Gestured Dr Anneke Pettican | Brass Art

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Project Description



Pinch 2017. 3D resin print, coloured glass. 25cm x 10cm x 10cm Photo Credit Brass Art *Gestured* (2017) comprises a constellation of installed blown glass, cast and 3D printed sculptural pieces, single channel video works, a series of public events and an accompanying publication, created in response to the archive at Chetham's Library, Manchester.

Project Duration:

Chetham's Library Commission, awarded March 2017. Exhibition, 16 October - 8 December 2017 Chetham's Library, Manchester, UK.

Funder:

Brass Art received £11,500 from Arts & Heritage as part of Meeting Point 2, a year-long project involving ten contemporary art commissions inspired by museums and their collections led by Arts & Heritage and funded through Arts Council England's Museum Resilience Fund. *Gestured* later featured in the solo Brass Art exhibition *that-which-is-not* (2018) at Bury Sculpture Centre and the artists received a £7000 production award to research and generate new neon artworks as part of the Gestured series.

Research Partners, consultants, collaborators:

Arts & Heritage, Chetham's Library, Arts Council England (ACE) Museum Resilience Fund, University of Manchester, Manchester Metropolitan University, Edinburgh College of Art, University of Edinburgh, University of Huddersfield, Ogle Models Ltd.

Research consultants: Dr Keith Winwood, Dr Fraser Walker, Ed O'Keefe, Chris Charlesworth, Steve Willmott, Ingrid Phillips, Dan Nuttall, David Marshall, Michael Power, Sue McLoughlin.

Collaborators: Established in 1999, Brass Art is the collaborative practice of Chara Lewis, Kristin Mojsiewicz, Anneke Pettican.

Research Aims & Objectives

Research Aims:

• To reanimate Chetham's library spaces through an embodied response to gesture discovered in the archive by developing original approaches to sculptural thinking and making.

Research Objectives:

- To take influence from a range of emphatic hand gestures uncovered in the archive, including the original hand drawn manicules of John Dee to inform a novel approach to the archive.
- To extend Brass Art's engagement with 3D scanning processes to successfully replicate poise and gesture originating from the archive.
- To consider how alchemical approaches might inform sculptural processes to generate embodied sculptural forms.
- To create a constellation of new artefacts within the spaces of Chetham's Library to engage a new audience, by building upon Brass Art's long term engagement with uncanny doubling, metamorphosis and material transformation.
- To explore new approaches to defamiliarisation and encounter by re-presenting images discovered in the Library collection.



Marriage A la Mode (after Hogarth) 2017. 3D SLS print, gold ring, gold chain. 800 x 400 x 300mm; 4800 mm gold chain. Photo credit Jonathon Turner.

Research Context

The research emerged from Brass Art's invitation and competitive selection for an Arts & Heritage commission to work with Chetham's Library. Art situated in heritage settings is an emerging branch of site specific art practice demanding particular attention to creative and installation processes, as opposed to art placed in unusual/non-gallery spaces.¹ Brass Art were chosen for their sensitivity to sites and ability to create immersive experiences evidenced by earlier projects, using light-based, digital and analogue approaches to embodiment, replication, shadow-play and sculptural making.

The collection is housed in a 15th century medieval building and Chetham's Library is internationally renowned as the oldest surviving public library in the English-speaking world. Founded in the 17th century through Sir Humphrey Chetham's philanthropic legacy, it is famous for its association with John Dee (1527-1609), resident warden, alchemist, polymath, and advisor to Elizabeth I, and visiting readers such as Karl Marx and Friedrich Engels.² Brass Art's initial archival research focused on the book *De remediis secretis* owned by Dee. It contained marginalia of Dee's original hand-drawn manicules – tiny ink drawings of hands – pointing to key discoveries in the text. This discovery allowed Brass Art to make the first application of sculptural thinking to Dee's original hand-drawn manicules and influenced their approach to the constellation of gesturing artworks.

In contemporary thought, Dee has been resurrected as a talismanic figure of alchemical practice and has been the focus of: an exhibition at The Royal College of Physicians'; a short film by artist, writer and curator Jeremy Millar; and an opera, *Doctor Dee*, by musician Damon Albarn.³

(Top) Chara Lewis and Kristin Mojsiewicz, Reading Room, Chethams Library 2017 Photo Credit Jonathan Turner

(Bottom) Chara Lewis, Kristin Mojsiewicz and Anneke Pettican, Reading Room, Chethams Library 2017 Photo Credit Jonathan Turner Taking their influence from Dee's gestures, and the quiet symbolism of hand gestures evident in paintings hanging in the reading room by Godfrey Kneller (1646-1723), Brass Art sought further visual clues from the collection. Of note was the lack of female presence in the collection. Literary influences during the research and development phase included William Hogarth's (1697-1764) prints; William Cowper's (1666-1709) life-sized anatomy book *The Anatomy*





of Humane Bodies (1698); and Althansius Kircher's (1602-1680) Mundus Subterraneous (1665) which refocused Brass Art's attention on matter and opened up an undercurrent of instability and volatility at the heart of the collection, also influencing the artwork Solaris (2017).⁴ Kircher's diagrams of projected light, Steganographic Mirror (1645) and pre-cinematic spectacle, *Lucerna Magica* (1671), presented references synonymous with Brass Art's engagement with the double and 'familiar strangers' and provide cues for the development of specific artworks, including Pepper's Ghost (2017).

1. Organisations and museums that focus upon Art situated in heritage settings include: MCAHE (Mapping Contemporary Art in the Heritage Experience) based at Newcastle University, Arts & Heritage Meeting Point commissions, Freud Museum, London, Bronte Parsonage, Haworth.

2. Artists and researchers have tended to focus on the legacy of Marx and Engels, for example Pavel Büchler, Red Flag (1997).

3. 'Scholar, Courtier, Magician: The Lost Library of John Dee', Royal College of Physicians, Regent's Park, London, 18 January-29 July 2016; Jeremy Millar, A Constellation for John Dee (2016); Doctor Dee, directed by Rufus Norris and composed by Damon Albarn, Manchester International Festival, 2011.

4. William Hogarth, A Harlot's Progress (1732), Marriage A- la-Mode (1745), The Four Stages of Cruelty (1751).



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floribus hilij veriusque schibram, vna cii aquis de floribus geneste, de solanco, de nymphara, fingularum vacijs quatuor. Mixta destillabis in alembico vitreo. Vefacies clara & iuuenilis fiat, aded ve vix maiorem quindecim annis ztate præ fe ferat. Qua gallinæ recentia fine corticibus duodena, cinnamomi uncia-lactis atimini libr. Aqua inde per alembi

Brass Art drew inspiration from John Dee's marginalia found in his personal copy of Conrad Gesner, De remediis secretis (Lyon, 1555) held in the Chetham's archive.

(Top left) Manicule, drawn by Dee's hand, in Conrad Gesner, De remediis secretis (Lyon, 1555).

(Top right) The Cinnamon Girl, drawn by Dee's hand, in Conrad Gesner, De remediis secretis (Lyon, 1555).

(Left) Illustration from William Cowper's The Anatomy of Humane Bodies (Oxford, 1698).

Earth (unfolded), from Althansius Kircher's Mundus Subterraneous (Amsterdam: Jansson, 1678). The Four Stages of Cruelty: Cruelty in Perfection 1 (detail) February 1751.

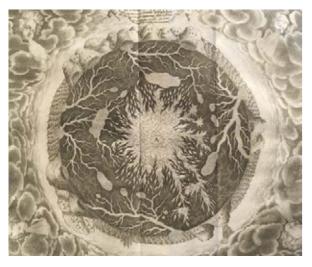






Image from Kircher's magnum opus on light, projections, and astronomy, Ars Magna Lucis Et Umbrae (trans. the Great Art of Light and Shadows).

Research Methods & Process

The role of intuition is pivotal in Brass Art's approach to artistic research in a methodology embracing assertion and hint. Their working methods, sensing bodies, and performative approaches enable a concern with liminality and the uncanny, enhancing the affective dimension of surprise in the construction and reception of the work.¹

Working with Chetham's Library they explored its site as a space in which to insert themselves, and eventually the artworks as substitutes for their presence. Archival research formed a visual encyclopaedia of gestures: pointing, cupping, pinching, rubbing, grasping and entreating. The presence of the artists' hands, posed in symbolic gestures arising from the collection, afforded Brass Art a place amongst the male patrons and writers, pointing towards other narrative possibilities and trajectories within the Library. Replicating the archival gestures at different scales to mimic, multiply, pinch, cradle, caress and direct, the artists worked with experts in their respective fields to develop bespoke sculptural techniques.



Brass Art selected gestures from the series of Hogarth prints, including *Marriage A la Mode*.

Hogarth prints gesture, *A Harlot's Progress* that resonated with contemporary debate.

They sought the expertise of Dr. Keith Winwood and Dr. Fraser Walker in the field of Maxillofacial casting for capturing dynamic gestures, testing state-of-the-art 3D scanning technologies at the highest resolution. The final objects were then re-scaled to enhance the uncanny dimension of the gestures, and 3D printed in different resins.

Alchemy can be understood as a slow process of transformation of materials but also of the individual - through intense durational experiments, a process evidenced in Brass Art's embodied response to the sense of wonder in the encounter with Chetham's building and collection. Brass Art discovered that early efforts to produce gold ore produced surprising discoveries including the creation of ruby glass, later refined by alchemist and glass maker Johannes Kunckel (1637–1703). The introduction of gold flakes dispersed the light and unexpectedly produced a deep red colour that, 'no doubt resembles fine rubies but perhaps resembles nothing so much as blood' (Peter Dear, 2008).

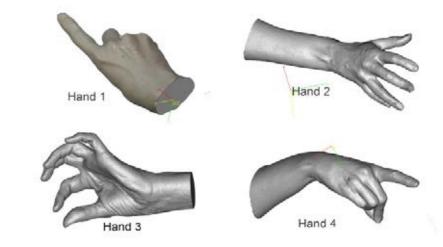
(Below) Testing an unusual application of maxillofacial dental casting materials with Dr Keith Winwood, Reader in Musculoskeletal function (MMU). Photo credit Brass Art.







Specialist 3D printing in resin was undertaken at Manchester Metropolitan University, University of Huddersfield and Ogle Models and Prototypes Ltd. UK (2017).



Eight of the casts from the artist's original, mimicking, hand gestures were selected to be 3D scanned at a very high resolution. This enabled the artist's hands to be re-imagined and re-scaled in the 3D printing process to further enhance the uncanny dimension of the gestures in the final artefacts.

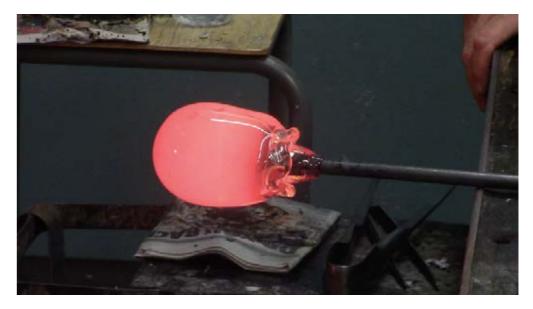
(Right) Brass Art sought the specialist assistance of Ingrid Phillips and Dan Nuttall, for an unusual application of hot glass. Using the artist's hand casts as moulds, they iteratively tested the possibilities for pushing the molten, coloured glass into the arrested gestures to create a sense of touch. Photo credit Brass Art. The specialist assistance of Ingrid Phillips and Dan Nuttall was employed in an unusual application of hot glass. Using their hand casts as moulds, Brass Art iteratively tested the possibilities for pushing molten, coloured glass into arrested gestures to create a sense of touch. One of the resulting artworks, Solaris (2017), appears to contain red glass swirling in a state of flux.

In Marriage A la Mode (after Hogarth) (2017), a giant hand – resting on a boxed set of Hogarth prints – pinches a gold ring held aloft by a delicate gold chain, simultaneously evoking the social contract of marriage, the ambitions of alchemy and the Midas touch. In Pepper's Ghost (2017) a felt-lined display case houses a blown glass globe, and theatrical illusion is employed to create a double that hovers, held in place by two 3D-printed, white hands, evoking Kircher's diagrams of projected light.

Working with scientific glass blower David Marshall, Brass Art created hand-made alchemical vessels reproduced from historical images of apparatus in the collection. Some of these were used as lenses to film and magnify video works as part of the Gestured series reflecting external views around Chetham's (Transfixed Man, 2017) and magnifying individual gestures gathered from contemporary sources. For example, in the video Mooch and Maitlis (2017), using projection and blown-glass, Brass Art magnified and diffracted the exchange in a TV interview, by turn aggressive and placatory, between Anthony Scaramucci and Emily Maitlis. The work invites the audience to trace the gestural interaction as Scaramucci transgresses the space of the interview to directly touch Maitlis, silently pointing to the #Metoo movement.

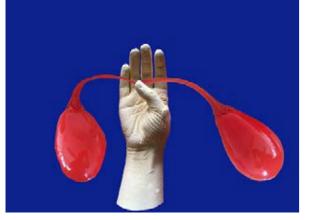
Brass Art's cast and assembled hands, in black and white resin and pale Herculite, mimicked the posed hands of 'men of consequence', hands of criminal corpses from anatomical plates, Dee's manicules, theatrical indexes of gesture, religious blessings and classical orators, their mute communication and presence pointing to the potential for new lines of thought or confluence between the writers, and to the spectral silence of the missing female voices in the canon.

1. Chetham's Library offered Brass Art the opportunity to bring their 'sensing bodies' (the term 'sensing' is deliberately used to foreground movement and the body's encounter with the political (Erin Manning, 2007, pp. xxii-83) to engage with both a resonant space and extensive archive.

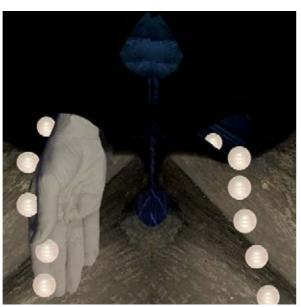




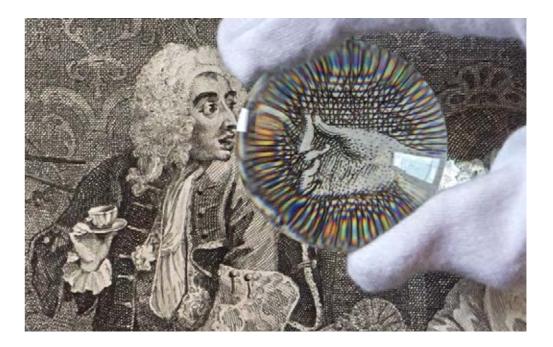




Brass Art Red Gall (collage) 2017



Brass Art Cradle (collage) 2017



Brass Art visual research for Click (after Hogarth) 2017



Red glowing hand (test) 2017



Brass Art material research for Marriage A la Mode (after Hogarth) 2017. Miniature 3D SLS print, ring, stack of Hogarth prints foregrounding gilded letters for *The Four Stages of Cruelty*.

Research Outcomes & Dissemination

The project culminated in an exhibition entitled *Gestured* (2017). This was the first commissioned exhibition of contemporary art within Chetham's Library. *Gestured* consisted of fourteen artworks that were the fruit of both archival research, and material testing. These works provided the focus for a series of public events which re-animated the museum site and its archive for new audiences.

The work in the exhibition developed Brass Art's use of medical processes and of 3D scanners and 3D printers. Scanned 3D models of the artists' hands, reproduced with unexpected shifts in scale, provided the centre piece of each sculptural installation. For *Gestured*, Brass Art combined stark disembodied copies of their hands, posed in precise attitudes, with hot blown glass, lenses and gold. The aim was to capture an uncanny and vital quality by juxtaposing suggestions of heat, and breath with the expressive presence of the sculptured hands.

Marginal drawings by the alchemist John Dee provided the inspiration for these installations. The exhibition gave Dee's manicules and other representations of gesturing hands a haunting 21st century presence which supplemented and echoed their erratic appearances within the 17th century library's collection. Brass Art's work conjured Dee's idiosyncratic interventions in the books he read into peculiarly contemporary curios. The installations of sculptured hands were displayed alongside video works which offered slow arresting movements or emphatic gestures and unsolicited touch. By embodying marginalia and prints as eerie objects, the carefully curated exhibition made the variety of gesturing hands depicted in the library's collection become dynamically present within the physical space of the library itself.

Artefacts from *Gestured* featured in further exhibitions; *that-which-is-not* (2018) and A Track of the Light (2019). The chapter 'Brass Art: *Gestured*' was peer reviewed for 'Intersecting Practices: Contemporary Art in Heritage Spaces' (Routledge, 2020) and consolidated the implications of the work as a seminal intervention in a heritage setting with International reach.



Red Gall (Installation view) 2017. 3D printed polyresin, red blown glass forms, blue velvet cushion, theatrical lighting. Dimensions variable. Photo credit Jonathan Turner.

A constellation of fourteen experimental artefacts (sculpture and video) were placed within Chetham's Library as an installation, alongside a display case of iterative experiments and key archival texts. Accompanying the exhibition Gestured were a series of public events, including some additional objects that were inserted into the spaces of the library, an exhibition catalogue and essay, and a gilded ledger for public engagement titled Gestured. The total number of international visitors to the exhibition between 16 October - 08 December was in excess of 5600.



Marriage A la Mode (after Hogarth) 2017. 3D SLS print, gold ring, gold chain. 800 x 400 x 300mm; 4800 mm gold chain. Photo credit Jonathon Turner.





Pepper's Ghost 2017. 3D printed polyresin, pink glass globe, light, map box.
150 x 250 x 150mm; 250 x 250mm; 600 x 250 x800mm.
Photo credit Brass Art.

Solaris 2017. 3D printed polyresin, blown glass, light. 26cm x 16cm x 06cm. Photo credit Jonathan Turner.

(Below) *Mooch and Maitlis* 2017, single channel video, 4:47. Video Still Brass Art.

Mooch and Maitlis (2017) brought found footage of contemporary politicised gesture and touch into dialogue with the 17th century collection. An excerpt is available <u>https://vimeo.com/360212225</u> (Below) *Felt (after Cowper)* 2017. 3D printed polyresin, blown glass. Installation dimensions variable. Photo credit Brass Art.

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(Top) Dowsing (2017) video, 5mins

Video Still Brass Art.



Cradle (2017) oversized pink satin glove, 3D printed polyresin



Transfixed Man (2017) video, 1min 39 sec View video: <u>https://www.soanywaymagazine.org/issue-six</u>

Full list of Gestured works:	1. Solaris (2017)			
	3D printed polyresin, blown glas	ss, light		
	2. Sensus (after Kircher) (2017)			
	cast arm, scientific lens, red cell	•		
	3. Marriage A la Mode (after Hoga			
	3D printed polyresin, gold ring a	ind chain		
	4. Red Gall (2017)			
		glass forms, blue velvet cushion		
	5. Pepper's Ghost (after Chetham)	(2017)		
	3D printed polyresin, pink glass	globe, light, map box		
	6. Edge of Dreaming (after Chetha	ım) (2017)		
	3D printed polyresin, pink glass	globe		
	7. Felt (after Cowper) (2018)			
	3D printed polyresin, blown glas	SS		
	8. Rött-gold (2017)			
	video, 5mins			
	9. Transfixed Man (2017)			
	video, 1min 39 sec			
	10. Dowsing (2017)			
	video, 5mins			
	11. Mooch and Maitlis (2017)			
	video, 4min 47sec			
	12. Pinch (2017)			
	3D printed polyresin, red blown	glass		
	13. Cradle (2017)			
	oversized pink satin glove, 3D p	rinted polyresin		
	14. Lover's limb (after Hogarth) (201	17)		
	cast arm, draped fabric and boo	k		
The other assembled pieces:	15. Manicule (2017)			
	3D printed polyresin			
	16. Antlers (2017)			
	3D printed polyresin			
	17. Gestured (2017)			
	Display Case: Chetham's Library	y.		
	18. Manifesto (2017)			
	cast hand, miniature version of I	Marx's manifesto		

19. The Chymical Collection (2017)

three-part fabric screen

3D printed polyresin, glass

Stone head, 3D printed polyresin

20. Dill (2017)

21. Vesuvii (2017)

22. Stretched (2017)

hot and cold worked clear glass instruments and forms

Solo Exhibitions:	2018	<i>that-which-is-not</i> Bury Sculpture Centre Bury Art Museum, Manchester	Selected Reviews:	2019	A Trick of the Light review - Derek Horton - Corridor8 - 24th Nov https://corridor8.co.uk/article/a-trick-of-the-light/
	2017	GESTURED Chetham's Library, Manchester		2018	<i>that-which-is-not</i> review - Beth Dawson - Corridor8 - 16th April <u>http://www.corridor8.co.uk/article/brass-art-that-which-is-not-at-</u> <u>bury-art-museum-and-sculpture-centre/</u>
Group	2019	A Trick of the Light: Magic, Mystery and Illusion Grundy Gallery,			bury-ant-museum-and-sculpture-centre/
Exhibitions:		Blackpool		2017	GESTURED review - Catriona McAra - Corridor8 - 12th Dec http://corridor8.co.uk/article/brass-art-gestured/
	2018	<i>Click (after Hogarth)</i> , two part argon sign, Bury Sculpture Centre Bury Art Museum, Manchester.			xCoAx review - Victoria Bradbury - Neural - issue 58 / Autumn 2017
	2017	GESTURED Meeting Point2 Arts & Heritage ACE Commission, Chetham's Library, Manchester	Selected Public Media Coverage:	2020	The Chetham's Library commission is archived on the Arts & Heritage website:
		Chethani's Library, Manchester	media ooverage.		https://www.artsandheritage.org.uk/projects/chethams-library/
Catalogues:	2017	Brass Art: GESTURED authors: Rowan Bailey ISBN: 978 1 910029 34 3		2018	Macdonald, A.I., that-which-is-not trailer:
					https://vimeo.com/267371994
Magazines: 2020	2020	<i>Soanyway</i> (Volume 2, Issue Six, June 2020) ISSN 2043-6408, featured Transfixed Man (2017) from the		2017	Gestured, Edinburgh College of Art, The University of Edinburgh https://www.eca.ed.ac.uk/research/gestured
		Gestured collection: <u>https://www.soanywaymagazine.org/issue-six</u>			Elizabethan alchemist's notebook inspires magical artwork
					at Chetham's Library, Manchester Metropoloitan University:
Book Chapters: 20	2010	Gestured by Brass Art: Gestures, Ambiguity and Material			https://www2.mmu.ac.uk/news-and-events/news/story/6427/
	2019	Transformation at Chetham's Library - chapter in Intersecting			Elizabethan alchemist's notebook inspires magical artwork
		Practices Contemporary Art in Heritage Spaces. (eds).Cass, Park,			at Chetham's Library:
		Powell. Routledge: London.			http://aboutmanchester.co.uk/elizabethan-alchemists-notebook-
					inspires-magical-artwork-at-chethams-library/
	2019	Ferris, N. Sleight of Hand			The Brass Art collective reworked the drawings of Queen Elizabeth
	2018	Kivland, S. LA PAGODE			I's alchemist and magician John Dee:
	2017	Bailey, R. Ways of Reading Gestured			https://www.hud.ac.uk/news/2017/november/ elizabethanalchemistinspiresartworkatchethamslibrary/
Conference	2018	Brass Art: The uncanny reforming sculptural thinking, at the			
Presentations:		Association for Art History Symposium (RE)FORMING SCULPTURE, University of Leeds and The Hepworth Wakefield (26-27 June 2018).			
		Arts & Heritage: Contemporary Arts Practice in Heritage Sites, Manchester Metropolitan University. (23 February 2018)			
		Supported by ACE.			











Brass Art: Gestured

An Evening Event Chetham's Library Sat 28 Oct 2017 6.00PM-8.00PM

join trass Am for an internate sorthill tour of the Modewal Museum's public and hidden spaces. See the artisty instantion creatived itsuminated at doos, accompanied by a live performance from world renowned Theremin nuclician systa Kalvia. Enjoy a smoking, red cocktail created and served by "the Automnist", in the building booker associated with 16th century scientific and addremist John Dee.

new audiences. The Torch-lit tour on Saturday 28 October 2017 was conceived to accompany the International Art Fair *Manchester Contemporary* and was sponsored by the Alchemist. 400 people (capacity) toured through the exhibition by torchlight. In total more than 5600 visitors saw the Gestured exhibition.

The Gestured exhibition 14 October - 08 December 2017

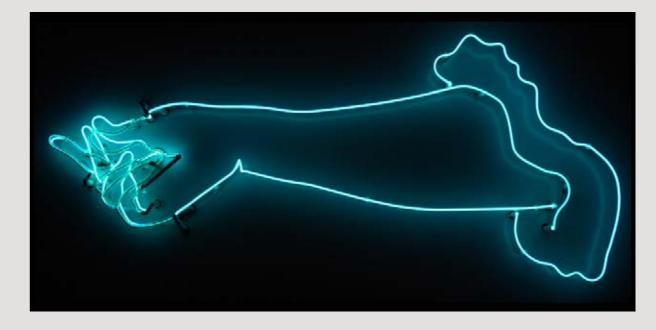
included a series of bespoke events designed to engage

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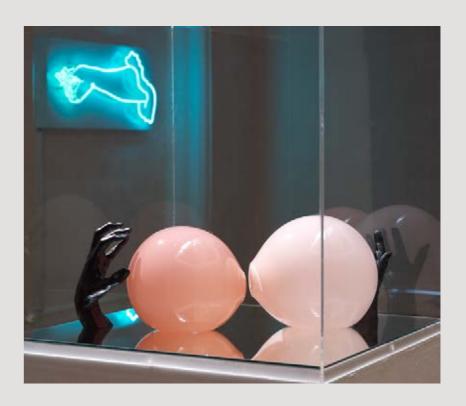


Kissing Pinks 2018. Blown pink glass, 3D printed objects in black resin, mirror. Photo credit Michael Pollard



Click (after Hogarth) [colour] 2018 two part argon and glass. 800 x 400 x 50mm. Photo credit Michael Pollard





Artefacts from Gestured (2017) were exhibited in *that-which-is-not*, a solo exhibition by Brass Art curated by Kat Au in Bury Sculpture Centre, 17 February - 2 June 2018. Brass Art received a £7000 production award to research and generate new neon artworks as part of the Gestured series. An essay: *La Pagode* by Sharon Kivland accompanied the exhibition.



Still Life No.3 (installation view) 2019. 3D objects in SLA resin, polypropylene, PLA, mixed media, table and light source. Table 2m diameter. Installation dimensions variable. Photo credit Michael Pollard



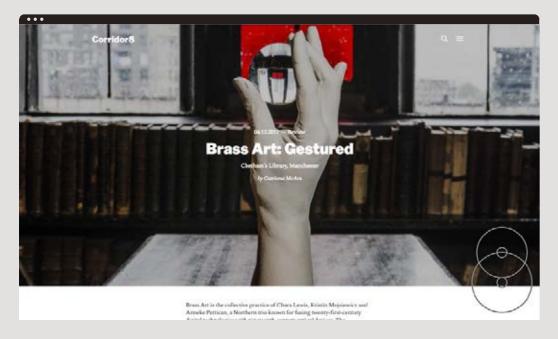
A Trick of the Light (installation view). Image courtesy Grundy Art Gallery, Blackpool © Jonathan Lynch.

Trick of the Light: Magic, Mystery and Illusion, Grundy Art Gallery, Blackpool. 28 September - 14 December 2019

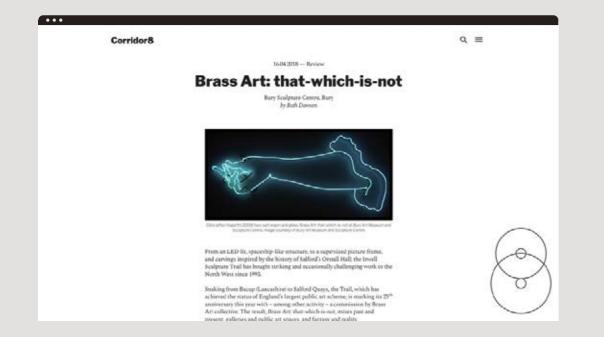
Curated by Paulette Terry Brien, Trick of the Light featured International artists Brass Art, Mat Collishaw, Rachel Goodyear, Helen Maurer, Tim Noble and Sue Webster alongside selected items on Ioan from The Bill Douglas Cinema Museum, University of Exeter.



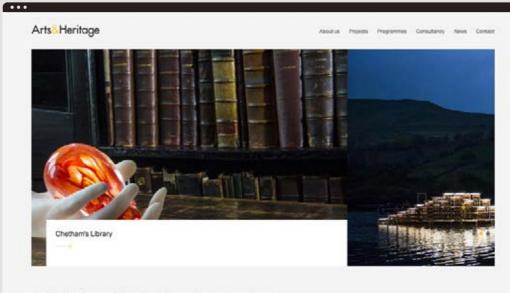
Still Life No.3 (detail) 2019. Photo Credit Michael Pollard



Dr Catriona McAra (curator at Leeds Arts University) review of 'Gestured' in Corridor8 magazine (online). <u>http://www.corridor8.co.uk/article/brass-art-gestured/</u>



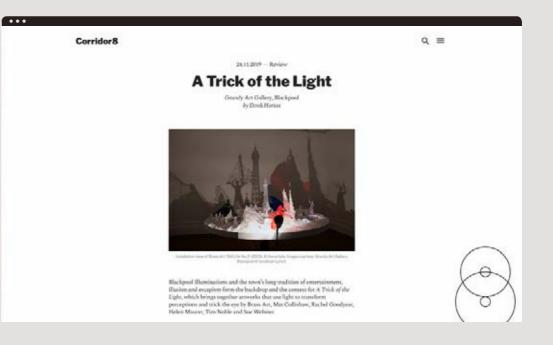
Beth Dawson's review of the exhibition 'that-which-is-not' in Corridor 8 magazine (online). <u>http://www.corridor8.co.uk/article/brass-art-that-which-is-not-at-bury-art-museum-and-sculpture-centre/</u>



Arts&Heritage forges collaborations between contemporary artists and heritage organisations to create new perspectives for diverse audiences. Our

Arts & Heritage website. The Chetham's Library commission is archived on Arts & Heritage <u>https://www.artsandheritage.org.uk/projects/chethams-library/</u> Arts & Heritage is an Arts Council England (ACE) National Portfolio Organisation (NPO).

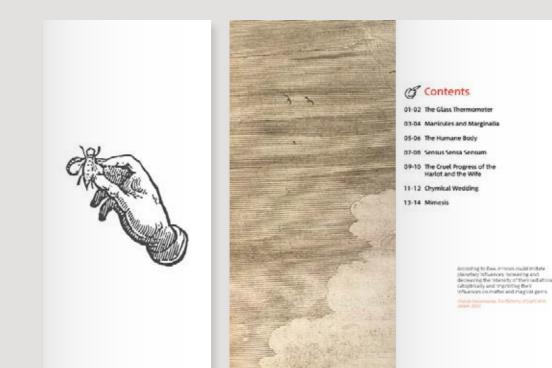
A trailer for Gestured by Arts & Heritage is available: <u>https://vimeo.com/256275645</u>



Derek Horton's review of the exhibition 'A Trick of the Light' in Corridor 8 magazine (online). <u>https://corridor8.co.uk/article/a-trick-of-the-light/</u>



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Brass Art: GESTURED catalogue. Authors: Rowan Bailey ISBN: 978 1 910029 34 3 Design: Jack Hodgson & Brass Art (2017)

Ways of Reading Gestured

Rowan Bailey

Cherkam's (Datay contains the actumated bibliote of many hands, P is aspace of and for match gards working. The challe personne of heres is the literary of challes personne of heres is the literary of the literary of the second second second second them is the beams are somewhat here of any methy second second second second port the graneses they signify in difference parts of the ablencing second second second second second in the manghesite of plan there beams, they signify and mean matche as a second in the manghesite matchesite and a powersy of tensily into the appearance work reappearance of the mark second second second second the and parts and second second second the appearance work reappearance of the matchesite and in the manghesite the adposite of the manghesite the adposite second second second the second second second second second the second second second second second the second second second second second second the second second second second the second second second the second second second second second tensile second tensile second second second second tensile second tensile second second second tensile second hand as a mooil of many meanings.

We see Brass Art's own hands as studptural forms occupying spaces within the Ebory in particular, the caged presses allow certain perspectives to come into view. certain perspectives to come the view. Amou of univery phages are also shold globules of token globa, emphasizing, induces provises because in both the theraisan of the effective and in the processes involved in base. Acts use of a carting methods, sio participated globa (dowing both risks, acts in the processes involved in base. Acts use of antice - in the abilit from one meaning state to ancher and in the meanings these changing states evolu.



Bena Art's hards equally sit calvely on book, sheepes, excalencely calling out to use a net pass by it is nor periodical vision that servers what being genuese. Outside of the array of any other science.opti-ane, this way or serving sith a spectral integring. These are also call hards that here days may one to be photon of serving the books serving as the canocide for the context serving as the canocide for the originating and a marker of the platters of reading and a marker of the platters of heading and a marker of the platters of heading and the theory on an environment, block way may vories of photo is also ways, platters with many vories of photo is also ways, platters and a marker of the arisense.

Hards 14 Hogard M In Biogard M sories Marviage as Ia Aloce (2015) and A Bartors Ingress (2012). There pairs for caractives that enfolds with each price, Gesma is integrat in the V exerces and the Machine I and the V exerces and the Machine I and the Machine I and the hards hards and of negative to warses the check. We were with all it is to be entited for other more which Backstone I and the second to be the second price of the second to be the second and the second to be and the second to be the work of the other speaks to us. We econgolish that make the second the second to be the second price of the second to be were which of the other speaks to us. We econgolish that second the second to us. We econgolish that second the second to us. We econgolish that second the second to us. We econgolish the second the second to be and the partice of the commencing the second between bodies. The existing of that the partice of the commencing the second between the discusses of the second the second the second discusses of the second the second the second the second the second the second to the second discusses of the second to the second discusses of the second the second discusses of the second the second

I see hands obliviously preoccupied by a too, hands all led in mouning gloves, hands cought in a refigion steppi, Irdiced by which hands disched a amounting hands paying open a onthe list, hands weaking the lengerty to of an innoiser, finands weaking the lengerty of the second secon

finally, hands that clench a total soulod cloch, large fisted, larger than all the hands in the functeal scene. All these hands are at work. They are allve and animated, the noises we perceive are sounded out by the gestures we read.

irmocence, sorrow, beinayal, greed, vanita, remones fair, sadvess kontiness benedose all of these enviros and casses of being are at stay in this series of hards. We wide Hogarith series in a different way wither use load for the motif of groune and spart from this point of view. This scenario to what we might field inside the books of the selection and outside width the space of the Boay (self, Hondy Large Stations) in sights, they are the canters of form as much as acts of formis one of formation. morse, fear, sadness, koneliness, boredom

The Harris de Letteran II With such an exposure to gesture, how can we not notice the hands inside the paintings on display in the main reading scom? Like a Baador-Melinhof phenomenon, we start to see hands everywhere. A handshike here, the caress of a ruche there, or the new, ore carries or a node invertigence of the placeholder for a key plassage of test that we ourselves carried read. Even the small, scauespace on americal oppose this? hards, as it somehow benefit from the body, calling. out to us as on warden part.

I wonder if this might be a way to read I wonder II this might be averagitoment nisonay Pertury spothers is the tensori theory have been provided in the tensor bases an evidence in the greacet well have using a service in the greacet well have using a loss of the service spotses and the service spotses from the Germanic Intern manifering in bloads. These are the harves of a special kind of maneralizing, main, in the spith of kard Name and Freearch Trapis, who wante together in the reasking room of Chertamy Stars, seek to work with eards of the harves of the memy. This is what harves are the harves of the memy this is what harves are the harves of the memy this is what harves are the harves of the memy. This is what harves are the harves of the year politi-us towards alternary the harves or the starts are the card harves of bloors are in alternaries.

the manifoldies of John Deel They point to significances to resonances to moments of connection, and to the very aid of reacting isself as a process which allows us to enter into many pupilic works. The an adventical experiment we are insformed by being canned from one state to another.

The followaption's family large make a strift manake together Daw. The manarical base served as the starting poline too trinning about the nand, the poline too trinning about the nand. The sproprospike is is all become the bound so with sproprogramma and the mysteries of the sproprospike is so of Daw and Wildy became othersocies and bound the bound so with any sproprospike is a some materials into goint. It swith a magical sprotnershifty that the pill locopie is some must be spropriot to concentrations of the source of the spropriot became to serve on the research that is, we loan how to read to be resigned to the materials of the pase, and the present.

Just after Gestured opened to the general public to was an our even in the media press that for the hey time is work if storey the utilision of a plot of measures stars has been detected. Taking open actions the globe were able to were the mengar of goal/stational waves and type. These termses in space are of mer user plotsed up 100 million light years aroug Whereas the soreing approximates. The term in the participal power wave of the ones in the annumber of Deco and Kedon might be detained between different and the annumber of Deco and Kedon might be detailed as the tracks of magnitude decoded by the second second be waith to be house the decoded by the second second be and the tracks of the second second be and the second second be and the second s

Ways of Reading Gestured Rowan Bailey

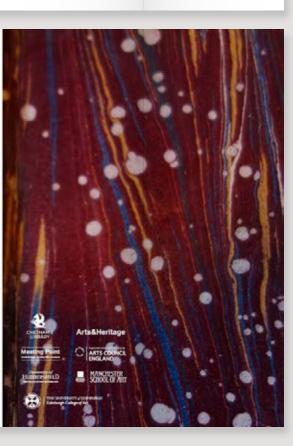
Dr Rowan Bailey is a Senior Lecturer in the School of Art. Design and Architecture at the University of Huddersfield, As a member of the Centre for Sculptural Thinking (CST) she is currently exploring different modes of thinking sculpturally in material, philosophical and scientific cultures. Contact: r.bailey@hud.ac.uk

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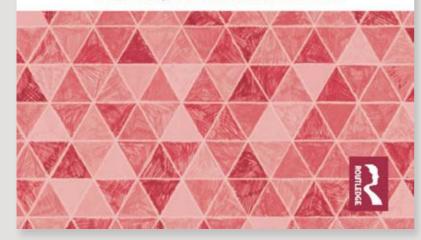






CONTEMPORARY ART IN HERITAGE SPACES

Edited by Nick Cass, Gill Park and Anna Powell



Brass Art's paper 'Brass Art: The Uncanny Reforming Sculptural Thinking' was presented in Sculpture Across Borders (chair Martina Droth - Deputy Director of Research | Curator of Sculpture, Yale Centre for British Art) at (Re) Forming Sculpture, The Hepworth Wakefield and the School of Fine Art, History of Art and Cultural Studies, University of Leeds (26-27 June 2018). Attendance 120 Gestured by Brass Art: Gestures Ambiguity and Material Transformation at Chetham's Library – chapter in Contemporary Art in Heritage Spaces. (Eds) Cass, Park, Powell. Routledge: London..

Chapter 4

Gestured by Brass Art

Gestures, ambiguity, and material transformation at Chetham's Library

Brass Art: Chara Lewis, Kristin Mojsiewicz, and Anneké Pettican

Introduction

Located in the heart of Manchester, on a sandstone blaff next to Victoria. Station, also the Chefman's College complex, overfloxing the river boundary between Manchester and Sallood, two other forever in redevelopment. To set foot in Chefman's Library, the oldert surviving public library in the English speaking work, is to step into a filteenth-century vockset building housing a collection began in the seventeenth century via Sie Hamphrey Chefman's Library and the seventeenth century via Sie Hamphrey Chefman's Library and the seventeenth century via Sie Hamphrey Chefman's Library and the seventeenth century via Sie Hamphrey Chefman's Library and the seventeenth century via Sie Hamphrey Chefman's Library and the seventeenth century via Sie Hamphrey Chefman's holitof at subject worken, alchemide, polymath, and advisor to Elizabeth 1, and visiting readers such as Karl Marx and Friodrich Engels, who developed the holit of attachying together at the table in the alcow of the Reading Reem in the summer of 1845¹ Chefman's century open to enders and writers ables and often house sevents that reference the collection. The rich archive attracts thousands of visiters from across the work's who climb the filling states to peer through the gates to the book precises and touch the scorth mark reportedly left by the dexilt hol².

early mixely the dwarm mode. Dr Rowan Bailey writes of Chetham's, 'It is a space full of material inscriptions. It is a space of and for reading and writing' (our emphasis).' The collection spans fuer editions, original prior neeris, historic photographs, glass lantern dides, manuscripts, diories, maps, and letters through to local, eivic odditios. It encompasses theology, history, philosophy, anatomy, languages, sciences, natural history, arts social and economic history, and Eornatern II: also a site for what cam be read (into), and what may be written (on). Tasas Art is the collaborative practice of Lewis, Mojesevica, and Pattican, Our installation Gennerd was supported by Arts&Heritage - one of ten "Meeting Point 2" commissions inviting contemporary artists to respond to immesum collections and historical anaratives, financed by the ACE Moseum Resilience Fund' Judith King, Director at Arts&Heritage, states:

The potential benefits of placing new and exciting artworks in moseum and heritage venues are huge, not only for the artists and the venues but

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for the museum visitors, who will encounter a new way of experiencing history and their collections.⁴

The selection panel at Cherham's trasted us to bring our practice to their collection and occupy the public and hidden spaces in ways that were both vibile and invisible. Sox McL oughlin, Heringe Manager at Cherham's Library, comments, "Brass Art] understood how important the collections turn, they understood the history of the building, and they have a real sensitivity to how people segond to old buildings, and so that sense of magic."

people respond to old buildings, and to that aense of magic.² The medicent interior of original wood and flagstone at Cherham's centatins the main library, a hidden semptorizm, adjoitning baronial hall, andit tocom, ocurityaid, hidden pamageways, henry historic formitare, and paintings of pattern alongside the shelves and chained cases of leatherbound books. The atmosphere is pulpable; it's history densely layered and present in the arount and cores of classive numbers and participation of the classification of the shell be and the shell be and present in the arount and cores of classive numbers using a shell be along occupies a central location; it remains hidden to many, newted in the clositers of Cherham's School of Music with visits restricted to week-day tours and special events. Genuest'mus to be the first contangorany at intervention in the maseum spaces.

Mole-orghlin notes the tension for counters between the need to bring unergy and life to beritage sites, and their neproscibility as cardedinas to protect the collection and "spirit of place". "Mindful of this deality, we began to feel our ung, source of the challenge entitled in bringing our practice to, and making interventions into, such a measurant space. The open nemit earns with a weight of empectation that our artwork would be able to mise the cultural profile of acuptural thinking to John Dor's original hand drawn manicules, and comprised a constraintion of installed blowing place, and and 3D printed scaleptural pieces, single channel video works, a series of public events, and an accorruption, publication.

An embodied approach to the archive

Our proposal included references to the addremical transformation of materials, the interior architecture of the building intelf, and the quiet symbolism of hand genures evident in the pairings hanging in the reading norm.³ We applied for the Cherhami's commission because of our fascharion with its history and attroopheric spaces, and our deep interest in maximating collections with fresh perspective, revealing hidden aspects and proposing new manufaces. Following visits to the ails, we were particularly drawn to representations of gesture and asw the opportunity to replicate the expressive hands – noted in the reading neous potentias and Hogarth points – as 3D printed sculptural objects.¹¹ The bistorical connection with alchemy and the detailed illustrations of apparatus offered the possibility of revisiting

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glass apparatus in Mosch and Mattha (2017). A halo of diffracted light frames the interaction as Scaramusci (the Mosch) – minicking President Trump's reparative gatures' – transgenase the neutral space of a BBC Neuraight interview to directly such Matilla. To further extend the repertoirs of live gastores expansed in the exhibition, the audience shadows were photographed as they performed and communicated with each other behind a specially constructed shadow-play screen.

The second evening occasion was planned to coincide with Maschenter Contemporary Art Fair to draw upon the presence of international art visitors, curators, gallerias, and collectors in the city. It emboddened us to develop ambitions plans for our Genaved torch-lit tour with live music and performance. This intimute experience was designed to draw the audience into an affective act. The visitors joined choreographed and scripted tours, does not starting amongst dark cloaters, with unexpected router through hidden occridors, the mounter with the building influence of total discrimination. An enormous bell, printing presses, a catement of chained books – objects that seemed concelsable in the displight took on impossible angeds index in the building and artworks were drawn into sharper Scora, and the view from the hirary wandows of the corpoint clinies of Manchester and Salford at night begans a new and more insistent disloger with the dark interior. The actore played their gard – performing improvised matritions on gotture, glassed from eighteenth-contary playmright. John Weaver, silengt illuming and guiling, recting kents of one hand while momentary distribution of the stark of the set of the stark distributed instructions on gotture, glassed from eighteenth-contary playmright. John Weaver, silengt illuming and guiling, recting kents of one hand while momentary the stark for the set of the set on the set of the set of the dark function.

incovering the devil's hoofprint on the table with the other." The constraints associated with working in any heritage site require a crestrine approach to halance sissue of protection and accent. We ervisioned beinging together elements that seemed live and peritaent to us during our exploration of the site and engagement with the themes we followed through the collection. From experience we knew the value of bringing an audience into a appace that was smally increasible, to defamiliarising a known space in a one-off, out-of-hours event. Turning the guided tour on its head, the actors leducitence on a performative experience exholing Curris and Polascianwish's description of a form in which the "ourcer' journey of piscola and spatial mobility can function as a meraphor for the "interior" journey of the soul, the mind or conventionances."

Tapervisous projects, using our own voices, field recordings, and the inherent sounds of objects being 'activated', we have tried to address how a soundscape can apprehend aspects of spatial awareness, and have worked repeatedly with electrosecoastic component to capture a sense of place, most recordly in our Skadow World's [Witney]. We can attest that touring medicent and 'Todo's buildings in the darkness amplifies an awareness of the

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Figure 4.3 Mantage Ala-Mode (after Hogarth), 2017. Overstand 3D SLS print, gold ring and chain linear countery of Brass Art. Photo Sonathan Turner.

Kecher's fascinating diagrams of projected light, Stegonographic Minor (1645) and pre-cinematic spectacle, Lacerna magica (1671), references synonymous with our engagement with the double and Tamitar strangers'.¹⁶ The sculpteral still lives, shed in the library book presses, poor surprising justapontions, which McAra states, 'anables us to dwell on the unfixing of meaning-making, and to question what secret messages our own body language may be imparting '.¹⁰

Re-presenting the space

As a communicative tool, a carrier of meaning and a marker of the practices of reading and thinking, these hands engage and ignite the library as an environment filled with many stories of political power, patternage and secrets of the universe.⁴⁴

In order to bring a different audience into the library outside the official tour hours, we created two special evening events. The first was a private view of the installation where visitors could wander freely through the library and discover sculptural attrifacts placed in spaces normally inaccessible to the public. The audience could also view additional moving image works in the Baronial Hall in which projected vesselw were held abolt as if scrying for past and fisture visions of the two eities, and contemporary gestures were refracted through

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Output Type:

Original artistic works, solo exhibition, curation of exhibitions, creative body of enquiry, chapters in edited books, journal articles



