

# Present Past

Saturday 27th June 2015

SIX

You are visiting a property that has been abandoned and empty for some time. We have made every effort to make the property as safe as possible for your visit, but have also tried to retain the "feel" and "spirit" of what we found when we first came in and viewed it - as such, there is dust, mould and damp in parts.

For your safety, some areas are inaccessible, and some elements have been marked as hazardous - please respect any barriers and fencing, take notice of the exit and safety signs and please do not try to touch areas that have been clearly marked as hazards!

If you have any concerns please address them to the safety team who are present.





*'Now my aim is clear: I must show that the house is one of the greatest powers of integration for the thoughts, memories and dreams of mankind. The binding principle in this integration is the daydream. Past, Present and future give the house different dynamisms, which often interfere, at times opposing, at others, stimulating one another.'*

Gaston Bachelard – The Poetics of Space

Welcome to , "Rastgarth", one of the first houses to have been built in Southbourne, with Arthur Bell purchasing the plot of land in 1891 from the Southbourne-on-Sea Freehold Land Company Limited, and having his new family home built on it.

Arthur George Bell was a Yorkshire born landscape painter who studied at the Slade School in London and later in Paris at the Ecole des Beaux Arts. He exhibited at the Royal Academy. In 1882 he married Nancy R. E. Meugens, a prolific author and translator, who later wrote under the pseudonym, "Mrs Arthur Bell" and in 1891, they moved from London with their three young children, Kenneth, Eric and Irene to their newly built house, where you are visiting today.

Some prints of his work, to include nearby Hengistbury Head are on display in the large room that was originally, we believe, a north-light studio for Arthur. Here too, you will be able to leaf through some books written by , "Mrs Arthur Bell" (Nancy) whilst she lived here, and one of which was illustrated by her husband.

Arthur died in 1916, and Nancy continued to live here until her death in 1933. Since that date there have been a succession of owners, with part of the original gardens having been sold off, and the bungalow you now see to the side of the drive being on those original gardens.

We believe the house was a family home until in more recent years when it seems to have been split into three basic flatlets, evidence of which is clearly visible as you walk around.

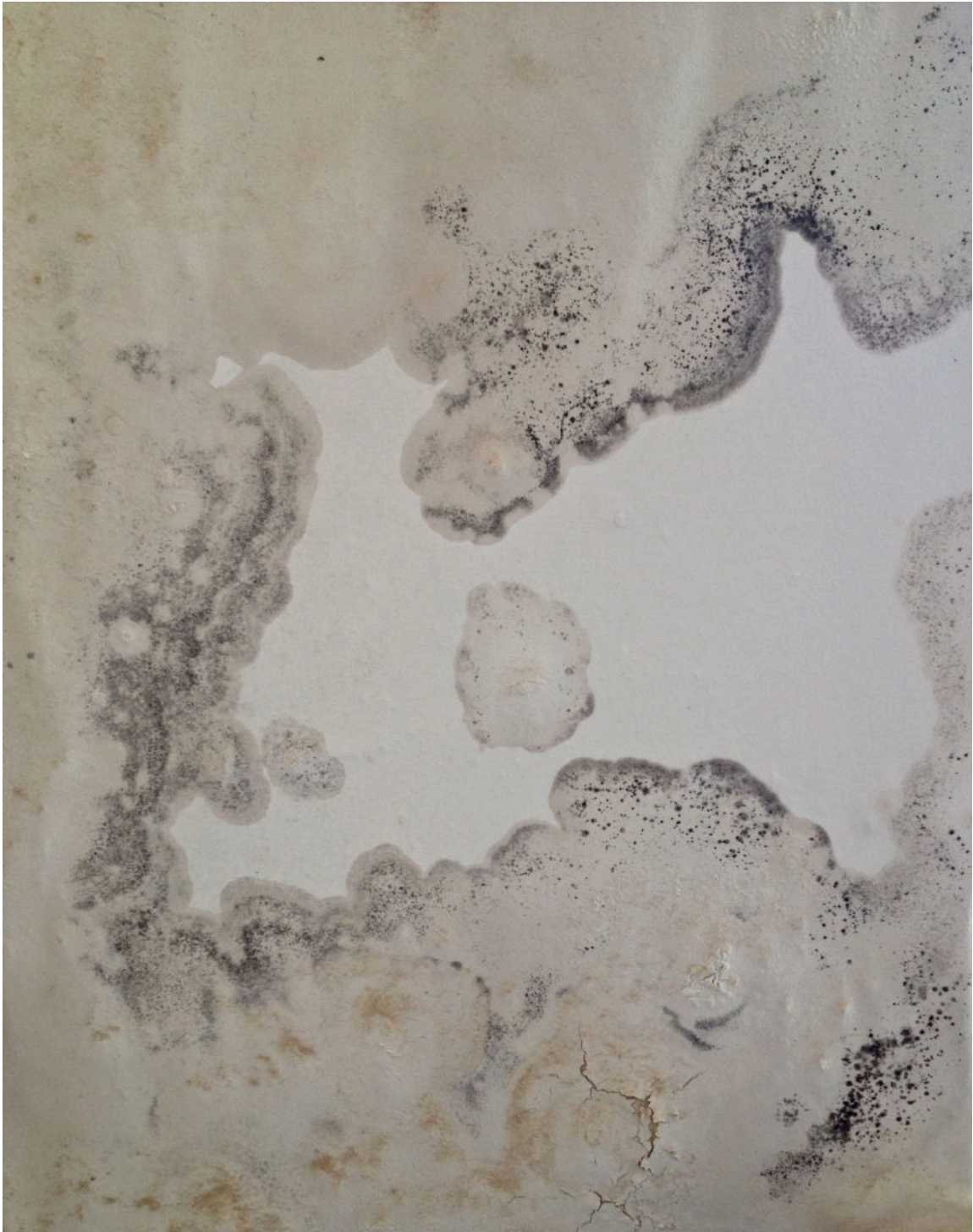
And so, in a house originally built for and lived in by artists, we fill the house once again with art and creativity for one day as a final farewell, as within the next few weeks the building will be demolished and cleared and homes for new people will be built, in the circle of life. Thank you for coming and we hope enjoy your visit as much as we have in bringing it to you.

**Mark & Sarah Harris - SIX**



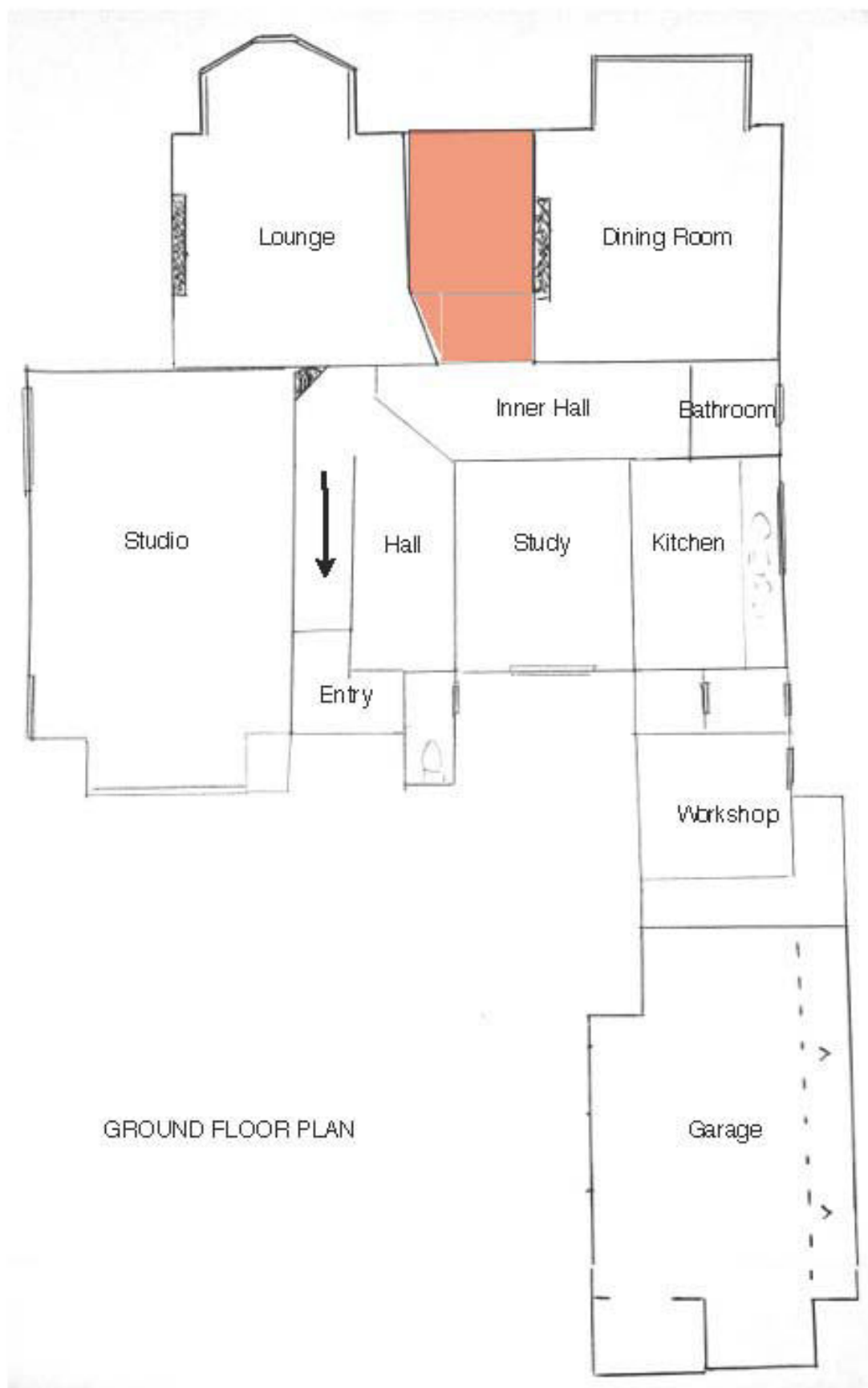
Artists Name	Location of work
Chris Anderton	Landing
Ilse Briede (Kavi) & Donna Enticknap Wilson	Bedroom three
Jane Cartwright	Various spaces
Nancy Clemance	Garage
Stephen Coles	Workshop
Anne Edwardes	Lounge
Rosemary Edwards	Kitchen
Alex Grey	Landing windows
Sarah Grace Harris	Bedroom two & Blue Bathroom
Language! Timothy	Landing
Christopher Lee	Bedroom four
Margaret Maguire	Studio
Zoe Monckton	Various spaces
Denise Poote	Dining Room
Colin Priest	Bedroom one
Rachel Sheldrake	Yellow Bathroom
Lucy Turner	Studio & Cupboard in first floor stairs
Anja Urhen	Landing
Mark van Klaveren	Study
Nicola Will	Hall fireplace
Carl Wilson	Dining Room & Hall





*'True nostalgia is an ephemeral composition of disjointed memories.'*

Florence King







*‘Exhibitions are kind of ephemeral moments, sometimes magic moments, and when they're gone, they're gone.’*

Hans-Ulrich Obrist



FIRST FLOOR PLAN



*‘If you'd rather live surrounded by pristine objects than by the traces of happy memories, stay focused on tangible things. Otherwise, stop fixating on stuff you can touch and start caring about stuff that touches you.’*

Martha Beck



## List of Artists and work

### Chris Anderton – Polite Line

"I got this tape from Banksy...it needed using up" Christoe (local wrapper)

### Ilze Bride (Kavi) & Donna Enticknap Wilson – "A Tribute To The West Wing"

We want to approach this space with dignity and respect to the past events. It is unknown to us who has lived here therefore we are setting the room as a dark place with golden fragments of scattered wallpaper pattern. The black thread will create sections in the air that will let the room claim its own space and conserve it from people using it. We invite people to explore this new space and create unique stories of their own. The work resonates with the work of Edward Gorey.

### Jane Cartwright – I am a survivor

Jane is a poet, storyteller and spoken word performer, now based in Bournemouth. Jane's life took many twists and turns and after twenty-eight years of drug addiction and alcoholism arrived in a Rehab.

She is a mother, widow and voracious lover. Jane is dual diagnosis and has been in and out of the Mental Health System most of her life. She is a survivor and writes honest hard hitting, grit-lit for page and stage. Jane has her work published in the Clean anthology and has performed at Festivals, Charity Events, Battersea Arts Centre and in her local manner.



### Nancy J Clemance – Patience

I define an object for contemplation and offer invitations for others to share the contemplation with me.

Mediation does not serve as a translational or transparent layer or intermediary between independently existing entities (say, between the producer and consumer of a film or TV programme). It is a complex and hybrid process, which is simultaneously economic, social, cultural, psychological and technical. *Life After New Media: Mediation as a Vital Process* Sarah Kember and Joanna Zylinska (MIT Press 2012)

## **Stephen Coles – 'Cosmic Orifice'**

By rights this is an artwork that should not exist. It is in fact a mistake that occurred from the improper use of a furnace that is still in development.

The piece itself is composed primarily of carbon, iron and silica. Three fundamental constituents of most planetary bodies, the fact that it has come into existence on this one appears to raise a number of questions. Many of which I am still trying to figure out.

## **Anne Edwardes – Maiden**

'We are earthbound creatures, Maggie had thought. No matter how tempting the sky. No matter how beautiful the stars. No matter how deep the dream of flight. We are creatures of the earth. Born with legs, not wings, legs that root us to the earth, and hands that allow us to build our homes, hands that bind us to our loved ones within those homes. The glamour, the adrenaline rush, the true adventure, is here, within these homes. The wars, the detente, the coups, the peace treaties, the celebrations, the mournings, the hunger, the sating, all here.'

Thrity Umrigar

## **Rosemary Edwards – Sell By**

Through my work I am interested in exploring the idea of memory and how this is created through physical action. Further it explores the relationship between the physical and metaphysical through the process of making. I use the energy created in the process of making as a way to



investigate the relationship between the body and object.

As a sculptor and a woman I have investigated a range of materials choosing non-traditional materials such as dough that reflect the more domestic and everyday that resonate for me – these are usually ephemeral. The resulting work holds traces of an act such as living in a house.



*Alex Grey – 8 Foxholes Road, Southbourne,  
Dorset, England, The British Isles, Europe, The  
Northern Hemisphere, The World, The Solar  
System, The Milky Way, The Universe*

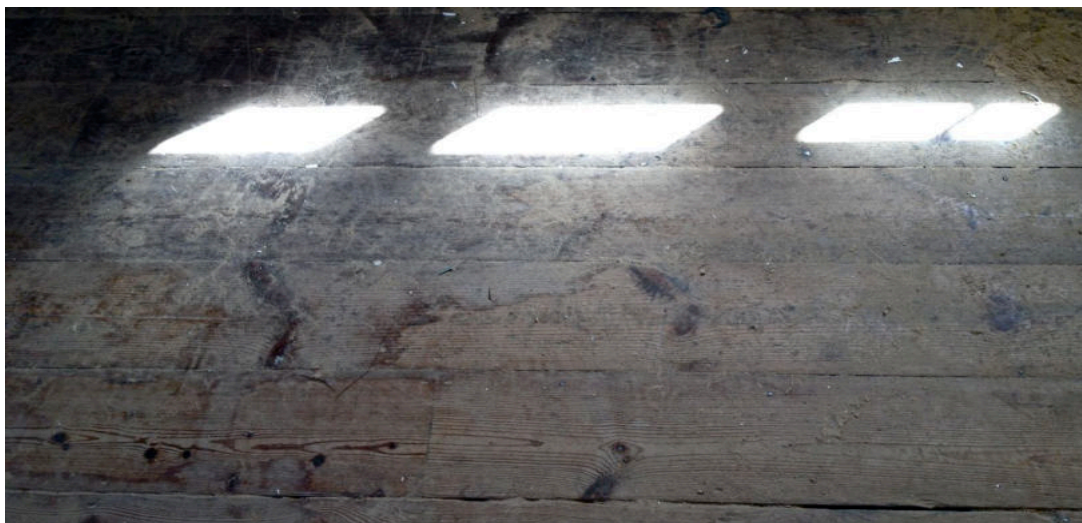
'8' (for short!) celebrates the children who lived in this house, who ran, sat, played and read books on these stairs, who climbed on the sills and slid down the banisters, who waved from the windows and watched for the return of those who had gone, and who are gone now themselves.

### **Sarah Grace Harris – Essence**

'It is of the essence of life that it does not begin here or end there, or connect a point of origin with a final destination, but rather that it keeps on going, finding a way through the myriad of things that form, persist and break up in its currents. Life, in short, is a movement of opening, not of closure.'

Tim Ingold - *Being Alive: Essays on Movement, Knowledge and Description*

By piecing together fragments from around the house and documenting found objects, a portrait has been constructed to reflect the ephemerality of the space and lives lived within these walls.



## **Language, Timothy! – Other People's Lives**

### **(Part One): Walls Have Ears**

Can a home - in its bricks, its mortar, or even in its wallpaper - absorb the vitality of the people who have lived within its walls? Using found sounds and conversations collected over a number of years, 'Walls Have Ears' explores this notion and juxtaposes the disintegration of discarded analogue sound recordings and the decay of a neglected home.

### **(Part Two): Swept Under The Carpet**

Inspired directly by the confined space in which it is situated, this piece presents two reasons why people conceal their paraphernalia - shame and sanctuary.

## **Christopher Lee – Realty**

I am interested in such things as stock images, adverts, images from magazines and imitation materials. They all have the potential to bring about in me feelings of distrust, pity, disappointment and sometimes cheerful disbelief. Through the exploration of these materials in relation to concepts such as religion, love and obsession, I aim to draw out a poeticism in the form of failure, and a playful absurdity that might come from satirical and ironic viewpoints. I look to use the displacement of materials from their original context into that of 'art' as a foundation for an overall investigative process that fundamentally explores the meaning and value of what is considered 'real' in the modern day.

[www.christopher-lee.co.uk](http://www.christopher-lee.co.uk)



## **Margaret Maguire – Light Painting**

I have chosen to do camera less photography finding myself feeling every time the camera is involved that quite the opposite of realism happens. For example if I take a photograph of an object straightaway, is the photograph not the object? Then there is my perspective of how I believe this should be captured and then conveyed as an image for others to see. In today's world of technology, extremes can be created in postproduction. So I decided to work with light and paper in a dark room capturing shape and form of light creating abstract images. Keeping it simple is what I believe to be 'real' to photography. That is as in the word photography, photo meaning lights and graphs, meaning drawing. I used different colour light sources so it is almost like this became my palate and choice of paint colour. Then the brush is the light I used as the tool.

## **Zoe Monckton – Cyanotype**

Within the realm of image making, Zoe Monckton compiles a visual diary documenting narratives of human traces. By the recording of personal and collective memories, she invites the viewer to reflect on individual experiences and question the ways in which we utilise photography as an anthropological record.

During the event on the 27th June Monckton will be exposing different treated fabrics on the walls of the Victorian house in response to the event that will take place. Hoping for abstract pieces of work that reflect the heat and light of the room at the time of the exposure.

This piece will deny a traditional way of viewing photographic recording and instead offer up a non-conventional language of photographic responses to documenting the memory of a place.



### **Denise Poote – What Lies Beneath**

The carpets were removed from the working rooms as they are ridden with mould and dirt/dust and mostly stinking. I want to bring them back and lift them off the

floor, pinning them to the walls like specimens of special interest.

Notan is a Japanese design concept involving the play and placement of light and dark as they are placed one next to the other. I use it to make work in the same way that I draw: to build an idea, to lose thinking and to explore ways of looking and seeing.

### **Colin Priest – Send-off**

Every room has a living history, from house party to ruin, spaces breathe with occupation. As the house bravely strides towards demolition a new life awaits to perhaps become the foundations of another. With open windows, *Send-off*, embodies this moment in time as a vertical 'cloud' of blue and silver bunting, gently fluttering au revoir.

### **Rachel Sheldrake – Bodily Sculptures**

The abattoir emerged as a coherent institution in the nineteenth century. A combination of factors led to this – health and social concerns, exacerbated by the rapid urbanisation experienced throughout the Industrial Revolution, led social reformers calling for the isolation and regulation of animal slaughter. Within the Victorian house I feel these sculptures will become more eerie and disturbing against a house that hasn't been cared for in years, enhancing the overwhelming feeling of death and loss.



**Lucy Turner – Although my heart sings for you, it sounds sweeter when you are far from me**  
In *Although my heart sings for you, it sounds sweeter when you are far from me* the artist explores her own inability to be pragmatic about seasonal home décor. The derelict historic house setting of *Present Past* has inspired Turner to think more broadly about the conservation of personal artifacts; and how conservation connotes value.

Lucy Turner is an artist whose work is concerned with the tactile world and its mediation. Her work often marries sculptural installation with performed actions.



### **Anja Urhen – Hidden Away**

Anja Urhen uses drawing as a way to discover, capture and convey narratives that have been hidden away by people and places. This beautiful building was a treasure trove of story material of which only a fraction could be recorded in the handmade sketchbook on display. The book itself has been created out of found drawings from the houses floors, walls and ceilings which constituted the perfect groundwork to lure the stories out of their hiding places.

### **Mark van Klaveren – Volim Te (I love you)**

A pile of abandoned letters found in an empty house, trace a love story crossing international borders - a love story, but only one part, one voice, love which seems to have fallen on deaf or cold ears.

Written over a period of about one month, in early 1988, sent from a young lady in the former Yugoslavia, to a young man here in England, letters which start full of hope and lightness, but as feelings do not seem to be reciprocated, they grow darker and sadder.

### **Nicola Will – Untitled**

**Palimpsest**    'palɪm(p)sɛst/

noun: **palimpsest**; plural noun: **palimpsests**

- a manuscript or piece of writing material on which

later writing has been superimposed on effaced earlier writing.

- something reused or altered but still bearing visible traces of its earlier form.

These pieces attempt to reflect the aesthetic appeal in everyday imperfection, both as aspects of a flawed object and as a representation of an imperfect moment or event. The fragments of larger works represent layers of moments, pieced together, to present an altered narrative.



### Carl Wilson – Tintypes

Images captured using one of the earliest methods of photography. Collodion photography was invented in 1851 and was popular till the late 1800's. In a time where quantity rules, I find it nice to take time over my photography.



I am interested in this site because it is so close to my home and in the area I have grown up. My grandparents lived at the top of the road in the 1970's and I can remember visiting them there as a young child.

I became aware of its redevelopment potential a few years ago through my professional contacts, but the owners decided to pursue other avenues. Then when they obtained consent last year I contacted them again to see if I could structure a deal that benefitted both parties and prevented others from developing the site on my doorstep!

The proposals were not, in my opinion, right for the market place in terms of quality / appearance and we would have struggled to make the scheme viable. Working with the same architect as The Abbots at Stour Road, we have closely reflected the footprint of the earlier consent, but created a more contemporary feel that will result in a better result in every aspect.

It has taken about twelve months so far, but we should have consent by the end of this month and then in another twelve months the finished product should be there ready for all to see. I can't save the old building, but hopefully I can preserve memories of its past.

Caleb aims to work locally, providing homes for local people and using local businesses wherever possible... with my background in architecture I do not like to put up any old building either, although commercial reality does sometime have to be reflected!

Andy Green  
Caleb Development





**Big thanks to Rebecca Newnham!**

We hope you enjoyed the free beer today!  
The empty bottles of Heineken will be used to create  
Iconic bespoke artworks, commissioned by Heineken, for  
specific bars: artworks for bars made from Heineken  
bottles enjoyed at creative events.

This is work in  
progress on  
Sunflower  
Lounge, a music  
bar...



... and Penny  
Blacks, which has  
many identities  
including a sports  
bar, both are in  
Birmingham





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