

CRATERS

AN EXHIBITION

ASHLEY MASON



CR

TERS

The author is grateful for the permission of Ashley Mason to intersperse fact with fiction.

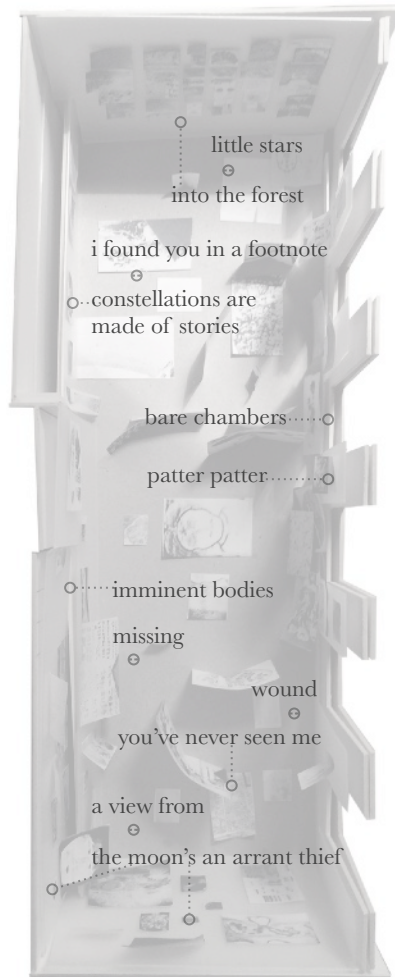
This catalogue accompanies the *Craters* exhibition, that never took place.

[It is also an accompaniment to the thesis: Ashley Mason, *Towards a Paracontextual Practice** (*with footnotes to Parallel of Life and Art) (June 2019).]

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	<i>epitextual form</i>	<i>peritextual element</i>	<i>site</i>
imminent bodies	foreword	prefaces	
missing		quotations / captions	missing image site: empty wall
wound	interview	double band / excerpts	
you've never seen me		inserted leaves / layers	extraction site: Economist Plaza & Portland Quarry
patter patter	article	quotations / strata	
bare chambers		marginal glosses	archive site: Tate Archive — empty folder
a view from	review	annotations / layers	
the moon's an arrant thief		<i>fantômes</i> / labels	gallery site: ICA — empty gallery, Dover St.
into the forest	essay	footnotes / blank spaces	
little stars		markers / illustrations (photographs)	building / city site: London — empty sites
i found you in a footnote	afterword	postfaces	
constellations are made of stories		outlines / plots	Newcastle University



○
.....
little stars
⊖
into the forest

i found you in a footnote
⊖

○ constellations are
made of stories

bare chambers.....○

patter patter.....○

○.....imminent bodies

missing
⊖

wound
⊖

you've never seen me
○

a view from
⊖

○.....the moon's an arrant thief
○

IMMINENT BODIES

4

A FOREWORD



Temporal dislocation of labels of *Craters* exhibition,
February 2018

In the beginning, there was a missing image; a *crater*.

I still remember running through London, among the gravestones. Markers, marking each coffin below. We create holes intentionally, and accidentally. We respond to holes as a problem to be filled in, to be built over or written over: forgotten. Every grave is a crater, displaced soil slipping through our fingers; finally at rest, captured in the slithers of light creeping through the apertures before the earth is returned. We choose to mark our graves, our chambers, with wood, with stone. We mark what matters with matter that endures, that withstands the hollowness of this world that we often cannot. Multiple threads to weave together into some kind of accord. Shrieking out of the shadows. There's nothing casual about the outcome; it is hard to ignore the swagger of the coming storm. The drifting motes are steered to unknowns.

Some things can't be spoken. There are silences everywhere escaping our grasp, evading our perception. We're constantly second-guessing our next word, our next step; attempting to thwart the inevitable fall to the footnote, always imminent. We burrow out our lives from sedimented layers littered with cavities; excavating the blocks from which we build the bunkers we believe will protect us from the awaiting abyss. The focus is always placed on tracing the origins, the crater's creator; following their footsteps accounting for their whereabouts before their acts of devastation; accounting for the guiding forces which have influenced their trajectory. But, a shift to victims, to what once existed that now haunts the craters created in their wake. For we will never know the beginning; there isn't a beginning to know of anyway.

Forests of words; passing imprints. The beginnings always seem more difficult; the ends easier, a slight pressing and the ink is left there, slicing through the air to meet a point. Violent ends; this pen is both a weapon and a womb. We always begin with a blank piece of paper. Yet, this empty surface is always-already framed by other former chasms, punctured with other characters. Guiding the awaited meteor, until the lines, pauses, and ellipses scatter over and turn the innocent white to shadow. Casting over the long-quarried ground of written markings; seeping through the crevices, filling the fissures between with their stories of other interstices, other constellations. These leaves are littered with marks, leaving their mark on an inner landscape, untold. As I write, sideways, the gaps precede my every pretence, my every gesture. Stay with me and I will find you a *crater*.

There's something missing from this picture. It's as tangibly absent as typographic formations from the blank expanse of paper upon which I fail to write; paradoxically attempting to articulate the emptiness of this non-existent image, to catalogue a void. My thoughts remain only a faint probing in the infinite darkness, until the words eventually start to tumble over the precipice. The instinct is always to fill the void, to shout over the silence.

The omission was imperceptible at a glance, a negligible pinhole in the overall composition. From darkness to light; from periphery to perception. The creation of nothing. One tries to reassemble the image grain by grain; to reconnect it to its caption. Yet, something is always lost with each reproduction: a solid wall gives way to a lacuna.

Who would have known of the lacuna at all were it not for reproduction? The same situation, on two different occasions; captured in still-life, one with a figure and one with a crater. An opening in the background; another faint layer of dust and life at the edges that once were. Now all we're left with is a loss we cannot grasp, and a tale we cannot tell.

A source is never a singularity, every document is already fractured and scattered from prior collisions on its journey. And so, we search beyond the boundary, reproduce each footstep beyond the defined margins of the content, the walls of the gallery, reaching for the betrayed origin in order to accept the exception, to acknowledge the inheritance, and to re-reveal the wonder of this absence.

The instinct is always to fill the void, to fill the fireplace with fire. Yet, the crater is accepted as an exception, as an absence, as a frame of nothingness. It is the mantelpiece which is filled with momentary representations of our fleeting existence, our story, with so many layers of dust resting on the surface. However incomplete, our only tangible possessions are our stories.

It's easy to forget all of the footnotes; to pretend that each quotation, removed from its previous context, was only here and never there, never elsewhere than on the wall of the gallery. Never a pause to consider, what's missing from this picture? The piece that matters most: the story not yet written (or, the case of the missing crater).

A coincidence. In 1953, a temporary exhibition at the ICA gallery in London was plundered. Two figures disappeared, a *Mile Wide Crater* and the *excavation site of a skyscraper*. I was so deeply captivated by these figures that I continually returned to them and the spaces where they once were, perhaps so haunted as to be guilty of removing them myself.

The Independent Group's 1953 exhibition was fleeting. Once all of the images were taken down, the places where the figures once were suspended all became empty. Yet, when I returned to the scene of the crime, the absence of the two figures still leapt out at me from the void.

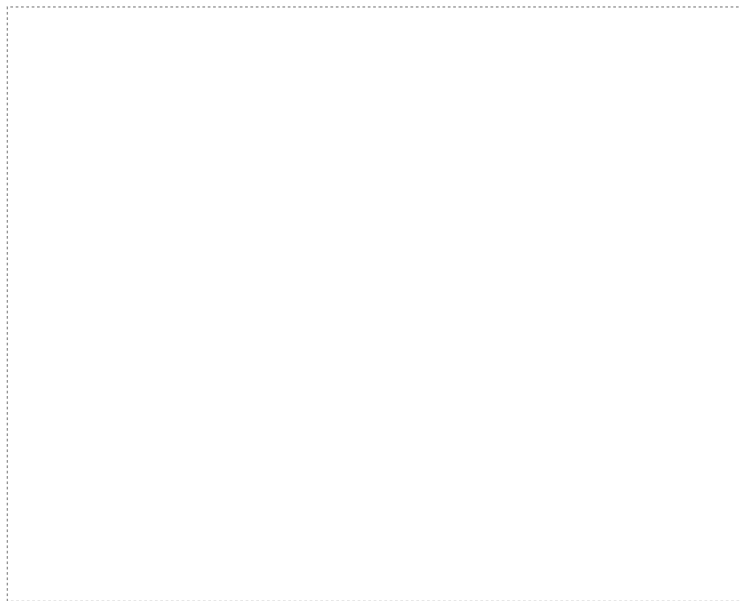
No literal frames were left behind by the thieves. There was nothing to accentuate the additional blanks from the expanse of wall evident before. Two images alongside each other; spot the difference. I was immediately struck by the potential parallels that surfaced. No one else, other than me, has ever noticed.

Everything began with the quest for the disappeared images. I was distracted by their ghosts, labels, notes – haunted. I tried to decipher the monochrome variations, the blurred to resolution. Presence may be found in recollections; a new work may be borne from the debris and shadows.

From the other side, there is an image. There wasn't, but now it is there, suspended, amongst all of the others. I can't explain how and when it appeared; an unknowable number of different narratives are possible. Copyright, discovery, temporality, delayed circumstances. *Why photograph the (w)hole before it was finished?*

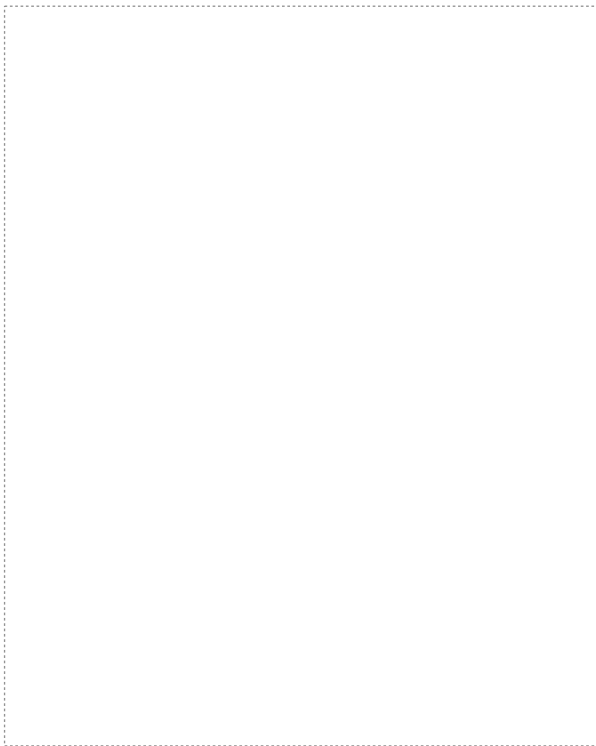
It wasn't the only image, there was another. The skyscraper, the crater; the space between the universe beyond and the core below. It's believable that these images, as clippings from the leaves of the same family of trees, came to be upon the gallery walls at a later time to all of the others due to awaiting copyright permission for their inclusion. Yet, perhaps just as likely true is the tale which suggests that the Editors chose to make these last minute additions after (re)discovering the images within their imaginary museums. No doubt there are other possibilities; indecisions.

Before, there was breathing space. The distances between were greater and each of the already-suspended images drew air from a greater expanse of absent-present, of white. No one would have known that they should have been there, had they not, had they not been included within the accompanying exhibition catalogue. There were no outlines on the wall to suggest missing pieces: missing in spite of never, or not yet, having been present.



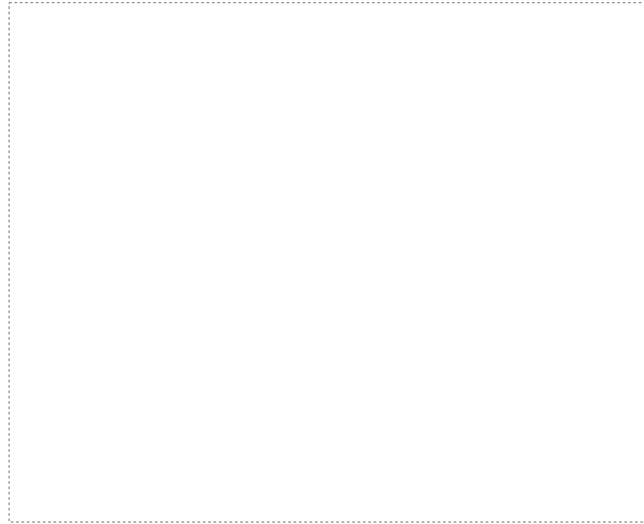
Interior view of *Parallel of Life and Art* exhibition
Nigel Henderson, *September 1953*

MISSING:
TWO CRATERS



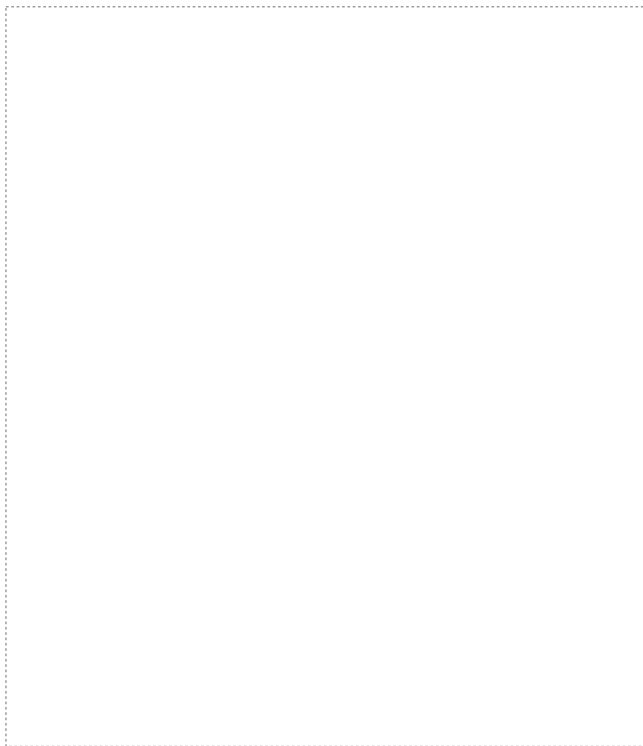
Interior view of *Parallel of Life and Art* exhibition
Nigel Henderson, *September 1953*

“In February 2018, I was invited to create a temporary exhibition at the former premises of the Institute of Contemporary Arts in Dover Street, London. Three years previous to this invitation, I had serendipitously uncovered an empty space in the photographic records of one of the former exhibitions held within the gallery in 1953. This exhibition was called *Parallel of Life and Art*. At some point during this exhibition’s duration, two of its figures mysteriously disappeared. I asked myself what might now be drawn from these craters. The subsequent exhibition *Craters* presents the findings, interrogates the ghosts, the blank sites and spaces between: what once filled and will follow the absent-present. In the first piece, *Missing*, I photographed the evidence — the photographs of the original photographic exhibition (of photographic reproductions) and the exhibition catalogue — and, like the protagonist of *Blow Up*, sought to determine what I had witnessed.”
— *the Author*



78. Mile wide crater (wide angle lens photo).

Arizona meteorite crater, widest (one mile) found before Quebec pit, was gorged by 20,000ton missile hurtling over 25,000mph 50,000 years ago.



21. Skyscrapers. Wide angle lens photo.

Looking down from approximate height of finished building, lens shows the first few floors taking shape, east river is in distance.

The two* missing** images were found to be of a crater*** and skyscrapers,**** or, more precisely,***** a view looking down on a space between skyscrapers, a blank site under construction.

* There was in fact a third image, a portrait of a jet pilot, also featured in *Life Magazine*.

** Though they may instead be *appearing* images, for there are no time stamps on the exhibition photographs to clarify whether the images were removed, lost, stolen, or added later, nor any indication within the *Parallel of Life and Art* documentation (held within the Nigel Henderson Collection at the Tate Archives, London) as to why this (dis)appearance may have occurred.

*** Meteor Crater, Arizona — taken by J. R. Eyerman and featured in *Life Magazine* 14 August 1950.

**** Of 5th Avenue New York — taken by George Strock and featured in *Life Magazine* 12 June 1950.

***** At least, as precisely as I am able to determine from the grainy, blown-up images.

Mystery lake in north Quebec excites scientists. Six explorers bearing amazing scientific news flew into Toronto two weeks ago. Far to the north, they had clambered over the barren $7\frac{1}{3}$ mile rim of a round lake which probably had formed by a gigantic meteorite that smashed into Quebec province 4,000 years ago, blasting out the largest known meteorite crater on the earth's surface. The men were members of an expedition organised by the Royal Ontario Museum and the Toronto *Globe & Mail* after a prospector named Fred Chubb, studying some aerial photos, noticed a strange rimmed, circular lake. It contrasted sharply with the unrimmed, fingerlike lakes gouged across Quebec by the Ice Age. Seeing the picture, the museum's Dr. V. B. Meen decided to fly to the strange pit. He found that the crater was postglacial, for it had an uplifted edge not worn down by glaciers, and millions of boulders strewn on the lake slopes had no glacial scratches. He found no trace of volcanic ash, so he ruled out the possibility that the crater was that of an extinct volcano. He decided it must be a meteorite crater, although he did not locate any fragments — which could have been buried or scattered. He did spot some meteoritic clues: significant alignments of fractures in the 500-foot-high cliffs, and concentric ripples 60 feet high creasing the granite plain around the rim, as if the rock crust had been shoved up by a tremendous missile. If future studies confirm the expedition's findings, the $2\frac{1}{4}$ mile-wide hole will be the largest known meteorite crater in the world.

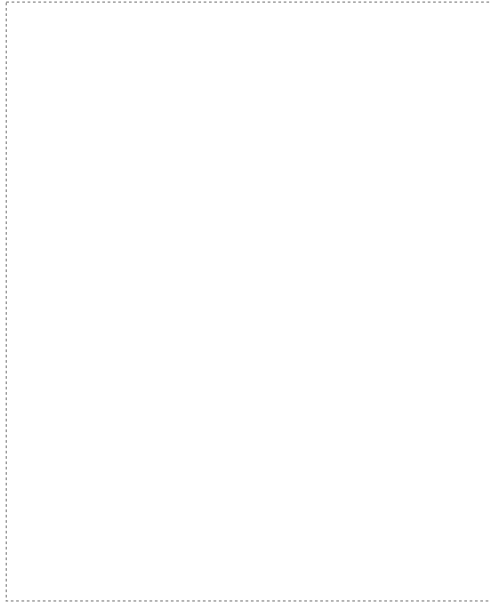
Excerpt from: 'Biggest Meteor Crater?', *Life Magazine*, 14 August 1950.



‘Biggest Meteor Crater?’, *Life Magazine*, 14 August 1950

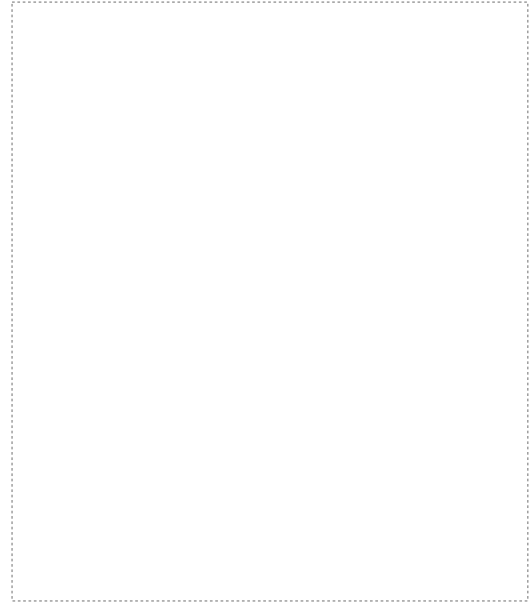
Officeworkers wonder about A-bomb as they see a new building go up. Last week a construction worker shimmied up a steel column high above Fifth Avenue to set waving a U.S. flag, fastened there to signify this was as high (400 feet) as New York's new Massachusetts Mutual Life Insurance Building would go. Officeworkers in nearby buildings (*left*), who had stuck close to their windows to watch the framework go up for eight months, watched the final rise with mixed feelings. Some were glad that the riveting was about over, but others admitted they would miss the deafening noise. In a week in which a book about the A-bomb became a best-seller (*pp.26-29*), staccato sounds of riveting gave many a sort of reassurance that normal life would still go on. The building's steel framework was supposed to be finished by July 14 (*Life*, June 12), but the work was six weeks behind schedule. Nevertheless the contractor still hoped to meet his deadline and have the building ready for occupancy by April 1, 1951.

Excerpt from: 'Skyscraper reaches the top', *Life Magazine*, 28 August 1950.

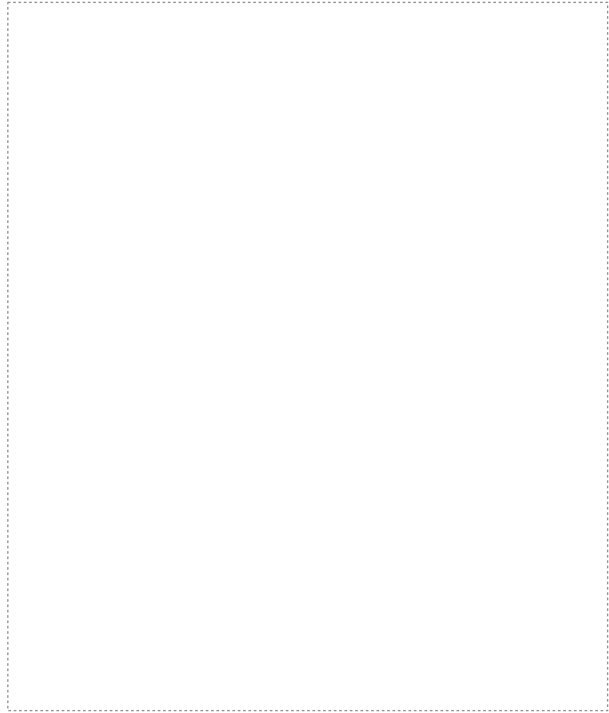


Left: 'Peak Performance', Life Magazine, 14 November 1949

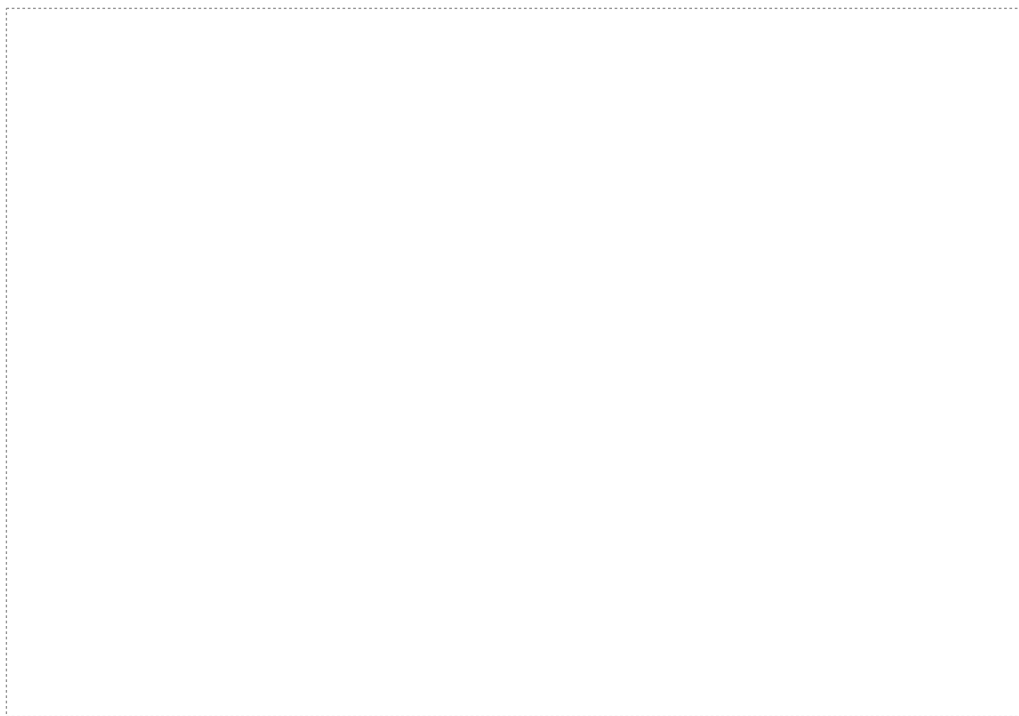
Right: 'Skyscraper's Start', Life Magazine, 12 June 1950



Looking up from excavation, camera's wide-angle lens distorts workman, frames with other buildings the space skyscraper will fill.



Parallel of Life and Art, exhibition catalogue, October 1953



Parallel of Life and Art, exhibition catalogue, *October 1953*

“Ghosts fill the frame, as if the theft had freed the characters, had allowed them to leave that frozen representation while staying on-site. I feel that they are more present in their absence. The visitors’ gaze held them back, but now they can wander...” . Sophie Calle, *Ghosts* (1992).

ENTR'ACTE *.....there's a small crater in the photograph, an inconsequential, yet wounding detail — a black, blank space at the very top edge, barely visible, yet, there; concealing*

WOUND

AN INTERVIEW

“We were brought up with the problem of holes. Holes in cities are made by the abandonment of sites and city centres, industrial dereliction, clearance by planners of historic centres, new connective systems that cut great swathes into the urban fabric. ... We have evolved an attitude to holes in cities and invented a language of architecture and urbanism to embody these ideas. It is part of our attitude that we must seize on the qualities that holes in cities possess, work with them to invent an appropriate language for the revival of a place. Another part of our attitude is that we should not be frightened of holes in cities; it is important not to try to fill every hole if we were developers.”



ENTR'ACTE ...there's a small crater in the photograph, an inconsequential, yet wounding detail — a black, blank space at the very top edge, barely visible, yet, there; concealing what is revealed in the second

A: let's jump straight into *craters*, into the rabbit hole. loss seems to have consumed the cake; is pushing up against the windows. there are heavy burdens to bear. how have you found it there, amongst it all, such a tiny speck of dust, calling “crater!”?

A: The crater is both a site where something is tangibly missing and a site whose sense of loss sets in motion all stories. I devoured any portrayals or understandings of crater and site, to pore myself into the history of cataclysmic, yet, creational encounters in the landscape and the traces left behind. It was a strange intuition that took me to the Arizona desert, drew me to the image I would soon discover (dis)appeared. The pieces in this exhibition map an expanse to which the *Parallel of Life and Art* exhibition was only hinting: the interconnected web of referentiality of the ‘empty’ site.

A: these holes are unnerving. do you see those posts emerging from the ground, from nothing, transforming space to |||||

A: Spaces between are continually transformed by wires and cables and pylons and posts and pavements and curbs and cracks and drains. By walkers and weather, glistening sunshine and floods of tears. So present, yet, so invisible. Intervals. Walls, steps, ha—has, firebreaks, and screens. Layering, repeated renewal: new places worth inheriting. For the Smithsons, their task was to create buildings capable of charging the space surrounding them. Though they were also drawn to greenways. Interstitial places ‘green’d’, connective spaces, links and byways, cuts of planting, protective fringes, softened edges. These are all also *spaces between*.



Alison Smithson and Peter Smithson, *The Charged Void: Urbanism* (New York: Monacelli Press, 2000), p. 260.

—, *The Space Between* (Cologne: Walther König, 2017), pp. 77, 83.

—, *The Charged Void: Architecture* (New York: Monacelli Press, 2000), p. 11.

Alison Smithson, 'The City Centre Full of Holes', *Architectural Association Quarterly*, 1977.

—, *Places Worth Inheriting* (London: Association of Consultant Architects, 1979).

image to be a small piece of ground. We must now await the next image in the series to uncover what is concealed in the second one.

A: a carved out tongue sets down actions, against the ordinary; ladders await the right roll of the dice, the markers move, you too?

A: During the late 1970s, it was suggested that industry might return to (northern) city centres, whose industrial built heritage had been gutted through state directive-led demolition. Where once stood warehouses, depots, manufacturing works there were now only *lacunae*. The cost was: destruction of quality of place (and thereby pride in place) that could not be affordably replaced; vandalism; political manipulation of recessions in the construction industry; and, a continued loss of built quality and lack of choice due to a high proportion of the bravest proposals being obstructed.

“Originally at least upwards the air was safe, each man on looking up owned a piece of sky, be his territory however small. Now it is not so; a tall building... Unseen eyes could be looking down at you... from higher up the hum of machinery, exhaust fumes... for the traveller a new freedom... for the everyday life, a noise, a paraffin cloud... even walk away on to a mountain slope, there can be this same intrusion.”



ENTR'ACTE *there's a double exposure, if look carefully; at bottom edge of the second image a street sign is revealed, indicating the photograph (or photograph subsequent) was taken in New Bond St.*

A: take two. at war with words, cutting through the sky, supporting — do you feel the weight?

A: At the time of the *Parallel of Life and Art* exhibition, the cosmology of our world had altered. The bomb (nuclear, hydrogen, atomic) changed everything: man had manipulated the subatomic to offer the possibility of destruction on a previously unimaginable scale, where anywhere might be annihilated without warning. The landscape has always been identified with origins, and expulsion: with eve and the garden and the serpent. It seems violence has always moulded our universe, and will continue to do so, if not of a cosmological hand, then of our own.

A: given a second chance to see, to wait awhile between, how patient?

A: Alison and Peter developed varying solutions to the perceived 'problem' of holes within cities. For Berlin, they conceived of holes within the city as open, yet, with opportunity for reconnections. For Glasgow, 'greening' was explored for holes borne of abandonment and industrial dereliction: an indication of no present appropriate use, yet, a signal of hope, of temporary resting. In Worcester, few remnants of the original urban fabric remained, only layers of meaning. Thus, remnants as 'markers' were envisaged, to offer a new grain and to mend.



Alison Smithson and Peter Smithson, *Without Rhetoric: An Architectural Aesthetic 1955–1972* (London: Latimer New Dimensions, 1973), p. 117.

Rebecca Solnit, *As Eve Said to the Serpent: On Landscape, Gender, and Art* (Athens: University of Georgia Press, 2003), p. 43.

Alison and Peter Smithson, *The Charged Void: Urbanism* (New York: Monacelli Press, 2005), pp. 260.

Alison Smithson and Peter Smithson, *The Space Between* (Cologne: Walther König, 2017), pp. 77, 83, 260.

Claude Lichtenstein and Thomas Schreggenberger, eds., *As Found: The Discovery of the Ordinary* (Zürich: Lars Müller Publishers, 2001).

Westminster a short distance north of the ICA, and St James's. Bombs reigned in London.

A: grab the magnifying glass, look closer, then closer again. a doubling. your *craters*, too, are twins; conceived as two, recollecting.

A: Much of their work bears the impact of their origins in ‘empty’ spaces and bomb-sites. For the Smithsons, this association with pauses (in the built fabric; in the construction industry) extended to 1962, and the beginnings of the Economist. Their own experiences of the wounds of war prefaced their intention to rethink architecture in the 1950s, leading to the ‘as found’. Not only those buildings still standing, present and proximate, but also the traces that constitute remembrance: site as a fabric of embodied marks to be read.

“The most mysterious, the most charged of architectural forms are those which capture the empty air. The standing columns of the temple whose cella walls have gone, ... Such forms are doubleacting, concentrating inwards, radiating buoyancy outwards. ... ‘an empty area that is available to be used’ or even ‘an area around everything that exists, continuing in all directions.’ Yet space could also be defined as ‘the distance between objects and persons’, and also that between words.”



ENTR'ACTE *thumbprints can be discerned on close inspection, central, different in each image. The differences between suggests that the marks were not of the lens but of handling, or developing —*

A: av(o)id is centred on absence, the letters hug the edges while the o disappears within itself. fully stopped, yet, fainting. tracing gestures to double acts.

A: While their predecessors promoted a *tabula rasa* approach to the existing, the Smithsons were conscious that the new ought to be considered within the context of what already exists. Architects are witnesses to past generations, triggered by the revelations of a building site. A building cannot exist outside of its context. The interaction between existing and addition enacts the *space between*, a ‘space that is left open for interpretation’. A dialectical space, manifested through the ways in which texts and built projects relate and interconnect with each other. *A book as a small building*. *Holes in Cities* recurred between 1953 and 1988. They revealed that a city is always—already full of holes, some evident, others unexpected. Blackouts, air—communications terminations, and dustmen strikes all threatening to disrupt. The Smithsons began writing *Ordinariness and Light*, during one such pause in building activity, a pause dictated by the world shortage of steel between 1952–1953. A pause appropriate for considering future directions for the post-war world, and for rethinking the ‘piecemeal tinkering’ of the comprehensive redevelopment areas in London between the wars.



Alison Smithson and Peter Smithson, *The Space Between* (Cologne: Walther König, 2017), p. 29.

—, *Ordinariness and Light: Urban theories 1952–1960 and their application in a building project 1963–1970* (Cambridge, MA: MIT Press, 1970), p. 9.

—, *Without Rhetoric: An Architectural Aesthetic 1955–1972* (London: Latimer New Dimensions, 1973), p. 92.

Beatriz Colomina, 'Unbreathed Air 1956', in Alison and Peter Smithson: *From the House of the Future to a House of Today*, ed. by Dirk van den Heuvel and Max Risselada (Rotterdam: 010 Publishers, 2004), pp. 30–49 (pp. 46, 47).

touching the surface beneath, imprinting moment on moment.

A: a last re-mark, appending the empty air; where from here? from there? to step within the , to disappear.

A: Alison Smithson lived in South Shields when the war started, during the aerial bombardments, 'sky-watching'. There was a makeshift air-raid shelter in her garden, made of railway sleepers and high walls. For Alison and Peter, both their *House of the Future* and *Patio and Pavilion* spoke to a portion of the sky; intent on pursuing the right of all dwellings to hail such a fragment of the heavens, so replete with *unbreathed air*. Aerial reconnaissance progressed to space exploration: the site from global to planetary. All was placed in orbit, outside, encircling; looking up to unknowns, and looking down upon blank surfaces, bare walls, and a city centre full of holes.

ch 2. dc (tr) in each stitch.

Crochet. Bracket, [. *Half crochet.* L. Frame.

Tying loose ends.

The text is a textile, woven. The analogy seems to imply multiple threads, but all can be composed from a single yarn. More than one: more interesting, more complex — a disrupted rhythm while the fingers adjust to the intrusion, the tension.

tr (db) in each stitch, with ch 1 between.

Different thicknesses. Of needles, of yarn. Different *weights*. Different *spacings between* the entangled threads, one pushes and pulls through. It is the lacunae that allow the connections to be made, the strands to intersect. Place a blank sheet of paper under a microscope.

yoh. slip stitch.

Repetition. The instructions are brief, abbreviated. No need to say the same thing again, and again. The end is the same. Calluses.

In French, the word *crochet* has multiple meanings, among them a form or technique of textile production, as well as ‘bracket’. Indeed, it was within an English translation of a text by Jacques Derrida which followed the English word ‘bracket’ with the French *crochet* (in brackets) that I first became aware of these divergent etymological roots.

Parentheses. Parents protecting their children, their inheritors. Pausing, deflecting; including the removable, the *supplement*, that which the sentence’s comprehension is deemed not to depend upon. Too young.

Wounds.

ch 2. dc (tr) in each stitch.

tr (db) in each stitch, with ch 1 between.

yoh. slip stitch.

ch 2. dc (tr) in each stitch.

tr (db) in each stitch, with ch 1 between.

yoh. slip stitch.

YOU'VE NEVER SEEN ME

EXHIBIT I

The Economist premises were bombed heavily during the Blitz. Subsequently, in the late 1950s, the magazine began to seek the consolidation of its offices (then scattered throughout St James's) on one site. Gradually, they were able to build up a half-acre site in St James's. The Smithsons won the commission in May 1960. Though the site was surrounded by bomb-sites, the Economist buildings

necessitated the extensive demolition of existing Victorian structures. It was one of the last buildings constructed as part of the postwar office boom (prior to Office Permits, Capital Gains Tax, the Betterment Levy) and is now one of the few remaining 1960s office buildings in London. The plaza generates a pre-entry space to each of the buildings, an intermediary space before the city, an authorial pause, where the man in the street can choose his pavilion and route to originate within the Hauptstadt project levels separated the vehicular. Both were meanings. The plaza adjacent existing Boodle's Club, actually interrupted in

enclose this light well, a bay window with chamfered corners was added. This discreet reference has been both admired as ingenious and criticised for its uncomfortable relationship with the ground: "as if the bay window had emerged from the rabbit-hole into which Alice disappeared". The Economist plaza is intimate, miniature, a cluster of cups upon a table.

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The bombs rained down heavily during the Blitz; before then war seemed so much 'Economist Building' online: <<https://historicengland.org.uk/listing/the-list/list-more-distant>> [accessed 12 May 2016]. I can recall the path I used to take to the museum; now these paths are indiscernible from the rubble. It was a time of conflict, both external and internal, Irénée Scalbert, "Architecture is not made with the brain", *The Smithsons and the Economist Building Plaza*, in *Architecture is Not Made With the Brain: The Labour of a Woman*. There were only two of us there, two of us *others*; despite our qualifications, *Alison and Peter Smithson*, ed. by Architectural Association (London: Dexter Graphics, 2005). I remember when they granted me sufficient status to organise the move of the Petrology rock and thin section collections from the old museum in Jermyn Street, St James's to our present home in Exhibition Road. The old museum no longer stands there now; it had survived the See, online: <<https://www.ucl.ac.uk/bartlett/architecture/research/survey-devastation-of-war-only-to-be-torn-down>> [accessed 12 November 2017]. The old building was crumbling, in the end. Structural investigations had led to the discovery of serious problems within the fabric; there were large cracks in several of the cast iron roof beams possibly caused by bombs dropped on Piccadilly during WWI, and the foundations had shifted. The Scalbert, "Architecture is not made with the brain". building was ruptured, like the stones overwhelming the display cases it held. Pieces of elsewhere; pieces from other fissures left behind, other holes, threatening to collapse in. Also: <<http://londonpavementgeology.co.uk>> [accessed 12 November 2017].



The Economist buildings are clad with Portland roach bed facings, the first major building to use the roach bed layer for cladding material. Roach is the top layer found on the Isle of Portland. Its distinguishing feature is its prevalent number of cavities, the remaining casts of missing fossils scattered throughout the rock. These holes or pockets offer excellent resistance to air pollution: absorbing and collecting from the air the final soots. Small fissures or (that may cause it to left exposed) are not recommended. These defects often larger blocks are units, with only the their presence. Waste are removed. *"But this difference, specially appears to be away by the little material itself constitutes scale, a ruin under the employed in the stone have included holes parallel to the hole with gun extraction of the sympathy with its with the tectonics that*

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from London's fireplaces, hollows within the stone deteriorate, particularly if known as 'vents' and are for building purposes. remain undetected until converted into smaller saw-cuts able to reveal results as the affected units is *Portland Stone with a chosen to be so shelly that it disintegrating, as if being eaten creatures entombed in it. The a graveyard on the most intimate microscope.*" Techniques extraction of Portland blasting, drilling a series of quarry face, filling each powder. In order to aid stone, it is worked in jointing pattern, associated folded the Weymouth

Anticline and shambles syncline. Tasks once completed by hand were eventually replaced with machines. Tasks once above ground were eventually taken under; mining as opposed to quarrying. Following WWII, London and other devastated cities used Portland Stone facades within their reconstruction. Later, the increased use of concrete and glass forced the contraction of the industry.

I remember journeying, via train, to the outer lands. I saw that the land beyond the 'Cantor Lectures: Stones Used in Construction', *Journal of the Society of Arts, and the window folded in on itself, in strata. I arrived to a sea of monolithic stones; Institutions in Union*, 13 (March 1865), 257–258 (emphasis author's own). accompanied by so many monumental . I was temporarily John Allen Howe, ed., *Geology of Building Stones* (1910; repr. London: Taylor and Francis, 2001), p. 245. occupying a gap myself, during the war, while I had the chance. I grasped the rocks before me, where the ground was disappearing slowly back into the sea. Rarely a Peter Salter in: Jonathan Hill, *Weather Architecture* (London: Routledge, 2013), p. 248. geologist; once the bombs stopped falling I was forced to revert, turn backwards, Early descriptions of the Isle of Portland itself, however, completed by the historian erase my presence, to return to shadowed scripts. There are few credits; my name is Camden failed to mention any stone quarries (though those of adjacent areas were often absent despite my contributions to the field. And so I wandered anonymously detailed). See: *Transactions of the Institute of British Architects of London: Sessions 1835–36, Vols. 1–2* (London: John Weale, 1836), p. 152. porous you could pour yourself into its surface, and never find your way out again. William Barr McKay, *McKay's Building Construction* (1938; repr. London: Routledge, 2015), pp. 35, 39, 253. This stone seeps recollections of lives once lived; it is scarred by soot, marking graves.

Mark Godden, 'Portland's Quarries and its Stone', pp. 16–17; available online:

<<http://www.dorsetgeologistsassociation.com/Portland-Stone/>

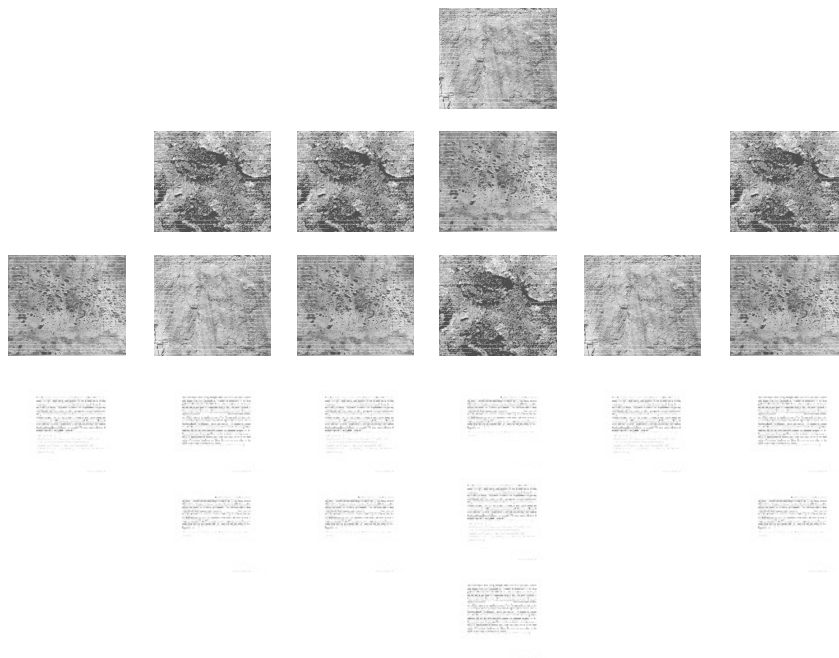
Portland_Stone_Document_-_7_June_12.pdf> [accessed 9 May 2017].

Robert Harbison, *Ruins and Fragments: Tales of Loss and Rediscovery* (London: Reaktion Books, 2015), p. 78.

Blow-Up: a film by Michelangelo Antonioni, 1966, London. The opening sequence occurs within the plaza of the Economist buildings; a circulating car filled with protesting mimes, mute. There is no one else around. The city is elsewhere, off screen, out of frame, while the plaza remains its own microcosm. The film follows Thomas, a photographer, eventually leading to a park where he photographs a couple. On developing the photographs, Thomas discovers, in the background, what appears to be a murder. Thus begins his search for evidence, with obsessive scrutiny and closer observation: the images are enlarged, blown up, in an attempt to aid comprehension. Yet, the ambiguity generated by the photographic grain leads no further toward any kind of definitive answer. Photographs, in the end, are as “elusive as the transient events that they capture”. *Blow-Up*: photographic destruction. Thomas passes through a protest, activists fighting against nuclear war. Indeed, the street of the Economist was also the sight of a nuclear disarmament march in the 1960s. The destructive potentials of the atom were blown into public perception, with guidelines advising what actions might be taken in the event of a nuclear explosion. *Blow-Up* was filmed in 1964, in the distant aftermath of WWII, thus allegorising a world where the actions of this period may be erased from view. Within *Blow-Up*, the protagonist, Thomas, discovers that the image itself dissolves the closer he becomes to it.

I continued to work as a scientific assistant to the Geological Survey's Directors, later becoming a secretary for the new Atomic Energy Division. The bomb had changed everything; an atom of matter could now be harnessed for the motives of powerful men. I was only a geologist for three years, officially. Some names are only meant to be from Indeed, the extras used within the film included students from the Architectural history; I know that the bible never mentioned me. Nor could I marry. Up until Association, 1975, and the introduction of the Sex Discrimination Act 1975, female survey staff were required to resign on marriage. I hope that cobwebs have been blown away. I know that the air feels clearer now, as I disappear. Megan Williams, 'A Surface of Forgetting: The Object of History in Michelangelo Antonioni's *Blow-up*', *Quarterly Review of Film and Video*, 17.3 (2000), 245–259. W. Arrowsmith, *Antonioni: Poet of Images* (New York: Oxford University Press, 1995).





Scaffold /Parallel February 2018
*If you blow-up the image you may be able to
discern the other texts.*

I have an image in my head.
It transitions between the dark
room of *Blow-Up*, the *Parallel
of Life and Art* exhibition, and
the scattered wall pin-ups of
a detective. This scene must
be recreated. Delve into notes,
documents, reproductions and
compose a spatial
constellation, a representation
of the deductive process
undertaken, the attempt to
identify the images within the
exhibition through
increasingly blown-up images,
fighting resolution.

A blown up photograph.

I suppose that's what started
it, at least that's how I'll
choose to remember it. A
blend of instinct and
deduction and I was
transformed into a detective,
evidently captivated by the

idea that I had been guided to
something significant;
something which was nothing,
something which no sooner
grasped had disappeared.

What had been before, a mere
few hours ago, was the
projection of a scene shot
within Alison and Peter
Smithson's Economist Plaza,
London, from 1964; a plaza I
photographed myself a year
ago. This film is about a
photographer. It is also about
facades, screens, veils and the
unseen: white faces — *blanc*,
blank — miming
disappearances, ellipses, filling
in the gaps with silences and
gestures. Copy of a copy;
mimes enacting a routine.

A double play.

Temporal inconsistencies:
interrupted, at once intent on
deductive reasoning, yet, led
inexplicably down alleyways

after broken strings, leaving
nothing but further silences,
more spaces to be
comprehended and rebuilt,
akin to the bomb-sites the
photographer drives through.
Tracing, retracing footsteps,
returning to the scene of the
crime. Missing bodies, missing
pictures, craters: somehow
this film founded on the black
and white dots of a blown-up
photographic image captured
before-the-fact the image of
myself as I encountered my
own disappearance.

The camera pans around an
empty plaza,

a vertical column of unbreathed air,

enclosed by a cluster of
skyscrapers; white faces, blank
facades, masking empty
interiors, the soullessness of
media, of publication, of
economics — these thin veils
reveal nothing.

PATTER PATTER

AN EXCHANGE

Contemporary Arts (ICA) was established in 1946 by E. L. T. Mesens, Roland Penrose, and Herbert Read. Then based at 17 Dover Street, Piccadilly, it was an establishment keen to nurture this flourishing avant-garde creativity of the 1950s environment of post-war London. Founded in 1946 by Surrealists, it can be credited with setting in motion the movements of Pop Art, Op Art and British Brutalist art and architecture.”

Martin Harrison, *Transition: the London Art Scene in the Fifties* (London: Merrell, Barbican Art, 2002) © ICA, <<http://www.ica.org.uk/sites/default/files/downloads/ICA%20Exhibitions%20list%201948%20-%20Present.pdf>> [accessed 03 September 2014] © Humphrey Jennings, *Pandemonium 1660-1860*

[footsteps; pause] “The Independent Group (IG) formed from a shared concern that the version of Surrealism put forward by the ICA founders was no longer related to the ‘current situation’. Prior to Read’s departure for America in May 1953, the IG’s members were constrained to a submissive role, as such the progress of their first exhibition was heavily protracted. Yet, after this point, and until its conclusion in 1955, the IG became much more involved

with the ICA's programme. From October 1953 until February 1954, the group ran a series of nine seminars — entitled 'Aesthetic Problems of Contemporary Art' — discussing science, technology and design history. These sessions were, like Futurism, preoccupied with new revelations in science, as well as with what they perceived to be the necessity of nullifying the academicism of the Modern Movement."

David Sylvester, 'Round the London Art Galleries', *The Listener* (September 1953), 512 ○ Rod Mengham, 'Bourgeois News: Madge and Jennings', *New Formations*, 44 (Autumn 2001), 26-33, <http://jacketmagazine.com/20/meng-jen_madg.html> [accessed 17 September 2014] ○ Highmore, "'Imagery Breaking, God Making,'" p. 98 ○ Anne Massey 'The Independent Group: Towards a Redefinition', *The Burlington Magazine*, 129.1009 (April 1987), 232-242 (p. 237).

[footsteps; pause] “The IG was inspired by contradictions, as well as by the apparent dissonance between the disciplines of art and science. Popular among British artists of the time, D’Arcy Wentworth Thompson’s *On Growth and Form* appears to have captivated the group’s attention. Thompson argued that the scientist must instead contend with the ‘ephemeral, accidental, not the eternal nor universal’, ideas reflected in the IG’s own thoughts.”

Highmore, “‘Image-Breaking, God Making’”, pp. 98–100 ◦ D’Arcy Wentworth Thompson, *On Growth and Form* (1917; repr. Cambridge: Cambridge

[footsteps; pause] “For the members of the IG, visual culture existed in direct relation to science and technology, and not within a vacuum. This notion also inspired the exhibition, *Parallel of Life and Art*. The initial idea for the exhibition was first proposed by these creative practitioners in early 1952, with planning and preparations for the final exhibition being undertaken within the subsequent year and a half. Though within these preliminary experimentations Handman and Beckson employed placing the photographs in two rows, one above the other in a more explicit indication of ‘travelled’ and later considered

Claude Lichtenstein and Thomas Schreggenberger, eds., *As Found: The Discovery of the Ordinary* (Zürich: Lars Müller Publishers, 2001), p. 38 ◦ Victoria Walsh, *Nigel Henderson: Parallel of Life and Art* (London: Thames and Hudson, 2001), pp. 108–109.

[footsteps; pause] “The exhibition was engaged with the ephemeral, the impermanent, and the overlooked. It was composed of a seemingly scattered arrangement of approx. 122 black and white images (both macro- and microscopic scales) presented — suspended — at different scales and angles within the gallery space. The images selected for inclusion were those which captivated and further influenced the group’s creative productions. These artefacts

material belonging intimately to the background of everyone today. Much of it has been so completely taken for granted as to have sunk beneath the threshold of conscious perception [...]. The exhibition will provide a key — a kind of Rosetta stone — by which the discoveries of the sciences and the arts can be seen as aspects of the same whole.””

[footsteps; pause] “Yet, these materials were not merely lifted from these disparate sources: they were *edited*. ‘Editor’ is the appellation determined by the members of the IG reflective of their role within this exhibition. While a ‘curator’ may simply select content, the ‘editor’ *changes* it. Each image was photographed once more, before being blown-up, reproduced and attached to cardboard panels for support. Black and white was a conscious decision on the part of the Editors: specifically chosen for its perceived ability to “intensify a ‘family likeness’ between objects that had but a slight affinity.” Yet, also — combined with the blurring and de-focusing effects of over-enlargement — for its recreation of the ambiguity of the overprinted news-photograph. The exhibition was accompanied by a catalogue which detailed all of the images contained within the gallery space, as well as their sources.”

Nigel Henderson, “The Imaginary Museum”, London, Tate Gallery Archives, Nigel Henderson Collection, TGA 9211.4.11 © David Campany, *A Handful of Dust: From the Cosmic to the Domestic* (Paris: MACK, 2015), p. 35.

[footsteps; pause] “The exhibition occurred within the aftermath of the WWII in urban Britain: a raw and wounded reality of ruins upon which the future would have to be constructed. It was a background of debris and detritus which the Independent Group would attempt to gather and make sense of. The group intentionally disregarded conventional aesthetics, opting for images exemplary of the raw context within which they were situated. As a consequence

it is perhaps understandable that the epitext to the exhibition (the articles written) includes statements which suggest that the exhibition should be seen to represent only disorientation and chaos. However, an alternative reading is possible, for as Henderson himself within his own notes on the exhibition stated: “We have exploited the analogies (graphic correspondences) which appear to exist between disparate things.””

—Gérard Genette, *Paratexts: Thresholds of Interpretation* (1987; repr. London: Cambridge University Press 1997), p. 5 © Alex Kitnick, ‘The Brutalism of Life and Art’, *OCTOBER*, 136 (Spring 2011), 63–86 (p. 74) © Based upon material sourced through recent archival research within the Nigel Henderson Collection held at the Tate Archive, undertaken between 15–16 October 2015 of the Nigel Henderson Collection held at Tate Archive, London, within the Hyman Kaitz Papers, Box 1, Folder 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 80

[footsteps; pause] “The Independent Group sought to create an exhibition which “gathered together many points scattered in space” as a spatial constellation of reproductions, which enabled interconnections to arise between images of different sites of inheritance. It may therefore be seen as indebted to the idea of — in the words of the Smithsons — ‘dragging a rough poetry’ from the urban debris: not to representing disconnection, but to generating resemblances. The images of the exhibition were coincidental at least in the sense that they brought into play the original figure or text at the same time as the ‘new’ version. They further simultaneously generated both *similitude* and *discrepancy*, as the combination of both microscopic and macroscopic scales

whilst offering visual and structural similarities, in many cases prevented assertion of whether the photographed content was in fact an infinitesimal detail or an expansive entirety. These polar points of view conveyed at once both the once invisible to the naked human eye and the encompassing environment, the space beyond the world that was once inconceivable to the human mind.”

Alison Smithson and Peter Smithson, ‘The New Brutalism’, *Architectural Design* (April 1957), 113. Nigel Henderson, ‘Untitled’, TGA, NHC, TGA 9211.5.1.5

[footsteps; pause] “Nigel Henderson described the installation (likely recalling the use of string within the gallery spaces of Marcel Duchamp’s 1938

The immersive nature of the arrangement of photographic panels within this particular exhibition was a format that had been developed by Herbert Bayer, a Bauhaus member famous for his field-of-vision diagrams. It was intended to densify the optical experience of the audience to the point of saturation; the

implicating them within the narrative which unfolded as they moved through the gallery. It, thus, generated interconnections between otherwise isolated and dissimilar subjects and situations and thereby suggested the existence of a universal order.”

Walsh, *Nigel Henderson*, p. 99.

[footsteps; pause] “It was the quest for orientation within this new, blitzed, yet, increasingly mediated environment which further promoted the IG’s fascination and experimentation with collage. From their genesis in 1952 with Paolozzi’s epidiascope lecture, the IG frequently sought to both explore and convey the potentials of this representative medium. *Parallel*, with its ‘indications of a new visual order’, was a visual non-manifesto.”

The Editors had discovered a treatise from a French periodical regarding a contemporary installation by architect Ernesto Rogers created for the Architecture Triennale, Milan 1951, titled 'Architecture, the Measure of Man'. Rogers had selected architecturally significant images of classic architecture; artists Picasso, Brahma, and his self-portraits; Michelangelo's David; and president Grant. Ronald Canard and I visited

was: "[...] hardly rendered any less, or more, probable by being turned upside down." Ironically, this appraisal was later substantiated when in an unidentified German magazine, a photograph of the exhibition was inadvertently published upside down."

are so arranged as to allow multiple angles of view and the various combinations intended on the presentation of the photographs to be understood and, as it were, re-created.' The expression of similarities and interconnections was intended. No explanation, or commentary was provided, other than the *fact* (not of *cause*) that their introduction in one of the books of the archive project can mean much, have equally described the conditions of the Earth and on how this is perceived and how it is to be ordered in the world in which it is placed. The third part of the image, with its single plane of view. For Henderson this method incorporated a specially engaged modernism through the display of all his standard photographic practices already: "You get your head under the essential cloth and rack away at the bellows extension probing into the visual meat of what's before you. More like dive-bombing really." [footsteps; pause]. "With the assistance of the Smithsons' engineer Ove Arup and Ronald Jenkins, the editors were able to suspend a selection of the images from various heights and angles within the gallery, creating a 'virtual ceiling'. Wires weaved through the space, forming an intricate network. However, since [footsteps; pause]: "What we called SELECTIVE ACCIDENT to be good must function like an OBIET TROUVE, — a chance set of 'found' phenomena,

bringing about an order which you might ideally have wished/wanted to create from scratch. It is a question of RECOGNITION.”¹⁰ In conversation with Dorothy Morland many years later, Henderson confessed that they had to take into consideration certain practical issues during the hanging process: “We were probably hanging the material for about two or three days, and were trying to get it into a kind of spider’s web above the heads of people, because the room had to be used for lectures during the exhibition; by the time we’d strung up an awful lot of wire and hooks and got out of line and back into line, and so on, we’d built up a pretty good nervous tension which continued right up to the point when we decided that this was all we could

London, utilising the proximal 'oddmans left over from human endeavours'. Yet, they were also aligned through the affinities shared by the images and texts which they each gathered from the discarded and neglected material — the *objets trouvés* — surrounding them. These *bricoleurs* (or ragpickers) sought parallels where they were not expected and embraced all that was accidental. It was a hunt for correspondences, or parallels, which “[...] they undertook less as subjects overwhelmed by the expanded repertoire of images around them than as mythographers curious as to how these images might ‘go together’ — and

What groups pass through the institution to be put in an 'intellect' of 443 members throughout its duration, before being relocated to the Architectural Association, where it was displayed within their galleries for a total of four days. The students of the AA complained that traditional ideals of beauty within photography had been intentionally disregarded and additionally that Man's spirituality had been needlessly negated.⁹

[footsteps; pause] “The exhibition may be seen as a spatialisation of the scraps/poems of inspirational images which the Independent Group members passed [footsteps; pause]. Moholy-Nagy and Kepes pursued the notion of transparency in both its visual and spatio-temporal dimensions. Indeed, the *Parallel of Life and Art* exhibition catalogue cover was taken from Moholy-Nagy’s *Vision in Motion* (1947) – an x-ray photograph of a man shaving, an illustration to a paragraph discussing transparent architecture and expressionism, spatio-temporal also, as expression is both a process and an object, appearing simultaneously, turning the site as a found object with valuable meanings embodied in the fabric. It was founded upon the belief that the existing urban environment

should be worked with/within in order to be transformed, rather than merely dismissed and replaced with a shiny new artefact; homologies, the analogies between organic patterns and man made structure that might be seen within the striking resemblances between molecular and planetary structures of the *Parallel of Life and Art* exhibition. In 1951, György Kepes organised an exhibition titled *The New Landscape*. Kepes had recognised that: "It has been the nature of our age to place the word above the picture, the prose above the poetry, the problem above the tragedy, the search for truth by methods of science above the search for truth by the intuitive methods of the artist." The purpose of the exhibition was, thereby, to present the

new frontiers of the visible world, the new landscape that was hitherto invisible to the unaided human eye itself was initially SOURCES. Duplication or concordance substantiated that they had "happened upon something significant."

Barbara M. Morse, *New Frontiers of the Visible World: The First Exhibition of the New Landscapes* (TMA, 1992; TGA 9211.5.2.7. See: <http://lichtenstein.schlegelberger.de, As Found, p. 38> Henderson, Untitled, 1996, INCH, TGA 9211.5.1.5.

[footsteps; pause] "The method will be to juxtapose photo-enlargements of those images drawn from life, nature, industry, building, and the arts – related

phenomena that are parts of the 'New Landscape' which experimental science has revealed and artists and theorists created. These 'images' – I will establish here – are used for three. First, an image that is framed and mediated by a view that of Mass-Observation, a purveyor of a kind of 'truth' and 'reality' within this conception of structural anthropology, and the IG were indelibly indebted to him through their affinity with the concept of bricolage. Though the notion of bricolage surfaced during that 1940s and early 1950 that Henshaw first set out with his camera in exploration of the environment, later joined by the exhibition may have been equally concerned with connections, it accepted 'NO' watertight scientific or philosophical system' and this indeterminacy by the Smithsons. His photographs of shopfronts within the East End of London may have been to continue the surrealist ethnography of Mass-Observation.

[illegible][illegible]

specific than an instance of honest or direct detailing, [...] a whole world was concealed. Once the essential filiation with late 1940s Paris is recognised, it becomes clear that Brutalism was both more restricted and more interesting than it has been made out to be...”

[illegible]

found 'not only adjacent buildings but all those marks that constitute remembrances [sic] in a place and that are there to be read through finding out how both photography and the museum embody many corresponding capabilities, including the ability to assemble objects or artworks that could not otherwise be associated. He observed that photographic reproduction had displaced the art object and the museum, opening up an 'immaterial space', a 'place of the mind', that admits artworks and objects previously excluded (fleamarket finds), and prompts a 'succession of discoveries' where "[e]very major confrontation also calls for a metamorphosis in our manner of seeing."⁴⁴

[footsteps; pause] “Setting ourselves the task of rethinking architecture in the 1950s we meant by the ‘as found’ not only adjacent buildings but all those marks that constitute remembrances in place and that are to be read through finding out how the existing built fabric of the place had come to be as it was... [footsteps; pause]” In *The Imagining of the Unfamiliar: Museum Without Walls*, Malraux’s booklet drags the question that occurs in quite a remote work has been removed from its original context. In addition, he highlights the “family likeness” that the black and white print intensifies within images with but slight affinity. Scale is

also affected, since in reproductions within books, the size of artworks is usually similar and therefore the sense of scale between different objects is lost. The temporality of art is understood as a 'heritage of all history', a history which is present in every moment, and continually contingent. The imaginary footstep, pause, 'We have exploited the analogies (graphic correspondences) which appear to exist between disparate things, as a result of this universal museum is thereby more than a repository of reproductions; it is a coincidence of past, present, and future; a making visible of fictions: "What the museum dispersal of image [...] We are using a special case of André Malraux's Imaginary Museum' extended to cover a range of phenomena reduced to the *imaginaire* makes possible is that the user of the museum may participate in this writing, may create his or her own 'fiction'.

“portable museums” — which they would pass between one another, and that exemplified Malraux’s statement: “An artbook is a museum without walls.” With the indexical function of the photograph suspended, the creative potential for spatial and temporal plays, and thereby visual ambiguity, was opened. Through distortions in scale and the dislocation of context, the gallery space could be truly ‘without walls’, as the images reached beyond them back to their sources. It would be an exhibition which would gather together “many points scattered in space” as a spatial constellation of reproductions.”

The hunter of these absent figures, on uncovering their empty chambers, is identified (anonymously) as a chambermaid — *I believe she may have once worked as a servant in Lewis Carroll's family residence, though she herself has now disappeared within the family tree.*

BARE CHAMBERS

EXHIBIT II



CHAMBER:
ROOM, WOMB,
CAMERA.

BARE:
STRIPPED,
PLUNDERED,
DEVOID.

Female representations: the mummy of Mut-en-mennu, a female bulb scale mite, the tribal tattooing of an eskimo bride, the Helsinki women's 100m semi-final, the Corps de dame by Du Buffet, and 'In a 1910 gymnasium' — an image full of women. Also, the presence of

Justin Henderson.

Male representations: the mask of Quetzalcoatl, a male bulb scale mite, a bark drawing of a native spearing a kangaroo, M. Henri Farman in flight, Jackson

Pollock in his studio, a portrait of a jet pilot, a man shaving with an electric razor, and the funeral of King George VI (though the male protagonist in this case is hidden in a coffin).

Female sources:

*Her Majesty's
Stationery Office.*

Male sources: Oliver Jensen, Nigel Henderson, Cassell, Thornton, Lancelot Hogben, Denis Diderot, Gromert, B. Spencer, J. R. Eyerman, Rev. Wood, Enrico Fulchignoni. Walter Bloch, Louis Figuer, E. Victor Wilmott, A. J. Butler, George Strock, E. J. Marey, F. Romano, David Diring, Dr. Slach and Erke, A. Ossario, Mr Smiles, Gedeon Mantell, William Pagones, Hans Namuth, Wayne Miller, and Walter P. Chrysler.

Female authors: none, aside from the absent credit of one female photographer,

Alice Austen.

Male authors: Jean Dubuffet, Le Corbusier, Paul Klee, Wassily Kandinsky, Leonardo da Vinci, Pablo Picasso, Ove Arup, Eduardo Paolozzi, and Nigel Henderson.

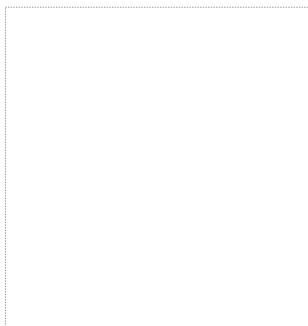
Female editors:

Alison Smithson.

Male editors: Eduardo Paolozzi, Nigel Henderson, Peter Smithson, Ronald Jenkins; Reyner Banham, Richard Hamilton, Toni del Renzio, William Turnbull, John McHale, and Lawrence Alloway.

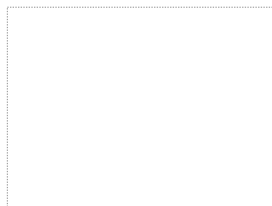
Female influences: unknown.

Male influences: Lázló Moholy-Nagy, György Kepes, André Malraux, Ernesto Rogers, Marcel Duchamp, and William Wentworth Thompson.



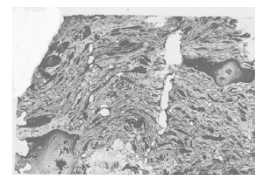
1

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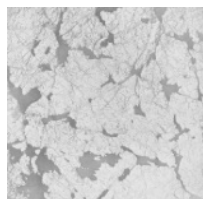
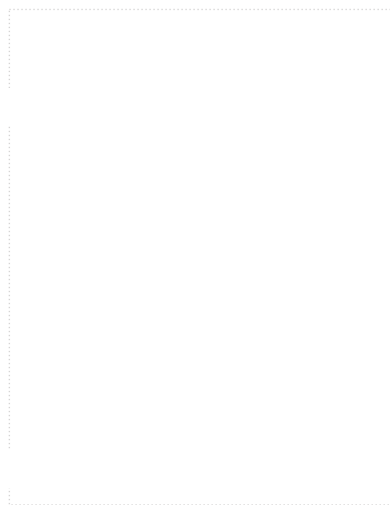


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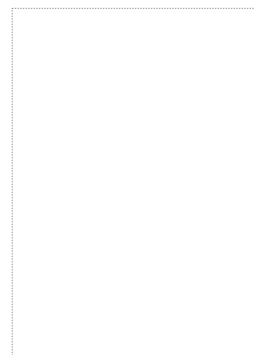
4



6



5



Alice through the Looking Glass ¹

Nigel Henderson returned to the gallery space at different times during the exhibition to take photographs of the entire installation.² In one set, his second daughter Justin (b. 23 February 1946; d. 6 July 2007) is captured in various locations around the room. She is only seven years old in the photographs which contain her:

TGA 9211.5.2.59
— sitting in a chair,
reading, blurred,
adjacent to Etruscan

The Unicorn looked dreamily at Alice, and said "Talk, child."

Alice could not help her lips curling up into a smile as she began:

"Well, now that we have seen each other," said the Unicorn, "if you'll believe in me, I'll believe in you. Is that a bargain?"

Lewis Carroll. Through the Looking Glass, and what Alice found there

"Do you know, I always thought Unicorns were fabulous monsters, too! I never saw one alive before!"

*Funerary Vase (28),
framed by window. 3*

TGA 9211.5.2.71
— standing within
the doorway, facing
the camera,
surrounded by:
excavated figure from
Pompeii (29),
women's 100m

London, Tate Gallery Archives, Nigel Henderson Collection

*semi-final (106),
dismembered (not disassembled) typewriter (12),
radiograph of a jeep (14), figures of men, animals and
symbols (40), muriform weathering of granite (77),
and carved wooden grave figure (81). There is no trace
of the portrait of a jet pilot.*

TGA 9211.5.2.72 — standing beneath Etruscan
Funerary Vase (28), facing camera, adjacent to
window.

TGA 9211.5.2.90 — *only just in shot, far left hand
side, very blurred, sitting in chair, showing entire rear
wall, as well as the cyclist, football x-ray, two
anatomies, etc., she is also once more framed within the
window, though on this occasion not the focus of the
image.*

Justin, as Kitnick notes, is therefore always associated with openings, framed by thresholds between the present and the beyond (past and future), and situated between reproduction and death.

Alex Kitnick, "The Brutalism of Life and Art", *OCTOBER*, 136 (Spring 2011), 63–86.

Everything contained within the image — photograph and child — is, for Kitnick, a consequence of reproduction.⁴ Indeed, the child played a crucial role following WWII as a symbol of new life after a disturbing period of death and destruction. Genealogical roots would continue to rake through the cratered ground. In these images, Justin's body acts as a reference point, by which we are made aware of the exhibition's distorting sense of scale — between micro

and macrocosmic; between the close-up and wide-angle view. She appears always blurred, haunting; she appears, to Kitnick, akin to the figures enveloping her, alternately transparent and darkened. The (female) Figure is here conveyed as but a surface, a looking glass, impacted upon by the world outside the walls of the gallery. *The feminine is easily overwhelmed.*⁶



1

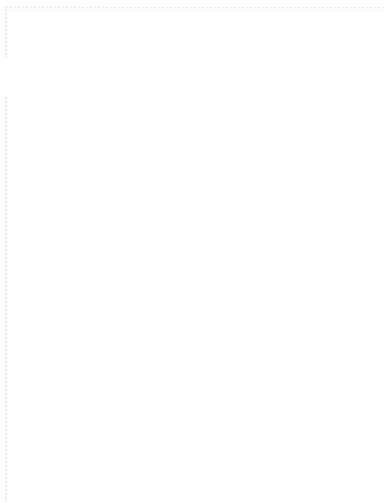
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3



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4



5

Her ¹

The Office of Public Sector Information (OPSI) is the body responsible for the operation of Her Majesty's Stationery Office (HMSO) and other UK public information services. OPSI is part of the National Archives and is responsible for Crown copyright. It publishes, through HMSO, the *London Gazette*,² *Edinburgh Gazette*, *Belfast Gazette* and all UK legislation. HMSO was established as a new department of HM Treasury on 5 April 1786. The creation was a

International Directory of Company Histories, Vol. 7. (London: St. James Press, 1993).

result of the advocacy of Edmund Burke for reforms of the corrupt, expensive and inefficient Royal Household and the Civil Service.³

From 1822, all government departments had to buy stationery through the HMSO. In 1889, HMSO was granted Letters Patent and appointed administrator of the rights of Crown copyright. Most of its publishing functions were privatised in 1996

as The Stationery Office (TSO), though it retained the role of administering Crown copyright. This covered material created by civil servants, ministers and government departments and agencies: Ordnance Survey mapping, press releases, academic articles and public records, amongst other documents. Copyright can also come into Crown ownership by transfer of the copyright from the legal owner to the

Crown. Copyright in a work assigned to the Crown lasts 70 years after the death of the creator. Prior to 1996, HMSO was the publisher of nearly all government material, including official histories. It is one of the world's biggest publishers, holding over 49,000 titles in stock, producing 2.3 million passports a year, and an array of other publications including guides to long-distance footpaths.⁴

The Keeper, and chief executive officer of The National Archives, manages Crown copyright and Crown database rights on behalf of Her Majesty the Queen (or, when applicable, His Majesty the King).⁵

There are numerous credits for HMSO within

"The coronation of Queen Elizabeth II took place on 2 June 1953. Elizabeth ascended the throne upon the death of her father, King George VI, on 6 February 1952. George VI was King from 11 December 1936 until his death. As the second son of King George V, he was not expected to inherit the throne. His elder brother ascended the throne upon the death of their father, however, he later revealed his desire to marry a divorced American socialite. For political and religious reasons he could not marry a divorced woman and remain king. He abdicated to marry her, and George ascended the throne. During George's reign, the break-up of the British Empire accelerated. From 1939, the Empire and the Commonwealth was at war with Nazi Germany. Though Britain and its allies were victorious in 1945, the United States and the Soviet Union rose as pre-eminent world powers and the British Empire declined."

A. P. Herbert, 'Here Comes the Queen'. *Life Magazine* (27 April 1953).p. 98.

the *Parallel of Life and Art* exhibition catalogue, it remains unlikely that the

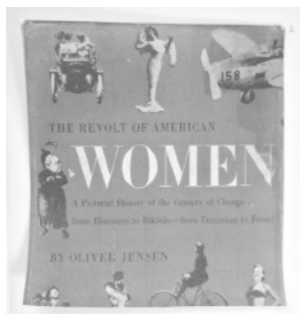
true sources (male or female) of these figures will ever be known. Many of the images are of sites, of spaces, of earth — territories of the kingdom (or, more rightfully, queenhood) which, since conquered, are consequently 'owned' by whoever wears the crown. Thus, the subsequent images — by merely capturing, framing this ownership — are owned too: any reproduction requires prior permission. ... *Yet, if he had not ascended, HMSO might not ever have been 'Her'. ...* ⁶

"... Anonymity; ghosts. The sex of the author remains unknown; the origins remain lost....

... Official to whom? For whom? Does official preclude accuracy? ...

... Facilitating wanderings elsewhere. ...

... Interchangeable. Unfixed. Not always the case. ..."



1



6



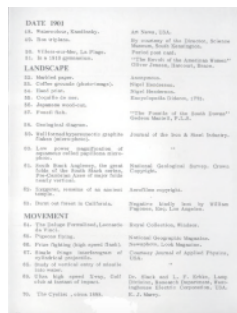
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2



3



4

Alice Austen¹

*"Early in November, on the publication day of Oliver Jensen's book *The Revolt of American Women*, Jean Stafford (his wife) staged a 'revolt' of her own. Taking her clothes and her papers with her, she moved out of the house in Westport without leaving a forwarding address. Jean left about a week ago," Oliver wrote. "She gave me advance notice to be sure, ...but I did not entirely believe her until I came back to this house and found her gone."*

Charlotte Margolis Goodman, *Jean Stafford: The Savage Heart* (Austin: University of Texas Press, 1990), p. 231.

Life and Art. Her friend, the gymnast and professional teacher Daisy Elliott, asked Alice to photograph her students in her studio, with its impressive array of calisthenics equipment. This photograph was credited within the *Parallel of Life and Art* exhibition catalogue as 'In a 1910 gymnasium' from 'The Revolt of American Women, Oliver Jensen'.³

There was no acknowledgement of the sexuality of the subjects within the caption; a feminist critique might be inferred only from the photograph itself and the corresponding book reference. Indeed, once the

Alice Austen was an American photographer, whose works became abandoned in an archive. Raised in a well-off family, she eventually ended up in the poorhouse, before the discovery of her images in the archive by Oliver Jensen, an editor at *Life*

Magazine. The magazine included a feature on her work;

<http://www.aliceausten.org> [accessed 24 May 2018].

later, Jensen wrote and compiled *The Revolt of American Women* in 1952, the year Alice would die.²

The book contained many of her photos but only one was included in the exhibition *Parallel of*

exhibition ended, all that remained were the installation photographs taken by Henderson and the catalogue. The matter-of-fact description eludes to a subversive feminine strength; a blunt and ironic reading-between-the-lines of the societal changes that had taken place with regards to equality between women and men. Women were slowly being allowed access to masculine space.

It is perhaps an incidental detail that this image was assigned to a misspelled category, '1901'.⁴ One can assume that the switch of 0s and 1s was unintentional (that the subtitle should have read '1910' in alignment with the creation date of the photograph). Yet, perhaps it was to highlight the dawn of the 20th century, and with it the dawn of the 'revolt' of women, before which the gymnasium was no doubt a

'News from Burlington, North Carolina', *The Daily Times* (5 May 1971), amongst other newspapers.

man's terrain.⁵

Still, the copyright fell to the book's author, a male writer, while the photographer remained anonymous.⁶ Thus, though the female was represented in her photograph, the presence of the female photographer, Alice, was once more absent. Like Justin, Alice remained in the shadows. It remains unknown which editor selected the photograph for inclusion, and why, but there was only a solitary female editor involved.

"His pictorial history traces through rare old photographs, cartoons and text the first hundred years of the female fight for freedom. Nothing can dramatise the changes and what's happened to women in this country as much as the very visible contrast you get from the book's pictures," Jensen observed."



1

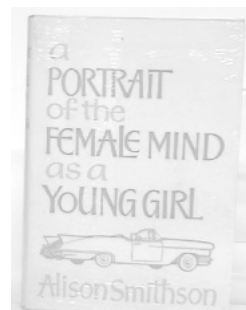
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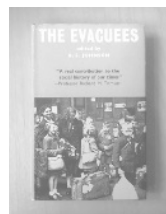


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5

Alison Smithson¹

Alison Smithson and her husband Peter were 'absent' from the exhibition. While the work of both Nigel Henderson — coffee grounds, handprint, dis-integrating mirror, and distortion of a Victorian lantern slide — and Eduardo Paolozzi — plasterblocks — were both featured and credited, nothing created by the Smithsons was included (though they had opportunity, within an 'Architecture' section).²

Alison was the only female member of the Independent Group at that time (and joined by only one more, Magda Cordell).

Alison wrote several novels during her lifetime. Her most well-known, *Portrait of*

*"His mind seemed older than theirs:
it shone coldly ...like a moon upon
a younger earth ...he was drifting
amid life like the barren shell of the
moon. Art thou pale for weariness
Of climbing heaven and gazing on
the earth, Wandering
companionless...? He repeated to
himself the lines of Shelley's
fragment."*

Alison Smithson, *Portrait of the Female Mind as a Young Girl* (London: Chatto and Windus, 1966).

the Female Mind as a Young Girl (1966),³ may be seen as semi-autobiographical, chronicling the imagined lives of a girl whose fantasies transport her, through marriage, to multiple different escapes from the reality of her life within a working class household, swapping grim conditions for a modern, high-tech environment. The novel bridges between gender roles and home, the ordinary and the extraordinary of technology, as well engaging with past, present and future roles of women. Alison believed that it was only through

technological progress that women could be granted individual freedom and mobility. Within her architectural work this might be seen in her focus on the home environment.⁴ Conclusion never occurs within this narrative, there are many possible outcomes for the protagonist. The text highlighted the postwar emphasis on marriage and the ideal of the 'nuclear' family (the foundation of the Welfare State). *A bleak period for feminism.* Alison,

*"The artist, like the
God of the creation,
remains within or
behind or beyond or
above his handiwork,
invisible, refined out of
existence, indifferent,
paring his fingernails."*

James Joyce, *A Portrait of the Artist as a Young Man* (New York: Huebsch, 1916; repr. London: Harper Collins, 2012).

indeed, gained a reputation for being difficult.

Alison featured within B.S. Johnson's edited text (and film), *The Evacuees*⁵ (1966). She had grown up in South Shields, in the north east of England. Amongst the shipyards; amongst the sirens. Though a draughtsman's daughter (later, a School of Art principal), few other threads remain as to why she became an

architect. Only war.⁶ The worst air raids rained down in October 1941; many lost their lives, thousands lost their homes. Alison could identify the planes. She was evacuated to her grandparents in Edinburgh, to a contrasting cityscape: from craters to order and the Mound.⁷ She was determined. King's College School of Architecture, University of Durham, Newcastle in 1944. Sixteen years old. Female.

*"I will tell you what I will do and
what I will not do. I will not serve
that in which I no longer believe ...
and I will try to express myself in
some mode of life or art as freely as
I can and as wholly as I can, using
for my defence the only arms I
allow myself to use — silence, exile
and cunning."*

Within the *Parallel of Life and Art* documentation held within the Nigel Henderson Collection at Tate Archive, there was a folder of empty folders. I placed *Bare Chambers* inside.

October 2015.

A VIEW FROM

A REVIEW

REMOVES NO.1:

Parallel of Life and Art exhibition model, October 2015

REMOVES NO.2:

Parallel of Life and Art exhibition model, *October 2015*

1. A Watch. Cassell's Book of Knowledge, Vol.2. ○ 11. Diver-
 Victor Wilmott, F.L.B.P. F.R.P.S. Post Graduate Medical
 Typewriter. Contemporary Future
 a jeep. Courtesy Kodak, Ltd. ○ 20.
 Assyrian city over 4,000 years old
 copyright. ○ 21. (air view).
 Wide angles Skyscrapers.
 Strock. Life
 Detail Mask of
 Museum. ○ 27. Different types of veget- a b l e
 Vegetable Anatomy. ○ 29. Excavated figure, P o m -
 Tribal tattooing of the North' 1922. Leipzig. ○ 33. Corps de
 Collection of A. Ossorio. ○ 37. Porous whale-
 a man's head. Vicinity of Point Hope, Alaska.
 f o r d University Press, California.
 ive Arts of the Pacific North
 ○ 38. Racing cyclists crash
 Keystone Press. ○ 40. Figures
 animals, animated objects and symbols from Cali-
 Bahamas. 'The Alphabet', David Drinker.
 a n d Technical publications. ○ 45. Proteus
 photo X1250. Mr Smiles
 Medic- al Research Council.
 u m alloy (Electron
 Cour- tesy of the Director,
 Labor- atory, Teddington.
 49. Roe triplane. By courtesy of
 Museum, South Kensington.
 60. Low power
 micro-
 Negative kindly lent by William Pagones Esp.
 g e o- graphic Magazine. ○ 66. Prize fighting
 Magazine. ○ 72. Sea Urchin. Diderot, 1773. ○ 73. Cross section of a stem. Thornton's Book of veget-
 able Anatomy. ○ 74. Guillemot's eggs.
 Child's painting. Les Arts,
 National Geological survey.
 photo). J. R. Eyerman, Life
 Dr. David Diringer. ○ 83.
 Enrico Fulchignoni. ○ 88. Clog Almanac. ○ 89. Building a waste beach of rubble from Purbeck Beds. Na-
 tional geological
 an electric razor
 Division, research
 Electric, USA. ○
 Miller, Life
 Classic, Newmarket,
 Co. Ltd. ○ 94. Stran-
 Wheelers' Kaimbach
 ticulum of colon X10 (photo-micrograph). E.
 School. ○ 12. Dismembered
 Magazine. ○ 14. radiograph of
 Erbil, ancient
 Aero films
 lens photo. George
 Magazine. ○ 22.
 Questzalcoatl. British
 cellular tissue. Thornton's Book of
 pei. F. Romano, Naples. ○ 30.
 Eskimo bride. 'The Book of
 dame. B. Dubuf- fet, 1950-
 bone mask of
 Stan-
 'Nat-
 West'.
 (news photo).
 of men,
 and the
 Scientific
 Micro-
 tion ,
 nickel chromi-
 photo).
 Physical
 right. ○
 ton. ○ 56. Japanese wood-cut. ○
 magnification of squamous celled papil- l o m a
 photo. ○ 63. Burnt out forest in California.
 Los Angeles. ○ 65. Pigeons flying. National
 (high speed flash). Newsphoto, Look
 'Handbook of British Oology', A. J. Butler. ○ 82.
 1953, Paris. ○ 77. Muriform weathering of granite.
 Crown copyright. ○ 78. Mile wide crater (wide angle lens
 Magazine. ○ 80. Aymara ideographic script. 'The Alphabet'
 Lunatic drawing (film still from Images de la Folie). Professor
 D e- partment, Westinghouse
 9 2 . Portrait of a jet pilot. Wayne
 Magazine. ○ 93. 2000 gns.
 1953. Courtesy of race Finish Reco.
 ded steam boat 'JIM WOOD'. 'Mississippi Stern
 Publishing Co. ○ 99. Stresses produced by explod-
 ing charges. Courtesy Journal of Applied Physics.
 ○ 100. A benign tumour made up of proliferated cells X53 (microphoto).
 E. Victor Wilmott, F.L.B.P. F.R.P.S. Post Graduate Medical School. ○ 103.
 Electron micro-photo, Iron Nickel chromium alloy. National Physical
 Laboratory, Teddington. Crown Copyright. ○ 104. Moment of Kick
 (exposure one millionth of a second). Dr Slack and L.F. Ehrke, Lamp
 Division, Research Department, Westinghouse Electric, USA. ○ 106.
 Helsinki 1952. Woman 100 Metres Semi Final. Race Finish Recording Co.
 Ltd. ○ 107. Leaf of a grape tree. Thornton's Book of Vegetable Anatomy.
 ○ 111. Coarse and fragmented hypereutectic graphite near top of vacuum melted ingot
 (micro-photo). Journal of Iron and Steel Industry. ○ 119. Section of Thrombosed Pulmon-
 ary Artery. X19. E. Victor Wilmott, F.L.B.P. F.R.P.S. ○

crater is a mark in the landscape. Its impression is resultant of the universe's quill, text formed of the calligraphy of nature, scorched into the yielding surface of the Earth. What once existed in its place no longer does so. Often erupting on impact, no trace is left behind of the meteorite itself. Instead, the presences bear the traces of the event: the crater is a mark which exists only in relation to the ground it annihilated. It dislocates, displaces, and refers beyond itself. The 'craterous' site relies not on any fragments — which attention is drawn to a word and or scattered fragments of fractures as if the fragments had shoved up by a remnant of the past.

These reverberating notes end, erasures, and hesitations, the traceable sheets relating to the had become the work itself. The writing's visible quarry" was presented as text, as a "rough, repetitive, even fastidious, process of extrication and explication", where "reading becomes the memory ground of composition". Undeable marks, typically removed, fissures, notes for drafts, became a their own notations means of reducing the itself. The "writing is and occupies

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drafts of both and, for, reveal that treated as a process which demands local, contextual, as much as conceptual space". Drafts and notations may thereby be seen as a productive (and, creative) means to elucidate

here,
directly
contextual traces
written text.

ate such
within a

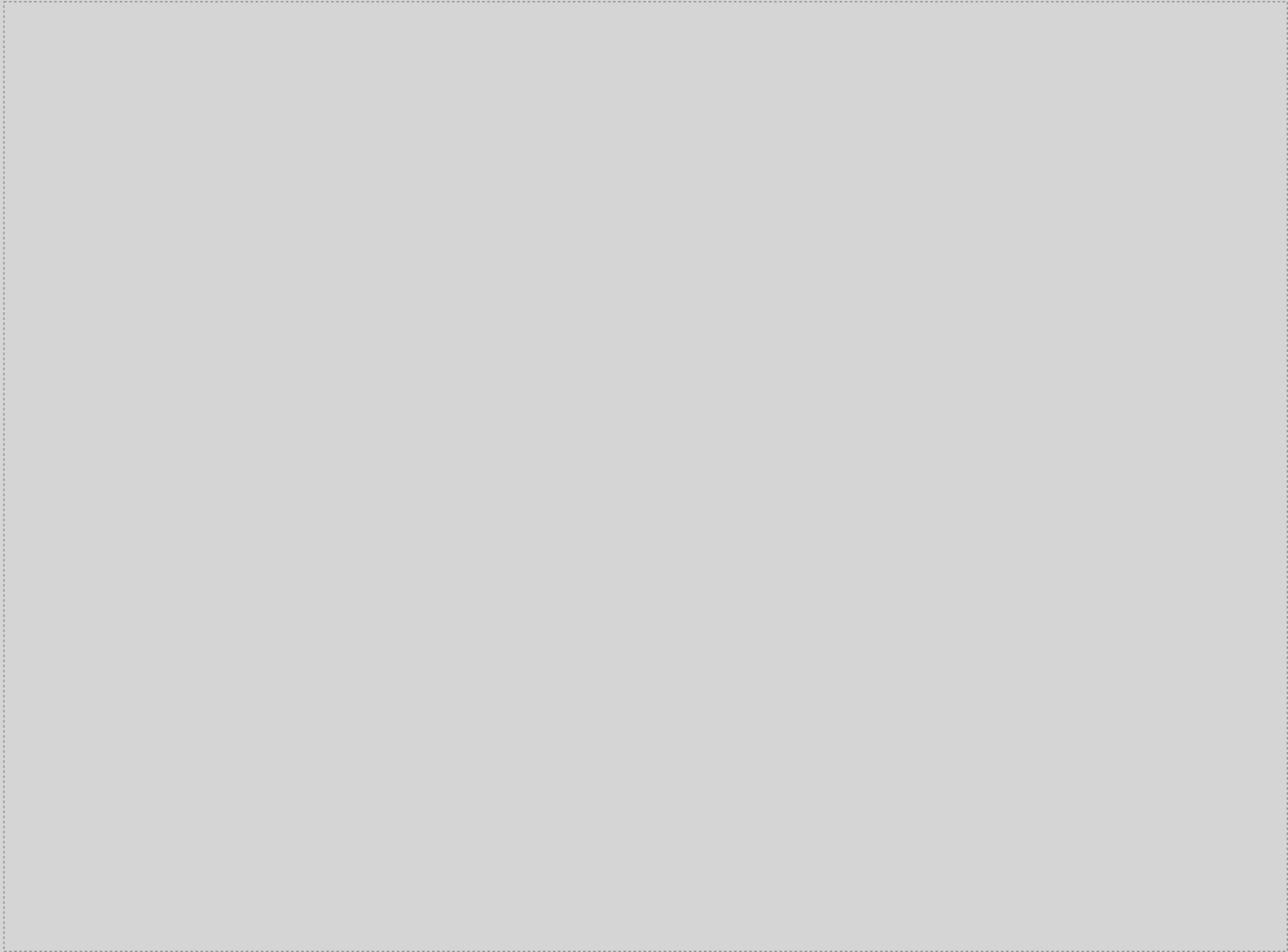
REMOVES NO.3:

Parallel of Life and Art exhibition model, *October 2015*



REMOVES NO.4:

Parallel of Life and Art exhibition model, *October 2015*



12. Dismembered Typewriter. Contemporary d'habitations particulieres, Pompei. Gromert. view). Aerofilms copyright. 20. Erbil, Magazine. 21. Sky- ated figure, mask of a man's Press, California 'Nat- crash als, zona,p u b- (Elec- N a-	Future Magazine. 14. radiograph of a jeep. Courtesy Kodak, Ltd. 19. Ilots ancient Assyrian city over 4,000 years old (air Wide angles lens photo. George Strock. Life Questzalcoatl. British Museum. 29. Excav- Romano, Naples. 37. Porous whalebone head. Vicinity of Port Hope, Alaska. Stanford University ive Arts of the Pacific North West'. 38. Racing cyclists Keystone Press. 40. Figures of men, anim- and sym- Hutchin- lications. 46. Iron nickel chromium alloy micro- T e d-	19. Ilots ancient Assyrian city over 4,000 years old (air Wide angles lens photo. George Strock. Life Questzalcoatl. British Museum. 29. Excav- Romano, Naples. 37. Porous whalebone head. Vicinity of Port Hope, Alaska. Stanford University ive Arts of the Pacific North West'. 38. Racing cyclists Keystone Press. 40. Figures of men, anim- and sym- Hutchin- lications. 46. Iron nickel chromium alloy photo). Courtesy of the Director, dington. Crown Copyright. 49. Roe courtesy of the Director, Science Mu- South Kensington. 51. In a 1910 gym- um. 'The of Amer- court Brace. 60. Low celled papilloma micro-photo. 65. Pi- Magazine. 68. Study of vertical entry of stem. Thornton's Book of Vegetable Ana- 'Handbook of British Oology', A. J. Butler. 77. Muriform weathering of logical survey. Crown copyright. 78. Mile wide crater (wide angle lens pho- Eyerman, Life Magazine. 81. Carved wooden grave figure, Kwakiutl Tribe. V.E.S. University, British Columbia. 82. Child's painting. L e s Paris. 92. Portrait of a jet pilot. Wayne Miller, Life 9 4 . S t r a n- ded steam boat 'JIM WOOD'. 'Missis- Co. 99. Stresses produced by exploding 106. Helsinki 1952. Wo-
22. Detail Mask of Pompei. F. head. Vicinity ive Arts of (news photo). animated objects and the Bahamas. 'The tron micro- T e d-triplane. By seum, 51. In nasi- Revolt ican Women' Oliver Jensen, Har- power magnification of squamous geons flying. National geographic missile into water. 73. Cross section omy. 74. Guillemot's eggs. granite. National Geo- to). J. R. Photograph Artes 1953, Magazine. 9 Missippi Stern charges. Cour- man 100 Metres Semi Final. Race Finish Recording Co. Ltd. 10	22. Detail Mask of Pompei. F. head. Vicinity ive Arts of (news photo). animated objects and the Bahamas. 'The tron micro- T e d-triplane. By seum, 51. In nasi- Revolt ican Women' Oliver Jensen, Har- power magnification of squamous geons flying. National geographic missile into water. 73. Cross section omy. 74. Guillemot's eggs. granite. National Geo- to). J. R. Photograph Artes 1953, Magazine. 9 Missippi Stern charges. Cour- man 100 Metres Semi Final. Race Finish Recording Co. Ltd. 10	106. Helsinki 1952. Wo-

Officeworkers wonder about A-bomb as
they see a new building go up, to set
waving a flag, fastened there to signify
this was as high. Officeworkers in nearby

Crter: noun and verb, ction nd event, the mrking and the mrk itself. The crter,
like the trce, is mrking of nd mrk within lndscpe, whether the erth
or pge. It is shdowed out- line on the mp, yet, in the
physicl, sptil relity of the crter, there is not only an
outline but depth. depth indicatng beyond of the
immedite, beyond of its eretor nd wht existed
there be- fore. But, lso, beyond
of future cretive potentil-
i t i e s , where compositions
might rise from the hollowed ground,
might be divined from the scattered
remnnts found within both its depths
gins. Perhps there is difference in

(*L i f e* ,

nd its mar-
force, between met-
coritic impet nd subtle
shifting cross the surfe.
different pressure reflective of
sle, dependent upon position,
quent

of the
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of thought

ssigned
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to reach nd its degree of
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the building
expense, of spce of the
ready for occupancy by
meteor and the
templive puses of

slower, more con-
the pen.

, 1951.

It was an image I was unable to erase from my mind. There were so many others on display, exquisite landscapes, enchanting portraits, yet, it was a small, roughly square image that eclipsed all of their light. I took a photograph. I persuaded the traces of light to be captured in physical memorial: a reproduction.

It's difficult to explain what the calling was: a lingering intuition. I remember pausing in the gallery, before the figure, and wondering why, compared to all of the others surrounding it, compared to all of the others I knew I could not locate, it was so different and captivating. I recall searching for the footnote, the acknowledgement within the caption. There were no captions. Only a catalogue. The image was necessarily left behind, a physical entity, suspended from the wall of the gallery once I departed. It remains there now, seemingly unknowing of the words I will attempt to configure around it, from an ordinary distance of miles and years. Yet, somehow, I know that it knows: that it was only suspended there, that day, for me to attempt to arrange these words.

An analysis: it is a photograph of a photograph. The surrounding images encompass, command, and threaten to collapse into fragmented pieces around the viewer. There are images suspended from points, their connecting cables clearly visible as a series of fine triangles. The walls are divided, often dissolving into nothingness, a framework deconstructing itself before it meets the disintegrating ground. The ceiling is an entangled web, the rest is photography. There are microscopes and telescopes in this world. The centre of the rear wall is dominated by a small, roughly square image, watching over the viewer while she sleeps, and while she awakens.

The image of this small, roughly square image is also small, but the walls of the room it conveys swell with the weight of the images arranged within, all of different scales and subjects, all without the fuss of gilded frames. The image is placed at the furthest wall, off-centre, with its face to the viewer, and, thereby, in turn, to the unseen and unknown photographer who has photographed her. The image is innocent, the land traced over with a thin veil. Another image rests against the wall on the opposite side, another is suspended from the ceiling above. The room is overflowing with trinkets of existence impossible to define, and obscuring the tale. The remaining space is left open for the movements of the visitors and their gazes, all but enveloping them in their perpetual waiting, forever absorbed in their thoughts in fleeing traces.

This is how I prepare a text for presentation, with pauses expressed visually to remind me to breathe.

The focus is the figure, the photographer remains anonymous. Though it remains unknown as to whether the photographer is an accidental voyeur, capturing the scene in a brief, off-guard moment, or whether, instead, the photographer has photographed herself into the picture. A self-portrait. A realistic representation of the process of creation and its sources, little brought to attention. Reality revealed as an endless play of reproduction.

Parallel of Life and Art was the spatialisation, yet containment, of a world beyond: a constellation of sources scattered all over the war-torn Earth. Its gaze was beyond the walls. An absence, a space between the chaos of other constructions, fighting for attention. If one traces all of the lines of descent of all creative ideas, all are interconnected in a web of references leading to each other. It is the depiction of a space within which each medium is itself interrogated. Reflexive practice. Anonymous. When each derives from others where does authorship really lie? It is a lie.

There is now a gap without an image on those heaving walls. Is the photographer working on an image to fill in this hole? The empty space waiting for occupation. Frozen in incompleteness. I do not know whether any members of the Independent Group were aware of the temporal displacement. No windows can be seen in this image, though they are there, veiled. A landscape turned inward, a room as a microcosm for the cosmos beyond. The photographs of the exhibition reveal a space that engaged with extended scales — both micro and macroscopic — to the world invisible to the naked eye and unseen beyond the periphery of the atmosphere of the Earth's spinning sphere.

Everything relies on blank space. The interval between. There's always an impulse to re-trace, as if re-outlining the resonating words would commit them to memory, to understanding, to be referred to again at a later date. I remain drawn to the con, to the weaving of warp and weft; a double, with a cleft. To the ground. The embers still flicker, now and then, reminding of its inescapable power, the spark of every idea. Origins, etymology: it's all about defining our existence, beginnings. Cinders; constellations. Everything returns someday, secondary,

haunting.



THE MOON'S AN ARRANT THIEF

EXHIBIT III

The Moon's an Arrant
Thief
February 2018



In October 1953, an exhibition took place at the ICA, Dover Street, London: *Parallel of Life and Art*. At some point in its duration, two of its figures mysteriously disappeared. In *The Moon's an Arrant Thief*, I took a photograph showing the spaces once occupied by the missing images, and allowed a *fantôme* on ekphrasis — means by which an absent object is brought vividly before the eyes — to take their place.

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Vicki Goldberg, ed., *Photography in Print: Writings from 1816 to Present* (New Mexico: University of New Mexico Press, 1981), p. 31 • David Campany, *A Handful of Dust: From the Cosmic to the Domestic* (Paris: MACK, 2015), pp. 13, 14, 19, 23, 25, 28, 31, 34 • Mary Warner Marien, *Photography: A Cultural History* (London: Laurence King Publishing, 2006), pp. 2, 5 • Susan Sontag, *On Photography* (New York: Farrar, Straus and Giroux, 1977; repr. London: Penguin Books, 2014), p. 3 • William Henry Fox Talbot, *Some account of the art of photogenic drawing, or the process by which natural objects may be made to delineate themselves without the aid of the artist's pencil* (London: R. & E. J. Taylor, 1839), 9. Architecture, Landscape, and External Nature • Geoffrey Batchen, *Each Wild Idea: Writing, Photography, History* (Cambridge, MA: MIT Press, 2001), p. 10 • Graham Clarke, *The Photograph* (Oxford: Oxford University Press, 1997), pp. 24, 29 • Victor Burgin quoted in: W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (Chicago, IL: University of Chicago Press, 1995), p. 282 • W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (Chicago, IL: University of Chicago Press, 1995), pp. 32, 41, 106, 119, 219, 242–274, 419 • Clive Scott, *The Spoken Image: Photography and Language* (London: Reaktion Books, 1999), p. 29 • Eduardo Cadava, *Words of Light: Theses on the Photography of History* (Princeton, NJ: Princeton University Press, 1997), p. 64 • Geoffrey Batchen, *Burning with Desire: The Conception of Photography* (Cambridge, MA: MIT Press, 1999), p. 102 • W. J. T. Mitchell, *Iconology: Image, Text, Ideology* (Chicago: University of Chicago Press, 1986), p. 29 • Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. by Richard Howard (New York: Hill and Wang, 1981; repr. London: Vintage, 1993), p. 18 • Roland Barthes, *Image, Music, Text*, trans. by Stephen Heath (London: Harper Collins, 1977), p. 18 • Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction* ([n.p.]: [n.pub], 1936; repr. London: Penguin Books, 2008) • Jacques Derrida, *Copy, Archive, Signature: A Conversation on Photography*, trans. by Jeff Fort (Stanford, CA: University of Stanford Press, 2010), pp. 31–32 • Liz Wells, 'On and beyond the white walls: photography as art', *Photography: A Critical Introduction* (London: Psychology Press, 2004), pp. 245–294 (pp. 269, 280, 290) • John Berger, *Ways of Seeing* (London: Penguin, 2008) • Reynier Banham, 'Photography: Parallel of Life and Art', *Architectural Review*, 114.682 (October 1953), 259–261 • Marcel Duchamp, *The Bride Stripped Bare by Her Bachelor's, Even: A Typographic Version by Richard Hamilton of Marcel Duchamp's The Green Box*, trans. by George Heard Hamilton ([n.p.]: [n.pub], 1934; repr. New York: Wittenborn 1960) • Victor Burgin, 'Photography, Phantasy, Function', in *Situational Aesthetics: Selected Writings by Victor Burgin*, ed. by Alexander Streitberger ([n.p.]: [n.pub.], 1980; repr. Leuven: Leuven University Press, 2009), pp. 111–148 (p. 122) • Marja Warehime, 'Photography, Time, and the Surrealist Sensibility', in *Photo-textualities: Reading Photographs and Literature*, ed. by Marsha Bryant (London: Associated University Presses, 1996), pp. 43–56 (p. 55) • Johnnie Gratton, 'Sophie Calle's *Des histoires vraies*: Irony and Beyond', in *Phototextualities: Intersections of Photography and Narrative*, ed. by Alex Hughes and Andrea Noble (Albuquerque: University of New Mexico Press, 2013), pp. 182–200 (p. 188) • Rosalind Krauss, 'Postmodernism's Museum Without Walls', in *Thinking About Exhibitions*, ed. by Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne (London: Routledge, 2005), pp. 341–348 (p. 345) • André Malraux, 'Museum Without Walls', *The Voices of Silence* (London: Doubleday, 1953; repr. 1967), pp. 13–271 (p. 242) •

INTO THE FOREST

AN ESSAY

1. 'false quote', false name, *false title* (false source), false pages. false hope.

2. After the second world war, a particular cultural disposition was initiated as a consequence of the inception of the Welfare State, and which the ICA and Independent Group reacted against.ⁱ Britain was devastated by the war, its empire shattered. Amidst this wreckage, America ascended.ⁱⁱ Though the Ministry of Information's portrayals of shared national identity continued to proliferate — deploying narratives of Britain's rural heritage alongside fictions of collectivity — the popularity of the mass-culture promoted by American media endured.ⁱⁱⁱ

i. This culture, too, was fundamental to the national identity that Britain sought to construct — one indebted to traditional values, and that endeavoured to rework the modernism of the pre-war period.ⁱⁱⁱ

ii. An insular and xenophobic outlook, thus, pervaded throughout the reconstruction period.ⁱⁱⁱ

iii. Anne Massey, *The Independent Group: Modernism & Mass Culture in Britain, 1945–59* (Manchester: Manchester University Press, 1995), pp. 2–4.

3. During WWII, the iron and steel industry was taken under government control, under the auspices of the Ministry of Supply. Together with the Ministry of Aircraft production, steel production was specifically allocated. However, the key problem lay in the raw material supply. Labour promised the nationalisation of the industries in 1945, but the act was not passed until 1949. By 1951, the Conservatives forced both to be denationalised once more. It was at this time that increased demands were felt as a result of the Korean War rearmament programme; shortages followed, exacerbated by a strike in 1952.ⁱ The lack of steel affected reconstruction. No frameworks; no falsework.ⁱⁱ

i. Alison Smithson and Peter Smithson, *Ordinariness and Light: Urban theories 1952–1960 and their application in a building project 1963–1970* (Cambridge, MA: MIT Press, 1970), p. 9. Also: <<http://www.nationalarchives.gov.uk/cabinetpapers/themes/after-second-world-war.htm>> [accessed 18 February 2018].

ii. Scaffolding Great Britain Ltd. (SGB)^x were thanked within the acknowledgments section of the *Parallel of Life and Art* exhibition catalogue. It is assumed that scaffolding was used in order to suspend the images from the ceiling, though no evidence remains within the photographs.

x. The first frame system was brought to market by SGB in 1944 and was used extensively for postwar reconstruction. It was the ‘scaffixer’ of Daniel Palmer-Jones that revolutionised the scaffolding system: a coupling device enabling connections. See: <<https://www.sgb.co.uk/about/history/early-developments>> [accessed 18 February 2018].

4. In December 1952, a severe air-pollution event occurred, now known as the Great Smog of ’52. Between 5th–9th, a combination of cold weather, anticyclone and windless conditions swept up coal-burning derived pollutants and distributed a thick layer of smog over London. Only the underground continued its operations. London’s pea-soupers were well known, so much so that the event was not considered significant at the time, despite its penetration of indoor areas and severe disruption consequent of its adverse impact on visibility, reduced to a few yards.ⁱ Many died.ⁱⁱ It is the worst air-pollution event in UK history, thankfully stimulating a significant amount of research, regulation, and awareness of the effects of poor air quality upon health.ⁱⁱⁱ

i. ‘as if you were blind’.

ii. Jonathan Hill, *Weather Architecture* (London, UK: Routledge, 2013), p. 248.

iii. The Clean Air Act was finally introduced in 1956 (and was in effect until 1964), sponsored by the Ministry of Housing and Local Government in England.^x

x. Yet, whilst instinct might support the tendency towards suburbanisation, to dispersion and low density pollution sources, such developments are also environmentally costly, eating up swathes of land, leading to further transport links, more fumes. See: <http://www.legislation.gov.uk/ukpga/1956/52/pdfs/ukpga_19560052_en.pdf> [accessed 18 February 2018].

5. This period was also preoccupied with the ‘bomb’, and, thus, with an increased building of back-yard bomb shelters. The ‘bomb’, too, became tied to other associations: namely, nuclear power.ⁱ December 20th 1951: the first electrical power was generated from atoms. Electrical modernisation — heating, air conditioning, water heating and cooling, lighting, telecommunications — impacted supply chains. As did, too, the age of space exploration — sparked by Cold War competition — whose advances also affected the electrical community.^{**}

i. With the fission of Uranium in 1938, in addition to the bombings of Hiroshima and Nagasaki in 1945, the arrival of a new aleatory power was declared: nuclear. Attempts were made to relate this obscure atomic unknown with the quotidian and familiar.^x y ^{**}

x. The entrance section of the *Exhibition of Science*, part of the Festival of Britain 1951, consisted of five darkened rooms: a sequence which took the visitor “step by step, into the heart of matter”. Within the first chamber, the visitor found a pencil and a piece of paper. Between the threshold of each subsequent space, they then shrank “like Alice in Wonderland ... first to the size of the pencil, and then to the thickness of the paper.” On reaching the fourth enclosure, the visitor became so microscopic* they were able to determine the crystals of the graphite; before a “last step, and you are ten thousand million times smaller than you began, and now you see into the atoms themselves”.^{**}

y. “One newsreel [...] showed an aerial photograph of London with a white line marking the four square miles that would be ‘vaporised’ if a bomb was dropped on Tower Bridge.” Thus, the world was brought to face the atom.^{**}

* Microscopic and telescopic images unveiled the infinitesimal structures of nature. Planners proposed that the reconfiguration of the built environment in accordance with these structures would offer a balance between the constructs of man and nature. The structure of the post-war atom was, thus, manipulated as a device for explicating how the spatial and the temporal could “sustain a social order as secure, eternal and unchanging as the building blocks of matter themselves”: a microcosmos, replicated within the urban plan.^{**}

** Richard Hornsey, “Everything is made of atoms”: The reprogramming of space and time in post-war London’, *Journal of Historical Geography*, 34, 1 (Jan 2008), 94–117. (pp. 97, 110, 112).

6. The avant-garde Modern Architectural Research (MARS) Group (founded 1933) were, between 1940–1944, limited to Town Planning Committee work, and primarily engaged with the replanning of London. But, for many of the group, the proposals were out of touch with the realities on the ground. A complete and radical re-plan of the entire city centre may have previously been acceptable, but the current situation — with its rations of materials and fragmentation — demanded a much more delicate approach.ⁱ

i. In the immediate aftermath, housing became one of the most pressing matters requiring attention. Many homes were left devastated, and provision for those left homeless was urgently sought. However, the local authorities placed in charge were ill-equipped to fulfil such function; the Poor Law regulations, too, were ineffectual.ⁱⁱ

ii. A programme for reconstruction was called for, yet, the government was laboured in its response. From the beginning it was evident that reconstruction would not merely equate to a rebuilding of what had existed before. The stark excavations offered opportunities to erase the inadequate, as slum clearance programmes showed. Yet, nostalgia, too, played its role: generating a longing for the 'everyday' of a pre-war world.

13. Pre-war there were battles for preservation. In 1898, the TCPA was founded, with the purpose of furthering the Garden City agenda. There were struggles founded in the fear of loss of built heritage, haunted equally by the threat of future destruction. Britain's landscape and buildings were, thus, deemed of value and to be protected. In 1941, the National Buildings Record documented all architecturally acclaimed constructions, with an incentive that any post-war reconstruction would not oppose heritage preservation. The first legislation for post-war rebuilding, the 1944 Town and Country Planning Act, offered statutory protection for listed buildings and other monuments.ⁱ

i. In 1943, Forshaw and Abercrombie's plans for greater London were put forward. Yet, in the previous year, the design of temporary constructions remained architects' main focus, whether housing, hospitals, or military structures. As 1942 drew to a close, however, post-war life began to be ruminated over much more purposefully: asking, would Modernism persist or would a new vision be instigated?ⁱⁱ

ii. Whilst throughout 1942, architects proceeded with temporary solutions (to housing, to hospitals), in addition to military buildings, as the year ended, they were beginning to consider the firmer foundations of the future. The 'Rebuilding Britain' exhibition, July 1943, exemplified the trends of this reconsideration of the replacements for the craters of the urban environment.⁶

All: Nicholas Bullock, *Building the Postwar World: Modern Architecture and Reconstruction in Britain* (London: Routledge, 2002), pp. 4, 6–8, 12–14, 18, 25, 29.

14. During the war, the architecture schools were relocated outside of the city into the silence of suburbia, and both these and the architectural journals of the period failed to encourage consideration of the potentials for new construction forms and planning, most especially in relation to prefabrication and housing respectively. It was not until 1943 that the *Architectural Review* began to search for such new ideas, determining a contemporaneous series of concerns and interrogating the future development of modern architecture post-war. Throughout the war, Britain was wholly dependent upon America for its resources, and subsequent exposure to US culture through films, for example, led to an inevitable transference of ideas. With the Bauhaus teachings moving from Europe to the US, the *Architectural Review* followed their precedent and began looking toward the US for inspiration; for examples of current practice “unconstrained by the rationing and limitations that dominated building in Britain”.^x Welfare State visions directed much of the reconstruction during this period, all seeking to reassure and convey an un-fluctuating new world. The discussions and collaborations of the Independent Group, however, worked to develop an alternative urban narrative, one which instead bared the already present aspects of the city inherently capable of offering a more “profound form of social democracy”.^y

x. Nicholas Bullock, *Building the Postwar World: Modern Architecture and Reconstruction in Britain* (London: Routledge, 2002), pp. 29–30.

y. ‘City Notes’ (1959) by Lawrence Alloway, a Piccadilly Circus commentary, and a film for the Smithsons’ Hauptstadt project, Berlin (also 1959), into which was inserted footage of London by John McHale, are two examples of the varying directions taken by such critical engagement with the urban environment — offering two contrasting views of and approaches to the urban centre, where each, in their own way, confronted the predominating constraints of post-war reconstruction at that time.ⁱ

i. Such exertions of control can be seen within the County of London Plan (1943) and the Greater London Plan (1944), in which Abercrombie foresaw an interconnected web of neighbourhoods of mixed classes, with habitual acts nullifying economic hierarchies. Identities, it was proposed, would be developed for each area, with encircling, peripheral vehicular routes leaving the centre to a clustering of amenities.*

* These messages were conveyed and in part experienced by visitors at the South Bank Exhibition, part of the Festival of Britain (1951), where the site itself was formed of its own constellation of open spaces and pavilions with routes connecting between them. Their intention was to suggest that it was within ‘collective participation’ that the “inclusive vibrancy of post-war social democracy was embedded”.¹

¹ Richard Hormey, ‘The Independent Group Looks at London’s West End’, *Journal of Visual Culture*, 12, 2 (August 2013), 292–312 [pp. 292–3].

18. As part of the conflict, aerial reconnaissance programmes were coordinated, utilising the new found technologies within photography. The young generation of artists, photographers, architects, and critics who formed the Independent Group approached modernism “fresh from their wartime experiences and extracted an entirely different meaning from that of the British pre-war Surrealists and post-war Welfare State worthies.” Indeed, Nigel Henderson had been a pilot before being granted leave for trauma suffered. They had different inspirations, and thus a new understanding, which “emphasised the history of science and technology and gloried in the disorder of human existence as opposed to the preciousness of metaphysical art.” The birds eye view was captured; the rooftops framed within the frozen moment of the snapshot. Many such aerial images were featured within the *Parallel of Life and Art* exhibition. Many, too, were concerned not with the infinite but the infinitesimal. Macro-photography unmasked the hidden; micro-photography exposed the invisible. See: Anne Massey, *The Independent Group: Modernism and Mass Culture in Britain, 1945–59* (Manchester: Manchester University Press, 1995), pp. 33–35.ⁱ

i. Within his text ‘Air, War, and Architecture’, Anthony Vidler argues that, within many of the post-WWII reconstruction plans, “[t]he past was either eradicated or transformed, in an 18th-century manner, into ruin fragments in the park [...] The city [became] no more nor less a cemetery of its own past”. The city was a composition of rubble vistas, and the bunkers of Alison and Peter Smithson, amongst other Brutalist architects, can consequently be seen to be haunted by the prospect of an even more destructive nuclear future. See: Anthony Vidler, ‘Air, War, and Architecture’, in *Ruins of Modernity*, ed. by Julia Hell and Andreas Schönle (London: Duke University Press, 2010), pp. 29–40 (pp. 34–36).^x

x. In *A History of Bombing*, Sven Lindquist constructs what Vidler believes to be the “repressed master discourse of the twentieth century: not the trauma of past lost, but the anticipatory fear of future loss [...]” In spite of the reassurances of a planned symbiosis, and increased knowledge of the atom’s capabilities, there remains a ghost within the urban fabric; a shadow of the *what if*. See: Vidler, ‘Air, War, and Architecture’, p. 32; Sven Lindquist, *A History of Bombing* (London: Granta, 2012).^{*}

* The map of London after the war plots all of these past losses; these *craters*, these *traces*: “[...] if we look at the classic accounts of architectural history after 1945 — those of Reyner Banham [amongst others...] all significantly enough written by those who had served in or at least experienced the war — we find little or no mention of the war years.” The war is absent, yet, we feel its *traces*. See: Vidler, ‘Air, War, and Architecture’, p. 30; W. G. Sebald, *On the Natural History of Destruction* (London: Notting Hill Editions, 2012).^a

a. As Vidler notes, this move toward the decentralisation of the city — toward the banalisation of suburbia — was aimed at protecting industry from the future threat of (potentially nuclear) bombing. See: Vidler, ‘Air, War, and Architecture’, p. 36.^{†1}

^{†1} Vidler also discusses the bunker, not in relation to the actual protective shelters necessitated by the falling missiles, but as descriptive of a project by Alison and Peter Smithson. Their ‘House of the Future’ of 1955–6, as Beatriz Colomina has noted elsewhere, may be viewed as a kind of ‘safe-house’, a shelter aimed at humanity’s salvation. Yet, this vision was followed in 1956 by their ‘Patio and Pavilion’, which formed part of the ‘This is Tomorrow’ exhibition, in which the Smithsons “chose to build a shack out of wood and corrugated iron, surrounded by the detritus of civilisation, the shards of a post-apocalyptic world.” Rather than hiding behind the gleaming white of the synthetic, it instead fully embraced the ghosts of the craterous context surrounding it. See: Vidler, ‘Air, War, and Architecture’, pp. 36–7.

^{†2} Others used a similar gesture within the same, the bunker site, the debris left behind following the second world war. ‘In 1955, at a time when much of Europe still lay in ruins and the spectre of atomic war loomed over Europe, the English novelist and travel writer Rose Macaulay published *Phases of Ruin*, her classic study of the aesthetics of destruction [...] She traces the development of a case for dismantling from Renaissance dream narratives to the twentieth century’s postwar ruins, and the search to build. It is not until the final pages that Macaulay acknowledges her role in writing among rubble narratives, and then only — “in their ‘house on ruins’” — to claim that the wreckage caused by bombing in WWII holds the proper directly to quality in planning these: “Ruin must be a history, called by the mind’s dark imagination.” See: Rose Macaulay, *This Ruin and That*, (New York: 1955).

^{†3} The map of London after the war plots all of these past losses; these *craters*, these *traces*: “[...] if we look at the classic accounts of architectural history after 1945 — those of Reyner Banham [amongst others...] all significantly enough written by those who had served in or at least experienced the war — we find little or no mention of the war years.” The war is absent, yet, we feel its *traces*. See: Vidler, ‘Air, War, and Architecture’, p. 30; W. G. Sebald, *On the Natural History of Destruction* (London: Notting Hill Editions, 2012).

I'm not sure how to say this, but I think it's important to note that the book is not just a collection of facts, but a carefully constructed argument. The author's use of language is both precise and evocative, and the structure of the book is designed to lead the reader to a specific conclusion. I think this is a very strong point in favor of the book, and I think it's one that should be taken into account when evaluating its overall value.

One of the most interesting aspects of the book is the way in which the author uses language to create a sense of urgency and importance. The use of short, declarative sentences and the repetition of key phrases help to build a strong case for the author's argument. I think this is a very effective technique, and I think it's one that should be studied and emulated by other writers.

Another point that I think is worth noting is the way in which the author uses evidence to support their argument. The use of specific examples and the inclusion of relevant statistics help to make the argument more convincing. I think this is a very important aspect of the book, and I think it's one that should be taken into account when evaluating its overall value.

I think the book is a very well-written and well-structured work, and I think it's one that should be read by anyone who is interested in the subject. The author's use of language is both precise and evocative, and the structure of the book is designed to lead the reader to a specific conclusion. I think this is a very strong point in favor of the book, and I think it's one that should be taken into account when evaluating its overall value.

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Footnotes: might have been at the end (of the book, or the section), but find themselves abandoned at the base of the page. | This placement can force the boundary, the threshold between text and note, to shift: rising up and down, competing for space. | Sometimes a physical line separates; sometimes an imaginary line is implied by an increased space, an extra return. | Footmarks, footprints, frail trails, tracings of previous steps, previous locations when the ground was soft enough to accept an outline of my feet. | Treads, soon replaced by others who are walking the same path. | Sometimes the ground attaches itself between the treads, is carried home, or elsewhere. | Stalkings, hauntings, I'm unable to shake. | Notes are written on tiny scraps of paper as reminders of all of the things we must do and must not forget. | Once the task has been completed these notes are usually discarded, replaced. | Scribbles and scrawls, mostly illegible, hastening the decline of our memory. | There's probably too much whirring. | The notes I write now seem not so much about evidencing for others where my thoughts and ideas have come from, but about allowing myself to remember and retrace all of the other texts that I have read and which have resonated. | A piece written long ago instinctively chopped: all of the quotations and references that didn't really matter, that I had put up with at the time, short of alternatives, but that ultimately failed to engage my soul or make my breath falter in excitement at their resonance with my own inner thoughts. | I'm not sure if I'd even thought them, before I had read them, written already by another. | I'm more selective, these days, more attuned to including only those whom I really admire, whom I could only wish to emulate. | Their writings are often so ephemeral, so subtle, so admirable that my pen retraces their words before my consciousness registers the theft. | Yet, every now and again, I'm forced to admit an anomaly, someone whose writings merely elucidate a certain understanding of a topic I am equally pursuing, whose work is impactful to the discourse of the discipline if not myself, and therefore must in some way be brought to bear upon the conversation. | And so they are there, hidden at base or back, though I long to entirely omit them. | These notes are curated, their associated quotations targeted in order to stand in for my own feelings and observations. | Sometimes the notes elaborate on these, oftentimes they remain emotionless. | Resolute in their enforced structures: surname, forename, title (place: publisher, date), page numbers. | These notes offer a promise of expansion, of a beyond. | They wrestle with an instinct not to distract from the flow of words, yet, to sidestep, to supplement, to make the eyes dart. | Footnotes are becoming problematic for me. | All I wish for is to be able to write my own thoughts, based upon my own experiences and observations, without recourse to others. | Yet, it feels as if my words cease to have validity without having already been spoken by someone else with seemingly greater authority, an academic standing. | I'm forced to agree or argue with these prior testimonies. | I have concerns about such alignments: it does not mean that I agree with anything else that they may have said. | That I fully identify with the context from which this other mention surfaced. | And, yet, I fear to quote, to cite, to reference these sources only leads the reader further astray, into the emergence of other contradictions in intent and affiliation. | The reader's focus becomes placed in the beside and beyond, in the other texts, rather than in the one before them, distracted, perhaps even put-off if they feel vindicated in a certain error of judgement, a misreading, on the author's part. | Sometimes I only use a footnote because I feel I have to, better to shore it all up than let the waves flow from the heart. | Some have managed to escape these binds, but I've been told here is not the place, that scholarship must be clearly demonstrated and that the only way this can be done is through references, reassurances that others have been read. | Every interaction is always followed by an endless flow of additional literature, additional steps should the reader wish to double check that all is in order. | But what of my own footsteps, observations, based on real-life actions, events, and phenomena? | I'm tempted to fabricate their source, as long as there is a footnote then perhaps that will pacify. | Must I scavenge some scraps from somewhere, anywhere, just for the sake of some retrospective evidence that I am not the only one who has thought of these things and that thereby what I have to say has some relevance? | Some evidence for its place on the shelf. | False certainty, since these words have either sprung from my own mind or else have been informed by my entire life's library. | Footnotes now seem to me to be only allusions. | You must you must you must: I choose to muster an inertia toward these dictations. | I, too, have a voice, and that voice doesn't always need to be spoken through others. | Yes, but, you must still demonstrate engagement: must still pander to the establishment, must ensure the standing of others in their citational research esteem. | It is footnotes (and sales) that keep the wheels of academia turning. | I can feel the hairs bristling, I'm missing the point. | Perhaps get into the habit of putting them at the base of the page, I suppose that enables the eyes to dart backward and forward easier, makes the evidence clearer, allows the reader to rest easy that the words before them have not sprung from thin air. | A scattering of superscripts to settle the doubt. | Are they not then looking more to the references than the text itself for answers? | Reassurances are found only in references and acknowledgements, better still in those which are known to the reader already. | There's a handful of must-haves, I'm sure. | An omission could be just as destructive to a candidate's credibility as a misunderstanding. | For every thought I have, I must find someone else to corroborate, before I can commit my thought to paper. | But, with such reflection on the existing literature, how I can end up doing anything other than juxtaposing quotations? | Collaging prior positions; paraphrasing to attempt to make the words my own. | It all feels prescriptive, not in any way intimate, or spontaneous. | I've managed to write these passages without once glancing at my notes, or my expanding library of books. | I suppose I will have to revisit each statement in the future and impose a commentary at the base of the page. | There's no point in rebelling, we all must be judged. | I can only ever be considered in relation to those I footnote, I'd better pick the right ones.

LITTLE STARS

EXHIBIT IV

LITTLE STARS *: image of London pavement by Nigel Henderson
with footnote — wandering footsteps



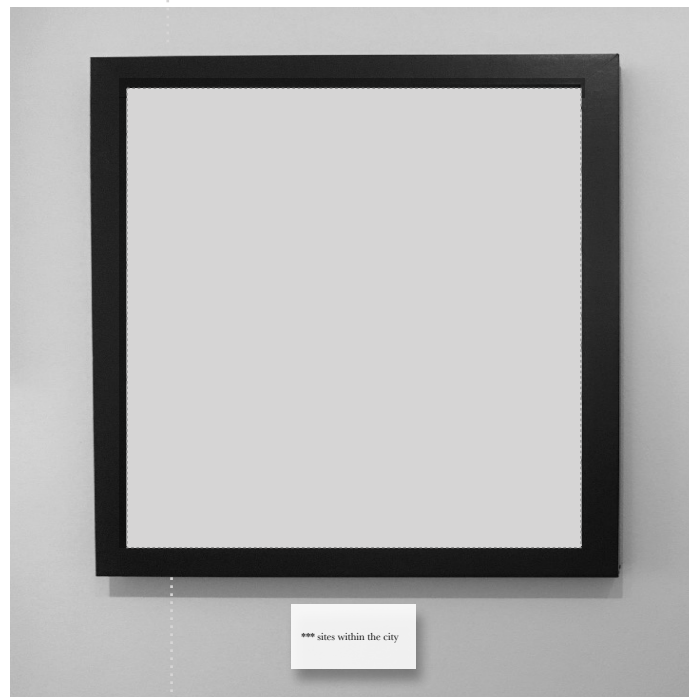
* The walk begins here, on this ground, aslant, with faint footsteps. We speak of wandering as aimless drifting; but there are always intentions afoot, pacing. Back and forth, across the chambers; re-returning to the scene, origins scattered everywhere — made visible beneath the blue. The openings are our *fantômes*, the lacunae that can haunt us. In retreat, we imitate ghosts.¹ Paths are plotted: multiple scales, always from above. Yet, we may chose to stray within the margins — the unmarked alleys, hernias amidst slag heaps — drawn from our intuition and inner compass. Coincidental plots. The pavements are littered with markings; ducts, drains, and pipelines all notated through chalk.² Tears fall; we become lost.³ Lulled into *the before*.⁴ The surface is peeling away; exposing errant tales, the site as a palimpsest — worn, disappearing, fragmenting, the more the ground is gone over with repetitious acts. Through wandering we sidestep into unofficial histories, borne of the interstices betwixt recollections and dust.⁵ Wandering is to trace fine threads — wire-walking webs that lead to endless depths, beyond the site, to other airs.

LITTLE STARS **: *image of London pavement by Nigel Henderson*
with footnote — pauses & stillness



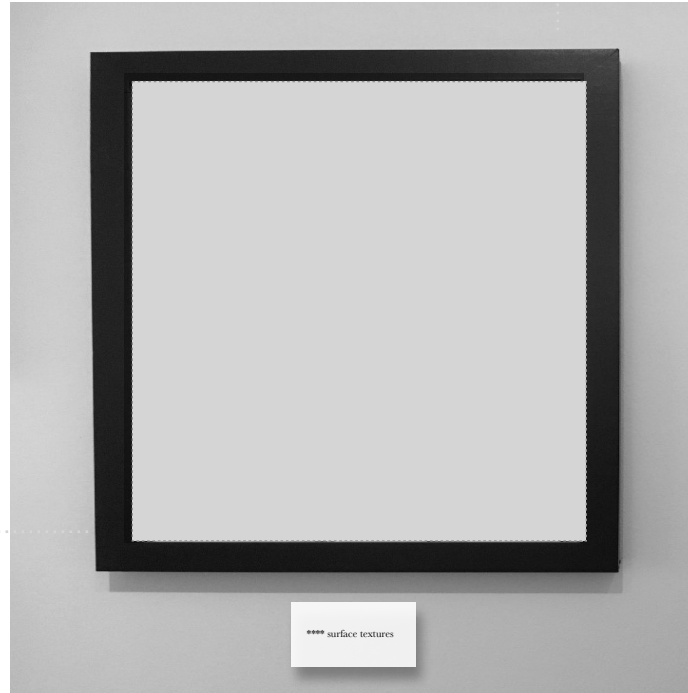
** The rushes prohibit lingering;⁶ without glancing against cold shoulders, always—already tender and bruised. Falling as still as the stars in the constellations; blinking, as trace paths intertwine. The body shivers, breathing space amidst unfolding narratives; accounts, our days are numbered, until the one beyond the last. A pause is always a ‘critical gesture’, whether comma, colon, full stop, marker, or *crater*;⁷ an interruption, asking: which way to the fold? Poised, awaiting announcement, direction, signals; the possibilities are all lying, just out of reach.⁸ Still waters still harbour stirring depths; resting in arresting protest, resignation, delay. A site is never stable; its roots extend in all directions — all is always under construction.⁹ The pavement is a space between each step and the next; unsound footings, asides resting, fenced in. The bats emerge from the tracks: *mind the gap*.¹⁰ Pauses are possibilities, yet, too often the voids are infilled without paying dues, without care—full attention; it will not do. The storm of supplements on site shatters the silence; due south. Any quest is always—already interspersed with intrusions; getting on and off the ship. Shortages, scaffolds, smog; awaiting the train, there and back again, with blind chance.

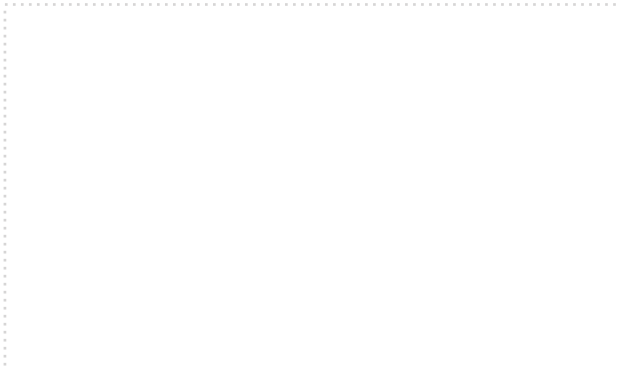
LITTLE STARS ***: image of London pavement by Nigel Henderson
with footnote — sites within the city




*** The site is a gathering of fragments, a 'cluster of cups'. Yet, what exists is more than the physical; what exists spills over beyond the lips, where denotation eradicates ambiguity.¹¹ The wind is different now, breathes deeply; now that what used to exist on this site has been razed. *Down the rabbit hole.* Always below, beneath, footnoted. Yet, a site is fleeting, composed of debris and detritus, the lost and the hidden, as well as things *other*, from elsewhere, pencilled in. The eraser anticipates the ending; attempts to peer through the cracks in the hoardings, where precipitation is seeping in. The rubble is loose and unstable underfoot, shifting and escaping scrutiny. A stray leaf drifts into the scene; drifting into other landscapes. To pace, to trace step-by-step, intimate trajectories; to intersperse the leaves of other trees within the field of potentialities. Forecast: cloudy. This site is also other sites; this tale is the shattered mirror of other narratives. It is a site known to you through disregard, inattention, and peripheral vision; it is a site known to others through trespasses, tipping, and myth: postcard propaganda. Memory is delicately eroded, stuttering. Double exposures. There will be things forgotten, things left behind, things that will remain buried within the minds of others.

LITTLE STARS ***: image of London pavement by Nigel Henderson
with footnote — surface textures

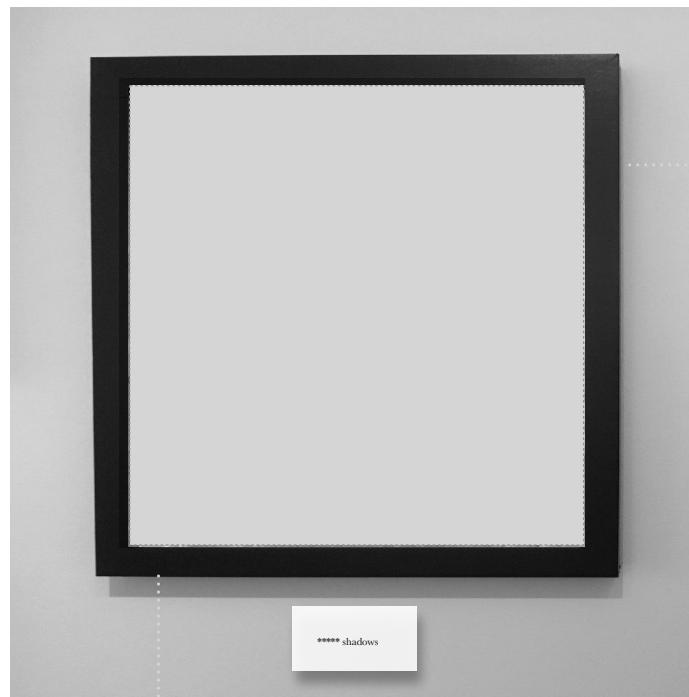




**** The worn pavement beneath our soles is softly traced over by the hesitant wanderer; the splintering cracks are absently bridged by her tangential gestures. The rain falls, washes away the precipitative treads left behind, drains all marginal marks away into the depths. There can be no cutting corners; there can be only restraint in keeping to the designated wandering space defined by the kerb.¹² Our routes through the city are framed; the frames are filled with an abundance of textures. Some surfaces are more fractured than others, whether through erosion or intentionally so; cobbled together. Sometimes the erosion is repaired; more often, the widening chasm is preserved until complete ruination. Rhythms and ruptures; these raised and sunken profiles are all notations.¹³ The sky is doubly exposed; twice the thunder. The immediate post-WWII cityscape was filled with microscopic and macroscopic intrigue.¹⁴ Falling closer to the ground, to the fault-lines marking the surface. Faint stitches.¹⁵ These surfaces have been reconstructed over time, have been made more hardwearing — able to withstand the incessant pounding, and the burden of shadows; and, yet, they can outlive buildings.

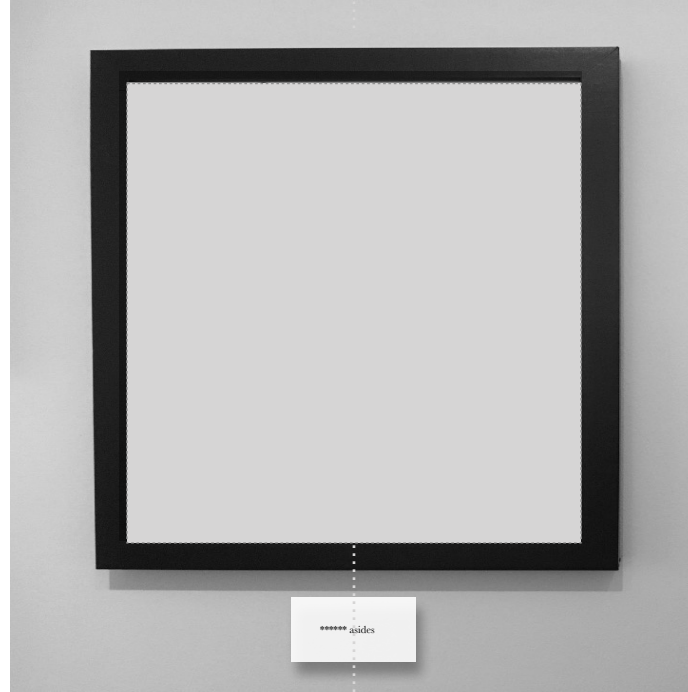


LITTLE STARS ***: image of London pavement by Nigel Henderson**
with footnote — shadows



***** Light tiptoeing within darkness; within the trailing twins of shadows. Infringing upon the doubles of others; lengthening and shortening, fuzzy edges.¹⁶ Poor imitations; shadows of doubt. To walk without any interruptions without falter false start or misdirection an ending at any point any pause the full stop will be found as found breathless endless wandering figuring within the shadows before the page is torn from the edges before the nib scars the white pebbles in the forest falls on to the pavement between skyscrapers the craters move you and move within you until the closing gap. Cast the eyes over; dustings.¹⁷ You can often see her wandering. Unwavering; despite the gathering gales, despite the desolate snow before her; emerging from the forest to the clearing, into the light, to glimpse the asterisks above. The shadows are deeper here, more defined. The photons are missing; obstructions interrupt their path. We are forever stalked by their loss. Look close enough, and there's a space between self and spectre: a shadow gap.

LITTLE STARS ***:** *image of London pavement by Nigel Henderson*
with footnote — asides



***** Note the little stars above, the pathways they illuminate below. They are forever lingering on the edge of the ether; swerving, wandering akin to footsteps caught in labyrinths and blind-alleys. Orbits shifting, seeking unknowns — aberrations to constellations supplementary to this one. The notes entwined with each of these diminutive celestial bodies are a double plot. Hollowed; halved. The footnotes expose the roots, the H.L.s; the leaves will emerge.¹⁸ The snowy surface is ruptured by orbs, lightning bolts — asides, indecisions, interruptions; hiding within the interstices, clawing the letters open to the firmament. The site is a sieve: punctured by unforeseen findings and serendipitous encounters; riddled with evidential tangents leading to ever-more marginal paths. Following footsteps, stalking, trespassing.¹⁹ Footsteps notate the city in steps — 1, 2, 3. The further we journey beyond the site's boundaries the greater the sprawl, the finer the ply. *This* branch, chasing little stars, has reached Westminster and the site of the Economist buildings and plaza. *To be continued.*

“Openings in the fabric of the visible are thus not so much produced then as encountered, fleetingly glimpsed. Here, the [crater] operates as an aperture in the real, a portal to other places and times, both future and past. The horizontal landscape of what is present is ruptured by another frequency of experience, the vertical or vertiginous force of something felt or sensed. A [crater] is experienced as a poetic fall from or faltering within what is known or certain. It exists at the cusp of recognition, where the witness is left unable to fully find the words for communicating what they have seen. The [crater] is always a little otherworldly, for it marks the opening of one world or reality onto the possibility of others. Those receptive to the [crater] thus inhabit a zone between two worlds, between now and elsewhere, between the actual and imagined.” Adapted from Emma

Cocker, *Glimpsed, Only in Certain Light*, 2012.

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I FOUND YOU IN A FOOTNOTE

AN AFTERWORD

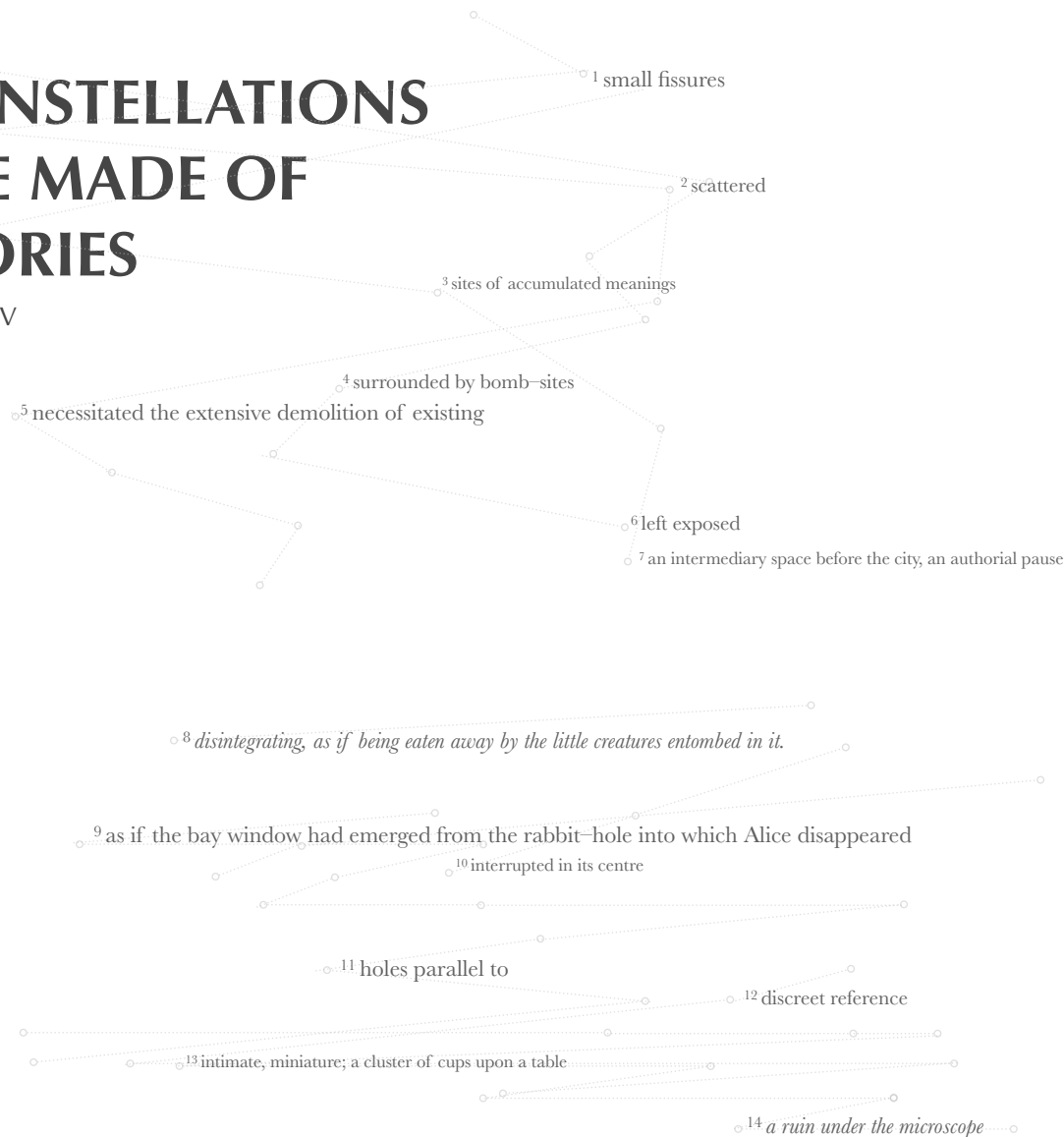
13. Ubu Roi, programme of a dramatised reading, ICA, London, 18 February 1952, produced by W.J., with H.L. and S.D.

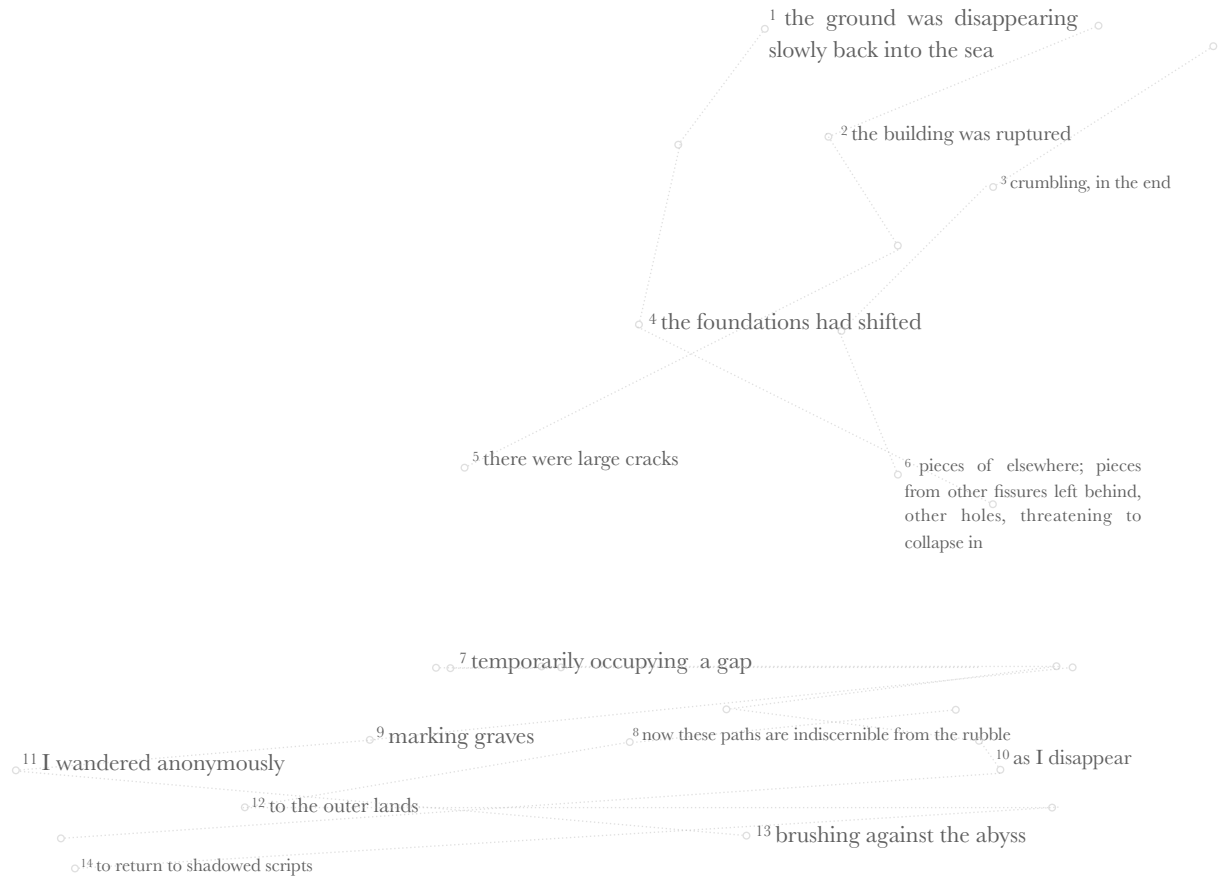
Gaberbocchus Press

V&A exhibition, 2003

CONSTELLATIONS ARE MADE OF STORIES

EXHIBIT V





¹ the hunter

² blurred, haunting

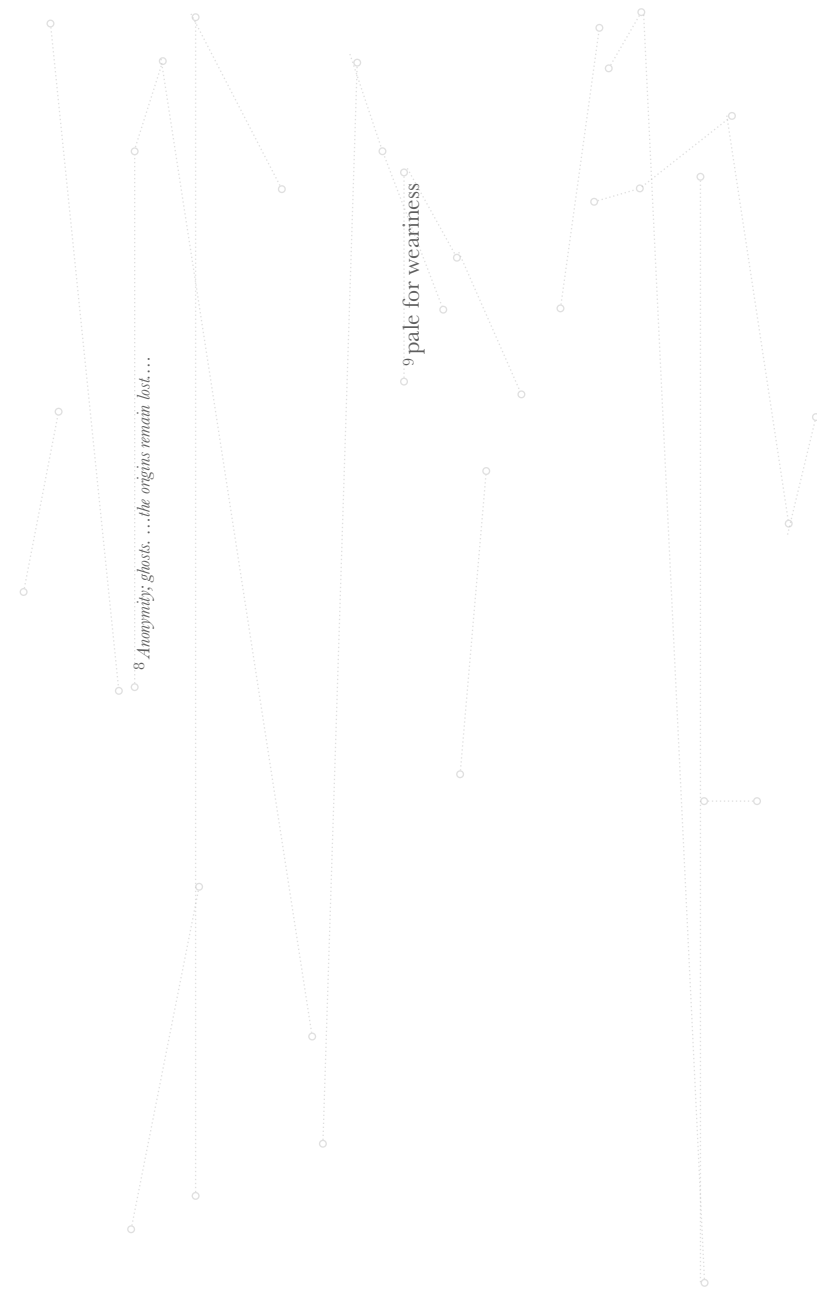
³ bare: stripped, plundered, devoid

⁴ silence, exile and cunning

⁵ official histories

⁶ rake through the cratered ground

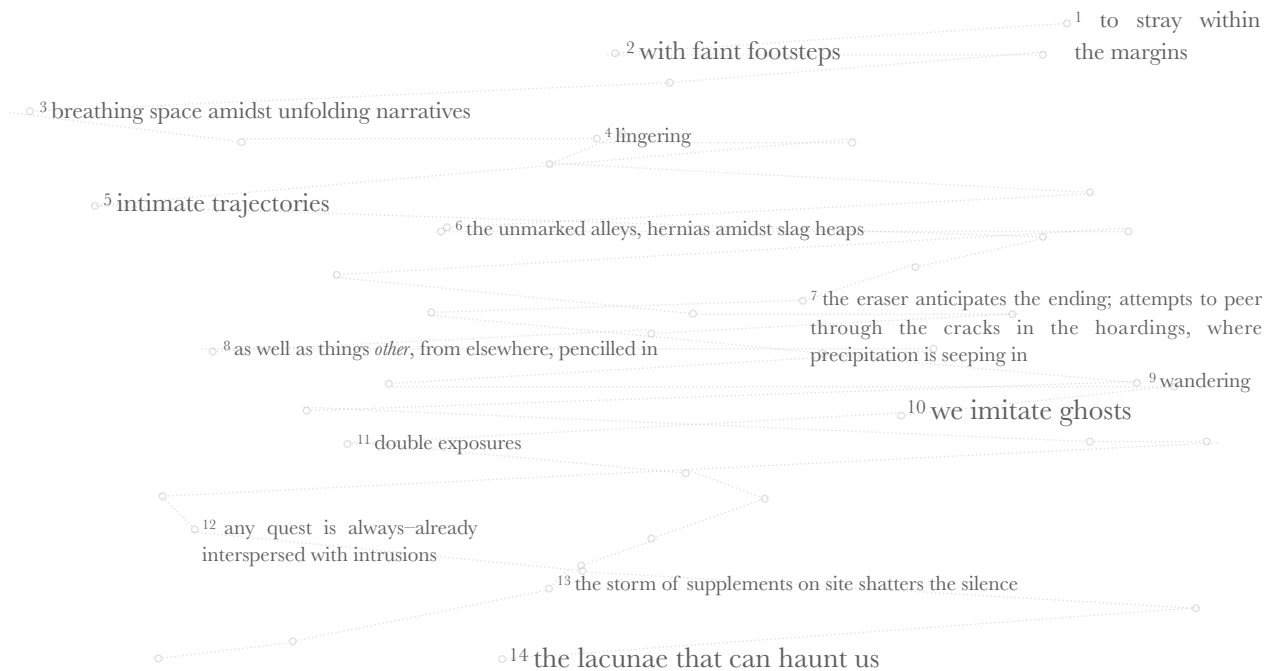
⁷ an incidental detail

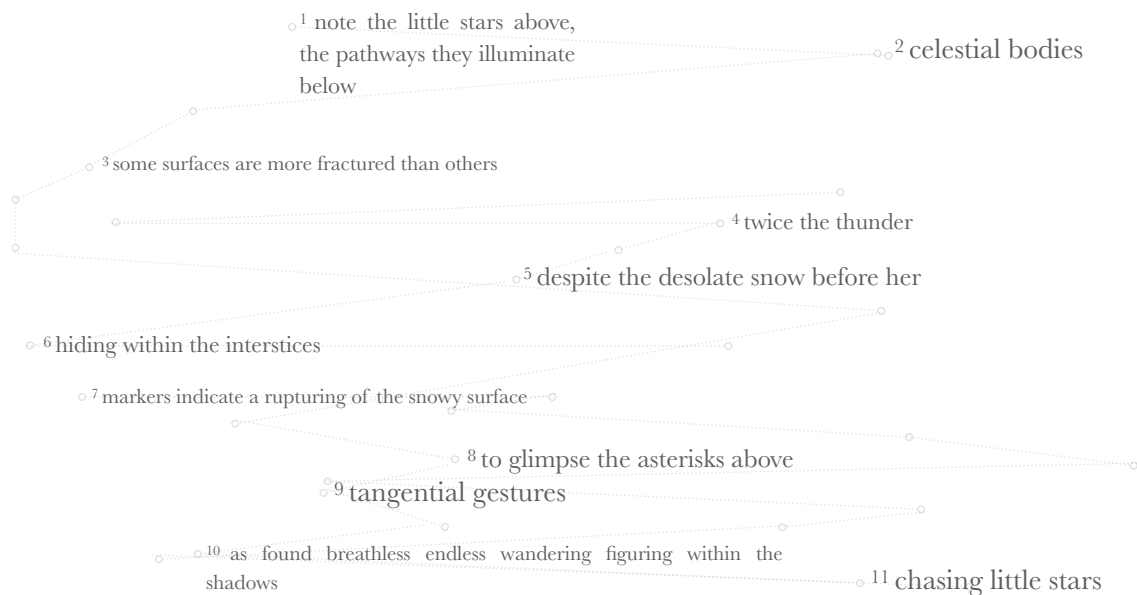


CONSTELLATIONS ARE MADE OF STORIES









illustrations

Cover Image. Geological strata plot of London and Portland. Drawing by Ashley Mason. 18 February 2018.

Plan of Exhibition. p. 3. Photograph and model with overlay by Ashley Mason. 18 February 2018.

Fig. 1. *Imminent Bodies*. p. 5. 'Temporal dislocation of labels of *Craters* exhibition.' Photographs taken over duration of *Craters* by Ashley Mason. 18 February 2018.

Fig. 2. *Missing*. p. 10. Interior view of *Parallel of Life and Art* exhibition, Nigel Henderson, September 1953. Original photograph: Nigel Henderson, Photograph of installation view of *Parallel of Life and Art* exhibition [c.11 September 1953 — 18 October 1953] © Nigel Henderson Estate. Photo © Tate (2018), online: <<http://www.tate.org.uk/art/archive/tga-9211-5-2-93/henderson-photograph-of-installation-view-of-parallel-of-life-and-art-exhibition>> [accessed 18 February 2018].

Fig. 3. *Missing*. p. 11. Interior view of *Parallel of Life and Art* exhibition, Nigel Henderson, September 1953. Original photograph: Nigel Henderson, Photograph of installation view of *Parallel of Life and Art* exhibition [c.11 September 1953 — 18 October 1953] © Nigel Henderson Estate. Photo © Tate (2018), online: <<http://www.tate.org.uk/art/archive/tga-9211-5-2-93/henderson-photograph-of-installation-view-of-parallel-of-life-and-art-exhibition>> [accessed 18 February 2018]. [Note: this text is inspired by Sophie Calle, *Ghosts*.]

Fig. 4. *Missing*. p. 12. 78. Mile Wide Crater (wide angle lens photo). included in: 'Biggest Meteor Crater?', *Life Magazine*, 14 August 1950, 34–35. Original photograph: J. R. Eyerman, © Time Inc.

Fig. 5. *Missing*. p. 13. 21. Skyscrapers. Wide angle lens photo. 'Skyscraper's start', *Life Magazine*, 12 June 1950. Original photograph: George Strock. © Time Inc.

Fig. 6. *Missing*. p. 15. 'Biggest Meteor Crater?', *Life Magazine*, 14 August 1950. Original photograph taken by J. R. Eyerman, © Time Inc.

Fig. 7. *Missing*. p. 17. This is 'Life's' close-up of same scene. 'Peak Performance', *Life Magazine*, 14 November 1949. Original photograph: George Strock. © Time Inc.

Fig. 8. *Missing*. p. 17. Looking up from excavation, camera's wide-angle lens distorts workman, frames with other buildings the space skyscraper will fill. 'Skyscraper's start', *Life Magazine*, 12 June 1950. Original photograph: George Strock. © Time Inc.

Fig. 9. *Missing*. p. 18. Exhibition catalogue, *Parallel of Life and Art*, September 1953. Original document: Independent Group, *Parallel of Life and Art* exhibition catalogue [c. September 1953] © Nigel Henderson Estate. Photograph taken by Ashley Mason at *Parallel of Life and Art*, The Hepworth Wakefield, 16 November 2013 — 19 April 2015. 01 August 2014.

Fig. 10. *Missing*. p. 19. Exhibition catalogue, *Parallel of Life and Art*, September 1953. Original document: Claude Lichtenstein and Thomas Schreggenberger, eds., *As Found: The Discovery of the Ordinary* (Zürich: Lars Müller Publishers, 2001), p. 44. © Nigel Henderson Estate.

Fig. 11. *Wound*. p. 22. Nigel Henderson, Photograph showing a construction site, [c.1949 — 1956]. © Nigel Henderson Estate. Photo © Tate (2018). Creative Commons CC-BY-NC-ND (3.0 Unported), online: <<http://www.tate.org.uk/art/archive/items/tga-201011-3-1-99-6/henderson-photograph-showing-a-construction-site>> [accessed 23 November 2017].

Fig. 12. *Wound*. p. 23. Nigel Henderson, Photograph showing a construction site, [c.1949 — 1956]. © Nigel Henderson Estate. Photo © Tate (2018). Creative Commons CC-BY-NC-ND (3.0 Unported), online: <<http://www.tate.org.uk/art/archive/items/tga-201011-3-1-99-7/henderson-photograph-showing-a-construction-site>> [accessed 18 February 2018].

Fig. 13. *Wound*. p. 24. Nigel Henderson, Photograph showing workmen on a construction site, [c.1949 — 1956]. © Nigel Henderson Estate. Photo © Tate (2018). Creative Commons CC-BY-NC-ND (3.0 Unported), online: <<http://www.tate.org.uk/art/archive/items/tga-201011-3-1-51-4/henderson-photograph-showing-workmen-on-a-construction-site>> [accessed 18 February 2018].

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Fig. 14. *Wound*. p. 25. Nigel Henderson, Photograph showing workmen on a construction site, [c.1949 — 1956]. © Nigel Henderson Estate. Photo © Tate (2018). Image released under Creative Commons CC-BY-NC-ND (3.0 Unported), online: <<http://www.tate.org.uk/art/archive/items/tga-201011-3-1-51-1/henderson-photograph-showing-workmen-on-a-construction-site>> [accessed 18 February 2018].

Fig. 15. *Wound*. p. 26. Nigel Henderson, Photograph of a demolished building, [c.1949 — 1954]. © Nigel Henderson Estate. Photo © Tate (2018). Image released under Creative Commons CC-BY-NC-ND (3.0 Unported), online: <<http://www.tate.org.uk/art/archive/items/tga-9211-9-6-69/henderson-photograph-of-a-demolished-building>> [accessed 18 February 2018].

Fig. 16. *Wound*. p. 27. Nigel Henderson, Photograph of a demolished building, [c.1949 — 1954]. © Nigel Henderson Estate. Photo © Tate (2018). Image released under Creative Commons CC-BY-NC-ND (3.0 Unported), online: <<http://www.tate.org.uk/art/archive/items/tga-9211-9-6-70/henderson-photograph-of-a-demolished-building>> [accessed 18 February 2018].

Fig. 17. *You've Never Seen Me*. p. 30. 'You've Never Seen Me, Isle of Portland'. Original photograph taken by Ashley Mason.

Fig. 18. *You've Never Seen Me*. p. 32. 'You've Never Seen Me, Economist Plaza'. Original photograph taken by Ashley Mason. 18 March 2016.

Fig. 19. *You've Never Seen Me*. p. 34. 'You've Never Seen Me, *Blow-Up*'. Original photograph taken by Ashley Mason. 18 March 2016.

Fig. 20. *You've Never Seen Me*. p. 36. 'You've Never Seen Me: Markers, Economist Plaza'. Original photograph taken by Ashley Mason. 18 March 2016.

Fig. 21. *You've Never Seen Me*. p. 37. 'Scaffold / Parallel'. Photograph taken by Ashley Mason. 18 February 2018.

Fig. 22. *Bare Chambers*. p. 42. Photograph of *Bare Chambers* installation. Photograph taken by Ashley Mason. 18 February 2018.

Fig. 23. *Bare Chambers*. p. 44. Marginal gloss for Justin Henderson. 1. Nigel Henderson, Photograph of unidentified girl inside Parallel of Life and Art exhibition [c.11 September 1953 — 18 October 1953] © Nigel Henderson Estate, © Westinghouse Electric Corporation. Photo © Tate (2018), online: <<http://www.tate.org.uk/art/archive/items/tga-9211-5-2-71/henderson-photograph-of-unidentified-girl-inside-parallel-of-life-and-art-exhibition>> [accessed 18 February 2018]; 2. Nigel Henderson, Photograph of installation view of Parallel of Life and Art exhibition [c.11 September 1953 — 18 October 1953] © Nigel Henderson Estate, © Westinghouse Electric Corporation. Photo © Tate (2018), online: <<http://www.tate.org.uk/art/archive/items/tga-9211-5-2-96/henderson-photograph-of-installation-view-of-parallel-of-life-and-art-exhibition>> [accessed 18 February 2018]; 3. Nigel Henderson, Photograph of installation view of Parallel of Life and Art exhibition [c.11 September 1953 — 18 October 1953] © Nigel Henderson Estate. Photo © Tate (2018), online: <<http://www.tate.org.uk/art/archive/items/tga-9211-5-2-59/henderson-photograph-of-installation-view-of-parallel-of-life-and-art-exhibition>> [accessed 18 February 2018]; 4. Nigel Henderson, Photograph from Parallel of Life and Art exhibition catalogue, no. 95 [c.11 September 1953 — 18 October 1953] © Nigel Henderson Estate. Photo © Tate (2018). Creative Commons CC-BY-NC-ND (3.0 Unported), online: <<http://www.tate.org.uk/art/archive/items/tga-9211-5-2-37/henderson-photograph-from-parallel-of-life-and-art-exhibition-catalogue-no-95>> [accessed 18 February 2018], and Nigel Henderson, Photograph from Parallel of Life and Art exhibition catalogue, no. 52 [c.11 September 1953 — 18 October 1953] © Nigel Henderson Estate. Photo © Tate (2018), online: <<http://www.tate.org.uk/art/archive/items/tga-9211-5-2-20/henderson-photograph-from-parallel-of-life-and-art-exhibition-catalogue-no-52>> [accessed 18 February 2018]; 5. Nigel Henderson, Unidentified photograph, rejected from Parallel of Life and Art exhibition [c.11 September 1953 — 18 October 1953] © Nigel Henderson Estate. Photo © Tate (2018). Creative Commons CC-BY-NC-ND (3.0 Unported), online: <<http://www.tate.org.uk/art/archive/items/tga-9211-5-2-53/henderson-unidentified-photograph-rejected-from-parallel-of-life-and-art-exhibition>> [accessed 18 February 2018]; 6. John Tenniel, Alice stepping through the looking-glass [1871], Wikimedia Commons.

Fig. 25. *Bare Chambers*. p. 46. Marginal gloss for Her. 1. Photograph showing a notice board for 'Coronation Announcements' attached to a wall [1953] © Nigel Henderson Estate. Photo © Tate (2018). Image released under Creative Commons CC-BY-NC-ND (3.0 Unported), online: <<http://www.tate.org.uk/art/archive/items/tga-201011-3-1-80-4/henderson-photograph-showing-a-notice-board-for-coronation-announcements-attached-to-a>> [accessed 18 February 2018];

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Fig. 25. *Bare Chambers*. p. 46. (cont.) 3. British Royal Family Tree, Wikimedia Commons (Hoodinksi), Attribution-ShareAlike 4.0 International (CC BY-SA 4.0), <<https://creativecommons.org/licenses/by-sa/4.0/deed.en>> [accessed 18 February 2018]; 4. Ordnance Survey, Map of City of London and its Environs [1869–1880], Wikimedia Commons; 5. Nigel Henderson, Photograph showing school children celebrating at a street event for the Coronation [1953] © Nigel Henderson Estate. Photo © Tate (2018). Creative Commons CC-BY-NC-ND (3.0 Unported), online: <<http://www.tate.org.uk/art/archive/items/tga-201011-3-1-6-11/henderson-photograph-showing-school-children-celebrating-at-a-street-event-for-the>> [accessed 18 February 2018]; 6. HMSO, Tell Nobody — Not Even Her — Careless Talk Costs Lives [1939–1945], Wikimedia Commons, IWM Non Commercial Licence © IWM (Art.IWM PST 13910), online: <<https://www.iwm.org.uk/collections/item/object/31825>> [accessed 18 February 2018]. Composed by Ashley Mason. Revised for *Craters* 2018.

Fig. 26. *Bare Chambers*. p. 48. Marginal gloss for Alice Austen. 1. Cover image of Oliver Jensen, *The Revolt of American Women* (New York: Harcourt, Brace, 1952); 2. Alice Austen, Alice Austen Watches Her World [1910], Wikimedia Commons and Thomas Altfather Good, An antique camera on display in the home-turned-museum of famed Staten Island photographer E. Alice Austen [2012], Wikimedia Commons, Attribution-ShareAlike 4.0 International (CC BY-SA 4.0), <<https://creativecommons.org/licenses/by-sa/4.0/deed.en>> [accessed 18 February 2018]; 3. Klemming's Atelier Stockholm, Linggymnastik Gymnastiska Centralinstitutet Stockholm ca. 1900 [1890–1910], Wikimedia Commons; 4. Independent Group, Catalogue for the exhibition *Parallel of Life and Art* [c.11 September 1953 — 18 October 1953] © Nigel Henderson Estate. Rights © Tate (2018), TGA 955/15/33; 5. [n.a.], Linggymnastik Gymnastiska Centralinstitutet Stockholm ca 1900 [1890–1910], Wikimedia Commons; 6. [n.a.], Mrs Emmeline Pankhurst, leader of the Women's Suffragette movement, is arrested outside Buckingham Palace while trying to present a petition to King George V in May 1914 [21 May 1914], Wikimedia Commons. Composed by Ashley Mason. Revised for *Craters* 2018.

Fig. 27. *Bare Chambers*. p. 50. Marginal gloss for Alison Smithson. 1. Nigel Henderson, Photograph of Alison Smithson in a work room [c.1949 — c. 1956] © Nigel Henderson Estate. Creative Commons CC-BY-NC-ND (3.0 Unported), online: <<http://www.tate.org.uk/art/archive/items/tga-201011-3-1-29-8/henderson-photograph-of-alison-smithson-in-a-work-room>> [accessed 18 February 2018]; 3. Cover image from: Alison Smithson, *A Portrait of the Female Mind as a Young Girl* (London: Chatto & Windus, 1966); 4. Beatrix Potter, Mrs. Rabbit at her shop with Flopsy, Mopsy and Cotton-tail, from *The Tale of Benjamin Bunny* [1904], Wikimedia Commons; 5. Cover image from: B. S. Johnson, *The Evacuees* (London: Victor Gollancz, 1968); 6. Tyne and Wear Archives and Museums, Bomb damage at Readhead's shipyard, South Shields, 1941 [10 April 1941], Wikimedia Commons, © TWAM (ref 2931), online: <https://www.flickr.com/photos/twm_news/26035134290/> [accessed 18 February 2019]; 7. Ministry of Information, An Anderson shelter remains intact amidst destruction in Latham Street, Poplar, London during 1941 [1941], Wikimedia Commons, IWM Non Commercial Licence © IWM (D 5949), online: <<https://www.iwm.org.uk/collections/item/object/205198906>> [accessed 18 February 2018], and Ministry of Information, Air Raid Precautions in Central London, England, UK, 1941 [1941], Wikimedia Commons, IWM Non Commercial Licence © IWM (D 3606), online: <<https://www.iwm.org.uk/collections/item/object/205195892>> [accessed 18 February 2018], and [n.a.], The Home Front in Britain during the Second World War [1939–1945], Wikimedia Commons, IWM Non Commercial Licence © IWM (HU 44272), online: <<https://www.iwm.org.uk/collections/item/object/205021956>> [accessed 18 February 2019]. Composed by Ashley Mason. Revised for *Craters* 2018.

Fig. 28. *Bare Chambers*. p. 52. Photograph of empty folders within Nigel Henderson Collection at Tate Archive with *Bare Chambers* placed inside. Photograph taken by Ashley Mason. 18 October 2015. [Note: this creative piece is fictional, with no additional or new material actually inserted within the archive.]

Fig. 29. *A View From*. p. 54. 'Removes no.1.' Photograph taken by Ashley Mason. 18 October 2015. [Note: this working model was constructed with the aid of installation photographs of the Parallel of Life and Art exhibition held within the Nigel Henderson Collection at Tate Archive (folder TGA 9211).]

Fig. 30. *A View From*. p. 55. 'Removes no.2.' Photograph taken by Ashley Mason. 18 October 2015. [Note: Ibid.]

Fig. 31. *A View From*. p. 56. 'Removes no.3.' Photograph taken by Ashley Mason. 18 October 2015. [Note: Ibid.]

Fig. 32. *A View From*. p. 57. 'Removes no.4.' Photograph taken by Ashley Mason. 18 October 2015. [Note: Ibid., The text for this piece (and that of 'Removes no.2') has been adapted from Ashley Mason, 'Craters: between cleared and constructed, between absent and present', *Interstices*, 17 'Return to Origins' (2017), 54–66.]

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Fig. 33. *The Moon's an Arrant Thief*, p. 60. Installation view of 'Meteor Crater with *fantôme*'. With: Interior view of *Parallel of Life and Art* exhibition, Nigel Henderson, September 1953. Original photograph: Nigel Henderson, Photograph of installation view of *Parallel of Life and Art* exhibition [c.11 September 1953 — 18 October 1953] © Nigel Henderson Estate. Photo © Tate (2018), online: <<http://www.tate.org.uk/art/archive/tga-9211-5-2-93/henderson-photograph-of-installation-view-of-parallel-of-life-and-art-exhibition>> [accessed 18 February 2018]. Photograph of installation taken by Ashley Mason. 18 February 2018.

Fig. 34. *The Moon's an Arrant Thief*, p. 62. Installation view of 'Skyscrapers with *fantôme*'. With: Interior view of *Parallel of Life and Art* exhibition, Nigel Henderson, September 1953. Original photograph: Nigel Henderson, Photograph of installation view of *Parallel of Life and Art* exhibition [c.11 September 1953 — 18 October 1953] © Nigel Henderson Estate. Photo © Tate (2018), online: <<http://www.tate.org.uk/art/archive/tga-9211-5-2-93/henderson-photograph-of-installation-view-of-parallel-of-life-and-art-exhibition>> [accessed 18 February 2018]. Photograph of installation taken by Ashley Mason. 18 February 2018.

Fig. 35. *Little Stars*, p. 74. '* : Image of London Pavement by Nigel Henderson with footnote — wandering footsteps.' Original photograph: Nigel Henderson, Photograph possibly showing a texture study of a wall [c.1949 — c.1956], © Nigel Henderson Estate. Photo © Tate (2018). Creative Commons CC-BY-NC-ND (3.0 Unported), online: <<http://www.tate.org.uk/art/archive/items/tga-201011-3-1-92-8/henderson-photograph-possibly-showing-a-texture-study-of-a-wall>> [accessed 18 February 2018]. Installation view of *Little Stars*. Photograph taken by Ashley Mason. 18 February 2018.

Fig. 36. *Little Stars*, p. 76. '** : Image of London Pavement by Nigel Henderson with footnote — pauses & stillness.' Original photograph: Nigel Henderson, Photograph of railway tracks [1949 — 1954], © Nigel Henderson Estate. Photo © Tate (2018). Creative Commons CC-BY-NC-ND (3.0 Unported), online: <<http://www.tate.org.uk/art/archive/items/tga-9211-9-6-104/henderson-photograph-of-railway-tracks>> [accessed 18 February 2018]. Installation view of *Little Stars*. Photograph taken by Ashley Mason. 18 February 2018.

Fig. 37. *Little Stars*, p. 78. '*** : Image of London Pavement by Nigel Henderson with footnote — sites within the city.' Original photograph: Nigel Henderson, Photograph possibly showing a texture study of a wall [c.1949 — c.1956], © Nigel Henderson Estate. Photo © Tate (2018). Creative Commons CC-BY-NC-ND (3.0 Unported), online: Online: <<http://www.tate.org.uk/art/archive/items/tga-201011-3-1-92-11/henderson-photograph-possibly-showing-a-texture-study-of-a-wall>> [accessed 18 February 2018]. Installation view of *Little Stars*. Photograph taken by Ashley Mason. 18 February 2018.

Fig. 38. *Little Stars*, p. 80. '**** : Image of London Pavement by Nigel Henderson with footnote — surface textures.' Original photograph: Nigel Henderson, Photograph possibly showing a texture study of a path [c.1949 — c.1956], © Nigel Henderson Estate. Photo © Tate (2018). Creative Commons CC-BY-NC-ND (3.0 Unported), online: Online: <<http://www.tate.org.uk/art/archive/items/tga-201011-3-1-92-12/henderson-photograph-possibly-showing-a-texture-study-of-a-path>> [accessed 18 February 2018]. Installation view of *Little Stars*. Photograph taken by Ashley Mason. 18 February 2018.

Fig. 39. *Little Stars*, p. 82. '***** : Image of London Pavement by Nigel Henderson with footnote — shadows.' Original photograph: Nigel Henderson, Photograph possibly showing a texture study of a road [c.1949 — c.1956], © Nigel Henderson Estate. Photo © Tate (2018). Creative Commons CC-BY-NC-ND (3.0 Unported), online: Online: <<http://www.tate.org.uk/art/archive/items/tga-201011-3-1-92-6/henderson-photograph-possibly-showing-a-texture-study-of-a-road>> [accessed 18 February 2018]. Installation view of *Little Stars*. Photograph taken by Ashley Mason. 18 February 2018.

Fig. 40. *Little Stars*, p. 84. '***** : Image of London Pavement by Nigel Henderson with footnote — asides.' Original photograph: Nigel Henderson, Photograph possibly showing a texture study of a fire hydrant [c.1949 — c.1956], © Nigel Henderson Estate. Photo © Tate (2018). Creative Commons CC-BY-NC-ND (3.0 Unported), online: Online: <<http://www.tate.org.uk/art/archive/items/tga-201011-3-1-94-10/henderson-photograph-possibly-showing-a-texture-study-of-a-fire-hydrant>> [accessed 18 February 2018]. Installation view of *Little Stars*. Photograph taken by Ashley Mason. 18 February 2018.

Figs. 41–44. *Constellations Are Made of Stories*, pp. 90–97. 'Constellations I–IV.' Drawings by Ashley Mason. 18 February 2018.

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