



WILL BRING THE PAST TO LIFE

TWO EXHIBITIONS

Accidents Need Not Happen

Some One Had Blunder'd



The Tennyson Research Centre and Media Archive (MACE) have each been a catalyst for a diverse range of artworks, as part of a project to discover imaginative new ways of presenting historic materials.

The artists were granted unique access to these two archives and their valuable resources. The celebrated work of one of Britain's most-loved poets, Alfred Lord Tennyson, will now be at the centre of a contemporary art exhibition in his home county. The city of Lincoln is also home to MACE, which holds a 70,000 strong collection of film, tape and digital material showcasing the history of the Midlands.

MACE is the inspiration for "Accidents Need Not Happen" exhibition, and "Some One Had Blunder'd", showcases artworks motivated by the Tennyson Research Centre.

Accidents Need Not Happen
Project Space Plus, University of Lincoln, Brayford Pool, Lincoln LN6 7TS
<http://projectspacelsad.blogs.lincoln.ac.uk/>
Wednesday 25th June – Friday 11th July
Open Monday to Friday 10am–4pm

Some One Had Blunder'd
Courtyard Gallery, The Collection Danes Terrace Lincoln, LN2 1LP
<http://www.thecollectionmuseum.com/>
Thursday 3rd – Saturday 26th July
Open Monday to Friday 10.45am–4pm)

The Collection
Art and Archaeology in Lincolnshire

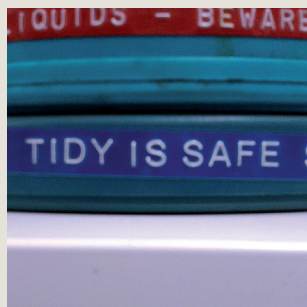
UNIVERSITY OF LINCOLN
Lincolnshire COUNTY COUNCIL
Working for a better future



Accidents Need Not Happen

David Fowling *"Tidy is Safe"*

For the MACE project I have constructed a large scale sculpture primarily made of wood and metal (and some technological input). Each piece of the sculpture is documented, photographed and measured as part of an irrelevant archive. While constructing my piece I recorded my process, and eventually after the exhibition I will submit it to the MACE archive. The video will be playing within the construction during the exhibition. The sculpture is a reflection of some of the titled canisters in the archive at MACE, coming to a full circle I will provide the archive with something unique, the video from the installation.

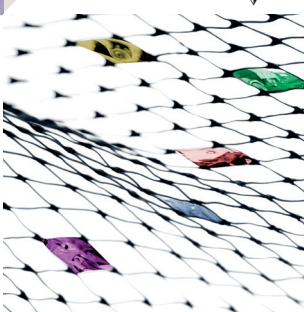


Zhang Tao *"Decode & Reality"*; PC display; 100 cm x 50 cm

We are living in a world surrounded by images that have become the main source of acquiring and exchanging information. Almost all contemporary image processing depends on digital equipment, such as the computer for the conversion, encoding and compression of images, which realises the inputting, processing and outputting images. In response to this, I intend to focus on "what is the essence of image?" and discuss the relationship between "real world", "image world" and "image encoding". Which one of the three is the "real" image of our world?

Eleni Zevgaridou *"Chaos to order"*; installation; Variable size

Archives work against entropy. Chaos comes to order, unreachable is found, loose becomes tight, lost is connected, deterioration turns to preservation, history lost, revives to become history found, a moment in time may be forever there...



Liu Chunmei *"The recollection of informational fragments"*; 38 cm x 36 cm; Papers and plastic thread; Installation

The idea comes from the ancient Chinese computing tool, the Abacus, which is used to record and organize data. The work is made of wood and wooden beads that go through the middle of a metal pole. It contains a single layer and leaves the viewer free to fiddle with endless variations of crisp sound. The material I choose is pink post-it note paper, with the purpose of recording information at any time.



The different hand-made parts are put together on the line, as well as leaving space between each other to form various permutations and combinations. Finally this is a device with myriad changes and the physical is presented.

James Phaily *"Tomorrow Knows"*

In the subjective universe of the Chaosphere and the Taoist inter-textualities of the "Tibetan Book Of The Dead" lies the sonic aorism's of John Lennon's-"Tomorrow Never Knows," the first to be recorded on "The Beatles-Revolver" album (1966). The recording was aided-by tape loops. Linked to different tape machines around Abbey Road and channelled to the mixing desk and faded in and out throughout the song" (liner notes). In the context of my reworking of this audio with the Visual from the MACE archive, I seek to show the backward-winding path through infinite space, with time snapping fore and aft therein. I have placed our "persistence of vision" at the crossroads of the transition between the Piscean and Aquarian age.



Andrew Bracey, *"One To Another"*; Digital film projection; size: variable

My work is a video portrait of the celluloid-to-digital transfer machine at the MACE archive, it is a celebration of machinery and a lament for a now lost age of celluloid. In a former job as a projectionist I directly witnessed the transition from celluloid to digital projectors in the cinema in which I worked. I still have a huge nostalgia for celluloid film, but work with digital technologies to create films. The machine at MACE perfectly encapsulates this passing point between these two technological landmarks of cinema and my own conflicting relationship with the two.

Laura Johnson *"Breaphemerality"*; Projection

Time and place, makes history and communities. This piece of work began with a local bridge that has a long history. First built in 1902 and has been transient over the years, being changed, taken down and rebuilt. This bridge is a link between communities. For periods of time this link is broken and for other periods of time it is repaired. The piece of work I will be producing captures the ephemerality of the bridge in flux. A piece that is concealed and revealed.



Some One Had Blunder'd



Larissa Brennen *"Starved"*; Wax and Ash. 40 cm x 10 cm.

My practice is concerned with using the animal carcass as material for artistic purposes and the ethical and moral issues they raise and so my response to the Archive came from a particular book, one depicting medical illustrations, which was within the collection and had belonged to Tennyson's father.

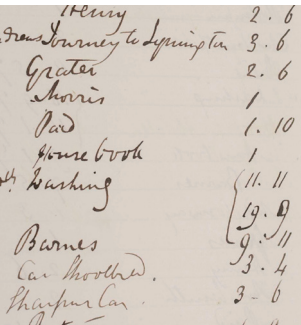
My piece comprises of wax casts of a rabbit placed within the gallery space. The rabbit was found naturally preserved in an abandoned apartment block and appeared to have starved to death.



Michael Wilde *"Tennyson"*

Watercolour. 40.6 x 30.5 cm and three 33 x 28 cm.

Having read about Tennyson's life and work in some detail through material kept at the Tennyson Archive I have produced four watercolour paintings which express different aspects of his personality.



Stewart Collinson

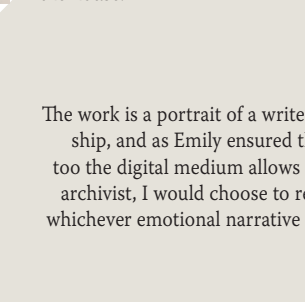
"Recovered Literary Coincidences from the Ruins of the Dust Museum"; Text and mixed-media, including paper, archive sleeves, dust: Various dimensions.

The piece explores the notion of the archive through the (de)construct of the Dust Museum. Amongst the recovered literary coincidences are works by Tennyson and others.

"The archive: if we want to know what this will have meant, we will only know tomorrow." Jacques Derrida, "Mal d'Archive: Une Impression Freudienne."

Ali Roscoe *"The Domestic Archive"*; Voile with printed text. 150 cm x 800 cm.

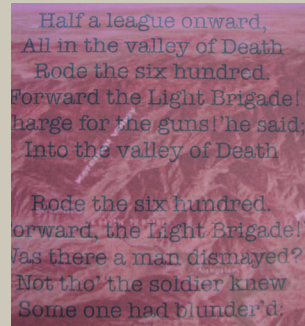
My response to the Tennyson Archive relates to the writing that took place behind the scenes in the Tennyson household - the lists and other miscellaneous pieces of text that have become part of the archive. I am interested in the documents that reflect the information gathering and recording, reflecting the everyday aspects of life in the house.



Jon W Higgins *"Cannonballs From The Valley of the Shadow of Death"*; plaster 16 cmx16 cmx16 cm each.

Inspired by Tennyson's 1854 poem "The Charge of the Light Brigade", and the subsequent 1855 photograph by Roger Fenton "The Valley of the Shadow of Death".

'Cannonballs From The Valley of the Shadow of Death' is a sculptural piece that intends to act not only as a silent memorial, but also questions medias evolving depiction of war and how image manipulation can cast aspersions on authenticity, and even the event itself.



Mike Bruce *"Someone had Blunder'd"*; Screen Print, 25.4 x 25.4cm.

Inspired by Tennyson's poem 'Charge of the Light Brigade', and in particular the line 'someone had blunder'd', I have produced an image that tries to link the current military campaign in Afghanistan with the mid 19thc. Crimean War. I feel there is a particular connection that resonates between the two conflicts that relates to futility and sacrifice.

Elizabeth Wright *"Commodity"*

Digital print on archival paper; 19.5 x 14.5 cm
The work is a portrait of a writer and I drew parallels between my own and the Tennyson's partnership, and as Emily ensured the good name of the family through her scissor wielding editing, so too the digital medium allows me to offer different versions of an image dependant on how, as the archivist, I would choose to represent the legacy I am caring for, or remove elements to maintain whichever emotional narrative I want to show or feel. And as with Emily Tennyson's heavily edited diaries those making the selections dictate the legacy.



Alfred, Lord Tennyson (1889)