Sheffield Hallam University

Negotiating Fragments: History, Archive, Fiction(ing)

FINNEY, Louise Helen

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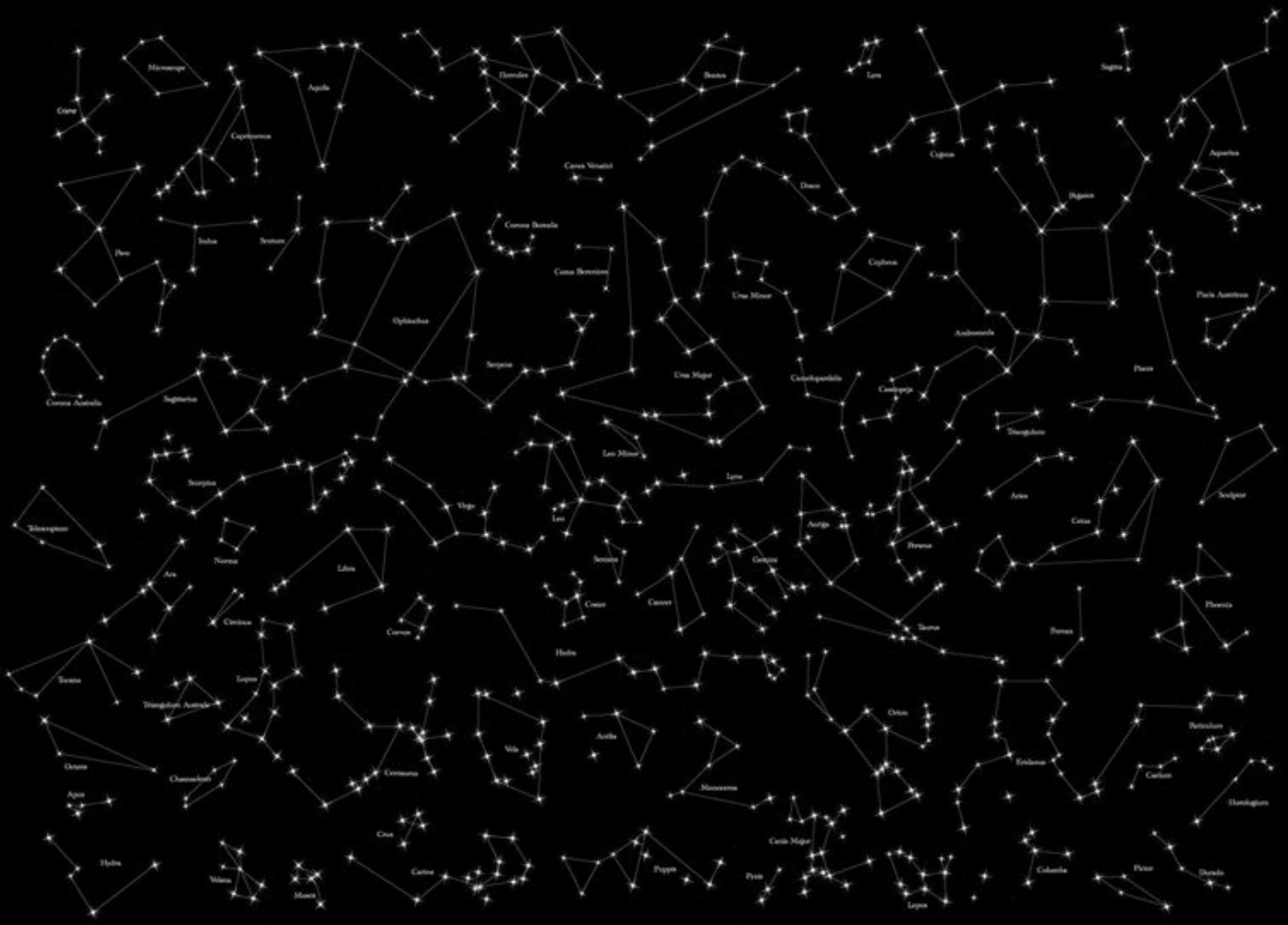
Louise Finney

Constellations

A visual accompanient to the thesis
Negotiating Fragments: History, Archive, Fiction(ing)



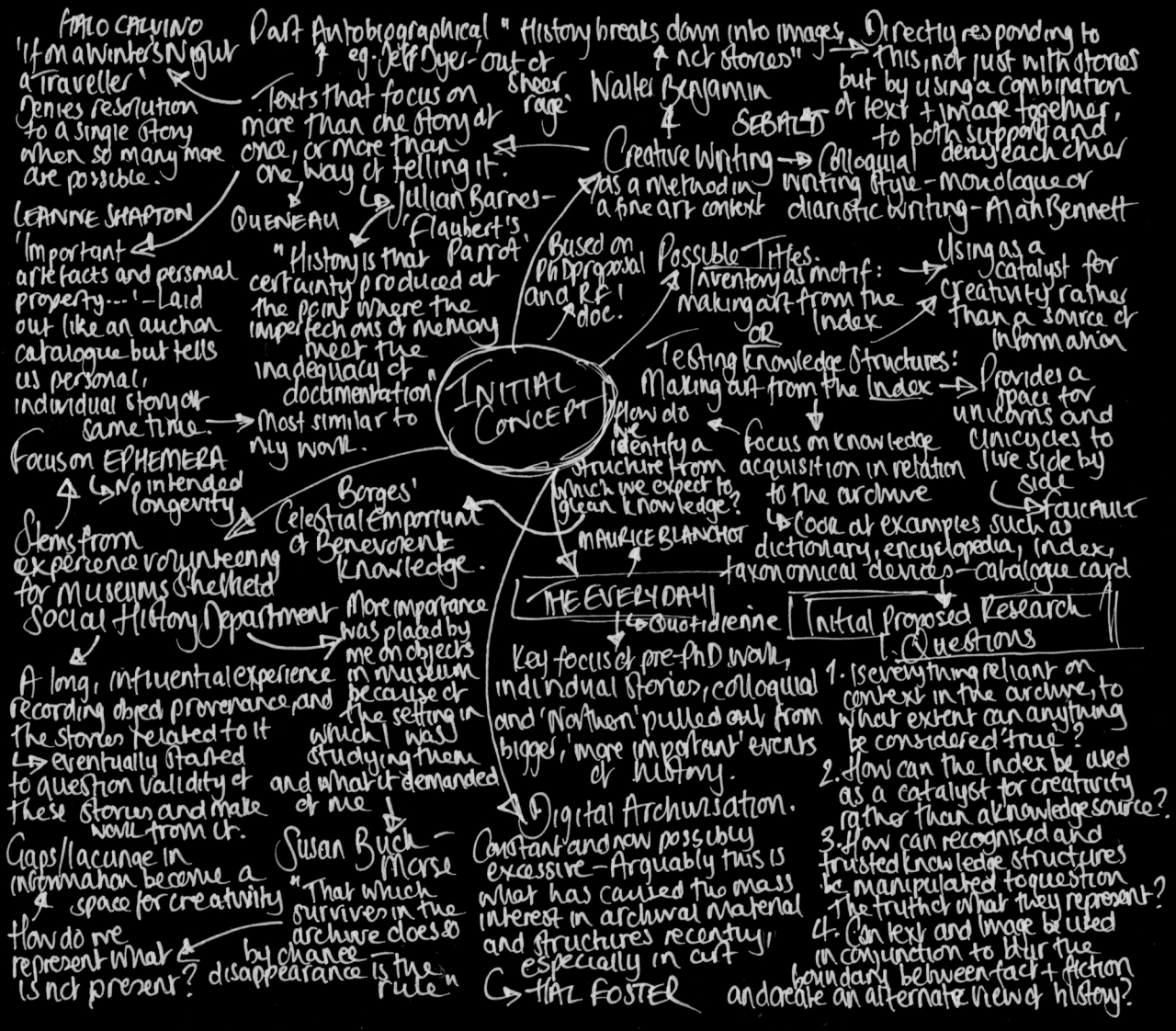
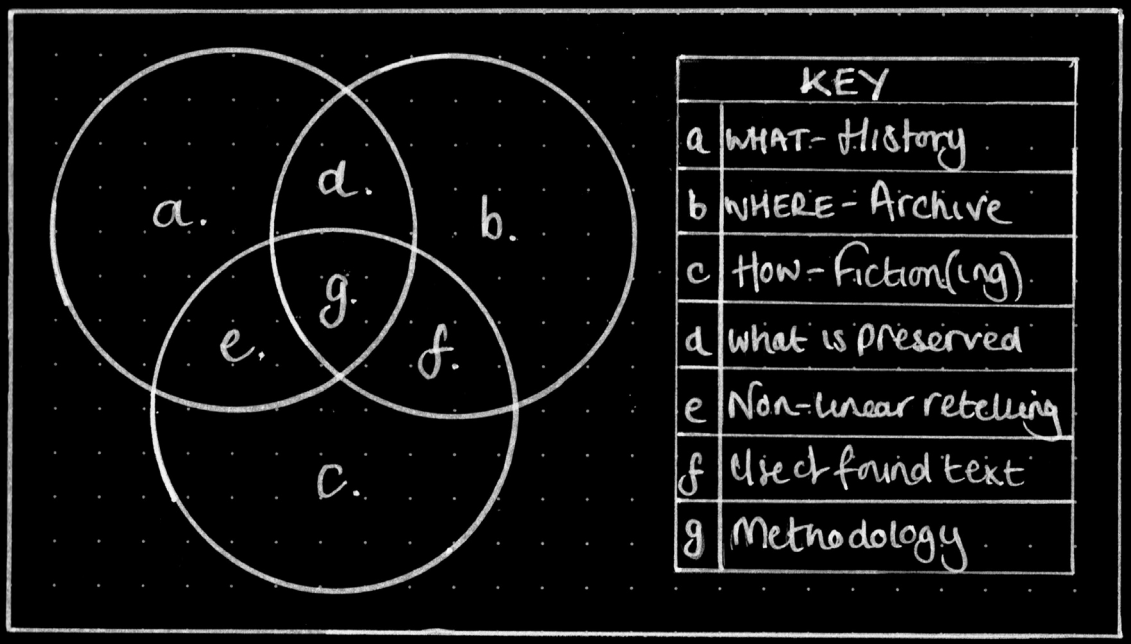


Figure 1



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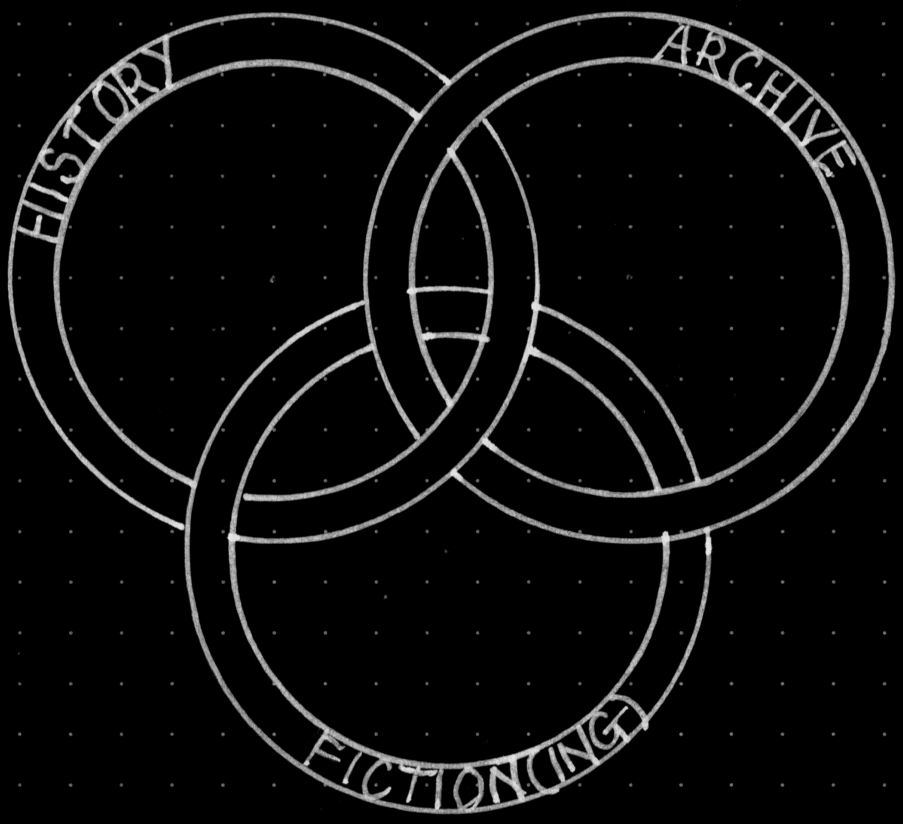

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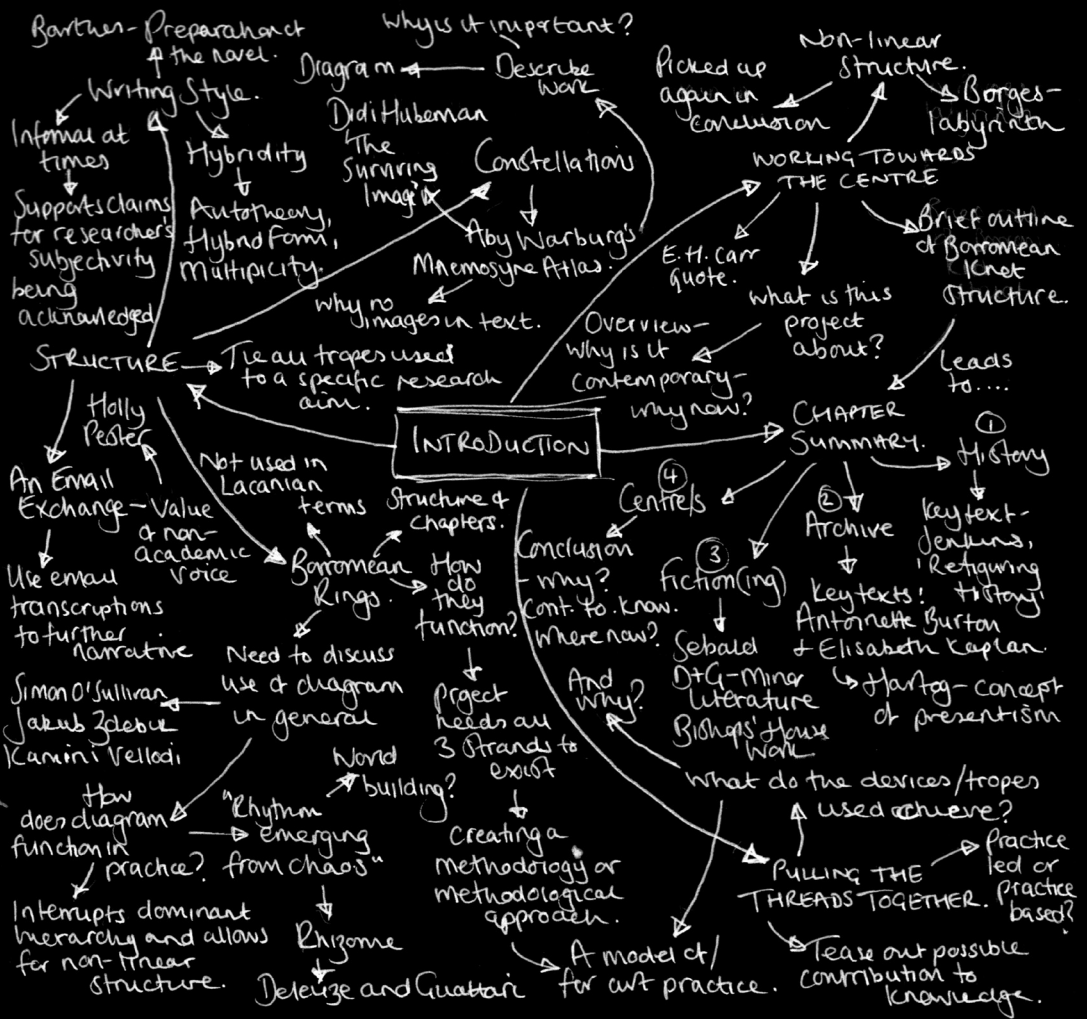
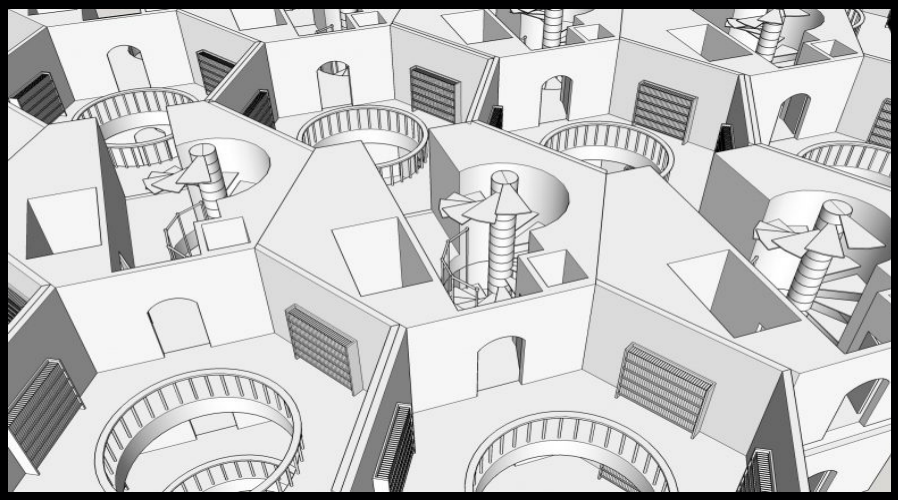


Figure 4

Figure 5

Figure 6

Figure 7



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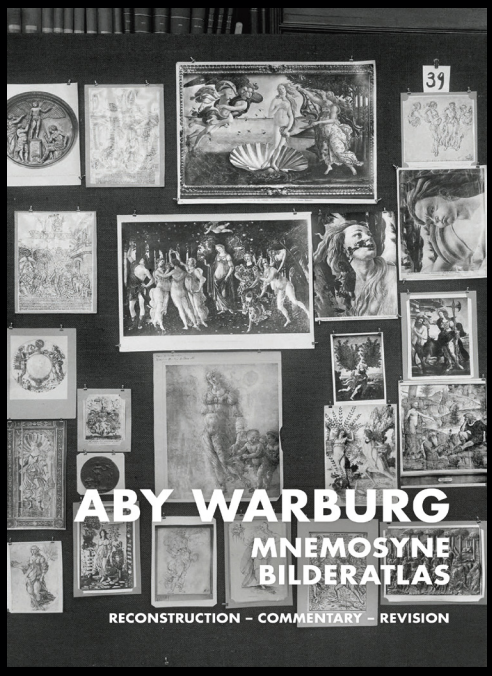
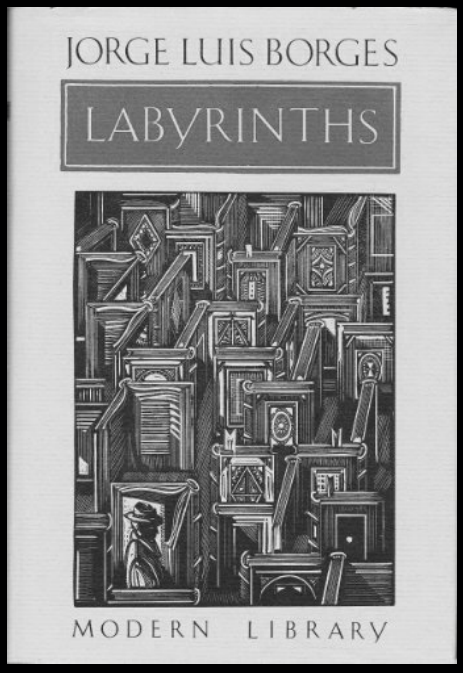


Figure 9

Figure 10

Figure 12



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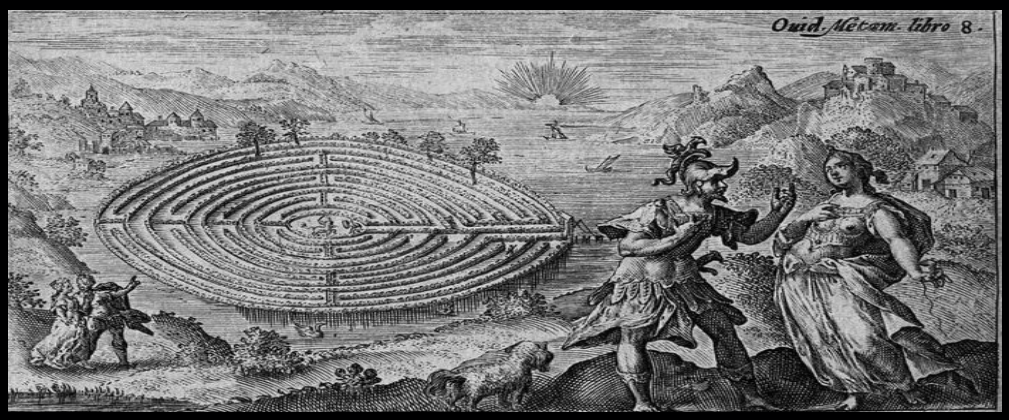

Figure 13

Figure 14

Figure 15

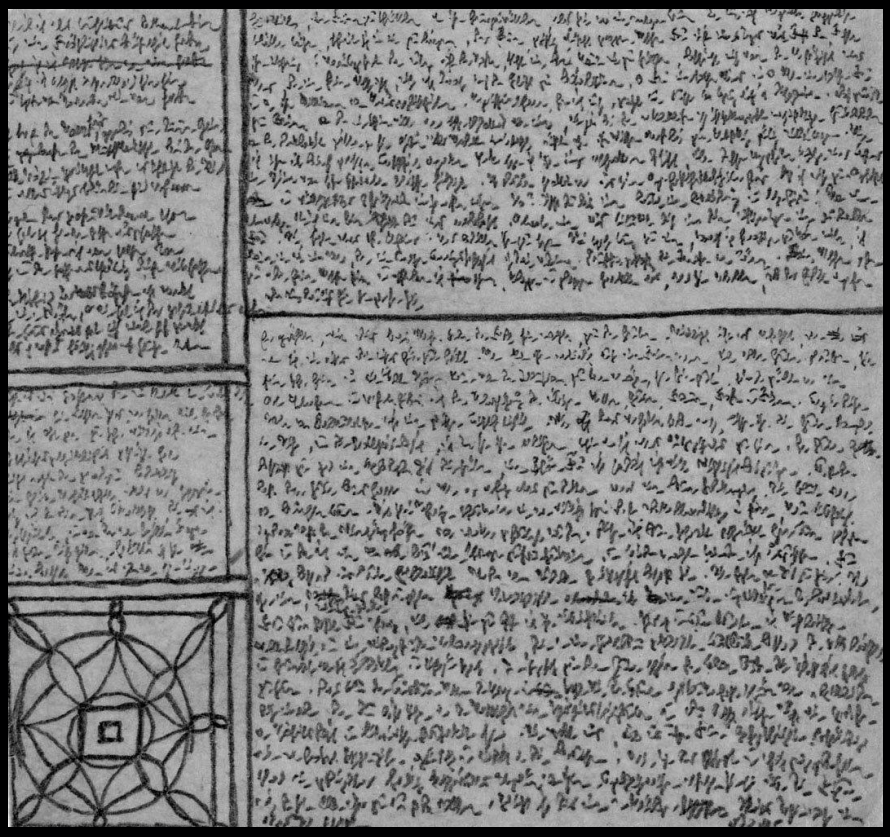

Figure 16

Figure 18

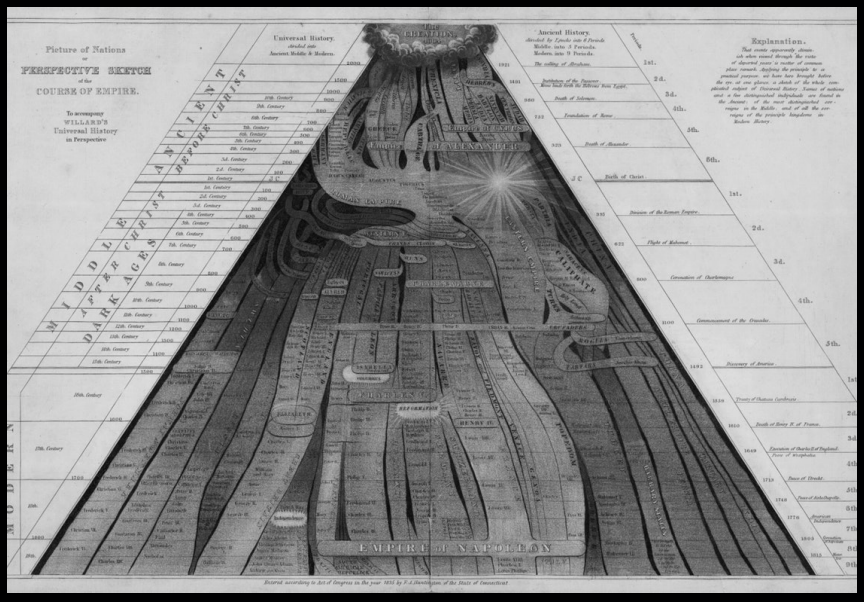

Figure 17

Figure 19

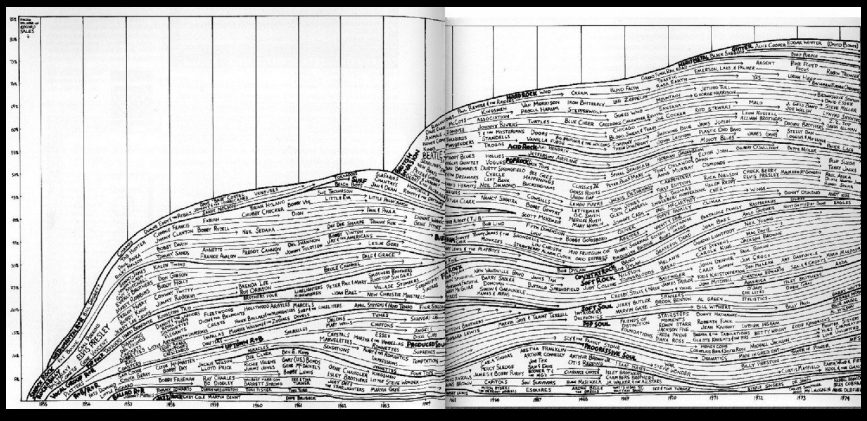

Figure 20

Figure 21

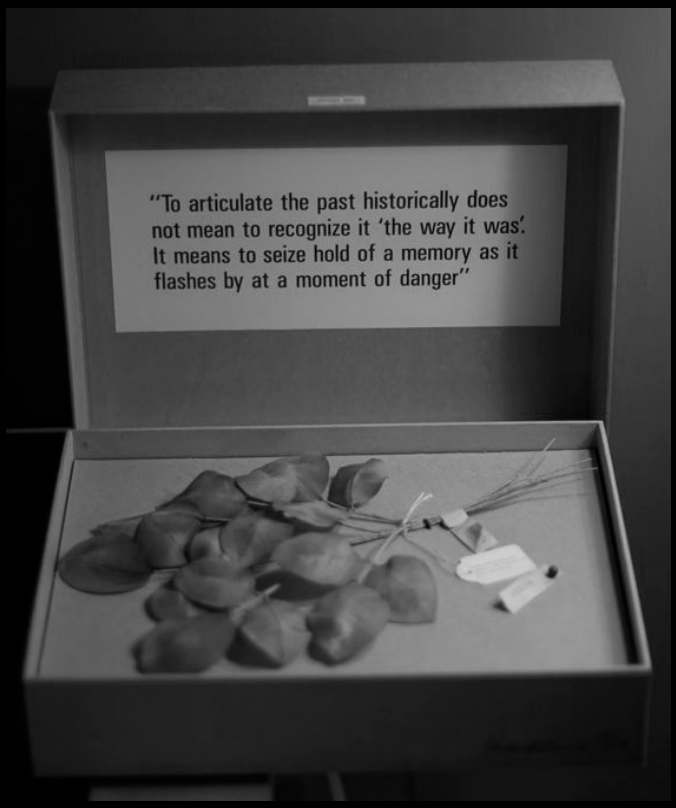

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Figure 23

Figure 24

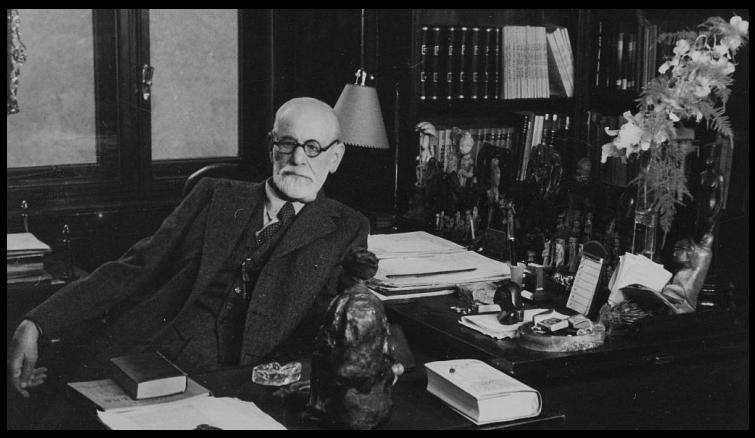


Figure 25

Figure 26

Figure 28

Figure 27

Figure 29

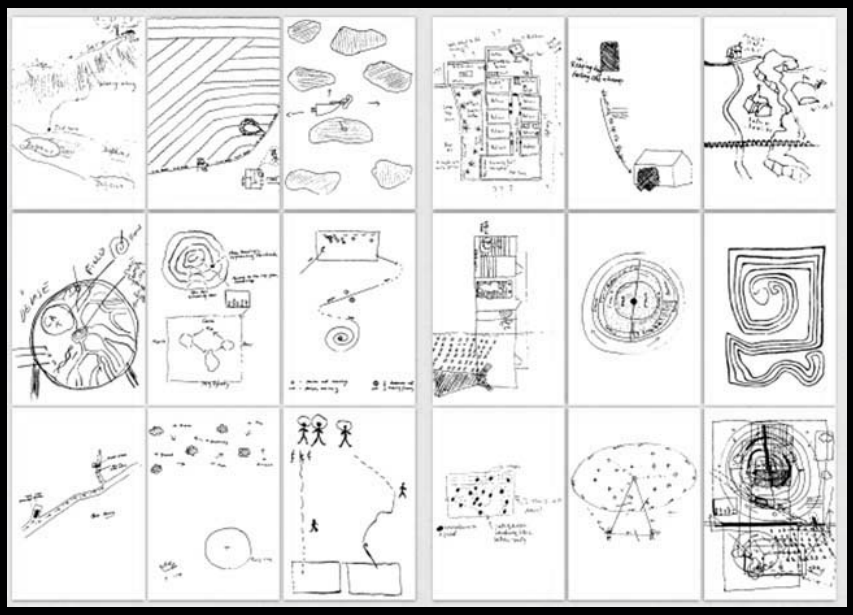
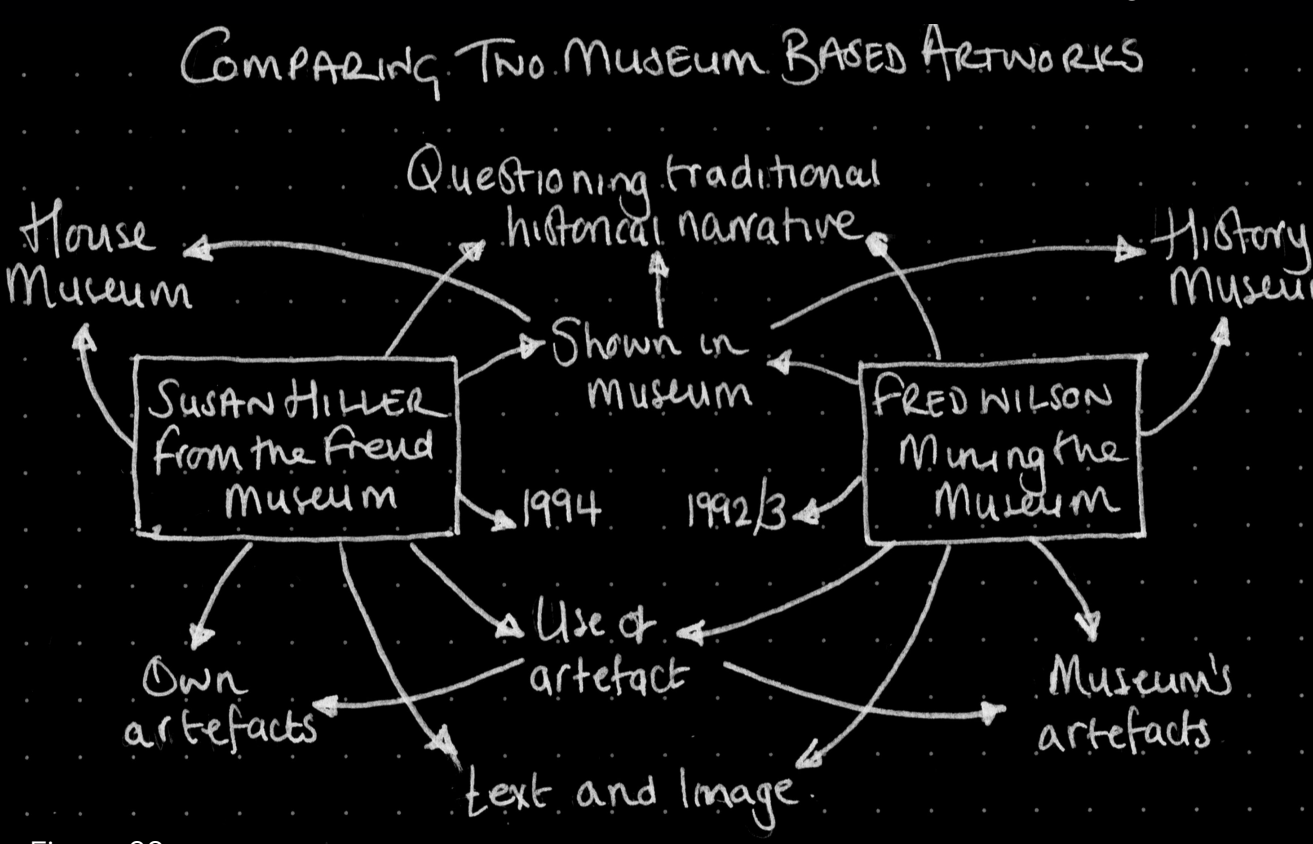


Figure 30

Figure 31



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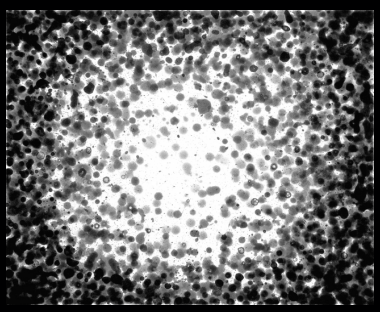

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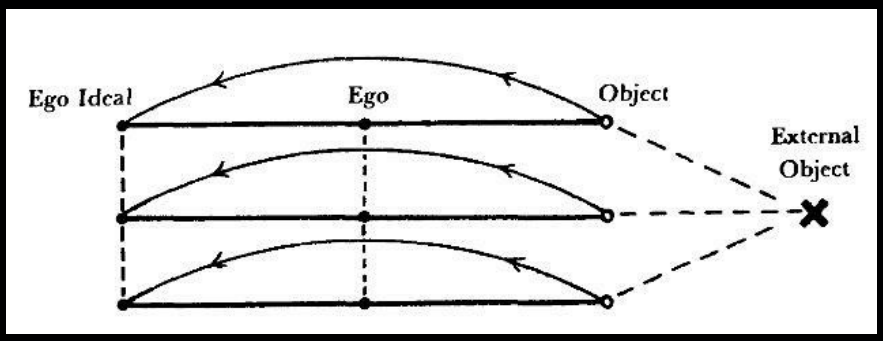

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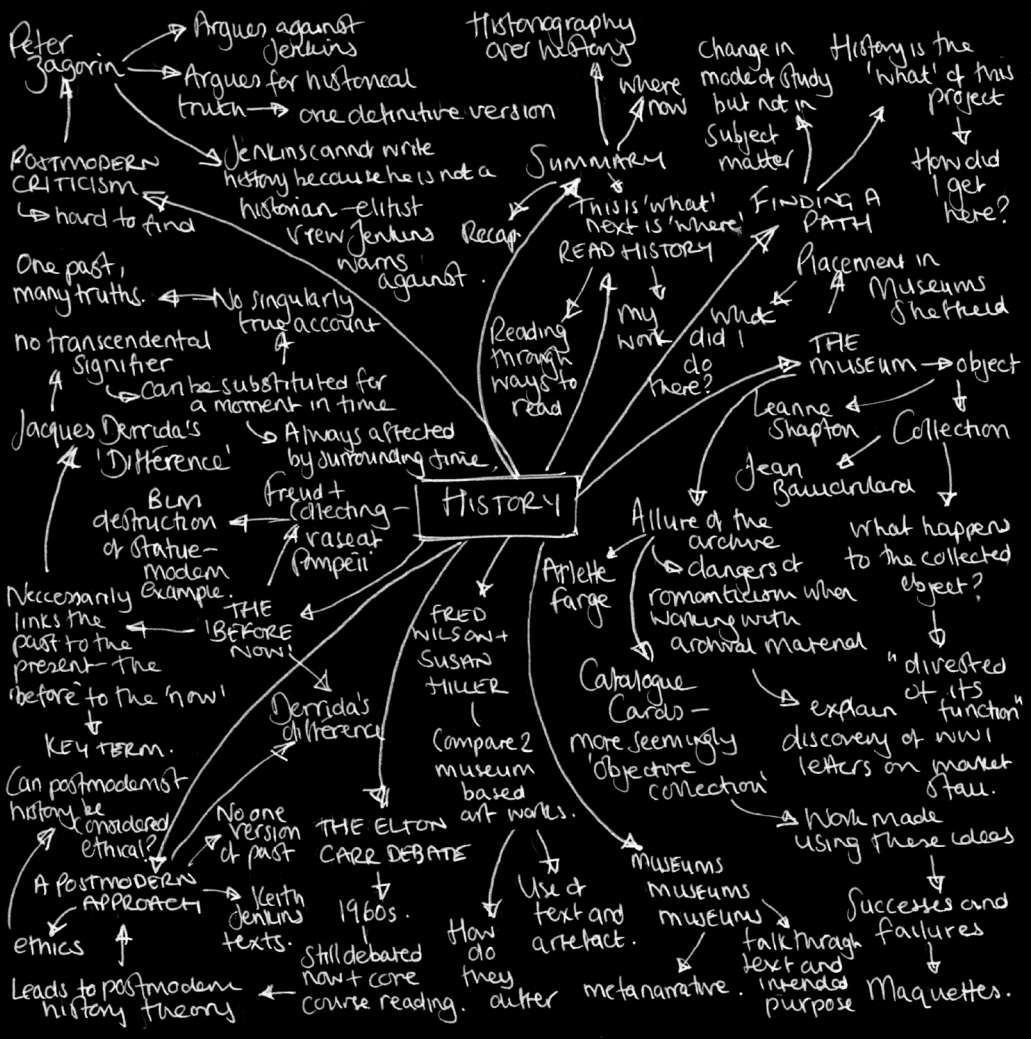


Figure 35

Figure 36

Figure 37

Figure 38

Figure 39

LOUISE FINNEY

CONVERSATION PIECES

THE EDITIONS

THE EDITIONS
2015

Figure 40

24th June, 2014

Hi,
I recently bought your letters to C Lawton. I wondered if you had any information about the person these letters are to. I'm interested in knowing a little more about the person, if at all possible.

Best wishes.

Louise

28th January, 2015

Hi Barry,

Hope all is well with you. Thanks for the three diaries, I received them yesterday – I've had a brief look through them but not fully taken account of what is written in them yet. I have had chance to catalogue them at least – it is strange they are all so similar yet made by different manufacturers. They must just have been very much 'the style' at the time. This is one of the reasons I like to catalogue things the way I learnt to at the museum – it makes you look at them properly.

This said – I've been trying to keep a different type of catalogue alongside the strict museum one – I've collated some examples of it here for you. I'll post it over next week. I've told you before that I don't like to pick and choose what I shall have from you – I think we should not try and impose a hierarchy on archival items. However, the way I have been cataloguing the collection recently is much more subjective which is interesting as it goes against the traditional archivist's way. It's more like a stream of consciousness in response to the items, what they make me think and how I can relate to them.

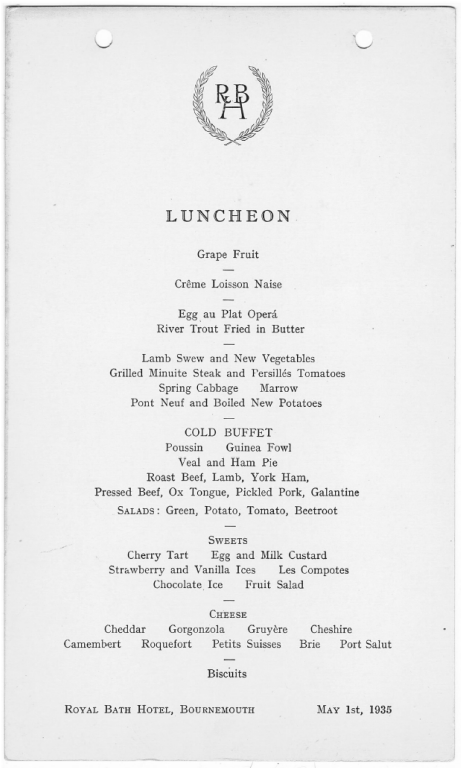
I like what you say about 'saving' the items from an almost certain fate. I've been reading a lot of archive studies research recently and the purpose and method of archiving is a particularly prominent discussion in recent times. There seems to be a lot of tension between what is described as traditional (or neo-traditional) archiving where the archivist is objective, passive and impartial, and the more contemporary approach of a 'by the people, for the people', grass roots archive. There are also a lot of questions being raised about the insurgence of digital archiving and the idea that everything is being recorded in some way, rather than the things of importance as used to be the case (although we both know one person's idea of 'important' archival material is different to another's).

Well done for taking matters into your own hands and trying to become part of your local council, I wish you the best of luck with it all. I hope your local community are being supportive - let me know how you get on.

I know you like to learn a new word as much as I do so here's my 'word of the week'. Aptronym. Quite self-explanatory actually but it is someone whose name is apt to the job that they do, eg: The florist; Jane Flowers.

Bests to you and yours,
L x

Figure 41



LUNCHEON

Grape Fruit

—

Crême Loisson Naise

—

Egg au Plat Operá
River Trout Fried in Butter

—

Lamb Swew and New Vegetables
Grilled Minuite Steak and Persillés Tomatoes
Spring Cabbage Marrow
Pont Neuf and Boiled New Potatoes

—

COLD BUFFET
Poussin Guinea Fowl
Veal and Ham Pie
Roast Beef, Lamb, York Ham,
Pressed Beef, Ox Tongue, Pickled Pork, Galantine
SALADS: Green, Potato, Tomato, Beetroot

—

SWEETS
Cherry Tart Egg and Milk Custard
Strawberry and Vanilla Ices Les Compotes
Chocolate Ice Fruit Salad

—

CHEESE
Cheddar Gorgonzola Gruyère Cheshire
Camembert Roquefort Petits Suisses Brie Port Salut

—

Biscuits

ROYAL BATH HOTEL, BOURNEMOUTH MAY 1st, 1935

5

Gift / Bequest / Purchase / Loan / Exchange / from :	Number	Department
B.C	BC.2	
	Date 2.7.2014	Location D7.3

Brief Summary

a) LUNCHEON MENU FROM ROYAL BATH HOTEL, BOURNEMOUTH, 1ST MAY, 1935.
b) AS ABOVE, 12TH MAY, 1935

Maker / Creator	ROYAL BATH HOTEL, BOURNEMOUTH	
Date Made 1935 (ASSUMED)	Method N/A	
CROSS REFERENCE TO:	AR	CI DI

Physical Description (e.g. materials, colour, shape, inscriptions, etc.)

a) TEXT PRINTED IN BLUE INK ON CREAM CARD. TWO HOLES PUNCHED ALONG TOP EDGE TO CLIP INTO A RINGBOUND MENU HOLDER. MENU OUTLINES OPTIONS FOR 'LUNCHEON', INCLUDING A 'COLD BUFFET', 'SWEETS' AND 'CHEESE'.
b) DESIGN SAME AS ABOVE. OUTLINES 'DINER' AND IS WRITTEN (PREDOMINANTLY) IN FRENCH.
BOTH ARE BLANK ON REVERSE
NB. PART OF A LARGER LOT SOLD ON WITH THESE TWO HELD BACK.

Condition BOTH EXCELLENT

Size (l : b : h)	Complete
BOTH 233mm X 139mm	Y / (N) ? SEE NB.

6

Figure 42

Gift / Bequest / Purchase / Loan / Exchange / from :	Number	Department
Freebie, considered of general interest to me	BC.2	N/A
	Date 2nd July	Location Blue folder

Brief Summary

2 menus from the Royal Bath Hotel, Bournemouth, 1935. Both seem to be 'posh' menus. One of them is written in French, although it does say 'Strawberries' in the top left corner, which I'm sure is 'fraises' in French.

The menu choices don't actually seem that different to what you might expect to find today, which is interesting. This said, the 'cold buffet' section seems a bit old-school, like something my Grandma would make in the summer.

Maker / Creator Royal Bath Hotel. Probably produced by a local printers.

Date Made 1935	Method Printed on card	
CROSS REFERENCE TO:	AR	CI DI

Physical Description (e.g. materials, colour, shape, inscriptions, etc.)

Both printed on card. The two holes in the top make me think they would have been clipped into a ring bound menu holder of some sort. I imagine, from the style of the menu options, it to be either black or burgundy faux leather with the hotel logo printed on the front in gold. They seem like good quality so I wouldn't imagine they change them too often.

There's no translation on the French menu so it seems expected that the clientele will have a fair grasp of their meaning/French cuisine. There aren't any prices on the menus either, which generally means something is expensive—although it could be because there is a set price for courses/ the menu.

The front is smooth, almost shiny, to touch

Condition Great—possibly a slight discolouring but barely noticeable.

Size (l : b : h) 23cm x 14cm	Complete Y / (N) / ? Part of a larger collection, once.

7

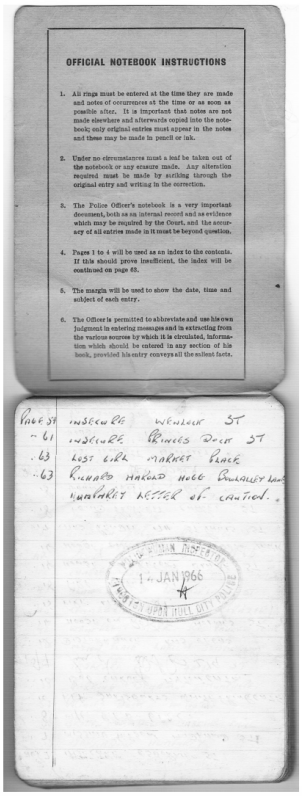


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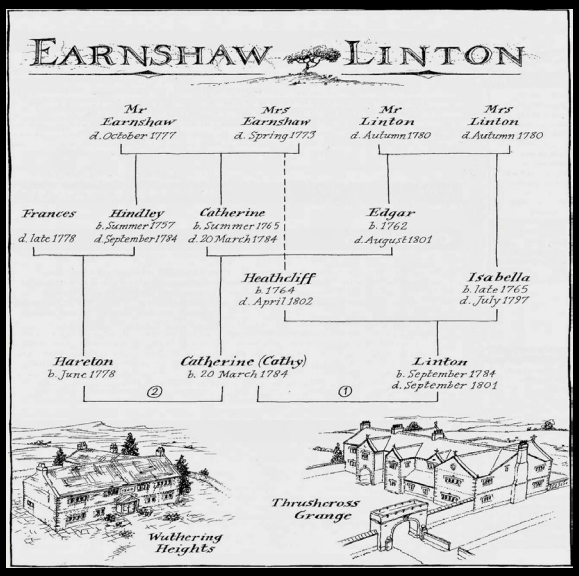
Figure 43

Figure 44

Figure 45

Figure 46

Figure 47



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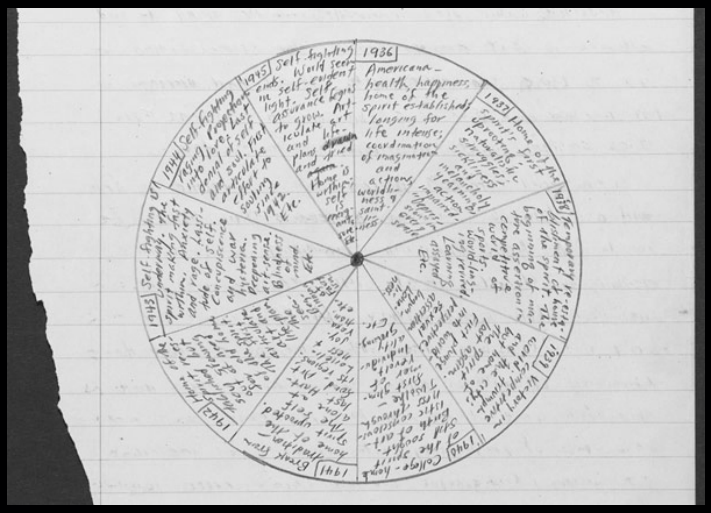

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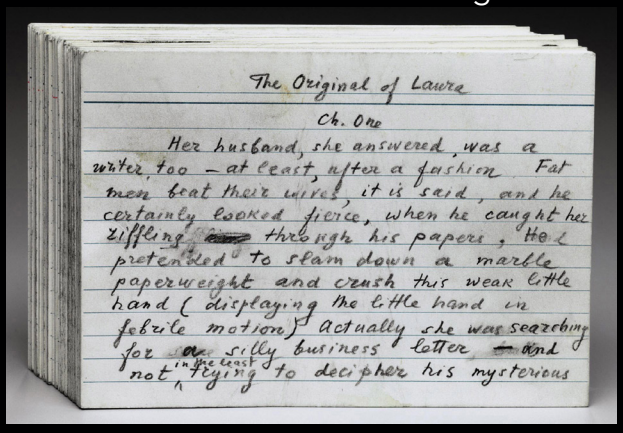
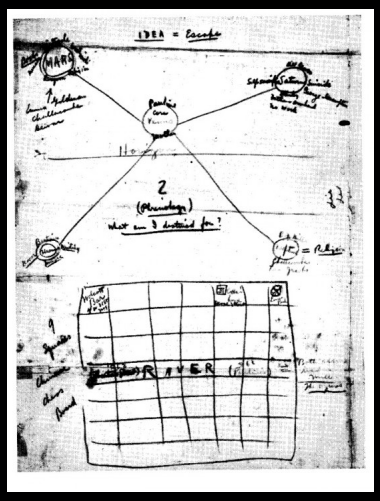


Figure 50

Figure 51



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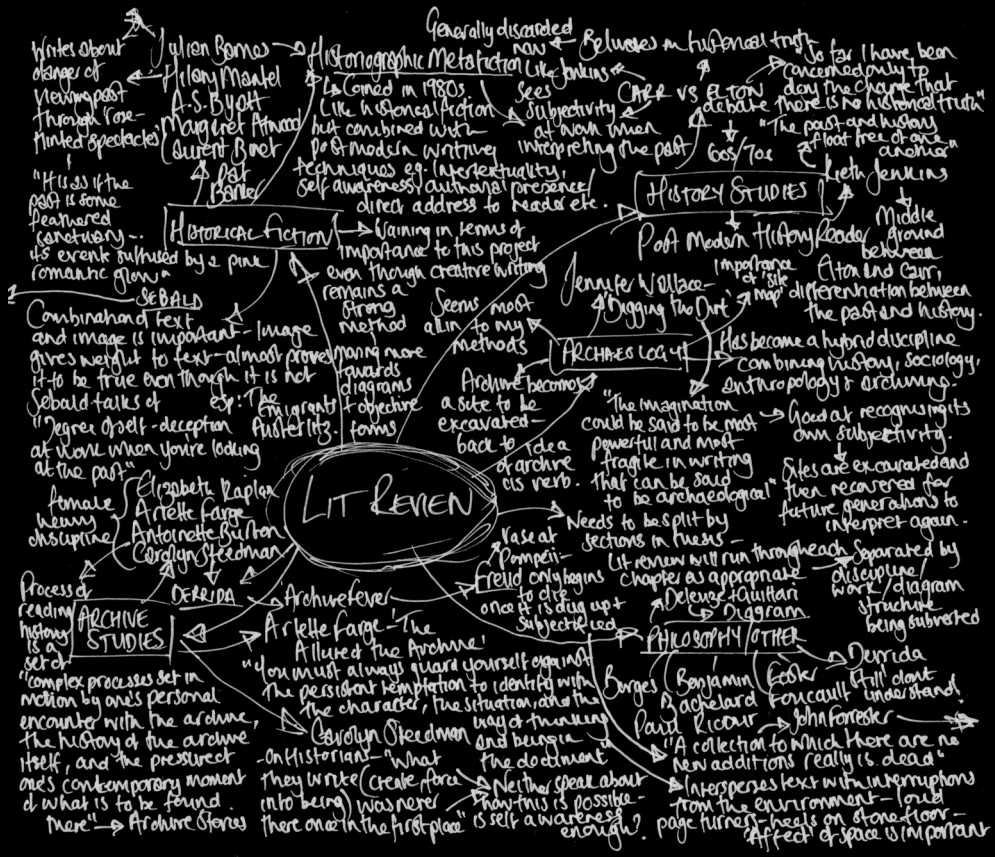


Figure 53

LOT 1136
A homemade card
A homemade Valentine from Morris to Doolan, posted from Marfa, Texas, February 12, 2004. Card reads: *"Who makes the bed that can't be made / Who is my mirror, who's my blade / When I am rising like a flood / Who feels the pounding in my blood / Nobody / Nobody but you"* (from lyrics to "Nobody" by Paul Simon). 5 x 6 in.
$10–20

LOT 1137
A lock of hair
A lock of Doolan's hair kept by Morris in a jewelry box.
3 x 1⅛ x 1 in.
$20–30

LOT 1138
A menu
A menu for a Valentine's dinner, hand-drawn by Doolan. Menu reads: *"Oyster Motric / Celery Bunches, Ripe Olives / Flounder Creiche, Lemon Cucumber / Breast of Partridge / Hearts of Artichoke / Camembert Cheese / Marron Doolan Fantaisie / Coffee / Wine: Château Musar, 1992."* 7 x 5 in.
$50–65
Included in lot is a note on a Post-it. Reads: *"Dinner was gorgeous. Delicious wine! Thank you. Love xxx H."*

LOT 1139
A wedding invitation
An invitation to the wedding of Rekha Subramanian and Paulo Vitale, April 2, 2003. 6 x 9 in.
Not illustrated.
$10–25
Doolan attended alone, as Morris was working in L.A.

LOT 1140
A group of men's sunglasses
Four pairs of sunglasses. One Original Pilot with silver frame and green lenses. One Ray-Ban, aviator style with gold frame and green lenses. One no label, with brown plastic frames and amber lenses. One Seiiroy with a black-and-amber plastic frame and brown lenses.
$40–55 (4)
Included is a photograph showing Morris wearing the Original Pilot-frames sitting next to an unidentified woman, 4 x 6 in.

LOT 1141
A group of women's sunglasses
Four pairs of sunglasses. One no label, with heart-shaped white plastic frames and brown lenses. One Yves Saint Laurent cat's-eye style with tortoiseshell frames and brown lenses. One no label, gold wire-framed with green plastic lenses. One no label, round blue-framed with brown lenses. (4)
$40–60
Included is a photograph, 6 x 4 in., showing Doolan wearing the blue-framed pair sitting next to a fountain. Also included is a note on a Post-it, 3 x 3 in., in Morris's script. Reads: *"I'm sorry it upset you. I totally forgot that they look better on you! Call me when you're calmed down."* The blue-framed pair once belonged to Morris's ex-girlfriend Juliet Blackwood.

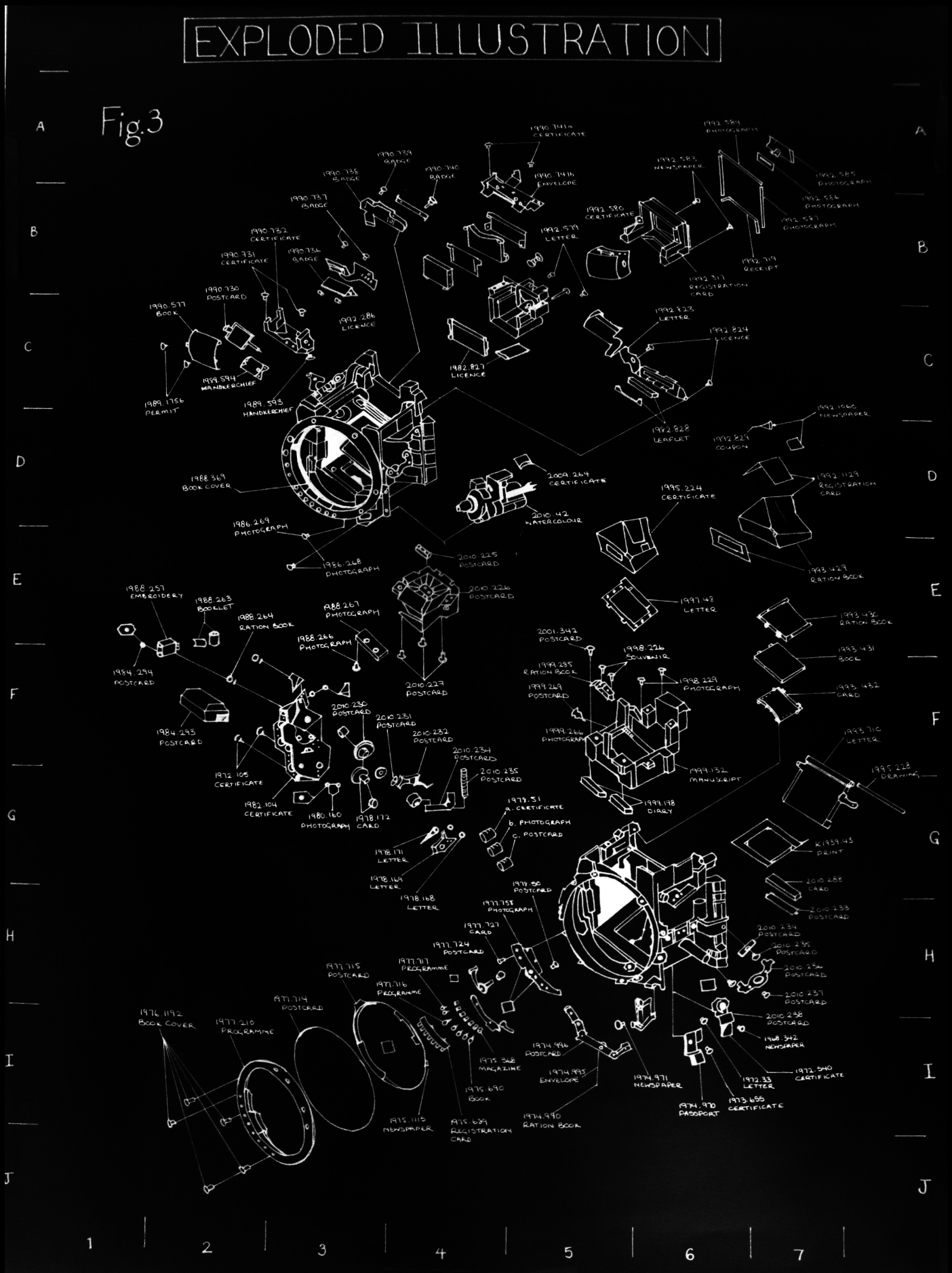
Figure 54

Figure 55

Figure 56

Figure 57

Figure 58


EXPLODED ILLUSTRATION
Fig.3
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1990.739 BADGE
1990.738 BADGE
1990.740 BADGE
1990.741b ENVELOPE
1990.737 BADGE
1990.732 CERTIFICATE
1990.731 CERTIFICATE
1990.736 BADGE
1990.730 POSTCARD
1990.577 BOOK
1992.286 LICENCE
1989.594 HANDKERCHIEF
1989.1756 PERMIT
1989.593 HANDKERCHIEF
1992.584 PHOTOGRAPH
1992.583 NEWSPAPER
1992.585 PHOTOGRAPH
1992.586 PHOTOGRAPH
1992.587 PHOTOGRAPH
1992.580 CERTIFICATE
1992.579 LETTER
1992.719 RECEIPT
1992.717 REGISTRATION CARD
1992.823 LETTER
1992.824 LICENCE
1982.827 LICENCE
1982.828 LEAFLET
1992.1166 NEWSPAPER
1992.829 COUPON
1988.369 BOOK COVER
2009.264 CERTIFICATE
2010.42 WATERCOLOUR
1995.224 CERTIFICATE
1992.1129 REGISTRATION CARD
1986.269 PHOTOGRAPH
1986.268 PHOTOGRAPH
2010.225 POSTCARD
2010.226 POSTCARD
1993.429 RATION BOOK
1997.43 LETTER
1988.257 EMBROIDERY
1988.263 BOOKLET
1988.264 RATION BOOK
1988.267 PHOTOGRAPH
1988.266 PHOTOGRAPH
1984.294 POSTCARD
2010.227 POSTCARD
2001.342 POSTCARD
1998.226 SOUVENIR
1999.295 RATION BOOK
1999.269 POSTCARD
1998.229 PHOTOGRAPH
1999.266 PHOTOGRAPH
1993.435 RATION BOOK
1993.431 BOOK
1993.432 CARD
1984.293 POSTCARD
2010.230 POSTCARD
2010.231 POSTCARD
2010.232 POSTCARD
2010.234 POSTCARD
2010.235 POSTCARD
1999.132 MANUSCRIPT
1999.198 DIARY
1993.710 LETTER
1995.228 DRAWING
1972.105 CERTIFICATE
1982.104 CERTIFICATE
1980.160 PHOTOGRAPH
1978.172 CARD
1979.51 a. CERTIFICATE b. PHOTOGRAPH c. POSTCARD
1978.171 LETTER
1978.169 LETTER
1978.168 LETTER
1959.43 PRINT
1979.50 POSTCARD
2010.228 CARD
2010.233 POSTCARD
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1977.727 CARD
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2010.238 POSTCARD
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1977.717 PROGRAMME
1977.716 PROGRAMME
1977.714 POSTCARD
1976.1192 BOOK COVER
1977.210 PROGRAMME
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1975.368 MAGAZINE
1974.993 ENVELOPE
1975.690 BOOK
1974.971 NEWSPAPER
1968.342 NEWSPAPER
1972.340 CERTIFICATE
1972.33 LETTER
1973.655 CERTIFICATE
1974.970 PASSPORT
1975.1113 NEWSPAPER
1975.689 REGISTRATION CARD
1974.990 RATION BOOK
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Figure 59

Figure 60

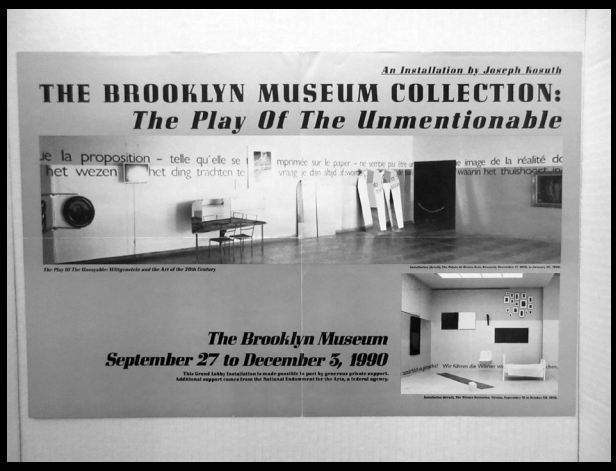


Figure 61

Figure 62

Figure 63

Figure 64

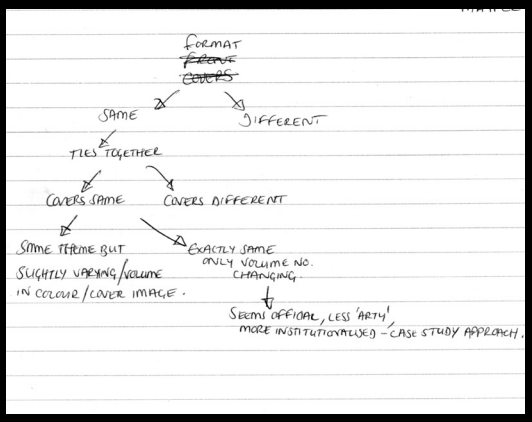


Figure 65

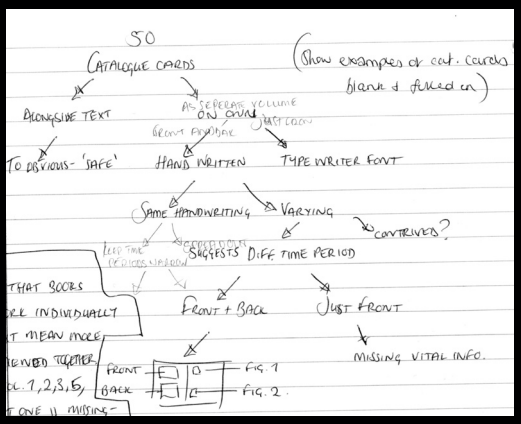
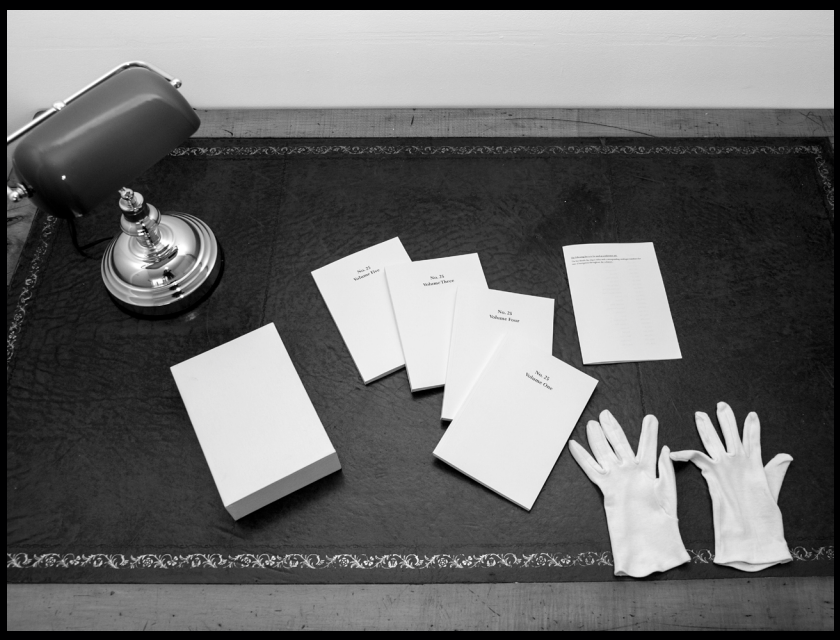


Figure 66



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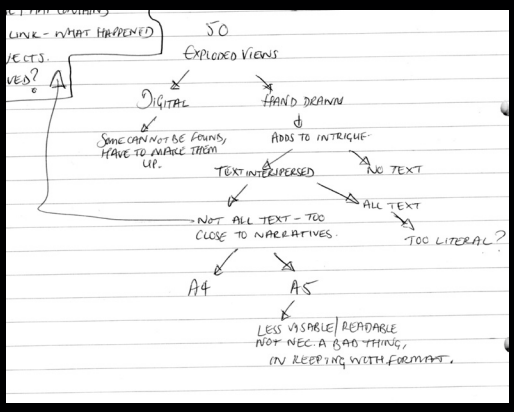

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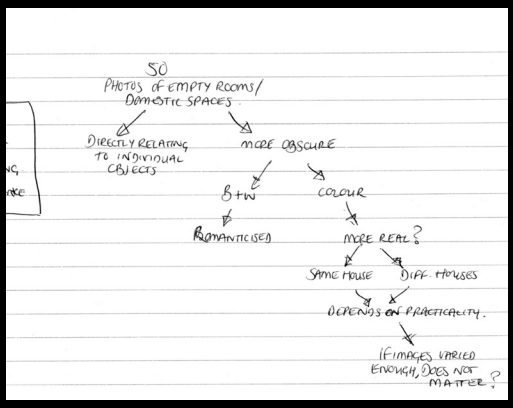


Figure 68

Figure 71

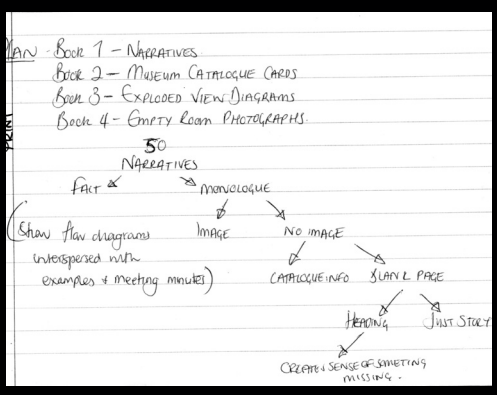


Figure 69

Gift / Bequest / Purchase / Loan / Exchange / from :	Number	Department
S3	1993.12	SH
	Date 18/2/1993	Location

Brief Summary

Electric Fire

Maker / Creator Belling

Date Made c.1948	Method			
CROSS REFERENCE TO: See SHF		AR	CI	DI

1

Physical Description (e.g. materials, colour, shape, inscriptions, etc.)

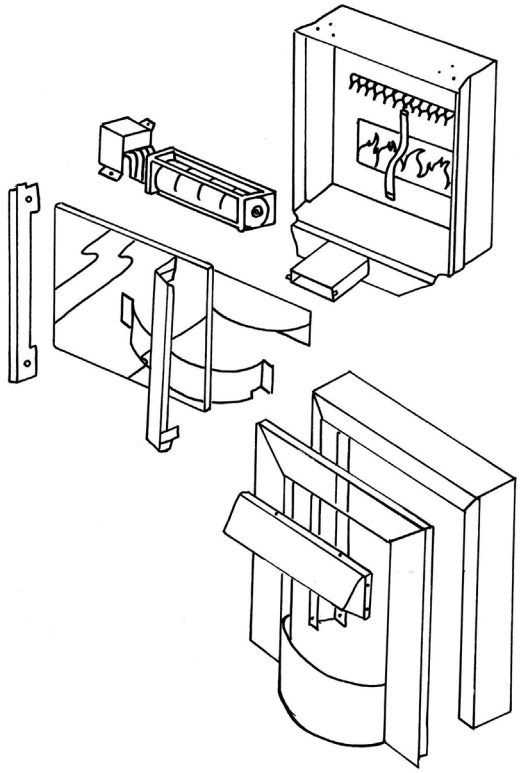
Ceramic two-bar electric fire, brown front with cast iron body. Folding handle on back, 'Belling' type 401 label on base. Uses 220-230 volts, no plug on mains cable.

Condition Good

Size (l : b : h) 280mm x 480mm x 340mm

Complete (Y) / N / ?

2



Electric Fire

There were four of us and my mother and father in the house we grew up in. When I was about twelve my mother took ill and spent more and more time in bed. I know now that my mother had tuberculosis, but as children, we were oblivious to this. We were kept in the dark a lot as to how ill she actually was, I suppose.

The house was always cold, and had a constant draught running through it from top to bottom. One day, my father came home from work with something in his arms, hidden under his work coat. It was this electric fire. We could never have afforded something like this in those days, but I knew it was not my place to question where it had come from.

A prominent memory of mine as a child is of sneaking into my mother's bedroom while she was asleep and my father at work to sit next to this fire and get warm. Myself, my brothers and sister used to dare each other to go in first and check if the coast was clear.

It transpired many years later that my father had stolen the fire on his way home from work, although we never found out where from. The doctor had told my father that my mother would die if she did not have a constant source of heat. When he was recounting this story, my father kept telling me that he did not condone theft, but that when a life of a loved one is in jeopardy, morals sometimes get overlooked.

Figure 72

Gift / Bequest / Purchase / Loan / Exchange / from:	Number	Department
S3	1999.117	SH
	Date 21/1/1999	Location

Brief Summary

Ewbank table w/mangle

Maker / Creator Ewbank Ltd.

Date Made c.1930/40? | Method

CROSS REFERENCE TO: See SHF | AR | CI | DI

1

Physical Description (e.g. materials, colour, shape, inscriptions, etc.)

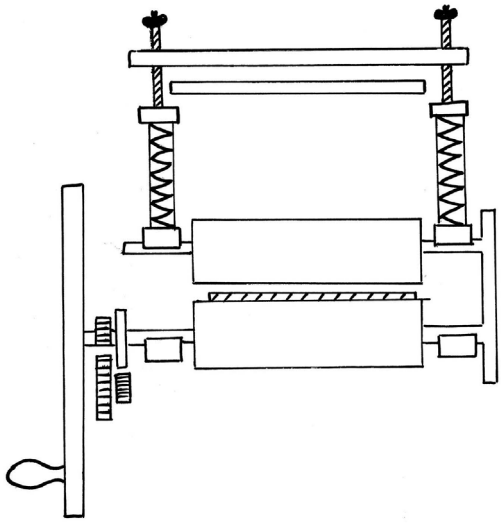
Enamel table on cast iron legs. Table top opens to allow cast iron mangle to be fixed in place. Top is marbled white, all ironwork painted green.

Condition Working order, some rust on frame

Size (l : b : h) 550mm x 630mm x 1040mm | Complete (Y) N / ?

2

33



33

Ewbank Table

It my grandmother's pride and joy, her Ewbank table. She used to tell me how she loved it from the day my grandfather brought it home for her. It was her fifth wedding anniversary present, you have to buy wood for that one. She bought him a little carved wooden duck because it reminded her of when they used to go and feed the ducks when they were courting. They were like that right until the end as well, buying each other funny little presents for birthdays and anniversaries.

The thing that's special about the table is that it's got a mangle built into it. It really is a clever thing when you eventually figure out how to use it. The top folds up and you have to undo some bolts and stuff and the mangle swings up out of the middle of it and you bolt it in place. How envious the neighbours were of such a thing! They lived on a row of terraced houses and all of the housewives would have been all too glad for the space saved by having a mangle and a table in one.

I've never let go of it because I know how much it meant to my grandma, but I can't say as I've got much cause for a mangle, and truth be told, if you use it as a table you can't get your knees under it because of the mangle hanging down from the bottom. But she loved it and I reckon it's quite rare these days so I've kept hold of it.

35

33

Figure 73

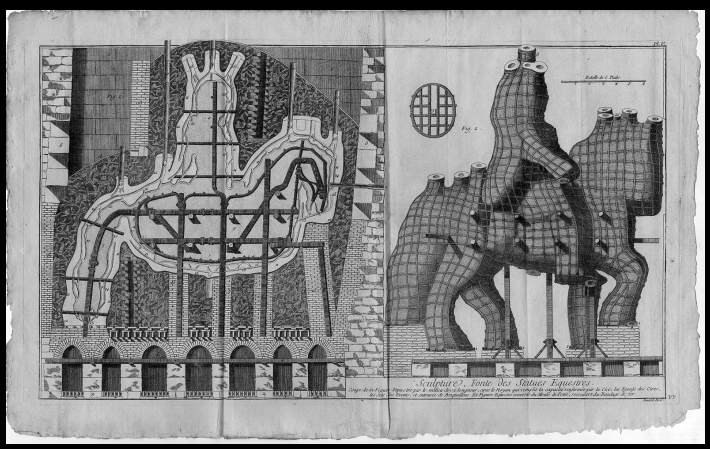
Figure 74

Figure 75

Figure 76

Figure 77

Figure 78



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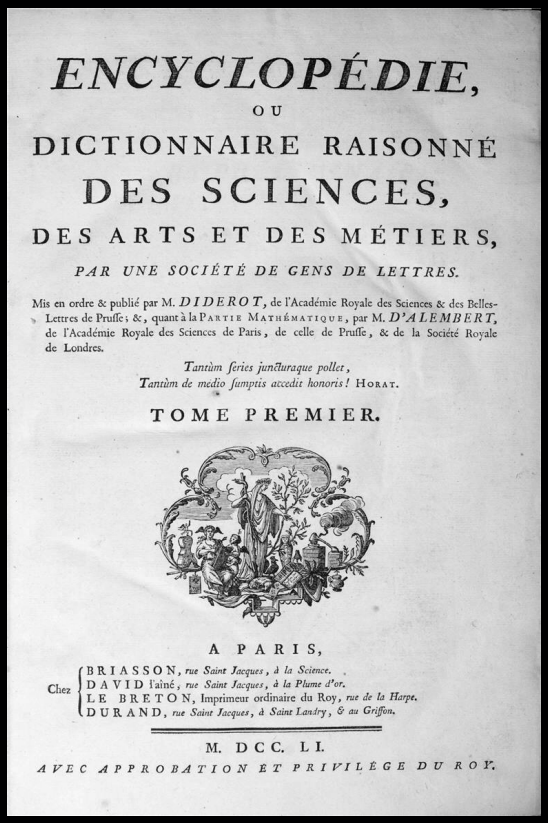


ENCYCLOPÉDIE,

OU

DICTIONNAIRE RAISONNÉ

DES SCIENCES,

DES ARTS ET DES MÉTIERS,

PAR UNE SOCIÉTÉ DE GENS DE LETTRES.

Mis en ordre & publié par M. *DIDEROT*, de l'Académie Royale des Sciences & des Belles-Lettres de Prusse; &, quant à la PARTIE MATHÉMATIQUE, par M. *D'ALEMBERT*, de l'Académie Royale des Sciences de Paris, de celle de Prusse, & de la Société Royale de Londres.

Tantùm series junctúraque pollet,
Tantùm de medio sumptis accedit honoris! HORAT.

TOME PREMIER.

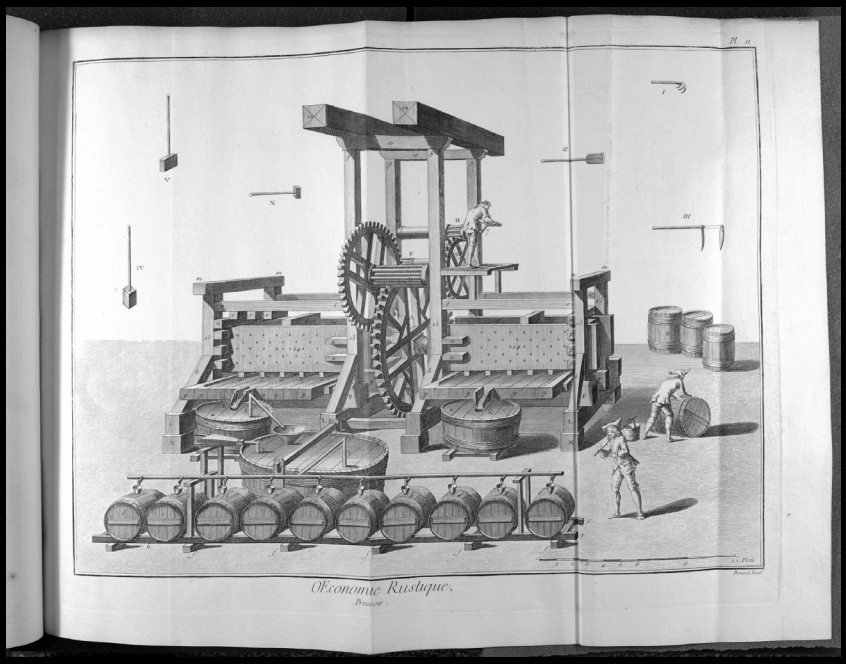
A PARIS,

Chez { BRIASSON, *rue Saint Jacques, à la Science.*
DAVID l'aîné, *rue Saint Jacques, à la Plume d'or.*
LE BRETON, Imprimeur ordinaire du Roy, *rue de la Harpe.*
DURAND, *rue Saint Jacques, à Saint Landry, & au Griffon.*

M. DCC. LI.

AVEC APPROBATION ET PRIVILÉGE DU ROY.

Figure 80



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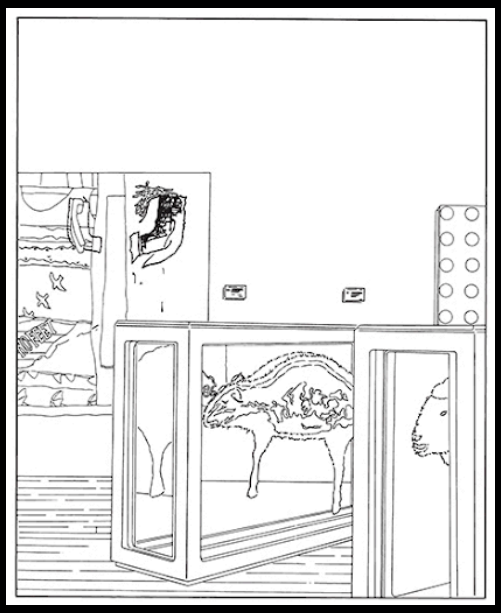

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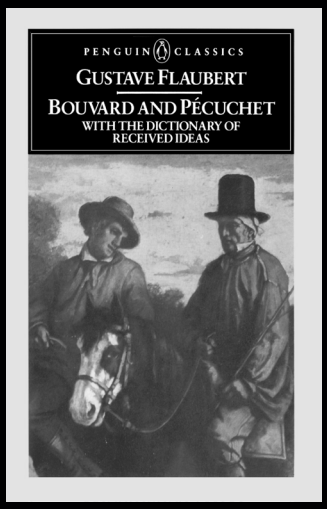

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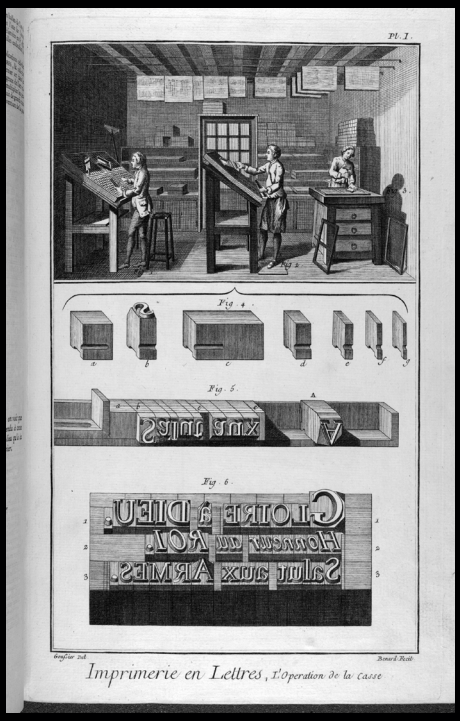

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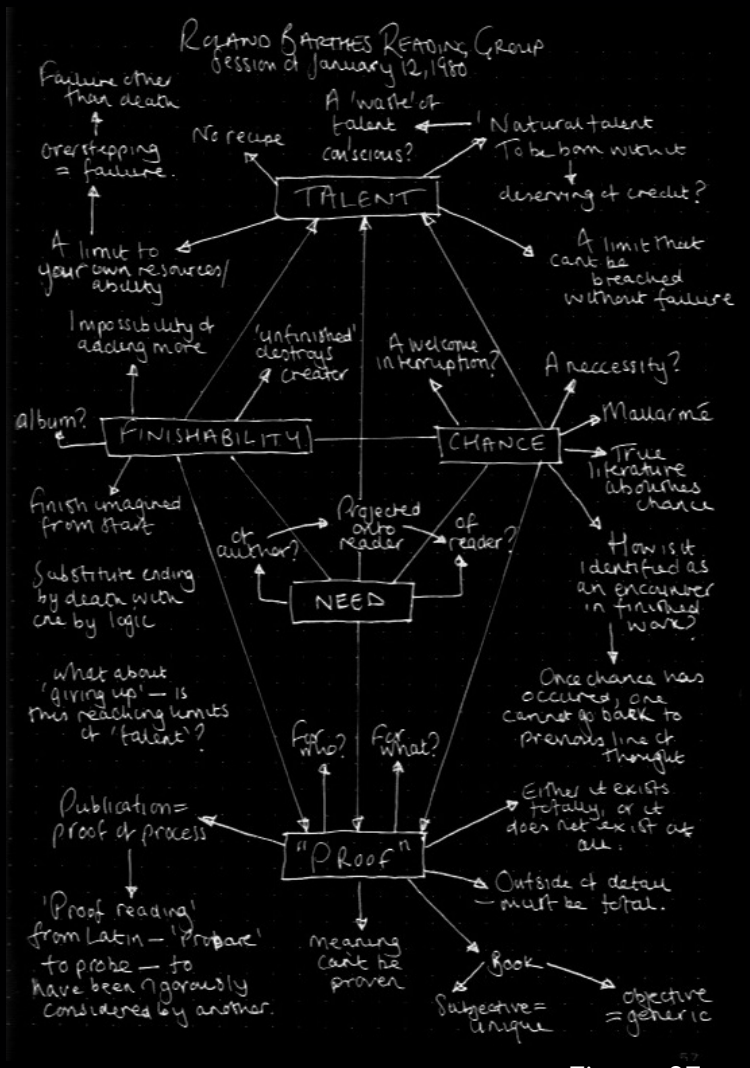

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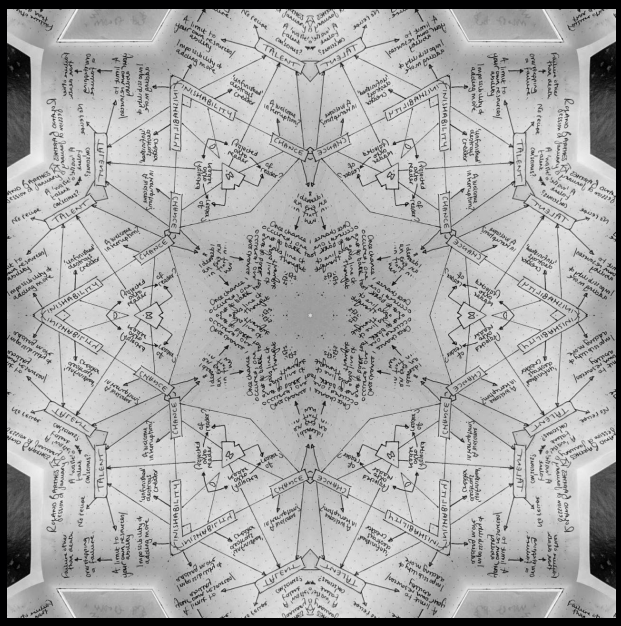

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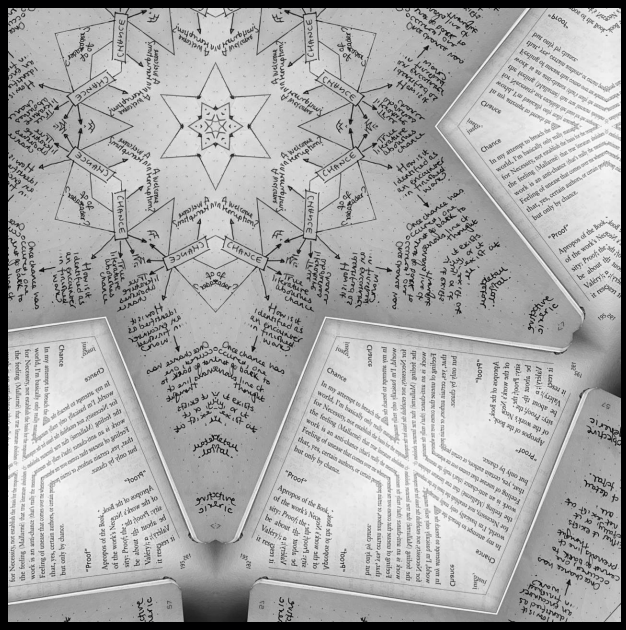

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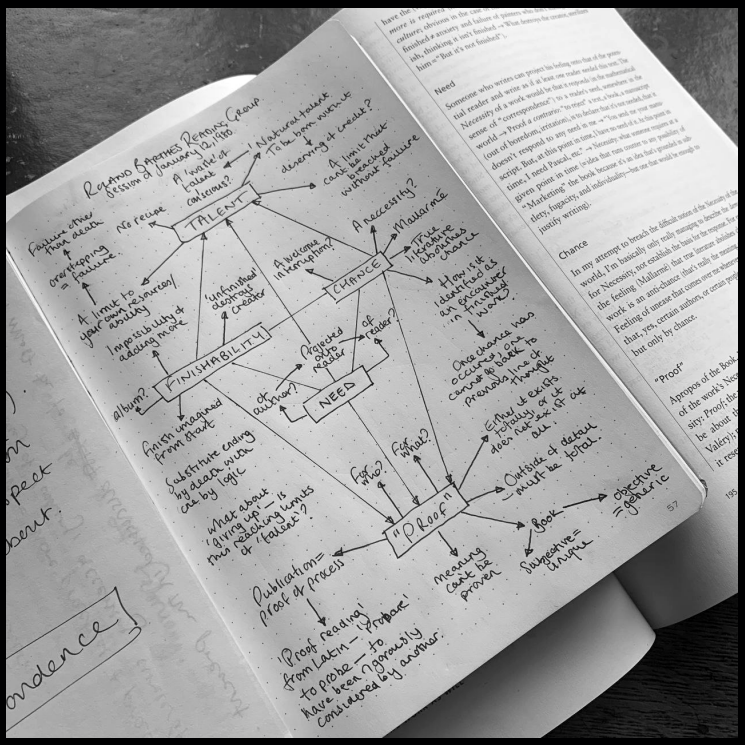

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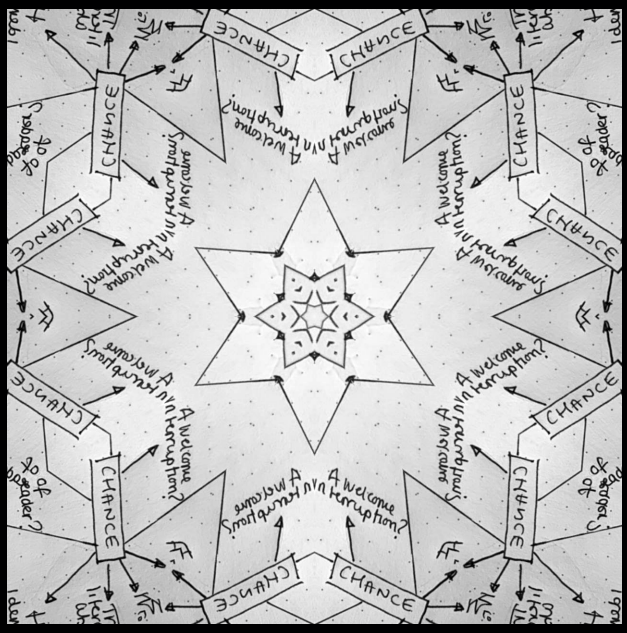

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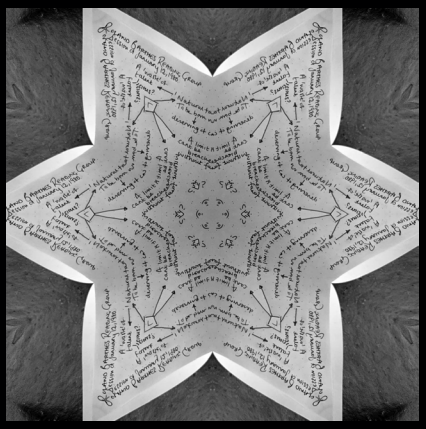

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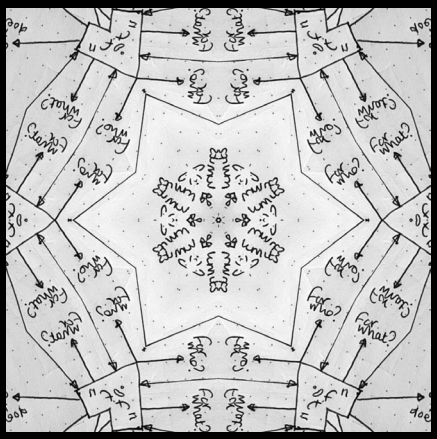

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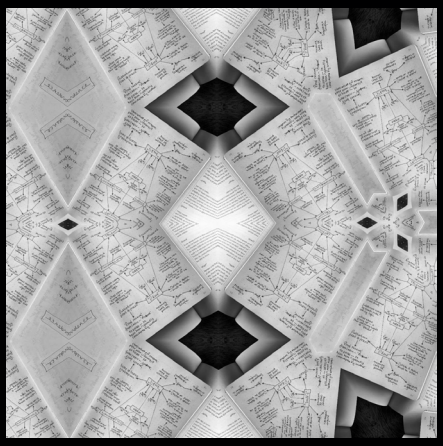

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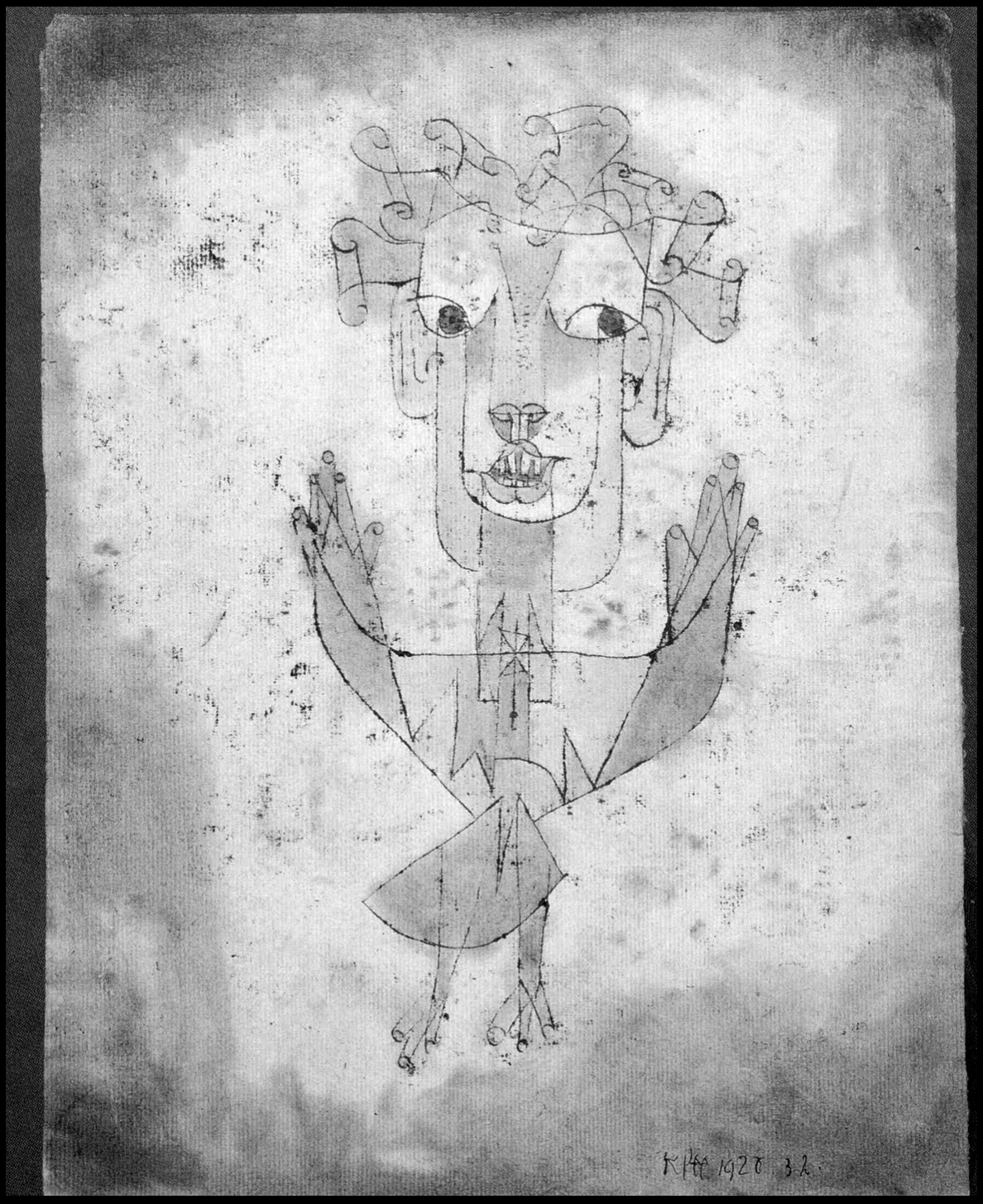

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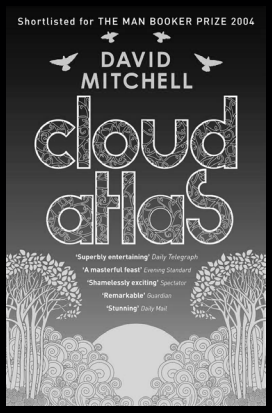

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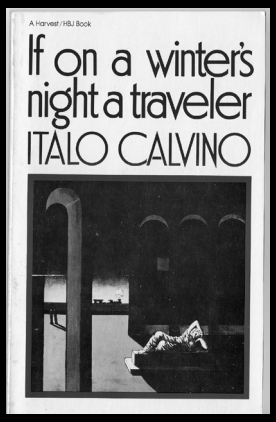

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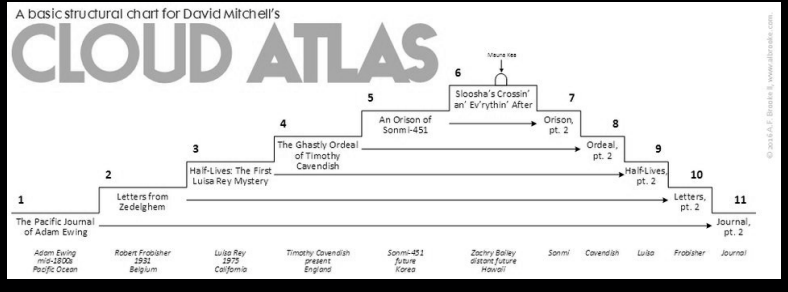

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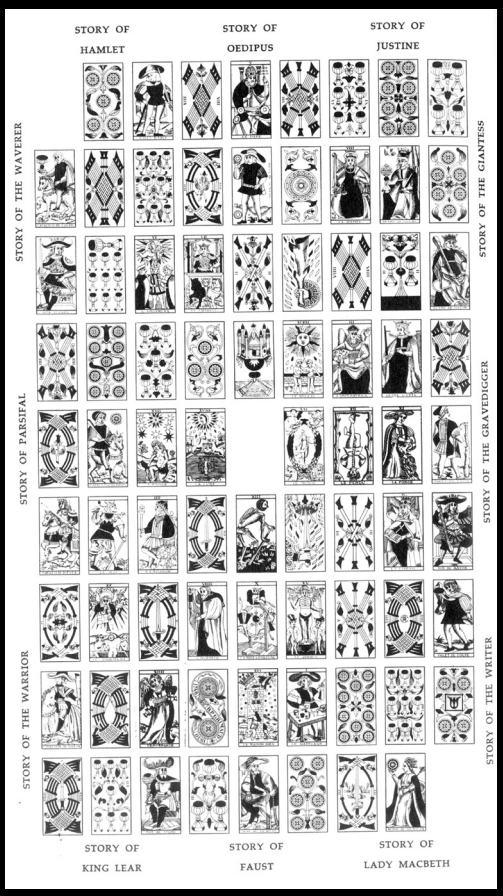

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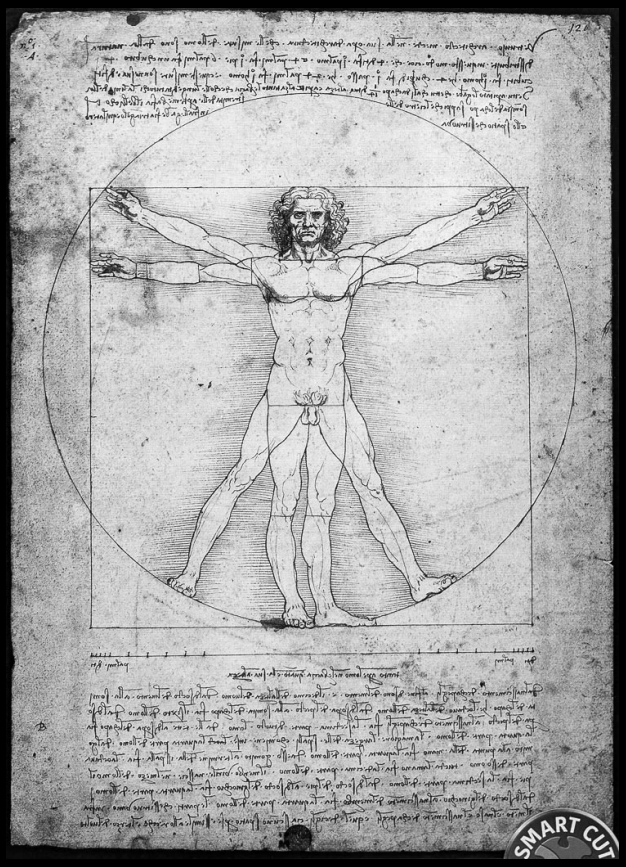

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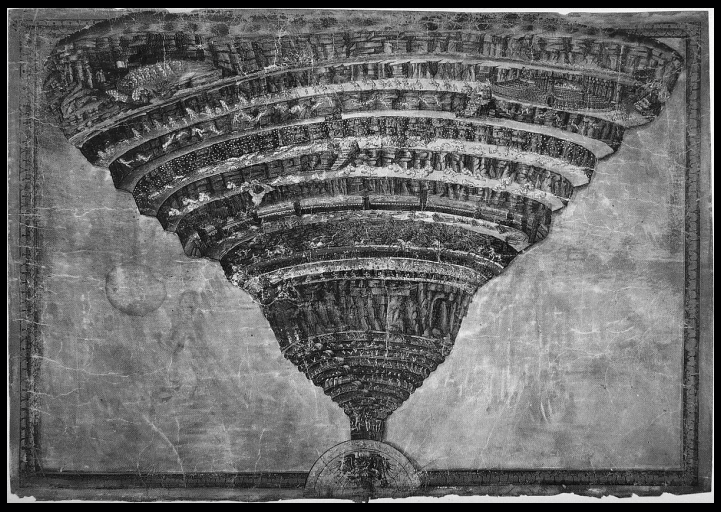

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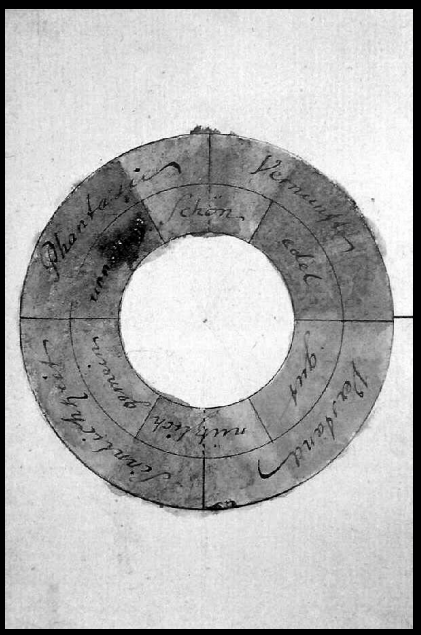

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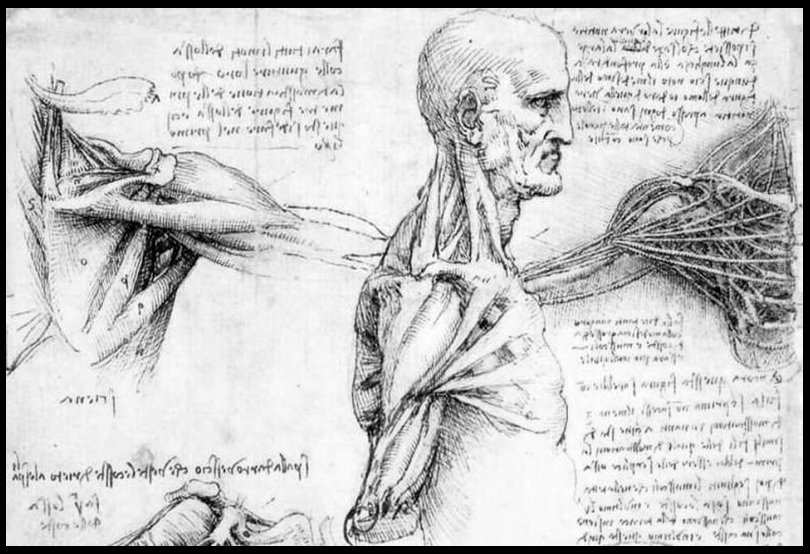

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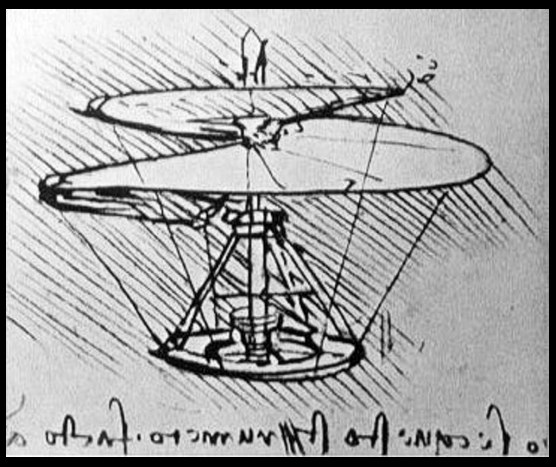

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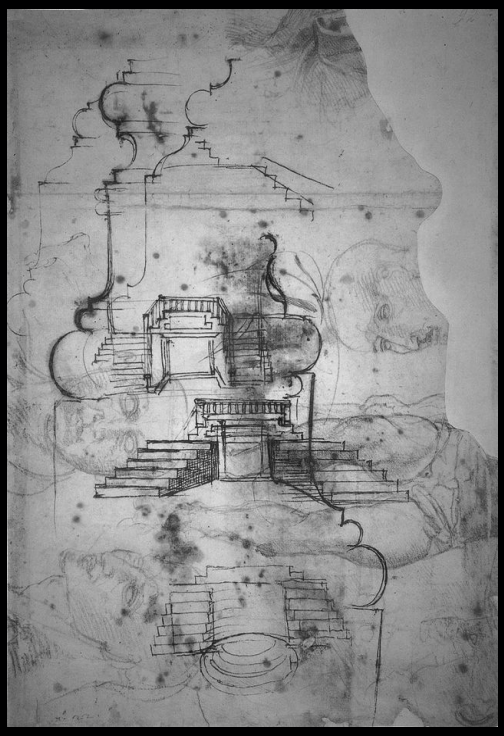

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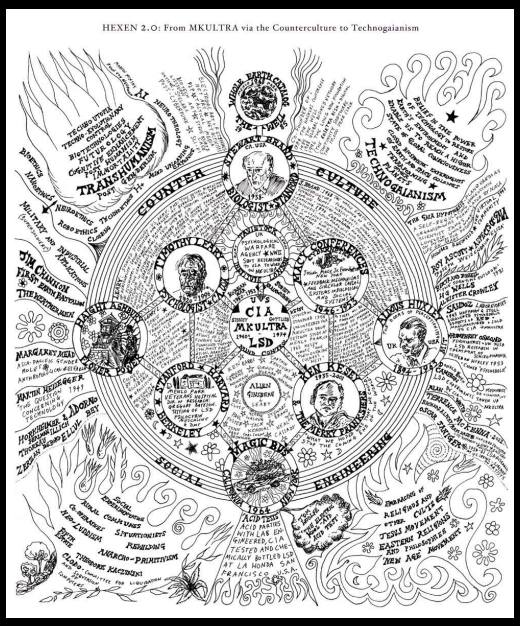

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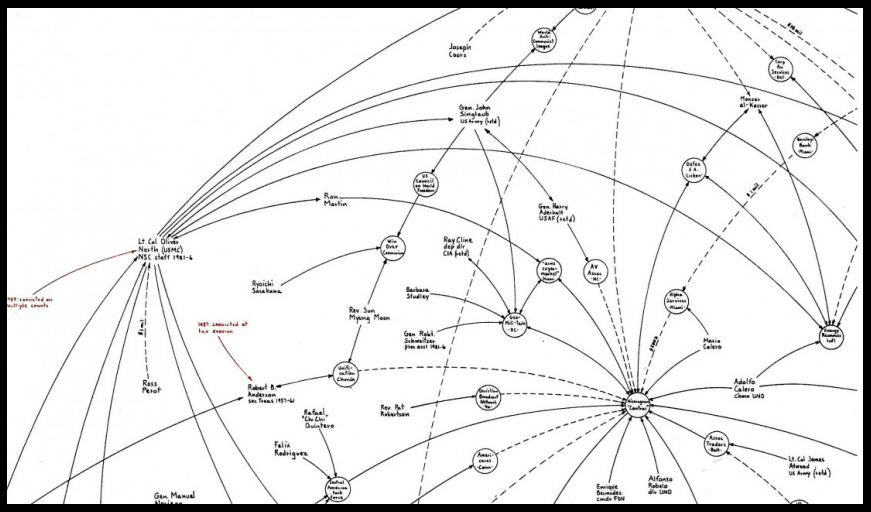

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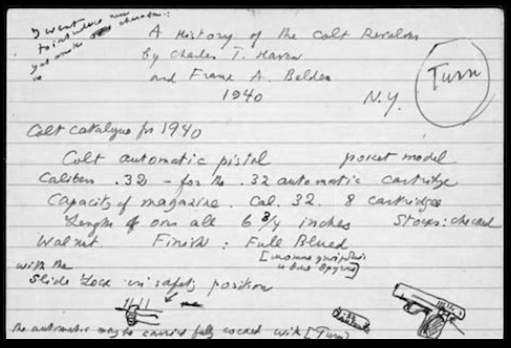

A History of the Colt Revolver
By Charles T. Haven
and Frank A. Belden
1940
N.Y.
Turn

Colt catalogue for 1940

Colt automatic pistol pocket model
Caliber .32 - for the .32 automatic cartridge
Capacity of magazine. Cal. 32. 8 cartridges
Length of arm all 6 3/4 inches Stock: checked
Walnut Finish: Full Blued
With the Slide Lock in safety position

Figure 110

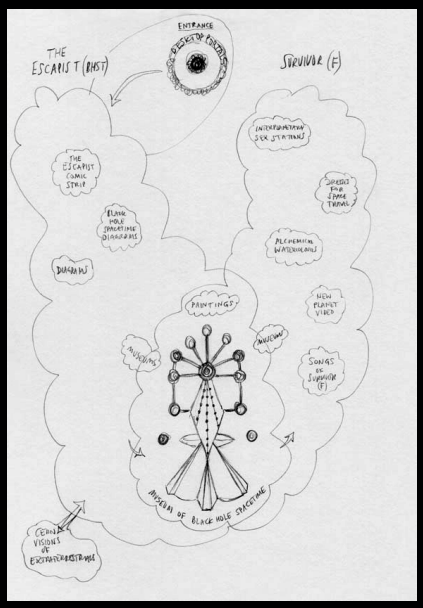

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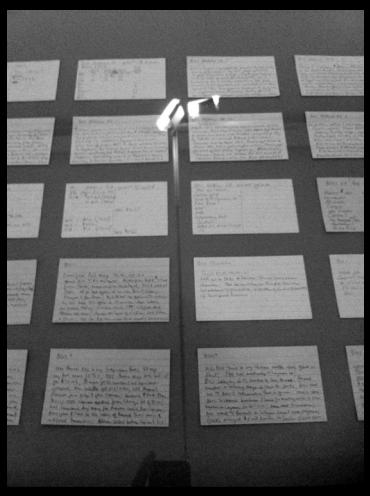
Figure 112



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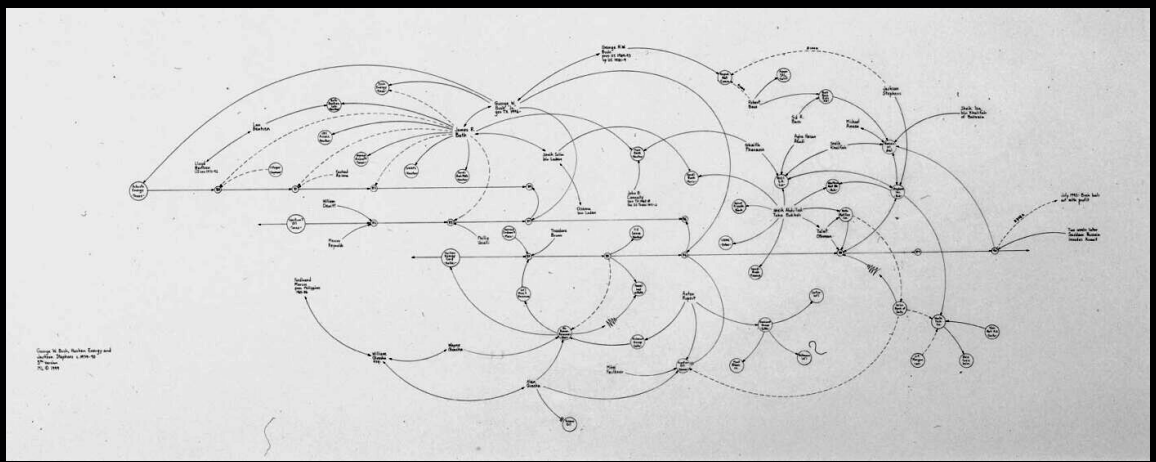

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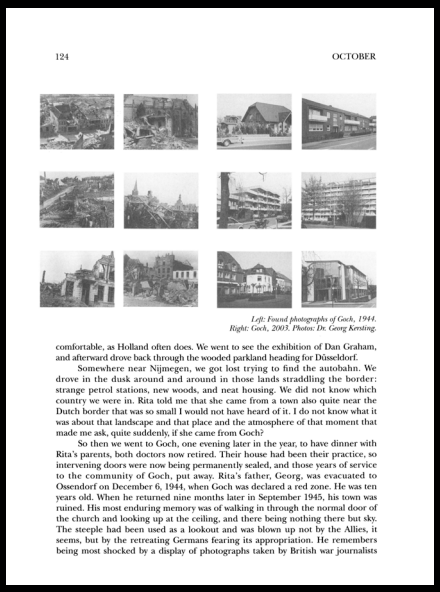

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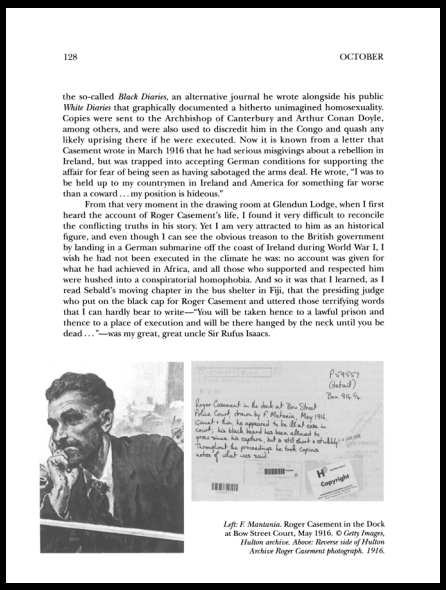
Left: Found photographs of Goch, 1944. Right: Goch, 2003. Photos: Dr. Georg Kersting.

comfortable, as Holland often does. We went to see the exhibition of Dan Graham, and afterward drove back through the wooded parkland heading for Düsseldorf.

Somewhere near Nijmegen, we got lost trying to find the autobahn. We drove in the dusk around and around in those lands straddling the border: strange petrol stations, new woods, and neat housing. We did not know which country we were in. Rita told me that she came from a town also quite near the Dutch border that was so small I would not have heard of it. I do not know what it was about that landscape and that place and the atmosphere of that moment that made me ask, quite suddenly, if she came from Goch?

So then we went to Goch, one evening later in the year, to have dinner with Rita's parents, both doctors now retired. Their house had been their practice, so intervening doors were now being permanently sealed, and those years of service to the community of Goch, put away. Rita's father, Georg, was evacuated to Ossendorf on December 6, 1944, when Goch was declared a red zone. He was ten years old. When he returned nine months later in September 1945, his town was ruined. His most enduring memory was of walking in through the normal door of the church and looking up at the ceiling, and there being nothing there but sky. The steeple had been used as a lookout and was blown up not by the Allies, it seems, but by the retreating Germans fearing its appropriation. He remembers being most shocked by a display of photographs taken by British war journalists

Figure 115



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the so-called *Black Diaries*, an alternative journal he wrote alongside his public *White Diaries* that graphically documented a hitherto unimagined homosexuality. Copies were sent to the Archbishop of Canterbury and Arthur Conan Doyle, among others, and were also used to discredit him in the Congo and quash any likely uprising there if he were executed. Now it is known from a letter that Casement wrote in March 1916 that he had serious misgivings about a rebellion in Ireland, but was trapped into accepting German conditions for supporting the affair for fear of being seen as having sabotaged the arms deal. He wrote, "I was to be held up to my countrymen in Ireland and America for something far worse than a coward . . . my position is hideous."

From that very moment in the drawing room at Glendun Lodge, when I first heard the account of Roger Casement's life, I found it very difficult to reconcile the conflicting truths in his story. Yet I am very attracted to him as an historical figure, and even though I can see the obvious treason to the British government by landing in a German submarine off the coast of Ireland during World War I, I wish he had not been executed in the climate he was: no account was given for what he had achieved in Africa, and all those who supported and respected him were hushed into a conspiratorial homophobia. And so it was that I learned, as I read Sebald's moving chapter in the bus shelter in Fiji, that the presiding judge who put on the black cap for Roger Casement and uttered those terrifying words that I can hardly bear to write—"You will be taken hence to a lawful prison and thence to a place of execution and will be there hanged by the neck until you be dead . . . "—was my great, great uncle Sir Rufus Isaacs.

Left: F. Mantania. Roger Casement in the Dock at Bow Street Court, May 1916. *© Getty Images, Hulton archive. Above: Reverse side of Hulton Archive Roger Casement photograph. 1916.*

Figure 116

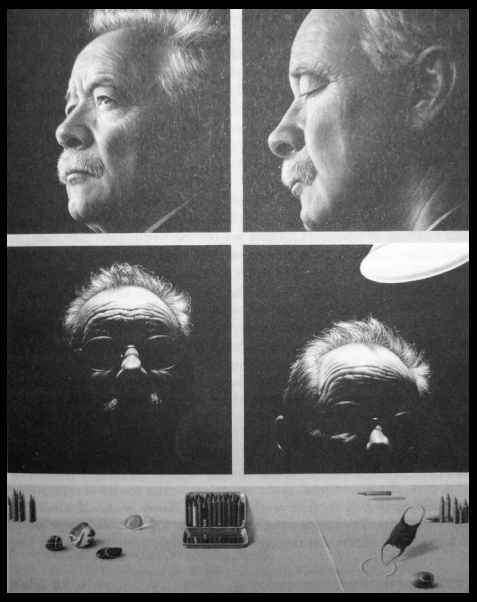
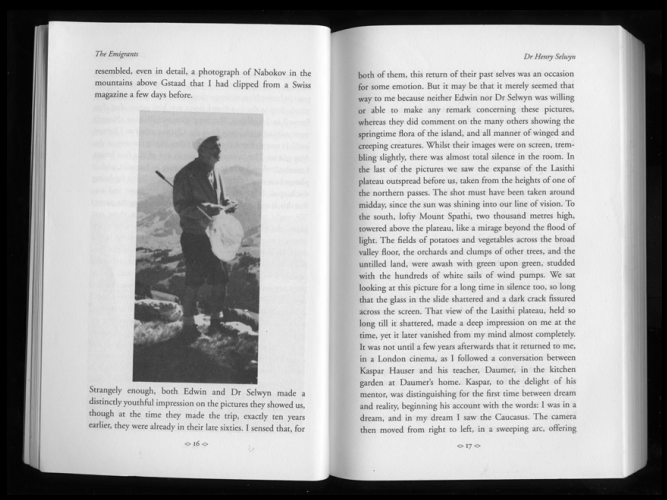


Figure 117

Figure 119

Figure 118



The Emigrants *Dr Henry Selwyn*

resembled, even in detail, a photograph of Nabokov in the mountains above Gstaad that I had clipped from a Swiss magazine a few days before.

Strangely enough, both Edwin and Dr Selwyn made a distinctly youthful impression on the pictures they showed us, though at the time they made the trip, exactly ten years earlier, they were already in their late sixties. I sensed that, for both of them, this return of their past selves was an occasion for some emotion. But it may be that it merely seemed that way to me because neither Edwin nor Dr Selwyn was willing or able to make any remark concerning these pictures, whereas they did comment on the many others showing the springtime flora of the island, and all manner of winged and creeping creatures. Whilst their images were on screen, trembling slightly, there was almost total silence in the room. In the last of the pictures we saw the expanse of the Lasithi plateau outspread before us, taken from the heights of one of the northern passes. The shot must have been taken around midday, since the sun was shining into our line of vision. To the south, lofty Mount Spathi, two thousand metres high, towered above the plateau, like a mirage beyond the flood of light. The fields of potatoes and vegetables across the broad valley floor, the orchards and clumps of other trees, and the untilled land, were awash with green upon green, studded with the hundreds of white sails of wind pumps. We sat looking at this picture for a long time in silence too, so long that the glass in the slide shattered and a dark crack fissured across the screen. That view of the Lasithi plateau, held so long till it shattered, made a deep impression on me at the time, yet it later vanished from my mind almost completely. It was not until a few years afterwards that it returned to me, in a London cinema, as I followed a conversation between Kaspar Hauser and his teacher, Daumer, in the kitchen garden at Daumer's home. Kaspar, to the delight of his mentor, was distinguishing for the first time between dream and reality, beginning his account with the words: I was in a dream, and in my dream I saw the Caucasus. The camera then moved from right to left, in a sweeping arc, offering

Figure 120

Figure 121

Figure 122

An artist who blends universal themes with particular subjects and a gallery that connects global discourses with local histories might have been made for each other.

Gallery 5
Selective Memory 2012

Simon Fujiwara's works are often autobiographical, drawing on life experiences, memories and family history. In this room he focuses on his childhood and explores links with the early development of the St Ives School.

As a child Fujiwara lived with his mother in Carbis Bay, a mile from St Ives. He has said that the lighthouse on nearby Godrevy Island is one of his earliest recollections. According to the artist, its dancing light, playing across his bedroom ceiling, was fundamental to the development of his imagination.

Selective Memory, Fujiwara's installation in this room, features a group of paintings from the Tate Collection by Alfred Wallis. Wallis, born in 1855, was a fisherman and later ran a marine store in St Ives. With no formal training, he took up painting in his late sixties, after his wife's death. Like Fujiwara he drew his subject matter from his memories, often focusing on seascapes with a range of nautical motifs including ships, shipwrecks and lighthouses.

The story of Wallis's 'discovery' is well known to regular Tate St Ives visitors: artists Ben Nicholson and Christopher Wood met Wallis in St Ives in 1928 and were encouraged by his naïve style to continue their own exploration of a 'primitive' language of art. Nicholson and his wife Barbara Hepworth moved to West Cornwall a decade later, soon joined by other modernist artists. Being brought up locally, Fujiwara was very aware of Wallis's

Figure 123

encounter with Nicholson and Wood, the mythological founding moment of the St Ives school.

Like Wallis, Fujiwara took his first steps as an artist in West Cornwall. He was the first student in the nursery school his mother established in the kitchen of their home (which she still runs today). There he developed his artistic skills, making pictures showing an interest in personal narratives, which he shares with Wallis.

Selective Memory is Fujiwara's tribute to Wallis and the St Ives School legacy. Fujiwara creates four large-scale, childishly crafted structures based on lighthouses depicted in Wallis's paintings. These sculptures have a playful dimension, enhancing the feeling of safety that the real lighthouses produce. Nevertheless, they also have a sinister quality, suggesting associations of danger and loss typical of seafaring. It is a state of innocence Fujiwara evokes, linking the vision of the untrained artist with the inherent creativity of children.

Simon Fujiwara (second from right) aged four in his mother's nursery school, Carbis Bay, 1986 © Simon Fujiwara

Figure 124

Figure 125

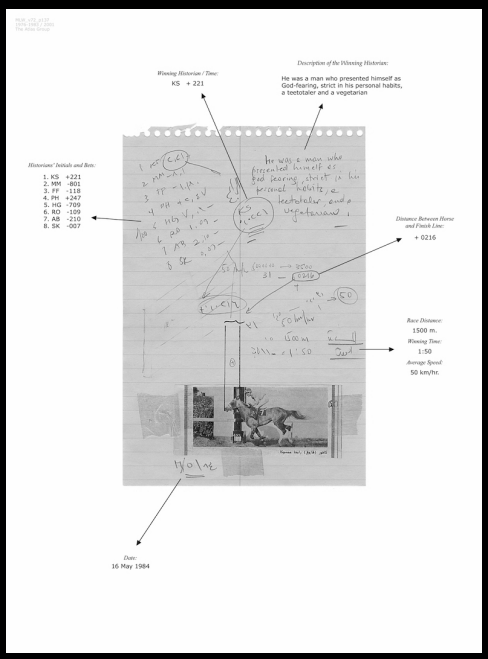


Figure 127

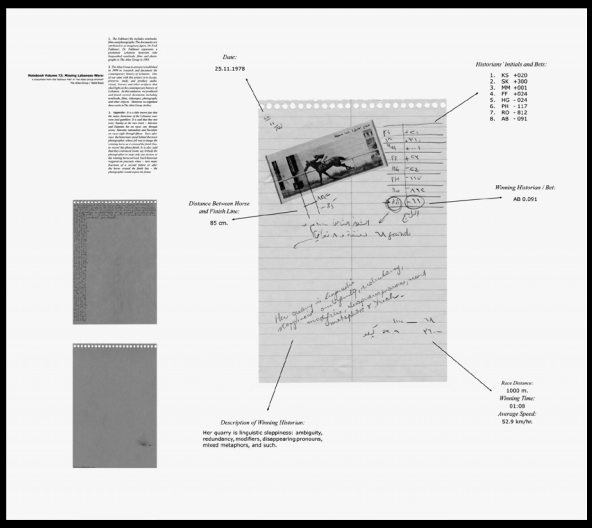


Figure 126

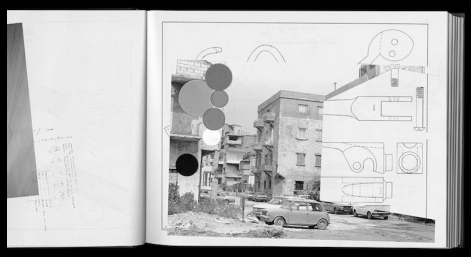


Figure 128

Figure 129

Figure 130

Figure 131

Figure 132

LOUISE FINNEY

READ HISTORY

THE EDITIONS II

THE GOOD READER

MA BIBLIOTHÈQUE

READ HISTORY

LOUISE FINNEY

In the text Good Readers and Good Writers, Vladimir Nabokov writes that 'everything that is worthwhile is to some extent subjective'. This subjectivity often makes the pursuit of being a 'good reader' difficult. Read History explores a selection writings concerning the ways to read history, often differing in opinion. These are shown with images of textual archival documentation, which themselves require close and thoughtful reading. Directly exploring a conflict in her own practice, the author questions which is more important: reading the archival document itself, or reading the ways we can or should read it.

Louise Finney is an artist and researcher. Focusing on archival documentation, particularly that of the everyday, she produces multiple subjective interpretations of the same document, questioning the possibility of a single account.

THE GOOD READER is a series that addresses reading, as both virtue and duty. The editor invites authors she considers to be good readers. She agrees with Nabokov that a good reader, a major reader, an active and creative reader, is a re-reader.

MA BIBLIOTHÈQUE
9 781910 055151 >

Figure 133

Despite the impact of post-structural theory, the guiding force among professional historians remains objective truth. However cynical the scholar, the goal is always to reveal truth, which historians do through their use of 'facts,' 'evidence,' and 'mastery.' Historians meet these criteria primarily through using textual sources, but the Internet has an impact on the way we view these texts by effecting their distribution, their abundance or scarcity, and the intellectual community making use of them.

Renée M. Sentilles, *The Archives of Cyber Space*

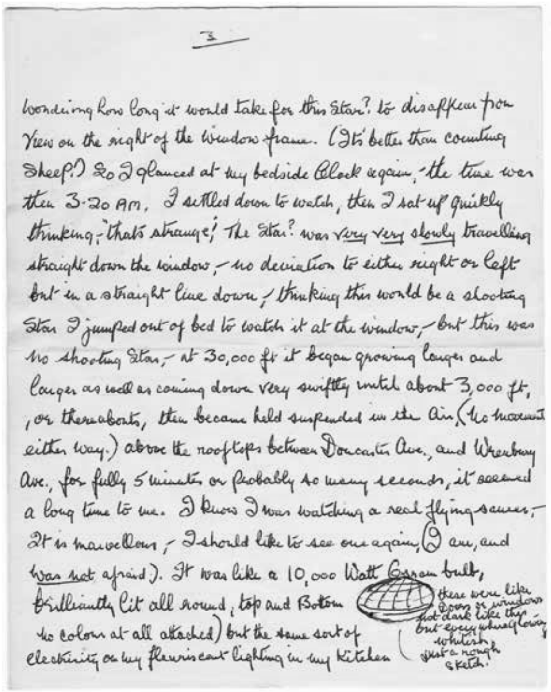
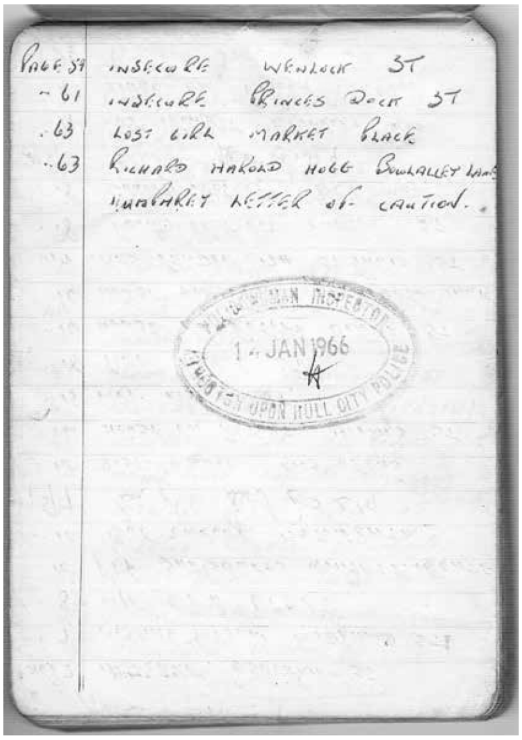


Figure 134

The historian's study is more capable of concerning itself with a truth which is more absolute than mere truthfulness. Verifiability is the enemy of objective truth because it consists of the operation of the observer and experimenter upon the subject matter studied. The historian cannot verify; he can only discover and attempt to explain. In the work of discovery he has the assurance that he is looking for something that had once existed and is therefore, in theory, discoverable.

G.R. Elton, *The Practice of History*

8



PAGE 57 INSECURE WENLOCK ST
61 INSECURE PRINCES DOCK ST
63 LOST GIRL MARKET PLACE
63 RICHARD HAROLD HOGG BOWLALLEY LANE
HUMPHREY LETTER OF CAUTION.

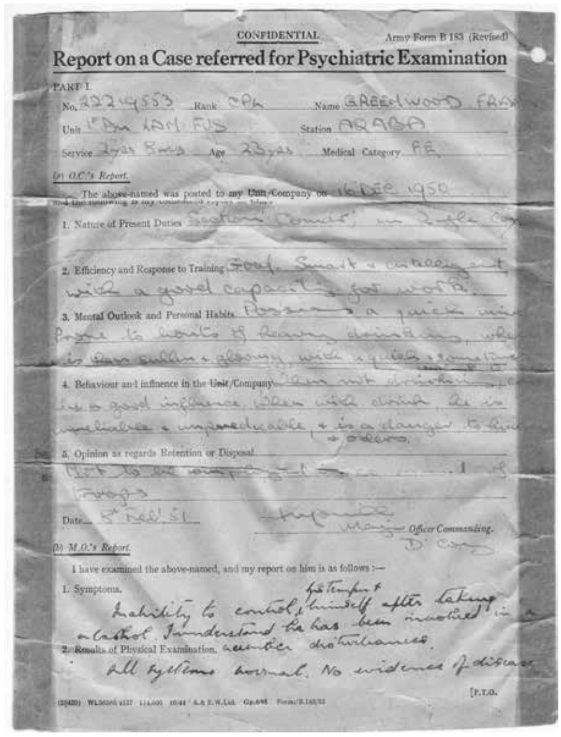
9

Figure 135

History, in its traditional form, undertook to 'memorize' the monuments of the past, transform them into documents, and lend speech to those traces which, in themselves, are often not verbal, or which say in silence something other than what they actually say. In that area where, in the past, history deciphered the traces left by men, it now deploys a mass of elements that have to be grouped, made relevant, placed in relation to one another to form totalities.

Michel Foucault, *The Archaeology of Knowledge*

12



CONFIDENTIAL. Army Form B 183 (Revised)

Report on a Case referred for Psychiatric Examination

PART I.

No. 22219553 Rank CPL Name GREENWOOD FRA
Unit 1st Bn LAN FUS Station AQABA
Service 2 yrs 8 mths Age 23 yrs Medical Category FE

(a) O.C.'s Report.

The above-named was posted to my Unit/Company on 16 DEC 1950 and the following is my considered report on him:—

1. Nature of Present Duties Section Comdr in Rifle Coy
2. Efficiency and Response to Training Good. Smart & intelligent with a good capacity for work.
3. Mental Outlook and Personal Habits Possesses a quick mind. Prone to bouts of heavy drinking, when is sullen & gloomy, with a quick temper.
4. Behaviour and influence in the Unit/Company When not drinking he is a good influence. When with drink, he is unreliable & unpredictable, & is a danger to himself & others.
5. Opinion as regards Retention or Disposal Not to be employed with troops.

Date 5 Feb 51 Major Officer Commanding. D Coy

(b) M.O.'s Report.

I have examined the above-named, and my report on him is as follows:—

1. Symptoms. Inability to control his temper & himself after taking alcohol. I understand he has been involved in a number disturbances.
2. Results of Physical Examination. All systems normal. No evidence of disease.

[P.T.O.

13

Figure 136

Figure 137

Figure 138

Figure 140

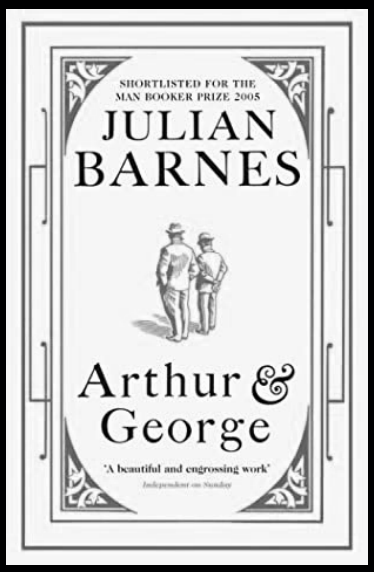


Figure 139

Figure 141

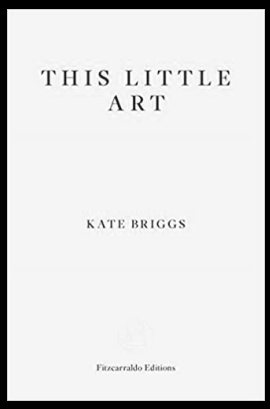


Figure 142

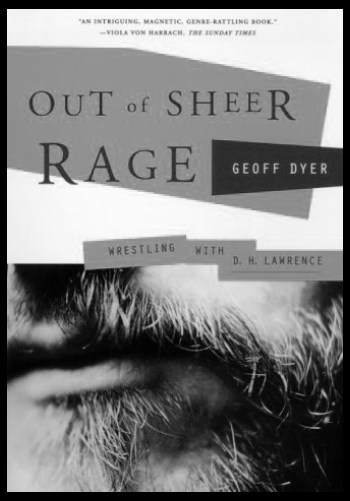


Figure 143

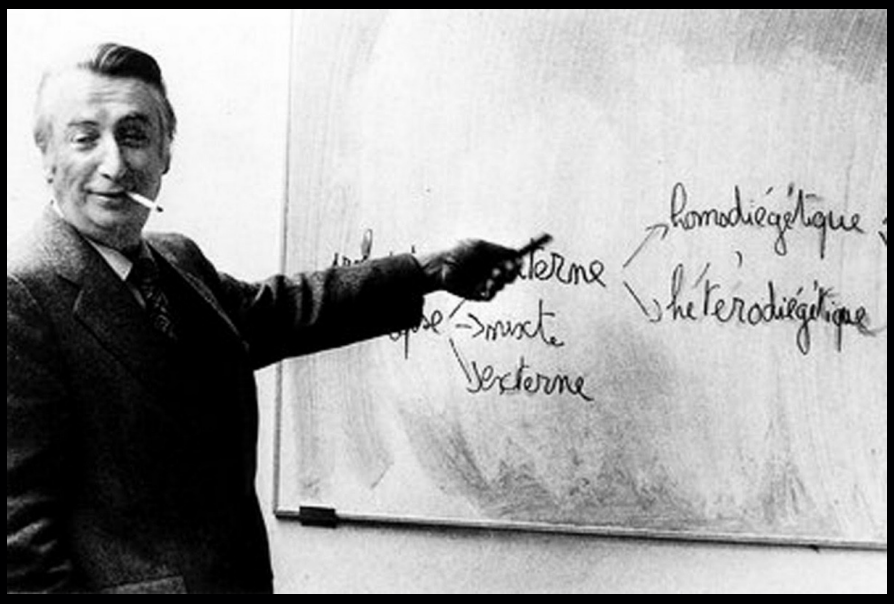


Figure 144

Figure 145

The Work as Will
(will to begin)

The Roland Barthes Reading Group has been parsing Roland Barthes's *The Preparation of the Novel* for four years. His is a text in which the novel is never quite begun; or rather in which the *conditions* for beginning *repeatedly start* to be laid out. Beginning as iteration, as preparation, as speculation. Beginnings—multiple—as metaphors for the work not yet done. Our stuttering synopsis of the chapter 'Session of December 1, 1979' collates our notations, our 'minimal acts of writing' in which we promise, soon, to start.

The members of the group participating here are: Emma Bolland, Julia Calver, Helen Clarke Louise Finney, Suzannah Gent, Sharon Kivland, Debbie Michaels, Hestia Peppé, and Rachel Smith.

There was the inability to plot—as reader—even a sentence.

'An event in language is to take one step, and then another'. I could no longer walk.

When the page is static (not static). Hum.
Is grammar a compass?
Are graphemes?
Read a line then off, tangential, elsewhere, making a note, losing my place.

Preamble
A preliminary or preparatory statement by which someone might make an introduction → leading to an
Outline

Barthes lays out an overview of the beginning of writing a novel. To do this he must first understand the desire to write. 'I write to satisfy a desire.' And that this desire stems from reading; 'I write because I have read'. I lose count of the things I have read, but suppose that some of them must have inspired me to write.

A line or set of lines enclosing or indicating the shape of something—a general description showing the essential features, not the detail. A kind of abstract—a summary that, in all honesty, leaves me temporarily *panic stricken*—unable to classify—to find a phrase, a quote, or poem that might be set at the beginning offering an
Epigraph
A summary of what it is I am trying to evoke—the scent, the odour of something. The panic continues into the
Plan

FOOTNOTE re appripraiteion and quotations of Barthes

Figure 146

abstract

(synopsis)

outline underlined

show your edges
reveal the thresholds
trace
a line

=blurb → *classify*
any product

being
unable to classify is
the worst
kind of social unease

panic stricken
does this look right
to you?

what are we doing?

Begin over

Of the Work to be written. A detailed proposal for doing or achieving something—an intention or decision about what I am going to do.
a) A point of departure
b) Three chapters, three acts—in my case, three transpositions—'the obstacles that will have to be overcome', the knots to be untied. [DM1.]
c) And then, a final suspense rather than conclusion. But how to begin to write a plan when I don't know how it will turn out, but I do care.
Parabase
The method of exposition—a comprehensive description and explanation of an idea or theory and the action of making something public that, at this moment in time, renders me paralysed.
Polytechnique Presentation – How will I speak—from where? Following Barthes,

'Unable to classify is *panic stricken*.'[EB1.] (Where are we?)... and I cannot even type up my notes without straying, ricocheting to a state in which demarcation is subjective, fragile, breaking down when category distance is too narrow, where category loses the solidity of nameable entity, where the 'interstitial blanks separating all these entities from one another'[EB2.] (and who the fuck ever thought I'd ever be quoting Foucault—not me) are the terrifying here-be-monsters of the unmapped where identity crumbles.[EB3.]

Preamble
He makes a preliminary or preparatory statement; he introduces.
Outline
He shows the main shape or edge of something, without any details.
Epigraph
He selects a short quotation or saying at the beginning of a book or chapter, intended to suggest its theme.
Plan
He produces a diagram or list of steps with details of timing and resources, used to achieve an objective.
Parabase
He makes a direct address to the audience, sung or chanted by the chorus on behalf of the author. He digresses, addressing the reader.

Bibliography
He lists the books referred to in a scholarly work, one that is typically printed as an appendix.

Figure 147

TALLY

→ read them out

frequently quoted

Barthes 49
Rustle
Neutral
Novel
Lucida

Barad
Bergvall
Borges
Briggs

Pleasure
S/Z

manually counting

mentions in a PDF
number of times on a page
Pages
in conversation

1. THE DESIRE TO WRITE
Origin and Departure
He is at the point or place where something begins, arises, or is derived, while he leaves, especially to start a journey.
Jubilation
He feels or expresses great happiness and triumph.

bibliographically
referenced

following the gut
versus
a precise
measurement

The Hope of Writing
Hope
He feels expectation and desire for a particular thing to happen.
Volupia / Pothos
He feels pleasure and longing.
Imitation
He uses someone or something as a model.
Inspiration
He is mentally stimulated to do or feel something, especially to do something creative.
1. A Narcissistic Distortion
The idealised aspects of himself are preserved, and its limitations denied.

Figure 148

He always returns to
inspiration

[...]misrepresentation
story

play
that
harpsichord

sl…ow…ly

press
down with a
hes…it…tation

(Drawing cards from The Papus Tarot)[HP1.]

Preamble
(Ace of Cups)
A very bold colon: an overflowing vessel.

Outline
(Six of Swords)
A meta-text for the purposes of classification that will facilitate dissemination and the transfer of that which is classified.

Epigraph
(Queen of Coins)
Bringing the familiar to the far-away. Creating the conditions for memory. Scent.

Plan
(Justice)
A tripartite structure: a point of departure, three trials, suspension.

Parabase
(King of Coins)
The heavy stuff that has been carried for a long time.

1.The desire to write
(Ten of Swords)
A blind subject buried in the imaginary. The death of contingency.

Jubilation
(Two of Swords)
Sets up the dialectic between reading and writing in order to get from one to another.

The hope of writing
(The Hanged Man)
Time stops.

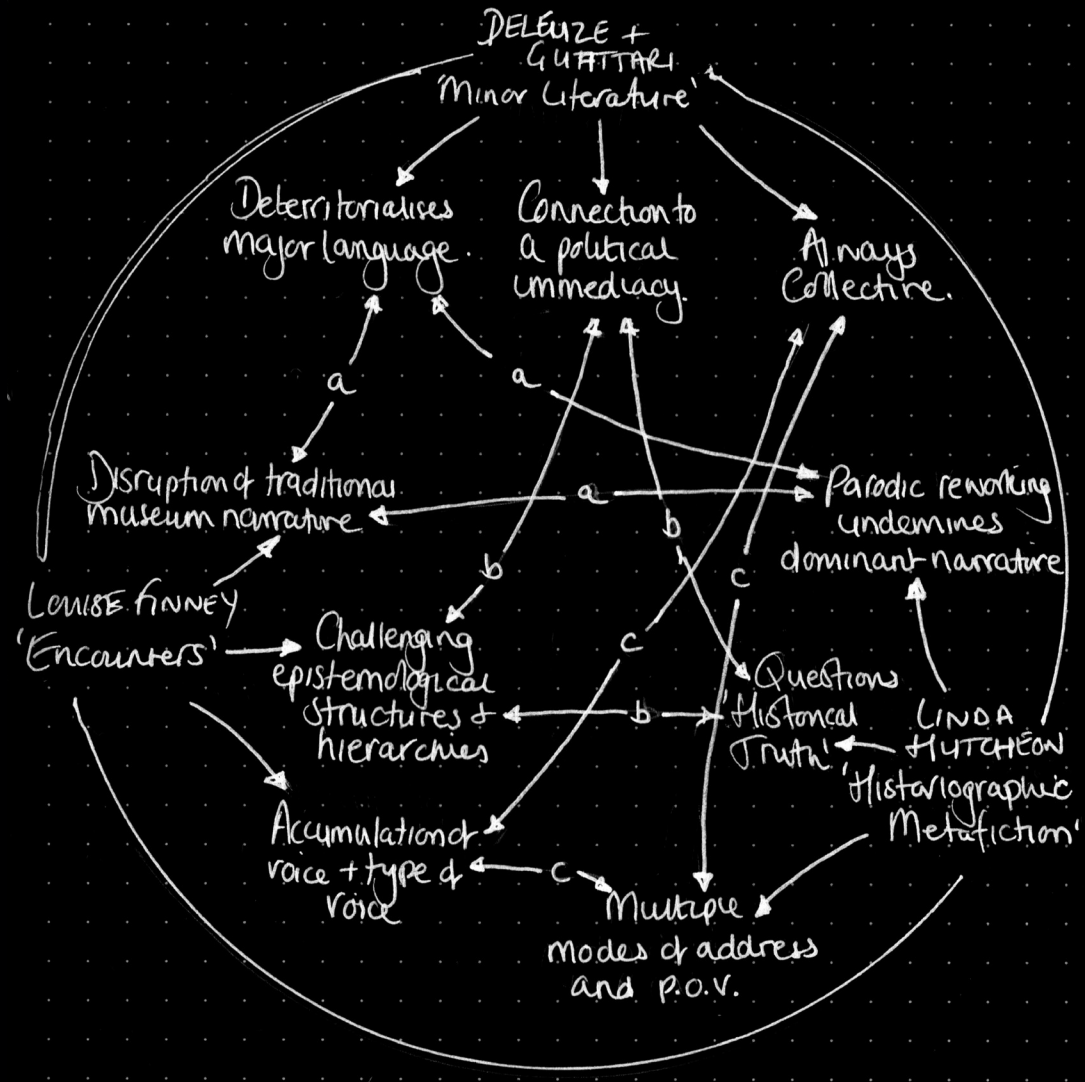
Hope
(Eight of swords)
In adolescence and the life of the writer 'desire is constantly reborn'. Filipendulous, hope hangs on the end of a string. To write is to want to rewrite.
Volupia/Pothos
(Judgement)
This whole set up of desire fulfilled distinguished from lack must be held to account. The constant setting up of hierarchies and privilege to terms.

Figure 149

Figure 150

Figure 151

Figure 152



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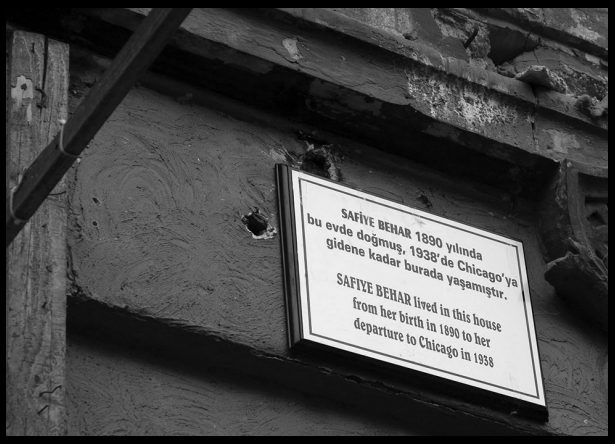


Figure 154

Figure 155

Figure 157

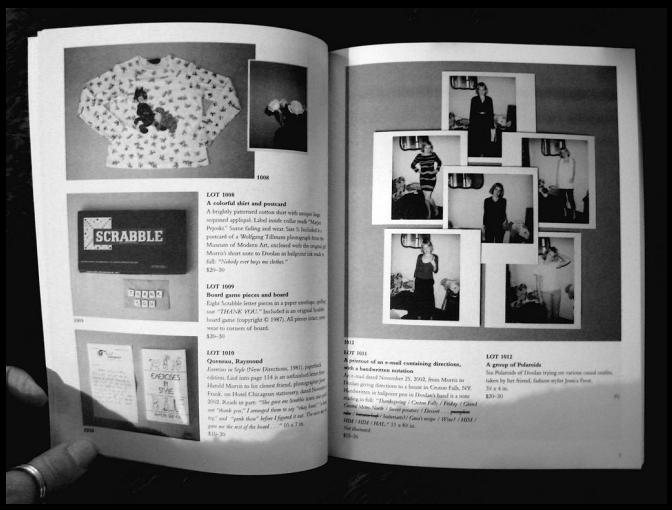
Figure 156

Figure 158

Figure 159

Figure 160

Figure 161



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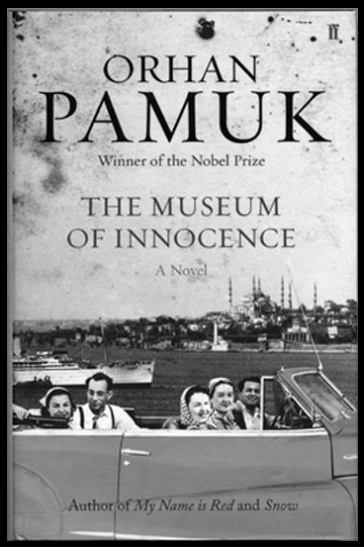


Figure 163

Figure 164

Figure 165

Figure 166

Figure 167

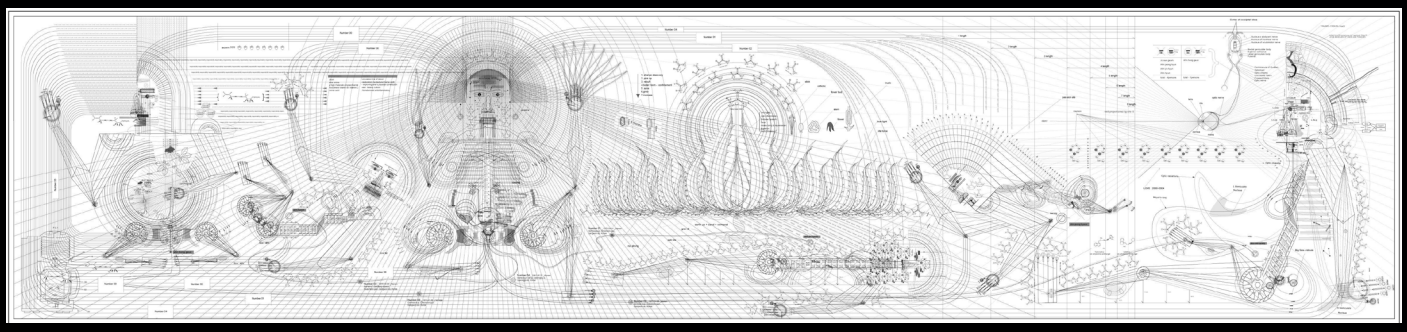
Figure 168

Figure 169

Figure 170

Figure 171

Figure 172



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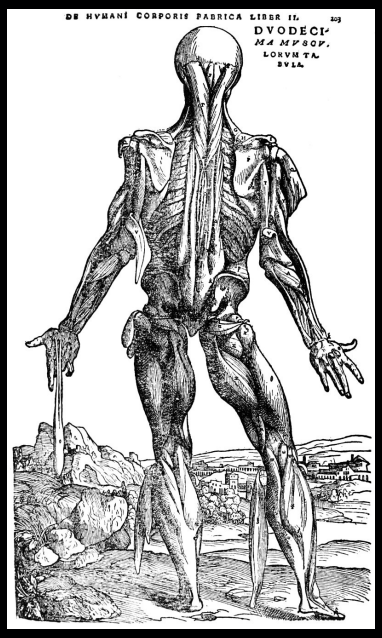
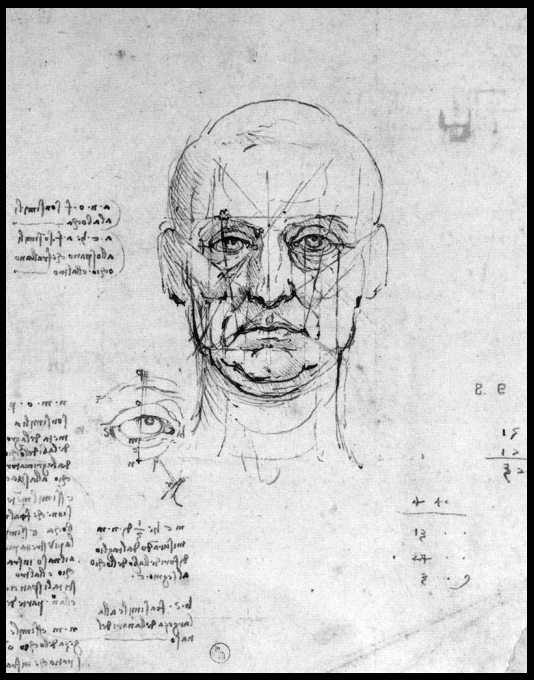


Figure 174

Figure 175

Figure 176



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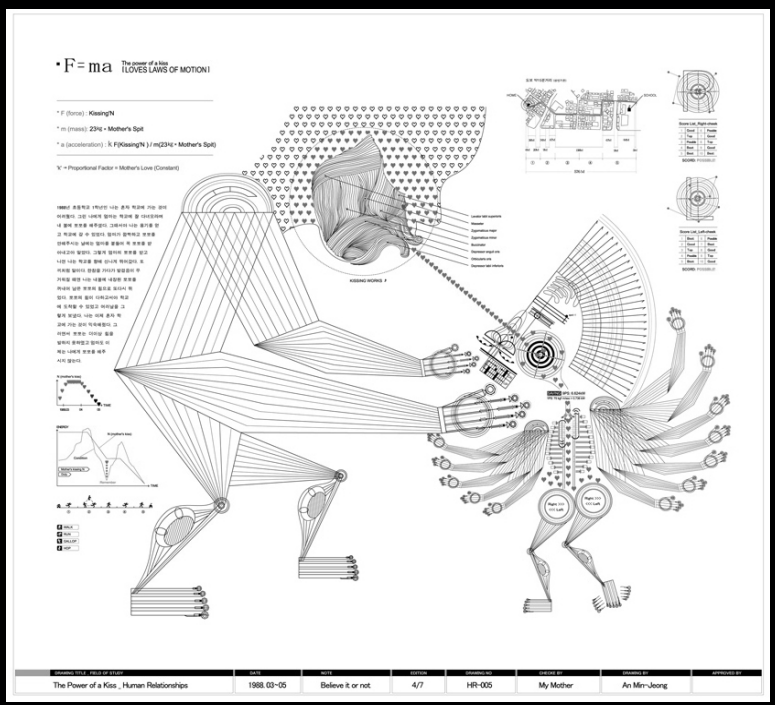

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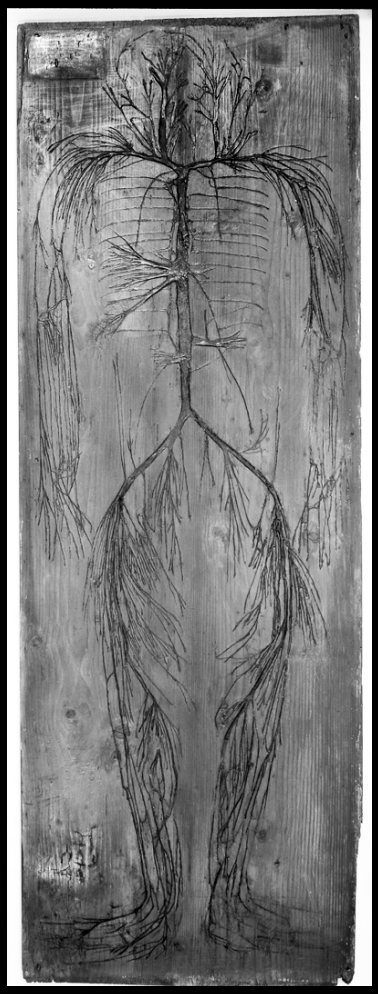

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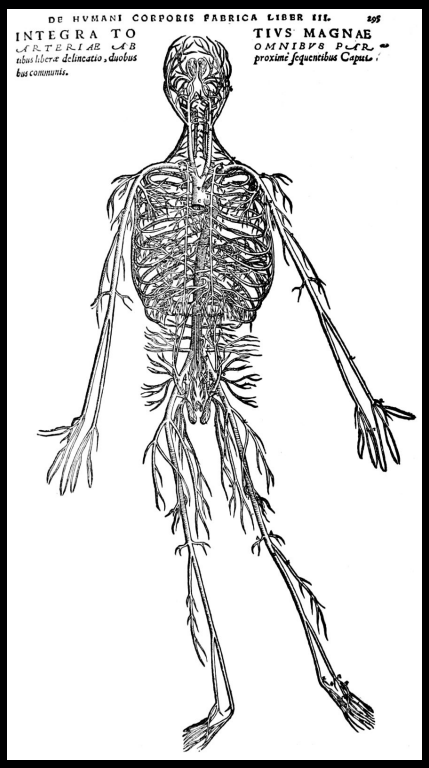

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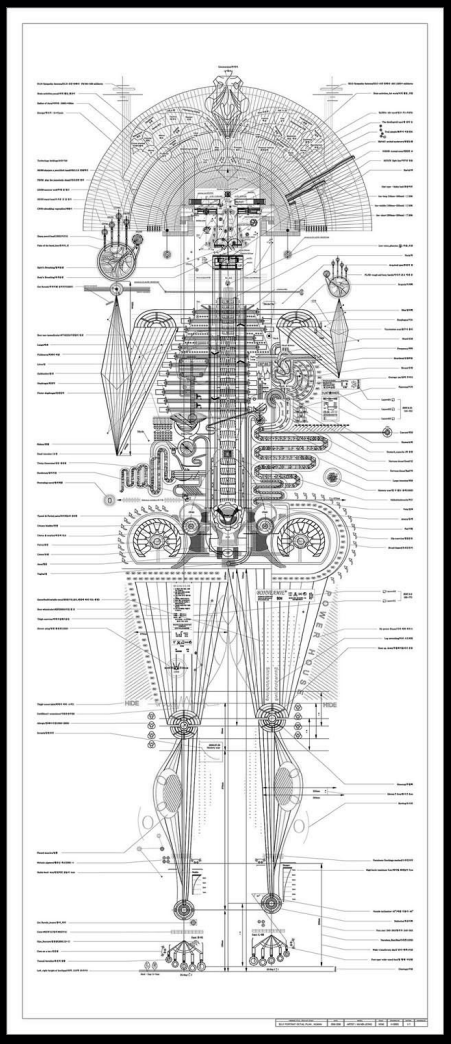

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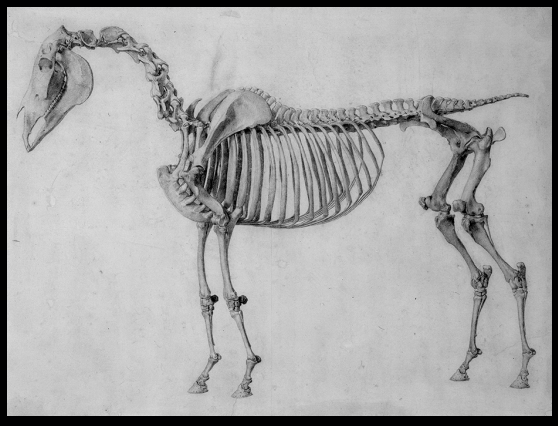
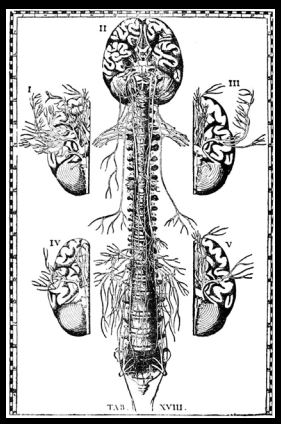


Figure 182

Figure 183



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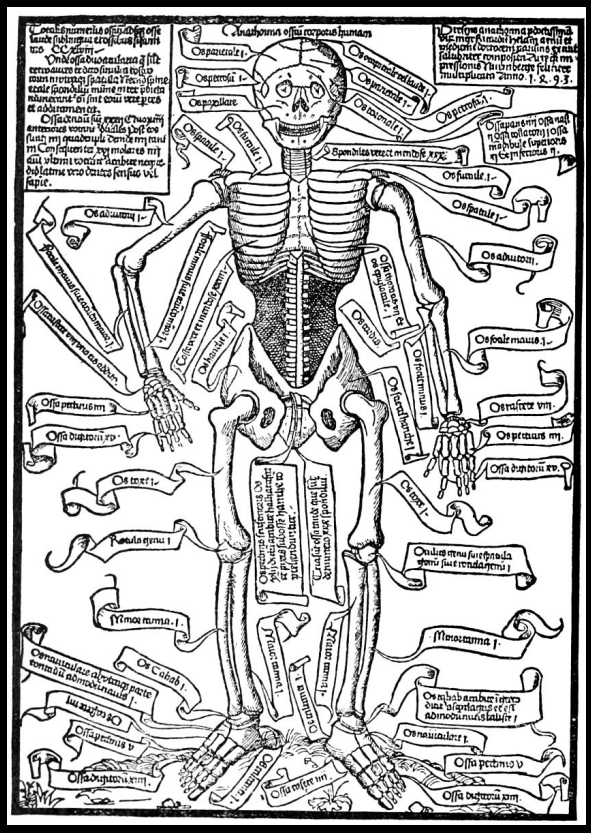

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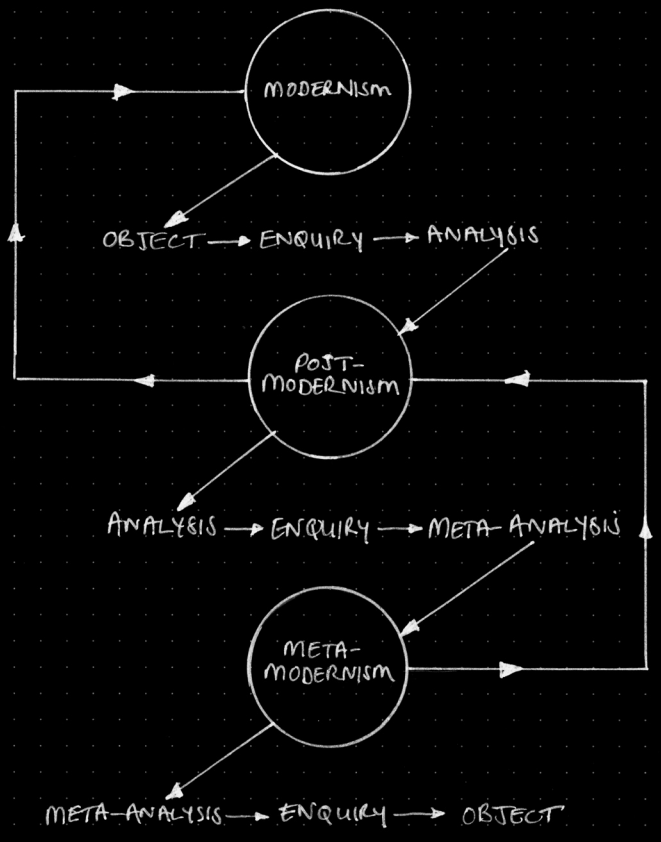

Figure 186

Figure 187

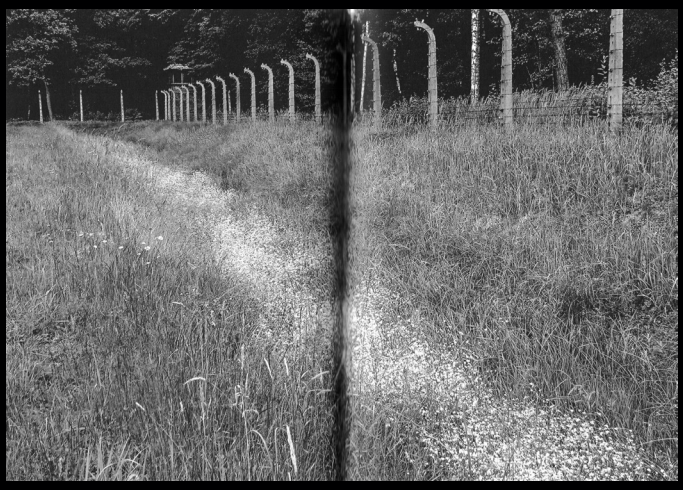

Figure 188

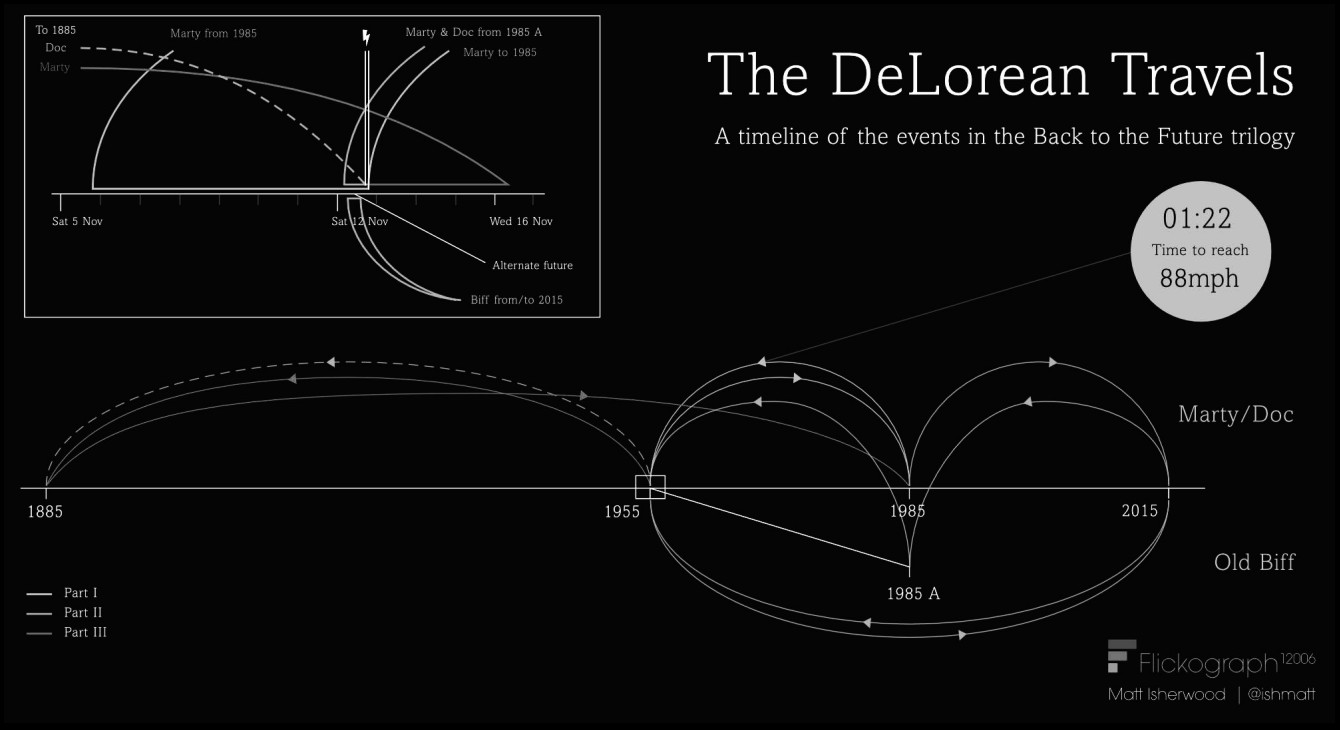

Figure 189

Figure 190

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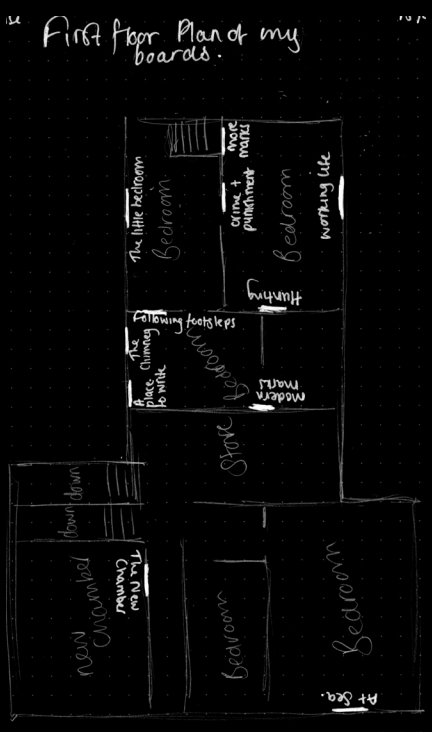

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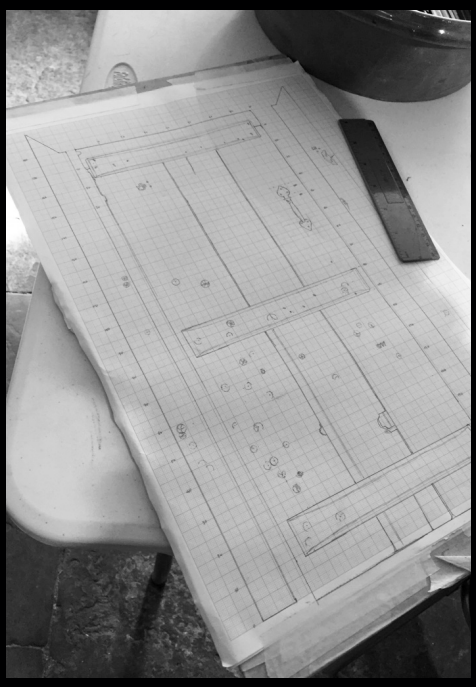

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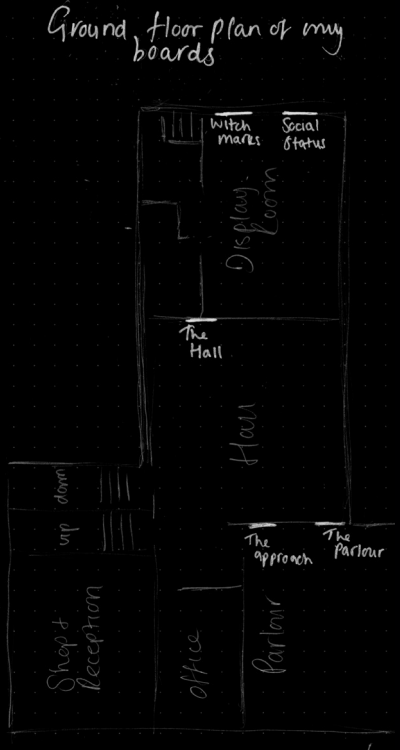

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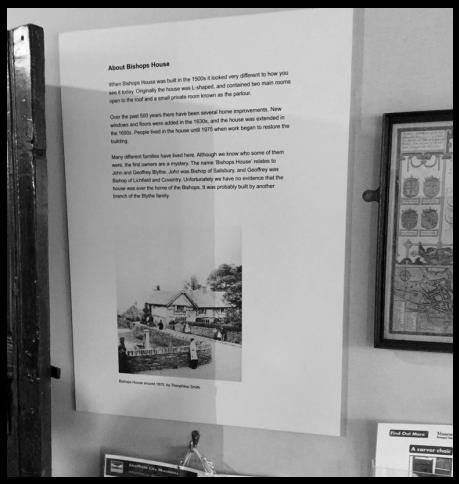

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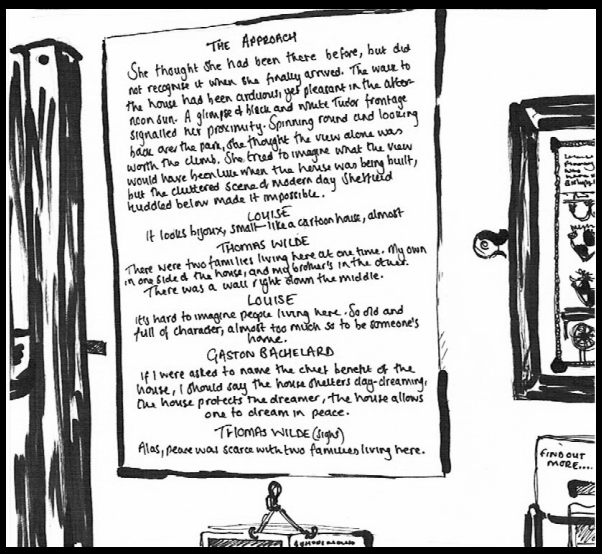
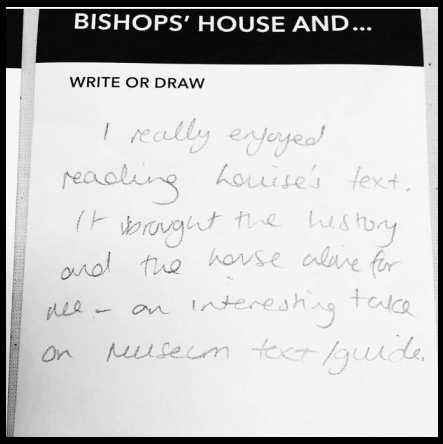


Figure 203

Figure 204



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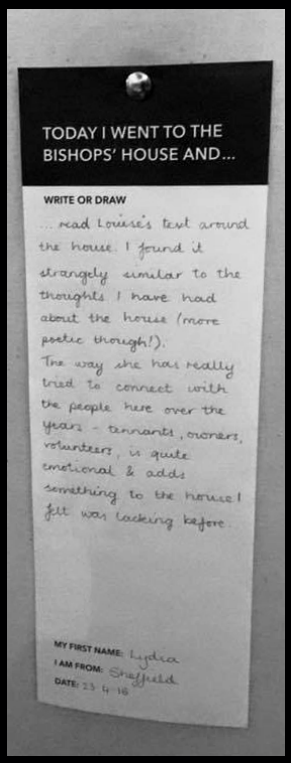

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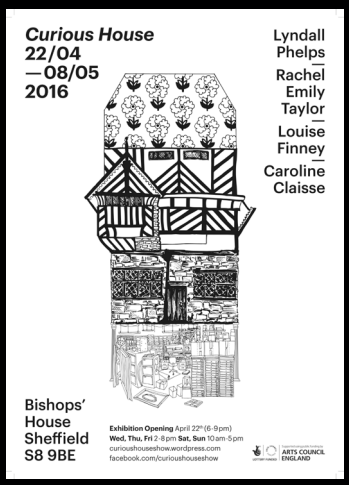


Figure 208

Figure 207

Figure 209

Figure 210

[3.5]

AT SEA

Walking through the smaller chambers of the house felt like being on a boat. She is scared of boats, but she wasn't scared of the house. The floor ebbs and flows, the boards and stairs creaked and groaned as people milled around her. The slanting of the doors and window frames made it feel as though she was on a film set, or trapped inside an optical illusion, like one of those rooms at the fair from which you can't find your way out. It induced a feeling of mild seasickness; not overpowering, or even nauseating, but enough of an effect to become aware of the unsteady motion of walking. One foot in front of the other. Walk the plank.
The sign on the wall said the floorboards were the oldest in Yorkshire. The house had been considered part of Derbyshire once, though. Were they the oldest floorboards there as well? She googled it when she got home. The search produced an article on Britain's oldest hit and run driver from the *Daily Mail*. She read the article—there was no mention of floorboards, although the culprit was from Derbyshire.

ARLETTE FARGE
You will often find yourself thinking of this exploration as a dive, a submersion, perhaps even a drowning… You feel immersed in something vast, oceanic.

LOUISE
So much in the house is boat-like. I cannot tell if it is simply the sheer amount of wood that surrounds me, but it feels a more sensory experience than just that, an emotional one, even.

GASTON BACHELARD
We are never real historians, but always near poets, and our emotion is nothing but an expression of a poetry that was lost.

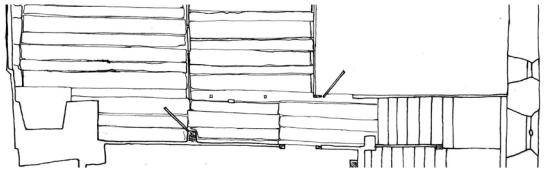


Fig. 12. Hand drawn floorboard detail [Ken Dash, 2016]

Figure 211

[3.1]

FOLLOWING FOOTSTEPS

The first occupants of the house are a mystery. A sign in the entrance-way told her so. The building she lives in has a mock Tudor frontage—an ornamental expression of faux grandeur. Everyone around her comments on the creaking of the floor. She thinks about how she would sneak out of her parents' house as a teenager. At the time she imagined herself to be a character in a novel, expertly stepping over the creaky step she knew by heart, but really she just tiptoed and hoped for the best.
She wonders if there is a way to negotiate the wooden floor here, stepping only on silent floorboards. She tries a few times. Somehow she believes that mastering this will provide a connection between her and the past occupants here. It doesn't work—every step seems to creak even louder than before. The closeness she tried to achieve slips away, but she knew that would happen. A visitor points out that you can see through the gaps in the floorboards to the room below, making her feel suddenly uneasy. She moves to stand on the rug and feels better, although it is not rational.

FEMALE VISITOR
Are there ghosts here?

EMILY BRONTË
I believe—I know that ghosts have wandered the earth.

KEN
We get a lot of offers from those ghost hunting television shows, but we would have to leave them on their own here over night and it just isn't possible. They offer a fairly large sum of money, though.

Fig. 8. Hand drawn floor detail [Ken Dash, 2016]

Figure 212

[1.4]

WITCH MARKS

Ken was drawing something when she walked through; it looked precise, scientific, almost. It was the door. She thought at first he was drawing on the knots in the wood, although why these needed to be drawn she was not sure. These knots in the wood were explained to be witch marks, carved into the doors to ward away evil spirits. The marks themselves look like daisies; Ken told her that they would have been made with the point of a compass. Carved lines. Curved lines. Cursed lines.
To her, these marks told more about the house than its striking, aged structure. The towering chimney, ornamental carvings, and moulded plasters can't ever speak as loudly as these small, furtive patterns etched in desperation, fear, and a desire to protect the family that lived here. She thought again of *Wuthering Heights*—windows and doors, barriers; the place where evil can pass through.

LOUISE
The marks make the house more real, less staged. The handmade additions remind us that real people lived here, with real fears and real desires.

GASTON BACHELARD
Through the brilliance of any image, the distant past resounds with echoes.

LOUISE
I wonder if it is wrong to make too much of these marks, though. Ghosts, witchcraft, evil. It's what you'd expect to find in a house like this.

EMILY BRONTË
It is wrong to anticipate evil.

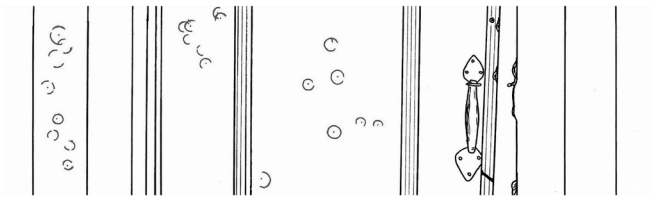


Fig. 3. To scale detail of witch marks on stair door [Ken Dash, 2016]

Figure 213

[4.1]

THE NEW CHAMBER

The chamber sits on the floor like a lifeboat sits on a ship. A boat on a boat. A room in a room. It is furnished lavishly, representing the more middle class occupants of the house; the Blythes, the Roebucks. The window is small and low down. She would like to stay in this room; the heavy quilt looks inviting, she imagines the weight of it on top of her would make her feel safe. The domesticity of the space implies life. Live-ness. She went to the Hunterian Museum and saw physical remnants of human life preserved in jars, but none of these made her think of people. These bedclothes made her think of people.
The 'New Chamber' was added to house in 1650. She smiles at the fact that this is considered 'new', but compared to the house it is. If the house were a hotel, this would be the bridal suite. The plaster cast over the fire and the oak panels used to build the room are rumoured to have come from Sheffield Castle. She found an online forum on which people energetically debate the origin of the dogs' heads in the plaster, but no one seems to know the answer.

EMILY BRONTË
Any relic of the dead is precious, if they were valued living.

GASTON BACHELARD
A house that has been experienced is not an inert box. Inhabited space transends geometric space.

LOUISE
None of the rooms we have walked through have been furnished fully since the parlour. It mean this room comes as a bit of a surprise when you get inside. A sharp reminder of the domesticity of the house.

KEN
If you look outside you can see the original floorboards disappearing under the chamber; the whole room just sits on top.

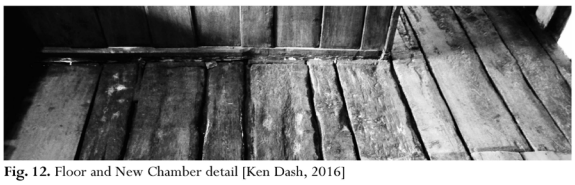


Fig. 12. Floor and New Chamber detail [Ken Dash, 2016]

Figure 214

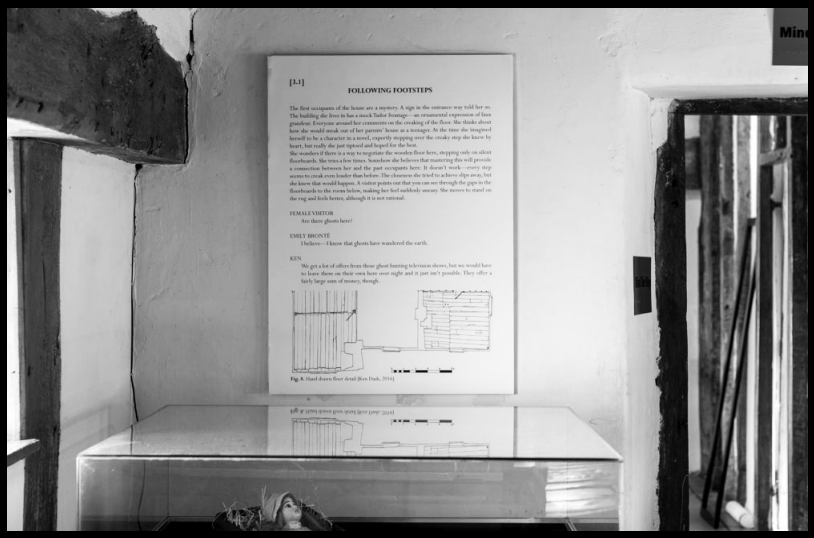


Figure 215

Figure 216

Figure 217

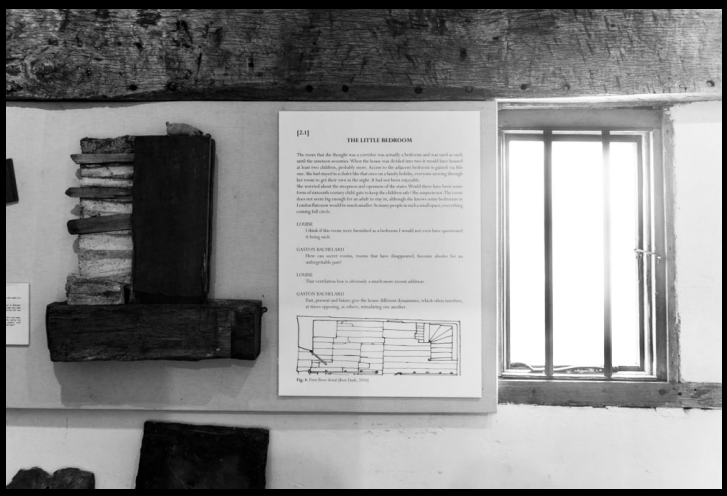
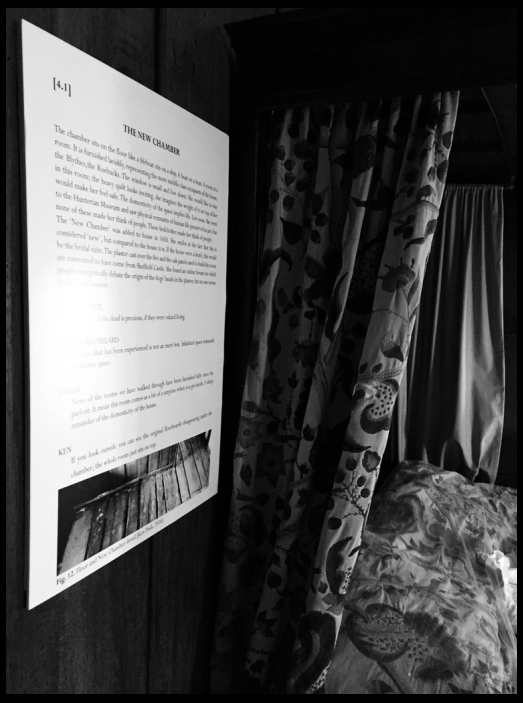


Figure 218



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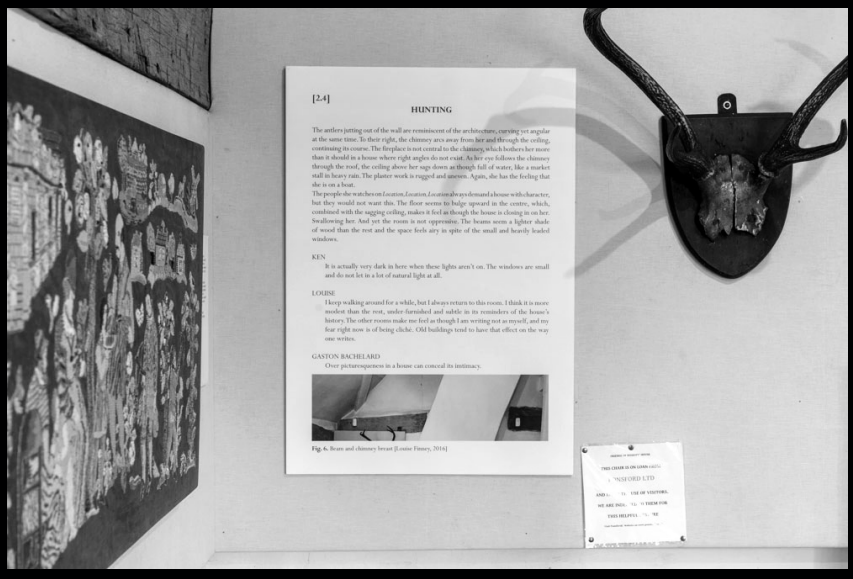

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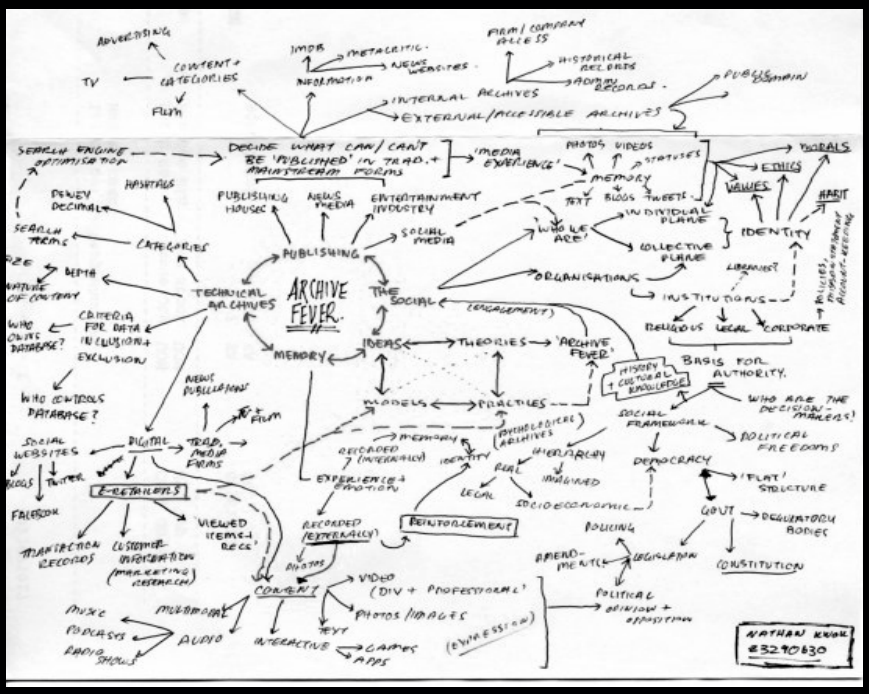

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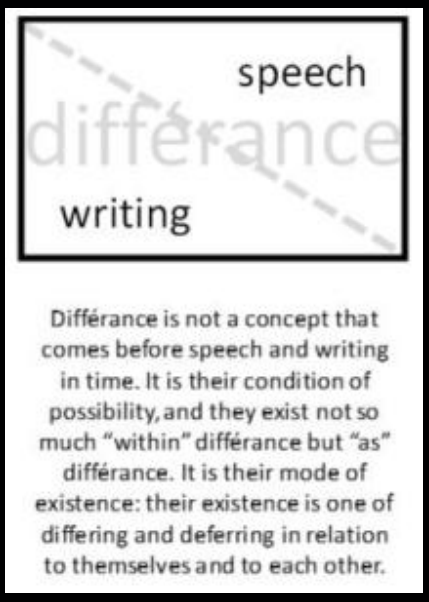
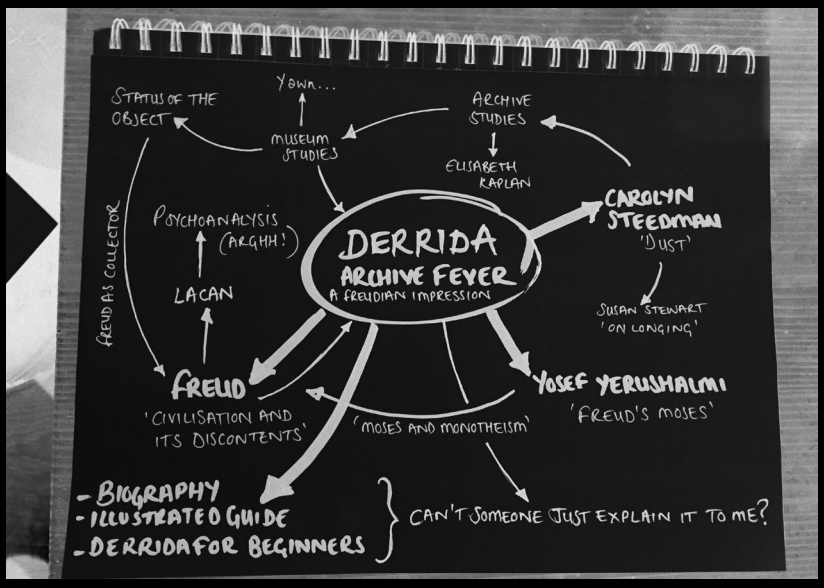


Figure 222

Figure 223



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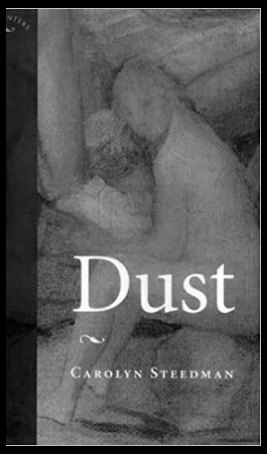

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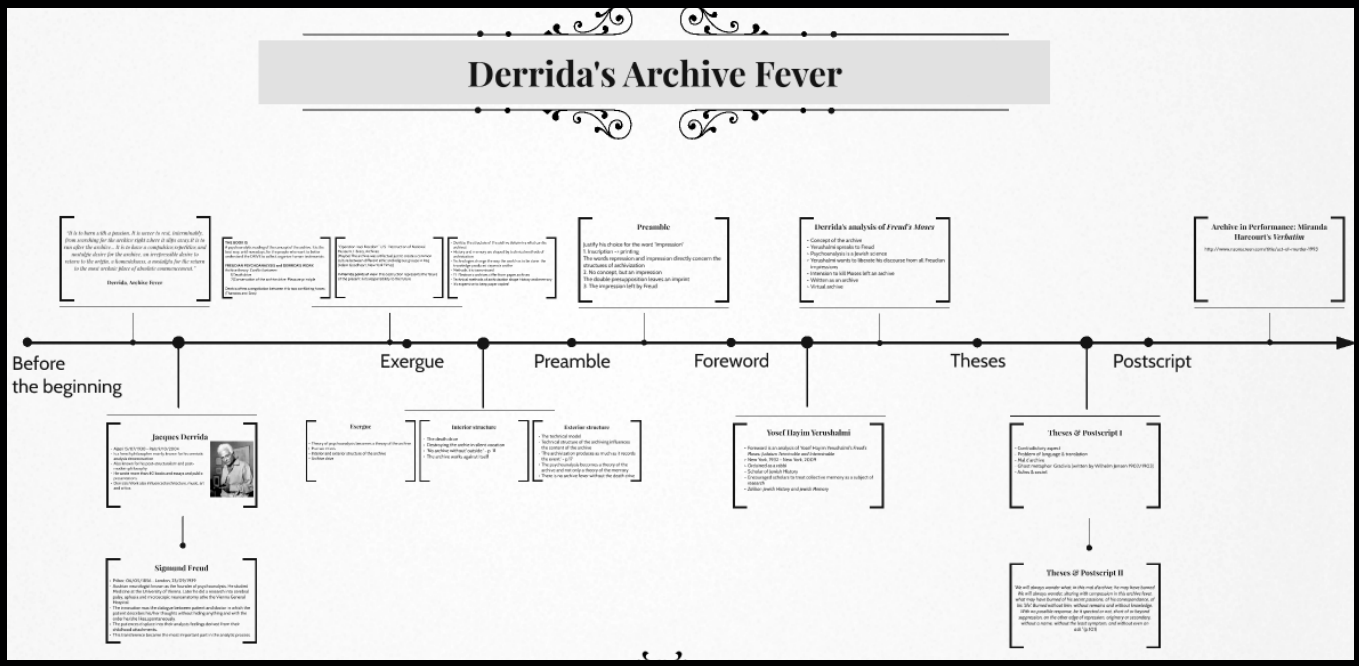

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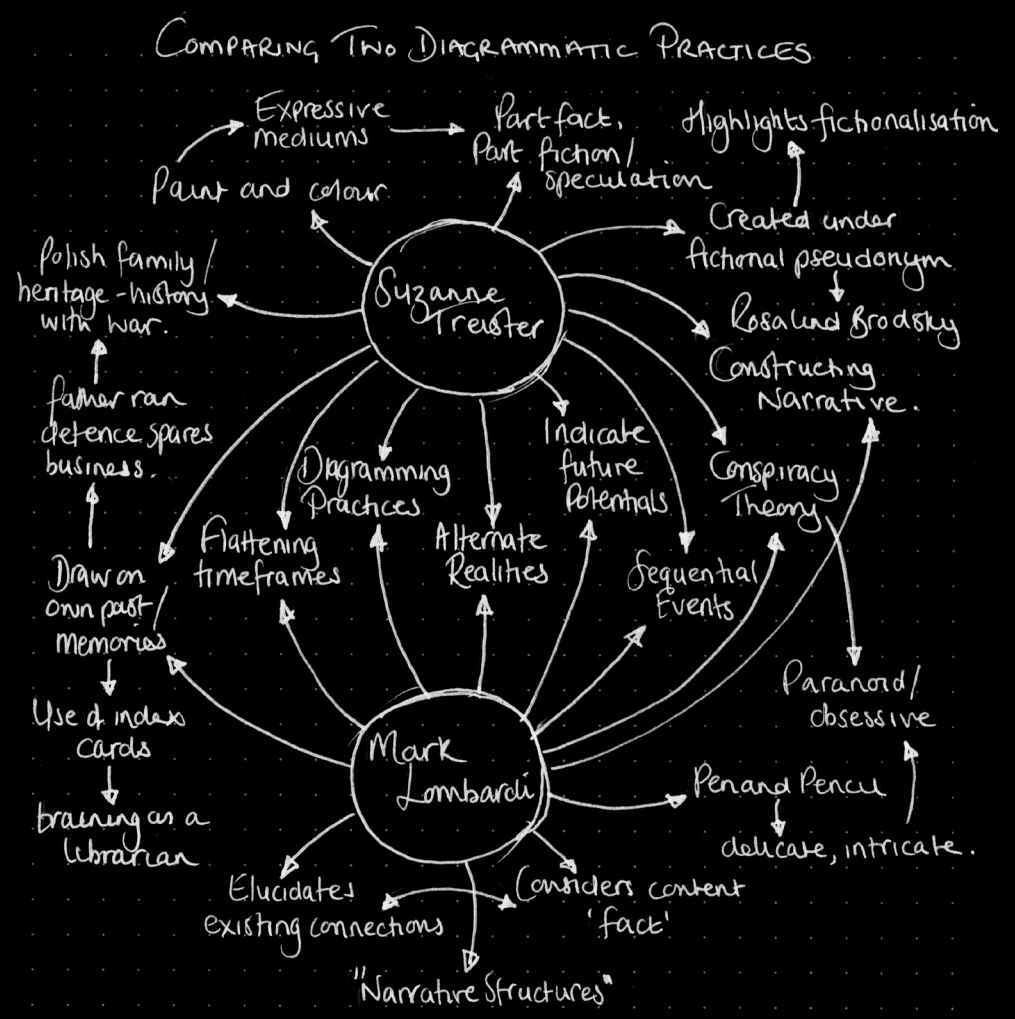

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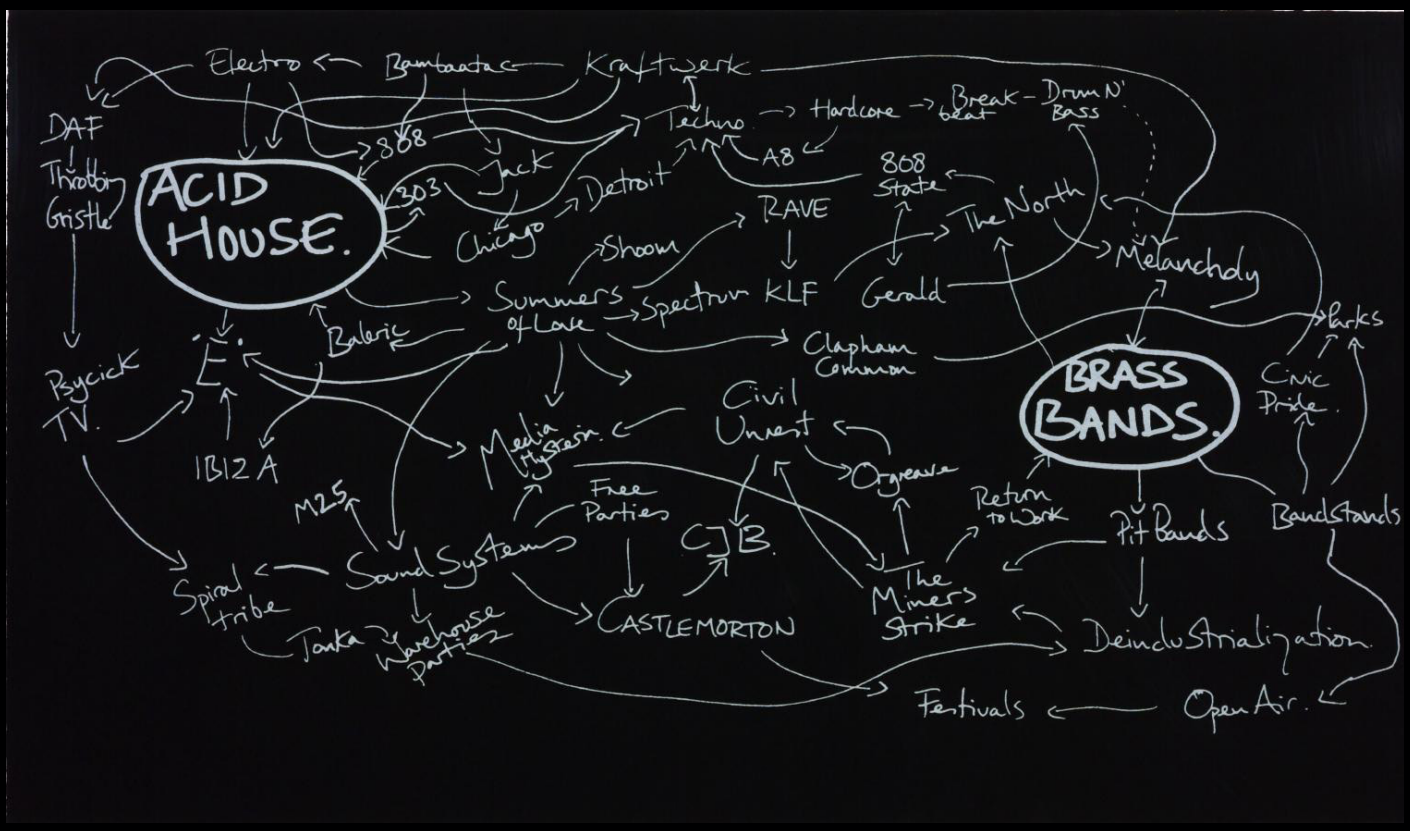

Figure 228

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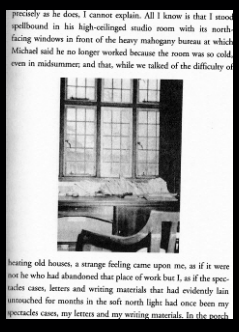
Figure 233

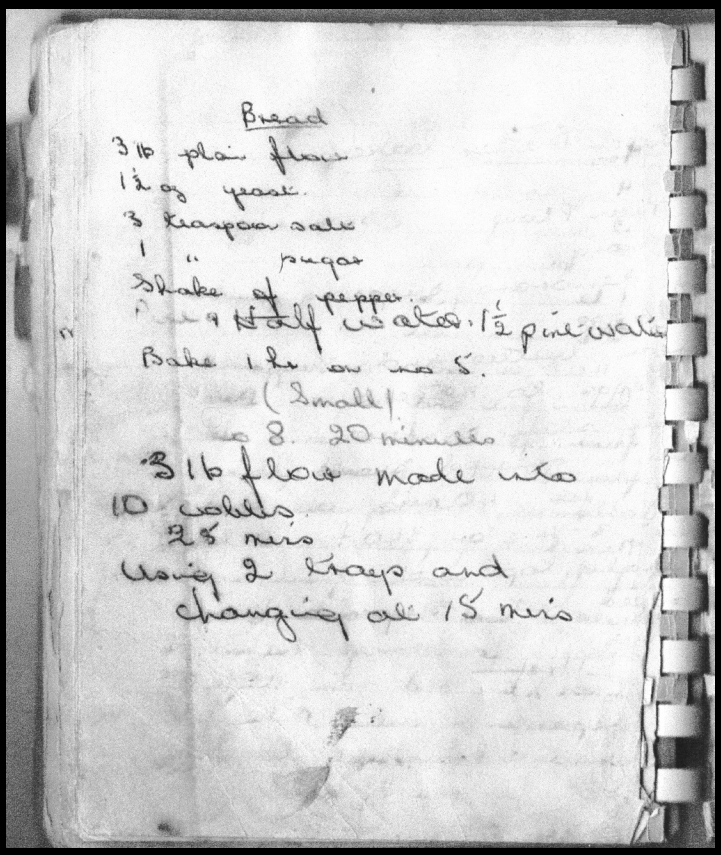
Figure 234


precisely as he does, I cannot explain. All I know is that I stood spellbound in his high-ceilinged studio room with its north-facing windows in front of the heavy mahogany bureau at which Michael said he no longer worked because the room was so cold, even in midsummer; and that, while we talked of the difficulty of

heating old houses, a strange feeling came upon me, as if it were not he who had abandoned that place of work but I, as if the spectacles cases, letters and writing materials that had evidently lain untouched for months in the soft north light had once been my spectacles cases, my letters and my writing materials. In the porch

Figure 235

Figure 236



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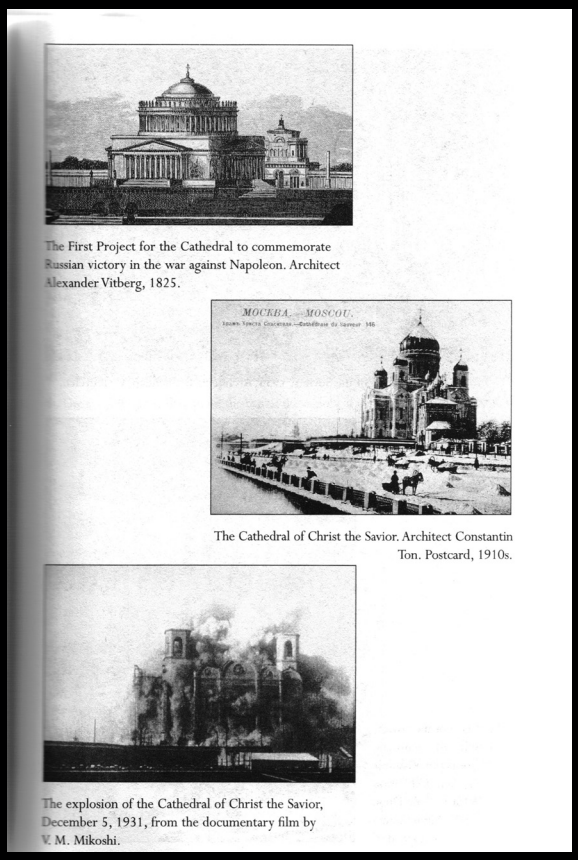

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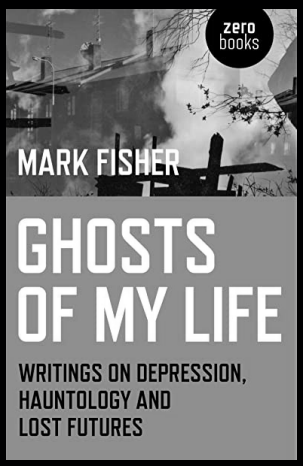

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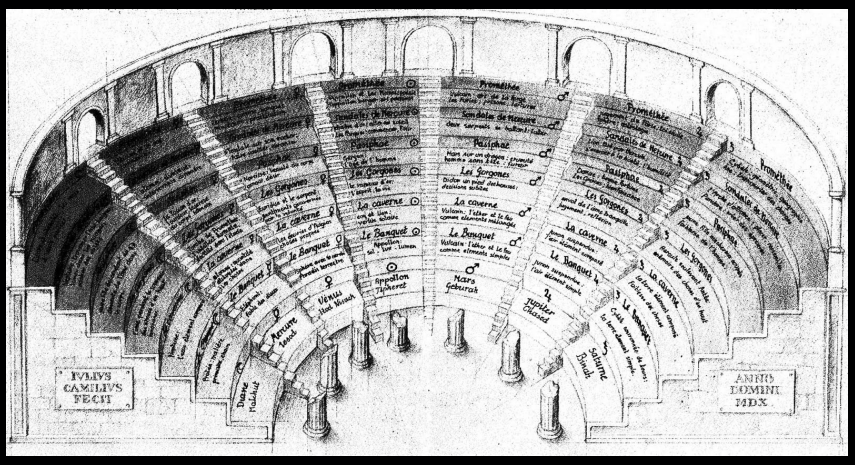

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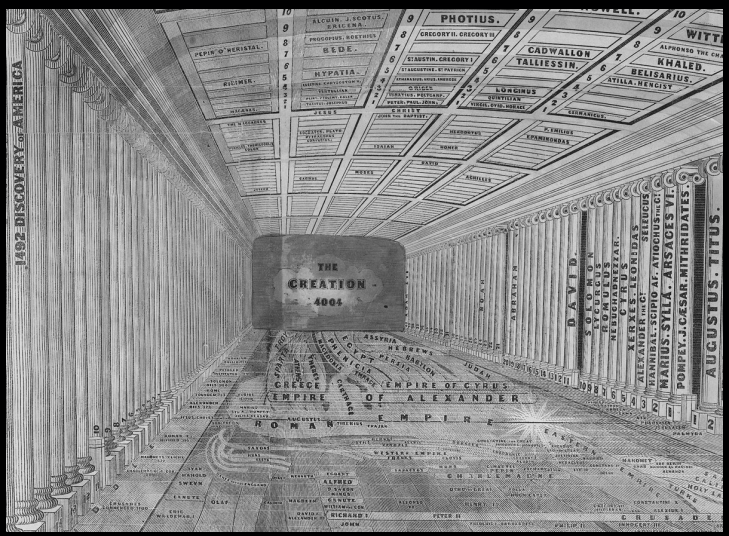

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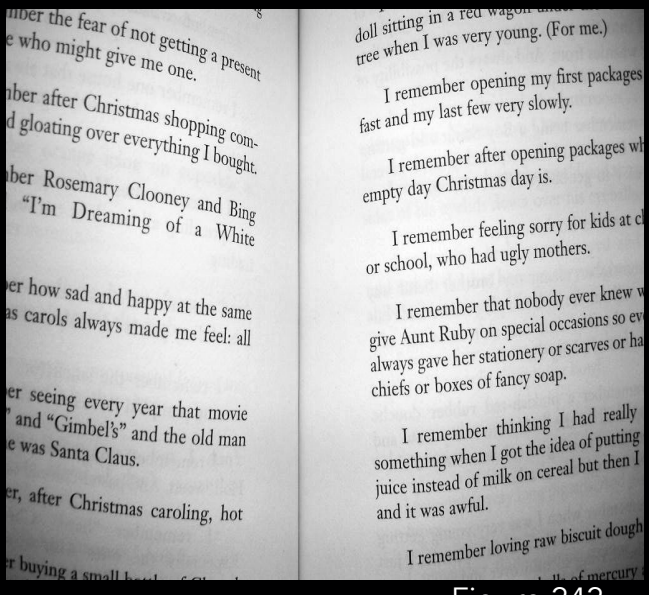

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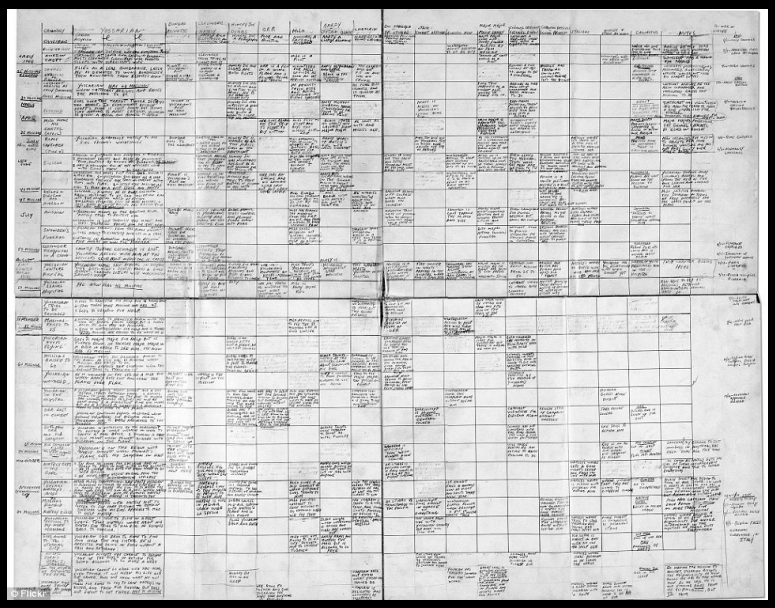

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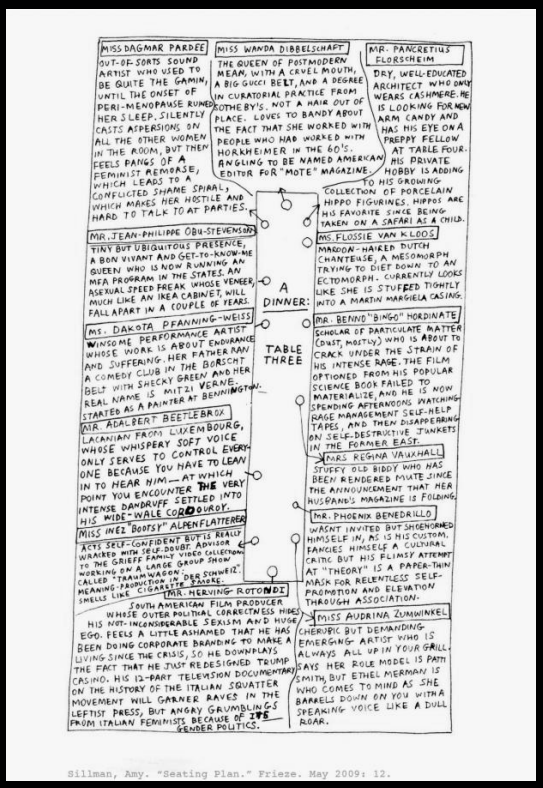
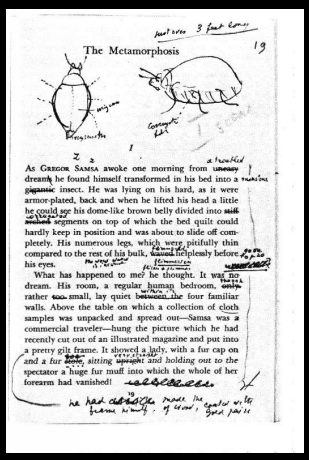


Gillman, Amy. "Seating Plan." Frieze. May 2009: 12.

Figure 244



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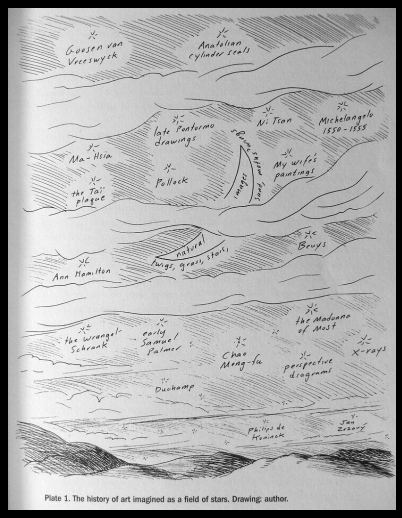
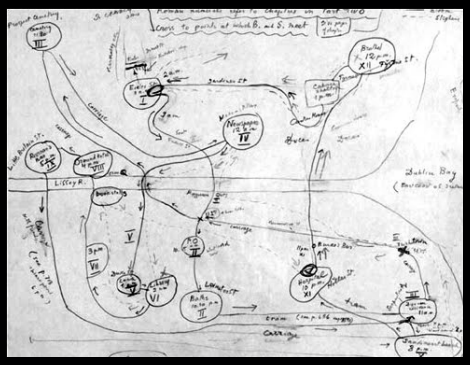


Plate 1. The history of art imagined as a field of stars. Drawing: author.

Figure 246



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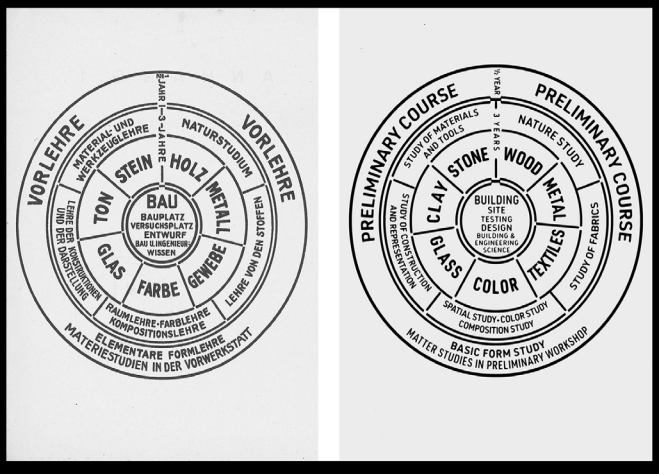
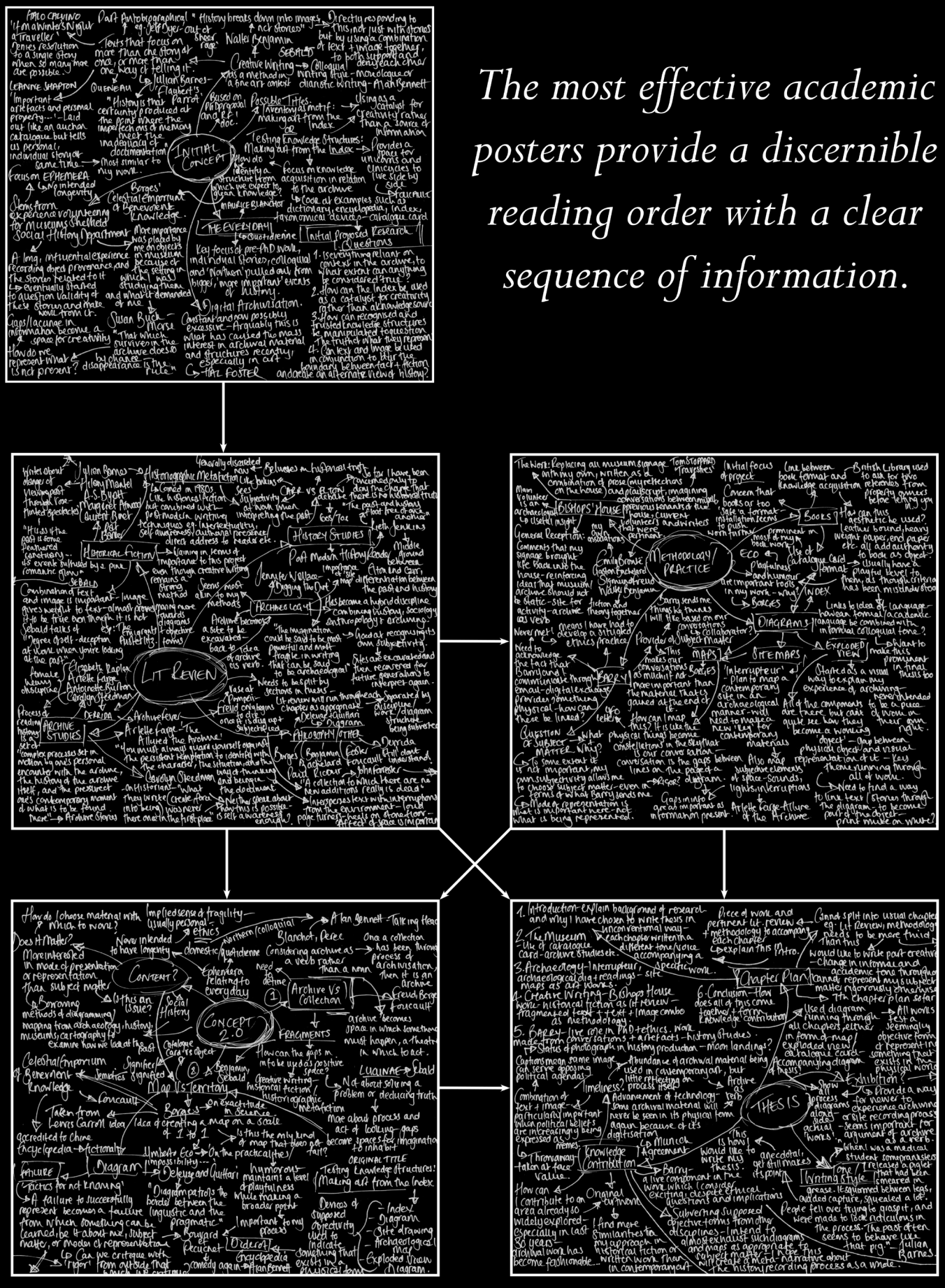


Figure 248

Figure 249

The most effective academic posters provide a discernible reading order with a clear sequence of information.



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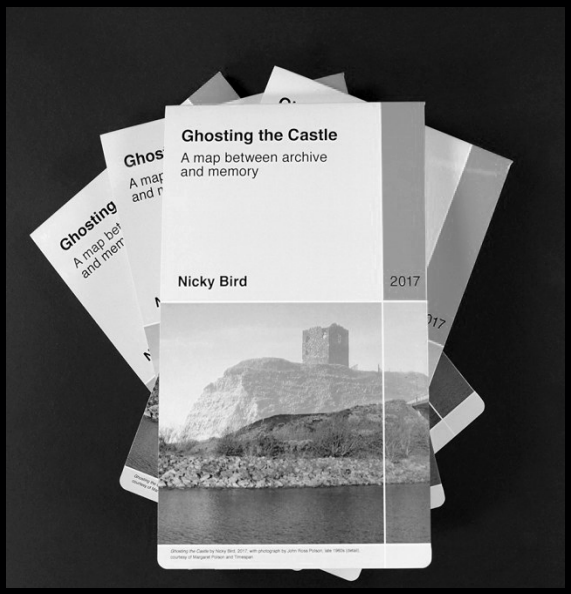

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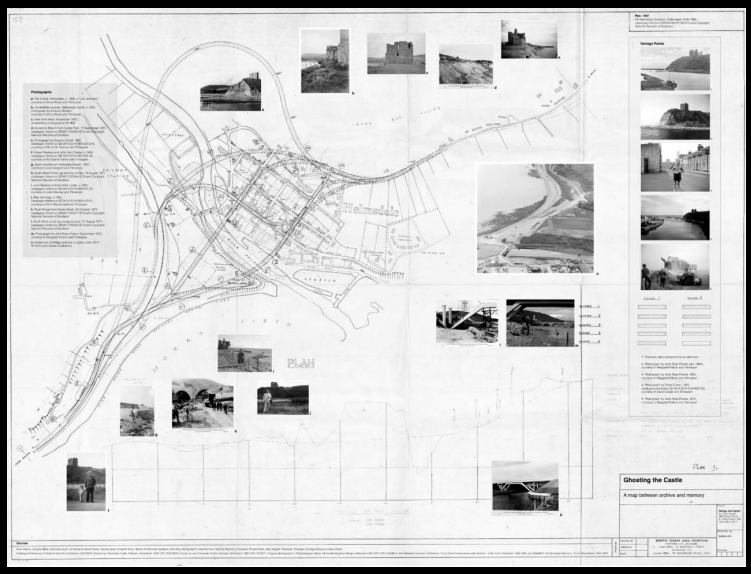


Figure 252

Figure 253

Figure 254

Figure 255

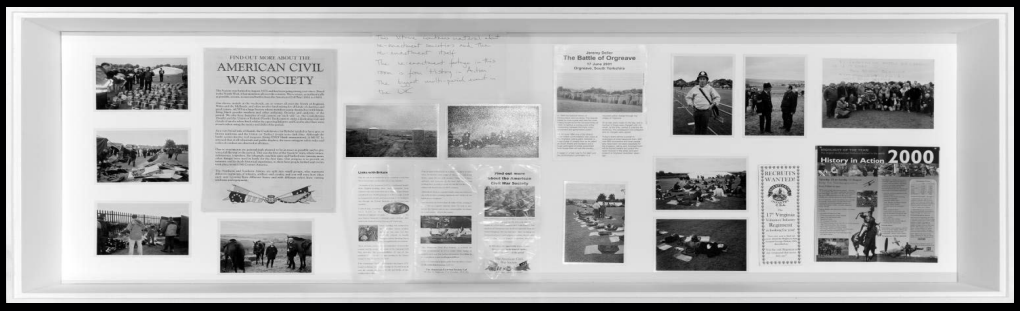


Figure 256

Winning Bid: $ 8.70
History: 1 Bid
Item Location: Newport News, USA

"The town I live in is predominantly black -- about 75%.
A friend had them for about 15 years sitting in an old breadbox.
I helped him move and he gave me the breadbox and that is where I found the photos.
His mother had passed about 20 years ago and he was given the breadbox.
He does not know who they are, because his mother was - well let's say she was not a saint - active in the community and they could be some of her 'friends'
Newport News is somewhat of a military town - Army.
And that is all I know about the photos."

Figure 257

JOHN JACKSON will say:-

I am a Brickworks Labourer and reside at 102, Dowry Street Accrington. I was married to Mary Ann Trippier (in the marriage Certificate produced named Mary Trippier) on the 22nd December 1917 at St John's Church Baxenden in the Parish of Accrington and we resided together at No. 8, Paxton Court Accrington, 13 St James Street Clayton-le-Moors and No. 629 Manchester Road Baxended. We last resided at No. 629 Manchester Road Baxenden with Mr Robert Pollard (the Father of Percy Pollard). Trouble first began between me and my Wife in the year 1920 when we were residing at 13 St James Street Clayton-l-e-Moors. That was caused through my Wife's conduct with her cousin a man named Evans and a man named Fisher towards xx whom she paused as a single woman and called herself Mary Brady. She was then in the family way. I heard that she was saying that the child which had been previously born was her Aunties. I spoke to her and accused her of knocking about with Evans and Fisher, she denied it and the matter passed off. In the following year I had reason to suspect my wife's conduct with a man called Harvey - that was about December 1921 I spoke to her about it she partley what denied it, we parted over the job. She left me-we had two children then she took the children with her and I allowed her 15/- per week voluntarily. I paid the 15/- per week and eventually I went back to live with her again. From being married to 1921 we lived in a house of our own. We were parted from the 10th December 1921 to the last Monday in January 1922. We then went to live at 629 Manchester Road Baxended in lodgings with Mr Pollard (the father whose son Percy Pollard resided in the same house. After which my wife began to come home late at nights I kept watch along with Percy Pollard over her movements. On 15th May 1922 I saw her near Broad Oak Accrington when she left a tram and got in a car and go towards home. On the 16th May 1922 I saw her round Broad Oak with a different man. I spoke to them and my Wife ran away, I said "Do you know she is a married woman,"I did not know his name, he said "She passes herself off as a nursemaid at Dr Suttals and said that she has come over from Brimingham". On the 24th May 1922 I saw my Wife behind some houses at the back of Manchester Road Accrington she was with a man named Walmsley. They were round the back and he was "messing" about with her. I saw my wife's clothing was disarranged I spoke to both of them. I said to Walmsley "Do you know who you are with" he said, "No" I then said "This is my Wife" he said "I did not know her - I am married too" she then said "You do know I am married" the man then said "I am sorry and that he would go" (Meaning go home) I said to him "You are not going yet" he then struck at me. I struck back and he made away. Pollard was with me during this time. Pollard followed the man. Pollard returned to my Wife and I. We all three went

Figure 258

88, Abbotsbury Gdns.
Bostcots,
Surrey.

Sun. 7.10.46

Darling Cyril,

I do hope you receive this before you leave for home. I think you will.

Will you please tell little Wolfi that we may write to Germany. The letters will be sent, provided the address is fully written + plain to read.

I had such a lovely long and interesting letter from you yesterday my dear, so I will straight away, attempt to answer it.

Page 1. No my darling

Figure 259

3

wondering how long it would take for this star? to disappear from View on the right of the Window frame. (It's better than counting Sheep!) So I glanced at my bedside Clock again, the time was then 3.20 AM, I settled down to watch, then I sat-up quickly thinking; "that's strange!" The star? was very very slowly travelling straight down the window, no deviation to either right or left but in a straight line down, thinking this would be a shooting Star I jumped out of bed to watch it at the window, but this was no shooting star, at 30,000 ft it began growing longer and longer as well as coming down very swiftly until about 3,000 ft, or thereabouts, then became held suspended in the Air (No movement either way.) above the rooftops between Doncaster Ave, and Wrenbury Ave, for fully 5 minutes or probably 40 many seconds, it seemed a long time to me. I knew I was watching a real flying saucer, It is marvellous, I should like to see one again, (I am, and was not afraid). It was like a 10,000 Watt Gorgeous bulb, Brilliantly Lit all round, top and Bottom (no colour at all attached) but the same sort of electricity as my flourescent lighting in my kitchen

Figure 260

CONFIDENTIAL Army Form B 183 (Revised)

Report on a Case referred for Psychiatric Examination

PART I.

No. 22245553 Rank Cpl Name GREENWOOD, FRANK

Unit 1st Bn LDN. FUS Station ASABA

Service 2yrs 8mos Age 23yrs Medical Category FE

(a) O.C.'s Report.

The above-named was posted to my Unit/Company on 16 Dec 1950

1. Nature of Present Duties Section Comdr, in Rifle Coy

2. Efficiency and Response to Training. Good. Smart + unassuming + with a good capacity for work

3. Mental Outlook and Personal Habits Possesses a quiet mind + prone to bouts of brooding depression, when he is over sullen + gloomy, with a quick + sometimes violent temper

4. Behaviour and influence in the Unit/Company Does not drink, can be a good influence. When with drink he is unreliable + unpredictable + is a danger to himself + others.

5. Opinion as regards Retention or Disposal Not to be considered for promotion to NCO's

Date 5 Feb 51 Officer Commanding. D Coy

(b) M.O.'s Report.

I have examined the above-named, and my report on him is as follows :—

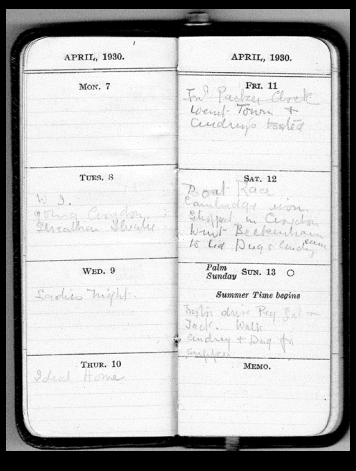
1. Symptoms. Attempted suicide by cutting throat. Inability to control himself after taking a drink. Understood he has been involved in a number of disturbances.

2. Results of Physical Examination. All systems normal. No evidence of disease

[P.T.O.

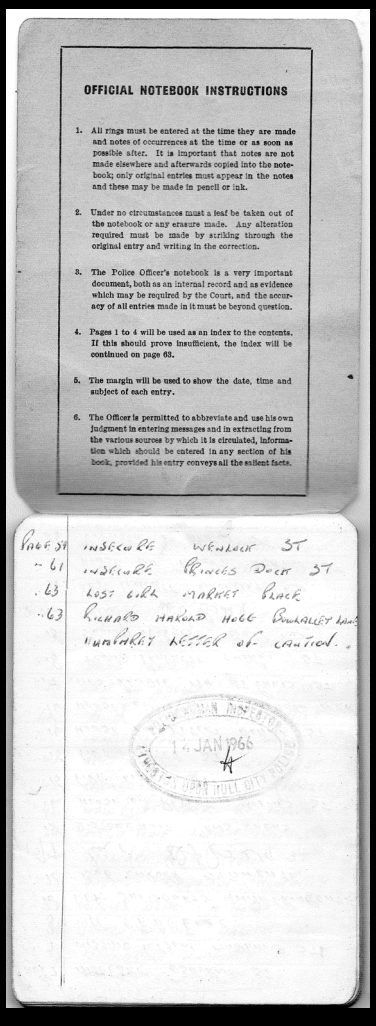
(24420) WL26556/4137 114,000 10/44 A & E.W.Ltd. Gp.646 Forms/B.183/55

Figure 261



APRIL, 1930.	APRIL, 1930.
MON. 7	FRI. 11
TUES. 8	SAT. 12
WED. 9	Palm Sunday SUN. 13
THUR. 10	MEMO.

Figure 262



OFFICIAL NOTEBOOK INSTRUCTIONS

1. All rings must be entered at the time they are made and notes of occurrences at the time or as soon as possible after. It is important that notes are not made elsewhere and afterwards copied into the note-book; only original entries must appear in the notes and these may be made in pencil or ink.
2. Under no circumstances must a leaf be taken out of the notebook or any erasure made. Any alteration required must be made by striking through the original entry and writing in the correction.
3. The Police Officer's notebook is a very important document, both as an internal record and as evidence which may be required by the Court, and the accuracy of all entries made in it must be beyond question.
4. Pages 1 to 4 will be used as an index to the contents. If this should prove insufficient, the index will be continued on page 63.
5. The margin will be used to show the date, time and subject of each entry.
6. The Officer is permitted to abbreviate and use his own judgment in entering messages and in extracting from the various sources by which it is circulated, information which should be entered in any section of his book, provided his entry conveys all the salient facts.

PAGE 61 INSECURE WENLOCK ST
.61 INSECURE PRINCES DOCK ST
.63 LOST GIRL MARKET PLACE
.63 RICHARD HARLAND HOUSE BOUNDARY LANE
UNMARKED LETTER OF CAUTION.

1 JAN 1966

Figure 263

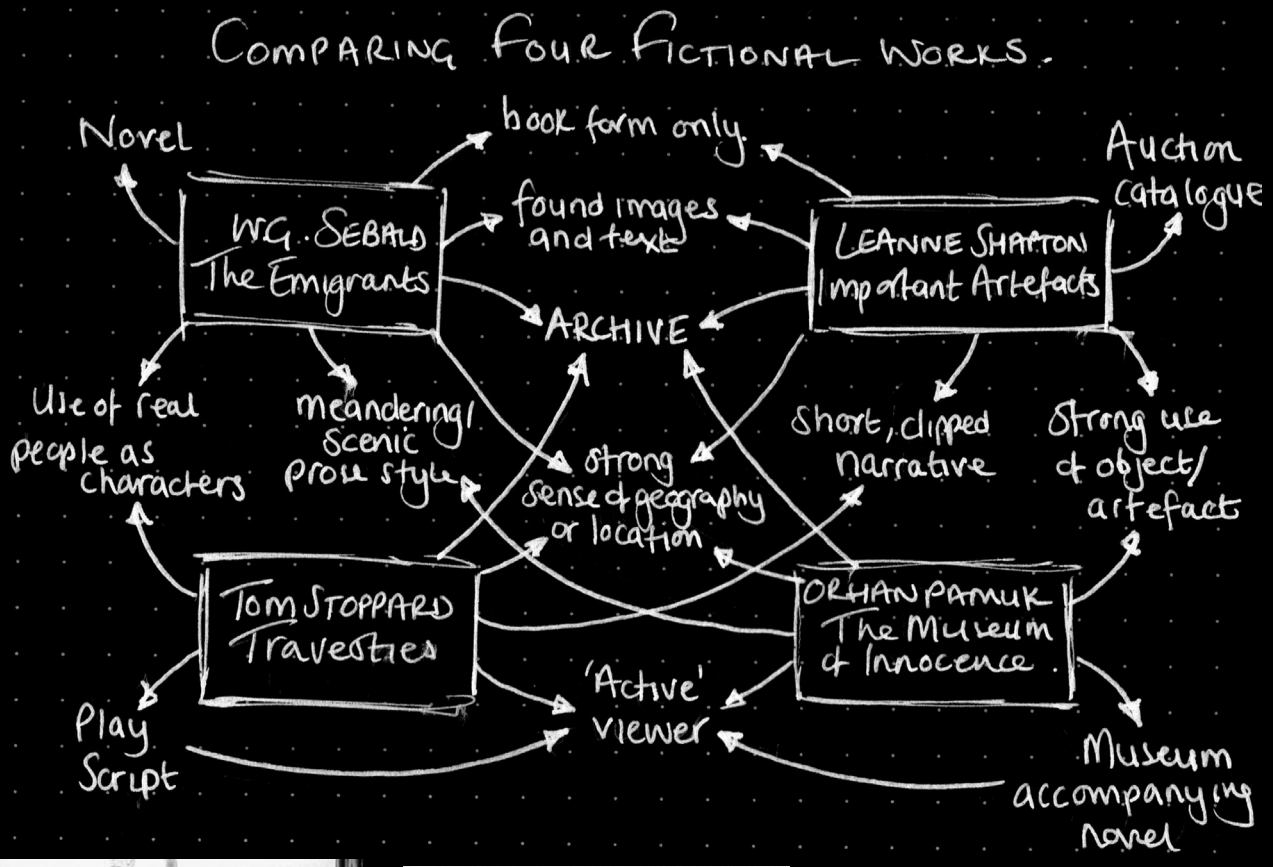


Figure 264

Figure 265

1129

HAWK
Joy Williams

LOT 1127
A newspaper clipping
A clipping of Drosten's *Calendrik* column, dated January 11, 2004, on sand cake. Title: "Throw Me a Crumb." 8 x 25 in.
Not illustrated.
$5–10

LOT 1128
Three items and a postcard
A box of Yorkshire loose tea. An orange cashmere Paul Smith scarf, some wear. A sterling silver dog-collar choker, good condition, with original box. Included is a postcard of the Jacques Henri Lartigue photograph "1928. Lac d'Annecy," reading in part: *"Butterset. You sounded so ill on the phone, am sending tea for your throat and a bright orange scarf for your neck. Also little something from Agent Provocateur . . . x."* Dimensions vary.
$40–60 (3)

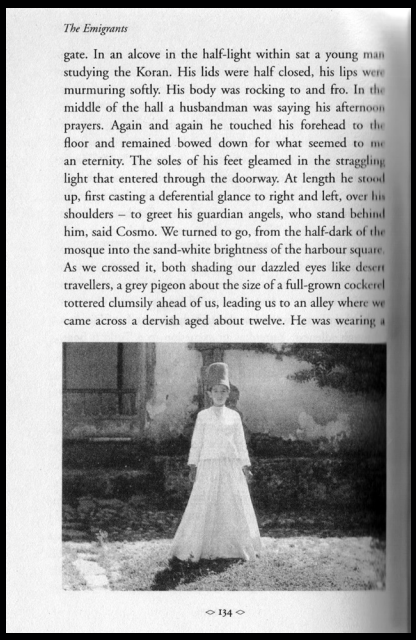
LOT 1129
A postcard and a Granta article
A blank postcard of the Wayne Thiebaud painting *Lemon Cake, 1983*. Nine photocopied pages from *Granta* magazine of the essay "Hawk" by Joy Williams. They are stapled together with a note reading: *"You probably know this writer? Or this story? My favourite piece of short literature of the past year. H.P.S. Considering going to Prague for week after this job's through—been invited by Wieden's creative director and should probably go."* Dimensions vary.
$10–25
Included is a photograph of Drosten taken by Morris, in her West Village apartment, with postcard affixed to wall in background, 4 x 6 in.

1128

49

Figure 266

Figure 267



The Emigrants

gate. In an alcove in the half-light within sat a young man studying the Koran. His lids were half closed, his lips were murmuring softly. His body was rocking to and fro. In the middle of the hall a husbandman was saying his afternoon prayers. Again and again he touched his forehead to the floor and remained bowed down for what seemed to me an eternity. The soles of his feet gleamed in the straggling light that entered through the doorway. At length he stood up, first casting a deferential glance to right and left, over his shoulders – to greet his guardian angels, who stand behind him, said Cosmo. We turned to go, from the half-dark of the mosque into the sand-white brightness of the harbour square. As we crossed it, both shading our dazzled eyes like desert travellers, a grey pigeon about the size of a full-grown cockerel tottered clumsily ahead of us, leading us to an alley where we came across a dervish aged about twelve. He was wearing a

134

Figure 268

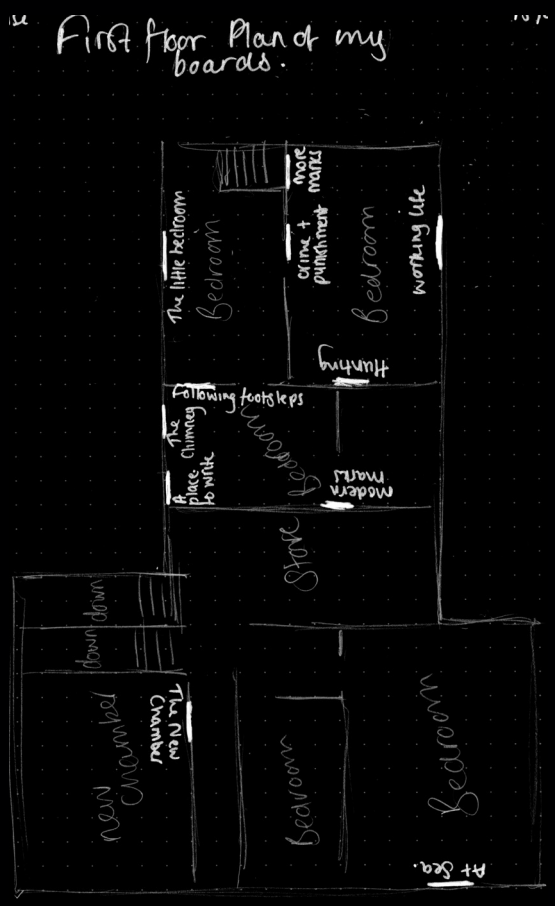


Figure 269

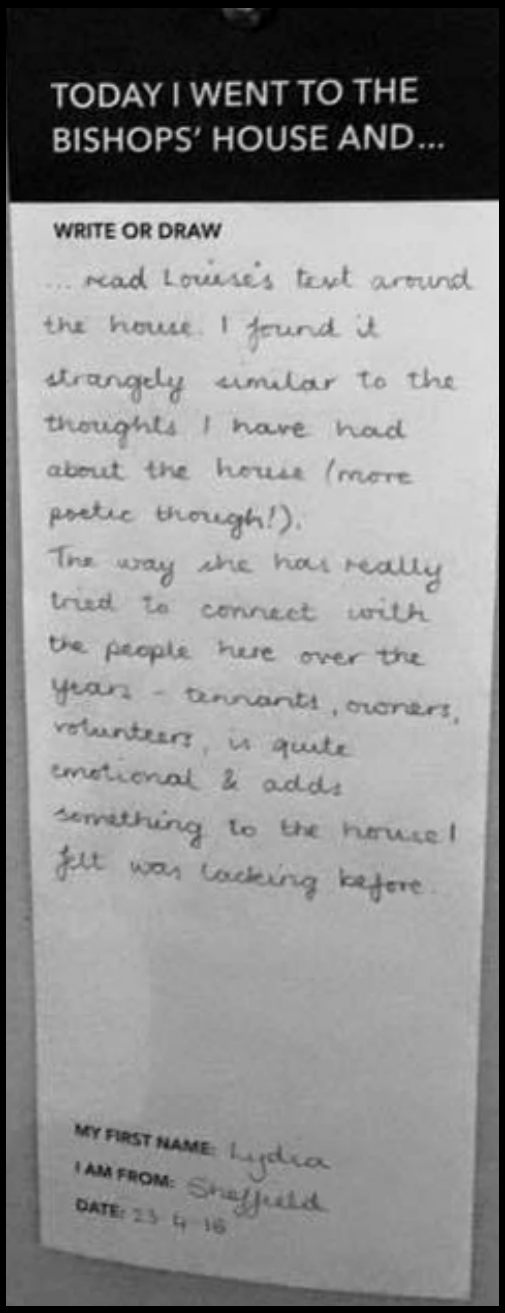


Figure 270

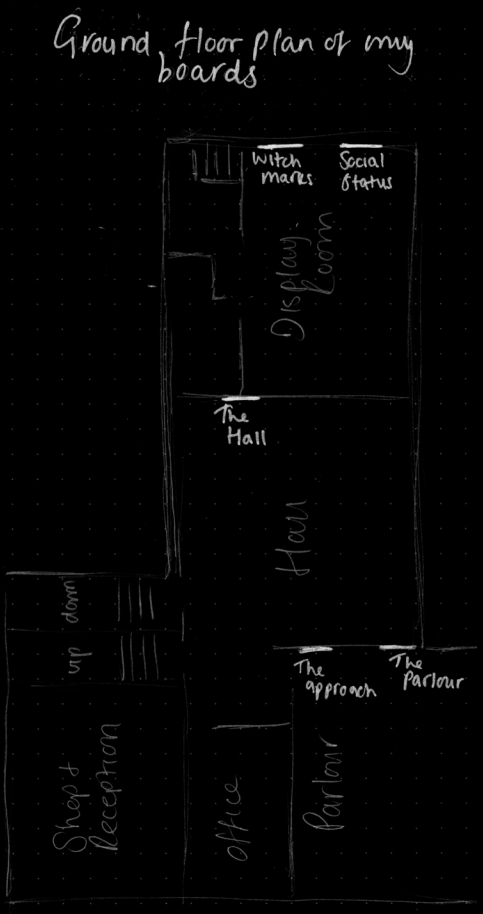


Figure 271

Figure 272

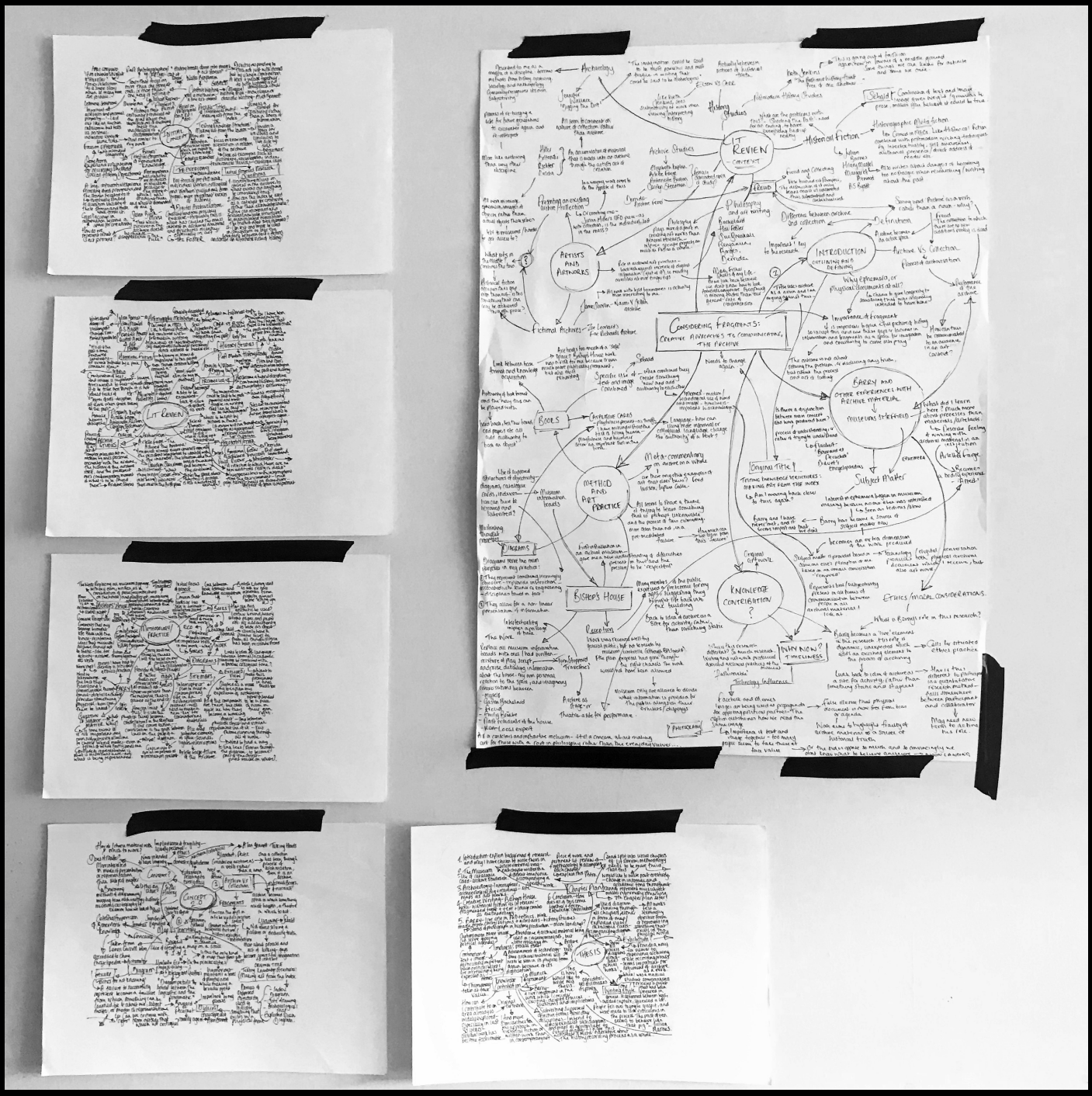


Figure 273

Figure 274

WORKING FROM THE MUSEUM (Chapter plan)
INTRODUCTION
1
Expand on what is mentioned in introduction
– What were the circumstances, what was I interested in at this point in time?
Object and story it could tell
– What was I reading?
Collector Theory
Benjamin, Bachelard, Freud
– Talk through first work that discussed these ideas – Vol I–V – how was this work a turning point that led to this research
Point where absence of object became important
– first use of catalogue cards + other signifiers
– What artwork was I looking at? Hiller, Ruscha, Boltanski
– What was missing in these? Using mass of objects to tell a story but the individuality of each was lost.
All use images of objects (audio) to tell a story – Hiller's stories of 'mass' of information means the individual is lost, but the whole creates a meta-narrative → this has become a strong aim in this research. how could artwork or the work I produce create an underlying commentary on the cataloguing (museum process)?
2
The Every Day
Blanchot Perec Duchamp
Strong interest at start of this work in the every day → led to ephemera items, text became more important than objects. A striving to highlight the type of grass-roots history that was occurring alongside bigger, more recorded historical events
Arguably because of my own working class background – autobiographical decision?
Failure
There has always been something in my work about 'getting it wrong' – using a format that is seemingly objective, but twisting it to question validity or it at all.
Naive claim that I was rejecting any notion of historical truth – my supervisors pulled me up on this straight away – surely no-one believes that any more? This was not a new claim.
So, Although I had quite readily accepted these before now, it urged me to throw myself into History Studies reading to assure myself of the 'facts' (plan intended)
3
HISTORY STUDIES
BRIEF overview – try to make as contemporary as possible
Why is this still important?
I will provide a potted history of my findings here, and how they influenced my work.
Much of the reading is quite dry, and some of it, frankly, seems glaringly obvious but the consideration of it has been a crucial point in understanding what the potential impact of this research might be.
1980s? 1990–2000s
Elton vs. Carr.
Keith Jenkins (post-modern 'big daddy')
'Post modern history reader'
Mostly debated in 1980s + 1990s, yet no conclusion seems to be reached apart from deciding that it is probably a bit of both and a semantic turn from debating notions of historical 'truth', to those of historical 'validity'
Most of this I was taught at school → who, why, for whom?
4
Archive Studies
Back to original ideas of PhD – the index and taxonomical devices being used to generate creative practices
Move to structure of museum/archive – what purpose does it serve?
Champions philosophy as a fundamental part of history – quotes Foucault, Barthes, Baudrillard
Jenkins 90s + 00s
No such thing as a 'history' only 'histories' – hard to understand why this was such a revelation?
Jenkins' belief that people construct "autobiographical interpretations of an imagined past to suit themselves" is key to how this research has developed – history.ac.uk/reviews/review/1266 [22/8/18]
Zagorin, Walters
On this premise this PhD is destined to fail!
most interestingly Jenkins' views of the way we view history have been dismissed by others in the field on the grounds that Jenkins is not qualified to comment on the discipline of history, as he does not himself write history"
5
WORK
"In this piece…" Catalogue Description:
"Louise contacted a stranger on eBay and from the conversation and exchange [...] She thinks that formal archiving methods are inadequate and calls upon a more subjective approach"
A CONVERSATION PIECES"
Modest pamphlet published in 2005 by Ma Bibliotheque
Led to ideas of presenting two opposing viewpoints at once – ever when historians or archivists present an idea of history, and acknowledge their own subjectivity and contextualisation in the process – it is STILL one version of history that is presented
Marxist – feminist – Queer
Constant reference to Holocaust in all texts on historical truth
Does this need addressing?
Theories or 'anything goes' attitude comes unstuck here
Moral obligation?
Left unable to make work as everything is so subjective. Art becomes no different a discipline to that History Studies – critically lost?
How to move on from here? Museums present a supposed truth – come to this conclusion already – if it was widely accepted (as suspected) that there was little or no objectivity in relation to items in museums, what about the supposedly objective forms of cataloguing or categorisation?
6
WHERE NOW
Links back to 'anything goes' approach to history – when complete freedom is given, a task loses any sense of purpose – how do we navigate this? Fight against the human instinct to solve the puzzle.
Creates a need for a meta-narrative, the object itself may hold little, but the process and the way it is handled and approached is vital
In a way I consider the work made during this time to fall more into the category of 'research' than 'artwork', however, after pursuing an approach that denies one final conclusion, this could perhaps be said of all work during the course of the PhD, or perhaps all practice led research.
How has the work moved on from here? Looking into other disciplines dealing with history as well as most obvious.
– Use of taxonomical devices
↳ extension to maps and diagrams
– Interest in grass-roots history and items of 'ephemera'
– Heightened understanding of cataloguing process, museum aims and goals
– To acknowledge an affect of physical environment on the way we make work/perceive objects and artefacts
This stage is to form all of the work and research that has been conducted afterwards, both positively and negatively – from this stage onwards, despite, being free of, I missed the constraints of the museum (while working with 'the Barry Archive' however I pleased)
work felt 'flat' without demanding to push against – seemed to lose its charge/rigour
Critique?
Link to Sophie Calle, Fred Wilson
All use images of objects (audio) to tell a story – Hiller's stories of UFO sightings a turning point, but still the 'mass' of information means the individual is lost, but the whole creates a meta-narrative → this has become a strong aim in this research. how could artwork or the work I produce create an underlying commentary on the cataloguing (museum process)?
"C produces an inventory of forms, like any good curator. She rethinks the possibilities of museums, their objects, their occupation. An object is lost and or must be found, but the finding of an object is the refinding of an object, or the inverse, the refinding of an object is to find an object – in short, to invent it"
Personal narrative written from an obviously found image – each narrative questions the validity of the provenance of an object
The Preparation of the Novel – forming Roland Barthes.
The novel is to form an object, the book has to attempt to pin down what that object might be.
forming this – 'Loose Ends – A hunt for object' Published in 2016
forming this – 'Read History' – also published 2015 as part of 'Good Reader Series' → Describe Piece – Exemplifies how my reading of this historical material cannot be seperated from the reading that informs it. Juxtaposition of ephemeral text and (conflicting) writing on how we must read it.
Theme of philosophy text from playing an active, present role in work continued throughout
Describe:
Explain how I went on from here to create my own archive that I could approach in my own way not prescribed by an institutionalised institution

Figure 275

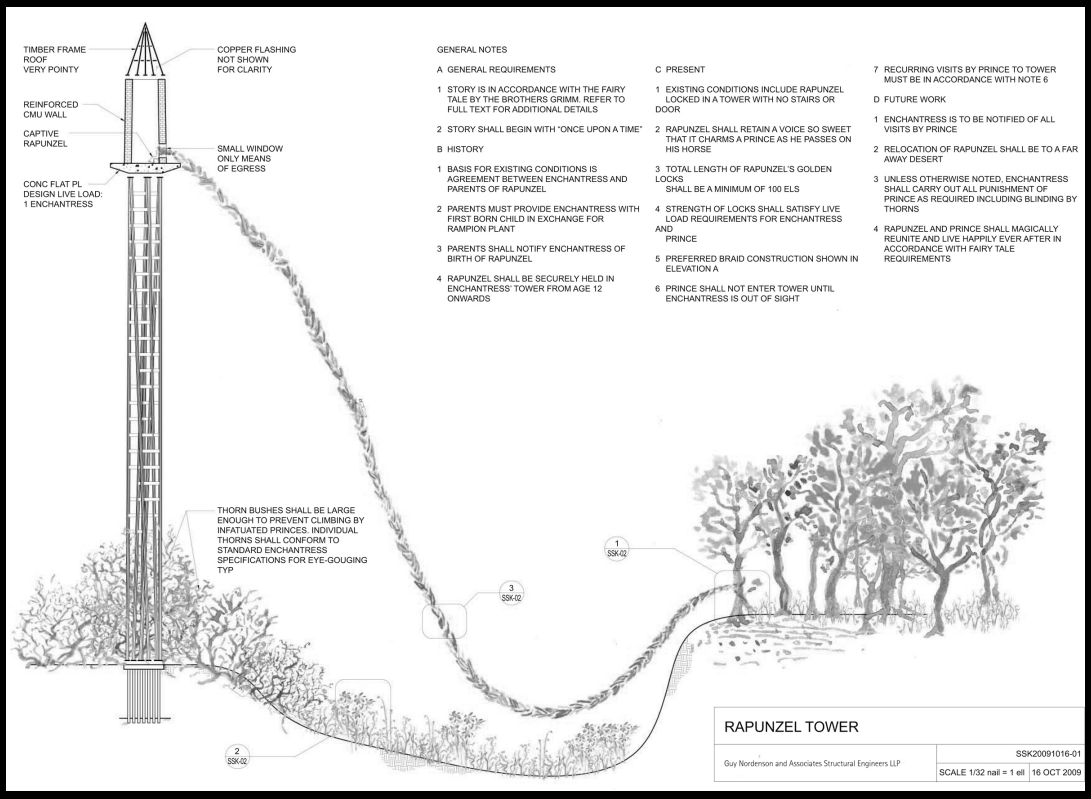


Figure 276

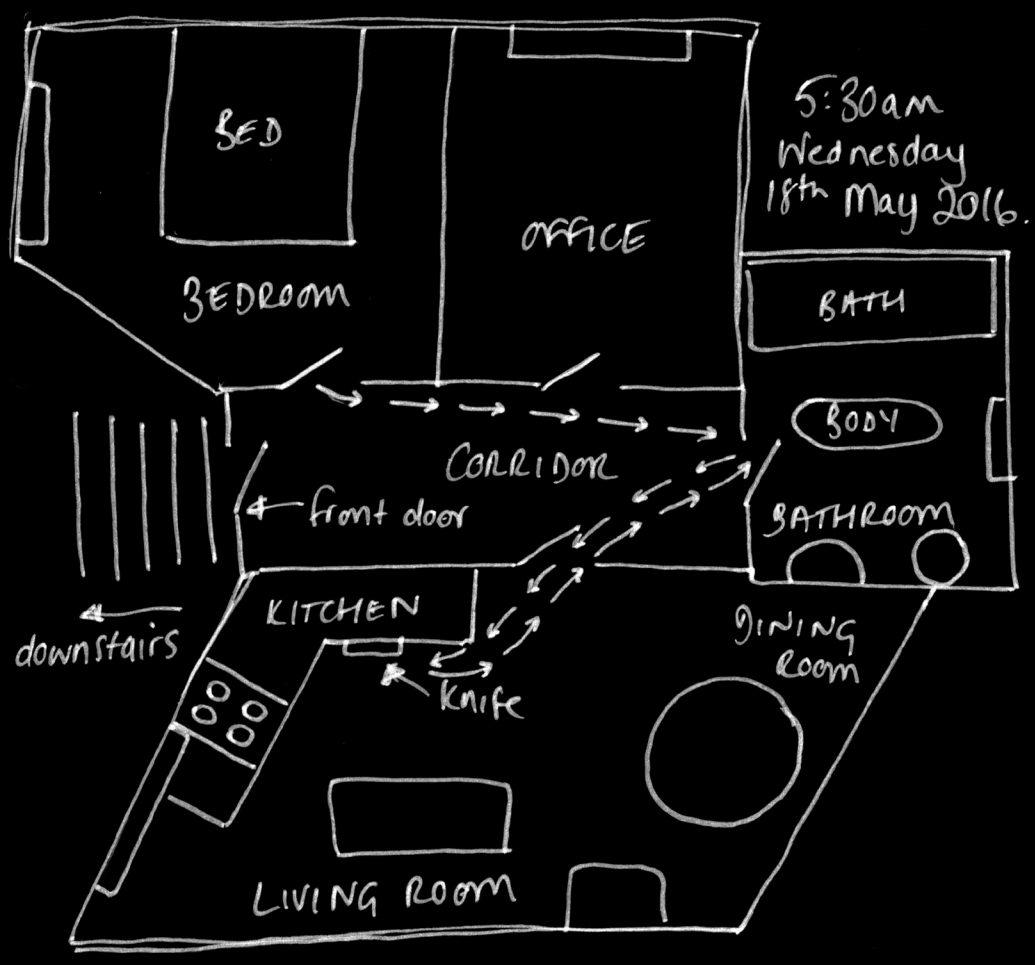


Figure 277

Figure 278

Figure 279

Figure 280

Figure 283

Figure 281

Figure 282

Figure 284

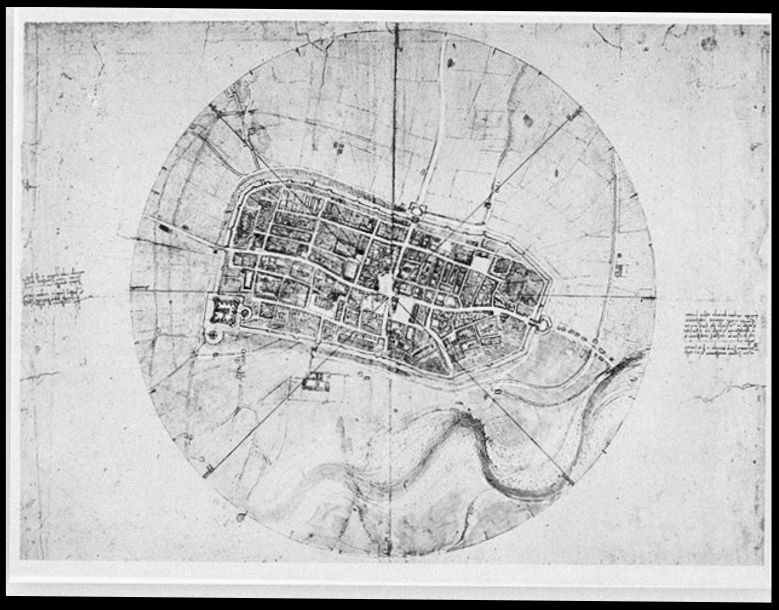


Figure 285

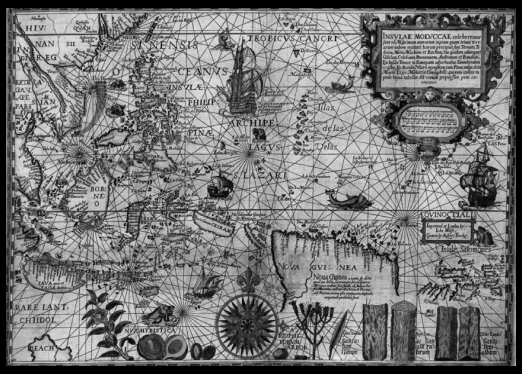


Figure 286

Figure 287

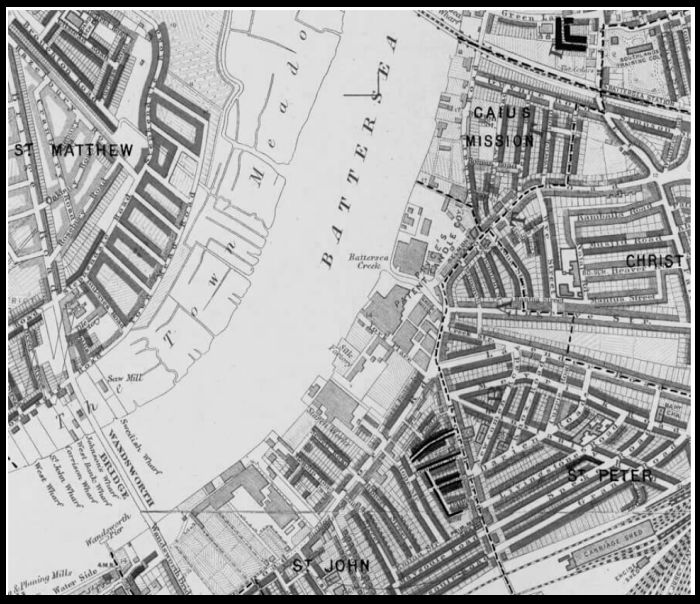


Figure 288

Classification	Colour	
Lowest class. Vicious, semi-criminal.	Black	
Very poor, casual. Chronic want.	Dark blue	
Poor. 18s. to 21s. a week for a moderate family.	Light blue	
Mixed. Some comfortable others poor.	Purple	
Fairly comfortable. Good ordinary earnings.	Pink	
Middle class. Well-to-do.	Red	
Upper-middle and upper classes. Wealthy.	Yellow	

Figure 289

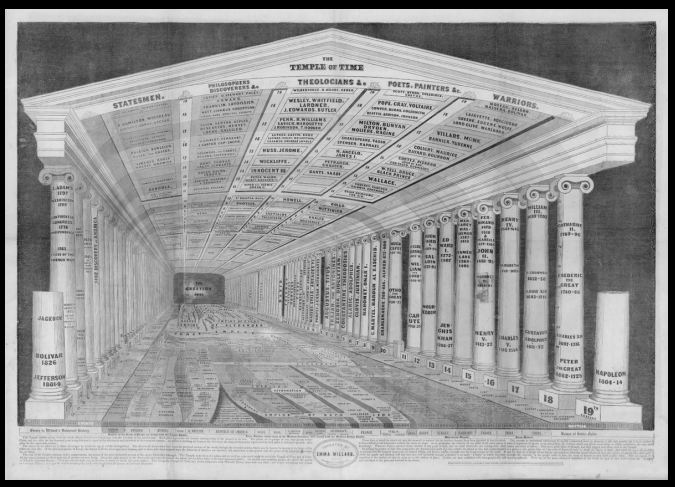


Figure 290

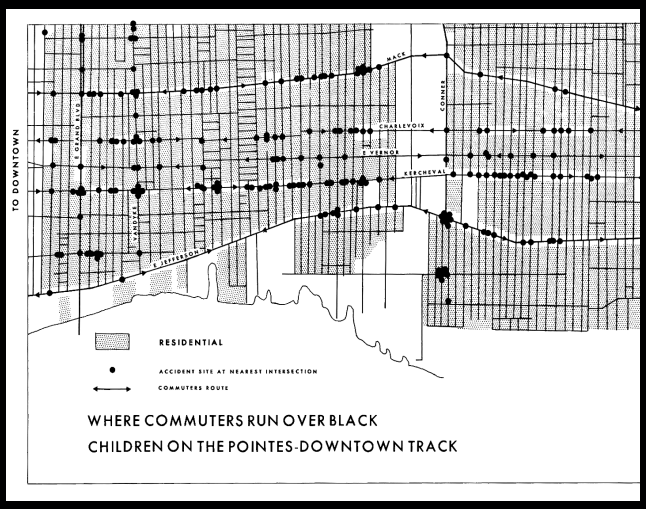


Figure 291

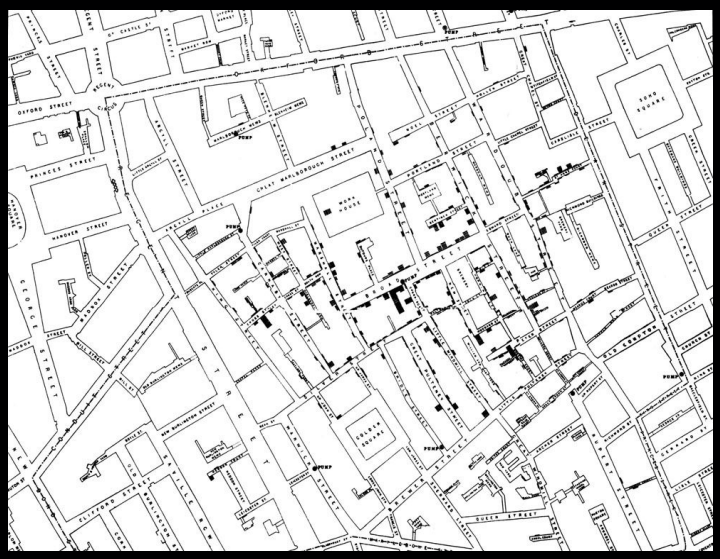


Figure 292

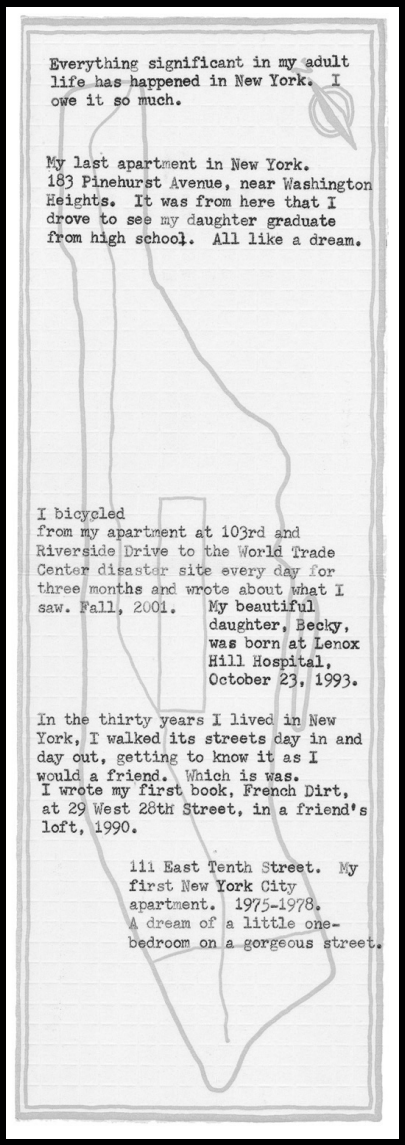


Figure 293

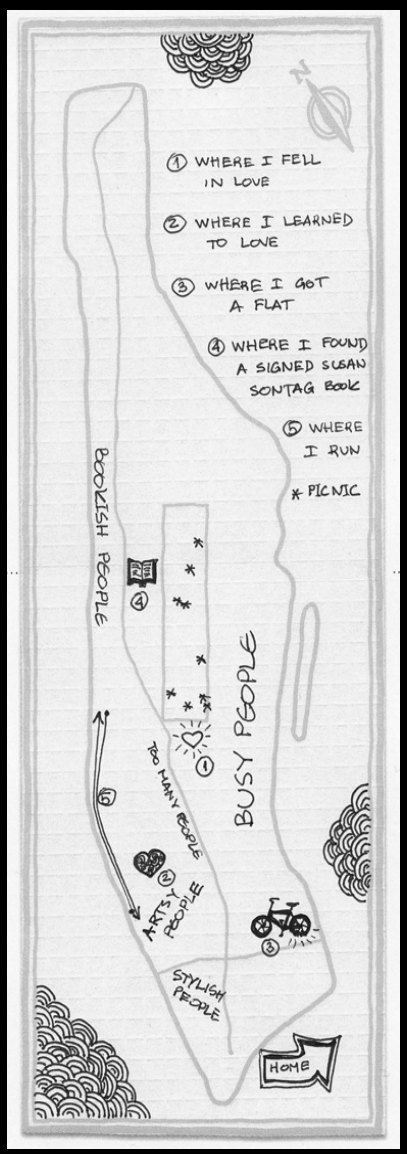


Figure 294

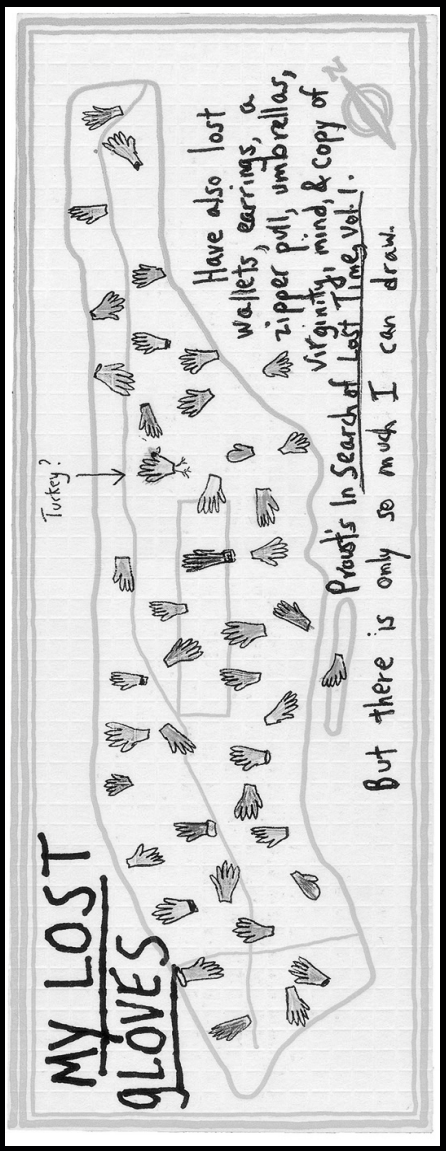


Figure 295

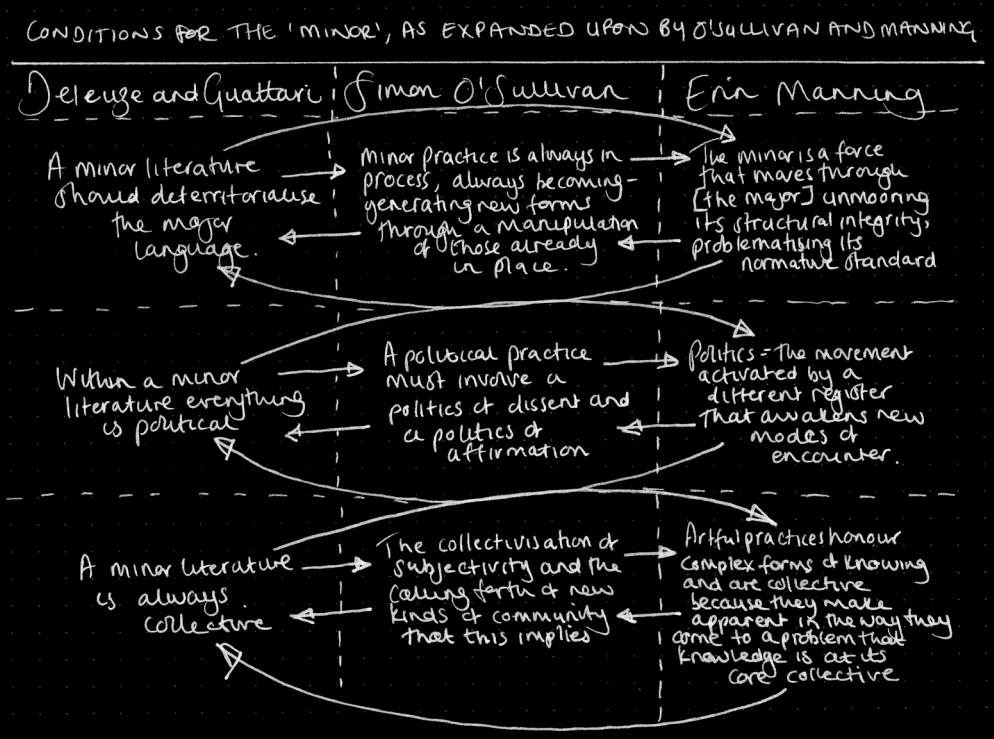


Figure 296

Figure 297

Figure 298

Figure 299

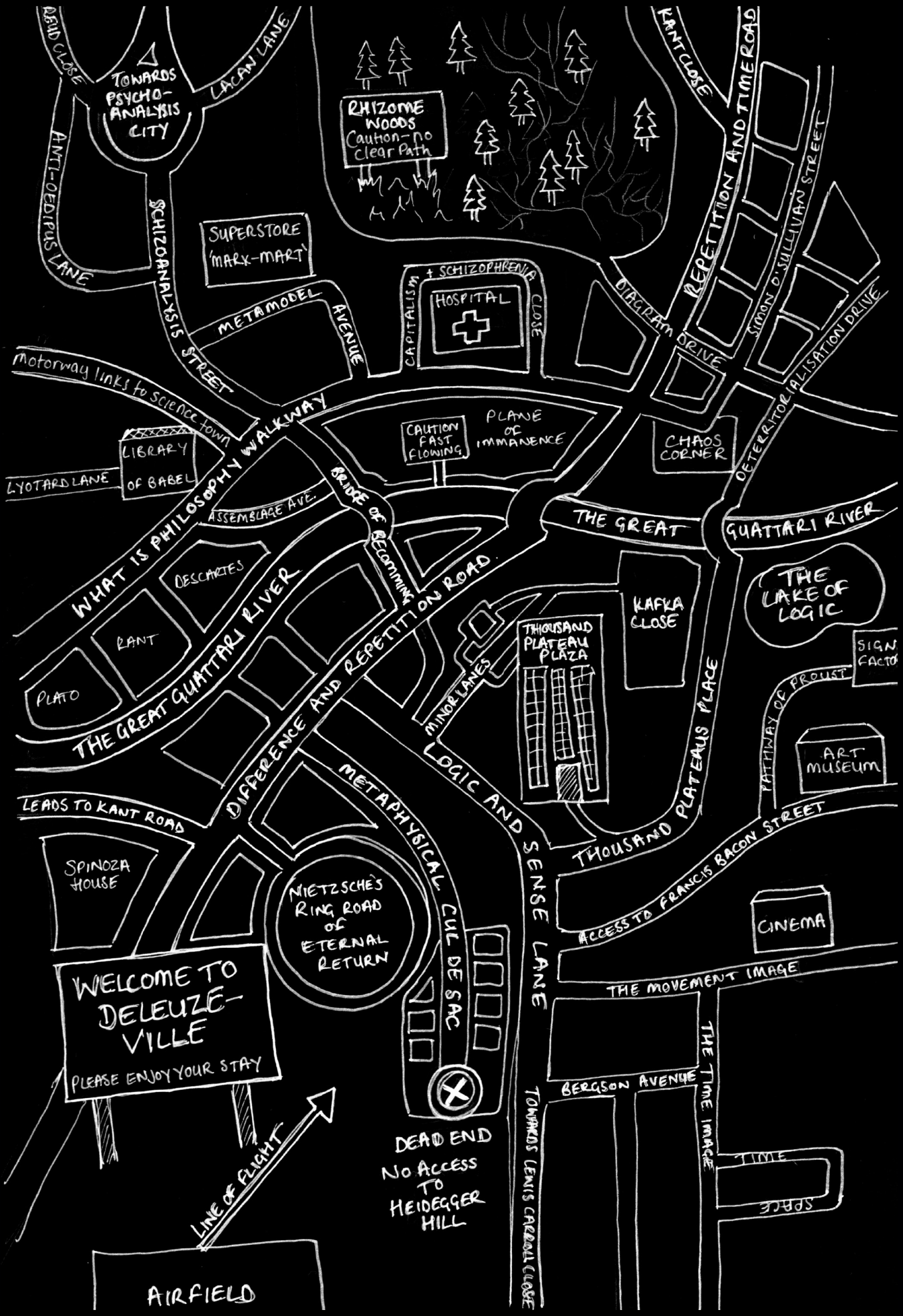
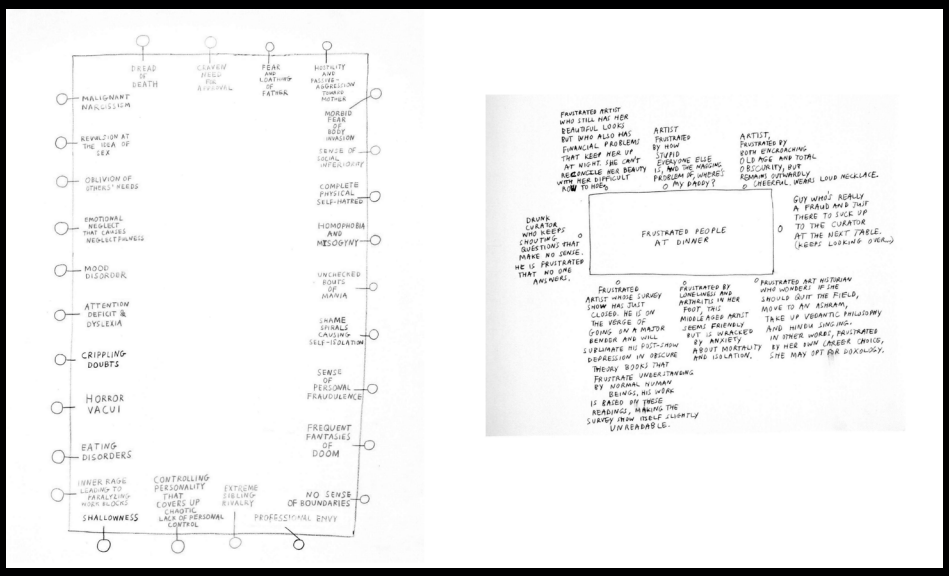

TOWARDS PSYCHO-ANALYSIS CITY
AGAMBEN CLOSE
LACAN LANE
ANTI-OEDIPUS LANE
SCHIZOANALYSIS STREET
RHIZOME WOODS
Caution-no clear Path
KANT CLOSE
REPETITION AND TIME ROAD
SIMON O'SULLIVAN STREET
SUPERSTORE 'MARX-MART'
METAMODEL AVENUE
CAPITALISM + SCHIZOPHRENIA CLOSE
HOSPITAL
DIAGRAM DRIVE
OETERRITORIALISATION DRIVE
motorway links to science town
WALKWAY
CAUTION FAST FLOWING
PLANE OF IMMANENCE
CHAOS CORNER
LIBRARY OF BABEL
LYOTARD LANE
ASSEMBLAGE AVE.
BRIDGE OF BECOMING
WHAT IS PHILOSOPHY
DESCARTES
RANT
PLATO
THE GREAT QUATTARI RIVER
DIFFERENCE AND REPETITION ROAD
THE GREAT QUATTARI RIVER
THE LAKE OF LOGIC
KAFKA CLOSE
THOUSAND PLATEAU PLAZA
MINOR LANES
PATHWAY OF PROUST
ART MUSEUM
LOGIC AND SENSE LANE
THOUSAND PLATEAUS PLACE
LEADS TO KANT ROAD
SPINOZA HOUSE
METAPHYSICAL CUL DE SAC
NIETZSCHE'S RING ROAD OF ETERNAL RETURN
ACCESS TO FRANCIS BACON STREET
CINEMA
THE MOVEMENT IMAGE
WELCOME TO DELEUZE-VILLE
PLEASE ENJOY YOUR STAY
BERGSON AVENUE
THE TIME IMAGE
TIME
SPACE
DEAD END
No Access To HEIDEGGER HILL
TOWARDS LEWIS CARROLL CLOSE
LINE OF FLIGHT
AIRFIELD

Figure 300



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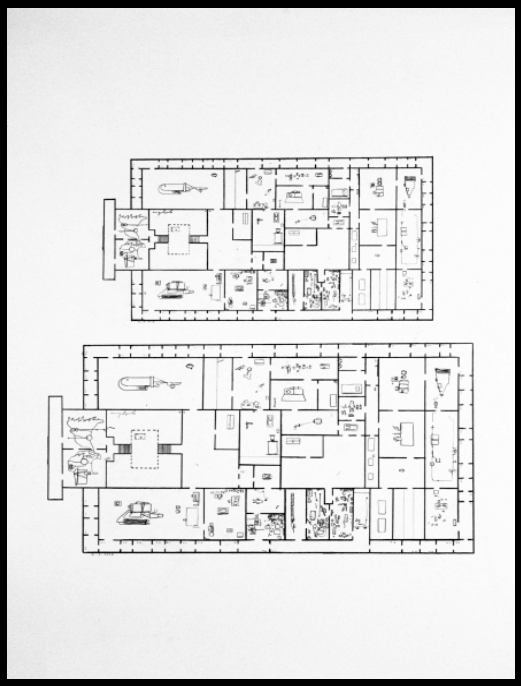

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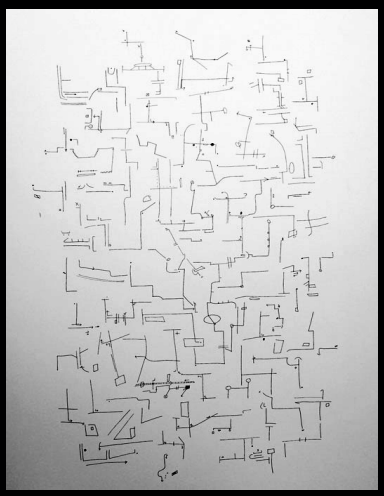

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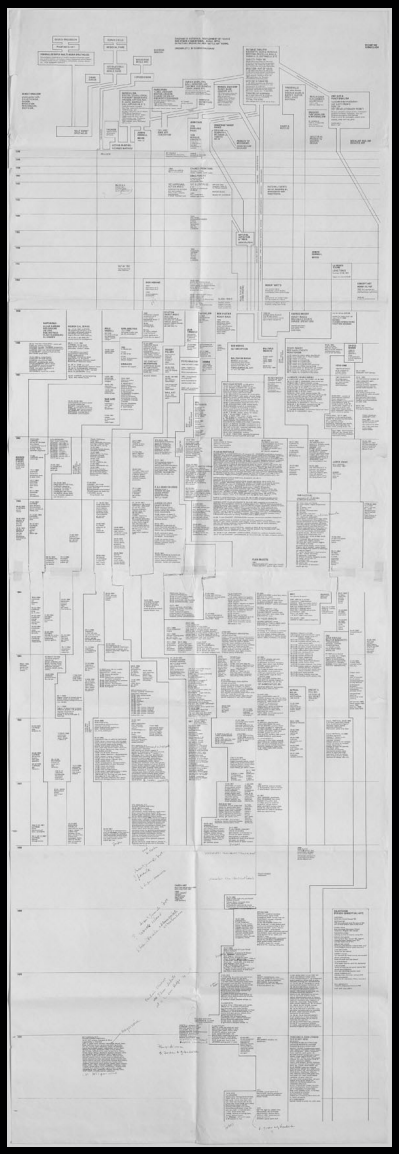

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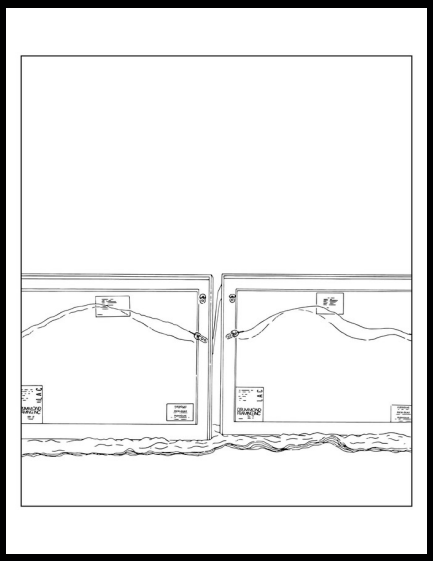

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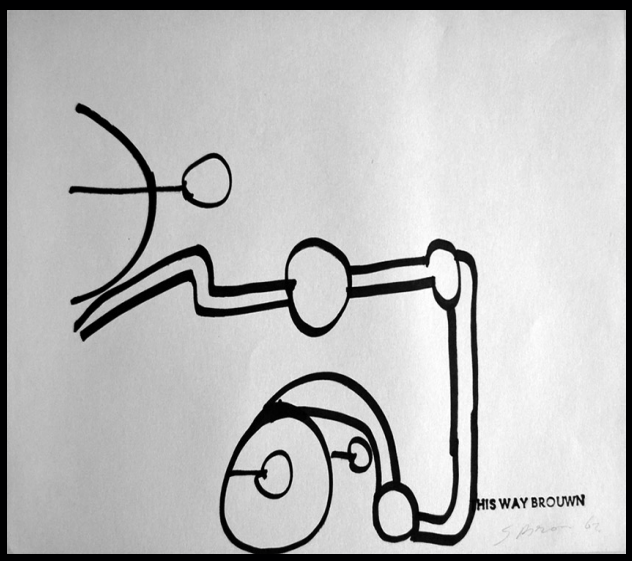

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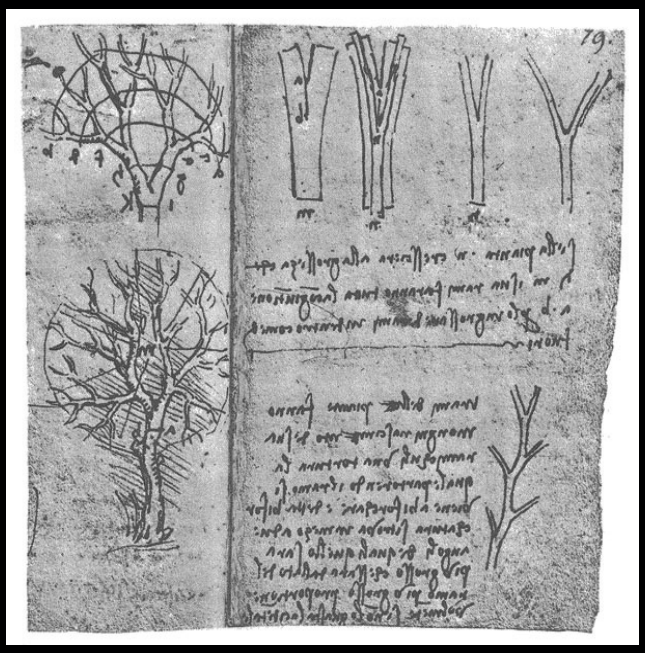
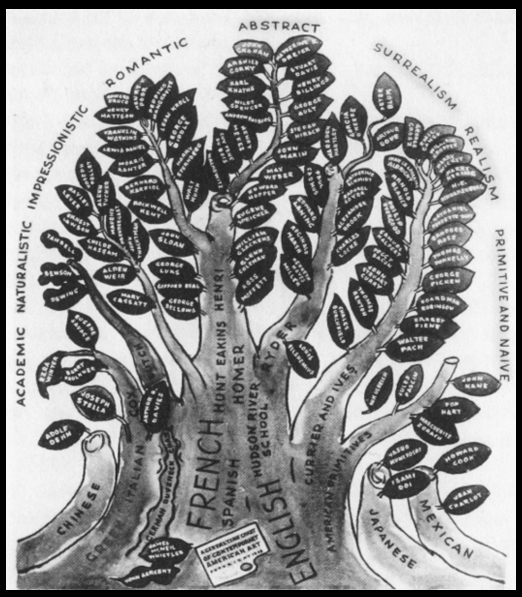


Figure 307

Figure 308



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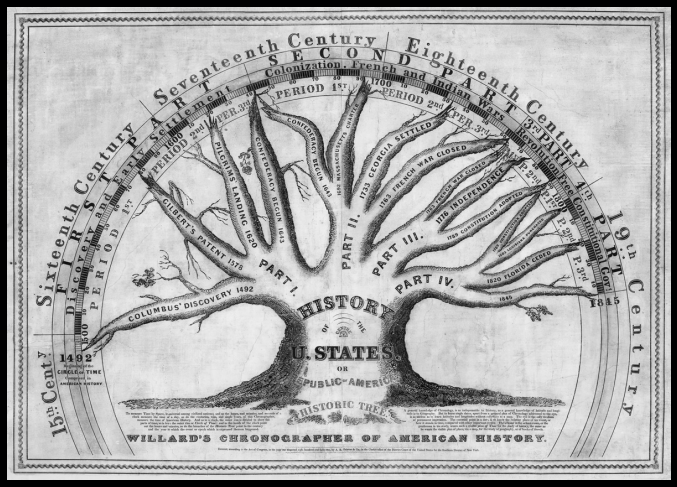

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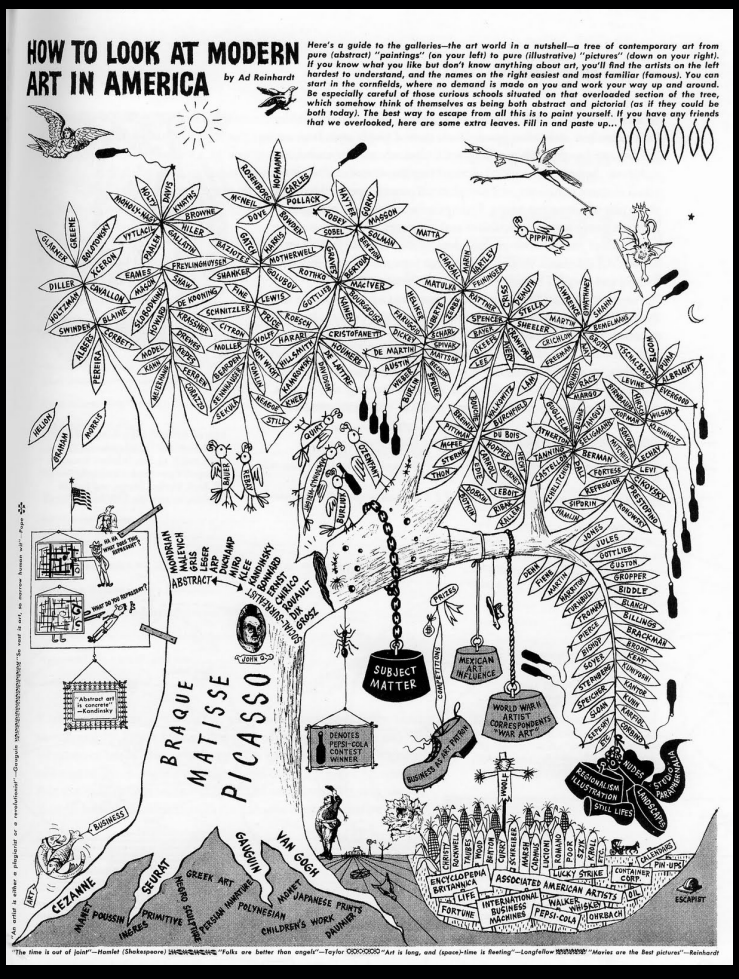

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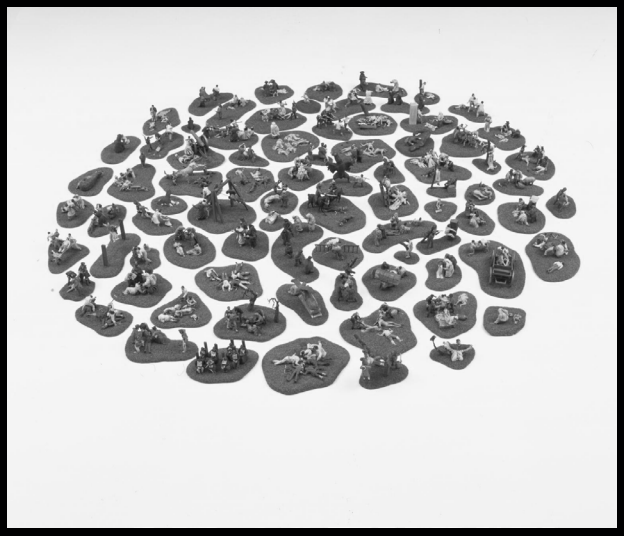

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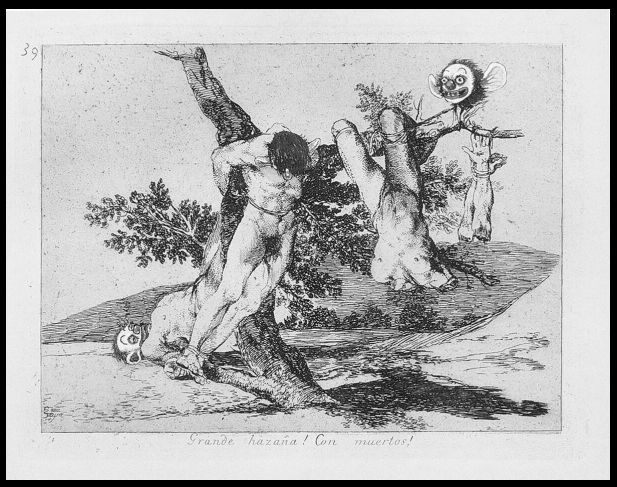

Figure 313

Figure 314

Figure 315

Figure 316

Figure 317

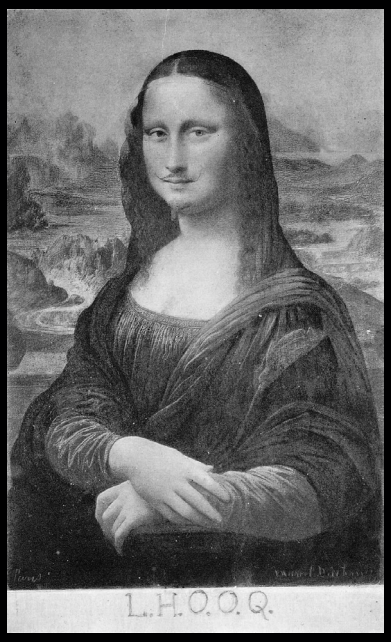

Figure 318

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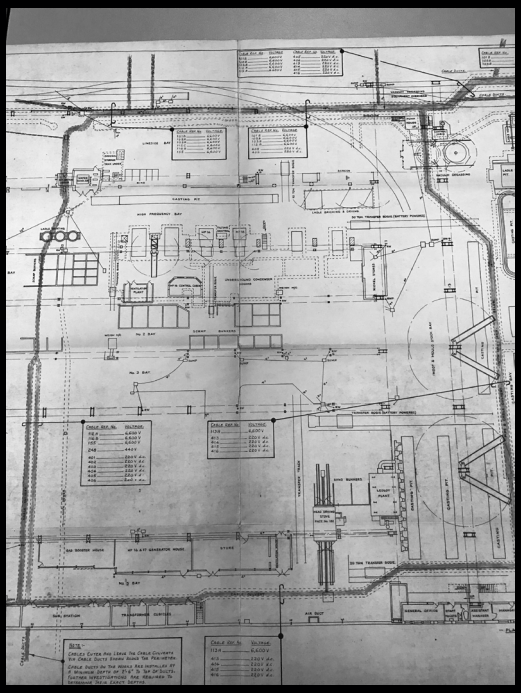
Figure 322

Figure 323



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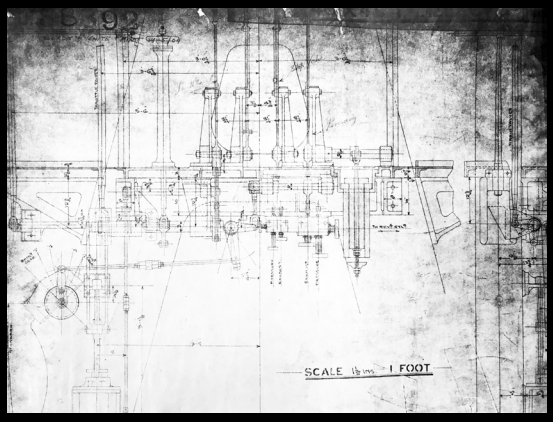

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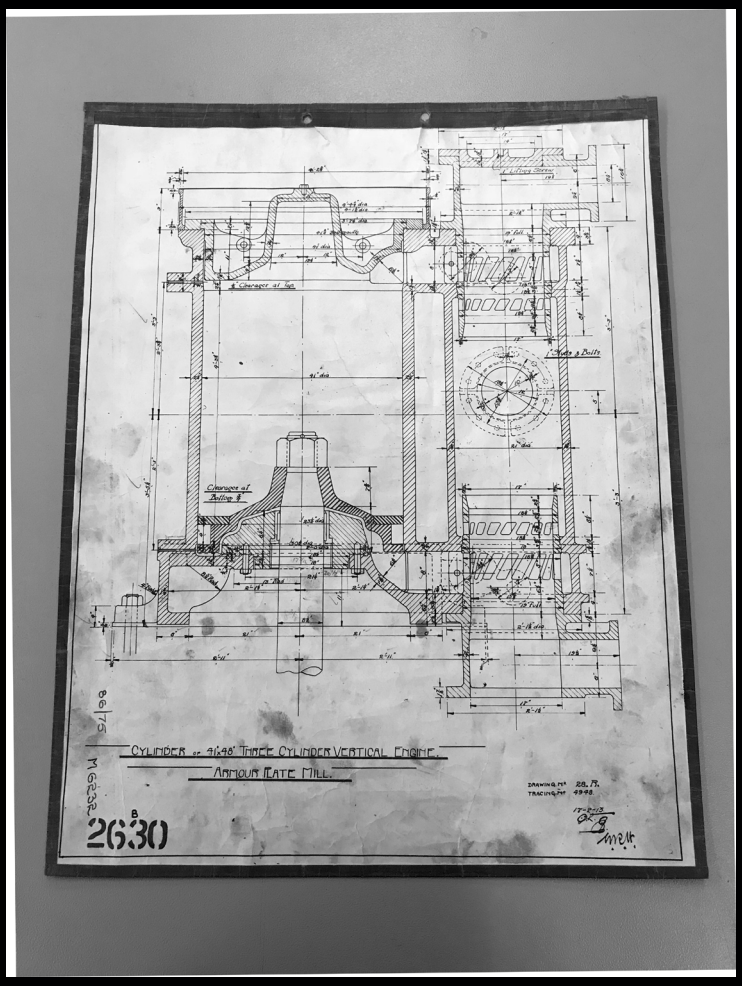

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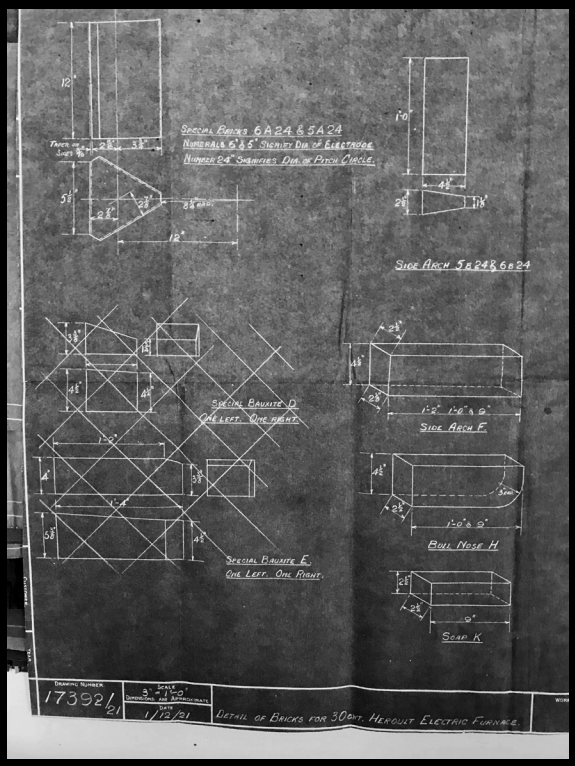

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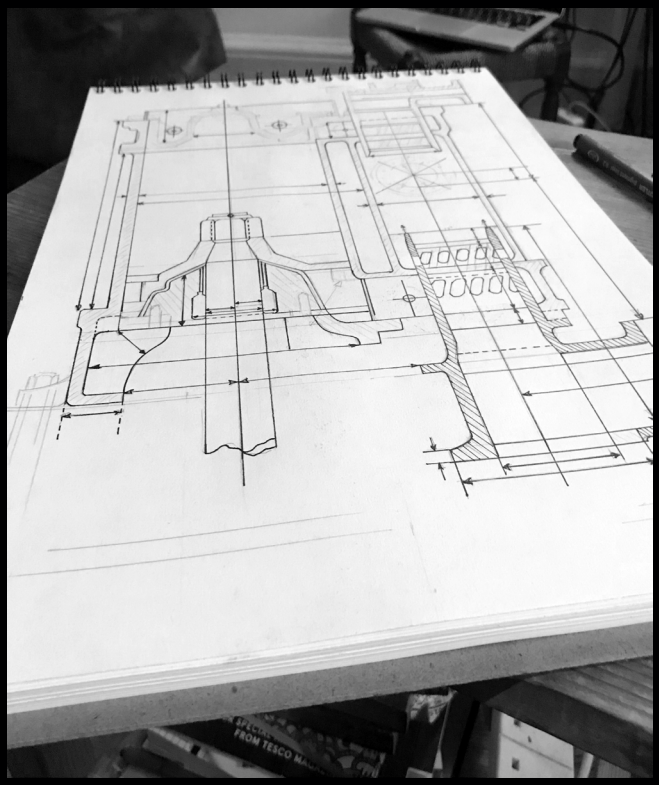

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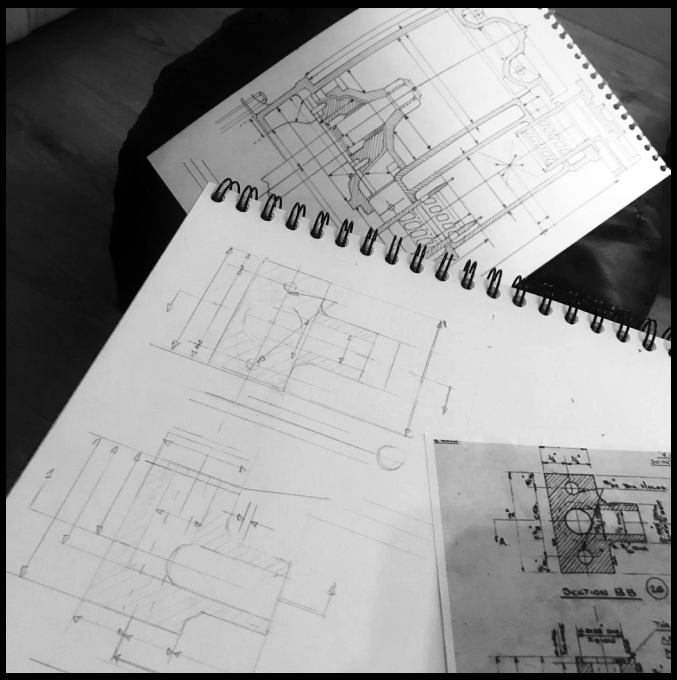

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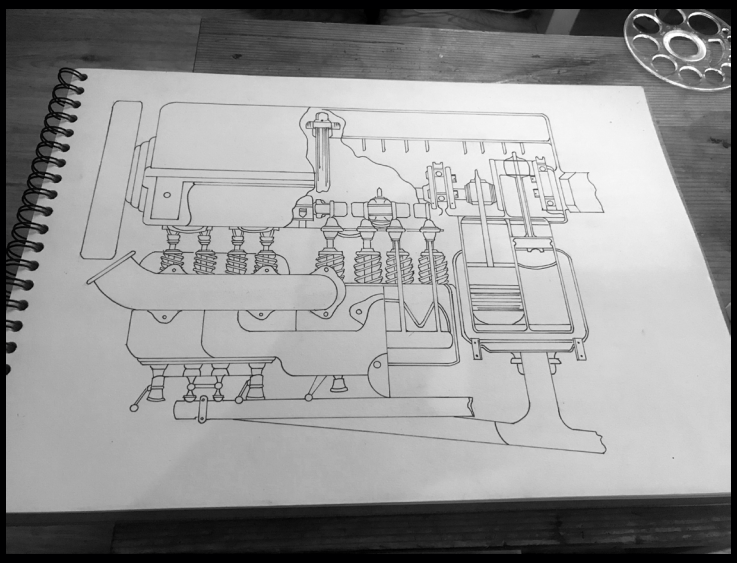

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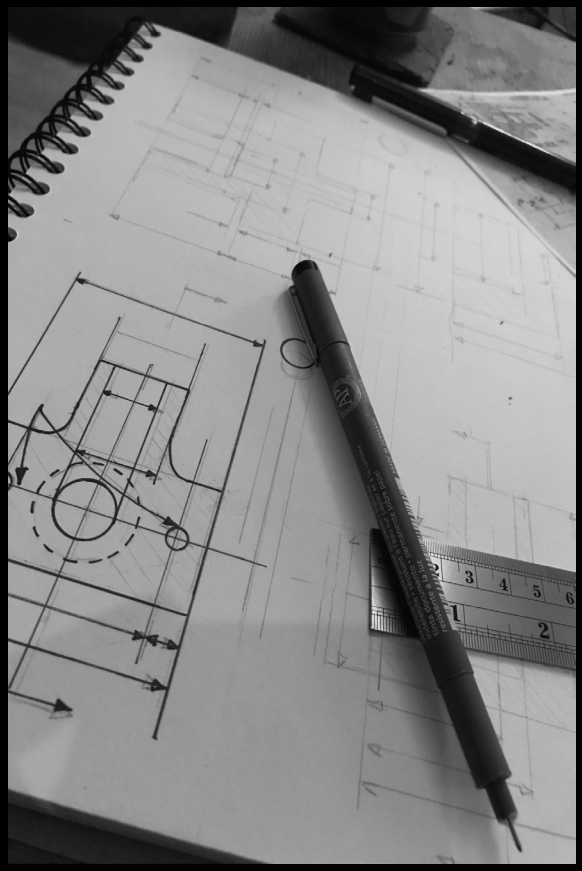

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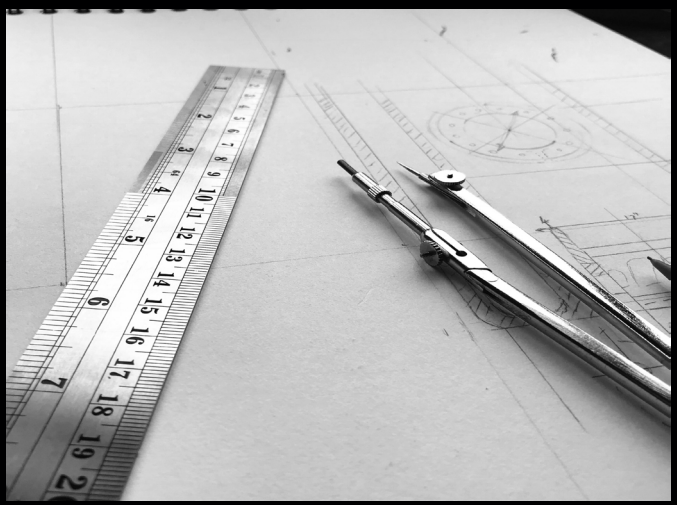

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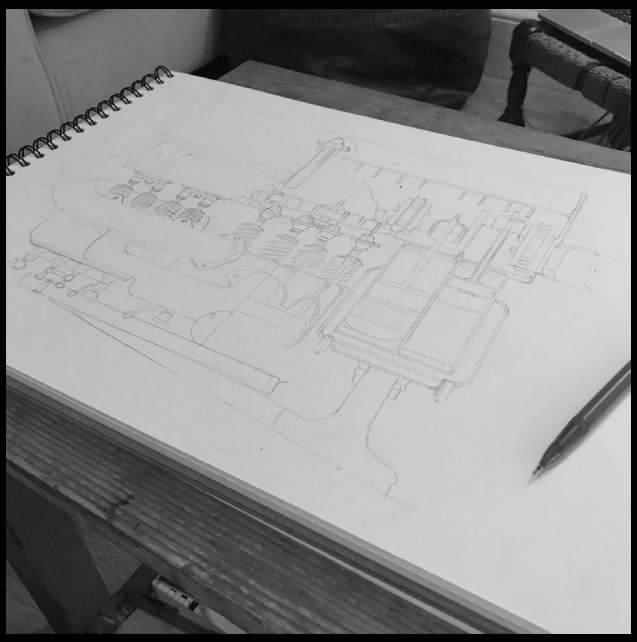

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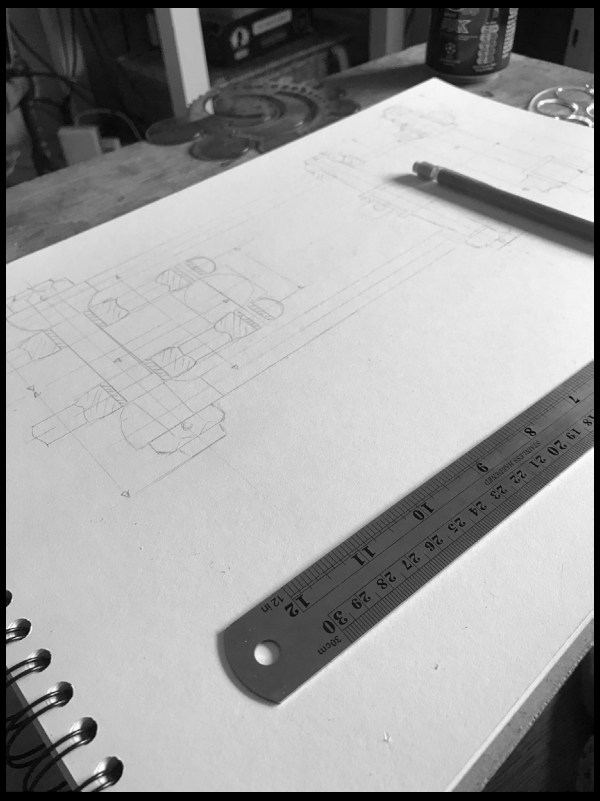

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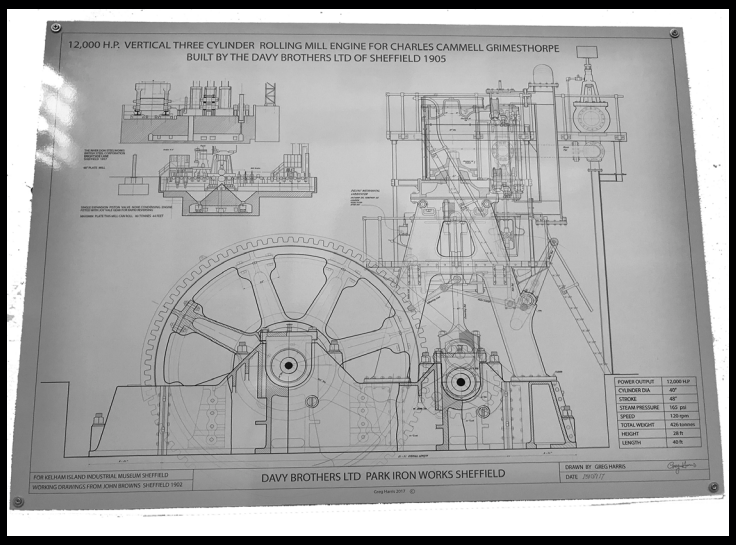

Figure 335

Figure 336

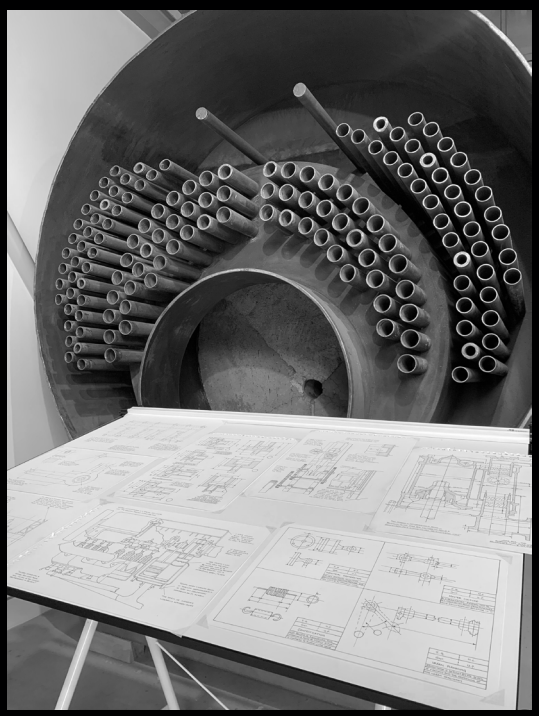

Figure 337

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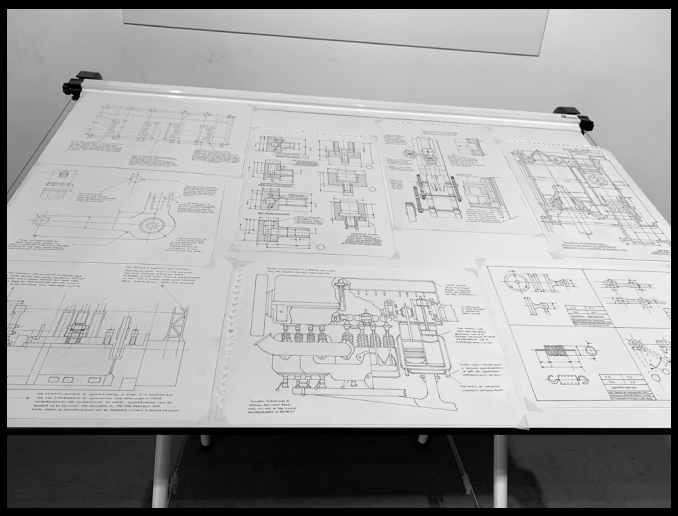

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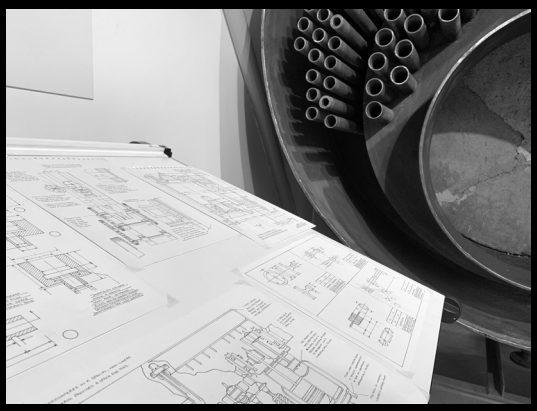

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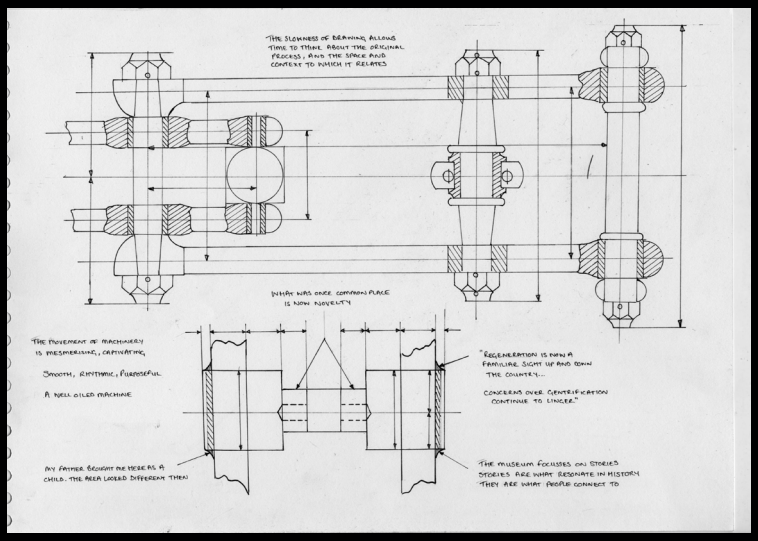

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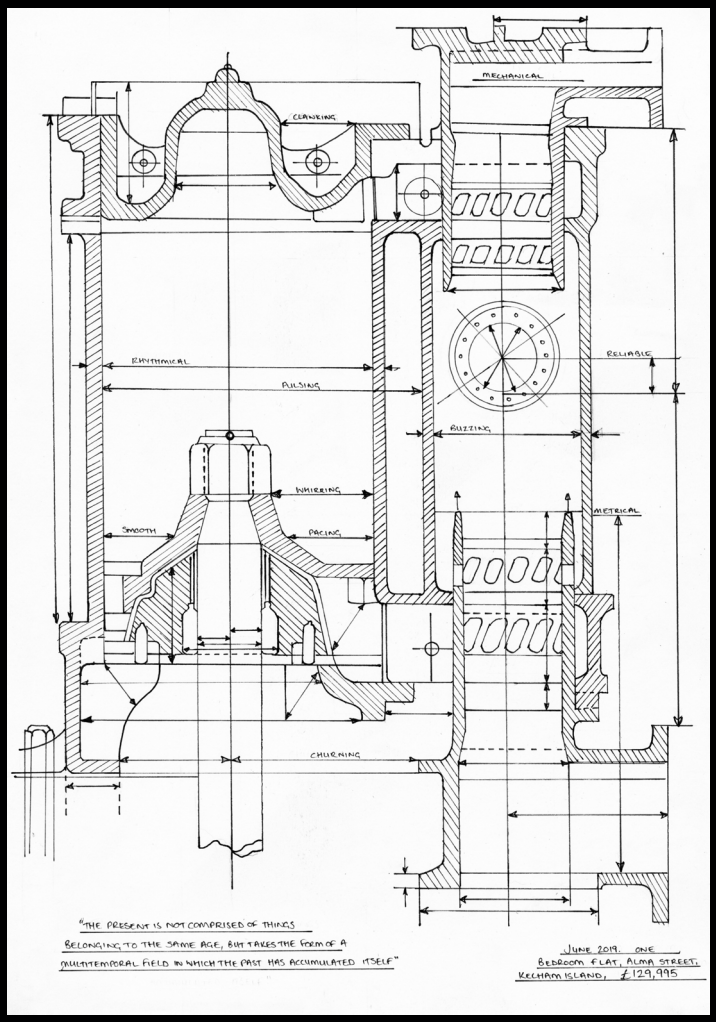
Figure 342



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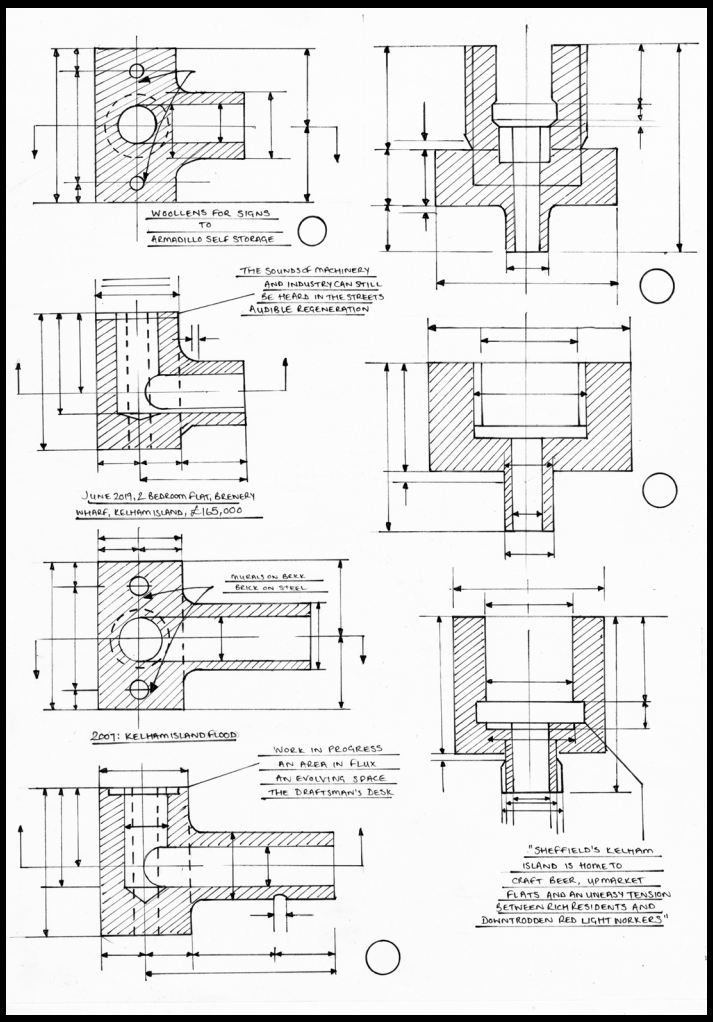

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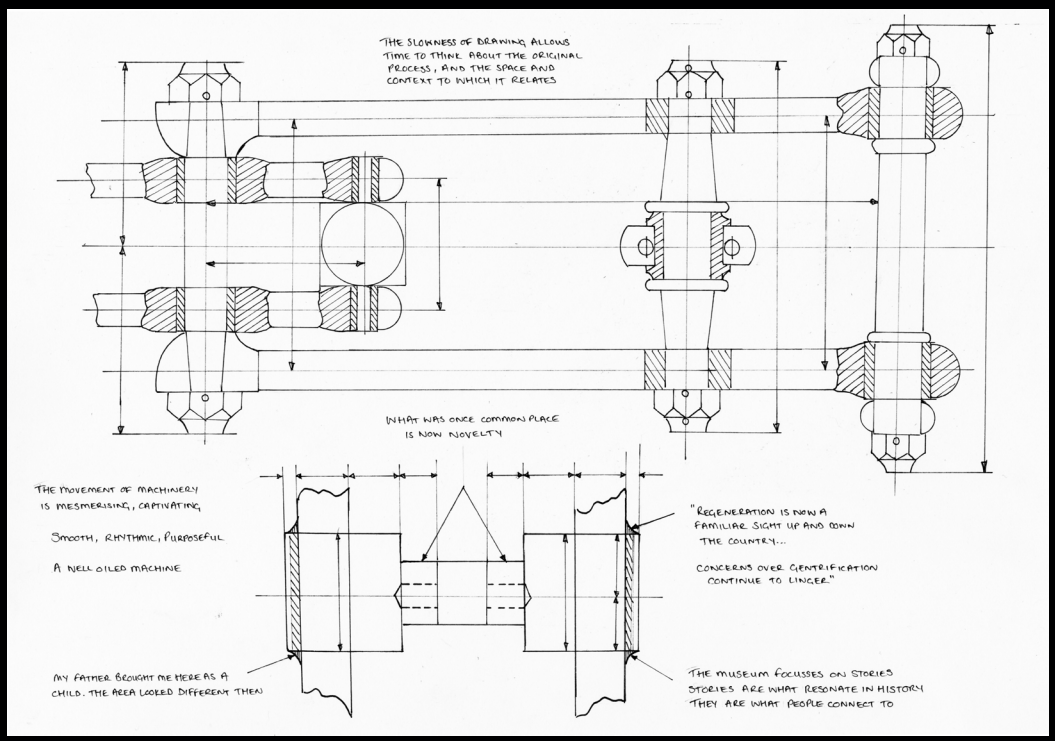

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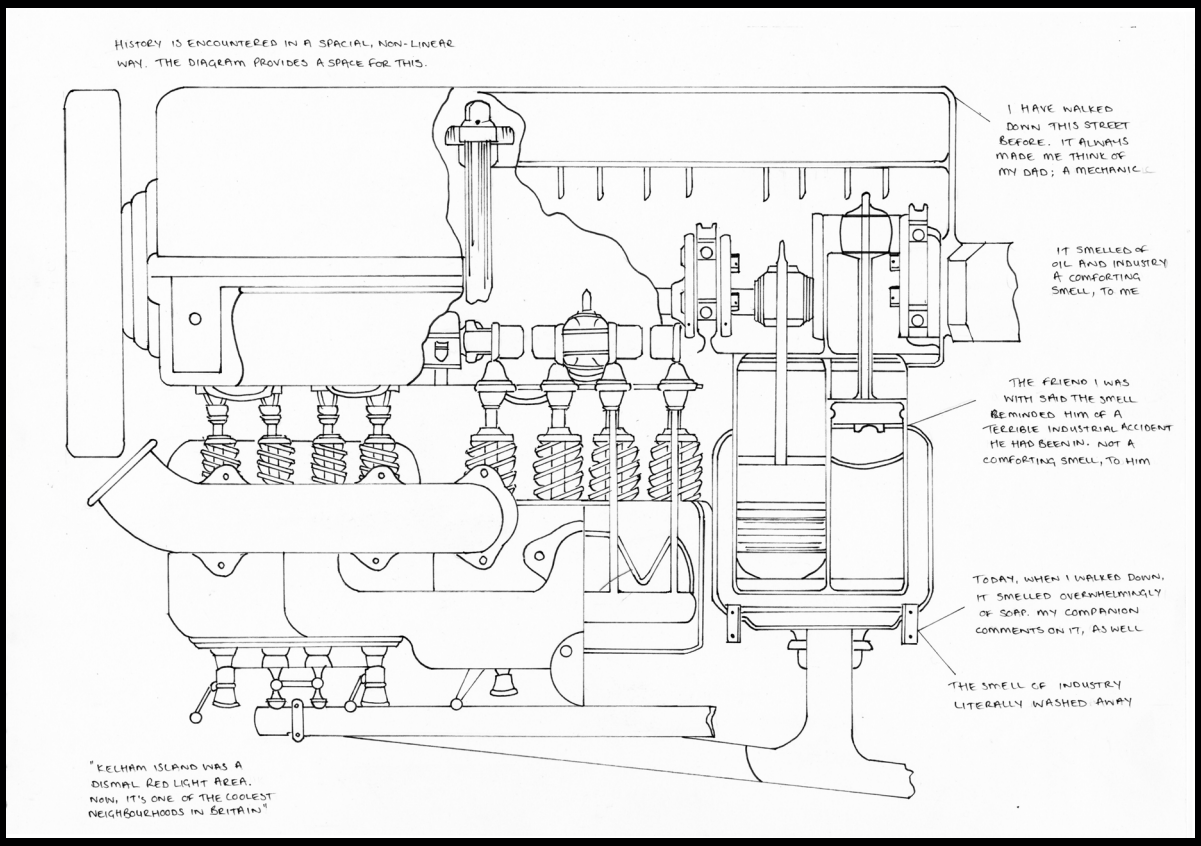

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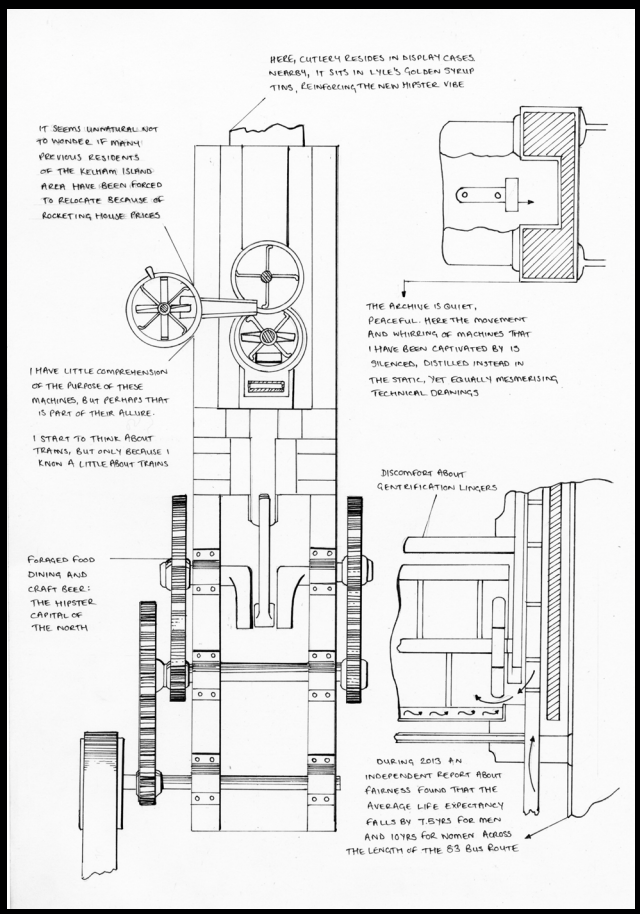

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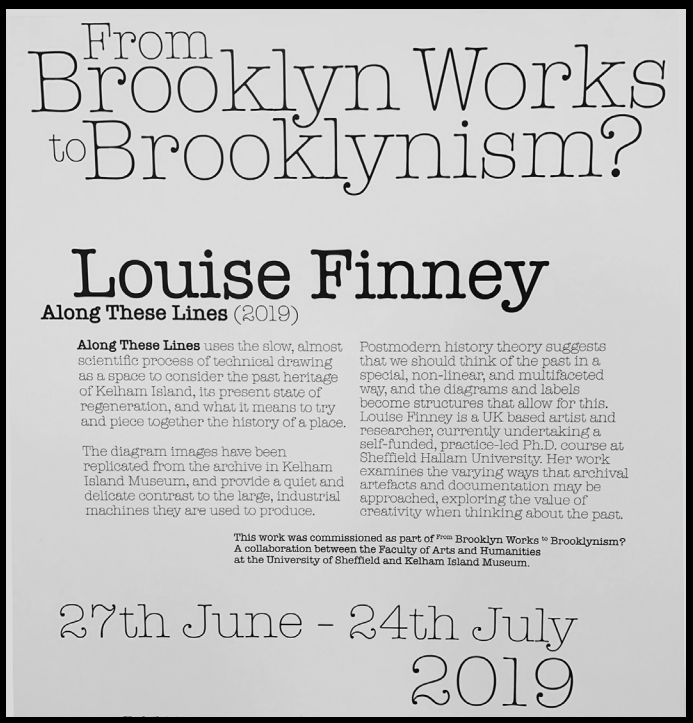

Figure 348

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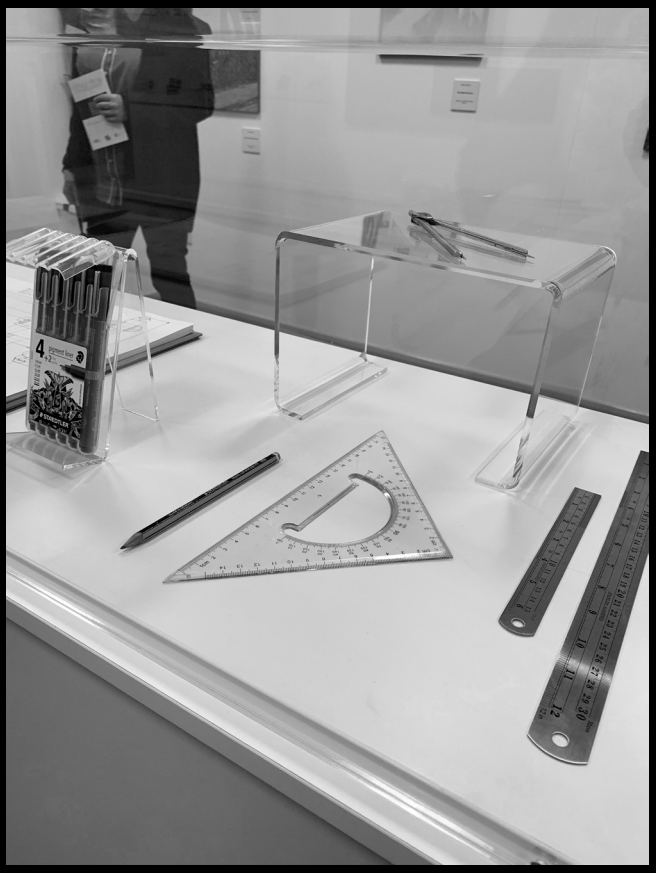

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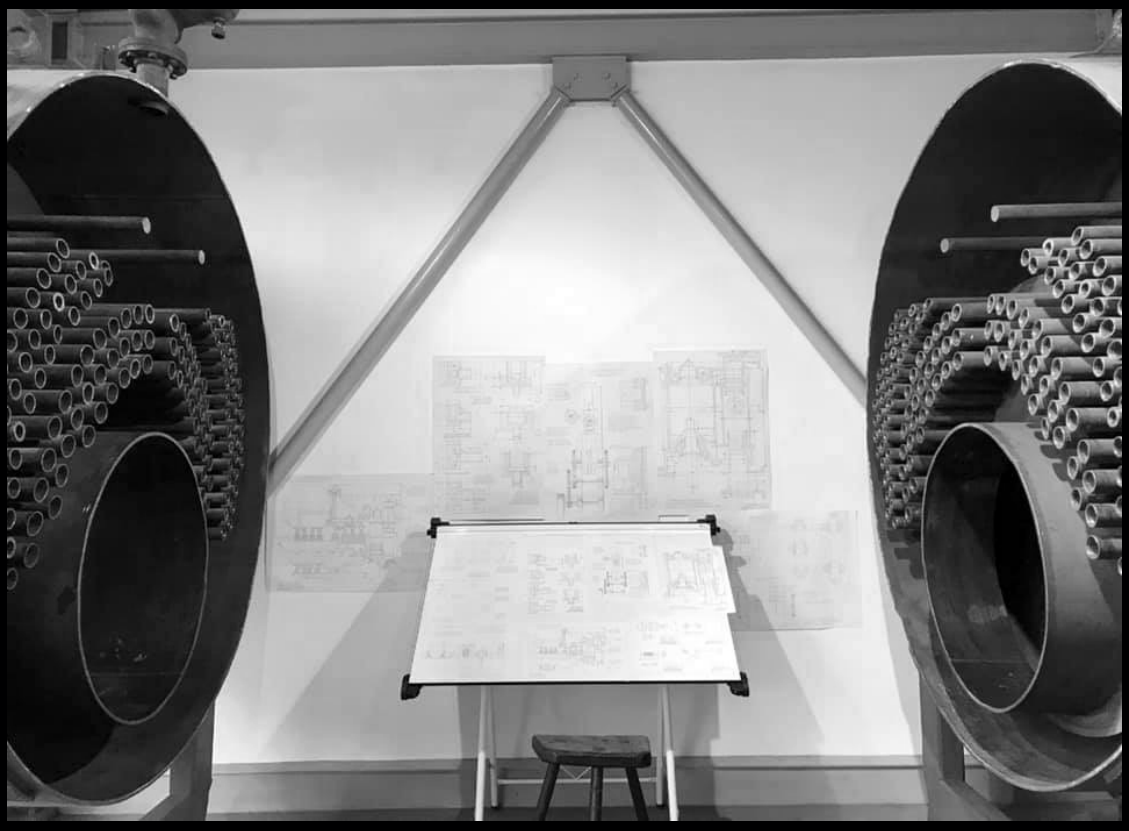
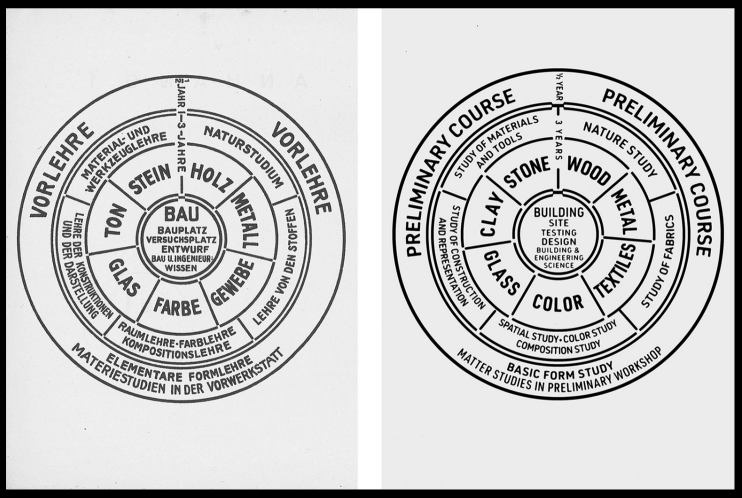


Figure 351

Exhibition
Performative element to work preferable
Artist presence in space/continued use of space.
8/9th June Install
Not solely wall based!
Jean Williams - Bloc Projects.
Hyper realistic paintings of urban landscape/environments.
Clare Egginton - Photographer
'Then and Now' approach - literal but interesting in terms of documenting progress of area.
Sanitisation of outdoor pursuits already happening
Bad lands where dogs bark and children have shotguns
Parkwood Springs.
Shanks and Tilley - Social Theory and Archaeology
Gentrification?
mixed reviews - arguments in press for both sides
Ethos/ work needs to be more broadly applicable
Implication for cities/planning/developers on a larger scale?
Michael Shanks - Think of cities as a crumpled snotty tissue.
Forensic Architecture
Will post industrial renovation always be seen as gentrification?
Impact on local community
Virtual Reading Room on Google Drive
Kelham Island
Brooklyn Works - named for making steel for Brooklyn Bridge - now Alfred Beckett Building
Plans for Sheffield Brooklyn Bridge
Leferve, Didi-Huberman, Mark Fisher - B-ok.org.
KI
Third-Degree Industry
"Brooklynism"
French term to describe 'Hipster' stage of late capitalism.
Do we have a curator amongst us?
Experimental archaeology?
Tools as connection to past.
To - Conservation
Who does this history belong to?
Workshops - space not events
- Enthusiasts, tools, model making
Idealised Past, Imagined futures
Heidigger broken tool becomes noticed object - before breaking it is extension of self, prosthesis.
Curatorial Theme
City in Transition?
Anti-Participatory?
What would our response to a public engagement exercise look like from an Arts and Humanities background?
John
Conversations with Gavan
3 loose strands of enquiry to be discussed
Biography/Philosophy/Planning/development.
Possible sound based work - probably not
raw files - reworked/reread/transcribed in some way. 'Burden' of participatory work
Peter Szendy philosopher of musicology.
What is the thread that pulls all of this together?
Close Reading as a Group? As a shared doc?
Heritage Report/ Planning Application
- Can we film one or mock one up - basis of a publication?
Autofiction/Autotheory
Maggie Nelson - 'The Red Parts'/ 'The Argonauts'
Jane Rendell - 'Undoing Architecture'
Hybrid form of making across space and text (what is now seen as autofiction/theory)
SITE WRITING - "Writing is the site of building, design, and thinking"
"It is through writing, as well as speaking, that thinking takes place"
DIALOGUE
MAPS
PLANS
DIAGRAMS
POETRY
TEXT
Lon
Architectural Plans interspersed with texts
Combination of philosophy, theory, creative writing, biography, site responsive text. Threaded through more 'objective diagrammatic form
Underlying 'grit' of a place despite slick exterior
Flattening of past and present, intertwining of text, language, imagery.
Maps? Andrew Heath
Post Industrial cities
- Political use of Agonism
- Non-patronising work
- Not out to answer question
- Not instantly resolved.
KELHAM ISLAND EXHIBITION MEETING 08-02-2019

Figure 352



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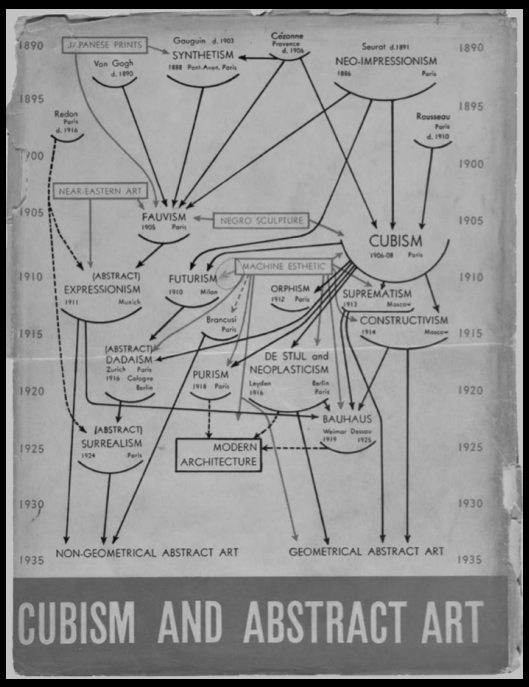

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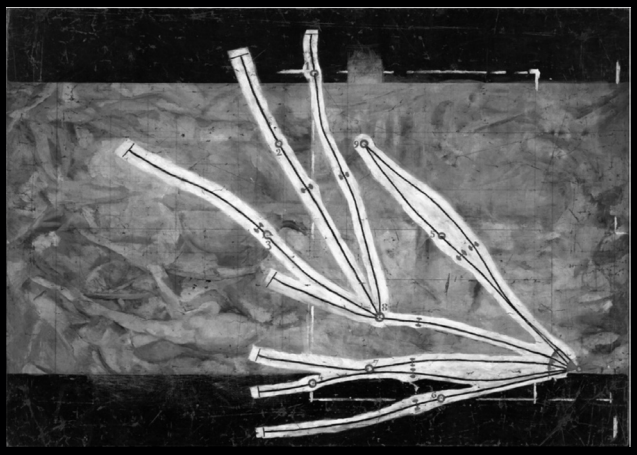

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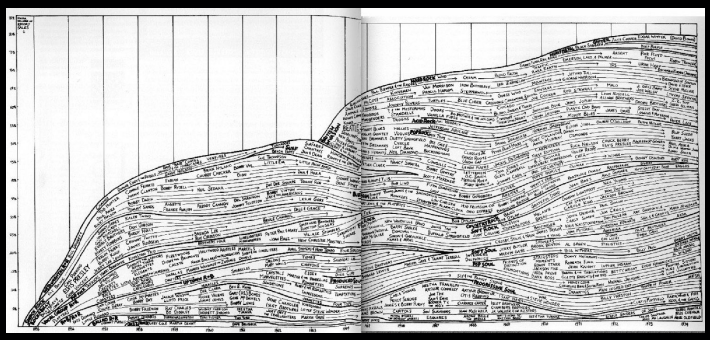

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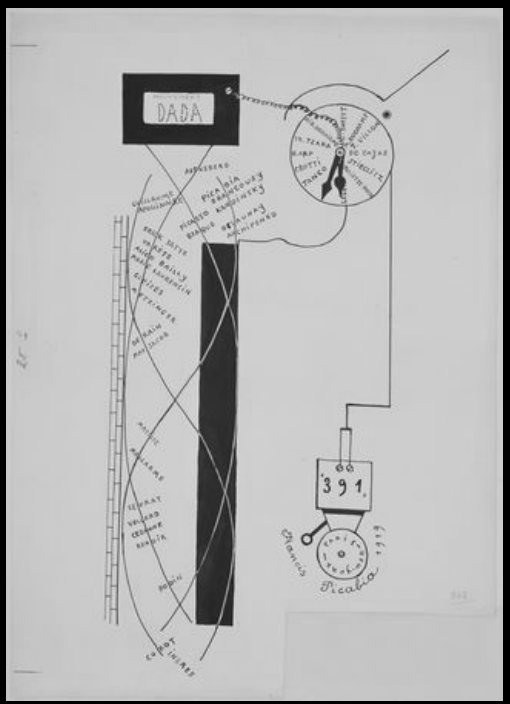

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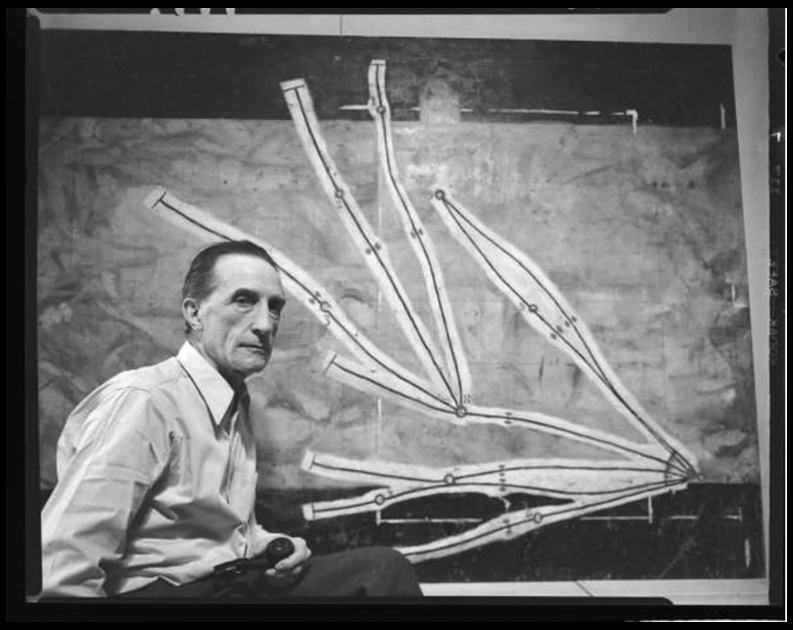


Figure 358

Figure 359

Figure 360

Figure 361

Figure 362

Figure 363

Include a system of notation - show I know field.
diagram or verso.
bring method or work into reading / writing or thesis.
Images in thesis — small icons?
Smooth out too much, → complexity & thinking
wars against what I am proposing
can't all be tamed.
Play up on
Relation of Reading to Practice
- Does not represent everything I've read
↳ find a way to make excessive, via text as image.
↳ one in each chapter
↳ experiential account.
Structure
↳ typographical / font changes?
↳ between text and image.
Make text diagrammatic
↳ Lists?
↳ as image.
Superficiality / jumping around
Too generalised - make specific to me.
"fig. 1"
↳ in a margin? Think of Preparation of the Novel.
History Section / 'Historiography'
- don't confuse terms.
Contextualise key thinkers
↳ as a diagram / other column
Used in language to talk about way I was already thinking in practice
Clustered names through chapters.
Historians who have worked with local voice and place
Non-linearity generally accepted
Use Jenkins more to explain how he informed work
Shorten
make difference clear - define term properly.
cite as influence.
Too many secondary sources — show I know original as well
Reinforce my reading
How does practice begin with linearity and move to spatiality
FEEDBACK ON FIRST DRAFT
show where things came from
signalling
Freud
civilisation & its discontents
layers of unconscious
SUPERVISION 8/3/21.
cite... show what I know...
Benjamin
Constellations
Adorno?
'Loft diagrams'
Progression
Minor Gesture
'practice in a minor key'
writing as visual practice
art writing
System of notation
"Draw Out" ideas.
Henri Lefebvre
Semiotext
Erin Manning
what does this offer
Tamarin Norwood
Kafka strips
↳ diagram
The Missing Pieces
Practice
Pre-empt commentary.
Duchamp
Tie together through thesis
how I use in day to day practice
comes in late / too scattered through text.
explore in creative way?
artworks and literary nods.
open it up.
recognize breadth / range
Diagram - walk through one.
Outline clearly from outset.
Tacita Dean
Artists
embed
also applies to chapters
How do they read?
Viewer?
↳ How do they accumulate?
process of archiving
inform each other.
Sebald
Show Ubiquity
Iterations
Underused - diagram or chapter - take out of Constellations and put in main text
Activating archive as verb
diagram? on verso page.
Space. Kate Briggs 'Entertaining ideas'
Use Verso page?
be creative.
cite different political & emotional perspective — pull out, don't lump in one basket
'actively' Inventory sources
evidence of self as practioner
allow practice to answer questions — i.e. demonstrate non-linearity or history.
show my path - an inventory of missing
acknowledge things that have effected practice — Reading Group.

Figure 364

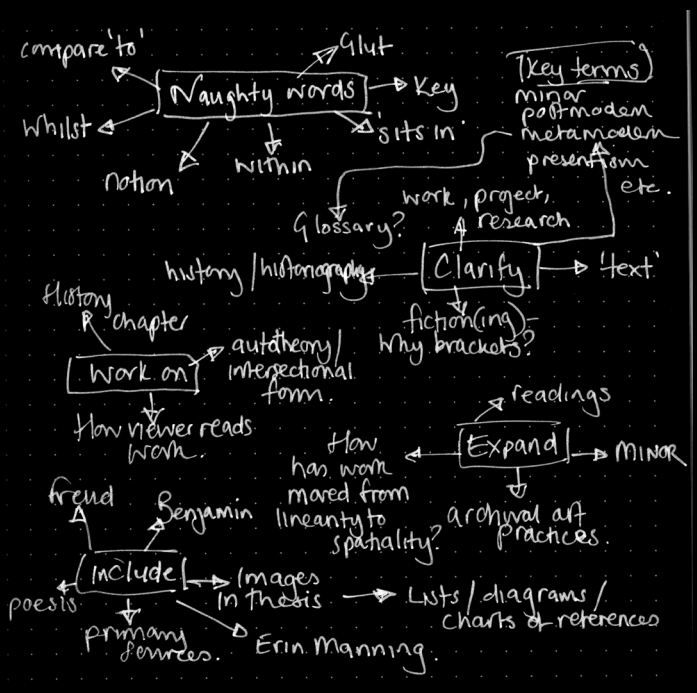


Figure 365

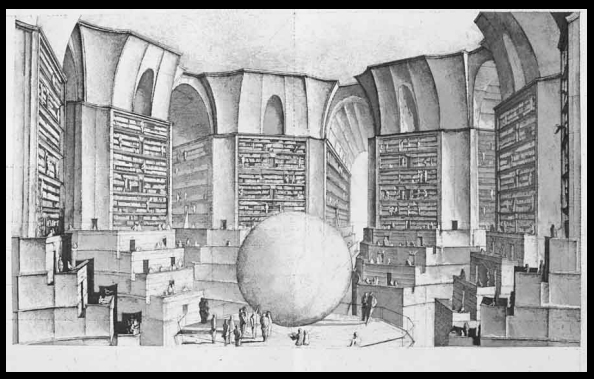


Figure 366

Figure 367

Figure 368

Figure 369

MUSEUM EXHIBITS FOUND AT HIS HOME

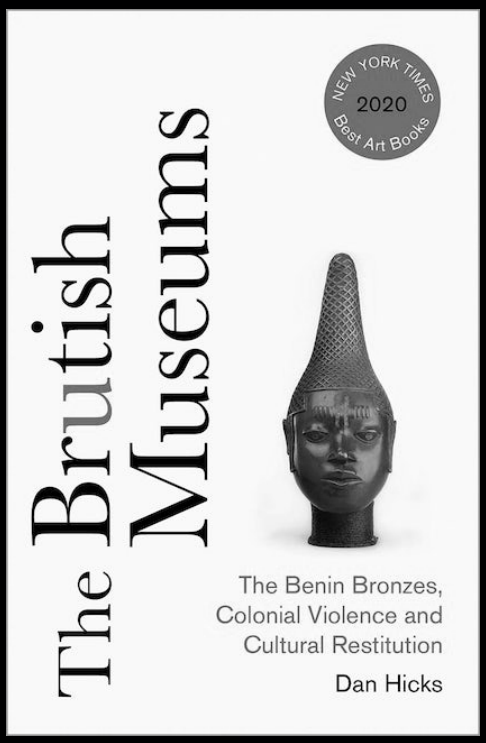
2,000 of them, London Court told

A VALUABLE COLLECTION OF OBJETS D'ART, ranging from a rare 17th century Russian tankard to a beautifully-embroidered Persian prayer rug, was alleged at West London to-day to have been stolen over the past 23 years from the Victoria and Albert Museum, South Kensington.

NSPCC marks | John Andrew Nevin (58), of

Figure 371

Figure 370



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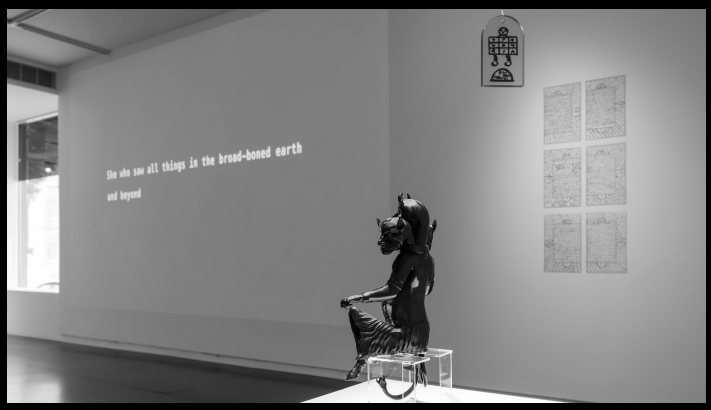

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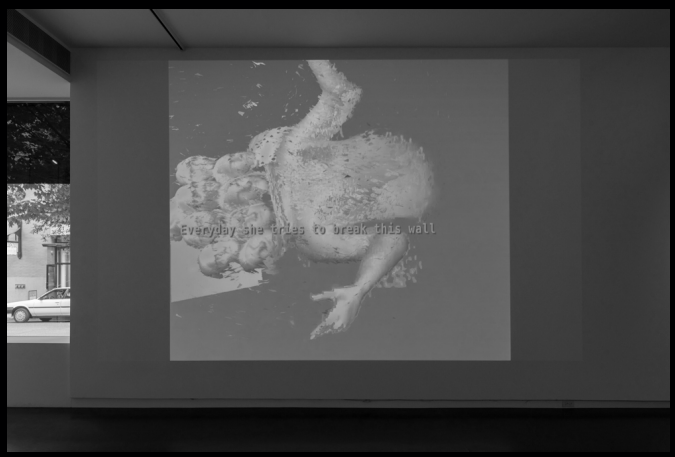

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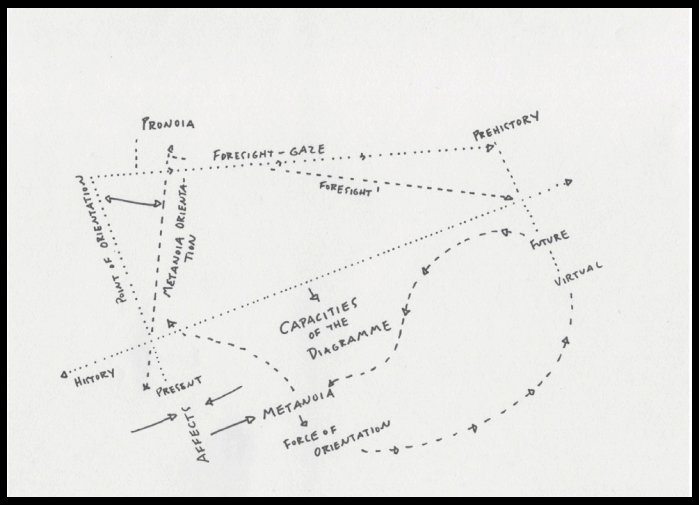

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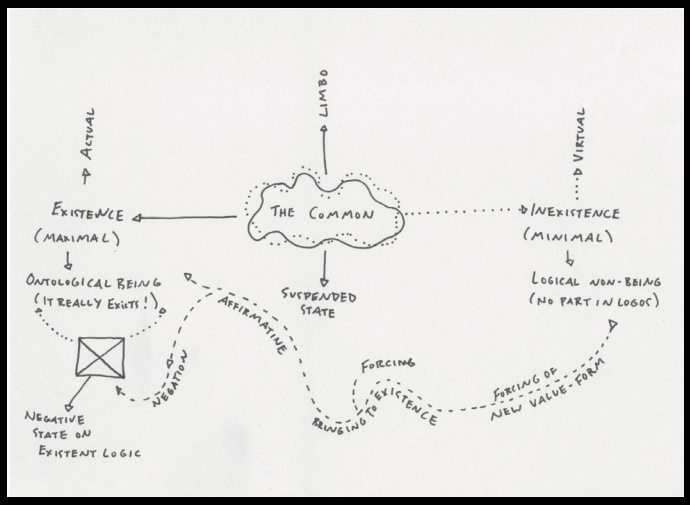

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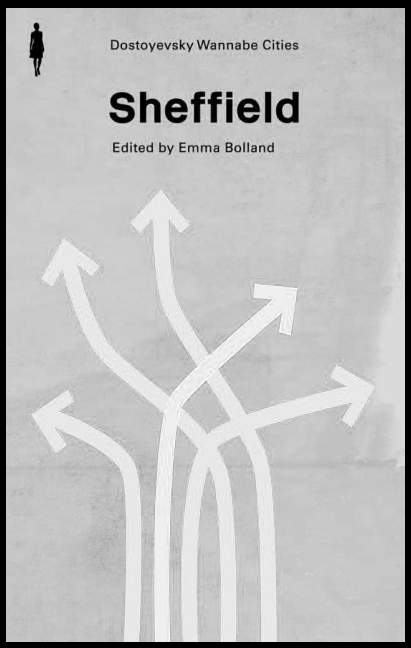


Figure 382

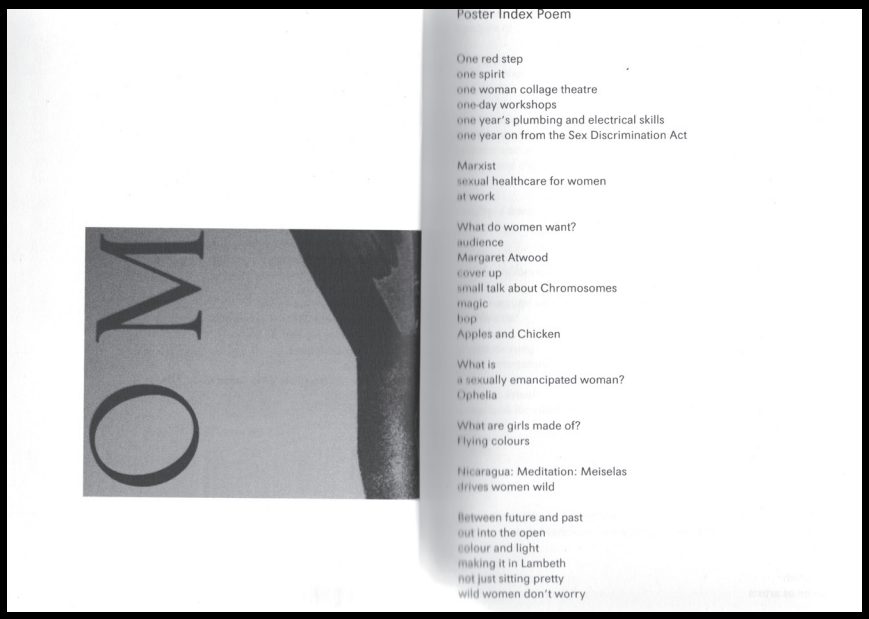


Figure 383

HENRI LEFEBVRE • THE MISSING PIECES

TRANSLATED BY DAVID L. SWEET

Murder, The Hope of Women, a twenty-five minute opera composed in 1919 by Paul Hindemith • The novel *Theodor* by Robert Walser • The letters of Milena Jesenska to Franz Kafka • Heinrich von Kleist burns the manuscript of *Robert Guiscard, The Duke of the Normans* and attempts to enlist in Napoleon's army when the poet Wieland informs him of his admiration for this text • Missing, the poems of Robert Creeley, that littered the hardwood floor of Brautigan's house in Bolinas, on drunken nights; Brautigan would gather them in the morning and put them in a bowl on the piano, "for posterity," he'd say • The *Journal* of Annemarie Schwarzenbach, destroyed by her mother • *La Confusa*, a comedy by Miguel de Cervantes • In 1933 and from 1937 to 1938, Jean Giono shot fragments of poetic films without characters; none of the works exist any longer • The contents of a telephone conversation between Stalin and Pasternak after the arrest of Ossip Mandelstam • Pierre Guyotat's head of hair • Jerome David Salinger since 1959 • The "line" of Apelles. • Because his editors refused to publish *Stephen Hero*, James Joyce threw the manuscript into the fire in 1905; at the cost of some burns, his companion, Nora, saved a fifth of the text

semiotext(e)

Figure 384

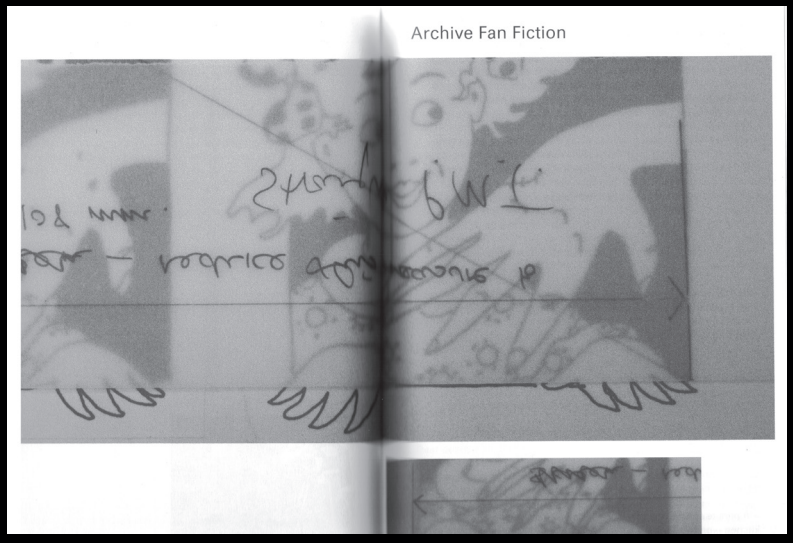


Figure 385

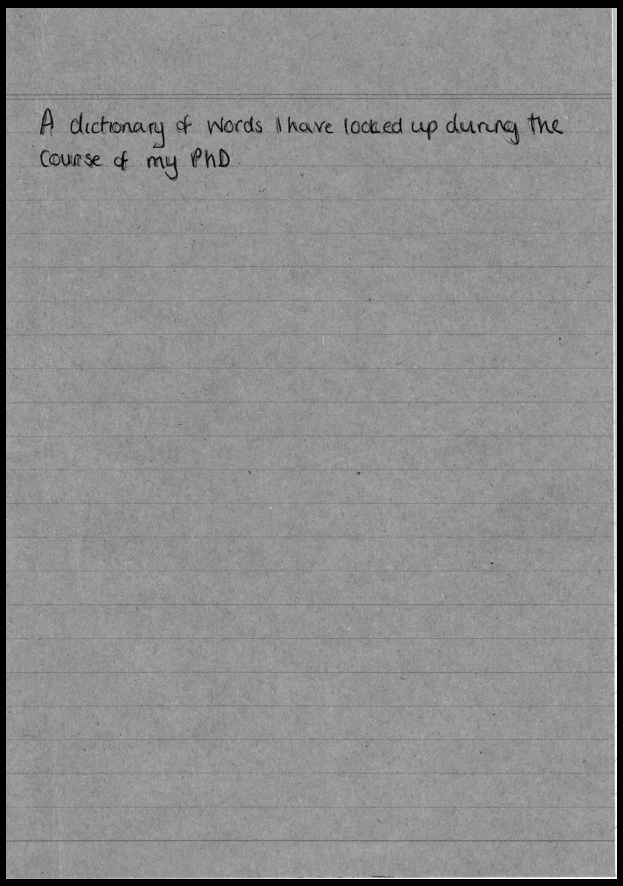


Figure 386

Bastion: A kind of tower at the angle of fortification; a defence

Edulcorate: To sweeten; to free from soluble particles by washing.

Interlocution: Dialogue; conversation; an intermediate decree before a final decision. Interlocutor: a person who speaks in dialogue; a judge's decree.

Isomorphism: Similarity in shape or structure in unrelated forms

Concomitant: Accompanying; conjoined; occuring along with, because of, or in proportion to (something else)

Scission: cutting; division; splitting; schism

Exegesis: A critical interpretation of a text (esp. Biblical). Exegete: A person who interprets

Figure 387

Phenomenology: The science of or the description of a phenomena, the philosophy of Edmund Husserl, opposed to positivism, and concerned with describing personal experiences without seeking to arrive at metaphysical explanations of them

Modernism: An early 20c movement in the arts characterized by the use of unconventional subject matter, experimental techniques etc.

Ineffable: Not able to be described, inexpressible.

Diachronic: The study of a subject (esp. a language) through its historical development

Effect: The result of an action; the impression produced; The meaning conveyed; reality

Affect: To act upon; to influence; to move the feelings of; (n) disposition of body or mind.

Sui generis: Unique; of its own kind.

Figure 388

Milieu: environment, setting, medium, element

Lacuna: a gap or hiatus; an intercellular space; a cavity.

Allegory: a narrative, picture or other work of art intended to be understood symbolically

Hermeneutic: Concerned with interpretation, especially of scripture.

Aptronym: A person's name that is regarded as amusingly appropriate to their occupation

Complect: To embrace, to interweave

Ontology: The science that deals with the principles of pure being. That part of meta physics which deals with the nature and essence of things.

Erstwhile: formerly.

Figure 389

Figure 390

Figure 391

Figure 392

Figure 393

Figure 394

Figure 395

Figure 396

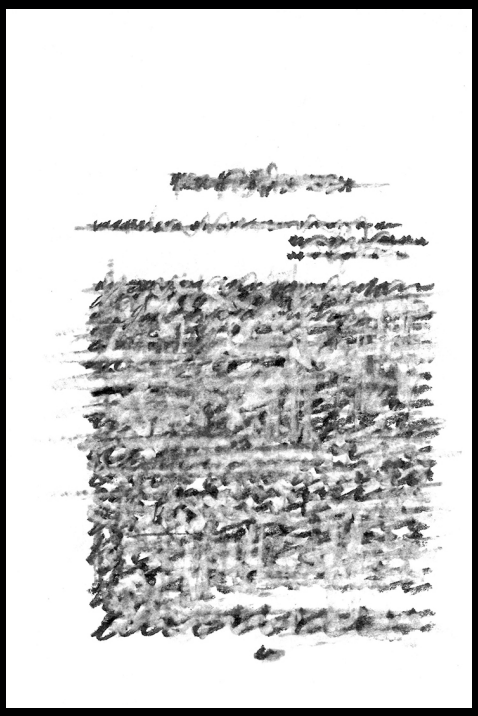
Figure 397

Figure 398

Figure 399

Figure 400

Figure 401



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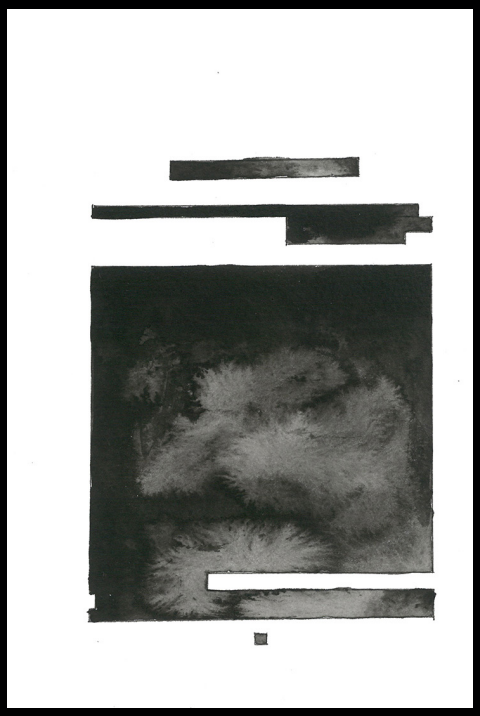

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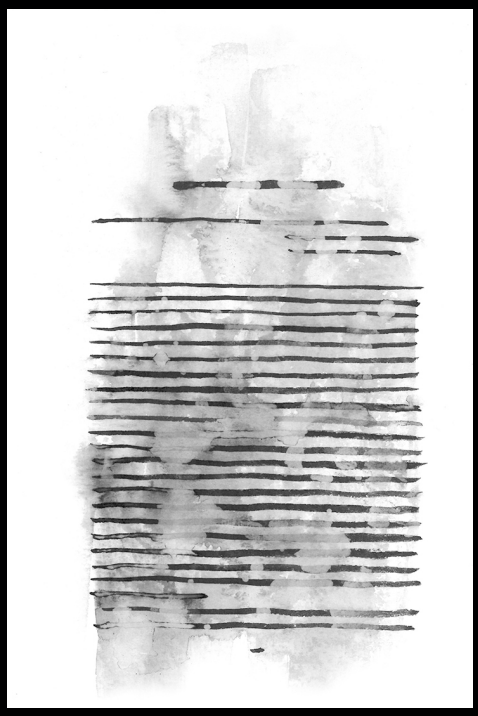

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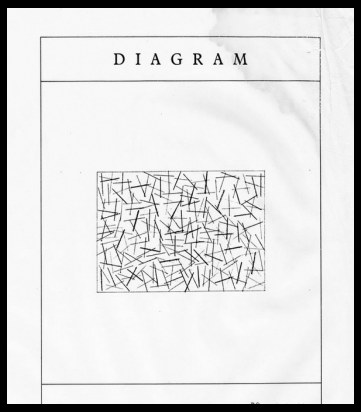

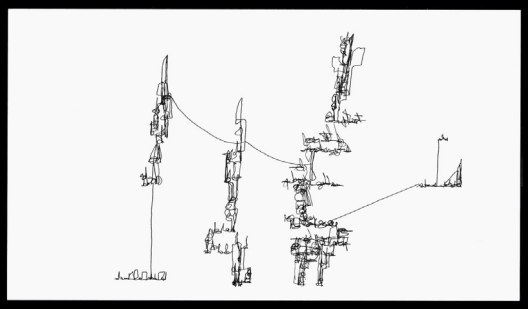

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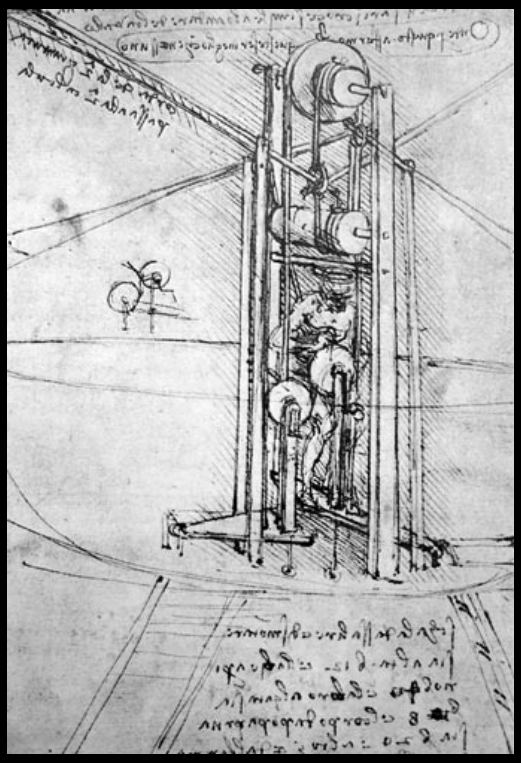

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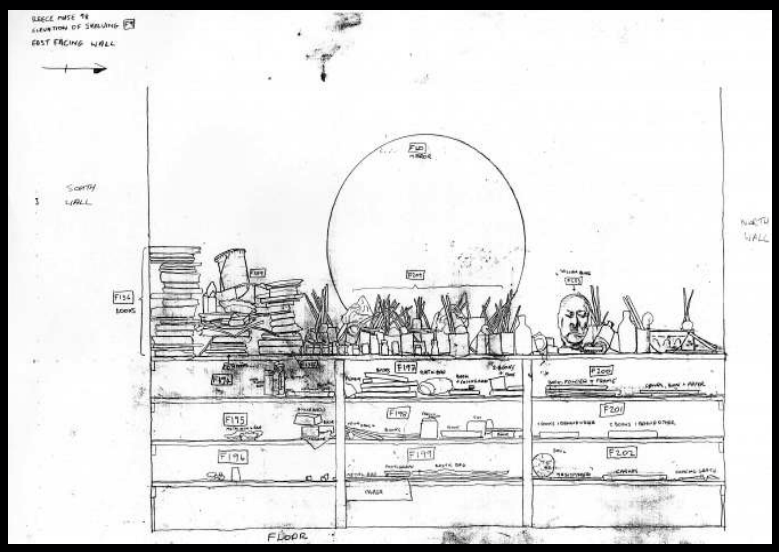
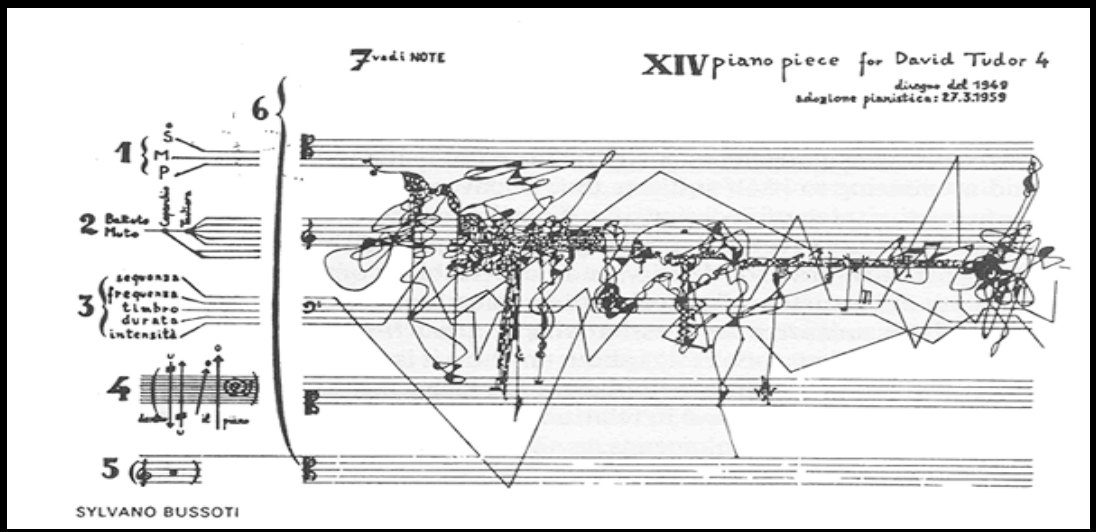


Figure 409

Figure 410



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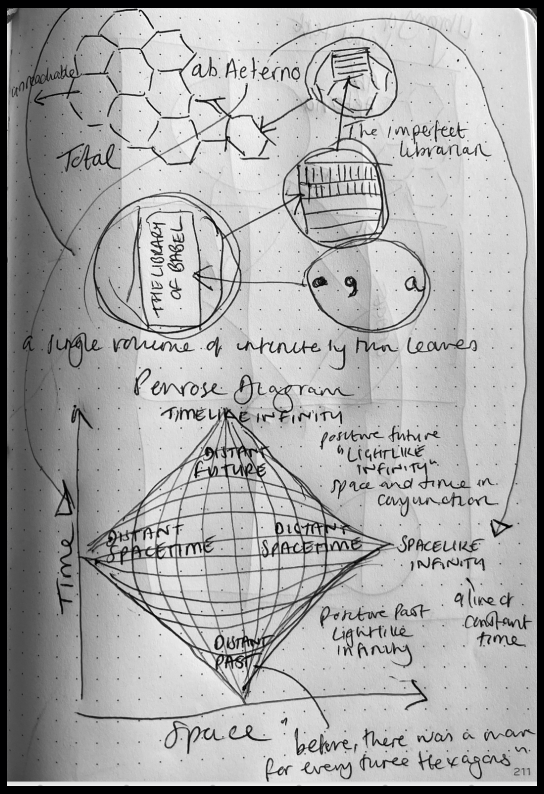

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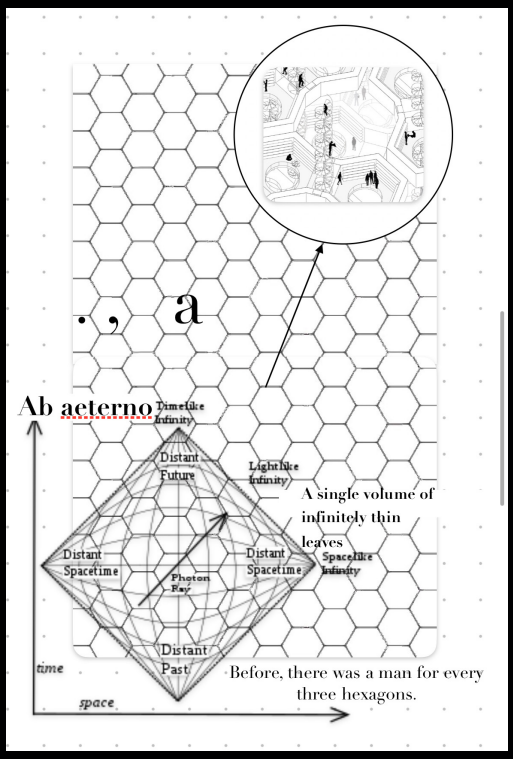

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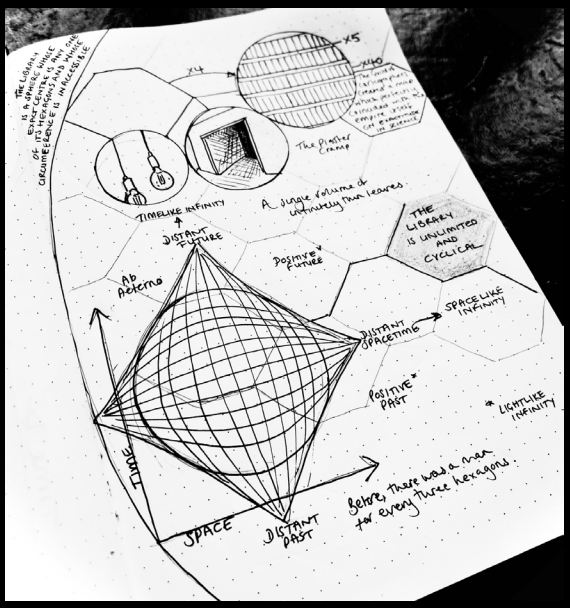

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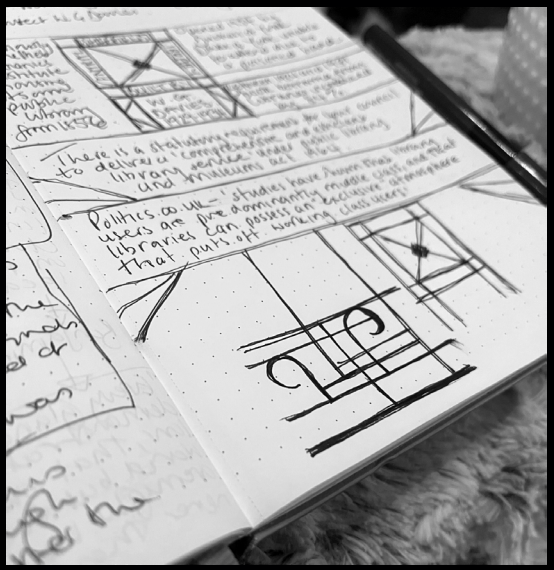

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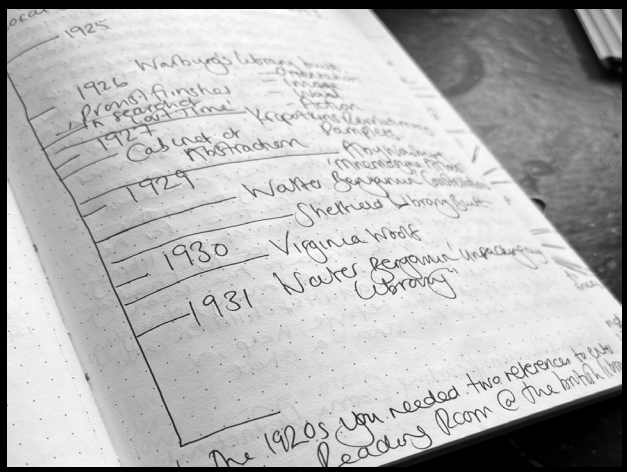


Figure 417

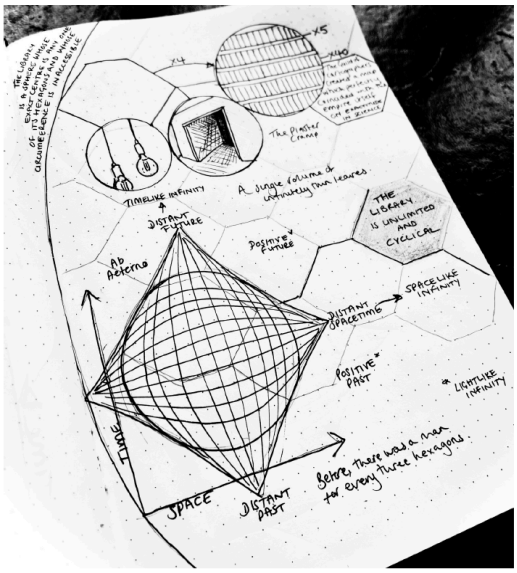
800 Libraries

BananaramaArtWriting

Rachel Smith
Louise Finney
Emma Bolland

Co-Labs

Figure 418



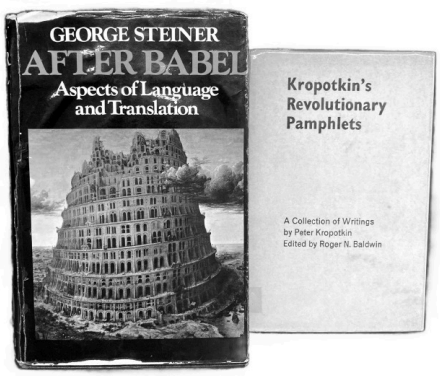
R is for Reading. Of course.

S is for Sleepiness and Sleeping. And why not.

T is for Time. The suspension thereof.

Figure 419

We browse the library for a while, speaking in hushed voices, pointing at drawers of catalogue cards and features of art deco architecture. We find two books on the shelves that are not to be removed from the library. The first is Peter Kropotkin's *Revolutionary Pamphlets*, the second, George Steiner's *After Babel: Aspects of Language and Translation*. They unite our interests. Steiner quotes Edward Sapir (1929). 'The fact of the matter is

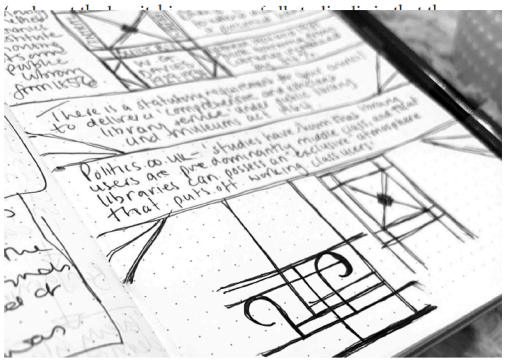


Come in, sit down, wander. No pressure.

C is for computer. 20 percent of students arriving at Sheffield Hallam University to study Fine Art this year do not and have never had a laptop or desktop computer. They will rely on devices in the university library and in the Fine Art Studios, and short-term laptop

Figure 420

although Warburg's ethos was being carried out in action before his words were contemplated. We work in the library, making notes, and finding connections between two seemingly unconnected book. There is a jigsaw laid out, half finished, on one of the tables—an invitation to spend some time here without spending any money. The daily newspapers are available on an ornate newspaper rack, and an elderly gentleman works his way through them in a comfortable looking chair on the periphery of the room.



a society which centred on 'a close union for mutual aid and support, for consumption and production, and for social life altogether, without imposing upon men the fetters of the State, but giving full liberty of expression to the creative genius of each separate group of individuals in art, crafts, science, commerce, and political organization'. This is the idea of self-assembly in which the

Figure 421

Rachel Smith, Louise Finney, Emma Bolland, *800 Libraries*, 2023.

A is for Austerity. A Conservative Party policy under which approximately eight hundred public libraries were closed between 2010 and 2019.

B is for Being. It is enough just to 'be' in a public library. The first step towards empowerment is to be comfortable in not knowing. Come in, sit down, wander. No pressure.

C is for computer. 20 percent of students arriving at Sheffield Hallam University to study Fine Art this year do not and have never had a laptop or desktop computer. They will rely on devices in the university library and in the Fine Art Studios, and short-term laptop loans. This is the norm for students entering from economically deprived communities. Public libraries provide knowledge in all its forms and, crucially, access to online civic systems for those communities.

D is for Danger. Sheffield Central Library is in danger of having its lending section closed if the numbers of people using the library for this purpose does not increase. Get a library card. Use it

E is for Education and Events. Sheffield Central Library has a full programme of daytime and evening classes. In the coming month these include: Creative Writing workshops, a Death Café, National Poetry Day, Local Author talks, Comic Making workshops, and Game Nights.

F is for Freedom of Information Acts. In 2022 a Freedom of information was lodged with the Conservative government to request up to date data regarding public library closures. Over a year later that information has not been forthcoming.

G is for Go-Fuck-Yourselves. Austerity monsters.

H is for Hope. The first fight is the fight for hope.

I is for the I that is to be nourished and connected.

J is for Justice. Curiosity is not solely the property of those who can afford it.

K is for Kropotkin. In 1902 the Russian Anarchist argued for a society which centred on 'a close union for mutual aid and support, for consumption and production, and for social life altogether, without imposing upon men the fetters of the State, but giving full liberty of expression to the creative genius of each separate group of individuals in art, crafts, science, commerce, and political organization'. This is the idea of self-assembly in which the possibility of communal libraries might fill the gaps created by the Conservative's ideology of withdrawing state funding from every sphere of ordinary peoples' lives. However, see V for volunteer.

L is for Loneliness. Public libraries are sites of solace.

M is for murmuring and murmuration, in which all the pages flutter and fly. Grand swoops and subtle shifts in reading.

N is for Nuff is Enough

O is for Opening. Often accompanied by a riffle. Pick it up / put it down. There are more.

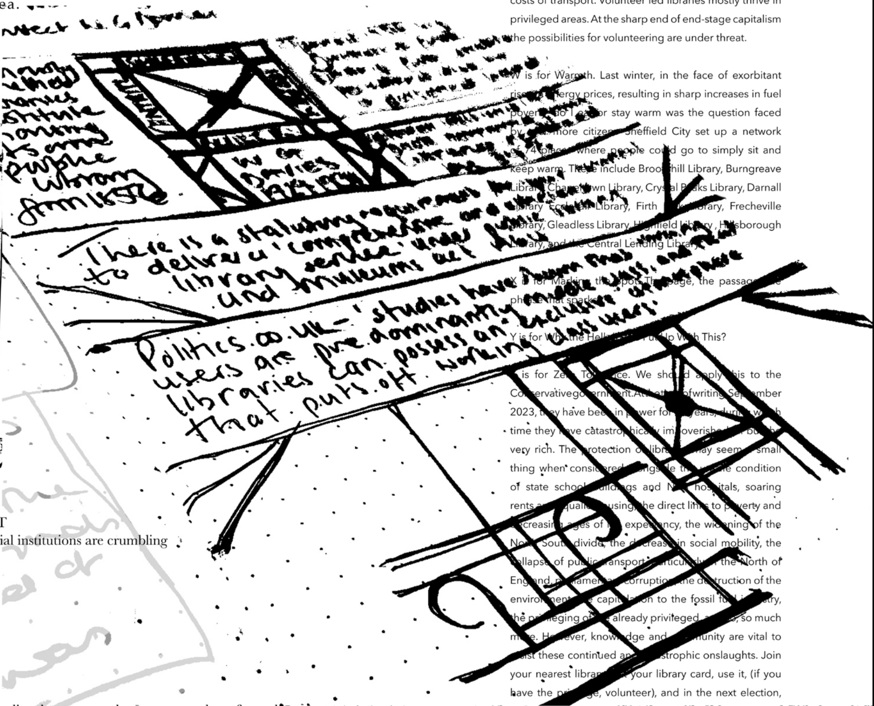
P is for Perusal. The slow examination of a text.

Q is for a Quick Look. This is also good.

R is for Reading. Of course.

S is for Sleepiness and Sleeping. And why not.

My mum worked in libraries. She would often come home and tell us about the people she had seen that day, only a fraction of whom had visited with the intention of borrowing a book. They had gone in to play a board game, to get help using a computer, for access to a printer, or to be somewhere warm when they couldn't afford to put their heating on. Most often, they had gone in for a chat. My mother was aware that for some of these visitors she would be the only person they would speak to that day, and she gave them her time accordingly. In the summer parents, especially those from low income households, would bring their children to choose books or attend the story times the library provided for free. For her, this is the real function of the library. It is not solely a place of knowledge acquisition, but a community hub; a space where anyone, regardless of class or age can visit. It is especially a space where those who are struggling financially, lonely, or vulnerable, can engage with others and perhaps find some refuge, advice, or simply a chat and a cup of tea.



THE SPIRIT OF REVOLT
Political, economic, and social institutions are crumbling

Schools crisis no extra cash for repairs, says treasury

The code of established morality, that governs the greater number of people in their daily life, no longer seems sufficient.

COUNCILS ALLOW STAFF TO 'WORK FROM THE BEACH'

'A free library system is one of the hallmarks of a civilised society'

Human society is seen to be splitting more and more into two hostile camps, and at the same time to be subdividing into thousands of small groups waging merciless war against each other

GOVERNMENT OF FAILURE
Thousands of children now told they can't go back to school because buildings are falling down. Can't the Tories get ANYTHING right?

WHAT A MESS

the governing bodies […] the mediocrities who, in such transition periods, undertake to steer the ship of State, think of but one thing: to enrich themselves against the coming debacle.

Disabled people are 'dying of poverty' – warning

Such periods demand revolution—Action, the continuous action, ceaselessly renewed, of minorities brings about this transformation.
Hope is born in their hearts, let us remember that if exasperation often drives men to revolt, it is always the hope of victory, which makes revolutions

T is for Time. The suspension thereof.

U is for Under the Table. Don't worry, ignore the signs and eat your sneaky sarnie in plain sight.

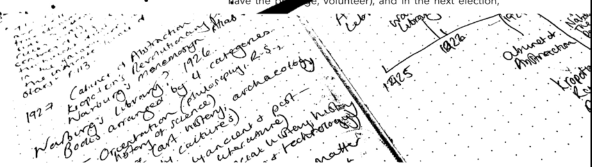
V is for Volunteer. A small number of library closures involved handing over a library to community volunteers. This asks the question of who is able to volunteer and in what kinds of areas do volunteer led libraries survive? To be able to volunteer means being able to take and enjoy unpaid time. It means to be or able enough to walk to the site of volunteering or to be able to afford the costs of transport. Volunteer led libraries mostly thrive in privileged areas. At the sharp end of end-stage capitalism the possibilities for volunteering are under threat.

W is for Warmth. Last winter, in the face of exorbitant rises in energy prices, resulting in sharp increases in fuel poverty, do I eat or stay warm was the question faced by more and more citizens. Sheffield City set up a network of 74 places where people could go to simply sit and keep warm. These include Broomhill Library, Burngreave Library, Chapeltown Library, Crystal Peaks Library, Darnall Library, Ecclesall Library, Firth Park Library, Frecheville Library, Gleadless Library, Highfield Library, Hillsborough Library, and the Central Lending Library.

X is for Marking the Spot. The page, the passage, the phrase that sparks.

Y is for Why the Hell [illegible] Up With This?

Z is for Zero Tolerance. We should apply this to the Conservative government. At the time of writing, September 2023, they have been in power for [illegible] years, during which time they have catastrophically impoverished all but the very rich. The protection of libraries may seem a small thing when considered alongside the [illegible] condition of state school buildings and NHS hospitals, soaring rents and [illegible] quality housing, the direct links to poverty and decreasing ages of life expectancy, the widening of the North South divide, the decrease in social mobility, the collapse of public transport particularly in the North of England, parliamentary corruption, the destruction of the environment, the capitulation to the fossil fuel industry, the privileging of the already privileged, and so, so much more. However, knowledge and community are vital to resist these continued and catastrophic onslaughts. Join your nearest library, get your library card, use it, (if you have the privilege, volunteer), and in the next election,



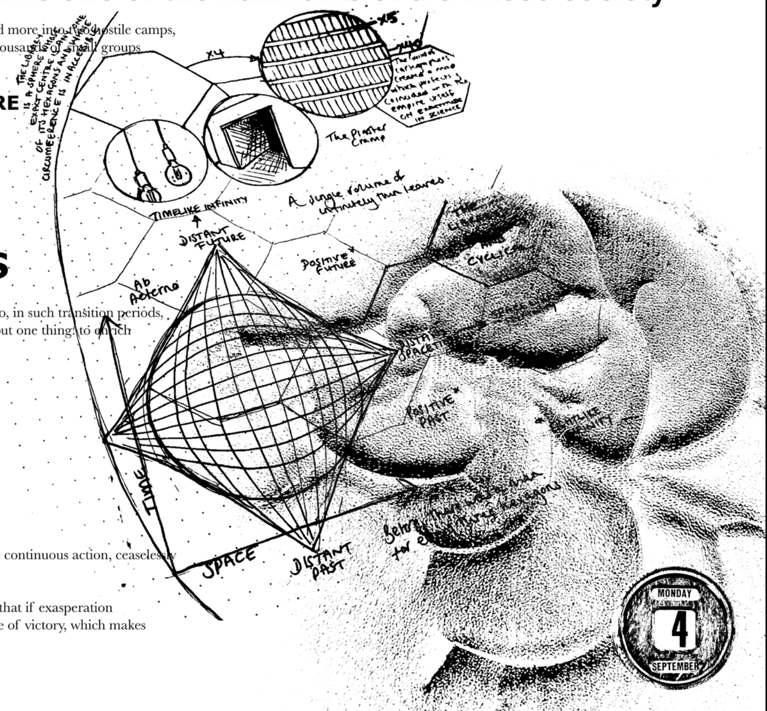
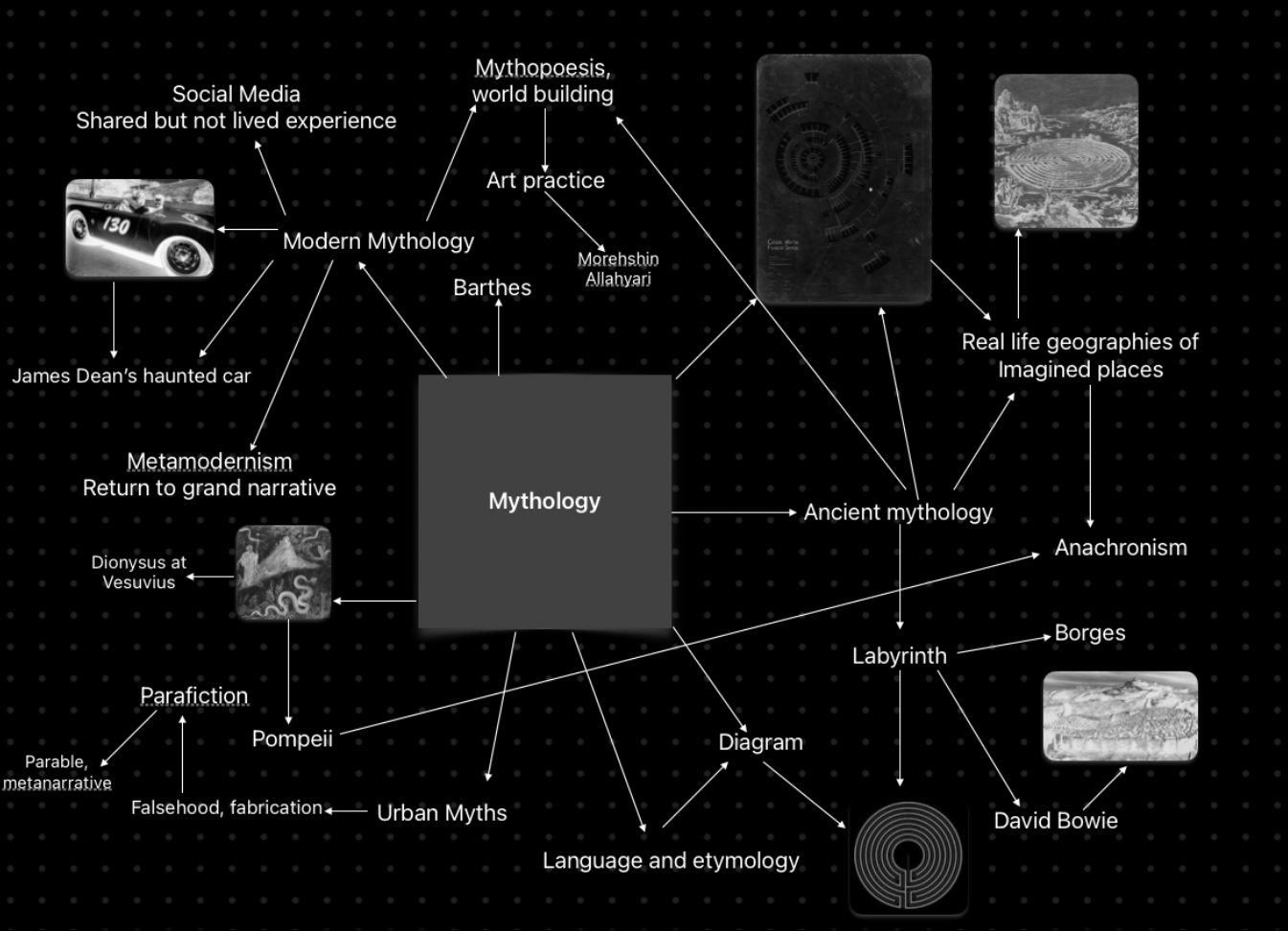


Figure 422

Figure 423



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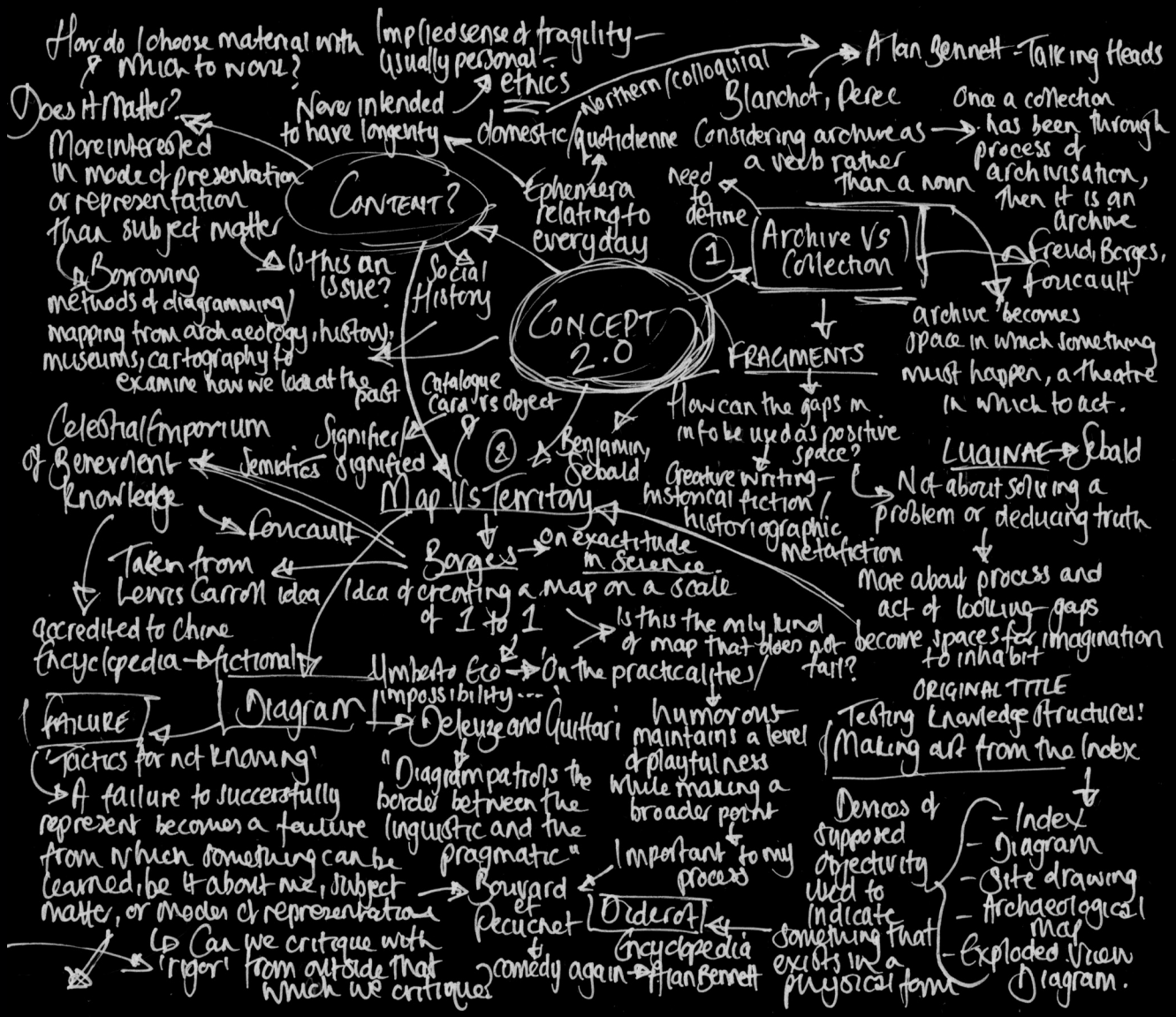

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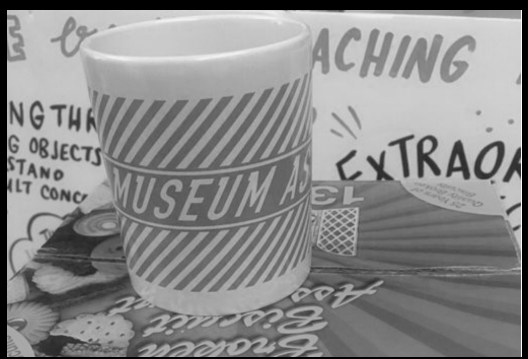

Figure 428

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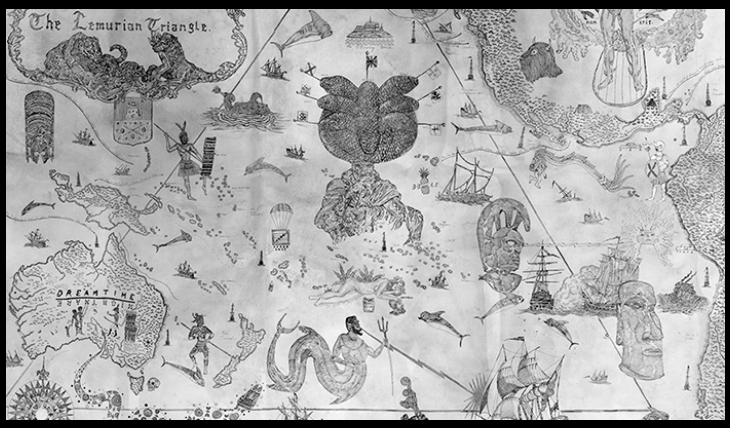

Figure 430

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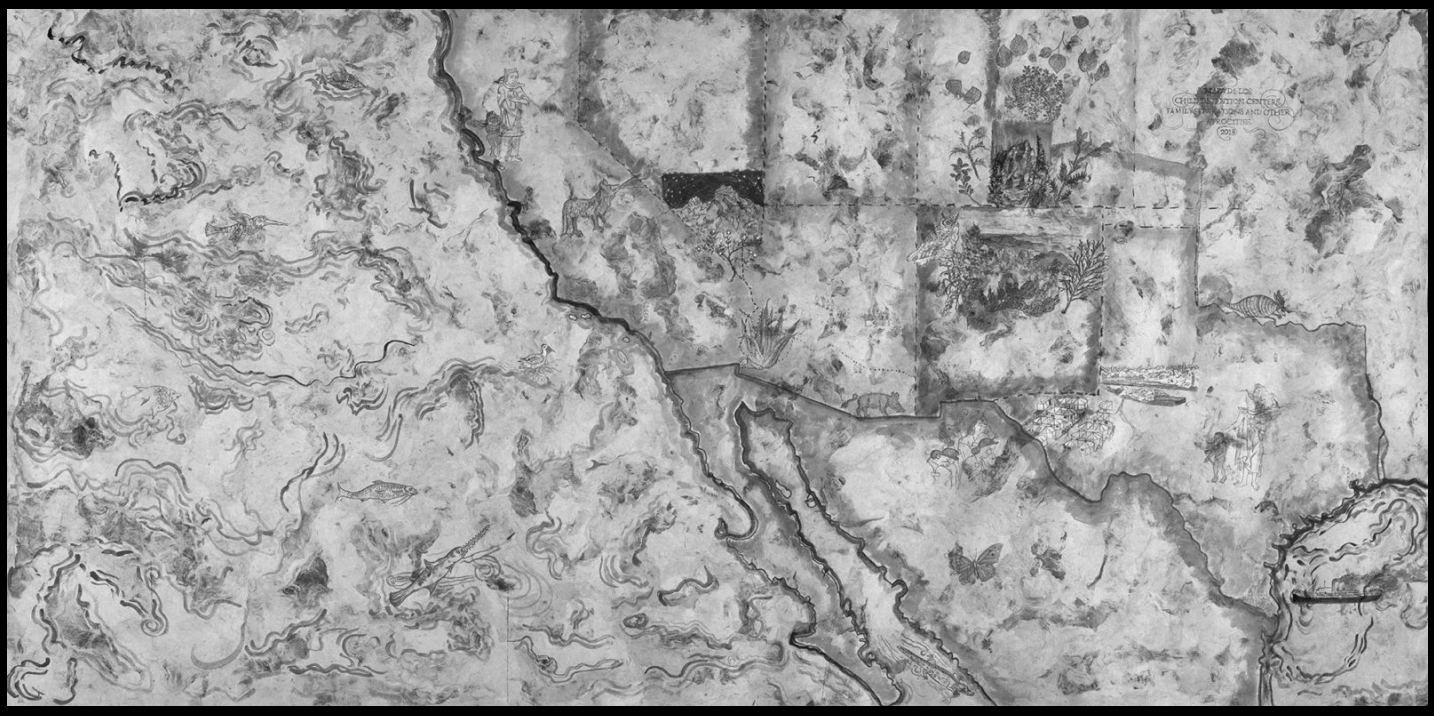

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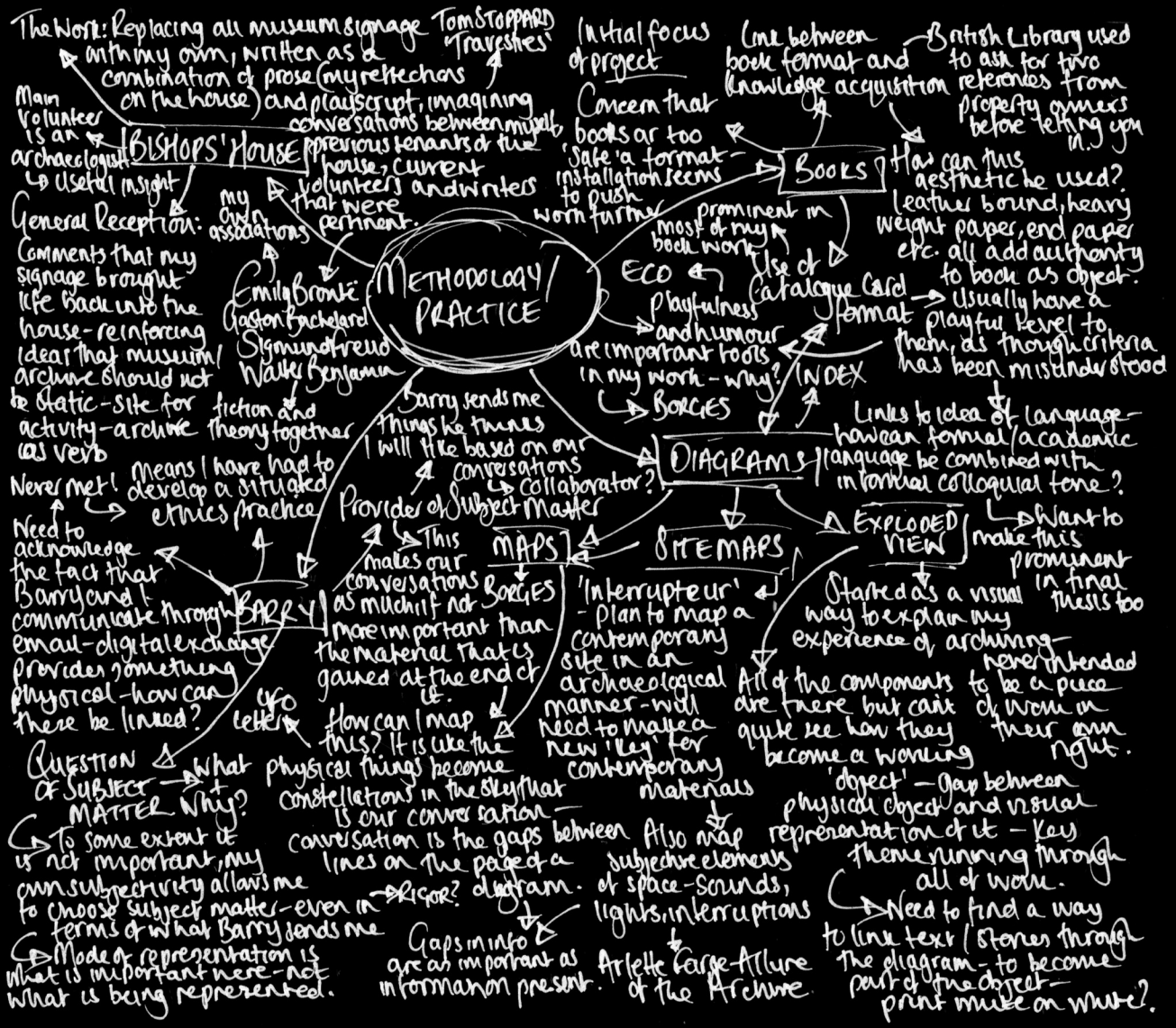

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358. Portrait of Marcel Duchamp, in from of *Network of Stoppages*, taken in 1952 for ife Magazine, by Gordon Parks.
359. Image taken of the inside of Museums Sheffield stores during a period of oluntary work there, 2010–2015. Image published with the permission of Museums Sheffield.
360. Ibid.
361. Ibid.
362. Statue of Henry Morton Stanley found in Denbigh, Wales. After long debate about whether the statue should remain in situe given Morton Stanley's links o slavery, the local community voted 'overwhelmingly' for it to stay.
363. Advertising for 'Prejudice anad Pride', a two year long National Trus rogramme highlighting LGBTQ+ histories across their sites, which reportedly saw hundreds of National Trust member cancel their subscriptions in protest.
364. Diagrammatic notes following a Ph.D. Supervision meeting for this project on 8 March, 2021.
365. Ibid. November 2020.
366. Érik Desmazières, Illustration for Jorge Luis Borges's *Library of Babel*, 1997.
367. Cover image used to advertise Deleuze and Guattari's *Kafka: Towards a Minor iterature*, see: http://readersbreak.com/project/kafka-toward-a-minor-iterature-deleuze-guattari/
368. *Mind Map of Archive.*
369. Gala Porrus-Kim, *Leaving the museum through cremation is easier than as a result f a deaccession policy*, 2021.
370. Gala Porrus-Kim, *Sunrise for 5th-Dynasty Sarcophagus from Giza at the British Museum*, 2022.
371. Newspaper clipping detailing the crimes of John Nevin, who stole priceless antiquities from the Victoria and Albert Museum.
372. Book cover: Dan Hicks, *The Brutish Museum: The Benin Bronzes, Colonia Violence and Cultural Restitution*, London, UK: Pluto Press, 2020.
373. Gala Porrus-Kim, *931 offerings for the rain at the Peasbody Museum*, 2021.
374. Bryndis Snaenjörnsdóttir and Mark Wilson, *Nanoq; Flat out and Bluesome*, 2006.
375. Wael Shawky, *Cabaret Crusades*, 2010–2015.
376. Shawky's hand-made marionettes used in the film works detailed above.
377. Moreshin Allahyari, *She Who Sees the Unknown: The Laughing Snake*, 2019.
378. Bryndis Snaenjörnsdóttir and Mark Wilson, *Nanoq; Flat out and Bluesome*, 2006.
379. Moreshin Allahyari, *She Who Sees the Unknown: The Laughing Snake*, 2019.
380. Diagram used in Patricia Reed's lecture 'Diagramming the Common', April 23, 2104.
381. Ibid.
382. Book cover: *Sheffield*, ed. by Emma Bolland, Macnhester, England: Dostoevsky Vannabe Cities, 2019.

383. Double page spread from Holly Pester, *Go to Reception and ask for Sara in Rec. elt Tip*, London: Book Works, 2015.
384. Henri Lefebvre, *The Missing Pieces*, trans. by David L Sweet, LA: Semiotext(e), 2014.
385. Double page spread from Holly Pester, *Go to Reception and ask for Sara in Rec. elt Tip*, London: Book Works, 2015.
386. *A Dictionary of words I have looked up during the course of my Ph. D.* Cover.
387. Ibid. Single page.
388. Ibid.
389. Ibid.
390. Fold out engraving from Ferrante Imperato's *Dell'Historia Naturale*, 1599 (earliest known illustration of a natural history cabinet).
391. Book cover of Ellen Land Weber, *The Passionate Collector*, NY: Fireside Books, 1980.
392. Mark Dion, *Cabinet of Marine Debris*, 2014.
393. Interior, The Pitt Rivers Museum, Oxford.
394. Interior, Sir John Soane Museum, London.
395. Cabinet of Curiosity, Horesham Museum, West Sussex.
396. Paul Peter Rubens, *The Sense of Sight*, 1617.
397. Book cover of *Curiosity and Method: Ten Years of Cabinet Magazine*, Cabinet, 2012.
398. Interior, Wellcome Museum, London, taken around 1926.
399. Domenico Remps, *Cabinet of Curiosity*, 1690.
400. Amelia Mesa Bains, *New World Wunderkammer*, 2013.
401. Ibid.
402. Rachel Smith, *Promising the Infinite: Drawing Out Babel*, London, UK: enteract Press, 2022.
403. Ibid.
404. Ibid.
405. *Mind Map of Centre/s Chapter Plan*
406. Sol Lewitt, Diagram for wall drawing number 70, to accompany the wall drawing if sold.
407. Renee Gladman, example drawing from *Prose Architectures*, Seattle: Wave ooks, 2017
408. Leonardo da Vinci, engineering sketch, circa 1495.
409. Survey drawing of Francis Bacon's studio in Reece Mews, Dublin City Gallery.
410. Close up of Francis Bacon, *Head VI*, 1949.
411. The score of 'Piece Four' of Sylvano Bussotti's *Five Piano Pieces for David Tudor*, used by Deleuze and Guattari to explain the rhizome in *A Thousand Plateaus*.
412. Architects drawing of plans for Sheffield Library, built 1929.
413. One of three sketches (rough, neat, digital) for an examination of Borges's infinite library featuring a Penrose diagram of infinity.
414. Ibid.

415. Ibid.
416. Notes made while working in Sheffield City Library.
417. Ibid.
418. Page from *800 Libraries*, by Emma Bolland, Louise Finney, Rachel Smith, published by Intergraphia Co-Labs, 2023.
419. Ibid.
420. Ibid.
421. Ibid.
422. Emma Bolland, Louise Finney, Rachel Smith, *800 Libraries: Poster*, exhibited at 'BABBLE' exhibition, curated by Bryan Ecclsehall, ILKON Gallery, 2023.
423. Poster in situ at above detailed exhibition.
424. Digital diagramming of future work, considering mythology, modern mythology, and future mythologisation.
425. *Mind Map of Concept 2.0.*
426. Museum as Muck intervention at the Museums Association conference in Belfast, 2018.
427. Ibid.
428. Mug shot, from Museum as Muck Tea Party, where working class roles in museums were discussed in an open and accessible way, featuring tea and broken biscuits, 2019.
429. Umar Rashid, *Life is just a parties weren't meant to last. A Frenglish corvette engages with a Portuguese frigate off the coast of the idyllic Aotearoa. Simultaneously Te-Wheke-a-Muturangi and a manaia spring from the waters in the shadow of the mountain and the former attacks both ships, whilst the latter sets upon the frigate. The Frenglish manage to inflict heavy losses on the Portuguese and escape in a rowboat hoping they can return. 1799*, 2023.
430. Umar Rashid, *The Greater West (or The Lemurian Triangle)*, 2017.
431. Umar Rashid, *Map of Europe*, 2012.
432. Sandy Rodriguez, *Mapa of Resistance and Revolt of Central Califas*, 2023.
433. Sandy Rodriguez, *Mapa de los Child Detention Centres, Family-Separations and other Atrocities*, 2021.
434. *Mind Map of Methodology/Practice*
435. Museum of Muck, design from work on the Mayor's Commission for Diversity in the Public Realm, London, 2020.
436. Aby Warburg, *Bilderatlas Mnemosyne*, panel 37, 1924—1929 (incomplete).