CREATIVE works part 1:

Visual Submission

Shifting Perspectives: Applying Intersemiotic Translation to Enable Aspect Seeing through Unrepeating-repeats in a Contemporary Art Practice

Danica Maier

February 2025

A thesis submitted in partial fulfilment of the requirements of Nottingham Trent University for the degree of Doctor of Philosophy.

This research programme was undertaken as a Ph.D. by Creative Works.

Visual Submission

Creative Works Evidence List

RN1: "S*tit*ch & Pea*cock*", evidenced in
"**Graphing Propriety: From Stitch to the Drawn Line**", Black Dog Publishing, 2015.
Including pp: cover, pp 1-5, 11-69, 126-128.
Visual Submission pages: 3-34

RN2: "Manhole", "Gape", and "Old Lady", evidenced in
"**Bummock: The Lace Archive**", Flipping the Bummock Press, 2018.
Including pp: cover,1-5, 8-9, 12-39, 100-109, 118-120
Visual Submission pages: 35-60

RN3: "Score: Mechanical Asynchronicity", York Concerts, Sir Jack Lyons Concert Hall, 28 January 2022 and touring. Evidenced in online journal article -
"**Score: Mechanical Asynchronicity – Mimesis and (non-)repetition through notation and performance**" in ECHO, edition on New Mimesis, Vol. 4 edited by Jonathan Impett, 2023.
Link here: doi.org/10.47041/ECHO.4
Visual Submission pages: 61-102

RN4: "Re:dRawing", evidenced in
"**No Telos!",** Beam Editions, 2019.
Including pp: cover-1, 4-7, 24-33, 122-127, back cover
Visual Submission pages: 103-115

RN5: "Her Words, My Voice"
Digital version, found on pages: 116-122

RN5: "Ghost Heirloom: Blackburn Rug/Maier Wallpaper", evidenced in
"**Bummock: Tennyson Research Centre**", Flipping the Bummock Press, 2022.
Including pp: cover, 1-5, 10-11, 12-25, 49-59, 94-97, 102-103, 132-146.
Visual Submission pages: 123-153

RN6: "The Unrepeating-Repeat", evidenced in
"**Pattern and Chaos in Art, Science and Everyday Life: Critical Intersections and Creative Practice**", Intellect Publishing, 2023.
Including pp: cover, iv- viii, introduction to part II 71-73, 75-87.
Visual Submission pages: 154-168

RN1: "S*tit*ch & Pea*cock*"

evidenced in

"**Graphing Propriety: From Stitch to the Drawn Line**"
Black Dog Publishing, 2015

Including pp: cover, pp 1-5, 11-69, 126-128



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£ 14.95 / $19.95
ISBN 978-1-910433-07-2
9 781910 433072 91995>

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CONTENTS

7 **It's alright Ma I'm only Looking**
John Plowman

31 **Sampler of Samplers**
Repeating Repeats Repeats
Emma Cocker

71 **F***ing Homework:**
Danica Maier's Art of
Domestic Subversion
Lisa Vinebaum

103 **Line on Line**
Danica Maier

13 **S*tit*ch & Pea*cock***
16 Nest
38 Happy Hunting Ground
46 Skein
60 Flock

81 **Pussy Willow**
93 **Mossy Rose**

109 **Harlequin Slit**
119 **Four Glory Holes**

126 Contributor Biographies
127 Acknowledgements / Image Credits

Construction Contracting

Stitch & *Peacock*

previous page
Skein: DAM Cunt
2014
23 x 15.5 cm, pencil drawing on Mylar
mounted on aluminium

S*tit*ch & Pea*cock* an exhibition at The Collection Museum, Lincolnshire, was comprised of four major works developed over a seven-month research residency within The Collection and Usher Gallery's textile archive: *Nest, Happy Hunting Ground, Skein* and *Flock*. Maier's work focused on samplers and a Jacobean crewel embroidered bedspread, all objects that are rarely seen outside archival storage. Maier produced a series of drawings that worked in conjunction with the archival pieces to produce an installation, yet the individual components—each drawing or historical object—can also stand alone.

NEST

Comprised of three components, *Nest*'s focus is on a Jacobean crewel embroidery bedspread that is largely inaccessible to the general public. Maier's main interests in the bedspread are focused on: the double/repeated 'tree of life' motif; the repetition of similar shapes in each repeated 'tree of life', such as leaves and birds that have subtly different details; and the way the whole bedspread motif can extend in a repeated pattern, matching up with itself from both bottom to top and side to side, as found in a wallpaper repeat. As a way of hosting the Jacobean work, Maier created a repeating wall painting to draw the viewer into the gallery and towards the bedspread. On closer inspection however, this huge wall piece also reveals hidden depths and details of its own.

opposite
Jacobean Bedspread (detail)

following page
Nest
2014
5 x 10 mt, wall painting, Jacobean Bedspread, drawing on Mylar
The Collection Museum, Lincoln









opposite
Nest: Blue Tit
2014
18 x 18 cm, pencil on Mylar mounted on aluminium

top
Nest: Blue Tit and Pigeon Hole
2014
pencil on Mylar and wall painting
The Collection Museum

bottom
Nest: Pigeon Hole (detail)
2014
wall painting
The Collection Museum



Pigeon Hole (detail)
2014
wall painting
The Collection Museum, Lincoln





top and bottom
Pigeon Hole (detail)
2014
wall painting
The Collection Museum, Lincoln

opposite
Pigeon Hole (detail)
2014
Jacobean Bedspread
and wall painting
The Collection Museum, Lincoln





previous page and from top to bottom
Jacobean Bedspread (detail)
Part of The Usher Gallery archive

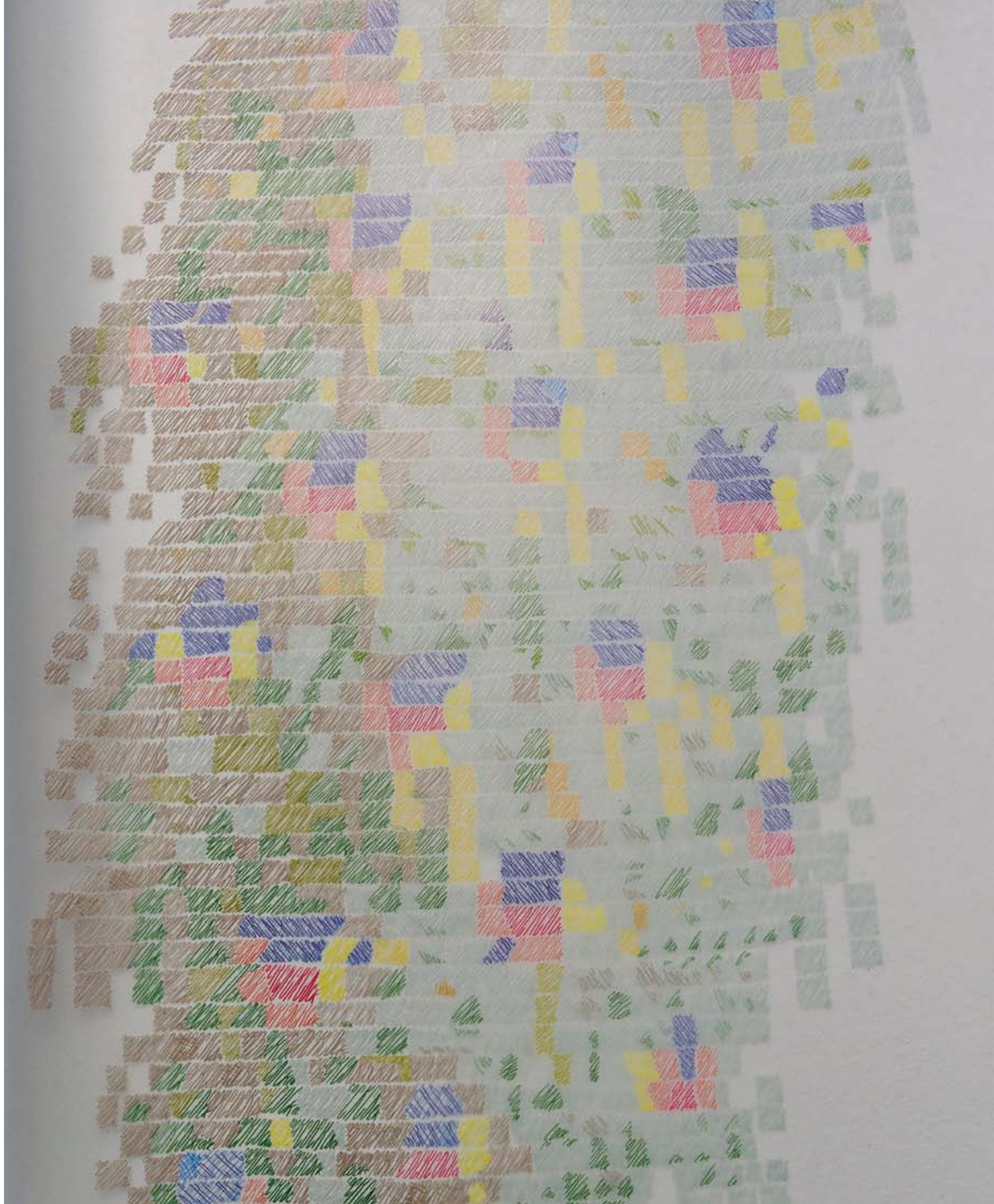


Jacobean Bedspread LCNUG:1927/30, 236 x 188 cm, a large bedspread of Jacobean embroidery, ornately decorated with merl stiching—intertwining branches and foliage with birds, perched on and picking fruit from the boughs. Heavily restored in 1874.

HAPPY HUNTING GROUND

Happy Hunting Ground plays with the scale of both stitch and pixel: an exquisite deer that is central to one sampler is transformed into a grotesque figure, curled up in a corner; a peacock is enlarged beyond its natural size and watches down upon all in the gallery; a falcon is virtually lost, eroded through faithful re-drawing of the cross stitch. Mylar hangs freely down to the floor, almost billowing like fabric. These birds and beasts, thus transformed, waver between solidity and transparency.

opposite
Happy Hunting Ground: Cock (detail)
2014
pencil drawing on Mylar





Happy Hunting Ground: Stag
2014
pencil drawing on Mylar
The Collection Museum, Lincoln



Happy Hunting Ground: Stag, Cock and Tiercel
2014
8.5 x 5 mt, pencil drawing on Mylar
The Collection Museum, Lincoln







Happy Hunting Ground: Stag (detail)
2014
120 x 145 cm, pencil drawing on Mylar
The Collection Museum, Lincoln



Happy Hunting Ground: Cock (detail)
2014
120 x 420 cm, pencil drawing on Mylar
The Collection Museum, Lincoln



Happy Hunting Ground: Tiercel (detail)
2014
120 x 245 cm, pencil drawing on Mylar
The Collection Museum, Lincoln

SKEIN

Skein brings together Maier's drawings and historical samplers from the Usher Gallery's archive. Playing with ideas of the drawn line, thread and the stitched line, these drawings dissect image, method and ideas from the original source material. Working together as a single body and installed so as to reference archival storage racking systems, the drawings bring attention to, and resonate with, details found within the samplers they were shown amongst.

opposite
Skein (detail showing Cono & Twat)
2014
pencil drawing and historical samplers
The Collection Museum, Lincoln



Skein
2014
6.5 x 2.5 mt, pencil drawing and historical samplers
The Collection Museum, Lincoln

nd be obedient eve

SCHOLEY
YEARS
25

West Front of Lincoln
CATHEDRAL

SPend not an hour i
Tomorrow your va
Employ but think th
Last you may end







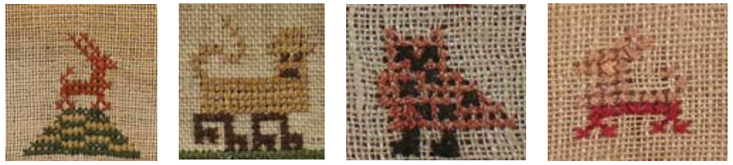
page 50
Skein: Snatchel
2014
49 x 49 cm pencil drawing on Mylar mounted on aluminium

page 51
Sampler
1865
LCNUG:1983/10, Historical Sampler, Sarah Scholey
Part of The Usher Gallery archive

opposite
Skein: Fanny (detail)
2014
56 x 41 cm pencil drawing on Mylar mounted on aluminium

left
Sampler
1845
LCNUG:1972/32, Historical Sampler, Isabella Allen
Part of The Usher Gallery archive

right
Sampler
1865
LCNUG:1927/2508, Historical Sampler, Ann Foster
Part of The Usher Gallery archive





bottom
Skein: Mutton (detail)
2014
49 x 29.5 cm pencil drawing on Mylar
mounted on aluminium

top left to right
details from various historical samplers
from the Usher Collection Archive

David Bell Mary Bell

e Parish of Kilead County

d of Aushnamillard in the Year

arents and Landed

Mary Marshall her Sampler
Aged 10 Years Darline

Mary L Vickers
aged 10 1882
Dunkolme School

He now standsknocking at the door
Of every sinner heart
The worst need keep him out no more
Or force him to depart





previous page
Skein (detail showing Black Tit and Snatchel)
2014
pencil drawing and historical samplers

opposite
Sampler
1847
LCNUG:1927/2771, Historical Sampler, Hannah Johnson
Part of The Usher Gallery archive

top
Skein: Cono
2014
24 x 15 cm, pencil drawing on Mylar mounted on aluminium

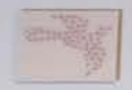
bottom
Skein: Twat
2014
46 x 31 cm, pencil drawing on Mylar mounted on aluminium

FLOCK

Discovering so many birds within the embroidery works, Maier decided to play with the height of the gallery. *Flock* sores metres above the viewers' heads. A small bird, found at eye level at the tail end of *Flock*, gives the only clear view of the intricate detail present within each drawing. Mimicking the way in which birds are often seen, identified and appreciated from afar, binoculars are offered to the audience to view the bird drawings in detail.

Flock: Muff
2014
31 x 31 cm, pencil drawing on Mylar mounted on aluminium

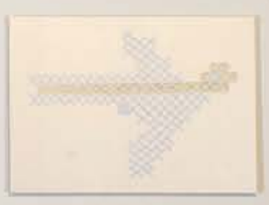










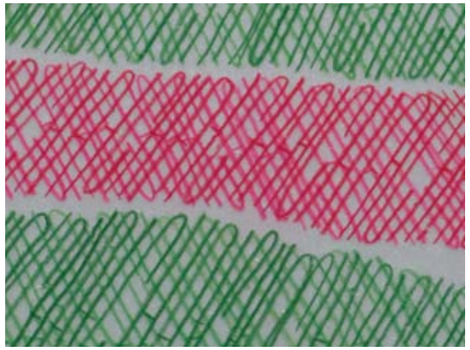


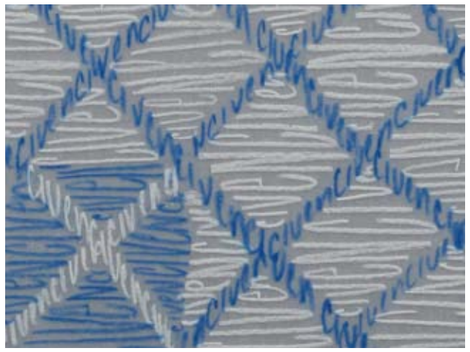


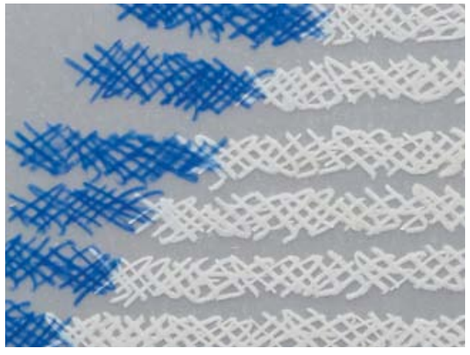


previous page
Flock
2014
5 x 8 mt, Composite installation of pencil drawings
on Mylar mounted on aluminium
The Collection Museum

Flock: Herringbone Pussy
2014
49 x 46 cm, pencil drawing
on Mylar mounted on aluminium







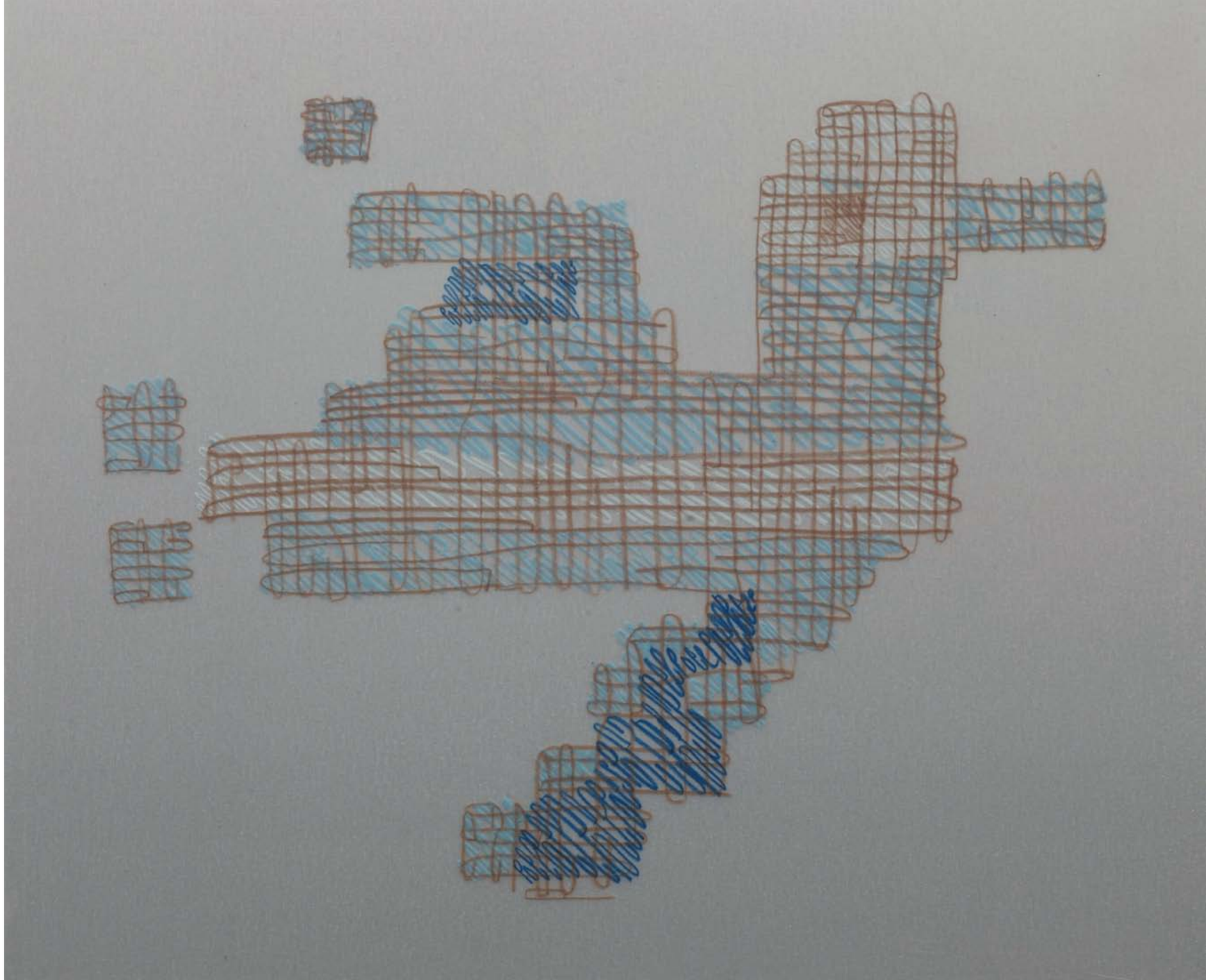


top
Flock: Chat (detail)
2014
49 x 38 cm, pencil drawing on Mylar
mounted on aluminium

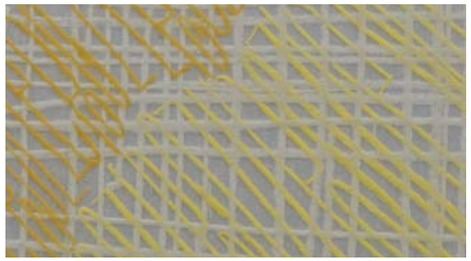
middle
Flock: Civen (detail)
2014
53 x 38 cm, pencil drawing on Mylar
mounted on aluminium

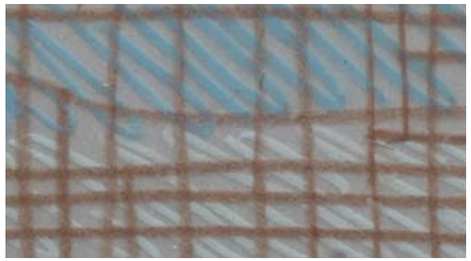
bottom
Flock: Muff (detail)
2014
31 x 31 cm, pencil drawing on Mylar
mounted on aluminium

right
Flock: Mink (detail)
2014
53 x 41 cm, pencil drawing on Mylar
mounted on aluminium



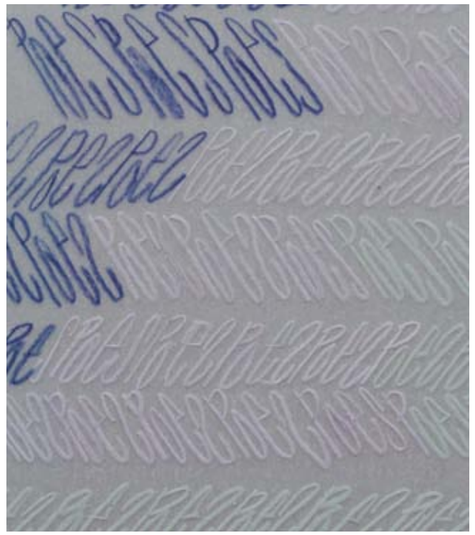
Flock: Poes
2014
20 x 16.5 cm, pencil drawing on Mylar mounted on aluminium













left from top to bottom
Flock: Poozel (detail)
2014
44 x 38 cm, pencil drawing on Mylar mounted on aluminium

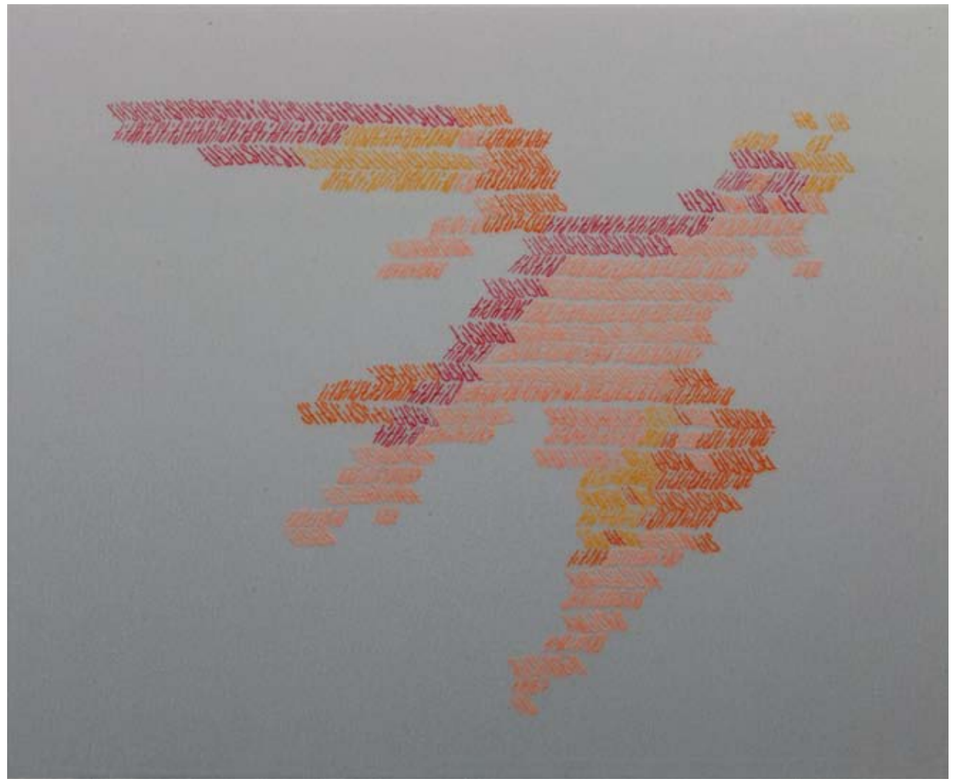
Flock: Poes (detail)
2014
20 x 16.5 cm, pencil drawing on Mylar mounted on aluminium

Flock: Red Tit (detail)
2014
20 x 16.5 cm, pencil drawing on Mylar mounted on aluminium

Flock: Pink Pussy (detail)
2014
20 x 20 cm, pencil drawing on Mylar mounted on aluminium

right from top to bottom
Flock: Poes (detail)
2014
20 x 16.5 cm, pencil drawing on Mylar mounted on aluminium

Flock: Herringbone Pussy (detail)
2014
49 x 46 cm, pencil drawing on Mylar mounted on aluminium



Flock: Red Tit
2014
20 x 16.5 cm, pencil drawing on Mylar mounted on aluminium

Emma Cocker is a writer-artist and Reader in Fine Art at Nottingham Trent University. Operating under the title *Not Yet There*, her research often addresses the endeavour of creative labour, focusing on models of (art) practice and subjectivity that refuse the pressure of a single, stable position by remaining wilfully unresolved. Cocker's recent writing has been published in *Failure*, 2010; *Stillness in a Mobile World*, 2010; *Drawing a Hypothesis: Figures of Thought*, 2011; *Hyperdrawing: Beyond the Lines of Contemporary Art*, 2012; *On Not Knowing: How Artists Think*, 2013; and *Reading/Feeling*, 2013. She has presented performance-lectures and video works internationally: including Flattime House, London; M_HKA, Antwerp; NGBK, Berlin; Stadtpark Forum, Graz; and AGORA: The 4th Athens Biennale.

Danica Maier is an artist interested in site-specific installations and events to explore ideas of expectations of site, traditional values, 'women's work' and labour. She completed an MFA in painting at University of Delaware before receiving an MA in Textiles from Goldsmiths, University of London. Maier has exhibited and curated exhibitions nationally and internationally including co-curated and exhibited in a major exhibition of the work of UK-based artists Unpicked and Dismantled, a part of the Kaunas Art Biennale. Maier has participated in numerous residency programmes including Braziers International Artist Workshop in the UK, was artist in residence at the Fundación Migliorisi in Asuncion, Paraguay, and did the apprenticeship at the Fabric Workshop and Museum in Philadelphia. She is currently working as a Senior Lecturer in Fine Art at Nottingham Trent University.

John Plowman is an artist whose practice encompasses both studio and curatorial activity through which he explores his interest in the production of art and the site(s) of its production and exhibition. Since 1980 he has exhibited in and curated numerous one-person and group exhibitions in this country and abroad. In 2004 he established the curatorial project Beacon which engages critically with the commissioning and presentation of contemporary art projects in non-gallery spaces offering a new perspective on art practice through collaboration between artist, audience and institution.

Lisa Vinebaum is an interdisciplinary artist, critical writer and educator. She holds a PhD in Art from Goldsmiths, University of London, an MA in Textiles also from Goldsmiths, and a BFA from Concordia University in Montreal. Her scholarly writing has been published by the *Journal of Modern Craft online*, Telos Art Publishing, and *Surface Design Journal*, with forthcoming commissioned book chapters in: *The Handbook of Textile Culture* (Bloomsbury 2015); *Caught in the Act: An Anthology of Performance by Canadian Women, Volume II* (YYZ Press 2016); and *The Companion to Textile Culture* (Wiley-Blackwell 2016). Lisa Vinebaum is an Assistant Professor in the department of Fiber and Material Studies at the School of the Art Institute of Chicago, and the Associate Editor of *Textile: The Journal of Cloth and Culture*, published by Routledge/Taylor and Francis.

There are many people to thank for helping to see this publication to fruition, as well as those who have, over the years, supported the artwork found within. Thank you to Black Dog Publishing, especially João Mota for his beautiful design and dedication to the production of *Grafting Propriety*. I am very appreciative of the contributors: Emma Cocker, John Plowman and Lisa Vinebaum, for their thoughtful and provocative texts which help to point the reader towards intriguingly interwoven and connected concerns found within the artwork without nailing it down. Thank you to Lincolnshire County Council and the Collection and Usher Gallery, especially Ashley Gallant and Maggie Warren for allowing me access to such great historical works as well as their steadfast support of the S*tit*ch & Pea*cock* exhibition. It was this exhibition that propelled me to publish *Grafting Propriety*. To Ottis Sturmey for his unwavering hard work and commitment in the epic creation of *Nest*. To Gerard Williams for his loyal support, advice and frustratingly correct critiques throughout all the artworks and this publication. Finally, Finlay Williams Maier for whom I am always thankful for and to. And to my parents for always coming.

Image Credits

David Rowan
cover, pg 10, pg 17, pg 20, pg 26, pg 28, Pg 29, pg 49, pg 50, pg 51, pg 52, pg 53, pg 54, pg 58, pg 59, pg 61, pg 62, pg 64, pg 65, pg 67, pg 68, pg 69,pg 85, pg 87, pg 89, bottom pg 116

Andrew Weekes
pg 18, pg 21, pg 22, pg 24, pg 25, pg 39, pg 40, pg 42, pg 43, pg 44, pg 45, pg 47, pg 48, pg 56,

Gerard Williams
pg 90, pg 91, pg 122, pg 123, pg 124, pg 125

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Designed by João Mota at Black Dog Publishing Limited.

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All opinions expressed within this publication are those of the authors and not necessarily of the publisher.

British Library Cataloguing-in-Publication Data. A CIP record for this book is available from the British Library.

ISBN: 978-1-910433-07-2

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RN2: "Manhole", "Gape", and "Old Lady"

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Including pp: cover,1-5, 8-9, 12-39, 100-109, 118-120



Bummock

The Lace Archive

Bummock

The Lace Archive

Edited by Andrew Bracey & Danica Maier

With additional contributions by Pennina Barnett, Fiona Curran,
Janis Jefferies, Lucy Renton and Sian Vaughan.

FTP Press

CONTENTS

04 ..... *Foreword*
Andrew Bracey & Danica Maier

12 ..... *Introduction*
Janis Jefferies

24 ..... *Artworks*

58 ..... *Reflections on Cloth, Memory and the Archive*
Pennina Barnett

74 ..... *Artists' Methods in the Lace Archive*
Sian Vaughan

82 ..... *Residency Studio Visit*
Fiona Curran

90 ..... *From Bummock to Tip: Artists' Interviews & Items from the Lace Archive*
Andrew Bracey, Danica Maier, Lucy Renton

118 ..... *Biographies*

Foreword

This publication is the result of an artists' research residency that used unseen parts of the Lace Archive as catalysts for the creation of new artworks. Three artists, Andrew Bracey, Danica Maier and Lucy Renton, spent two and a half years rummaging, exploring and making. The artworks created were shown alongside the archival material that was used as the starting point for the artists' research.

Like the bummock – the largest part of the iceberg that remains hidden under water – archives often contain far more than is ever accessed. How many of the stored items and documents are collected but remain unseen or even uncatalogued? It is often only the important elements of archives and collections that are made public – which also can be a subjective view of importance. We are interested in giving a platform for these stored and yet to be appreciated parts.

Through the *Bummock* project we are working to develop innovative access routes through a 'controlled rummage' methodology. Rather than entering an archive with a predetermined area of research and knowledge, this methodology seeks to identify gaps and the 'unknown, unknowns'. The rummage is not a blind, chaotic one, but a focused enquiry to identify the undervalued, unanticipated and underexplored parts of an archive as holding potential value. Our aims through the 'controlled rummage' methodology are: to create artistic responses in unexpected ways; to generate new readings, knowledge and artworks; and to gain exposure for unseen and/or unvalued parts of archives.

The work collected in this publication gives insight into the first of the *Bummock* artist residencies in archives. The artwork made by the three artists has been exhibited at Backlit Gallery, Nottingham; Constance Howard Gallery, London and Ruskin Gallery, Cambridge. In order to further expose the research surrounding *Bummock* a symposium was held at Backlit Gallery, which gathered together experts from the field; as well as various papers being delivered at further conferences focusing on textiles and archives.

Through the work done in the recently renamed Michael Orchard Lace Archive, we have developed and focused the wider *Bummock* project. Many questions have been raised and we have become clearer about the overall project, our processes, the lace archive, our individual practices and collaboration. Particular interest has been on the triangulation between the starting point (archive/archival object), the *Bummock* ethos, and our individual practices, and how these strands come together, overlap or perhaps diverge.

We look forward to continue 'flipping the bummock' in further archives in order to make the unseen into 'the tip'.

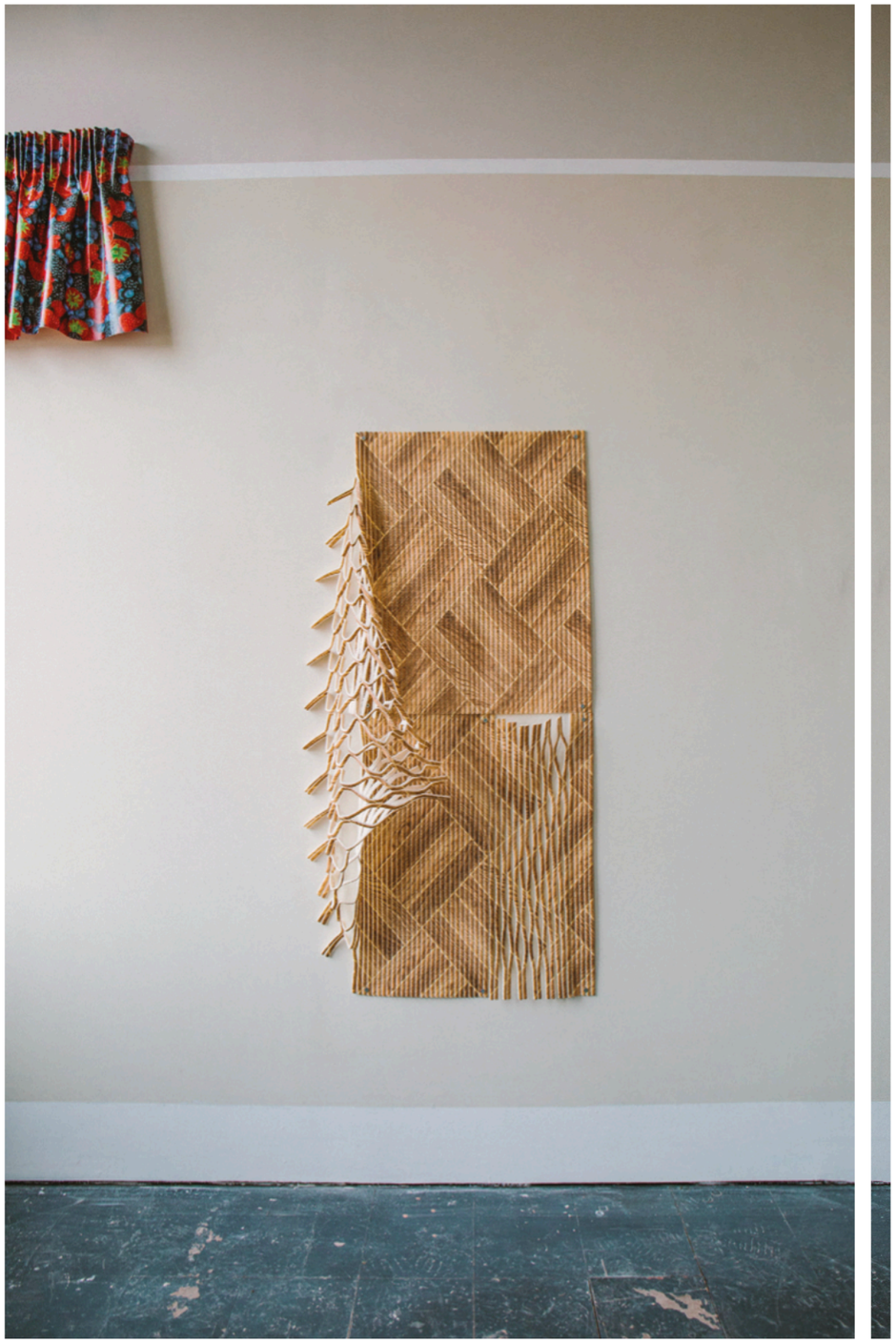
Andrew Bracey & Danica Maier



Maier *Man Hole*, 2018
Wall paint, pencil drawing on mylar back mounted on aluminium

Bummock: The Lace Archive

INTRODUCTION BY JANIS JEFFERIES



Bummock: The Lace Archive

BY JANIS JEFFERIES

Lace can be defined as a decorative openwork fabric in which the pattern of spaces is as important as the solid areas. For some curators like Lesley Millar, lace is a veil that allows the viewer to peep through its holes, 'leaking space':

'…the interval between our perimeter and my threshold is no longer resolute but capricious, determined by shadow and light, formed by a fluidity of both space and time.' [1]

There is, however, another interval, another threshold to consider and that is between a lace archive and an artist, both as researcher and as an independent curator. Such a combination brings what may have been overlooked by an archivist preserving an organisational memory, from out of the shadow of what might be considered insignificant and categorised by the archivist, into the light.

When someone accesses an archive, he or she enters into a process of *exchange*. When artists, Andrew Bracey and Danica Maier embarked on their *Bummock: The Lace Archive* research project, they entered a very particular archive based in the School of Art & Design at Nottingham Trent University. It is unique in many ways since its holdings of over 75,000 items of lace, acquired from bequests by local companies and the Nottingham Lace Federation, sit alongside loose hand and machine samples and lace design with social documents and ledgers. The archive further provides insights into art school education from 1843.

fig. 1 Renton, *Modern Adaptation*, (detail), 2018, printed foam floor matting, screws, vinyl tablecloth

1. Millar, Lesley. Lost in Lace. Birmingham Museums & Art Gallery, 2011, p11.

...the interval between our perimeter and my threshold is no longer resolute but capricious, determined by shadow and light, formed by a fluidity of both space and time.

Lesley Millar

Maier and Bracey and invited artist, Lucy Renton spent two and a half years rummaging into the unseen parts of the Lace Archive. New art works emerged. At *Bummock: The Lace Archive*, 15 of these works were shown alongside a selection of archival materials from Nottingham Trent University that had originally inspired Renton, Bracey and Maier. Curating the works at an artist-run space, Backlit Gallery in Nottingham is but one part of a much larger research project, *Bummock: New Artistic Responses to Unseen parts of the Archive*. As Maier explained in her talk, the bummock is the large part of an iceberg hidden beneath the surface of the sea. The aim of the project is to 'flip the bummock' allowing hidden aspects of five different archives across England and Ireland to become a visible 'tip' (of the iceberg). Through artists' residencies (involving Maier, Bracey and different invited artists for each archive researched) items and documents not regularly investigated nor publically exposed, are brought to the surface.

Let me pause and think about archives for a moment. Archives are the reservoirs of data and factual information. This could be in the form of records, documents, photographs, manuscripts, contracts, plans, and other material, considered significant for preservation.[2] In *Archive Fever* Derrida argues that even though archives were a depository of civic record and public social history, they are also full of personal, intimate traces of private lives. Though an archive typically conjures up images of bookshelves, endless rows of boxes that sit waiting for historians to discover and reactivate them, the term has a more flexible application within the context of critical writing and art practice. For example, Sue Breakell has described an archive as:

'...a set of traces of actions, the records left by a life—drawing, writing, interacting with society on many personal levels. In an archive, the [single document] would ideally be part of a larger body of papers including correspondence, diaries, photographs—all of which can shed light on each other.' [3]

2. For example, See Hodder, Ian. 'The Interpretation of Documents and Material Culture' in Norman Denzin & Yvonna Lincoln (Eds.), *The handbook of qualitative research methods*. London: Sage, 1998, p393-402.

3. See, Breakell, Sue. "Perspectives: Negotiating the Archive." Tate Paper. Spring 2008. Accessed April 9, 2018. www.tate.org.uk/research/publications/tate-papers/09/perspectives-negotiating-the-archive. Further analysis. It is also worth reading, Charles Meriwether edited *The Archive* for Whitechapel/MIT press in 2006, Nayia Yiakoumaki edited *Archiving: Theory and Practice* N10, art-Omma on line and The Tate issued it's Tate Papers (issue 9) in 2008. Critic Hal Foster wrote notably about the tendency in his 2004 essay "An Archival Impulse."



fig. 2 Maier, *Score*, (detail), 2018, hole punched music strips

Archives also undertake the task of preserving memory. For archivists, who are the gate keepers, these archives found in museums, libraries, galleries and universities, are their home. They have to take decisions on what from the past should be saved from perishing, by (mostly) speculating what will be important to preserve for the future. As the French philosopher Michel Foucault noted, archivists are active in the process of memorisation, transforming documents into monuments.[4] Yet, artists and curators alike, especially in the late 20th century were, and are now increasingly fascinated and are looking into archives as a way of understanding both the past and present. According to Hans Ulrich Obrist:

'The fascination with archives becomes more explicit towards the end of the 20th century, a period which marked the natural ending of an era and which instigated concerns and thoughts around the preservation and organisation of the products and outcomes of that era.' [5]

4. For example, Foucault, Michel. *The Archaeology of Knowledge*. London: Tavistock, 1972, p6-7.

5. Obrist discusses the interest that artists developed in archives after the turn of the 21st century in: Obrist, Hans Ulrich. "Preface." In Interarchive, Archival Practices and Sites in the Contemporary Art Field, Koln: Verlag Der Buchhandlung Walter König, 2002, p417-418.

For artists, then, the archive can be either something to build or something to transform. Distinguishing between traditions, which are generally fixed or "set in aspic," the curator, Okwui Enwezor has observed how the archive is not simply a passive, nonselective gathering of documents but an active process of constructing history—one that often runs counter to tradition.[6]

So it can be argued that the archive is not a neutral space; archival material is not simply stored, but rather its infrastructure determines its content. Conventionally, issues of access affect researchers particularly when staff 'supervise' or 'assist' those wishing to delve into its closed boxes.

A process of critical reasoning takes place every time an archive is read, each investigation produces more for the archive which is why an archive is never closed. It always opens out onto a future, permeable and fluid, perhaps in the manner analogous to the description of lace itself given earlier. The archive, because of its specificity offers a fascinating and challenging field both to curators and artists. If you think about an archive as something organic then it can be subjected to all kinds of disturbances, contamination and play. It can be transformed, its conceptual base undermined, its vulnerabilities exposed.

Artists have the potential of altering an archive, causing adjustments, discovering unseen parts. In doing so new interpretations, new artworks, meanings and new audiences, are created. The latter may not have access to an archive's original structural formation except in highly managed displays and exhibitions. We see only what we are allowed to know. So, the artist can use an archive to unsettle that which has been put into place, catalogued and

6. For example, see Okwui Enwezor took on the topic for the thematic show "Archive Fever: Uses of the Document in Contemporary Art" at New York's International Center for Photography in 2008.

pristinely kept intact by gloves, archival boxes and labels. Arguably artists have more interest in what can be interfered with than any other aspect of an archive. As new readings and new works emerge into the light, an archive can never be quite the same again.



What is distinctive about the choices made by Andrew Bracey, Danica Maier and Lucy Renton amongst hundreds of physical examples of historic lace, are the responses to both a site-specific location (Backlit Gallery is housed in the former home to Samuel Morley's textile factory) and to a notion-specific one. The archive is both a real site—a topological entity and also a conceptual one. Connections have to be drawn from the narratives that the archive material and the artist will instigate and transform. For example, Lucy Renton contrasted and then staged two different types of objects. The so called 'Period Guide,' was an amateur home-builder's manual full of instructions about taste, class and aspiration, with a collection of 1960s and 1970s samples from the now-defunct Nottingham based Fryma fabric company.

On the other hand, Bracey took just one page of a technical ledger and fascinated by its detailed but almost illegible information, produced five hundred individual drawings. Rather like peering through lace holes, different degrees of magnification, abstraction and decipherability filled a room with calligraphic marks that made sure correct materials, quantities and price were used in the mechanical manufacture of lace.

Maier, post an examination of lace patterns during her residency, produced large-scale wall drawings from some of the Lace archives' original technical instructions. Mounted pencil drawings recall the imperfections of the hand drawn line. There is something about the hand taking back control of the

fig. 3 Renton, *Modern Adaptation*, (detail), 2018, canvas, acrylic, vinyl tablecloth

mechanical that absorbs and fascinates a viewer, which also makes each mark a blur the further you move away from the wall. As you move closer, rather like inspecting an archive at close range and Bracey's individual drawings, intricate details come into focus whether in the form of a number, words or a diagrammatic loop.

Each artist has translated one process into another but there are further, intriguing transformations. Maier's collaboration with composer Dr. Martin Scheuregger, takes a re-interpretation of the technical drawings into a music score. Bracey too worked with musicians and composers to create ten different soundtrack drawings that have been transformed into an animation as well as collated in an artist's book. Haptic and sonic motifs come together. Potentially, the visual, tactile and sound-based works have an ongoing processual life and is what Jacques Derrida has called the 'spectral' nature of the archive.[7]

An argument can be made that curators have to work more on the interpretation of each item, whilst with artists the meaning can be left more fluidly open to the viewer. In the case of *Bummock: The Lace Archive*, artistic and curatorial practice has been based primarily on conceptual grounds that were not known in advance. The shuttling between the roles of artist–researchers and artist-curator, doubly unsettles the institutional archive. There is a further unsettling to come through the introduction of the Lab.

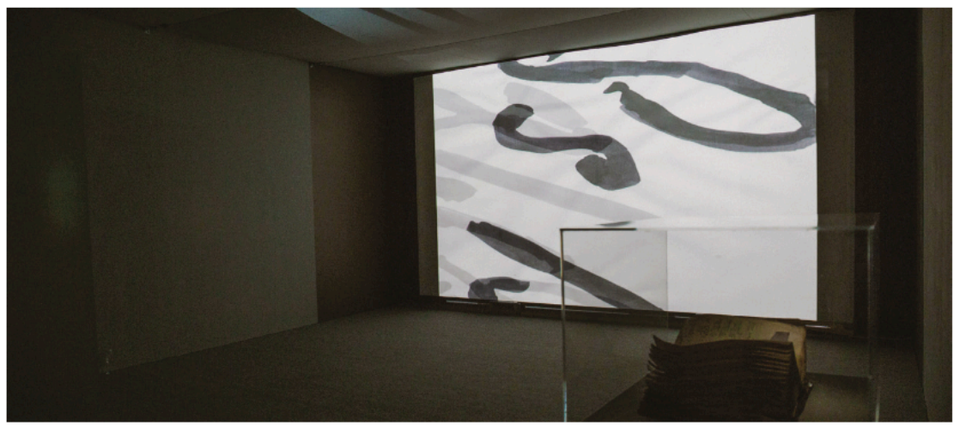


fig. 4 Bracey, *WV1723*, 2018, installation view of 30-minute animation with 10 different soundtracks and historical manufacturers ledger containing warp-knit samples with technical specifications.

7. Derrida, Jacques. Archive Fever: A Freudian Impression. Chicago: University of Chicago Press, 1998, p84.

Over the five residencies, the artworks created will lead to Exhibition-Laboratories in neighbouring galleries or museums and will always include archival material. The idea of the Lab has gained currency in recent years as a model for what the contemporary Art Academy might look like. The idea gained further impetus with *Laboratorium* in Antwerp, 2001 that implicitly probed and unpacked traditional models of the Academy-Studio and Atelier, a top down model of instruction and method.[8] The Lab model has given an impetus to mapping new, emerging relations between work and new forms of creative production. Why speak of "production" when it recalls the days of 18th century factories, surpassed industrial modes and standardising components at odds with the vagaries of art practice? Both Maier and Bracey refer to this in one way: by evoking the sound and repetition of the Lace machines in the Nottingham factories as an echo of the archive they explored.[9]

"Production", on the other hand, and in the sense that I have used it in this essay, centres on a transformative crossover that throws up a surplus of conceptual and material ideas. There is more than what was there to begin with, rather like the ways in which I have discussed how when artists interfere in an archive, they find an excess of stuff, hidden from view. In this sense "production" maintains the possibility of spawning something "other" than what already existed - the logic of experimentation and invention[10] precisely at the moment of rummaging and 'leaking space.'

8. For example, see Obrist, Hans Ulrich and Vanderlinden, Barbara (eds.). *Laboratorium*. Antwerp: DuMont, Antwerpen Open and Roomade, 2001.

9. Artist talk at Backlit Gallery, 10th February 2018.

10. For example, see Maharaj, Sarat. 'Avidya: Non-knowledge Production in the Scene of Visual Arts Practice,' in Bauer, Ute Meta (ed.). *Education, Information, Entertainment - Current Approaches to Higher Artistic Education.* Vienna: Edition Selene, 2001.

fig. 5 Renton, *Modern Adaptation*, (detail), 2018, gouache on paper

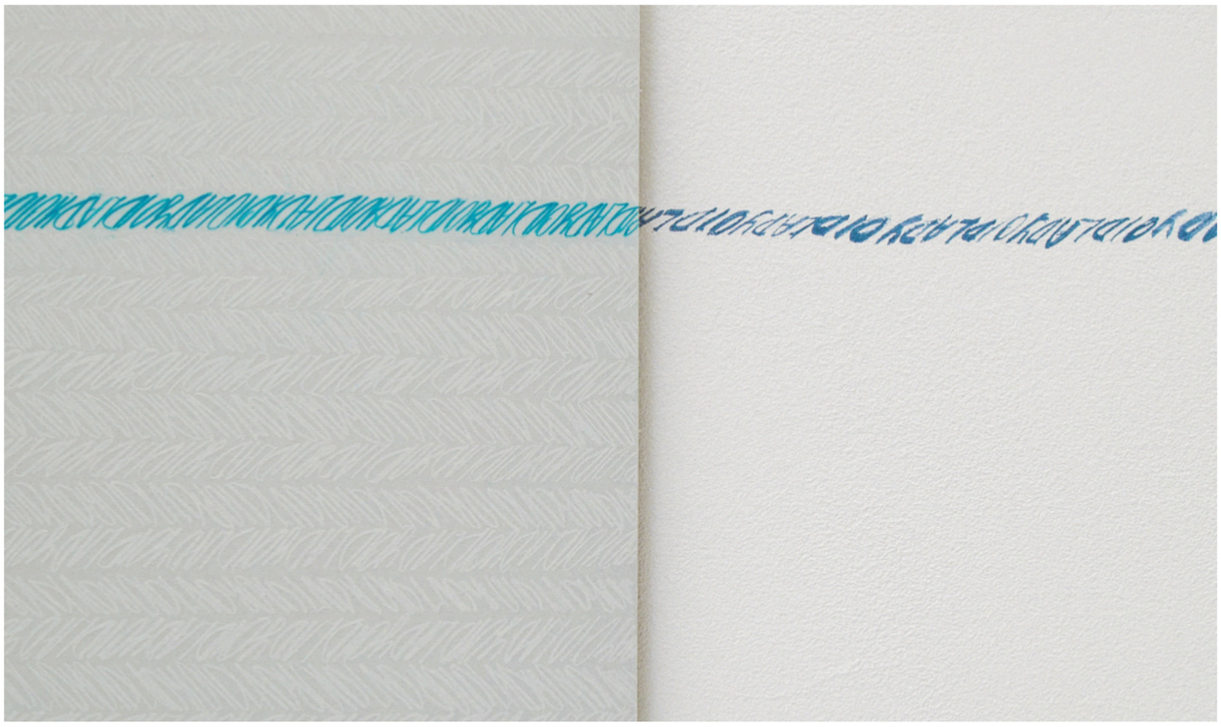


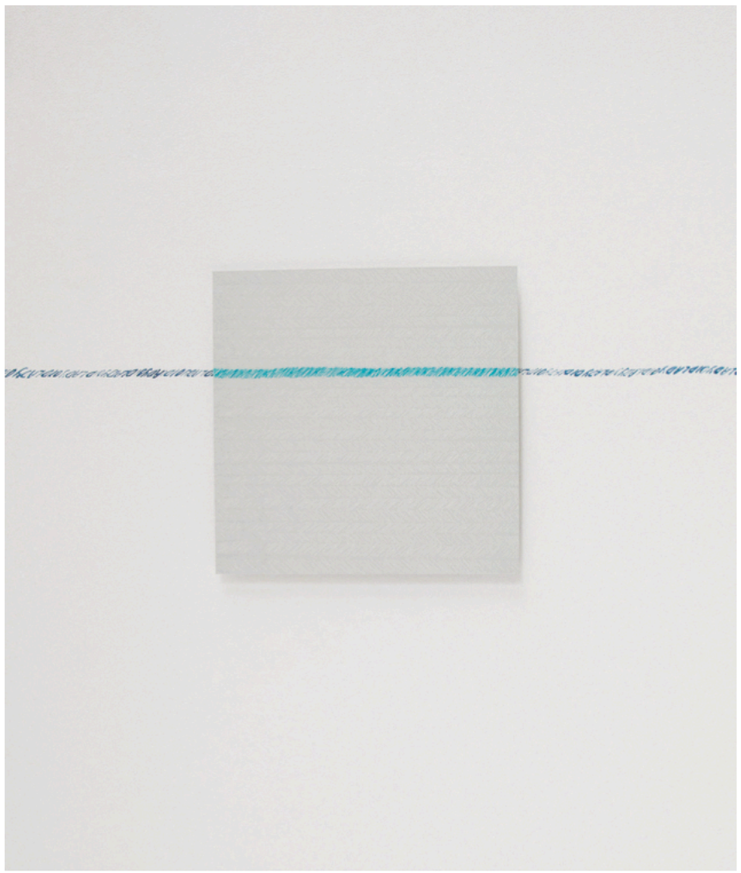
Artworks

BACKLIT GALLERY, NOTTINGHAM

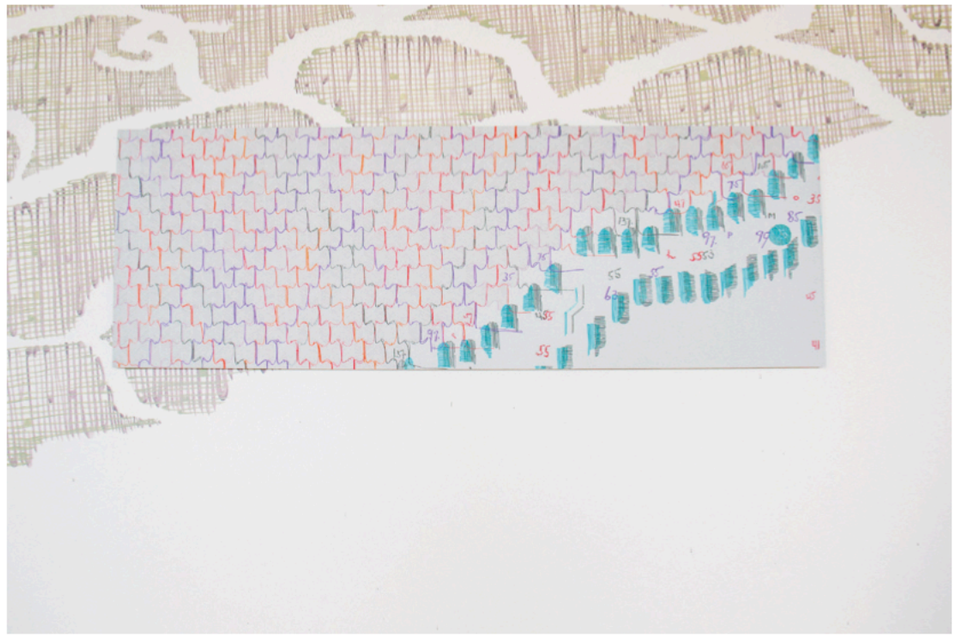


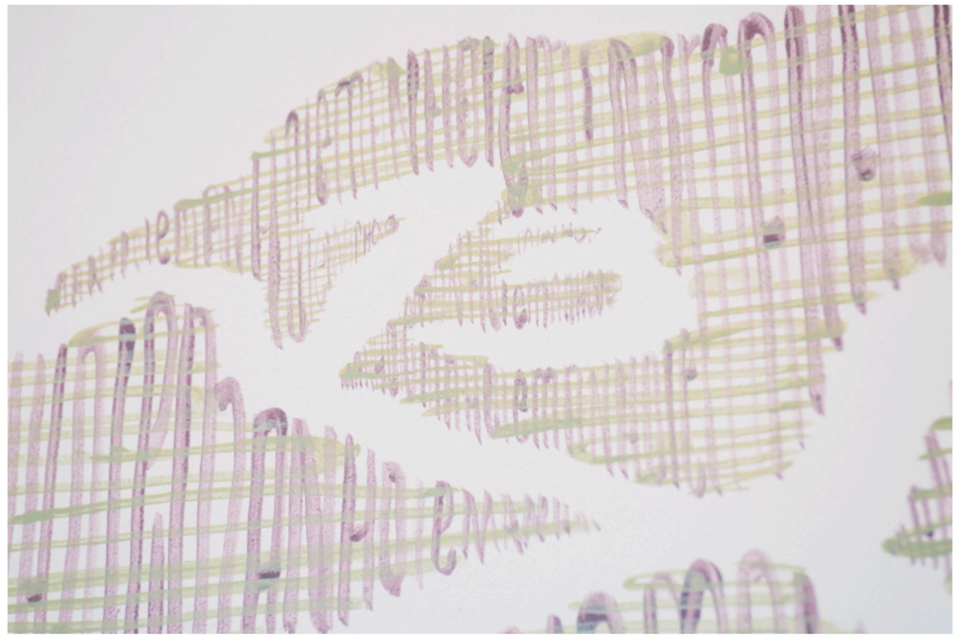
Maier *Old Lady*, 2018, wall paint, pencil drawing on mylar mounted on aluminium





Maier *Old Lady* (detail), 2018





Maier *Man Hole* (detail), 2018, wall paint, pencil drawing on mylar mounted on aluminium

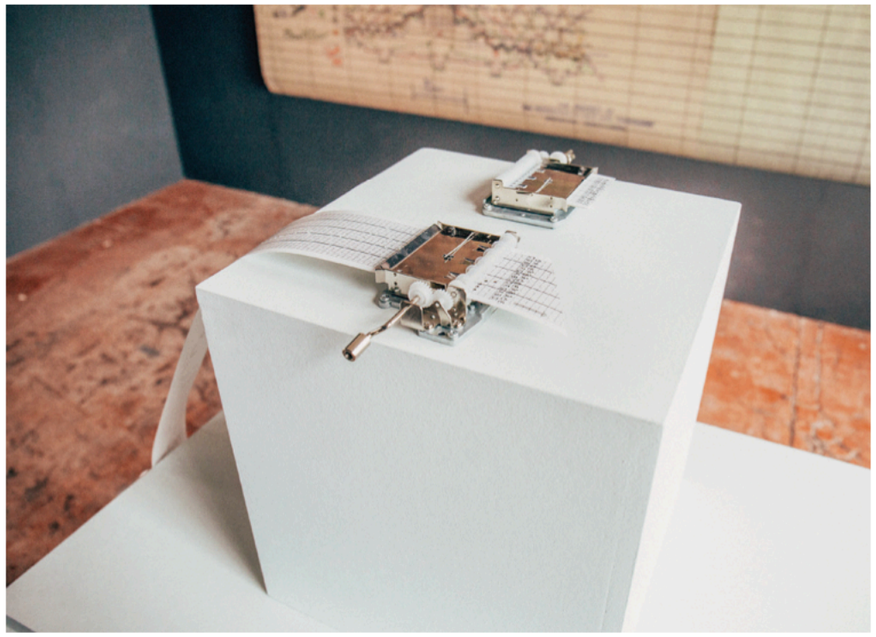


Maier *Man Hole* (detail), 2018





Maier *Gape*, 2018, wall paint, pencil drawing on mylar mounted on aluminium





Maier *Score*, 2018, printed technical drawing, hand crank music boxes (20 note and 30 note), hole punched music strips



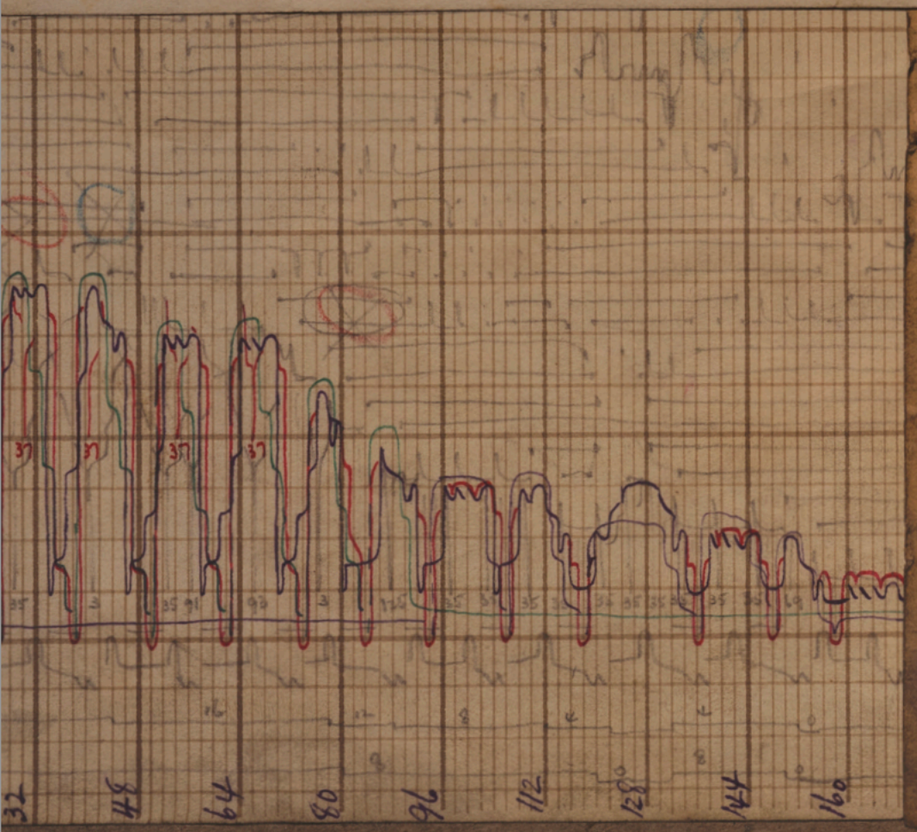
Maier with Martin Scheuregger *Score: Mechanical Asynchronicity*, 2018, Zoë Scheuregger playing live, printed technical drawing, cd and ear phones, hand crank music boxes (20 note and 30 note), hole punched music strips

Danica Maier

INTERVIEW

How did you access the archive initially and through the project?

As an academic at Nottingham Trent University where the archive is held, Briggs-Goode has helped facilitate access for previous projects. After receiving the Lace Archive's training, I was able to negotiate access to the archive independently. However, for this project I accessed the Lace Archive initially with Andrew and then later on with Lucy. We were lucky to have full independent range of the archive while working alongside each other within the space.



Crucially my own process of exploring the objects through drawing and re-drawing gave me great insight into the processes used within the historical diagram.

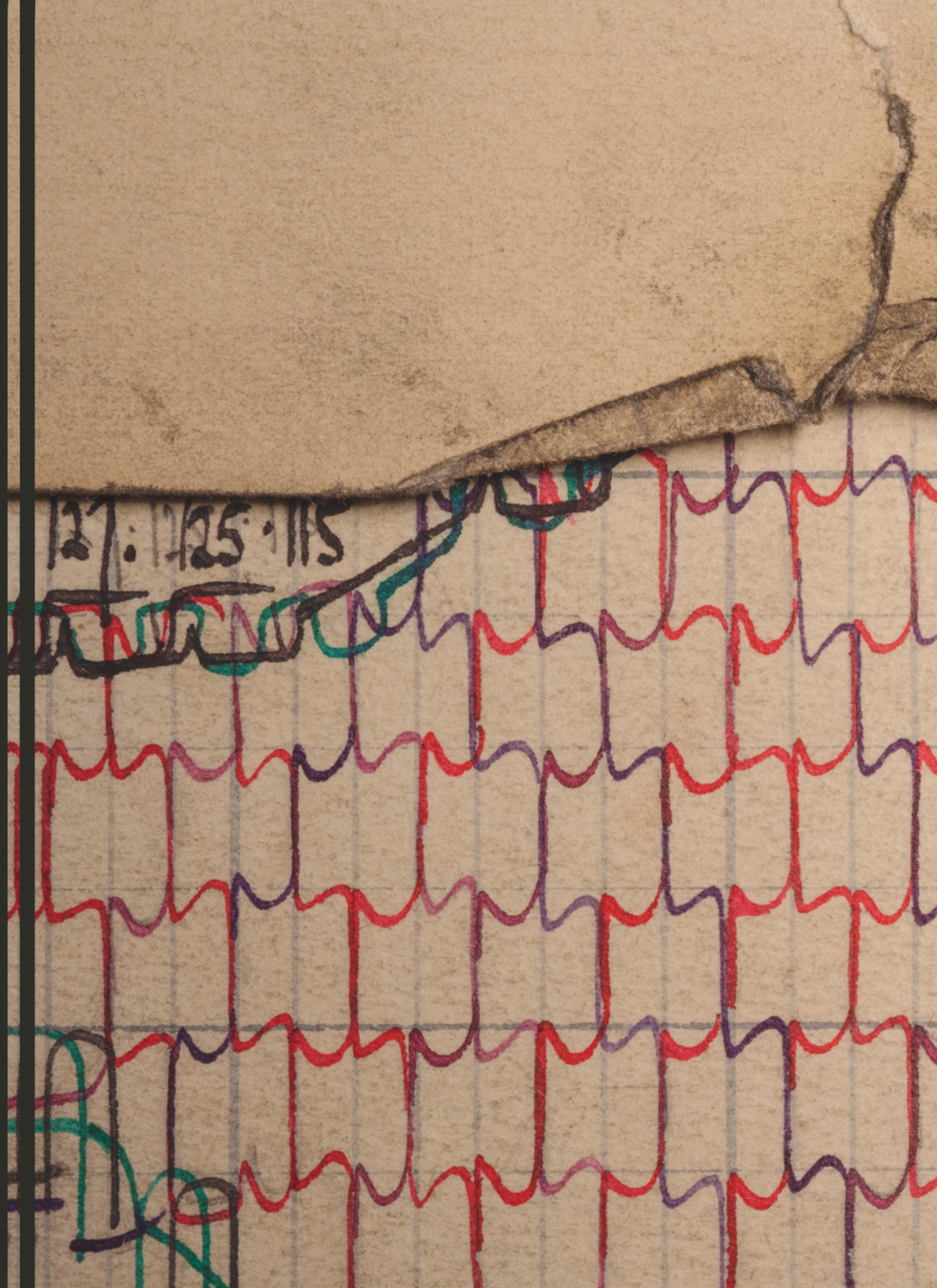
Having studio time and space with the other artists, to explore and experiment without the pressure yet of the exhibition, helped to make speculative works and initial tests.

What did you choose in the archive & how and why did you choose this?

Having previously seen and worked within the archive I was already aware of and interested in the lace technical diagrams due to their close connection to my own work. The drawn line found within the diagrams, which delineates the thread line, is closely linked to the use of line within my own drawings. It felt a natural selection but still I looked through the rest of the collection to ensure my decision was correct. In the end, I concluded I needed to go with my gut and stick with the wonderful technical diagrams as the hand drawn line found within was so reminiscent of my own drawings. What was interesting was once I began working with the technical diagrams in the studio I found it quite difficult to begin due to this similarity.

Can you talk more specifically about how you found out more about the content of the archive; or if you did not feel you needed to, please say why?

Briggs-Goode, as well as previous researchers, have given me tours and information about the archival objects held there. My background interest in textiles and previously working with lace gives me further insight into the objects, methods and relevance of the archive subject and many of the items found. I found out further information at the Lace Museum in Calais, where they have similar technical diagrams and processes from design through to the jacquard cards. Informative videos explained the process from design to lace and importantly I was able to see working Nottingham Lace machines. Crucially my own process of exploring the objects through drawing and re-drawing also gave me great insight into the processes used within the historical diagrams. Following the drawn line of lace with my own line of drawing helped to focus attention to details, connections and process.



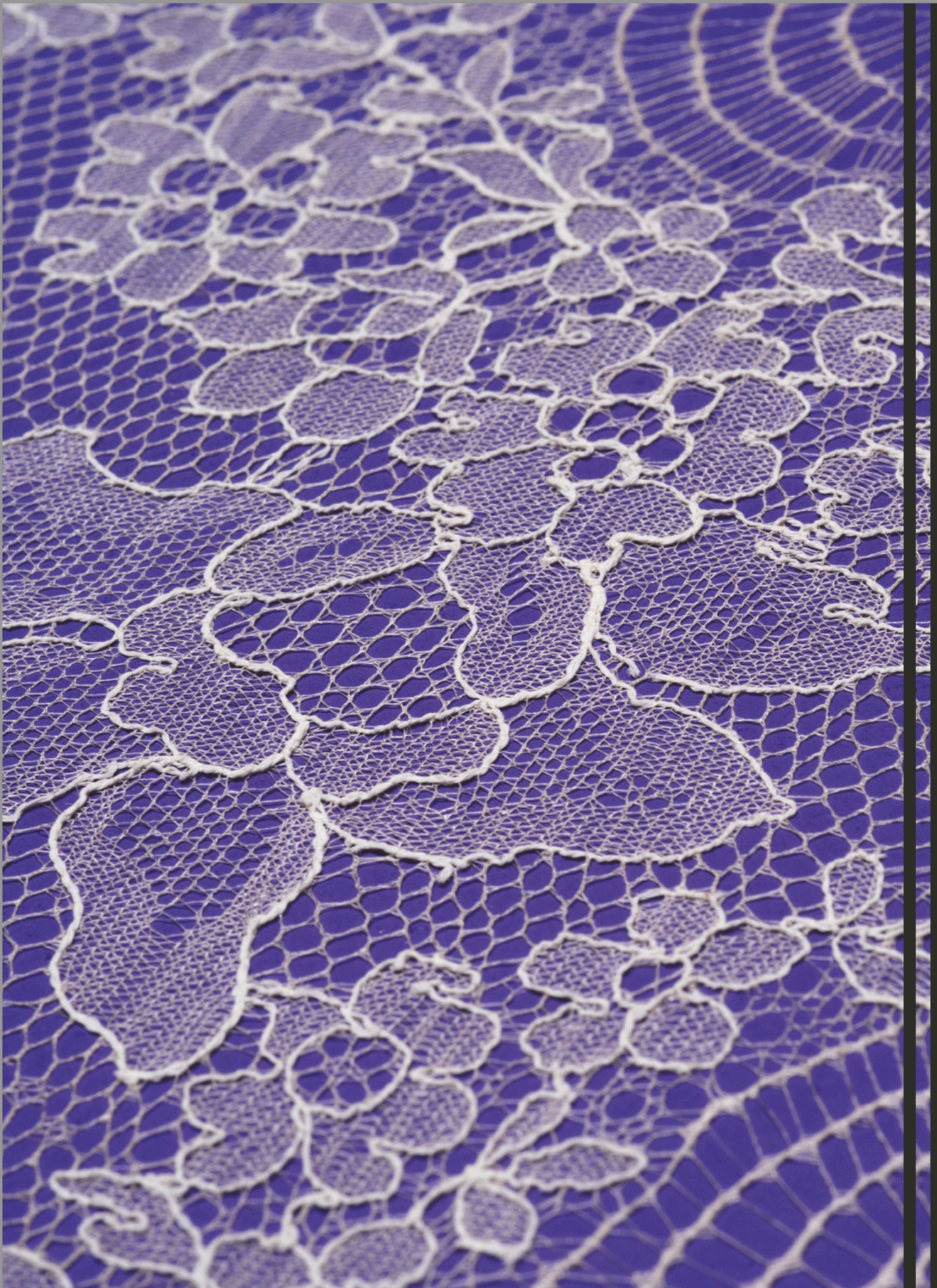


Can you talk (if appropriate) about how you differentiated between information gained from catalogues/websites and the information/ relationship with the archivist?

There was no online catalogue or website other than a contents list, therefore my process was to directly dive into the archive materials themselves.

How did you approach the process of working with the archive?

Experimentally, redrawing from photographs of the archival objects. Testing different ways of exploring the drawn line through my own drawn line was difficult at first – it was too similar. Having studio time and space (at hARTSlane Gallery) with the other artists to explore and experiment without the pressure yet of the exhibition helped to make speculative works and initial tests. These early ideas then changed from small drawings on paper to become maquettes of large wall drawings – transforming the initial small scale. Additionally, I kept 'seeing' the technical diagrams as a music score. The marks, lines and layout of graphic underlay (the initial gridded paper) with more organic overlay (the hand drawn thread line) – that one with knowledge of this 'language' would transpose into lace – seemed so similar to that of music and notes on lined paper, which a musician could translate. Having limited experience of composing music, I began discussions with a professional composer, in order to develop these ideas.



What did you make?

Using the maquettes as a starting point I made three large wall drawings with smaller mounted drawings over the top. The combined installation work is one piece while together in the gallery but can also work separately as individual drawings. The mounted drawings could work on their own or be reconfigured with a new wall painting. For the other piece I worked with a professional music composer.

The technical diagrams are a score, to be used as the base for translation into hole punched cards (Jacquard), strung together to be fed into the lace machines. This notion of translation, of the technical drawing being information to be translated, is felt strongly within the diagrams. While seeing the possibilities of them for drawings, I also had a strong sensation of them being scores. Music scores, notes, and lines of sounds that needed to be realised. Having only spent time learning music as a child and young adult my knowledge in this area seemed limited, so I enlisted composer Dr. Martin Scheurgger. Together we discussed a shared interest in repeating – unrepeats and how the lace technical drawings were so similar to historic music scores. Martin suggested working with music boxes as possible means of translating a line… and the work took off from there.

What knowledge (if any) did you gain from the information of the archive?

As I have a background of working with textiles I have a base knowledge of lace and lace processes. However, through the experience of drawing and redrawing the technical diagrams of lace I began to understand the processes within the page. This prompted a visit to the Calais Lace Museum in France, to learn more about the process of translation from design into lace. While seeing the possibilities of them for drawings, I also had a strong sensation of them being scores. Music scores, notes, and lines of sounds that needed to be realised.

How did working with the archive benefit/impact on your practice?

Working with music and sound for the first time has added new insight into my on-going practice. This is a new line of enquiry for me and a new interest for the work. Scheurgger and I see the work shown at Backlit Gallery as the starting point for a continued dialogue and development of the work beyond the music box and into the orchestral.

How did the archive's specialism relate to your practice (if any)?

The archive specialism is highly relevant to my practice and interests. I have an MA in textile and use textile processes and methodologies as the starting point for much of my work and drawings. I found working with an archive that is closely linked to my own interests for making artwork highly rewarding as well as difficult. As previously mentioned it was almost too closely linked to my own interests.



Bummock: The Lace Archive

ISBN 978-1-9998830-1-0

Published in 2018 by
Flipping The Bummock Press,
The Methodist Chapel, High Street, Waddington, LN5 9RF
bummock.org

Designed by Miriam Bean
Edited by Danica Maier and Andrew Bracey
Printed and bound in the UK by BookPrintingUK

Backlit Gallery, Nottingham
26 January – 18 February 2018

Ruskin Gallery, Cambridge
25 January – 16 February 2019

Constance Howard Gallery, London
11 November - 20 December 2019

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Photography credits
Laura Allen - 78-81, 92-119; Andrew Bracey - 86-89; Ellen Brady - 6-57, 76, inside covers; and those credited in Pennina Barnett's essay.

The editors would like to thank the following for their invaluable help in making this project happen:

Lucy Renton, Sian Vaughan, Pennina Barnett, Fiona Curran, Janis Jefferies, Amanda Briggs-Goode and Gail Baxter at The Michael Orchard Lace Archive, Matt Chesney, Pete Chesney, Jake Moore, Martin Rayment, Suzanne Golden at Backlit Gallery, Benet Spencer and Richard Purkiss at Ruskin Gallery, all those at Constance Howard Gallery, Ellen Brady, Laura Allen, Deborah Dean, Ashley Gallant, Tristram Aver, Martin Scheuregger, Shaun Bracey, Ellen Brady and Nathan Baxter, Stewart Collinson, Rob Dean, Harry Freestone, David McSherry, Annie Morrad, Ross Oliver, Robert Steadman, The staff and students at Nottingham Trent University and University of Lincoln, Sue Withers, Andrew Moller, Rob Flint, Charlotte Pedley, Ben and Leo Bracey, Gerard Williams and Finlay Maier.

Thank you to our funders and supporters: Arts Council England, artsNK, Birmingham City University, Kingston University, Nottingham Trent University, and University of Lincoln.



Supported using public funding by
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RN3: "Score: Mechanical Asynchronicity"

evidenced in

"Score: Mechanical Asynchronicity – Mimesis and (non-)repetition through notation and performance"
in ECHO, edition on New Mimesis, Vol. 4
edited by Jonathan Impett, 2023

Link here: doi.org/10.47041/ECHO.4

ECHO

ORPHEUS INSTITUUT

a journal of music, thought and technology

Title: **Score: Mechanical Asynchronicity**

Subtitle: Mimesis and (non-)repetition through notation and performance

Author(s): Martin Scheuregger and Danica Maier

Issue: #4

Publication date: 15 February 2023

Review status: Double-blind peer review

License: CC BY-NC-ND 4.0

Article DOI: doi.org/10.47041/NRKT8828

Introduction

Score: Mechanical Asynchronicity (henceforth simply *Score: MA*) is a collaborative project between visual artist Danica Maier and composer Martin Scheuregger (the authors of this article) that has been driven by – and, in turn, examines – processes of iterative transcription and reinvention that may be considered mimetic. Through our own creative work, we have come to view this mimetic quality as a form of, and variation on, repetition. Ideas that we have discussed and explored throughout the project include iteration, transposition, transcription, appropriation, repetition and non-repetition, glitch, asynchronicity, copying, creation and recreation, and mimesis. These ideas have run on parallel and often overlapping tracks throughout our creative process. Through various public iterations of *Score: MA* we have explored the visual-musical possibilities of these ideas.

In this article, we present *Score: MA* through a series of discussions and demonstrations, combining documentation of the work itself with explorations of the issues and ideas we are exploring. We encourage you to listen to and watch the examples of the project alongside our discussions. First, we explain the practical context of the project, then move on to three main areas of discussion: the early work and its context in ideas of appropriation and transcription; the use of scores, framed by discussions of mimesis; and lastly a discussion and demonstration

of the repetitive, iterative performance process that the project uses. From here we offer some conclusions before full versions of the work – as performed across the project – are documented alongside two bespoke online versions of the work.

Project overview

Score: MA has its roots in work from 2017–18, with the main period of the project (funded by Arts Council England) taking place across 2018–22. The project takes a single historical lace draft from the Nottingham Lace Archive as the starting point for new live and installation-based visual-musical works. This lace draft – seen in the iamge below – would have originally been used to programme a mechanical lace machine and is, in essence, a set of graphical instructions. For this project, it has been repurposed to create instructions – in graphic and traditional notation – for a group of musicians.

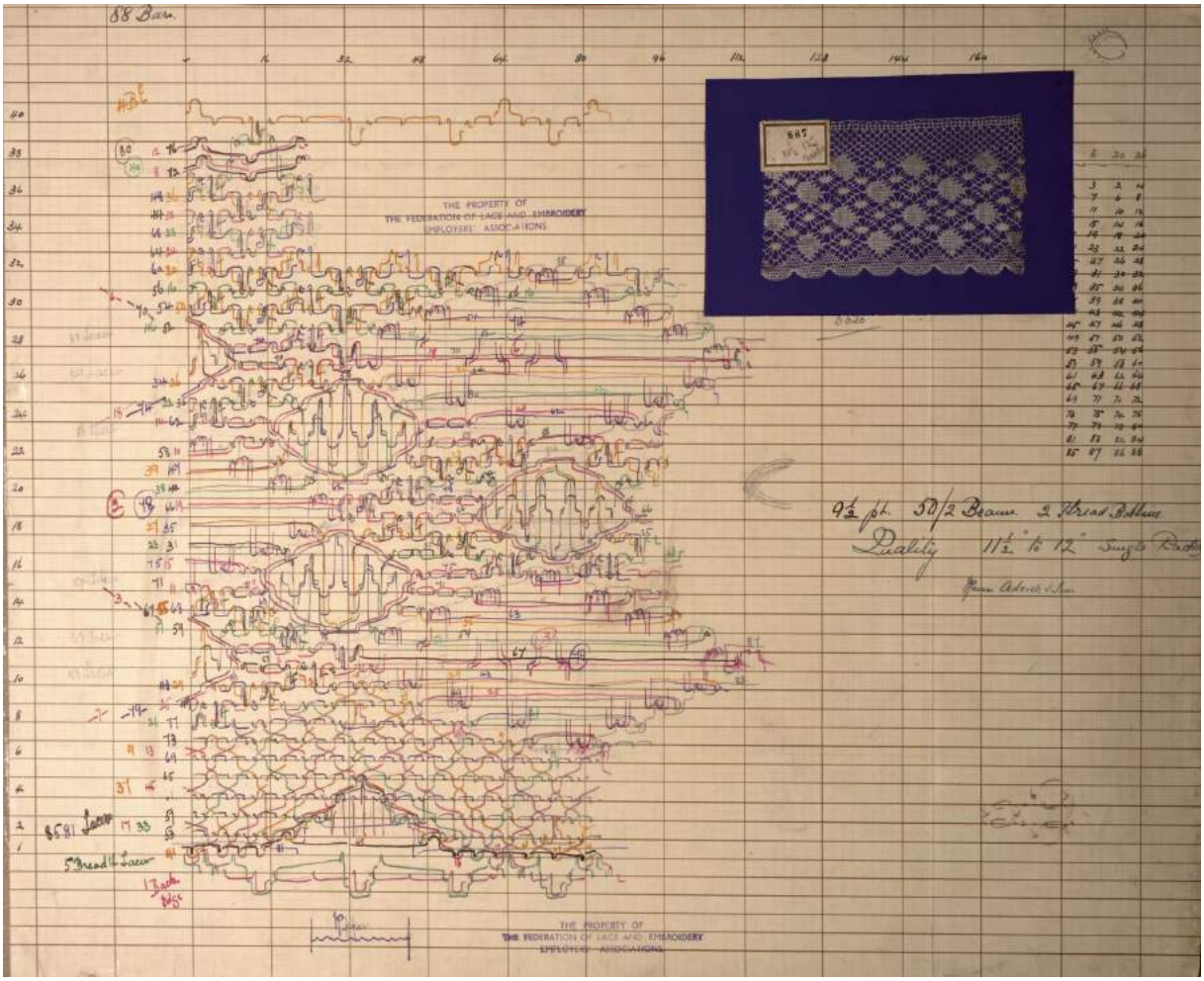


Image: Lace draft in the G. W. Price Collection. [Image credit: Laura Allen. Copyright Nottingham Trent University Lace Archive.]

Maier and Scheuregger each created an individual score by working with the draft in different ways. We refer to these as Side A (Maier) and Side B (Scheuregger) to reflect the dual but

interlinked nature of the project – the existence of one side (one score) is contingent on the existence of the other. Drawing onto long semi-transparent sheets of mylar, Maier dissected the original lines found on the draft onto four different overlapping linear elements that are each used as a graphic score for the different instruments. Each drawing was given to the musician for them to practice and annotate directly – these notations form a new collaborative drawing with the musician. Each instrument's graphic score is layered over the top of the other creating a new whole – together they can also be shown as a drawing in exhibitions. The scores for Side A can be seen below with each instrument's part placed side-by-side: note, the musicians' annotations can be seen here, too.

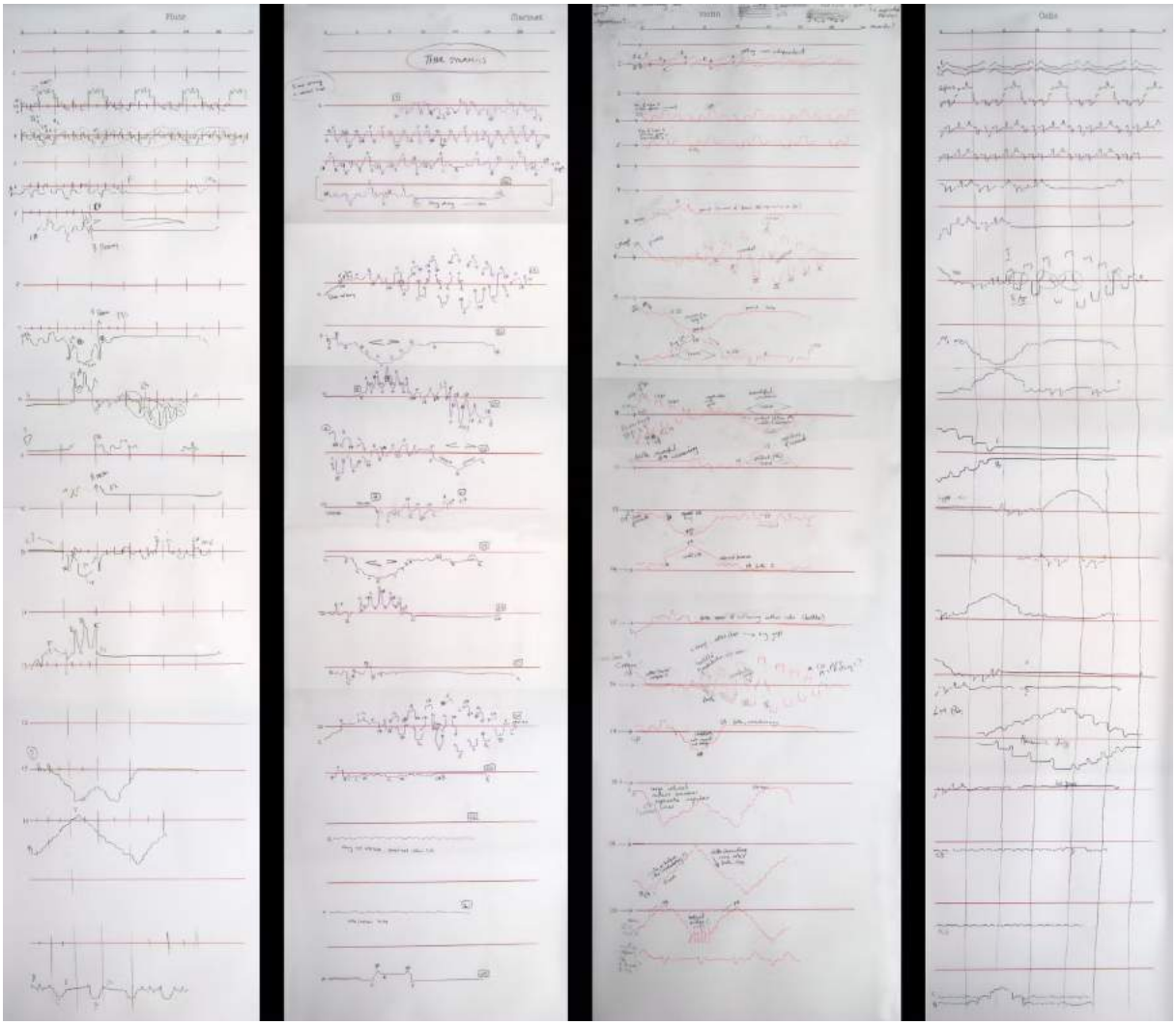


Image: *Score: Mechanical Asynchronicity*, side A (Maier), scores for flute, clarinet, violin, cello (L–R)

Scheuregger's score (Side B) was developed through a process of iterative transcription – explored in further detail below – that links the material back to the original lace. The score is presented as a continuous strip of almost five metres, folded to create four two-page spreads. Players move through the same score, each making their own independent decisions as to how

they navigate an array of branching motifs. The input (the score) is the same for each musician, but the outputs (the performances) can be quite different: the result is an intentionally asynchronous performance with a tension between similarity and difference. This score can be seen below in a video (no audio): you can move left to right in the score by moving the video forward and backward.

Video [see online article]: *Score: Mechanical Asynchronicity*, side B (Scheuregger)

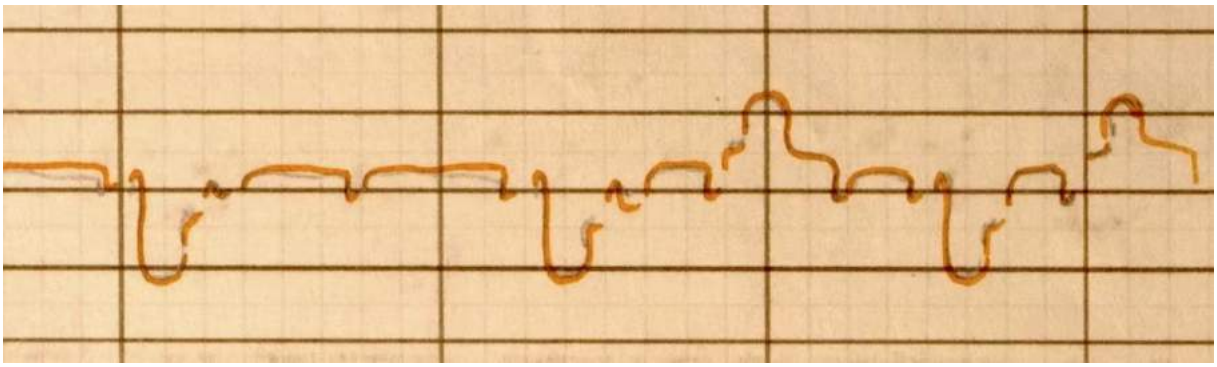
Working with four musicians (flute, clarinet, violin, cello) from Dark Inventions – a specialist new music ensemble – Maier and Scheuregger's individual scores have been recorded and cut onto both sides of four vinyl records. The very object of the record is inherently both singular and collaborative, in a way that reflects the project as a whole: we retain this in our labeling of the scores as Side A and Side B.

In its totality, the work includes four vinyl records, played on four record players, and four live musicians. From these components, multiple versions can be experimented with and played: a solo live musician can duet with themself on vinyl; two live musicians with one alternative instrument on record; two live musicians with alternative instruments on two records; no live musicians and a combination of the four records; one live player and all four records; and so forth. The work, therefore, exists as a set of components that can be reassembled to create many variations of the same material and can, furthermore, be presented in concerts, exhibitions and in workshops. As the documentation of the work in this article shows, these musical components are supplemented further with the videos and the physical objects of the work (the record players, records, and scores) that can similarly be used in a variety of different ways when presenting *Score: MA*. This lack of visual and musical fixedness is crucial to the work's identity as an ongoing iterative process more than a final product.

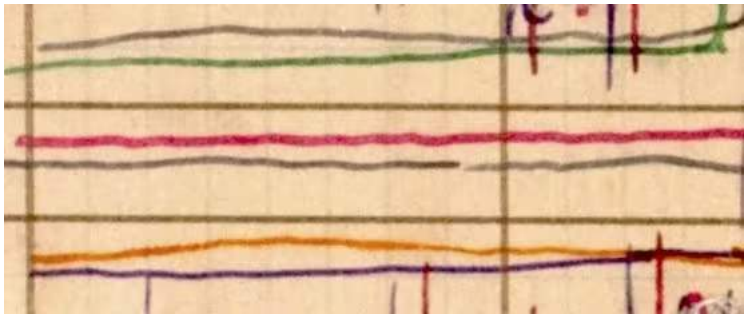
Early experiments: appropriation and transcription as process

Our early experiments in this research grew from the artistic research project *Bummock: The Lace Archive* in which Maier was working with historical lace drafts found within the Lace Archive held at Nottingham Trent University. The historical lace draft – discussed and seen above – has echoes of musical lines and suggested a score. Maier took this image to Scheuregger, and we began working on a visual-musical response to it. The technical drawing is, in effect, a form of tablature: it does not show us how the final lace will look, *per se*, but instead provides instructions on how to programme the machine in order to achieve the correct finished product. A process of intabulation had first taken place to move from the desired lace to instructions for the machine operator (in the same way polyphonic music was intabulated for the lute and other instruments in later medieval and renaissance music). We wished to appropriate these visual instructions for our own musical purposes, keeping the notion of transcription at the heart of our work. We were also interested in the mechanical nature of our visual source and the manner in which complex overlapping lines are brought together to create visual patterns. Beyond these

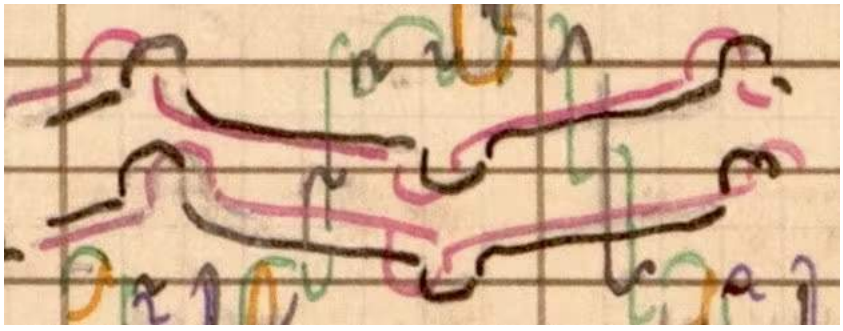
conceptual concerns, we found that details of the original historical lace draft suggested musical textures, as seen in the images below (see captions for explanations of each image).



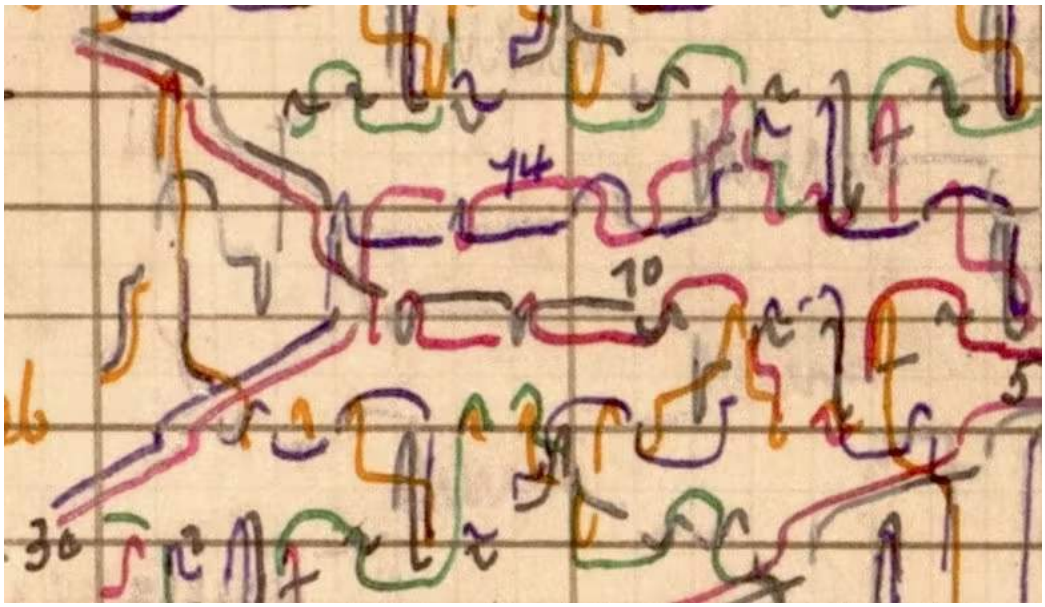
Some elements suggest a single monophonic line, echoing early forms of notation



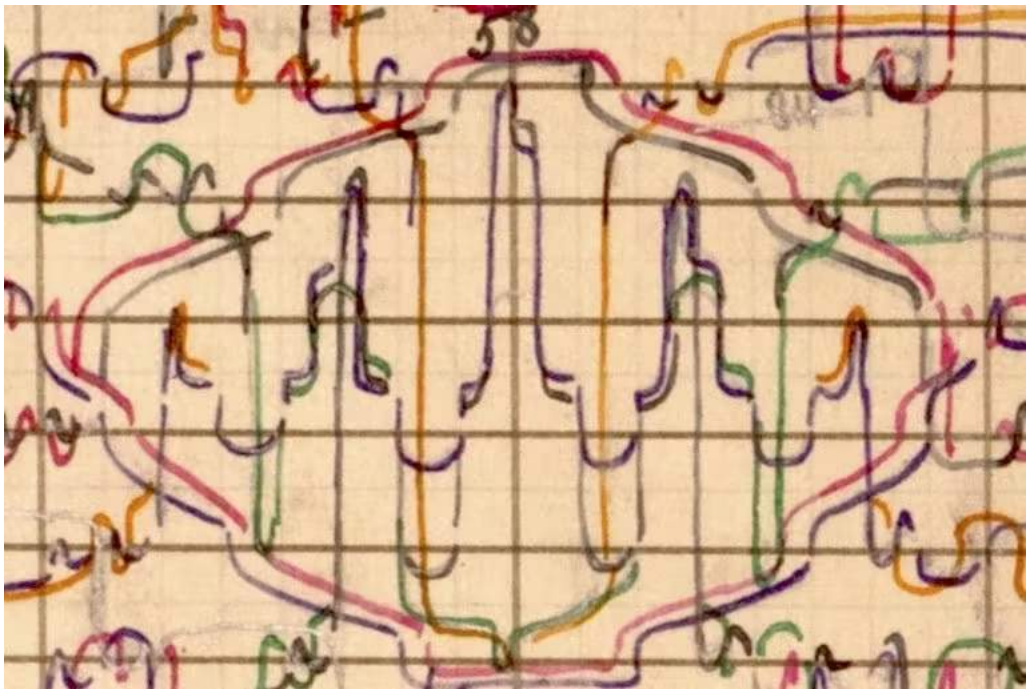
Parallel lines suggest a held chord



Combinations of lines suggest parallel motion in multiple musical voices



Some lines move in contrary motion



Combinations of lines represent polyphony

In the first public presentation of this work, we explored three sets of ideas: transcription and appropriation; mechanical processes; and synchronicity and musical textures. In her work, Maier translated the lines found in the technical drawing into a single line of a music box punch card, echoing the process of machine-made lace in which mechanical punch cards would also be used. Her piece – simply titled *Score* – was a sculptural-music object and performance, which quite literally transcribed the lines of the technical drawing into data that could be read by a programmable music box, to render the appropriated image into sound. This process of

intabulation gave us the most literal manifestation of the original lace draft in sound. In the two audio files below, you can hear the audio element of *Score*: the same punchcard is passed through a twenty-note diatonic music box, and a thirty-note chromatic box to create two interpretations of the same data.

Audio [see online article]: Studio recording of 'Score' (20-note diatonic music box version)

Audio [see online article]: Studio recording of 'Score' (30-note chromatic music box version)

Scheuregger took the idea of synchronicity, creating an audio installation – *Mechanical Asynchronicity I* – that would be heard next to Maier's work in the same space. Taking J.S. Bach's chorale harmonisation *Jesu Leiden, Pein und Tod* (which features as *Petrus, der nicht denkt zurück* at the end of the St John Passion), the four parts – soprano, alto, tenor and bass – were performed by a marimba player who repeated each line for around twelve minutes as they were recorded. These recordings were then layered back together without any attempts to resynchronise them. The original music relies on the precise interlocking of parts to generate the carefully controlled ebb and flow of harmony, but here this is disturbed. A glitch has placed each part in its own separate time, unaffected by the others, yet the soundworld of the result still points to some kind of Bach chorale. This work demonstrated the creative possibility of desynchronisation as a way of exploring this technical drawing. The audio recording used in the installation can be played below.

Audio [see online article]: *Mechanical Asynchronicity 1*, audio from installation at Backlit, Nottingham, UK

Score: Mechanical Asynchronicity, Martin Scheuregger and Danica Maier



Image: Installation at Backlit Gallery, Nottingham (January–February 2018)

Although there is a rich tradition of music that relies on desynchronised performers/elements, this work was not created to explicitly engage with that area of practice and thought. Nevertheless, works by Henry Cowell that employ open or elastic forms, such as *26 Simultaneous Mosaics* (1963), are a precedent, whilst approaches to individual player freedom, most notably in Witold Lutosławski's use of controlled aleatory, provide a close model which becomes even more relevant in *Score: MA*, Side B. The performance practice issues that arise from working with the non-prescriptive scores of *Score: MA* are discussed in more detail below.

Score and *Mechanical Asynchronicity I* were installed at Backlit Gallery, Nottingham (January–February 2018) as part of the *Bummock: The Lace Archive* exhibition. *Score* was performed daily on either the diatonic or chromatic music box, and *Mechanical Asynchronicity I* was played on a loop over headphones. Images from this installation can be seen below.

Score was further developed into a durational sound and film performance, *Score No. 2*. This work sees the artist playing the 20-note music box followed by the 30-note music box while watching a film of the historical lace draft from which the punch card was derived. The film slowly zooms into a small detail of the lace draft and then out again over an hour-long performance in which each iteration lasts for 30 mins. The contrast between the diatonic and chromatic rendering of the same punch card data demonstrates the tablature-like nature of the work as – like the original lace technical drawing – the punch card provides naïve data that needs to be read to be understood. The process of appropriating from technical drawing continues as the punch card is further sonically appropriated in different forms. The mimetic quality of this process is one we pick up in *Score: MA*, in which the two elements of our individual explorations came together.



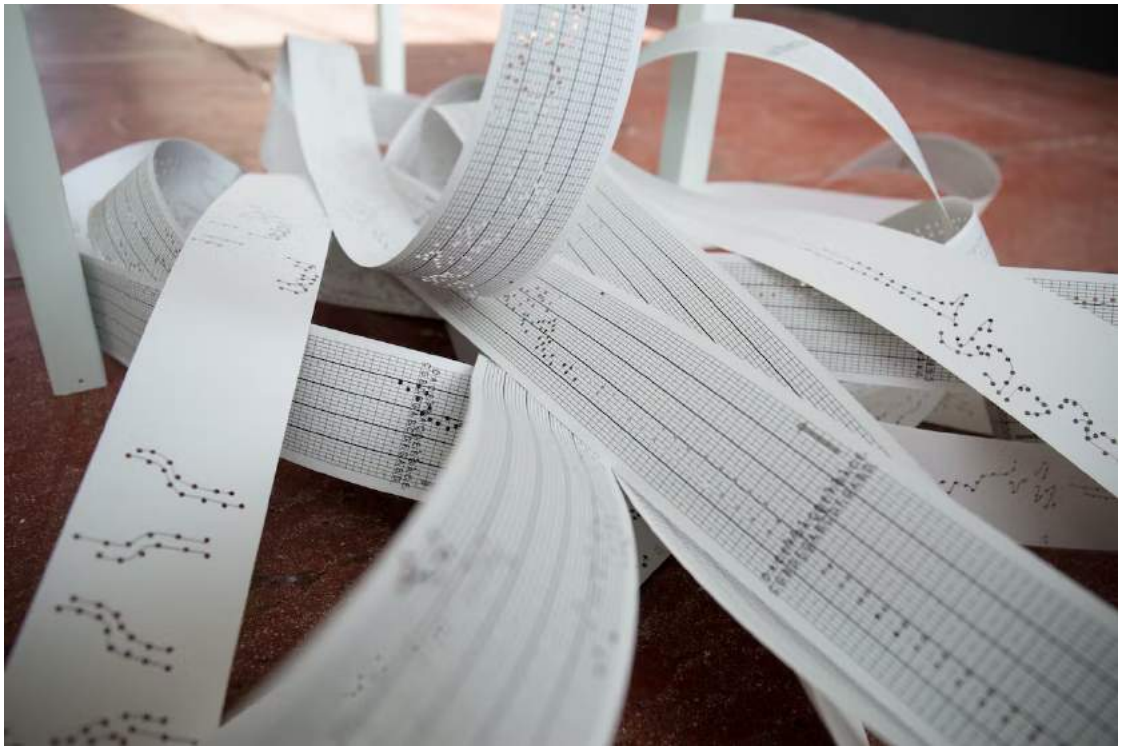
Image: Installation at Backlit Gallery, Nottingham (January–February 2018) – detail of Score



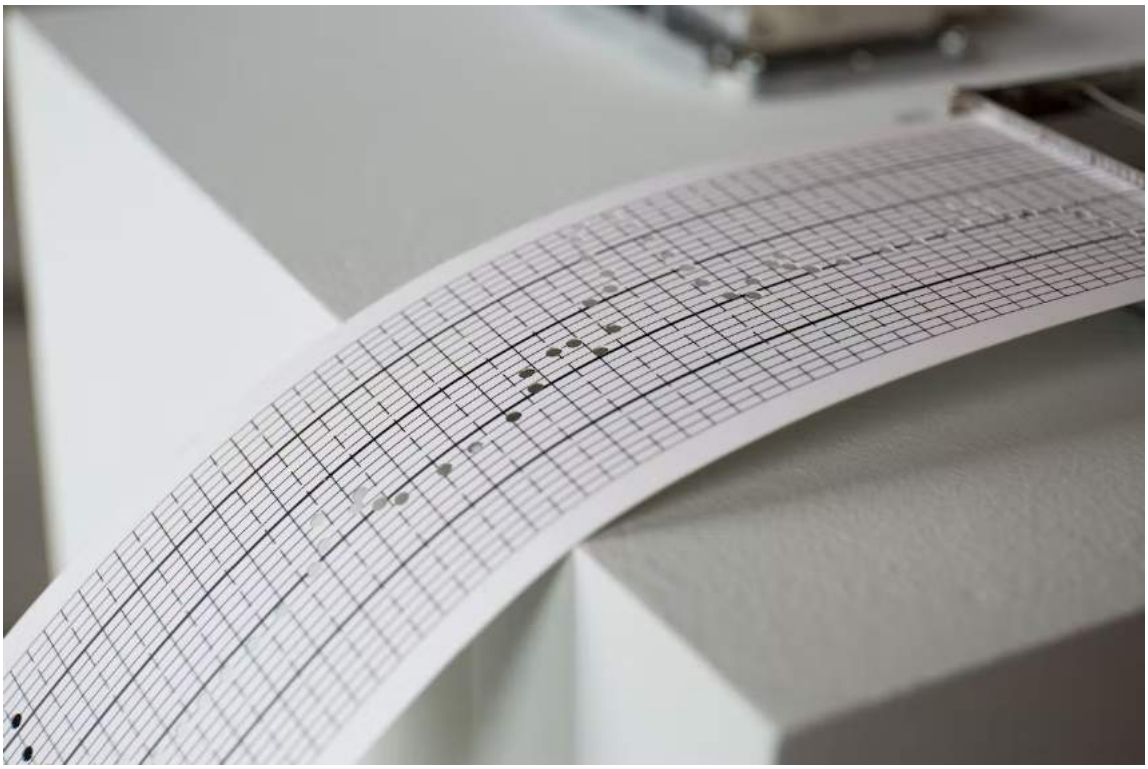
Image: Installation at Backlit Gallery, Nottingham (January–February 2018)



Installation at Backlit Gallery, Nottingham (January–February 2018) – detail of Score [Image credit: Ellen Brady]



Installation at Backlit Gallery, Nottingham (January–February 2018) – detail of Score [Image credit: Ellen Brady]



Installation at Backlit Gallery, Nottingham (January–February 2018) – detail of Score [Image credit: Ellen Brady]



Installation at Backlit Gallery, Nottingham (January–February 2018) – detail of Score [Image credit: Ellen Brady]



Installation at Backlit Gallery, Nottingham (January–February 2018) – live performance of 'Score' [Image credit: Lucy Renton]



Installation at Backlit Gallery, Nottingham (January–February 2018) – live performance of 'Mechanical Asynchronicity I' [Image credit: Ellen Brady]

Reading between the lines: mimesis and creating (with) the scores

After the period of early experimentation, *Score: MA* moved through two connected but creatively distinct stages: creating the scores, then creating the music. Of course, with many forms of compositional practice, this is a common process: a piece is written, and only in rehearsals and performance does it "become" music through sound (to oversimplify a rather more complex issue). However, we see the second of these stages (in which the performers are involved) as a conscious continuation of the compositional process, as we have purposefully considered the scores as only a starting point for creating the work. The performers' individual and collective interpretation is, for us, an explicitly creative act that feeds into the final work. *Score: MA* is, in fact, not a musical work that is captured in a score, as it does not exist in the notated text alone. [1] Instead, we consider the work intrinsically to include public-facing parts of the process (the open workshop/rehearsals that often come before a performance), and to rely on the presence of the visual elements of the video, scores, performers and record players. Even in its most concert-like form, we consider *Score: MA* to be closer to an installation.

The creative – compositional, even – role of the performers in *Score: MA* can be usefully understood through the lens of Adorno's concept of mimesis in relation to musical performance. Given this idea entwines performance and notation through ideas of interpretation (as performing involves copying, repeating and *miming* elements of a score), it is particularly beneficial for us, given the importance of the score as a part of – but not the end of – a creative process. Some introduction to Adorno's ideas in this area are necessary first, before their implications for *Score: MA* can be fully explored.

Max Paddison explores mimesis in terms of the aesthetics of musical expression (2011), at various points discussing the notion of imitation – of nature, emotions, and so forth – that art may strive to achieve. Paddison discusses Adorno's most extensive, but not fully completed, text on musical performance – *Towards a Theory of Musical Reproduction* – which puts forward his particular view of mimesis in music. Paddison summarises three important aspects of Adorno's view on this:

> (1) that the performance of music is the purest manifestation of the mimetic impulse, free of any need for denotation; (2) that in an essentially score-based tradition such as that of Western art music, it is what he calls the 'neumic' aspect of notation (as opposed to what he labels the 'mensural' and the 'idiomatic' aspects (2006, p. 67) that retains the otherwise suppressed mimetic element within the context of the reification of music that the score represents; and (3) that it is the work as image that the performer seeks to represent – to imitate – beyond the score as such. (Paddison 2011, 138)

This final idea, in particular, is one that *Score: MA* subverts: we will return to this presently. Adorno identifies three elements in his understanding of notation: "mensural" aspects are the unambiguous instructional elements of, for example, pitch and rhythm; "neumic" aspects are the less clearly defined aspects such as phrases, gestures and structures which are implicit in a score; and "idiomatic" features relate, in simple terms, to the individual interpretation of a performer. As Alessandro Cecchi discusses, early western neumic notation gave the shape and gesture of a sung line, but did not specify pitch or rhythm (at least in their early form): this idea "helped Adorno to identify the mimetic root of notation in historical terms". (2017, 133) Neumic manifestations remain in modern notation through, for example, "'phrase marks' intended as a 'tools' [sic] to identify 'units of structure'". (Cecchi, 133, quoting Adorno 2006, 94) It is these elements that are considered gestural and mimetic according to Adorno. Related to mimesis is Adorno's "x-ray" model of musical interpretation/performance which features "all aspects of context, contrast and construction that lie hidden beneath the surface of the perceptible sound". (Adorno, quoted in Castro-Magas 2016, 19) Elsewhere the term "subcutaneous" is used to refer to the non-mensural elements of a score that are more difficult to define, identify and bring out of the score in performance (Cecchi 2017, 133). At its most fundamental, Adorno's view is that neumic, mensural and idiomatic features have a particular interrelationship when it comes to musical performance.

These ideas do not necessarily form part of a coherent theory of musical performance from Adorno, however: Jeffrey Swinkin sees *Towards a Theory of Musical Reproduction* as "fragmentary and incomplete…often abstruse… [and] handicapped by a dearth of music-analytic detail".

(Swinkin 2019, 221) Similarly, Alessandrom Cecchi has misgivings, repositioning the relationship between the mensural, neumic and idiomatic in a way that we can adopt in order to frame the processes at play in *Score: MA*:

> If according to Adorno's aforementioned definition the "task of musical interpretation is to transform the idiomatic element into the neumic by means of the mensural", I suggest to add – or even replace – the following formulation: The task of musical performance is to transform the mensural element into the idiomatic by means of the neumic. In other words: the unintentional, symbolic level of the score (mensural) is transformed during performance into a meaningful and intentional social practice (idiomatic) through the interpolation of a mimetic level (neumic) to be intended as an imitation not of the score, but of the ideal of sound that the performer has creatively "inferred" from the score. (Cecchi 2017, 136; italics in original)

This last point is particularly relevant to *Score: MA* where "creative inference" is central to the way the music is performed. Moreover, the *social* nature of the performance (echoing Christopher Small) is crucial to how the musicians "made" the music together in the recording, rehearsal and performance processes. And it is important to note that the performers were not recreating the scores – as, to varying extents, the scores do not have direct equivalents in sound – but creating music *as a result of* the score. (This echoes the original lace draft which is instructional and tablature-like rather than representational.) This process does, however, imbue the scores with new neumic meaning, especially once an approach to their performance was established through the recording of the material at the start of the project: the regular revisiting of this "canonic" reading of the scores (due to the replaying of the recordings as part of every performance) gives a very literal, audible benchmark against which the live performance may be compared. With Cecchi's important rearrangement in mind, we believe it is useful to frame some understanding of *Score: MA* through the use of Adorno's terms (although we are happy to remove them somewhat from the associated baggage of Adorno's theories – whether complete or half-baked – of performance and interpretation).

At the heart of *Score: MA* is an exploration of how we, as composer-artists, are able to repeat, adapt and mimic the original source material on which our scores are based, and then how the musicians with whom we are working add further layers of interpretation and, importantly, the ways in which they must strive to (re-)create – or *mimic* – the scores we present them with. But, whereas Adorno is referring to a fairly generalised array of western classical music in his conception of mimesis and performance, we are dealing with a work that self-consciously explores the tension between mensural, neumic and idiomatic aspects of notation and performance. Moreover, the project is all about imitation and repetition in such a way that mimesis moves beyond uncovering the neumic elements of a piece hidden by mensural notation (which, as Cecchi (2017, 133) highlights, is Adorno's idea) and becomes the raison d'être of the work. The "subcutaneous", neumic elements are actually at the surface of *Score: MA*, constantly and consciously in the minds of us, and of our performers: the music is to be found to a significant extent in what *is not* present in the scores.

The video below shows a transcription of one of the segments of the *Side A* clarinet part alongside the original score and the audio performance: even in this fragment, we can observe

the level of creative input needed, and the number of compositional decisions handed to the player in order to effectively (re-)create the score. (And, of course, the transcription here only shows some of the information of the performance.)

Video [see online article]: *Score: Mechanical Asynchronicity*, side A, extract of clarinet performance transcribed alongside original score

It is worth dwelling for a moment on the idea of neumic and mensural elements in the scores for *Score: MA* to establish exactly what we do and do not give our players. The mensural aspects of the work are fairly limited and only present to any meaningful extent in *Side B*. Here, players are given pitch-class, rhythm and tempo indications, but articulation, dynamics, phrasing and octave are decided by the performers individually. The instructions – given on the first page of the score – form another mensural layer so that even when there is a degree of player freedom in terms of the route through the score, there are still defined limitations being imposed. *Side A* is far less prescriptive, with mensural elements extending only to instructions about the duration of sections (each line is 30 seconds). There is technically no instruction to specify that the y-axis relates to pitch (although the connection between height and pitch is so hardwired as to be taken for granted).

Many more elements of both scores are clearly neumic. This is abundantly clear in *Side A*, which is entirely neumic. Indeed it presents the performers with nothing more than a line that suggests undulations of pitch in a manner that is immediately redolent of early western notation. There is even a single red line – borrowed directly from Guido d'Arezzo's eleventh-century invention – that represents a "middle" point of the instrument's register. At first glance, one might assume *Side A* was generated with knowledge of Tibetan musical notation (which, we think, is visually the most similar) or at least with a nod towards early western forms of notating pitch. However, as discussed elsewhere, this score is a direct transcription – perhaps a transliteration – of data that previously had no musical connection. Understanding the technical drawing data is therefore mediated by the performers' awareness of broader notational practices: or, to put it in Adorno's terms, this is an "idiomatic" element of the notation.

We might most usefully consider the interplay of the musicians in performance as an element that is neumic or perhaps idiomatic (although Adorno's definition of "idiomatic" is perhaps too vague to tie to this idea). The manner in which the rehearsal and performance process shaped the work is discussed next, with the following images (taken from the workshop/rehearsal at the Ruskin Gallery and Nottingham Contemporary) showing some of the rehearsal and workshop process.

WORKSHOP IMAGES FROM RUSKIN GALLERY



Image: *Score: Mechanical Asynchronicity* at Ruskin Gallery [Photo credit: Christopher Leedham]



Image: *Score: Mechanical Asynchronicity* at Ruskin Gallery [Photo credit: Christopher Leedham]



Image: *Score: Mechanical Asynchronicity* at Ruskin Gallery [Photo credit: Christopher Leedham]



Image: *Score: Mechanical Asynchronicity* at Ruskin Gallery [Photo credit: Christopher Leedham]

WORKSHOP IMAGES FROM NOTTINGHAM CONTEMPORARY



Image: *Score: Mechanical Asynchronicity* at Nottingham Contemporary [Photo credit: Christopher Leedham]



Image: *Score: Mechanical Asynchronicity* at Nottingham Contemporary [Photo credit: Christopher Leedham]



Image: *Score: Mechanical Asynchronicity* at Nottingham Contemporary [Photo credit: Christopher Leedham]



Image: *Score: Mechanical Asynchronicity* at Nottingham Contemporary [Photo credit: Christopher Leedham]



Image: *Score: Mechanical Asynchronicity* at Nottingham Contemporary [Photo credit: Christopher Leedham]



Image: *Score: Mechanical Asynchronicity* at Nottingham Contemporary [Photo credit: Christopher Leedham]



Image: *Score: Mechanical Asynchronicity* at Nottingham Contemporary [Photo credit: Christopher Leedham]

Play it again: repetition and the rehearsal and performance process

Repetition is central to *Score: MA* at all levels: across the project, full performances and installations have been repeated; in an individual event, versions of each side are repeated with different instrumental combinations; within each side, live players repeat what the vinyl records play; and within each part, cells and motives are repeated. At all of these levels, repetition is tied to variation, and it is the changing nature of each iteration (again, at all levels) that we are exploring through *Score: MA*. Tim Howell provides an insight into varied repetition in relation to Danish philosopher Søren Kierkegaard's writing on the subject. Howell concludes that "[a]n alignment between repetition and novelty, instead of its more typical associations with sameness (and even monotony), offers an interesting perspective." (Howell 2013, 102) Although writing in relation to the music of Brahms, these ideas of repetition can be used to help frame *Score: MA*.

Howell focuses on the temporal qualities of repetition in his discussion of Brahms' *Drei Intermezzi*, op. 117. In particular, he focuses on the idea that "[d]ue to the passing of time, our perception of earlier events will change". (2013, 101) Through Kierkegaard, Howell discusses how repetition need not be associated with sameness, but can be a source of novelty (102), and returns to the idea of "dynamic repetition" throughout his study. Given the importance of varied repetition in *Score: MA*, it is worth noting Howell's take on this idea at length:

> It may be rather surprising that the concept of 'sameness' can occur in so many different ways, but philosophically speaking – given the distinction between re-experiencing something, rather than experiencing it again – this is not so unusual. By acknowledging that things cannot actually be the same again, even if they appear to be so (which is not to deny the psychological comfort to be gained from this illusion), then repetition becomes a catalyst for change. (It really isn't the same as we thought it was.) Kierkegaard's distinction between 'repetition' – as a dynamic force – and 'recollection' – as a point of stasis – offers us a useful starting point. Essentially, he sees recollection and repetition as the same movement, but in opposite directions. From a musical perspective, these insights may help to inform the distinction between 'circular' and 'linear' time; circularity is associated with temporal stasis, linearity is characterized by dynamism. (Howell 2013, 104)

Howell's description of the benefits of repetition informs how we conceive of repetition in *Score: MA*. The project is entirely built around various forms of repetition: within a concert performance of the project, this is very much apparent. Each performance involves a day-long collaborative workshop to inform the resulting performance. These differ for each outing and venue creating a newly site-specific piece that is based on the same components yet is distinct each time. The concert – which is around an hour and a half but can vary in length – involves two halves in which we hear Side A in the first, and Side B in the second. The vinyl recordings are between seven and ten minutes long, with each repeated a number of times during each half of the

concert, each time with differing combinations of live instruments and vinyl recordings. (This can be seen in the documentation of live performances towards the end of the article.)

For Maier, the starting point for the score was a drawing, directly based on the initial historical lace draft. Lines found within the historical diagram – originally used to determine the placement of thread – were meticulously dissected, copied form the original, and redrawn. Using appropriation as part of the process, rather than forming part of the outcome, this "drawing-as-score" is newly made yet still a copy. As art historian Slobodan Mijuskovic says in relation to visual artists working with appropriation: "It appears that a copy simultaneously presupposes and excludes both identity and difference, that it must be, at the same time, identical and different from the original." (2009, 144) Kierkegaard's ideas of repetition as dynamic and creating variety are echoed in the drawing of the score here.

The video below shows an extract of the score for Side A, with each instrumental part added and then removed to demonstrate the layering process.

Video [see online article]: *Score: Mechanical Asynchronicity*, side A, layering of parts

This process sees the lace stripped back to its individual threads, and highlights the path each takes within the finished product. Now dissected and transposed onto four different scores – that if overlapped become the "whole" again – the thread line of the lace becomes sound. It is interesting to note that there is an innate rhythm and pattern to the sound produced that has its legacy in the origin of the lace. There is an element of intersemiotic translation found within the process here as the lace is taken through a creative step to offer its embodiment in the different medium of sounds. (Campbell and Vidal 2019) As Madeline Campbell says, "Instead of focusing on the translation of sense or meaning, the [artist/composer] effectively plays the role of mediator in an experiential process that allows the recipients (viewer, listener, reader or participant) to re-create the sense (or "semios") of the source artefact for themselves." (2019, 179–80) This again speaks of a kind of repetition. Walter Benjamin's thoughts on mechanical reproduction are appropriate here, in relation to how variant iterations of an original can draw attention to new considerations of the copied object: "Above all, it makes it possible for the original to come closer to the person taking it in, whether in the form of a photograph or that of the gramophone record." (Benjamin 2008, 6)

Linear repetition – where one element is heard again sometime later – has been the focus so far: however, in *Score: MA*, Side B, we explore *simultaneous* repetition. Each player performs from the same score (with some octave transposition in the cello part) and moves through a series of four double-page spreads containing various cells. Players are given the following instructions in the score:

> Cells are assembled into groups through which there are multiple paths. The first cell of a group is outlined in green; the last, in red. Red cells must only be played once. All other cells may be repeated as many times as desired or played once. Once a red cell has been played, move on to the next green cell on the page leaving as much or as little space as desired: if there are no further green cells move to the next page. Where chords are present, the player may play all notes (if

> possible on their instrument) or choose one. Octave transposition may be used throughout for technical or interpretive reasons. All dynamics, articulations, etc are left to the discretion of the player. Metronome marks apply for the whole of a given group of connected cells unless a new metronome mark is given. The quaver pulse remains the same when moving between compound and simple time signatures. Each double page should last no more than two minutes but may be shorter. The total duration each player performs for should be approximately 7–9 minutes. (Instructions from Score: MA, Side B)

The elements of player freedom mean that a performance is never really going to involve absolute synchronicity; instead, players will naturally move in and out of sync. IN rehearsal and performance, the beginning of each double-page spread was often a place for synchronisation, as players would take a natural break to turn the page and find that the different character of the new material would act as a cue for the other players. (Similarly, hearing new material on the vinyl records could prompt a player to move more quickly to get to the next page turn.) The interest in this work comes from this tension between similarity and difference: as with Howell's Kierkegaardian reading of repetition as generating novelty in the music of Brahms, so here it is the differences between the simultaneously repeated versions of the score that generate the interest of the piece. And like Maier's intersemiotic translation with drawing, the different instruments here are reading the same source, but speaking with different dialects.

The use of pre-recorded material brings a further dimension of repetition to both Side A and Side B. When performed with all four records and all four musicians live, we are hearing two versions – or sets of versions – that are separated by time. The recorded versions on vinyl represent a particularly naïve version of the music. Players were recorded separately without any time spent together in rehearsal: they could not compare interpretations or strategies for moving through the notated material. The most recent performance of the work (at the time of writing) was in January 2022, over three years since the recording in December 2018. So, whilst they are performing from the same source, their performances have been mediated by their changing relationship with the music, their experience of having performed it multiple times, and the rehearsal time they have spent discussing and performing with each other. Returning to Brahms' use of repetition, for a moment, Howell's comments are pertinent here:

> At a certain point, the listener becomes aware that this 'newness' is the direct result of revisiting an earlier event that has been displaced in time. It is actually a different kind of 'sameness': a dynamic repetition. In temporal terms, what seemed to be circular turns out to be linear: a perceptual transformation has occurred.
>
> ***(Howell 2013, 116–117)***

Whilst in this case we are dealing with the displacement of repeated ideas in time measured in seconds and minutes, the very same effect is apparent in the performance of this work by our players, only measured in months and years. But, whereas this newness is felt through the linearity of a performance of Brahms, the effect is achieved through simultaneity in *Score: MA*. Images of the most recent workshop and performance – in which the players were at the furthest end of this repetitive journey – can be seen below.

REHEARSAL AND PERFORMANCE IMAGES FROM SIR JACK LYONS CONCERT HALL



Image: *Score: Mechanical Asynchronicity* at Sir Jack Lyons Concert Hall [Photo credit: Christopher Leedham]



Image: *Score: Mechanical Asynchronicity* at Sir Jack Lyons Concert Hall [Photo credit: Christopher Leedham]





Image: *Score: Mechanical Asynchronicity* at Sir Jack Lyons Concert Hall [Photo credit: Christopher Leedham]



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Image: *Score: Mechanical Asynchronicity* at Sir Jack Lyons Concert Hall [Photo credit: Christopher Leedham]



Image: *Score: Mechanical Asynchronicity* at Sir Jack Lyons Concert Hall [Photo credit: Christopher Leedham]

Reflections and conclusions

In the above text we first explained some of the practical elements of the processes of developing *Score: MA* and, in doing so, have given some insight into the ideas and ways of working that have informed the creative process and product. Next, we offered some more distanced critical perspectives, placing *Score: MA* in the context of transcription, translation and appropriation (in reference to the creation of the score); and mimesis and interpretation (in relation to the creative work with performers). These contexts all relate to repetition in a variety of ways, from a local level – in, for example, the simultaneous repetition of musical material by record player and live performer – to the large-scale repetition seen in the multiple performances over the project's duration. Repetition becomes iteration, as we and our collaborating musicians have seen our working processes develop over time. With this in mind, we now turn to documentation of some of the performances of this project.

The framing of our work in terms of mimesis and repetition, and the theoretical considerations made elsewhere in this article will only go so far in offering insights into the creative work itself. Experiencing the work in the context of our discussions is the most useful way of understanding the ideas we are exploring. Indeed, there are many issues we have not discussed here which are implicitly – sometimes explicitly – explored in the work itself. And so below we present documentation of three live, in-person performances from across the duration of the project. After this, we present two versions of the work created specifically for online consumption: a full-length video concert, and an audio-only version of the work in which you are able to manipulate individual elements yourself. We hope you find it instructive to cross-reference these versions, and watch and listen to them in the context of the discussion we have provided above.

Documentation of live performances

JANUARY 2019: RUSKIN GALLERY, CAMBRIDGE

Both artwork and performance were part of the *Bummock: The Lace Archive* exhibition at the Ruskin Gallery, with the live performance taking place on 31 January 2019. Both scores were exhibited alongside audio versions of the pieces which could be heard on two sets of headphones. Maier's visual work combines four overlapping drawings that have been annotated by each musician as they rehearsed and "learned" the piece. Together these drawings form a new whole incorporating the collaborative process Maier took with the musicians. It is a visual version of the same sonic work: both have linear elements; combined and singular moments; and details, glitches, and repetition. Scheuregger's score reaches five metres in length, filling the gallery wall. The score, created from transcribed fragments of the original music box piece, visually evidences choice-based elements and the encoding process. The live event took place within the gallery as a performance and installation. It was preceded by a day-long public

rehearsal during which Maier and Scheuregger worked collaboratively with the musicians to develop the evening's performance.

Running order:
Side A: live flute, clarinet, violin and cello – flute, clarinet, violin and cello on vinyl
Side B: live flute, clarinet, violin and cello – flute, clarinet, violin and cello on vinyl

Performed by Dark Inventions:
Neil Smith – flute
Jonathan Sage – clarinets
Rebecca Smith – violin
Cecily Smith Nesbitt – cello

Video [see online article or direct YouTube link]: Score: Mechanical Asynchronicity – performance at Ruskin Gallery, Cambridge

SEPTEMBER 2019: NOTTINGHAM CONTEMPORARY

The live event took place as part of public programming for *Still Undead*; the Nottingham chapter of the *Bauhaus Imaginista* international project, on 28 September 2019. The two-hour evening concert was preceded by a daylong public rehearsal during which Maier and Scheuregger worked collaboratively with the musicians to develop the evening's performance. The final installation of the piece includes four musicians, four record players and records, and two projected films.

Running order:
Side A: live music box
Side A: live flute, basset clarinet, violin and cello
Side A: live flute, basset clarinet, violin and cello – flute, clarinet, violin and cello on vinyl
Side A: live basset clarinet and violin – flute and cello on vinyl
Side A: live flute, basset clarinet, violin and cello – flute, clarinet, violin and cello on vinyl
Interval
Side B: live flute, clarinet, violin and cello – flute, clarinet, violin and cello on vinyl
Side B: live flute, clarinet, violin and cello
Side B: live flute, clarinet, violin and cello
Side B: live flute and cello – clarinet and violin on vinyl
Side B: live basset clarinet – clarinet on vinyl

Performed by Dark Inventions:
Dana Morgan – flutes
Jonathan Sage – clarinets
Richard Powell – violin
Anna Menzies – cello

Danica Maier – music box
[Musicians on Vinyl: Neil Smith, flute; Jonathan Sage, clarinet; Rebecca Smith, violin; Cecily Smith Nesbitt, cello]

Video [see online article or direct YouTube link]: Score: Mechanical Asynchronicity – performance at Nottingham Contemporary

JANUARY 2022: SIR JACK LYONS CONCERT HALL, UK

The live event took place as part of programming for York Concerts at the Sir Jack Lyons Concert Hall, York on 28 January 2022. The two-hour evening concert was preceded by a daylong rehearsal during which Maier and Scheuregger worked collaboratively with the musicians to develop the evening's performance. The final installation of the piece includes four musicians, four record players and records, and two projected films.

Running order:
Side A: live flute – cello on vinyl
Side A: live clarinet and violin – flute and cello on vinyl
Side A: live flute, clarinet, violin and cello
Side A: live flute, clarinet, violin and cello – flute, clarinet, violin and cello on vinyl
Interval
Side B: live flute, clarinet, violin and cello – flute, clarinet, violin and cello on vinyl
Side B: live flute, clarinet, violin and cello
Side B: live flute and cello – clarinet and violin on vinyl
Side B: live clarinet – clarinet on vinyl

Performed by Dark Inventions:
Neil Smith – flute
Jonathan Sage – clarinets
Rebecca Smith – violin
Cecily Smith Nesbitt – cello

Video [see online article or direct YouTube link]: Score: Mechanical Asynchronicity – performance at Sir Jack Lyons Concert Hall, York

Online concert and interactive work

SPRING 2021: LOCKDOWN PERFORMANCE

During the UK's Covid-19 lockdowns, it became impossible to come together for performances. During this time, musicians were experimenting with online performance, with many realising

that the time delay inherent in online communications made synchronous playing impossible. We reacted to the reality of this situation by embracing the asynchronous possibilities of distanced performance, asking each musician to film themselves performing their individual part whilst listening (via headphones) to their recording originally made for the vinyl records. These videos were taken as source material to create a full-length concert that mixes the recordings in a variety of different ways.

The non-live aspect of this performance marks it out as quite different from the other versions of the work: whereas we found the musicians would work very closely even when performing non-synchronised music live, when working separately in their own homes this was not possible. However, moments of synchronicity are still found, and the performances are highly musical. The practices associated with the performance of *Score: MA* – which were developed over the prior performances and rehearsals – undoubtedly fed into the final results here. As a consequence, the constructed performances still retain a level of musicality and togetherness that might otherwise not have been present.

As well as presenting versions combining the "live" performers and audio from the vinyl records, we also took the opportunity to creatively re-mix the video material in a way we could not do with a live performance: this can be seen and heard in the final version of Side B performed in the video.[2]

Running order:
Side A: live flute, clarinet, violin and cello – flute, clarinet, violin and cello pre-recorded (from vinyl audio)
Side A: live flute and cello – clarinet and violin pre-recorded (from vinyl audio)
Side A: live violin and cello – violin and cello pre-recorded (from vinyl audio)
Side A: live clarinet – clarinet pre-recorded (from vinyl audio)
Side B: live flute, clarinet, violin and cello – flute, clarinet, violin and cello pre-recorded (from vinyl audio)
Side B: live flute – flute pre-recorded (from vinyl audio)
Side B: live clarinet and violin
Side B: live flute, clarinet, violin and cello [re-ordered performance]

Performed by Dark Inventions:
Neil Smith – flute
Jonathan Sage – clarinets
Rebecca Smith – violin
Cecily Smith Nesbitt – cello

Video [see online article or direct YouTube link]: Score: Mechanical Asynchronicity – lockdown performance

NOW: YOUR PERFORMANCE

The vinyl audio from each side of *Score: MA* is presented below. In each version, you are able to manipulate the level of each instrument in order to hear how the parts interact.

Interactive audio mixer [see online article]: *Score: Mechanical Asynchronicity*, side A

Interactive audio mixer [see online article]: *Score: Mechanical Asynchronicity*, side B

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RN4: "Re:dRawing"

evidenced in

"No Telos!"
Beam Editions, 2019

Including pp: cover-1, 4-7, 24-33, 122-127, back cover

NO TELOS!

NO TELOS!



Score for the Score(s)

I

Telos — from *télos* (end), *téleios* (perfected) and *teleîn* (fulfilment) — refers to an ultimate aim, a specific end or purpose. In teleological terms, the value of activity is goal-oriented, determined in relation to achievement and attainment, the event of completion, of reaching the designated target. *No Telos* — wilful refusal of this teleological tendency through approaches that embrace ambiguity, irresolution and open-endedness, that are receptively open to the potential of the uncertain and unknown. Yet, how does one approach a book with *no telos*?

The book is a physical space — a zone of exploration, site of material encounter. Its pages are navigated through the interplay of one's senses, beyond just the eye and mind. First, pause. Take a breath. Attend to how this book feels in your hands. Feel its weight and texture, the points where its surfaces meet with those of your skin. How will you engage its content — slowly page by page, once or twice, over and over, or in the briefest flick of the thumb? Skim through and see where your attention settles, what can be glimpsed in the passing of the eye. Or stay with one page, slow looking for the duration of an hour, two hours, the passage of a day. Whilst there is a first page and a last page, the order in which this book can be read is infinitely open. The book's duration is indeterminate — it has a structure resistant to closure, endlessly beginning again and again.

The physical space of the book holds other spaces: the space opened up by the photograph, the diagram, the drawing or the written word; spaces of a city represented in image or evoked; virtual spaces brought into being through the invocation of prose. Navigate the book as if it were a city. Some pages might feel like solid ground, others more like water. In places, the content will be recognisable whilst in others it will remain opaque. Consider how one traverses this changeable terrain. Allow time to wander. Meander. Back track. Get lost. Return. Stumble. Dwell on certain pages as you might tarry in an open square, shifting one's focus from the centre to the edge, observing the details, long and slow. Follow a line to see where it might lead. Test out different viewing devices for sharpening one's gaze. Or close your eyes, bringing to mind those hidden histories and narratives below the level of what is visible. Take tangents and detours. Dither — unwilling to settle on a single decision, preferring to vacillate to and fro. Allow for the blind alley, the dead end, for new openings can be unpredictable, arising unannounced. The route taken inescapably alters one's experience. So, experiment. Attend to the seams and creases as one page opens onto another. Revisit at another time, beginning elsewhere, or in reverse.

This book is a score. It can be used to activate other spaces: the studio or another city, or imaginative spaces as yet untravelled. It contains propositions, invitations and provocations for action and reflection, practices for *doing* and *becoming* otherwise. It invites invention: new scores for being and behaving. Occupy open spaces. Instil new temporal rhythms. Cut up the words given into new poetic assemblages. Animate the margins. Intervene between the lines.

II

How do you prepare a Score for the Score(s)? An instruction for the way to navigate your 'reading' of the pages? A 'reading' that unpicks and opens up a (perhaps) more abstract line of thought, a line of questioning? Is it like producing a key for a map? Visuals within the visuals — visual instructions that help to unpick other visuals? Or is it more like instructions for how to read the instructions? Or shouldn't one just engage directly: to look, to be engrossed, to do, to enact, to be? But perhaps sometimes handholding is needed, to feel the security of a safe container in order to allow for other less clear thoughts or encounters to occur. Perhaps this is what a Score for the Score(s) should be: a safe container, a suggested path, a key to help guide you. My first suggestion would be a reminder: it is up to you how you choose to follow or not follow this route, these instructions, the scores.

The intention is for you to use the publication as a conceptual set of scores for positions, themes, ideas, actions, questions to ponder, starting points for new thoughts to occur, suggestions, triggers to focus on process rather than outcome. To focus on the doing rather than the done. Like most creative acts it is an offering for you to take up, think through, ponder and at times misunderstand. The excitement of misunderstanding is that new thought can be created, found in the gaps between the intention and how it is understood.

My Score for the Score(s) for you is:

i. Browse through to form a good overview of the publication.

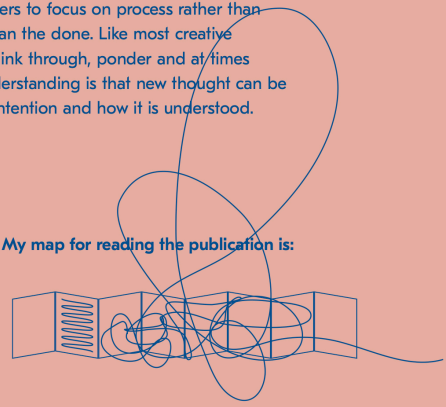
ii. Open the publication at any place.

iii. Read the introductory scores: consider, contemplate, digest, let it inform you and then let it go.

iv. Engage with the content: consider, contemplate, digest, let it flow through you. Then: question, reflect, do, don't do, understand, misunderstand, imagine, gain, lose, think, don't think, be.

v. Repeat.

My map for reading the publication is:



My key for the map of the publication is:

 = pages

 = reading the score

 = you engaging with the content

 = one section or chapter

DOING (1)

Re:dRawing

A fract(ured)ious process of thoughts — on methods of (and on) drawing.

Drawing as research,
tracing as research,
methods of understanding & learning.

I re-draw to become intimately familiar.
Tracing to understand.
Copying to learn, to dissect, to comprehend.
This is not learning by rote — not merely to parrot out the same,
but an unpicking, comprehending.
Comprehending through dissection of a method.
Through dismantling — imitating and remaking.

It is an embodied process to understand the method.

To mimic a process (stitch, weave, print, etc.) through means different (drawing) from the original method helps to gain insight into the details found within the examined process.
Through re-drawing I become the thread. Through trying to mimic a method I learn it, I know it, I am it — not simply duplicating it.

Drawing to dissect.
Dissect to understand.
Understanding to comprehend.
Comprehend to add knowledge.
Knowledge to make connections.
To, to, to....
To understand more, to grow.

When the object and/or subject of the process is removed — (is?) what is left (is the) purity of method.
This is how one (I) can comprehend the method beyond the simplicity of materials.

The process started by embodying the method of screen printing.
Wondering how can you draw as screen-printing:
layered,
how much visual information can be left out and yet an image can still remain 'seen'.

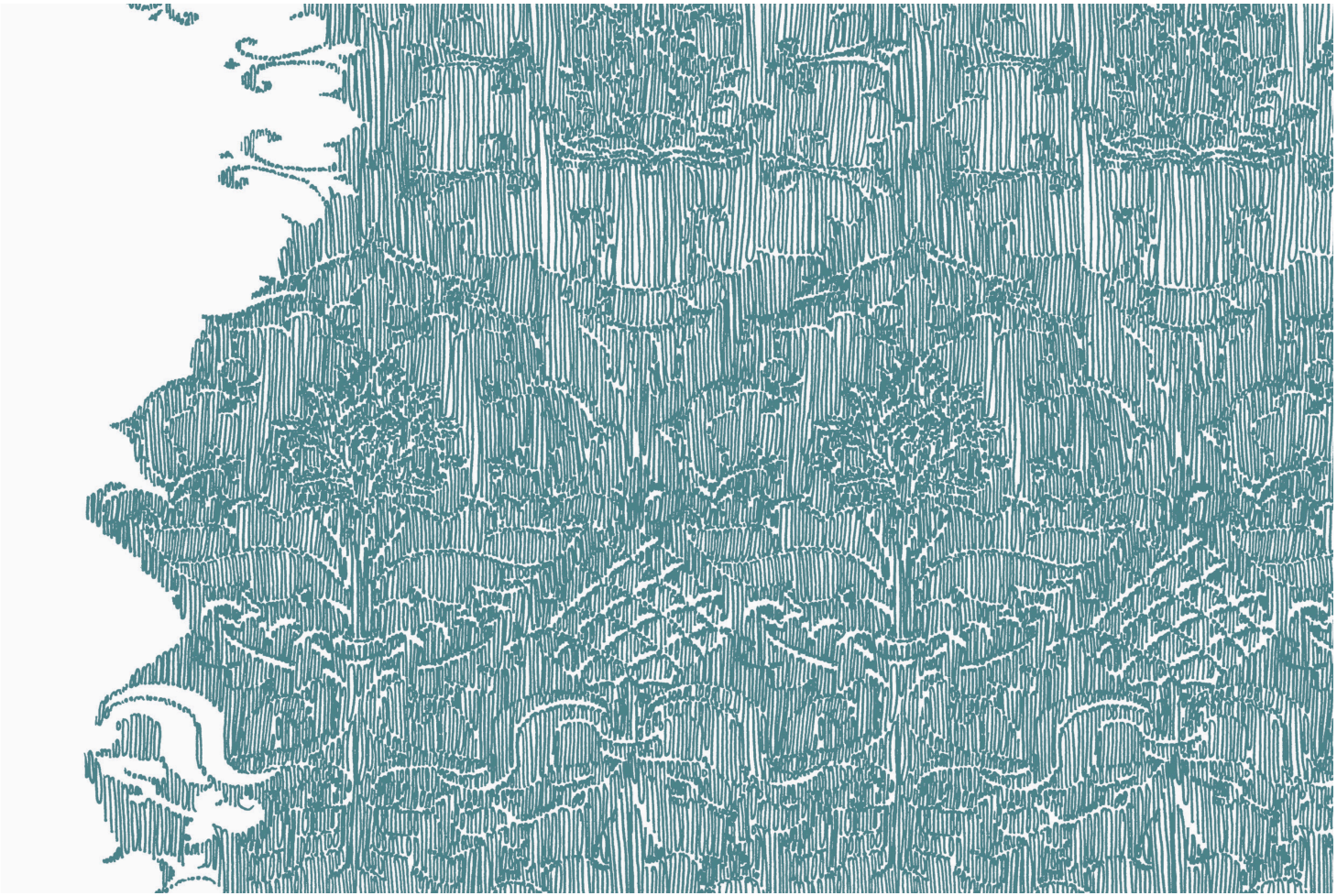
The line of thread and the line of text and the line of drawing.

What to say about writing and weaving and drawing....
The handwritten weaving of writing on drawing.

The journey of drawing to figure out.
The journey of writing to figure out.
Using the process of writing about the process of drawing the process of stitching to figure out.
Use the process of writing about the process to be the method for the contribution.

Writing and drawing the thread.
Writing and drawing and threading the line.

It filters through me,





Li'ne [linea, Latin.][1]

1 Longitudinal extension
2 A slender string
3 A thread extended to direct any operations
4 The string that sustains the angler's hook
5 Lineaments, or marks in the hands or face
6 Delineation, sketch
7 Contour, outline
8 As much as is written from one margin to the other; a verse
9 Rank
10 Work thrown up; trench
11 Method, disposition
12 Extension, limit
13 Equator, equinoctial circle
14 Progeny, family, ascending or descending
15 A *line* is one tenth of an inch
16 A letter; as in, I read your lines
17 Lint or flax

1 Samuel Johnson, *A Dictionary of the English Language*, (London: Consortium, 1755), p.124.

As Samuel Johnson reminds us in his Dictionary, one of the meanings of the word [line] (the seventeenth, and final entry in his list) is 'lint or flax'. Lint is derived from the Latin linea, *which originally meant a thread made from flax,* linum. *These threads were woven into cloth that we now call* linen, *and that could be used to* line *garments by providing an extra layer of warmth. And if 'line' began as a thread rather than a trace, so did 'text' begin as a meshwork of interwoven threads rather than of inscribed traces. The verb 'to weave', in Latin, was* texere, *from which are derived our words 'textile' and — by way of the French* tistre *— 'tissue', meaning delicately woven fabric composed of a myriad of interlaced threads.*[2]

2 Tim Ingold, *Lines: A Brief History*, (Oxon: Routledge, 2016), p.63.

An ancient metaphor: thought is a thread, and the raconteur is a spinner of yarns — but the true storyteller, the poet, is a weaver. The scribes made this old and audible abstraction into a new and visible fact. After long practice, their work took on such an even, flexible texture that they called the written page a textus, *which means cloth.*[3]

3 Robert Bringhurst, *The Elements of Typographic Style*, (Point Roberts, Washington: Hartley & Marks, 2008), p.25.

I have come to wonder how the 'invisible' experience that is the act of reading might become a form of materialized making; how the way one reads might be thought of as a form of drawing. It is an ongoing question that continues to draw itself forward into different projects. The relationship between a line of thread and a line of writing, are central, structuring aspects of my work. The words and the thread come forward together in one making hand. Perhaps it is the words that allow us to travel and the tactile threads that keep us here.[4]

4 Ann Hamilton, *Book Weight BB* (Human Carriage) (Available: http://www.meetusincolumbus.com/artwork/book-weight-bb-human-carriage-2009/) Last accessed, 19 Sept 2018.

'[...] children who receive no help but the encouragement to draw. They are taught that drawing is a language that exists to speak about things that cannot be expressed in words.'[5]

5 Rosemary Sassoon, *Marion Richardson: Her Life and Her Contribution to Handwriting*, (Bristol: Intellect Books Ltd, 2012), p.12.

Flowing, between meaning and image the repetition of drawn words transforms them into the visual. Similar to calligraphy the textlines are intended to be visual while retaining some legibility.[6]

6 Danica Maier, *Grafting Propriety: From Stitch to the Drawn Line*, (London: Black Dog Publishing, 2016) p.106.

Just as the weaver's shuttle moves back and forth as it lays down the weft, so the writer's pen moves up and down, leaving a trail of ink behind it. But this trail, the letter-line, is no more the same as the line of text than is the line on a tapestry the same as the lines of its constituent threads. As with the woven tapestry, when we look for the text-line we do not find it. It exists neither as a visible trace nor as a thread. [...] In the fifteenth-century Gothic book-hand known as 'textura', this parallel was drawn quite explicitly: the hand was so called on account of the resemblance of a page of writing to the texture of a woven blanket. Just as the letter-line had its figurative source in the weaver's yarn, so the prototype for the straight, ruled lines of the manuscript, between which the letters were arrayed, lay in the warp strings stretched taut on the loom.[7]

7 Tim Ingold, *Lines: A Brief History*, (Oxon: Routledge, 2016), p.72.

'By scribbling [the children] were teaching themselves both to write and draw ... I saw that in scribble the same pattern occurred over and over again, and reduced themselves to six that were separate and essential; that in shape every letter of our alphabet was but a variation of these themes.''[8]

8 Rosemary Sassoon, *Marion Richardson: Her Life and Her Contribution to Handwriting*, (Bristol: Intellect Books Ltd, 2012), p.64.

The pencil cannot be like the stitched line going around and around the page; its line is not attached like thread to a needle. So, it adapts, mimics, copies the stitched line: impersonation is never easy, it needs many tricks to mimic the original. Complex lines and time are needed to tackle similar marks found in stitch.[9]

9 Danica Maier, *Grafting Propriety: From Stitch to the Drawn Line*, (London: Black Dog Publishing, 2016) p.106.

[...] this conceptual structure of art production can be likened to the woven textile itself — a cloth is created through the ordering of many individual parts and actions; the term 'weaving' is historically used as a metaphor for ideas about coming together, for community.[10]

10 Anne Wilson, *Notes on Wind-Up: Walking the Warp.* (Available: https://www.annewilsonartist.com/pdfs/wind-up2.pdf) Last accessed 11 November 2018.

Only a rookie maze walker, wrote Mrs Grammatiki, would try to approach the centre directly. 'Somewhere towards the beginning of the journey', she wrote, 'it is necessary to turn away from the middle. In a labyrinth with its single path this happens without the walker choosing to do so: one must simply surrender. In a maze, on the other hand, we choose our path, and turning away from our destination is a question of tactics, since in my experience, the designer will very often try to show his power over the walker by tricking him with a promising-seeming path just at the start, which will promptly turn out to be a dead end, whereas the least obvious path often turns out to be the right one. But even the dead ends are there to be savoured, and they are part of the beauty and intricacy of the design. In a maze or a labyrinth, then, one must enjoy travelling by a circuitous path, abandoning rational impulses.''[11]

11 Charlotte Higgins, *Red Thread: On Mazes & Labyrinths*, (London: Jonathan Cape, 2018), p.62.

CONTENTS

OPENING

5—7 *Score for the Score(s)*
Emma Cocker and Danica Maier

PRACTICES

10—15 *Towards No Telos*

50—55 *Poly-focal Attention*

84—89 *Time Stretches*

Emma Cocker
Credit: Original photographs by Elle Reynolds.

BECOMING

20—23 *Walking the Line*
Andrew Brown and Katja Hock

58—63 *Dialogue on Dithering*
Emma Cocker and Derek Sprawson

92—97 *Slow Looking*
Danica Maier and Andy Pepper

DOING

24—33 *Re:dRawing*
Danica Maier

36—43 *Copperplate*
Derek Sprawson
Credit: The poem taken for the experiment in this 'score' is *But the silence in the mind* by R. S. Thomas.

64—69 *A Meeting of Surfaces*
Katja Hock
Credit: Images with hands by Elle Reynolds. Black and white images of the stones by Katja K. Hock.

70—75 *Capturing*
Andy Pepper
Credit: drawing by Katja Hock, Tracy Mackenna, Andrew Pepper and Susi Clark.

100—107 *Reading on Reading*
Emma Cocker
Credit: Original photographs by Elle Reynolds.

108—113 *OpenCity Venice*
Andrew Brown

REFLECTION

44—49 *In Tongues*
Steve Dutton

76—83 *Flex, Enfold and Fight*
Tracy Mackenna

114—121 *A Dioramic View of Spacing*
Elle Reynolds

INTERLUDES

2—4 I

9 II

17—19 III

34—35 IV

57 V

91 VI

98—99 VII
Credits: Original photographs by Susi Clarke and Elle Reynolds.
Selected by Charlotte Dean and Ben Rostance.

No Telos!

Andrew Brown
Emma Cocker
Steve Dutton
Katja Hock
Tracy Mackenna
Danica Maier
Andy Pepper
Elle Reynolds
Derek Sprawson

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Designed by Oliver Wood & Jonathan Casciani, Beam Editions

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Supported by Nottingham Trent University

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ISBN 978-1-9164200-8-3

Published by Beam Editions, UK

beameditions.uk

ISBN 978-1-9164200-8-3

Telos — from *télos* (end), *téleios* (perfected) and *teleîn* (fulfilment) — refers to an ultimate aim, a specific end or purpose. In teleological terms, the value of activity is goal-oriented, determined in relation to achievement and attainment, the event of completion, of reaching the designated target. *No Telos* — wilful refusal of this teleological tendency through approaches that embrace open-endedness and unfixity; that privilege meandering, tarrying, waiting and deviation above finding the quickest path; that favour opening things up rather than reaching a conclusion; that emphasise the journey of process as a subversive or resistant act. What different tactics can be developed for resisting the increasingly outcome-motivated or achievement-oriented tendencies of contemporary culture, by shifting emphasis from a mode of *telos*- or goal-driven productivity towards experimental forms of process-led exploration, subversive playfulness and witting irresolution? *No Telos* — towards non-teleological practices of *doing* (the quiet rebellion of making, of experimental play) and *not doing* (withdrawal of willed action through deceleration and attention, observation and contemplation).

No Telos is a collaborative artistic research project for exploring the critical role of uncertainty, disorientation, not knowing and open-ended activity within creative practice and during uncertain times. This artists' book comprises a series of 'scores' drawing on exercises and practices first developed and tested in Venice (2017). The city is approached as a working ground or live laboratory for artistic research and aesthetic investigation, for poetic inscription and playful experimentation.

Contributing artists

Andrew Brown
Emma Cocker
Steve Dutton
Katja Hock
Tracy Mackenna
Danica Maier
Andy Pepper
Elle Reynolds
Derek Sprawson

\ B /

RN5: "Her Words, My Voice"

Digital version
of printed work

Fryn Tennyson Jesse (Harwood), born Wynifried Margaret Jesse on the 1st March 1888 to the Reverend Eustance Tennyson D'Eyncourt Jesse and Edith James Jesse, was the great-niece to Victorian Poet Laureate Lord Alfred Tennyson. Her paternal grandmother was Emilia (Emily) Tennyson, the sister of Alfred Tennyson. Fryn was an interesting, dynamic, and extraordinary person in her own right; however, her legacy is permanently held within the Tennyson Research Centre, housed under her distinguished yet distant male relative.

Fryn initially studied fine art at the Newlyn School art colony in Cornwall before finding a passion for—and success with—writing. Over the years she had a notable writing career including working as a war correspondent and was one of the first women appointed to the front during WWI. Subsequently, she was assigned to the Ministry of Information to report on the Women's Army. These experiences led her to publish *The Sword of Deborah: First Hand Impressions of the British Women's Army in France* in 1919, which "provided an honest and unglamorous look at the role of the WAACs (Women's Auxiliary Army Corps), the FANYs (First Aid Nursing Yeomanry), and the VADs (Voluntary Aid Detachment) in the war effort."[1] She went on to be a successful playwright, writing a number of productions, including collaborations with her future husband Harold (Tottie) Marsh Harwood. During her life Fryn authored numerous successful fiction and nonfiction books, most significantly *A Pin to See a Peepshow.* She is likened to an early criminologist, contributing as writer and editor for the *Notable British Trials* series, and authored *Murder and its Motives* which divided killers into six categories based on their motivations. "This classification of motive has remained influential."[2]

Fryn's archive of photos, personal and professional correspondence, reviews and media clippings, scripts, diaries and writing notes fills 14 boxes held within the Tennyson Research Centre in the Lincolnshire Archives. These personal and professional items were donated to the archive by her secretary and biographer Joanna Colenbrander. Colenbrander's biography, *A Portrait of Fryn: A Biography of F. Tennyson Jesse*, was published 26 years after Fryn's death in 1958. In addition to the interviews with Fryn's friends, her personal notes and diaries, and Colenbrander's personal and professional relationship with Fryn, the biography was produced with the help of a number of autobiographies written by Fryn over the years. Fryn's earliest memoir, *The Look Backwards*, saw the first use of what would become her new name: Fryniwyd Tennyson Jesse. This first autobiography was written at age 19, while her last was ongoing when she died aged 70, provisionally titled *The Open Door* or "perhaps *The Half-Opened Door*."[3]

In researching and 'working with' Fryn and getting to know her through various sources, I have become interested in the use of the terms 'portrait' and 'biography' in the title of Colenbrander's biography. Further to the more usual understanding of portrait within artistic practice, it is also defined by the Oxford Dictionary of English as "a representation or impression of someone or something in language or on film or television".[4] While the term biography takes its origin from medieval Greek – from bios 'life' + graphia 'writing' therefore 'life-writing', I now begin to see this piece as exploring an impression of someone through *life-writing.*[5]

There is a richness to the biography's narrative that helps to 'paint' the picture and bring Fryn to life in ways that the individual items within the archive cannot achieve alone. While perhaps the biography is a synopsis or fragment of the archival items, it is a necessary abridgement enabling the telling of the story that is understandable and relatable for a reader. Our lives are filled with and made up of so much detail, so many pixels from the moments in our life. Only a part of the large mass gets left behind (letters, photographs, writing, diaries, cloths, homes, personal possessions, loved ones, etc.), but the pixels in themselves are not the full picture. Looking at them in detail you are too close to see the person – only a fragment is seen or understood. It does not 'tell' or 'show' us who or how she was. When recounting a life, if one retold each moment and each aspect, we would end up with a Borgesian problem of the overwhelmingness of the amount of such details. We would get lost in the detail and not see the person whose life is being recounted. As Fryn herself would remind young would-be writers: "the art is not in what you put in but in what you take out".[3]

The research into Fryn Tennyson Jesse and artist residency within the Tennyson Research Centre over 3 years has allowed me to *be with* and spend time with Fryn, to get to know and enjoy her company. Time spent accessing the archive items, reading her books, and Colenbrander's biography has brought up some interesting similarities between us. Small details that cross over with my own life and family history; small resonances between her life and my own where I find a mutual kinship, similar to reading a book with a great lead character who becomes a friend. In reality, would I have been Fryn's friend and her mine? I'm not sure. There are of course many differences between us but overall it is the moments of connections that stick out to me. Perhaps no different to the people we meet every day, we see them through our own eyes,

pp. xi–xii
p. 16
p. 21
p. 23
p. 25
p. 29
p. 36
p. 40
pp. 43–44
p. 45
p. 72
p. 77
pp. 80–81
p. 82
p. 100
p. 105
p. 106
p. 114
pp. 129–130
p. 154
p. 164
p. 209
p. 211
p. 213
p. 214
p. 215
pp. 216–217
p. 217
pp. 238–239
pp. 239–240
p. 244
p. 260
p. 265
p. 266
p. 273
p. 274
p. 276
p. 276
p. 276
p. 279
p. 281
p. 281
p. 283
p. 284
pp. 284–285
pp. 286–287
p.287

Fryn Tennyson Jesse

Her Words

My Voice

Danica Maier

through the filtered lens of our own past and experiences. Do we ever really see others or just mirrors of ourselves?

The quotes found within these (un)folding pages are Fryn's words, my voice. *Voice* as in the sound produced when I speak these words in a live performative reading and equally my *voice* as in "to express an opinion or feeling".[6] Some of the quotes speak very much for and of me, others are ones I connect or relate to their intentions and meaning. While not all the quotes are directly Fryn's words – as they are taken from her *life-writing* they speak of her – they are part of *her* story and I see them as such. Fryn can take ownership of them.

Taking you from her early years through until after death, together these 'voices' build up an imprint of Fryn as well as an imprint of myself. Some quotes are direct connections or similarities between us, others are merely thoughts that touched me or to which I relate. Like a braided bread composed of interwoven strands of dough – as you cut slices from the finished baked loaf you can still see the evidence of individual sections that make up this new whole.

This work functions as both material engagement, though its physical publication (open, look, read, unfold, read, flip over, look again), as well as prop and script for a live performative reading. It can be read to a large audience or small and has even been performed to no audience. In reading out the interwoven *life-writing* to the North Sea along coastal cliffs, there is a sweet futility – speaking, reading, and telling these stories to an audience of rolling waves. The strong winds come along at times and carry off fragments of speech. The sea seems as important and valid as any audience, the ever-changing sea was 'here' throughout Fryn's life and will still be 'here'—though never the same—when my own voice goes quiet and I am no longer 'here' to read to it. ●

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Fryn Tennyson Jesse

Her Words

My Voice

Danica Maier

1984
26 years after Fryn's death

JOANNA COLENBRANDER IN AUTHOR'S NOTE AND ACKNOWLEDGMENTS: [Fryn's biography] has since taken me almost as long to diminish as it took to collect, echoing a familiar dictum of Fryn's to would-be writers that **the art is not in what you put in but in what you take out.**

1891
Fryn, age 3

Though the irons were off her legs, she could not yet walk much, so she was pushed in a perambulator to her first school, the kindergarten kept by Sisters of Mercy. One day when the nun on duty was out of the room, she egged on two small brothers to help her dabble ink over the white-washed wall. The nun gasped when she saw the havoc. As nobody confessed, she said she would have to punish everyone, whereupon the boys stood up like gentlemen and said they had done it. Fryn sat smugly and said nothing. Then 'a horrid little sneak of a girl' pointed at her. 'She made them do it,' she said, and Fryn was expelled, put into her perambulator and wheeled home. **The message sent by the nuns was that she had corrupted two little boys.**

c. 1894
Fryn, c. age 6

Yet, while in St Jean de Luz that same summer, a different side of Fryn had come uppermost, a less dependent quality. She was walking along the beach beside her mother when she announced: 'I want to be grown-up, and do what I like.' Edith shook her head: 'You'll be grown up soon enough; and you'll find that you can do far less what you like.' But Fryn persisted: **'I want to be free to choose wrong for myself rather than have right chosen for me.'**

c. 1895
Fryn, c. age 7

'And I had no idea there was anything wrong with my sight,' Fryn wrote. 'I thought that was how everyone saw, and it was only in dreams that I saw clearly. **I remember dreaming a dream so vivid that for years it stayed in my mind.'**

1895
Fryn, age 7

The gift of independent thought was Fryn's from an early age. She was out walking with her mother, hand in hand, having been told that a Channel steamer had gone down and only a few women and children had been saved. Really wanting reinsurance, she said: 'Mother, which is it more important to save: women or children?' Edith answered rather sharply, as if jealous of any idea that Fryn revelled in her importance: 'Women, of course. Children are only children.' Fryn said no more, **but instinct told her that there was something wrong with the reply.**

1899
Fryn, age 11

'But I rather think I had a strong magic, for if to have a whole other life and world that you can step into when you like and that to you is real, is not magic, then what is?'

1903
Fryn, age 15

Eustace said years later with a great deal of truth – **'Your mother never had religion; what she had was religiosity.'** One of Fryn's troubles was that her mother wished her to become a nun. And in her cowardly wish to please, Fryn also said that she would like to become a nun, hoping that somehow something would intervene and prevent this ghastly fate. **It had been agreed between Sister Mary Katherine and her mother that she was in spiritual danger because she was artistic.**

1907
Fryn, age 19

'I must go to art school, for was I not "the one who drew"? And thus the first great release of my life came to me.'

1907
Fryn, age 19

'At Myrtle Cottage we had a trick of talking in double-inversion between ourselves, and we became so adept at it that we rarely fell into normal speech,' wrote Fryn. Mrs Forbes became Forces Mibs, … dear little Mrs Shaw became Shisis Maw, and was known as Shisis or just Maw. **And Wynfried slipped smoothly into Frynfrwyd, as into a new skin.**

1907
Fryn, age 19

FROM HER INTERMEDIATE DIARY: She also wrote *The Look Backwards*, for playing with the passing of time was a game she indulged in from her earliest days, and where it touched upon her own age she was without conscience. … The Book has an apologia, which confides: 'I have a vague notion that someday I shall be something of importance! I suppose the feel goes for nothing and that everybody begins life with it. How terrible when the day comes on which one realizes one has been – nothing! Nevertheless, it is that feel that is making me begin this book. What if I become great and want to write a novel around my life and have forgotten? It's as well to be on the safe side. **I can't help thinking I am interesting; not because I am a marvellous person or anything of that sort, but because anyone, the most seemingly dull person, would interest if he wrote himself, if he wrote true.** What is truth? It is, I think, a relative quality'.

1913
Fryn, age 25

Fryn had been working well in Medeira and her light novel was finished, but she had some difficulty finding a title for it, till she decided that *The Milky Way* would suit it admirably. Unfortunately, that title had nothing whatever to do with the book. 'I therefore had inscribed upon the title-page: "He who is light of heart and heels can wander in the Milky Way – Provençal proverb." **It gave me some pleasure to read in notices: "Miss Tennyson Jesse takes her title from the well-known Provençal proverb …" for I had invented it myself.'**

1913
Fryn, age 25

A burden of pain lay behind her and before.

1914
Fryn, age 26

'Is there not a deep and brooding soul behind this pretty young face of yours, taking revenge against the poetic Tennyson tradition with elementary power in *The Black Mask*?' – 'No, I don't think so,' said Fryn firmly. **'I wrote that because it amused me.'**

Sept 1914
Fryn, age 26

REPORTING ON A VISIT TO TERMONDE (DENDERMONDE): 'The remains of the Academy of Fine Arts drew me down a long passage piled high with stones, between two sagging walls. To right and left, through gaps, hung pieces of sculpture: a Venus with her triumphant half-smile contemplated a Pietà; gigantic heads stared up at me from the floor; a torso strode perpetually over the rubble; and high above, a Donatello Madonna smiled serenely over the uninjured head of her child. **Everywhere the swifts where wheeling.'**

1917
Fryn, age 29

'For myself I know that by taking risks one lives, and every danger faced brings fresh grace.'

1918
Fryn, age 30

'Her book has life in it. It will remain a record worth reading long after peace is signed.' On the jacket flap Fryn commented: 'It appears to me that people should still be told about the women workers of the war and what they did, even now when we are all struggling back into our chiffons – perhaps more now than ever. **For we should not forget, and how should we remember if we have never known'.**

1918
Fryn, age 30

'The bride wore black: a short, straight, silk frock with a boat neck and with tier upon tier of white silk fringe from throat to hem. Fryn had designed it herself. **Though adept at drawing a veil over the passing of the years, Fryn was then thirty years old and Tottie was forty-four.**

1920
Fryn, age 32

It was not that they thought alike, far from it. **They were alike in that their views were their own.**

1922
Fryn, age 34

Cut Mill is not a grand house; it is an intimate one. Above the linen-fold front door, 'the little man' and 'the little woman' hover half-in and half-out of a stone weather-house, and carved on the tablet beneath are George Herbert's words: 'Building is a sweet impoverishing, HMH and FTJ 1922'. Within, the doors of solid oak are supported and adorned by steel hinges, shaped like a sea-horse embodying the letters FTJ. This was Fryn's very own cherished abode, and even the gutter pipes are embossed with her initials. The furnishing, though unusual, was not extravagant. What Fryn cared about was atmosphere; open windows and lighted fires. **She liked the soft tone of a pigeon's breast for walls and carpet, with a spectacular outline or a splash of brilliant colour against it.** Apart from comfortable, specially-made mattresses, the beamed guest-rooms were fitted out with simplicity; chairs, shapely chests and roomy old cupboards, collected on her travels round the Mediterranean coasts … In Fryn's workroom, lined with book-shelves, the old-rose curtains and cushions where hand-embroidered with cottage flowers in wool and silk; **the work of her Cousin Hebe, who also made a fine tapestry of Cut Mill in** *petit point* **for the wall above the mantelpiece,** and several rugs designed by Fryn of sea and sky and ships in full sail, surrounded by *gros point* borders of flowers and butterflies.

1928
Fryn, age 40

[Fryn and husband Tottie's French house was named] … **'Sabi Pas. Provençal for "I don't know"!'**

1929
Fryn, age 41

… in *The Lacquer Lady* Fryn used the weaving of the Royal *tameiru* to reveal the devious pattern of the palace intrigues and the tinsel-thread defining Fanny's own heartbreak. As the tale of massacres and treachery unfold, a great red stain spreads across the silken surface, the shuttles move faster and faster, till the barbaric groundwork is complete even to poor jilted Fanny's vergence. **With the last thread in its fine appointed place, 'the whole fabric, compact of so many lives and deaths, pleasures and miseries, had been trailed in the dust like a captured banner'.**

1939
Fryn, age 51

TOTTIE WRITES TO FRIENDS IN THE USA: **'When the bell rings we want to be our own time-keeper and referee.** Why it should be considered a sign of greatness to have turned an industrious people, with a record of scientific and technical achievements, into a mob of lunatics, I do not know.'

1939
Fryn, age 51

SAM BEHRMAN WRITING BACK TO FRYN FROM THE USA: 'I can't tell you how people like myself feel here: **the most painful sensation it is possible to have – impotent rage.** We feel that this fight is our fight as much as yours; that you are bearing the brunt of it and yet we are even cavilling about sending you supplies. Your letters made a sensation. Alfred Lunt wants to read excerpts every performance before the curtain.'

1940
Fryn, age 52

'Letter writing to chose whom one knows and loves and who stimulace one intellectually is one of the best means of avoiding claustrophobia.'

1940
Fryn, age 52

They were both raging that America was selling oil to Japan. **'Oil is the most powerful instrument of policy in the world today, and should never be in private hands,' protested Tottie.**

1940
Fryn, age 52

The letters themselves were therapeutic for her, **often transmuting bad news into good cheer.**

c. 1940
Fryn, age 52

TOTTIE WROTE: 'The next generation would be free from a number of old-fashioned diseases, particularly if everyone also ate less'. He advocated communal feeding instead of subsides to deal with inflation, also: 'Large-scale inflation never rested on an uncontrolled demand for caviar and diamonds. If every member of the community is assured of shelter, food and reasonable clothing, as they are in the services, you can safely leave the prices of other things to sky-rocket as they will. Sooner or later, the Government will have to assume responsibility for a standard of life for everyone. This is the time to do it. **A standard of life sufficient for health is as much a public need as air and water.'**

c. 1941
Fryn, c. age 53

'I am not good at propaganda. **I hate the drumming up of the emotions to move people by their tear-ducts when they cannot be moved by their brains.** If your brains are stirred by anger, pity, hatred – well and good. Anger is one of the finest of emotions when it is directed by the intellect. A sick rage against cruelty and injustice, a hard cold determination that as far as it lies in our power the elevation of cruelty and injustice to the status of the creed must cease …'

1945
Fryn, age 57

Fryn did not seem to know why they left, yet she did seem to know that they would leave. One simple guideline to mental states is said to be that when the person behaving abnormally is in touch with reality it is a neurosis; when not in touch with reality it is psychosis. **Sometimes the line can be too fine to tell where reality begins and ends.**

1947
Fryn, age 59

Nevertheless she thought that women should be allowed to study any subject, and fill any post, of which they were capable. Her hairdresser, chiropodist and dressmaker were women. Her corsetiere, cook and housekeeper too, and her secretary-chauffeuse. Her osteopath was a woman, also her gynaecologist and her oculist, as well as her literary agent for the greater part of her career. She had invented a woman detective and a woman pirate. But she did not care for hob-nobbing socially with her kind, womenkind, though they made up so many of her dearest friends. Once only had she been to a large all-women's luncheon, seated next to a woman who responded to no topic whatsoever. Finally, Fryn had faced her firmly and said: **'I'm a great believer in euthanasia, aren't you?' and with the first glean of light illuminating her mind, the neighbour had replied earnestly: 'I'm a great believer in youth** *anywhere!***'**

1948
Fryn, age 60

The crimes were all committed in the thirties, and the principals were all young men; predators, differing only in degree. There lay their fascination for Fryn. The opening words in her preface are: **'It would be well if we all realized that every one of us had committed an offence or offences punishable under the existing laws by fines or imprisonment, and punishable a hundred years ago by death.'**

1952
Fryn, age 64

The legs which had refused to support her as a child were refusing to support her again, and the eyes with their severe astigmatism were confounded by the precipitous garden-paths. Turned into a prisoner, soon a prey to insomnia, she took to reading through the night.

1955
Fryn, age 67

… as Fryn summed up so affectionately; **herself so wise, witty and withering.**

1935
Fryn, age 67

A process of withdrawal into their all-absorbing, delicious, unassailable and deeply satisfying love for each other and for their home had begun. … **they receded like hermit-crabs into their one-ness, their so-ness, their increasingly contented hibernation** … Notes would pass between their two bedrooms, via the corridor known as **'Tottie's back passage'.**

1936
Fryn, age 68

He is well again, but I never look at him now without expecting him to drop dead. When I told him so, he said: **"Let us look on the bright side; let us consider that it maybe you who dies first!".**

1937
Fryn, age 69

'The only possible way for me was to set myself a difficult task, and to keep the knowledge of approaching blindness within the four walls of home.'

1957
Fryn, age 69

'This makes life worth living and makes me almost believe, what I have heard some people say, that life is sweet. I write this quite calmly. **It is a nightmare that has to be coped with.** But of course he is doctor enough to know that this is probably the beginning of the end: it is the warning bell.'

1957
Fryn, age 69

'Now nothing is heard but **the voice of a Harwood coughing to its mate.'**

1937
Fryn, age 69

TOTTIE SAID TO FRYN: 'Sometimes I wonder whether my many stupidities may not have helped to form the cement which joins us. When I say, as I do now, I love you, you must try and guess at all I want to mean. … So long as you are alive – and after that it doesn't matter – you may be sure that I shall do my best to go on breathing. **Whatever else has happened to you, you have not 'dwindled into a wife'.'**

1958
Fryn, age 70

She returned to ruminating upon her life's beginnings … And she began to talk of two volumes of autobiography at least. Dwelling among these old familiar things, it was as though she were conscious of being born again. This was something she did not need sight for. The intractable eyes that refuse to learn new tricks were seeing the days of her youth as a bright panorama behind the lids. **And she took to having someone read to her again, as her mother had read to her.** It gave her the respite she could not get while her mind was churning, and it gave May, a tireless reader, the balm of a renewal of their old companionship.

1958
Fryn, age 70

'Flowers!' she whispered. 'How strange. Little bunches of flowers are floating all around me.' And then the concentration would begin once more. Towards evening Fryn took the typescript from me, focusing on it was hard deliberation, and when she put it aside the stamp of beauty was on her face. … Then smiling: 'I'm thinking of calling this life of mine *The Open Door*. Or do you think perhaps *The Half-Open Door* should be enough?'

6 August 1958
Fryn, age 70

She was found by May in the morning, on her side as if in sleep, but ringed about with that unearthly stillness which is so far from sleep. Then Tottie had come and cradled her head in his arms in a passion of grief and rocked her against his heart. He had lifted her up and held her high on his chest. And he had started walking up and down, up and down, on and on between the mirror and the door, his face drenched in tears, law jutting, eyes wide with pain. She looked like a little sawdust doll, her pretty nightgown fluttering at each turn. Up and down he walked, till the doorbell told of the doctors coming. May watched, propped against the doorpost for support, frozen like a hare, while he crouched down and tilted his small burden back into the bed and drew up the covers. As he limped past the doorway, his face turned towards May's and he paused: **'It's been a stormy passage,' he said hoarsely.**

1938
After Fryn's death

[May] brought with her a sack, a key, scissors, and a variety of tools like a burglar's outfit, and tugged out a small tin trunk. It had stood padlocked behind the rows of files for years, and was labelled: **'Letters to be burnt unseen on my death.'** For the next four hours, bundles were withdrawn, ribbon-bows were removed, and one by one the letters were demolished. … **There was no mistaking their nature, even with senses numbed with repetition.** Doggedly the work went on till the trunk was empty. Only the worthless ribbons were salvaged and folded away in the house-keeper's drawer.

1938
After Fryn's death

TOTTIE TO JOANNA COLENBRANDER: 'If you have the heart for it though,' he said to me, 'you do it. But how extraordinary that it should be you, who only came in at the sad end. You never saw it at its peak: the wonderful, wonderful life we had, she and I. Cut Mill, Sabi Pas, … such an unbelievable happiness she gave me! But yes, you do it Joanna. … **Only, don't make it one of these damned boring literary criticisms, will you? Just tell what happened. Make it live again. Write about the woman she was.'**

1938
After Fryn's death

TOTTIE TO JOANNA COLENBRANDER: 'I have been reading every damned book in the house. Like a pile-driver, I've gone through the lot. And you know what they are all trying to say? **The Brontës, Casanova, the Trobriand Islanders, the poets, the new scuff alike? They were all trying to say the same thing – how I loved her!'**

1959
After Fryn's death

TOTTIE TO JOANNA COLENBRANDER: 'Do you know that when I walked out of Fryn's room on the morning she died, when she slid down out of my arms and I had to walk away from her alone, **I realized that something had broken. I don't know what it was, but it was broken.'**

'It can't be very long to wait now, Tottie. You're eighty-five on Sunday remember?'

For a time he brooded, then: **'Yes. I think I do feel blessedly nearer to my end.'**

1959
9 months after Fryn's death

Gradually his breathing had taken on the same broken rhythm, and **on 19 April 1959 it ceased.**







RN5: "Ghost Heirloom: Blackburn Rug/Maier Wallpaper"

evidenced in

"Bummock: Tennyson Research Centre"
Flipping the Bummock Press, 2022

Including pp: cover, 1-5, 10-11, 12-25, 49-59, 94-97, 102-103, 132-146

Tennyson Research Centre

BRACEY, MAIER AND BENNETT

This image rich publication is the result of an artists' research residency that used unseen parts of the Tennyson Research Centre as catalysts for the creation of new artworks. Three artists, Sarah Bennett, Andrew Bracey and Danica Maier spent four years rummaging, exploring, and making. Included inside are texts by Sue Breakell, Jim Cheshire, Jenny Gleadell, Lucy Lumb, Sian Vaughan, alongside interviews with the artists involved. This is part of a larger research project 'Bummock: New Artistic Responses to Unseen parts of the Archive'.

Like the bummock – the largest part of the iceberg that remains hidden under water – archives often contain far more than is ever accessed. How much of stored items and documents are collected but remain unseen or even uncatalogued? It is often only the important elements of archives and collections that are made public – which can be a subjective view of significance. The Bummock project gives a platform for these stored and yet to be appreciated parts of the archive. The controlled rummage is a methodology being developed and tested as an alternative for how researchers access archives. This is the second of a series of publications that will collate the findings and artworks from residencies in different archives.

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ftb PRESS

ISBN 978-1-9998830-2-7

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Tennyson Research Centre



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Tennyson Research Centre

Edited by Andrew Bracey & Danica Maier

With additional contributions by Sarah Bennett, Sue Breakell, Jim Cheshire, Jenny Gleadell, Lucy Lumb and Sian Vaughan.

FTB Press

CONTENTS

04 ..... *Foreword*
Jenny Gleadell

12 ..... *Introduction*
Andrew Bracey & Danica Maier

26 ..... *Artworks*

60 ... *'I Am a Part Of All That I Have Met': Dressing and Metamorphosis in the Archive*
Sue Breakell

72 ..... *Looking for Bummocks in the Tennyson Research Centre*
Jim Cheshire

86 ..... *Musings on the Place of a Space for an Archive Encounter*
Sian Vaughan

98 ..... *Tennyson Art Walk*
Lucy Lumb

108 ..... *From Bummock to Tip: Artists' Interviews & Items from the Archive*
Sarah Bennett, Andrew Bracey, Danica Maier

144 ..... *Biographies*

Foreword

Alfred Tennyson was a Lincolnshire-born poet, whose famous works include *Charge of the Light Brigade, Ulysses* and *In Memoriam*. The latter, comprising 131 elegies about love and loss, is considered "the characteristic poem of its period"[1] in its quest for meaning in death and grief. Queen Victoria is said to have kept a copy by her bed as comfort during her long widowhood. Tennyson gained huge popularity within his lifetime, particularly within his role as Poet Laureate during much of Queen Victoria's reign, and his works remain ever popular today.

The Tennyson Research Centre in Lincoln is considered one of the most significant collections in the world relating to the poet and is one of the highlights of Lincolnshire County Council's Heritage Service. However, as with many historical archives focused around a central figure, the complexities of family relationships and the nuances of individual personalities can become hidden over time, or are even omitted or overlooked from the very beginning. Societal conventions of the period, the subjectivities of previous archivists and family members, or even the practical elements of display and preservation can all affect the direction and interpretation of an archive. The Tennyson archive holds far more than just information about Alfred Tennyson and projects such as *Bummock: Tennyson Research Centre*, led by artists with new and innovative approaches can enable alternative narratives to be brought properly to light.

1. Lincolnshire County Council, 'Tennyson Resources | Lincs to the Past', Text (Web Team, Room 5 City Hall, Orchard Street, Lincoln LN1 1XX lccconnect@lincolnshire.gov.uk), accessed 22 October 2020, https://www.lincstothepast.com/home/tennyson-resources/309.article.

An artist working in an archive may, for some museums, be an intimidating proposition. However, The Collection and Usher Gallery has a long history of working with contemporary artists and collections, and my experience of working on such projects has always been one of collaboration, enjoyment and discovery. As Exhibitions and Interpretation Officer, it is one of the highlights of my role to work closely with artists who bring new perspectives to our historic collections. I believe it is vital as a museum professional today to strive to learn ever more about the objects in our care, to encourage new ways of engagement and to not just accept a singular narrative.

It has been a pleasure to work with artists Danica Maier, Andrew Bracey and Sarah Bennett on *Bummock: Tennyson Research Centre*. The relationship between the contemporary artist, the archive and the institution is a subject that continues to fascinate me; I have truly enjoyed facilitating this exploration of the nuances of this relationship and witnessing the development of new and unique works of art. By putting their innovative research methodology front and centre of the exhibition or as they see it, the 'laboratory', the artists bring acute attention to ideas of subjectivity and interpretation in museum displays. This publication, along with the excellent public programme that accompanied the exhibition, allow for further opportunities to explore these themes. Congratulations and thanks must go to the three artists, Danica, Andrew and Sarah, who have led and developed this fascinating exhibition and public programme, curating new research and work and adapting brilliantly to the requirements and extra considerations of this strange and unpredictable time (much planning for the *Bummock: Tennyson Research Centre* exhibition took place during Covid-19).

Finally, thanks must go to the people without whom the exhibition would not have been possible; my colleagues in Lincolnshire Archives Michelle Johns and Jess Hogg, as well as Dawn Heywood and Andrea Martin at The Collection and Usher Gallery. Exhibitions are made by teams not individuals and we are delighted, as always, to be supported by a group of fantastic freelancers and designers, including but not limited to Iain Edwards, Reece Straw and Joff + Ollie Studios.

Jenny Gleadell

EXHIBITIONS & INTERPRETATION OFFICER



Maier *Ghost Heirloom: Blackburn Rug/Maier Wallpaper*, 2022, (one of multiple installation versions), pencil on mylar, drawings mounted on each side of an aluminium sheet

Bummock: Tennyson Research Centre

INTRODUCTION BY ANDREW BRACEY & DANICA MAIER

Bummock: Tennyson Research Centre

BY ANDREW BRACEY & DANICA MAIER

A bummock is the largest part of the iceberg that remains hidden under water, usually it is only the tip that is visible. Likewise, archives often contain far more than is ever regularly seen or accessed. *Bummock: Tennyson Research Centre* is part of a larger project, *Bummock: New Artistic Approaches to Unseen Parts of the Archive*, an ongoing collaborative research project led by ourselves as artistic researchers, with art historian Dr. Sian Vaughan. We are interested in the quantity of stored items and documents are held, but remain unseen or even uncatalogued. It is often the key elements of archives and collections that are made public, through a process that can be steeped in subjectivity. Carolyn Steedman has spoken of how "in actual Archives, though the bundles may be mountainous, there isn't in fact, very much there...[as]...nothing much happens to this stuff, in the archive." [1] Items are commonly indexed and catalogued (though sometimes there are not the resources to compile them) and then wait to be called up by a user. We want to give a platform for these stored and yet to be appreciated parts of the archive, akin to historian Carlo Ginsburg's 'euphoria of ignorance', where there is "the sensation of not knowing anything but being on the verge of beginning to learn something." [2]

1. Steedman, Carolyn. *Dust: The Archive and Cultural History*, Manchester, UK: Manchester University Press, 2001, p68.

2. Ginzburg, Carlo. *Threads and Traces: True False Fictive*, Berkeley: University of California Press, 2012, p216.



fig. 1 Danica Maier, *Live/Work: 1888-1958 & 1973-present* (detail), 2019-2020

...need to see and touch objects and documents; [whilst] now we often merely view the same material on a computer screen.

Susan Howe



The Bummock project examines how artists can approach access to archives differently to the methodologies of standard practice. Commonly the researcher navigates the archive's catalogue to narrow down and discover the specific material they want to call up for study. Increasingly the digitised archive allows research of the archive to happen remotely. This is clearly a time- and cost-effective method, and enables access to a wider public of users. Nevertheless, there are issues if these approaches are adopted as the only way to gain access to an archive's material. Poet, Susan Howe, has spoken of the radical transformation towards digitising archives and how archival research is in flux with a seeming paradox of the "need to see and touch objects and documents; [whilst] now we often merely view the same material on a computer screen." [3]



As artists who embrace materiality and the unknown as springboards for our practice, this presents both a challenge and an opportunity. A challenge, because although many artists have worked in archives before, there is understandable resistance on the part of institutions to allow unfettered access to their collections. An opportunity, because within the process of seeking unseen material there are also openings to create new working relationships between artists and archivists; to demonstrate how alternative ways to access an archive can uncover things that normal approaches would not allow; to create new artworks using archival objects and items as catalysts; and to bring new treasures (knowledge) to light.

Our practice-led structure of artists' residencies allows us, as artists, to be a 'control' factor, and an additional third artist is invited to each discrete archive as a 'variable' element. Together we investigate items and documents not regularly brought up for research and public exposure - the bummock of the archive. As Sven Spieker has pointed out, "in the archive, we encounter things we never expected to find; yet the archive is also the condition under which

fig. 2 & 3 *Bummock: Tennyson Research Centre*, installation view at The Hub, 2021

3. Howe, Susan. *Spontaneous Particulars: The Telepathy of Archives*, New York: New Directions, 2020, p9.

the unexpected, the sudden, the contingent can be sudden, unexpected, and contingent."[4] For Spieker, this sense of contingency is not the same as randomness; chance can be found within the organised, and detected by accident. This underlying position of potential that an archive encapsulates is charged with possibilities for new artworks and future research.

> **...contingency is not the same as randomness; chance can be found within the organised, and detected by accident.**

Each project residency leads to an 'Exhibition-Laboratory', which includes the archival objects that were used as research starting points, exhibited alongside the artworks created by the individual artists. The addition of the laboratory status to the exhibition is useful in designating the space of the gallery as part of an ongoing investigation, rather than the more usual end point of an artistic project. An accompanying symposium and publication help to disseminate findings from each project, through critical texts, interviews and images of the new artworks and archival objects.

Our premise is that with a specific focus on the bummock ethos, combined with the use of our 'controlled rummage' methodology, that there are mutually beneficial ways of accessing unseen material that can help users pursue original research and support archivists to re-engage with their collections. Architect and academic Marcus Miessen previously researched alternative ways to enable archives to become productive. This was partly based on realising that "One of the notorious mistakes that one makes is to think that one already knows what one is looking for when approaching archives, or in fact to set up an archival structure this way."[5] This observation by Miessen is something echoed in Bummock's ethos from its inception and has cultivated our use of unconventional access routes to research within an archive, through the controlled rummage methodology.

This 'rummage' is not a frantic fumble along the hallowed shelves, but a focused enquiry within the archive to identify and find the yet-to-be-appreciated parts of an archive. This is achieved through dialogues with the archivist and direct engagement with the archive collections. Ideally, the controlled rummage takes place through bypassing the catalogue, working directly within the physical space and materiality of the items held within the archive. For example, this could include: choosing an archival box at random, finding uncatalogued items, looking at what is held next to each other in the store by size rather than subject or looking for dusty items.

The archivist takes an active part in this method, using their specialist knowledge to help identify what is already the tip, or key known aspects, and what might be considered the bummock of their archive. While there may be a perceived risk by archivists and collection management professionals in allowing direct access to archives and collections, through a combination of discussion and trust in the artist researchers, these can be overcome. Good practice in dealing sensitively and productively with the archivist built on mutual trust between artists and archivists has been established in *Bummock: The Lace Archive.*[6] This is achieved through time spent building up good relationships with the archivist(s) before beginning a project. Sian Vaughan observed that it is this "...sense of trust, responsibility and care that underpins the method of the controlled rummage that Bracey and Maier have developed as a way of working in the Bummock project."[7] Our key goal through the 'controlled rummage' is to find unseen and/or less known parts of archives that connect with the researcher. This enables new readings, knowledge and artworks to be generated, thereby allowing the bummock to become the tip.

4. Spieker, Sven. *The Big Archive: Art from Bureaucracy*, Cambridge, Mass: MIT Press, 2008, p173-174.

5. Bailey, Stuart and Miessen, Markus. *The Archive as a Productive Space of Conflict*, Berlin: Sternberg Press, 2016, p23.

6. Barnett, Pennina et al., *Bummock: The Lace Archive*, ed. Andrew Bracey and Danica Maier, Flipping the Bummock Press, 2019.

7. Vaughan, Sian. 'Artists' Methods in the Lace Archive', in *Bummock: The Lace Archive*, ed. Andrew Bracey and Danica Maier, Flipping the Bummock Press, 2019, p78.

Along with invited artist, Sarah Bennett, we have spent four years rummaging, exploring and making work from the research started within the Tennyson Research Centre (TRC). Lord Alfred Tennyson was born in the village of Somersby within the Lincolnshire Wolds in 1809. The TRC is located in Lincoln, 20 miles west of this small village. Housed within the TRC is, as expected, a wealth of information and materials owned by and about Alfred Tennyson, however alongside this is intriguing content concerning his wider family; it is the 'Tennyson' Research Centre after all. Our research, and the new artworks produced by the three of us, have been largely motivated by these 'other' Tennysons.

The artist residency took place during a period of great change for the TRC. The research began while the TRC was still held at the Lincoln Central Library. The core part of the TRC was located within the library's central dome, showcasing a vast array of circa 3,000 books and personal objects, with a study area for researchers. Extended resources and many of the items relating to other family members were housed in less impressive storage rooms a few hallways away. Our first experiences within the archive were with the then Collections Access Officer for the archive, Grace Timmins. She was an invaluable and knowledgeable guide for our exploration. Not long after we started our controlled rummage, the TRC was rehomed to the nearby Lincolnshire Archives. This shift of place and its impact on the project is explored by Sian Vaughan in her essay *Musings on the Place of a Space for an Archive Encounter*.



fig. 4 *Bummock: Tennyson Research Centre*, installation view at The Hub, 2021



Throughout our research there have been areas of overlapping interests between us, however each artist ended up focusing on different aspects of the TRC. We selected Sarah Bennett as the third artist involved in this project, because of her extensive experience of working in archives and her familiarity with artistic research methods and methodologies. Bennett's initial forays into the Tennyson archive have generated a series of new artworks that explore both 'viewing' and 'access' in the context of the archive's systems and processes. Her research and work focused on accounts of mental illness suffered by Tennyson's immediate family, and the medications and therapies used as treatments during the nineteenth century.

The drawings and sketchbooks of the Tennyson children captured Andrew Bracey's interest within the archive. These visual records give a fascinating and alternative insight into the upbringing of Tennyson's children specifically, and Victorian life in general. Danica Maier was most taken by Alfred Tennyson's great-niece Fryniwyd (Winifred) Tennyson Jesse. A noted and pioneering writer in her own right, Jesse is little known now beyond her great-uncle's legacy. The resulting artworks and insights into the approach taken by the artists can be seen on the subsequent pages of this publication.

fig. 5 *Bummock: Tennyson Research Centre*, installation view at The Collection, 2022

Research undertaken through *Bummock: Tennyson Research Centre* has revealed useful insights that could have wider implications beyond the reach of the individual projects. The character of the bummock metaphor and the controlled rummage encouraged us, as researchers, to step outside of pre-existing research interests and prejudices of content, and to focus on the potential of what could be unearthed in the archive. Katherine Townsend has summed up the controlled rummage's focus to ignore and bypass the catalogue and to "head for the hidden and yet to be discovered through re-engagement and re-animation of the archive through deeper excavation and exploration." [8]

A significant part of the Bummock ethos is approaching archives without a predefined idea of what to research, in order to uncover original and underexplored areas. Within the TRC we sought out and investigated more unusual areas and items in our initial 'sweep' of the archive. This is evident in a shift of attention away from poetry or indeed Alfred himself to a focus on the wider Tennyson family; towards objects as well as documents; and to subjects that are often 'hushed over', such as mental illness. By initially taking the approach of having no predefined area for research, and utilising the knowledge of Grace Timmins, we were able to find material that was surprising and, almost through serendipity, make connections to long running interests in each artists' individual research and art practices. This is less likely to have been the case had we sought material through the use of key words in the catalogue. For example, through conversations with Timmins, Bracey was led to the childhood notebooks of Emily and Alfred's eldest son, Hallam.

8. Townsend, Katherine. 'Reflections on Bummock: The Lace Archive Symposium', *TEXTILE: Cloth and Culture*, vol. 18, no. 1, 2020, p98.





fig. 6 & 7 *Bummock: Tennyson Research Centre*, installation view at The Collection, 2022



fig. 8 *Bummock: Tennyson Research Centre*, installation view at The Collection, 2022

For Maier, the initial question of 'what is the bummock of the TRC', prompted Timmins to mention Fryn Tennyson Jesse as one of a number of TRC's bummocks. For Bennett, one work's genesis came after a chance encounter away from the archive, when a book of poems by Alfred Tennyson found in a charity shop had the French fold pages from one poem uncut and unread. This begs the question: what might we have missed had we gone in with predetermined areas of interest. And more generally for other users: what is missed in the usual methods of accessing an archive and searching through the catalogue?

We have benefited from alternating between individual and shared archival research and studio time. Our artistic research practice during the residency period has highlighted a 'to and froing' between time spent together researching, rummaging, and talking, combined with individual development time, researching, reflecting and making. To facilitate this, we set up semi-regular meet-ups in person, online (due to Covid-19) and through various short 'making residencies' (The Summer Lodge, Nottingham Trent University; Project Space Plus, University of Lincoln; Ringmore Parish Room, Devon).

The process of working together enabled intensive dialogue and productive individual development. It did not always, however, involve working in a traditional collaborative manner; sometimes it simply involved working alongside each other on individually focused activity. We found this a particularly productive way of working, enabling the richness of individual work that complement each other within the exhibition.

We look forward to 'flipping the bummock' in further archives.

Andrew Bracey & Danica Maier

Artworks by Sarah Bennett, Andrew Bracey & Danica Maier

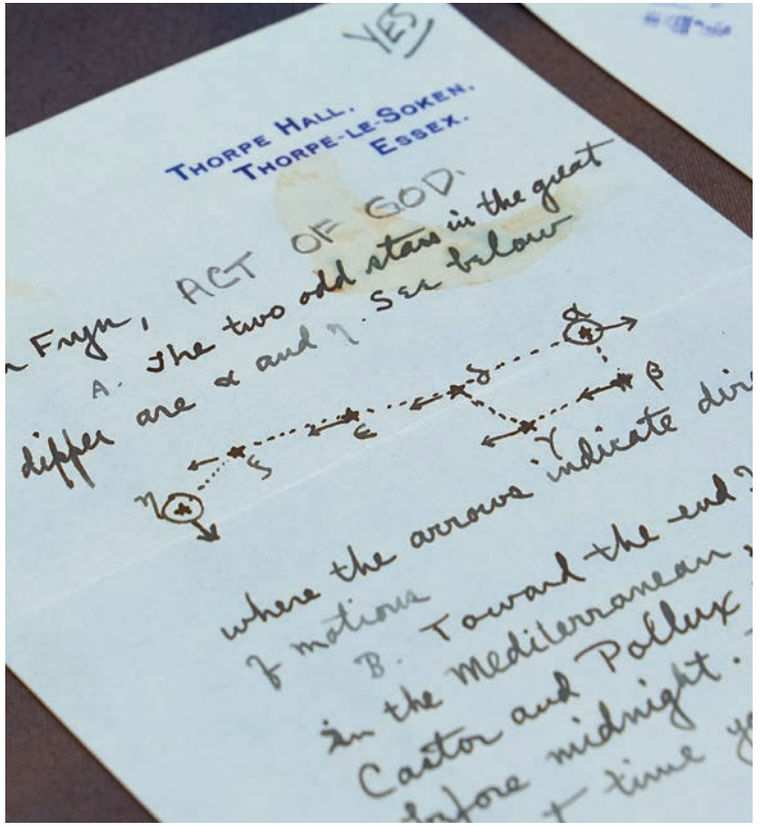
BUMMOCK: TENNYSON RESEARCH CENTRE



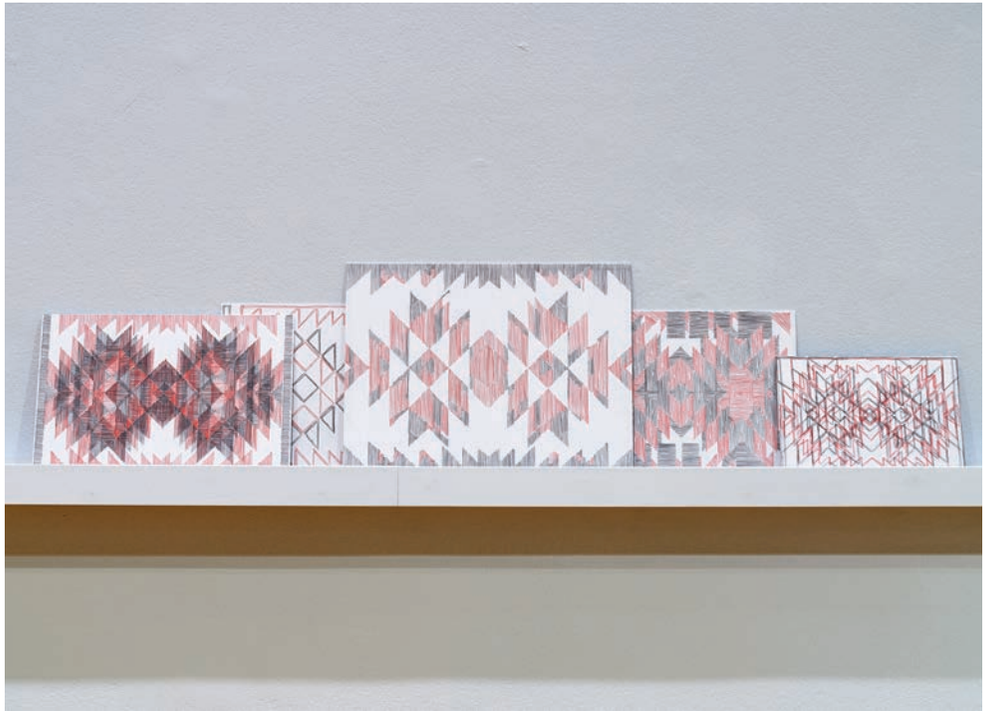
Maier *Live/Work: 1888-1958 & 1973-present*, 2019–2020, two petit point embroideries with acrylic box and steel nesting plinth



Maier *Adopted Provenance: The Milky Way, Act of God,* 2019-2022, silver ink, installed at The Collection



Maier *Adopted Provenance: The Milky Way, Act of God,* 2019-2022, personal letter to Fryn from Edwin on Wednesday 7 October 1936, discussing 'two odd stars in the great dipper' presumably for her upcoming publication ACT of God (1937) as noted on the letter at a later date. (TRC/FTJ Box 3)





Maier *Ghost Heirloom: Blackburn Rug/Maier Wallpaper*, 2022, (one of multiple installation versions), pencil on mylar, drawings mounted on each side of an aluminium sheet



Maier *Rightness of a Stopped Clock: 6/8/58*, 2022, various found clocks working during Fryn's life





Maier *Ghost Heirloom: Silverware Ring,* 2022, silverware set of the artist's father's paternal grandmother Emilie Yates Walsh (1879-1963), monogrammed EYW; 1 new EYW silver fork to match original set; mould of diamond ring; 2 cast rings using the silver from one of the original EYW forks.

The original diamond ring was purchased second hand by the artist's mother's maternal grandmother (Betty Burgess, 1888-1981) and subsequently belonged to the artist's maternal grandmother, followed by the artist's mother. The ring has recently been given to the artist's sister and one day will be passed on to one of the artist's nieces. As part of this artwork there have been two new rings created using the silver from the artists paternal family silverware - one for the artist which will be passed onto her son and the other will be bequeathed to the niece that does not inherit the original ring.



Maier *Petit Cut Mill*, 2021, petit point embroidery on large tapestry canvas, and steel nesting plinth



Maier *Sabi Pas or, I don't know*, 2020, petit point & gros point embroidery with F. Tennyson Jesse's publication 'Sabi Pas or, I don't know', ribbon, and steel nesting plinth

Tennyson Art Walk

BY LUCY LUMB

Tennyson Art Walk

27 July – 14 August 2019

BY LUCY LUMB

As an early part of the action research phase for *Bummock: Tennyson Research Centre*, three large-scale photographic artworks were sited in the Lincolnshire village of Waddington along the Ridges & Furrows Arts & Heritage Trail in late July and early August 2019. These works had originally been proposed as temporary artworks on billboards in the city of Lincoln, but through an open dialogue between the artists and project partner artsNK, the idea was developed to install the photographs on free-standing metal frames in Waddington. The project built upon a strong track record in the village for temporary and permanent art interventions along the Ridges & Furrows route. artsNK, now merged with The Hub: a National Centre for Craft & Design, is an arts development organisation based in Sleaford, with a brief to support innovative contemporary projects that engage with the communities of the North Kesteven district. As the Visual Arts Co-ordinator, I worked with the artists Andrew Bracey, Danica Maier (both live in Waddington), and Sarah Bennett in the lead up to the installation and the event. On Saturday 27 July, artsNK hosted an art walk for the North Kesteven Walking Festival (in the pouring rain), led by the Bummock artists. The walk visited each of the art installations in turn - taking people along the Waddington Heritage Trail, moving from the lower village up to the older part of the village with artist talks, performances and readings, providing insights into the themes and subjects of their research and artworks.

The event concluded with Re-versed Poems, a creative workshop at St Michael's Church in Waddington, led by Lincolnshire-based artist Kate Buckley. Walkers, local residents and families were invited to 'converse' with Tennyson, by exploring and rearranging a selection of his key works using magnetic poetry. The participants formed their own poems through Tennyson's words, which were assembled on the back of old baking trays. Each poet was encouraged to read their work aloud at the end of the event, with moving, humorous and poignant results. The baking tray poems were photographed and displayed soon afterwards at a bus shelter in the village, in the Broadcaster notice boards in Wellingore and Waddington (2019), and at The National Centre for Craft & Design in early 2020.

Deep wild pipe kisses
Gather in the fields
Glittering, glimmering
Slowly grows
To freshen the verge
Sweet fancy
Then
Dying by dawn

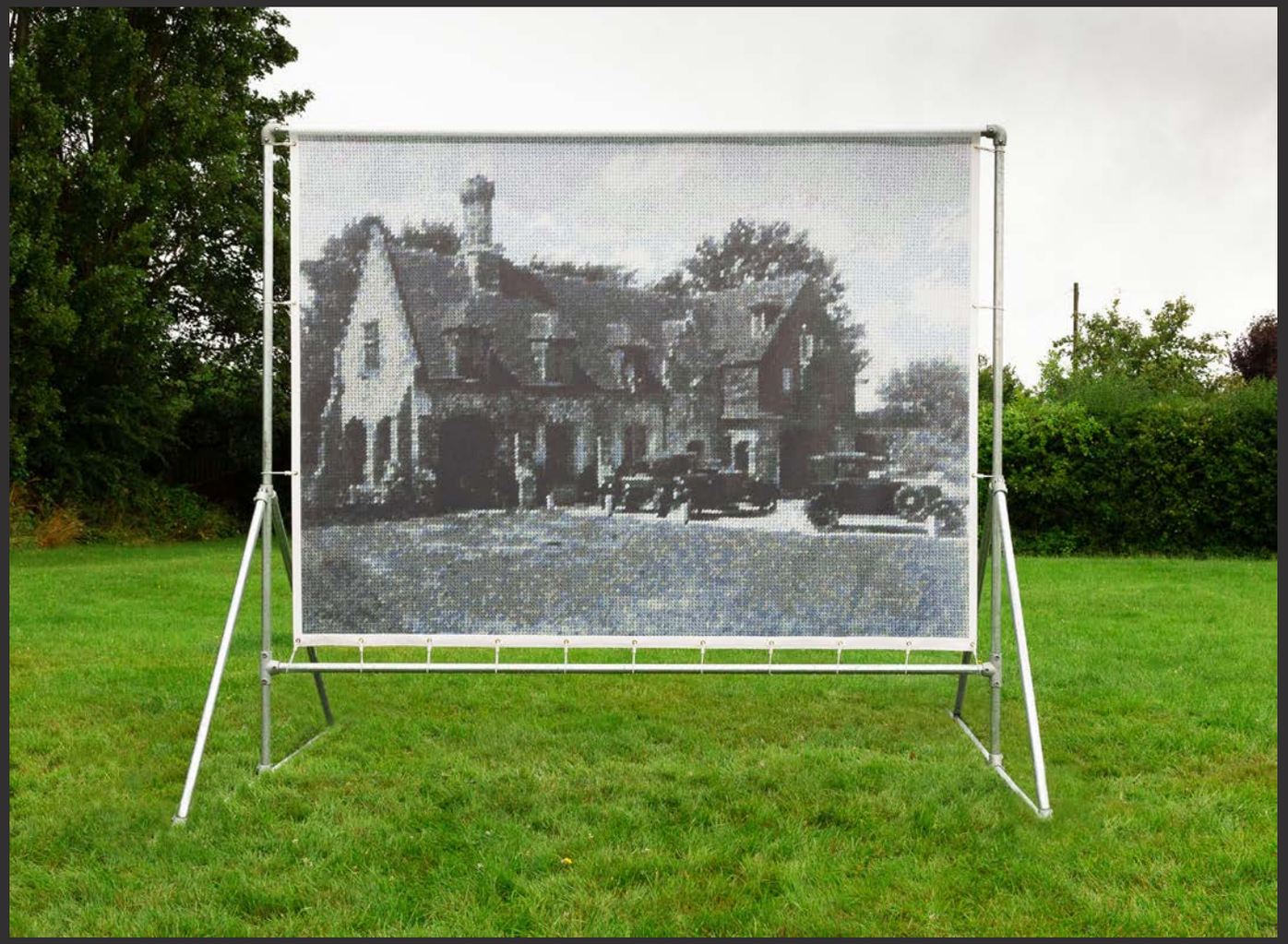
fig. 1 Example of participant's poem created using words from Tennyson's *The Princess*.

Gros Cut Mill

BY DANICA MAIER

Danica Maier discovered a lesser-known 'archive within the archive' for Tennyson's great-niece Fryniwyd Tennyson Jesse. Maier comments "an artist, war correspondent, playwright and true crime writer - Fryn is an interesting and dynamic person in her own right; however, her legacy has been permanently housed under that of her distinguished yet distant male relative which renders her less visible than she deserves." [2]

Maier chose to recreate an early photo of Fryn's first marital home in Hampshire, which was "meticulously stitched into a small 20cm petit point, then photographed and enlarged by 1500% for the large-scale Waddington installation". Sited on the playing field, almost appearing to sit neatly at home in the corner of the field, the house could be clearly viewed from a distance, but on closer inspection the stitches transformed into abstract pixels and the detail became obscured. During a live performance on the walk, Maier read aloud a number of carefully selected excerpts from Fryn's biography, emphasising particularly moving and enlightening statements about Fryn's health, her political views and her family, by speaking through a megaphone. Both the work and the performance revealed an intriguing and important woman, with much to say.



Sited at the Sidney Hall Memorial Field, off Station Road.



fig. 2 Danica Maier, *Gros Cut Mill*, 2019, Photograph on PVC

2. All quotes are from the interpretative panels sited alongside the artworks during *Bummock: Tennyson Art Walk*.

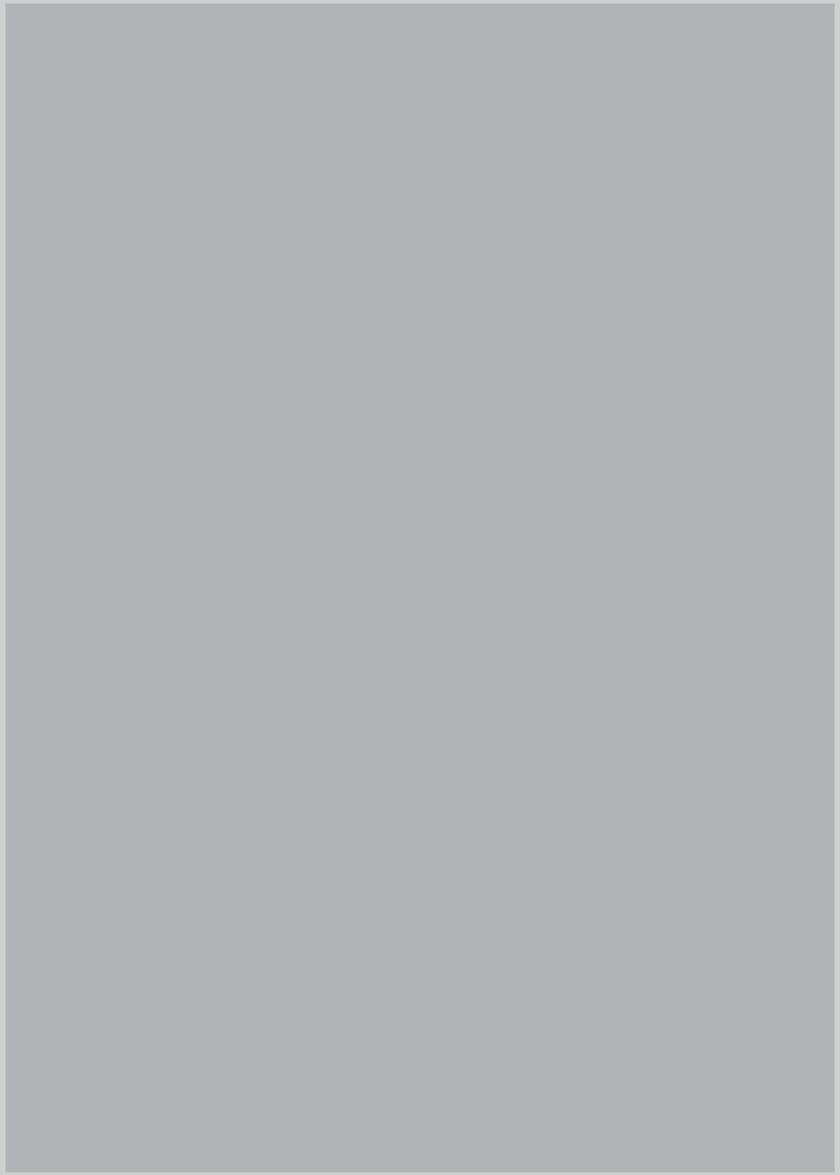


fig. 1 Danica Maier, self-portait at Hospitalfield, 2019, taken during art residency

Danica Maier

INTERVIEW

How did you access the archive initially and through the project?

When Sarah, Andrew and myself started this project the Tennyson Research Centre (TRC) was held within Lincoln Central Library. Initially access was through booking in with the TRC Collections Officer, Grace Timmins, who after many years working within the TRC, knew it inside and out. I felt it a great privilege to start our research journey with Timmins, and we made good use of her insights and knowledge, including a familiarity with what others have researched. It was through Timmins' informative tour of the TRC that I initially accessed the archive – asking questions that prompted her to highlight and discuss the 'hummocks and tips'. During this initial group research period Timmins introduced us to Fryn Tennyson Jesse, described by Timmins as a 'definite hummock of the archive' and a seldom researched member of the Tennyson family and collection.

Before settling my focus solely on Fryn in our preliminary visit(s), I took a sustained overview of many different objects and themes within the TRC, and my early interests included: handwriting styles and lines; family sketchbooks and wonderful pencil drawings of landscapes; a small hand cut puzzle; and other fragments. In the TRC's new site, Tennyson's library is still housed together within its own room, on beautiful bespoke wooden shelves, yet the bulk of the items are housed within the belly of the archive. We were allowed into this exclusive space for a final controlled rummage – which 'dug up' some great journals, sketch books, and objects from the wider family. However, it was Fryn that continued to draw me back and became the sole focus of my enquiry within the TRC.



fig. 2 Cut Mill Bosham photo album, 1922 - 1927, F. Tennyson Jesse and Tottie Harwood's Cut Mill photo album of their first material home which they converted from an old water mill into a home and work space. (TRC/FTJ Box 13)

How did you approach the process of working with the archive?

The early description given to us by Timmins of Tennyson's great-niece, Fryn (Winifred) Tennyson Jesse, sparked my interest, prompting me to look further into her life and works. An artist, novelist, war correspondent, playwright and true crime writer,[1] *Fryn was an interesting and dynamic person in her own right; however, her legacy has been permanently housed under that of her distinguished, yet distant, male relative. For me the choice within the archive was focused on an individual (Fryn Tennyson Jesse) rather than a specific object(s). The best way to state this comes from a text within one of my artworks for the project:*

> *"The research into Fryn Tennyson Jesse and the artist residency within the Tennyson Research Centre over the years has allowed me to be with and spend time with Fryn, to get to know and enjoy her company. Time spent accessing the archive items, reading her books and Colenbrander's biography has bought up some interesting similarities between us. Small details that cross over with my own life and family history; small resonances between her life and my own where I find a mutual kinship, similar to reading a book with a great lead character who becomes a friend. In reality, would I have been Fryn's friend and her mine? I'm not sure. There are of course many differences between us but overall it is the moments of connections that stick out to me."* [2]

1. Colenbrander, Joanna. *A Portrait of Fryn: A Biography of F. Tennyson Jesse*, London: André Deutsch, 1984.
2. Maier, Danica. *Her Words, My Voice* (text-based artwork), 2020.

Can you talk more specifically about how you found out more about the stuff in the archive; or if you did not feel you needed to, please say why?

My initial starting point for information about Fryn Tennyson Jesse was through discussions with Timmins. I did an initial survey of Fryn's items within the TRC, followed by a more thorough exploration of each of the archive boxes related to her. I was permitted special dispensation to retrieve all 14 boxes from Fryn's part of the TRC and spent an intensive few days going through them in detail, capturing as much of an overview as I could through notes and photographs.

Interestingly, the items related to Fryn were "donated to the Tennyson Research Centre by Jesse's assistant and biographer Joanna Colenbrander in 1983". [3] *The archival items and Fryn's own autobiographies, written at different points in her life, as well as one she was working on when she died, were part of the source materials for Colenbrander's book 'A Portrait of Fryn: Biography of F. Tennyson Jesse'.*

Colenbrander's 1984 biography became a great resource for understanding Fryn as a person and put into context the multitude of objects, including personal and professional letters, news clippings, photographs, scripts, drafts, etc., found within her boxes. While I am aware Colenbrander's biography gives a partially subjective perspective, I found it became an accessible narrative bringing to life the 14 boxes of archival material held in the TRC on Fryn. Additionally, I felt it important to understand Fryn's writing and published work, so I tracked down and purchased a few of her own publications via eBay. Seeing, holding and reading these well used works gave me a more embedded insight into Fryn and her writing.



The house party at lunch.



Sabi Pas.



fig. 3 Sabi Pas photo album, 1927 – 1932, F. Tennyson Jesse and Tottie Harwood's French home Sabi Pas (Provençal for I don't know). It was the basis of F. Tennyson Jesse's publication *Sabi Pas or, I Don't Know*, (1935). (TRC/FTJ Box 1)

3. Lincolnshire County Council, 'The Papers of Fryn Tennyson Jesse', Accessed 8, October 2020. https://www.lincstothepast.com/The-Papers-of-Fryn-Tennyson-Jesse/1527865.record?pt=S



fig. 4 *The Milky Way*, 1913, by F. Tennyson Jesse's, authors personal copy opened to title page (TRC/Library)

Harwood
Sale Pas

Can you talk (if appropriate) about how you differentiated between information gained from catalogues/websites and the information/relationship with the archivist?

The initial conversations with Grace Timmins were invaluable to gaining an overview of the archive and what is or could be considered the 'tip/ bummock' of the TRC. For myself, the various points of information – Grace Timmins' insights, the items within the TRC, online resources, Fryn's books, Colenbrander's biography – all interweave together to create a larger picture. Each adding a different 'voice' to the mix.

How did you approach the process of working with the archive?

After an initial overview, I combed through all items related to Fryn with particular attention on her photo albums, and personal letters – though admittedly dipping in and out in the depth of reading of the hundreds of letters and newspaper clippings. The biography was a rich source of information and, in many ways, it is a summary of what is held in the archive. This seemed to be confirmed through a 'to and froing' of research between the two. Notes, sketches and quotations from all the various places of my research, were recorded as I went, for future reference. Additionally, conversations with Sarah and Andrew alongside studio experimentation were important in the development of the archival research into artworks.

What did you make?

Rather than describe the work created I would recommend experiencing the work in person, or viewing it through documentation found within this publication. As artist Ian Kiaer states, "The very nature of how an art-work works is so different to how a text works ... It's important to think about the kinds of knowledge that are held within an art work which are different [to writing]".[4]

The artworks created for this project fall under core themes and contemplations around intertwining narratives, auto/biographies, and portraits. Much of the early developments of these thoughts and initial starting points were generated during an interdisciplinary artist residency in the historic rooms and studio's at Hospitalfield, Arbroath. During this time, I pondered the imagined and remembered narratives that come through the archived items of Fryn's life. There are similarities and cross overs within Fryn's life and my own; leading to my own personal and family histories coming to mind while exploring her narrative. Through the research and artwork created, I have imagined Fryn's life stories and remembered my own. This exploration has seen our narratives become intertwined into a new whole. The similarities of imagined and remembered stories has been a key focus; playfully exploring her memories to inhabit them, to understand them, to know them. Exploring her stories until they become as if my own. Playing with them as they intertwine with my own stories; until I inhabit her memories and imagine mine.

I am haunted. Haunted by my past, both recent and distant. Remove the negative connotations one might expect with such a statement and focus instead on the meaning of 'haunt': to frequent, visit regularly, spend time with, be familiar with, indulge in. My past is here with me now, it visits me regularly, a frequent part of my day. With a detailed visual memory, I walk through the past as if I am (almost) there. I can pull the smells and tastes (nearly) into being. My mind thinks, imagines, dreams, and remembers – in multisensory 3-dimensional technicolour – all in the same manner and space. They are distinct, yet are only tenuously separate; memories and dreams are sometimes confused.

4. Kiaer, Ian, 'Studio' in Elizabeth Fisher and Rebecca Fortnum (Eds.), *On Not Knowing: How Artists Think*. London: Black Dog Publishing, 2013, p120

Our personal memories are told and retold slightly differently in each telling – these stories are not set in 'fact' but are in flux. At the core is a nugget of truth but all too often the stories take on a life of their own. The (re)told stories of reminiscing become their own (new) memory. The remembered 'truth' becomes intertwined with the imagined which in turn are interwoven into new narratives. So, what did I make? I made a series of 'portraits' and 'ghost heirlooms' intertwining my life narratives alongside that of Fryn's – creating a new remembered and imagined narrative of Fryn and me.

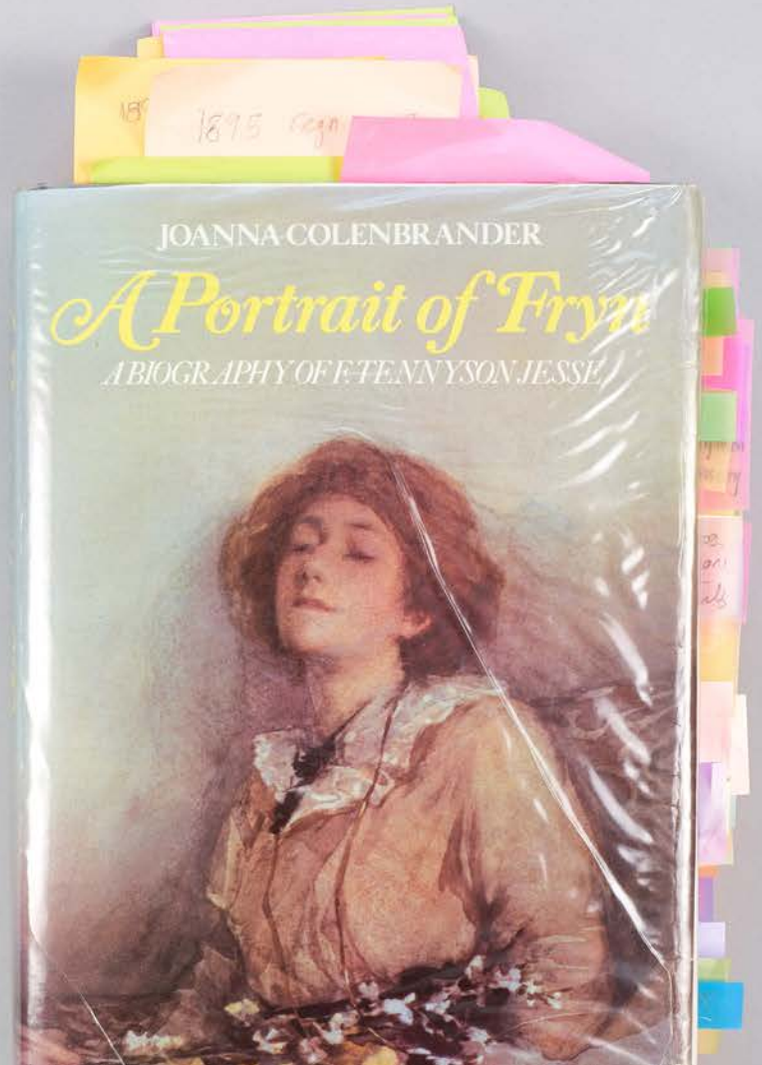


fig. 5 *A Portrait of Fryn: A Biography of F. Tennyson Jesse*, 2018-2021, Maier's well used and noted copy of Colenbrander's biography of Fryn

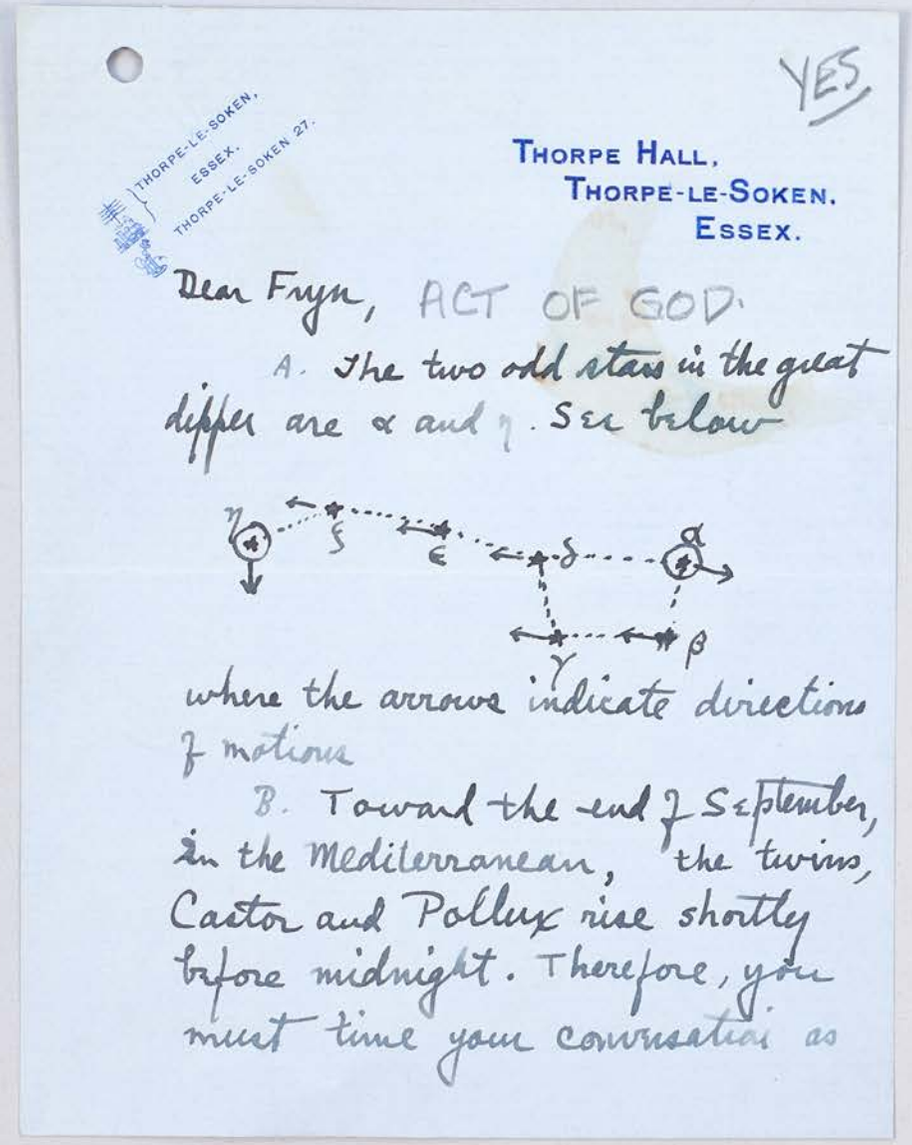


fig. 6 Personal letter to Fryn from Edwin on Wednesday 7 October 1936, discussing 'two odd stars in the great dipper' presumably for her upcoming publication ACT of God (1937) as noted on the letter at a later date. (TRC/FTJ Box 3)

What knowledge (if any) did you gain from the information of the archive?

There has been, and will continue to be, much knowledge gained from the development and making of the artworks. At the moment I write this, the artistic research is still ongoing and therefore will take time and further reflection to fully understand the knowledge gained. However, I can state that I do have a better understanding of Alfred Tennyson, his family and their relationship to Lincolnshire. I have attained specific petit point skills while making three new embroidery artworks. Most significantly, I now have an extensive familiarity with Fryn Tennyson Jesse and her work.

How did working with the archive benefit/impact on your practice?

The work from this project has taken a different approach to that of my normal practice, as in essence it has developed through an ongoing dialogue and relationship with Fryn. Approaching the work as a relationship with an individual through which a series of work is created to unfold stories and narratives, has meant new processes and working methods have been developed.

How did the archive's specialism relate to your practice (if any)?

Tennyson Research Centre, at first glance, is not related to my practice and admittedly I have little knowledge of English Victorian poetry. My focus on Fryn's professional life and her discipline area of writing, also falls a bit outside my usual professional interests, however in herself she was someone I could recognise, relate to, and for whom I feel a great affinity.

Contributors

BIOGRAPHIES

Sarah Bennett is a practicing artist and an academic. She has a PhD by practice (2010) and her artistic research traverses fine art, cultural geography, architectural history, museology and the history of psychiatry. She frequently engages an archival/historical lens through which to research institutional systems, codes and mores in order to flip the focus back onto contemporary attitudes and contexts. Her recent exhibitions include *Materiality: provisional states* at Hestercombe Gallery, Somerset, and *Safe-keeping (custodia)* at the Museo Laboratorio della Mente, Rome, and the Museo Manicomio di San Servolo, Venice. Bennett has 35 years of experience in Higher Arts Education – most recently as Head of the School of Art and Architecture at Kingston University, London, where she is now a Visiting Fellow. She has been involved in the delivery of international collaborative Masters and PhD programmes in Fine Art and is on the Board of EQ-Arts, based in Amsterdam.

Andrew Bracey is an artist based in Waddington. His work emphasises the importance of looking, attentiveness and materiality in appropriation and explores the slippages between the original/reproduction, artist/curator, painter/artist. His current PhD by Practice is testing the original position of the 'Parasitical Painter'; how contemporary artists use historical paintings to initiate new dialogue between the past and the contemporary. Solo exhibitions include Project Space Plus, Lincoln; Isherwood Gallery, Wigan; Usher Gallery, Lincoln; Nottingham Castle; Manchester Art Gallery; Wolverhampton Art Gallery; Transition Gallery, London and firstsite, Colchester; alongside over 150 group shows and 20 curated exhibitions. He is Programme Leader of MA Fine Art at The University of Lincoln.

Sue Breakell is Director of the University of Brighton Design Archives, and a Principal Research Fellow. She co-leads the 'Museums, Archives, Exhibitions' strand of the University's Centre for Design History. A visual arts archivist, she formerly worked as head of Tate Archive and at the Imperial War Museums. Her research bridges critical archive studies, twentieth century art and design history and material culture. Publications include 'Beginning with What Remains' in *the Archive of the Misspelling of Graham Fagen*, Matts Gallery, London, 2021; and *The Materiality of the Archive: Creative Practice in Context*, ed. Breakell and Wendy Russell, Routledge, forthcoming (2022).

Jim Cheshire is Associate Professor of Cultural History at the University of Lincoln and works on nineteenth-century visual and material culture, Victorian medievalism and literary celebrity. His latest monograph, *Tennyson and Mid-Victorian Publishing: Moxon, Poetry, Commerce* was published by Palgrave Macmillan in 2016 and he has recently written essays for the *Oxford Handbook of Victorian Medievalism the Bloomsbury Cultural History of the Interior* and *19: Interdisciplinary Studies in the Long Nineteenth Century.*

Jenny Gleadell is the Exhibitions and Interpretation Officer at The Collection and Usher Gallery. As a curator and producer, her interests include collaborative exhibition making, testing pedagogical frameworks and exploring and reframing the relationships between the contemporary artist, the artwork and the museum space. Jenny studied for a BA in Art History at the UEA and an MA in Art History and Curating at the University of Birmingham, where she is currently an M4C-funded PhD researcher looking at the relationship between the museum and the Internet. She has worked for Liverpool Biennial, The Wilson: Cheltenham, The Collection and Usher Gallery and Frequency Festival.

Lucy Lumb is a freelance visual arts producer, with over fifteen years' experience working in the public realm. Her role is to support the artist's vision, facilitating public art commissions, temporary interventions and community engagement in non-gallery settings including parks, villages, churches, schools and healthcare centres. Lumb is inspired by unusual contexts and produces projects that are celebrated by their communities. She aims to bring high quality arts experiences to a wide range of people, challenge barriers to engagement, and believes the best results occur when those that think art is 'not for them' turn around to become advocates for creativity at all levels. She is also the Visual Arts Development Co-ordinator the Hub in Sleaford.

Danica Maier is an American artist and academic currently living and working in Lincolnshire. Her practice focuses on the un-repeating-repeat, material processes, transposition, conflating expectations, and how an audience looks / listens; as well as the dialogical nature of collaborative projects that foster independent artworks alongside wider group outcomes. Her work uses site-specific installations, drawing, and objects to explore expectations, while using subtle slippages to transgress propriety. Recent exhibitions / live events include: *Score: Mechanical Asynchronicity* (with Martin Scheuregger), Nottingham Contemporary, Nottingham; *Associated Thoughts on Line*, as part of the *Convocation: On Expanded Language - Based Practices* within the Research Pavilion at the 58th Venice Biennale; *re-turning*, AirSpace Gallery, Stoke-on-Trent. Maier is an Associate Professor in Fine Art at Nottingham Trent University, where she supervises Phd candidates.

Sian Vaughan is a Senior Lecturer in Birmingham School of Art at Birmingham City University. As a former Keeper of Archives, she has a long-standing interest in the conceptualisation and methodology of the archive in relation to creative practice. She is an art historian by training whose broader research interests concern the pedagogies that underpin research in art and design and the modalities of interpretation and mediation of public engagement with contemporary art.

Bummock: Tennyson Research Centre

ISBN 978-1-9998830-2-7

Published in 2022 by
Flipping The Bummock Press
bummock.org

Designed by Miriam Bean
Edited by Danica Maier and Andrew Bracey
Printed and bound in the UK by Swallowtail Print

Public sites, Waddington
Tennyson Art Walk 27 July - 14 August 2019
The Broadcaster 21 December 2021 - 21 March 2022

Natural World Centre, Whisby
17 May - 31 August 2021

The Hub: A National Centre for Craft and Design, Sleaford
11 September – 31 October 2021

The Collection Museum, Lincoln
8 January - 20 February 2022

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All images photo credit Reece Straw except: Scott Murray pages 16-17; Sian Kirman-Wright pages 101-107; and otherwise stated.

The editors would like to thank the following for their invaluable help in making this project happen:

Jenny Gleadell, Jim Cheshire, Lucy Lumb, Sian Vaughan, Sue Breakell, Grace Timmins, Andrea Martin, Michelle Johns, Jess Hogg, Dawn Heywood, Iain Edwards, Bradley Oliver, Reece Straw, Jonathan Casciani, Oliver Wood, Charlotte Pedley, Rebecca Wymant, Lesley Farrell, Jamie Higham, Maureen Sutton, Felicity Shum, Sian Kirkham Wright, Phil Cosker, Kate Buckley, Ross Oliver, Nick Simpson, Miriam Bean, Liz Hackney and all at Speedframe, Simon Bennett, Phil Ellis, Paul Ramsay, David Salas, Ann Bracey, Micheal Tagent, Bob White, The Waddington Cultural Collective, all the staff and volunteers at Tennyson Research Centre and Lincolnshire Archives and finally our supportive and patient families.

Thank you to our funders and supporters: Arts Council England, The Hub, The Collection Museum and Usher Gallery, Lincolnshire Archives, Birmingham City University, Kingston University, Nottingham Trent University, and University of Lincoln.

Supported using public funding by ARTS COUNCIL ENGLAND

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LINCOLNSHIRE Archives

BIRMINGHAM CITY University

Kingston University London

NOTTINGHAM TRENT UNIVERSITY

UNIVERSITY OF LINCOLN

RN6: "The Unrepeating-Repeat"

evidenced in

"Pattern and Chaos in Art, Science and Everyday Life: Critical Intersections and Creative Practice"
Intellect Publishing, 2023

Including pp: cover, iv- viii, intro. to part II 71-73, 75-87

Pattern and Chaos in Art, Science and Everyday Life

CRITICAL INTERSECTIONS AND CREATIVE PRACTICE

This collection explores critical and visual practices through the lens of interactions and intersections between pattern and chaos.

The dynamic of the inter-relationship between pattern and chaos is such as to challenge disciplinary boundaries, critical frameworks, and modes of understanding, perception, and communication, often referencing the in-between territory of art and science through experimentation and visual scrutiny. A territory of 'pattern-chaos' or chaos-pattern' begins to unfold.

Drawing upon fields such as visual culture, sociology, physics, neurobiology, linguistics, or critical theory, for example, contributors have experimented with pattern- and/or chaos-related forms, processes, materials, sounds, and language, or have reflected on the work of other artists, scientists, and scholars.

Victoria Mitchell is research fellow at Norwich University of the Arts. She has published papers on various aspects of art, design, and textile culture, pursuing an interdisciplinary theoretical approach which focuses on material, making, metaphor and meaning, and is co-editor of The Material Culture of Basketry (Bloomsbury, 2020), for which she wrote on pattern in the context of braiding and dancing.

Dr Sarah Horton is an artist-researcher whose practice includes sculpture, drawing, and painting often resulting in site-specific artwork. Her doctorate dossertation 'Decoration: Disrupting the workplace and challenging the work of art' indicates an ongoing interest in the way pattern, decoration, and ornament are used in fine art and in a wider sense to indicate value and identity.

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Pattern and Chaos in Art, Science and Everyday Life

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CRITICAL INTERSECTIONS AND CREATIVE PRACTICE

SARAH HORTON
VICTORIA MITCHELL

Pattern and Chaos in Art, Science and Everyday Life

Critical Intersections and Creative Practice

EDITED BY

Sarah Horton and Victoria Mitchell

intellect

Bristol, UK / Chicago, USA

First published in the UK in 2023 by
Intellect, The Mill, Parnall Road, Fishponds, Bristol, BS16 3JG, UK

First published in the USA in 2023 by
Intellect, The University of Chicago Press, 1427 E. 60th Street,
Chicago, IL 60637, USA

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stored in a retrieval system, or transmitted, in any form or by
any means, electronic, mechanical, photocopying, recording, or
otherwise, without written permission.

A catalogue record for this book is available from
the British Library.

Copy editor: MPS Limited
Cover designer: Tanya Montefusco
Cover image: Lucy Ward, *You Guys Are So Stochastic*
(detail), 2019, ink and pencil on watercolour paper.
Production manager: Debora Nicosia
Typesetter: MPS Limited

Hardback ISBN 978-1-78938-871-8
Paperback ISBN 978-1-78938-780-3
ePDF ISBN 978-1-78938-781-0
ePUB ISBN 978-1-78938-782-7

Printed and bound by CPI.

To find out about all our publications, please visit our website.
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www.intellectbooks.com

This is a peer-reviewed publication.

Contents

List of Figures ix
Acknowledgements xix
Introduction 1
Sarah Horton and Victoria Mitchell

PART 1: PATTERN DYNAMICS 15

1. The Anxious Spiral 18
Krzysztof Fijalkowski
2. Representing Kinematics and Dynamics by Pattern-Breaking in Nature, Art and Music 31
W. Brian Whalley and J. Harry Whalley
3. Drawing Dynamic Patterns: The Protein Maze 40
Gemma Anderson-Tempini, Jonathan 'J. J.' Phillips and John Dupré
4. The Metamorphogram: Pattern as Memory of Experience 47
Alun Kirby
5. Crumpling: An Exploration of Nature 51
Dewi Brunet and Gwenaël Prost, for the CRIMP Collective
6. Somewhere Between Weaving and Painting 54
Geoff Diego Litherland
7. Knotting Across Species: Creating Order from Chaos 60
Eleanor Morgan
8. Simplifying Complexity: The Visual Language of Neuroscience 64
Gill Brown

PART 2: MORPH, FLUX, MUTATE 71

9. The Unrepeating-Repeat 75
Danica Maier
10. Pattern Evolution 88
Kate Farley
11. Geomorphology: Mapping the Land, Above and Below Water 92
Glyn Brewerton
12. *Flux* 97
Katy Hammond
13. Drawing Fire 104
David Griffin
14. *Imago Images* 111
Robert Hillier
15. The Chaos of Delight: Spatial and Temporal Interruptions 119
Lesley Halliwell

PART 3: DECOMPOSE–RECOMPOSE 125

16. Foment 129
Catherine Yass
17. Meniscus 134
James Quinn
18. Digital Dadaism 140
Chris Brown
19. *Forty-Four Sounds* 144
Mark Graver
20. A Type of Chaos 148
Pauline Clancy
21. Fragile Order 153
Charlotte Hodes

22. Shatter 159
Zoë Hillyard
23. The Moments I am Looking For … 163
Judith Stewart
24. Expanded Visuality: Photography as a Patterning Mechanism for the Animated Form 170
Katarina Andjelkovic

PART 4: VIRUS 175

25. Global Ghost Map 177
Anne Eggebert
26. Embodied and Coded: Drawings as Viral Systems 182
Daksha Patel
27. Viral Experiments 191
Louise Mackenzie
28. Contagious Pattern: The Spread of Appropriated Patterns by Contemporary Artists 200
Andrew Bracey

PART 5: SOCIAL IMAGINARY 209

29. ‘You’ll Never Walk Alone’: A Song of Community and Struggle, 1945–2021 213
Sarah Lowndes
30. Dialectical Reversal in *About Two Worlds* 222
David Mabb
31. Distance and Disruption: The Organized Disorder of the Body in Illness 229
Catherine Baker
32. Unfolding Thinking: Nanotechnology Meets Fine Art Practice 238
Les Bicknell

33. Instead of the Feeling of Home 241
Townley and Bradby

34. Designing for the Real World: The Importance of Chaos 243
Anthony Hudson

35. Order? 247
Sarah Blair

36. You Guys Are So Stochastic 253
Lucy Ward and Karoline Wiesner

37. Clouds in the Machine 257
Sarah Horton

PART 6: NOTHINGS IN PARTICULAR 267

38. The Shape of Dust 271
Doris Rohr

39. Mimesis: Nothings in Particular 279
Bill Prosser

40. Mottled Geometries: The Lure and Allure of the Pattern in the Carpet 288
Victoria Mitchell

41. *Ghost Flower 3* 298
Andrea Stokes

42. Dom Sylvester Houédard: Exhibiting Spiritual 'architypestractures' and Cosmic Dust 301
Nicola Simpson

Notes on Contributors 311
Bibliography 327
Index 347

PART 2

MORPH, FLUX, MUTATE

Introduction

Some of the contributions in Part 2, ‘Morph, Flux, Mutate’ could easily stem from the pattern dynamics that are so intrinsic to the essays in Part 1. The difference, however, is that the patterns developed here are subject to deliberate and continuing evolution – incremental changes that are gradually imposed upon a preselected set of variables to introduce new and surprising iterations effected over time. These contributions put aside the concepts of repetition and difference as binary and accept that both can occur at once or side-by-side as motifs are iteratively remade and reproduced, and so *x* leads to *y* leads to *z*. Similarly, a purposeful restlessness is produced when one seeks to repeat, rewind or return, or explore the diaphora of language, where a change of context provides a change of meaning in the repeated same but different.

When subject to incessant change the initial logic of pattern painted or drawn across a surface can result in continuous deviation as evident in the textile designs of Kate Farley, where the stripes, checks, ogees and diapers are continuously re-worked. Familiar motifs and passages are altered and transposed like musical rhythms and phrases. We see further hints of this in the butterfly forms that are defamiliarized in Rob Hillier’s animations. These are patterns that morph towards the unpredictable and ambiguous, the life cycle of the butterfly hinting at our own mortality through metaphors of transformation and change. The passage of time is evoked again by Danica Maier as the reader turns the pages of her contribution to witness similar but evolving artworks that question her notion of the ‘unrepeating-repeat’. Maier responds to a Jacobean bedspread depicting two intertwining versions of the tree of life and as the tree patterns are unveiled she reveals thoughts about the copy, difference and appropriation from her own and others’ observations, offering a repository of gathered quotes exploring the reach of pattern–chaos from psychology, philosophy, linguistics and design. The overriding imperative in each of these contributions is the need to pay attention.

The sublime and the poetic are welcomed here as potential conduits for pattern and chaos in combination. This is seen in the creep of fire across the landscape in the intensely worked images of David Griffin where the repeated motif of the flame spreads across the paper. Similarly, it is manifest in the overwhelming and cloying potential of pattern as *horror vacuii*, the fear of empty spaces and the compulsion to fill in the gaps, explored in Lesley Halliwell’s paintings. In these, there is a threat of eventual collapse and disintegration, a fall into chaos and loss of any sense of order.

In Katy Hammond’s experimental and watery ‘scapes’ this creeping impulse creates beguiling images that slink to the edges of the page as if they might spill over into the entire book. They consume the whole surface upon which they are made, much as fire will eventually consume all available oxygen. Navigating the symbiotic existence of water and land is Glyn Brewerton’s mapping of water and the shapes it creates in the Norfolk Broads. Using hand-drawn and machine-generated pattern, Brewerton measures and delineates the changing water levels of the Broads, corralling the seemingly chaotic movement into systematized order.

9

The Unrepeating-Repeat

Danica Maier

This contribution comprises three interwoven yet distinct parts: drawings (*Various Iterative un, re, peat(s)*), others' words (*Associated Thoughts on the Unrepeating-Repeat*), and my written voice (*Unrepeating-Repeat: reversal, once more, seek-seek afresh*). I invite the reader to experience each element separately through to its end and then return to engage with another. Each open page spread purposely holds these three elements together to allow the unfolding engagement with the unrepeating-repeat to spill out from one component and seep into the other(s).

FIGURES 9.1–6 (NEXT PAGES): Danica Maier, *Various Iterative un, re, peat(s)*. Six drawings. Pencil on mylar.

Associated Thoughts on the Unrepeating-Repeat

[A]n existential truth: that there's no such thing as exact repetition (Service 2016: n.pag.).

[E]vocative rather than descriptive, fragmentary rather than exhaustive, poetic rather than factual (Anon. 2007: 178).

If all you were able to draw from a first reading of *Difference and Repetition* was that it was a 'critique of representation' you would have already understood everything, provided that you know two things: what the word 'representation' meant and what the word 'critique' meant. This is the hard part (Hughes 2009: 1).

These famous lines from the beginning of T. S. Eliot's *Burnt Norton* succinctly convey the overlapping temporalities that are so central to this work: historical reckonings, revisions, re-visitations and reverberations, the eternal return that is never the same, always full of

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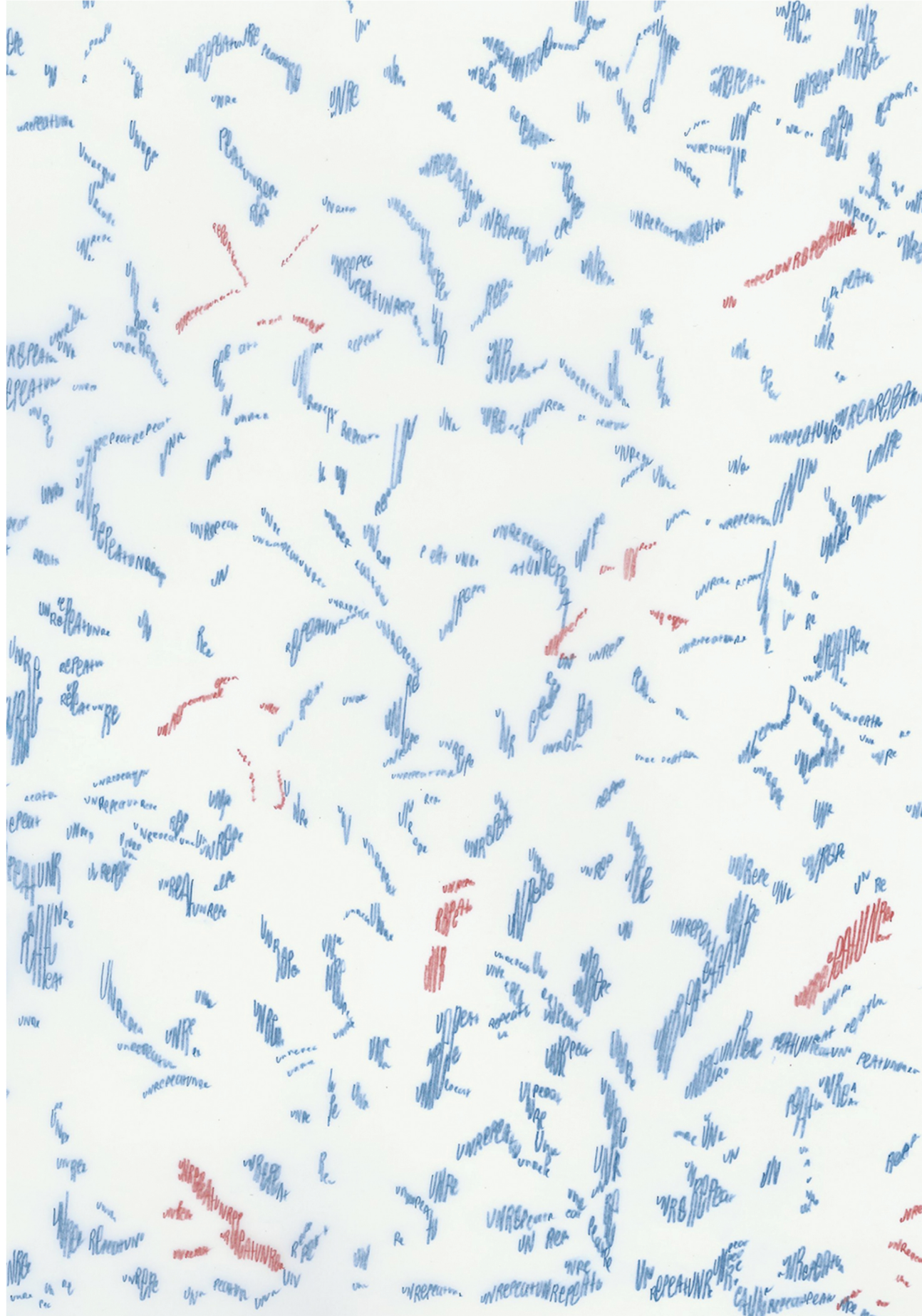
Unrepeating-Repeat: Reversal, once more, seek-seek afresh

un- |ʌn| prefix. Denoting the reversal of an action or state; meaning not.
re- |riː, ri, rɛ| prefix. Once more; afresh; anew.
peat |piːt|. From Latin *petere* 'seek'.
-ing |ɪŋ| suffix. A form of a verb to show continuous or present continuous action.

(The above and all following cited definitions are taken from the *Oxford Dictionary of English*. Version 2.3.0.)

The unrepeating-repeat is a regular recurrence that contains variations and differences. It is found in configurations that seemingly repeat but include deviations or differences at some point within or throughout the recurrence. The unrepeating-repeat is a term I developed to describe what could also be named an iterative variant: 'the repetition of a process or utterance' including 'a form or version of something that differs in some respect from other forms of the same thing or from a standard'. It can be found conceptually and/or practically within objects, images and patterns; actions, sounds and music; and histories, cycles of life and beyond.

Un- as a prefix denotes the 'reversal of an action or state'. It folds the repeat back, reverses and brings a realization that it is 'not' the anticipated repeat. It can be experienced as the unexpected, a blip, a falter, a moment of surprise that the repeat is not as presumed. Not a smoooooooth pattern. *Un-* does not stop the repeat being, but reverses it. We go back, we seek again and experience it as not the same. *Re-* denotes 'anew' or more fitting 'once more'. *Re-* is the part of 'repeat' that entices one to look or experience the repeat 'afresh', while its meaning of 'once more' has the small prefix of *re-* holding the notion of repeat at its core. *-peat* derives from the Latin word 'petere' meaning 'seek'; introducing the 'attempt to find' which is core within the unrepeating-repeat. That we 'attempt



potential for change. The past is duration: the present is actualisation: the future is eternal return. But within all these, constitutive of them, is difference. Difference in kind constitutes duration. Actualised difference constitutes the present. The return of difference constitutes the future (T. May 2005 cited in Cook 2007: 37). We follow round this repetition of difference [in Marc Camille Chaimowicz's] *The Warsaw Suite* (1993–94) and *Here and There* (1978) (Cook 2007: 37).

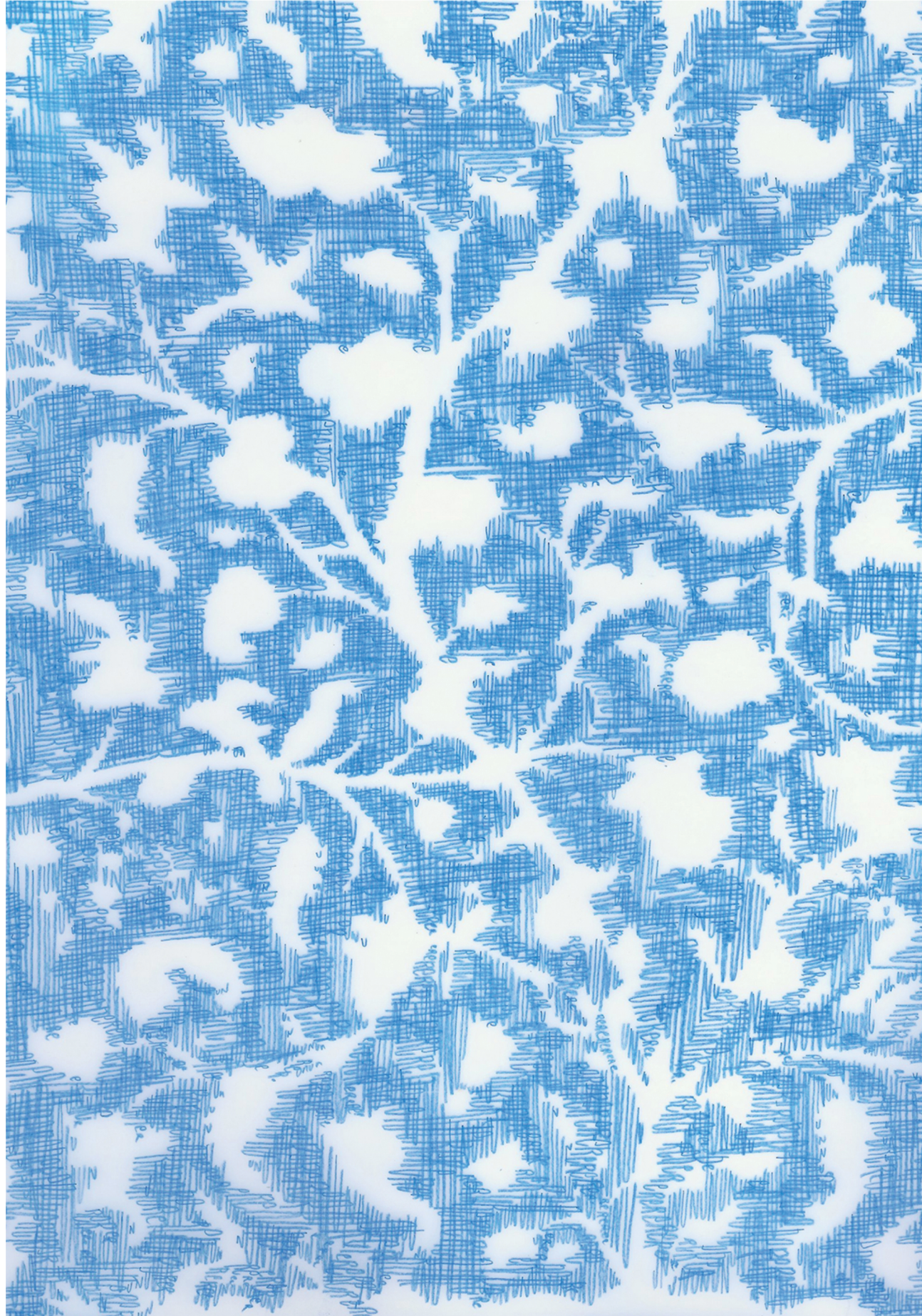
Often people aren't aware that music is in motion in front of them all the time, that with each note it's either closer or further away, it's not in the same place that it was before. It can't be. If you play one note twice, it's going to have different implications, because you will have been altered by the first one. I don't really think exact repetition is possible, especially in performance: it's simply a different kind of movement […] you've got a little older since it was first played, and you've probably started to think about something more, as we do when we get older. So the second time it comes, it has more urgency (Ades and Service 2012: 16).

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to find' the moments of repetition; how they are similar but also different, a variant. When we combine *re-* with *-peat* we bring the notion of 'seek' into the frame with 'once more'. We 're-seek' or 'once more- seek' when we repeat. It is an action *and* an invitation.

The unrepeating-repeat is beautifully found within synonyms. Each word is similar, alike, comparable and akin to the other; they could potentially be substituted for each other. Sharing similar meanings, however, each is also different, specific. There is a space or nuance between the synonymous words. The gaps between speak and offer up something more, something different, something beyond the singular unit of one word or the other. I love a thesaurus, exploring the similarities and differences between words. Feeling their shapes and finding the parameters of meaning. Exploring how they fit together and are similar as well as how they are different, variant, unalike, non-identical, divergent, distinct, individual; how these words are the same, but also different. The mind compares between one and the other - exploring the gap between similar terms – finding the edges that describes the negative space between the words.

Iterative variants are found and celebrated within handmade or live works. Drawn, painted or made by hand, as well as actions or sounds performed live, cannot be repeated exactly; there will always be variations. These variants can be planned or unwanted – yet, they will always be part of the work. It is not possible to create an exact copy, replica, duplicate by hand or performed live – the unrepeated-repeat will always be found here. Further to the deviations that naturally occur in these instances, temporality aids in the unrepeating-repeat. Experience and memory of the first iteration change our understanding of the next, and the next after that. But can anything be repeated precisely – even when digital or mechanical means



Reading slowly and rereading, returning time and time again to read anew, we return, similarly, to the things in the world anew. Our slow and very local readings resist the all too familiar tone of those technological or instrumental readings that no longer share a relation with thoughts (Walker 2017: xv).

[R]epetition facilitates the interest response (Margulis 2014: 18).

In the copy, repetition and difference. Once a tactic of deconstruction or cool critique – of barbed pastiche, parodic emptying out – the practice of appropriation might also be performed with emancipatory intent, perhaps even with love. Reverent irreverence, subversive re-enchantment (Cocker 2015: 34).

It appears that a copy simultaneously presupposes and excludes both identity and difference, that it must be, at the same time, identical and different from the original (Mijuskovic 2009: 144).

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are used? Walter Benjamin tells us that the most perfect reproduction is unique in existence in the place of experience. The moment of experience affects the repeat. Even when exactly the same, it is never experienced as such.

Memory of the iterative element changes through each repeated experience, aiding understanding, and can bring comfort from the recurrent familiar. Our recollections have been infiltrated by the reminiscence of the first iteration, or second, or third, or fourth, and so on. Before reproduction of music was widely possible, repetition was used by composers as an important element to hook the work into the minds of the listeners. So often we experience, view or hear most things before we engage with the original; our first real encounter being secondary to the copy, the simulation and the hyperreal. The original becomes the repeated experience.

The unrepeating-repeat can be noticeable or elusive – experienced as subtle variants within repetition and patterns that at first are not noticed. It has elements that correlate and pattern is found, yet each iteration has changes and variations while still remaining recognizable as similar to its predecessor. Attention is needed for the unrepeating-repeat as one must notice or seek it, to recognize the variant differences within the unrepeating-repeat pattern. One needs to pay attention, to seek and seek again. Re-seek (or re-peat) your attention to grasp that the assumed is not as expected; there is a difference, an anomaly, a shift between. You need to pay attention to catch the change and understand the deviations within the pattern. The unrepeating-repeat attracts our attention; it is the moment of disruption that pulls our attention back into focus. It acts as the metaphorical fly in the ointment or the skip of the record. At other times, attention is needed to experience and recognize that there is in fact a pattern, a rhythm, a duplication. That there is iteration. Through all these modes the unrepeating-repeat asks (and helps) us to hone our attention.



They further stressed that deep understanding occurs when the presence of new information prompts the emergence or enhancement of cognitive structures that enable a person to rethink his [sic] prior ideas. Likewise, according to Vygotsky (1978), through repeated experiences children learn covertly to plan their activities. Such repeated experience, he said, proceeds not in a circle but in a spiral, passing through the same point at each new revolution while advancing to a higher level (Lomibao et al. 2017: 2131–7).

Semantic satiation has sometimes been explained in terms of attention. Bored with repeated encounters with the same signified word, attention shifts to the only other available level – the constituent parts of the word – letters, phonemes, and so on (Margulis 2014: 18).

Repeating the units gradually changes their elements, and the contours also change until a new pattern defines the impression. Here, pattern formation is a medium of change (Mundry 2012: 91).

When considering the derivation of the verb appropriate, at its core is 'make one's own'. To 'make' something 'one's own' is creating a copy, but not an exact copy. It is developed and changed. The same but different from the source, the copy is an unrepeating-repeat of the original. The act of appropriation is a form of unrepeating-repeat – a copy, but not an exact copy. For me as an artist the appropriation process is one of spending time with the origin object, studying and unpicking it to know it in depth. Detailed examination occurring during the re-making process brings practical, phenomenological and tacit knowledge of the original object and beyond. Dismantling, undoing and unmaking to re-build, re-create anew, afresh; to bring new insight and knowledge to the source, while simultaneously seeking the origin object's core. I seek its essence, its soul. I do not know through being told but through experiencing, unpicking, dismantling, unfolding and exploring every aspect in new ways. This is how I discover; this is how I know; this is how I learn and this is how I host and honour.

Pattern is defined as a 'repeated decorative design', decoration, motif, marking, ornament, ornamentation; or 'a regular and intelligible form or sequence', series, arrangement, progression discernible in the way in which something happens or is done. Pattern, system, order, arrangement, method, sequence, structure, scheme, plan, form, format, framework, composition, constitution, shape, make-up, configuration, model, example, gauge, norm, guide, blueprint, prototype, original, template, sample, specimen, swatch. {*Stop, breathe*} The repeated aspect within the pattern is core to its *pattern-ness*. The fact there is repetition, reiteration, restatement, retelling, recapitulation, reciting, rehearsing, recurrence, repeating, redoing, retelling, replication, reruns, restate, reiterate, retell, replay {*Stop, breathe*} distinguishes it as a pattern. I love a pattern that is not exact.



Several Criss-Cross artists, [Clark] Richert in particular, were also drawn to aperiodic patterns. For the preponderance of mathematical history, periodic tiling predominated in geometric thought. The concept of an aperiodic tiling scheme – a set of shapes that can tile a plane without repeating – is surprisingly young: until the 1960s, mathematicians believed that it was impossible (Skafsgaard Lowery 2019: 117).

Penrose tiles are remarkable to contemplate: they impart an immediate – but illusory – sense of symmetry. Small passages of symmetry are local, and evaporate when compared against neighbouring passages. Heterogeneity emerges: across infinite expanses, Penrose patterns are infinitely variable (Skafsgaard Lowery 2019: 117).

A fractal is a never-ending pattern. Fractals are infinitely complex patterns that are self-similar across different scales. They are created by repeating a simple process over and over in an ongoing feedback loop. Driven by recursion, fractals are images of dynamic systems – the pictures of Chaos. Geometrically, they exist in between our familiar dimensions. Fractal patterns are extremely familiar,

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Repetition is the building block of a pattern. Whether decorative or in a discernible sequence, repeating creates pattern. It is the recurrence of an action or event repeating, echoing, parroting, quoting, copying, paraphrasing, plagiarizing, appropriating. Repetition can be a physical act, performance, engagement, spoken, printed, done and undone. It can go back and forth, back and forth, forth and back, back and forth. Habit. Habits, habits, habits, habits, habits, habits, habits, habits, habits are un/conscious acts of repetition with which we engage.

Pattern and Chaos. Chaos and pattern. The chaos of pattern. Patterned chaos. The overwhelming confusion of seeing, experiencing or finding patterns everywhere in everything. Even in variants. Chaos. Chaos, daos, eaos, faos, gaos, haos, iaos, jaos, kaos, laos, maos. The word sounds tumble around the mouth in a satisfying cartwheel. When is the moment that the unrepeating-repeat lapses into chaos? *When* – **is** the moment that the unrepeating-repeat, lapses into chaos. I seek and always find the pattern within the pattern within patterns. Looking and always finding patterns. Always looking. Always seeking patterns. Always seeing patterns in chaos.

Going in and coming out, going in and coming out, going and coming, in and out, in and out, in, out, in, out. When one can't help but see the patterns, when pattern *seeks* you, *plays* to you all the time – one can fall into chaos. Fractal's fracture into macro and micro. Micro and macro – asking for attention simultaneously – seeking in and seeking out. {*Stop, now read aloud*} Woods and trees, thickets and leaves, forests and plants, macro and micro, in and out, out and in, same and different, matching and not matching, back and forth, habits and rabbits. Rabbits who wear habits, habits who are rabbits. Habits, habits, habits, rabbits, habits, habits, rabbits, habits, habits. Rabbit. Habit. Rabbits and habits and abbots. Rabbits, habits, rabbits, habits, abbots, rab, hab, rab, hab, rab, ab, dab, rits, bits, tits.



since nature is full of fractals. For instance: trees, rivers, coastlines, mountains, clouds, seashells, hurricanes, etc. (Fractal Foundation n.d.: n. pag).

A similar phenomenon [...] where repeated viewings, utterances, or hearings of the same word cause it to seem to degenerate into nonsense. Not just any nonsense, but a nonsense in which the semantics vanish and are replaced by a sort of super-salience of component parts – letters, phonemes, syllables (Margulis 2014: 17).

The voice, recorded and transmitted, the sound of the sigh of the listening woman, present and cyclical. Every beginning a sequel each beginning a sequel equel quell uel el l. Contingent cyclical logic in the space of listening, repeat this and repeat. Here I am to; begin, in a beginning cyclical (Cascella 2015: 22).

'Before unearthing this letter, I had questioned myself about the ways in which a book can be infinite. I could think of nothing other than a cyclical volume, a circular one. A book whose last page was identical with the first, a book which had the possibility of continuing indefinitely' (Borges 2000: 51).

{*STOP. Breathe.*}

A written illustration. The unrepeating-repeat is found within a crewel embroidered Jacobean bedspread comprising two trees of life. (This bedspread is part of the textile collection in The Collection and Usher Gallery, Lincoln.) At first glance, it seems a chaotic cacophony of stitched shapes without a clear pattern. Slowly, one can make out tree branches, leaves, and birds. At the bottom, we locate mounds that form two distinct grounds: this is our clue. Trees rise from the centre of each mound, a leaping deer on the left and a bird on the right of each trunk. As we follow the stems, we find both trees turn and sweep in similar directions. We look anew from one tree to the other and spot two birds in the same location on each tree, both eating a berry. Seeking further, the leaves are in similar places and shapes as they too are matched from one tree to the other. Looking back and forth, we see that each tree is the same, yet, on closer inspection each is distinctive. Individual birds and leaves have a similar shape and behaviour; however, each is uniquely stitched. Similar but variant, the two trees of life embrace the unrepeating-repeat. With further attention, the repeat fully reveals itself as it leaves the frame's edges and cycles around both left and right, top and bottom. The limbs of one tree end at the frame and are found folding round, coming across to the other side. Remove the ground and the trees will slot into each other from top to bottom, transforming into an ever-evolving and expanding rhizomatic ivy. Left to right, top to bottom; the image can be repeated out infinitely. Each time the same and each time different.

Now, go back once more, afresh, and look again.

