most vivid potential sites for uncanny revelation and transformation. In reanimating the 'familiar' domestic spaces of our authors – familiar in the sense that we all understand what a bedroom is, or what a staircase is for – our sojourns invite a re-evaluation of these spaces, their particularities and peculiarities.

1. Artwork by Matt Collishaw for Hysteria (2009), curated by James Puttnam. 'In the context of the study, Collishaw's tree stumps allude to theories of repression, loss and the nature of memory developed by Freud' (Freud Museum 2009).

2. The work produced at the Freud Museum can be seen as a second iteration of a larger project; 'Shadow Worlds | Writers' Rooms' (2011–), an ambitious, ongoing project in three chapters: Chapter 1 – the Brontë Parsonage, Haworth, Chapter 2 – The Freud Museum, London, Chapter 3 – Monk's House, Rodmell (former home of Virginia Woolf). Brass art used a Kinect scanner to capture their movements through the interior space of the Brontë Parsonage and Wycoller Hall during a series of nocturnal visits between 2011 and 2013. They realized the potential to exploit its 'flaws' to produce their own shadow plays. The shadows are formed when an object obstructs the laser, and the resulting

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occlusion appears as black shadow but is in fact a lack of data – something the eye cannot perceive. The shadows cast by the artists' figures and 'seen' by the lasers are entirely unseen by the eye during the process. The video reveals the scene but simultaneously records an unseen shadow realm.

3. We remained conscious of 'the landing': a special feature of the hall staircase which was designated as 'the Womens' space'.

Our performances with laser-capture technologies create an unfixed and constantly evolving form: a direct copy of the original space – a double – but with shifting and unexpected points of view in immeasurable time periods, and our doubles the surprising and submerged occupants.

UP THE STAIRCASE

In 1899, Freud wrote:

> I was very incompletely dressed and was going upstairs from a flat on the ground floor to a higher storey. I was going up three steps at a time and was delighted at my agility. Suddenly I saw a maid-servant coming down the stairs – coming towards me, that is. I felt ashamed and tried to hurry, and at this point the feeling of being inhibited set in: I was glued to the steps and unable to budge from the spot.
>
> (Freud 1976: 335–36)

The hall staircase at 20 Maresfield Gardens, Freud's London home, is the central, pivotal element in the house. Stairs, with their vertical axis, offer a literal passage up or down. They are measured against and designed for the body. Thus, in moving vertically through space we are able to incrementally measure ourselves against the flight of time: moving up or down, either ascending or descending. A staircase is a structure of everydayness. It is no place: a transitional or liminal zone between two or more distinct zones that offer a division between a public and a private realm. However, dreaming can transform these seemingly characterless domestic byways into sites of vivid power. Morra suggests that: 'Through dreams the various dwelling-places in our lives co-penetrate and retain the treasures of former days' (2013: 84). And therefore in our sleep, paradoxically, we sometimes recall specific interconnected passageways as both intimate and personal symbols of cherished sites in our past.

Can we consider that a dream *is* an archive? In dreams, our ability to consciously construct and measure time is lost. However, there is a rich suturing between our lived-experience and dreaming. For Freud, dreaming necessitates the loss of one of our mental activities 'namely our power of giving intentional guidance to the sequence of our ideas'. He states, 'not until we wake up does the critical comment arise that we have not experienced anything but have merely been thinking in a peculiar way […]' (2001: 50).

We did not deviate from using the main staircase, with its 90° turns, as a feature of our performative work (Figure 2). In our consideration of the 'atemporal pursuing the temporal', and our established interest in the Uncanny, we wanted to see if it was possible to mimic one another in a two-step 'dance', using this formal structure as our measure. In reference to Freud's theory of the Unconscious, we sought to be responsive to the spaces of the house[3] and allow them (and the

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Figure 2: Brass Art, stills from 'Shadow Worlds | Writers' Rooms' (Freud's House: The Double), 2015.

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artefacts contained therein) to guide and shape the sequence of our performances. We sought 'to turn belatedness into becomingness' (Foster 2004: 22) and reanimate the archive and museum. A new feature of this performative work was the bespoke software, developed for our Freud sojourn by Spencer Roberts[4].

In dreams, 'Steps, ladders or staircases, or, as the case may be, walking up or down them, are representations of the sexual act' wrote Freud, and rooms are usually denoted as female – '*Frauenzimmer*'. In the Maresfield house, we wanted to extend the possibilities afforded by the laser-capture technology and experiment with 'threshold' performances: by conjoining and editing data, recorded by several Kinect devices located at different points within a scene, we could move freely between rooms, thereby fully animating the house as the lasers logged points of entry and exit. Simultaneously, composer Monty Adkins coaxed sound recordings from the largely silent spaces. These binaural recordings (designed to give the 'natural' sense of hearing in stereo) highlight the realistic affect of intimately heard voices, whilst simultaneously heightening the unnatural sensibilities of the moving image – archaic-looking digital revenants.

'I'LL DANCE WITH YOU … WEARING A RIVER'S DISGUISE' (COHEN 1988)[5]

To perform 'the double' we donned the same androgynous disguises. Doubling has provided a motif for us to examine intimate ideas and move beyond the private self. As Marina Warner posits, 'Doubling offers another disturbing and yet familiar set of personae in ways of telling the self; permutations of inner and outer selves catalyse uncanny plots about identity' (2004: 163). Our intention to copy and perform *others'* actions was important from the outset. The idea of using repetitive actions and sonic refrains meant that we gave ourselves the opportunity to create a piece that would flow through the spaces of the house – moving both in and out of step with time. Thus, 'the double' in this work is a signifier of the uncanny experience, triggering a sense of the familiar yet strange. Attempting to mimic each other's movements and gestures results in a mirror-image performance where the protagonists 'refuse' to replicate their doubles. Thus, in the editing and redrawing process[6] something surprising occurs – the protagonists switch, move in and out of step with linear time, and extend the dream-like register of the piece. Retrospectively we cannot always be sure who is cast in a particular role, and thus the doubling succeeds in ungrounding us. In terms of our creative process this playfulness is crucial.

'TO MAKE THE INVISIBLE VISIBLE IS UNCANNY' (DE MAN 1986)

The laser creates a direct trace. It deliberately fashions space more precisely than a photograph which Susan Sontag suggests 'is not "an interpretation" of the real; it is also a trace directly stencilled off the real, like a footprint or a death mask' (1990: 154). This notion of 'stencilling

4. This allowed us to use Processing to seamlessly edit the material(data)captured from each of the three Kinect sensors, positioned around each scene.

5. The lyrics of this song are Cohen's translation of Fedrico Garcia Lorca's poem 'Pequeno Vals Vienes'. It was written for a tribute album compiled to commemorate the 50th anniversary of Lorca's murder by Franco's fascist soldiers in 1936.

6. In this instance 'drawing' refers to the treated laser capture. The bespoke software created in Processing apprehends a set of x, y, z points and plots them as marks in space and time. This is why we allude to this as drawing, and the editing as redrawing.

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off the real' creates a second doubling – an opportunity to copy that which is real through a light-based inventory. Having established through research for our ongoing 'Shadow Worlds | Writers' Rooms' project that processed Kinect cloud data gives the appearance of 'seeing round corners', we foresaw opportunities to extend the reach of the technology capturing performances that bridged conscious and unconscious movement – revealing what the naked eye cannot see. Thus, the films unfold sculpturally through intimate touch: ourselves converging on the spaces and holding archived objects, and the lasers stroking all in their range. This haptic 'measuring' elicits something new that bisects a literal (measured) and an oneiric (poetic) view of the space.

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Tatton Park Biennial and The Whitworth Gallery, Manchester. They have presented their artistic research at numerous conferences including ISEA and Siggraph.

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Embodied dreaming in the archive

KEYWORDS
sculpture
embodiment
psychic
play
drawing
clothing

ABSTRACT
The research purpose of my article is to use writing to interrogate a sculpture project of my own, using the psychic framework presented in the psychoanalytical theories of Christopher Bollas so as to retrieve actions, methods and process as case studies to support my claim. As a sculptor I will write through the 'Others' project to narrate, analyse and interpret my practice as it existed in, with and through the archive. Writing is not the moment of the production of art, but it offers the best opportunity to record my own projects as a sculptor. A photographic record would satisfy methods of observation, description, process and action. However, writing particularly allows me to additionally identify and articulate the theory in sculpture in terms of the work of sculpture itself. My narrative aims to evidence the idea of the psychic dimension of practice within the production of sculpture and, hopefully, contribute to sculptural theory and pedagogy.

My archival project has already happened. In 2009, my exhibition 'Others' (Gaffney 2009) was presented to the public in the once ballroom of Cliffe Castle in Keighley, West Yorkshire. This exhibition was the result of a commissioned two-year period of being an artist in residence for Bradford Metropolitan District Council Museums, Galleries & Heritage (BMGH). It was the most overt part

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of the project and a moment of aesthetic encounter for the viewing public, where everything and anything, inside and around the residency, became owned by the audience. But as an artist, it is the physical resolution of my engagement, when thinking through, in and with the archive that interests me here. My exhibition 'Others' was mounted within the centre of the museum. Twelve different optically generated and digitally registered images were mounted on individual tombstone-like walls in light box formats. Twelve larger than life light emanating images of embodied clothing loomed in the darkened core of this building and knowingly attracted closer attention from the visitors whose ingress and egress ensued between, through a configuration of three doorways. The originating archive contents could be found in other areas of the museum and thoughts, fictions and responses triggered around the images and towards the museum collections. 'Others' delivered the archive in a new way for the entertainment of the viewer. It was made to attract, entertain and provoke fictions outside of the collection.

I am proud of my exhibition. It fulfilled my own personal goals. The exhibitionary moment is and does stand as a body of knowledge in its own terms, without words, and presents a spectacle through which to glance and gaze. However, as a sculptor there is a 'within' to this project where the real modes of my enquiry are still behind the spatial and critical structures that form an exhibition. In writing through 'Others' I am attempting to release some of the intellectual and practical activity of my sculptural intervention in this particular archive. I have, however, only just started to learn how to write as a sculptor, using words to draw out and retrieve the thinking undertaken in my own projects, some citational, some innovative. It is hard. Narrating this project is an attempt to evidence my idea of the psychic dimension of practice within the production of sculpture, and hopefully contribute to sculptural theory and pedagogy. I am writing my engagement with this particular archive, not to report or promote, but to explicate my approach as a sculptor and get under the skin of the exhibition output. I want to give form to the thought behind what is actually seen in the moment of public exhibition. But it is the antagonism from which it came that I carry forward into my own sculptural range and as a result of my engagement with the archive.

The official exhibition listing put out by Bradford Museums & Galleries stated that 'new work is inspired by the costume collection'. In the savvy museum climate where strategic audience development and the ensuing mediation to meet this are priority, my new knowledge stayed inside, within and behind the scenes. As an artist I don't believe in the concept of inspiration. It suggests a relationship with divine influence, and the PR was a light touch on what was a troubled interaction over a two-year period. Cliffe Castle was originally the spectacular mansion of a local Victorian millionaire and textile manufacturer. It stands in hillside grounds with greenhouses, a garden centre, aviaries and a children's play area, which serves the recreational needs of the landlocked locale like a beach. It is now a large museum with a wide variety of displays. The collections cared for by Cliffe Castle are sourced from the various archives that form the Bradford

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Museums, Galleries and Heritage Collections, a service that exists to collect, record, conserve, exhibit and interpret the human and natural heritage of the City & District of Bradford. There is a common emphasis in this service on the importance of recording provenance, to place objects and specimens in the context of their unique or distinctive histories of production, ownership and usage (Bradford Museums and Galleries 2015). My exhibition was the result of a two-year period of residency in, within, around and behind the Museum identity of Cliffe Castle, as the general public experiences it. I had access to the service (in terms of people, policy and operations) and the collections archived within their specific collecting priorities: Archaeology, Natural Sciences, Social History, Decorative Arts, Fine Art, International Art, Photographs, Oral History, Technology, Horses at Work, Education. My brief simply was to 'work around the Cliffe Castle collections' and produce an exhibition, but I negotiated the clauses 'alongside current artist's work' and 'a free interpretive approach to the museum collections'. The complex range of displays as a museum rather than a building was my entry point.

I held a series of meetings with the keepers of the archives and walked, talked, questioned, listened, peered at and into boxes, labels, rooms, stores, buildings and lists (see Figure 1). I rotated myself through the different specialisms. For example, I spent a day in natural history learning about taxidermy, a day trawling through Chinese armour, entered the vast object collection forming the leather remnants of the cobbling trade, spent time with the various audiences and users of the museum, sitting in diverse events organized by the outreach team. I learnt that the curators were clearly experienced in being identified as specimens on a par with the archive contents when artists came into the building. They knew and understood their own audience and were as adept as Mark Dion or Fred Wilson with representing narratives. The people in the BMGH Service had real passion for the items they cared, curated, researched, preserved and maintained. I listened to them recount many artists' residencies and interventions in their museum and the outcomes that could be and had been made. With humble enthusiasm I toured the vast secret storage areas in consciously anonymized locations. I privately developed a dark interior well of anxiety about not meeting expectations.

The archive is structured, ordered and maintained for and by research principles. In order to task and access it your key tool is the inventory. I developed a worrying awareness that what is generative for the sculptor is corrosive for the keeper of the archive! My methods as a sculptor are visual, haptic, accustomed to touch and handling. I am used to making exploration based on physical experiences of the things I know. Working in the context of an archive conflicted with my unconscious sculptural method primarily exercised through mould making and casting. Sculptural methods such as moulding, casting and rubbing were all viewed as destructive in the context of the archive. As resident within the archive I was in a position of antagonism. Rummaging is also not a permissible act in the archive. It became clear to me that I should have an idea in advance, plan

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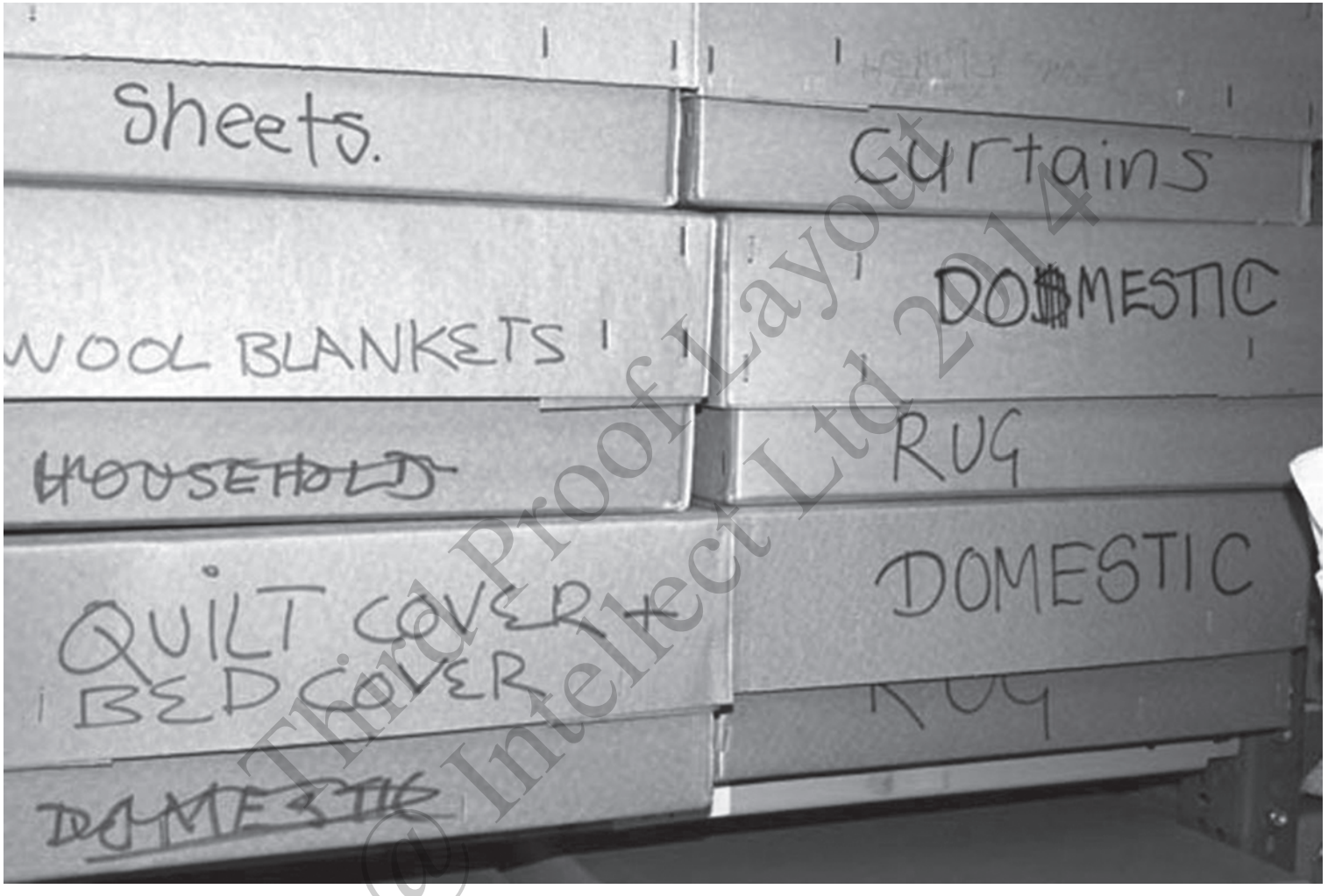

Figure 1: Social History archive, Cliffe Castle Museum.

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Figure 2: Boys Shirt (Aertex), *1975, worn by donor's son Andrew aged 8 and retains his name tag in collar, Cliff Castle archives. H33.1995.*

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and develop a line of enquiry to access the contents. The inventory is a key, but in every aspect of the Cliffe Castle archives, this 'line of enquiry' compares in scale to the notion of finding a needle in a haystack. I faced an impasse between my traditional approaches and the rules of the archive. My only point of uniqueness within this context was being a sculptor and I therefore made my next decisions on the basis of this. I returned to the concerns and subject matter of my own practice – the social body, clothing and embodiment. I reduced my engagement to only the costume collection. This was a first line of enquiry decision. I randomly elected to look for the sculptural quality and structural form found in clothing through this archive. I elected to not use a paper inventory and view material samples. Items were brought to me and I had to make a decision, again – no rummaging! History and social context were put before me in the form of extraordinary clothmanship. Fabulous items that had protected and adorned bodies across history were presented and as the day of viewing wore on I become aware of my own act of extemporizing. Evidence emerges that there are some garments of my life experience within this archive. Although collected to preserve the heritage of a northern city, a universal British lived experience is evident. I stopped trying to be a museum researcher. I became the thinking sculptor with a long commitment to working with quotidian objects, particularly if classed or gendered. As a result, I found, with the costume curator, a dress rail of garments. These are agreed, assembled and prepared for institution standard transportation from store to Museum within the appropriate archival conditions.

I am with the archive for ten months before I embark on a sculptor's moment in March 2008. At this point I decided to bring the practice of the artist's studio into the archive and set up the hermetic space of an artist's work-room in a temporary form in a back room of the museum. My territory was defined by a table and a chair and a rail of chosen and agreed costumes which are now 'once-used clothes' in my mind (see Figure 2). They have been owned, worn, lived in. They are now fertile triggers of my own memory of lived experience.

WHAT HAPPENED – 1?

In my own artist's work space I made a set of rules. I, like many artists, have looked for existing rules and invented my own. I would only work with these clothes. If I couldn't wear the archived costume my aim was to interiorize the garment to become once-worn clothing. I would have to inhabit it through my imagination to translate the embodiment I sensed within it sculpturally. The archive, even when hanging on a clothes rail, is not a department store. I cannot try on or dress up in these clothes, which was my impulse. Stepping into play I engaged in imaginative pretense. In desperation I plunged into my interior world of 'becoming' – stepping into and going inside the selected garments. To do this and replicate form and surface it was critical to find a mode for recording, taking impression, which existed between the distance of the camera lens and

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Figure 3: Micklethwaite ICOM 1.2400, *Duratrans print, 52×72×8 cm.*

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the intimacy of a moulded plaster jacket. I used an ordinary flatbed scanner attached to a laptop computer. I began to determine bodies for the clothes by 'casting' the garments into a conceived interior space (the space inside the scanner) (see Figure 3). Reflecting upon this itinerant period of studio practice I can see that Cliffe Castle was the project where I stepped into a mode of play derived from a childhood game of my own.

PLAYING 'GIRLS' – THE PSYCHIC FRAMEWORK – 1

When I was a child my favourite game was one devised with my older sister. It was a game we conceived together but one I was able to play on my own, and continued to do so for many years as my teenage sister ventured into the outside world and away from me. The game had a set of conventions and, although dependent on a dialectical relationship between the two of us, as agents within it, was not oppositional. I always recall it as a game because we would together make a decision to play it. It is one of the games we, as children, performed as imaginative play. We would sit close to each other, at a table usually, but sometimes curled up in adjacent armchairs or lying on the carpeted part of the floor with our heads together. We both had our own paper to draw on and something to draw with, maybe a pencil, but often a biro (and utter luxury if it was a coloured or even a multi coloured biro!). We would draw characters, young women with great fashion sense. And importantly, we would be speaking their parts, conversing. We enacted our characters as we drew them out. They were drawn left to right across the page, then the page would be turned upside down and they manifested left to right across the other side of the paper. When there was no more empty space this would continue across the back of the page. And then, if there was no more paper to use, we would fill in the spaces left with a bolder medium on top of the first layer. The 'girls' were postured like Egyptian figure paintings, either full face or side profile. They exhibited small waists, well-formed breasts, low cleavages, long shapely legs and often with hands able to hold handbags or cigarettes. The girls of our drawings were heavily constructed. There were no natural maidens or visually schematized fairies here. They were rich with artificiality, sporting fake eye lashes, metallic blue eye lids (see Figure 4), perms, curls, height extending platform shoes and body-enhancing tailored maxi coats. They were simply aspirational.

They had identities and were women we knew of in our community. I remember drawing 'Kathy Dooley' the glamorous guide leader from the church we attended. The 'girls' were unmarried and without children, they were unencumbered by any other social female identity, they were free and independent. The legs were particularly important. They often needed no annotation other than the sweeping outlines which formed them, and a well-positioned flick sculpting the knee cap (see Figure 5). This was enough to engender the sheer surface of nylon stockings, probably American Tan. But as our skills developed we rendered patterned tights and then could

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Figure 4: Fragment 1. From drawing game 'Girls', c. 1969. Biro on dictionary.

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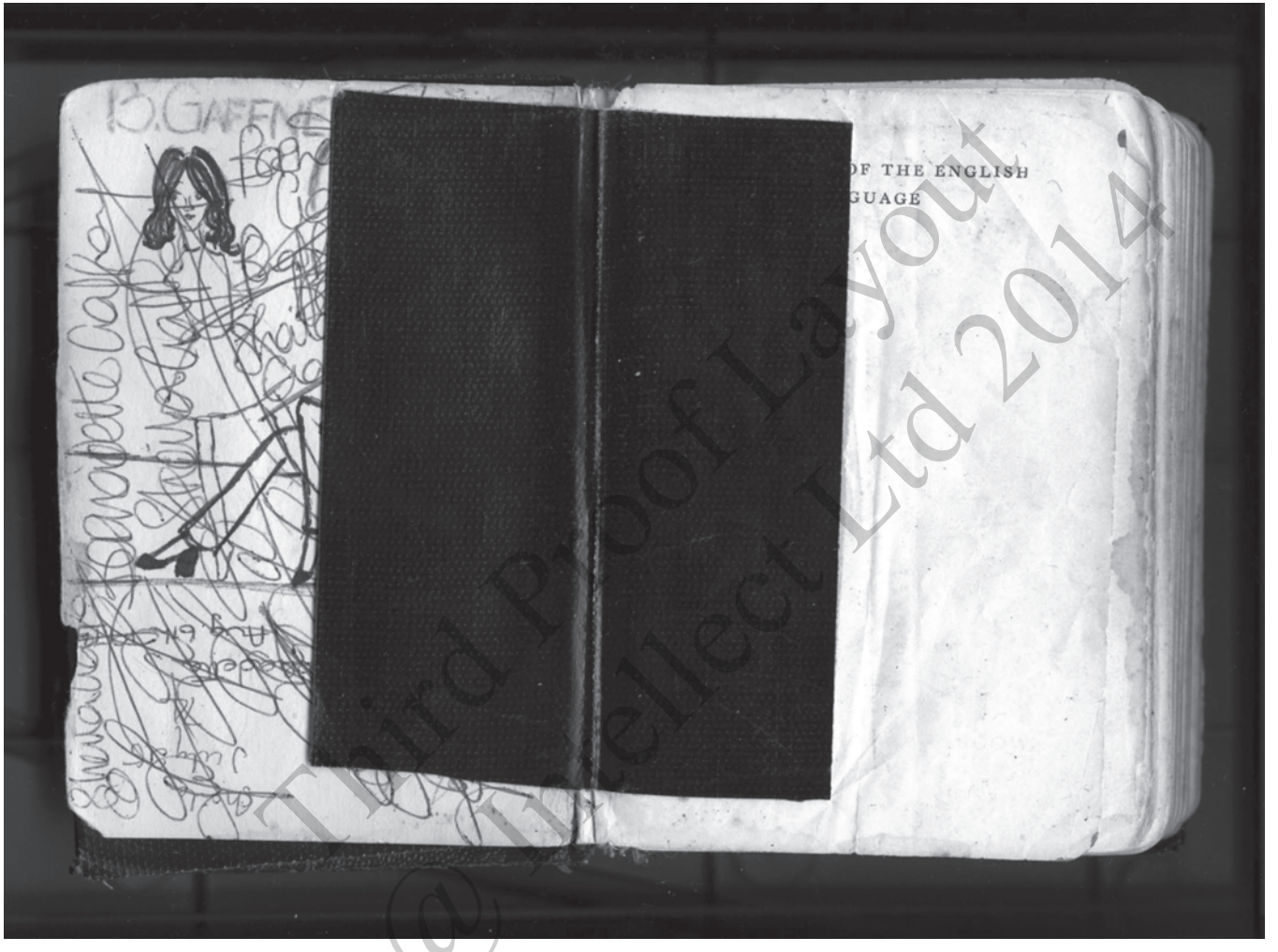

Figure 5: Fragment 1. From drawing game 'Girls', c. 1969. Biro on dictionary.

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elaborate graphically on the form of the legs. The fashion styles of Mary Quant and Ossie Clarke were our visual tropes. The drawing of the character's hair was also important and lustrous inky flicks defined facial contours. Becoming and being these wonderful grown-up liberated Quant mannequins, whom we knew and adored, was our play through enactment. We didn't play at being horses or do much galloping. We sat inside drawing out being 'girls'. This is clearly not uncommon in working class British childhood in the 1960s. Grayson Perry accounts:

> I used to spend a lot of time indoors drawing. Every week I cut all the dolls from the back of my sister's Bunty comic, then made them new clothes.
>
> (Jones 2006: 31)

Like Perry, we learnt to draw through the Bunty comic which was packed, on a weekly basis, with graphic short stories depicting female protagonists. On the back cover was the character Bunty with various garments ready to cut out and play dressing up with. However, unlike for Perry, Bunty was not a doll for us. She was a character with an identity. I would suggest we advanced the play offered by the Bunty model to our own form of shared play through and within our drawing game. Our particular nuance in play was that together we stepped into the bodies we visualized and lived them out somatically and vocally. The paper which formed the ground for this play was prized but not precious and again the commonality of this is evidenced in Perry's biography:

> My stepfather, when he moved in with us, had brought with him a large roll of thin, light-blue paper that old fashioned airmail envelopes were made from. On Saturday mornings my mother would give Alan Barford and me a sheet of paper and a pencil each, asserting, 'You're only getting one piece!'.
>
> (Jones 2006: 31)

My most treasured possession for playing girls was a partly used bookkeeping ledger given to me by a friend of my parents who worked in a factory office (see Figure 6).

EMBODIED DREAMING – THE PSYCHIC FRAMEWORK – 2

The psychoanalyst Christopher Bollas wrote a book called *The Mystery of Things* (1999) in which there is a chapter on embodiment. In contemporary art it is understood that the body is a site of the senses and embodiment is a commonly used term in this context. Bollas offers the reader a psychic rationale for embodiment when he refers to 'a certain success in becoming a spirit, moving freely as incarnated intelligence' (1999: 157). He states that the child will feel embodied

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Figure 6: Sheila Gaffney playing 'Girls' with bookkeeping ledger, October 1968.

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when 'they feel they have put their sexual, emotional and memorial life into the world' (1999: 152). Does this correlate with being 5 or 6 years old, the cognitive stage where a subject gains a sense of past, present and future and a subject forms the ability to predict what happens next? Bollas's psychoanalytical work is grounded within object relations theory, which describes how experience affects unconscious predictions of the social behaviours of others, with repeated experiences of the caretaking environment forming internalized images, which Bollas informs us in *The Shadow of the Object* (1987) can be place, event or ideology. Citing Bollas, the ideology I would refer to is the complex space of sculpture in Britain. I understand his reading of embodiment to be a liminal moment in the development of a subject, or in Bollas's terms, object relations. The chapters in *The Shadow of the Object* (1987) use a set of terms common in the belief systems of both British Sculpture and the British School of Psychoanalysis, examples being 'object', 'relations', 'material', 'transformation' and the 'generation of discourse'. Bollas's text focuses, in one way or another, on what he describes as:

> [T]he human subject's recording of his early experiences of the object. This is the shadow of the object as it falls on the ego, leaving some trace of its existence in the adult.
>
> (1987: 3)

This is the effect, in play, where the context is also the complex space of sculpture in Britain, with its inter-generational narrative (Wood 2011: 6). I believe this offers a psychic frame for my own practice as a sculptor who grew and developed creatively within the frame of UK sculpture pedagogy. In defining embodiment Bollas introduces an idea he refers to as 'Embodied Dreaming':

> Putting the self into the real through play, children are engaged in a kind of embodied dreaming that brings elements of inner life into the world. The quiet continuous embodiments of dream mark the passing of time with signs of the child's idiom.
>
> (1999: 152)

This resonates with my practice of imaginatively playing when making sculpture. I recognize this state when I am thinking through and in sculptural practice. I believe embodied dreaming was occurring in my childhood game of 'girls' where I stepped into and vocalized an internally visualized subject which had been drawn out into an object. In the archive, which denied my own haptic investigatory processes and with no permissions for the recreational rummaging of shopping, I stated my desire to simply dress up, try on these garments (in my mind I have now released them from costume – they are clothes, the clothes of others). I use the muscle memory in my drawing knowledge to spatially posture each garment. In this way I not only play girls, I play at becoming a

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little boy, a grown woman lingering in a chip shop in 1966, or the crazy aunt in her crotched mini dress. These subjects are all nudged and conjured within my memory by my engagement with each individual garment. I entered into the costume archive through the action of embodied dreaming.

WHAT HAPPENED – 2?

I stand on a chair, lean from the top of a ladder, kneel beside the scanner to cast the garments into and against the parameters of the strange optical space formed within a digital flatbed. A sort of imprint occurs, a sort of form is constructed within the depth of a visual field. The process was optically generated and digitally registered. The forms are embodied, garment-oriented fictions. The method is analogous to the pouring of hot wax into a bath of water where the inherent resistance between the two substances causes solidification into a new form on impact. The postured and manipulated garments hung into the well of the flatbed scanner take form as the digital eye moves across the glass bed. Registration is made. I didn't have a mould to pour into. I only had the mental model of muscle memory, understood through my action of embodied dreaming, against which to steer the casting of my clothing surfaces. Stepping into play is the key strategy in thinking through and in the archive as a sculptor. Stepping into the real through play is the making of the sculpture. This is the point at which the real is now formed, through play, which brings forward the child's idiom. I make forms that carry the inscription of my own subjectivity, and therefore by default, classed subjectivity. I therefore make class forms through embodied dreaming. And this is where embodied dreaming becomes and is sculptural thinking. The archive and its ensuing conditions offered useful impediment and highlight an expanded conscious sculptural practice. The extended method of casting I innovated carried into the real my belief of the value of embodied dreaming as a viable mode of sculptural thinking. I touched on practices common to artists – rules, games, imaginative pretense, drawing and, more particularly, embodiment. I used the archive as the site in which to deliberate about sculpture and sculptural thinking. It is important to ask in artist's projects whether objects from the past in archival conditions can enable us to read the present. By bringing sculptural thinking into the archive I propose that this intervention enabled a model for me to further my proposition that embodied dreaming is a mode of thinking in the sculptural imaginary and in that moment we can effectively read the present.

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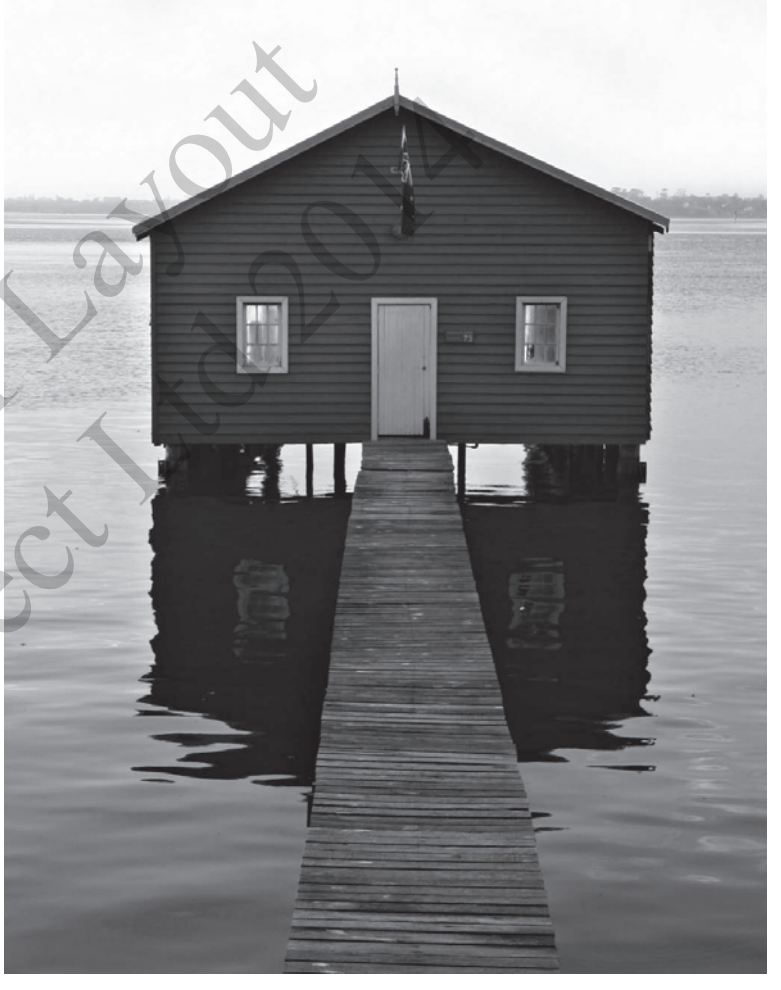

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Precious?

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KEYWORDS

archive
costume
sentimentality
value
artefact
vintage
association
authenticity

ABSTRACT

The costume industry regularly utilizes vintage clothing for performance in theatre and film. Reflecting on garments previously encountered during a career in this industry, the authors contemplate the lives and purpose of such items and their role within a working costume store. Discussion with professionals from various backgrounds evokes a wide range of questions and differing opinions surrounding the idea of value in this context, producing a subjective reaction with no definitive answer. This article contextualizes these questions through the study of a single item of historical clothing currently used as costume, encouraging the reader to consider how the value of such pieces is perceived. The concept of the costume stock room as an accessible, living archive is explored in relation to the recognized traditional archival structure of a museum store where conservation and preservation have priority.

> All things have a life and time line. With utilitarian things, the life of an object presents itself through the wear and tear of use […] like African art, pieces of clothing are meant to be used until they are no longer useable. My desire to capture a moment in the life of a garment before it deteriorates is a way to understand each article of clothing and where it has been.

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> When I photograph a garment, I find its essence through handling it and working with it over a period of time. Sometimes the soul of the piece is revealed by turning it inside out or backwards.
>
> (Ingalsbe 2006)

Consider the use of historical clothing worn as costume for performance and the implications this has on the conservation and display of period clothing. Contemplate the concept of the costume store as a living archive and the changing relationship between costume and clothing in terms of preservation, performance, research and education.

> *If a collection of costumes in a museum is an archive then why not those housed in a working store? What is it that makes a costume stored in a museum 'precious', while a costume exhibiting the high level of craftsmanship of a talented costumier can often be found compressed among many others on a stockroom rail?*

Costume stores contain a variety of garments and accessories previously used for performance. They are an important resource, containing a selection of both individually designed bespoke garments as well as new or vintage items which have been bought in. As a working archive its contents are continually transformed through use and Unwittingly educate the audience through performance without the barriers of accessibility which often surround the museum artefact. A museum archive preserves items of significance, clearly catalogued as an aid for research and education. To quote Sue Prichard: 'Our remit is to ensure that these collections are held in trust for the nation, so that those who come after us can make sense of the past' (Prichard 2005: 152). Working in line with the Museums Association's code of ethics they are obliged to make items available for research and public display. When acquiring an item a curator has to consider a list of ethical guidelines, taking into account the cost of preservation and longevity of a piece as well as its importance in history. They must 'acquire an item only if the museum can provide adequate, continuing long-term care for the item and public access to it, without compromising standards of care and access relating to the existing collections' (Museums Association 2004). In preserving the originality of an artefact meticulous cataloguing records every process.

Artefacts within a museum, while a vital tool for understanding the past through research and display, only represent the time when they were first produced. Items in a costume store, although rarely catalogued, have a history that travels beyond this time, a relevance in the now and the potential for future development in terms of storytelling, thus offering an alternative approach to traditional archival object-based research. By studying such a garment the field of enquiry can be widened to encompass the disciplines of design, costume craft, theatre, film, performance and acting, as well as the initial history of a garment worn by an ordinary person.

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Our understanding of the term 'archive', with its preconceived associations, determines how we judge the worth of an object stored within it. When we change our perception of what an archive can be, we reconsider its value.

Does the fact that we can touch, wear and perform in the clothes from a costume store make them seem less 'precious' because they are utilized and more accessible? Does the ritual of visiting a museum archive add to the notion of an object's value?
What would be the implications of recognizing a costume store as an archive full of precious things if store managers embraced the ethics of the museum curator, recording the journeys of costumes for future education and research?

While providing us with interesting stories, it may also have a negative effect, alerting store managers and theatres to the value of their stock and changing the perception of its use.

With so many theatres running at a deficit would this highlight a previously unconsidered commodity of monetary worth, rather than a resource to be used and accessed again and again until it is exhausted? By what criteria would the costumes be insured and who would make the decision about their future as 'artefacts'?

This enquiry questions and discusses the ethics of using a surviving piece of period clothing as costume, examining the purpose of such a piece:

Is it to be hidden away, preserved in a box with tissue paper, occasionally viewed by specialists or seen by a wider audience serving its original function; that of an item of clothing to be worn?
If a costume held in a museum archive is considered too precious to be worn and handled, what is it for? Does a piece of clothing have any value or significance if nobody uses it?
Is it our duty to preserve these pieces now, for the education of future generations, or should they be enjoyed while they still have a working life?
What is the value of such a piece when it is used as part of a performance rather than preserved in a museum? What gives these objects their meaning and worth; does sentimentality determine the value of such a garment?

Inspired by the analysis of several photographs of a single garment, the reader is encouraged to examine the issues surrounding the use of vintage and period clothing worn for performance and discuss the importance of these garments in various context. Imagine the journey this particular garment has taken so far, as well as the value gained by its association with a certain actor, designer

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or performance; through its life in a store where it lives as an archived object and its career on the stage and screen where it becomes part of the character's narrative.

We invite you to consider a nineteenth-century coat (see Figure 1), which is described as a 'very rough, very faded, greenish, patchy, worn 1880s morning coat, edged with faded braid' (Chapman 2014). It is, by modern standards, in a sorry state of repair having faded dramatically, bleaching to a pale green, leaving a shadow of its original colour under the collar, lapels and pocket flaps (see Figure 2). There are a variety of obvious repairs with many visible stitches and areas of darning (see Figure 3). The lining is threadbare in places showing several different mending techniques and patching (see Figures 3 and 4).

Is the poor quality of some of the repairs deliberate, executed badly to imply that the character has repaired it himself or are they the result of an inexperienced hand or rushed to adhere to the fast pace of a tight filming schedule?
How many people have repaired and maintained it and were they respectful of its antiquity, or was it merely seen as a 'tool of the trade'? Through their work, have they preserved it, enhancing its life and prolonging its career or have they caused further damage?

The coat has been loaned to us by Cosprop, a costumiers established in 1965, providing costumes for the theatre, film and television industries. They hold a substantial collection of costumes, both reproductions and originals, and offer a bespoke costume construction service interpreting specific designs. We are informed that the coat has been hired out over 50 times and has recently returned from a seventeen week filming role in America, where it was used during the production of the *Boardwalk Empire* (2010) television series. The production's designer and supervisor travelled to England to use Cosprop's services as they have a plethora of original clothing from this period, a primary resource that is unavailable in America in such large quantities. The recommended insurance value for the coat is £400. Since we know that items are hired at £50 for the first week then £5 per week thereafter, we can assume that its current accumulative earnings exceed £2500. Records of the details of its early career at Cosprop are limited in terms of the performances it has appeared in. Since its inclusion in the store, its purpose has been to make money for the company and as such, it has not been viewed as an historical artefact which may be of interest to researchers.

Retrospectively, if it could have been predicted that it would survive to have such a long and varied life, would more effort have been made to document its social history; how do we begin to document its sartorial journey when much of the evidence is purely anecdotal?
Can we interpret some of its backstory without the benefit of a detailed cataloguing system that may be found in a museum archive?

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Figure 1: Front view of 'greenish, patchy, worn 1880's morning coat' (Chapman 2014).

Figure 2: This image gives a glimpse of the original fabric colour displayed under the collar and revere.

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Figure 3: Revere and pocket of the coat displaying various repairs.

Figure 4: The Cosprop label indicating the present ownership.

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In its own 'archive' it hangs on a rail in amongst over 300 other coats from a similar period. In this context, is it deemed unimportant due to the multitude of similar garments in the store, its eminence only relevant once it is experienced in isolation?

When first encountering the coat its inherent character inspires many questions about its origin:

Who first purchased and wore it and what importance did it play in their life; was it worn for a special occasion or everyday wear, a bespoke made-to-measure piece or one amongst many identical garments?
What was the class of the original owner and how much did it cost when it was new; was it affordable or did it 'break the bank', a favoured part of their attire or a forgotten piece of a large collection?
When it had served its original purpose, was it bestowed to a loved one or discarded; did the original owner care what happened to it when their need for it had ceased?

Discussion with Cosprop reveals that they have had the coat for approximately 30 years and that due to its present condition it may be imagined that it was originally a high-quality, upper-class gentleman's coat, passed onto a servant and then through his family, before being bought or donated to be used as a costume.

As costume makers we appreciate the value of this garment in a particular way, through the skill used to produce it originally and its value in educating us in terms of the cut and construction of the period. We also recognize that its natural wear and tear is an effect a costumier would struggle to achieve on reconstructed garments through artificial methods, a timely process of 'breaking down' requiring specialized expertise.

How much does our own knowledge and history determine perception and sentimentality? How can something so old and broken still be beautiful?
Is its charm enhanced because we can see how much it has been loved and restored by so many different hands?
Is it because we can see the value of the garment, as a costume, knowing how difficult it would be to replicate? What stories do its wounds narrate and would the same feelings be generated by using a reproduction?

As an article of clothing used for costume, the garment has clearly had a long career. Its present commercial value comes from its use, but this use causes its deterioration and will lead to its eventual demise. We are informed by Cosprop that its popularity is in its authenticity and although attempts are made to recreate accurate reproductions, without access to period fabrics, the results are rarely as satisfying.

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There are obvious benefits to using an original piece of clothing over a reconstruction in terms of achieving realism on the stage and screen. The quality of its natural aging has enhanced its career in a world of high definition and filmed theatre productions, its deterioration increasing its rental value and popularity.

What does it contribute to the performance for the audience, the actor and the costume team?
What stories can it tell us and what stories has it told to others?
Why would a designer choose this coat and how can it aid the development of the designer's overall creative concept? What character does it suggest to them; has the coat itself become a character in its own right?
As it ages, how do its parts change? Are the actors who wear it made aware of its antiquity and can its authenticity help the actor to inhabit the role; assisting the metamorphosis into character? Does an audience appreciate its originality and has the garment enhanced their belief in the characters?

Bernie Chapman of Cosprop explains that it is increasingly problematic to find original garments for stock, with larger sizes being particularly difficult to locate. It is clear that original pieces of period clothing will continue to deteriorate through use and are therefore a finite resource. This results in a contradiction: that as the coat becomes older and more damaged it also becomes more valuable.

For how much longer will this coat be suitable for performance and who decides when enough is enough in terms of its usefulness; what happens then?
Is it acceptable to let it deteriorate in this way or should it be preserved, encased in tissue paper in a dark drawer, analysed and restored by experts; what would be more respectful?
Would the answer be different if it were the only surviving coat of its type?
Would it be of any interest to a museum, considering its current condition, or would its character enhancing decomposition be viewed in terms of a costly renovation?
If it were to be put in a museum, would it only then be seen by curators and researchers who seek it out, or would it be displayed as an interesting example of a part of ordinary life, educating the public about the social history of the period, its career as a costume forgotten?

The garment itself could be viewed as unremarkable; a standard example of a coat from the Victorian period. In its contemporary time and environment, it would not have impressed or provoked a reaction.

How does social history affect decisions made in relation to preservation?
Being that designer fashion is more likely to be documented in its time, is it right that we should be more enthusiastic about preserving it, or is it more important to save evidence which may give us a glimpse into the everyday lives of ordinary people?

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Could it be forced into prominence by an association with a famous actor or celebrated performance, put on display and visited by fans; would this difference in perception result in an increase in value? Would its originality and authenticity still be admired, or purely its association with fame?

Recently the 'Cowardly Lion' costume from the 1939 MGM musical *The Wizard of Oz* was sold at auction by James Comisar of the LA TV Museum for over 2.5 million dollars. Before he acquired it in the 1970s, it lay 'languishing forgotten in an old MGM building, before being rescued by a junk dealer cleaning out the abandoned building' (Lewis 2014). Mr Comisar, who had the costume restored and authenticated as the actual costume worn by Burt Lahr in the film, describes the moment during the auction when it came up for sale:

> When the 'Oz' costumes came to the block, a hush fell over the sales room. It was like a church in there. People were very respectful and reverential. There was a sense that there was a passing of the responsibility. […] From a garbage bag to $2.6 million, it was a magical journey.
> (Lewis 2014)

There was a secondary costume used in the film which sold at auction for less than one million dollars. Although identical in every way it was clearly not deemed as 'precious' as it was only worn by a stunt man (Press Association 2014).

What is our fascination with famous artefacts and their relationship with certain people and events? Is it only through association and authentication that a garment becomes precious; the materials and craftsmanship involved in its production becoming a secondary factor in its valuation?

It is clear from this example the awe this type of memorabilia inspires by its iconic link and, despite the two costumes being identical, the value is clearly in the sentimentality and association, not the object itself. An emotion itself cannot be materialized into something of worth, hence objects are relied upon to take on the persona and to qualify it for the value it evokes.

Although the coat, central to our study, is used by Cosprop for commercial gain it is clear that the value of this piece cannot only be measured by its monetary worth, which in itself, is difficult to estimate given the amount of factors which must be taken into consideration. Each individual determines value in their own distinct way depending on a variety of influences and experiences. The emotions, feelings and questions the study of such a garment evokes gives it a value which is impossible to quantify and if there are no definitive answers …

What is precious?

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Critical Studies in Fashion and Beauty

ISSN 2040-4417 | Online ISSN 2040-4425 | 2 issues per volume | Volume 3 , 2012

Aims and Scope
Critical Studies in Fashion and Beauty is the first journal dedicated to a critical examination of the fashion and the beauty systems as symbolic spaces of production and reproduction, representation and communication of artefacts, meanings and social practices. It also explores visual or textual renditions of cloth, clothing and appearance.

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SOPHIE CALVERT, JESS POWER, HELEN RYALL AND PAUL BILLS
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Reconstructing textile heritage

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KEYWORDS

textile
fragment
archive
digital
3D scanning
restoration

ABSTRACT

This article recreates a deteriorating archive, bringing life, opportunity and growth to a collection that is in reality dying. It explores a collection owned by the National Trust at Claydon House in Buckinghamshire. Modern techniques of Infinate Focus Microscopy and Computerized Tomography scanning are used to render 3D digital images which are intended to capture the imagination of contemporary artists and designers resulting in an ever evolving archive for future generations. The research identifies that all textile materials have significance and even the smallest fragments may serve as an inspiration to the next generation of creative designers. Focusing on the preservation, restoration and visualization of small insignificant fragments of delicate cloth, the article captures and reinvents the materials, giving a new meaning for future generations.

INTRODUCTION

Many leading museums have a wide range of textiles artefacts carefully preserved for future generations to marvel at the intricacy and beauty of the materials. Whilst many collections or part collections are available for public viewing, others are carefully stored in controlled conditions in either

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museum archives or private collections. Preserving the materials is a painstaking task and requires specialist care which often means that textiles of historical significance are hidden from public view and often only available to researchers under strict conditions of handling. Whilst there is a wealth of materials stored in archives around the globe, there are less significant specimens that are not offered the protection and restoration simply due to cost. These samples are therefore left to deteriorate rate, eventually ending life as a pile of dust fragments lost to future generations. According to Kuttruff and Strikland-Oslen: 'Textiles are among the most perishable artefacts, even the smallest textile specimens are of value to understanding production technology and cultural significance' (2002: 354). There is much to be learned about historic textile production to ensure we preserve heritage, but also inspire future generations of artists and designers.

Most textile conservators' main purpose is to stabilize textiles to slow the process of deterioration. However, the role here is different, the aim is to digitally reconstruct the fragments bringing them to a global audience. Digital rendering eliminates the need for the display of the original textile and therefore preserves the fibres from environmental risk and further damage. This research explores whether modern high-tech applications (three-dimensional [3D] visualization) used predominantly in engineering can be employed to capture historic textile fragments to preserve and reconstruct their beauty for future generations. Recreating the material in a digital format brings new life to a dying archive.

Textiles enlighten the senses. Memories and meanings are interwoven within the structure of the cloth. According to Lesley Millar:

> Cloth, in its intimate relationship with our body bears the marks of our being, both on the surface and embedded within the structure. At the same time, cloth is also the membrane through which we establish our sense of 'becoming', and formalise our relationship with the external world, while the fabric remorselessly records the evidence of those interactions.
> (2012: 3)

Unfortunately, not all cloth fragments in archives will exist to tell their tale. In this study fragments rapidly deteriorate due to several factors. Common storage issues such as humidity control and temperature detrimentally affect cloth with the addition of dye and fixing chemicals used to achieve colour. The fragment analysed in this study uses an iron mordant to fix the black colour. This has resulted in the rapid deterioration which will eventually break down the cloth fibres to dust particles.

This article discusses the methods and techniques which can be used to recreate a decaying archive: a digital archive for preservation and innovation. We are all the keepers of the archive and a digital archive can evolve over time bringing new life to and uses of materials that are currently

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hidden from view. The archive that is being created will not only capture a moment in time, but also enable digital reconstruction to bring the fragments back to life. Fragments will be recorded as they are at the time of analysis creating an archive specific to that moment in time which will allow details to be digitally reconstructed using exact data and visual references to rebuild the garment in its entirety. Exhibiting textiles in their former glory will be of interest to contemporary designers, costume and textile historians as details such as surface structure, pattern and colour can be examined to inspire new design work.

By capturing images of the textile fragments, digital reconstruction can be implemented so further generations can enjoy a true-to-life image of the textile. This will lead to simulations of textile drape properties through the use of sophisticated algorithms and reconstruction of both historic clothing and the reuse of the images in modern applications. This reinvention of the archive brings it into contemporary design. In order to rewrite the physical textiles digitally, methods must be investigated to capture the properties of the materials, both aesthetically and physically, and which do not destroy the delicate fragments of cloth.

THE ARCHIVE FRAGMENT

Textile fragments used for examination in this article are loaned from the English National Trust archives at Claydon House in the Aylesbury Vale, Buckinghamshire. Claydon has been the ancestral home of the Verney family for more than 550 years. The archive at Claydon was fully explored to locate a textile fragment in need of conservation which could not be restored using traditional preservation techniques. The textile pieces are merely fragments, fragile and incomplete. Every year they deteriorate further. The fragment (see Figure 1) dates back to 1625 *c.* and is a linen needlepoint 'mens reticella' lace decorative collar. Rows of buttonhole stitches build up the design. It is believed to belong to Edmund Verney who was chief standard bearer to King Charles I during the English Civil War. It is important to note the size of the fragment. It is 10cm at its largest measurement. This meant that handling and positioning was a delicate process (see Figure 1).

THE PHYSICAL ARCHIVE

Archive textiles samples were scanned using 3D scanning instruments to generate the data needed to render and reconstruct historic textiles. The results of the initial 3D scanning processes informed the exploration and development of imagery. According to Volino and Magnenat-Thalmann:

> For a number of years, more actively since the 1980s, the study of digital cloth motion and simulation has been studied by both industry specialists and academia as previous papers

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Figure 1: Lace Collar Detail, Sophie Calvert [photograph], Item from the National Trust archive, granted with permission.

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> have summarized; the complexities in realizing a textile with a high degree of deformation characteristic has been a challenge to researchers since the 1980s.
>
> (2000: 3–4)

Relatively few published works exist which look at the possibilities of digital conservation and reconstruction of archive textiles. Current assumed textile simulation data are more often derived for film and gaming communities. Here, animators are required to develop cloth simulations which look appropriate for their own outcome. They are visually flawless rather than historically accurate. In an era of digital advancement, current 3D software packages can often assume the specific range of parameters to portray complex fabric structures, meaning that the 3D simulations are not always realistic. Current software often has a range of assumed fabric properties based on modern-day cloth types, these cloth files are often complete repeats without areas of degradation, rot or dye variability. The latter is needed for archival reconstruction. Analytical methods are necessary with respect to analysing textile fibres. Structural characteristics such as pattern, twist, breakage, angle and yarn count. Methods are discussed and provide examples of the data derived from them. These initial scan techniques aim to look at both the surface structure, yarn and overall 3D structure. The two scanning method used are Optical microscopy and Computerized Tomography (CT) scanning.

INFINITE FOCUS MICROSCOPY (IFM)

The IFM produces a 3D image using two-dimensional (2D) images that have been recorded between the lowest and highest focal plane, areas that are in focus are compiled to produce a repeatable, sharp, true colour image and an accurate reconstruction of the surface of the sample. Surface measurements for the work detailed here were carried out using an Alicona IFM, subsequently referred to here as 'IFM'. Several settings were explored with different exposure times, magnification and contrast were adjusted to gain optimum results on-screen. The results of the scans (see Figures 2 and 3) provide a detailed view of the 3D lace structure. Deterioration of the yarns is clear only by using the IFM not by the naked eye. Measurements of the lace depth are recorded to be used in the reconstruction process. Overall this process gave an accurate visual recording for further study and analysis. The data and file type produced are not suitable for 3D imaging in textile specialist software (see Figure 2).

CT SCAN

'X-Ray CT has of course been used for many years to image biological features for medical research' (Parnas et al. 2005: 1920–35). X-ray imaging fragile textiles requires much experimentation to achieve the desired settings, prior and post scanning process. The instrument used in

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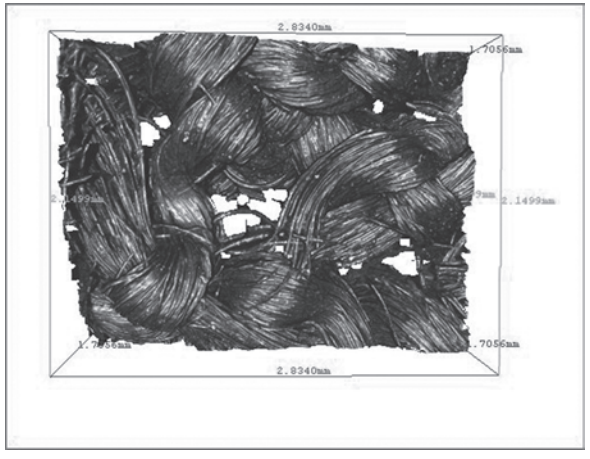

Figure 2: Linen lace structure at 10.00x Magnification view from above, Sophie Calvert [photograph], Item from the National Trust archive, granted with permission.

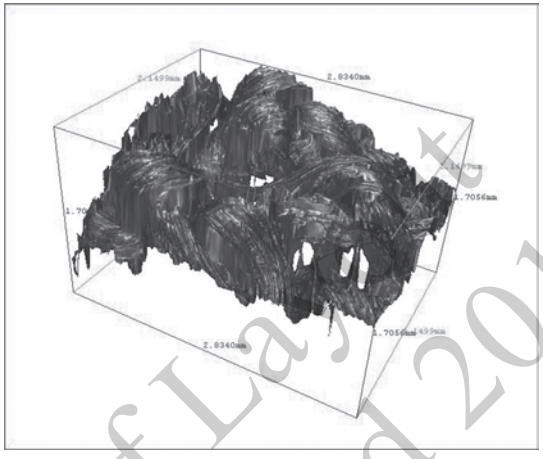

Figure 3: Linen lace structure at 10.00x Magnification side view, Sophie Calvert [photograph], Item from the National Trust archive, granted with permission.

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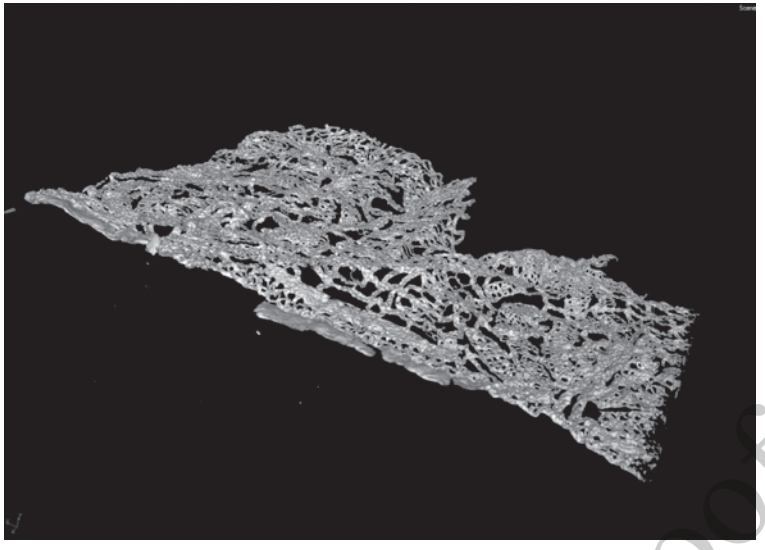

Figure 4: CT scan front view of decorative collar, Sophie Calvert [photograph], Item from the National Trust archive, granted with permission.

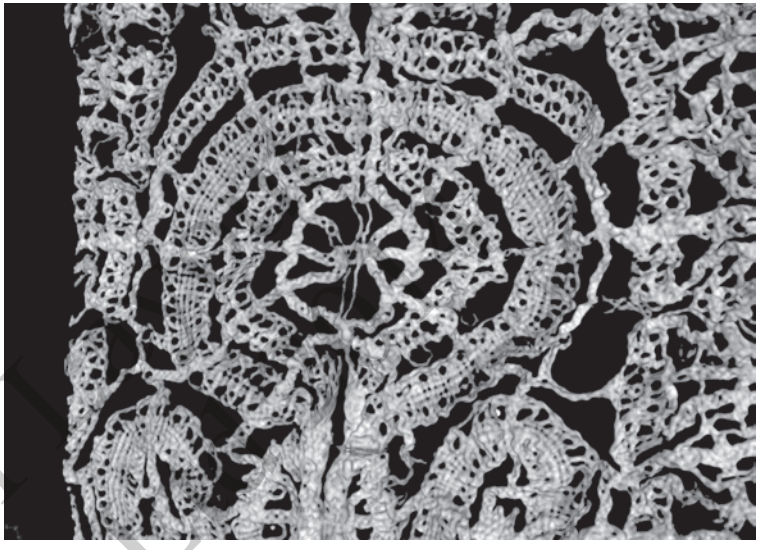

Figure 5: CT scan cross sectional view of decorative collar, Sophie Calvert [photograph], Item from the National Trust archive, granted with permission.

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this study was a Nikon Metrology XTH 225 micro-CT scanner, with a Tungsten X-ray target and Perkin-Elmer detector. Each scan contained 1583 frames which were then reconstructed using Nikon Metrology's proprietary software. All rendering and subsequent analysis was performed using StudioMax 2.1 and surface determination was optimized manually (see Figures 4 and 5).

The outcome resolution and detail of the CT scans far exceeded expectations. The team doubted whether this tiny fragment, black in colour, would scan at all. Radiation levels used are extremely low in order to limit any damage to the individual yarns. When examining the image data, both in the cross sectional views and in the volume rendering, a certain amount of noise was observed on the surface. This was addressed by adding filters in VG StudioMax 2.1. These filters digitally enhance the image by reducing noise, sharpening the resolution and refining the digital outcome. Filters are subjective as they are manipulated by the operator, however, they only act to sharpen and clean the image, not to redesign. This process generates a highly usable data file type (STL). These visual results are immediate, obvious and also the most compelling in terms of both surface and underlying detail. The textile fragment is captured, almost frozen in time, at the level of deterioration it was when scanning. As the iron mordant continues to destroy the textile fibres, the textile will continuously change until eventually only dust exists.

The image stack and data collected from the CT scan (see Figures 4 and 5) were of such high quality that it could be used in future research for 3D modelling purposes. Constructing not only the 3D visualization but perhaps also a 3D-printed prototype would result in wider accessibility to textile fragments which currently remain only in archives. Most software supports polygon mesh and point cloud data to create, render and animate with no limits on complexity or size. For Wang and Genc: 'The ability to automatically convert any 3D image dataset into high-quality meshes is becoming the new modus operandi for reverse engineering' (2012: 5). Tools are rapidly developing, cloth files now generate in real time due to advanced operational hardware power. According to Young et al.: 'New tools for image-based modeling have been demonstrated, improving the ease of generating meshes for computational mechanics and opening up areas of research that would not be possible otherwise' (2010: 470). The methodology of converting CT algorithms to generate geometry is an exciting area for future research within the arena of textiles.

CONCLUSION

This article presents a method to recreate the fragments of textile materials through not only capturing a moment in time, but reinventing it (a new archive is born). It was found that the techniques and processes used, accurately recorded small delicate textile fragments with clarity and detail, giving a new life to the material. The visual data can now be reconstructed to simulate the full textile piece (lace collar) in its entirety. This gives a record of the textile piece in its current

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state but affords the luxury to reconstruct and reinvent the materials, both historically and contemporaneously, offering a nexus of design and scientific research opportunities. This process will enable a digital archive of items in National Trust smaller collections such as Claydon House to be accessible to both researchers and the general public. By capturing the textiles in such detail it is possible to explore the highly skilled craftsmanship involved in producing a decorative textile from the seventeenth century. The context and history of the yarns begin to tell a tale. As this research progresses it is possible to foresee the contribution:

Protector of the archive: in order to protect not only the small physical fragments and their handling but also to ensure any reconstruction will be accurate and true.

Creator of the archive: a new archive will be born as the textile fragments are reconstructed to their former glory.

Promoter of the archive: digitizing the archive opens the materials up to a wider audience globally.

Innovator of the archive: new uses of the archive in contemporary applications.

Working alongside a team which includes engineers, conservationists, historians, designers and scientists, this project requires a wide and detailed breadth of knowledge in different and unrelated specialisms, which all collaborate for the purposes of archival conservation. The multidisciplinary nature of the project provides a wealth of networking opportunities and further research opportunities. The future aim of this digital archive is to provide access for a worldwide audience, including visitors to National Trust properties. The framework to be developed as part of this research will provide the underpinning methodology, leading to the creation of a larger digital textile archive for the National Trust, which can be adapted and used by other museums and trust organizations.

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Journal of Curatorial Studies

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Aims and Scope

The *Journal of Curatorial Studies* is an international, peer-reviewed publication that explores the cultural functioning of curating and its relation to exhibitions, institutions, audiences, aesthetics and display culture. As a critical and responsive forum for debate in the emerging field of curatorial studies, the journal will foster scholarship in the theory, practice and history of curating, as well as that of exhibitions and display culture in general.

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AMANDA TINKER
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Creating order from chaos: A classificatory approach to retrieval in a local history photographic archive

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KEYWORDS
classification
faceted metadata
photographic archives
image retrieval
digitization
online interfaces

ABSTRACT
With the advent of accessible digital technology in the 1990s, image archive collections that were once the sole preserve of the conservator or researcher with white gloves could now be made available to all. Creating digital surrogates offered promise for increasing public access, however, not without considerable challenges in the making. This article recounts and reflects upon how a local authority aimed to make, potentially, 250,000 glass plate negatives in numerous different local history collections generally accessible by scanning and subject indexing. It considers the challenges of providing metadata that would best meet end-user needs in a touch screen public access system and how and why a hierarchical classification

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scheme was developed to allow productive browsing of these historic collections of everyday life. The photographic archive case study is then revisited through a twenty-first century lens, discussing latest developments and the potential of open source tools for multidimensional access.

INTRODUCTION

Local history photographic archives provide a window into a world that once was, a visual record of culture, customs and collective memory. Maintaining the delicate balance between effective storage and preservation of physical collections for future generations and assuring accessibility in the present is a perennial challenge for archivists. This is particularly so when the only means of accessing photographic archives (often housed in repositories, away from public view) is by handling the actual physical artefacts, albeit in the requisite white gloves, which may seem in conflict with the desire for appropriate conservation. The 1990s heralded the beginnings of a pendulum swing towards the grail of public accessibility, however, not through the artefacts themselves but a representation: a digital surrogate. This article documents and reflects on how a local history photographic archive was made publically accessible via first generation digital technology in the late 1990s. The primary focus pertains to how bespoke classified metadata was developed to enable end-users to search and browse the photographic collection, the challenges associated and experienced as a part of this, and how classification can be exploited as a search tool at an online image interface.

APPROACHING THE ARCHIVE

In 1997, Kirklees Cultural Services (Kirklees being a Metropolitan Borough in the North of England, West Yorkshire) achieved Heritage Lottery Funding to help digitize its local history photographic archive, the first digital image project of its kind, and to make this accessible via touch screen terminals in the four main Kirklees libraries. To a recently qualified librarian, this innovative project appeared different, attractive and a potential challenge. Having successfully secured the post of 'Digital Image Project Officer', I encountered the archive for the first time in trepidation and the complexity of the numerous collections became quickly apparent. The archive, housed in an Aladdin's cave of a warehouse with other, often peculiar, museum pieces not currently in public view, consisted of 250,000 glass plate negatives in over 25 diverse collections, dating from the 1860s. Subjects ranged from scenes of the local area – views, buildings, local customs and cultural events – to Swiss views, botany slides and even electrical experiments. These idiosyncratic named collections (in hundreds of boxes) held the provenance of the photographer or previous owner, together with the *Huddersfield Examiner* newspaper collection (dating from 1946),

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which would also form part of the potential digital archive. Information about the collections was limited and inconsistent; 52,643 images had been documented on the museum curators' 'MODES' system (yet the records would still require additional information for subsequent public access) whilst the remaining approximately 202,357 slides had limited information on hand-lists (sometimes with or without dates), negative sleeves or very little at all. Most significantly, to allow translation of a once hidden, curator-led, collection into a publicly searchable archive, there was no clear underlying subject retrieval in the form of a classification or subject indexing scheme.

CLASSIFICATION AND IMAGE ARCHIVES

Classification, in its broadest sense, is generally accepted as a process of grouping like-with-like according to a particular characteristic (Buchanan 1979; Marcella and Newton 1994; Hunter 2000). Its use pervades our everyday lives; as young children we classify to understand the world, developing a personalized mental map, which expands and is refined as we encounter new concepts throughout life; at school we are streamed into classes of like ability; and in our adult lives, our places of work are organized into departments, which conduct similar activities. Classification is all-pervasive. However, unlike the broad groupings we see in everyday life, information items such as books and photographs may embody multiple concepts; for example, a book entitled *Scandinavia – Ceramics and Glass in the 20th Century* (Hawkins Opie 1989) or a photograph depicting this contains concepts of place ('Scandinavia'), materials ('ceramics', 'glass') and time ('20th century'), which potentially could be related to a series of other items exhibiting each, some or all of these characteristics. The challenge of organizing, retrieving and relating items that represented this multidimensional universe of knowledge stimulated the development of highly specific bibliographic classification schemes.

Bibliographic classification provides a means for the systematic arrangement of items according to the degree of likeness by subject matter, indicating relationships and providing a 'helpful order' (Foskett 1996), without which there may be 'chaos' as Maltby envisages:

> It may safely be assumed that everything in the universe is a member of some class, but on the first appearance the universe appears to be so great and complex that it is chaos – a tangle of things to which man had no clue unless he provides himself with some sort of map. This map of things is a convenient expression of a classification scheme, for we cannot reason, even in the simplest manner unless we identify and relate – that is classify – things. (1975: 16)

Imposing such structure and organization upon extensive and diverse collections ensures their optimum use, enabling a user to retrieve items on a specific topic more efficiently and effectively

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both physically and, more increasingly and of interest here, in online domains. Detailed bibliographic classification schemes, intending to represent the entire universe of knowledge in the modern sense of the word, did not emerge until the nineteenth century, when end users were, for the first time, allowed to roam freely amongst the library shelves and helpful subject arrangements were paramount. The pioneering Dewey Decimal Classification Scheme (first published in 1876), the Universal Decimal Classification Scheme and Library of Congress Classification scheme are still used today, yet are extremely detailed, rather unwieldy, hierarchical enumerations. When approaching the Kirklees Photographic Archive and drawing upon my own experience as a librarian, my natural instinct was to explore first such ready-made bibliographic schemes as a means of subject access. However, I soon realized that providing metadata for images was a rather different issue.

Classifying or indexing images requires a different approach to bibliographic classification; here the metadata for books, for example, would be author, title, year of publication, place of publication, publisher and subject (discipline aspects, place and time, for example), whereas images have their own distinct qualities. Sara Shatford-Layne (1994: 548) considers the intellectual activity, complexity and issues of indexing then grouping (classifying) images and suggests that this can be achieved by identifying four general image 'attributes' (summarized from Shatford-Layne 1994: 584–85):

- *Biographical* (subdivided into Birth, for example the creators, time and place of creation and title).
- *Subject* (the 'of' and 'about'/'Signifier' and 'Signified'; generic and specific identities, for example, bridges in general and Brooklyn Bridge; the subjects of the image – Time, Space, Activities, Events and Objects – animate and inanimate, and all of these five categories can be specifically 'of' (e.g., in the case of animate objects, the name of the person would be specific), generically 'of' (e.g., man or women) or 'about' (e.g., the theme/meaning of image).
- *Exemplified* (the actual medium of an image).
- *Relationship* (an image may be related to another image, text or object, e.g. initial drawings and then the final artwork).

The above attributes illustrate the multidimensional, layered nature of images and their potential *individual* properties, which can form the basis of an indexing scheme. However, Shatford-Lane (1994: 585) also asserts that to provide effective access to image collections, 'useful groupings', akin to the helpful arrangement of a library classification scheme, can also be devised from the outset, enabling a user to view and browse related images in an archive without a necessary requirement to specify search criteria.

It is well documented in seminal information seeking process research – behavioural (Ellis 1989; Bates 1989), cognitive (Kuhlthau 1993, 1999) and situated (Hert 1997; Solomon 2002) – that

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users engage in multiple types of searching behaviour and the early stages, in particular, may be characterized by uncertainty and an inability to articulate the information need. Grouping and presenting related images by way of a classification scheme allows a user to explore and browse a photographic collection, providing a valuable alternative for the need to specify a known, well-formulated, keyword search, which may not be appropriate for all stages in the information seeking process, particularly when users are sourcing images and may not know exactly what they are seeking from the outset. Shatford-Layne (1994: 585) endorses the value of incorporating an ability to browse collections and recommends that these 'useful groupings' benefit most users if they are 'based on the attributes of what is represented in the images rather than the images themselves'. In terms of Shatford-Layne's earlier image attributes, this would therefore mean a preference for a groupings/classification based on Subject, although she does recognize that in certain cases and for particular archives, the attributes of the actual image (namely, the above 'Biographical' and 'Exemplified' attributes) may also be just as important as what is represented in the image, so the groupings/classification may need to incorporate both. Furthermore, although Shatford-Layne (1994: 587) does acknowledge that 'different searchers will be interested in different attributes', she argues that researchers who have created such groupings for their collections have justified 'their choices … on the nature of the images being indexed and the perceived potential use of those images'. In reference to bibliographic classification theory, this would be termed 'literary warrant' (Foskett 1996: 28), whereby any groupings/classification scheme 'must be a function of the input; that is to say, our systems must take account of the relationships shown between items we are indexing'. Therefore, the actual collection, in our case an image archive, is the basis for devising any classification scheme, yet the scheme should be designed to be hospitable to new concepts, yet to be encountered, as new items/images are incorporated into the archive.

Having encountered Shatford-Layne's enlightening discussion above and bringing this together with my own knowledge and experience of bibliographic classification, I began to examine the nature of the Kirklees Photographic Archive and quickly discounted already established arts-based classification schemes such as, for example, the Art and Iconography Iconclass (2012) scheme, which was felt to be far too detailed and was not representative of the literary warrant of our archive or the needs of its potential general public users. It quickly became clear that the challenge that lay ahead would be to create not appropriate.

DEVISING A CLASSIFICATION SCHEME FOR THE ARCHIVE

When examining the nature of the archive in terms of its subject attributes, available metadata, as previously mentioned, was limited to brief catalogue records for some images, hand lists and hand-written details on glass plate negative sleeves. The company supplying the scanning

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equipment, software and touch screen interface, House of Images (2015), had already begun to subject index a small part of the collection, which they had scanned. An example of the typical subject indexing and public access touch screen interface is shown in Figure 1. There was no introductory screen to indicate the scope and coverage of the archive. The subject indexing comprised a single A-Z list of both broad (indicated by an asterisk) and specific terms, with the number of collection images representing this property against each one. A user would therefore select a letter from the touch screen keyboard and scroll through a large number of index terms, which lent itself more to a known item search rather than encouraging browsing by grouping related terms and images, inviting a user to discover. Moreover, there was little evidence of a what librarians would call a 'controlled vocabulary' of preferred indexing terms with synonyms mapping onto these, which meant images were indexed under, for example, either 'bike', 'bicycle', 'cycle', etc. and not brought together under a single preferred term. Any hierarchical structure of broad and specific terms was also disjointed due to the alphabetized display. In particular, certain index terms would have benefitted from being connected to their broader hierarchical context; for example, a question arose as to whether the term 'J Lidbetter' was a personal name, company name or name of a shop etc. Moreover, some images with specialized index terms, such as those from the textile industry, would have also benefitted from a subject context rather than being listed in isolation. Similarly, grouping place and street names/scenes under these respective headings would make these related terms more visible, rather than displaying them within an unstructured A-Z index.

Having raised the above issues, House of Images revised the touch screen interface to accommodate the development of a hierarchical classification scheme. The Subject Attribute was considered to be the primary access point for users in terms of this classification, although Biographical Attributes were often listed as part of the image record once retrieved (photographer, title, etc.). The devised scheme had fifteen top-level subject headings (our authority file), which represented the nature of the archive, as follows:

- Buildings, bridges and monuments
- Domestic life
- Education and health
- Emergency services
- Entertainment and leisure
- Events and disasters
- Landscapes
- Organizations
- People

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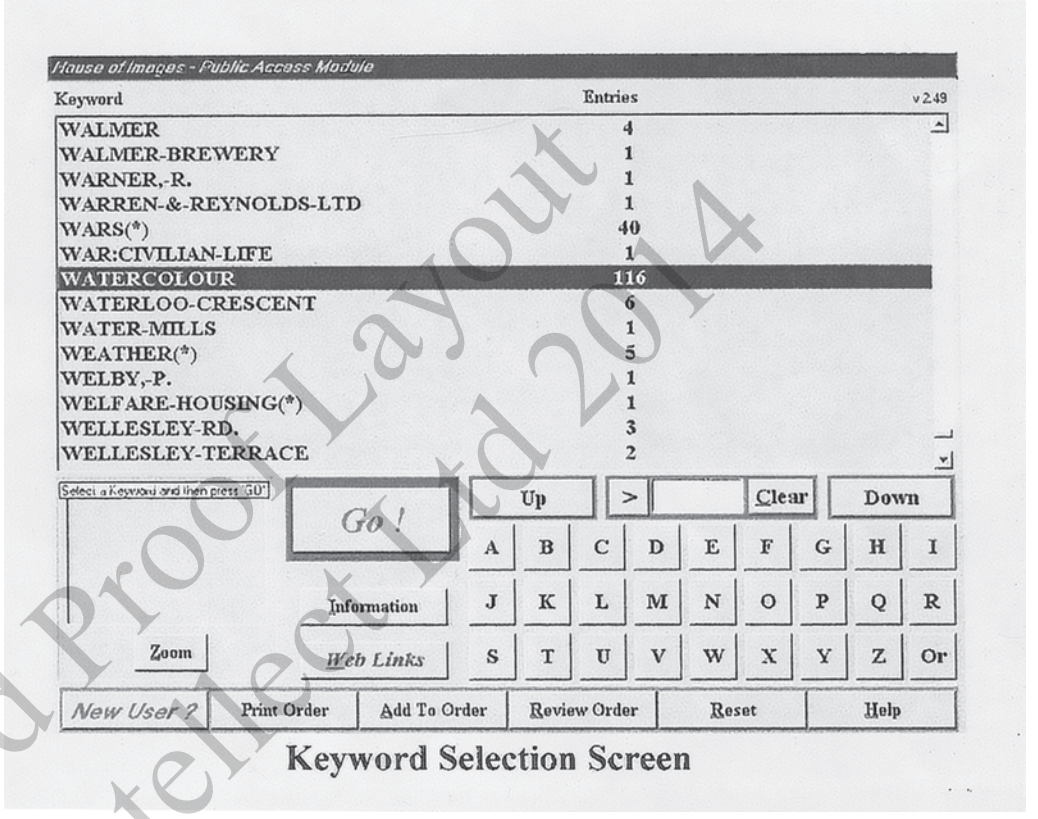

Figure 1: Touch screen interface (House of Images 1998: 9)

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- Religion
- Sport
- Street scenes
- Trade and industry
- Transport
- War and armed forces

These bespoke headings were subdivided into a second and sometimes a third level. Another set of ten top level headings related to place names in Kirklees and a section for those outside Kirklees were developed, although few images were within this category. Following the addition of a welcome screen outlining the contents of the database and instructions on how to use, a user could then search by subject, place or a combined search of both. When using the scheme, and classifying the archive images for public access, we would apply the following questions as a guide, which could also determine the level of specificity (an important consideration), when indexing:

- What is the image about? What is it specifically of?
- What is its main subject? Are there any secondary subjects, e.g. a tram in the background, a particular public house – will these be sufficiently apparent to the user when viewing the image to merit indexing?
- What is happening in the picture? Is a particular event taking place?
- Are there any names of people or corporate bodies?
- What is the role of the people in the image, e.g. farmer, fireman? Are they performing a particular activity?
- Could the subject appear under more than one group heading?

It was also recognized that images could be indexed both under a subject (Sport – Football) and also the name of a person (Footballer name), and buildings could have a status of building (name) but also by their use, which could change over time. Cross-references were added where appropriate to help the user in these more complex situations. The original touch screen terminals remained in various Kirklees libraries until 2006, when they were replaced by a website (Figure 2). Although this example search allows a user to combine two different dimensions (place and time), more intuitive system interfaces have since emerged that support more sophisticated faceted browsing.

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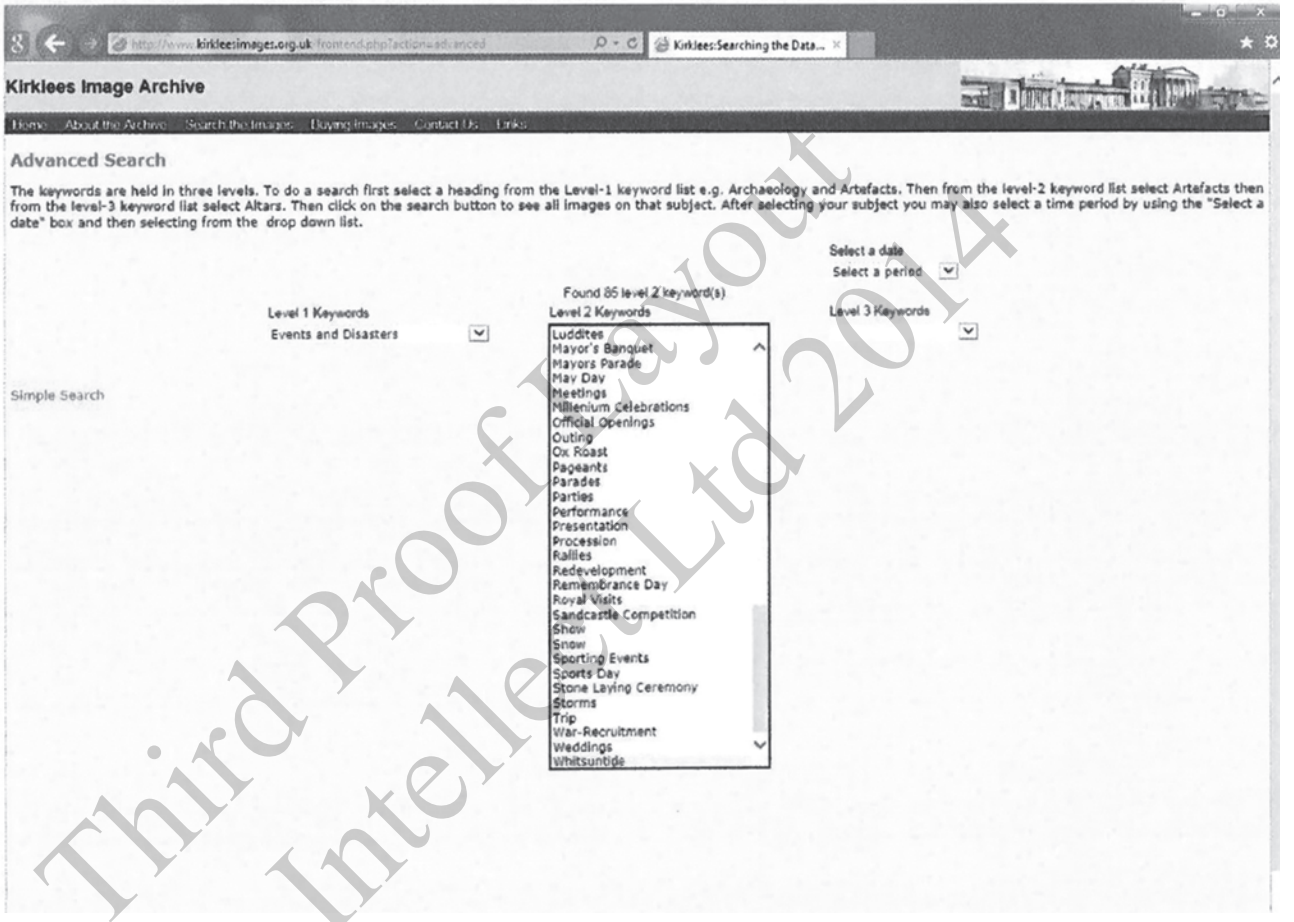

Figure 2: Kirklees image archive website, advanced search (Kirklees Metropolitan Council n.d.).

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FACETED BROWSING OF IMAGE ARCHIVES

The concept of facet analysis was pioneered by the Indian mathematician and librarian, Shiyali Ramamrita Ranganathan, who identified five fundamental facets when classifying, namely his P.M.E.S.T formula (Ranganathan [1965] 1990):

- Personality (main subject/things)
- Matter (materials)
- Energy (operations, activities, actions)
- Space (place)
- Time (time period)

The onus is on the classifier to determine the components embodied by the item (in the current case, images) and then 'build', or synthesize, a representative classification using these separate elements for the item. This was famously likened by Ranganathan to the building blocks of a Mecanno set. Thus, rather than attempting to enumerate and predetermine every possible combination of index terms, he pioneered a more flexible, multidimensional view of knowledge, predicated on reuse and arguably more hospitable to advances in knowledge. Similar to Shatford-Layne's previously discussed image 'attributes' (akin to facets), Ranganthan's concept of fundamental facets could be utilized as a basis when approaching and seeking to classify an image archive. Most notably, however, is how such faceted classification can now provide a powerful means of image retrieval when applied to an online interface. Freely available open source technology is available to achieve this. Figure 3 illustrates the Flamenco (FLexible information Access using MEtadata in Novel COmbinations) search interface (Yee et al. 2003; Hearst 2004; University of California, Berkeley n.d.) and its hierarchical faceted metadata. The interface enables users to select a category within a facet and the effect can be seen across all facets in mutually constraining 'views' to broaden or narrow a search. Thus, a Boolean 'AND' search[1] is created across all facets and the categories therein. The advent of faceted navigation was also led by Pollitt (1997) and has been exploited in bibliographic library systems (Tinker et al. 1999; Tinker 2005), although today the search technique is readily seen in many commercial websites and is particularly effective for large datasets. Another open source faceted navigation tool and content management system is Drupal (2014), as shown in Figure 4, which again can be freely downloaded and applied to a classified image archive. Figure 4 shows a faceted search of educational case studies by the facets of Course Level, Skills, Delivery Method and Student Task (Hill and Tinker 2013); however, a similar Drupal interface could also be created and applied to an image archive, supported by thumbnail images of the collection. This faceted navigation with its mutually constraining views is in contrast

1. Boolean searching, from Boolean logic, allows an end user to combine or exclude search terms/concepts by AND, OR, NOT, enabling broadening or narrowing of the search to retrieve greater or fewer items. A Boolean AND search will retrieve a result list where all items have (or are about) the AND-ed search terms. In a faceted classification search, facets and their multiple categories therein will be combined simultaneously, enabling a user to browse a multidimensional search space.

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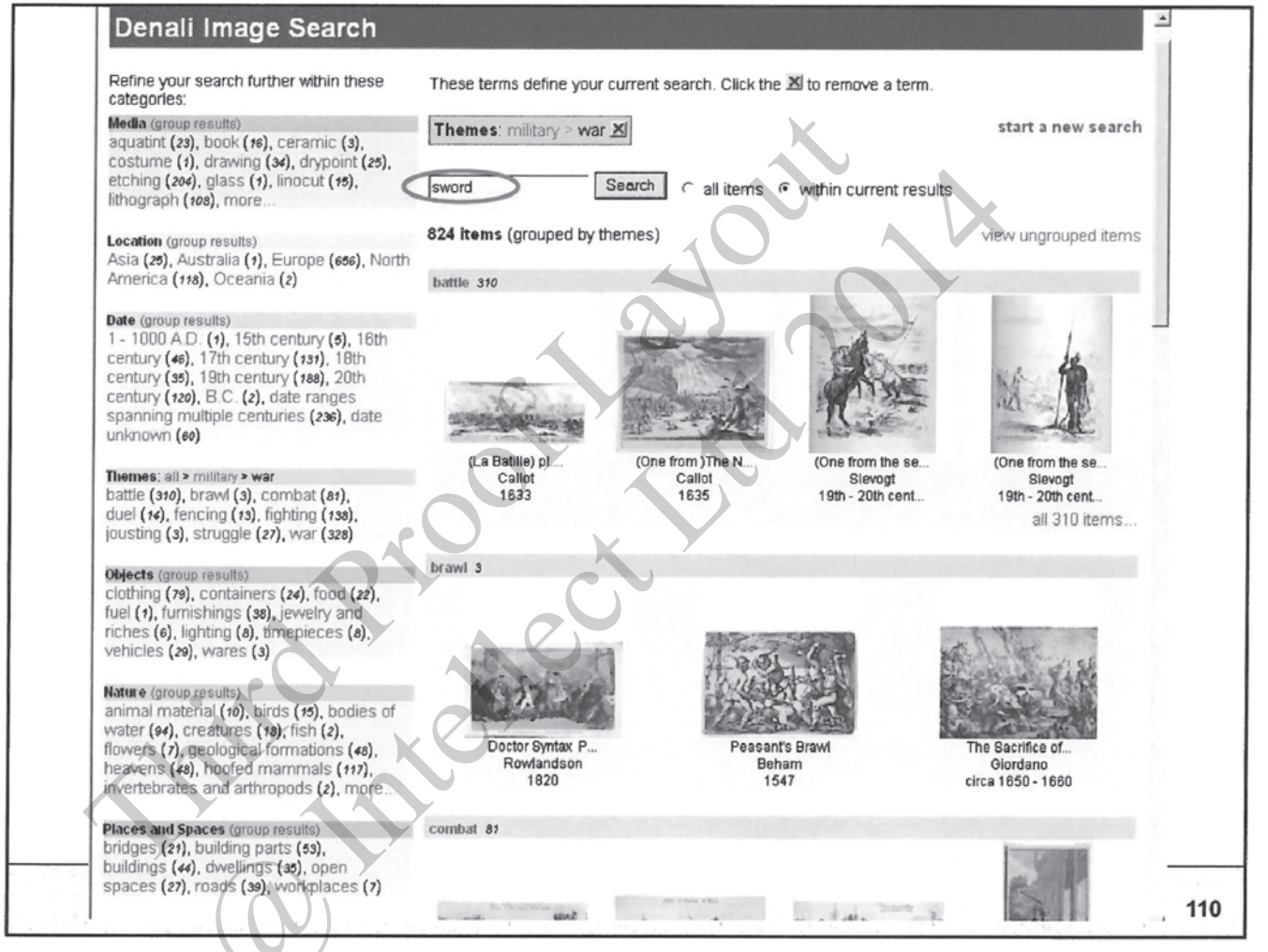

Figure 3: Flamenco opening screen (Hearst 2004).

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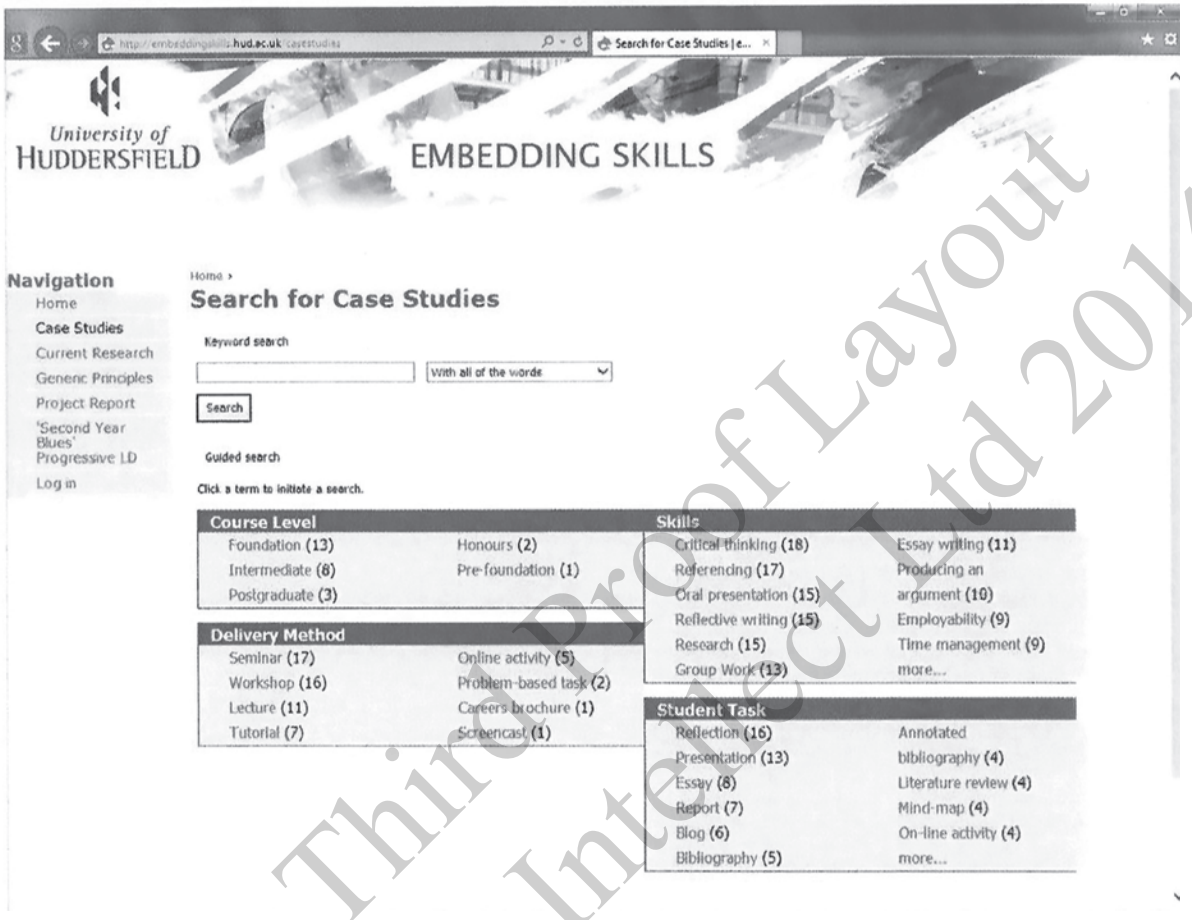

Figure 4: Drupal faceted search (Hill and Tinker 2013: 10)

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to the 'album' and 'scrapbook' approach of popular visual social media such as Flickr (2015) and Pinterest (2015), which, although extremely visual and allowing browsing through categories, are mutually exclusive and need to be searched separately.

Technology has unsurprisingly advanced since the Kirklees website was first created in 2006. In an interview with the Senior Curator at Kirklees (G. Scanlan, personal communication, 3 December 2014), it was felt that the website interface would benefit from an update, and the potential and power of classification for online searching and browsing of virtual collections has never been more opportune. However, such digital advancement may be dependent upon the status of the corresponding physical Kirklees Photographic Archive, which has a potentially exciting yet uncertain future, as was observed when returning to the archive almost ten years later.

REVISITING THE ARCHIVE

Having completed my work on the photographic archive project in May 1998, leaving behind 7000 digitized and catalogued images, the website now provides access to 61,842 images (Kirklees Metropolitan Council n.d.) and the physical archive is now split between both warehouse and museum locations. In an interview with Senior Curator, Grant Scanlan, he explained that, unfortunately, there has been no dedicated image archivist since 2012, so development of the digital archive has remained in 'in stasis' (G. Scanlan, personal communication, 3 December 2014). Despite this, the collection is well used. Images are licensed for television and publication (with older images often requiring rescanning due to changes in technology and the need for increased image resolution) and are frequently purchased by the general public. The archive has formed the basis of exhibitions, museum events, the creation of image portfolios for reminiscing activities with care home residents, by Local History and Civic societies and, more recently, University researchers.

The future of the photographic archive has research and teaching and learning potential, especially when simultaneously combined with the original remit of providing accessibility for a general public audience and community groups. The University of Huddersfield's recently opened Heritage Quay (2015), achieved via a £1,585,000 Heritage Lottery Fund grant to create 'a new archives centre that will be one of the most technologically advanced in the UK' (Heritage Lottery Fund 2014), may create new opportunities for the photographic archive in terms of enhanced physical and digital retrieval. Although discussions are preliminary, the University may become custodian of the more archival parts of the physical photographic collection. This would see its transference to the Heritage Quay (G. Scanlan, personal communication, 3 December 2014), with the promise of accessibility both via 'the web as well as on site' (Heritage Lottery Fund 2014),

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most notably by virtue of the Centre's 'Interactive Gesture Wall' (see Figure 5), together with 'mini touch-tables' (Figure 6) that allow:

> A database driven 'live' link to the archives combined with powerful search functionality enables visitors to 'drill down' into the collections as far as they wish … It allows different visitors to structure a personal exploration in a manner to [*sic*] suits them. This layered approach enables everybody to take away something, whether they have twenty seconds or twenty minutes to spare …
>
> (Wide Sky Design 2015)

This database functionality will no doubt provide powerful depth and breadth of retrieval, particularly if linked to the archive's catalogue metadata. Figure 6 demonstrates support for a mutually constraining faceted touch screen search by subject, place, people and date, having resonance with Ranganathan's aforementioned Fundamental Facets. It is fascinating to note, however, that what originally began as a Heritage Lottery Funded project in 1997 with twentieth-century touch screen technology at its heart, may now move forward, courtesy of the same lottery funding and a twenty-first century reimaging of the concept of the 'touch' screen and exploratory search.

CONCLUSION

Digital technology has given unprecedented public access to physical photographic archives, allowing powerful searching, browsing and discovery for the end-user, and a valuable means of conservation for the curator. As a retrieval tool, classification has been central to these developments, from its early beginnings in the 1990s and, as technology has advanced, to more sophisticated multidimensional applications in the twenty-first century. These technologies offer the potential to exploit more flexible faceted schemes via open source software. Within this context, this article has charted the journey of a diverse local history photographic archive that began solely as a physical collection with limited available metadata, leading on to the complexity of developing a hierarchical classification for subject access and image retrieval in touch screen kiosks, with its more recent manifestation at a web interface, and culminating in a potential future of archival image access by gesture and faceted 'touch tables'. Since the archive's digital inception in 1997, technological change has clearly afforded new opportunities, different platforms, interfaces and means of interaction. Classification, however, has remained the constant within this, ever fundamental to archival organization and retrieval in the past, present and a highly anticipated future.

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Figure 5: Heritage Quay gesture wall (author's image).

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Figure 6: Heritage Quay, touch tables (author's image).

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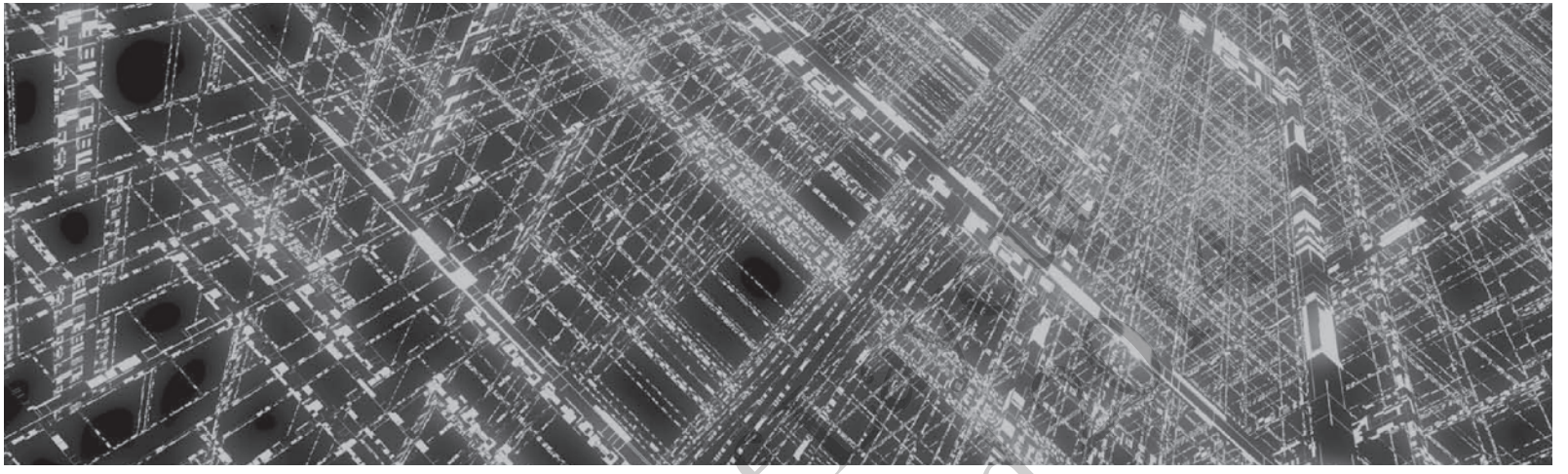

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- Design issues: e.g. 3D modelling, authenticity and realism, screenwriting, sound effects, composition, cut scenes, background vs. foreground, game engines.
- Reception and production: e.g. ethnography, customer research, therapeutic and hazardous effects, adaptation, trans-mediation, franchising, commercial vs. serious games, artificial intelligence, literacy studies.

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The archive of unrealized devices

KEYWORDS
swimming
practice-based research
collage
immaterial archives
fiction
Google Patents

ABSTRACT
Google Patents is an eight-year-old virtual searchable database containing the United States Patent and Trademark Office (USPTO) and the European Patent Office (EPO) patents, with US patent applications dating back to 1790. This searchable online archive of invention, novelty and innovation is a valuable tool for designers and researchers. As a point of departure for recent art-based research, Google Patents online database is mined by me as a creative practitioner. As an artist-hacker, the found material used in my research arises from patent searches for fantastical machines and devices developed to assist with swimming, dating from the 1870s to the early twentieth century. The retrieved patent, etched drawings and information evidence an understanding of a new sport at particular moments in time. However, almost all of these patents remained 'unrealized', only contained within the drawing and text of the patent itself. These patents are used as the visual and conceptual basis for The Swimming Machine Archive (2014), a growing body of collages featuring fictional devices for moving through water.

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1. A SWIMMING CONTEXT

The body of research that this article discusses surfaces from a contemporary art practice that is located around the sport of swimming and specifically the history of outdoor swimming, stemming back to the first ever English channel swim in 1875 by Captain Matthew Webb. The history of swimming itself poses a multitude of potentiality with regard to researching social and cultural behaviour from the nineteenth century in the United Kingdom and, in particular, the impact such behaviour had upon design and the role of 'invention'. Swimming as a popular activity in its own right in the United Kingdom arose from forms of bathing[1] and was further propelled by the publication of Everard Digby's book *The Art of Swimming* in 1587, which proposed that swimming was a science to be studied and that such study could reduce the number of drownings in the country at this time. At the start of the nineteenth century swimming was beginning to be considered a more serious sporting activity. The poet Lord Byron demonstrated a feat of endurance by swimming the Hellespont in 1810, and for those who could swim in the United Kingdom, breaststroke was the fashion. The first indoor swimming baths were also opened in 1849 in London. It is from this point onwards that many inventions were patented. The inventor's aim was to capture the imagination of the public around the new interest in swimming and also make the activity potentially accessible for the majority of the country, who were still unable to swim. The fantastical and, to our contemporary eyes, cumbersome objects that were proposed during this time were submitted as patents, and it is these designs that form the basis of this exploration. The point of departure for this practice-based enquiry is the archived swimming apparatus patents mined from the online immaterial archive, Google Patents. The patents range from simple hand gloves for making the hands 'webbed', to complex land-based machines that the body is strapped into with the aim of replicating the bodily movements of swimming. Each patent is presented via a series of etched diagrams showing the design from various angles, with many showing a representation that includes a depiction of a person. The majority of the patents are titled 'swimming apparatus' or 'swimming devices'. Text that accompanies the etched drawings often states the benefits of such devices. An invention by Charles R. Daellenbach lodged at the United States patent office in 1889, titled 'Swimming Device', describes an invention whereby a wearer has hinged wooden shapes chained to their ankles:

> The device may be readily and easily applied to the ankles of the wearer, and may be worn while out of the water and walking, as well as when in the water and swimming. As they increase the amount of surface available when expanded or in the open position, they enable the swimmer to swim faster than he could do by the same amount of exertion, and as they are very light and impervious to water they maintain their lightness at all times both in and out of the water.
>
> (1890)

1. Bathing dates as far back as the ancient era and was viewed in the Roman period as a healthy activity. The development of 'Spa' towns such as Bath further encouraged the notion that bathing had medicinal benefits.

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This may read like an absurd invention, but its shape and the concept of making the legs buoyant in the water is replicated in a contemporary swimming device called a 'pull buoy': a foam shape held between the legs that swimmers of all abilities use for training. It is noticeable that some of these impractical patents appear to have a lineage with a number of today's contemporary devices used within swimming, although the most obvious difference is the use of materials. The modern inventions of rubber, foam and plastic were not available in the nineteenth century.

The tracing of the history of the object is also made possible through the Google Patent search for 'prior art'. This filter will trace the ancestry of an object, including potential earlier influences and versions. The prior art search is actually intended to be used as evidence to support each patents' originality. When you click 'find prior art' Google will pull information from the patent you are viewing to cross-reference throughout its database. Google becomes your bespoke archivist.

2. VIRTUAL ARCHIVES

Jacques Derrida reminds us in the introduction to *Archive Fever* (1995) that the foundations of the word 'archive' stem from the Greek word *arkheion*: a home, an address or a residence of the magistrates. He writes:

> […] the citizens who thus held and signified political power were considered to possess the right to make or represent the law. On account of their publicly recognised authority, it is at their home, in that place which is their house […] that official documents are filed.
>
> (Derrida 1995: 2)

This description of the earliest archive gives it a specific, internal material site in which the deposited files are protected from the outside world. From this description, the archive is seen as a place to be guarded, creating a sense of secret/private/protected information. In order for the archive to remain largely private it requires continued restriction and control. It is this authority over the archive that governs its identity, shapes its contents, collects and orders the information within it. In this notion of a traditional material archive it is a fixed body of knowledge that is maintained and controlled. This could be seen as a closed and 'passive' archive. As the archive evolved it became used as a basis for historical research alongside the initial Greek focus on containing information for legal purposes. The information located in an archive therefore became specialized and possessed a sense of authentic authority due to its ability to generate lost places, times, objects and people. Users of the historical archive have a sense of trust in its contents. Historians utilize the archive as an imprint of history to make connections with the present. However, their present experiences and situation would usually guide the creation of individualized narratives, mining

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of the archive with an underlying voice of an author. The authenticity of the traditional archive is relied upon as a sound evidential work. Its collections can be forensic, but they might also pave the way for multiple interpretations. The classification of documents in an archive relies upon a narrative constructed through interpretation in order to classify. This, according to Derrida, 'establishes' the document. The performative aspect of this classification involves an author of the archive as an underlying classification is developed.

In Hal Foster's essay 'An archival impulse' he describes in a footnote how there might exist 'archive reason' within a controlled society whereby 'our past actions are archived (medical records, border crossings, political involvement […]) so that our present activities can be surveilled and our future behaviours predicted' (2004: 60). This is particularly pertinent in relation to the immaterial archive and the ways in which contemporary society has a need for fast archives and virtual storage mechanisms. Infinitely expandable archival systems are attached to our everyday activities and information retrieval is rapid. However, the immaterial archive is also infinitely fallible, potentially open to hacking, editing and crashing and this is where the appropriation approaches of contemporary artists can potentially flourish. In opposition to the traditional archive the digital apparatus allows for transient and ephemeral information, a sudden jolt against historical materialism (Benjamin 1988).

3. GOOGLE AS CO-AUTHOR

Archives rely on an underlying system, otherwise they become impenetrable. This system arises from the author and the conventions to which the author adheres. The archive's organization and presentation cannot be separated from its author. The use of online archives has become commonplace. Lev Manovich's (2001: 16) premise that 'the shift of all of our culture to computer-mediated forms of production, distribution and communication' is well established in our Internet-driven society. The Internet as an archive can be likened to Borges' *The Library of Babel* in that the seemingly endless information it contains is governed by the log book of search engines, which organizes what would be otherwise unwieldy sets of information (2000). The Internet as archive has a system of storage in the form of 'pages' but no overall visible authoritative editor. This lack of overriding authority allows for the existence of material that is fictional/inauthentic alongside the non-fictional/authentic, and all manner of sub-divisions in between these two descriptions. Search engines are the 'key' to this 'library' of information, yet these engines run on popularity where results are ranked, creating and reproducing a 'popular' narrative, which is becoming increasingly managed by Google as the archive-keeper. As Google has rapidly expanded, new forms of knowledge are organized by Google[2] and our access to this information is manufactured by Google as co-author.

2. One example being Google Scholar, which makes published scholarly material accessible but can be limiting to information literacy. As William Badke states: 'Google Scholar serves up some citations without full text, making it an easy place from which to build a bibliography without necessarily providing the opportunity to read the full paper' (2013).

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4. UNREALIZED WORKS

The title of this article is influenced by Hans Ulrich Obrist's (with Julia Peyton-Jones, Julieta Aranda and Anton Vidokle) project, in collaboration with The Serpentine Gallery, London, Agency of Unrealised Projects (AUP). The project attempts to document artworks that were never realized and as such largely remain unknown. In parallel to the swimming devices from Google Patents, Obrist's interest lies in the potentiality of a possible future for unrealized artworks that exist only in documents, drawings and plans. Many of the works are not possible to complete due to their deliberate creation as a utopian concept, others are restrained by their technical and practical requirements, and others are censored due to the messages they carry. The 'agency' in the title of Obrist's project acts to archive these works and represents them in gallery and museum exhibitions, alongside an extensive online database of the works. They become documentation as artwork:

> Archival art is as much preproduction as it is postproduction: concerned less with absolute origins than with obscure traces […] artists are often drawn to unfulfilled beginnings or incomplete projects – in art and in history alike – that might offer points of departure again.
> (Foster 2004: 5)

5. FICTIONAL ARTIST ARCHIVES

Mark Godfrey states that from the 1970s onwards there are an increasing number of artists whose practice and research begin with archives, alongside artists who 'deploy what has been termed as an archival form of research with one object of inquiry leading to another' (2007: 143). This process involves the audience collectively making connections between images, text and objects to create new narratives (much like the Swimming Machine Archive as it sits within this curated paper). Some of these new narratives represent existing historical archival material, made visible or appropriated by the artist. This interest in the archive *for* artists stems from the history of Conceptual Art in the 1970s, informed by critical theory and philosophy, such as the writings of Walter Benjamin that were first translated into English in 1968. Alongside these developments, the postmodern rejection of stylistic definers, the deconstruction of modernist narratives and a notion that anything could be appropriated as a basis to create artwork fuelled an interest in the archive, which had previously been seen as a fixed institutional apparatus. From the 1960s onwards, the idea of the document in contemporary art is also increasingly apparent in performance, live works and the processes of artistic practice. The photograph and film (and progressive advances in digital technology) play a central role in the process of archiving ephemeral work and with it, creating evidence of methods of production.

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6. THE ATLAS GROUP

Through the work of The Atlas Group, a project set up by the artist Walid Raad, the associated authenticity ascribed to the documentation of historical events through archival processes is questioned and the notion of a fixed historical chronology is disrupted. The Atlas Group project and its associated online archive research and document the contemporary history of Lebanon and, in particular, the civil wars of 1975–1991. Through photography, video and text, experiences are collated through memory, personalities and the juxtaposition of fact and fiction. The Atlas Group archive focuses on an abstract notion of history, one that is not fixed or linear, drawing from disparate areas of experience. An example of this approach can be seen in the fictionalization of an historian called Dr Fadl Fakhouri. In *Notebook Volume 38: Already Been in a Lake of Fire* (1999), Fakhouri charts the exact make, model and colour of every car used in car bombings during the period of the Lebanese wars. This is done through a combination of collage/cut out photographs and notes which state the exact time and date, location, casualties and type of explosives used. Each plate of the notebook appears factual, although the apparent evidence it presents and the fictions it creates is difficult to detect. It is only the gallery context within which the work appears that provides a clue. In contrast, *Secrets in the Open Sea* (1997) appears as a distinctly manufactured art object. It is a series of shaded panels of photographic paper that have small black and white portraits of men and women who were found dead in the Mediterranean Sea during the specified period of the Lebanese wars. Raad explains:

> The documents in this imaginary archive do not so much document 'what happened', but what can be imagined, what can be said, taken for granted, what can appear as rational or not, as thinkable and sayable about the civil wars. They focus on some of the un-examined effects of the wars as they are manifest in photographic and videographic reproductions.
>
> (2004)

7. THE SWIMMING MACHINE ARCHIVE

> We produce new concepts, new perceptions, new sensations, hacked out of raw data. Whatever code we hack, be it programming language, poetic language, math or music, curves or colourings, we are abstracters of new worlds. Whether we come to represent ourselves as researchers or authors, artists or biologists, chemists or musicians, philosophers or programmers, each of these subjectivities is but a fragment of a class still becoming, bit by bit, aware of itself.
>
> (Wark 2004: 1)

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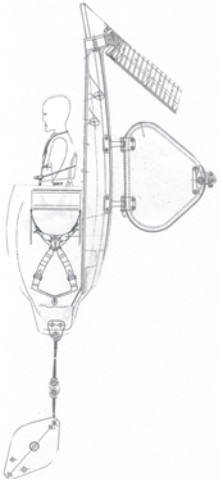

Figure 1: Multi directional floating capsule with GPS antenna.

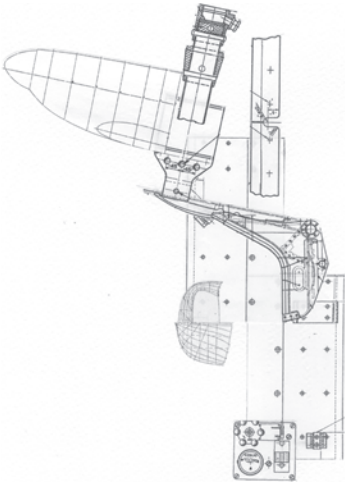

Figure 2: Land-based swimming machine with weight bearing sections.

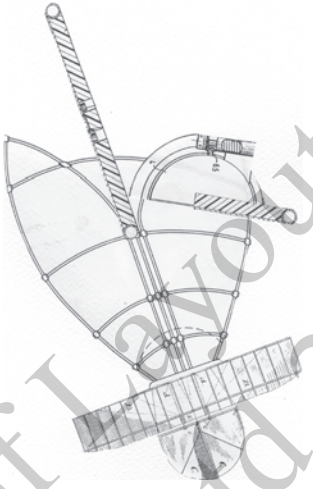

Figure 3: Digital leg resistance float.

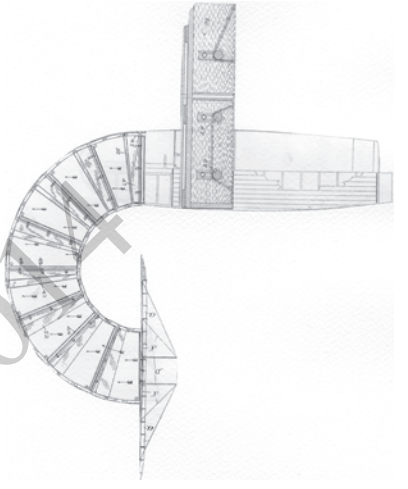

Figure 4: Underwater multi-functional head-piece.

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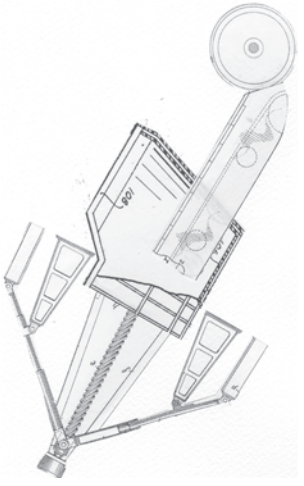

Figure 5: Fully automated swim tracker (to follow open water swimmer).

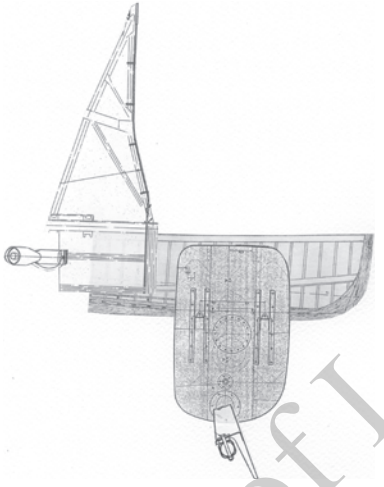

Figure 6: Long distance swim and overnight adventure pod.

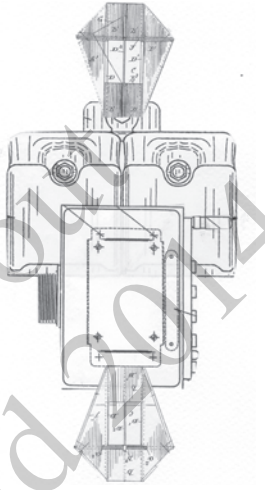

Figure 7: Abdominal pulse for building core muscle.

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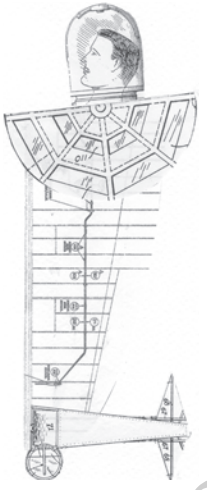

Figure 8: Swim instructor capsule for land and submersion.

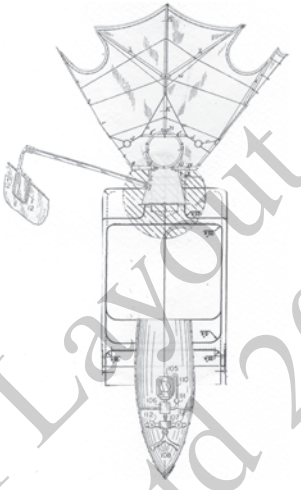

Figure 9: Butterfly exercise board and training apparatus.

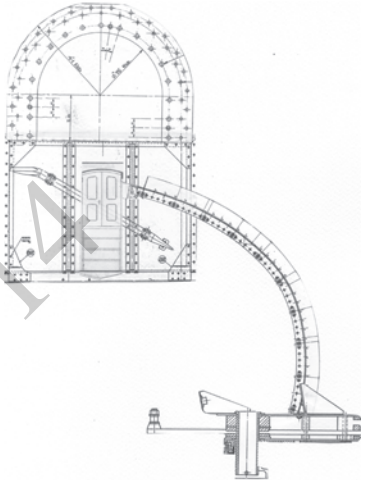

Figure 10: Floating training shell with detachable propulsion machine.

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The collages that form The Swimming Machine Archive are constructed from a mash-up of digital plans of objects; the plans themselves demonstrate an object yet to be realized. The plans consist of diagrams for boats, aeroplanes, machinery and weaponry and, importantly, are acquired from sellers on eBay.[3] The plans are then printed out to use as a basis for each 'machine' collage. Therefore, a looped transition from digital to material, returning to digital, is presented here in this piece of writing (see Figures 1–10). The locality of the work promotes the space of the page reformed as exhibition site and potentially generates a blurring of the spaces traditionally inhabited by writing and practice. This article becomes a place for encounter with the artwork, framed by episodes of writing, some of which consist in the collage of quotations, threaded together by myself as author/curator/maker. There is, however, an immaterial 'loss' from the material versions of the collages presented here. This loss is also evident in the scanned Google Patents. This materiality (quality of the paper, ink and scale) is flattened and potentially reduced to a poor equivalent or perhaps a new immaterial object that mirrors its former self. This mismatch of the digital and material quality of appropriated imagery is discussed by Hito Steyerl in her essay 'In defence of the poor image':

> The image is liberated from the vaults of cinemas and archives and thrust into digital uncertainty, at the expense of its own substance. The poor image tends towards abstraction: it is a visual idea in its very becoming.
>
> (2009)

Uriel Orlow in his essay 'Latent archives, roving lens' poses three distinct categories of contemporary artists whose work is archival: first, those who 'simulate memory processes and create fictional archives by way of collecting'; second, 'those that reject the imaginary or symbolic archive in favour of the real, making use of the documentary' (2006: 34); and third, a smaller group who he describes as 'archive thinkers' – those who are interested in deconstructing the notion of the archive itself. It could be said that the multitude of current contemporary creative practice concerned with the archival cannot easily fit into such categories. The practice within The Swimming Machine Archive perhaps crosses the boundaries of all three categories. It collects and excavates material stored in Google Patents (via the internet) to create fictional diagrams that in themselves suggest a new archive of potential objects that are impossible to materially construct, thus remaining imaginary and, therefore, unrealized.

3. Ebay is another example of a transitory archive of objects of dubious authenticity.

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Dr Lisa Stansbie is a practising artist and writer in the field of Contemporary Art, working across film, sound, sculpture, installation, photography and digital processes. Her works have been exhibited at galleries and museums internationally. She has written on innovative approaches to practice based research in creative disciplines and currently her research focuses on art and sport, specifically the relationship of performance, endurance, objects of technology and the body in the rituals and training processes of both artists and sportspeople. Stansbie is also the current Head of the Department of Art and Communication at the University of Huddersfield.

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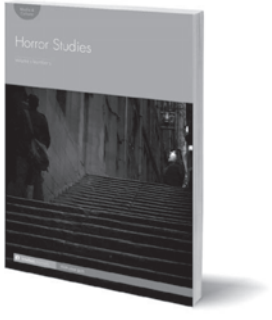

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Leeds Beckett University

The sound of a sound art archive

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KEYWORDS

sound art
curating
sound recording
art education
artists and sound
sound archives

ABSTRACT

The foundation for this text is my 10xCD opus The Sounds of Ideas Forming (2008–2012), an archive of 318 sound files featuring content from art students, children and practitioners such as Yoko Ono, David Bowie, Chris Watson, Douglas Gordon, Lydia Lunch, Brian Eno and George Brecht. The Sound of a Sound Art Archive considers this particular sound archive, examining formats, narrative and the relationship between recording sound and recorded sound. I draw upon first person experiences and examples from curating, pedagogy and sound art to arrive at a series of frameworks for a sound art archive, one that is finite, educational and able to interject into everyday contexts.

My research as a visual artist has centred on the use of curatorial methodologies to explore the relationship between contemporary art and the everyday in non-gallery contexts. These interests have evidenced themselves in major projects on the cusp of each of the past three decades. The first was the *Bellgrove Station Billboard Project* (1990–1991) in which I curated public realm works from students, professional artists, writers and an aromatherapist. Following ten years of working with communities I became lead artist on *tenantspin* (2001–2007), an Internet TV project

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established between Liverpool's Foundation for Art & Creative Technology (FACT) and elderly high-rise tenants. The tenants worked alongside artists to produce an archive of weekly one-hour webcasts on politics and culture. My role within *tenantspin* was facilitator, animateur and project manager, and both *Bellgrove* and *tenantspin* began in highly localized social situations before evolving into widely published curatorial models.

Since 2008 I have been exploring these relationships by examining artists' uses of sound, to ask precise and specific questions around curating, archiving, distributing and teaching that I did not feel were being asked within art contexts in 2008. These questions formed the basis of a six-year Ph.D. by previous publication at Leeds Beckett University where I lecture on a 0.6fte basis. My research involved the publication of 6,433 CDs under the title *The Sounds of Ideas Forming* and these CDs were given away freely in everyday contexts. The collection consisted of a total of 318 sound files featuring content from children, artists, art students, musicians, philosophers and archival material on which I secured all permissions and collaborated with a Graphic Art & Design student to package the Ph.D. in archive boxes (see Figure 1), of which only five exist. Through the research, I developed methodologies for generating new content to sit alongside existing material, arriving at the notion that only by producing new content can we begin to understand why we keep returning to the RECORD button, and often to the same themes (see Figures 1 and 2).

What form might a sound art archive take? The availability of existing sounds has been revolutionized in the past decade by advances made in compression techniques. This is a topic covered in depth by Milner (2010), concerning the removal of information from waveforms to reduce file sizes while allowing the brain to use auditory masking to compensate. Compression enables almost any auditive phenomena to be transferred instantly and Reynolds uses the phrase 'a liquefying of sound' (2011: 122). Allied to increased server space, this fundamentally changes our ability to access, archive and recontextualize sounds. The primary example of these new archival possibilities is *UbuWeb*, a project that began as a website for concrete poetry and, with the advent of streaming audio and increased bandwidth, broadened to include MP3s. It is now the most comprehensive online archive for sound art, what founder Kenneth Goldsmith describes as 'the Robin Hood of the avant-garde' (1996). All the material is made freely available, often without the creators' permission, and Goldsmith writes: 'As the practices of sound art continue to evolve, categories become increasingly irrelevant, a fact *UbuWeb* embraces. Hence, our artists are listed alphabetically instead of categorically' (1996, original emphasis). By my calculation, *UbuWeb* currently hosts around 15,000 pieces of content and can lead to interesting discoveries if browsed randomly. However, I was interested in an archival model that would allow a finite and non-hierarchical set of themed recordings to interject into everyday life. In doing so, new knowledge could be gained about recorded sounds located in specific contexts.

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Figures 1–2: Alan Dunn The Sounds of Ideas Forming *(2008–2012), archive box, 7 audio CDs, USB drive, screen-printed poster and postcards, 15,000 word synthesis text, 2014, image: Katy Knowles.*

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To achieve this, the CD was chosen as my publishing format, despite digital music sales already accounting for 15 per cent of the market in 2008. As Gustin (2012) reports, by 2011 digital had surpassed physical sales, but the CD had a size, weight and unit cost that made physical distribution feasible. It also had a fixed 74-minute durational framework in which to curate content. As such, *The Sounds of Ideas Forming* was not an open-ended archive, but a set of finite curatorial decisions. The CD as a format may have lacked the gravitas of vinyl or the instant gratification of the MP3, but it did open up a conceptual space somewhere between analogue and digital. The CDs asked us to think about the time and spaces we have to produce, share and consume recorded sound in this era of hyper-acceleration and option paralysis, and to question what size an archive should or could be.

As to what constituted this particular finite sound art archive, the broader context for my research was a breaking down of categories and class distinctions between sounds in order to consider the drivers behind pressing the RECORD button. I sat with artists Jeremy Deller and Bill Drummond in the Bluecoat Gallery in Liverpool as Deller unveiled his sketch *The History of the World* (1997–2004). It was a flowchart proposing connections between Kraftwerk, Throbbing Gristle, the KLF and concepts such as the North, melancholy and de-industrialization. He suggested a remixed history of sounds based on sampling, scavenging and surfing; mining the spaces between sounds as much as listening to the sounds themselves. During my research, critical writing on sound art increased. Whitechapel and the MIT Press published *Sound: Documents of Contemporary Art* (C. Kelly, 2011) which drew together examples of artists composing manifestos, burying ideas and contemplating silence when working with sound. It was one of the first non-chronological anthologies on sound art and writers were switching between documenting sound art practice, creating new historical chronologies and examining underlying themes. Kim-Cohen's *In the Blink of an Ear* (2009) located all sound art as primarily a conceptual practice and Miller's *Sound Unbound* (2008) reflected upon sound in relation to digital sampling. By considering these publications alongside Deller, we can use their themes and connections to think beyond the purely sonic qualities of sound. We are invited to focus instead on the social and conceptual ramifications. Attali suggests that 'to understand music, one must understand much more than music. What must be constructed, then, is more like a map, a structure of interferences and dependencies between society and its music' (Kelly 2011: 105). To begin to consider new connections between sounds in specific contexts, I required a curatorial framework with an entry point into existing material while setting up themes for new works. The sounds in the archive were to be important, but what were the connections between them? What themes were recurring? What behavioural drivers were behind people returning to the RECORD button?

The Sounds of Ideas Forming answered these questions by curating content against seven fixed themes (silence, water, revolution, grey, catastrophe, background and numbers) and eradicating

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any accepted chronologies amongst sounds. The archive was categorized and non-hierarchical. Reynolds (2011: 57) suggests that as a result of YouTube, there is less need to locate sounds in specific temporal ranges. He suggests that we now experience sound in a more horizontal plane and that 'the presence of the past in our lives has increased immeasurably and insidiously. Old stuff either directly permeates the present, or lurks just below the surface'. My research brought old and new together, children and pensioners, Turner Prize winners and Black Panthers, restagings and one recording from deep space.

The archive, published on finite media, was thus able to employ a form of narrative in relation to its particular content. One student, Rob Swift, recorded a 'Big Bang' which became the opening track on the *A History of Background* (2011) volume as reference to the beginning of time, space and sound. The final track was a rare backing track from David Bowie's 'Space Oddity'. Bowie and Swift were of similar age when they pressed RECORD and both were curious about sonic space and a sense of loneliness. For a split second in the history of time, Swift and Bowie were in the same contextual space that Miller describes as 'an ecosystem of hunter-gathers of moments suspended in a culture founded on a world where information moves only because someone invented and shared it' (2008: 17). My research drew out this connection between them and demonstrated the complexity and freedom on offer when working with recorded sounds. The archive spoke about its content through its form; it was a community of thematic examples of the RECORD button being pressed, of humans satisfying the impulse to freeze time, challenging our own mortality and leaving messages behind for future generations.

What is the relationship between recorded sounds and recording sounds? I wanted the archive to highlight the process of recording sound as well as housing recorded sounds. The contribution from Brian Eno, for example, featured him talking about how the sounds of *Music for Airports* developed and I invited sound recordist Chris Watson into the university to run master classes for visual art students to advance an understanding of pressing RECORD (Figure 3). I was drawn to the fluidity of his activities that included founding avant-garde Sheffield band Cabaret Voltaire and wildlife sound recording work for Sir David Attenborough. Watson also records as a solo artist and his CD *El Tren Fantasma/Ghost Train* (2011) was recorded in Mexico while working on a BBC programme. It included the track *El Divisadero* (2011) that evoked the early industrial sound of Cabaret Voltaire; it shifted between foreground and background, dropped out like the heaviest dub and returned as heavenly choir over industrial drone. It was underwater. It was the Doppler effect. It was machine and, in my opinion, in the background of *El Divisadero* could be heard master class recordings that Watson, myself and students made under the rail bridge by the Leeds & Liverpool Canal. Together, we listened to late-night rolling stock and captured a rhythm of Leeds from new perspectives.

In an excerpt from a 1962 lecture included in the archive and on *Artists' Uses of The Word Revolution* Aldous Huxley says: 'all revolutions have essentially aimed at changing the

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Figure 3: Chris Watson and students recording from a microphone inside a chicken carcass, Roundhay Park, Leeds, 2011, image: Elisa Grasso.

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environment in order to change the individual' (Huxley 1962 cited in Dunn 2009). In inviting Watson to Leeds, I wanted to change the art school environment. Students had worked with sound prior to 2009 but it had been directionless and not rooted in any critical understanding. In the art studios, Watson taught staff and students how to record, why to record, how our ears work, how to listen to backgrounds and the importance of both the popular and the avant-garde. *El Divisadero* took the prosaic and transformed it into the abstract. He shared with us a tale of recording the sound of his fridge using a 50p contact microphone and selling it to an international games company as the accurate sound of a nuclear reactor. He recommended recording and playback equipment for the University to purchase, including binaural microphones, WAV recorders and surround-sound Genelec speakers, and he returned each year to work with staff and students.

When Chris first started visiting, I put together a CD of artists and students recordings of the sound of the word 'revolution'. The CD was a complex artistic form with a tight quality control, a black humour and a broad curatorial range. It also credited university administrators and finance workers who had assisted with some of the more prosaic curatorial activities. Formed in, and emerging from, an art school in transition with new tools and insights into the recording process, the CD was also a powerful message about pedagogic possibilities. Chris' master classes sat within the undoing of an overtly modularized curriculum and sound enabled me to work with students from a much broader range of disciplines and chosen courses. In June 2012, Amy Leech and Joe Finister, both participants in two master classes and contributors to *A History of Background* (2011), graduated with first class Honours degrees for their work in sound. Finister's pieces were rooted in his passion for dubstep that Watson encouraged him to develop into surround soundscapes. Leech created intimate recordings for her animations, including some recordings of fishermen's maggots. These so delighted Watson that when appearing on *Bang Goes the Theory* (2012) and asked to demonstrate the quietest sound he could record, he chose maggots.

Bishop is scathing of the current state of universities in which 'the administrator rather than the professor is the central figure' and that '(e)ducation is increasingly a financial investment, rather than a creative space of freedom and discovery' (2012: 268). My research demonstrated the opposite. That is, there are methodologies for working within such systems and collaborating with administrators on artworks that seek out spaces of freedom and discovery for students as well as staff. Bishop questions projects whose 'dominant goal seemed to be the production of a dynamic experience for participants, rather than the production of complex artistic forms' (2012: 246) and asks what it means to do education as art. This is a key question as it addresses both the process and product. My research was concerned with the act of recording sound as well as recorded sounds. We learned about tools and processes from Watson while locating artefacts in high impact contexts. Both were of equal importance. Specifically, students were made aware of different

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microphones, editing software and playback devices. They were also introduced to dissemination contexts such as the CD, the art gallery, radio broadcast, soundtrack or surround-sound installation.

Thus *The Sounds of Ideas Forming* became a pedagogic model and, in 2014, a REF submission. This was the archive with a purpose beyond preservation and an archive that presented itself across a number of platforms in various shapes and forms. It was finite but also self-contained, housing examples of the learning of the processes that lead to recording as well as recorded sounds themselves. It was an archive that replaced questions around definition (archive, artwork or pedagogic tool?) with questions *and* answers regarding the inherent processes. And in the next stage, in its dissemination, the archive began to create feedback loops with the society from which it emerged (see Figure 4).

Where might we encounter such an archive? While considering the place of my research within education, the everyday and the (sound) art world, I asked Fluxus artist Robin Page what Leeds College of Art was like when he brought George Brecht to the city to lecture part-time in the late 1960s. Not surprisingly he claimed that it was a wild and free experimental performance art mêlêe of improvised sound, drinking, nudity and a 'we just did stuff' mentality (Page 2013). We cannot go back to those days, but what is important within doing education as art is first, to recognize the particular set of circumstances. Models can then be constructed for the development and presentation of content in specific contexts, both inside and outside the pedagogic walls.

In May 1972, such was the currency of Leeds' art education that the Institute of Contemporary Art (ICA) in London staged an exhibition of student works entitled 'Students at Leeds'. Forty years later I was commissioned by the ICA to create a 20-minute mix of *The Sounds of Ideas Forming* as part of their 'Soundworks' project within Bruce Nauman's 'DAYS' exhibition. In the upstairs gallery, a large black box housed an iPad with a series of audio works played through a central speaker. My piece included content from Leeds students, all of whom had worked with Chris Watson. By the end of the exhibition *The Sounds of Ideas Forming* was the eighth most popular of the 132 tracks with over 1,200 listens. *The Sounds of Ideas Forming* at the ICA was a complex artistic form. It was a 20-minute mix curated from a ten-hour soundtrack that in itself was curated from every available recorded sound. It was also evidence of a part-time lecturer, freed from excessive administration, leading by example through experiential processes while producing artefacts that offered conceptual rewards.

In a variety of manners the archive can exist in contexts appropriate to its content. In relation to sound, the history of the recorded artefact is a gradual shift away from the concert hall into our everyday lives through wax cylinder, vinyl, cassette, CD and digital formats. Does a sound art archive then belong in everyday settings? One may argue that by being online, *UbuWeb* does exist in our everyday, but I was interested in strategies for taking the archive to a public rather than vice versa, acknowledging Kaprow's 'doing life, consciously' (1993: 195) or what Mauro calls 'artists constantly generating new "outsides" to capitalist production and reproduction' (2013).

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Figure 4: Handing out copies of Artists' Uses of the Word Revolution, Deptford X, London, 2013, image: Alan Dunn.

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The first CD, titled *Soundtrack for a Mersey Tunnel*, was given away free of charge from tunnel tollbooths. Other elements from the archive were left at tourist destinations, buried in beaches and left in phone boxes, with such decisions based on some of the ideas and sounds contained within each particular CD. The archive was part of my nomination for the 2012 Liverpool Art Prize and I further animated the collection with a live sound event of around 200 people and a museum display of associated artefacts on a train platform setting. In 2013 Deptford X was curated by artist Bob and Roberta Smith as part of his 'Art Makes Children Powerful' project. For the festival, I walked up and down Deptford High Street in London handing out 21 copies of *Artists' Uses of the Word Revolution* (2009) to passers-by, creative workers and shopkeepers. Each recipient agreed to have his or her photograph taken with the CD. As the day progressed, the exchanges became lengthier. The Mayor of Lewisham accepted a copy and spoke of the housing revolution of the 1970s that gave birth to bands such as Dire Straits and Squeeze. The Deptford experience encapsulated many of my research interests. It was finding thematic routes through recorded sounds, drawing lines between this content and locating it within social settings to create discursive or creative feedback loops of varying cycles.

The Sounds of Ideas Forming was about creating moments of encounter with new audiences in everyday settings. It was about betweens, or as Obrist (1998) describes his own curatorial practice, 'a position of in-between-ness', the spaces between where we expect or hope to find content and where it is housed. Feedback on the archive may come immediately as in Deptford or twenty years later, using different sized cogs to gauge responses. I present *The Sounds of Ideas Forming* as an archive in a box that draws together obscure classics, familiar names and student works. As I listen back to John Peel shows and consider Deleuze and Guattari on rhizomes, so might creatives in the future who are interested in non-hierarchical non-gallery practices, explore *The Sounds of Ideas Forming*. Curating artist-student-archive material into one finite archive was a simple formula but one that captured the imagination of all the contributors. It was about sound, but equally about navigating through data, while producing even more. It was about a simple structure that looked back, surveyed the present but also projected forward to think about future roles. It was about the archiving but also about using the process of archiving to make new betweens, of in turn, locating the archive in the everyday, in Henri Lefebvre's phrase, that 'primal arena for meaningful social change' (Merrifield 2006: 10).

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Dr Alan Dunn (b. 1967, Glasgow) studied at Glasgow School of Art and The Art Institute of Chicago. He was curator of the *Bellgrove Station Billboard Project* (Glasgow, 1990–1991), lead artist on the *tenantspin* project (FACT, Liverpool 2001–2007) and recently produced the 10xCD opus *The Sounds of Ideas Forming*. Through these projects Dunn has developed collaborative content with Bill Drummond, Douglas Gordon, Yoko Ono, Philip Jeck, Pauline Oliveros and Brian Eno. He lives and works in Liverpool and is a Senior Lecturer at Leeds Beckett University where he co-runs the M.A. Art & Design course and has just completed a Ph.D. on sound art (www.alandunn67.co.uk/ADCD.html).

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Scratching the surface of local history: Encountering the republished works of Ken Cooper

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KEYWORDS
fictions
participatory art
local history
art and design
heritage agendas
comedy

ABSTRACT
The pamphlets of local amateur historian Ken Cooper were unearthed at a car boot sale by artists Bristow & Lloyd and subsequently republished for new audiences at a number of festivals, exhibitions and institutions. The work playfully speculates on historical knowledge, weaving the imaginary persona of Ken and his ability to misinterpret, with information drawn from social and archival sources. By presenting a re-interpretation of local history it was hoped that readers would reflect on how they know what they know and in so doing, encourage discussions around ways in which we remember, forget, construct or share

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knowledge. Placing the work in the public realm and within heritage contexts raised a number of issues around how such a strategy worked.

'Who really knows the truth about what happened when everyone's forgotten about it' (Bristow and Lloyd, 2012b) is a question posed by self-styled expert amateur historian Ken Cooper in one of his local history pamphlets. The story goes that the work of Ken Cooper was unearthed at a car boot sale by artists Bristow & Lloyd and faithfully republished for a new audience. Ken's many pamphlets and audiocassettes retell half forgotten histories of his native West Yorkshire from a personal perspective. Blending historical speculation with a tone of certainty, his approach to rediscovering local history is located in his everyday experiences, chance conversations and vague recollections. The construction of Ken Cooper's narrative, his historical insights, research methods and the myths surrounding his discovery and disappearance are largely played for laughs. While the tone might be tongue in cheek, the intention is to challenge readers into reflecting on how they know what they know and in so doing, encourage discussions around ways in which we remember, forget, construct or share knowledge. The experience of presenting Ken's work has led to a number of encounters with members of the public, the media and archives that have raised issues around what happens when a constructed persona and narrative is treated at face value.

Bristow & Lloyd is a collaborative project, initiated in 2009, between community worker Lisa Bristow and artist and lecturer Christian Lloyd. Exploring the creative use of written and spoken word the work aims to playfully encourage people to think, laugh, discuss or share in some small way. Partly inspired by encounters with self-published local history pamphlets the republished work of Ken Cooper takes the form of typewritten dialogues and photographs that are photocopied and printed into pocket-sized publications. These pamphlets have been distributed at the I Love West Leeds Festival in 2010 and 2011, an outdoor event celebrating local communities in and around West Leeds. The work was accessed within a local history shed dedicated to the work of Ken Cooper, housing copies of *Bramley my Bramley: Untangling Local History* (L. Bristow and C. Lloyd, 2010) and *Farnley Oh Farnley: Voices from Beyond* (L. Bristow and C. Lloyd, 2011). Visitors to the shed were invited to contribute to the project by leaving aspects of their own local histories. Research for both these locations was undertaken by library searches and through discussions with local residents who provided elements of local folklore and knowledge. While the work contains a few historical inaccuracies, for example Ernie Wise was Bramley's famous son not Eric Morecambe, the facts are generally correct, though strung together in unlikely ways. In 2012 The Brotherton Library at the University of Leeds commissioned *Brotherton Where Art Thou? An Antiquarian Ramble through the Brotherton Library* (L. Bristow and C. Lloyd, 2012a) to commemorate their 75th Anniversary. The publication drew from Tales of the Old Brotherton

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produced by John Smurthwaite (University of Leeds Library) and the library's online catalogue, and was available for visitors to the University as a small pamphlet. The Brontë Parsonage Museum commissioned *Lost in Brontë Country: A Historic Quest* in 2012. This was produced both as a small publication, downloadable from the Parsonage website and as part of the Wilderness Between the Lines, a group exhibition at Leeds College of Art Gallery (2013), and as a sound file available for use as an audio guide when walking around the museum and grounds. Other Ken Cooper publications are alluded to at the back of these pamphlets but remain unprinted, such as *History in Your Drawers: Understanding Spoons and Other Cutlery* and *Lower Wortley, What are you Hiding?*

Ken's narrative in these pamphlets recounts the process through which he searches for the forgotten, formulates questions around local history and speculates potential answers. He does this by asking people questions, quickly accessing archives or gathering research material at hand, for example, by using a tourist tea towel to unpick the history of the Brontë household. Drawing on the speculative and propositional narratives of popular television archeology programmes Ken maintains this use of conjecture, often using limited or inappropriate reference material as a starting point. As a piece of creative and essentially comedic writing, Ken inhabits a hapless persona that tries to be authentic in its representation of forgetfulness and well intended but botched enterprise. There is a sense of Ken searching for meaning and truth in his life by posing more expansive questions. For example, in *Lost in Brontë Country* his search for the Brontës had him retracing his route to 'knowing what I know today' (L. Bristow and C. Lloyd, 2012b). The tone of the writing, the form of the publications and the ways they were distributed were intended to support the work as a form of participatory art that could playfully provoke broader reflections and debate around how shared knowledge is passed on. As a reader, if you feel Ken has got his facts wrong, then how do you go about finding out what is real?

Placing the work in the public realm, both inside and outside institutional contexts, established a range of encounters that revealed attitudes towards historical knowledge and validity. Central to this approach was the fact the pamphlets were presented and talked about at face value. As artists we claimed responsibility for their publication, not their creation. At both I Love West Leeds festivals members of the public enquired after the whereabouts of Ken, with some trying to locate him within their own understanding of local knowledge by seeing if they knew him, or if they knew somebody else who might. This enquiry was supported by the inclusion of local knowledge in the pamphlets, validating their authenticity to some degree, and by maintaining the impression that Ken had constructed the history shed but had just popped off somewhere (see Figures 1–3). Others recognized the inaccuracies of the content of the work but wanted to locate Ken to take him to task. In 'Narrative in historical theory' (1984), Hayden White points out that the way narratives are used to describe, analyze or tell stories about history differ from literary discourses by virtue of its subject matter rather than its form. What constitutes a real event rests not on the distinctions between what can be seen as

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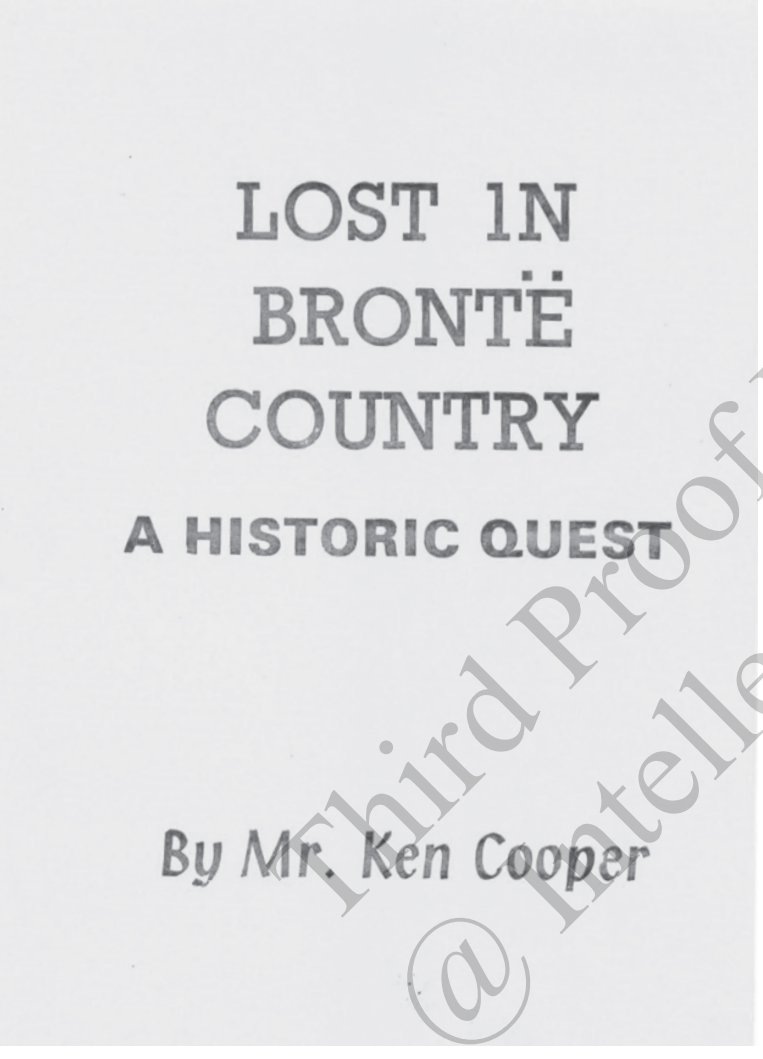

Figure 1: Lost in Brontë Country: A Historic Quest *(2012), Bristow & Lloyd.*

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WHAT A MESS !

Artists, writers and other creative types are notoriously messy. Given that all of the sisters were writers, their brother Branwell dabbled in painting and the Rev. Patrick also wrote, then the house must have been a right mess. Paper everywhere. How many bottles of ink were in the house and how many of them were knocked over is anyone's guess. For all that writing, did anyone think of putting together a simple rota of household chores?

From what people have told me about the Brontë Parsonage Museum they have done a wonderful job of tidying things up for their many visitors.

THE ONLY BROTHER

It is easy to overlook the only brother of the family, Branwell, who tried his hand at painting, writing and train-spotting. He was not as successful as his sisters and you have to ask yourself why? Did the Sisters gang up against him for something to do? It must have been very hard for the lad, trying to get in the bathroom with so many women using it, let alone attempting to write your own stories with girls giggling over your shoulder. Further evidence of bullying can be seen in a portrait of the family. In it Branwell has been smudged out. Undoubtedly done by the domineering sisters.

Figure 2: Lost in Brontë Country: A Historic Quest *(2012), Bristow & Lloyd.*

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Figure 3: Ken Cooper's local history shed, I Love West Leeds Festival, 2010, Bristow & Lloyd.

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true or false but between the real and the imaginary. An imaginary story based on real events is no less true because of the literary form it takes. In this light, the work of Ken Cooper can be seen as a fictional story of a local historian trying to make sense of his immediate world. The events he references are largely real, as are his very human abilities to forget, confuse and misconstrue.

A press release by the Brontë Parsonage Museum prompted the BBC television programme *Country File* to contact Bristow & Lloyd in order to present Ken Cooper to a national UK audience as part of a profile on the Museum's relationship with contemporary art. After it emerged that Ken Cooper would be unable to be interviewed in person, a reading of the pamphlet was filmed in Patrick Brontë's room at the Parsonage Museum. There was a perceived sense of tension in this encounter between the museum staff, who wanted their representation of the Brontë's living space maintained, the BBC, who wanted an easy and entertaining story to tell, and the incongruity of Ken Cooper's narrative to the situation. These dynamics raised issues around how the layers of retelling inherent in our approach could be successfully translated through television and how our agenda for encouraging debate and our strategy of using humour might clash with the heritage agenda of the Parsonage. Translating Ken to television proved difficult, partly because Ken's voice existed primarily as a written not a spoken one, and partly because the BBC wanted to define Bristow & Lloyd as the artists responsible for the work and clearly define Ken as either real or imaginary, not as a piece of writing that speculates on historical authenticity and knowledge through a format that itself is uncertain and open to question.

Through previous experiences of community outreach work within museums and galleries, running workshops that engaged members of the public in national and local history often required the inclusion of artifacts as a central starting point for discussion, debate and recollections. However, access to archives of suitable resources that can be shared in more informal learning contexts can be difficult, with gatekeeping driven by an understandable protectiveness to the material that could also be projected into a more general attitude that shielded access to the archive and archival knowledge. Balancing the agenda of how to develop and encourage an audience with the need to preserve a collection usually means some compromise, whether this is opening artifacts to the risks inherent in their viewing or sacrificing the potential engagement of an audience through a lack of tactile experience. In the context of our experience of the Brontë Parsonage Museum this compromise hinged on the need to maintain the aura of the museum as the creative hub to the world-famous sisters with our desire to make to Haworth feel like a home and therefore more accessible.

Ken cannot compete with the Brontë legacy either in terms of creative writing or any claim to the historical understanding of Haworth, but to see it in these terms would also be missing the point of the work. In 'Theoretical reconstructions of imaginary objects' (1966) Bruno Munari describes the process through which archaeological fragments are mixed with contemporary

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materials to form a reconstruction of the whole, and how this process when applied to other kinds of fragments might enable the reconstruction of something that never existed. Using a tourist tea towel featuring the Brontë family to reconstruct their history inverts the process suggested by Bruno. The fragment is a contemporary viewpoint through which a historical narrative is retrospectively built, and while the consequences still suggest new possibilities, they also draw attention to the tea towel as a source of knowledge and therefore a potential archive. As Ken points out in *Lost in Brontë Country* 'who is in charge of making sure that so called "historic" tea towels are historically accurate' (Bristow and Lloyd, 2012b). The narrative of Ken Cooper blends fragments of real history drawn from existing knowledge with an imaginary localized worldview. The reconstruction he offers is a fallible account of local history that nevertheless offers prompts to rethink what we know about history, how this knowledge is validated, and through the process of encountering the work, reveal broader attitudes to knowledge and heritage agendas. As the experience of placing the work in the public realm has shown, not signposting the work as a piece of participatory art or creative writing opened up a more direct sense of how people think about knowledge; either through the lens of their local and socially held knowledge or by reveling institutional agendas.

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JONATHAN CARSON AND ROSIE MILLER
University of Salford

Negotiating the archive

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KEYWORDS

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touch
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ABSTRACT

Collaborative artists Carson & Miller's project with the Scottish National Gallery of Modern Art utilizes their established practice of play. The project explores the physical and conceptual spaces of this museum's archive. Carson & Miller's play encompasses a variety of games; between themselves, as well as games that have drawn in visitors and staff. These games have proven to be a fruitful strategy for piercing the archive; its physical presence, its mass and meaning, its availability to the visitor. This article is informed by Roland Barthes' punctum and explores how these archive games have opened up opportunities for interaction, handling and touch in its physical, sensual and intellectual senses.

As collaborative artists, Carson & Miller, we use the game, the book and the object as devices for collaboration and production. Our practice is shaped by our interest in narrative, dialogue and exchange. This article focuses on negotiation and it is this principle that lies at the heart of how we work. Here, we will concentrate on our experience as artists working with the archives at the Scottish National Gallery of Modern Art (SNGMA) in Edinburgh. The principle of negotiation has always been important to our creative practice and is a key element to our work with SNGMA,

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where negotiation occurs between artists and archive, artists and archivist, artists and institution and between ourselves (as collaborative artists Carson & Miller).

In an earlier project, *The Story of Things* (2009–2010), we worked with the museum collections and archives of Manchester Metropolitan University Special Collections, using the artefacts in the collections not in a traditional, 'accepted' manner but as artists' materials that might be altered and played with – in essence the collections were our playthings. In this context our negotiation, through play, was evident in the arrangements we made in the display cabinets. The central tenet for the project was to work across the collections and archives. In practice this meant that we were committed to looking at and working with all materials represented within the museum. Taking this task on quickly highlighted the potential for collections and archives to provide what Thomas Hirschhorn describes as 'spaces for the movement and endlessness of thinking' (Hirschhorn cited in Foster 2004: 6). This sense of 'endlessness' seems to run counter to a collection being 'in order' with a meaning that is singular and controlled.

In our current project with SNGMA we created a series of bespoke question and answer games to further explore 'endlessness of thinking' (Hirschhorn cited in Foster 2004: 6) as an idea, and to address the tension between the mass of an archive and the singular, personal experience of it. In our work with SNGMA we have so far played a series of games in various locations within the Gallery, which have been designed to both explore the archive itself and the building that is its home; to work with its keepers (Archivist, Librarian) and to engage with the Gallery's visitors. Briefly, SNGMA's archive focuses on twentieth and twenty-first-century art in a diverse range of contexts, with an important collection relating to Dada and Surrealism. Significant holdings include the archive and book collections of Roland Penrose and Gabrielle Keiller and, as the Gallery's website states, 'a recreation of material from [Eduardo Paolozzi's] studio' (SNGMA n.d.).

The first example of one of the bespoke games we created for this project is *A Game of Things*. This game was designed to be played in Paolozzi's Studio by us, as Carson & Miller (see Figure 1). Later in this article we will discuss games that involve visitor participation. Under the supervision of the Archivist, one of us positioned ourselves in Paolozzi's Studio whilst the other stood on the other side of the porthole window which overlooks the Studio. This 'barrier' was used as a game-playing mechanism because it allowed us to see each other and the Studio with the restriction that, as players, we could not hear one another. Player 1, from behind the window, posed – in writing – a question provoked by the environment of Paolozzi's Studio. Player 2, in the Studio, then had two minutes to answer the question (which they captured using a voice recorder). At the same time, Player 1 wrote down what they anticipated would be Player 2's answer. In her essay, *On Being Touched*, Patricia Allmer applies the notion of 'haptic vision' (2009: i) to our way of working, drawing on Barthes' use of the terms 'studium' and 'punctum' and the experience of being touched (i.e. moved) by something. Barthes describes the punctum as 'the element that rises from the

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Figure 1: A Game of Things *(2014), played in Paolozzi's Studio, Scottish National Gallery of Modern Art: Modern 2, Edinburgh, United Kingdom.*

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scene, shoots out of it like an arrow, and pierces me' (2000: 26). Allmer identifies the punctum as a moment of transformation citing Barthes' own question to himself: '"Why does this […] touch me?"' (Barthes cited in Allmer 2009: i) and goes on to note that '[Barthes'] references to this different order of visual perception use the vocabulary of the haptic, of touch, suggesting that the punctum is the moment where optic transforms into haptic vision' (2009: i).

In this question and answer game the answers given connected directly with the environment of Paolozzi's Studio, the material culture of it; the objects themselves and their arrangement, *and* our experience of being drawn to particular items. The extract below demonstrates how this experience triggered personal connections and reflections:

> Player 1: At what point are there too many things to be meaningful?
>
> Player 2: […] if things are just a mass of stuff, like a pile of papers or a stack of objects in a box that are not categorized in any way […] that's where they lose their meaning, they're just 'stuff' […] Where I am in the space, I can actually see a sort of categorizing of things […] The area I do struggle with is the desk […] When I think about *my* desk that's when things become less meaningful to me […] I know there is stuff there but I don't know what the stuff is, so you can't then attach meaning to it.

The stress on the word *my*, when a connection is made between the desk of Player 2 and Paolozzi's desk, acts as a verbal punctum. The answer also reveals the point where control, order and meaning become more or less valuable. In a second extract from this game, Player 1 and Player 2 have switched places and Player 2 is now posing questions from behind the porthole window, whilst Player 1 answers questions in Paolozzi's Studio:

> Player 2: Do the things in there make it a very gendered space?
>
> Player 1: […] there's a lot of […] clearly male heads and bodies so the actual physical presence of gender in the space is quite visible I think it's fair to say. [There is] a sense of traditional ideas, of how, in particular, twentieth-century-male artists were meant to behave.

The question posed and the answer given offered to the Archivist an additional interpretation of the space; that the environment could be considered from a perspective that foregrounds gender. This interpretation provoked a different train of thought regarding visitor interpretation. Of course, we saw and interpreted the space differently, partly because we were not as familiar with the intricacies of the terrain of the space (physically, historically and intellectually) and partly because we engaged with the space differently – not as an archivist or other museum professional,

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but as visiting artists playing conceptually rather than physically with the material. As we have previously outlined, a key element to our play is negotiation and, in this environment, the game is where this negotiation occurred, encompassing our negotiations with each other, with the space and with the institution (in this case very specifically with the Archivist).

We will now discuss a second example, actually an extract from the first set of games we played at the Gallery. On this occasion the Archivist kindly agreed to play a series of games with us in the basement area, where the bulk of the archive is stored (see Figure 2). We themed the games around what we felt, from the perspective of non-experts, were significant areas of consideration in relation to the idea of the archive and what our understanding of the archive became, through the answers given by the Archivist (now Player 1). We titled these question and answer games: *A Game of Keeping*, *A Game of Caring*, *A Game of Seeing* and *A Game of Knowing*. This extract is from *A Game of Caring*:

> Player 2: Do you care about more things than others?
>
> Player 1: Talking about the archive, I have material which I feel more of a connection to or that I find of more interest to myself than others, and I would hope that kind of connection doesn't mean that I will prioritise it or give it a preference over other material […] But it isn't just how much I care about some things, it's also about how much other people care as well. The fact that we have some collections in this archive which don't get looked at very frequently […] in a way, that material is not being cared about in the same way as, for example, […] British Surrealism. So, that material gets looked at a lot and, I suppose, as a result, I think about it more and I think about ways to preserve it more than other material that doesn't get considered as frequently. So, I want to say no to that but I think I probably do, despite myself.

The Archivist's acknowledgement that there is a higher demand for some material is suggestive of a latent hierarchy within the archive imposed not by the Archivist but by the *use* of the archive. In the moment of giving her answer, the Archivist seems to suggest that, in an ideal world, the archive is cared for by it being seen and that the act of viewing the archive should, ideally, be evenly distributed across the material within it. This offers a way of looking (and therefore caring) that is not hierarchical but which suggests a flat ontology, where information is different but holds the same value. A flat ontology evokes a different type of terrain, conjuring up an environment of complete vision not unlike the complete *access* that Andrea Fraser's installation piece *Information Room* (1998) offers to the viewer, although we have no interest in triggering chaos, as Spieker (2008) describes it, or in creating what Fraser herself claims was 'a very big mess' (Fraser cited in Spieker 2008: 181).

Outside of the game, our reflection on the Archivist's answer instigated a desire to look at and handle the material that had so rarely been explored by others. This desire was provoked, in part,

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Figure 2: A Game of Caring *(2014), played in the archive store, Scottish National Gallery of Modern Art: Modern 2, Edinburgh, United Kingdom.*

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as a result of playing these games with the Archivist, but we were also attracted to the notion of the unseen – that is, investigating a kind of unexplored terrain. There is a paradox in our impulses to attempt to view the archive without hierarchy whilst favouring unseen materials in terms of the order in which we explore it. We have addressed this in a more recent game, under the supervision of the Archivist within the same archive store. *An Archive Game*, as we titled it, is designed to encourage a kind of meandering through the archive and asks the two players to direct each other to locations in the archive and to select an item from these locations. In the process of the game we made decisions about viewing material that was not related to the material itself. *Where* we directed one another to was more important than the area of the archive to which the selected item belonged. Paradoxically, once the item was chosen the selection in itself promoted a hierarchy. This returns us to the punctum and Allmer's application of it to the act of selection. As an important aspect of our practice, it is perhaps this idea that, in the end, overrides any theoretical application of value. Arriving at the location to which we had been directed appeals to the notion of 'being touched' (Allmer 2009: i), of seeing something that, in Barthes' words 'shoots out […] like an arrow, and pierces [us]' (2000: 26). *This* is what really matters.

The third example we would like to consider is *A Library Game*. In our extended investigations of the archives at SNGMA we identified the library of Roland Penrose as an area of the archive which is highly visible to the visitor but out of reach. Quite literally, the books sit on a mezzanine level without public access. Penrose's library was acquired by the Gallery and the integrity of the order he kept his library in has been maintained. On an early visit to the Gallery we played a game – just between ourselves – with Penrose's books which we called *A Silent Library Game*. Founded in the principle of the Surrealist game, *Exquisite Corpse*, we wrote instructions that, not unlike the archive game we have just referred to, directed our opposite player to a particular, sometimes quite precise, place within the library – sometimes to a book itself, sometimes to a sentence within a book. The record of the instructions and their outcomes were put on the library wall as a temporary intervention. The experience, indeed privilege, of being able to access and pick up and read the books in the library was similar to our experience of exploring the collections and archives of Manchester Metropolitan University Special Collections when we worked on *The Story of Things*. We wanted to extend this experience to others and so established a different library game, played on our next visit to SNGMA in March 2014.

In *A Library Game* (Figure 3) the notion of access within the Keiller Library, specifically between the ground level of the library and the mezzanine level, was opened out and we became a conduit to visitors in the Gallery, selecting and then handling books from Penrose's personal collection. This resulted in a fruitful interaction between the visitors who we engaged in selecting the books, the Archivist who both supervised and participated in this game (providing an expert view) and with us, as Carson & Miller. In this instance we orchestrated the play, served as players

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Figure 3: A Library Game *(2014), played in the Keiller Library, Scottish National Gallery of Modern Art: Modern 2, Edinburgh, United Kingdom.*

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and assisted the play as it unfolded. We made what Patricia Allmer and John Sears have identified within our work as a 'field of play' (2007: v) out of both the architecture and content of the space. As visitors came into the ground floor – the public area – to look at the exhibition cases, we invited them to select a book or books from the shelves on the mezzanine floor which they could see but not touch. Player 1 was positioned on the mezzanine to follow the instructions of visitors – engaged in the game by Player 2 – and to fetch and deliver the request to the ground floor where, under supervision from Player 2 and the Archivist, the book was explored by the visitor. In turn, once the book had been viewed, Player 2 placed the item onto the mantelpiece in the Keiller Library. As the game continued, a new, temporary library was formed, making this a transitory disruption of the book collection material and cutting across the established order and principles of access.

The Archivist noted in our correspondence after the game that it had 'opened up the archive and special books collections to the public both physically and intellectually'. In this 'opening up' these material and conceptual dialogues often provoked complex and personal connections that connected 'back' to Penrose and his gathering and ordering of his library. For example, two visitors engaged with the game in different ways. One selected a compendium of Gustave Doré's work, *The Doré Gallery* (*c.* 1870), which was brought down for him to look through. It quickly became apparent that the visitor had prior knowledge of Doré's work and wanted to share this with us and his companion. Part of his desire to interact with the book was to identify a specific image, which he found within the volume and which instigated more dialogue about his interest and reasons for selection. His companion, meanwhile, made her selection, unprompted, from the 'new' temporary library we were forming as the game was being played. The visitor made her selection on the basis of a professional interest, something we had not anticipated but which acknowledges 'the visitor' as someone who may make connections beyond the expectations of the prescribed role and identity of the gallery visitor.

To conclude, we would like to draw together our observations so far on our game-playing strategies within the archive of the SNGMA. The games – in their variety of structure, location, players and subject – have provided us, and we hope our fellow players, with new ways of interacting with archives that, in turn, encourage a form of negotiation with the material, its subject matter, its methods of storage and display, and its keepers. In these games, these negotiations create many points of entry that open up opportunities for intimate connections with the archive, which cut through its mass, as the Archivist has observed, both 'physically and intellectually'.

The principle of 'cutting through' speaks to the notion of a latent hierarchy in the archive and aligns this idea with a terrain that is necessary for us in order to play: to play is to take a different route into this terrain. We reflected earlier on the Archivist's desire to value everything equally alongside the conflict in this impulse; how the archive is used is not necessarily the same as how

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it is ordered. In many respects, as artists we share this impulse and sense of conflict. Our games encourage the Surrealist idea of objective chance where selections are permitted on the basis of being drawn to – being pierced by – something that, in turn, permits, to reiterate Hirschhorn 'spaces for the movement and endlessness of thinking' (Hirschhorn cited in Foster 2004: 6), where sense, logic and order – or 'archive reason' (2004: 22) as Hal Foster identifies it – are altered and revalued in such a way that does not necessarily devalue the use of a traditional archive but promotes an alternative ontology of the archive.

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Jonathan Carson and Rosie Miller form the collaborative partnership of Carson & Miller. Their work uses play and the game, exploring dialogue and exchange, and has featured in exhibitions and events in Argentina, Cyprus, Finland, Germany and the United Kingdom. They have spoken and written about their work in a number of contexts, including presentations in Belgium, Canada, the United States and the United Kingdom, and texts in the journal *Image [&] Narrative* (2011) and the book *Not a Day Without a Line: Understanding Artist's Writings* (Academia Press, 2013). Both are academics in the School of Arts & Media at University of Salford (United Kingdom).

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JOSIE BARNARD
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Live and public: One practitioner's experience and assessment of Twitter as a tool for archiving creative process

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flash non-fiction

ABSTRACT
This interdisciplinary article explores from a practitioner's perspective ways in which developments in Web 2.0 technology, in combination with mobile phones, facilitate and encourage new methods of archiving creative process that result in new experimental forms of writing. It takes the author's use of Twitter as a case study. The research purpose is to consider the benefits of developments in new technology to creative writing practitioners. An aim will be to reach a new theoretical position on how social media and mobile technology can aid and generate creativity by enabling archiving of the creative process to be an ongoing, live, dynamic experience.

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INTRODUCTION

Attempting to archive creative process using Twitter might seem dangerous. Much creative process is by its nature raw. It involves half-formed thoughts and experiments. Katharine Mansfield instructed her husband to 'tear up and burn' diaries and journals in which she recorded her creative process, explaining in her will, 'I desire to leave as few traces of my camping ground as possible' (1977: 10). The freedom to make mistakes tends to be part of the appeal of a writer's notebook. Many creative writing 'how-to' books actively encourage aspiring writers to splurge first thoughts onto the page without regard to grammar or even coherence. Indulge in rambling, suggest Cashdan et al. (1996: 261). Banish the 'internal censor', says Goldberg (1986: 9). Creative process often involves mess, and, Twitter is public. Yet, I have found that Twitter is a useful and stimulating way of archiving creative process. This article considers how and it is hoped will be helpful to arts practitioners and contribute to the consideration of creative writing as a research method, an area of enquiry that, although not yet well documented (Kroll and Harper 2013: 1), is growing. First, a word on methodology.

METHODOLOGY

This article is based on ongoing research and represents preliminary findings. I have chosen to take a practitioner's stance to allow the consideration to be evidence based. Data assessed includes my Twitter output over a six-month period (March–September 2014). I applied the '*bricoleur*-bowerbird' approach presented by Jen Webb and Donna Lee Brien (2012) whereby practice-led and traditional research methods inform each other. Thus, research and writing occurs 'through the filter of creative practice' (Webb and Brien 2012: 197) and 'draws on modes from across the human sciences' (Webb and Brien 2012: 198). I generated and assessed my Twitter feed in the light of a selection of readings of texts from Virginia Woolf's 1929 essay *A Room of One's Own* (1992) to Kim Wilkins's 'Writing resilience in the digital age' (2014). Essays such as Woolf's helped to establish an image of the ideal writing state as a solitary one entirely free of interruptions. Works such as Cyril Connolly's *Enemies of Promise* (1949) reinforced this image. Everyday realities make this an unrealistic aim. Reflecting on my own experience – moving between different types of writing, including novels and creative non-fiction; moving between homes; moving between different ways of earning a living, including journalism and working as an editor – I began to problematize the idea that total immersion in a clinically separate space is the ideal state for a writer. The advent of social media makes this a particularly pressing issue.

There is significant pressure on writers to build author platforms on social media. Yet, the perceived need for such 'personal branding' can feel intimidating and stifling (Neff 2012, 2014).

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Social media can undermine writers' creativity and productivity due to its addictive nature and the pressure it brings to break from work to post new material (Wilkins 2014). Moggach (2000: vi) voices a concern that is shared by many writers: 'Our bond with our tools is a profound and secret one; if we venture into the new technology, will we somehow lose our voice?'. In *Digital Culture* (2002: 197), Gere notes that we are living 'in a society supersaturated by digital technology'. We can experience a negative response to the very thought of having to master yet another gadget or piece of software.

In 'Creativity and digital innovation', however, Gauntlet (2013) explores how wide-spread wariness of corporate uses of the Internet to turn a profit can blind us to the innovation and creativity that the Internet can enable in individual users. I began to consider how developments in digital technology might aid creativity and productivity. Aware that I often have ideas that I want to record at inconvenient times (in a supermarket queue, for example), I became interested in whether social media could be made integral to the task of charting the creative process. My gut instinct, or, 'expert-intuition' as Susan Melrose frames it (2006: 12), told me that in order to explore this question, I needed to find a way of approaching social media that would give me a fresh perspective. In *The Critique of Judgement*, Kant (1964: 83) considers how 'a given object, through the intervention of sense, sets the imagination at work in arranging the manifold'. He emphasizes the value of play in creativity. I elected to experiment with Twitter for two main reasons. It is primarily text based, and, as a writer, my interest was primarily in text. Although it can be used on desktop computers, it is easy to use via mobile phones away from a work environment. I could see from the outset that a combination of my phone's design, its software, different spaces and situations in which I could use it (including on buses or while walking down the street) and the interactive nature of Twitter, would affect the content. Informed by Kant, I set out to investigate by experimenting with Twitter in a way that at times involved playfulness.

METHOD OF ARCHIVING PRIOR TO THE USE OF TWITTER

A traditional method of archiving creative process is to keep a hard copy writer's diary. I have always found this to be limiting. A big notebook can be cumbersome to carry around. Consequently, thoughts that might be recorded in such a diary often arrive at times when the diary is not to hand, while nipping to the shops, for example. Caught without my writer's diary, I would – standing in a bus shelter or in the changing room after a swim – scribble thoughts on old receipts or tickets with the intention of sellotaping them into the writer's diary later. What I hoped would be neat, complete writer's diaries became piecemeal. Thoughts scribbled on scraps of paper rummaged out of a raincoat pocket or the bottoms of bags were often illegible.

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A mobile phone is designed to be portable. It fits in pockets.

ARCHIVING CREATIVE PROCESS USING TWITTER

I could have used a notebook facility on my phone to create a version of my hard copy writer's diary. Instead, informed by principles of play, I set out to investigate whether Twitter used on my mobile phone could provide a practical and stimulating method of archiving creative process.

I found that some of the ways in which Twitter can be deployed as a means of archiving process have clear parallels with traditional diaries. A whole Twitter feed can serve as a digital notebook. Although there may be tweets (possibly a lot) that are not records of creative process, these can be quite quickly scrolled through since each tweet is a maximum of 140 characters. The 'favouriting' option is another way of archiving creative process. If others' tweets provide relevant information or stimulate thoughts that it would be helpful to be reminded of later, they can be 'favourited' and so collected in the 'Favourites' section of a user's Twitter account. Hashtags can be deployed to explore what other users are tweeting on a particular topic. They can also be used to collect a user's own thoughts on a particular topic – and then stored on the social media platform, Storify (https://storify.com/). Storify is designed to enable users to search social media posts by inputting hashtags, to then 'storify' and publish the collected posts. However, it is not necessary to publish. Users can keep collected tweets as drafts. So for example, I realized, as I travelled between home and various work commitments one day, that I was interested in considering laughter. I decided on a hashtag – #thinkinglaughter – and, later, collected the #thinkinglaughter tweets and stored them as a Storify draft (I considered how 'tittering' differs from 'belly laughs'; I described, for example, hearing a laugh so infectious that it passed in the form of smiles on faces down the street from person to person, 'a baton of happiness'). Thus drafts in a Storify account can serve as an online equivalent of pages in a writer's diary that can be given titles (such as '#thinkinglaughter'), organized and referred back to. What has proved particularly interesting to me, though, is the way in which the phone's portability and its software combine to render archiving the creative process as an ongoing, dynamic activity.

I have noted already that the portability of the phone enables me to capture thoughts in places where a traditional writer's diary might be ineffective or unavailable. A phone can be removed from and replaced in a pocket swiftly enough to tweet while on a bike waiting at a set of traffic lights. Thus the portability of the phone affects the content. At the traffic lights, I might tweet in anger about a bad driver who just cut me up. I have found too that the portability of the phone can affect word choices. If I am on a bike at a set of traffic lights, when the light is green, I have to set

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off. If I am at a station platform during rush hour, as the doors of a train close, I have to put away my phone and focus on squeezing in with the carriage-full of commuters. The pressure then can be to find a shorter word – 'ahead' instead of 'forwards'; 'go' instead of 'move' – in order to be able to press 'Send' on a tweet more quickly.

Software adds new dimensions. If I have to type letters into the phone's keyboard, it is better if I am stationary. Using the 'Swype' function (whereby users swipe an impression of the intended word over the keyboard with a fingertip, rather than tapping individual keys), it is possible to compose tweets while I am on the move, even if I am walking quite fast. This has increased the number of overheard snippets of conversations archived (see e.g. Figures 1 and 2). It has also increased the number of tweets about my surroundings – the cloud formations I'm seeing, the bird song I'm hearing, the flowers I'm smelling, the wind I'm feeling (see e.g. Figures 3 and 4).

The microphone function can also affect content. One day, while walking through a park, I began to consider whether, if I spoke my tweet into the microphone rather than Swyped it onto the keyboard, I could input a description while still looking at the scene I was describing. My hope was that the resulting tweet would be an equivalent of a photograph, a text snapshot of what I was seeing. In fact, what is said into the microphone rarely emerges on the screen exactly, especially if those words are spoken outdoors on a breezy day. The microphone hears different words. On one occasion 'Maurice' instead of 'narrative', and, 'misery morbid' instead of 'misty morning' was recorded. Consequently, as well as archiving the description as planned, I archived a reflection on the experience of the software's intervention (Figures 5 and 6).

Interactions with other users affect the content of what is archived. A tweet about a favourite book prompted me to go to the bookshelf, take down my copy of William Faulkner's *The Sound and the Fury* (1964) and tweet about the experience of opening it (Figure 7). The interactivity of the medium affects how tweets are composed. As noted already, there is a risk that archiving creative process via a live, public platform such as Twitter will leave the user feeling exposed. At least my annotated bus tickets were destined for private notebooks. However, as indicated, my annotated bus tickets were often hard to decipher. Thoughts that had felt fully formed and unforgettable at the time were often represented by a version of shorthand (featuring key words and abbreviations) that made little or no sense later. Because tweets are public, I take greater care over their composition than I would over notes scrawled on a bus ticket. Even if they are tweeted at speed and feature typos, their meaning is generally clear because the intention, when a tweet is posted, is that it will communicate something to others. Unlike my annotated bus tickets, as pieces of archived creative process, tweets are likely to remain meaningful over time.

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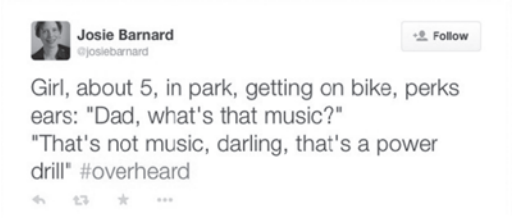

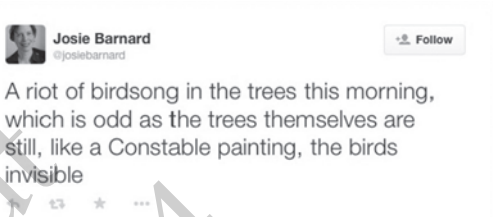

Figures 1–9: Barnard 2014a, 2014b, 2014c, 2014d, 2014e, 2014f, 2014g, 2014h, 2014i. Tweets, from 'Girl, about 5' to 'When the sky'.

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Figures 10–13: Barnard 2014j, 2014k, 2014l, 2014m. Tweets, from 'In a vase' to '… that's it.'

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A NEW FORM OF WRITING

I have found that from the output of sometimes raw, seemingly discrete tweets, patterns begin to emerge. Particular themes can be seen to persist, certain subjects exercise a special draw. Tweets that may seem casual, clumsy or throwaway can turn out to be part of a drafting process. It is not necessarily that the wording of a particular tweet will be redrafted. Indeed, that would make for a repetitive Twitter feed. But the experience of tweeting about the landscape or the weather may result in a tweet that feels as if it is both complete in and of itself and the culmination of a thought process. For example, Figures 8 and 9 came quite late in a series of tweets about what I was seeing during a regular car journey from London to Sussex. Each tweet presents a picture that feels to me whole (trees and their shadows; sun peeking through cloud) and features narrative tension arising from ways in which the landscape changes over time (the trees appear to be shrugging off their shadows, an act that could have a sinister or liberating edge to it; clouds have closed in to cover the sun bar a small hole, leaving either the sun or the person describing the scene looking out). A series of tweets might emerge to form a story. The tweets shown in Figures 10–13 chart a few hours in the life of a poppy in a vase to the point at which the last petal falls.

Flash fiction – also termed very short, short fiction, micro-fiction or sudden fiction – has an established history and is well documented (Nelles 2012). Flash nonfiction – also termed short creative non-fiction, sudden non-fiction and miniature memoir – is a newer, emerging form (Hershman 2013). As is the case for flash fiction, the maximum and minimum word length of flash non-fiction is disputed. Jones and Kitchen (1996) suggest a maximum of 2000 words; Moore (2012) sets the maximum word count at 750. Clearly, Twitter with its mere 140 character limit is well suited to flash non-fiction. My contention, however, is that Twitter does not merely facilitate it. Rather, it encourages flash non-fiction by also facilitating and encouraging new methods of archiving creative process that feed and result directly in new pieces of flash non-fiction. The notes and chat and observations feed and result directly in new work.

CONCLUSION

Writers' diaries, notebooks and commonplace books have traditionally been places in which creative processes are detailed. Many writers will continue to use paper and pen to record times when inspiration arrives or ideas crystallize. With the development of digital culture, inevitably, traditional methods are being supplemented. These preliminary findings illustrate that there is still a great deal more to do in exploring labour processes in creative work and the ways in which new technologies are affecting how moments of creativity are captured in archives to be explored at

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later dates. Clark (2014: 5) writes: 'Just as the trauma of the First World War produced the fragmentary streams of consciousness of modernism, perhaps the age of social media will produce a new literary movement to capture its shaping of reality.' If such a literary movement is developing, Twitter and its facilitation of new methods of archiving creative process that also generate new forms of experimental writing is playing an exciting part.

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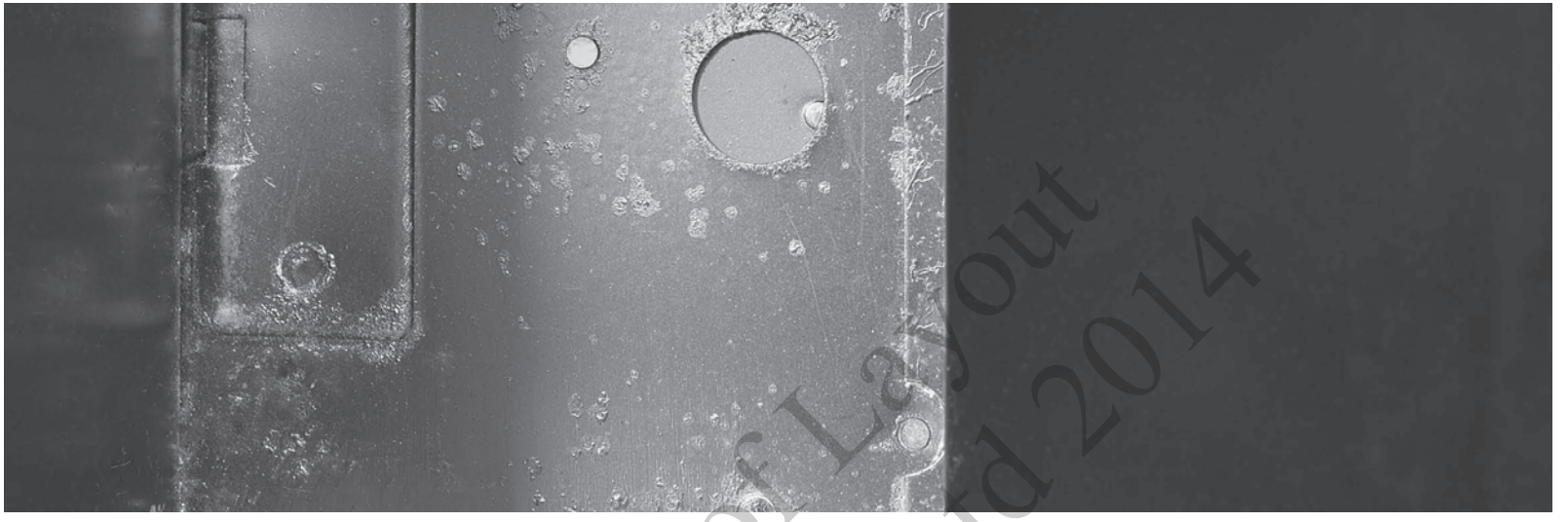

Philosophy of Photography

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Aims and Scope

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Introducing the Archive of Nothingness (AON) – a co-curated digital archive and live research project

KEYWORDS
archive
visual
digital
platform
Tumblr
taxonomy

ABSTRACT
The Archive of Nothingness (AON) addresses the connections between art and graphic design; their present-day functions and manifestations and their simultaneously disparate yet interlinked histories, as well as discussions around the role, influence and 'authority' of archives, archivists, exhibitions and curators. Designed to resemble the adjacent pages of an open book and to act as a 'mirror' which presents images and ideas in (questionable, uncertain) parallel(s), it is based around a Tumblr weblog site. With the dual function of contributing to a mass of online visual information; participating in an existing world-wide dialogue, while also functioning self-reflexively and critically, it provides a vehicle for data collection

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which simultaneously acts as an ongoing and potentially infinite piece of 'living' research. Encompassing a set of binaries, the site is at once regulated and organic, static and kinetic, planned and spontaneous, concrete and indeterminate – and intentionally open to interpretation.

Archive of Nothingness (AON) is an interactive digital archive, currently in its infancy. It uses a microblogging broadcast medium, namely Tumblr. AON's function is to self-reflexively explore themes, questions and ideas around the role and meaning of 'the archive' from a cross-disciplinary graphic design and art perspective, exploring the function of archives in the digital world, and with a particular focus on the online 'weblog-as-archive'. At present, AON consists of a co-curated Tumblr website and an ever-evolving collaborative research journal. The Tumblr site provides the project's focal point, having the dual function of contributing to a mass of online visual information; participating in an existing world-wide dialogue, while also functioning critically, providing a vehicle for data collection thus acting as an ongoing and potentially infinite piece of 'living' research.

The AON acts as an online database, collating and connecting visual references, presenting evidence of individuals' shifting tastes and opinions. Inspired by existing visual, 'archival' networks, which are presented in an art and design magazine format, AON recognizes the expanding field of systematic, 'socially linked', curatorial and archival image logging, exclusively focussing on progressive art and design cultures and their influences. In addition to AON acting as an ever-expanding archive of images, our aim is to employ AON as a powerful research tool that strengthens the relationships between a wide ranging but specialist audience using standard online image archiving software and publishing techniques. AON further functions as a social platform where participant 'users' can exhibit, share and re-disseminate openly submitted content while, in doing so, also co-curating the site and influencing global micro, meta communities who are passionate about emerging practices of contemporary image sourcing and representative of forward-thinking, art and design performances, events, landscapes and movements. AON explores the power of collectivity through historical, contemporary and of-the-moment, trend-led images, texts and their curation. Associates of AON explore links and connections made through their own Tumblr accounts in order to re-populate a 'living' archive resulting in both a carefully selected, editorially driven image bank and an ever-changing, generative exhibition space. It opens the lines of communication between art, photography, design, illustration, theory and text, spotlighting, as well as generating and discovering, new connections, relationships and associations within the work presented.

The project was conceived during conversations about shared research interests and, broadly, the connections between art and graphic design; their present-day functions and manifestations, and their simultaneously disparate yet interlinked histories. The name 'Archive of Nothingness'

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initially emerged from the idea of creating something from nothing; the 'snowball effect' characteristic of social media where a single, isolated post rapidly burgeons into a vast network of people, ideas, images and text. It also reflects the ideas of oscillating absence – and presence – (of meaning, importance, relevance) in relation to the role, influence and 'authority' of archives, archivists, exhibitions and curators, in and through a blog platform. The abbreviation 'AON' is also a play on 'eon'/'aeon': the idea of an 'age'/indefinitely long period of time, to reflect the project's sense of infinitude in terms of it being in a constant state of evolution, both spatially and temporally.

The design of the site emerged from our participation in the University of Huddersfield's Art & Currency research group and its explorations around 'alternative publishing', and is predicated on the aesthetic of the book; its two parallel sides resembling the adjacent pages of an open book. The design also aims to present each side as a symbolic 'mirror', presenting images and ideas in (questionable and uncertain) parallel(s) which, we hope, underlines the transience of these correlations; their vulnerability to an excess of new and altered interpretations. We also hope to reflect these ideas in any writing about the project. Encompassing a set of binaries, the site is at once regulated and organic, static and kinetic, planned and spontaneous, concrete and indeterminate. A loose set of rules underpins the proliferation of its images, but their selection and inclusion remains intentionally open to interpretation. The site is used as a data archive, a visual journal and a research catalyst, to question, amongst other things, how and why people select, collect, collate and 'archive' visual information online.

In part, the project is inspired by Michel Foucault's *The Order of Things: An Archaeology of the Human Sciences* (1966), and in particular his description of a 'certain Chinese encyclopaedia', which 'localises their powers of contagion'; to present a complex and unfamiliar set of taxonomies which lead the reader to question their own impulse and capacity to categorize and order the world around them. Foucault states: 'In the wonderment of this taxonomy, the thing we apprehend in one great leap, the thing that, by means of the fable, is demonstrated as the exotic charm of another system of thought, is the limitation of our own […]' (2005: xvi). He goes on to ask, in relation to the 'disconcerting effect of the proximity of extremes' presented in the encyclopaedia: 'Where else could they be juxtaposed except in the non-place of language?' (Foucault 2005: xviii). AON addresses and extends some of the questions raised by *The Order of Things* (2005) in its own critical approach to the creation of archival systems, when it asks:

What taxonomies are created through the different juxtapositions of images;

What is their social role and what truths and fictions do they present about people, objects, lives and lifestyles – how they present an aspirational lifestyle by creating allusions *to*, and illusions *of* luxury, perfection, and the idyll, and whether 'to archive' might mean 'to

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capture', 'to own' and 'to consume' those things (as images) which are, in reality, inaccessible to the majority of people;

In what respect does a blog-as-digital-archive function as a collection with a sense of completeness, and what compulsions drive us to 'collect' certain things/images;

How – as both curators and interpreters/'readers' of blogs – users select their (visual) information, and what layers of meaning are embedded within them;

How do people delineate ideas within blogs – how do they begin them, how/if they (can) ever complete or end them, how might they incorporate thematic boundaries and categories, and how is that ever imminent sense of 'option paralysis' negotiated within that innumerable and overwhelming resource of the world wide web;

How do the limitations of the medium itself impact upon the way the visual information is archived (e.g. 3×3 inch grid and the responsiveness of the medium), and how people use these parameters to their advantage;

How do we explain the phenomenon whereby blogging appears instantaneous and spontaneous, yet is often very preconceived and highly curated?

The website's pages also function as a means of entering into, while 'unpicking' the threads or connections between digital images as they pass from site to site, being continually reinterpreted and taxonomized anew on their boundless journey, between each user's 'post', into a labyrinthine temporal, spatial and conceptual web. What are the histories of these images? What have they endured on their journey?

The project and site also respond to Jean Paul Sartre's phenomenological, ontological study *Being and Nothingness* (1943), in its exploration of how we comprehend and realize 'individuality'; our 'essence' and 'identity', as well as the concepts of presence and existence. Sartre's musings on the ways in which humans create projections of self, are particularly relevant to AON, and its role in investigating microblog and social media users' plight to contain and present a highly curated sense of self. It also draws upon Sartre's ideas around the binaries of completion and incompletion, and his concept of 'Bad Faith' or 'self-deception', which can be understood as the guise of existing as a character, individual, or person who defines himself through the social categorization of his formal identity. Sartre discusses the ways in which consciousness functions in relation to possibilities, and, quoting Nietzsche, asserts that there exists, 'the illusion of worlds behind the scene' (Nietzsche cited in Sartre 1992: 4). He draws on the particular example of a waiter in a cafe who is merely 'playing at being a waiter in a café'

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(Sartre 1992: 65). AON also references Sartre's questioning of authorship, in its tracing of the networks of relationships, and the geographical and temporal journeys travelled by a single image in its digital life as part of a microblog. He notes: 'No matter how long I may look at an image, I shall never find anything in it but what I put there. It is in this fact that we find the distinction between an image and a perception' (Sartre 2012: ii). Celebrating the broad appeal of AON and its freedom to publish, the co-founders will offer residencies to artists, designers and writers to direct and influence AON through a combination of submissions consisting of original works and found imagery over a one month period. Guest contributors, working alongside the co-founders of the archive, will work to the original manifesto of AON, adding their own theme or concept to the AON overall agenda, remixing new, found and repurposed content and resulting in a developing visual language aimed at a progressive art and design practice and its audiences.

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ART (&) CURRENCY, INSTITUTE OF VANISHING PRINCIPLES AND SPELLS

The making of the Allure of the Archive – an index of assemblies by Art (&) Currency: Institute of Vanishing Principles and Spells, 2013–2014

KEYWORDS

A&C
art
design
architecture
music

ABSTRACT

This index takes account of the activities of a research unit, Art (&) Currency: Institute of Vanishing Principles and Spells (A&C). An assembly around a publishing practice, A&C 'disputes things' and operates as a minimal collective, a group of researchers from various disciplines with a focus on maintaining a malleable, strategically transformative body of agents within and beyond the institution. Indicating an Institute of Vanishing … the future of A&C is yet unclear; there are murmurs it has already abandoned its formal meetings. The headquarters have not provided a public statement about the current status of the

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assembly. Given this uncertain, oblique situation, the plan for designing a record of the procedures in 2013 is now in the process of being realized. This 'taking stock of' not only embodies the method of 'archiving', but also discretely brings in a dispute around 'The Allure of the Archive', a significant theme for all A&C members, see also Figure 1.

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Figure 1: David Briers, Auto-Portrait of 8 Meetings 2013–14, *Black & Red Ink, 2014.*

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ALLIE MILLS, JESS POWER, ROWAN BAILEY AND MARTYN WALKER
University of Huddersfield

That which is not yet there

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KEYWORDS

National Arts Education Archive at Yorkshire Sculpture Park
Sir Alec Clegg
Bretton Hall College
psychogeography
narrative
educational legacy

ABSTRACT

In 1949 Bretton Hall College was founded as a Teacher Training College designed for the promotion of art education in the West Riding of Yorkshire. It opened with 56 students and by 1964 the college had expanded significantly resulting in an extensive building programme encompassing nine student hostels, a music block, gymnasium, sanatorium, dining hall, library and Principal's residence. In 2014, 50 years on, the site is earmarked for development and many of the 1964 buildings are potentially going to be demolished. This research will adopt a psychogeographical approach to the site of the college by transposing the 1964 campus map onto the existing landscape to produce a juxtaposition of narratives that exist in the space and supported by secondary data from the National Arts Education Archive at Yorkshire Sculpture Park (NAEA). This retrieval method – allowing what was once there and what is there now – creates a new archive of experience before the 1964 campus map route disappears forever.

INTRODUCTION

In 1964, to celebrate the founding of Bretton Hall College and the formal opening of the buildings, a sculpture by Austin Wright was commissioned and installed opposite the Mansion House, entitled *Ring and Wall*. The sculpture is now in storage at the Yorkshire Sculpture Park. A publication

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by the County Council of the West Riding of Yorkshire Education Department was released to commemorate the events, including an illustration of the expanded campus map. In addition to the 1964 extensions the map shows the Bretton Hall Estate, pre-1720, with several architectural additions. The history of the site is therefore multi-layered and since 1964 further adjustments to the estate have been made. In 1977 the Yorkshire Sculpture Park opened emerging out of Bretton Hall College. The Sculpture Park wraps around the Bretton Hall Estate that has the Mansion House at its centre.

The National Arts Education Archive at Yorkshire Sculpture Park (NAEA), founded in 1985, which began its life in the Mansion House at Bretton Hall College, is part of the current landscape. In 1989, a purpose built centre was erected to house the extensive archive collections called the Lawrence Batley Centre. The NAEA holds materials about art education, in the United Kingdom and abroad, including visual arts, music, dance and drama. Amongst its collections are significantly important works by art educators including Sir Alec Clegg, Tom Hudson, Victor Pasmore, Sir Herbert Read and Alexander Barclay-Russell. The Centre was officially opened in 1991 by Kenneth Clarke, the then current Secretary of State for Education, and in the same year, the building received two commendations, one from the Civic Trust Awards for its contribution to the quality and appearance of the environment and a second from Wakefield Council Design Awards (NSEAD/The National Arts Education Archive at Yorkshire Sculpture Park, n.d. AC/BK/19).

The 1964 map (Figure 1) of the College campus shows a green space where the NAEA currently stands. On this map the archive is 'that which is not yet there'.

Other than the addition of the NAEA, the Bretton Hall College site has remained unchanged architecturally. The campus was very much a living archive until 2007, after this date the campus was closed and all teaching was moved to the University of Leeds and the site became an empty and unused space. The route illustrated on the 1964 map (see Figure 1) is still accessible, although the site is now in part overgrown, the buildings uninhabited and in a state of disrepair. What will remain of the 1964 buildings in the future development of the site is yet to be seen, however, what is known is that 50 years after they were erected, this is potentially the last chance to capture the experience of walking the route of the 1964 College campus map.

METHODOLOGY

Psychogeography is a relatively new methodology having its roots in 1950s Paris. The term eclectically encompasses literature, politics and new modes of thinking about urban environments. All engagements with psychogeography have a common thread: that the environment impacts on individuals in emotional and behavioural manifestations. The key activity of psychogeography is walking and founded in the Situationist era of psychogeography, is the term *Derivé* meaning

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'to drift'. In using a derivé, coupled with the revivalist approach of Iain Sinclair (2010), this article reflects on the transposition of the 1964 campus map onto the existing site to produce a juxtaposition of narratives that exist in the space. In this way, layered narratives can emerge, not vying for attention, but retrieving and producing an archive simultaneously. A secondary narrative from 1964 is present from the detailed literature held at the archive itself. This literature provides a voice to the events leading up to and beyond the extensive building expansions of the College that took place in 1964. Bringing this narrative together with the derivé, allows all narratives to meet in the same place. The route starts from the Mansion House, through to the library, across the courtyard to the refectory and the hostels beyond, around the music block and dropping down to the gymnasium before returning to that which is not yet there.

CREATING THE NARRATIVE

Stilled silence, engulfed by trees, dwarfed by buildings, it's cold. There are no other footsteps walking across the deserted campus. Winter bird song and a low sky hangs heavy, a Narnian-like signpost in an empty courtyard, quadrangle, overgrown, stilled silence. In, through a glass and wood door, unassuming, no clues of what lies behind it. With a head full of ideas, of what a college in an eighteenth century mansion might be like, an invisible timeline is crossed and suddenly I'm inside the building, expectant and excited to step into this world. It's a back door, a side door, a tradesman's entrance, a feeling of entering unnoticed into a space once inhabited by hundreds. A feeling of charged adrenalin. A long corridor lies ahead and to the side are small rooms with empty book shelves, a desk, chairs in others. Someone could be about to move in, start a new job, except for the smell, which reveals the emptiness, that abandonment. They moved out.

1964 – Sir Alec Clegg, Foundation Lecture delivered on the occasion of the celebrations to mark the founding of the College and the opening of the extensions:

> We, as a nation, are compelled to bear our part according to the new conditions of the time. Hence, cost what it may, we cannot afford at this juncture to remain inactive in our educational policy.
>
> (Clegg 1964: 4)

2014 – College empty, seven years empty.

The corridor is cold and further into the building the smell of not being lived in, of not being used, is more prevalent. It is dark, some light comes through the windows and where doors are open helps to show the way. As far as you can see the corridor continues, sloping downwards on brown corded carpet, worn and used. Heading down and back towards the door, with a staircase

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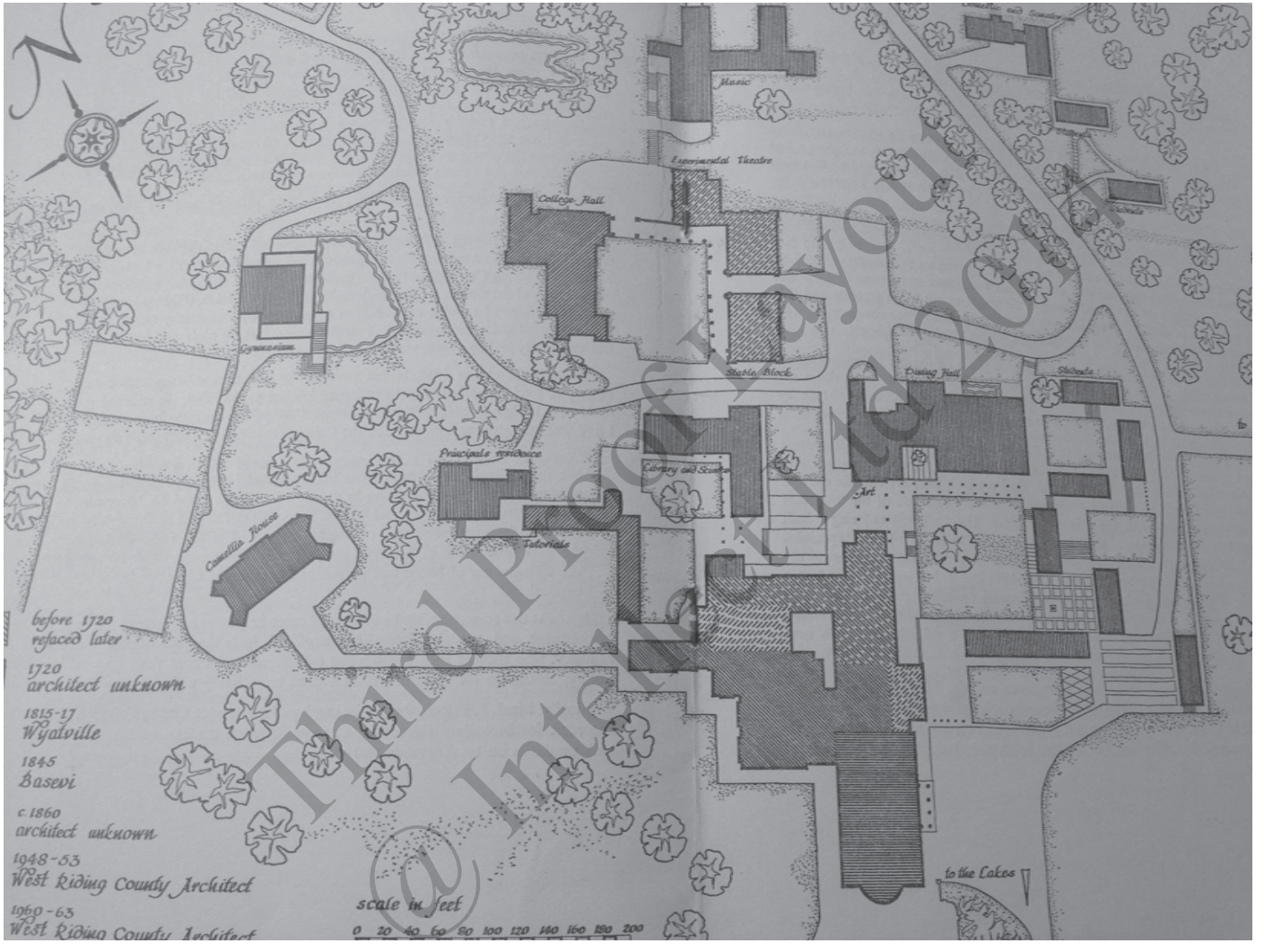

Figure 1: 1964 Map Illustration of Bretton Hall College Campus.

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to the left, there is the suggestion of a different space. A black and white checked tiled floor, wide, dark wooden doors to the right with brass name plates, the appearance of a large staircase to the left casts a hazy light, blurring the stairs. The further in one walks, footsteps hardly audible, reveals the extraordinary beauty that an old, historie(d) building can provide. The space is vast and walking up the staircase raising to meet you is a balustrade, beyond which is a dome glass ceiling surrounded on three sides by frescoes. They are enough to reveal why such a building would inspire, shape and influence whoever crossed its threshold.

THE MANSION STAIRCASE

1964 – Sir Alec Clegg, Foundation Lecture delivered on the occasion of the celebrations to mark the founding of the College and the opening of the extensions:

> Educational methods and traditions have always to adjust themselves to those profound changes in current ideas which come about through great extensions of human knowledge.
> (Clegg 1964: 3)

2014 – Darkened passages, not a sound of life. Deadened.

Alone, no faces, no voices, no teaching, no learning, no making, no community. Empty history around every wall and room. Tangible isolation. A ghost story. Every move that is made sounds amplified, when once it would have been lost in the crowd. Tracked movements as rooms are entered. Louder footsteps now as the emptiness of the space is interrupted. Shuttered windows with cracks of light sharply cut into the room. Tall windows defuse the light falling and cast shadows onto exposed wooden floors, a lone chair and empty fireplace. What clues to the purpose of the room? And which history? The familie(d) history or the educational history? A relief above the door frame depicts floating, intertwined musical instruments. A sheet of A4 white paper on floor with the words 'Music Room' typed on it reveals a purpose for which the room is no longer needed. Like a diary with the pages torn out, its secrets are held by those who once inhabited it. There is heat now but it's still cold, the cold that appears when there is fear, unexpected and unnerving.

1964 – Dame Ninette de Valois, Founder of the Royal Ballet unveiled the commemorative plaque of the expansion.

What constitutes the dignity of teaching?

> It is to realize that knowledge leads to understanding, and understanding is something that must be patiently and devotedly unmasked. Surely the dignity of teaching is to unmask it

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Figure 2: The staircase of the mansion.

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> with simplicity, to guide the pupil into the inner centre of learning and to know that you can leave him there to browse with insight, self-assurance and discrimination.
>
> (Clegg 1964: 1)

2014 – No dignity. Masked. Alone.

There's something, just waiting. The life that was there.

It's crumbling, it's decaying, there are holes, cobwebs, there's damage. To the history? It's intact, it's cared for, it's waiting. It's huge and impressive and amazing. The long walk to the Principal's Office, pushing further towards the lake. The Oval Room. Capability Brown's masterpiece ahead. Rolled up carpet, a filing cabinet, no Principal. And then a rabbit warren, of steps, landings, climbing, dropping, horizontally split through the building, an extra layer of history physically created to house students, teaching and life.

Hidden panelled rooms and the warmth of wood. Tables, chairs, filing cabinets, equipment, a lesson on a board; all these belie the lack of people and activity. Stepping outside. The birds return, louder, clearer, encircling the view and looking down, at time, of then and now. Viewing a future. The Mansion House stands in its own history. It is a holder of history. Echoing sounds. Pockets of heat again.

THE DINING HALL

The Sir Alec Clegg building, founder, namesake, now unused. No hyacinths. The gold emblazoned letters spelling out his name dazzle and hint at what treasures he unlocked for so many, yet it now stands empty as a rich vessel of aspiration. A ship without its captain. Covered shelves, rain leaking in and memory leaking out. Towards the dining hall, passing the Bank on the way in, cashier desks with no cashiers. The light seeping in and onto empty tables and chairs, plates, cutlery, unused food mixers and cold ovens. The price list and menu waiting for an order with no one to give one. Across the courtyards, to the hostel, passing the empty strip of grass where Austin Wright's sculpture once stood, trees have lost their leaves, car parking spaces stand empty. No-one arrives or returns.

RING AND WALL – AUSTIN WRIGHT SCULPTURE

1964 – John F. Friend, Principal:

> To mark this vital stage in the history of the college, on Friday, March 20th, a day of snow, County Alderman Ezra Taylor, received the sculpture by Austin Wright.

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Figure 3: The dining hall.

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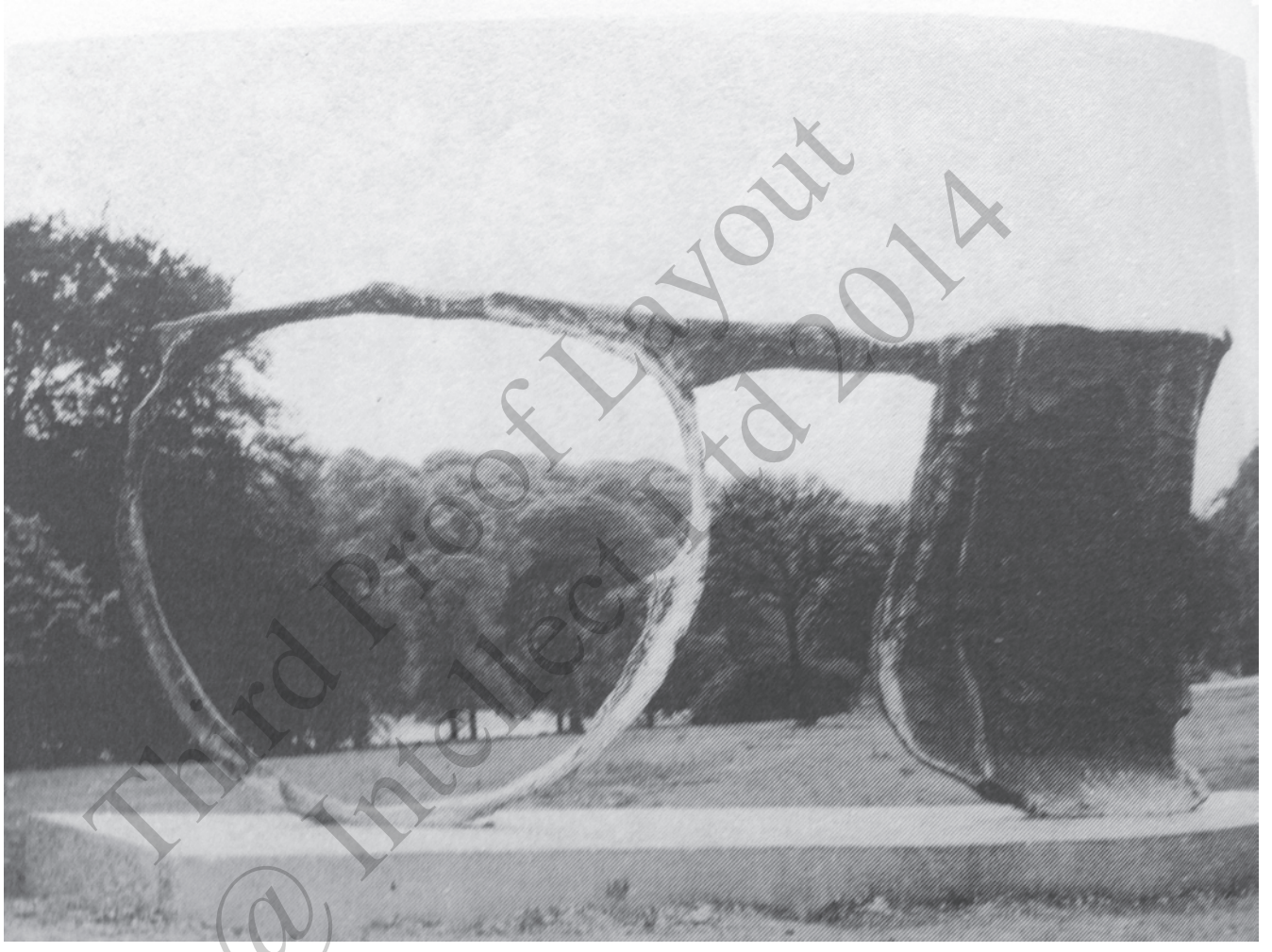

Figure 4: Ring and Wall, *Austin Wright sculpture.*

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Austin Wright's celebratory sculpture *Ring and Wall* is a consolidation of the achievements so far, of new life through new buildings, of a new chapter (1979: 62).

2014 – Austin Wright's sculpture no longer stands. It sits in storage. The buildings are also dormant. Broken windows, ivy clad, waiting for the bulldozer? Onto slippery steps, Yorkshire stone and the front door of 1964, like a Doctor's Surgery, has numbered rooms with signage pushed to 'Out'. Up turned beds, curtains half closed. Rooms are permanently in darkness. The bathroom opposite the kitchen, empty cupboards, doors half opened and a toilet seat up.

A COURTYARD BETWEEN HOSTELS

Into the cold again and up to the Sanatorium to medical beds with no patients. The music block to the left, nature's companion, is in need of music. Contemporary life emerges with visitors to the park heading away and past the site, all with a map of their own, seeking out sights that are not of the college, not of this past time. Mingling with then and now, down to the Gymnasium, on stilts, floating above its own lily pond. Chained off, peeling paint, no movement. An open window.

THE GYMNASIUM

1964 – John F. Friend, Principal:

> The whole college greatly benefitted from the provision of a gymnasium, beautifully designed by the architect in relation to an area of water over which it partly stretched, also well related to the drama studio, the tennis courts and playing fields […] a movement space where group and individual movement and some agilities could be explored.
>
> (Friend 1979: 61)

2014 – Uninhabited.

The Camellia House beyond tells another history and another story. Turning left, dropping further down, deep leaves, squirrels and birds, I stop at the Principal's House. Long and low, barely visible and covered in green, hidden by trees, the painted windows are closed in by the elements. Doorways are greeted by mounds of leaves, mulch. Views are long gone. The garden is hidden.

1964 – John F. Friend, Principal:

> The residence for the Principal, a very pleasant bungalow, was almost the last section of the buildings to be completed. At last, we were able to move in.

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Figure 5: A courtyard between hostels.

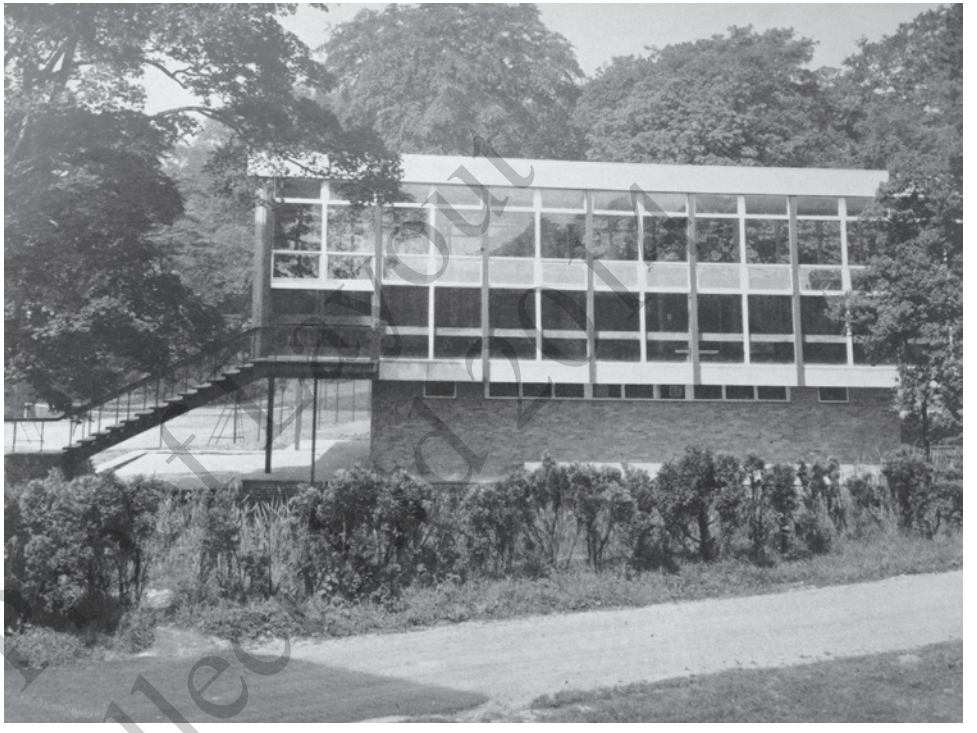

Figure 6: The gymnasium.

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> We enjoyed our years in the bungalow with its large sitting/dining room and its huge picture window overlooking the lakes. This room was just large enough to allow the staff, wives and husbands to gather and I remember with great pleasure the social meetings there before enjoying a meal together on the first evening of a session.
>
> (Friend 1979: 62)

2014 – Hidden History.

1964 – John F. Friend, Principal:

> After the formal opening, Dame Ninette attended a masque especially written for the occasion by students and performed by them. She was delighted by the originality of the production. The day ended with a grand dance, enjoyed in high spirits and in thankfulness for a happy completion of a major development in the life of the college.
>
> (Friend 1979: 62)

And into that which is not yet there.

ANALYSIS

The 1964 quotations, interspersed in the narrative above, provide these long forgotten events with a voice and also remind the reader of the stature of the individuals who were present and contributing to building the learning environment and its successes. What is saddening is that the life and pride that is apparent in 1964 is absent in 2014. The derivé allowed all of the narratives to emerge. The 1964 narratives which describe the College's environment are held together in the safety of the past, of memories and what they evoke. The 2014 narration began with an expectation of discovery, of a history coming to life in all its richness, when in reality, it presented deep echoes of a past that felt lost.

So, what remains? What is revealed? What will be lost?

Before walking the route with the 1964 map, my expectation was, that being on the route, in amongst the buildings and inside the buildings, would make the spirit of the College immediately evident; that the people, places and events I had read about would be there, in three-dimensional forms. I hoped that the vividness in my mind would become manifest in the spaces I walked through. This happened in the student hostels: being in a dedicated student space was palpable, the fixtures and fittings yelled the era but the feel of the space was timeless. The small bedrooms, the single beds, small sink, communal kitchen and bathrooms were recognizable student accommodation spaces, allowing the life that was there to be re-imagined. From the

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outside, however, is a building that looks soulless, and yet, when I entered the building, I was aware of the life presence of the College: inhabited, created, shared and remembered. This life presence is tangible in the hostel. The same feeling is in the Dining Hall, less so in the Library. The empty shelving does not generate the same human intimacy as the communal spaces. What was unexpected was the Mansion House itself, it *is* a stately home and the history of the house comes through more than the history of the College itself, which felt disappointing. I wanted the Mansion to feel full. My expectation was fuelled by photographs of much activity and conversations with past students and staff. But now there are empty rooms, even with lessons still intact from seven years ago on the teaching board, but not the hive of activity once inhabited it. What I hadn't worked out and couldn't possibly have worked out beforehand, was that the soul of the College is in the buildings – the real purpose-built 1964 buildings. Prior to 1964, students and staff lived in the Mansion House. However, with the passing of time and the intervention of the building expansion, viewing the site in 2014 with outside eyes, the spirit and soul of the final forty-three years of the College lives in the buildings on the map. The route makes the map come alive. But what will keep Bretton Hall College on the map, when those buildings have gone?

CONCLUSION

As the life of the Bretton Hall College site evolves, the work of the archive continues. This piece of research contributes to and forms part of the continuing story of the history of Arts Education in the United Kingdom, of the life and contribution of Bretton Hall College and of Sir Alec Clegg, Chief Education Officer of the West Riding of Yorkshire, whose achievements and legacy to education, children and the arts should live on in the educational landscape now and in the future.

ACKNOWLEDGMENTS

I would like to thank Derek and Margo Andrews for their generosity of loaning original documentation, to the National Arts Education Archive for supporting access to their collections and to Wakefield Council for access to the site.

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Tom Hudson's archive – Methodologies of intervention

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KEYWORDS

Tom Hudson
foundation course
art education history
archives
pedagogy
NAEA

ABSTRACT

This article reveals how submersion in, and appropriation of, the archive has shaped my teaching practice at Leeds College of Art. Engagement with Tom Hudson's archive, housed at the National Arts Education Archive (NAEA) at Yorkshire Sculpture Park (YSP), inadvertently became a piece of writing about my own teaching practice in the role Hudson had held 50 years previously. Using archival documents amassed throughout Hudson's teaching career, I investigated both his pedagogy and teaching philosophy, and found myself developing appropriated project briefs within my own curriculum planning. A methodology of intervention emerged from my research, which began with hermeneutical methods employed within the archive. This engagement with Hudson's collection became a piece of reflective writing about my own teaching practice at Leeds College of Art, at a time of renewed interest in Art Education History. This will be explored using both images and words, to reveal the insights gained from working with an archive and the direct use of its materials in a contemporary context.

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In 2011, tempted by the idea that I would be able to justify my time looking through the collections of the National Arts Education Archive (NAEA) at Yorkshire Sculpture Park (YSP), I began a doctorate at the University of Huddersfield, researching the work of a man, a stranger to me, called Tom Hudson. Born in Horden, County Durham in 1922, Tom Hudson was a key educator of the Basic Design movement in Britain in the 1950s and 1960s. He had a varied and long career in art education, and worked with many key figures over the course of his career: Alan Davie and Harry Thubron at Leeds, and with Terry Frost, Wendy and Victor Pasmore at summer schools in Scarborough, where Basic Design ideas were developed. Hudson later pursued his own style of teaching at Leicester, Cardiff and Emily Carr College of Art and Design in Vancouver. Although he maintained an art practice, Hudson was fundamentally an educator, continuing to dedicate himself to education until the end of his life in 1997. Little more than two years after starting my research I found myself in the same job Tom Hudson had held over 50 years before, leading three-dimensional practice on the Foundation course at Leeds College of Art (see Figure 1). Despite resistance to initial suggestions that my research should be conducted through a re-enactment of sorts, I found myself doing something similar. At Leeds I translated Hudson's voice, the voice I had heard spoken through the archive. His words echoed in my ears as we planned the new curriculum, in project briefs, as well as my interactions with students in the studio and workshops. This article explores the use of archives within pedagogical development and practice. What is presented here comes from the research undertaken as part of my Ph.D. thesis 'Tom Hudson: His vision for art education' (2014).

The archive is a collection of traces representing the past, with the capacity to define our social and collective history and to give meaning to our understanding of the present. It is a powerful structure, with both a physical material presence and an abstract and authoritative entity. The dusty, stagnant view of the archive as monument to the past masks the reality of the archive's potential as a dynamic, discursive organism. The archive lies dormant until it is brought to life through an intervention or interrogation. Archives contain materials left behind by those who came before us and it is the role of the researcher to make sense of these remnants of the past. However, the outcome of an archival interrogation will differ from one researcher to the next.

Presenting his article at the Freud Museum in 1995, Jacques Derrida used the metaphor of the archive as the domiciliation of beginnings, a desire for which, and search for, is impossible, inducing a sickness which he calls *mal d'archive*/archive fever (Derrida 1995: 3). This fever is a form of desire for the discovery of origins. By seeking to create an archive, he suggests, one is seeking to *repeat*: a compulsion that Freud defined as the 'death drive', and which the historian, Carolyn Steedman, offers a reading of in 'Something She Called a Fever: Michelet, Derrida and Dust' (2001: 1161). The idea of repeating is pertinent to my own research project. Suggesting that ideas hold relevance or currency in a contemporary context implies repetition and our existence

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Figure 1: Tom Hudson in the workshop at Leeds College of Art, c. *1958 (NAEA, Hudson collection, BH/TH/PS/uncataloged).*

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is founded on repetition; it is inescapable but what we do not want is an exact recurrence. We can learn from archives to ensure that a repeat does not occur or, if it does, that it reoccurs knowingly.[1]

Archives can be used to help us answer questions about our future not just about the past. In *Archive Fever* Derrida challenges the work of the historian in the archive; while it may at first 'point to the past […] the archive should *call into question* the coming of the future' (Derrida 1995: 26). He later expands: 'It is a question of the future, the question of the future itself, the question of a response, of a promise and of a responsibility for tomorrow' (Derrida 1995: 27). I realized that during the process of archival interrogation I must also maintain a self-reflexive approach, questioning my purpose in the *now* by asking: how can I build a project for the future? Steedman, however, defines archive fever in a different way. She sees this sickness as an occupational hazard of the researcher, the result of dust, of cheap bed and breakfasts, of uncomfortable beds and of the pressures of completing the search before the archive closes for the week (Steedman 2001). My research has certainly brought on fevers of this kind and various others. Steedman also writes of the romance of the archive, of 'chivalric romance, as in the sense of the quest: endurance of all kinds of trial and tribulation, in pursuit of some goal or grail' (2008: 6). For me, this aspect of pursuit has, at times, left me unsatisfied: I dreamed of the breakthrough, the revelation that changes everything. But I came to realize that I *was* making discoveries and revelations. They may not be as instantly life changing as I had imagined but they are discoveries, evolving and revealing themselves to me gradually: 'what you take away from the archive is the nothing made into a something' (Steedman 2008: 7).

Over the years Tom Hudson's collection has induced a spectrum of feelings within me: it has overwhelmed, excited and disappointed me. I entered the Archive seeking the excitement of discovery, like that of an archaeologist or explorer. But, the romance of discovery is rarely as it is dreamed to be. I am aware that I am now a part of both Hudson's myth and reality, with the ability to alter both. To feel overwhelmed by the archive, as I myself have experienced, is not uncommon. Renée Green writes of the theory of 'negation in abundance', of what she describes as the 'cancelling out effect when confronted with more than is comprehensible' (2002: 147). While the ephemeral nature and lack of visual and spatial arrangement of a digital archive may result in the same feelings, the physical vastness of a traditional archive may also result in this feeling of confrontation. However, when one reaches the point of confounding fatigue, one may have in fact reached the beginning: 'It is exactly at these locations of limit and even fatigue where it may be necessary to search. What impossibility is faced beyond the more superficial fatigue?' (Green 2002: 147). Here one enters the unknown and can begin to search more deeply.

The NAEA is a little known resource for the researcher of the histories of art and design education (see Figure 2). Hidden in the depths of the abandoned Bretton Hall College campus,

1. It is this concept of repetition and deferment that further persuaded me that this research could not be conducted by simply repeating or re-enacting Hudson's workshops and session plans, or by trying to replicate the situations in which his ideas made an impact on students.

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Figure 2: The vault at the NAEA, Suzi Tibbetts 2011.

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the archive was handed over to the YSP Trustees in 2009. It was later in this year that I was first introduced to the archive, during a continuing professional development (CPD) event organized by the National Society for Education in Art and Design (NSEAD). Although I was struck by the wealth of information held in the vaults, it was not until two years later that I had the opportunity to study it myself. The idea of archives existing in a state of Derridan 'house arrest' (1995: 10) appeared all too real in the case of the NAEA. When the University of Leeds closed the Bretton Campus in 2007, the Archive was left behind – isolated through withdrawal of the life and activity that had surrounded and sustained it for over twenty years. Although having been established as an active resource for both the art college community of Bretton Hall and the wider education community, the Archive that remained became more of a repository. Yet, it held its role, continuing its existence as if nothing had changed. Whilst still residing within the ghost campus of Bretton Hall, the Archive is re-establishing itself as a major resource and, through collaborative ventures with other galleries and organizations, it is now exhibiting parts of the collections more widely.

My Ph.D. research began in the Hudson collection, one of the largest at the NAEA yet also one of the least examined. It therefore seemed the best place to begin my research. Shortly after my arrival at the Archive, numerous boxes started rapidly appearing at my desk. These were predominantly labelled BH/TH/PL (Bretton Hall / Tom Hudson / Papers and Letters), although many were unlabelled, signalling their exclusion altogether from cataloguing. Other boxes would appear unexpectedly from under another box or behind a screen, their presence having gone unnoticed since their arrival in the 1980s and 1990s. There were also many boxes labelled PS (photographs or slides), TP (tapes), PD (paintings or drawings) or FV (films or videos). The scale of Hudson's legacy began to become apparent. A lack of funding at the NAEA, and therefore staffing, means that much of the Hudson collection remains uncatalogued and, although a certain taxonomy exists, the contents of each category have been left unarranged. Even after two years as an almost weekly visitor to the Archive, I would still occasionally happen upon additional boxes of Hudson's papers. Pieces of the Hudson Collection have often turned up just at the right time, as was the case with the box containing his attempt at an autobiography.

The sheer volume and variety of papers, notes and documents emphasizes Hudson's strong work ethic as well as his increasing obsessions. Although the majority of the collection is very much work related, some documents, which perhaps 'slipped through the net' and were never intended for public eyes, show his emotional or private side, his appreciation of the world, of his friends and family and his background: a collection of poems written during a lecture tour, letters to his sons and colleagues-cum-friends, his autobiography and a mix-tape of music. These added shape to Tom Hudson as both a human being and as a teacher. My time at the Archive was

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challenging, both as an actual experience of an archive as well as in testing my ideas about the archive as a concept.

It was at a point of Ph.D. fatigue and exhaustion, suffering from the early signs of archive fever, that I was presented with the opportunity to teach, essentially what I had been researching, in the role Hudson had held 50 years previously. I found myself at the start of my teaching career, confronting the 50-year dedication of another. Throughout my research I have taken inspiration from Hudson's project briefs and writings, adapting and integrating them into my own teaching. Hudson's teaching resources have influenced my development of projects for GCSE, A-Level and Foundation students. Two of these have been published in *Seventy-two Assignments: The Foundation Course in Art and Design Today* (C. Briggs, 2013). The first, 'Drawing Out' (Tibbetts in Briggs 2013: 12), was loosely developed from Hudson's writings about drawing, that to draw is to 'distil an essence' (Hudson 1977, BH/TH/PL/81). The second, '1m3 [1m cubed]' (Tibbetts in Briggs 2013: 72), is an adaptation of a project run by Hudson at Emily Carr on Wednesday 14 July 1982, as part of a visual literacy course (Hudson 1982, BH/TH/PL/uncatalogued box 2: 6). This collection of assignments, and the inclusion of Hudson's legacy within it, feels to me as both a starting point for the intended public access to his research, as well as a precedent for increased knowledge sharing within art and design education. It was not until I had accepted the post of joint Pathway Leader of Object and Spatial Design for the Foundation course that I realized this was a position very similar to that of Hudson's, in the same institution, in 1957. As I continued my research and teaching side-by-side, I began to realize how my pedagogy was being influenced by my archival research.

My experiences while teaching on a Foundation course have helped to inform my thinking about Hudson's pedagogy (methods of instruction) and educational philosophy (underlying ethos). Although my experience is limited, embedding myself within the topic of this research enabled me to understand some of the challenges faced by Hudson and how much the content and structure of a course curriculum can affect the student learning experience. The Foundation course has changed significantly over the past 50 years and my own experiences at Leeds would never be the same as Hudson's. However, after my first year of teaching on the Foundation course, I found that many of the concerns Hudson had in relation to Foundation students were still felt today. I began to rewrite Hudson's archive for use within a contemporary context: co-creating a curriculum with a man I had never met. In my teaching practice, I am taking what Hudson researched and disseminated and channelling this through what I have learned from Hudson's pedagogy. Although I teach all Foundation students for the first stage, my specialist pathway is 'Object and Spatial Design' for Stages Two and Three. Hudson wrote, in 1958, that the success of a designer lies within their inventive powers, scientific and technical knowledge, precision and subtlety, and their thought and action; most importantly, in their 'ability to interpret

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the most intimate and subtle processes of our culture' (Hudson 1958). His admiration for the Bauhaus centred on their consideration of aesthetics within design and industry, and he placed much importance on the triad of science, art and technology. However, there have been significant paradigmatic and epistemological shifts since Hudson's formative teaching years. We live today within a context that contrasts enormously with the modernist views of Hudson. It cannot be ignored that some of Hudson's ideas (and those of his peers) would be seen to include very outdated concepts. However, when one looks beyond this, one can start to extract ideas that hold importance for the future.

Hudson certainly changed over time, becoming more dynamic and adapting both to the needs of his students and to wider societal change, but this was enabled through collaboration with the faculty and students around him, as can be seen in the following image of students at the InSEA congress in 1970 (see Figure 3). In later life, approaching retirement, he became regressive, struggling to maintain currency and becoming less flexible with his ideas. His methods did not suit everyone and through talking to his past students I have realized the importance of understanding different students' learning needs and preferences. Whilst one approach may be suitable for certain students, it may not work for others. The tension between Hudson's educational philosophy and his pedagogy, in terms of what his underlying ethos was and how this manifested itself in practice, is apparent throughout archival material regarding Hudson and also in present-day teaching situations. My teaching experience at Foundation level during the past eighteen months has provided practical insights towards my research on the pedagogy of Tom Hudson and has brought new realizations about art education today. It has provided me with a privileged position of reflection, comparison and experience and I have noticed a distinct shift in my teaching practice during this period. I have become more conscious (more so than during my PGCE) of how I believe learning should – and does – take place, and of the purpose of the Foundation course, in particular. I have been able to reflect upon the curriculum, and as a team, we have considered what we feel is important to the course we currently teach at Leeds College of Art.

My colleague Rebecca Catterall and I have also reflected upon the curriculum we lead and have considered its strengths and weaknesses. I have brought to the table all that I have learned from Tom Hudson including, at times, specific project briefs that I have found in the archives. My knowledge has increased and, through considering in detail the pedagogy and educational philosophy of another teacher, one with such a long career, I have been able to consider the beginnings of my own. I hope that this research will not only make public the work of Tom Hudson but also enable other Foundation teachers to reflect upon the content and philosophy of the course and their own teaching practice as they experience it today.

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Figure 3: Performance piece by Hudson and his students at the InSEA World Congress, Coventry 1970 (NAEA, Hudson collection, BH/TH/PS/uncatalogued).

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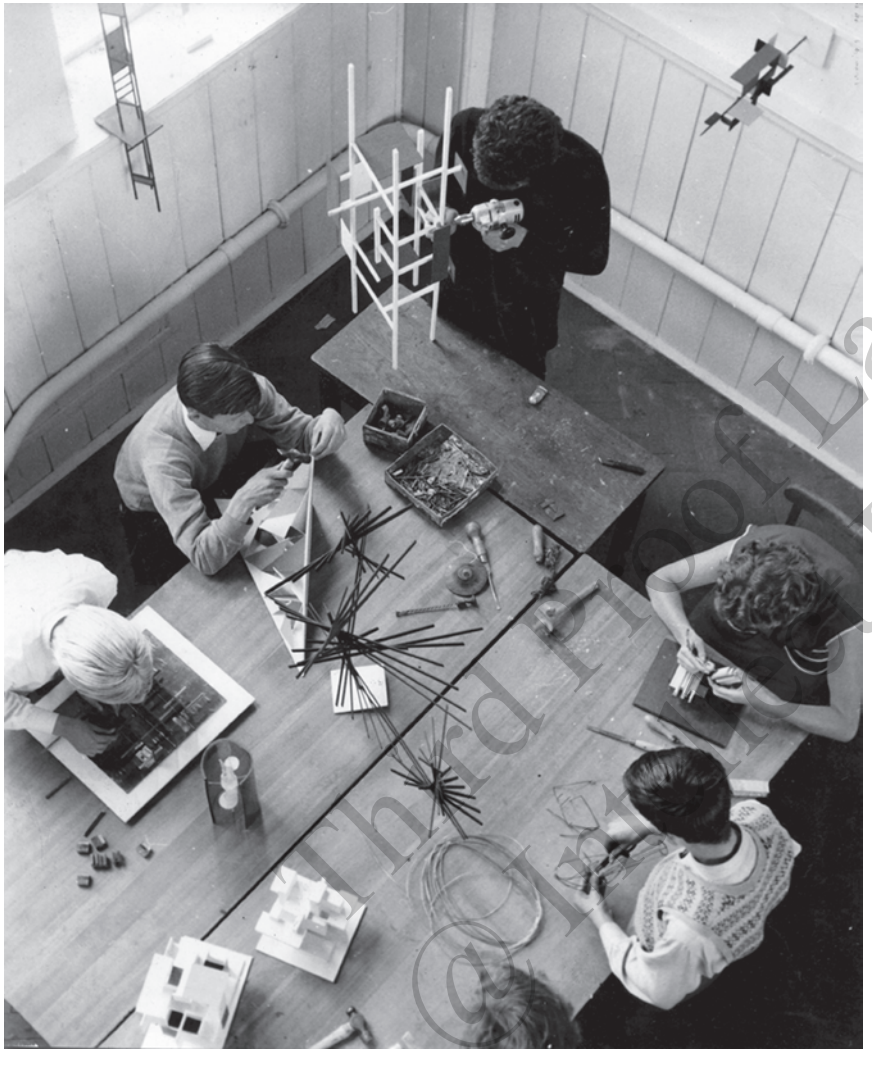

Figure 4: First construction class at Lowestoft School of Art, 1954 (NAEA, Hudson collection, BH/TH/PS/75.21).

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ROWAN BAILEY AND HESTER REEVE
University of Huddersfield and Sheffield Hallam University

Sculptural substance

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KEYWORDS

National Arts Education Archive at Yorkshire Sculpture Park (NAEA)
sculptural thinking
philosophy
art and living
archival engagement
creative practice

ABSTRACT

This interview took place inside the National Arts Education Archive at Yorkshire Sculpture Park (NAEA) in November 2014. Whilst there is a necessary focus on Hester Reeve's most recent project YMEDACA – a re-mapping of Yorkshire Sculpture Park through the features of Plato's 'Academos' – the dialogue also moves its way through the archive's important role in the process and formation of the project. We were keen to hold our discussion inside the archive itself; to allow the space to hold us while we negotiated the terrain of sculptural thinking. This was our first meeting and what follows is a partial transcription of our three-hour discussion. We would like our exchange to honour the 30 year-anniversary of the NAEA.

Rowan Bailey [RB]: *Could you briefly describe your involvement with the National Arts Education Archive (NAEA) at Yorkshire Sculpture Park (YSP) and your motivations for working with the archive as a practitioner?*

Hester Reeve [HR]: I came here as an artist-scholar and I needed to read. I don't get a lot of time to read deeply as a university lecturer, which is all grist to the research I wanted to carry

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out into the history of British art school education. YMEDACA is very site-specific to Yorkshire Sculpture Park, including the now abandoned Bretton Hall Art College which surrounds the archive building. So the NAEA was perfectly positioned in many ways to inform the project. I had this strange dialectic whilst here, of, on the one hand, feeling unconfident. Not about the project. I was confronted by lots of material by artists and educationalists, striking positions and arguments, tacitly assuming their place in the scheme of things. I just never feel like that. I avidly read all this good stuff and yet the more I research, the more I feel out of place. Anything that seems to have been institutionalized seems to disempower me. I feel that when you make art – reading and risking things in the world – you are receptive to transformation and through the project I came to realize that a fundamental faculty linked to that is the faculty of being undone. This is a signpost to Irit Rogoff's encouraging statement that '[a] theorist is one who has been undone by theory' (Rogoff 2007: 97). So I came to terms with that here. Also the building itself is a very special kind of environment to work in. There was something so coherent and homely about this place. I felt I could carve here, I felt I was carved and I felt that certain carvings could happen in this space.

RB: *You say carving, as opposed to modelling, shaping or forming for example. Is this trope specific to your archive experience?*

HR: Yes, it seems to be. I've spoken before of humans as 'sculptural substance' in relationship to their thinking capacity but never used the carving reference before. There is something very process directed and linked to human energy about the term. Although I was invited into Yorkshire Sculpture Park as a live artist who works via the body, I saw YMEDACA first and foremost as a conceptual sculpture remapped over the entire facility. I guess that's how sculpting terminology found its way into the operation.

RB: *So, what did you uncover in your reading at the archive?*

HR: The archive become a repository for certain guardians of the project. The biggest discovery was the Philip Rawson book collection in the vaults – one man's artist's quest for knowledge which ran west to east and north to south. Those shelves transmitted a sense of Eros and learning just by scanning the book spines. As I met him through the research it became clear that he was a confident thinker. But, I also sensed the similar undoing that he, as an artist thinker, felt. I picked it up most in the many note books, all have only a few pages filled, as if he were unable to find the right place to carry out his thinking. I like that – it's not just the thinking that counts but the type of place one must open up in order to let thoughts find their form. One of his selected books, *A Philosophy of Form* by Edward Ingram Watkin (1935), was covered in hand-written marginalia

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notes cross-examining the author. That was such an intimate and informative encounter with him. There was an erratic note about how artists account for their art that sticks with me:

> '…then so and so happened…'
> '…this came after that…'
> '…Why not "I did" i.e. *responsibility*…'

This seemed to be a Platonic stance, insistent on the virtue of doing and a focus on the 'subject that can' as integral to art process. I was totally fed by what he was thinking. Rawson was the first guardian of YMEDACA that I came across in the archive.

RB: *Who else did you meet?*

HR: Alec Clegg, obviously, as the founder of Bretton Hall Art College. His approach to the education of young humans – reflected in his turn of phrase 'mind stocking or fire kindling?' (1966) – struck me as increasingly relevant. Herbert Read became really important. I already knew of him, but hadn't expected to find a contemporary value in his writing. I researched through his boxes of notes more out of a sense of respect for his historical contribution. But then I came across the script for his inaugural fellowship address at Bretton Hall College (1961). It was so challenging and exciting to read. Some of the things he says against the communication model of art are revolutionary in today's context. Archives carry a time bomb where the contents eventually find their moment. That piece could have been written as a manifesto for YMEDACA. I reproduced it in the exhibition downstairs in the archive gallery on a series of protest placards. And I met Plato here too. I read an amazing book contextualizing his thought by Paul Friedlander. The book was blue like the TARDIS and I spotted it on Rawson's bookshelves. Both of those elements pleased me greatly. I read about Socrates' daemon in a section on teaching. Here the daemon is an extra logical faculty that protects education from becoming purely a rational pursuit and allowing a connection to mystery. To read this near the beginning of the project and for it to be linked to Plato, the so-called great rationalist, was a great boost. It helped me to realize that I was right to call him in as a major influence, that his thinking would be more nuanced than knowledge equals power.

RB: *I've recently read about the daemon in Read's 1960 publication* The Form of Things Unknown. *In it, he refers to the daemon in relation to the complexes of modern psychology; the detached part of the psyche, independent from what he calls 'the hierarchy of consciousness' (Read 2010: 53). This is a faculty that operates as a psychic force or energy that can pervert the course one is on. Is this analogous to the sculptural thinking driving your project forward?*

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HR: Yes, in some ways but Socrates' daemon does not seem to be an obstructive or perverse force. It seems linked to Platonic notions of justice to me, as in the idea of 'the good'. Since the 'good' is ultimately unknowable, this is to speak of an individual's capacity to seek higher moral orders and to act in accordance with their inspiration as opposed to acting out of self-interest or in line with conformist patterns. When I allude to the human as 'sculptural substance' it means 'capable of being carved' by the forces we interact with or create. It doesn't mean an ego or consciously willed self-carving but an activation on the part of the singular human substance. It is not an account of the way subjects are formed by social structures and discourses which is of course very relevant but a different aspect of how we become what we are. I am wanting to get at the capacity to be open, to being altered by what one does. So art may be looked at, not only by the artworks, but by what it does to a human in the process of its undertaking.

A question that preoccupied me when I first arrived at YSP was: 'What is sculptural form for me as a live artist?' and the answer that came was not the art object or the human body but thinking itself. Then the human being becomes sculptural substance. So I wanted to somehow make this explicit through YMEDACA. How does one place philosophy or sculptural thinking in the landscape? To some degree all these artists in the sculpture park are doing that, but somehow *that* gets obscured by all the bronze. This isn't a bad thing, but something exquisite in the whole process is obscured. So I fathomed a notion of creating a conceptual sculpture where the sculptural thinking could shine through so to speak. I had already been researching Plato's Academos, the origin of our western university, for some time, mainly because of its focus on philosophy as a way of life. But it was the more simple connection between the Academos being in a garden and YSP's sculptures being in a country park that formed the initial fuse. So I decided 'I am going to put the biggest sculpture you can think of in the Yorkshire Sculpture Park without actually setting a brick or particle of bronze in place'. I just had to make this decision and the whole site became transformed through this thought-intention.

RB: *Can you talk me through the map of YMEDACA, which serves as a re-inscription or overlaying of your sculptural thinking through the project?*

HR: The map (see Figure 1) illustrates the conceptual trace of YMEDACA over the YSP landscape and makes references to known elements of the Academos and where possible, elements of Plato's thinking. So where the boat house stands in the centre of the standard YSP Visitor Centre map, I have instead inscribed the 'Monument to Plato' (this had been erected by his students after he died). I used Platonic solids to mark where each of the liberalational manoeuvres were to take place. There is one direct allusion to sculptural thinking itself and that's represented by the smallest detail – the tree symbol which is dotted all around. In the key, the symbol is explained as 'a good

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Figure 1: Map of YMEDACA.

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place to stand still and think'. As well as draw attention to deep thinking in relationship to the artistic enterprise, I wanted to have a reference which draws the attention away from the position of the art objects on the YSP site and places it instead onto the visitor, now construed as a potential site of thinking and transformative experience. A similar sentiment informs the 'citizen's archway' on the map. Certain scholars agree that above the entrance to Plato's Academos were the words 'Let no one enter who doth not know geometry'. Plato felt that abstract mathematics was foundational if one was to become wise. I put the phrase onto protest placards held by human beings at the entrance to YSP. Positioned in the contemporary context of a creative protest, I felt the anachronistic phrase became poetic with the power to address each human entering the park, addressed as a shape, part of a larger pattern and as having a capacity to be a sculptural substance. I expected this response to be tacit, in the body rather than a literal understanding by the mind.

RB: *So what was YMEDACA as an event?*

HR: It was a one-day Garden Academy at the Yorkshire Sculpture Park which was run by guardians who I had selected from local interest groups. They ran 'liberational manoeuvres' for the public to participate in. I opened the day with an address 'On the Good' at 6 a.m. This was the title of the only public lecture that Plato had given whilst theosarch of his Academos. He wasn't well received, the lecture was philosophically complicated and the public had been expecting advice on getting rich and being happy! To stand in Plato's place, as an artist, remembering that he banned the artist from his ideal state, was an act of cheeky defiance, yet also a proclamation of a creative relationship between philosophy and art. I knew I had to do it as close to dawn as possible to avoid any expectation of a standard speech. I addressed the sculptures in the landscape, projecting my words through a megaphone across the country park. Those people who did show up for it were asked to wrap themselves in sculpture blankets. The use of the sculpture blanket throughout the project was one of those fundamental makes or breaks for me. Rather than use them to wrap up sculptures in transit, I embroidered them with relevant quotations from Plato and put them on display as carriers of meaning. They were used in both exhibitions. At the heart of the project, was an active consideration of a human capacity to think as a sculptural substance. This was why I incorporated Plato and why I considered YMEDACA first and foremost a 'conceptual sculpture'.

RB: *Can you explain the 'liberalational manoeuvres'?*

It's a bit of a mouthful, I admit. The term 'manoeuvre' has the sense of something a little tricky, an operation carried out across a certain terrain by a group of people in order to get something or to somewhere otherwise not accessible. I left the content up to the guardians, but each was given a

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practice from Plato's Academos to use as an imaginative spring-board. I wasn't without my own artistic designs, but that was for the overall effect – associating clusters of human beings exchanging in open-ended meaningful discussion with celebrated sculptural forms on the YSP landscape. In YMEDACA, there were the six guardians in the archive and then the seven guardians selected from local interest groups who ran the liberalational manoeuvres. These are people who have dedicated their spare time to forming small communities around passionate knowledge in order to give meaning to their lives. They have no official status as educators, artists or philosophers, no public profile as contributing to society. But I think they've got 'it!' So, giving them the floor in one of the country's leading cultural venues as well as my incorporating them into many of the drawings and photographs I created for the project was a mark of respect. Each was assigned a Platonic solid as if to link their actions to fundamental building blocks of something maybe not visible but certainly essential. I wasn't trying to suggest they are 'art' but more – through the liberalational manoeuvres – wanting to make everyone arrive at a questioning of this possibility that we have a capacity to activate as sculptural substance and that this is simultaneously an individual and communal activity.

RB: *How did the local guardians engage with the archival material?*

HR: Helen Pheby, a curator at YSP, gave us all a remarkable talk about the history of their programming interests and which introduced the guardians to expanded notions of sculpture. That was quite pivotal, all the guardians were very engaged by that. I think being welcomed as part of YSP was more inspiring for them than Plato's ideas. I invited them as a group to the 'Temple of the Muses' exhibition that documented my concerns in the NAEA gallery. The guardian of Hand Tool Users United sat through the whole of the Alec Clegg video, he thought it was absolutely brilliant and really important to widely publicize. The Rawson book collection really got the Geometry guardian's attention, he'd read half of the books! Actually, I was bowled over by how much the local guardians knew, they were all like walking-talking archives of their own personally motivated research. For them, YMEDACA was all about being in the YSP grounds and meeting and talking to people in that context. Most of the positive feedback I got for the day was from people saying they had had inspirational chats with certain members of each group. The fact that individual visitors felt 'addressed' was a key thing for me. Of course, my own artworks address the people who encounter them, but in the case of YMEDACA I did not want a material art object being the agent or the place where the creativity of the encounter with art got fixed. In a nutshell, the map given out on the day and the liberalational manoeuvres were asking people to actively think through the experience, so as to think, to encounter themselves in thought. I think this is one of the profound things an art experience can do. I'm not saying it's easy to achieve or that YMEDACA managed it. Some

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philosophy can do this too, like Heidegger for example, who allows you to rethink yourself through his writing. It's less that he tells you what to think and more that through his written thoughts he addresses-activates your capacity to be an actively thinking substance. It's not entirely comfortable, but then I, suppose, how else can we expect such a thing to be?

RB: *There are a couple philosophical registers here that I think are important. One is about ideals in their optimistic and problematic senses – the eternal problematic of the universal and particular. The other is the use of* Bildung *in Hegel – the fundamental philosophy of living, or journey of speculative reason as Hegel would have it, is all about the human who goes on a thinking journey which is essentially a journey of transformation/a journey that transforms. But to think with Kant, it's not so much about the construction of the thinking self in isolation (i.e., the incorporation of universality, particularity and singularity in a dialectical manoeuvre for the absolute). For him, we have to engage in a community of exchange and that requires commitment from every member; a space of agreement and disagreement. So, 'thinking out loud' and 'loudly' is so important. Without this sharing of thinking, we are all empty statues – internalized ego ideals.* Sensus communis *can never be an isolated agency.*

HR: Yes and let me add a Plato quotation, if taken a little out of context, into the mix: 'You cannot conceive the many without the one' (Plato 1983: 166b). So, I totally agree but I suppose I am wanting to think this from the singularity of the human being instead of from today's actor-network preoccupation. Of course actor-network theory has been really liberating in many ways but it's as if we glide along focusing on the relationships between things at the expense of the 'actor's' relationship to itself as being in existence. I want to keep everything in the picture so to speak, including autonomy. I really like what Brian Holmes says about this – that autonomy means giving yourself your own law but since we only exist through the language of the other, such an action is always going to be a collective adventure' (Holmes 2004: 548). There's that great image evoked at the end of Foucault's *The Order of Things* (first published in 1966) where he says the human subject is tantamount to a carved outline in the sand which the waves of anti-classicism might do well to gently erode away. I understand that it was necessary to let the intellectual sea erode the power structures that formed such a figuration of 'man', but that doesn't get rid of the singular substance. I am still here with the book in my hands, it's still my life in the balance. So it's not that I take argument with any of the contemporary approaches to constructivist reality. My concern is that there seems to be a long-standing misrecognition of the importance of the singular substance and we might be eroding any ability to consider it. As soon as you talk about singular substance, it gets misrecognized as a nostalgia for the classical or modernist project. In a similar vein we risk missing the contemporary relevance of certain aspects of Plato or Herbert Read, for example. It's already a really hard thing to put into words.

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RB: *Can we discuss this in relation to the potential misrecognitions of sculptural thinking?*

HR: Well, that's huge but an extremely important question. Perhaps it's healthy to constantly be brought into check by Heidegger's call that, to paraphrase, 'perhaps most thought-provoking in our thought-provoking times is that we're still not thinking' (Heidegger 1968: 14). The question does not expect a destination, or answer, but is meant to affect you in your thinkerliness, and that in turn affects desires, actions, connections, capacities, etc. Sculptural thinking is not the singular substance thinking, it is the larger process of immanent change (carving) that emerges via inter-subjective dialogue. But only if some sort of capacity is awake or prepared to be undone by it. And as I think with you here, I don't think it's ultimately about 'knowing' we are doing it. Sculptural thinking is not aiming at a model or any recognition since it is really a negotiation with life, both one's own life and then with the inhuman 'other' of life. Being, sculptural thinking, is ultimately not an academic matter but it is a risk of thinking so to speak.

RB: *So this is a daring to think singular substance?*

HR: I suppose it is. I can only speak for myself, but I don't feel like I have much choice in the matter, and that's because of the type of arts practice I've been engaging with and affected by. So it's really not just an abstract operation. This type of thinking really needs art-making/art-questioning, and I would say that the artwork has to be seen as a by-product of this process, but no less a significant thing-in-itself for that. This is my way of staying in the remit of such a task. A footing in a slippery and difficult world. YMEDACA was using an artwork to stake a remapping which could address the singular substance in each person as a capacity.

RB: *Are you saying then, that material manifestations of the mind are brought into the world to be shared? Thoughts have to be out there. The mind isn't an archival repository; it is gifted.*

HR: Yes, I am interested in the way that art has to risk its manifestation through matter, unlike philosophy, to let this thinking be in the world. Through that, it forms a community. A book can do that too I suppose, but its network and framework for reception are already existing and unquestioned. The type of artwork I am trying to make and interested in is as invested in sculpting the framework somehow. Of course, whichever intention you have, you cannot be sure that is what you are really doing. I am well aware that I am on some sort of fantasy trip with all this. But as I mentioned earlier in relationship to Rawson's notebook struggle, my 'marginalia' are not aiming at a correct 'model' but are all in service of creating the right sort of space for new thoughts or things to occur, the outpouring of the gift if we return, hesitantly, to Heidegger again. But the communication model of art that seems to have perversely insinuated itself into every

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Figure 2: Rowan Bailey and Hester Reeve (left to right) at the NAEA, November 2014.

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reach of contemporary art forecloses that aspect of thought's ability to be a gift, to be transformed by matter.

RB: *So how might we approach art knowing this …?*

HR: It is about the making of the thinking. To be addressed yourself because that address changes who you are but then affects how you put that matter out there. You are responsive to the needs of the ideas but this being addressed is also carried through the process of making. It's not just an intellectual understanding. The point of the work is not to become an intellectual entity in its own right. It's about manifestation. Going back to Read's Fellowship address, he states that it isn't about forcing a unique expression into commonality. For him, the artist forces into unique perspectives what is already shared in common. For me, that commonality is being singular substance. Singular substance is not the art, art is sculpting thought in the world via the world in recognition of that (see Figure 2).

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'Herder's sculptural thinking', published in *parallax*, 2: 17, 2011 and 'Crafting stories in the domestic archive' *Journal of Modern Craft*, 8: 1, 2015. Her forthcoming article entitled 'Concrete thinking *for* sculpture' will be published in *parallax* in August 2015.

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Working with fragments: A performance art's archive

KEYWORDS
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ABSTRACT
This article investigates the potential of the disparate and unconventional aspects of what can be considered an archive, as a means by which to respond to a past performance. According to French philosopher Jean-François Lyotard, commentary on artworks seeks to link onto the gesture or trace of the event and to provoke further artworks as commentary. It is this effective response to fragments from a past performance that motivates this project. In 2013–2014, I worked with students from two art institutions, one in Poland and one in the United Kingdom, to respond to a performance by British artist Stuart Brisley, which took place in Warsaw in 1975. Photographs from the performance are readily accessible online, but there remains no archival record of the performance at the event's location. It was, therefore, to investigate this performance by other means that students were asked to work with fragments from the past.

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Standing in front of Warsaw's imposing Palace of Culture and Science, framed by a brilliant blue sky, passers-by are shown photocopied images from a performance that took place inside nearly 40 years before. The edited responses in the resulting video are varied: intrigued, insightful, dismissive; we are not shown the images and have to imagine what they might be (Figure 1). The process of working from archival material is similar – piecing together glimpses and projecting into the gaps. The focus of this article is, however, not the use of conventional archive material; rather, it is a rewriting that draws attention to the potential of the disparate and unconventional aspects of what can be considered an archive, including a search for that which is not physically present. I intend to track my own search for the remains of a performance, creating an affective archive, augmented by the students with whom I worked and by the process of writing, drawing and performance which has driven the research.

I, first, knowingly saw an image of *Moments of Decision/Indecision* projected during a talk given by the British artist Stuart Brisley at Leeds City Art Gallery in 2006. Huge, black and white – an upturned figure drenched in paint, struggling against its background. The image stayed with me. When I was asked to visit Warsaw on a teaching exchange to the Academy of Fine Arts in 2013, it was this image that came back: an image of a performance made in 1975 by Brisley in a Warsaw that was then the capital of the People's Republic of Poland.

Poland, 2013, almost 40 years later and (in some ways) a different country. I wanted, somehow, to take this performance back. Of course, the performance was not mine to take, only my experience of the images – by now they had multiplied beyond that first image and had begun to blur. There is no single, definitive image of this performance and the experience it evokes is never static. By necessity it was a short project with many unknowns: the students with whom I was working were 'grafik' students (a particularly Polish tradition which lacks a clear equivalent in the United Kingdom), and the Professor in whose studio I was working, Wojciech Tylbor-Kubrakiewicz, was unsure how they would react to such an open brief, responding only to ideas and images from a performance by a British artist, made in Poland, in 1975. However, in their response to the performance *Moments of Decision/Indecision* they immediately seemed to validate the project. Each made a decision to participate, or not.

Brisley's performance had taken place close by the Art Academy in one part of the most visually dominant buildings in Warsaw – The Palace of Culture and Science – a site of many cultural and political events, yet one student commented: 'I can't believe that this happened just over there and we know nothing about it'. Visiting the Palace of Culture, a huge Stalinist skyscraper, allowed me to place Brisley's piece in a context which I had not fully appreciated. I had read the named location 'Teatr Studio Galerie, Pałace i Nauki' many times, but to visit the building gave another layer of meaning or imagined presence to my reimagining of the piece. Outside the Palace, close to the steps of the theatre and gallery, the location of the wall of the Warsaw Ghetto is inscribed into

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Figure 1(a–d): Karolina Ciepielewska and Kaja Marzec, Responses to Moments of Decision/Indecision, *Video, 2m 35, 2013.*

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the paved surface: another reminder of the histories to which the location attests and to which the performance by Brisley indirectly refers. Given that this is a geopolitical location already soaked to saturation with historical and political references, why should the students be aware of this particular performance event? They shouldn't – there was no deterministic pedagogical agenda at work on my part – yet there was something genuine about that student's incredulity, about the fact that this particular history had remained hidden from her.

According to the archivist I contacted at the Palace of Culture, there is no record of the performance in the archive of the theatre or of the gallery. We are largely reliant on Brisley's own online archive for documents relating to the event, including a scanned copy of the letter of invitation from the then Director of the Teatr Studio, Józef Szajna. An important figure in the cultural life of Poland throughout the second half of the twentieth century, Szajna is best known for his set design, theatre direction and artistic work, which often drew on his experiences as a prisoner in the concentration camps of Auschwitz and Buchenwald. It was because Brisley had read a review of Szajna's work at the Edinburgh Festival that he was motivated to contact him whilst undertaking a residency in West Berlin in 1973–1974. The resulting visit to Warsaw was a politically delicate undertaking, one which Brisley acknowledges was the result of youthful naivety, as told in both his loosely autobiographical novel *Beyond Reason: Ordure* (2003) and the lengthy interviews made for the British Library (1996).

The decision to travel outside West Berlin and into the Eastern Block was one that transgressed the cultural intentions of the D.A.A.D. (German Academic Exchange) programme. This transgression was exacerbated by the subsequent public performance the following year in Warsaw, the capital of a country regarded by the West as a satellite of the Soviet Union. Consequently, Brisley's foray into a land which had held a personal fascination dating back to childhood prompted a potential diplomatic incident. It might seem clear to us now that the set-up of the performance, in which Brisley 'attempted to climb up the wall at the end of the room without aid' (2012), was a visual comment on the wall that divided Europe, but it was the explicitly experimental nature of Brisley's performance that seems to have disturbed the British diplomatic service.

The first day of the performance was used by the Polish authorities as a public relations coup in order to demonstrate to foreign dignitaries, including the British ambassador, their open attitude to such work. A short article in *Studio International* relays the embarrassment caused by the situation: finding he could not condemn the work – for fear of being regarded as censorial and against the free expression on which the West prided itself – the ambassador was perplexed. Not being properly briefed on how to react to the spectacle of a naked British citizen, writhing about in copious amounts of black and white paint, '[t]he ambassador wrote a long and detailed letter of protest apparently to the British Council in London (who were simply responsible for the travel costs)' (Chaimowicz 1976: 66). Little of the political context's complexity is apparent in the ways in which

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the performance is now relayed in the conventional annals of art history. The affects of shame, embarrassment, awkwardness and unease must become part of this rewriting of the archive and the retelling of the story of *Moments of Decision/Indecision*.

When introducing the performance to students in Warsaw I deliberately omitted to mention any of the political references implicit in its set-up. It was not my place to lecture them on the history of the city: it surrounds them every day, just below the surface of the grandiose facades of the rebuilt classical palaces which line the street – Krakowskie Przedmieście – where the Art Academy is located. I was reminded very quickly, however, that all the students with whom I worked were born after the 'transition' and the end of the communist state. In contrast, when introducing the project to students in the art school at Leeds Metropolitan University (now Leeds Beckett University), I did include an image of Warsaw taken in 1945, showing the destruction of 85 per cent of the city, told of the ghettoization of the Jewish population and their deportation, and the uprisings of 1944. This was given as an introduction to Warsaw, not the performance, and I was relieved that their initial verbal response to the images of the performance included not only words associated with struggle but also a comment on their beauty.

The images are beautiful, perhaps thanks to the aesthetic commonly associated with black and white photographic prints – the convention of the art print as a seductive surface, almost in spite of the subject it shows. The eighteen photographs owned by the Tate gallery can be viewed on their website in what appears to be a comprehensive documentation of the event. Seen in sequence, the images appear as a time-lapse animation: the figure of the artist rises and falls, twists and turns, smears and slides in the black paint, white paint, copious amounts of which cover the artist, the floor and the wall. On reading that the performance took place over a series of days it is possible to identify unifying phrases within the series of images. Six photographs share a backdrop almost entirely obliterated by black, against which Brisley's athletic body kicks in a handstand, then falls to the floor, his back covered in rivulets of white paint, running over black. Another six are lighter in tone, the presence of a bucket of white paint in the foreground making it clear why; the artist is using his whole body to smear the wall white, arms reaching, legs wheeling. In another, the body lies exhausted, crouching as though to protect itself from an increasingly domineering background, which seeks to envelop the figure.

But then the viewer becomes confused: similar poses, different backgrounds – there is some sense of a loop, of differentiated repetition. I click through these images, projected in the studio in Warsaw, and it does not matter that they represent tiny slices of the six days during which Brisley performed, for three hours a day. The images carry a greater sense of time – through the evident build up of paint – but also through the oddness of the artist's endeavour and the description that accompanies the work: the artist is blinded by the paint, closes his eyes and relies on the

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photographer to guide him. I ask the students to work in pairs and this theme of collaboration, of guiding, is apparent in many of the visual responses, coupled with the theme of blindness and the ensuing need for trust.

In Brisley's comments on the photographs of the performance, writing in 2012, he notes that 'some of the resulting photographic images have become art works in their own right' (2012). Whilst Brisley does not elaborate on this process, it may be reasonable, at first, to surmise that their exhibition at the Institute of Contemporary Arts (ICA) in 1981 and subsequent acquisition by the Tate has been part of this process. But that would perhaps be too easy an interpretation. Given Brisley's own disdain for unquestioned forms of institution, the monarchy being a frequent target as seen in the 2014 exhibition 'State of Denmark', it is more useful to think about how these photographs have begun to operate as works of art, not in the sense of commodified objects that circulate uncritically within the established art world and market, but as works that have the capacity to make us think. It is more interesting, then, to ask how these photographs operate as a means to open up the performance and activate that which is not directly represented. This question of how artworks can open us up to thought and overturn our established presuppositions with regard to thought itself, taxed French philosopher Jean-François Lyotard. It is a question that is particularly evident in one of Lyotard's last extensive works on an individual artist – *Karel Appel: A Gesture of Colour* – which addresses more generally what it is, or can be, to respond to a work of art. *Karel Appel* is evidence of the philosopher's struggle to do justice to the gestures that call to him, without reducing them to the prescribed formulations of aesthetics or the history of art:

> *Cela seul, qu'il y ait ce geste, qu'il soit là, constitue l'impénétrabilité de l'œuvre à la pensée. Or, c'est à la mesure de cette énigme que l'artiste qui appelle le philosophe lui ordonne de mettre et de démettre sa pensée.*
>
> This alone, that there is this gesture, that it is there, constitutes the impenetrability of the work to thought. Yet it is by the measure of this enigma that the artist who calls the philosopher orders him to locate and dislocate his thought.
>
> (2009: 40–41)

At the end of my presentation to students in Warsaw I included the above quotation, reading it both in English and French, in order to indicate my own research interests but also with the vague, though misguided, idea that a choice of language might make it more accessible. What did occur, however, was an unexpected breakdown in linguistic communication on my part: the group was already translating and discussing my proposed brief among themselves in Polish and I knew the complexity of this phrase in English could not be easily explained. My audibly unconfident

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utterance of the phrase in French, however, seemed to echo somehow differently. For me, at least, there was a verbal resonance to these statements in English and French that unsettled the directions I had been giving. It was not the first time I have used the quotation in a presentation and yet the implications of its challenge were heightened because I felt no compulsion to explain either the context or its possible meaning. Instead, it hung in the air, picked up most literally by students who talked of gesture (*geste* – is recognizably similar in Polish) in literal terms, with reference to Jackson Pollock, or who took it as a cue to explore physical gestures in drawing (blindfolded and guided by a partner). In the students' final presentation of work, however, I came to realize that for some the idea of 'geste' began to resonate more conceptually, as an act of encounter: responding to Brisley's performance as an act somehow out of time.

The idea of Brisley's work being 'out of time' confirms my desire that *Moments of Decision/Indecision* should not be neatly packaged for easy telling, but that its complexity should be maintained as part of the 'dislocation' to which Lyotard refers. Rewriting the archive should dislocate thought, not once, but again and again as an ongoing process, a continual working over that refuses to allow ossification. The Tate's collection of the work is too neat a presentation: the prosaic catalogue entry written following its purchase in 1981, describes how the photographs were planned in advance and made as short sequences – the looped phases I had read as daily explorations are explained simply: 'He began with black paint, then used white and reverted to black again' (Tate Gallery 1984) The photographs are shown mounted in grey surrounds and thereby have lost some of their immediacy. On Brisley's website there are fewer images but each can be enlarged, and, free from a surround, they come a little closer to the viewer with greater contrast and resolution. The incompleteness of Brisley's selection prompts a shuttling back and forth between different sites, leading me to identify that four of the six images are not in the Tate collection.

There is something satisfying about the realization that the Tate's collection is not a definitive set. Additional images are found unexpectedly: the three photographs reproduced here (see Figure 2) do not belong to the Tate, but were shown at London's gallery Mummery+Schnelle in 2013, and one of the most intriguing images from *Moments of Decision/Indecision* appears on the cover of *Art in Theatre*, edited by Nick Kaye in 1996. In this photograph the artist's body has almost lost its identity as a discernible human form, twisted in on itself and seemingly in the process of being reduced to the same matter as the paint which is smeared and splattered against the wall, splattered on the floor. I use this image as part of an ongoing series of drawings I am making that show all the available sources of the performance in print (Figure 3). These are drawn from photocopies because the process lends an oddness to the photographs. The contrast is increased and compositions are altered by the skewed perspective – seen somewhat obliquely as they lie, arranged haphazardly, on my studio desk. I tell myself that this laborious process of drawing these

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Figure 2: Stuart Brisley, Moments of Decision/Indecision, *1975, photographs by Leslie Haslam (copyright of the artist).*

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Figure 3: Kiff Bamford, Decision/Decyzja after Brisley*, Pencil on Paper, 2014.*

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photographic fragments from past performances forces me to spend time with the images and to think about them differently. The drawing is a form of commentary, one which conforms to Lyotard's description in *Karel Appel*:

> Let us call commentary on art any text, any trace of a gesture of and in language, that *links on or with a* 'work of art' regardless of its distinctive matter, language, colour, closed or open volume, music, heavy mute body in dance, speaking body in theatre, etc. […]
> (2009: 33, original emphasis)

Commentary is not that which seeks to explain an account of events, seeks to piece together fragments from an archive, but one which links onto the trace of the gesture. According to Lyotard, the challenge presented by the gesture of the work is that the gesture is an occurrence which reorders space–time. Gesture refuses any reduction to comprehensible forms of understanding.

How then to do justice to this singularity? Lyotard suggests that commentary must become work itself, one that is concerned with matter: not contextualization, historicization or predetermined comprehensible forms. Contrary to what I have suggested above, it is not simply the complexity of the political context of Brisley's performance which is missing in its art historical retelling. Neither is it the absence of the feelings of shame, unease and repulsion that circulate around its awkward reception. What is neglected is the radical affectivity of the performance, an affect that is not a synonym for categories of emotion but, rather, that which evades attempts to reduce it to fixed categories for easy decoding and discussion. Lyotard's conception of affect, like gesture, works through an inability to be rendered comprehensible, through the presence of a feeling which cannot be put into words. That which I am terming an affective archive cannot be motivated by the fallacious notion of a recreated whole: 'At this instant of *gesture*, the unknown storms, and the body breaks apart. – Then one practices commentary, commencing' (Lyotard 2009: 221, original emphasis). The body is broken by that which the archive has been unable to contain. Against a brilliant blue sky the passers-by laugh at their own observations, reflecting seriously on the struggle of the photocopied figure or simply dismiss the whole: 'disgusting' (see Figure 1).

ACKNOWLEDGEMENTS

With thanks to Stuart Brisley, Maya Balcioglu and Andrew Mummery for permission to reproduce images from *Moments of Decision/Indecision* and to students involved in the project, both at The Academy of Fine Arts, Warsaw and Leeds Beckett University.

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Notes for Contributors 2014

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The Journal of Writing in Creative Practice is a creative and academic journal which aims to give art and design practitioners, studio staff, scholars, theoreticians, development and support tutors, learning and teaching coordinators and students an arena in which to explore and develop the notion of 'thinking through writing' as a parallel to visual discourse in art and design practice. The journal aims to promote theories of writing in creative studio practice.

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- Images should be entitled 'Figure', be numbered consecutively, and be clearly legible.
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- Unlike paper references, however, web pages can change, so we need a date of access as well as the full web reference.
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Bowcott, O. (2005), 'Protests halt online auction to shoot stag', *The Guardian Online,* 18 October. <http://www.guardian.co.uk/animalrights/story/0,,1594716,00.html> Accessed 7 Feb 2006.

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