

**THE POWELL-COTTON DIORAMAS
AND THE
RE-INTERPRETATION OF AN IDYLL**

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**THESIS
CONTAINS
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Abstract

This research examines the natural habitat dioramas created by Major P.H.G. Powell-Cotton, in doing so it affects a remembering of a sense of place where a diorama reflects in Mieke Bal's view a three-dimensionality that draws on architectural space; it then considers the *three dimensional representation of the landscape within the diorama itself; the two-dimensional illusion of a trompe l'œil landscape painting; and the exterior space occupied by the viewer*. The Powell-Cotton natural habitat dioramas exist behind large glass screens their purpose follows an aesthetic relationship with the emergence of the natural habitat diorama and the ability to transfix perception through the re-interpretation of an idyll. The potential for this practice-based research was to explore the possibility of developing an aesthetic for sculpture and architectural space. However in focussing on the Powell-Cotton dioramas the notion of aesthetic attitude would lose ground due to their idiosyncratic, artificial, and extraordinary nature, it then prepared the basis of interpretation in establishing 'theatres of landscape' as an open concept. With landscape, a sense of place anticipates various positions and numerous delays; it recollects the cognitive knowledge brought to the prospect that involves aspects in, of and about landscape. Regarding the studio-based project, the diorama was placed between the real and the unreal, challenging Bal's rationale of the *cognitive relationship of a diorama to the concept of a discursive space*. Where both artist and viewer 'activates' this space with their presence, they bring their own recollection of landscape and by assigning landscape with memory the potentiality is where cognition becomes accentuated. Whereas the unknown and uncharted can refute reality, memory is dependent on what is known both formally and informally, it places the natural habitat diorama in a visual system that is both constructive and destructive. Therefore the research methodology examines the historical context of the diorama through a doctoral thesis by Karen Wonders and an analysis of Louis Daguerre's diorama by Richard Altick. Following Bal's analysis of the diorama, this created a dilemma – in what ways are the perceptions of the observer determined, and how are they undermined? Jonathan Crary and Giuliana Bruno considered the diorama's position in relation to film and film archaeology, which ultimately the diorama and natural habitat diorama could not compete with. In asking what has Powell-Cotton's museum to offer in the 21st century, this thesis examines the concept of a diorama, its objectives and correspondingly its failings. As the dioramas in the Powell-Cotton Museum were undocumented, these dioramas and their written, visual and architectural relationship to Louis Daguerre offer a contribution to knowledge concurrent with the relationship of this practice based research project. Whereupon the research diary forms the basis of a contribution to new knowledge in the construction of small and large-scale dioramas, sculpture and installations. By challenging Bal's analysis this research practice would investigate natural and projected light and the visual language of transparency, translucency and opacity in the representation of landscape and landscape as motif, and progressing to the structural implications of 2D and 3D work.

Geraldine Howie

Authors Declaration

I declare that the work in this thesis is carried out in accordance with the regulations of the University of Gloucestershire and is original except where indicated by specific reference in the text. No part of the thesis has been submitted as part of any other academic award. The thesis has not been presented to any other educational institution in the United Kingdom or overseas.

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Chapter 1

Methodology

The structure of this research project has been divided into two parts. Part 1 was set out in two chapters and concentrates on the formal aspects of the research process with regard to the Powell-Cotton dioramas. In this section, Chapter 1 concentrated on the formal analysis of the dioramas while Chapter 2 considered the historical background to the dioramas and the museum. Part 2 consists of six chapters, it begun by considering the theoretical input in regard to the research project while the following five chapters would concentrate on the research based practice through the research diary.

Part 1 – The Powell-Cotton Dioramas

The wealth of evidence that existed in the archives encompassed the physical, visual and written material but it did not extend to the dioramas documentation. This was made evident through research study visits to the museum to develop the visual documentation and investigate the relevant archive material in the three galleries, the workshop behind gallery 3, the study room, and the house and library. In Chapter 1 as the research practice would proceed from a contemporary re-interpretation of the diorama form, the dioramas were examined from several positions with regard to an analysis of the Powell-Cotton dioramas. The research practice undertook a review of the relevant literature, it then considered the specialised expertise of Karen Wonders' analyses of natural habitat dioramas that existed internationally; Stephen Quinn's views and visual descriptions of taxidermy, trompe l'œil, and natural habitat dioramas within the American Museum of Natural History; and Richard Altick's description and historical analysis of Louis Daguerre's 1823 diorama as the original diorama form. While Wonders and Quinn's analyses was therefore instrumental in building an understanding of the American Museum of Natural History's natural habitat dioramas, Altick then formed an understanding of Daguerre and the construction of the first diorama in the UK as one distinctly different to a natural habitat diorama. The research then investigated different perceptions of the representation of landscape and the diorama form both in its denotation and connotation. That is to say in regard to the research process, landscape was investigated from an exploratory viewpoint for the analysis of the Powell-Cotton dioramas as idyllic reconstructions. The research progressed as an examination of their physical description through a written analysis accompanied by photographic documentation that considered, for example: the original Kashmir diorama, the size and scale of the Savannah and Angola dioramas, and the effect of the KwaZulu-Natal and Ethiopian landscapes inside a shared diorama. It therefore examined these natural habitat dioramas in view of the different attributes of representing landscape. The aesthetic considerations were then discussed from different perspectives to question the illusion and landscape topography within the dioramas. The research was supported by the cartographic emphasis of travelling

in Africa, following the conference: 'Explored and Being Explored' at the Maritime Museum, Greenwich. The research practice would establish how Powell-Cotton translated a sense of place into one of effect, which was designed to develop an affective response in the viewer. By investigating an aesthetic relationship to the construction of these dioramas the visual analysis of these dioramas determined how Powell-Cotton would attempt to transfix the perception of the viewer/ observer. As a methodical investigation this research directly involved the detailed analysis of the dioramas with regard to size, scale, topographical and trompe l'œil features to consider the different methods that Major Powell-Cotton would use to evoke places in Asia and Africa. In this respect I was fortunate to enter the largest of the natural habitat dioramas – the Savannah and Angola dioramas, with the permission of the curator/technician Malcolm Harman.

Following the documentation of the dioramas, Chapter 2 develops the historical background by discussing how The Powell-Cotton Museum evolved from a single diorama within the original pavilion in 1896, to then consider the size and scale of the dioramas contained within three galleries today. To develop an understanding of the Powell-Cotton dioramas as a re-interpretation of an idyll this research had extended to considering Powell-Cotton's role in developing the dioramas, the influences, and the various activities and interests that he pursued. However the research does not reflect Major Powell-Cotton's activities with the Northumberland Fuseliers, as the historical context had placed the emphasis on a 'culture of collecting', together with the relevance of extensive travel and exploration. Even so, the historical context and location of the museum and Quex Park would generate considerable supporting documentation through these investigations. The omissions in this thesis are therefore noted as both the limitations within this research project and/or potential avenues to pursue as a different project. With regard to the Powell-Cotton Museum archives, a number of parameters had been necessary as the transcribed journals in the archive were extensive. A timescale of 1896-1908 was established as a given parameter concerning the start of the construction of the 1896 Kashmir diorama and the construction of the Angola diorama case in 1908. It would then realistically encompass Powell-Cotton's activities away from Quex Park through the accounts in the transcribed journals and the photographic archive. The analysis of the museum's progress would consider two particular areas that provoked significant ethical debates 1) the issues that related to the taxidermy specimen and 2) the Paris Exposition 1889, which was briefly noted by Powell-Cotton in the transcription of his personal journal.

Part 2 – The Research Diary

Where the first section concentrated on the development of a visual vocabulary to support the research practice, in which the study of the Powell-Cotton dioramas was of central importance, the research diary had placed the emphasis on the practice based research project. The second section then developed as a chronological research diary separated into six chapters to reflect specific areas of the studio practice

and enable the documentation and evaluation of the studio practice. Part 2 begins with a theoretical perspective on the research project by regarding the prominence of the diorama form since its inception in 1823. Chapter 3 begun by considering the diorama's architectural presence and the construction of the diorama form, where the views of Mieke Bal and the diorama's semantic relationship between interior and exterior space enabled the progress of the research diary. The research then developed a brief historical view of landscape painting in the eighteenth and nineteenth century with supporting documentation in regard to the context and location of the Powell-Cotton dioramas and Quex Park. The cognitive presence of the diorama form was perceived through the context of Guiliano Bruno's concept of socio-cultural space and a shifting space-affect, to consider how 'site-seeing' had created a relationship to film archaeology, film architecture, and architectural space. These theoretical issues were then supported and re-considered through comment from Martin Jay, Elizabeth Grosz, Svetlana Boym, Lev Zhegin, and Henri Lefebvre to then re-consider Bal's views. The research practice would foreground Powell-Cotton's recollection of landscape within the perceived effects of the diorama as a remembrance of a sense of place. In endeavouring to establish my own visual language, the re-interpretation of an emotional response to *space-affect* would reference fragmented elusive recollections through a sense of space and place. However, from the perception of landscape as a sense of place, I would take the position that the diorama would have an associative relationship to the recollection of landscape, at once complete and incomplete.

Chapter 4 concentrated on how we value a sense of place, the 'illusion of transparency' and the problem of how to interpret a landscape without any real knowledge of it, the research then investigated framing and the framing of landscape through the narratives that we hold and considers language as the tool to visual and literary narratives. This was perceived through a series of interventions and supported by a photographic study of the physical landscape. The investigation begun with a reconnaissance of the local landscape and a derelict building, it explored the building as an architectural screen in response to the re-interpretation of the dioramas, and the sense of light that affected the visual field. It established how this exploration could be investigated in the studio by drawing upon Bal's notion of three-dimensional architectural space in the construction of an installation space as a direct response to the glass screens fronting the architectural spaces of the dioramas. The physical construction of the screen reflected the measurements, photographs and written documentation that established the research documentation on the dioramas. Emphasis was given to visual stimuli wherein framing and the resonance of landscape were considered through motif and performance in which a sense of landscape responded to an architectural framework. The investigation would position the framing of the gaze as a further consideration to the research practice whereby the screen was perceived as an obstacle / barrier. The architectural screen identified the importance of transparency, translucency and opacity in the visual

field while considering the illusory properties of reflection that were perceived in the glass screens both inside and outside the diorama cases in the museum.

In Chapter 5 the investigation would explore the concepts supporting landscape and motif through foliage and vegetation. Chapter 5 questioned my own contemporary understanding of landscape to draw further on a theoretical context to develop the research practice. In constructing a studio diorama the theoretical relationship extended to the architecture of plants in actively recollecting the museum and gardens that I had first seen many years ago. Three installations arose from this investigation: first in the main gallery, secondly as an installation in the landscape, and third it investigated an architectural space constructed in the studio. Plans to create a fully contained space behind the screen then considered the size and scale of the architectural space these were developed through maquettes and diagrams, and the spatial organisation of the studio. The studio practice would explore Bal's concept of a discursive space to examine the possibility of an aesthetic for sculpture and architectural space that would re-consider the representation of the trompe l'œil landscape, and the animated descriptions of taxidermy specimens positioned in the dioramas. These research methods identified a motif of the landscape as a theatre of leaves that would be reassessed as a short film with appropriate documentation.

Chapter 6 re-examined these research findings through the reorganisation of the studio diorama that so far had more directly associated to an installation space, it re-considered the 'theatre of leaves' by exploring the architectural space that contained it, to investigate a filmed response to natural and projected light. This strategy revised the interior and exterior space, and it explored the trompe l'œil backdrop while re-considering the conceptual allusions to an architectural screen and projected light. The opportunity to exhibit these findings at that stage arose as a group show 'Uncommon Ground'. The research practice proceeded with an assessment of a new studio space, new floor plans and maquettes that enabled the planning, preparation and organisation of two large exhibits in the group show. The research was re-assessed through gallery visits, diagrams and maquettes to reconsider the construction of a diorama case as an installation with film projection, and fully planned out exhibition. The investigation would considered the cognitive relationship of a three dimensional architectural space, the three dimensional representation of the landscape, the two dimensional illusion of a trompe l'œil landscape, and the exterior space occupied by the viewer which was documented as an exhibition report, with additional annotation and an evaluation.

In Chapter 7 the documentation of the research based practice was then reconsidered through the editing of a second filmed video projection that explored the relationship of architectural space to natural, restricted and projected light. In doing so the visual language that was inherent to an aesthetic for sculpture and architectural space was considered from various positions that would advance my view

that theatres of landscape are an open concept. In Chapter 7 the contextual link to the early moving image was considered in relation to the primary research on the Powell-Cotton dioramas. A further consideration of this research established the written, visual and architectural relationship of Louis Daguerre's original diorama. The research then re-positioned the research project within the context of the early moving image through a paper given at the Moving Image Archives conference following the completion of a training programme funded by the AHRC. The conference paper indicated the research practice thus far and the exhibition strategy in relation to film and film archaeology. Chapters 6 and 7 therefore formalised the research practice through public exhibition and a conference paper.

Chapter 8 returned to the studio and the research practice where it refocused on a contemporary understanding of landscape, this was examined as an exploratory process that considered different literary concepts and a visual understanding of landscape that would *isolate perceptual concerns to interrupt what was perceived*. Through an extended process of trial and error, five stages reconsidered the visual language of transparency, translucency and opacity as a series of studies based on the diorama form to question two dimensional, three dimensional, and four dimensional aspects of representation. The research re-considered transparency, opacity and translucency by re-interpreting 'theatres of landscape' as an open concept examined through the construction of small and large scale sculptures, installations and 3D dioramas. The studio practice explored as an aesthetic for sculpture and architectural space the reconstruction of an architectural framework that reconsidered atmospheric space and distance. The research reflected wider attitudes to the representation of landscape by exploring the resonance of landscape as a sense of place that anticipates various positions and numerous delays. Through the re-interpretation of visual language it then reflected memory and landscape as recollection, as doing so it affects a remembering as a sense of place.

In terms of new knowledge with regard to this practice based research project overall more than 200 physical artefacts were produced of which 48 are sculptural or three dimensional constructions which consider architectural space, the remainder are photographic images that derive from the research process. Furthermore in terms of new knowledge the accompanying discourse has documented The Powell-Cotton Dioramas with extensive supporting documentation, it then offered a modest contribution to new knowledge with regard to the visual artefacts arising the exhibition 'Uncommon Ground', and a short conference paper distributed after the Moving Image Archives programme.

The Powell-Cotton Dioramas

Introduction

This dissertation will begin with a response to the Powell-Cotton Dioramas displayed within three galleries of the private Powell-Cotton Museum in Quex Park, Birchington-on-Sea, Kent.¹ The first diorama was started in 1896 and the final diorama was completed in 1955. The museum was later attached to the home of the museum's founder, Major Percy Horace Powell-Cotton (1866-1940). In relation to other museum collections, the Powell-Cotton Museum has similarities in the culture of collecting and collectors, which established the Pitt-Rivers Museum in Oxford, the Ashmolean Museum in Oxford, the Natural History Museum at Tring, the Horniman Museum in London, and the Burrell Collection in Glasgow.²

The potential of the Powell-Cotton dioramas are that they inspired an inquiry into developing an aesthetic for sculpture and architectural space, which would also be considered by means of reflected and mediated illumination. However in focussing on the Powell-Cotton dioramas, I found that the notion of a derived aesthetic attitude would lose ground due to their artificial, extraordinary and idiosyncratic nature. Their particular idiosyncrasy will therefore be described in comparison to the technical expertise given to the diorama landscapes of the American Museum of Natural History (AMNH) dioramas. Major Powell-Cotton would have been aware of the considerations of an aesthetic attitude as he had an extensive library and an active interest in art, culture and travel.³ However according to Malcolm Harman he was methodical in wanting to tell the story of the natural world.⁴ In this regard his primary concern was to represent reality through the taxidermy specimen and thereafter include an aesthetic of romantic naturalism in developing a topographical landscape.

Museography

A 1993 Doctoral thesis written by Karen Wonders: *Habitat Dioramas: Illusions of Wilderness* (1993)⁵ was a critical resource in critiquing the Powell-Cotton dioramas to develop the argument within this research. Wonders' text was a constructive authoritative resource that was noted by experts in this field and alongside several papers, it enabled the research to consider the natural habitat dioramas as an ecological theatre. In addition, by providing an accessible visual account for the museum visitor and the wider public on factors important for the successful illusion of a natural habitat diorama, Stephen Quinn's *Windows on Nature* (2006) presented a documentary account of the natural habitat dioramas in The American Museum of Natural History in New York. Quinn's work therefore offers a second visual analysis of the craftsmanship reflected in the AMNH dioramas in their architecture, sculpture, painting, trompe l'œil, botany, zoology, and taxidermy i.e. the technical skills that are evident to the process of creating the AMNH dioramas.

Of the more discrete, diverse and distinct processes that were noticeable in Wonder's and Quinn's studies, the documentation and communication of these skills as socio-cultural documents was evident with regard to the demonstration of technical expertise and the convincing portrayal of a natural habitat diorama. In this regard with the representation of taxidermy specimens in an artificial landscape they provided necessary supporting documentation to critique the Powell-Cotton natural habitat dioramas.

In addition, their existence has been offered as an argument for the diorama's capability in developing educational awareness of the natural world, therefore they reflect separate critiques in regarding the disparity between museums and ecological issues of the 20th century. Therein, it also reflects why it had been thought necessary to create the illusion and artifice of the diorama and in doing so invest significant amounts of labour, time and money. A continual restoration programme has therefore become a significant factor to represent the natural habitat diorama as an ecological theatre. Although it was possible to relate to this area of knowledge from many different aspects, for example as *galleries of exhibition design based in the natural sciences* as opposed to *dead stuffed animals in the landscape*, in the US the foregrounding of natural habitat dioramas has continued to contribute to the knowledge of art as it relates to the communication, education, and widening relationship to the environment.

Representing the landscape

Wonder's thesis was largely focussed on the dioramas established in Scandinavia and N. America where comparison to the Powell-Cotton dioramas was mentioned, albeit briefly, as: "dioramas in Birchington, England".⁶ An analysis of the various attributes and characteristics of topography and landscape painting in museums that displayed natural habitat dioramas was then developed through images, diagrams and text. In comparison Quinn's *Windows on Nature* gave a detailed photographic account of natural habitat dioramas in the American Museum of Natural History (AMNH), formalising the technical and aesthetic aspects of the various taxidermy objects in relation to fieldwork and the construction of the landscapes in the museum.⁷ Accounts of how the paintings made on the AMNH field studies of African locations were translated to model constructions to enable the accurate transcription of a diorama. From this initial information it appeared unlikely that this would be the case with the Powell-Cotton dioramas.

While Quinn and Wonders are cited in the text for their specialist knowledge to critique the Powell-Cotton dioramas in their gallery setting, the inclusion of Louis Daguerre's 1823 diorama was developed as a comparison to theatrical effect. It then became influential in understanding how Daguerre's diorama preceded the natural habitat diorama in a separate and credible manner, as Daguerre was renowned for *trompe l'œil* and illusional effect (Altick 1978). Due to a pronounced ability to communicate visually various aspects of art, theatre and stage design, Daguerre's diorama had created both performative and illusional affects that markedly transported the viewer immersed as they were in a 'suspension of disbelief'.

As such a ‘suspension of disbelief’ is a necessary element that would affect the 19th and 20th century viewer with varying degrees of success.⁸

The Powell-Cotton Dioramas

In April 2007 the museum visitor’s experience was to encounter a number of natural habitat dioramas in large galleries, through which Major Powell-Cotton wanted to tell the story of the natural world.⁹ The sizes of the dioramas are in each case deceptive, panelled wooden screens approximate proscenium arches to frame large expanses of glass at the front of the dioramas. Behind the glass screens are depictions of nature and wildlife featuring taxidermy exhibits created by the company of Rowland Ward, the noted taxidermist. Staged within the illusional space of these dioramas are the contradictions of spatial illusion depicting the diversity of natural habitats these are drawn from predominately African locations.



Fig 1:
Looking into Gallery 1 - diagonal

The initial structure for the museum was the original pavilion forming Gallery 2 where the Kashmir diorama case is located; this is also the situation for two walls holding the traditional sportsman’s trophy of the mounted head conventionally displayed in vertical rows.¹⁰ Powell-Cotton changed the method of display from this linear system when he built the first diorama case. Initially the linear approach was in accordance with other private taxidermy collections such as Lord Rothschild’s museum in Tring, now the ‘Natural History Museum at Tring’. This is in contrast to the Natural History Museum in London, which displayed a habitat diorama - the Ward Pavilion, until its closure in 2003. The key difference between the Tring Museum and Powell-Cotton Museum is precisely the method of display; there was a stark, definitive contrast to the Tring displays where there is no resemblance to romantic narrative and the taxidermy was

not displayed to emphasize a sense of habitat. On the contrary the Tring displays exhibit a different sense of irrational artifice where, for example, zebra are displayed lying on glass shelves halfway up the wall.¹¹



Fig 2: Zebra - Natural History Museum at Tring



Fig 3: Wall display – Natural History Museum at Tring

A particular instance in building the original pavilion was found in developing the comparisons with Powell-Cotton's travels in Abyssinia - now Ethiopia. In constructing the first diorama in this gallery he also introduced a formal collection of Ethiopian artefacts in an adjacent case. These Abyssinian displays are significant as they concern an isolated Coptic Christian Kingdom,¹² where Aksum in the fourth and fifth centuries was a literate civilization that was culturally independent and had developed Africa's only indigenous written script, Ge'ez (Reader 1998).¹³ It is well known that Herto in Ethiopia is the location of some of the oldest modern human bones dating to 160,000 years ago. While Powell-Cotton, wanted to tell the story of the natural world he established his hunting practices within the scientific fields in a direct relationship to travel and exploration. It was therefore unsurprising that an interest in archaeology would have an inherent relationship to the diorama, taxidermy, to the topographic landscape, and by extension to the study of bones in relationship to taxidermy. Today the bones that form the museum's Gorilla collection have developed into an internationally important archive studied by visiting scholars and researchers. However it was surprising that these dioramas are still, to a great degree, found to be in their original condition and context, when elsewhere dioramas have been disposed of, stored away, or re-displayed.¹⁴

The Natural Habitat Diorama

From an international perspective a habitat diorama included the potential to educate the public's understanding of the natural world and the wilderness on their own doorstep. This was particularly the case with the habitat dioramas in Sweden and America. Karen Wonders' thesis '*Habitat Dioramas – Illusion of Wilderness*' (1993) applied a dedicated knowledge and expertise of the Scandinavian dioramas with comparisons to the American dioramas in examining the development of various styles of habitat

dioramas.¹⁵ Wonders' study, gives an authoritative historical view of the destruction of animal life, and through this evidence the reader becomes aware of hunting, killing, and kills for the sportsman's trophy. Within the thesis she lists the haul from the U.S. President Teddy Roosevelt's 1908 African expedition that was sponsored by the American Museum of Natural History:

"As a result of the expedition," she says, "the National Museum gained 5,013 mammals, 4,453 birds and 2,322 reptiles and amphibians". It was the most extensive assortment of large mammals ever brought out of Africa and put the museum's zoological collection at the forefront." (Wonders 1989)¹⁶

Wonders states Roosevelt's concerns for conservation through a letter that was written by him, it was also observed, although not directly related, that in N. America mounting concern for wildlife protection ensued with a few short years." (Wonders 1989)¹⁷ However the introduction of natural habitat dioramas in the nineteenth century also created an important context for the understanding of the allure of distant places. The emergence of the natural habitat dioramas was designed primarily to exhibit taxidermy within the topography of the landscape; this called attention to taxonomy and various collections of mounted exhibits and wildlife. There were however extensive differences in types of dioramas, displays and the representation of various types of exhibits both in terms of content and context, which have been called into question in the past hundred years.

A different contribution to the particularity of a diorama was the abuse of political and economic power; historically this created a contentious counterpoint to the educational nature of these museums and in Belgium and the United States for instance there are still strong objections to diorama displays. In Belgium this concerns the historical issues relating to King Leopold II and his then uncontested acquisition of the Congo in Africa in the late nineteenth-century where the brutality that was imposed on the indigenous peoples would today be perceived as genocide.¹⁸ While it is still a sensitive area the private museum that Leopold II built to house his specimens is now The Royal Belgian Institute of Natural Sciences (Deleu 2001).¹⁹ In the United States, Native American Indians protested against the portrayal of their people as mannequins within a habitat diorama setting, Anthony Shelton (1992) distinguished this form of social and political protest citing in particular one petition in 1880 that demonstrated against the display of pygmies in an Aberdeen museum and more recently the threatened boycott of the Barcelona Olympics.²⁰ Although these debates have strong implications within contemporary culture today,²¹ they do not form the major part of this project, however the overall affect was that the contemporary character of the habitat diorama has been called into question.²² That the Powell-Cotton dioramas should also be considered from the different points of view on these historical issues was not contested. However this project developed its priority from a practice based research project to re-interpret an idyll and took its impetus from the physicality of the dioramas in the Powell-Cotton Museum.²³ Therefore it was the physical construction, the

context and content of the display, which Powell-Cotton had considered necessary for these dioramas, that has provided the primary research material to initially consider the re-interpretation of an idyll.

Illusion and the early diorama

From a different perspective Richard D. Altick's *The Shows of London* (1978) considered how the diorama in its original form was conceived in Paris, and following their successful introduction in front of a European audience in the early nineteenth-century it then came to London. Louis Daguerre, a theatrical scene designer, was already working with light on the theatre stages of the Paris, and according to Altick, was producing masterpieces of trompe l'œil realism. As such it developed an early aesthetic context in the very beginnings of the diorama in England in which Daguerre's diorama would survive from 1823 to 1853.²⁴ However like the panorama, the diorama required a specially designed building,²⁵ which Altick observed:

*"... went beyond the panorama in its capacity for dynamic effects. The Diorama was, in essence, a flat picture with an illusion of depth and, most important, capable of changes in lighting so dramatic as to alter its whole aspect."*²⁶

Augustus Charles Pugin, an émigré and architect working for John Nash on the terraced houses of Park Square and Park Square East had been chosen to design the first diorama building in England. This Diorama was located in the centre of Park Square East a terrace located on the corner of Regents Park.²⁷ The Zoological Society of London archives show that when the Diorama was opened in 1823, it was a short walk from the Society's headquarters while close by and in the other direction, London Zoo opened in 1828. The connection between Augustus Pugin and Louis Daguerre can still be seen, as the shell of the building still exists and the black superscription DIORAMA can be observed overhead.²⁸ Altick proceeded to describe in detail the operation of the diorama as an elaborate system of screens, shutters and curtains, whereby:

*"The combination of reflected and mediated illumination resulted in the impression that the brilliance was inherent in the picture itself."*²⁹

These *dynamic effects* were orchestrated manually to manipulate contrasts in transparency and opacity of the picture surface with coloured fabrics used to modify the colour and intensity of the light. Shutters and overlays, Altick says, would be used to pass by and overlay one another to produce an unlimited number of momentary colours.³⁰ The floor plan was also dynamic in its effect - viewers were sat in 'one of two concentric rotundas' of a rotating circular salon enclosed within a shell. Viewing was through 'an aperture that resembled a picture frame opening' while on the far end wall of an 'invisible' tunnel a painting was

stretched across the wall. Sitting in the darkened room the illusion succeeded due to the 'exclusion of light apart from that which emanated from or was reflected by the picture itself', and because the audience could see no 'extraneous objects by which size and distance could be measured,' as this would destroy the illusion (Altick 1978).³¹ The first landscape paintings that created these illusions were a Swiss landscape of the Valley of Sarnen and Canterbury Cathedral. The performances were based upon an illusion of changing scenes and by demonstrating different types of light, weather and seasons throughout the year. Each performance would last fifteen minutes then the viewing room would be rotated towards a second aperture and aligned with a second invisible tunnel to show a second picture for another performance.³² It is in this respect that the archaeology of the moving image has one of its precedents in Daguerre's diorama and continues to develop 'the potential for the interdisciplinary study of art and film' (Bruno 2007).³³

Visual illusion and Constable's early consideration of a successful diorama was noted by Ernst Gombrich who said that with regard to the viewer Constable had observed that the illusion succeeds because of its capability of "reminding not deceiving" the viewer.³⁴ According to Altick, Constable was not quite so complimentary about the foreign style of the pictures, Altick quoted a letter written by Constable as saying *The style of pictures is French, which is decide[d]ly against them* [sic].³⁵

While the natural habitat dioramas at Quex Park have such a capability of reminding the viewer, they also went beyond such criteria, as the Powell-Cotton Museum, like other museums of the late nineteenth century, adapted the diorama to create different environments and a different style of illusion.³⁶ Whereas Daguerre was creating a sensory environment of light and colour in front of the painted landscape, which could delight the viewer; this environment had included: "*natural, sculptural foreground of grass, earth, rocks, weapons and the like imperceptibly blending into the painted foreground, that achieved a pretence of reality...*" (Wonders 1990)³⁷

A key difference is that a natural habitat diorama is a closed artificial environment framed within a three-dimensional architectural space, and the lighting remains stable and consistent onto the topographical landscape and taxidermy objects.³⁸ The depth within this scenic structure was enhanced by the landscape painting and painted in perspective to the diorama exhibits and the viewer's environment.

The artifice of the natural habitat diorama as an environment was highlighted by a comparison to the real physical landscape in Richard Louv's *'Last Child in the Woods'* (2008), which won the Audubon Medal. As Louv states: *Immersion in the natural environment cuts to the chase, exposes the young directly and immediately to the very elements from which humans evolved: earth, water, air and other living kin, large and small.* He then quotes the environmental psychologist Louise Chawla *'Without that experience, "we forget our place; we forget that larger fabric on which our lives depend"'*.³⁹

Aesthetic considerations

Jay Appleton's *The Experience of Landscape* (1975) considered many different relationships that are associated to a landscape environment in relationship to the viewer, and in regard to an aesthetic attitude, he stated:

*"All this leads to the proposition that aesthetic satisfaction, experienced in contemplation of the landscape, stems from the spontaneous perception of landscape features which, in their shapes, colours, spatial arrangements and other visible attributes, act as sign stimuli indicative of environmental conditions, favourable to survival whether they really are favourable or not."*⁴⁰

In describing 'Habitat theory' Jay Appleton stated: "What matters is not the *actual* potential of the environment to furnish the necessities of survival, but its *apparent* potential as apprehended immediately rather than calculated rationally."⁴¹ *Habitat theory, in short, he says, is about the ability of a place to satisfy all our biological needs.*⁴² However the taxidermy exhibits as well as the vegetation that are meant to describe the botanical specimen are not location specific. The taxidermy specimens had come from many areas of Africa and Asia but were then situated in the 'type' of natural habitat in which they would be found. Similarly the vegetation could be construed to be a 'type of species' or its approximation.⁴³ Powell-Cotton had taken a particular interest in botany in addition to taxidermy, and this may well have been stimulated by the landscaped gardens of Quex Park and by the surrounding estate and farmlands. References to 'Birchington Nurseries' as a busy market garden company at the turn of the twentieth-century can be compared to the museum literature that states that the Park was extensively farmed by Quex Park Estates and noted: *Before 1914, the gardens were widely known and the estate exhibited at the Royal Horticultural Society's shows as well as locally ... however between the world wars, and especially from 1945, it was necessary to reduce such expenditure.*' (Anon 1990)⁴⁴

However, a contrasting relationship was described by Simon Bell, that is, a view of the sublime experience as that which "occurs when our senses are swamped by the magnitude of the landscape" (Bell 1999).⁴⁵ Karen Wonders had referenced the sublime through the work of Alexander von Humboldt's *Cosmos* (1849), as he had proposed art as a substitute for nature, part ecological, part aesthetic, in order to '*enhance the love of the study of nature.*' (Wonders 1993).⁴⁶ In comparison Richard Altick had developed a correspondence to the panoramas immensity and its picturesque or sublime topography as these early years were also contemporary with Turner and Constable. Altick then indicates by quoting Ruskin *panoramas were examples of "simple" or "historical" topographical painting - that is, they merely recorded, as contrasted with the "Turnerian" [sic] or "poetical" mode, which interpreted the scene*

through the painters sensibility (Altick 1978).⁴⁷ As artificial representations the aspirations of habitat dioramas reflect the spatial organisation of a topographical landscape within an architectural space, in which the painted two-dimensional landscape image performs a backdrop of perspectival distance to increase the illusion of landscape. Within these representations a variety of means merges the background with the foreground where the structural devices used include the artificial constructions of hillsides, rivers and streams, together with the impression of natural formations of sand, cliff and rock, trees and grassland, forest and swamp. So as to enhance the artifice of the staged illusion, the haptic affect demonstrates a significant textural effect exemplified in the rockwork. While the dioramas in the Powell-Cotton Museum can engage the viewer, the artifice of these illusory landscapes are not consistent and therefore they cannot fully engage the imagination, although this does enable them to be rationalised in other ways.⁴⁸ However, the sublime was not a word that could be equated with the Powell-Cotton dioramas. Although they are unusual, words such as eccentric and idiosyncratic both in design and construction come to mind, particularly in developing comparisons to the photographs of various dioramas in the American Museum of Natural History, which appear to exist as tightly controlled environments. Therefore while Daguerre's diorama according to Constable was *one that that pleases by reminding not by deceiving* was important, Ernst Gombrich indicated in *'From Light into Paint'*, that the full quote was: *It is in part a transparency; the spectator is in a dark chamber, and it is very pleasing, and has great illusion. It is without [i.e. outside] the pale of art, because its object is deception. The art pleases by reminding not by deceiving* (Gombrich 1996).⁴⁹ The importance of J.M.W. Turner's Romanticism was that his painting articulates a contrasting sense of emotion in its recognition of the sublime. Furthermore, Turner had lived within a few miles of Quex Park, and the resonance of his work implies that he would certainly have been aware of the vast beautiful sunsets in the western sky.⁵⁰ These comparisons to landscape therefore indicate why painting and in particular the trompe l'œil aspects of a diorama's painted scenography were significant. A further comparison would then be made through Antoine Watteau's use of staged effect in contrast to Daguerre's work and his expertise on the Paris stage, thereafter Daguerre's dioramas were successful from the point of view of an affective response renowned for their trompe l'œil effects.

Where Simon Bell had considered the research into panoramic and participatory landscapes, he states in the former only sight was used, while in the latter all the senses are used to develop spatial continuity within the observer (Bell 1999). This was one of the early problematics that was found in deconstructing these dioramas as in one sense the diorama is concerned with the vista, the scene, and a 'view' of the landscape. The museum dioramas appear to ask the viewer to participate in a reconstruction of a place or places where credibility was actually 'given' by looking and investing in the re-construction. In comparison Bell also stated: *Whereas the viewer of the panorama is likely to be a disinterested observer, contemplating the scene for its beauty of sublimity, our everyday lives are of the participatory kind, where we engage with our environment.*⁵¹ This contrast was then emphasised by the specimen trees, woodland and surrounding

landscape of Quex Park itself, with their influence emphasizing the natural effect of landscape on Powell-Cotton, it therefore has a corresponding relationship to the places he observed in the southern hemisphere.

Diorama construction

With regard to the construction of the Powell-Cotton dioramas the initial interview with Malcolm Harman, the technician and curator of the diorama displays, found that 50 sub-species of wildlife were named after Powell-Cotton with 48 sub-species still carrying his name.⁵² The Major, he stated, was a serious hunter, collector and naturalist who sent specimens to the British Museum and the Royal College of Surgeons.⁵³ Definitive longitude and latitude references for an animal killed in the field indicate each animal's original geographical location, which provides valuable resources for further scientific research material. However there is no written documentation, or very little, about the construction of the dioramas by Powell-Cotton and only a small amount of photographic documentation, consequently much of what is known was passed down orally.⁵⁴ Few curators have come into direct contact with these dioramas or the museum collections, therefore background knowledge on the taxidermy, the dioramas and the archives pertaining to them, seems to have been held by the family and through the memories of the curators they employed. I am therefore thankful for the time that Malcolm Harman was able to give me and for allowing me to enter the dioramas where possible.⁵⁵ According to Malcolm Harman, the taxidermy correspondence with Rowland Ward & Co. forms an extensive archive and there were, he has stated, very large amounts of money spent on the taxidermy. Major Powell-Cotton, he says did not tan the skins, which may have been unusual, and therefore the preparation of the skins is such that there was little fading or deterioration. Accordingly there is a five yearly cleaning programme of the dioramas, in addition to the twice yearly cleaning of fur and mothproofing which preserved the appearance of the taxidermy exhibits, while the diorama cases were fumigated, using a deadly gas - methyl bromide. Furthermore cleaning materials had changed very little during these years – the careful application of paraffin, petrol, white spirit and linseed oil had contributed to the high standard of each exhibit's appearance.

Powell-Cotton, who died in 1940, was precise about the construction of the dioramas in his care. The structure of the 'rock-work'⁵⁶ was created from packing cases and the labour of the estate workers, while concrete was used on the surface exterior. John Bull Scenics, a theatrical prop company from Margate had been employed and a Mr. Woolls painted the main scenery in what is now Gallery 1 - this was finally completed in 1947.⁵⁷ Although In 2007 the employment history of Mr. Woolls was not known his painted scenes were regarded as the finest landscape painting within the museum.⁵⁸ The main diorama in Gallery 3, also known as the 'Angola case' and completed much earlier in 1908 is the largest diorama, at present the only record of landscape painting in Gallery 3 was assigned to a recuperating 1st World War Belgian soldier, when Quex House and the museum was used as a hospital during WW1.



Fig 4 Mr. Wools at work – Savannah Case Gallery 1 – undated

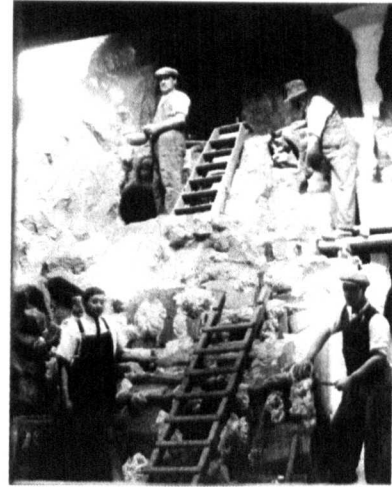


Fig 5 Case 3 Gallery 1 Rockwork – 1930's

At first mounted exhibit specimens were displayed in the Billiard room, these were mainly of Asian material. When the first diorama was started in 1896 the wall mounted exhibits of animal heads and skulls i.e. the ‘sportsman’s trophy’ would be displayed adjacent and opposite the newly built Kashmir diorama. In the following pages two dioramas, the Kashmir and the Angolan, are considered further to indicate how the content of these dioramas are presented; this is then followed by brief descriptions of the other dioramas within each gallery. While no single diorama had greater significance, several reference points for my research would be taken from the dioramas, these included: the vast glass screens, the interior and exterior spaces, the foliage and vegetation, the rockwork, the skill of the taxidermist in portraying sensed movement, standing amongst the vestiges of dead animals, the lighting and painted backdrops that observes the skills that derive from *trompe l’œil*, and thereafter photographs of the diorama cases before the dioramas were constructed. The original gallery containing the Kashmir diorama and the Angola diorama was also interesting from a historical perspective as their theoretical context could be positioned close to the emergence of the early moving image while the Savannah and Angola dioramas enabled the interior photographic documentation of a diorama case.

The Vestibule

In 2007 on entering the museum proper, the first constructed narrative in what would have been the old vestibule referred to Powell-Cotton’s camp and expedition. It included a small display of materials and equipment alongside a portrait and a narrative constructed around the clothes worn by Powell-Cotton that had ensued from a mauling by a lion. Beyond this, the dioramas are installed in the first three galleries; there was no natural lighting and only subdued artificial light to preserve the mounted exhibits; this also created a nostalgic atmosphere and sentimental glow which in 2009 would be offset by the modern

illustrative display boards.⁵⁹ The passage ahead holds weaponry and traps and a left turn takes you into the first gallery.

Gallery 1

There are four cases in Gallery 1, they include the savannah diorama on the left of the entrance archway, adjacent is a case of great height known as the Primate display and this is the first case seen as it is directly in front of the entrance arch. On the right is case 3, which has a small division - the closest display to the Primate case is the Asian case but on the nearest side of the partition is the final case that comprises various locations depicting a river scene, alongside 'the Red Sea Hills' and desert sand scene.

The Savannah Case



Fig 6 Savannah Case – centre



Fig 7 The Savannah Case - left

In the large Savannah case the painted grassland backdrop drops away into a distant horizon on the left-hand side with a stream populated by trees along its edge. The move from a physical topographical landscape to a painted trompe l'œil landscape is fairly subtle. The painted landscape is a spatial illusion of distance and perspective to create a panoramic view of a savannah that includes long grasses, acacia trees and a blue horizon well into the distance.



Fig 8 Savannah Case – Trees



Fig 9 Savannah Case – detail



Fig 10 Savannah Case: interior

The line of trees has a foreground of real trees to enhance the illusion, there is the sense of an artistic influence at work, which is more methodical than intuitive in its approach and where colour describes rather than explores the view.⁶⁰ Topographically the main section has an illusion of a grassy hilltop in the immediate distance while blue mountains are depicted in the receding distance. The scene moves from open savannah to woodland and then to the right hand section, which portrays a forest area; this builds towards the foreground and completes the scene.

The width of the diorama is 47ft and 22ft 6in in depth; while on the right the forested area drops back a further 15ft (this then is matched to the primate case adjacent to it with the cases separated by a narrow passage). At the sides and overhead wooden panelling performs the approximation of a proscenium arch above and at each end of the large glass screen, that was installed in sections using large plate glass. Each section of glass has a width of 14ft 2in, while a low wood panel reaches 16in from the ground to the glass. The height of the glass is 5ft 9in before meeting another wooden panel overhead; the actual interior of this diorama is higher but this was not measured.

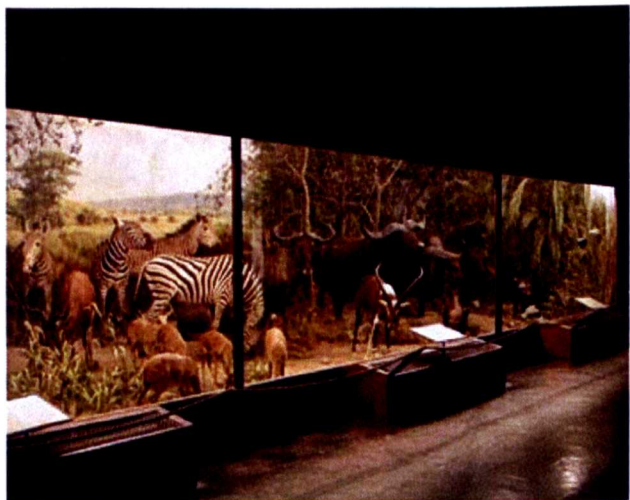


Fig 11 Savannah Case – mid right

The far corners of this diorama are skilfully painted to disguise the rectangle of the diorama, with vegetation and mounted exhibits placed specifically to draw attention away from the rectangle. For example a giraffe in this left-hand corner is grazing the land. Its neckline takes an approximate 45° angle to the floor, while the neck is in a direct diagonal to the corner when viewed from the mid-centre section.

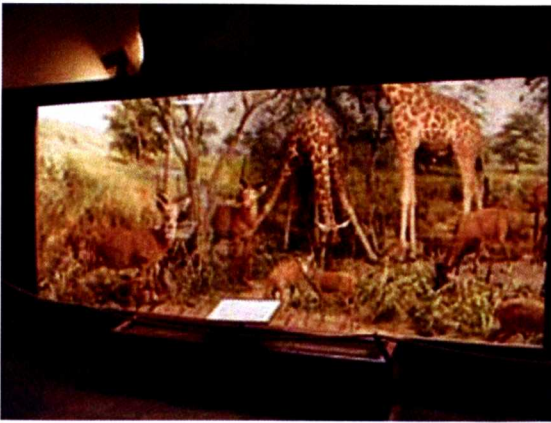


Fig 12 Savannah Case – Left

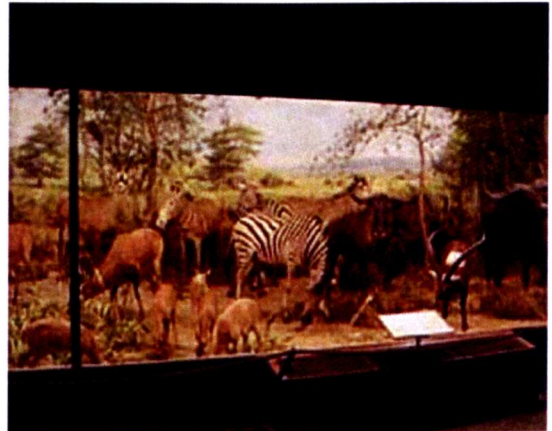


Fig 13 Savannah Case – Mid Centre

The front legs are splayed, widening the viewer's angle of vision and the back legs are upright in keeping with the stance of the giraffe's behaviour. An indication of the height a giraffe can reach is given with a second giraffe beside it, but this is a different species indicated by the markings and the information panel.⁶¹ As you walk into the gallery this second giraffe's neck appears as if it is cropped off due to the low height of the front screen. This lowered height is a standard device in constructing the diorama and useful in concealing both spot and indirect lighting, according to the visual information in Karen Wonders' thesis.⁶² Drawing nearer the giraffe begins to seem twice the height of the glass screen and you have to stand close to the glass to see the full size of the giraffe.



Fig 14 Savannah Case



Fig 15 Savannah Case

In the foreground the topography on the left and mid-section is of a rock like ground. It is constructed from concrete with dried scrub grass and trees inserted into the diorama floor; while the ground was divided by an artificial stream; alongside the waterside are dried bulrushes and reeds (fig 14 and 15).

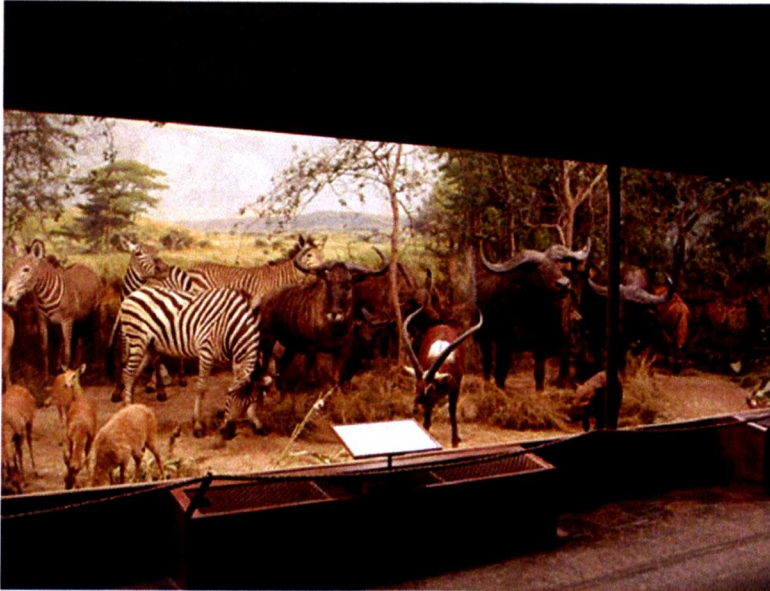


Fig 16 Savannah Case – centre right

The right hand side uses dried palm leaves, reeds and small trees to increase the contrivance and illusion of an equatorial forest (fig 17-20). Behind the taxidermy and this foliage is a hidden door and beyond this is the maze of corridors feeding the museum. Numerous taxidermy specimens of wildlife have been staggered in their placing to ‘crowd’ the foreground and midground while several trees are placed to the back of the centre section with a type of net dangling from the branches. These are probably birds’ nests ‘Groups of oropendolas’ who ‘hang their woven nests from tree branches’. Confusingly it was noted this bird lives in the habitat of the tropical rain forest not the savannah, therefore although these birds place their nests on the edge of the forest; this questions if their perspective here may be slightly off.⁶³

On the right hand side where the woodland merges into forest, the palm leaves, which may originally have come from the estate hothouses, mingle with reeds and small trees to also cover the hidden door - the impression is that a densely painted artificial construction of foliage that attempts to represent the equatorial forest but it retains the impression of idiosyncrasy.



Fig 17 Savannah Case – right



Fig 18 Savannah Case



Fig 19 Savannah Case



Fig 20 Savannah Case/ hidden door

This construction has a further function as it is placed across the hidden door and either side of it and this may account for the foliage being excessively overdone. Behind the taxidermy and the door is a narrow passage to the corridors feeding the internal routes of the museum. The artifice used to interpret artificial glass pools that have been set into a forest floor was demonstrated by a strong blue colour painted on the sides, which draws upon the depth, fragmentation and glitter of lapis lazuli.⁶⁴ Amongst the mounted exhibits of the wildlife, a Nyala stands floor to the tip of its horn at 6ft and a Buffalo stands floor to the shoulder at 5ft.

Other animals include the Giraffe, Hartebeest, Antelope, Oribi, Zebra, Wildebeest, Bushpig and Warthog. In *'The Journal of the Royal African Society'*, dated July 1904, no. XII, Powell-Cotton gave an account of a journey from Mombassa to Northern Uganda in 1902. The account details the places and animals he had seen and mentioned: the banana trees amongst the vegetation, the giraffe, dik dik, and hartebeest and the herds of roaming elephant. By travelling and writing about Mount Elgon, he was participating in the growing accounts describing this particular area that is renowned for the fauna and flora discovered there.⁶⁵ In 2007 the African countries represented had included Jubaland, S. Abyssinia, Angola, Cameroons, BEA (British East Africa), Congo, Somaliland, Zululand, Chad, Sudan and the French Congo.⁶⁶



Fig 21 Savannah Case - interior foreground left

The Primate Case



Fig 22 The Primate Case

The Primate display case has a glass façade, which is 24ft high. It is an amazing sight directly opposite the entrance; it also contains a structural ‘narrative’ that indicates to the viewer how monkeys, chimpanzees and gorilla inhabit their domains at cliff, tree and ground level. The lighting of the display is romantic and evocative of an idealised scene, although the painting is discrete as the structure and vegetation takes precedence. At first glance there is the impression of a huge cinematic screen until you approach closer, and realise the three-dimensional contrasts behind the glass screen are solidly still and artificial. It could be described as a showstopper, but your imagination cannot travel through this artificial landscape because of the nature of the shallow space. The display of taxidermy when compared to the spatial volume and exhibits in the Savannah diorama on the left also lessens in impact when seen in close proximity. This case replaced the original ‘monkey tree’ suggested by photo-documentation in the archives, and discussed in the following chapter. The original tree and its structural narrative was also difficult to read as everything is compacted into the tight spatial volume of a shallow case, on display beside that tree was a mounted exhibit that referenced the earlier linear style as a method of display. As a consequence not only is the current Primate case more successful, but the older photographic image is another reference to the period of transition between the linear display and the diorama case.

The Asian Case

The Tiger case is located in a space just 13ft 6in wide with an accompanying narrative “*an Indian forest by moonlight*” and thought to be the central forests of India, now Madhyar Pradesh. Unfortunately it is not well presented and a visible strong blue light used for preservation purposes also detracts from the diorama’s depiction of a natural habitat. The taxidermy exhibits reveal and conceal themselves, according to which description is read and where you look within the case; this is because the narrative structure dictates (in 2007) that some mounted exhibits are partially hidden. While one description reads that the case contains a tiger, leopard and four horned antelope, another indicated an Indian Tiger, Leopard, Sloth Bear, Striped Hyena, Nilgai or Blue bill and porcupine.

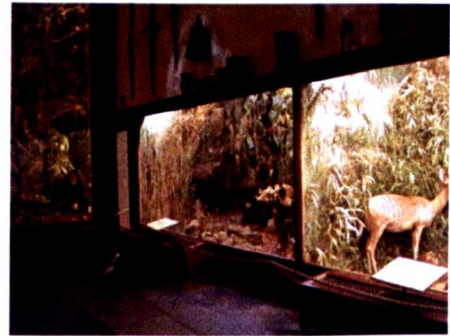


Fig 23 Asian Case

The Red Sea Hills case



Fig 24 Red Sea Hills Case – left



Fig 25 Red Sea Hills Case – centre



Fig 26 Red Sea Hills Case - right

This case is separated from the Asian case by a thin partition on the left; the partition is disguised by dried bamboo covering the wall. It is a much larger scene at 27ft wide with the same contouring in panelling as the savannah case. It depicts three locations in one display with the following narrative to describe the diorama, “*the river scene in Zululand, the sands of the Sahara and the rocky hills of the Red Sea, Ethiopia and North Africa*”. I have quoted the idealised setting directly from the 2007 museum brochure which also indicates that Zululand is now known as KwaZulu-Natal, and one of the many areas in Africa which has since been renamed.⁶⁷ The brochure appears to have been published after 1984, but the terminology was confusing through fudging and at times overly romantic as it verges on a fictive narrative in the quotes mentioned above.⁶⁸ It therefore becomes contradictory but possibly this happened because there were no substantial written records on the dioramas other than the classificatory pamphlets and Powell-Cotton’s published work - whereas the brochure had taken its precedence from publicising the attractions of the museum, house and gardens. However, narratives are also indicative of the strong narrative theme that is

ascribed to the diorama phenomenon and to the reconstructions of landscape depicting the natural world. The case itself is evocative of the areas it is said to portray.



Fig 27 Red Sea Hills Case - detail

The landscape painting that runs from behind the bamboo is an idyllic river scene; it has a painterly style reminiscent of Antoine Watteau.⁶⁹ Watteau is historically significant, due to the connotation that his paintings have to ‘staging’ landscape (Sund 2009).⁷⁰ As a trompe l’œil painting the image of KwaZulu-Natal (fig 28) is possibly the most picturesque and it certainly equates to the most romantic in style.⁷¹



Fig 28 Red Sea Hills Case – KwaZulu-Natal

The painterly affect is in the style of naturalism, and is the most successful backdrop apart from the trompe l’œil painting of a glacier in the next gallery. This backdrop is also on a par with the landscape painting to be found in the American Museum of Natural History dioramas. It depicts an idyllic scene; the water level is very low trickling along the bottom of the riverbed, the banks and large trees are bathed in sunlight and there is a sense of light and warmth in the painting. On the right of the painting, the artificially constructed vegetation is painted with a brightly coloured tempera that visually is disconcerting. The vegetation is

placed adjacent to a rock formation but in using it to break up the scene while disguising the break between the river scene and the rock formation, it appears slightly amateurish.



Fig 29 Red Sea Hills Case - rockwork



Fig 30 Red Sea Hills Case - rockwork

As the craftsmanship in the clefts and fissures in the rockwork holds the gaze a full description about the construction of rockwork follows within the analysis of the main diorama in gallery 3; however the foreground in this diorama is a floor covered with sand to imply desert. Further to the left the riverbed's transition from painting to three-dimensional topography in the mid ground is convincing as it narrows behind the topography of riverbank and low-lying reeds; the river then swung off to the left behind the bamboo, finishing at the partition wall on the left side of this diorama. The wild life specimens feature Nyala from KwaZulu-Natal and Ethiopia⁷², barbary sheep, ibex and wild ass from the Red Sea together with addax, white oryx and gazelle from the Sahara region. It is a peaceful scene as the notion of stillness strongly imparts itself to the viewer.⁷³

The viewer with regard to the size and scale of the Powell-Cotton dioramas also has an advantage of mobility – there are a number of vantage points as they look into the diorama and its fixed interior from different angles of perspective.⁷⁴ Due to their number, size and location in each gallery the viewing points within the line of vision can multiply accordingly.⁷⁵ Within this framework, the gaze, in relation to the confines of a natural habitat diorama can hold an 180° view of the landscape - which is the ideal according to Karen Wonders.⁷⁶ This is in contrast to Daguerre's diorama which shared the same relationship as cinema, where the viewer is seated in a fixed location and reliant on both narration and the camera respectively in / or in not showing different perspectives. Success would have been observed by Daguerre as in relationship to the darkness of the viewing area.⁷⁷ Richard Altick pointed out there were two reasons for the exclusion of light – to maximum the use of available lighting and to increase the sense of illusion. Therefore Daguerre and his partner Bouton would have been aware of this, as Altick states, *theatre auditorium lighting was not extinguished during a performance*. There was also a suggestion of the moving

image, as Altick says, the image of Canterbury Cathedral *seemed to moving out of the field of vision. Actually, stated Altick, it was the theatre in motion, as it turned from one tunnel to another* (Altick 1978).⁷⁸

Gallery 2

The Kashmir Case



Fig 31 Kashmir case - top



Fig 32 Kashmir case – mid centre

This original diorama is known as the Kashmir case; the diorama case was started in 1896 and the landscape backdrop at the back appears to be the Baltoro Glacier although the description given is the Vale of Ladak and Tibet with the snowy peaks of Baltistan in the background. It is not known who painted it, as there is no signature and no photographic evidence. The trompe l'œil painting would have been quite stunning when introduced, cinematic in its style, effect and perspective and highly reminiscent of much later colour photographic images of the Himalayas.⁷⁹ There is however a large three-dimensional rock structure situated on the left protruding into the mid-ground which jars with the overall impression. In identifying the scene from one of the early archived photographs it also looks as though the wildlife exhibits were changed at some stage. The glass screen is constructed differently to the later dioramas as the glass sections are held together in an iron framework of an extended H frame; which gives an indication of its greater age. This diorama could not be entered so an approximate depth is about 15ft. and in height approx 24ft. The width of the glass sections is approximately 7ft 6in either side of an 8ft 4in mid section. The visual narrative describes a mountain goat tumbling off the rock face and further mounted exhibits are located in the three dimensional terrain of the rock-face, with the painted landscape of the glacier set in perspective in the distance.

The Bushbuk Case & Mounted Specimens

The Kashmir diorama is the only diorama that has been partitioned off from the rest of the exhibits in the gallery setting. A reasonable assumption is that this was due to being the smallest gallery space with a lot

of glass reflection from the diorama and other glass display cases, and therefore the diorama was flanked by tall partitions.

In the remaining gallery space two walls display mounted exhibits to ceiling height, in which the traditional style of taxidermy as a mounted head is placed on a wooden plinth as are a considerable number of animal skulls and horns. At ground level on the opposite wall to the diorama is a straight display case of bushbuk standing full size along the length of the wall.



Fig 33 Gallery 2 Wall and bush buk display

The Ethiopian Case

The Ethiopian case is not a natural habitat diorama but a collection of artefacts in display cases that feature the importance of the Ethiopian collection including fragments of Abyssinian religious paintings from Abyssinian churches. These are placed alongside a further display recounting the meeting with the Emperor Menelik II (1844-1913) and the Abyssinian army.⁸⁰ These artefacts face the entrance arch into Gallery 3. Either side of the archway are several huge elephant tusks while an elephant's head was also placed above the arch.

Gallery 3

The Desert Case and Lion tableau

This gallery contains the Angola case, which is also referred to as the 'jungle case'. A second diorama – the Desert Case on the left is less arresting in drama, context and content and from the viewers' perspective as they walk through the archway there is another stand-alone display case which is placed immediately in front of the Angola case which can be viewed from all four sides. It contains the tableau of a lion mauling a wildebeest, a spectacle that was a popular device of the taxidermist's skill in the nineteenth century. Formerly this type of display, says Wonders, was not acceptable to institutions such as the British Museum who expected and demanded some degree of classification i.e. *They conceived of the proper display of scientific collections as systematic, uniform rows available primarily for scholarly examination* (Wonders 1989).⁸¹ Wonders observed this attitude had signs of change by the mid 1860's with a purchase by the AMNH, where she states: "*The purchase attested to the Museum's compliance with the public's fascination with exotic creatures from far-off lands.*"⁸²

The Angola case



Fig 34 Angolan Case – mountain top



Fig 35 Angolan Case descent 1



Fig 36 Angolan Case – mid section view to left

This full-scale diorama is the most dramatic accentuated by the lighting, which is more subdued than the dioramas in Gallery 1. The full width of the screen is 46ft 4in, the panels of glass measuring 15ft on the left and right hand sections, and 16ft 4in in the midsection. The topography of this artificial landscape surpasses in scale all of the previous dioramas as a rocklike mountainous structure has been reconstructed as the main feature of the diorama and positioned centre left. Further to the left, this scenic device is reduced to a shallow depth and as it recedes it drops back against the back wall behind a large elephant and then from this farthest corner the rock formation reaches up to ceiling height. The scene then moves into tall reeds that continue to the front of the glass screen. As the eye falls to floor level there are artificial mud baths of a glossy dark brown colour. To the right of this rock structure, the rocky landscape falls back to merge with tall reeds/grasses and the dioramas hidden door, beyond which is a large workroom and storage area. On the other side of this entrance/exit the rock structure picks up again, it builds up close to the ceiling's height in the right hand corner and then coming forward drops in height to ground level and the concrete and sand floor covering. The foreground of the diorama's mid-section features a terraced rock

formation that eventually drops away in the foreground to an artificial water pool edged with reeds. The water has a thick coating of a glossy ‘paint’ and layers of varnish to create a sense of depth but this is not quite as realistic or successful as the illusion of rocky landscape. Vegetation has been inserted into clefts and fissures and at ground level small stones and rocks lie scattered amongst a shallow covering of grit. Small clumps of grass are inserted into the concrete floor, and dry dead grasses are left to fall into place. There are natural divisions between the large plates of glass; these are partially disguised by hollow tree trunks, with further vegetation such as trees and tall reeds used to disguise the door to the workroom and to increase a sense of illusion.

Standing in front of the main section a realistically painted cathedral mountain range rises behind the main rock structure and the atmospheric light portrayed in the trompe l’œil painting appears to accurately pick up the mountain’s clefts and fissures. The impression is closely related to the early stages of cinematic realism. The premise of an early cinematic realism is where: *technology allowed an easy and instant realism, where what you see appears to be only what there is*, and according to Bennett, Hickman & Wall (2007) this concept of realism still arises when: *Artists, (including film-makers) have always hankered for more than this, for a realism that is more than merely recognisable.*⁸³ Whereas they indicate a separation from what is perceived as naturalism, which is in stark contrast to realism.⁸⁴ In this respect it then drew extensively on Susan Hayward’s work (Hayward 2006), to demonstrate naturalism as *a surface image of reality*, in comparison to realism, which *comes from a literary and art movement of the nineteenth century which went against the grand tradition of classical idealism and sought to portray ‘life as it really was’.*⁸⁵



Fig 37 Angolan Case – descent 2



Fig 38 Angolan Case – top left view

From the midground the artificial rock strata has started to fall in terraces down towards the viewer. The texture, colour and form of the rock had been well crafted with a concrete layer that had been modelled and stippled to appear as realistic as possible. The concrete has been distressed, aged and coloured with tempera to resemble rock, with loose grit and dirt added to the lower areas of the rock formation.



Fig 39 Angolan Case – cave rockwork



Fig 40 Angolan Case cave rockwork

Although artificial it appears realistic as an illusionistic device. The overall structure is made possible by what is known as the ‘cave’, the interior of this rock formation. At first the interior structure appears to have been constructed from old packing cases and packing material. However, there is an informal wooden framework, which has been built to gain height, breadth and depth composed of heavy beams, 2x1, and 2x2 batons, as well as tree branches and recycled wooden packing crates. This informality then lends itself to an expanding metal membrane and chicken wire, which ‘holds in’ the mass of packing material and concrete underneath the rock formation. The entrance to this cave has to be circumvented through the landscaped foreground of the diorama and the 11 ft 6in bull elephant.



Fig 41 Angolan Case - rockwork left high



Fig 42 Angolan Case African Elephant I

To pass through this landscape into the cave entrance is to negotiate the water pools, mudbaths and the underbelly of the elephant, to then pass down under the entrance – and hence into the cave. The cave itself is a small room barely big enough for two people my impression of the cave interior is that it has a ‘higgledy/piggledy’ style, but an orderly construction to develop height, breadth and depth. To do this packing case materials, chicken wire, branches and various materials were utilised, both from the estate and transportation materials.



Fig 43 Angolan Case Rhino



Fig 44 Angolan Case African Elephant 2

The trees are real as hollowed out trunks are evidently used, they have likely come with the reeds from the surrounding estate while the palms may have originally come from the hot houses.⁸⁶ While reeds thinly cover the wall on the left-hand side, the right hand side of the diorama conveys a different impression.

Moving from the mountain structure into the back right-hand corner reeds have again been used but they have no sense of illusion at all as half-heartedly painted tall grass has been amassed and stuck to the wall upon which is a badly painted interpretation of tall grasses. A tree has been placed beside the door frame, its dead branches jarring with the colours of a painted sky and both tree and grasses disconcert the gaze as it travels to the painted backdrop within the artifice of this scene. Above, the sky changes as the eye travels from the right hand wall to the midsection and to a horizon at sun set; this is not so well painted or in good condition, the wall is deteriorating and a large crack can be easily seen on the right. With regard to the different styles of the painted landscape it's possible that more than one person painted it, as the style on the right does appear to be different to the mid-section, and is a little more heavy-handed.⁸⁶ Further signs of age within the diorama are appearing but not too noticeably. While the crack in the sidewall is the most apparent, the diorama's wear and tear considering its age is good even so there was some concern about the lighting in all of the dioramas in 2007.⁸⁷ This is the most dramatic diorama, and largely due to the professional skill with modelling the physical stance of wildlife located in their natural habitat; these mounted exhibits demonstrate a very high degree of professional craftsmanship. There is a real apparent skill within each animal's reconstruction; many specimens have an appearance far removed from the idea of a stuffed animal or mounted exhibit because their stance remains lifelike. Very few exhibits in this diorama fail in this respect. The museum brochure places a narrative to this diorama, the scene representing "*equatorial Africa at the end of the dry season, the animals moving down at sunset to drink at the pool*" (Anon 1990). This is why the scene arrests the eye, as the illusion of movement is due to the technical decisions of the taxidermist and the location of the mounted exhibits. The diorama portrays the narrative through the descent of the wildlife exhibits from the topmost reaches of the rock formations 'watched' by the cerval cat, lion, hunting dogs, jackal and hyena.



Fig 45 Angolan Case view front left



Fig 46 Angolan Case view to back left

But emerging from the tall reeds and long grasses lining the walls are dwarf buffalo and giraffe - some of which are partial specimens to increase the illusion, but then failing remarkably when observed up close. Most of the photographic documentation was taken at close view inside the diorama case, therefore the illusion is more difficult to maintain as the artifice could be clearly demonstrated. Included in this documentation is the partial illusion of a baby elephant's head, while beside it is the full specimen of the 11ft 6in bull elephant. There is a further narrative given to the elephant in that Rowland Ward thinking it was such a fine specimen he refused to cut it down in size and therefore the diorama floor was removed and lowered to accommodate it. In the front of the diorama's foreground a hippo yawns, showing its tusks and a rhino 'stands' just clear of the mud in its mudbath.



Fig 47 Angolan Case giraffe and lion



Fig 48 Angolan Case - giraffe detail



Fig 49 Angolan Case - giraffe detail

Some exhibits are posed as if in anticipation - their noses scenting the air, while the hindleg of the dik dik is raised as it scratches its ear. A giraffe appears disjointed as it 'moves' without the rest of its body out of the long grass, and a baby giraffe stretches its neck and forelegs next to a gerenuk which stands on its hind legs 'grazing' on dried painted grass with its long giraffe like neck.



Fig 50 Angolan Case - Maribou stork

Overhead the artificial nature of the scene is apparent where a marabou stork hangs on its chain from the ceiling and nearby a strange looking giant fruit bat hangs upside down from a tree. Then the viewers realize that during all this time some animals have been gazing unflinchingly into their eyes.⁸⁸



Fig 51 Angolan Case - Kudu



Fig 52 Angolan Case - African Reedbuk

The Mannequin Cases

The final case departs entirely from the natural habitat dioramas of mounted wildlife exhibits. The only relationship seems to be their setting within a shallow space behind glass screens that are adjacent to the Angola diorama. It is probably more accurate to regard them as displays as there is no illusional depth and paintings are in the style of illustrations, with no topographical landscape in the physical sense. The Powell-Cotton website indicates that the three displays are dioramas which “exhibit aspects of human life in southern Sudan in 1934”; the brochure also portrays these as “three small dioramas”. The brochure description goes on to inform the reader that the mannequins (for this is what they are) portray a Dinka family, the male being a warrior; an Azande potter in the middle case and in the last case a Latuka warrior.



Fig 53 Mannequin case 2007



Fig 54 Mannequin case 2007

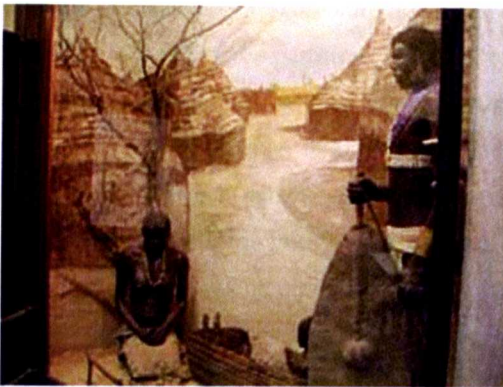


Fig 55 Dinka family



Fig 56 Latuka warrior



Fig 57 Azande Potter



Fig 58 Mannequin Case 2009

While on the original photographic survey a museum trustee questioned me to ask what I thought about these exhibits, a few hours previously it was the cause of discussion with the previous Director, aware that one viewer had questioned if the mannequins were stuffed like the mounted wildlife exhibits; this was obviously a sensitive subject for the museum. The mannequins are made from papiér mâché and Malcolm Harman indicated that a previous curator, Lesley Barton, had painted them. In retrospect and in regard to other ethnographic and anthropological collections there was a further problematic as Thomas McEvilley observed in 1999:

“Modernist exhibition strategy holds that the installation of tribal objects in the purified art gallery setting frees them from context in order to open them to appreciation as pure art; in fact, it puts them in the context of Western claims to be above context. It colonizes them again, in retrospect, in a delectation of their corpses.”⁸⁹

Within the museum, in addition to these dioramas, are significant collections of ethnographic and anthropological material from the African and Asian continents. Furthermore the overall floor plan for the museum collections was held at ground level, therefore the elevated height of these galleries are not only a functional practicality but lends a certain status in relation to the foundation of the museum and museum’s dioramas.⁹⁰ This ‘diorama’ however was not making sense, as there were awkward juxtapositions between the partitions of spatial organisation, depth, illustration, and papier-mâché models, in addition to a variety of tools to augment each scene including a cradle, pottery, and costume. At that time I took a position that as an artist I have seen many variations of the human figure that I could create some distance between myself, and a mannequin.⁹¹ With this research and the work in the studio this position changed with the initial sense of unease because the mannequins were confined in this shallow display case - there was no pretence of naturalism or realism, and neither was there a ‘willing suspension of disbelief’.⁹² Therefore there was an emotional response based on the precept that although they could be perceived as trompe l’œil figures,⁹³ with respect to the Latuka, Azande and Dinka peoples, it was not possible to contextualize them in this way because they were in 2007, at the beginning of the 21st century⁹⁴, represented as objects.⁹⁵

This concludes the analyses of the three galleries and their diorama cases, within the museum the visitor then encounters the galleries holding the anthropological, ethnological, archaeological, and finally ceramic collections before moving into the main house.

Summary Conclusion

With regard to the visual analysis of the dioramas, it was important to gain an historical perspective on how the dioramas had evolved and what decisions had led to the dioramas’ construction. It was evident that these dioramas do not hold the same level of expertise as the AMNH dioramas, although their particular idiosyncrasy has developed a greater understanding of the level of craftsmanship, skill and abilities which derived from the number of people that were employed to create the AMNH dioramas. The first steps in the studio would be to reflect the interior/exterior nature of the architectural glass screens and to consider the nature of the screen as a visual field in itself. However the initial studies would be restricted in size and scale in comparison to the larger dioramas, and also restricted in the sense of verisimilitude. While animals have an obvious importance to constructing a habitat diorama, the decision was also taken to use objects rather than taxidermy or mannequins. In the following chapter the focus will move to the historical

background of the museum, in order to appreciate the dioramas fully, thereafter in Part 2, I will move to the theoretical study and then the research diary.

- ¹ Quex House is a Regency villa designed by Thomas Hardwick c.1806, and this was greatly enlarged in 1883. *Country Life* Hall, M. November 1993, pp. 56-61. The Park is described in the 2007 Quex Museum, House and Gardens brochure as *260 acres laid out by John Powell Powell from two farms between 1808 and his death in 1848*, John Powell Powell also *planted the outer belts and specimen trees in the garden*.
- ² Ludmilla Jordanova stated: "Museums and heritage sites are prime examples of the complexities of public history." Jordanova (2000) p. 142. Therein Jordanova makes a direct reference to memory, heritage and semantics within the footnotes with further recommended reading. See Jordanova, L. 2000, p. 142 no. 3.
- ³ An inventory, dated February 2009, specifies the book collection in the lower library. It includes a tour of Sicily and Malta as *Letters to William Beckford of Somerly in Suffolk c1776*, various accounts of *Abyssinia in 1735, c1790, 1831 & 1833*, and *Highlands of Aethiopia c1844*. There are accounts of travel in: *Kashmir & Ladak c1842*, *the Torres Strait and Java c.1842*, *Afghanistan c1843*, *Ceylon c1859*, *Abyssinia 1862*, *the Amazon c1863*, and *Africa c1864*, altogether these books precede the acquisition of a considerable number of books after 1890. With regard to taxidermy and the dioramas the library included W.T. Hornaday's *Two Years in the Jungle* 1885; and three books by Paul du Chailu: *Explorations and Adventures in Equatorial Africa* 1861; *A Journey to Ashonga Land* 1867; and *King Mombo* 1902. See Appendix 2 regarding travel, travel accounts and cartography.
- ⁴ Interview, April 2007. Malcolm Harman is the present technician and curator of these dioramas.
- ⁵ *Habitat Dioramas: Illusions of Wilderness* Wonders, K. Published Doctoral thesis. Uppsala University (1993).
- ⁶ *ibid.* Wonder's did acknowledge Powell-Cotton as a wealthy sportsman (p.39) and the Powell-Cotton museum p. 239 no.74.
- ⁷ *ibid.* This painting technique was noted in *Painting the Background for the African Hall Groups* Leigh W.R. *Natural History* xxx (1930) pp. 575-581; the archives of the Natural History Museum also referenced: *A Brief History of Dioramas* Leighton, T.; and *The Development of the Diorama in the Museums of the United States* Cypher, I. PhD Thesis NYU (1942).
- ⁸ See Bal, M. (2006) p. 175. The phrase 'suspension of disbelief' was used by Colin Rhodes in referencing nineteenth century exhibits where: *the primitive becomes a doubly potent fiction, for the viewer is constantly placed before acts that require a suspension of disbelief*. Rhodes, C. (1997) p. 100.
- ⁹ Interview with Malcolm Harman, curator of the dioramas, April 2007.
- ¹⁰ When Galleries 1 & 3 were built the original gallery numbers sequence changed, Gallery 2 was the original gallery.
- ¹¹ Information on this display in the Natural History Museum at Tring can be found on www.nhm.ac.uk accessed 31/03/2009
- ¹² Reader, J. 1998, p. 324.
- ¹³ *ibid.*, p. 202. Aksum was described as one of the world's four most important kingdoms, its rulers were buried in stone walled tombs and graves were marked with monumental stellae, see pp. 211-2.
- ¹⁴ Also see Appendix 2 regarding a conference paper given by Robert McCracken Peck on the Gorilla.
- ¹⁵ *Habitat Dioramas – illusion of wilderness*. Wonders, K. (1993) Doctoral Thesis: Uppsala University.
- ¹⁶ *Exhibiting Fauna- From Spectacle to Habitat Group* Wonders, K. Curator (1989) p. 149. See also reference to the *Roosevelt-Smithsonian expedition in Habitat Dioramas – illusion of wilderness* 1993 pp. 158-159.
- ¹⁷ *ibid* pp.163-70, see also *Exhibiting Fauna – From Spectacle to Habitat Group*. Wonders, K. (1989) p. 149.
- ¹⁸ The literary novel that describes these activities is Joseph Conrad's 'Heart of Darkness'. The debates that surround this work generated an industry of critique. Conrad, J. (2000).
- ¹⁹ See 'Africa is very far away' Belgium and its Colonial past', in Deleu, J. (ed.) (2001) *TLC Arts and Society in Flanders and the Netherlands* - 9, pp. 155-163.
- ²⁰ *ibid.* See Shelton, A. (1992).
- ²¹ In Paris 1741, J.J. Rousseau had come upon the *stuffed figure of an American Indian* in a taxidermists shop. Rousseau's 'noble savage' balanced with Kant's 'citizen of the world' would indicate a *more universal, deeper humanity, a personage freed of the petty habits and the moral blindness that passed for civilisation*. See Sennett, R. 'The Foreigner' (2005) pp.196-7.
- ²² See the introduction in 'New Museum Theory and Practice' Marstine, J. (2006) with regard to the 'politics of representation' within museum practice. The introduction includes T.J. Clark on the museum as "shrine", Eileen Hooper-Greenhill on the Post-Museum wherein "The Post-Museum actively seeks to share power with the communities it serves, including its source communities." However a 'sceptics position' i.e. "museums do not (cannot?) change" was a contemporary view by Mieke Bal and Carol Duncan. See Marstine J., (2006) pp. 19-25.
- ²³ The 'Lost Land of the Volcano' BBC1, September 2009 demonstrated how and why scientific, educational and ecological programming is successful.
- ²⁴ See time line, appendix 9.
- ²⁵ Altick developed a critique of the panorama, See 'The Theatrical Art of the Panorama', in *The Shows of London* Altick, R. (1978) furthermore Thomas Girin's panorama 'The Eidometropolis' had opened in 1802. One recent analysis of the panorama was found in 'The Panorama Phenomenon' Rombout, T. (2006). On diorama building see Crary, J. (1992), on panorama building see Crary, J. (1999) & Rombout, T. (2006). See Appendix 3 for specific diorama/panorama websites.
- ²⁶ Richard Altick offered a valuable account of Daguerre's Diorama, which was run in partnership with Charles-Marie Bouton. Bouton was a pupil of Jacques-Louis David, and like Daguerre, was an assistant of Pierre Prévost the *noted panorama painter* in Paris. Altick described how public interest quickly developed due to the successive variations of landscape painting and the various dioramas appearing in London at that time. Altick, R. (1978) pp. 163-172.

- ²⁷ Altick, R. (1978) p. 163. This could not have escaped Major Powell-Cotton as Pugin's son A.W.N. Pugin, a famous architect and designer in his own right who had lived in Ramsgate, designed and built his own house and chapel. See also Appendix 9.
- ²⁸ The architectural shell remains, the building is now occupied by the Princes Trust. Castleton, D. *Royal Parks*, 1999.
- ²⁹ Altick. (1978) p.165.
- ³⁰ *ibid* p. 165.
- ³¹ *ibid* p. 165.
- ³² *ibid* pp. 165-166. Altick says this catered to: 'the public taste for Romantic topography, the stuff of picturesque art and of sentimental antiquarianism' p. 166.
- ³³ See *The Atlas of Emotion* Bruno, G. (2007) p. 60 and p. 428 no. 24.
- ³⁴ Gombrich, E. 'Art and Illusion' p. 33, the quote is: 'The art pleases by reminding, not by deceiving.'
- ³⁵ Altick, R. (1978) pp. 163 and 166. This remark however has to be taken in context, Constable (1736-1837), was alive during an extraordinary period reflecting the French Revolution, the American War of Independence and the Slave revolt in the French Colonies. (See Appendix 9). Also Constable was about to be introduced to the French public says Altick by Daguerre's brother-in-law – John Arrowsmith who owned the patent to the dioramas, Constable would later show three paintings in the 1824 Paris Salon.
- ³⁶ In this respect the nineteenth century theatre and opera stages also concedes to these points. Different styles of staging and illusion evolved to suit different styles of theatre and production by adapting the staging; this perspective was developed by Richard Southern in 'The Seven Ages of Theatre', Southern, R. (1977).
- ³⁷ Daguerre did use three dimensional objects in his illusions, this was noted by Wonders in 'The Illusionary Art of Background Painting', Curator (1990) p. 91, and the source noted as Gernsheim (1968) (unpaginated).
- ³⁸ It references the 'status' of the taxidermy object as it relates to Mariët Westermann's referring to the object as "material things made or found by humans that have the potential to be put into circulation." Westermann, M. (2005) p. xi.
- ³⁹ Louv, R. (2008) p. 98.
- ⁴⁰ Appleton, J. (1975) *The Experience of Landscape*. p. 69.
- ⁴¹ *ibid*. p. 69.
- ⁴² *ibid*. p. 70. However this may not be the case with the Powell-Cotton dioramas, firstly because Wonders had made a further distinction – the natural habitat dioramas in Sweden are regarded as biological exhibits emphasizing their scientific basis. Secondly W.J.T. Mitchell drew attention to Appleton's 'ideal spectator of landscape' who was 'grounded in the visual field of violence (hunting, war, surveillance)' and whom Mitchell stated, 'is a crucial figure in the aesthetics of the picturesque.' Mitchell, W.J.T. (1994) 'Imperial Landscape'. p. 16.
- ⁴³ Interview with Malcolm Harman, April 2007.
- ⁴⁴ Powell-Cotton Museum publication - no pagination. Foliage was taken from various sources, for example 'vines' were made from Old Mans Beard, i.e. where Travellers Joy, a type of wild clematis and foliage was dried in a moderate oven or frozen to kill the bugs and painted with worm treatment. Since their inception, the materials that were used in these dioramas have changed according to Malcolm Harman, but not the methods.
- ⁴⁵ See Bell, S. (1999) *Beauty and the Sublime* in Landscape p. 73. Karen Wonders referenced the sublime through the work of Alexander von Humboldt's *Cosmos* (1849), he had proposed art as a substitute for nature - part ecological, part aesthetic - in order to 'enhance the love of the study of nature', Wonders, K. (1993) *Habitat Dioramas as Ecological Theatre*.
- ⁴⁶ Wonders, K. *Habitat Dioramas as Ecological Theatre* European Review 1993.
- ⁴⁷ See Altick, R. (1978) *The Theatrical Art of the Panorama* p. 187
- ⁴⁸ See Bell, S. (1998) 'The Aesthetics of Engagement' in *Landscape*.
- ⁴⁹ Gombrich, E. (1977) p. 33.
- ⁵⁰ The Isle of Thanet covers the area of Birchington, Margate, Broadstairs and Ramsgate, and the surrounding coastline. It has an important historical and geographical status in maritime and therefore shipping affairs and the local community.
- ⁵¹ Bell, S. 1998 p. 89.
- ⁵² This conversation took place in the museum with Malcolm Harman in April 2007 it was not recorded.
- ⁵³ Malcolm Harman, as technician and curator of these dioramas, stated Powell-Cotton investigated all of his trips thoroughly and was a careful planner with considerable wealth. In regard to the colonialist era and the organisation required for these journeys he stated Powell-Cotton had not looked down upon the people he was reliant on - a good rapport had developed with friendship and trust.
- ⁵⁴ Powell-Cotton's fieldwork centred on documentation, measurements and preservation of the carcass and skins in the original journals observed some years previously. Photographic documentation of the construction of the dioramas forms part of the archived visual documentation and is discussed in Chapter 2.
- ⁵⁵ With regard to archive evidence it includes large A4 files holding transcriptions of the original journals in addition to the correspondence on taxidermy. In 1902 the Major published *A Sporting Trip through Abyssinia* although the market was flooded with sporting books at that time, a second book 'In Unknown Africa' (1904) did not sell well, and says Malcolm Harman, Ward's did not promote it. These books are in the archives of the Zoological Reading Room at the Natural History Museum. Second-hand and antiquarian bookshops and websites suggested these are now collectable in their own right.
- ⁵⁶ According to John Gloag's *A Short Dictionary of Furniture* 'rock-work' derives from rococo and *French rocaille* ... it is a term used originally to describe the artificial grottoes and fountains in the gardens of Versailles. Gloag's notation created a visual and theoretical link to Watteau and the influence of the Rococo together with trompe l'œil. Gloag, J. (1952) pp. 393-4.
- ⁵⁷ A German abstract painter Otto Wolfgang Schulze (1913-51) known as Wols, created a juxtaposition to the painting of this diorama see Dalle Vache, A. (1996) *Cinema and Painting: How Art is used in Film*. Wols who adopted the pseudonym Wols in 1947 had studied anthropology in Frankfurt at the Africa Institute under Leo Frobenius. Wols later moved to Paris and was connected to the Surrealist movement his paintings are regarded as helping to pioneer Art Informel and Tachism. See www.moma.org/collection/artist accessed 3rd August 2010. The Museum of Modern Art, NY has a number of works by Wols in

their collection. Although this evidence relating Mr. Woolls to Wols is circumstantial, the similarity in names and dates are important as he was in Paris in the 1930's when the dioramas in Gallery 1 were painted – archived images figs 4 and 5.

⁵⁸ On cinematic illusion see Angela Dalle Vache's 'Cinema and Painting; How art is used in film', (1996); with regard to Wols see also 'Abstractions in Europe: 1939-56' in *Abstract Art* Moszynska, A. (1995); and 'After Modern Art 1945-2000' Hopkins, D. (2000). A photographer 'Wols' was noted in *Fashion and Surrealism* c. 1937, Martin, R. (1988). Also see Dalle Vache, A. 'Cinema and Art History: Film has two Eyes', in *The Sage Handbook of Film Studies* (2008).

⁵⁹ This is one of the many recent changes to the re-presentation of exhibits in 2009 the modern display materials create a different interpretive approach. The photographic documentation records the museum and the dioramas before these changes.

⁶⁰ The phrase 'artistic influence' is subjective it is more precise to say 'painterly effect' which Charles Harrison uses to describe 'the development of landscape as an independent genre' in relation to Constable and Turner. See 'The Effects of Landscape' in *Landscape and Power* Harrison, C. (1994) pp. 215-216.

⁶¹ An anonymous article on the Natural History Museum's repository demonstrates different interpretations of giraffe taxidermy as mounted specimens in *The Guardian* 14th Oct 2006, pp. 22-3. On Giraffe markings see "Nature as a role model" In 'Lightness' Beukers, A. 2006 p. 50.

⁶² Karen Wonders had illustrated various cross-section diagrams of the overall viewing area, as explanatory diagrams of different styles and sizes that the diorama can exhibit. These are referenced in chapter 5 of the Research Diary, p. 96 fig 101.

⁶³ Pocket guides would be a useful input in delivering the overall learning experience in these dioramas.

⁶⁴ The colour of Lapis lazuli could have influenced Powell-Cotton following his journeys in India, Pakistan and Tibet.

⁶⁵ *Notes on a Journey through East Africa and Northern Uganda* Journal of the Royal African Society July 1904 no. XII.

⁶⁶ Jubaland is part of South West Somalia. In 2007 the museum policy on identification had not changed for many years, many countries had changed their names and borders since the era in which this identification system was set up. In 2009 all the old diagrams and labelling information regarding the type of animal and sub-species had been removed, and replaced by illustrative information boards. See n. 56. See appendix 2 - photographic examples of the interpretation boards - pp.180-183.

⁶⁷ See Dowden, R. (2009) 'Africa: Altered States, Ordinary Miracles' pp. 2-3. Richard Dowden has stated: "In the mid 1990's thirty-one out of Africa's fifty-three countries were suffering civil war or serious civil disturbance ... These wars diminished in number after the turn of the millennium." Furthermore "Africa's nation states were formed by foreigners, lines drawn by Europeans on maps of places they had often never been to." Dowden commented on the outsiders view of Africa's nation states, one that contrasts to his experiences. Various disputes have formed the colonial legacy including 'The scramble for Africa' and foreign control of African lands, see Appendix 9.

⁶⁸ This museum brochure was printed in 1990. The British Museum has in the RAI archive a copy of an earlier museum brochure that is precise regarding the dates and places visited between 1889 and 1927 stating the collection held (at that time) 3,000 zoological specimens with specific information on each species specification, and where and when it was killed.

⁶⁹ Judy Sund although primarily focussed on one painting by Watteau - *Les Charmes de la Vie* had stated: "Watteau's unique contribution, the fête galante, was grounded in art (painterly and theatrical) rather than nature, he routinely tempered such scenes' inherent artifice with actuality in the form of people, places, and incidents he had observed." Sund, J. 2009.

⁷⁰ *ibid.* George III was a major patron of the Venetian painter Rosalba Carriera, Carriera with Watteau and the Crozat School are connected to Phillippe duc d'Orleans and the French court of Louis XV and the Rococo. The influences of the rural idyll and Venetian pastoral, created a historical relationship to the period of the early Rococo style, theatrical staging, the French court and George III. Appendix 9 briefly indicates how these historical connections are related to Quex Park through John Powell (1721-83) the Paymaster General and at one point was a Secretary to George III.

⁷¹ Philip Rawson noted Watteau's painting conveyed an emotional form - as an idyllic, nostalgic eroticism see Rawson, P. (1993) p. 277. There is a further link to the Rococo period that was highlighted in the *Powell-Cotton Collection of Chinese Ceramics* noted by Gordon Lang. "In effect the Rococo's association to Porcelain was also indicative of the figural relationship to the: Dresden figures of shepherds and shepherdesses in elaborately flowered 18th century costume." Lang, G. (1988) pp. 12 & 17. Similar relationships to Quex House and the museum collections had then occurred in visiting the Wallace Collection for example: the curved walls of the Octagon room in Hertford House and the 'through' ballroom to the Oval Drawing Room would each recollect the interior and exterior curved walls at Quex House; further similarities to the Kashmir diorama's topographical features were observed in different paintings with the significant influence of Salvator Rosa demonstrated in one particular painting; and a portrait of Robert Dudley, Earl of Leicester then brought to the forefront a tangent of this research - the link to the English Renaissance. In addition, the collections of Rock Crystal and Venetian glass, together with Limoges and Sevres porcelain represent images of landscape and were positioned in the galleries to contrast with the paintings in the Wallace Collection and therefore referencing in particular the notion of framing and the picture within a picture.

⁷² Quinn created another narrative for the mountain Nyala he says 'Because of its shy habits and its limited and remote geographic range, the mountain nyala was unknown to science until 1908'. Quinn (2006) p. 49.

⁷³ Michael Porter whose work is strongly set in the natural world, was asked how he viewed the notion of stillness, his response was the phrase "observed but un-observed" it equated with the painterly aspect of nature and wildlife in this scene. From another perspective stillness is evocative of Mieke Bal's critique of Andres Serrano's work as an instance of a *mise en scène* within its theatricality where Bal indicates ... Both "we", viewers of this image. And the present in which we see it, become bearers and guardians of that past which is his "personal" memory. Bal, M. (1999) p. 68. Bal however is discussing cultural memory in relation to a temporal act of memory - see pp. 65-68.

⁷⁴ Diorama images have held particular relationships to the photographic snapshot and the frozen image however mobility has a strong spatio-temporal effect (as a sequence of shots and montage) together with the mobility of 'subjects represented' (through the sequence of photographs). See Elsaesser, T. (2006) p. 72.

⁷⁵ The illusional devices of the Powell-Cotton dioramas are strategies of representation where in particular the size and scale is instrumental to relating to Giuliana Bruno's filmic conceptualization of 'wandering', the 'moving' view and the "juxtaposition of different realities". Bruno, G. (2007). See for example: pp. 176-8, p.181, p. 352, pp. 362-3 and p. 412. A corresponding

relationship was developed in Anne Friedberg's description of a 'virtual snapshot' and the photographic camera. As contrasting relationships they maintain a relationship to the moving image in which Friedberg describes "*The moving image - with its successive frames linked by various codes of editing - produces multiple perspectives over time*". See *The Virtual Window* Friedberg, A. 2006 p. 83.

⁷⁶ In the darkened interiors of the diorama gallery and the cinema, I propose that the gaze per se, could be applied theoretically for the principal effect, which it can be in different instances, but it is not the total sum of experience.

⁷⁷ Altick, R. (1978) p 165.

⁷⁸ *ibid.*

⁷⁹ The following chapter has an image of this case before work had begun to construct the diorama and there is some evidence that the painting came much later.

⁸⁰ 1896 was mentioned in the museum catalogue as the time Abyssinia's Emperor Menelik defeated the Italians at Adowa. Editorial *Americans in Abyssinia* in the New York Times (31 March 1900) describes how Powell-Cotton had secured permission shoot ibex in an unexplored region north of Addis Ababa in Ethiopia.

⁸¹ *Exhibiting Fauna - From Spectacle to Habitat Group*. Wonders, K. *Curator* (1989) p. 135.

⁸² *ibid.* On further sources regarding the AMNH see Bal, M. (2001) & (2006), also Griffiths, A. (2002).

⁸³ Bennett, Hickman & Wall, (2007), p. 203.

⁸⁴ *ibid.*

⁸⁵ *ibid* pp. 203-206. The early example would be the rock paintings in Africa which constructed a different perspective to realism. Reader, J. (1997) pp. 170-2.

⁸⁶ The reeds are replaced and cut when green, dried upside down, then unfolded, ironed out and painted using tempera, according to Malcolm Harman.

⁸⁷ Julia Walton, The Powell-Cotton Museum, April 2007.

⁸⁸ The mid to background interior views are remarkable in their effectiveness; the indifference of the gaze reconsiders a sense of estrangement as in dramatic irony because of the fixed stare from glass eyes.

⁸⁹ McEvilly, T. (1999) p. 65. McEvilly also indicated the extent of the disputes about exhibits and exhibitions pp. 14-15.

⁹⁰ Petrine Archer-Straw has stated: "*From the 1860's Africa operated on the level of the real and the unreal, at once the site of civilising missions and scientific expeditions and the 'heart of darkness' where every expedition was like a personal journey into the unknown to confront one's own fears and phobias. Africa was the dark continent in both geographical and psychological terms, fuelling fantasies for the driven, disillusioned and disaffected of European society who sought a place to lose, to find or to expand oneself.*" P. Archer-Straw. (2000) p. 30.

⁹¹ In 2003 Fred Wilson at the Venice Biennale represented the USA by creating tableaux based upon historical research of black people in paintings of Venice. See also Appendix 8b no. 4.

⁹² See Bal, M. (2006) p. 175.

⁹³ See Michael Diers *The Tate magazine* Autumn (2009) pp. 36-41, with thanks to Paul Rosenblum for showing me this article on the trompe l'œil figure.

⁹⁴ With regard to modern art in Africa at the beginning of the 21st century see Chris Spring's (2008) '*Angaza Afrika African Art Now*', Laurence King.

⁹⁵ With regard to the mannequin as object and as objectification, see Telling, Showing, Showing Off in *A Mieke Bal Reader* Bal, M. (2006) and *Wondrous Difference* Griffiths, A. (2002) pp. 36-37, 146, 168, 337 no. 22, 340 no. 61, 344 n. 108, 345 no. 111.

Chapter 2

The Powell-Cotton Museum and photographic archives

Historical Background

Within the museum, the dioramas and exhibits appear to have been an exploratory process in reconstructing some of the places that Powell-Cotton had visited. The following account draws on the evidence of the museum's natural habitat dioramas, and the limited documentary sources in discussing how Powell-Cotton assembled his taxidermy collection and reflect on why he did so – even though there was little visual evidence to support a factual account as to why he went to the great expense of building the museum and collections.¹ Several generations of the Powell-Cotton family have contributed to Quex House, the collections and the Quex Estate as it exists today.² Between 1719 and 1881, three generations of the Cotton family worked for the East India Company, travelling and trading in China.³ Thereafter, and over successive generations, individual members of the family would contribute to the diversity of the museums wider collections including the natural habitat dioramas, and the anthropological⁴, ethnological, ethnographical and archaeological collections.

There is a great deal of evidence about the nineteenth century and the opportunities that had come from the industrial and agricultural revolutions, which lead to an explosion in travel, travel writing and collecting.⁵ This could have motivated Powell-Cotton, however active service was a family tradition and from this historical perspective Powell-Cotton would have begun to develop his knowledge of the art and culture of foreign countries, and a burgeoning interest to explore other countries and their cultures. It is obviously easy to speculate, but if he did want to tell the story of a natural world, Powell-Cotton had to find the means to do so and this would have developed over time. Powell-Cotton's interest in society and different cultures was reflected in his role(s) in the local and wider community, he was for example: a Fellow of the Royal Geographical Society, Fellow of the Royal Zoological Society and Fellow of the Royal Anthropological Institute, his rank with the Northumberland Fusiliers was Major, and he became a Justice of the Peace. Therefore once Powell-Cotton had become aware that he wanted to display the growing volume of taxidermy and various artefacts in the museum, along with the knowledge and understanding he began to acquire from the expeditions, these activities would contribute to exhibiting the natural habitat dioramas.

'How can we now interpret his actions or evaluate or measure his achievements.' To a large degree the information about the dioramas relies upon the visual evidence and their documentation in the archives.⁶ In observing a number of the early photographs of landscape in the archives there was an immediate over-riding sense of emptiness in the landscape.⁷ A number of these images held little description or

narrative while others are re-developed photographs and scans which therefore alter the temporal effect of the photograph as a result of later technology and different processes.

The visual evidence primarily relates to Powell-Cotton's interest in travel, hunting, collecting, taxidermy and his relationship to the topographical landscape. This would have been increasingly well documented as the biographical detail on Powell-Cotton includes a reference in the Pitt-Rivers Museum: "*During their expeditions Powell-Cotton and his wife Hannah made field notes and took numerous photographs. From the 1920's he also recorded many of the cultures encountered using cine film*".⁸

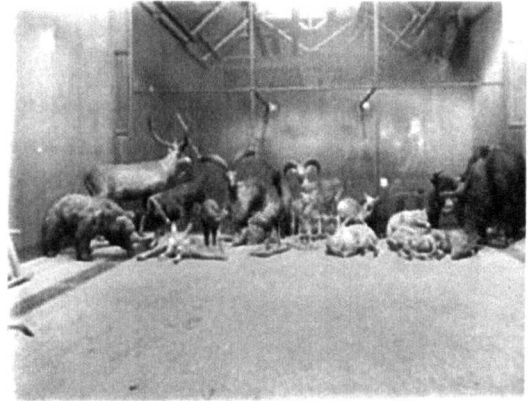


Fig 59 Gallery 1 - Kashmir Mounts - undated

This evidence brings into question the architectural significance of constructing these dioramas in forming his recollections, and questions any assumptions we might have about visual memory. That is, to what extent are the dioramas an imaginary construction or an attempt at authenticity capturing the inspiration and stimulus offered by a foreign topographical landscape?

This table draws upon a museum pamphlet held in the RAI archives listing the extent of Powell-Cotton's hunting trips and expeditions between 1889 and 1927. It also stated the museum collection already held 3,000 zoological specimens and the dates would correspond with the archive boxes referencing the early hunting expeditions and his activities in the Northumberland Fusiliers. As was the case with many families at the time, the political culture of the period in background and military service would have accustomed Powell-Cotton to the disposition of expansion of the British Empire (Cain 2004).⁹

1889 – 1890	Kathiawar, India; Baltistan, Ladak and Kashmir
1892 – 1893	Kashmir and Ladak, Northern India
1894 – 1895	Baltistan and Ladak, Northern India
1895 – 1896	Somaliland and Ogaden, East Africa
1896 – 1897	Central Provinces, India
1897 – 1898	Kishtwar, Baltistan, Ladak, Tibet and Zanscar, Northern India
1899 – 1900	Somaliland and Abyssinia, East Africa
1902 – 1903	British East Africa and Uganda
1904 – 1907	Lado Enclave, Ituri Forest and Lake Edward, Equatorial Africa
1911	Portuguese and French Guinea, West Africa
1920	Algeria, North Africa
1921 – 1922	Angola, Portuguese Africa
1923	Corsica and Sardinia
1924	Abyssinia, Sahatu Mountains
1924 – 1926	Nigeria, Lake Chad, Eguei Desert, Lake Iro, French Equatorial Africa
1926 – 1927	Sanga Forest, Cameroons

Fig 60 Table 1: Powell-Cotton's sporting expeditions c. 1927 source: RAI archives

A military background with the Northumberland Fusiliers then enabled the exploration of different continents, regions and terrains, these experiences would have supported and contributed to the skills and abilities necessary in exploring, collecting and then developing the museum dioramas. It is the perception that it is because of these experiences that his hunting expeditions had become increasingly well organised. Although it appears there are no images of the Himalayan hunting expeditions in the collections, the archive boxes of photographs include boxes referenced as Northumberland Fusiliers - dated 1885¹⁰, 1889, and 1891.



Fig 61 Gallery 2 - specimen display 1 c.1910



Fig 62 Gallery 2 - specimen display 2 c.1910

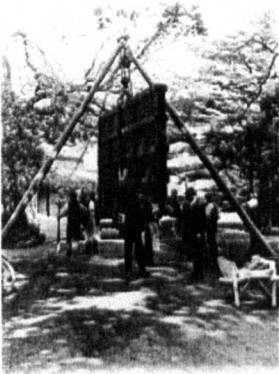


Fig 63 Gallery 2 - Plate glass for Angola Case 1909/10



Fig 64 Lower Workshop 1 - undated

In total 26 years were later spent living and exploring many areas of the African continent, breaking for the First World War and then resuming until the outbreak of WWII in 1939. According to his son, the late Christopher Powell-Cotton, the expeditions were frequently made with him as a lone European backed by a team of assistants (Lang 1998).¹¹ There is some evidence however that on at least one expedition he was accompanied by an F.C. Cobb.¹² Furthermore after marrying Hannah Brayton Slater in Nairobi in 1905, his wife and later his children to some extent took part and contributed to the museum collections.¹³

Following the earlier military manoeuvres and expeditions in Burma, India, Pakistan, Tibet and China it was apparent from his journals that his first hunting expeditions were in the Himalayan region of Baltistan, Ladak and Kashmir. This would indicate routes like the Karakoram Pass; and Silk Road to China were known to him and that he would be fully aware of the Himalayas as a dramatic backdrop.¹⁴ On his return from these expeditions he would have organised each stage of the building of the original museum pavilion and the later extensions, in addition to any concerns regarding the progress of the mounted taxidermy and dioramas.¹⁵ This is reflected in the photographic evidence of the museum and dioramas in construction (figs 4-5, 59, 61-64, and 67); images viewed through the scenes of accumulation – the animal skins, horn, bones and skeletons traversing the empty spaces of the museum in these early photographs (figs 61-62); and images of taxidermy being delivered to the museum. To some extent his wife may have influenced further documentation due to Powell-Cotton's absences' as Hannah Brayton-Slater was Powell-Cotton's secretary before becoming his wife. However the photographic documentation indicated that the trompe l'œil painting, particularly in the Kashmir diorama (figs 31-32, and fig 59), did not occur until a later date, and that further alterations to the interior tableau were predominately due to later inclusions of taxidermy. The boxed collections of photographic evidence indicate that Powell-Cotton and his family were clearly interested in photography, which by its nature in the field was also monochromatic.¹⁶ It would, however, be reasonable to assume that this may not have influenced any decisions in painting the early dioramas; certainly there are early photographs of landscape in the archives that are less than inspiring.

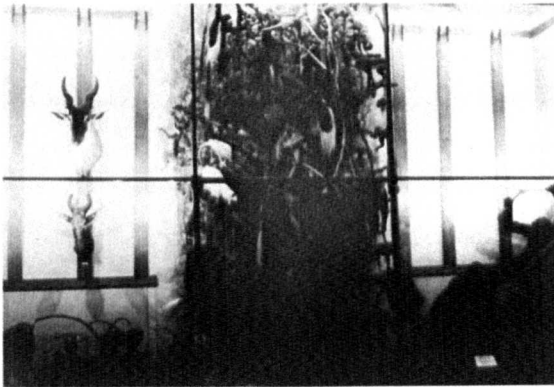


Fig 65 Original monkey tree display – undated

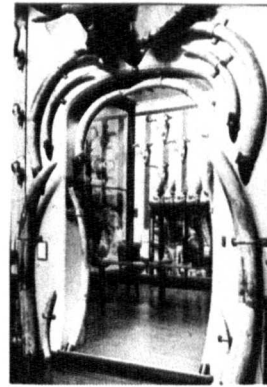


Fig 66 Gallery 2 - Ivory Arch c.1920(?)

While an archive photograph of the original monkey tree was indistinct it appears that the 'tree' was originally located in the adjacent case to the Angola diorama c.1908 in Gallery 2 as it was then. The tree itself appears to be tightly packed in a clumsy attempt to exhibit the Colobus monkey - the image is difficult to discern (it was possibly alluding to the tree of life/tree of knowledge); but in comparing the wallpaper décor of the museum in figs 65-66 it appears to precede the construction of Gallery 1 (fig 67)

and the later Primate Case (fig 22). The dates of the archived images were later developed as a comparison with Powell-Cottons activities abroad in the appendices (p.190).

Powell-Cotton's increasing knowledge and experience of the landscape and the diorama (which implicates the inconsistencies in different styles of the diorama case), could justify eliminating a straight re-interpretation of the landscape from photographs alone. Topography and landscape were obviously important to Powell-Cotton; he had also wanted to place his taxidermy specimens so that they would be seen in their most natural settings, as such it is a different comparison to the 'pastoralist presence' with regard to the story and overall nature of the natural history in these dioramas.¹⁷

The effect of these ideas considers how sensorial affect could then imply a growing anthropological knowledge that stimulated the response to the dioramas. In this respect the depiction of a topographical landscape in these natural habitat dioramas also recollects the sensual experience that develops both conscious understanding and comprehension as it corresponds to different types of knowledge participating in cognitive experience.¹⁸

Powell-Cotton's interpretations of his own experiences, although communicated in a very practical manner through these dioramas demonstrated an underlying interest in rhythmic movement particularly in the Angolan diorama with the placing of the varied taxidermy exhibits. Therefore it questions the intentions in creating the topos of flora and fauna, i.e. in wanting to tell the story of the natural world this contrasts to a scientific exploration of wild life, and therefore contrasts to the fictions that are inherent in these three dimensional topographical landscapes where the viewer's participation is required to complete an illusory staged effect. It is conceivable that Powell-Cotton had inadvertently

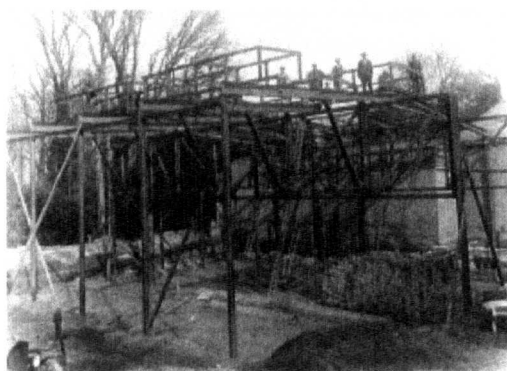


Fig 67 Steelwork for Gallery 1 - April 1927

tried to formalise aspects of the savannah and river diorama in Gallery 1 into the more widely known biome today. Furthermore the majority of people at that time, would not have seen or known of the transposition of salt plains to equatorial forests - both dry and wet, to sudden luxuriant growth in the savannah, creating the further possibility this may have strongly motivated him to create these unusual dioramas within the museum.¹⁹

As the inquiry into Powell-Cotton's travels developed, attention was given to the museum archives, where for example routes are documented in the transcribed journals; and in the museum a small map on the museum walls that could be viewed before entering Gallery 3 had a single thick black ink outline

tracing Powell-Cotton's route(s). However while maps are interpreted in many different ways, the archives at the RGS had also provided different examples of maps to trace locations and journeys from transcribed journals.²⁰ These findings would it was hoped create a sense of place and space, by following - for example, the march that took him from the coast of West Africa up to Mt. Elgon; this was an expedition that went on to map a small area that was unknown and uncharted.²¹ In his published papers Powell-Cotton had drawn further attention to the cave dwellers on Mt. Elgon, their animals and an extensive system of caves (Powell-Cotton 1904).²² The significance of Mt. Elgon is that it is renowned as a site of historical and geographical importance for its flora and fauna. Further investigation of Powell-Cotton's published material led to documents held in the Natural History Museum and Kew Gardens archives, which catalogued his attempts to identify flora compatible with the habitat of the Cameroon's Gorilla (Powell-Cotton 1931).²³ As such this documentation anticipates why Powell-Cotton would place the importance of the cartographical concept and the botanical specimen alongside the geographical location of a taxidermy specimen as perceived through the interpretation boards in front of the diorama cases in 2007.²⁴

Taxidermy and the diorama

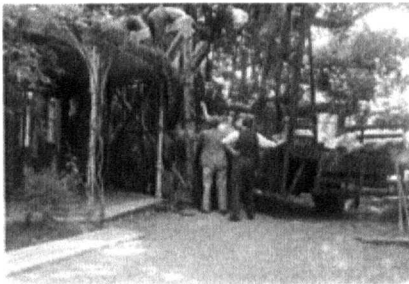


Fig 68 Plate Glass for Gallery 1 1939

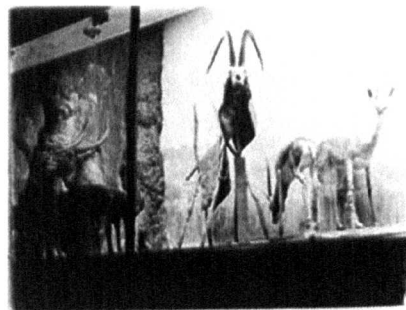


Fig 69 Giant Sable model undated

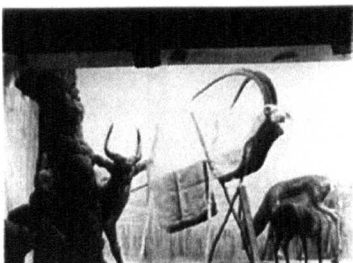


Fig 70 Giant Sable model undated

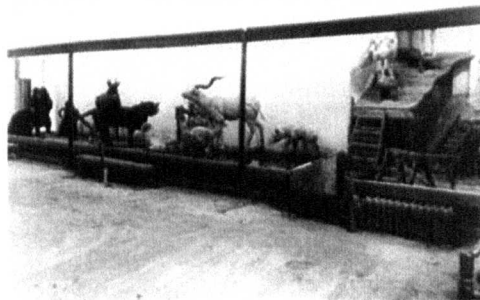


Fig 71 Case 3 Gallery 1 - Red Sea Hills 10th Jan 1931

Within the museum Powell-Cotton had eventually built eight dioramas to accommodate the taxidermy specimens obtained from the hunting expeditions, several of these are of a vast scale to artificially

describe the various locations, and the wildlife and the natural world he had experienced. As the museum visitor enters the galleries holding these dioramas, they find interpretations of artificial idylls virtually unchanged since the first installations a hundred years ago. They also find taxidermy specimens of 'wild life' previously unknown to that period, e.g. the Mountain Nyala discovered in 1908 and different sub-species of, for example, Zebra, Antelope and Gazelle, amongst many different varieties of wildlife; these are all described through the illusory aspects of modelling which are intended to describe animal behaviour. Differing styles of the taxidermist's art still exist, as Lord Rothschild's collection forms the Natural History Museum's collection in Tring (figs 2 & 3).²⁵ However, in 2006 The Guardian Newspaper printed a double page image of taxidermy held in storage in The Natural History Museum's storage facility in London. It indicated the enormous number of exhibits which form a national collection as: *around 12,000 specimens in the zoology department's collection, including skins and articulated skeletons of larger species such as elephants, which were once on display in the museum* (Robertson 2006).²⁶

According to Karen Wonders, Roland Ward's craftsmanship had been established and his position was demonstrably furthered by *his wildlife sculpture displayed in international exhibitions, beginning in 1862 in London* (Wonders 1989).²⁷ Thereafter Rowland Ward & Company's considerable skills in the taxidermist's art form enabled them to become internationally successful with their craftsmanship and reputation acknowledged in numerous collections today.²⁸ Although not the only taxidermist to be employed, Ward's expertise had enabled Powell-Cotton to re-create his mounted exhibits from the skins, skeletons and bones deriving from his expeditions for the purpose of display, while other specimens would be donated for scientific study and exhibition. Within the archives there are records that relate to the Rowland Ward taxidermy as well as accounts of the animal's classification, original location, and the costs of taxidermy. The photographic documentation references the transportation and delivery of e.g. the elephant specimen by steam wagons, and the storage and later installation of the mounted exhibits in situ. In its day taxidermy was considered a fine art form, and primarily this was due to the taxidermist's skill in the '*fidelity to nature – as opposed to theatricality*'.²⁹ Karen Wonders in '*Habitat Dioramas – illusion of wilderness*' (1993) then refers to articles that cited the:

*"... scientific and artistic truth of Mr. Ward's reproductions of animal forms by a correct anatomical use of their natural covering, which is not stuffed, but placed on a cast, moulded to show the muscles in action."*³⁰

This attention to detail in which taxidermy had begun to be viewed as an art form is recalled by Stephen Quinn, however Quinn makes the following statement: *The Hall of North American Birds opened at the museum in 1902 and was the world's first museum hall entirely devoted to the habitat group method of*

display, which today we call habitat dioramas (Quinn 2005).³¹ Obviously Quinn may quibble that a Hall as opposed to the gallery is quite different, but the habitat group as he describes it, clearly references Powell-Cotton's first natural habitat diorama, which had begun construction in 1896. Quinn also indicated that the 'golden age of the diorama' was made apparent with Carl Akeley's 'Hall of African Mammals' in 1936, when "nature seemed enshrined in a grand architectural space" (Quinn 2005).³²

In the AMNH dioramas, the successful illusion of the painted landscape merging with the foreground also translated to their picturesque qualities, in addition to an aspiration to interpret an American natural wilderness, amongst others, as descriptions "*in a lighter spirit of sentimental romanticism.*" (Wonders 1990).³³ Quinn draws upon the taxidermy process of working with measurements taken in the field, using the animal skins, and the skeletal bones, each exhibit having their mass re-introduced from these calculations and then artificially reconstructed using clay and plaster moulds for papier-mâché casts; these illusionistic devices included glass eyes selected to develop a sense of realism for each exhibit. From the early beginnings of working with birds and smaller animals built up from wire frames, examples of larger exhibits described how:

"... taxidermists would construct a crude mannequin on which the skin would be sewn or they would literally stuff the sewn elephant hide with various fillers such as rags, sisal, and excelsior, hoping that when they finished, the end result would come close to resembling a living elephant." (Quinn 2005)³⁴

The move from 'stuffing to sculpture' was noted by Quinn in describing the work of Carl Akeley, a taxidermist at the AMNH. Akeley's method would create the '*realistic folds and the characteristic wrinkles in the elephants' hairless skin...*' and by '*manipulating the elephant's real skin with the pliable clay*'. (Quinn 2005)³⁵ This method was used to create a major centrepiece in the museum - the herd of African elephants; to depict the stance of these large exhibits armatures were built into the animal's skeleton. To display the animals musculature the clay sculpture was modelled onto this framework before the skins were stretched over the reinterpreted carcass and then sewn into place. A series of steps would then be methodically taken which Quinn details to enable the end result that would reveal: "*an anatomically correct, lightweight mâché model of an African elephant inside its own skin.*"³⁶

Animal Studies Group

An alternative view in regard to taxidermy and hunting was considered through the Animal Studies Group as they deconstruct historical views through different perspectives and reflect upon the debates that have surrounded '*human power over animals*' (Baker, et al. 2006). They stated collectively in their introduction:

*Killing an animal is rarely simply a matter of animal death. It is surrounded by a host of attitudes, ideas, perceptions, and assumptions.*³⁷ In *Killing Animals* several essays reflect this Groups' ideas: Diana Donald debated the different attitudes surrounding the paintings of Edwin Landseer; Garry Marvin considered the views of John Abbink on violence toward animals. In drawing upon these as well as Steve Baker's reflections on animals in contemporary art, the Animal Studies Group sustain an area of contemporary research that has resonant links to this study.³⁸ What was also determined from Wonders and the Animal Studies Group research is that the hunting and killing of animals have a conceptual and ideological basis that is defined at a distance to hunting as a popular sport in the nineteenth and early twentieth century. These debates therefore go beyond the evidence of the sportsman's trophy or the numerous books hunting written as biographies and autobiographies.³⁹ Even so, the taxidermist's craftsmanship had successfully entered the family home and the public museum; the animal skins and skeletal remains that were destined for the taxidermist provided the evidence of the sportsman's kill through the trophy and the mounted exhibit. Because of the considerable evidence of the wanton killing of wildlife during the 19th and 20th centuries, these debates have centred on many contentious issues, which are also informed by colonial and post-colonial positions. Further concerns that regard the exhibition of large numbers of dead stuffed animals are exacerbated by the condition of the 'mounted exhibits' (the preferred term of reference for the taxidermist's craftsmanship). A contemporary exhibition at the Horniman Museum in 2007 had demonstrated this point, *The Cultural Life of Polar Bears / nanoq: flat out and bluesome*, in which photographic images of polar bears in different states of repair was strongly connected to the issues surrounding the actual plight of the polar bear today. (Snæbjörnsdóttir, et. al. 2005).⁴⁰ At the time the loss of the polar bears' natural habitat was alarming those communities who are concerned with the ecological issues of the melting ice cap.⁴¹ It also shows how and why the destruction of natural habitats is of palpable interest to the general public today.⁴² It contrasts with the diorama displays in North American museums in receiving a massive investment programme involving millions of pounds that would support the educational programme.⁴³

Malcolm Harman, the curator of the Powell-Cotton dioramas, indicated how Major Powell-Cotton became disturbed by the extent of killing on these hunting expeditions and had therefore increasingly worked in a scientific manner with regard to the classification of species in the field.⁴⁴ This in turn has led to certain species that have been identified and then classified with Powell-Cotton's name – evidence of which were displayed in the photographic displays of the British Museum's African Gallery.⁴⁵ The significance of the Powell-Cotton museum's archived resources is demonstrated by the bones of the gorilla; as an archive and resource for scientific study it is available to scholars and research students from around the world; this has arisen entirely because of the extent and condition of the archived resources.⁴⁶ However the attention to detail that Powell-Cotton had consistently shown was demonstrated by an entry in a *Miscellaneous Bulletin* for the Royal Botanic Gardens, Kew which stated:

A small collection of interest came from Major Powell-Cotton, who required identifications to assist him to construct a Museum exhibit of the natural environment of the Cameroons Gorilla. (Powell-Cotton 1931).⁴⁷

Re-interpreting an idyll

The Powell-Cotton dioramas range in size from compressed shallow spaces to large volumes of space that contain numerous exhibits and various representations of a natural habitat; they were built specifically to allude to the animals' natural environment within the landscape. The aim of the dioramas was to contrive a natural habitat in a realistic illusion of the natural world; as such they are artificial representations that were derived from Powell-Cotton's perceptions of landscape and his experiences as a traveller and explorer to then interpret these sights within the diorama.⁴⁸ In moving through large open spaces of the galleries containing these dioramas, the viewer is moving through a lowlit environment designed to increase the effect of the illusion. In 1994 Henri Lefebvre had described 'representations of space' which are: "*... tied to the relations of production and to the 'order' which those relations impose, and hence to knowledge, to signs, to codes, and to 'frontal' relations.*"⁴⁹

However, to solely perceive the Powell-Cotton dioramas in this way does not fully recognise how these dioramas were viewed in the early 20th century or the 21st century. Recognition implies the perceptions and feelings that can describe pleasure, awe and wonder that a convincing diorama can inspire, and a recollection of the ambivalences and ambiguities, both positive and negative, which are also explored in this thesis. For the viewer looking into spaces that open onto different 'idylls' there is a false sense of security in the sensed movement because there is no sense of threat; these animals are long dead, they have been stilled, they may watch but they do not see. They stand behind large sheets of glass in a setting that plays with the idea of another place, but you are here and so are they and you are very much alive. In contrast to these views Victor Burgin (1996) distinguishes different approaches to spatial practice, he says: "*The most fundamental project of Lefebvre's book is to reject the conception of space as 'container without content,' an abstract mathematical/geometrical continuum, independent of human subjectivity and agency.*"⁵⁰

The 1899 Paris Exposition

Powell-Cotton's journals had contained many entries about looking at art and architecture between 1889-1891 with numerous visits to museums and sites of architectural and archaeological significance. However, in Paris the transcribed notation from his journal described the Paris Exposition of 1889, where the central attraction had been the Eiffel Tower and the exposition itself was considered as a celebration of French achievement in the centennial of the French Revolution.⁵¹ A number of locations and attractions at the Exposition were mentioned and while there is reason to think he used his camera,

the journal notation briefly stated 'the French colonies and villages are good' and that the Edison phonograph was 'clearer than in London'. According to Jonathan Crary ... *the Exposition of 1889 was unprecedented for its extensive presentation of colonial peoples and lifestyles as object of spectacle. Simulated "villages" inhabited by Congolese, Javanese, New Caledonians, Senegalese, and others became contents of imaginary imperial space, contents that were assimilable into the rationalizing "taxonomy" of the exposition's organizational schema* (Crary 1999).⁵²

Expositions and World Fairs of the nineteenth and twentieth century attract a great deal of criticism particularly for their clear link to voyeurism.⁵³ While Powell-Cotton was highly organised and had an extremely practical nature, it is difficult to be specific, but there seems no reason to believe that he was interested in the more sensational aspects of voyeurism.⁵⁴ The anthropological and ethnographic exhibits that are mentioned by Powell-Cotton included: a panorama of Paris; dioramas that had a work-based theme; the History of Habitation Exhibits, and several mentions of the Annamite Theatre. The latter provoked further research and identified the Vietnamese theatre and a number of Javanese dancers that would become synonymous with the cultural quest for new sounds and new experiences.⁵⁵ While various accounts derive from the Vietnamese Theatre and the Javanese dancers, the different sound of the Gamelan had also created a great deal of interest at this Exposition. As such the Gamelan has attracted a degree of scholarship to reconsider how music was received and re-interpreted at the turn of the nineteenth century. In particular, Professor Annegret Fauser's: *Musical Encounters at the 1889 Paris World's Fair* (2005) as a reconstruction of these musical events was helpful in developing an understanding of the Gamelan and the performance that Powell-Cotton had heard and seen.⁵⁶ The actual sound of the Gamelan would have been of particular interest to Powell-Cotton firstly due to the Campanile, a bell tower that was built on the Quex estate in the same period that the house was rebuilt by John Powell Powell (1767-1849) and secondly in relation to porcelain (Lang 1998)⁵⁷ which when struck has a ringing tone denoting the acuity of its provenance (Savage, et. al. 1985).⁵⁸ Whereas the Gamelan's authenticity would 'strike' its relationship to bell ringing, it also influenced Debussy and the Impressionists due to its particular qualities of sound and affect (Fauser 2005).⁵⁹

Travelling on to Spain, Powell-Cotton visited the Prado and the Alhambra Palace as well as catacombs, palaces and exhibitions before arriving in Cairo, and by way of the Nile he went on to India, finally arriving in Bombay on the 26th November 1889. The transcriptions journals described the places he visited and his thoughts with several mentions of zoos and hunting expeditions. Of these hunting expeditions, some at high altitudes, he had noted walking quietly across bare rock to pursue his target, however his journal notation also described an evocative journey and beautiful places, including the Adhalu jungle, the river at Kallubar, the temples at Jurnagadh and many tombs, wells and underground temples. This sensual awareness in his journals therefore performs an important link to the physical

interpretations of the dioramas, particularly in relation to the African continent. From this perspective the traveller explorer has (at times deservedly) a negative and often destructive image. Petrine Archer-Straw has stated: *From the 1860's, Africa operated on the level of the real and the unreal, at once the site of civilising missions and scientific expeditions and the 'heart of darkness' where every expedition was like a personal journey into the unknown to confront one's own fears and phobias. Africa was the dark continent in both geographical and psychological terms, fuelling fantasies for the driven, disillusioned and disaffected of European society who sought a place to lose, to find or to expand oneself* (Archer-Straw 2000).⁶⁰

Summary Conclusion:

The historical aspects of the museum's collections then develops a relationship to the 'architectonics of embodiment' (Veseley 2000)⁶¹; within this relationship was a floor plan held at ground level, the elevated height of the galleries and the overall size and scale of the museum as the museum began to grow. However this reality was not only a functional practicality – there was a relative status to the foundation of the museum and the museum dioramas. Appleton's concept of habitat and prospect/refuge theory and a functional analysis of landscape had been helpful to the concept of the diorama and natural habitat diorama and with the representation of landscape that proceeds from this basis,⁶² while the innovative experiences demonstrated by Alticks's analysis of Daguerre's diorama following the work on the Paris stage had created another perspective.⁶³ However, as the styles and display of diorama exhibits in the UK declined, in the twentieth century technological innovations would successfully supersede most forms of wildlife presentation through television and cinema.⁶⁴ Therefore as the tastes of the museum visitor have changed, curators have looked for other ways to represent the natural world.⁶⁵

Karen Wonder's paper *Habitat dioramas as ecological theatre* (1993) drew upon the significant roles of the aesthetic, ecological, and scientific aspects of her thesis. In contrast *Song of the Earth* (Gooding 2002) introduced different nuances and complexities to the project as an artists desire to work with landscape could be seen as a form of *negotiation*.⁶⁶ By stating this optimistically it reflects a constructive proposition – and perceived constructively it then performs a working relationship of fact and fiction.⁶⁷ However if art itself has purpose does the reality lie in the artifice and superficiality of the diorama? This superficiality edited out birth and death, the sick and the old, the need for food and shelter - it is a double fiction that was exposed in the illusory head of a baby elephant emerging from the reeds. The destruction of natural habitats that could be alluded to was however made evident by the nature of change, and where a desire to understand change also develops as an awareness of the finite world. To re-interpret the idea of a diorama and focus on the concept of a natural habitat as an idyll is therefore to reflect upon the erosion of this ideology. The fiction of the natural habitat appeared stunted

as the diorama's meaning can lose its sense of conviction. The dead ends that refer to this loss and the narrative evident to the diorama also alluded to the belief systems inherent in this ideology.⁶⁸ Therefore it questions how the natural habitat diorama had a crucial part to play in this fiction, in the context of describing the sensuality of the natural world, in its vulnerability and its many fabrications.⁶⁹

The critique that I intend to develop will be to question assumptions about the dioramas by focussing on the Research Diary, which begins with the glass screens that fronted the Powell-Cotton dioramas; it is preceded by the theoretical inquiry.

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- ¹ A substantial body of written evidence lies in Powell-Cotton's published material – his books; articles submitted to the Royal African Society amongst others; his journals; the transcribed journals; and correspondence with the taxidermists Rowland Ward & Co., and journal notation indicated he was in contact with other taxidermists.
 - ² See Ludmilla Jordanova's *History in Practice* 2000 on how museums select their display material, pp. 142-3. Anthony Shelton indicated in 1992 that The Powell-Cotton Museum was one of only three museums in Southeast England that displayed a significant part of their material, and the significance of these displays relate to the life of the collector. Shelton, A. (1992) *The Recontextualisation of Culture in UK museums*. Vol. 8 no. 5 pp. 11-16. In the Powell-Cotton Museum the technological age, which was in scant evidence in 2007, saw in 2009 the replacement of antiquated or non-existent, disaster, detection and surveillance systems, which had threatened the museum's existence. The technological innovations, which will secure the museum's prosperity, follow the theft of an irreplaceable number of cannon from the grounds.
 - ³ This strength of the maritime legacy of the Isle of Thanet is due to its strategic location and historical connections to overseas trade: "*Ships owned by the Hon. East India Co. would, by necessity, lie up around the local coastline having manoeuvred their way through the English Channel to and from the East India docks. With their agents located at India House in Deal, the surrounding coastline was strategically placed for licit and illicit trade. While, regular legitimate trade was carried out with the ferrying of necessary gear and crew; smuggling had a history endemic to the English coastline.*" Telephone conversation with Michael Hunt - curator of the Ramsgate Maritime Museum – 6/9/2007.
 - ⁴ It includes a cultural relationship to anthropology see Jordanova, L. 2000 pp. 76-77. Anthony Shelton has indicated that reconstructed environments in other museums suggested parallels with the dioramas of natural history museums, where dioramas featuring ethnographic displays continued in Leeds Museum up until 1990. The roles of the art historian, anthropologist and visual anthropologist can in this respect become inter-connected with the artist. See Westermann M. (2003) *Anthropologies of Art* pp. ix-x. Moreover the artist Yinka Shonibare has re-constructed the diorama/ tableaux technique, and in doing so, revives a contemporary interest in art and textiles across many fields of enquiry, see for example Spring, C. (2008) pp. 294-99; and www.yinka-shonibare.co.uk
 - ⁵ See Bruno, G. (2002) pp. 186-7 and 234-5. See also Chapter 1 - p. 46 no. 3
 - ⁶ As the journals and the transcribed journals in the archives, in addition to the documentation relating to taxidermy and Rowland Ward & Co. are extensive these were not fully examined for this particular practice-based research project. There are two museum archivists whose roles are supported by a number of volunteers, one volunteer works entirely on the correspondence.
 - ⁷ The transcription from the journals of the first expedition, dated 1889-1891 had noted the baggage included his camera case. While the archive contains early glass-plate images, due to the fragile nature of early glass plates and photography, it is impossible to say definitively that Powell-Cotton's photographic interests had included a full visual documentation of these travels.
 - ⁸ <http://southersudan.prm.ox.ac.uk/biography/cotton/> accessed 14/07/08.
 - ⁹ Dr. Joe Cain at the 2004 NatSCA conference indicated the politics involved in the display of taxidermy specimens since the end of the nineteenth century, where the shift in agendas has led to jettisoning areas to concentrate on factual emphasis and objectivity. He indicated how it could be *easy to take the analysis too far* with regard to cultural and political agendas, while their exclusion had gone too far regarding conflicting and controversial issues. Cain, Dr. J. (2004). This research project is not a critique of scientific, colonial, creationist, anthropological, natural history or museological practices. However a historical time-line has been constructed to offer an overview of what is explicit and implicit to the project and an indication of events and areas of research outside the scope of this project. See Appendix 9.
 - ¹⁰ Burma was invaded in 1885 by 10,000 British and Indian troops, it then became a province of the Indian Empire in 1886.
 - ¹¹ Christopher Powell-Cotton – see introduction to Lang, G. (1988) *The Powell-Cotton Collection of Chinese Ceramics*. In this respect there is evidence according to David Killingray that an important aspect of African travel had been largely ignored as 'there is evidence that Black and African travellers contributed to geographical knowledge in nineteenth century West Africa '... who surveyed, produced maps, wrote reports, and whose accounts appeared in geographical and other journals' See Killingray, D. - Appendix 2 – Greenwich Maritime Museum Conference 2007.
 - ¹² The Royal Botanic Gardens archives at Kew indicated F. Cecil Cobb provided a small written contribution.
 - ¹³ See Christopher Powell-Cotton – introduction to Lang, G. (1988) *The Powell-Cotton Collection of Chinese Ceramics*.
 - ¹⁴ A narrative of travelling from Delhi to Tashkent, through India, Pakistan, China, Krygstan and Uzbekistan, with a description of towering mountains, crumbling roads clinging to craggy escarpments, valley floors of raging rivers and glaciers enabled further insight and understanding and later supported by further descriptions and photographic images. These were provided by Rowena

- Howie who had travelled part of the Silk Road route during this research project, as a result her photographs of the cathedral ranges in Pakistan inspired further research on the development of the 1896 Kashmir diorama.
- ¹⁵ A letter written by Powell-Cotton in 1925 in Nigeria indicated the idea for Gallery 1 as the third and final phase. The photographic evidence indicated the glass for Gallery 1 being delivered in 1939 – fig 68.
- ¹⁶ In 2007 a list of the photographic archive evidence was made available together with the opportunity to examine glass plate images. This listing noted the earliest date of ‘Ethnography (sic)’ was a display in the Billiard room that stated Powell-Cotton’s diary entry of 21/9/1897: ‘Billiard room head’s arranged and photo’d.’ This listing also states the entry ‘may’ refer to the heads on the east, west and south wall as well as a Lion and Tiger skins; the listing of museum / galleries and photographic documentation of the dioramas and earliest date given as 1909; further listings included ‘Mounted Beasts’ the earliest date given as 1928; ‘Mounted Beasts (Wilson)’ [sic] 48 negatives – undated; a listing of Chimpanzee and Gorilla c1930.
- ¹⁷ On the early pastoralist presence in Africa revealed by African rock painting see Reader, J. 1997 *Africa: A Biography of the Continent*. On the effect of Maasai land losses, see Hughes, L. (2006) *Moving the Maasai: A Colonial Misadventure*. A paper on this subject was given by Lottie Hughes at the 2007 Greenwich Maritime Museum Conference (appendix 2)
- ¹⁸ Howes, D. (2005) *Empires of the Senses*, the sensorium references various constructions and reconstructions of sensorial affect, I would like to thank John Hockey, Senior Research Fellow at the University of Gloucestershire for responding to my interest regarding sensorial affect.
- ¹⁹ Documentary evidence shows Powell-Cotton indirectly supported and contributed to the work of Kew Gardens, the Royal Horticultural Society, and the Royal Geographical Society.
- ²⁰ Royal Geographical Society maps of interest included: *Tableau d’assemblage de la Carte d’Afrique* - courtesy Francis Herbert RGS; Journal of RGS Ref: TRGS V.32/p.335 1862; *Map of Zulu, Amatonga, NATAL & Kafir Land*. RGS; *Eastern Equatorial Africa* compiled by E.G. Ravenstein FRGS 1st April 1881 - Ref: mr Africa-Div.110 File No 50 RGS; *Carta da Colonia de Mocambique* No. 46 20/8/1959 RGS; *Karte Von Africa* No. 79 1888. Cartographer Friedrich Handlke 1815-1879. On various historical maps and political divisions see: Binns, T. 1994 ‘Understanding Africa’, in *Tropical Africa*. pp. 2-11, also Reader, J. (1998). Different qualities in cartography were presented in conference at the Maritime Museum (appendix 2), and perceived directly at the Royal Geographical Society. Useful sources on mapping include: Giuliana Bruno’s *Atlas of Emotion 2007 (2002)*; and Aluka - African Cultural Heritage Sites and Landscapes www.aluka.org accessed 24/04/2007.
- ²¹ The march went on to its final stage by way of the White Nile. Following this expedition, Powell-Cotton presented papers to the Royal Geographical Society and the Royal African Society, he then published ‘*In Unknown Africa*’ in 1904 and *Notes on a Journey through East Africa and Northern Uganda* Royal African Society in 1904 - Vol. 3 No 12 Jul pp. 315-324.
- ²² *Notes on a Journey through East Africa and Northern Uganda* Royal African Society Vol 3 No 12 Jul 1904 p. 320. Mount Elgon is a volcano in the Rift Valley, Powell-Cotton may well have entered the honeycomb caves of Mt. Elgon, see *Royal Botanic Gardens, Kew - 1933 Bulletin of miscellaneous information No 2 The Flora of Mount Elgon* (c.1933).
- ²³ On Powell-Cotton’s request for identification see Royal Botanic Gardens, Kew - Vol. 1931 (1931) *West Tropical Africa*.
- ²⁴ See Appendix 2 pp. 180-183 regarding photographic documentation of the interpretation boards in Gallery 1.
- ²⁵ Lord Rothschild was reputed to have had 400 collectors searching various oceanic islands for new species; writing about 800 scientific papers and described 5,000 species of animals; he was described as one of the first conservationists, he also had a zebra team broken and harnessed to a carriage in which he was conveyed around London. Rothschild, M. (1981) ‘Bugs, Bogs and Lady’s Bedstraw’ in *Nature Watch*. (1981) Pettifer, J. & Brown, R. (Eds.)
- ²⁶ op cit. Photography - Graeme Robertson in *The Guardian* 14th October 2006 pp. 22-23.
- ²⁷ Wonders, K. (1989) *Exhibiting Fauna – From Spectacle to Habitat Group*. Curator p. 137.
- ²⁸ Roland Ward & Co. at 167 Piccadilly, London closed in 1977; Roland Ward’s father Hayward had travelled with Audubon on a collecting trip, a brother Edwin was a taxidermist, and Herbert his nephew accompanied Stanley to the Congo. A sister, unnamed, went to Australia and was the first woman taxidermist. Source: taxidermy collectors on the internet – see appendix 3.
- ²⁹ *ibid.* p.138. The often quoted phrase ‘vitality and fidelity to nature’ was used in regarding Rosa Bonheur (1822–1899) a French woman artist reputed to be the most admired animal painter in history for her expertise in ‘vitality and fidelity to nature’. See *Women Art and Society* Chadwick, W. 1996.
- ³⁰ *ibid.* p.137. See also (anon) *The Illustrated London News* 28/11/1874.
- ³¹ Quinn, S. 2005, p.16
- ³² *ibid.* p. 18. Karen Wonders has made a distinction between the romantic natural habitat dioramas found in America and the biological dioramas in Sweden. *Habitat dioramas as ecological theatre* Wonders K. 1993 pp. 286-8.
- ³³ A.E. Parr in ‘*The Illusionary Art of Background Painting*’ Wonders, K. *Curator* 1990 Vol 3 No 2.
- ³⁴ Quinn, S. (2005) *Windows on Nature* p.161.
- ³⁵ *ibid.* p. 161.
- ³⁶ *ibid.* p. 163.
- ³⁷ Baker et. Al. - The Animal Studies Group (2006). *Killing Animals* p. 4.
- ³⁸ *ibid.* Baker, S. The Animal Studies Group (Eds.) 2006, p. viii. There are eight essays and all of the writers contributed to the introduction and conclusion. They clarify their position as a group that is not a campaigning organisation but “a group that promotes the academic study of the place of animals in human history as an autonomous and substantive field.”
- ³⁹ Powell-Cotton wrote and published a number of books / papers see bibliography. A paper on his journey through the Ituri Forest in the Congo was read at a meeting of the African Society 28/6/1907. Ref: JSTOR: *Journal of the Royal African Society*: Vol. 7, No. 25 (Oct., 1907), pp. 1-12.
- ⁴⁰ This was a touring exhibition supported by Black Dog Publishing and Spike Island, Bristol. See: Snæbjörnsdóttir, B., Wilson, M. and Marvin, G. (2005) *nanog: flat out and bluesome / The Cultural Life of Polar Bears*
- ⁴¹ *The Independent on Sunday*, 9th September 2007. Article & editorial: *Ecology, the Polar bear and trophy hunters*.
- ⁴² The NatSCA Newsletter - Issue 3, 2004.

- ⁴³ The figure 'millions' was mentioned in conversation by Robert McCracken Peck - Senior Fellow of the Academy of Natural Sciences of Philadelphia, March 2007. See Appendix 2 - National Maritime Museum Conference *Exploring and Being Explored: Africa in the Nineteenth Century*. March 2007.
- ⁴⁴ Conversation with Malcolm Harman - curator and technician for the dioramas. Powell-Cotton Museum, 8/3/2007.
- ⁴⁵ Confirmed April 2007 by visiting the British Museum's African Gallery.
- ⁴⁶ Malcolm Harman. op. cit.
- ⁴⁷ See bibliography - Royal Botanic Gardens, Kew Miscellaneous Bulletin references including: Vol. 1931 (1931) pp. 1-57, West Tropical Africa (p. 29). Further listings included: Vol. 1907 No 6 (1907) pp. 233-238 Accession of Tropical African Plants 1899-1906 - British East Africa 103 specimens (unnamed); Vol. 1937 No 9 (1937) pp 445-447 Angola: Dombondola, leg *Powell-Cotton* 2532 (Herb. Kew.): native name "Omepo".
- ⁴⁸ Appleton, J. (1996) pp. 48-49
- ⁴⁹ Lefebvre, H. (1994) Lefebvre's 'representation of space' was the 'recognition of and referral to' the ideas pertaining to power relations. *Where "frontal (and hence brutal) expressions of these relations do not completely crowd out their more clandestine or underground aspects: all power must have its accomplices – and its police"*. See *The Production of Space* p. 33
- ⁵⁰ Burgin, V. (1996) *In/Different Spaces*. pp. 26-7
- ⁵¹ See for example *Universal Exposition of 1889, Paris* www.memory.loc.gov/cgi-bin/query accessed 26/06/2008 and www.loc.gov/rr/print/coll/250_paris.html accessed 01/07/2008.
- ⁵² Crary, J. (1999) *Suspensions of Perception – Attention Spectacle & Modern Culture* p. 231. Colin Rhodes also developed an ongoing critique of this and later exhibitions in addressing the concept and roles of Primitivism. It offered a number of contrasts to the historical relationships of culture, primitivism and modern art, where for example Gauguin famously left France in search of the primitive, which says Rhodes "was spurred on by his by his experience of the colonial pavilions at the Paris Exposition." *Primitivism and Modern Art* Rhodes, C. Thames & Hudson, 1997, p. 69.
- ⁵³ See Griffiths, A. (2002), pp.s xiii, and xxviii. Griffiths approach developed from a cinema and anthropological background with an emphasis on the AMNH 'life groups', pp. 266-7.
- ⁵⁴ See Crary (1999), Rhodes (1997) and Griffiths (2002). Both Wonders (1993) and Griffiths comment on Donna Haraway's dissension about the habitat dioramas in the American Museum of Natural History while writers such as Mieke Bal (2006) & (2001) and Annegret Fauser (2005) have questioned perceptions of the displays at the American Museum of Natural History and the Paris Exposition as there is an obvious and clear link to voyeurism.
- ⁵⁵ Levitz (2006) *Musical Encounters at the 1889 Paris World's Fair 2005* - Annegret Fauser's account achieved critical acclaim for the 'reconstruction of these musical events'
- ⁵⁶ ibid. See journal reviews by Robert Orledge (2006) - *Music and Letters*, and Tamara Levitz in *H-France* (2006).
- ⁵⁷ Major Powell-Cotton's large purchases of porcelain contributed to the collection of Chinese Ceramics, catalogued and published by the Museum Trustees. The catalogue documented the activities of Powell-Cotton as an early collector of Chinese and Indian furniture and furnishings including silk panels for the walls of the Oriental room in Quex House. G. (1988) *The Powell-Cotton Collection of Chinese Ceramics* Lang.
- ⁵⁸ From a different perspective Dalibor Veseley (Veseley, D. 2002) recounts: "The philosophy of light was incorporated into architectural thinking and found its expression in the vertical organization of the architectural body. The paradigm of such an organization was the structure of the spire or pinnacle that can be seen as a pyramid of light articulated by a continuous proportion ... All the strata of the cosmos have their origin in the first principle of light, which radiates light as form ... The pyramidal shape of the spire or pinnacle is the symbolic representation of the process of creation and, in another sense, of a participation in the unity of being and the good. Things are beautiful only to the degree to which they participate in the good" see pp. 40-41. As a perspective of architectural influence in the campanile structure it is of interest as a day-lit pyramid of light (and lightness) due to its ornamental ironwork and proximity to Quex House and the main road. Viewed from this perspective it references the relationship of a 'philosophy of light', Veseley however, was primarily concerned with an 'Architectonics of Embodiment'. Veseley, D. 2002 pp. 40-41.
- ⁵⁹ Fauser noted in *Visual Pleasures – Musical Signs* a scholarly enquiry in regard to what ways musicological research could develop. Fauser, A. (2005). This research has noted the live sound of the gamalan in listening to a complete gamalan set.
- ⁶⁰ *Negrophilia Avant-Garde Paris and Black Culture in the 1920* Archer-Straw, P. (2000) p. 30. This point had been made at the 2007 Maritime conference and further emphasised in the opening chapters of *Africa Altered States, Ordinary Miracles* by Richard Dowden, 2009.
- ⁶¹ See Veseley, D. 'Architectonics of Embodiment' discussed in Dodds, G. & Tavernor, R. *Body and Building* (2002).
- ⁶² Appleton, J. (1975) p. 73.
- ⁶³ See Appendix 9.
- ⁶⁴ Museums have increasingly adapted to new technologies with the technological impetus developed in the programmes of the BBC Natural History Unit and the Imax. Mariele Neudecker's work with the Towarda Gallery, Japan is evidence of both sensorial affect and monumental scale in the artist/ museum collaboration www.city.towada.lg.jp/artstowada/eng/index.html accessed 04/07/2008 - also see bibliography.
- ⁶⁵ The 'Walking with Dinosaurs' touring exhibit at the Horniman Museum - details in appendix 2 and 3.
- ⁶⁶ Gooding, M. (2002) *Song of the Earth* p. 9
- ⁶⁷ Dalle Vache, A. (2008). See chapter 1 nos. 54 and 55 on cinema and art history. In this regard there is also an important relationship to cinematic illusion see 'Cinema and Art History' in *The Sage Handbook of Film Studies*.
- ⁶⁸ As Wonders had stated in her preface 'major controversies are hidden in the diorama concept "taxonomic versus ecologic understanding; art versus science; popular education versus scientific education; culturally based perception versus "objectivity" and Omni-max versus diorama' Wonders 1993, p. 9.
- ⁶⁹ With regard to the ecological theatre see *Habitat dioramas as Ecological theatre* (1993) and *Habitat Dioramas Illusions of Wilderness*. Wonders. K. 1993.

Chapter 3 Theoretical input

Introduction

Mieke Bal, in writing about art considers a sense of habitat that reflects the cognitive relationship of a diorama with the concept of discursive space, and therein the spatial relationships of the diorama and its impact on the viewer. A diorama reflects Mieke Bal's views on a three-dimensionality that draws on architectural space; and by way of Ernst Van Alphen this reflects the *three dimensional representation of the landscape within the diorama itself; the two-dimensional illusion of a trompe l'œil landscape painting; and the exterior space occupied by the viewer* (Bal 2001).¹ These elements formed the focus of the studio research, developing the analysis of the Powell-Cotton dioramas and critique of the natural habitat diorama. This critique then referenced an ideology that conflicted with opposing values, as the visual emphasis was based on the notion of an idyll - *whose idyll becomes the question* (Mitchell 1994).² The significance of these dioramas strongly suggested that although Powell-Cotton's response to his travels was supported by his early experiences of the militia and his journals that described his sporting expeditions, in the wider context they would relate to a historical background of memory, landscape and recollection. In this respect my argument proceeds from the basis that the Powell-Cotton dioramas have a direct association to sculptural and architectural space and therefore to Bal's analysis, in doing so it foregrounds memory in the recollection of landscape.

Mieke Bal's observations in *Telling, Showing, Showing Off* (Bal 2006 & 2001), created the initial theoretical material for the dioramas through her engagement with the American Museum of Natural History, developing a textual analysis of the diorama as a culture of museum display.³ This critique of the AMNH dioramas, regarding both framing and visual display was set in the juxtapositions of human culture to animals.⁴ Bal's critique was directed toward an implicit interest in the politics of display, she was explicit in referencing this interest, she states "*the transition from this cultured "nature" to culture as nature – from mammals to peoples – is inherently problematic*" (Bal 2006); while noting in the endnotes she was not analysing the dioramas of animals, Bal did state she was endeavouring to "*make it strange*", *make it lose its self-evident universality*.⁵ It is from this perspective she makes clear that *the relative darkness in the hall ... literally, highlights the object while obscuring the subject*.⁶ Bal, who also posits the question *who is speaking*, emphasised in this critique that: "The displays hover between the attempt to represent reality as natural through an aesthetics of realism and the attempt to demonstrate the wonders of nature, through an aesthetics of exoticism."⁷ In this respect the dioramas she references were specific to the AMNH dioramas representing people, however Bal observed elsewhere: *Like sculpture, architecture is an intervention in space. But architecture is more literal in its intervening. It does not allow fiction.*

*Whether seen as occupying, colonizing, or structuring and delimiting space, territorial desire, rather than fiction, is part and parcel of the architectural imaginary ...*⁸ [Sic] (Bal 2001).

Staging Landscape

Romanticism is embodied in a tradition of topographical drawing, prints and watercolours that is concurrent with painting, whereupon Turner (1775-1851), Constable (1776-1837), and Thomas Girtin (1775-1802) had brought about a widening perspective to the notion of landscape in the eighteenth/nineteenth century.⁹ In developing this enquiry, Jay Appleton's observations on landscape (1975 & 1996) had then drawn attention to Edmund Burke's *'A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful'* (1757), one of the milestones says Appleton, that "*explains the source of man's enjoyment of landscape.*"¹⁰ Even so, Jonathan Crary (1992) stated that by the latter end of the nineteenth century major transformations in visual culture centred on the observer, which he said *depends on far more than an account of shifts in representational practices.*¹¹ These cultural transformations were underpinned by *a set of related events that produced crucial ways in which vision was discussed, controlled and incarnated in cultural and scientific practices.*¹² In considering those influences, he considered how the observer, (rather than thinking and describing him/her as the spectator) would hold primary importance. Crary stated that from the beginnings of the nineteenth century: "Vision and its effects are always inseparable from the possibilities of an observing subject who is both the historical product *and* the site of certain practices, techniques, institutions, and procedures of subjectification."¹³

Site-seeing

Giuliana Bruno supports a wide held view that the diorama was an early contribution to film architecture (Bruno 2007), developing through the *panorama, diorama, magic lantern*, and *'dissolving views'* to then include film.¹⁴ Bruno considers reflective thought and filmic archaeology *inhabits a particular site of knowledge: the making of socio-cultural space, which includes the emotions*, and this Bruno anticipates as *"spaces for viewing that constitute apparatuses of site-seeing and transport."*¹⁵ In this respect, the Powell-Cotton Dioramas could clearly be identified with this early group of film architecture.¹⁶ In addition Bruno's notion of the writer/cartographer is significant to the correspondence of a theatre of memory and as such, site-seeing was a reconstruction of events. In the immense galleries that the viewer inhabits within the museum, the traversing of these spaces to view the dioramas and the expectation that derives from a *window on nature* therefore becomes evident. However Bruno determined a concept of 'site-seeing' as a significant form of interpretation ... *landscape, broadly conceived, can be regarded in many ways as a trace of the memories, the attention, and the imagination of those inhabitant-passengers who have traversed it at different times.*¹⁷ In this regard the emphasis could be placed on the dioramas' relationship to Powell-Cotton while questioning the viewer's position.

Bruno's analysis of the way the eighteenth century and nineteenth century dioramas contribute to the notion of 'site-seeing' and therefore to the concept of film architecture brought the viewer closer to her notion of a 'spectatorial habitus'.¹⁸ This considers how "museographic sites are, to some extent, consumer versions of the architectonics of memory theatres. Museums, like memory theatres, have offered to cinema the heterotopic dimension of compressed, connected sites."¹⁹ Whereas the operative language of film architecture to foreign locations and the early moving image is also regarded as site-seeing,²⁰ according to Bruno "Film spectators were travellers thrilled to grasp the proximity of far away lands and their own cityscapes ... If the arcade was seen as a city in miniature, then the Diorama extended this city to the entire world."²¹ Thereupon in discussing the different aspects of imagination, mapping, and cognition, Bruno would clarify Frances Yates 'The Art of Memory' (1994)²² as reconvening memory within a 'theatre of memory', thereby re-presenting topography in relation to language, the intellect, and the mind. In doing so Bruno interprets an *art of memory* as a 'matter of mapping space' citing Quintilian as the 'cultural landmark' she said ... *one would imagine a building and implant the discourse in site as well as sequence*.²³ From Bruno's viewpoint topophilia, as the love of place, takes form as an intimate geography, where the unexplored regions similar to gaps or spaces in a book also form a cartographic voyage, as such this is a reflection of the research into Powell-Cotton and the museum dioramas. A passage in Bruno's prologue supported her concept of an art of memory by recording her own views on what way reality is envisaged as a response to remembering a sense of place:

*"Maps, records of learning, after all, follow experience. They come into existence after the path has been travelled, much like the introduction of a book, which, as we have claimed, can be drafted only after one has already finished the work. It is then that the writer/cartographer can map out her territory. This includes what she could not or did not reach in her exploration: her terrae incognitae, those seductive voids that, if one knows the topophilia of the lacunae, are not there to be conquered but are textures exposed, where the markings of time take place."*²⁴ (Bruno 2007)

As Martin Jay's contemporary stance in theory (Jay 1994), was of interest in the early stages of this project, his contribution is noted, albeit briefly, in the appendices as sight/seeing²⁵, these points were then questioned in the studio alongside an investigation into the early moving image.²⁶ By adopting the architecture of the wall-screen the virtual moving image had effectively cancelled both the perceived aspiration, and the surprise effect, of minutely perceived movement in a successful natural habitat diorama.²⁷ However, Martin Jay's view of Bergson was in contrast to one taken by Elizabeth Grosz (2001), in her reading of Bergson through Deleuze, wherein a gap or delay changes from an emphasis on sight to that of cognition.²⁸ It was this moment – this gap or delay that became an important aspect to this research wherein Svetlana Boym (2008) had re-considered how Viktor Shlovsky's device of estrangement

has gained emphasis, she stated Shlovsky's view was: *an estrangement which is an exercise of wonder, of thinking of the world as a question, not as a staging of a grand answer.*²⁹ Thereupon, this gap or delay would be shown through "slow reading" – *each object is perceived on its own ...*" (Zhegin, in Antenova & Kemp 2005).³⁰ Thereafter an account of multiple viewpoints by Lev Zhegin formed an aspect of this research investigation with regard to reconsidering *the position of the vanishing point or points in relation to the horizon where and a linear perspective which had focussed on foreshortenings that do not correspond to orthodox perspective and on vanishing points in non-standard places.*³¹

*'... Reverse perspective, unlike linear perspective, takes account of an inner psychological factor (mainly centering on the process of memory) which influences perception.'*³² " (Zhegin 2005)

In effect the contrasting views of exterior and interior spaces in the Powell-Cotton dioramas, where these foreshortenings are situated, can therefore be attributed to reverse perspective and vanishing points that could not always be detected from the exterior space occupied by the viewer, but could be seen in the photographic documentation.

However with respect to the viewer, Henri Lefebvre (1991) on the constructions towards a social space stated: *'Human beings' do not stand before, or amidst, social space; they do not relate to the space of society, as they might do a picture, a show, or a mirror. They know that they have a space and that they are in this space. They do not merely enjoy a vision, a contemplation, a spectacle – for they act and situate themselves in space as active participants.*³³ Whereas the observer may stand within that space I was in a position to traverse that same space that was viewed, and as Guiliano Bruno (2007) has observed this space corresponds to *'... Film's own cartography of a geographic condition: a shifting space-affect that accompanies the fragmentation of space itself...'* as *'mobile, fragmented, haptic emotion pictures'* it *... 'resides in lived space. It is a form of "rhythmanalysis."*' (Bruno 2007).³⁴ This invites a comparison to Lefebvre's concept of 'rhythmanalysis' that would, for Powell-Cotton, have had a contemporary nature within the space(s) he occupied in the English countryside, the nineteenth century cities of London and Paris, and those furthest points of travel reflected in the dioramas and his journals, Africa and Asia. That is, the way Lefebvre had envisaged a city unfolding, has a relationship to the possibility that Powell-Cotton might have understood such a concept, as there is a comparison to travelling, site-seeing, the multiple view, and the diorama as an unfolding view, i.e. *"the picture that listens to itself"*. In my opinion this would relate to Bruno's conceptual notion of the *'emotional lens'* that is *'read as it is traversed'*.³⁵

¹ Bal, M. (2001) pp. 114 -116 and Bal, M. (2006) p. 175. On discursivity, see Bal, M. (2006) p. 171, pp. 201-2 and p. 270. Prior to this Bal drew attention to Ernst van Alphen stating *discursive frameworks belong to the present* Bal, M. (1999) p.15.

² There had been an emphatic critique of Jay Appleton's *'Experience of Landscape'* (1996 & 1975), with regard to the observer and the predator, as W.J.T. Mitchell had stated: *The only problem is that Appleton believes this spectator is universal and*

- "natural." But there are clearly other possibilities: the observer as woman, gatherer, scientist, poet, interpreter, or tourist. Furthermore Appleton also connects landscape formulations to animal behaviour and "habitat theory," specifically to the eye of a predator who scans the landscape as a strategic field, a network of prospects, refuges, and hazards'. See W.J.T. Mitchell (1994) 'Imperial Landscape' in *Landscape and Power* p. 16.
- ³ See *A Mieke Bal Reader* Bal, M. (2006) p. 169. In 'Telling, Showing, Showing Off' Bal explored the displays of the American Museum of Natural History on the West Side of Central Park and made comparisons to the Metropolitan Museum of Art (the Met) on the East Side of Central Park..
- ⁴ Bal (2006), p. 175.
- ⁵ Bal (2006) p. 205 no.14, p. 276 and p. 286 no.16. In the literary sense of Russian Formalism there is 'a point of view which inevitably elevates form over content' see Dentith, S. (1995) *Bakhtinian thought: An introductory reader*. London: Routledge pp. 15-16.
- ⁶ Bal (2006) p. 175.
- ⁷ *ibid.*
- ⁸ Bal has positioned this argument in two different essays, for the purposes of this project I refer to Bal M. (2001) *Louise Bourgeois' Spider The Architecture of Art-Writing*, p. 114. However while the essay 'Beckoning Bernini' appears in the same publication (Bal, 2001) a different view then occurs in the intervening phrases in the essay 'Beckoning Bernini' (under the subtitle Architectural Sculpture) in *Louise Bourgeois Memory and Architecture* Gorovoy, et al (2000) p. 75. A different perspective was considered through Marc Augé's essay on memory and oblivion and its accompanying foreword by James E. Young which was influential in this research. It enhanced the notion of cultural heritage as a shared experience, albeit that experience is relative. *Oblivion* Augé, M. (2004).
- ⁹ The Romantic period was one that brought a special emphasis to landscape, as it was previously considered primarily as a background. In this respect by 'supplying a spectator or witness,' artists such as Casper David Friedrich (1774-1840) 'introduced a new subjectivity by depicting a landscape we might enter into' - highlighted through emails with Heather MacLennan. It creates an association to Thomas Girtin's panorama the Eidometropolis c.1802 wherein the spectacle had become a favoured experience of the leisured classes. In the research investigation this was recollected within a timeline that reflects the society, culture and literary influences in relation to Quex House and Quex Park - appendix 9.
- ¹⁰ Appleton, J. (1975) *The Experience of Landscape* p. 25. Consequently, by considering Appleton's 'The Experience of Landscape' it creates a landscape aesthetic that also considers the relationship of the sublime and the beautiful with an additional emphasis on habitat theory and prospect/refuge theory. Edmund Burke's relationship to landscape with regard to the society and culture at that time is therefore reflected in the timeline - See Appendix 9. A further discussion on Appleton's theories is developed in the introduction to *Literary Landscape: Turner and Constable* Paulson, R. (1982).
- ¹¹ Crary, J. (1992) *Techniques of the Observer* p. 5. According to Crary three 19th century developments were important: 'The historicist and evolutionary modes of thought allowing forms to be arrayed and classified as an unfolding over time; the socio-political transformations involving the creation of leisure time and the cultural enfranchisement of more sectors of urban populations, one result of which was the public art museum; and new 'serial' modes of production.' p. 19.
- ¹² *ibid* p.7.
- ¹³ *ibid* p.5. However, viewed through the scientific perspective of visual anthropology, a different 'observer participant' started to emerge in 1909, according to Paul Hempel this was: a consequence to the notion of *Bildung* with its associated commitments to reason, self-education and personal development that corresponded with the strong romantic and idealistic tradition of German anthropology - the consequence was that of 'participant-observation'. 'Theodor Koch-Grünberg and Visual Anthropology', in Hempel, P. *Photography, Anthropology, and History*. Morton, C. & Edwards, E. (2009) pp. 193-5.
- ¹⁴ Bruno in this respect points to a "touristic consciousness" quoting Wolfgang Schivelbusch who also incorporated 'the dissolving view' Bruno, G. (2007) pp. 76-7.
- ¹⁵ *ibid* p. 137.
- ¹⁶ In particular with the georama and cosmorama, Bruno also indicated that a georama was the second most popular exhibit at the 1889 Paris Exhibition and that: as a geographical machine, was one of the "-orama" travelling spectacles that preceded the cinema's own spectatorial "embrace" of space and particularly foregrounded the reversible architectonics of film theatres, especially those that played on atmospherics. Bruno (2007) pp.161-16, a further relationship was developed by Bruno in the "museographic genealogy of film" and the "georhythms of site-seeing" p. 347 and p. 350.
- ¹⁷ *ibid.* p. 355. Bruno developed this point from Simon Schama who 'argues, the landscape is also a work of the mind'. Tentatively this research touched on Victor Burgin's concept of 'Breciated Time' where he quotes Edouard Glissant: *Time for we Antilleans, is very important. But we would never have been able to conceive a Search for lost time [Recherche du temps perdu] in truth we never possessed it. Our time is beside itself [reparadu]. It is made of holes and insufficiencies [manques]. It's that, the gaping time of the Antilles*. Burgin had responded by saying: 'It is unlikely that Glissant would disagree that "the gaping time of the Antilles" is both the marker of a unique identity - "we Antilleans" - and the common temporal continuity of all subjectivity whatsoever. The inescapable condition of any history, personal or national, is that the story be "full of holes".' Burgin, V. (1996) p. 267 see also p. 317 no. 257 and no. 261. This was based on an interview in 1993 in *Le nouvel observateur* No.1517 (2-8 December 1993) p. 58. With regard to Brecht's critique of illusion and Brecht's concept of dramaturgy see Cunliffe, R. (1993).
- ¹⁸ Bruno, *Atlas of Emotion* (2007) p. 351. See also Griffiths, A. (2002) pp. 74-5
- ¹⁹ Bruno, (2007) pp. 351-2.
- ²⁰ Bruno, G. (2007) p.192-193 Bruno creates a useful analogy to the picturesque and film this was made through the spatial organisation of the garden.
- ²¹ *ibid.* p.77 Bruno is extending her line of thought to quote 'Anthony Vidler. See her endnotes p.430 no.8.
- ²² *ibid* pp. 221-223.

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- ²³ Quintilian formulated an architectural understanding of the way memory works. Bruno states this fully: "To remember the different parts of discourse, one would imagine a building and implant the discourse in site as well as sequence: that is, one would walk around the building and populate each part of the space with an image; then one would mentally retrace the building, moving around and through the space, revisiting in turn all the rooms that had been "decorated" with imaging. Conceived in this way, memories are motion pictures. As Quintilian has it, memory stems from a narrative, mobile, architectural experience of sight..." Bruno, G. (2007) p. 220.
- ²⁴ *ibid* p. 5. On topophilia - from Yi-Fu Tuan's perspective as a 'love of place' see p. 34. Bruno's position on topophilia does not take the same perspective as Yi-Fu Tuan see p. 354.
- ²⁵ See appendix 12 - sight/seeing.
- ²⁶ See appendix 8a on the early moving image and 8b on the Moving Image Archive Programme.
- ²⁷ The architecture of the wall screen is debated in Anne Friedberg's *The Virtual Window* (2006) pp. 150-153. Moreover Friedberg points to the aesthetic position perceived by Panofsky regarding the 'movable' spectator in the following pages.
- ²⁸ Grosz, E. (2001) '*Deleuze's Bergson: Duration, the Virtual and a Politics of the Future*' see pp. 218-222. Claire Colebrook also posited a recollection of an architectural framework for this argument: "... what makes Deleuze's history of philosophy an inhabitation rather than an interpretation. Rather than seek the good sense of a work, a Deleuzian reading looks at what a philosophical text creates. p. 3. See Colebrook, C. (2001), '*The Politics of Reading: Interpretation and Inhabitation*' pp. 3-5. Colebrook's observations in this introductory text are also important in 'reviving' a sense of 'seeing through' which may be anticipated as: 1) "... how ways of thinking and speaking can both enable and preclude life. This other mode of becoming is active rather than reactive. To become through writing is to create an event; it is to think becoming not as the becoming of some being" p. 6. 2) "... feminist questions and concepts ask what a philosophy might do, how it might activate life and thought, and how certain problems create (rather than describe) effects." p. 7. 3) *When confronted with a theory or body of thought feminism has tended to ask an intensely active question, not "What does it mean?", but How does it work? What can this concept or theory do? How can such a theory exist or be lived? What are its forces?* p. 8. While not formulating the basis of this study, Claire Colebrook's questioning reactivates thinking as a continual process. Accordingly, space-affect therefore encounters a Deleuzian triad: affect (new ways of feeling), percept (new ways of seeing) and concept (new ways of knowing) ... where affect escapes language and functions at the level of the real and life. Also see *Becoming-Woman Now* Conley, V.A. p. 37 no.7. Despite some of the unsettling problems that are also revealed in a further essay in this book – *Affect* says Nicola Shulkin is one of Deleuze's most valuable contributions to contemporary thought... '*Deleuze and Feminisms; Involuntary Regulators and Affective Inhibitors.*' Shulkin, N. (2001) p. 155.
- ²⁹ Boym, S. (2008) pp. 18-19.
- ³⁰ See Antenova, C. and Kemp, M. "*Reverse Perspective*": *Historical Fallacies and an Alternative View* in Emmer, M. (2005) p. 413.
- ³¹ *ibid* p. 405.
- ³² *ibid* p. 404.
- ³³ Lefebvre, H. (1991) p. 294.
- ³⁴ Bruno, G. (2007) p. 277.
- ³⁵ Bruno, G. (2007) see p. 277 and p. 384.

Chapter 4

The Research Diary

Within this research diary I will chart a series of interventions and experiments with space and form that enabled me to construct an interpretation of the diorama form. There has been no intention of “replicating” the Powell-Cotton dioramas, as I have reflected on their meaning and adapted the diorama form to a 21st century understanding of the landscape, the research diary shows the way in which I have built language and form in order to convey my memory and recollection of landscape through the diorama form. This includes my own reflections, drawing on reading, especially theory, where these have informed my practice. The initial work partly derived from my interpretation of landscape and three dimensionality that draws on architectural space. It also partly derived from an interpretation of the way Powell-Cotton constructs his dioramas, the resulting installations are therefore an adaptation of some of the visual solutions devised for the dioramas which were applied to my own engagement with landscape. The main themes in this diary started with interventions in: topographical ideas and their incorporation; framing the landscape and controlling the gaze; visual perceptions and related content.

1st Intervention: Topographical ideas and their incorporation

A situated ethic¹ resolves itself in the reality of the surrounding countryside and the known landscape where grass, trees, and fields give way to the river and riverbank, and where the hillsides on the horizon follow on as the gaze takes in distant views to the north, south, east and west. In participating in this landscape the viewer’s sense of self is then framed by a sense of place, it is indicative of how we may value a sense of place, and how that perception frames a sense of reality. Whereas the ‘stage’ that the Powell-Cotton dioramas are equated with, represent unknown locations through the suggestion of various juxtapositions and an active interpretation of topographical landscape. Each location however produces its own *illusion of transparency*², Lefebvre (1994) stated his observations on the lived and perceived³ as:

*Such a knowledge is conscious of its own approximateness: it is at once certain and uncertain. It announces its own relativity at each step, undertaking (or at least seeking to undertake) self-criticism, yet never allowing itself to become dissipated in apologies for non-knowledge, absolute spontaneity or ‘pure’ violence. This knowledge must find a middle path between dogmatism on the one hand and the abdication of understanding on the other.*⁴

My own uncertainty had involved developing an interpretation of a continent of which I had no real physical knowledge however it also presented the opportunity to develop some understanding of both Powell-Cotton’s experiences and various contemporary accounts. Lefebvre offered a topological account of social and mental space indicative of the ‘*illusion of transparency*’ (the view of space as innocent, as

free of traps or secret places) and the *illusion of opacity* (realistic illusion, the illusion of natural simplicity)' as each illusion embodied and nourished the other. This shifting back and forth between these two, and the flickering or oscillatory effect that it produces, were as important as either of the illusions considered in isolation.⁵

2nd Intervention: **Framing landscape and the control of the gaze**

The initial stages of the studio project had taken direction from a derelict wall containing a set of windows, it held a sense of place that would be re-interpreted within the studio as an architectural screen formalised from their original circumstances.



Fig 72 Derelict building



Fig 73 Derelict building

There is a connotation to the glass screens which front the Powell-Cotton dioramas, which are in some cases immense, as their framing fully incorporates the formal concept of a 'window on nature' (Quinn 2005).⁶ In the studio the narrative of the architectural screen was envisaged as a structural translation of this derelict structure of one partial wall and its narrow apertures. It then became part obstacle and barrier, where a dual relationship of transparency and opacity was performed; this was supported by recording the memory and recollection of the derelict building in the research diary where my thoughts drew upon the way the wall was originally viewed:

"In the foreground the broken windows in the wall calmly displayed their transparency and opacity as the scene that is glimpsed through broken panes of glass could be deciphered through dust, grime and age. On the other side of the wall was a tangle of vines and climbing foliage writing a story of temporal time, while on the near side was an invasive struggle of weeds, shrub and wildflower which slowly and quietly reached towards the discrepancies of the view through the window panes. The ravage of time, the waiting for the wall to crumble and smash into the ground, are narratives that views dislocation as an architectural ruin developing a spatial context alongside years of myriad narratives of pain, desire and loss."

Writing this passage in my diary created the additional framework of language as a tool and formed a counterpoint to the photographs and the memory of directly observing this structure. The encounter with

the structure and the record of this memory was a reference to, and a view of the past it provided a framework and history that recollects both visual and literary narratives.⁷ Within a changing landscape there is an analogy to the ‘loss of an idyllic paradise’. Therefore it was a logical step to interpret this scene in the studio. By photographing this architectural structure from several perspectives, the frame and windows had enhanced the distant view seen through the apertures, while the windows, wall and the photographic images also appear to be ‘framed’ by the surrounding vegetation. This particular structure had a built in narrative in looking through a triptych of windows opening onto the contemporaneity of a meadow of bright yellow flowers, surrounding trees and hedges, and the view travelling into the far distance.

3rd Intervention: **Visual perceptions and related content**

In effect the visual stimuli perceived in the landscape and the narrative put to it is, says Patrick Heron, myself re-creating what I believe to be the ‘natural appearance of the world’ (Heron 1996). He stated: *What we imagine to be the ‘objective’ look of everything and anything is largely a complex, a weave of textures, form and colours which we have learned more or less unconsciously, from painting, and have superimposed upon reality.*⁸

In the research diary I would draw attention to foliage and vegetation as motif and performance in the landscape. Whereas in the Powell-Cotton dioramas it was the taxidermy that had in some cases appeared to have an element of performed choreography, and therein was an analogy to drawing attention to the performer and the performed in the physical landscape. This notion has its historical precedents, in this case it was informed by fact and fiction.



Fig 74 Angola diorama – glass reflection

However the paintings of Maria Sybilla Merian transformed the field of scientific illustration, as Whitney Chadwick (1996) stated: *The fact that these insects were observed directly, rather than drawn from preserved specimens in collectors' cabinets, revolutionized the sciences of zoology and botany and helped lay the foundations for the classification of plant and animal species made by Charles Linnaeus later in the eighteenth century.*⁹

Framing therefore holds different correspondences to art, architecture and architectural space, and to nature, wild life and the natural world. Where a butterfly would recall the ideas behind systolic and diastolic rhythm that Deleuze had enthused upon, the landscape reveals the unfolding of perception and sensation.¹⁰ This was recollected in Klee's painting *Highways and Byways* through which he visually described musical notation that travels away from you (Düchting 1997). Whereas traditionally musical scores travelled horizontally from the left to the right, a contemporary account of the graphic score indicated by a talk in 2009 by John Pickard who offered a concept of the graphic score as symbol, performance tool and as ideology.¹¹

The memory of a vista and a journey concerns a sensory and aesthetic appeal that appeals to an emotional architectural framework, whereas the narrative of reverie can be irritated by the dichotomy of involuntary memory, this was revealed in the phrase: *"You may be powerless, but in your imagination you can transform the world."* (Zeldin 1998). It revealed many ways to consider this dichotomy through a sense of freedom, as to consider a search for the perfect idyll is to consider the 'art of escape'.¹²

From this analysis I was able to develop a series of narrative interpretations of landscape based on the idea of the diorama.

Studio Practice



Fig 75 May Hill

Studio work involved a reflective recollection of the surrounding countryside considering narratives dependent on fixed landscape features such as the river, field, horizon and hillside. This drew on developing imaginative strategies, firstly in re-visiting previous landscape collographs to re-consider size and scale, and then different allusions to landscape through colour, projectional and elliptic marks.



Figure 76 View from Goodrich Castle

Secondly, a reconnaissance of landscape drew upon the authentication of specific locations in the environment as a sense of place; whereas the recollection of the woodland surrounding the museum would draw upon similarities regarding the affective response to landscape.

Thirdly, in recording a changing narrative on the studio wall this encompassed both fiction and narrative through literary and visual images and the realism of found objects in the vicinity of the studio. Sometimes 'truthfulness' would not always translate successfully, for example the colour and texture I had seen in foliage outside became a study of its physical appearance changing as it dried slowly in the studio. A panoramic view that had originally hummed with colour and glowed in its luminosity would

lose impact after developing a film. The rich colours of fresh foliage that slowly drained away to be replaced by the sculptural effect of a dried hazel leaf visually re-creating the opaque appearance of gouache, similarly recollects the disturbing painted tempera affect on dried foliage in the museum dioramas. The drama that was lost in the original texture and colour of autumnal briars was transformed by the graphic three-dimensional effect of black on white and white on black objects.

Colour values were modulated in the photocopier, blown up to A3, and then re-created as greyscale tonal values inherent within an enhanced pixellated image. By investigating the effect of tone through the photocopy, sliding scales of white to grey to black considered if this would pre-figure the transparency and opacity viewed through movement and form to draw upon a sense of motion, spatiality and time. Early trial studies that developed used Procion Dye and 9gsm Japanese Kozo Kuranai paper, the results of these early investigations were written up in the appendices. A range of pixellated images, maquettes and a photographic record evolved from these investigations that included landscapes, trees, textiles and objects as visual cues in the research diary. From various perspectives and particularities of landscape, a number of ideas developed on the studio walls using photographs and maquettes and by working with various surfaces and textures, both transparent and opaque, to assemble and re-assemble these ideas.

Landscape images on the wall were also re-assessed to negotiate ideas about how a montage might be viewed. However these initial studies were failing, it was apparent that the image of the derelict building needed to be recreated in the studio as a life size three-dimensional model. Then the relationship of the viewer to the screen could be fully realised through the photographic metaphor of the derelict wall.

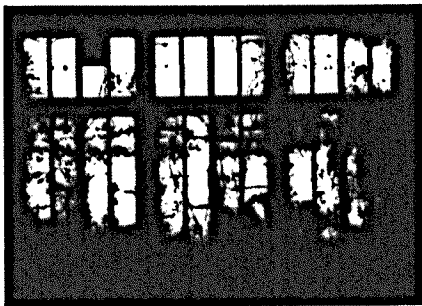


Fig 77 Triptych image

The original photograph was altered in PhotoShop, with adjustments to greyscale, threshold, curves, levels, and contrast, each was deployed to question the perceptions of the view and the viewer. By constraining the proportions, both the scale and size could retain the wall as a complete image - one that would recognisably evince its exteriority both as foreground and background.

The Architectural Screen

Within the studio, a three-dimensional structure of the architectural screen initially caused concern as I had intended to interpret the photograph with the attendant foliage and obscured windows as a fully incorporated object. The need for compromise forced a different perspective and it enabled different ways of working with the screen and an element of risk but it did allow further investigation of the screen

regarding the size and scale as it was envisaged as life-size construction. Paper Screen (figs 78 - 80) is an interim work that resulted from the first attempt of re-scaling the triptych template; it created a black and white positive image of several layered 9ft-paper sections, hung loosely from the wall to the floor.

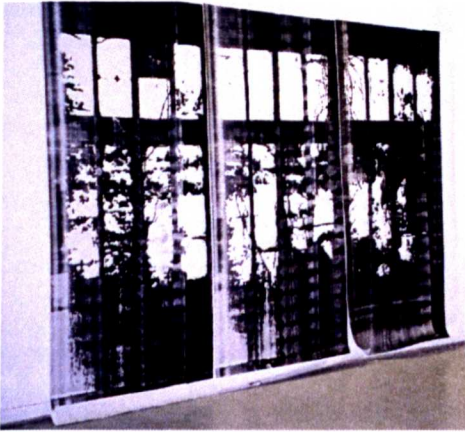


Fig 78 Paper Screen

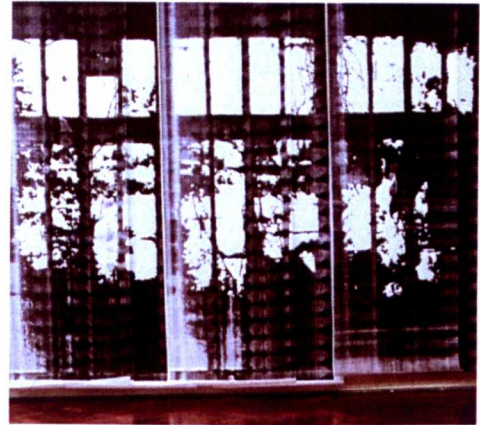


Fig 79 Paper Screen – main gallery

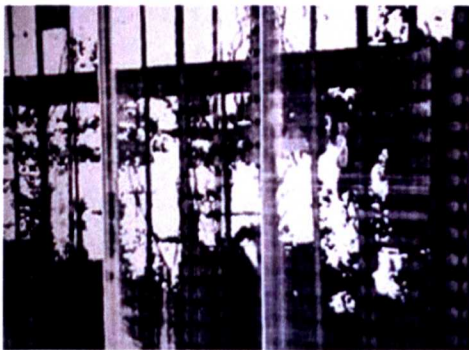


Fig 80 Paper Screen – detail



Fig 81 Enlarged Triptych image - stencil

This re-interpretation of the original photograph was transformed in size and scale into viewing its two dimensionality on the wall and where the windows would have ordinarily have provided a scenic view there is a blank space. In evaluating this work it created an evocative image that was informed by a 'sentimental romanticism', a phrase that was used by Stephen Quinn (2005) regarding the AMNH dioramas.¹³ As an installation the work suited a large blank wall, as the enhanced sense of depth was apparent with the contrast to a blank view. Aesthetically a separate parallel had developed where the tonal marks apparent in the image occurred accidentally in the print run. The second attempt to produce a template was more successful (fig 81), because the scale of the template was realistic and could be re-interpreted as a life size image onto 8' x 4' panels of MDF. The triptych was mapped onto a three panels of MDF with the midsection reduced in width to stay within the narrative of the original windows. Diagrams of the floor plan commenced and these also enabled different stages of the research diary.¹⁴

Diagrams - glass box studio

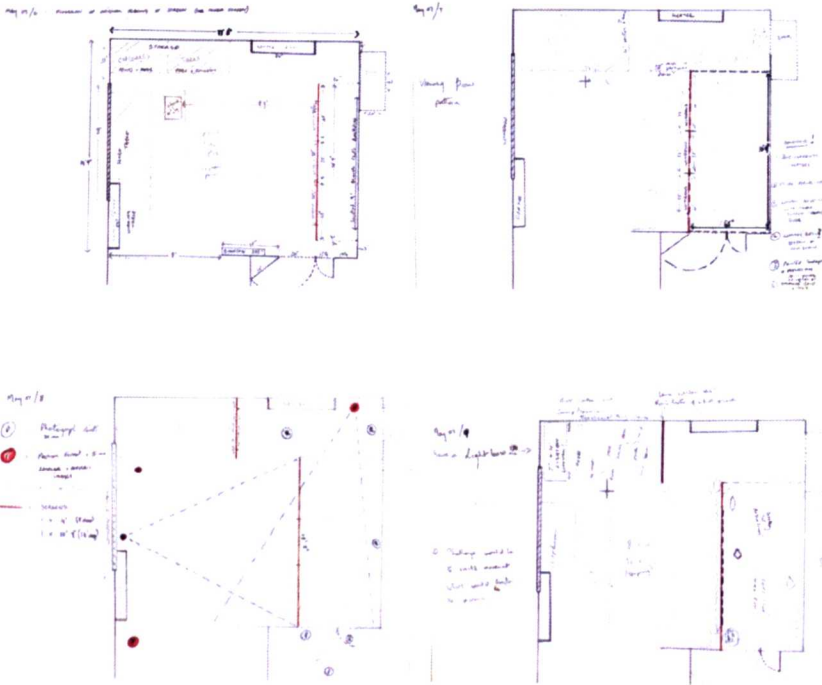


Fig 82 Diagrams 1 – 4 Glass box studio

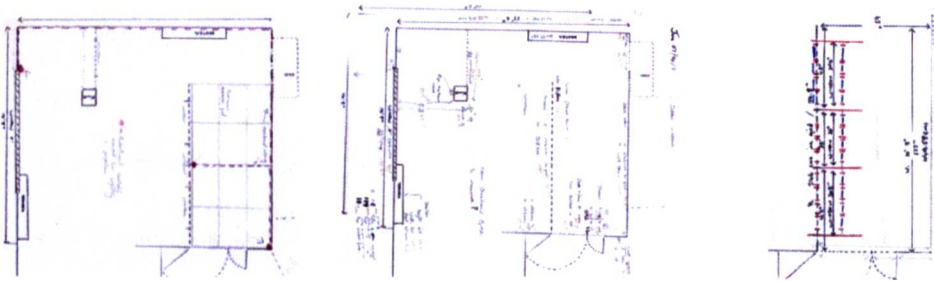


Fig 83 Diagrams 5 – 7 Glass box studio

The purpose of the screen was to achieve parity with the overall effect of the structural wall but as an installation. Floor plans were drawn up to locate the best position to erect the screen in situ, developing from a proposal to create a corridor, and where the screen was both boundary and obstacle between the viewer and viewed. An image of an empty prefabricated corrugated barn (fig 84 - 85) was used as both guide and reference as it was open on three sides, i.e. you could “see through” to the landscape beyond.



Fig 84 Barn

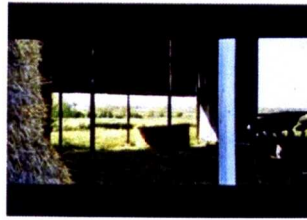


Fig 85 Barn



Fig 86 True-Grain Pilot Study

The screen was erected with three 2"x1" batons placed across the back, at the top, bottom and underneath the lowest level of the window apertures. It was held in place with 2x2 batons screwed into the floor. A grid measured and constructed with 2x1 timber was placed across the overhead space and fixed to the top horizontal baton on the screen and the studio partition wall opposite. The MDF screen was sanded down with an electric sander and assessed for paint finishes. Different test samples on 9mm MDF with paint and spray paint as well as variations of a water/PVA mix were tried, finally a 50/50 water/PVA seal was applied, followed by three coats of a matt black paint each layer sanded down between coats. A series of trial studies was worked through and considered both 2D and 3D objects. Three final pilot studies that were window-sized 2D True-Grain stencils were then drawn up to re-create a silhouetted window with attendant foliage and then spray-painted black to sit behind the black screen (fig 86).

The True-Grain Screen



Fig 87 Mirror screen /28 - glass box studio

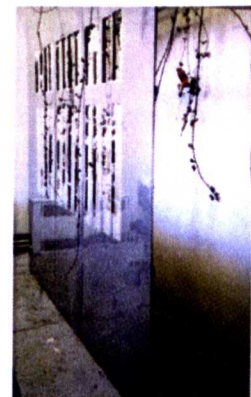


Fig 88 Mirror screen /26 - glass box studio

The real potential of True-Grain polymer film occurs in its inherent relationship to translucency and opacity and the semi-opaque image. This culminated in a corridor study that combined the architectural screen with 2D and 3D imagery. The second set of templates¹⁵ used for the architectural screen was re-used as templates for the True-Grain. A stencilled line drawn on the film had the additional effect of contour drawing usually seen on a geographical map and this was visible after cutting out the window

apertures. It created three 8ft drops of semi-opaque 2D True-Grain as a second translucent layer which was hung from the top of the screen.



Fig 89 Mirror screen /23 - glass box studio

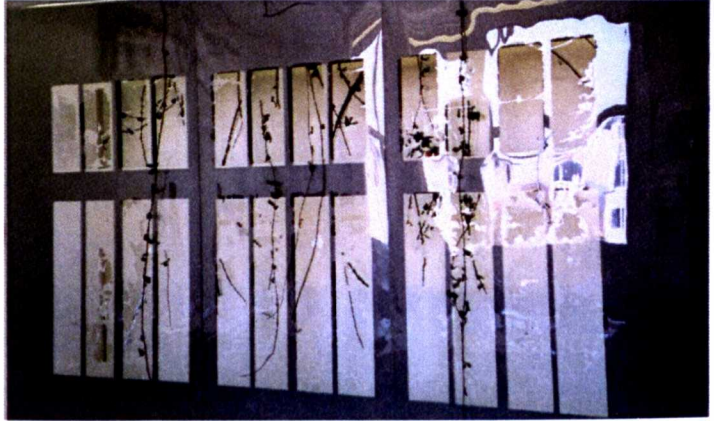


Fig 90 Mirror screen /27 - glass box studio

Size: 10' 9" x 8'
MDF Screen, Paint, True-Grain, Brambles, ceramic bird

The resultant tracery was consistent with the silhouettes of interlacing lines ensuing from the original foliage and vegetation in the photographic image. Cut to the same size as the windows the window apertures re-appear as an irregular occurrence behind the film while the True-Grain itself had become the outer surface of the screen. The surface of the film had its own dynamic once placed in front of the painted black screen, as although one side has the pitted texture of mark resist that is used by the printmaker, the other side has a highly polished reflective capacity that I have for practical purposes called a mirror effect.



Fig 91 Mirror screen /24 - glass box studio



Fig 92 Mirror screen /25 - glass box studio

The screen demonstrated the film's capacity to be semi-opaque, transparent, and reflective with a propensity to project a mirror-like surface all at the same time. Photographs were taken behind and in

front of the layered surface of the architectural screen. The dried briars were retained to introduce a 3D drawing viewed through the screen within the architectural space behind it. As the screen is directly opposite a large window in the studio these studies catch the reflections of natural light from outside, as well as the reflection of the buildings across the courtyard. This effect was further enhanced by a natural draught, which occurred when the window was open or by convection when the large heaters were on, it produced a natural source of movement due to the intermittent nature of both types of draught. However the narrow apertures and the transitions in framing within the screen from the exterior viewpoint would intervene with the act of looking, it re-positioned the act of looking, to one that is actively performed. A ceramic bird also 'performed' the narrative of rhythm and movement in the landscape, suggesting the musical intonation of birdsong that extends to the narrative of the physical landscape. The narrative echoes the symbolism of loss of freedom and/or flight to freedom, that is to say when Aristotle noted: *'Those which are bloodless...have no voice'*,¹⁶ he had recollected how the cricket produced sound (Warner 2000).

Medium Format Photography

The 35mm studies of the mirror screen had drawn attention to the physical properties of the mirror screen in situ with the added advantage of a 'Fresnel effect' showing itself in a number of these prints.¹⁷ Where the terminology of photographic effects has changed considerably since Daguerre's diorama and Daguerreotype was invented, the vast differences in working with photography, film, and digital photographs in addition to their continual ensuing development and changes retains a direct reference to the overall concept of the diorama. Therefore the strategy to create large format prints and projections became a natural progression to the work in hand.¹⁸

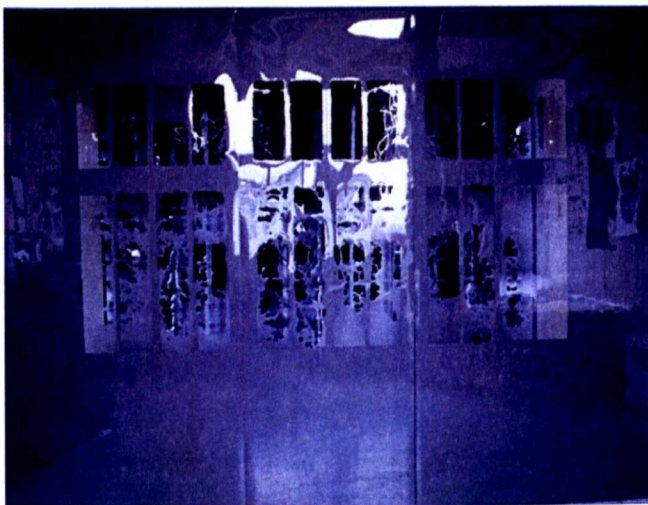


Fig 93 Mirror screen MS/TG22 - glass box studio

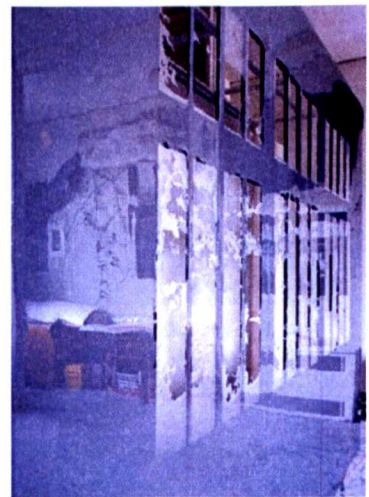


Fig 94 Mirror screen MS/TG20 - glass box studio

Set direction, backdrops and objects were organised to clear as many distractions as possible as the reflection of the architectural screen and True-Grain surface have an unusual dynamic. Photographs with different backdrops of single and multiple layers of the paper screen were taken, although some layers were too small for the screen (fig 93). The effect would relate to a visual effect behind the architectural screen and by association it referred back to Daguerre's original dioramas of the 1820's with its multiple layers of transparent curtains. Four images were printed to A1 size while cross-sections printed as test strips held their own visual impact though only 4" in height. The images contain depth and a high degree of reflection due to the natural light and a pronounced spatial volume with one image having an actual image of the studio in its reflection (fig 94). A further comparison when the True-Grain film was removed is that the black screen retains the effect of a flat two-dimensional image.

Main Hall Shoot

A second shoot took place in the main hall but one set of the 2D paper stencils did not relate well to being placed flat against the wall in the final image. However the larger template faired better because the highly polished parquet floor started to work with the artificiality of a blank white window. Several interesting relationships happened with the stencilled image when it was hung from the arch in front of the reception lobby (fig 95). The bright daylight outside streamed through the large plate glass windows and through the cut out apertures while the colour of the parquet floor worked well within the image as light bounced off the highly polished surface. Walking behind the stencil then changed the dynamics in the second ensuing image, as a participant it was indicative of the changes people can make in walking behind or interacting with this framing.



Fig 95 Stencilled Paper screen - main gallery

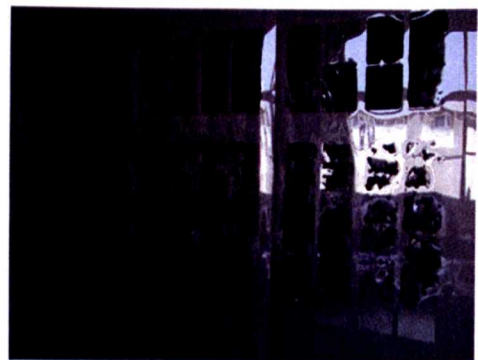


Fig 96 Mirror screen - glass box studio

Cell Shoot

The 'cell shoot' arose from my research and the study visit to the Powell-Cotton Museum where the concept of the diorama is integrated into an architectural space. In Gallery 3 adjacent to the Angola jungle case was a shallow display case divided into three sections containing several mannequins. As I was aware that these displays were an issue within the museum the cell shoot is a personal response to the

mannequins on display in the museum, that is - all relations to the human figure are absent and a single chair indicates this absence. The shallow space was transformed with a narrative that took its analogy from a darkened cell (fig 96). Paper partitions of Kuranai 9gsm paper had been dyed with a procion dye by spreading the paper on the table and brushing in the dye and leaving it to dry naturally, while it would also leave a trace on the underlying PVC film that influenced later work (fig 108).¹⁹ The photographic images would show that more attention could have been made to sculpting and collaging the backdrop of Fabriano paper within the installation. However the use of paper architecture partitions between each 'cell' was effective, as there was an amplified depth after cutting window apertures through to the next 'cell'. The paper construction backdrop would have benefited from more time spent on it and it would have been helpful to use a Polaroid on this work to gauge the effect first. The overall effect of the darkened space and the chair set within it created the illusion and the point I wanted to make, to create a sense of absence in the space.

Summary Conclusion

From this initial project with its references to architectural space I developed a practice of using a 3D construction with photography to help achieve an imaginary ideal. While this enabled me to produce a successful outcome, there were a number of shortcomings when comparing the outcome with the original aim to generate a diorama about the experience of landscape. These early studies questioned what I had perceived as the screen as obstacle or barrier, which was investigated as a physical construction that simultaneously created a transparent view and an obstructed one, at once private and public to then intervene in the narrative of looking and the narrative of visual effect. While the artifice of the diorama's glass screen had therefore been broached in the next stage of the research diary I would investigate the content of the diorama. The investigation had at this stage begun to consider the visual influence of Daguerre's diorama duly reflected in the chance occurrence of a reflected image in the True-Grain, however the work was evolving as an installation rather than a constructed enclosed architectural space, with the potential for further intervention.

¹ The context of a situated ethic has a framework in the structuring of knowledge based on moral principles, a situated ethic is therefore positioned in the context of not having first hand knowledge of these countries, and therefore situates an ethical interpretation in a landscape that is known.

² The 'illusion of transparency' references a former paper *The Cognitive Apprehension of Anxiety, in* regarding the relationship to social transformation and the written word. Howie, G. M.A. Paper - Wimbledon School of Art (2003). However in this instance it refers to the '*The illusion of substantiality, naturalness and spatial opacity nurtures its own mythology.*' *The Production of Space* Lefebvre, H. (1994) p. 30

³ Lefebvre positioned a conceptual approach to topography as a perceived-conceived-lived triad, regarded as spatial practice, representations of space, and representational spaces. Lefebvre, H. (1994) pp. 40-42

⁴ Lefebvre, H. (1994) p. 65. The use of the word 'apologia' references: 'a formal, usually written, defence or justification of a belief, theory, or policy' MAC dictionary tool

⁵ Lefebvre (1994) pp. 28-30. An example are the tableaux of Jeff Wall signifying the topology of illusion See 'Profane Illuminations: The Social History of Jeff Wall' in Thomas Crow's *Modern Art in the Common Culture* (1996) pp. 151-169

⁶ This is an accepted colloquial phrase for the natural habitat diorama. It is also the title of Stephen Quinn's book on the dioramas in the American Museum of Natural History. Op cit.

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- ⁷ For an overview of the role of architecture and topography see: *Uncommon Ground: Architecture, Technology, and Topography* Leatherbarrow, D. The MIT Press (2000). On visual and literary narratives see: Mieke Bal's *Quoting Caravaggio* (1999); Gilbert-Rolfé's *Beauty and the Contemporary Sublime* (1999); *Rebecca Horn* - exhibition catalogues, Haenlein, C. (2001); and *Louise Bourgeois' Spider* again by Mieke Bal, (2001). On historical narrative see: *Orientalism* by Edward Said (1978); and again *Looking In* by Mieke Bal & Norman Bryson (2001).
- ⁸ This may be true but he omits the other senses. The context of his thoughts was related to a critique of Cézanne's work and the physical environment in which it is set. See 'Solid Space in Cézanne' in *Modern Painters* Heron, P. Vol. 9 Spring (1996).
- ⁹ Chadwick, M. (1996) *Women, Art and Society*. p. 136. These illustrations are another forerunner to the natural habitat diorama. Merian's painting transformed botanical illustration by for example - images of insects, "placed among the flowers and leaves with which they are associated". See Appendix 9.
- ¹⁰ *Deleuze on Music, Painting and the Arts* Bogue, R. (2003) pp. 116-121
- ¹¹ Highways and Byways was painted in 1929 see Düchting, H. (1997) *Paul Klee – Painting and Music*. John Pickard - Professor of Composition and Applied Musicology at the University of Bristol - *Seeing Music: The strange world of the graphic score*. This was a paper on the graphic score as symbol, performance tool, and ideology at the Stroud Festival in 2009.
- ¹² Zeldin, T. (1998) *An Intimate History of Humanity* p. 228. The notion of freedom was a formative influence in an earlier paper op cit. - no. 2 Howie, G. (2003).
- ¹³ Op. cit.
- ¹⁴ A clear understanding of the use of floor plans will be discussed in Chapter 6.
- ¹⁵ Since completing this work Robert Goldwater's description of 'suggesting volume by outlining a void' has complicated what I had considered was a straightforward means of framing. Goldwater, R. (1986) *Primitivism in Modern Art* p.229. An analogy to an architectural façade was viewed through Hans Holbein's *Façade Design for the Haus "zum Tanz"* illustrated this concept, as it recalled the depiction of 'open air "through" a wall'. See Elkins, J. (1994) p. 172-173.
- ¹⁶ Marina Warner discussed this point in connection to the crickets 'quasi-human song' and the pastoral love idyll within the story of Longus' *Daphnis and Chloë*. See 'All my business is my song' on the cricket in the cage and aural taxonomy in 'No Go the Bogeyman' Warner, M. (2000) pp. 287-9 and pp. 411-2.
- ¹⁷ According to Birn the French physicist Augustin-Jean Fresnel (1788-1827) advanced the wave theory of light through a study of how light was transmitted and propagated by different objects. He says 'One of his observations is now known in computer graphics as the Fresnel effect – the observation that the amount of light you see reflected from a surface depends on the viewing angle. (digital) Lighting & Rendering. Birn J. (2006) p. 254.
- ¹⁸ On these changes see *The Virtual Window: From Alberti to Microsoft*. Friedberg, A. (2006). Jeremy Birn had also stated there is a comfortable overlap between digital and film but this will change. Birn J. (2006) p. 205. Rombout's *The Panorama Phenomenon* included modern technology such as Quicktime for curved cylinder perspective, digital image perspective manipulations, fish-eye and a wide angle lens, inter-active media, animation and Realtime 3D computer graphics. See Rombout, T. (2006) pp. 91-94.
- ¹⁹ See Appendix 6 – Pochoir Tests 2007 p. 203.

Chapter 5 Research Diary

Landscape and motif

The themes of opacity and transparency had developed through the re-interpretation and construction of the screen, particularly in the Mirror screen (figs 87-92) and the medium format photographs (figs 93-94). However a mis-trust for certain illusional devices arose because I had stood inside two diorama cases to develop the photo documentation and therefore the foreshortening of taxidermy specimens disengaged any sense of a suspended idyll. Although the Powell-Cotton dioramas are viewed as 'windows on nature', I also questioned what part of their nature reveals the anticipatory moment to reflect the concept of exteriority in an interior space; this was one response to the perception of the diorama in the operational capacity of both visual effect and affective response upon the viewer.

At the time it was difficult to move beyond the reasoning of the taxidermy specimens as 'dead stuffed animals in the landscape'. Although these specimens were well cared for, the foreshortening which I have described in Part 1 was difficult in some aspects to assimilate to illusion or a suspension of disbelief. Standing beside the specimens in the savannah case, a lasting memory was the moment of regret for their loss of life possibly because this touched memories of death that are closer to real life. As a consequence one premise was found in *Oblivion* (Augé 2004), an early text in this project, it concerned the foregrounding of forgetting and remembrance, and within the foreword to the essay by Marc Augé was the following explanatory statement:

*"... the value of life in its quotidian unfolding and the meaning we find in such life are animated by a constant, fragile calculus of remembering and forgetting, a constant tug and pull between memory and oblivion, each an inverted trace of the other"*¹

This may account for the conflict in the orchestration and staging of a diorama in the coming few months in so much as that there was an unequivocal purpose in not relying on a straight forward approach to the artifice of a staged illusion. However the research visits to Quex Park had also uncovered aspects of fieldwork beyond that of translating the landscape. This was made obvious in regarding various kinds of evidence of collecting in the workshop and drawers of colourful bird specimens, shelves of skins and specimens in bottles (figs 102-104) while in his journal and published accounts Powell-Cotton had indicated the method of drying giraffe skins in the field. In this respect an analogy developed in the studio practice that questioned these observations through the processes involved in drying and suspending large leaves, it therefore developed as a counterpoint to these points and would culminate as a theatre of suspended dead and dying leaves. It was encouraged by the previous studies in broaching the

idea of theatre and in developing the potential with transparency, opacity and translucency as it had emphasised the further potential offered by a non-traditional diorama form in this regard the phrase quoted by Gombrich “The art pleases by *reminding* not by *deceiving*” was perhaps important (Gombrich 1996).²

In the studio the concept of working with an idea for movement and light was proposed through the notion of a baroque effect in relation to the leaf to question what Mieke Bal had described as “... *an activation of cultural memory and a self-reflection that passes through the object ...*”³ (Bal 1999). This early photograph of the movement of tissue passing through the window apertures (fig 97) had been one opportunity to consider how the fixed object of the screen would create its own sense of transition through a sense of movement to that of ‘sensed movement’. There was no certainty whether this could work, so it was first worked through using a sequence of photocopied images of Japanese paper, which held a sense of movement but so slow, it seemed motionless. At that time the only way I could see them relating to the work was to flip images horizontally so they connected back to back and this worked to create a sense of flow through repetition.



Fig 97 prototype /12

Foliage and Vegetation

Following these observations and the study visit to the Powell-Cotton Museum the concept of vegetation and foliage had become more important. This started an area of research to investigate in what ways they might feature in the landscape of a studio diorama. An inquiry into how and what may grow in an equatorial region included initial enquiries such as landscape dictionaries and reference books these were consulted to consider physical references to the architecture of plants. This evolved by finding a stack of discarded cut palm and bamboo leaves on a skip and a palm leaf that had its elongated fan cut down to demonstrate a smaller unusual shape and form. Flowering Yucca Plants also bound for the tip were then diverted for use in the studio; unfortunately there was a distinct smell. However, images of plant defences e.g. stinging hairs,⁴ (Gurevitch, Scheiner & Fox 2002) and images of giraffe browsing Acacia trees were useful: *despite the long, sharp thorns that protect these species browsed trees can give the impression of being ‘shaped’ into a topiary.*⁵

An image of a “ghost forest” where whitebark pine had been killed off by the mountain pine beetle, and a postcard image of Leonardo da Vinci’s ‘The Annunciation’ where the detail in a group of trees was shown as an architectural feature of the landscape created further interest because they incorporate a stark architectonic form. These ideas and images were then compared to the retrieved palm and bamboo leaves and photographs of landscape, which included images of the pine trees on May Hill⁶ (fig 98), whereas a

savannah woodland is 'a park like woodland' with xerophytic undergrowth - the xerophyte was described as a plant that adapts to dry habitats and able to withstand prolonged drought. Further research revealed savannahs can be widely different but were predominately natural, open, tropical grasslands with scattered trees and bushes.

This only partly explained the assimilation of the park estate's woodland and foliage into the dioramas, but it did indicate that the hidden doors could then be considered in the sense that memory and imagination could relate to the notion of the threshold in regard to a location; particularly once the primary structure in the dioramas was complete and the natural affect of landscape was being established. However, the research behind the ecology of plants is immense, although it was quite helpful to look, work through and read about botany and topography from other than a fine art perspective.⁷ My attention was drawn to habitats and microhabitats and books featuring tropical plants as in 'The Ecology of Plants', (Gurevitch, Scheiner & Fox 2002) with regard to plants growing in the Southern Hemisphere. Here details like sun flecks and leaf iridescence in the under storey of a tropical forest was interesting⁸, and the concept of symbioses where two different species live in contact with each other could also create interesting associations.⁹ These associations with regard to the Powell-Cotton dioramas therefore derived from the substitution of foliage over time from the surrounding estate and where waxed foliage that was also bought in, could then be compared to contemporary forms of vegetation. The physical attributes and phenotypes (the appearance, behaviour, characteristics and internal anatomy) of plants¹⁰ then created different associations to a plant's architecture. Therefore when the possibility of obtaining (free of charge) a large amount of foliage and architectural plants from an exotic and architectural plant centre, 'Mulu' near Evesham, which was closing down, it proved fortunate in view of the research project.¹¹

The material that referenced biomes was then illuminating, because a broader scale was defined as: *'Within a biome, there may be patches of vegetation that appear, "not to belong," such as riparian forest found along streams in grasslands or deserts.'*¹² This contrast is emphasised by the woodland and surrounding landscape of Quex Park¹³ itself, and Powell-Cotton appears to have had an early interest in biomes, as it seems, he had inadvertently tried to formalise a notion of the biome in the Red Sea hills case in Gallery 1. Furthermore at that time, few people would have seen or known of the transposition of salt plains to equatorial forests both dry and wet, to sudden luxuriant growth in the savannah. Therefore it is entirely possible this may have motivated Powell-Cotton to create the unusual dioramas within the museum.

Studio Practice



Fig 98 May Hill – pine trees

Work continued with photographing landscape including rivers, woodland and the horizon, of these the woodland landscape photographic studies and their digital photocopies were the most intriguing. The investigation continued to distinguish between different photocopiers and toner/copy processes with regard to mark making and tonal effect, further demonstrated through various viewpoints. A number of images could conceivably become wall-mounted backdrops of woodland with mark making similar to the previous enlarged 2D paper screen. While a degree of distortion in the mark making was initially satisfactory when translated to A3 monochrome images in the university photocopiers but lost much more control once the images were copied commercially to AO size or larger. A number of woodland images were manipulated in the photocopier in regard to size, scale, and perspective and two tree lines were then selected, featuring beech and pinewoods; it was reasonable to assume at this stage that Powell-Cotton would have stood amongst pinewoods in Africa, as such the inclusion of foliage would incorporate a topographical and physical presence in the studio.

Diagrams – glass box studio

Different possibilities were worked through by creating 28 floor plans to envisage enlarging the screen and the space behind it; these were developed as drawings and then photographed (Floor plan diagrams – figs 82-83 diagrams 1-7 glass box studio). All measurements were based on ratio 1ft = 1 cm to translate a screen: 10' 9" width x 8' height x 2' 10" depth. These plans had considered the fixed furniture: windows, directional light, fixed strip ceiling lighting, concrete pillars, heaters, sink, temporary partitions, furniture and the architectural screen, supports and overhead batons, and new partition door. The double door and supporting framework using recycled wood furniture and wood batons opened outward, allowing the large main door to stop at a 30° angle; this allowed the screen to be positioned on the back wall and a narrower door that could be opened or shut as necessary, which proved useful.

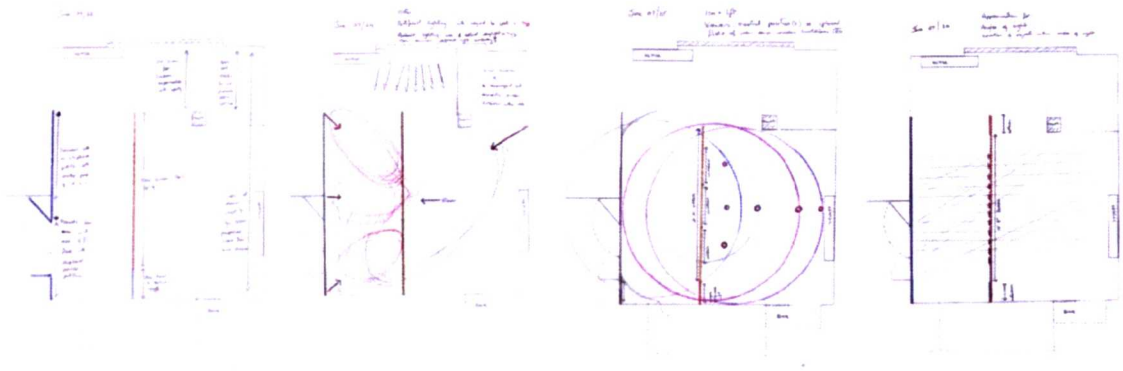


Fig 99 Diagrams: 8, 9, 10 and 11 – glass box studio

One obvious point in comparison to the Powell-Cotton dioramas had been the hidden doors were part of the diorama – not ‘added on’ as in the first plans adjacent to the screen façade. Therefore new plans were drawn up to consider repositioning the screen (figs 99 & 100/ diagrams 8 – 13). Further comparisons of the floor plans would realise different evaluations in mapping the space for example: ground clearance, size of window and window apertures, depth of interior space, viewing flow patterns, camera angles, lighting angles, the alcove space cut into the back wall, interior ‘furniture’, additional wiring, overhead lighting, back lit projection, a new overhead grid, and the health and safety issues. While additional exterior diorama displays and re-locating a larger screen to the adjacent partition wall was also considered, the curvature, materials, textiles, and a curved horizontal True-Grain membrane would then have to be revised.

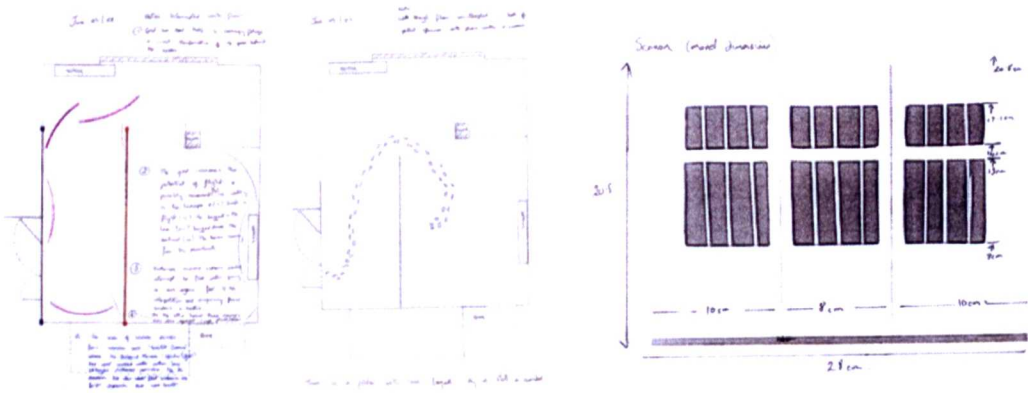


Fig 100 Diagrams 12, 13, and 14 – glass box studio

To progress three white model 3D constructions were built to scale as maquettes for the 10’ 9” screen, and measurements were re-checked. Final measurements for the maquettes were based on the 10’ 9” screen width.

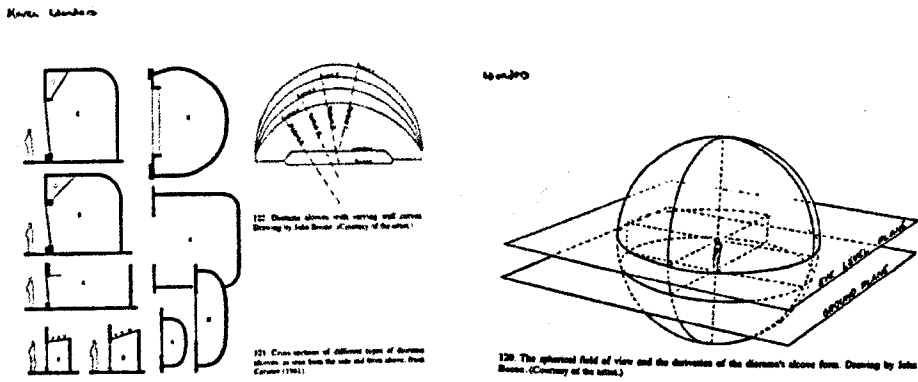


Fig 101 Diagrams 15, 16 and 17. Source: Wonders, K. 1993

However in researching and using different calculations this had revealed scales are chosen to suit the size of the object e.g. 1:5 metric means 1cm or 10mm for drawings; 5cm or 50mm for models; and imperial measurements 1/4' = 1" or 3" = 1ft (furniture) the final decision then went with a metric ratio 1:12. The floor plans that were drawn up then considered the potential conflicts such as fixed furniture, heaters and concrete pillars and a spherical field of view to develop the wall curvature given as examples by Karen Wonders (fig 101 diagrams 15-17); the positioning of the screen at a 30° angle was therefore considered. Specific measurements allowed for light sources, camera angles, wiring, window apertures, additional focus points either side of the screen as well as the location of objects in the floor plans in regard to positioning, number of screens, spatial organisation, viewer's central position, angles of sight, interrupted flows, etc. Two SWOT analyses were then drawn up to consider how the work and studio rebuild could proceed. A meeting with Chris Harding Roberts, a Stage Manager at the Royal Opera House proved helpful due to a back stage tour and looking at models of stages in use or coming into production. Various points regarding the spatial design and organisation were discussed according to the logistics, both practically and in the design process, and in the context of the production and people who are involved. The relationship to models and the dialogue that is involved within stage design appears in the theatre appendix (appendix 1), while a follow up visit was made to join the official Royal Opera House theatre tour. Furthermore the outline notes and sketches that developed themes of surface, texture, paint finish, lighting - including ambient, natural and artificial lighting revealed the aleatory process as a preferred method of working in the research journal.

However the space itself had to operate at different levels both physically and optically and had to involve the viewer/participant, this questioned whether the viewer was really passive, i.e. could they activate the space. In one respect this was a reaction to viewing the jars of specimens and the drawers of birds in the museum workshop where any pretence of life was altogether non-existent – it was a very different type of

conflict (figs 102-104). On the other hand the Powell-Cotton dioramas are unquestionably eccentric in their production and presentation, while the different locations had also fuelled their own narratives as an exhibit and in exhibiting a sense of place. This was highlighted when light and reflection was seen to bounce off the glass and around the gallery space (fig 74). In this respect the comparison with the work in the studio seemed to be considering primarily light and space and questioning Powell-Cotton's or another traveller /explorer's concept of not knowing and the unknown, i.e. what s/he will find, balanced with having some knowledge or expectation.



Fig 102 Museum workshop



Fig 103 Museum workshop - specimens



Fig 104 Museum workshop - skins

Whereas each new floor plan considered the location for the screen and possible spatial considerations for the diorama some were rejected due to the amount of work involved, other layouts revealed that some plans remained too corridor-like as opposed to a diorama pre-existing in its own right. The screens followed the same pattern in erecting the first prototype, although the overhead batons were changed to a wooden grid with the size and scale reflecting the space behind the screen. Having previously requested permission to create an arboreal shape in the recessed partition walls, a number of delays affected the allotted time and the access to resources and technical support. These delays then affected the overall studio work as it would include large scale flooding in Gloucestershire, which affected the road system to the university and then the university was itself closed.

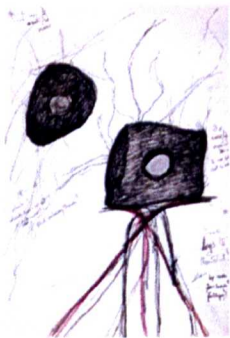


Fig 105 drawing - foam construction



Fig 106 drawing 'the exotic others'



Fig 107 Maquette Study 1

Although these interventions created problems and a major change in plans, by working with, around and through the constraints, it did not at first appear to deter what was envisaged as ideas that were tested had included: a topographical landscape that would consider salt-plains, a tripod wooden sculpture based on maquettes and drawings, and different ideas for woodland and landscape as backdrops (figs 107-110).



Fig 108 Maquette Study 2



Fig 109 Maquette Study 3



Fig 110 Maquette Study 4

All of these plans would change and not just because so much time was lost due to the delays, but partially because of the time that was spent trying negotiate a compromise in order to rebuild the space, and then by an unexpected turn of events. However the original painted screen with its surface layer of True-Grain film had been increased in size, as four new panels were cut to size with the additional MDF panel cut to the same size as the existing mid panel. A fourth True-Grain film was created by cross-referencing the tracery of the existing True-Grain drops by using different areas in the original films to assimilate the drawing with the original drops then drawing and stencilling the image. A paper collage was envisaged on the inside wall of the screen but was set aside. The size and scale of the space, and the access through the space to the studio recalled the workshop access to the Angola diorama and the discrete door in the Savannah diorama but not the spatial sense of standing within the diorama. Where before the screen was an obstacle/ barrier to a scene the viewer could not enter that scene, i.e. there was no door, however this re-interpretation would offer a reverse perspective in accessing a diorama through a hidden door within the screen (fig 111).



Fig 111 Raw screen

The Raw Screen

As the 4-panel re-constructed screen went up two new sources of materials transformed the whole dynamic of the rebuilt screen within the extended architectural space and in constructing a studio diorama. One source was a second skip, which proved to be a useful supply of small palettes; and because of their size they could be positioned as a double row in the interior space creating a false floor.

In addition found foam packaging material would later re-interpret staging and scenery construction. The second source was *Mulu*, a company that dealt with architectural plants of a monumental scale that are shipped all over the country.¹⁴

This opportunity would enable me to draw upon a contextual element that the dioramas and Quex Park have a historical link to the records of the Royal Horticultural Society at Kew. There was also a personal recollection of the 1990's and an earlier time spent in Quex Park as a volunteer¹⁵ where in the walled garden many banana trees were growing to the height of the large glasshouses. Marina Warner (2000) had stated that following their first public display in 1633 “Bananas thereafter emerge in Western dreams of the tropics, saturated with promise of plenitude, with *luxe, calme et volupté*.”¹⁶ While a further association noted that the banana was *the most likely tree of the knowledge of good and evil* – whereas the palm was *preferred for the tree of life*.¹⁷



Fig 112 Chusan Palm fronds – main gallery

Over two hundred bamboo canes with the rhizomes attached, and different forms of vegetation became available for this project. This included a rare borindi tortoiseshell bamboo and an assorted collection of bamboo shrubs. Of the various types of foliage the largest leaves included *Trathycarpus Fortunei* a gigantic Chusan palm (Chinese Windmill Palm) whose leaves were cut fresh from the main plant and later positioned in the main gallery as an installation (fig 112). As the palm fronds were of limited life, the plan to create the best use of these was to photograph them in the main hall before they were allowed to dry flat in the studio. Banana leaves and ginger plants looked at first of little use because they do not dry well, nevertheless a large number of large fresh leaves were cut from the banana plants that were being dug up. Over a period of several days numerous trips were spent transporting everything and in doing so the movement and rhythm of the leaves in the car started a train of thought on their animation.

During this time the bamboo canes were cleaned and polished with WD40 to bring out the tortoiseshell colour. In doing so the canes were held upside down and then as all the canes were positioned in that way, the bamboo rhizomes held a different dynamic as upside down and cleaned of soil they appear figure like. By cleaning the bamboo, it developed as an influential exercise regarding the potential of the bamboo as an installation in the studio they were then positioned in the garden as an installation before the studies in the studio.



Fig 113 Bamboo study 1



Fig 114 Bamboo study 2

As a garden installation there was another unusual characteristic when the bamboo was upended, the rhizomatic roots were in effect 'heads'. The canes were positioned spatially in a flowing movement from a bank down a slight slope. They were sited directly into the soil beside the wall and then up the bank to 'walk' into the distance – an animated stance was encouraged by their angle and position in the soil (figs 117-118). Studies were taken by sketching in the garden together with photographic documentation. As the canes were all different, particularly from different camera angles, it strengthened the idea that they could also be placed within the architectural space created in the studio by drilling holes in the rhizomes, threading through fishing line and positioning them by tying the lines to the overhead grid.



Fig 115 Bamboo study 3



Fig 116 Bamboo – garden installation



Fig 117 Bamboo – garden installation

However the banana leaves were getting to be past their best after transporting them on a hot summer day; this was a pity as these large beautiful but fragile leaves have, as Marina Warner (2000) has noted, the appearance of 'shot silk' when cut.¹⁸ The foliage was dried flat and as slowly as possible on floors and tables in the studio; this took some time and the colour in the vegetation drained away in different ways. Once they started to rigidify they were then hung from the grid to allow air to circulate around them and left to dry outright. As this vegetation dried there was time to consider the early stages of this investigation and the studies with briars and hazel. Therefore the decision to work with the natural effect of the drying foliage was a logical step and it created a new objective of a raw natural look for the next MDF screen as opposed to the contemporary style of a modern gallery in painting it white, which could then be done later. In the studio washed lengths of PVC and the detritus of the huge banana leaves created an analogy to the museum archive images prior to the dioramas being constructed when skins, horns and various materials had literally covered the museum floors both inside and outside the cases, c.1910 (figs 61-62).



Fig 118 Leaf Installation /0339



Fig 119 Leaf Installation /0338



Fig 120 Leaf Installation /0356

In this studio space the leaves were hung from a new overhead grid suspended between the 8ft MDF screen and the back wall with the spacing bars positioned in short intervals, this was a reflection of the former grid but also because the sight of the leaves from the side and front of the space became important. The leaves were then re-positioned to separate and hang in rows at differentiated intervals and heights. Having completely dried out they had also become lighter and the ability to move freely in the space was exaggerated by draughts, in walking past, or by touching them. The draughts that occurred with the studio heaters blowing and the door or window open caused the leaves to create various performances as they appeared to either dance rhythmically in the space and at times with a more agitated rhythm.

The movement of leaves led to filming this installation; however before starting editing the editing process, several ideas were then attempted to create a diorama and put to use the concept of reverse perspective. These involved the original idea for the diorama and the '*Himalayas from the Baltoro glacier at dawn*', which had been noted in the museum guidebook, and in direct contrast to the woodland dioramas that I had been working towards.



Fig 121 Passu glacier study



Fig 122 3D drawing /1



Fig 123 3D drawing /2

A model for the scenic background had envisaged re-interpreting the Passu Glacier and the cathedral range on the opposite side of the screen to the leaf installation to make full use of the studio space. Photographic images of the Himalayas¹⁹ influenced the idea for great mass and volume behind the screen where dramatic photographs of glaciers and towering ranges were depicted this questioned how it could be translated in the studio. Crumpled Fabriano paper was then sprayed horizontally to develop a tonal effect with black spray paint and in addition 10'-20' lengths of PVC and thin crumpled transparent acetate, wooden palettes and dead bamboo were also utilised (fig 121-123). Volume and scale in to depict a 'mountainous craggy structure' had created problems at first but it was attempted as a temporary structure using the studio furniture.

Summary Conclusion

The photographic documentation had demonstrated the main problems as 1) an unsuccessful translation of the glacier 2) the reflection of bamboo leaves in the MDF/True-Grain screen was not strong enough and 3) the detritus of the bamboo/leaves was lost in the scene due to the overall number of neutral colours. However this was balanced against the line drawings and sketches, as well as the maquettes and studies that formed from an interest in the aesthetic appearance of the vegetation as a response to 'dead stuffed animals', which when translated by the dead bamboo would correlate to the taxidermy specimen bones.

The 'lightness' of the paper / PVC construction in comparison to an actual cathedral range in the Himalayas and the resultant 'view' had been considered through the reversed use of the screen; however as an installation it proved unsuccessful because too much reliance had been placed on the temporary nature of the structure as an installation /tableau, and on a small maquette of overlaid acetates placed inside the diorama model. The visual effect of this installation was primarily due to the neutral façade of the MDF, which in some respects was to close in contrast to the neutral colour of the objects while the luminescent quality in the True-Grain did not achieve much detail. A number of photographic prints would emphasize the artifice of the bamboo as three-dimensional drawings in a false landscape, as photographic prints the bamboo was then re-considered as objects positioned against the main wall of the studio (figs 122-123).

The interpretation of the large banana leaves as a 'theatre of leaves' in an installation offered further potential. The motif of the leaf in an architectural space was in this case a deconstruction of both landscape and landscape as motif. In the following two chapters I will discuss what happened after the decision was made to film the leaves with a hi-definition camera, this is organised firstly in Chapter 6 with regard to constructing a diorama case for exhibition, the projection of light as an installation and the exhibiting of the Leaf Installation. Chapter 7 will then discuss the decisive processes of re-editing the master-tapes and the research investigation, and thereafter the presentation of the Practice Based Research project at the AHRC Moving Image Archive conference.

¹ *Oblivion* Augé, M. (2004) Foreword by James E. Young p. xii.

² Gombrich, E. H. (1977). Constable was quoted by Gombrich in regard to Daguerre's diorama in 'From Light into Paint', the full quote reads: "It is in part a transparency; the spectator is in a dark chamber, and it is very pleasing, and has great illusion. It is without [i.e., outside] the pale of art, because its object is deception. The art pleases by reminding not by deceiving." [sic] 'Art and Illusion: A study in the psychology of pictorial representation' p. 33.

³ Bal, M. (1999) 'Quoting Carravagio.' p. 71.

⁴ Gurevitch, J., Scheiner, S. & Fox, G. (2002) See Trichomes - fig 11.9 in *The Ecology of Plants*.

⁵ *ibid.* See fig 11.15, p. 229.

⁶ Guest, R. (2008) 'Notable Trees of May Hill'. According to Rob Guest, the taller pine trees were mainly Corsican pine trees planted in 1887, younger Scots pine as well as beech and sycamore trees were planted at a later date. May Hill was noted as a SSSI that stands 296m (971ft) above sea level, it covers approximately seven square miles. At its summit is a circular trench believed to be a Iron Age Earthwork. The underlying geology forming the springs and boggy areas is due to an underground reservoir that finds its way to the surface through a series of faults. See 'May Hill' *Gloucestershire Geology Trust* (2009).

⁷ Gurevitch, J., Scheiner, S. & Fox, G. (2002) See spatial and ecological scale, p. 339.

⁸ *ibid.* '... light bounces off physical surfaces with particular ocular properties causing structural colouration, e.g. optical interference via thin blue film ... scattering of blue light responsible for the blue in animals and birds'. See Leaf Iridescence and Structural colouration p. 37.

⁹ *ibid.* p. 77. This was reflected as *sym* (life) *bios* (together) when two different species are in contact.

¹⁰ *ibid.* p. 88. Phenotype refers to "all the physical attributes of an organism".

¹¹ *ibid.* pp. 339-340.

¹² *ibid.* p. 381. The reference is to patterns of spatial and ecological scale in the landscape where 'the further we move in space the more likely it is we will cross community or biome boundaries'.

¹³ The gardens of Quex Park are extensive they included a walled garden with hothouses. Banana plants could be recalled growing in the hothouses up to 15 years ago and the glass houses were restored round that time. A cucumber pit was in a state of decay but still could be recalled for the intricate display of miniature mosses and ferns growing in the moist atmosphere of the pit. In the garden in 2007 a singular banana plant was growing and a Bean tree and Japanese Pagoda tree could be overlooked from the walk.

¹⁴ Mulu as already mentioned now had to re-locate but did not have new premises, therefore the forced move required the selling and disposing of stock quickly. All of the stock that I received had no real monetary value. The bamboo including the rare tortoiseshell

bamboo was free of charge because it had died in transit from China and once the insurance had been sorted out it had been set aside in the greenhouses.

¹⁵ In the early 1990's I worked as a volunteer working in the Powell-Cotton archives, at that time the Dutch Barn had recently been built for conferences and events including in this building project was a reception area, shop, offices and meeting spaces to bridge the space between the Dutch barn architecture and the museum.

¹⁶ Warner, M. 2000 *No Go the Bogeyman* p. 360. The plant was noted by Linnaeus who gave it the name "Musa Paradisiaca" it was said to have travelled from China and India to Africa and the New World pp. 359-360, the plant was also noted Maria Sybilla Merian in drawing *the earliest botanical illustrations of the banana, its flower, and its fruit, from direct observation of the plant in the Dutch colony of Surinam*, c. 1700, Warner, M. 2000 pp. 346-7.

¹⁷ *ibid.* p. 358.

¹⁸ *ibid.* p. 359.

¹⁹ With thanks to Rowena Howie, these were recent photographs taken while travelling via the Karakoram Pass.

Chapter 6 Research Diary

Installation and Projection

Following on from the work with the unpainted screen and the Leaf installation a change in direction had become apparent; it was revealed in the potential of 10-minute video projection onto the façade of the architectural screen and the concurrent transparent and obstructed view. Initially this direction was conceived as a trial projection to re-create the observed movement of the banana leaves and the potential of projecting this movement upon the screen.

The preparation for the installation would involve the three dimensional structure forming the architectural space behind the screen, it included the curvature of overhead arches that directly referenced the work of architect Tadao Ando and the light tunnel that partly forms the entrance to the Mount Rokko Chapel, Kobe, Japan (Nitschke 2003).¹ The minimal nature of this architectural design emphasized within its construction the duality of openness and a sense of space that is concurrent with an understanding of a sense of place. In the studio, the overhead arches would be shaped to form a similar curvature with slight adjustments to the end arches and a curvature height of 39cms at the mid centre. The MDF exterior façade was painted with an oil-based off-white paint to enhance a smooth flat sheen effect, once the paint dried the drops of True-Grain film were re-attached to the screen.



Fig 124 Interior Space



Fig 125 Sky study



Fig 126 Interior space with bamboo

Semi-transparent textiles, plastic dustsheets and PVC were tested in order to create a sense of space and volume overhead and to indicate the different aspects of sky and cloud in three-dimensional form. The layers of semi-transparent plastic dust sheets demonstrated a hint of movement when caught in a draught, this was adjusted slightly using PVC sheeting for weight, and a translucent blue voile textile was included to form a three dimensional collage positioned above the wooden curvature (fig 124-125). A woodland image was initially assessed to create a backdrop for a diorama but this was not overly convincing, as

what could be achieved by the projection would be more effective than a two-dimensional painted translation. Therefore a horizon effect was envisaged for the trompe l'œil background, it was painted directly onto the back wall in multiple layers using various drawing materials, emulsion paints, and car spray paints.



Fig 127 Backdrop drawing with 3D objects - MF60/1



Fig 128 Backdrop drawing with 3D objects - MF61/2

Textural marks were developed using two transparent bases these were mixed separately with roughly grinded charcoal willow sticks and graphite powder, when dried an additional layer of banana leaf compost in a solution of water/PVA was brushed on. The final painted image was an abstract study, drawn directly on the wall as a combination of emulsion paint and silver System 3 acrylic paint – this introduced the shimmer effect enhanced by different car spray paints, e.g. Aluminium zinc primer, Honda Blade silver spray paint. Drawn lines using soft pencil and painted marks echoed the colour and physicality of dead bamboo shrubs to enhance a sense of distance. As the back wall is a semi permanent partition wall this enabled extension cables to be fixed behind it and bare domestic bulbs were clamped to the underside of the overhead grid. This is a direct reference to a lighting device of a bulb in a tin can noted on the ground of the Angola diorama in the museum, however the bulbs here were given full prominence by placing them overhead in plain sight and in direct contrast to Wonder's diagrams.



Fig 129 True-Grain with leaves



Fig 130 Façade with foliage



Fig 131 Façade with foliage

A small True-Grain partition created an additional backlit effect at the side entrance (fig 129) adjacent to the dual doors; these were constructed to close the gap between the semi-permanent partitions in the studio, these doors then referred to the hidden doors in the Powell-Cotton dioramas. The interior installation was then completed with the inclusion of dead bamboo shrubs, compost, foliage, bamboo leaves and finally bamboo canes suspended from the overhead grid; and the exterior façade and the True-Grain drops were later interweaved with dried foliage (fig 130 - 131).

Summary – white screen installation space

The artifice and illusion of a trompe l'œil background could be detected through the window apertures in the interior but only from one particular point from the viewer's position, the final work was resolved as backdrop drawings with three-dimensional objects (figs 127-128). The bamboo has an inherent quality, that geographically speaking retains the idea of travel and place that could be investigated further. The overhead structure alluding to the sky was not overly convincing although its photographic representation was interesting in its detail but needed to be re-considered.² Because of the size, scale and detail of the interior, additional documentation occurred with the co-operation of the technician and a medium format camera once the screen was taken down, these results supported the photographic concepts behind the architectural and botanical nature of the work. The original film projection onto the exterior screen with the layer of True-Grain was extraordinary for the effect it created, it would be revised in the studio practice by combining the projection and the filming together at the same time and therefore it will be discussed further in Chapter 7. Due to the imminent move to a new studio a brief analysis of the video projection is as follows.

Filming, editing and projection

Filming:

After filming the original 10-minute video projection onto the screen two videotapes were now held for further editing. Several sequences of photographic images had also been taken at the same time as the projection was played on to the screen and these were compared to the film projection to consider various anomalies to identify:

- Experimental shots of the projection involved: panning left to right & right to left sequences; artificial and natural light; day, dusk, night-time filming; and slow/ fast /static/ glimpsed movement; out of date film/low battery/low flash; these were developed as contact sheets to evaluate the sequences.
- Various perspectives of the projection onto the façade of the screen; while considering different perspectives the camera and video projector were mounted on wheeled bases and moved around the exterior space to project onto/into the screen apertures at the same time as recording the projection.

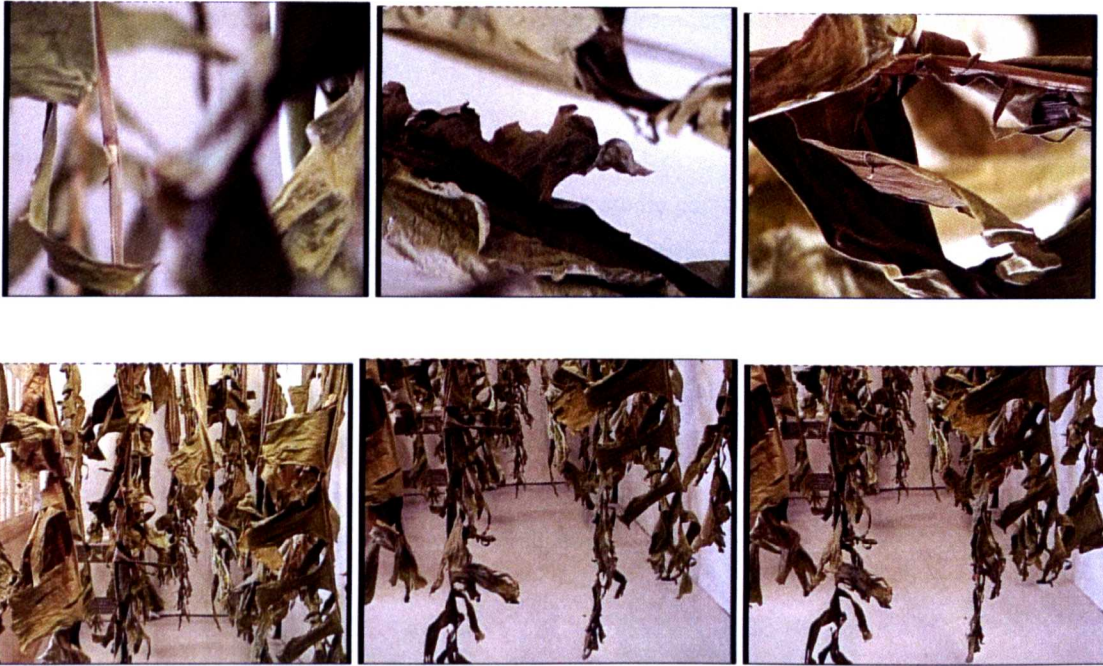


Fig 132 Original 10 minute filming - 6 stills from Stills sequence 9

Editing:

Viewed in the editing suite the original film of the Leaf installation, the 10-minute video projection held its own intrinsic value as it was inseparable from the notion of landscape as motif. It led to re-filming the banana leaves with the video projection playing onto the screen. However the second projection was set aside for editing at a later date in the year. The impression given by these large leaves was a sense of form, texture, and colour that recollected the Powell-Cotton dioramas and the artificially constructed sense of movement. Although the intervention provided by the physicality of the dead leaves echoed the sense of 'dead-ness' within the diorama unintentionally, it also re-situated the ideology inherent within a diorama.³

Projection:

While using the leaves as a motif for the landscape the visual metaphor for the taxidermy was also an oblique reference to questioning the theoretical concept of the 'diorama' i.e. to 'see through'. Within the research practice this was emphasised through the leaves movement, as each twist and turn in the space that the leaves occupied was an effect in space, but the physicality of the movement must give way to a sense of place (originally the glass box studio). Therefore each twist and turn emphasises exactly what the habitat diorama and the taxidermy does not do, and it was a logical intervention to film the motion of the leaves. As performance and performed, the videos, video sequences and stills would become an appropriate way of recording the work which then (to my way of thinking) would provide different,

separate and distinct pieces of work, becoming exploratory procedures developing from the main body of the work.

Photographic Documentation:

Documentation and archiving the work in the Glass Box studio continued throughout this period, further enabled by recording them in photographic sequences, this identified the visual aspects in this process as:

- The trompe l'œil reflection
- Two dimensional and three dimensional space
- Natural objects and artificial illusion
- A sense of movement and containment
- Interior space, exterior space and enclosed space
- Images of landscape - photographic and drawn

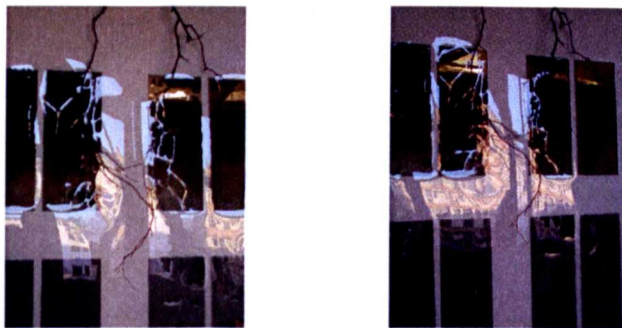


Fig 133 Photographic Sequence 1



Fig 134 Photographic Sequence 2

The strengths in developing the visual documentation had potential problems in the costs of developing and printing – for instance the images using the Mamiya R2 camera for the screen and the Nikon D200 for the leaf installation as well as documentation with digital and 35mm SLR became prohibitive. The solution was to concentrate on smaller A3 works for the present, rely further on the Coolpix digital compact camera, and continue with contact sheets to continue reviewing the physical hard copy documentation, for example figs 134 – 137.

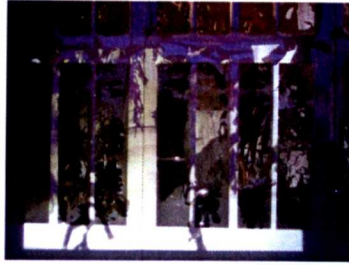
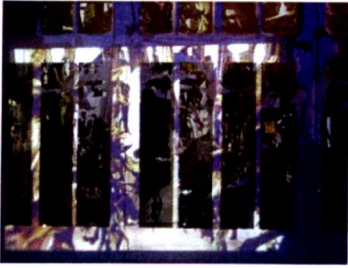


Fig 135 Photographic Sequence 3

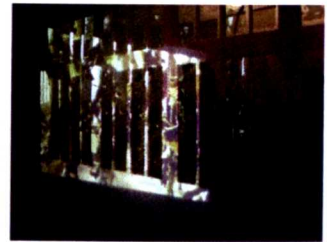
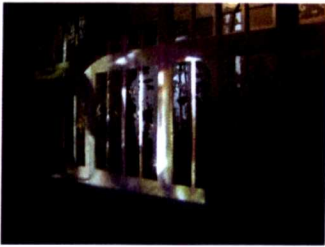


Fig 136 Photographic Sequence 4



Fig 137 Photographic Sequence 5

Summary

In evaluating the glass box work the white screen installation and the early video projections described above differed to the previous raw (i.e. unpainted) MDF screen, and revealed the potential in describing the video projection as a *trompe l'œil* reflection. This was enabled by the investigations in chapter 5 and the preparatory work for the raw screen installation. However with regard to architectural space these 'dioramas' were more accurately referenced as a studio based installations because the relationship between the architectural screen and the backdrop was not completely enclosed, curvature was minimal and the ability to be *'immersed in a suspension of disbelief'*, had been limited to one single viewpoint viewed diagonally through the apertures towards the curved backdrop. The limited curvature of the screen worked because of the simplicity of a shallow curve in conjunction to the painted illuminated backdrop appeared successful in the abstract sense of a receding landscape and the evanescent light in the scene (figs 127-128). The drawn shadow images though interesting with their own particular dynamic could

have had more resonance if approached differently i.e. given further emphasis to develop these images further. The three-dimensional space behind the screen also required adjustments to foliage and vegetation, while the bamboo canes require a thinner transparent fishing line or transparent thread. With regard to filming, a sense of movement was visibly apparent through the DVD projection. From a sense of containment and obfuscation caused inadvertently by the DVD projection, a sense of movement created by the projection considered a further range of values found in silhouettes and shadow interplay which is in contrast to the three dimensional aspects of the installation and the concurrent relationship to foliage, vegetation, lighting and film projection. A CD was produced to briefly demonstrate the sequences of projected light and the above points. The primary consideration is therefore to reduce the amount of visual information on and behind the screen and increase the ability of the backdrop to relate to the mid-ground and foreground. While the ability to describe or demonstrate the illusional space of the natural habitat diorama was not achieved, a different kind of illusional space had been perceived.

Howard Gardens Exhibition

The group show – ‘Uncommon Ground’ in the Howard Gardens Gallery of the University of Wales, Cardiff, follows with full documentation - both visual and written, it was developed firstly as a bulletin point report, followed by its annotation and evaluation. The original exhibition report can be found in the appendices, the following are extracts of the annotation and evaluation.

Organisation:

Following the move into the new studio - measurements and scale drawings took into account the direction of natural light, and the fixtures and fittings. Using the earlier floor plans of the Glass box studio as a basis, Journal 10 then developed the scale drawings, diagrams, elevations and maquettes of the new studio space. The evaluation of the floor plan included the window span and metal work - to explore how light and transparency is affected by the corresponding amounts of condensation (in relation to an obscured view) and explored further with semi opaque materials. In regard to the space needed for the screens and medium format photography, and the height and depth of work this was negated. The size of the studio could not include the full frame of the smallest screen and the depth of the requisite camera angles also access would be tight as it could only be made through the actual screen and backdrop to the other side of the studio. A further physical evaluation of the space using 8' high hardboard flat and curved screens estimated the space and limitations in building temporary walls /structures, it demonstrated that the space had limitations regarding a life-sized diorama for filming. Light filtering was also assessed with a view to soften the cold light with semi-transparent paper and increase the luminous

quality of the True-Grain polymer film using semi opaque paper over the windows. In this respect the 8 x 4 ft curved panel from the previous installation was standing in the studio and it retained a quiet reflective light in these daylight conditions. It was important to review and reflect on these points and the size and scale of the new space; and estimate how the light affects transparency/opacity; and review hard, soft, overhead and artificial daylight lighting to regain momentum. In addition to investigating the limitations of the studio lighting i.e. four double tungsten strip lights all worked from one single switch, enquiries were made about changing to daylight florescent lights but this would still only cool the light. The alternative was to paint the studio again, or as a different approach - to investigate how I could 'bathe my studio in sunlight' however the initial enquiry was then set against the approximated costs of actually doing so. These observations had enabled the preparatory work for the exhibition.

Preparation:

An initial meeting regarding the exhibition settled the size and positions of the exhibits, therefore in considering the previous work, the photographic evaluations, and comparing the exhibiting space against the space of the glass box and new studio space, consideration would be given to the sequence of photographic landscapes taken by the River Severn.

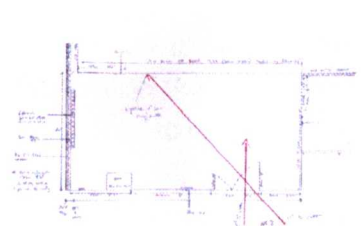
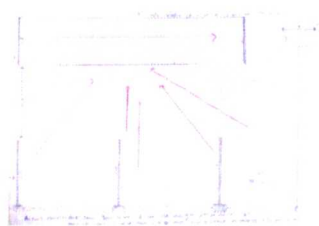
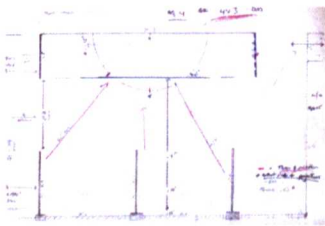


Fig 138 Diagrams 18 – 19 Initial Howard Gardens exhibition / floor plan drawings.

Diagram 20 New studio space.

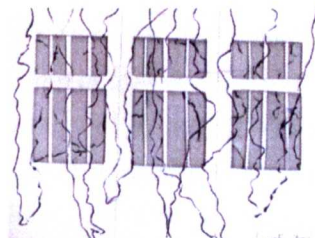
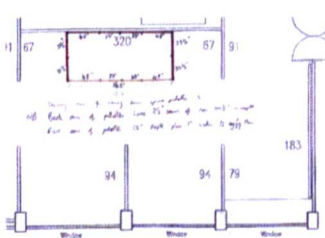


Fig 139 Diagram 21 Exhibition floor plan

Diagram 22 Evaluating backdrop drawing

Diagram 23 Evaluating projection

In re-assessing the above evaluations the preparations questioned the spatial organisation and physical space through several enlarged images and 3D models to develop comparisons. A series of diagrams, transparent overlays and models then created possible variants on size configurations for the diorama case and wall curvature. The gallery space measurements, scale drawings and diagrams were given as a ratio

of 1cm = 1 ft. and a comparison analysis could then be done with the new studio measurements and diagrams. Different options of size and scale were compared, they included the True-Grain film in front of a white or black screen while a suspended screen was considered until the boxed screen was adopted. Scaled models of the studio and the Howard Gardens exhibition space were then built to work out various configurations, these would define how and what was to be viewed using a ratio of 1:12. Two scale models of a diorama case were constructed and placed within each of the larger scale models of the gallery and the studio. These models assessed the dynamics of a 3-panel 10ft. 9in. screen, and a 4-panel 14ft. 9in. screen, they also considered the curvature of the interior back wall.

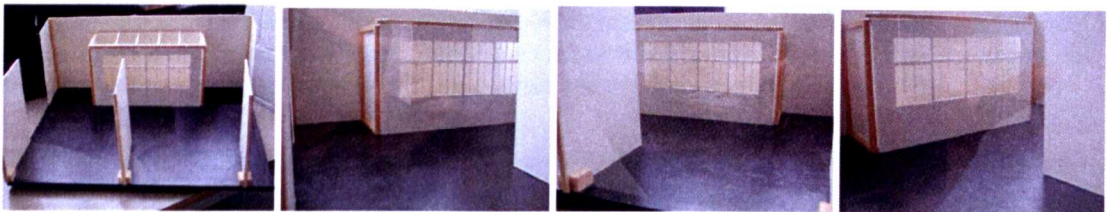


Fig 140 Scale model – Howard Gardens Gallery, Cardiff – aspects of exhibiting space

Finding the 3-panel screen would be too small for the exhibition space, a full photographic investigation using the 4-panel scale model was helpful in thinking through the different aspects of spatial organisation and the viewing angles in the gallery space. The diagrams for DVD projection angles were evaluated against the information gained from photographic documentation and the original 10-minute DVD test runs. This took into consideration the location of the fixed partition walls in the exhibition space, the throw for the DVD projection, the type of projector and the size of the space. This was also reflected in the conversations with the technicians in both universities in locating the appropriate projector and its specification. Various effects regarding spatial dynamics and the size of projection were considered to avoid the previous projection values that created the smaller image projected onto the framed apertures of the screen (fig 135-136). This referenced the early contact sheets of previous projection sequences which emphasised the difference in what could be projected to what was now required – a large scaled image across the front of the screen. 2000-3000 lumens then presented the optimum number of lumens that should cope with daylight projection in considering the way daylight falls through the wall of glass along the full length of the exhibiting space in the gallery.

The studio floor was mapped out with masking tape to evaluate the physical scale of a 13ft 6in wide screen and depth of 5ft 7in questioning the relationship of the size and scale of the physical space of the diorama in the space of the studio to develop comparisons with the exhibition space. The models and diagram evaluations were also cross-referenced to Karen Wonders' thesis (1993) and her observations on diorama alcoves⁴ and the spherical field of view (fig 101/ diagram 17) which included a: *global view...*

where ...a diorama background represents all that is visible from one position without turning round, from the ground to the zenith, and from all the way left to all the way right.’⁵ Wonders considered a definition of illusionism as:

‘... the attempt to deceive the eye (if not the mind) in taking that which is painted for that which is real.’⁶

Overall, with these statements taken from *‘The Phantom Vault of Heaven’*, Wonders elaborates on the diorama illusion as a ‘technique’ of museum display⁷ and therefore discusses a range of issues relating to these techniques. She also states that unlike stage scenery they do not equate to trickery:

*‘On the contrary, the diorama way of representing reality can be described as a scientific enterprise based on the Gombrichian thesis which rejects the idea of mimesis as the “transcription” of nature and concentrates instead on the creation of certain visual effects discovered by trial and error.’*⁸

In this regard ‘trial and error’ develops through visual effect and would develop in the studio practice with cross references that regard for example, the visual affects of frontal elevation and the comparison of a drawing by J.M.W. Turner: *‘Perspective Construction of Pulteney Bridge, Bath c.1810’* - Lecture Diagram No. 58.⁹ (Fredericksen undated). The analogy to Turners’ perspective drawing re-creates a different perspective to the architectural screen by envisioning the life-sized perspective of the

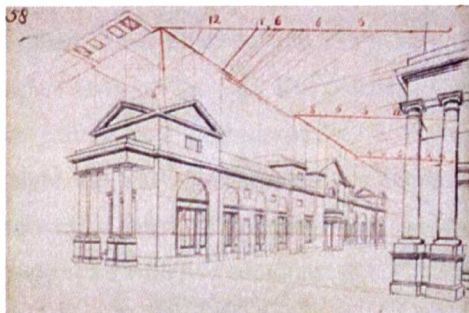


Fig 141 Lecture Diagram No. 58
Pulteney Bridge, Bath c.1810

architectural screen as transposed in a real situation, it was therefore followed up by a visit to Pulteney Bridge in Bath to develop this sense of perspective. By doing so I could address the diagonal view, which would be important in this exhibition and of further importance to the projection throw, as it reconsiders the diagonal view notably used in the architectural construction of the Powell-Cotton dioramas (fig 1).

Construction:

The new shell had to be constructed outside the studio as the preparation required a larger area. The four panel MDF screen option as the frontal elevation gave a pre-determined width of 13ft 6in - it negotiates the relationship to the back wall of the diorama case in deciding the size of the framework for four hardboard panels scaled and built to the same specification. The hardboard panels were assessed and fixed to the wooden baton framework. In addition each end of the diorama case would require two double panels, which would be built to the same specification as the two inner back wall panels creating a maximum depth of 67 inches to concur with the location and depth of the Howard Gardens alcove exhibition space. Based on the diagrams and drawings, the construction of the 2” x 2” PSE timber frame

with hardboard panels pinned and glued creating a U-shaped structure. Each frame was bolted to an adjacent frame with the holes for bolts made while constructing the structure in situ to ensure the line-up was accurate. At this stage it was noted that the build of the U-shaped structure had the potentiality to demonstrate a wide-open space with the viewer participating in this physical space, however in the exhibition the screen was going to be used.

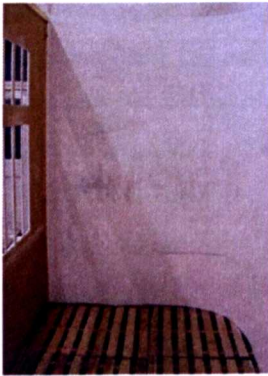


Fig 142 Curvature detail – left

Fig 143 Curvature detail – right

Fig 144 Architectural screen / Staging

The staging device was then revised to investigate various palettes and their different dimensions within the space of the overall dimension. Further diagrams were created to consider staging/ground; this resulted in ten small palettes (32 x 32 x 2in) fitting the interior case dimensions with two and a half-inches sawn off the back five palettes. Carpet underlay was used for noise and slip reduction to protect the gallery floor (unnecessarily). With the bottom layer of small palettes worked out, an intermittent height was actively sought using a number of larger palettes to create the rise and fall in the staging and increase a sense of spatiality and spatial distance in the bamboo figures. The wall curvature was constructed with two additional 8' x 4' hardboard panels positioned across the right and left hand corners. Three and three quarter inches were cut from the bottom of each length to resolve the mismatch in height in placing curved hardboard panels over the palettes. Using the panel's midsections, the framework batons were used to hold and fix the curvature by flat topped pinning to the framework and this defined the actual vertical curvature. Two 1"x 1" batons were also screwed vertically to the inside of the front

side panels to position the MDF end panels while overhead a 2"x 1" crossbeam fronted the structure to secure the tops of the MDF panels. Also overhead 2"x 2" PSE timber batons were sawn with right-angled corners cut out so timber would 'drop' down onto the batons and form the structure of the front and back overhead framing replacing the original 2"x 1" timber batons.

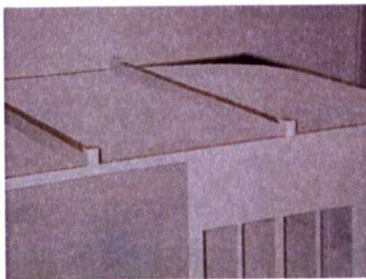


Fig 145 Architectural screen - detail

The original 'roof' curvature was trimmed in width then set into place above the batons with the end wedges re-figured and cut to fix the curve. The direct influence for the overhead arch derived from the architectural influence of Tadao Ando's light tunnel indicated in the introduction of this chapter.¹⁰

The paintwork on the original white screen is oil-based and undamaged. While the experimental nature of the work and the size and scale could have outweighed the need for priming the backdrop a basic primer was used on the hardboard - 2 parts emulsion to 1 part PVA (as opposed to an acrylic primer of 4 - 10 very thin coats and sanding down between layers). Perceived as the best option the primer would then deter any flaking paint and increase durability, consideration was given to various makes and types of white paint including English Heritage, The Little Green Paint Co., and basic trade emulsion paint opting for the latter, both roof curvature and batons were also painted white. After assessing a number of enlarged images of landscape vistas, a view of the river from the riverbank had been selected. This was scanned to draw in an outline grid (fig 137 /diagram 22), to correspond with the batons in the back wall framework and a diagram that acknowledges a grid overlaid on a Constable drawing in Gombrich's (1996) *Art and Illusion*.¹¹ The structure was then fully encased with PVC and the screen covered with protective paper. Car spray paint was used to develop the steely atmospheric pink and blue haze in the riverbank image but overall this backdrop was not successful. The interior was therefore re-painted white and a sense of space was created as receding clouds and a disappearing horizon in monochrome using graphite powder and pencil (fig 145-146).

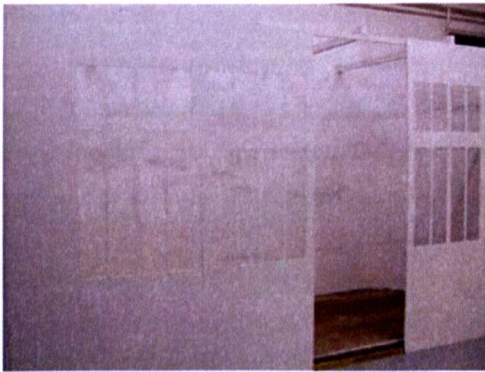


Fig 146 Architectural screen – graphite drawing 1

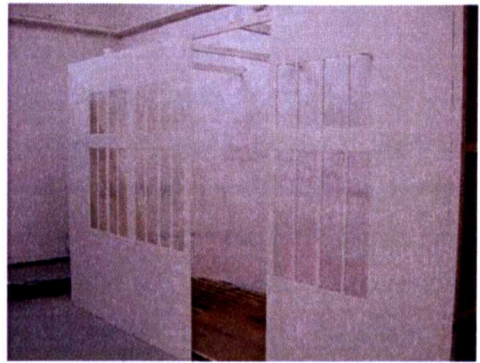


Fig 147 Architectural screen – graphite drawing 2

The monochrome drawing material was a solution of commercial graphite powder and PVA/water solution brush / wiped on and then taken off with a clean cloth almost in places to the point that the drawing was erased as a sense of boundless space had been actively sought in this drawing. It revised the previous test pieces in crushed graphite; and the tonal effect of Procion dye on Japanese paper¹²; and reconsidered the monochrome images that evolved through re-worked images of photocopies drawn from various photographs and copier machines. The structural device of a semi-rigid large black pond lining

was pursued with the view to invert, re-shape and create artificial banks, although another pond lining was sought, one pond lining was found to be too small in scale to be successful. The pond lining then became a working piece in its own right in situ and was therefore recorded in the report contact sheet.¹³ The floor and flooring curvature investigations had also included: 1) a riverbank / ha ha effect with timber support, 2) escarpment using armature / chicken wire framework, and 3) surfaces of hessian, canvas, or gauze textile; other options were explored via various building supply companies, as these would have clearly increase the overall cost the option to re-use the palettes was taken.

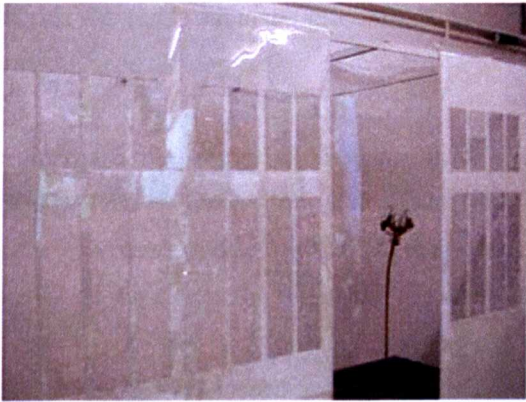


Fig 148 Staging / projection throw test 1

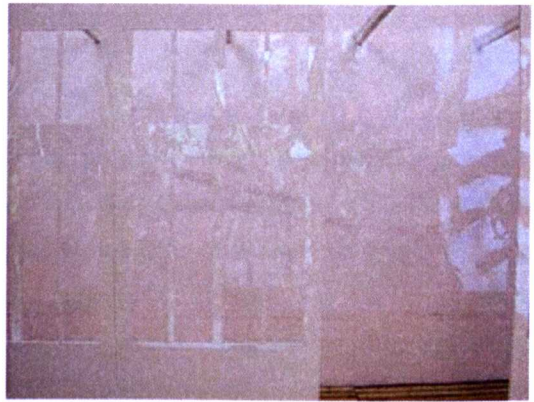


Fig 149 Staging / projection throw test 2

Separate to these points further comparison studies were made using pencil sketches to approximate the positioning of the bamboo canes in a diorama case.¹⁴ In examining various types and sizes of the 200+ bamboo canes, the marks, colour and size of the bamboo were chosen for their inherent characteristics of natural colour and texture. The natural dynamic of aged and unifying colour in the palettes was also actively sought in the raised tiers. Palette holes were sized and cut with the 13, 19, and 25 diameter drill

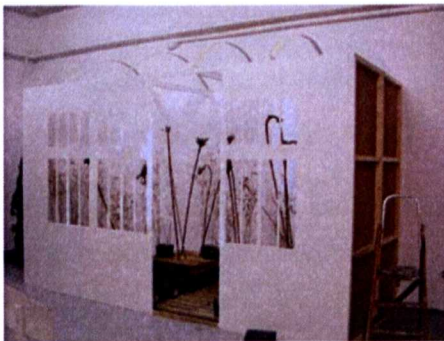


Fig 150 Staging / projection throw test 3

bits to accommodate various widths of bamboo. However in revising the bamboo figures and the installation in the glass box studio this narrative had lost its clarity in comparison to their 'walk' in the real landscape and the images of the bamboo garden installation (fig 116-117).¹⁵ The final selection of palettes and bamboo canes and foliage would therefore be made in the exhibition space and in this regard a return to the original narrative could be achieved by using fewer bamboo canes.

The original film sequence was also re-edited. With regard to the quiet motion in the film the sequences retained in the editing process included the swaying vertical leaves, circular pans and horizontal shots and turning the camera to rest at a right angle on its tripod while filming the leaves as they twist, turn and roll. Another sequence that drew on the recollection of a film spool flickering at the end of its run was also retained. Further editing used time mapping - in slowing down the frame rate per second it enabled the slow action of the projection as a 34-minute DVD including two repeats of the fast horizontal roll. A second copy was made as a short six-minute reference DVD at normal speed. Following previous conversations with the multi media technicians regarding what types of projection and projectors would work, this was tested out in the space with a floor plan diagram to consider DVD projection angles of 45°, 55°, 65°, 75° and 85° degrees.

Run-throughs of the original and re-edited DVD's were then projected straight onto the MDF screen, and the screen and True-Grain film - without the True-Grain there was a sharper image, while the projection onto the True-Grain and screen and into the interior space changed the dynamic in the projected images. As the DVD has a 4x3 ratio the spatial requirements had indicated a 15' throw was appropriate, while a further allowance was made for the actual physical exhibition space and the partition wall. The working area floor was then re-mapped and measured out to 45°, 60°, and 90° viewing angles. The most successful throw of the projected image was from a 75° angle facing the midpoint of the back of the diorama case and 16ft in depth from the front of the diorama screen.



Fig 151 'The Sheltering Sky' 1



Fig 152 'The Sheltering Sky' 2



Fig 153 Exh. Prep. / install.

While working in the space and establishing the spatial dynamics of the physical installation and the projection, Bernardo Bertolucci's 'The Sheltering Sky' (1990) was playing and it created a different intervention.¹⁶ Although this intervention was accidental, the DVD had been playing to gain an idea of the African landscape. Because the projection had been turned to the wall the cinematographic images of North Africa and the Sahara had been projected onto the backs of several stretchers, to re-emphasize a sense of montage. The construction of certain images and the length of the shot led to further experimentation with the projection onto the half finished diorama case. The projection of Bertolucci's film in and on the diorama case also led to drawing a low horizontal line within the case after comparing

the images of the pier scene along the back wall of the diorama case. This projection had created a sense of reverse perspective¹⁷ in relation to the working space and the projection onto the backs of the stretchers and the potentiality to investigate other projections using silent film and moving images that might work with the diorama case.

Installation and analysis:

The Leaf installation



Fig 154 Leaf Installation 1



Fig 155 Leaf Installation 2

The Leaf Installation had been considered as one 1'x1' green timber baton fixed diagonally across the space with the leaves suspended from it; it then changed as the light, spatial characteristics, and fixing of the baton created different possibilities in exploring the dynamics of the space. Two spare batons had been brought as back ups for installing this work and were found to work in conjunction with the original diagonal baton to reconsider this installation as a curved wall of leaves. Instead of one baton, two 2'x1' batons would now cross the space and the third 1'x1' was dropped from left to right into the path of the two larger batons these were sawn and nailed to abut the wall. The leaves were held in place by sewing green nylon string through the stalk and the string roughened with sandpaper to negate the formal straight lines. Attention was paid to spacing and the leaves were selected and placed in relation to neighbouring leaves. There was no sense of movement the only current of air that was produced occurred if people walked past quickly in close proximity to the leaves.



Fig 156 Leaf Installation 3



Fig 157 Leaf Installation 4

In retrospect the visual documentation confirms that it would have been possible to take the spatial figuration of cross beams further by introducing two more beams placed higher up and the leaves re-distributed allowing more space between each isolated leaf. The visual documentation also shows that the silhouettes created by the effect of natural daylight behind the leaves intensified the natural dynamics to create a sense of theatrical space within this work.¹⁸

The Diorama Case

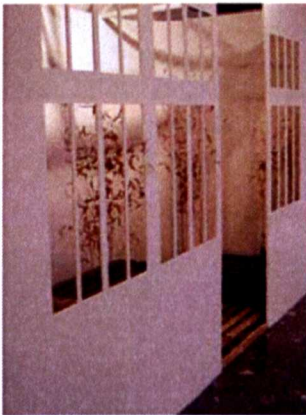


Fig 158 Exhibition construction 1



Fig 159 Exhibition construction 2



Fig 160 Exhibition construction 3

The height of the palette tiers needed adjusting when installing the diorama case and suitable palettes were found on a skip. Hessian weave and re-pulped textile material were configured along the back wall in the space between the palettes and wall. In retrieving the bamboo canes less rather than more canes proved effective when positioned into the drilled holes. A sparse layer of bamboo leaves was then introduced to complete a three-dimensional drawing within the diorama case. The frontal elevation screen was modified, as a door was not required; this panel was therefore reversed, re-painted and fixed in place with screws.

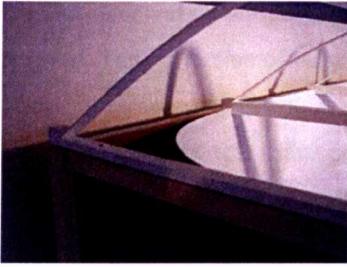


Fig 161 Exhibition construction 4



Fig 162 Exhibition construction 5

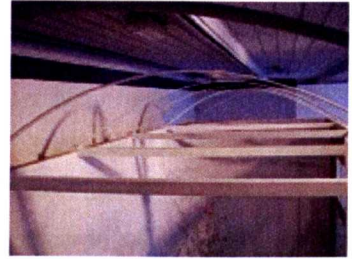


Fig 163 Exhibition construction 6

The overhead track lighting with adjustable spots was focussed on the banana leaves and the bamboo study, which were positioned diagonally opposite the case. As the natural light within the interior space was too low, one spotlight was re-introduced above the right side of the diorama case and trained toward the interior left side; a second spot was tried at the opposite end but as the interior space became too bright it was set aside.



Fig 164 Diorama Case

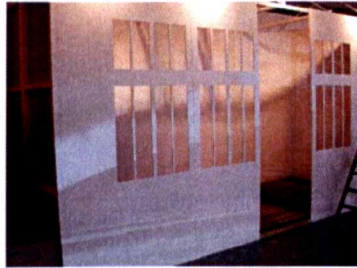


Fig 165 Diorama Case

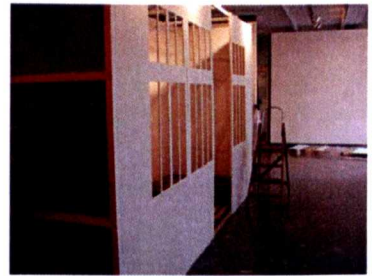


Fig 166 Diorama Case



Fig 167 Diorama Case

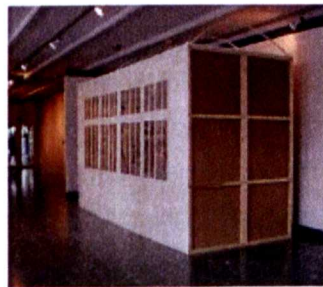


Fig 168 Diorama Case

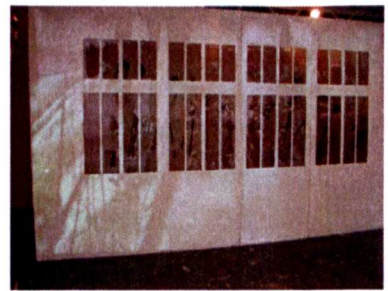


Fig 169 Diorama Case

In positioning the diorama case the EMP X5 multi-media projector specifications (daylight projection: 2200 lumens and keystone correction capability) were good, and in the evening light the images would naturally be more apparent. The viewing angle was located to line up to the left-hand edge of the screen and ground level.

Placed in this way the DVD projection of banana leaves in daylight conditions was at times perceived as a trace on the True-Grain polymer screen with the right hand side of the screen dissolving and receding to nothing. The projection of large leaves and transparent colour on a highly reflective surface created a soft image, it corresponded with a sense of disproportionate space to the actual surroundings and a sense of atmospheric space was enhanced when the leaves were virtually motionless, the timing needed a little adjustment so it could be shortened and speeded up. When the DVD projection was played on the preview night the evening light considerably enhanced the transparent colour in the banana leaf, which to some extent was to be expected. The interaction of the projection from the viewer's perspective also received favourable comments.

The Bamboo Study / Projection



Fig 170 Bamboo Study 1



Fig 171 Bamboo Study 2



Fig 172 Bamboo Study 3

The projector could have been hidden within a white box or suspended from the ceiling if not mounted on a wall whereas I had located it close to the floor on pallets. During early discussions with Richard Cox, the curator of the Howard Gardens gallery space and the university technicians it became apparent that ceiling mounting and the use of a caged projection would not be feasible. The use of small TV wall-mounting stand in my opinion was not appropriate due to its angle and the limitations for projection. This gave way to a decision to experiment with a temporary base using the pallets, and wiring up the DVD player at floor level, it proved to be the most suitable alternative. This option had defined the projector's location without any pretence to hiding it. The pallets were then constructed to site a separate study of bamboo canes and in doing so they also became part of the projection. It was an unusual solution but in taking this action I could then line up the projection in the way I had planned.

Final given measurements and description:

The Diorama Case H 9ft 2in x D 5ft 7in x W 13ft 6in

True-Grain polymer film, wood, paint, palettes, bamboo, bamboo leaves, textile, DVD projection

Leaf Installation H 9ft 6in x D 7ft 8in x W 11ft 9in

Banana leaves, wood, string

Bamboo Study H 7ft x D 7ft x W 5ft

Bamboo, wood palettes, DVD projector

Howard Gardens Evaluation



Fig 173 Howard Gardens Gallery Group Show



Fig 174 Howard Gardens Gallery Group Show

The intention was to create a dialogue between the leaf installation, diorama case and the bamboo study, particular care had been taken in the planning stages with the floor plan and models in order for this to work effectively.¹⁹ The objections that have since been raised regarding the Bamboo study, which included the projector, are on the whole accepted as they have in the main referred to the technical aspects of the projection which was positioned on palettes amongst bamboo to project the images fully onto the size and scale of the screen. But I also stand by the original aim of the projection that is, not to have hidden the projector within a box construction or mount it onto the wall. A number of people in observing the projection at the evening preview also understood that the projection was as much about perceiving the pleasure of the delay in recognising a moving image and the shadow play. What was considered by this projection was a conceptual approach to a location within the remit of the project, where travelling incorporates the idea of motion, space and place, as such it includes a spatial-visual realm.

Lefebvre (1994) has described in 'Spatial Architectonics' that through *such theatrical interplay bodies are able to pass from a 'real', immediately experienced space (the pit, the stage) to a perceived space – a third space which is no longer either scenic or public. At once fictitious and real, this third space is classical theatrical space.*²⁰

Summary conclusion

The strategy was to reinterpret a diorama case and project the film fully on to the façade, this would be shown alongside the Leaf Installation and the projector positioned within a bamboo tableau / study. As a consequence of the exhibition strategy the illusion was positioned between the real and the unreal. Whereas the habitat diorama illusion that Wonders perceived was a technique of museum display this then becomes a separate range of issues, although in comparison to Daguerre's diorama it was one of sensorial affect. The installations in the exhibition space therefore considered a range of visual effects, and although 'discovered by trial and error', they are also perceived as theatrical in their physical effect, and theatrical with regard to the viewer's affective response. In this regard, a further examination of the projection, the master tapes, and the editing processes of video and the photographic documentation was required this will be discussed in the following chapter.

¹ Nitschke, G. (1993) 'Mount Rokko Chapel - Kobe, Japan 1986' Architect: Tadao Ando, in *From Shinto to Ando: Studies in Architectural Anthropology in Japan*. pp. 43-47, and images pp. 46-47.

² See Altick, R. (1978) This developed from Alticks observations on Louis Daguerre's dioramas between 1823-39 p. 2.

³ In the context of a diorama form it references the natural habitat diorama as a 'theatre of death' and similarly recollects my reference 'dead stuffed animals in the landscape' - op. cit.

⁴ Wonders, K. (1993) pp. 207-213.

⁵ *ibid* p. 207.

⁶ *ibid* p. 205. Wonders' source was the *Oxford Companion to Art* (1970).

⁷ *ibid* p. 192.

⁸ *ibid* p. 192.

⁹ Fredericksen, A. (Undated) *Vanishing Point: The Perspective Drawings of J.M.W. Turner*. This is a pencil and watercolour drawing on paper, 674 x 1006 mm. Reference: D17083 / TB CXCVC 113. .

¹⁰ *Op. cit.* Nitschke, G. 1993 p. 47.

¹¹ Gombrich, E. (1996). The image and grid is found on p. 243.

¹² See Appendix 6 - Pochoir Tests, and Appendix 10 - Studio Materials.

¹³ Lubbock, T. The Independent 18 January (2008). As an interim work it was in part influenced by a critique on Durer's watercolour *The Large Turf (1503)* which Tom Lubbock observed as a 'masterpiece of realism', although Durer's painstaking detail of 'living, chaotic undergrowth' held no background information Lubbock says it is 'overt artifice ... cut off from its empty background, and made into a separated entity,' this was the paintings peculiarity - a stark white background with lush foliage in the foreground.

¹⁴ These are vertical lines that echo the vertical form of the bamboo canes, they also relate to the vertical line observed in works by Rebecca Horn (Gropius, 2007) and Hans Hartung (Foray, Douroux, and Gautherot 1996).

¹⁵ On re-interpretation see 'Perceptions at Play: Giacommetti through Contemporary Eyes' Marcoci, R. (2005) pp. 6-25. For an overview of imagination, including the inorganic and non-human vis-à-vis redefining the need for clarity, see 'Monstrous Technoscapes' Braidotti, R. in 'Deleuze and Feminist Theory' Buchanan I. & Colebrook C. Eds. (2001) pp. 156-172

¹⁶ This film, which had been adapted from the 1949 novel by Paul Bowles, was filmed in North Africa for release in 1990, the cinematographer was Vittorio Storaro who is renowned for his work with light.

¹⁷ Emmer, M. (2005) *The Visual Mind II*. On reverse perspective see pp. 399-426. Emmer also elucidates an opinion on: boundless infinite space and a flattened vault of heaven see p. 402; on perspectival forms which bear a relationship to the Powell-Cotton dioramas see p. 405-6; and on multiple viewpoints and the beholders position see pp. 412-419.

¹⁸ The term silhouette has different implications, it is discussed with regard to Kara Walker's tableaux in English, D. (2007) 'How to See a Work of Art in Total Darkness'. See also Kara Walker's *After the Deluge* Rizzoli (2007); Dunham, C. *Film Noir* in Art Forum Spring (2007); and various essays by Shaw, G.D., Janus, E., and Walker, H. (2000) in *Parkett*. Vol. 59 2000.

¹⁹ The decisions that this dialogue involved opened out by exhibiting with the three other artists in this group show in which the consultation on the positioning of exhibits involved the curator - Richard Cox, and the artists Kate Parsons, Emma Lawton and David Shepherd. Catalogue: *Uncommon Ground*, 2008 Howard Gardens Gallery 14th April - 8th May.

²⁰ Lefebvre, H. (1994) p. 188 Lefebvre was discussing the fictitious and real with regard to theatrical space - within this framework are his notions of the representation of space (scenic space) and representational space (mediated yet directly experienced). For an alternative view of *lived space* and dramaturgy considered through the theoretical influence of Bakhtin, see Cunliffe, R. (1993) p.67.

Chapter 7 Research Diary

Introduction

This chapter will consider both studio practice and the exhibition at the Howard Gardens Gallery. It follows an investigation into the early moving image within the UK, which was an adjunct to this research diary. Although tangential, it contributed to a different causal relationship to this research as the evidence of film archaeology held a definitive relationship to Louis Daguerre's diorama. By investigating the theoretical position of the early moving image in England I was able to identify an early source of the moving image and projection that was shown in 1896 and at a time when the first diorama had started construction within a purpose built pavilion. This enabled a questioning approach within the studio practice, and later culminated as a short paper presented at University College, London, as part of the AHRC Moving Image Archive Programme.¹

In presenting the conference paper '*An investigation into experiential space in relation to the diorama alcove form and the moving image*', this phrase was deliberately used to engage the viewer/participant in the *immersion* of the diorama experience and its relationship to the Powell-Cotton Museum dioramas. The paper then acknowledged that to a certain degree that there might be a '*suspension of disbelief*' wherein the focus of the diorama is to contrive a natural habitat as a realistic illusion of the natural world.² Therefore, the willing participant may have an immersive experience, but however sceptical the participant may or may not be, they would then become aware of the artifice that this illusion entails.³ As such this artifice may not totally detract from a '*suspension of disbelief*' because of the fascination that may well be enjoyed by the viewer/participant.⁴ However my concern at that time was developing the conference images and comparing the type of detail that the viewer has access to standing in front of the diorama but during the conference would be viewed on a large white screen from a fixed position.⁵ This evaluation therefore identified the important overall experience of the dioramas as relating to the experience of meandering through the galleries and therefore was explicit to Giuliana Bruno's concept of *site-seeing* and the theoretical background regarding the emotional response (Bruno 2007).⁶ The paper itself was a response to considering the nature of the exploratory process of looking, to then question the control of the gaze through the visual example of Bergson's enquiry into a *cinematographical mechanism of the intellect to the analysis of the real* (Jay 1994). Or alternatively, consider if the control of the gaze could be examined through Crary's points on the *crucial ways in which vision was discussed, controlled and incarnated in cultural and scientific practices* (Crary 1992).⁷ Although this approach would later change, it would do so in light of Giuliana Bruno's '*Atlas of Emotion*' (2007).

Bruno had considered the concept of a discursive geography together with the connection to mapping through Madeleine de Scudery's *Carte du Tendre* of the 1650's, where in regard to the 'multiple tactics of reading space' Bruno had drawn attention to: "*A subject fed on mnemonic journeys through architectural spaces and hungry for travel discourse, who is also a voracious reader of topographic narratives, an avid observer of garden description, and a glutton for cartographic ekphrasis, could indeed turn such tactile tactics into a tender geography.*"⁸ In this respect Bruno's notion of 'multiple tactics of reading space' would place the viewer in full view of the immense size and scale of the Powell-Cotton dioramas thereby drawing upon the concept of site-seeing through their participation. Both site-seeing and a mobile view develop a number of vantage points to physically look into the diorama and its fixed interior from different angles of perspective. Due to their number, size and location in each gallery these viewing points within the line of vision would therefore multiply accordingly. Within this framework, the gaze, in relation to the confines of a natural habitat diorama holds an 180° view of the landscape, which is the ideal according to Karen Wonders. It is in contrast to Daguerre's diorama as it shares a similar relationship to cinema, where the film viewer is seated in a fixed location, and the viewer is reliant on both narration and illusion respectively in/not showing different perspectives, while a successful illusion observed in Daguerre's diorama is related to the darkness of the viewing area.⁹ Both Daguerre and his partner Bouton would have been aware of this point, because as Altick has stated, *regular theatre auditorium lights were not extinguished during a performance* (Altick 1978).¹⁰ There was however, the suggestion of the moving image, as Altick states, the image of Canterbury Cathedral *seemed to moving out of the field of vision. Actually, says Altick, it was the theatre in motion, as it turned from one tunnel to another.*¹¹ Therefore within the darkened interiors of the diorama gallery, I then propose that the gaze per se, could be applied theoretically as a principal effect, which it can be in different instances, but it would not be the total sum of experience. The illusionary devices of the Powell-Cotton dioramas are strategies of representation in particular where, size and scale is instrumental in relating to Bruno's concepts of site-seeing, wandering and the 'moving' view. A different but corresponding relationship derives from Anne Friedberg's descriptions of 'virtual images'¹² in maintaining a relationship to the moving image: "*The moving image - with its successive frames linked by various codes of editing - produces multiple perspectives over time*" (Friedberg, 2006).¹³ However Friedberg also indicated how *the framed proscenium of the diorama with its moving platform of spectators became a fixed-frame system for the spectator*¹⁴ it then gave pause to reconsider Antonova and Kemp's concept of 'reverse perspective' (pp. 73-74).¹⁵ Furthermore the discussion of 'visual metaphors and reverse ekphrasis' created a dialogue that then considered Friedberg's notion of *slippage* between the *window metaphor* and *metaphoric and literal registers*.¹⁶ As such Friedberg's introduction in *The Virtual Window* (2006) had illuminated a number of dialogues and arguments within this research, and helped instigate the conceptual response in the studio practice due to her comparisons of the virtual image.

Studio Practice

The AHRC Moving Image Archive Programme had stimulated the active interest in a moving image and video projection. In hindsight, I had also adopted the idea of Méliès' glass sided studio as the studio was previously known as the glass box, i.e. it was a glass sided drawing studio with views of the landscape and distant hillsides. However the aim in filming the Leaf Installation and then re-editing the film of the projection as photographic sequences was in part an acknowledgment to 'site-seeing' and the affective response to travel, photography and film, as well as the quality of natural and projected light.

Filming Projection

The aim to film the actual video projection of the banana leaves onto the exterior white façade of the architectural screen initially involved a series of panned sequences with predominately natural light from the large windows on the opposite side of studio and the screen, together with 95% of artificial lights turned off apart from the projector. These early sequences are recorded as photographic documentation (Chapter 6 - photo sequences 1-5). With respect to 'systematically altered lighting effects' this was a 'low tech' approach to primarily explore the potential of the filmed leaf installation and consider how projected light affected the installation. The second response to filming the projection was the physicality of the leaves and then examining the effect of projected light, natural light, colour, texture, and exploring movement, light and shadow through the projection.

Fig 175 Night sequence
Responding to ideas and the dioramas

- Interior and exterior space
- Panning shot
- Night-time projection



Fig 176 Interior Sequence
Responding to ideas and the dioramas

- Dead stuffed animals in the landscape
- Karen Wonders and the Ecological Theatre
- Theatre and the Uncanny
- Dead leaves and bamboo





Shadow sequence

Responding to ideas and the dioramas

- Projection values onto a background drawing
- Camera and projection angles
- Louis Daguerre - the diorama and the daguerreotype



Dusk sequence

Responding to ideas and the dioramas

- Interior and exterior space
- Size and scale
- Early evening projection
- Artificial light



Transience

- Momentary images, Dioramas - tableau, stage, effect
- one long shot and the early moving image
- video stills and effect

Fig 177 Panning sequences/ 6 stills

Filmed Sequences

To clarify - the original master videotape produced the films of the moving leaves and 'Sequence 9' was the first edited version of the film. The second master tape documented this projection of the leaves onto the screen but was unedited until this stage was reached. The DVD's that was specifically produced from filming the Leaf installation included:

1. The original master tape
2. 'Sequence 9' – original 10 minute sequence
3. Howard Gardens – re-edited from 'Sequence 9' with new inclusions from the first master-tape, an extended (34 minute) looped version of slowed movement prepared for this exhibition
4. A further edited sequence 7 minutes in length however feedback indicated this was too long.
5. '2 MIN 49 SECS' the last and final version on DVD.

The second master-tape was later broken down to differentiate between various edited sequences, in doing so an analysis of the projected image could be defined simply as:

6. SEQUENCE 1 - Second master tape – 1hr 4 min
7. SEQUENCE 2 - Night filming – 11min 12 secs
8. SEQUENCE 3 - Daylight filming– 6 min 23 secs
9. SEQUENCE 3.1 - Record of out-takes only - 7 min 58 secs
10. SEQUENCE 4 - Side view - 6 min 59 secs
11. SEQUENCE 5 - Drawn, Projected and Performed - 50 secs
12. SEQUENCE 6 - Leaf and Bamboo – 6 min
13. SEQUENCE 7 - Extended early evening sequence - 19 min 43 secs
14. SEQUENCE 8 - Unused footage
15. SEQUENCE 9 - In actuality the original sequence from the first master tape - 10 min

Evaluation

While 'Sequence 9' was the original projection filmed in the glass box studio, it was viewed as work in progress after seeing that the speed of the projection and positioning of the projector had caused a fast moving dramatic narrative in daylight. This projection in the glass box studio was at close range directly onto the screen and therefore through the apertures onto the interior environment of bamboo, foliage and background drawing. The second video master tape was made to document the action of the original film on the white screen at a later date it developed as: sequences of shadow and movement; speed and timing of the faster moments; twisting, turning, and curling motion of the leaves; position and angle that articulated spatial effect; and the temporal displacement that was apparent within '2 MIN 49 SECS' where

in a number of sequences what was seen divided and diverged the sense of space on and behind the façade of the screen. It therefore evoked notions of depth, opacity and transparency in the motion and abstract layering performed through the projection. The exterior layering of the stencilled True-Grain, and the screen's apertures and foliage behind the screen, had then re-inscribed fragmentation as a dramatised spatial illusion which arrested the eye. Where narrative could also unexpectedly confuse and bewilder the viewer; this had appeared when the eye moved from distance to foreground in trying to 'grab a sense of the whole movement', while still evading the eye because of the speed of the film. The original showing of the film and spatial depth of camera, projector and screen was an example of this occurrence in later sequences the effect became far more subdued.

Although leaves 'dancing' in the draught also became elusive when attempting to film their movement, the edited sequences included: obvious jerks and awkward camera movements, the raking and clapping noises off screen, palette staging and compost material, footage of dissolves and layered ghosting effects, and as a consequence of the MDF screen and the palettes as staging, a demonstration of horizontal and verticality. However as the exhibited film was recorded in daylight, the recording had shown a slowed narrative that contained a sense of fluid 'balletic' movement, this was filmed from the perspective of the side view of the Leaf installation. Although there was in this screening a faster section; it had been revised to evoke the idea of the end of an old film reel running off its spool, also a deliberate decision was made to set aside the drama and intensity of the original imagery. These filmed sequences had ultimately influenced the decision to develop this work to exhibition standard and in addition, it highlighted the importance of the projector for the exhibition – the Epson EMP-X5, which had been specifically requested due to its specification for daytime viewing – 2200 lumens.

Stills Bin

As the sequences had been re-edited into light/ movement/ performance/ projection/ and form, they were then tabled as a series of timed video stills in longhand. They were then re-evaluated as a series of video sequences in both MAC G5 Cover Flow and slideshow modes. This further analysis identified by frames per second¹⁷, was helpful in analysing visual field/ architectural space/ spatial organisation/ light/ shadow/ luminosity/ and daylight. Thereafter the light/ projection angle/ distance/ trompe l'œil/ realism/ texture/ colour/ and movement together with drawn/ projected/ and object based phenomena could be investigated.

Howard Gardens Exhibition - *A personal response to Light, Space and Effect*



Fig 178 Leaf Installation

The response to the dioramas was to explore stillness and movement through film and installation and to research and to develop the dialogue within my own practice. In this sense working with the leaf form in the studio had become an exploratory process as Rosalind Krauss had stated in ‘Passages in Modern Sculpture’

*...One of the striking aspects of modern sculpture is the way in which it manifests its makers’ growing awareness that sculpture is a medium peculiarly located at the juncture between stillness and motion, time arrested and time passing. From this tension, which defines the very condition of sculpture, comes its enormous expressive power.*¹⁸ (Krauss 1977)

The leaves inherent character held that notion of *time arrested and time passing* while the incentive to filming the leaves as a moving image initially developed from the early documentation (figs 118-120) and then as photographic sequences of the Leaf installation in the studio.¹⁹

The investigative approach to the sense of movement and the drying leaves as they swayed in the breeze has a similar relationship to *Repas du bébé*, an early Lumière film,²⁰ where flickering light and the moving leaves behind the baby had fascinated viewers in 1896 (Elsaesser 2006). The leaves in the studio however, had been striking in their effect because of their scale in relation to the space, and as they dried

out a draught from an open window had caused them to move within the space. It developed the initiative to respond to the foliage from different viewpoints that are relevant to both space and place. In suspending the leaves in the gallery space, it was envisaged that walking past in close proximity to the leaves would activate their movement in the space. A further effect once the leaves were suspended was gained through the photographic image as the leaves took the form of silhouettes.

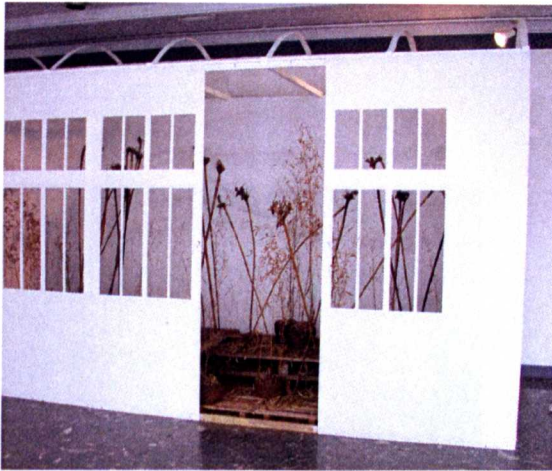


Fig 179 Exhibition prep

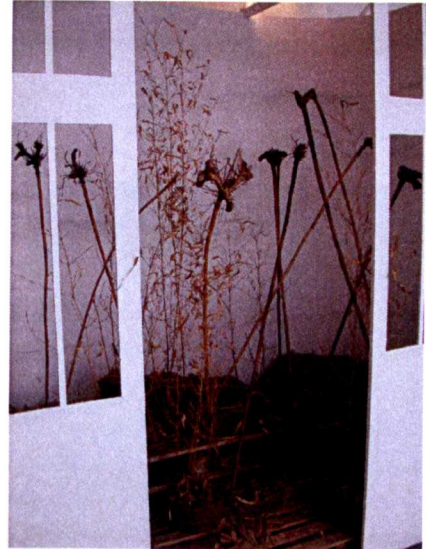


Fig 180 Exhibition prep

Howard Gardens Exhibition -
Re-framing and re-interpretation

My perception of taxidermy in the natural habitat diorama as *dead stuffed animals in the landscape*, although hardly academic is accurate, furthermore various interpretations of death and animals have long preceded the diorama. However while appreciating the skills of the taxidermist and Powell-Cotton's conception of the dioramas, it was also the expanded archives regarding the art, architecture and culture at that time which then led to a sense of reverse perspective. For instance, Alison Griffiths (2002) had indicated Donna Haraway's contributions' by restating her views with regard to the tableaux in the AMNH as: "*the death of the taxidermied animal is denied representation*" ... "*What we see in the glass case, then, is not death cheated but death permanently suspended, in a moment that appears contingent, but is, in fact, petrified.*"²¹ The questions that then arose from a premise of reverse perspective therefore suggested completely stripping away the artifice and illusion of the natural habitat diorama. Set behind the framing device of this screen (figs 179-180), was a shell with minimal curvature and narrow window apertures deriving from the skeleton image of the photograph of the old ruined wall. Inside, the viewer would observe different species of bamboo that had been upended, in addition to dead bamboo shrubs; the 'topographical landscape' was a representational structural device based upon the grid formed by the palettes. In the gap between backdrop and palettes an undulating form was derived from an appropriated

textile, and above this an abstract drawing of the topical landscape was conceived through contoured form. The illusion of landscape would therefore be taken away, it was replaced by two dimensional and three dimensional drawing and the layered screen required the viewer to look through the screen and to view the screen from different perspectives. The act of looking was given further emphasis in the staged bamboo, which also surrounded the projector. Positioned within the space the bamboo 'figures' would allow a certain ambiguity, which was deliberately left open to interpretation by the viewer. The bamboo figures had obvious contrasts to the narrative of the taxidermy object, due to the form, texture, and implied movement in the re-presentation of a dead stuffed animal and by what is suggested in the glass eyes.

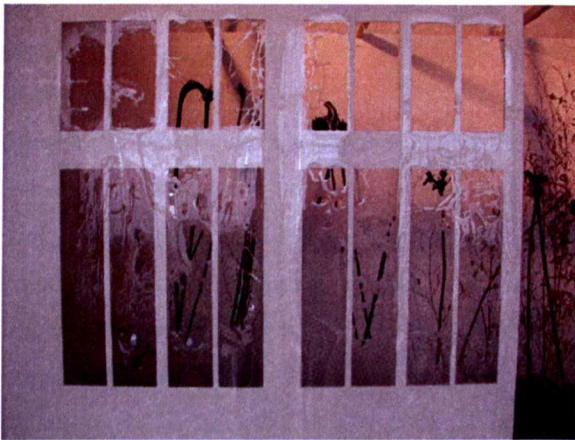


Fig 181 Diorama case

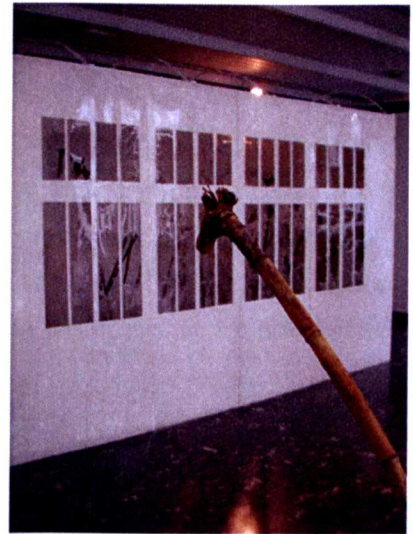


Fig 182 Diorama case

Howard Gardens Exhibition - *Responding to ideas and the dioramas*

Detail views:

- Interior and exterior space
- Window, screen, obstacle and barrier

In attempting to establish a sense of space and place within the studio the source and direction of light had affected the final appearance of the interior and exterior space. Karen Wonders in her extensive thesis on the natural habitat diorama had visualised the way round this with diagrams depicting the location of interior spots above and behind the dioramas glass screen and hidden from view; this is also a method used in the museums dioramas.

Whereas Wonders' observations on diorama alcoves and the spherical field of view described the: '*global view... where ...a diorama background represents all that is visible from one position without turning round, from the ground to the zenith, and from all the way left to all the way right.*'²² A different approach for the exhibition was undertaken as the focus on the screen was in fact to regard it as a

barrier/obstacle and therefore not the fixed permanent structure of a 'window on nature' found in the museum.²³

In developing the research on the early moving image, I found the dates of its appearance in the UK had then corresponded with the construction of the original Kashmir diorama. In this respect the particular nature of the 1896 'living photograph' and the early moving image at that time had also related to the quality of light. The research practice had then acknowledged a dual relationship with Rachel Low's notion of *one long shot* (Low 1973); and Tom Gunning's perception of *framing as a continuity system ... which allows a dramatic and spatial articulation of the action* (Gunning 2006).²⁴ Although these points would correspond with the research project, the research developed from a historically different aspect of film, as it was considered through Louis Daguerre's diorama, which then informed and influenced this project.

Therefore in establishing the physicality of a three-dimensional structure with the notion of landscape in the receding distance and the presence/absence of 'wild' life, that is the distinct absence of a wild animal albeit a dead one, the illusion of movement could then be re-considered. Various studies of film projection investigated the moving image as montage while a layered narrative had been explored through light filtering, different camera angles and from various positions - this opened up the inherent drawing potential of True-Grain polymer film.



Fig 183 Aperture & True-Grain - detail

Howard Gardens Exhibition
Detail of aperture and True-Grain
- The absence of wild life
- Perception - different views, other voices
- Illusion and the diorama



Fig 184 Aperture & True-Grain - detail

With the physical nature of the screen already transformed by the luminous quality of True-Grain, further background research on the diorama revealed that Louis Daguerre would paint on thin translucent material together with a combination of reflected and mediated illumination. The intriguing descriptions of Daguerre's work includes an early version of the diorama and a "double effect" technique²⁵, which involved painting the picture on both sides, and shown in London and Paris between 1823 and 1839. Although the invention of the daguerreotype would come later, it is important to note Daguerre was originally distinguished for his trompe l'œil work on the Paris stage.²⁶ In fact Clark and Doel (2006) offered two sources quoting Daguerre²⁷, one quote was from Nicholas Green "*My only aim was to provide the most complete illusion: I wanted to rob nature and therefore had to become a thief*". In the following paragraph Daguerre is quoted by Paul Virilio who gave a further emphasis to the "double effect" technique "*Only two effects were actually painted on – day on the front of the canvas, night on the back, and one could only shift from one to the other by means of a series of complicated combinations of media the light had to pass through...*"²⁸

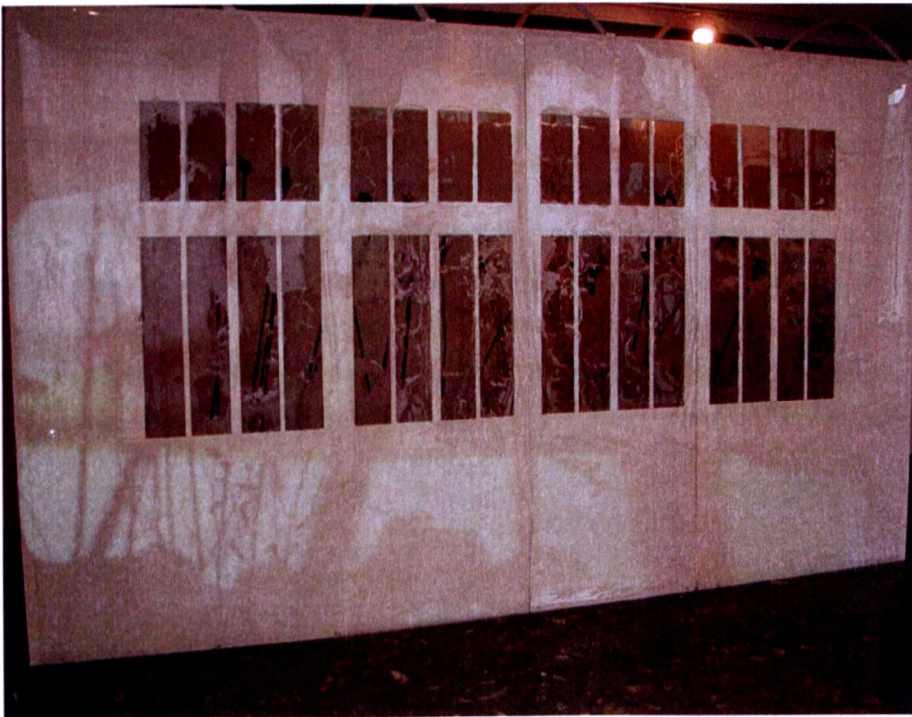


Fig 185 Diorama case - film projection

Howard Gardens Exhibition
- *Projection, Surface, Screen and Mirror*

However the Powell-Cotton Museum, like other late 19th century museums, would adapt the notion of a diorama to create different types of environment and a different style of illusion. Daguerre was creating a sensory environment of light and colour in front of the painted landscape, which could delight the viewer.

Whereas the natural habitat diorama is a closed artificial environment framed within a three-dimensional architectural space, the lighting is stable and consistent and its 'objects'²⁹ are located in the topographical landscape, depth within this scenic structure is enhanced by the backdrop landscape painting painted in perspective to the diorama and to the exterior space of the observer.

The filmic gaze and experiential space

In using a moving image to create an experiential space I had proposed to project the film onto the exterior façade to relocate and question illusion, and with the spatial dialogue of the suspended leaves diagonally opposite, to also question a sense of reality. Therefore in opening a spatial dialogue I agree with Giuliana Bruno where she says: "*Site-seeing, too, is a passage. As it moves from the optic into the haptic, it critiques scholarly work that has focussed solely on the filmic gaze for having failed to address the emotion of the viewing space.*"³⁰ The option to then show a moving image at the UCL conference³¹ was to play the short film 2' 49" together with the above images, and to indicate how this moving image created an experiential space when it was shown on the architectural screen, whereupon in Bruno's view *film continues the architectural habitus. ... One lives a film as one lives the space that one inhabits: as an everyday passage, tangibly.*³²

With regard to *the control of the gaze* the narrow apertures in the architectural screen would have a natural effect as an obstacle/barrier. However the additional layer of True-Grain placed in front of the screen, which at first was accidental not planned, had then found several connotations could be implied because of the reflected images of the studio and the light. With the implications deriving from the reflected images this was pursued on the basis of the success of the earlier work in the project with the mirror screen. Through photography and projection, different aspects and viewpoints have been investigated however I would not describe this as direct control as they developed as a natural progression through the work.

Summary conclusion

The incorporation of projected light on to the installation screen created a perception of subtle movement in daylight becoming more obvious and dramatic as the light dissipated, as such the investigation had developed as differing forms of transparency. However the structural implications of the installation space would be re-assessed and revised in the following chapter with regard to three-dimensionality, architectural space and the three dimensional representation of the landscape; and in this respect the two-dimensional trompe l'œil illusion would also be revised.

- ¹ Moving Image Archives conference – UCL London, 2009. See appendices 8a and 8b.
- ² Appleton, J. (1975). In describing 'Habitat theory' Jay Appleton has said: "*What matters is not the actual potential of the environment to furnish the necessities of survival, but its apparent potential as apprehended immediately rather than calculated rationally.*" p. 69. On the 'suspension of disbelief' regarding the AMNH dioramas see Bal, M. (2006) pp. 175 and 186.
- ³ Altick, R. (1978). The early Daguerre diorama had its sceptics, among its detractors, there is a letter written by William Thackeray to *Punch* in 1850 which is quoted by Altick, Thackeray offered a funny and revealing description of the diorama as an aging rickety mechanical exhibition. pp. 171-2.
- ⁴ Ben Shaul, N. (2007) *Film: the key concepts*. regarding cognition and how top-down (mind to perceived phenomena) and bottom-up (sensual data to mind) processes affect comprehension. In particular, see Noel Carroll's criticism of 'immersion' and 'suspension of disbelief' pp. 60-1.
- ⁵ With thanks to Robin Howie and his knowledge of computer graphics for the initial assistance in creating this presentation.
- ⁶ Bruno, G. (2007). *Atlas of Emotion: Journeys in Art, Architecture and Film* See for example Bruno's discussion on the 'situatedness of knowledge' pp. 407-412.
- ⁷ Crary, J. (1992) p. 7 and Jay, M. (1994) pp. 199-200. See also Vache, A.D. (2008) p. 185.
- ⁸ Bruno, G. (2007) p. 220.
- ⁹ Altick, R. (1978) As Altick pointed out there were two reasons for the exclusion of light: the maximum use of available lighting and to increase the sense of illusion. p. 165.
- ¹⁰ *ibid.*
- ¹¹ *ibid.* p. 167
- ¹² See Friedberg, A. (2006) *The Virtual Window* p. 11.
- ¹³ *ibid.* p. 83. Friedberg developed her views on the metaphoric window, the architectural window and the virtual window where "*construction of the 'virtual window' suggests both a metaphoric window and an actual window with a virtual view.*" p. 12. Also see "*Reverse Perspective*": *Historical Fallacies and an Alternative View*. Antonova, C. & Kemp, M. in *Visual Mind II* Emmer, M. (ed.) (2005) With particular regard to the Powell-Cotton dioramas see foreshortenings, multiple vanishing points and multiple viewpoints p. 405-6 and on slow reading see p. 413.
- ¹⁴ *ibid.* p. 258 no. 47. In this respect Friedberg highlights her discussion of the diorama in a previous publication and discussed her own thoughts on Johnathan Crary's '*Techniques of the Observer*' (1992).
- ¹⁵ *Op. Cit.* pp. 73-74.
- ¹⁶ Friedberg, A. (2006) pp. 12-13 and p. 260 no. 61.
- ¹⁷ There were 25 frames per second which was equal to one still, the video stills were re-edited to develop a 'stills bin' for further reflection, and to then differentiate the sequences with regard to timing and image; this allowed a keener editing process to explore fundamental aspects of each sequence. See Friedberg, A. (2006) p. 83.
- ¹⁸ Krauss, R. (1977) *Passages in Modern Sculpture* p. 5.
- ¹⁹ See Mertins p. 218, in Coles, A. (1999). As a sequenced photographic study of the projection onto the screen and as experimental shots there were no controls; as they considered movement, movement glimpsed by the eye, and an abstract space.
- ²⁰ Repas du bébé ph. Louis Lumière, Spring, 1895. '*Early Cinema Primitives and Pioneers 1895-1910*' DVD BFIVD643 London: bfi. See also Elsaesser, T. (2006) p. 16.
- ²¹ Griffiths, A. (2002) p. 275. This was in reference to the 'taxidermied animal' within a chapter on early ethnographic film at the AMNH.
- ²² Wonders' visual analysis included several diagrams, (Chapter 5 p. 96 fig 101).
- ²³ *ibid.* Griffiths quoted Donna Haraway who had stated "*The glass front of the diorama forbids the body's entry, but the gaze invites his visual penetration. The animal is frozen in a moment of supreme life, and man is transfixed.*"
- ²⁴ These points are discussed in appendix 8a within the research on the early moving image
- ²⁵ Altick, R. (1978) p. 169. However Altick pointed out the idea was not entirely theirs.
- ²⁶ *ibid.* p. 165.
- ²⁷ 'From Flatland to Vernacular Relativity: the genesis of early English screenscapes' Clark, D.B. & Doel, M.A. in Lefebvre, M. (2006) p. 221.
- ²⁸ *ibid.*
- ²⁹ In this respect the 'status' of the taxidermy object relates to Mariët Westermann's referral to the object, i.e. "material things made or found by humans that have the potential to be put into circulation." Westermann, M. (2005) p. xi.
- ³⁰ Bruno, G. (2007) p. 15.
- ³¹ Moving Image Archives conference – UCL London, 2009. See appendices for CD of 2' 49".
- ³² Bruno, G. (2007) p. 65.

Chapter 8 Research Diary

Introduction

The following studies re-focussed on a contemporary understanding of landscape as opposed to the motif of the leaf. Aspects such as the vast open space of sky and sea, and the distant horizon known to Powell-Cotton were influential, particularly with regard to the decisive contrasts and artifice of the dioramas. The following studies incorporate coastal landscapes that were known in responding to the theoretical concepts of Mieke Bal and Guiliana Bruno, and supporting observations that consider architectural and literary concepts. However the research so far had indicated that the studio practice could not achieve an authentic representation of landscape in the evocation of another time, and place, as a *willing suspension of disbelief*.¹ The research project had then benefited from the influence of an aleatory process, but now the actual contemporary landscape would become relevant to the explorative and conceptual focus of the studio practice in drawing upon my own experience of landscape, and the woodland and coastal landscape surrounding the museum. As a contemporary sense of landscape it draws upon process and processes, consequently the exploratory focus would re-consider Bal's views reflecting the three-dimensionality of architectural space, the three dimensional representation of the landscape, the two-dimensional illusion of a trompe l'œil landscape painting, and the exterior space occupied by the viewer.²

Even so, the early stages of the research had begun with the notion of the topographical landscape in its widest sense in regarding the Ethiopian landscape as a *sense of place* positioned in relation to the unfolding landscape and the diorama form with regard to the Red Sea Hills diorama (figs 24-26, 29-30, and fig 71). The research project has therefore acknowledged Powell-Cotton's interest in Ethiopian society and culture in the displays adjacent to the Kashmir diorama in the gallery having evidenced the artefacts of cultural anthropology in 2007.³ A study visit to see the Hereford *Mappamundi of 1300* in Hereford Cathedral was then helpful in showing an intriguing depiction of Ethiopia.⁴ With regard to Guiliana Bruno's cartographical concept of spatiality, I had then taken into consideration geographical images of the Danakil desert and the Ethiopian highlands (Morell 2005)⁵ and the 1882 version of Milton's *Paradise Lost* illustrated by Gustave Doré.⁶

These aspects of cartographical and literary connections would correspond to Guiliana Bruno's *Atlas of Emotion* (2007) it developed a train of thought connected to Milton's life,⁷ and a place where Milton lived with his parents while still a young man. Milton's sense of place had acknowledged the experience of these years as a kind of Paradise - a time when he was happy.⁸ In contrast Milton had introduced Ethiopia as a fictive literary space in *Paradise Lost* (in 1663), and later depicted in Doré's visual interpretation (in 1882). Whereas Powell-Cotton's interpretations of Ethiopian culture and the interpretation of the

Ethiopian escarpment in Gallery 1, had revealed both fact and fiction as multiple viewpoints showing different illusory landscapes in the architectural space of the diorama and display case to position the taxidermy. This referenced the different juxtapositions in the research practice with regard to travelling, the literary space and the visual field to emphasise their textual nature, while the literary and fictive space of the Milton and Milton/Doré publications are acknowledged in deferring to the 'elevation' of the story/poem.

However as re-constructions of *a sense of place* the dioramas were also reminiscent of Bruno's *Theatres of Memory* and LeFebvre's concept of *lived space* (1994) which Bruno recognized as the *physical self occupying narrativised space* [sic] as in ... *Crossing between perceived, conceived, and lived space, the spatial arts thus embody the viewer*.⁹ Consequently the theory that Guiliiana Bruno had proposed would lead to considering Frances Yates' *Art of Memory* (1966)¹⁰ and the historical and literary influence of 'theatres of memory'. It would reflect different social and political associations regarding the inhabitants of Quex Park,¹¹ that brought together the Rococo, Antoine Watteau and their influence within the dioramas. It established a corresponding link to Bal's views on discursive space, where Turner had lived within the vicinity of Quex Park. It develops this view further in a connection between Powell-Cotton, A.W.N. Pugin and his father Charles Augustus Pugin, as Charles Augustus Pugin had been the architect and designer with Louis Daguerre on the original 1823 diorama.¹² With regard to these findings they were therefore bought together in Appendix 9 (p. 223).

A response to discursive space therefore continued in considering William Chamber's fictive architectural drawings of floor plans and elevations and a small book, *Poems of the Late T'ang* (Graham 1965)¹³, as evocative of a change of landscape and language structure by responding to the museum's collection of Chinese ceramics and the original architecture of the museum pavilion.¹⁴ As such I had followed with interest an association to architectonics discussed by Dalibor Vesely in *Body and Building* (2002)¹⁵, where architectonics was described as "*The way in which the primary structure of architecture (architectonics) determines the structure of sculpture, painting, language, and eventually the structure of ideas...*"¹⁶ Within the studio the formal concept of play¹⁷ then considered architectonics and its structural implications.¹⁸ It would attain plasticity by working with acrylic and to a certain extent wood while in the following stages of the investigation it drew upon a different structural concept, which Edouard Glissant had referred to as *gaping time* (Burgin 1996).¹⁹ The point was influential in re-opening a sense of spatiality in the research project, as it had re-defined this concept within the connotation of the poem, prose, and literary works in traversing a different topographical space that had been initially found in the passages of T'ang poetry and Milton.

As these influences were evidently predated by the earlier studies in the analysis of landscape, Bal's concept of a discursive space reappeared as a theoretical construct,²⁰ whereas before the research practice had considered the physicality of the glass screens, architectural space, topographical landscape, trompe l'œil and the moving image. As such the studio practice would not re-examine the correspondence of a suspended idyll or idyllic paradise but would continue to develop the emotional resonance of sensory and aesthetic affect reconstructed as an architectural framework and reconsidered through atmospheric space and distance. It therefore considers a re-interpretation of visual language, reflecting both memory and landscape through recollection.²¹

The following studies are therefore based on differing values of the topographical landscape, what was known both formally and informally in relation to a sense of place, and therefore relative as an approach responsive to process and supported in the research diary by photographs of landscape taken during this research project.²² From this basis the research practice had differed in referencing the artifice of the dioramas while conceptualising the reality of the world through the contemporary landscape.²³

It enabled a further position of being both responsive to and engaging with a 'flawed space'. Such a space had isolated perceptual concerns to interrupt what was perceived, and this was identified through transparency, opacity, and translucency. It involved the disparity of what is seen, with what is believed, whereby perception would be delayed and would therefore foreground fragmented perspective at once complete and incomplete.²⁴

Studio practice: Preparatory studies

Acrylic, Wood & Foam studies

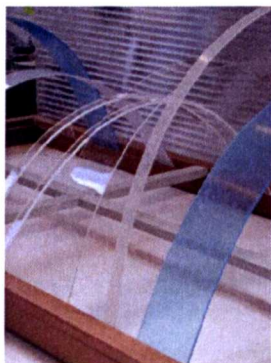


Fig 186 Acrylic study

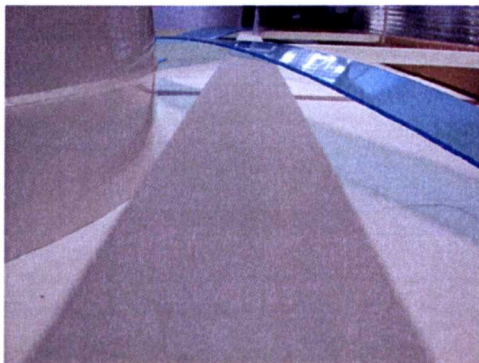


Fig 187 Acrylic Study

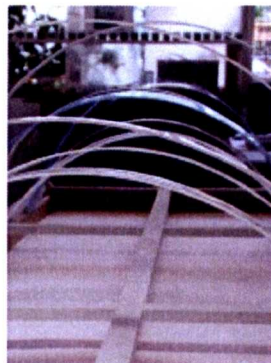


Fig 188 Acrylic Study

Wooden base 97in x 34in x 3in (247 x 92 x 8 cm)
Height up to 2ft (61 cm) - various acrylic lengths

The framework for the wooden grid studies re-consider a NSEW sculpture as the studies had started by focussing on the cartographic emphasis of compass points, i.e. the cardinal points of the compass north, south, east and west. It then developed from the Chambers architectural drawing that characterised these points as an aspect of spatial organisation through the floor plan of a Pagoda and thereby developing an association to the historical context of the museum collections.

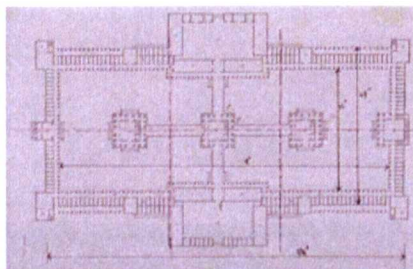


Fig 189 Architectural plan/ drawing detail



Fig 190 Wood Grid/ acrylic study



Fig 191 Wood Grid study



Fig 192 Wood Grid study

Wooden base 97in x 34in x 3in (247 x 92 x 8 cm) Height up to 2ft (61 cm)



Fig 193 Wood Grid study - detail

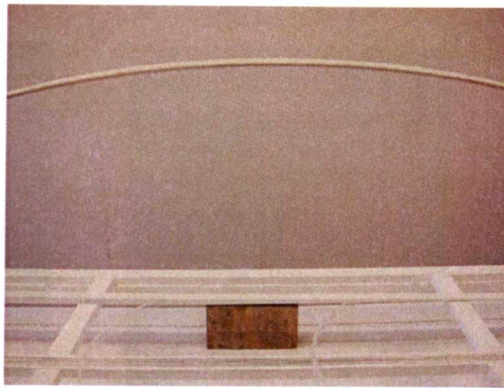


Fig 194 Wood Grid study – detail

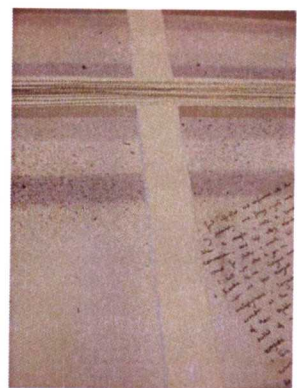


Fig 195 Wood Grid study detail

Wooden base 97in x 34in x 3in (247 x 92 x 8 cm)
Height up to 2ft (61 cm) Painted Wooden base, various 2-3mm wood lengths

Although a length of polycarbonate, together with wire and acrylic had been initially investigated it then developed as three dimensional drawings working with wood, curvature, surface and objects including brick and wire to interplay with horizontal and vertical forms, this study would include a text that reflected an aspect of interiority by David Hume (fig 176)²⁵, and a brief investigation into T'ang poetry thereby using words to open out a sense of place and space:

*Wood / dark / grass / startle / wind
empty room / still / cold / silent / lonely²⁶*

A large wooden framework had been constructed to accommodate a rectangular grid and the allusion to NSEW. By assembling and re-assembling different materials an investigative working process developed. This would include repeatedly interchanging and adjusting/re-adjusting lengths of wood and acrylic; considering reflection, curvature, and depth; exploring song as a sense of place²⁷, and then prose, poem, and literary concepts in T'ang poetry and Milton. It culminated in words, phrases and prose, which was included in these studies thereby opening up a space in both thought and imagination through suggestion.²⁸ Although Milton's Paradise Lost would correspond to a fictive space, the contrast at this point was a different sense of place derived from the vocabulary and structure of a text quoting the philosophical subjectivity of David Hume (Ballantyne 2007). Overall these studies became a studio based enquiry into space /spatiality in relation to the topographical imagination, thereby re-considering in what way words can be synonymous with language, memory, and spatial architecture.

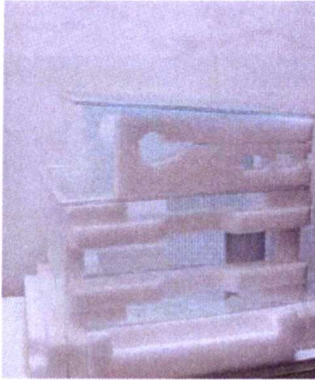


Fig 196 Foam study

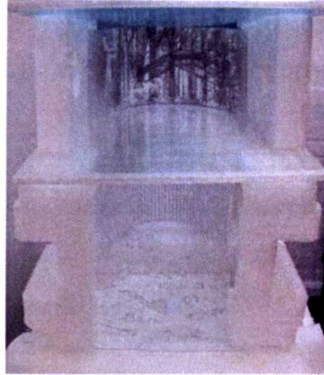


Fig 197 Foam study



Fig 198 Foam study

Trial studies fluctuating in size and scale
Foam, polycarbonate, acrylic, Truc-Grain, digital image

The next studies also derived from the Chambers architectural drawing but were reconsidered through the verticality and lightness of packaging foam and 5mm polycarbonate; this was partly successful as a trial study that reflected light and lightness. As a sculptural object the different possibilities regarding the foam studies were numerous. However as a tiered structure it integrated foam, polycarbonate and grid like planes, settled as elevations on a mobile frame, originally positioned on a mobile frame it was capable of sudden movement, which was both apparent yet unexpected. This became a study that questioned the spatiality within a three-dimensional foam structure. It then became apparent that the rejection of a traditional interpretation of a diorama was justified through a formal sense of play to go beyond the sculptural procedure that uses armature to develop one false perspective; while creating a further false perspective deriving from (my viewpoint) an unsustainable structure.

Treescapes

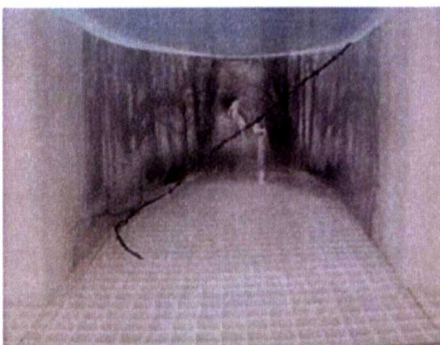


Fig 199 Foam study with Gustave Doré image

The original narrative element had used an illustration by Gustave Doré (fig 180) to consider how a fictive space collaged into a woodland image could be set within the foam/polycarbonate structure. As this was unsuccessful, the process was then extended to using a second separate monochromatic digital print of the woodland. The image of a 'Treescape' would then reflect tonal graduations developed through different photocopies and then re-assessed to manipulate the figuration, tonality, density and light.

In the final stages the digital image was further manipulated using the photocopier control panel, the resulting images were then enlarged on a commercial copier and printed upon opaque and semi-opaque architectural drawing paper (fig 181). Several prints were cut out as stencils to increase the spatial effect but were the wrong size and scale. As a physical structure, two options arose: the first to change architect commercial copy paper into a semi-opaque image using gum arabic, white spirit etc., which destroyed the original image. A second attempt had to be re-faced after using Armorcoat for its capacity as adhesive acetate to increase rigidity and then removing it with acetone. The second attempt was therefore the result of a crumpled effect left in the architectural tracing paper; it was then re-faced on both sides with acetate, violin wire was then woven through the image where it then became a concave three-dimensional image.

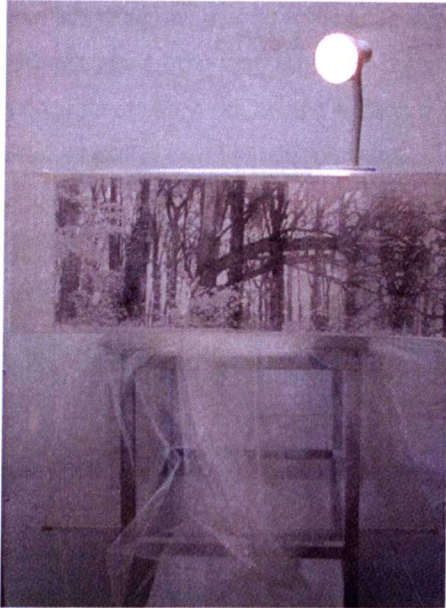


Fig 200 Treescape study

Overall size 64 x 42 x 26 in
Digital image, acrylic, metal trolley frame, gauze, electric light

Trolley / Treescape

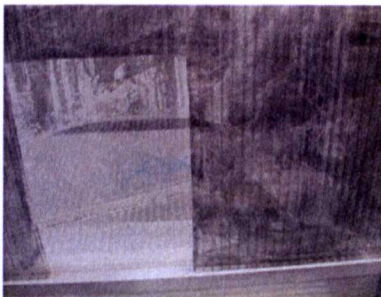


Fig 201 Trolley / Treescape - detail

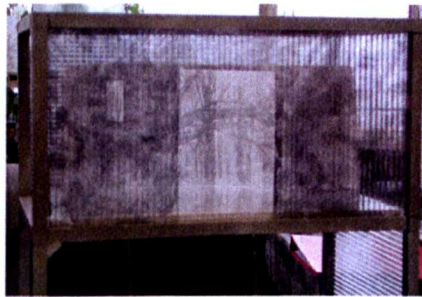


Fig 202 Trolley / Treescape - detail

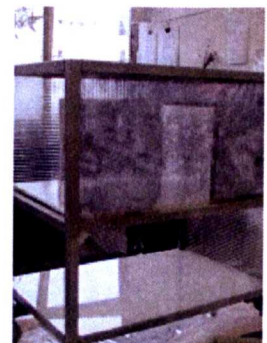


Fig 203 Trolley / detail

Prior to re-examining the domestic trolley with polycarbonate as a metaphor for corrugated iron, references were made to corrugated iron barns (figs 84 & 85) and small corrugated iron churches in the Forest of Dean these were then compared with other corrugated structures such as the World War II huts in the Old Kilpatrick Hills in Scotland (c. 1982).

Different views of an old corrugated iron structure were reconsidered in this drawing process (figs 185-187), it developed into a conceptual approach to movement/mobility in the translation of a corrugated structure using the mobile trolley. In this translation the corrugated iron and polycarbonate had drawn on different ideas from the early tests regarding surface drawings on polycarbonate, as surface drawings on polycarbonate they would then influence later studies. The polycarbonate was cut and sawn so it could be recessed within the metal trolley frame.



Fig 204 Corrugated iron structure Fig 205 Corrugated iron structure

Fig 206 Corrugated iron structure

This idea was then taken through a drawing and planning process as studies for polycarbonate structures, as such the process attempted to retain notional views of compass points i.e. NSEW to then re-consider aspects of prospect/refuge by thinking through and recording the problems and observations. Two tiers were created with openings to the interior space cut into the polycarbonate. In the upper tier the scene contained an image of the Treescape positioned on concaved acrylic; and placed in the foreground were

blue textile threads and written on a thin length of polycarbonate a phrase from a song by Björk - *Human Behaviour*. The transcription referenced *landscape/woodland* within a critique of *prospect/refuge* as a de-familiarised sense of domesticity typified by the trolley. The results of these early studies had created a framework for developing a number of architectural models based on landscape these are represented in the following as Stages 1, 2, and 3.

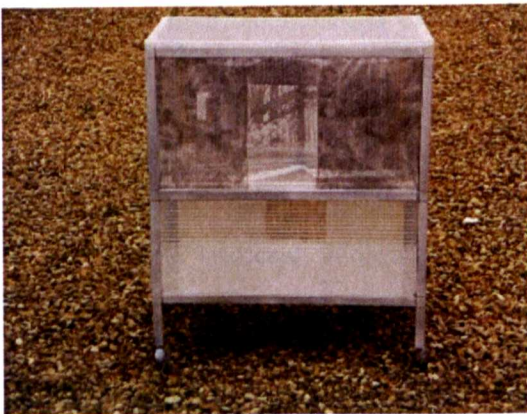


Fig 207 Trolley / Treescape
Size 33 x 26 x 18 in / 84 x 66 x 46 cm Overall height 34" / 86cm
Digital image, trolley, polycarbonate, Kozo paper, blue thread,
Violin wire, Pigment, Procion dye²⁹

Stage 1



Fig 208 Trolley study



Fig 209 Trolley study

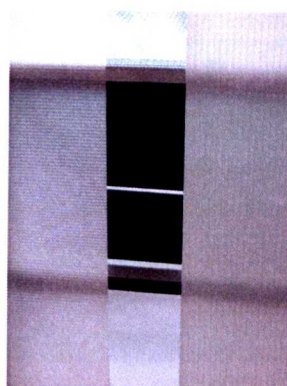


Fig 210 Trolley study

Metal Frame Trolley

Size 33 x 26 x 18 in / 84 x 66 x 46 cm

Poly Carbonate (sanded and clear), Corolus, acrylic, wire,

The previous study had reflected different values of obscurity/ opacity, and how a mobile sense of view would change the inflection of perception from curvature to that of angle in this respect it was to show the value of multiple view points, this was investigated through the framework of the trolley. The trolley therefore started to take precedence in developing the concept of a mobile view while the frame itself held a singular metaphorical relationship to framing and staging. The following studies would draw on the concepts of flat countryside, vivid light/sunsets/grey skies and the drama of seas and coastline in the vicinity of the museum. A further acknowledgment related to the grandeur of woodland, which had taken its immediacy from the woodland close to Quex House and the museum. These studies therefore questioned the praxis of the museum, and the museums location, together with a relationship to narratives of display within the ambulatory nature of site-seeing. While the previous study re-positioned a sense of framing to reference the domesticity of the home with the knowledge of travel and distant places. The comparison was the desire to escape the bleak notion that lies within the every day to engage with an oblique notion of landscape, through travel, mobility and exploration discovered through a conceptual approach to cartographic mapping.

For when we return to a place after considerable absence, we not merely recognise the place itself. But remember things we did there, and recall the persons we met and even the unuttered thoughts that pass through our minds when we were there before. Thus, as in most cases, art originates in experiment.

Quintilian – quoted in Bruno 2007³⁰

Single horizontal frame studies:



Fig 211 Painswick Woodland – original photograph



Fig 212 Woodland diorama/ Treescape

26 x 18 x 18 in/ 66 x 46 x 46 cm
Frame variations: Green mottled frame, black frame,
Black frame with acrylic façades and acrylic elevation
True-Grain, acrylic, Armorcoat, foam, violin wire, black/white woodland image

Different options using the woodland image considered the Treescapes and the Trolley/Treescape they had continued to be re-assessed by: enlarging the image and commercially printing it on paper and tracing paper; stencilling images so the spines and branches of the trees became more prominent; overlapping and layering the tree line; inserting the copy image between two layers of exposed Armorcoat adhesive; sanding and drawing on the Armorcoat; and finally re-placing an image between two layers of Armorcoat as before then piercing the Armorcoat with a hot soldering iron to weave violin wires into the holes and through the trees it then created an example of an imaginary line of flight of the butterfly recollected in chapter 4 as the 3rd intervention. The final image however would be positioned on curved acrylic and placed within the frame as an interior elevation. The woodland image was consequently re-enlarged firstly on paper to check size and scale and then commercially onto architect's tracing paper. Further attention was given to the tonal quality so as not to lose the integrity of the image while 2mm and 3mm acrylic, True-Grain film, thick tracing paper and finally Armorcoat were again re-assessed as a supporting structure for the image to create the depth of curvature in the frame. The voids within the image were cut out using a stencil knife to leave a 'skeletonised' image of the Treescape. Options investigated included



True-Grain 'pools' gained from the stencils of the mirror screen and together with grey foam shapes were introduced into the ground plan. However a screen of falling leaves suspended in Armorcoat did not work, but this could be amended using gauze as the Treescape recollects the stage set for a Beatrix Potter production shown to me at the Royal Opera House (see appendix 1).

Fig 213 Woodland / Treescape – detail

The image in the horizontal frame (fig 193) was therefore considered in a number of studies (figs 178, 180, 181, 183 and 188) and through layering stencilled tonal copies of the image to create the illusion of depth in the image. The Armorcoat had a strong adhesion capacity as one mistake with the image had to be corrected with acetone to release it again. Further problems that arose included the spray adhesive going rogue, acrylic snapping while cleaning off adhesive, and the tracing paper image reacting with meths/white spirit and shrivelling/ wrinkling. The resulting ripped and shrivelled Treescape then creating a translation of a petrified forest. The top-line of the trees was evidently cutting the trees short; sanding had partially obscured the wrong areas; and tonal mismatching was evident in the photocopied images of earlier Treescapes. The options that were then considered followed on from the white and charcoal grey foam considered with the trolley frame, as a mobile structure it investigated architecture, architectural space, surface, elevation, transparency, opacity and light. Other options for a three dimensional structure were also assessed against technical expertise for resin, fibreglass, clay, mud-rock, armatures, etc., however on a larger scale they were also discounted as they proved to be costly in time and money. Although there were the above problems, the image of a skeleton tree line, which I had termed as a Treescape and then positioned on the curvature of an elevated sheet of acrylic was consistent with a concept for staging. The image that combined the weaving violin wire with the image of mature woodland would however be reworked as a different study in order to reconsider the violin wire within a three-dimensional study.

Mobile vertically orientated framed studies:

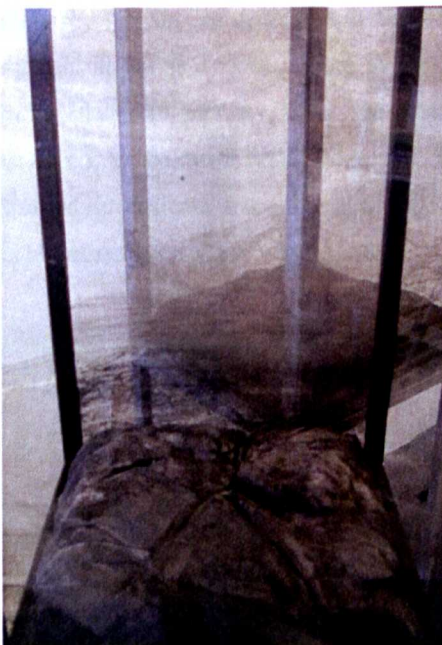


Fig 214 Vertical Mobile studies – detail

Structure, shape and form was investigated using charcoal foam which included collaging Kozo paper infused with solutions of Procion dye & Pigment. Foam was used as a trial study with sample exercises to develop the idea of developing an analogy to traversing geographical space. These studies referenced the spatial characteristics of the topographical landscape set within an architectural framework that was positioned within a further mobile frame. The foam structures were created by drawing grid lines on plasticized foam, then sawing, cutting and slicing into the foam, height was re-emphasised by re-using sliced sections.

Frames: 26 x 18 x 18 in / 66 x 46 x 46 cm Overall height 81in/ 207 cm
Frame variations: Black metal frame, Grey wood frame
Charcoal foam structures, collaged Kozo paper, Pigment, Procion dye

The foam was then layered with recycled dried Kozo paper, first by twisting the paper and inserting in the recesses, and then by collaging different hues of the blue tinged Procion dye paper (fig 196). The infused Kozo paper built up depth and tone using further layers of paper also infused with dye and/or pigment. It created an analogy that is evocative of viscosity in the printmaking process, aided by the guiding principle of a textural surface effect and a precipitous landscape, which had been suggested in images of the Ethiopian landscape.

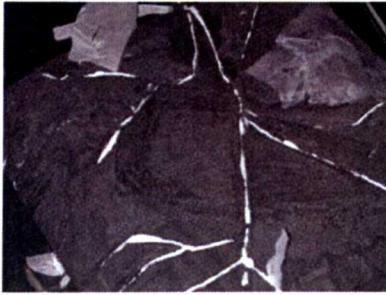


Fig 215 Detail of charcoal foam process

This investigation re-considered the surface drawings using dye and pigment upon small acrylic test pieces and then on the acrylic elevations. A metal and a wooden framework were mounted on frames of equal size but with their wheels intact. The acrylic was sized, cut and screwed into place before the surface drawing was started to check position and size. They were then dismantled and laid flat in order for the four acrylic sheets to be mapped out. The drawings could then be organised to follow through as the viewer moved round the finished study. The surface drawings used dye and pigment solutions and these were initially prepared for all surfaces i.e. sides, top and bottom. The grey mobile construction used a different vine black pigment as it has a finer texture to the French black and lamp black pigments. The vine black pigment had appeared to be more easily trapped in the paper and resulted in delicate trace-like drawing, however a more exact measuring system was required.



Fig 216 Vertical Mobile studies – detail



Fig 217 Surface drawing /pigment detail 1 Fig 218 Surface drawing /pigment detail 2 Fig 219 Surface drawing /pigment detail 3

The proviso to overlap the surface drawings did create an unnecessary complication in handling and dismantling these studies. To a degree they were unsuccessful as the foam structures and the metal frames were 'to block-like in construction' and 'to heavy in tone'. However an interesting viewpoint was achieved by revisiting and progressing from an earlier observation:

'... the different values of obscurity/ opacity, and how mobility can change the inflection of angle and curvature. The appraisal included the flat countryside, the vivid sunsets/grey skies ...'

Positioning these mobile constructions and viewing these constructions through several layers of acrylic, recalled my memories of viewing the Powell-Cotton dioramas from both inside and outside the cases in referencing multiple viewpoints. That is, standing within the dioramas to gather the photographic evidence my gaze could take in several vistas within the diorama, in addition to those that were within my peripheral vision (fig 74 - The Angola diorama/ glass reflection). At issue then is the tendency that originally begun in the early beginnings of the project itself in finding its basis in the Greek *dio rama* and developed literally as 'to see in' and 'see through' ... *sym bios*. By standing in different positions in the dioramas these scenes were multiplied because the scenes in the opposite dioramas could be viewed through the layers of glass and through the fragmented reflections of these scenes. This took the illusory role of a diorama into different sense of space. While the role of the natural habitat diorama illusion is one that can be defined by curvature/perspective/infinity the viewer is then orientated into viewing the diorama in a particular manner. However what was perceived by standing within the diorama was quite different.

The inclusion of a compass on the black metal framed vertical study and whether it's rationale 'works' as a device was not at first the primary concern as the emphasis was upon a metaphorical relationship to the NSEW studies. However mapping, travel and exploration had informed the project and in referencing the use of a compass by travellers and explorers, the mobile nature of the framed landscapes (as dioramas) would be influenced by articulating how and where they are placed and viewed. As such another indication would be the painterly tradition of the northern light referenced by locating these studies in a window with a northerly aspect. Together with uninterrupted views of a distant landscape, horizon and sky it therefore could transform the 'nuance' of a field study.³¹ My conclusions included the removal of the foam, while the frame would be reconsidered and given due attention in the following studies. With regard to a 'vitrine' these studies ground ideas for a constructed glass or acrylic vitrine but it is not the intended purpose as I regarded the three-dimensionality of architectural space and topographical landscape together with the illusory properties of *trompe l'œil* to be the primary purpose of these studies.

TG1/ Coastal scene

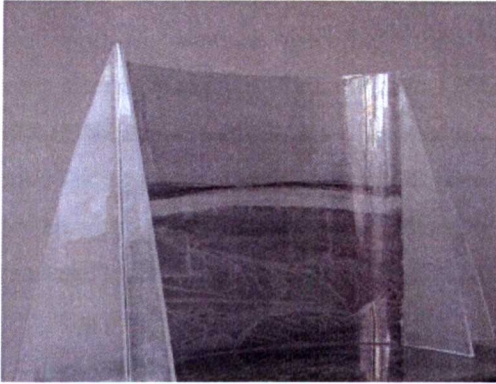


Fig 220 TG1/ Coastal scene – reflective side

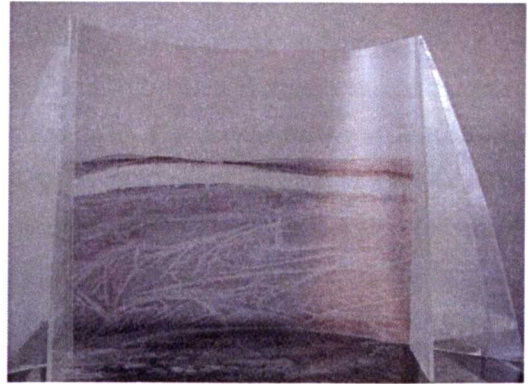


Fig 221 TG1/ Coastal scene – pitted side

Overall size 74 x 46 x 38 cm
True-Grain image 62 x 45 cm
True-Grain curvature, Procion dye, Kozo Paper,
Armorcoat, Triangular acrylic supports

The previous acrylic structural studies had considered three-dimensional and two-dimensional aspects, however the studies now changed from the metal/wood framework to acrylic supports to explore the structural properties of these studies without the interruption of a wood or metal framework. In these early stages the use of textile dye solutions and dry pigments suspended in water emphasized the nature of transparency, opacity and tonal value. The tuche wash marks occur when the dye/pigment is flooded onto the Kozo paper, to then bleed through the paper onto the True-Grain. The open-ness of these marks were accentuated by the pitted nature of the plastic polymer that comprises True-Grain, but it can also produce a dense tonal effect due to the application of dye or pigment on the paper. In addition the acrylic would hold a sanded mark worked diagonally with loose cross-hatching to suggest volume on the acrylic supports.

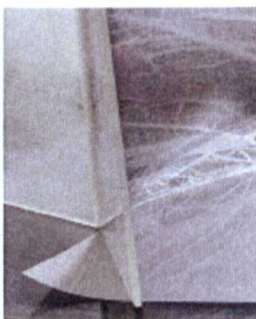


Fig 222 TG1/ Detail of sanded acrylic

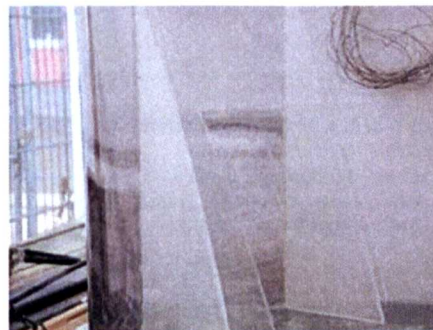


Fig 223 TG1/ Detail of curvature and sanded acrylic

However, these triangular supports had offered a new experience of viewing an image of landscape presented on the curvature of True-Grain. In limiting the framing device to a semi-transparent and sanded acrylic support the soft marks in the drawing could therefore retain their prominence. This encouraged a sense of depth as boundless space and infinity within the curvature, while a depth of 15-18 cm was necessary to correspond to a 180° curvature that is consistent with Karen Wonder's spatial analysis of the natural habitat diorama (fig 101 - diagrams 15, 16, and 17). The acrylic base was later changed by mounting the curvature of the image and its acrylic supports on a 'plinth' of foam and acrylic. This was interleaved with a single layer of infused Kozo paper brushed with a Procion dye solution and raised upon a tall pedestal of four plastic columns (49"/124cm).

TG2/ Cloud study I

111 x 44 cms

Acrylic, True-Grain, Kozo paper, Procion dye

The notional expanse of landscape in TG1 influenced this study (as well as TG3 & TG4). The drawing was initially mapped out using a template of an A2 line drawing on paper positioned under acetate - the acetate protected the sketch underneath of a notional undulating landscape so it could be re-used to develop the True-Grain drawings. In documenting the perceived benefits of this process there was a continuous visual and photographic appraisal involving the previous studies to assess the visual appearance, size, scale, tone, etc. However in detaching the infused paper from this study my immediate reaction was that the marks were weak. In setting it aside, this study would be revisited to evaluate the delicate drawing and its inclusion in a later construction.

TG3/ Water/river study

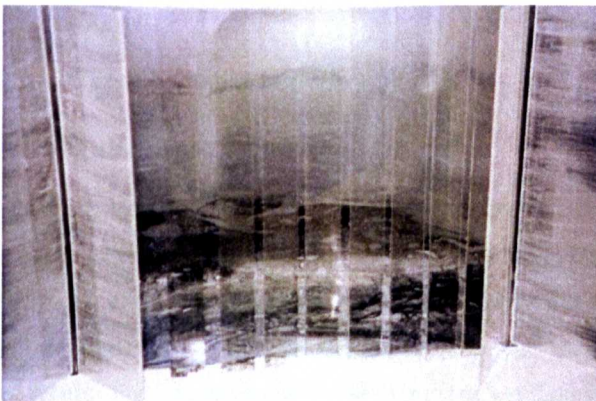


Fig 224 TG3/ Water /river study

Overall size 60 x 36 x 26 in /152 x 82 x 66 cm

True-Grain, pigment, Procion dye, Kozo Paper, Gauze, Armorcoat, acrylic, foam, MDF, paint, 'Daylight' electric light

The water/river study investigated the structural implications of a larger True-Grain curvature working in conjunction with acrylic. With regard to the curvature the textural marks created by tuche washes on the

True-Grain film developed from the Procion Dye solution and a dry pigment/ water solutions. The dye held more stability because it has to be physically moved to erase or smudge marks whereas pigment has different strengths in tone but was found to be unstable, and fragile marks were easily lost. Because these were temporary marks, tests with PVA and Lascaux Fixative were undertaken and this had indicated the fixative is not noticeable on the acrylic to the naked eye. By detaching the infused layers of paper and gauze from the True-Grain it also provided a secondary image for the wall curvature. The heavily pigmented layers of paper were recycled to form the texture and colour in the relief surface of the base. Underneath was a MDF base painted white, while a single layer of Armorcoat was positioned on top of the paper for protection and this increased the strong reflective qualities in this construction. The overall effect with the curvature placed on top is an ambiguous image relating both to water and landscape. Acrylic supports for the True-Grain were then prepared, sanded, and assembled. As different light sources could be detected bouncing off the reflective side of the True-Grain it was inverted and the reflective side was positioned inside the curvature.

The need to create an overhead acrylic architectural framework with exterior supports created additional height to the structure. A theatrical grid system as both ground and overhead device would take away from the intuitive factor but could have been helpful regarding back projection /side lighting /spotlighting in dramatizing the scene. However gauze was used to soften the effect of an artificially lit daylight spectrum, although the overall height was too low. At a later stage sixteen 9cm x 5cm x 61cm acrylic panels were spaced out to half cm intervals and positioned across the front of the True-Grain curvature creating a partial obstruction as a acrylic screen. The final image would correspond to an evocation of moonlight behind the True-Grain film, the 'TG3/ Water/river bed' study had then become a combined study with the 'TG8/ Vertical banded acrylic screen', which will follow within the chronological sequence.

TG4/ Black infused Kozo paper study – unused

11 x 44 cms

True-Grain, Kozo Paper, pigment

This was a dense image of an A2 scaled image with heavy French black pigment infused onto Kozo Paper this was made more apparent by using thickly textured layers of paper and pigment on the True-Grain. Although it had references to an Anselm Kiefer painting due to the densely textured paper and the tonal effect in the pigment, this was not the intention as the image on the True-Grain itself was to be the perceived result. The image was set aside to provide a reference point to interiority/inner structure.

TG5/ Black on black - Patina study on True-Grain

111 x 53 cms
True-Grain, Procion Dye

Following TG4, a black image was re-presented using matt black car spray and black Procion dye loosely applied as brushwork. It was tested on a smaller sample and found to be effective, although on a larger A2 True-Grain the brushwork was not satisfactory therefore the patina effect with the dye reacting on the spray paint is to be further investigated. In addition the black spray paint was applied to the pitted side, on the reverse a black mirror like effect occurred and this could also be developed further. This study was put aside for reference.



Fig 225 TG5/ Patina study

TG6/ Cloud study II

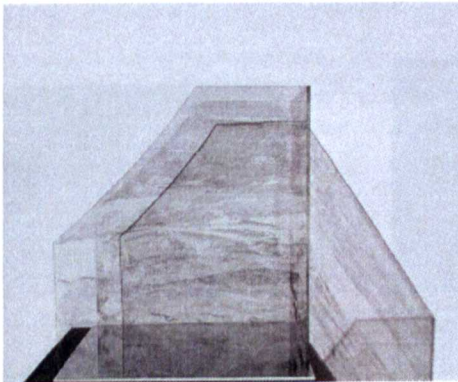


Fig 226 TG6/ Cloud study II



Fig 227 TG6/ Cloud study II – detail

42 x 46 x 40 cms Acrylic, Procion dye, Pigment, MDF, paint



Fig 228 TG6/ Surface drawing process - detail

While the smooth surface of the acrylic sheet had produced a drawing with a similar effect to the drawing on True-Grain it was less likely to hold these marks on it's surface. With Procion dye applied to the upper half and pigment to the lower half the acrylic had lent itself to investigating an erased mark. In addition a dry etched mark in the acrylic had been created by deliberate and/or accidental scratched / sanded marks which was the result of using recycled acrylic for this stage of the investigation.

The re-cycled acrylic was re-cut to form a U-shaped structure with sides cut away to form a back section, the acrylic sides would be cut away from the front (22cm) along to the top back (18cm) while an MDF base was changed to a large acrylic sheet 60 x 68 cm. Acrylic glue was required but a loctite glue gun was used temporarily. A second supportive base was painted in jet-black emulsion. The transparency of the final structure and of the cloud drawing as a representation of landscape captured the imagination. However the structure needed to be positioned at eye level preferably with an exterior view beyond.

TG7/ Untitled - unused

Size 32 x 55 x 8 cm

A charcoal foam structure with sloping gradient was constructed by drawing out grid lines with chalk, and then cut horizontally in 4 sections to create a sloping landscape behind a partial acrylic screen (TG8). As it was not convincing it was set aside and the acrylic panels would be reconsidered as a screen for TG3/TG8.

TG8/ Vertical acrylic screen

16 acrylic strips 9 x 61 x 5 cms

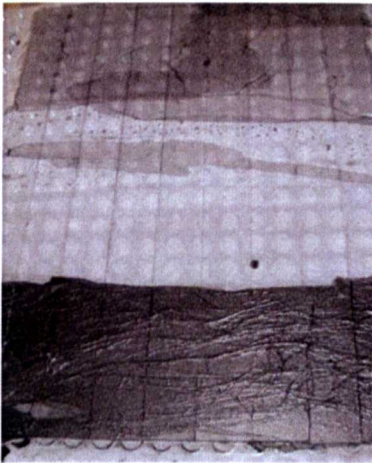


Fig 229 TG8/ Detail of drawing process

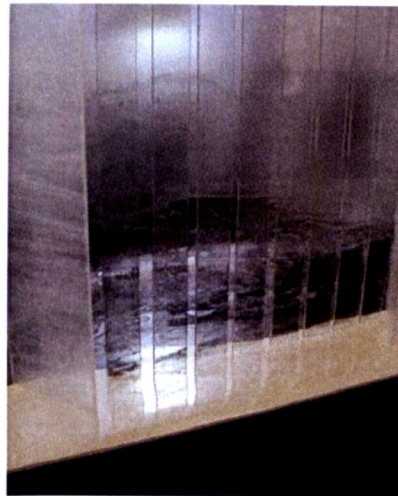
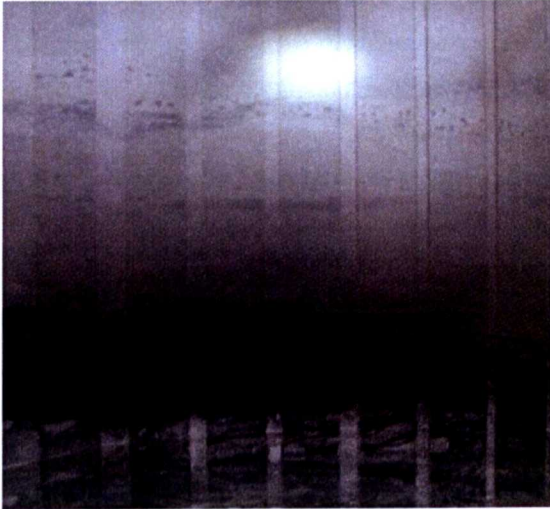


Fig 230 TG8/ Water/river study - detail

The concept of a screen used in the Trolley/Treescape (figs 182/3 & 188) and the Mobile studies (figs 192 & 197), was then reconsidered as acrylic/surface drawings using both dye and pigment on acrylic strips which were finally positioned in front of TG3. Initially a dye solution was prepared at half strength with warm water and brushed onto the upper half of the acrylic with the Kozo paper uppermost. To create the horizontal line the pigment solution was brushed directly across the midsection while on the lower half the pigment solution was flooded onto the Kozo paper to seep through. Each stage involved drying and reapplying the dye and pigment solutions to reflect a sense of atmospheric space, once fully dry the paper

was then removed. Although the screen of vertical panels appeared to obstruct the view, in actuality the transformation would develop a sense of spatial depth in the TG3 study (figs 205 & 211). The ambiguous scenographic space then formed an analogy to a recollection of Ullswater and moonlight upon the lake as it responded to an earlier observation in the Research Diary:



Fellside, lakes, mountains, and Striding Edge
- what you see, what you think you see -

Fig 231 TG8 / Vertical acrylic screen – detail

Stage 2

*“The progress of art here becomes a triumph over the prejudices of tradition. It is slow because it is so hard for us all to disentangle what we really see from what we merely know and thus to recover the innocent eye, a term to which Ruskin gave currency.”*³² This quote by Ernst Gombrich and taken from *Art and Illusion* (1996) was influential as a guiding principle as it concurs with an earlier point made by Patrick Heron with regard to his thoughts on landscape³³, however in this case Gombrich’s quote was made in relation to a wider discussion on J.M.W. Turner’s painting style and the psychology of illusion.

The following studies would derive from a studio investigation that responded to the combined TG3/TG8 study in Stage 1. Proportion, scale, depth and curvature are considered in small to medium sized studies. Acrylic became the main investigatory material in relation to transparency as it has an implied resonance to glass architecture and sculpture. These acrylic studies are limited in size due to the cost of acrylic and the nature of a larger / life-size architectural study, they also begin to take into consideration the strengths and stability of the acrylic and the True-Grain, whereas the earlier studies (Stage 1) had also centred on the flexibility of acrylic and True-Grain as supporting materials in the drawing process.³⁴ True-Grain continued to be the main material for curvature, translucency and opacity.

TG9/ Black alcove study

True-Grain, Procion dye, Kozo paper, spray paint,
piano wire, foam, packaging material

The True-Grain study TG5 was reconsidered to construct a new curvature for a black alcove study and enlist the device of a patinated drawing. The patina is the result of using the Procion dye as the drawing material applied in brush strokes on the True-Grain which had been painted with the black car spray paint. It had formed a notional background image firstly in a small acrylic alcove study (TG5), however as a larger curvature it would be supported on either side by attaching the drawing to plastic pipe also spray-painted black. A series of trial studies then ensued using sawn/cut/sliced/sanded foam. A structural foam base together with the interior 3D foam construction was devised and worked on to create the envisaged three-dimensional volume of a sculptural landscape form. The initial idea regarding topography had considered a textural 3D staggered landscape with a height of 15cm in the mid-ground of the alcove space however it was not successful in the overall outcome. Figuration using piano wire was introduced in the interior space and a new dynamic emerged as the piano wires were viewed in conjunction with the brushed patina marks and scratched lines on and in the paint itself.

A semi-opaque Corex/waste packaging material was also positioned overhead to close off the scene and increase a sense of containment. At a later stage the decision to reverse the patina background was made



Fig 232 TG9/ Black alcove study

so that the highly reflective side of the True-Grain was made apparent rather than the drawing on the pitted side, as it did not work within this space. The drawing on the pitted side then became apparent in reverse perspective as an exterior surface view. Although the study overall was not successful certain elements are noted for future reference, these include: the patina effect, the marks in the painted surface (both pitted and reflective), and their relationship to the piano wires.

TG10/ Circular drawing I, II & III



Diameter 66cm
Height 13-20 cm
Base 78 x 79 x 6cm
Paper, Armorcoat, Kozo paper, Procion dye, pigment

Fig 233 TG10/ Circular Drawing III

This circular drawing is one of three images that were preparatory drawings for TG12 and taken from an original drawing of a pen and paper wall sketch, the drawings are therefore its three dimensional visualisation using Armorcoat, drawing and infused Kozo paper. This was a 3D constructed drawing which attempts to create a dialogue using the reflective Armorcoat with the textural strips of infused Kozo paper. The combined transparent material with infused Kozo paper holds a dynamic in the drawing that could translate to a traditional print, digital print or photograph. This circular drawing by its graphic nature is more successful than the later study TG12, and ultimately was developing into Stage 3/ Reflections.

TG11/ Digitised landscape study



Fig 234 TG11/ Digitised Landscape study

Size 48 x 20 x 18 cm
Foam Base 62 x 25 x 7 cm
York stone base 68 x 37 x 4 cm
5mm acrylic, Procion dye, Pigment,
Gauze, Kozo paper, tripod

A three-sided acrylic structure forming a rectangular U-shape was inspired by distant views of the forest. Pigment was settled in three layers, each was left to dry overnight and then worked

on at each stage by erasing areas in the pigment. This drawing was lead by the process before reaching a departure from previous studies. Recollection of landscape in this view has an analogy to the temporality of looking. However in departing from the previous study this image constructed with single layers of gauze and paper also holds a correspondence to the photographic silkscreen print when the ink is flooded through to the paper. Therefore an analogy is located in the terminology of 'trace' and the 'digitised' landscape.

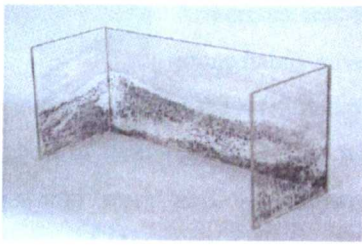


Fig 235 TG11/ Digitised Landscape study

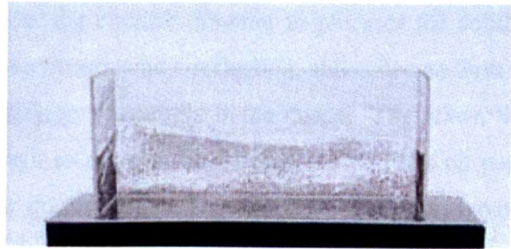


Fig 236 TG11/ Digitised Landscape study

The depicted view contains a narrative of sunlight spilling through the clouds onto the distant landscape and horizon and skyline in the far distance. Later additions included a 2mm acrylic / 20cm foam base, and interleaved on the surface a layer of infused Kozo paper. I then considered the inclusion of an overhead sanded 3mm acrylic 'roof'.

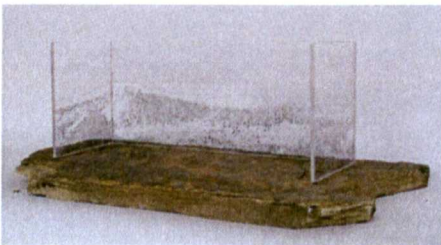


Fig 237 TG11/ Digitised landscape and York stone



Fig 238 TG11/ Digitised landscape and York stone

TG11 has the ability to be translated to a larger life size scale, which could be positioned within the actual landscape. As it is at present, it's positioning would be established in relation to the view and positioned at eye level and therefore looking across the landscape towards the horizon. It was photographed in the sculpture yard as a sculptural 'object' because it is situated within the detritus of this 'landscape' (fig 234).

TG12/ Circular drawing IV



Fig 239 TG12/ Circular drawing IV

Base 78 x 79 x 6cm
Diameter 66cm Height 13cm
Armorcoat, drawn marks, dye and pigment infused Kozo paper,
Bamboo leaves, foam, polycarbonate, MDF

To develop the preparatory drawings TG12/ I, II, and III, a second sheet of Armorcoat was laid flat under the circular drawing in place of the solid base; it immediately gave up complete transparency, reflection, and reflected light and as it was close to the skylight the reflection of bamboo foliage was caught in the image. The drawn lines on a second sheet of Armorcoat had been worked through to replace the quickly drawn lines on paper. The drawing would ‘work’ as 3’ - 6’ (diameter) circular drawing again positioned off the floor, having had a similarity to a black pond installation first considered in 2008, as a reasonable size and scale to work from the elevated height would be envisaged to be between 20 – 100 cm. This drawing was noted and put aside.

TG13/ Landscape Trials I, II, & III



Fig 240 TG13/ Landscape Study I

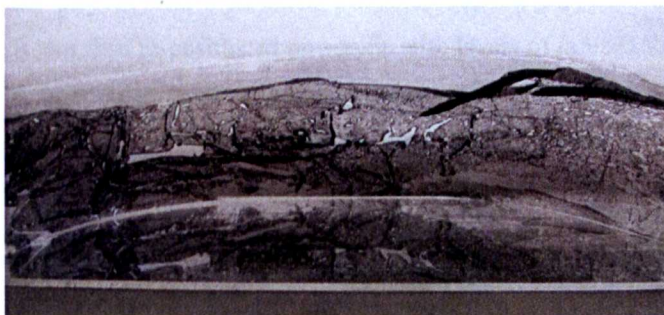


Fig 241 TG13/ Landscape Study II

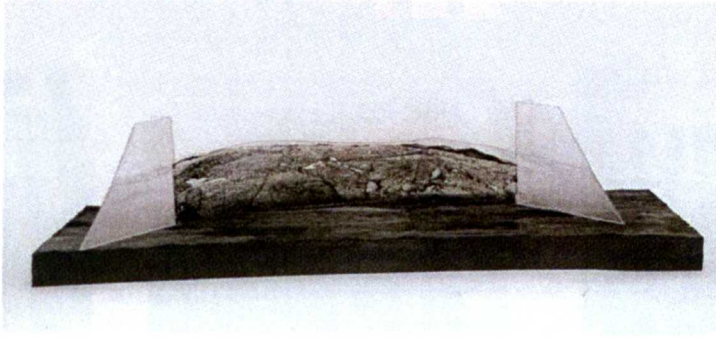


Fig 242 TG13/ Landscape Study III

- I Image - 55 x 13 cm, original base 98 x 30 x 5 cm
- II Image - 62 x 13 cm, original base 66 x 15 x 5 mm
- III Image - 62 x 20 cm, original base 98 x 30 x 5 cm

Three small landscape studies then considered contour and the undulating line as a response to the outline drawings and 3D drawings on a vertical and horizontal axis. These studies are small revisions of the A2 landscapes on True-Grain in which the horizon was now viewed as one that is in the far distance. A finely textured vine black pigment was introduced and a solution was left to soak through single layers of gauze and Kozo paper onto the True-Grain film. In detaching the paper from the True-Grain some paper tore away offering a collage effect and this was deliberately left attached to the image with little alteration. In these studies the dye solution that was brushed across the sky areas was also brushed over the sanded acrylic and wiped off. The bases for each of these trials would differ, ultimately they changed in nature as different bases and supports were investigated. These studies were investigated with a view to increasing their size and scale, and therefore preceded the later large-scale studies.

Trial I was originally the largest study placed on a substantial foam base and a surface layer of interleaving pigment and dye infused Kozo paper fixed on the foam base. An indication of depth and flow could then be inferred through the horizontal depiction of landscape and sanded acrylic supports. Trial II was originally placed on MDF painted with a jet-black emulsion with the curvature was settled against the right angle of the base. It was then re-positioned on acrylic with layers of infused Kozo paper underneath. Trial III was depicted as an undulating curve with triangular supports similar to TG1, due to size of the triangular supports the large foam base was re-used for Trial III. In responding to the earlier A2 True-Grain images as landscapes these studies were more successful, they would also translate to larger studies. It is hard to say how those studies will be viewed until they are finished and sited away from the studio.

TG14/ Trees – 3D architectural drawing



Fig 243 TG14/ Trees

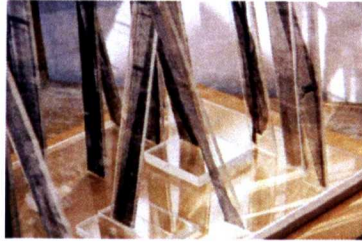


Fig 244 TG14/ Trees



Fig 245 TG14/ Trees

Overall size 56 x 53 x 40 cm
Overall Height/ plinth 130 cm
Acrylic structure 56 x 36 x 36 cm
MDF Base 71 x 50 x 1 cm
Acrylic Base 56 cm x 36 cm x 10 mm
Vertical acrylic strips: 2-4cm wide, 39 cm long
Horizontal acrylic strips: 1-3cm wide, 42-53 cm long
Kozo paper, Procion Dye, pigment, MDF

This study was originally envisaged as a second partially obstructed screen, however once the acrylic vertical strips and overlaying Kozo paper had been painted with the dye and pigment a naturalistic drawing emerged. This was achieved because the acrylic was cut and prepared then laid flat side-by-side. Kozo Paper was then collaged upon the surface and a Procion dye solution brushed on, dried, and then intermittently saturated with brushed in pigment solutions. The process was repeated until a satisfactory tonal depth was achieved. The drawing was then cut along the edges of the acrylic strips in order that the paper remained fixed to the acrylic instead of being detached from it.

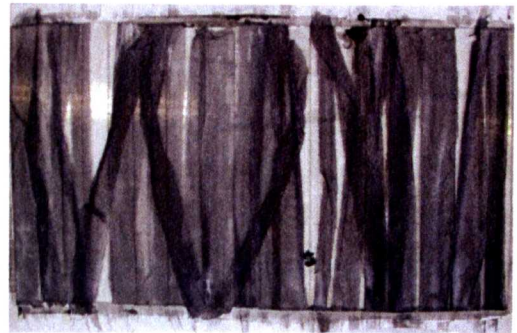


Fig 246 TG14/ Trees - detail of drawing process

Accordingly the 2D monochrome effect was influenced by various black and white interpretations of the mature woodland image that had preceded this study. The investigation would refer to the appearance of the monochrome image within Chinese brush painting demonstrated in a book by Kwo Da-Wei, as it was invaluable in making comparisons with other monochrome images and photographs. Dr. Kwo is a scholar of Chinese art whereby the aesthetic of the mark, its light-dark contrast, tonality and simplicity observed in *Chinese Brushwork: Its History, Aesthetics and Techniques* (Kwo 1981)³⁵ enabled a different

understanding of the aesthetic mark in China compared to the aesthetic mark on True-Grain film and acrylic. This study was photographed at midday in very bright sunlight (figs 224-219) and in the studio both under natural daylight and artificial lighting (figs 221-231). It enabled a different perspective regarding the soft drawn texture in the mark making when compared to the ‘accidental’ soft focus photographic image as they were more closely related to the finished study and how it could be viewed.

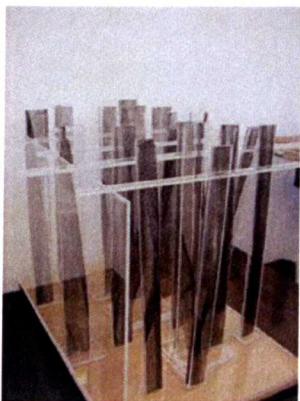


Fig 247 TG14/ Trees – soft focus



Fig 248 TG14/ Trees – soft focus



Fig 249 TG14/ Trees – soft focus

Because the finished drawing showed a different quality in tone and form to the previous studies, the physical aspects of this structure necessitated a different direction that would question this study with appropriate visual documentation. An acrylic structure was created to support a 3D drawing using a 10 mm base and 4mm sides. With an interior depth of 56 cm the structure remained open at the front and back to infer a resemblance to woodland. The midpoint for the overall space and the overhead acrylic strips was then marked out and various horizontal lengths of acrylic were considered regarding overall scale, and enhanced by their irregular sizing and uneven spacing. The final choice of 42, 44, 46, and 53 cm lengths traversing across the space are supported either side by the 4mm acrylic vertical elevations. Each individual drawing on the acrylic/Kozo paper was then assessed and positioned so that their proximity to each other and tonal depth could correspond to a recollection of woodland and therefore

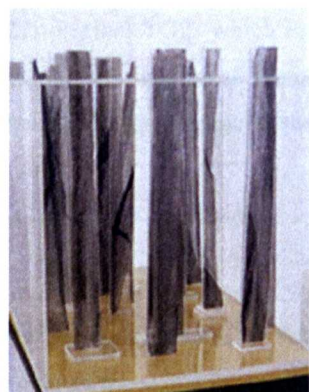


Fig 250 TG14/Trees – soft focus

considered alongside the woodland images in Stage 1. However as the shape became more uniform small rectangular shapes of acrylic would slightly alter the height and elongate the overall effect, consequently this increased the flexibility in repositioning the acrylic. The receding view extended in an uneven spacing of 5, 16, 25, 36, 44 and 53 cm. With either ends left open it is possible to place this study as if to be viewed at eye level, however at a lower angle the gaze falls upon a sculptural object, there is no sense of illusory depth. Therefore a proportionate scaling up to 5' x 3' could be done but a large acrylic study 6' high might be possible.

TG15/ 3D Acrylic sculpture

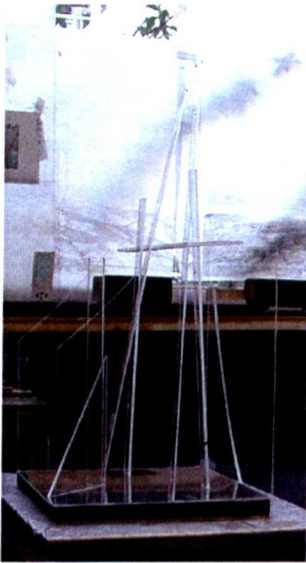


Fig 251 TG15/ 3D Acrylic Sculpture

Overall Size 77 x 47 x 75 cm
Overall Height 155 cm
Acrylic sizes: Base 45 x 35 x 3 cm
Sides 35 x 43 x 19 x 28 cm
Horizontal 68 cm, Verticals 38, 50, 55, 70 cm
Acrylic, Foam

This study, which considered acrylic as the lone drawing material, was an immediate response to TG14. The impetus for TG15 was to consider how to extend the acrylic beyond the conventions of framing because at one point TG14 had started to take a box-like appearance. The base was then worked out to raise its height by 2cm with MDF so that the stress on the glue/acrylic bond as it cured would be lessened and the tension on the structure once the sides and base were glued would also be lessened. The recycled acrylic had given the odd shape to the sides, in that they are again cut away in a sloping fashion towards the back, while the front and back elevations remained open. Cut lengths of acrylic that had lain around the studio as well as a small triangular shape of acrylic glued to another acrylic shape were then positioned within the space and it is these shapes that created a sense of movement within the interior space of the study.

TG16 Large acrylic structure (set aside)

Size 130 x 102 x 75 cm
Overall height 150 cm
Acrylic, True-Grain, MDF, paint, Fabriano paper, pencil, charcoal
5mm acrylic 3" x 27", Armorcoat, True-Grain, gauze

Although this was set aside as work in progress it had indicated another aspect on proportion by deciding not to enclose the study, and by re-using acrylic triangular shapes as horizontal planes supported on light semi-opaque foam packaging material. This working process included a 2D cloud effect on True-Grain (the original TG2) which had been set aside, and a 3D shape developed as a cloud form using a gauze textile. Another raised horizontal platform had extended the study beyond the ground plan for this model in using a large triangular sheet of acrylic with its accompanying shadow.

TG17 Cloud (set aside)

True-Grain, Kozo paper, Procion Dye

The previous study (TG17) was set aside although the reference was originally to not put clouds in a box. However the voluminous crumple found in the gauze textile held an affinity with the coastal scene in TG1. The question whether this volume could be applied to a literal function of clouded skies, not as cloud

formation, but as topographical distance was investigated. In TG1 the sense of distance appeared more marked by the positioning of gauze in front of the curvature as the viewer could 'see through' the gauze to the drawing on the curvature behind. At this stage height and proportion was being considered through various materials that can enable this as a topographical effect. This concluded the investigation and critique for Stage 2. As such this stage of the research had progressed to consider the aesthetic effects that these materials could achieve.

Stage 3

As a response to Stage 2, Stage 3 aimed to consolidate the previous studies wherein the acrylic had offered a number of possibilities regarding transparency, opacity, shape and form. While the structural use of acrylic was gaining in substance, the use of the Procion dye and pigment also progressed with the production of surface drawing. As the number, size and scale of the studies began to grow this would eventually translate to 3D life-sized studies to be situated as spatial drawings. The following work anticipates this change by pushing against the perceived framing of architectural space to reconsider a sense of depth as boundless space suggested in the TG1 study, as such it would both challenge and advance Bal's view of *'making it strange'*.³⁶

Reflections

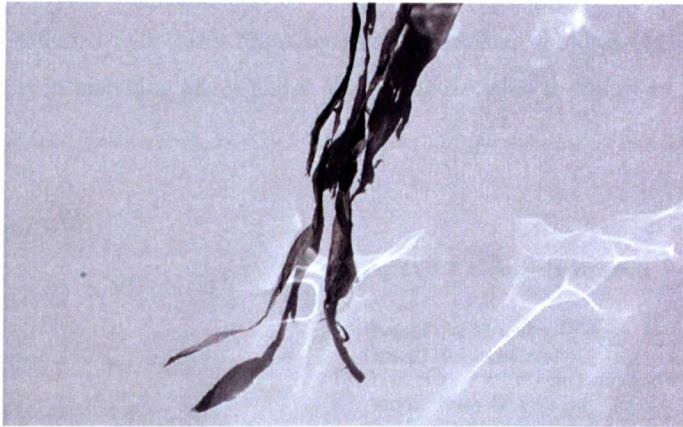


Fig 252 *dancing reflections I*

25 Digital prints – various sizes
Acetate, Kozo paper, charcoal foam

Working with the pigment and the Procion dye as surface drawings on the acrylic could be quite difficult to photograph, it provided the impetus to take the acrylic studies out into the sculpture yard and photograph them on a clear sunny day. In re-photographing TG12/ Circular drawing IV it had then offered a different perspective in working with transparency, opacity and reflective light and the residual paper left from the drawings. These digital images are therefore a progression from TG10 and TG12 and create their own visual narrative. The three dimensional drawings articulated a notion of space and were finalised as twenty-five digital prints. They have a correspondence to a sense of movement and a working relationship with the Leaf Installations (figs 118-120 and figs 145-147) with a further correspondence to the filming of the leaves that followed, wherein the banana leaves would intertwine in a circulatory motion (fig 130 and the final film 2' 49").

3D Acrylic Cloud Box – trial study

Overall size 41 x 43 x 46 cm
10mm acrylic base 41 x 43 x 5cm / 5mm acrylic sides 41 x 43 x 19 x 24
Acrylic, Kozo paper, Procion Dye, pigment, low viscosity glue

This study aimed to revise the TG6/ Cloud study II. Re-cycled acrylic with partial concave sides was re-assessed for a stand alone 3D study, and then sanded and polished using grades 120/240/320/400 polishing off with metal polish. The acrylic was degreased and laid flat and a 30% tuche wash solution was brushed onto the upper half of Kuranai paper settled on the acrylic then left to dry. A second 50/50 tuche solution was overlaid with a brush swept diagonally across paper, small ripped strips were then overlaid and again brush washed with 60% solution. The first attempt was not successful as the acrylic needed further degreasing. The paper was re-used with 100% solution on the upper half with a wider sky dado to enhance the soft grey wash, the lamp black pigment solution was then brushed onto the lower half, even so this was also unsuccessful, therefore the process was started again with fresh paper. The next drawing adhered to the surface and then softened with a dry brush by erasing/softening the drawing. The final construction was at first problematic in matching edges and it lead to the decision to follow up and rework this study with new acrylic.

3D Triangular sculpture

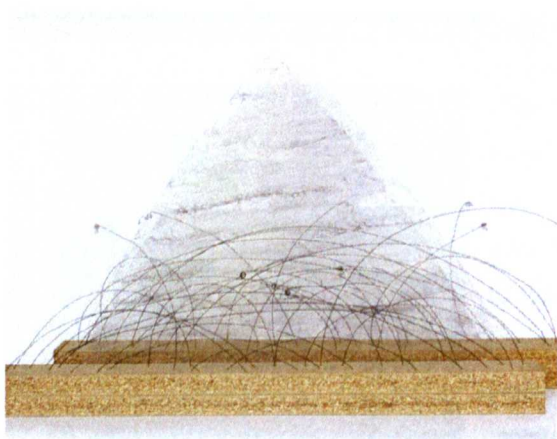


Fig 253 3D Triangular sculpture

Overall size 88 x 64 x 18 cms
Overall Height 64cms
Base: Two 7 x 7 x 7 cm laminated woodchip blocks
Acrylic: Sides 88 x 64 cm
Acrylic, Kozo paper, Procion Dye, pigment, piano wire

Two large triangular acrylic plates offered another way of replacing a box. The scale and size of the acrylic was assessed for their weight and led to abutting the triangular acrylic plates to wooden blocks with the screw holes countersunk along the bottom edge for stability. Surface drawing, preparation and organisation were as before, and there were no untoward problems. The acrylic plates were screwed to the blocks following the base of the acrylic edges. The finished study was initially presented with the blocks positioned side by side with the acrylic on the outer edges. This allowed a further step in drilling holes along the length of the blocks for the gradual inclusion of piano wires cut to size, and acknowledged a reference to the 'running grass' calligraphic script. The piano wires were re-cycled and sourced amongst other drawing materials from various musical instruments. The acrylic plates were later changed so that the piano wires were positioned outwards.

3D Architectural drawing



Fig 254 3D Architectural drawing - detail of drawing process



Fig 255 3D drawing process

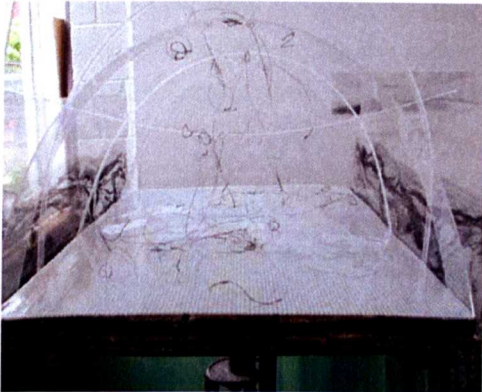


Fig 256 3D Architectural drawing - detail of drawing process

Tripod & 3D drawing - dimensions:
Overall size 155 x 120 x 73 cms
Overall Height 155 cms
Two Metal tripod stands
Recycled Wood Base 118 x 71 x 9 cms
Acrylic: 8mm acrylic.
Acrylic sides: 117 x 32.5 cms
Acrylic arches 140 x 3cm, 114 x 1.5 cm, 114 x 112 cm
3mm Acrylic lengths, Kozo paper, Procion dye, pigment

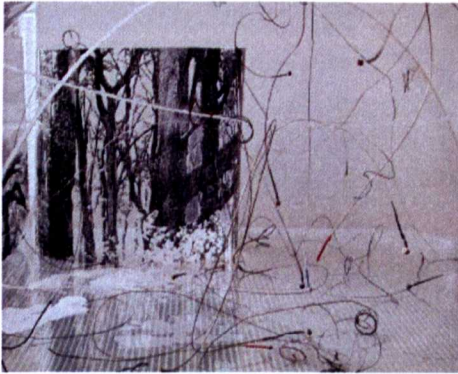


Fig 257 3D drawing - digital image 1

This study was positioned on two metal tripods and therefore developed as a floor standing study because the height was essential in viewing the 3D drawing. The irregular arching spines of acrylic are positioned from side to side along the length of a wooden base with two acrylic panels on each side. Violin and cello wire was threaded across the arched spines as a contrived notion of ‘sound’ and ‘notation’ traversing the space.

While sound and notation are then indicative of the ‘aural’ unfolding landscape, Henri Lefebvre’s view of ‘rhythmanalysis’ would suggest a different analogy regarding David Leatherbarrow’s observations on architectural space and Rudolph Schindler’s *two kinds of “seeing”*: *a lateral sort that apprehends configurations at the margins of a focussed regard and a perspectival sort that concentrates attention.*³⁷ (Leatherbarrow 2000)

The preparation for the acrylic surface drawing was considered against 'cold' and 'warm' white paper to compare the tones in the dye and pigment solutions with the Treescap image. The acrylic panels were cut to order with polished edges and then drilled with countersunk holes at 5cm and 38cm from each end ready to be screwed to each side of the heavy wooden base. The acrylic panels were laid flat, degreased and 60% Procion dye solution applied onto torn lengths of Kozo paper on each of the upper halves. On the lower halves heavy French black pigment solution was applied over more torn lengths. The wooden base was then positioned on two tripod supports before the acrylic panels were screwed to the wood. Once the panels were in position a second application of French black pigment was re-applied over lengths of hessian mesh to enhance a textural effect. Semi-translucent packaging material was then pinned to the upper surface of wooden base as the base, because the wood while interesting in marks, colour and texture was too dominant. 2mm acrylic strips were then used to arch between the acrylic panels. The violin and cello wires were weaved through the arches with the image of the Treescap then placed off to one side in a circular position as an unsupported image of the Treescap that was stood upright using Armorcoat.



Fig 258 3D drawing - digital image 2



Fig 259 3D digital image 3

When this work was photographed natural light streaming through the window enhanced the reflective nature of the materials. The resultant images therefore differ considerably because they are affected by the amount of natural light from the window, influencing the transparency and enhancing the reflection bouncing off the materials.



Fig 260 3D drawing / digital print TS 80_3



Fig 261 3D drawing / digital print TS 80_4

Due to the levels of transparency between the surface drawing on the acrylic and the stencilled Treescapè these images can be translated into various print processes such as intaglio, screen-printing, or giclèè in which tone and depth could be further manipulated (figs 241-242).

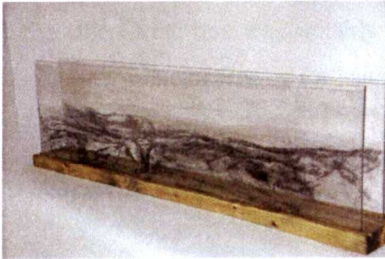


Fig 262 3D drawing

The 3D surface drawing was then reconsidered and the two acrylic plates were set apart by inserting them into 6 x 4 cm grooved pine to re-consider both form and base for a surface drawing.

Acrylic sides: 117 x 32.5 cms
Pse timber: 117 x 15 x 10 cm
Acrylic, pigment, Procion dye, pse timber

3D Cloud Box

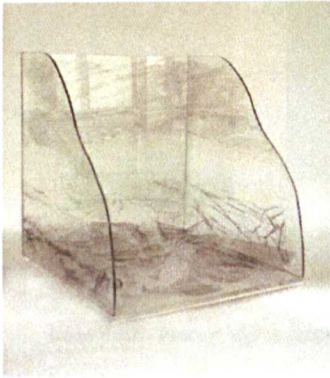


Fig 263 Cloud Box

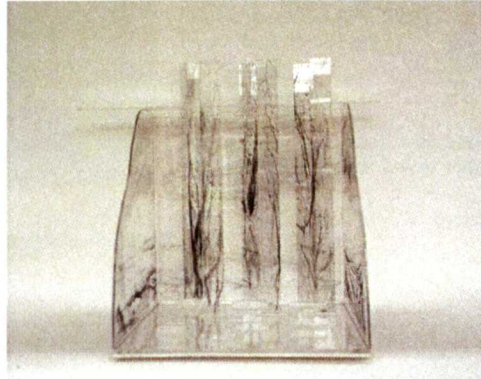


Fig 264 Cloud Box

Overall size 50 x 50 x 50 cm / Overall height 61 cm
6mm acrylic sides / 12mm acrylic base 45 x 35 x 12mm
Acrylic mounts 7.5 x 3 cm / 5mm vertical lengths 68 x 7
Acrylic, Kozo paper, Procion Dye, pigment, MDF, gauze, paint

In revising the earlier TG6/ Cloud study II and 3D acrylic cloud box, changes were made in the thickness of the acrylic and the inclusion of a solid acrylic base. As the acrylic would be cut to allow a soft flowing line the study was re-assessed to increase the size and scale. Initially it was cut as bull nose curves which were inappropriate, the sides required re-cutting as a flowing undulating line of three 50° curvilinear forms, and progressed using a template drawn up so as to offer a soft flowing/falling line. All external edges had been professionally polished including the sides with the convex/concave edges to draw attention away from a box-like construction.

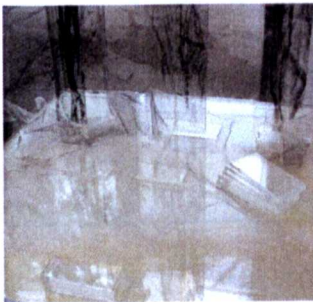


Fig 265 Cloud box - detail

The surface drawing had followed the previous process and the construction was completed using low viscosity bonding glue run along the edges. The Tree Spines were then introduced into the space with a small variation to TG14 as the Kozo paper was detached from the acrylic to leave just the drawing. Gauze and small acrylic oblong shapes were cut and sanded to evoke the topographical landscape. Of all these studies the Cloud box was suitably the most ephemeral. The inclusion of a second painted white MDF base then became necessary for handling which gave further height.

3D Marble & Acrylic Sculpture

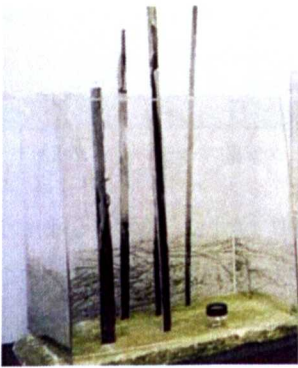


Fig 266 Initial marble/acrylic study

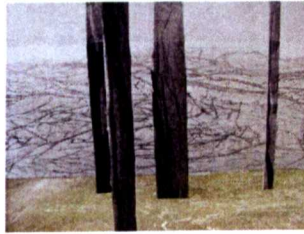


Fig 267 Detail - marble/acrylic study

Overall size 90 x 51 x 108 cm
Overall Height 108 cm
Marble Base 85 x 40 x 5 cm
Foam Base 90 x 51 x 6 cm
Acrylic sizes:
Back 68 x 66 cm
Sides 35 x 66 cm
Horizontal acrylic strips: 1-3cm wide, 42-53 cm
Vertical acrylic strips: 2-4cm wide, 70, 86, 96, 97 cm cm

Marble, acrylic, Kozo paper, Procion dye, pigment

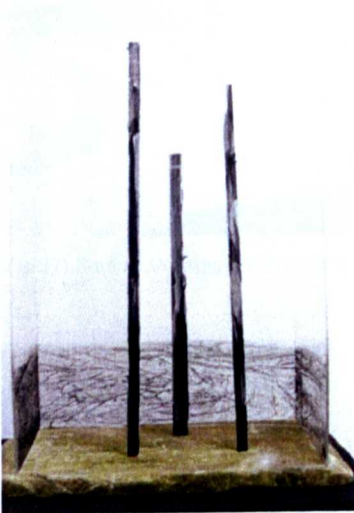


Fig 268 3D Marble and Acrylic sculpture

Re-cycled acrylic served as a base for the surface drawing; the drawing took well and was the most detailed so far, it was therefore later taken apart and reassembled because it had initially been a trial study which inadvertently became a stand-alone study. In consequence it would directly influence the following studies and also had a direct relationship to TG14/ Trees. Different bases were actively sought for this study and appropriate samples were found in reclamation yards, they included samples at low cost of: York stone 68 x 37 x 4 cm; marble 85 x 40 x 5 cm. Cotswold stone, although costly, was found to be nearest to the composition of foam when viewed under a 50mm stande loupe; concrete was also considered but was inappropriate because of the modern aggregates that are used.

3D Acrylic sculpture

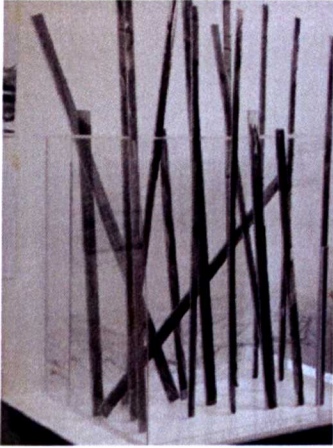


Fig 269 3D Acrylic sculpture

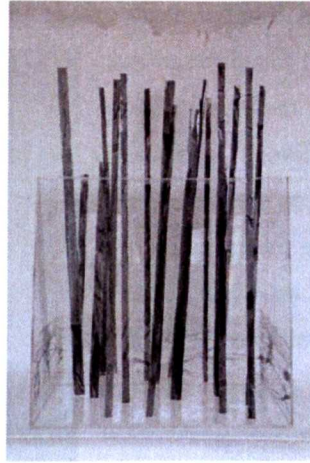


Fig 270 3D Acrylic sculpture

Overall size 102 x 71 x 51 cm
Acrylic Base 10mm, sides 5mm acrylic
Acrylic Base 70 x 50 x 10 cm
Acrylic Tapered Sides 36 x 66 x 28 cm
Acrylic Infill Sides 11 x 66 cm
Acrylic Back plate 70 x 66 cm
Acrylic Inside back plate 70 x 60 cm
Horizontal acrylic widths:
6mm, verticals widths 6mm
Horizontal acrylic lengths:
86 x 2cm, 97 x 3cm, 97 x 4cm
7 Vertical acrylic lengths: 1m x 2cm
5 Vertical acrylic lengths: 1m x 3cm
5 Vertical acrylic lengths: 70 x 3 cm
MDF Base, Acrylic, Foam, Kozo paper, Procion
Dye, pigment, MDF

This study follows on from the marble/acrylic structure, which was initially the same size and scale in the preliminary 3D architectural trial study. A detailed full sized template was made for the new structure influenced by the previous study and the preliminary trial study, it persuaded the inclination to create two back plates to develop the structural effect in the interior space. In cutting the inside back plate at a lower height it enabled the angled positioning of the acrylic spines to be diagonal/vertical acrylic lengths that traverse across the space. The acrylic was sanded and polished by hand and the 30%, 60%, and 100% Procion dye solutions were re-examined and tested.



Fig 271 Surface Drawing process - detail

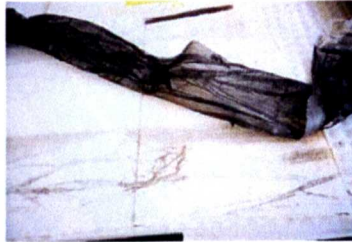


Fig 272 Surface Drawing process – detail



Fig 273 Surface Drawing process - detail



Fig 274 3D Acrylic sculpture – detail

The final drawing on the back and side leaves were as conducive to the notion of trace, whereas the vertical spines strike strong vertical and diagonal lines and at one point were reconsidered with the shavings of dyed Kozo paper (fig 255). This structure was influenced by an image of bamboo growing on the edge of a forest while the stark nature of the study was informed by the sparing use of vertical acrylic lengths.

Shallow box staging

The staging was primarily a trial study to take shape and form in the drawing process a step further. This



was unsuccessful because the shallowness of the horizontal wooden box then changed the plan of work to its vertical orientation. However, sanded, sized, then painted, the size and scale of the box required a different material to apply the dye and pigment solutions. It was developed through the mesh used for tea bags, which was applied strategically by pinning material into place while the box was in the upright position. Pinning the material enabled a collaged effect assimilating to a mountain structure. Layering and several drying off stages were required and the final highlights were made with white paint and a thin brush. The drawing was effective but the box was wrong in shape, material and finish, it might have been more successful in acrylic.

Fig 275 Shallow box staging

Overall size 232 x 80 x 20 cms

Recycled MDF shallow box, Kozo paper, Procion Dye, pigment, paint



Fig 276 Shallow box – drawing process

A chance intervention while working with the box came about through the used Kozo paper. As an accidental intervention it could be seen to be an adaptation of a figural form lying in the shallow box due to the dyed recycled paper. However, because this was part of the research process it was referenced in the photographic chronology of the project.

Summary conclusion

This completed the smaller studies for Stage 3. Stage 4 would concentrate on developing the Tree Spines in life-size scale. To summarise while these studies would find their response in Stage 4, the studies had reconsidered the theoretical context of the project through the construction of small scale dioramas. As an association to sculptural and architectural space these works drew on the emphasis of the gap or delay as a *slow reading* where each object was perceived on its own. In doing so these studies consider Bal's views that reflected spatial relationships and the diorama form together with the impact on the viewer in *making it strange*. While the conceptual links to Schlovsky's view of *estrangement* as an exercise of wonder was interesting I found Bruno's ideas on *space-affect* to be influential in these studies.

In this regard the conceptual correspondence to Karen Wonders analysis of the illusion inherent to the diorama form; the further comparisons to the *viewer* that contrasts with LeFebvre's *active participant* shown through the unfolding view; together with Bruno's interpretations of a mobile view would then anticipate a different mediated view, one that would be transformed by size and scale. Whereas the size and scale of these studies had considered a series of interventions and experiments with space and form as different interventions discussed in the introduction to this research diary (Chapter 4), the studio practice would now turn to the preparations for life-sized studies.

Stage 4

Tree Spines

The final stages would encapsulate the idea of long spines of wood positioned as life-sized objects that are presented to the visual field; as such they have developed from the previous studies and would be photographed as a working process from various angles and in various locations to re-consider an installation view as a sense of space and place. In this respect the emphasis would be placed on Bal's observations regarding architectural space and the further emphasis that Bruno had placed on site-seeing.

To develop the surface drawings fresh batches of Procion dye and pigment solutions were used, the tonal quality would change accordingly by changing from acrylic to wood. Because of the change in size and scale the Kozo paper was also changed to a redundant mesh material formerly used for tailoring and dress making and this then affected the texture of the mark. Delicate marks could still be made but with some compromises as PVA was necessary to fix the dye and pigment to the wood. Pigment tests included both French pigments, lamp black and vine black, and their application was influenced by evoking a bone / tree spine effect as a monochrome structural effect. Although texture and tonality became increasingly important, this could easily be quite stark however emphasis was given to breaking up the drawing i.e. making the marks more random along across the lengths of folded and creased material and therefore less controlled. The pigment was the more important drawing material because the textural mark was greater.



Fig 277 Tree Spines - pigment and dye tests



Fig 278 Tree Spines - initial study

2-3mm pse timber 6ft - 14 ft
Timber, paint, pigment, Procion dye

To develop the installation studies 3m lengths of 2 x1 PSE timber were re-cut to thin 3m x 2mm and 3m x 3mm lengths, the wood was prepared with a solution of 50/50 water/PVA, then painted using a Hi-white base made by the Little England Co and a pale grey trade emulsion. Both dye and pigment solutions were then trialled on the painted wood (figs 258 and 259).



Fig 279 Tree Spines - Pilot study

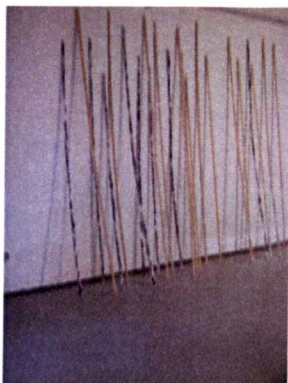


Fig 280 Tree Spines - Pilot study



Fig 281 Tree Spines - Pilot study

A larger series of photo studies was then undertaken in different locations and in different groupings and these were assessed in returning to the studio to develop this idea further.



Fig 282 Original pigment/dye drawing

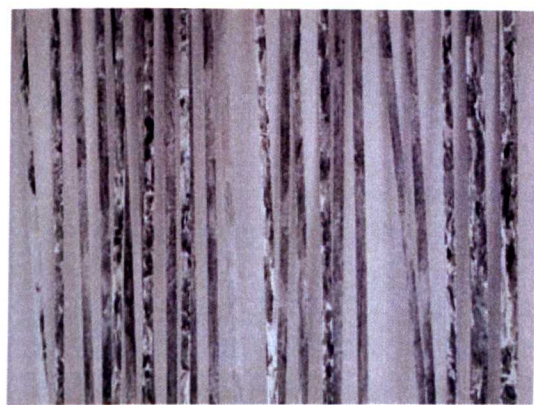


Fig 283 Original pigment/dye drawing



Fig 284 New pigment/dye drawing

A new set of 10ft – 14ft spines was then made using the unprepared lengths and additional cut timber (fig 265). Adjustments to the pigment and dye solutions, as well as the process in applying the surface drawing were due to a consideration for refracted light. Because the drawing process was worked out horizontally these and the original spines, were then repositioned and photographed again in the main gallery.

A photographic essay then developed in order to consider different values in tonality, shadow, and the positioning of the spines in a gallery context.

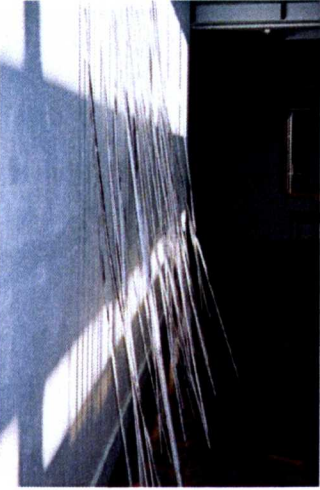


Fig 285 Main Gallery – late afternoon

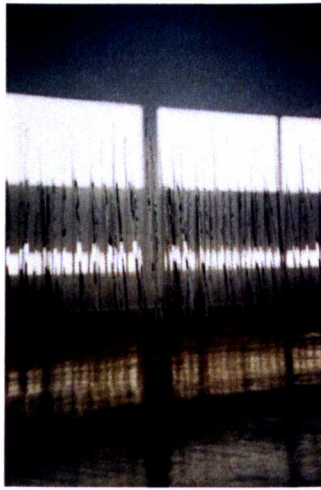


Fig 286 Main Gallery – late afternoon



Fig 287 Main Gallery – late afternoon

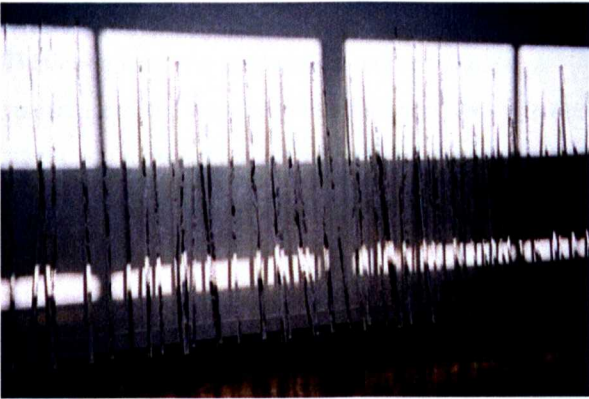


Fig 288 Main Gallery – late afternoon

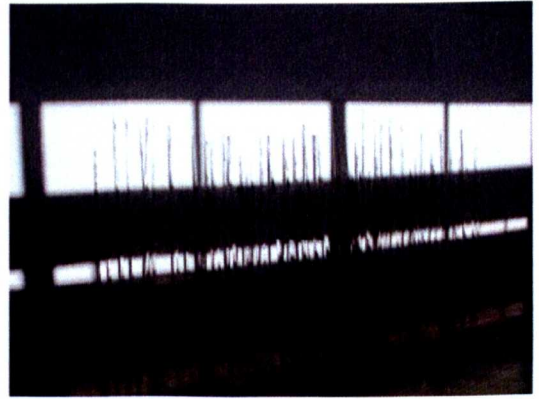


Fig 289 Main Gallery – late afternoon

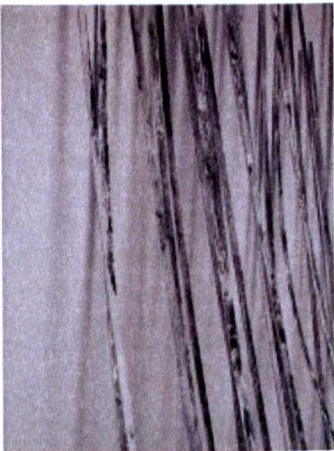


Fig 290 Main Gallery – early evening



Fig 291 Main Gallery – early evening



Fig 292 Main Gallery – early evening



Fig 293 Main Gallery – early evening

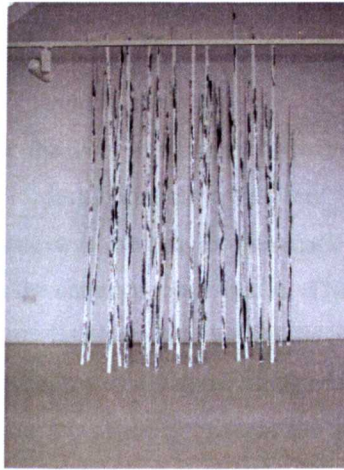


Fig 294 Main Gallery – early evening

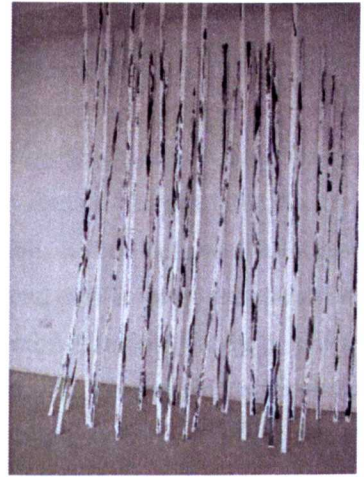


Fig 295 Main Gallery – early evening

Summary conclusion

This completed the preparation and installation studies for Stage 4 the conclusion of the practice based research project was the presentation of two life size installations for an examination exhibition. These stages while producing studies in their own right had therefore prepared the ground for the final stage. A retrospective visual essay gathered from the overall project appears in the appendices as a number of larger images.

Stage 5

Examination exhibition

The final work to be presented for the viva and examination exhibition was to create two life-sized architectural spaces within the studio developing from the Tree Spine studies. In order for this to be effective a small white card maquette was created for the main exhibit, it then defined the dioramas position as situated directly opposite the entrance to the studio. The second exhibit would then be situated in a small room leading off from the studio by walking behind the main exhibit. In doing so the parameters of how they could be viewed had lead to the studio doors being removed. The preparation also envisaged the Tree Spines would be brought into this space to increase the sense of physical space; in addition the bamboo would be reconvened in the space for the second exhibit in order to re-visit the dialogue on vegetation prior to filming. The construction for the main exhibit re-used the diorama shell first used for the Howard Gardens exhibition, but altered in width to enhance a perception of landscape within the smaller studio space. The background painting referenced the maquettes and 3D studies from Stages 1, 2, and 3, wherein a low-lying landscape reveals the sky dado and clouds above.

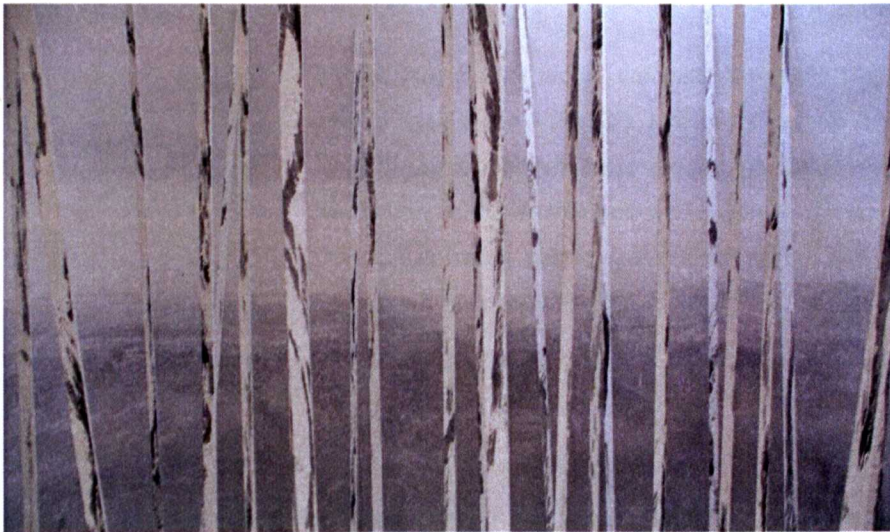


Fig 296 Installation view – detail

Originally the plan was to replace the hardboard used for previous backdrops with 8 x 4 ft sheets of 3mm acrylic this would have been the preferred way of working however it had proved to costly. The original hardboard was re-used while the preparation included two coats of white emulsion and repairing any damage. The painted background was then prepared using Little England paints, specifically gauze, high white, lead and acrylic based undercoat. French black pigments were mixed up in larger quantities and similar to the maquettes applied to the lower half of the backdrop. Once each surface layer had dried, sanding and re-applications brought about the desired effect - the dissolving horizon.



Fig 297 Installation view
Overall size 9' 6 x 14' x 5' 7
Door width 6' 6 x 4'

The floor was prepared with a fresh coat of floor-paint in preparation for the surface drawing this used heavy French black pigment solution which would seep through the creased and folded mesh material to develop a strong surface texture. In developing an allusion to a topographical landscape the analogy of foam developed as a 3D floor plan of contoured foam. The larger topographical shapes were achieved by cutting, sawing and abutting the foam. Kozo soaked paper was then recycled to create a textured surface effect on the foam and involved several more applications of pigment solution. Once fully dried further adjustments to these shapes involved sawing and cutting back the foam which enhanced the textural effect regarding the layers of folded and creased in the paper and included the smaller plinths made at the base of the backdrop.



Fig 298 Installation – overhead detail

As the Tree Spines would complete the scene they were to be centred against suspended 2 x 1 batons. Overhead one baton was screwed to the top right hand edges of the backdrop to hold the fixed curve of the background wall in position at the outer edges. Two further batons were suspended and then held fast at each end by curving short acrylic 2ft lengths fixed to each end of the backdrop.



Fig 299 Installation – view left

The Tree Spines on the outer lying positions were positioned against batons and the backdrop. They were not fixed which would allow for sudden unexpected movement when they fell. While the affect that this produced had re-considered the studies in stages 1, 2 and 3, it was also noticeable how the light could affect this exhibit. While there is a sense of atmospheric space in the painted horizon it was more noticeable as a detail view in the receding horizon and a dissolving view (fig 277), this affect was primarily due to the skylight above (fig 279).

The second exhibit was viewed in the smaller room leading off from the studio. However this exhibit was developed without the contrivance of a painted horizon. It had developed more simply as an installation as the small room leading off the studio was painted out in black acrylic emulsion while overhead a grid using 2 x 1 was already in place. The intention was to recreate an exhibit that recalled the bamboo images in chapters 5, 6, and 7 and the influence of a small water pool/ bamboo detail (fig 27) within the Powell-Cotton dioramas. At first the idea would be influenced by a curved wall using black plasticized packaging material, but this was set aside because the actual brick wall was visually more interesting. A new staging was created with large wooden palettes, a 'backdrop' was then created using the same palm leaves and foliage from earlier investigations. A recycled black pool lining was positioned 'centre stage' and the



Fig 300 Bamboo - detail

bamboo was then positioned around the empty pool. The only form of light was a small lamp at floor level washing the central space with a warm glow. The intention was to develop an exhibit that recollects earlier aspects of the overall project in the use of foliage and vegetation and therefore to construct a second exhibit that was in direct contrast to the main exhibit.



Fig 301 Bamboo installation

Room dimensions: 7' 10" x 7' x 10' 6"
Bamboo canes, Chusan Palm leaves,
dried bamboo shrubs and dried foliage,
wood, pond lining, wood palettes

The conclusion now follows.

- ¹ Bal, M. (2006) Mieke Bal had referred to a 'willing' suspension of disbelief in her essay on the AMNH dioramas mannequins. See *Telling, Showing, Showing Off* p. 175. However Colin Rhodes viewed the suspension of disbelief in a separate context by referring to a doubly potent fiction in regarding Primitivism and the primitive. See Rhodes, C. (1997) p. 100. See also Noel Carroll's criticisms of a 'willing' suspension of disbelief, in Ben-Shaul (2007) *Film Concepts*, p. 61.
- ² Op. cit. Chapter 3, p. 65.
- ³ Op. cit. Powell-Cotton was given permission by Emperor Menelik II to trek in Ethiopia this took 14 months. Powell-Cotton then wrote a credited account of Ethiopia (source: British Embassy, Addis Ababa www.britishembassy.gov.uk/ accessed 26/11/07). It was a factual distinction that developed comparisons with the fieldwork carried out by artists working for the AMNH, whereby paintings were created as accurate descriptions of landscape for later translation within the AMNH dioramas. The Pitt-Rivers museum archive noted that Powell-Cotton and his wife would also make field notes on later treks. See biography <http://southersudan.prm.ox.ac.uk/biography/cotton/> accessed 14/07/08.
- ⁴ In a different regard a willing suspension of disbelief might have occurred in medieval cartography as this was exemplified by the *Hereford Mappamundi of 1300* in Hereford Cathedral. See Harvey, P.D.A. (2006). See also symbols and the archaeological trace 'proposed as an epistemology' Bal, M. (2006) p.186.
- ⁵ Morell, V. (2005) *National Geographic* Vol. 208 No. 4, October.
- ⁶ Milton J. (1882) see pp. 87-94. The 1882 version of *Paradise Lost* contained engravings by Gustave Doré and a text describing woodland and the artifice of theatre and sylvan scenes, of 'odours floating from the spice islands', and "True Paradise, under the Ethiop line" (Book IV p. 92). This allusion is in contrast to the original museum gallery displays of Ethiopian artefacts where the research followed on from viewing the Red Sea Hills in the diorama situated in Gallery 1 and the Ethiopian display cases in the Gallery 2. Bal had also given a brief critique of *Paradise Lost* within the context of canonical and literary texts and had described *Paradise Lost* as an artistic masterpiece (Bal (2006) p. 416).
- ⁷ This was not a connection to Milton's theological or romantic content, while reactions to actual and possible worlds were indicated by Bal, Berys Gaut's reasoning for rejecting Milton's theology was "... many lovers of Milton's verse would not sign up to his fully fledged theodicy." And furthermore "The theology may be wrong but the psychology is marvellous". [sic] p. 175. While neither agreeing, or disagreeing with these views, Gaut had repositioned a cognitive argument, and fictive space regarding Milton's *Paradise Lost*, see 'Cognitive Argument: The Aesthetic Claim' in *Art, Emotion and Ethics*. Gaut, B. (2007) pp. 172-6.
- ⁸ Milton lived for five years in his father's country house in Horton and his mother is buried in the chancel of the church. In the 1882 publication Milton was said to have regarded the time spent in Horton and the 15 months in Europe, where he met Galileo, as the happiest moments of his life. A BBC production on Milton was later presented by Armando Iannucci and shown in 2009 – see bibliography.
- ⁹ Bruno, G. (2007) pp. 64-65.
- ¹⁰ Bruno would consider how the art of memory had understood recollection spatially. See Bruno, G. 2007 pp. 221-223.
- ¹¹ See Johnathan Crary's views on the observer (see chapter 3, p. 19 no. 11). Also see appendix 9 p. 219.
- ¹² Op. Cit. The supporting investigations are situated in the appendices (numbers 8, 9, and 11), in hindsight an insight to the historical context of Quex Park was seen on visiting the museum by an early engraving of Quex Park.
- ¹³ *Poems of the Late T'ang*, Graham A.C. (1965) and *Designs of Chinese Buildings*. Chambers, W. (1969).
- ¹⁴ The response had developed after seeing the major collections in the museum and visits to other museums and galleries they include: The V & A, Pitt-Rivers Museum and Ashmolean Museum, Oxford and the Museum of Eastern Art, Bath. Primarily it developed from *The Powell-Cotton Collection of Chinese Ceramics* (Lang, G. 1988). I then considered *Chinese Art* Hájek, L. (undated); *Chinese Art* Tregear, M. (1993); and also encompassing Japanese art and architecture with regard to *Art and Architecture of Japan* R. Paine & L. Soper (1981), and *Japan-ness in Architecture*. Arata Isozaki (2006).
- ¹⁵ Vesely, D. (2002) 'The Architectonics of Embodiment', in Dodds, G. and Tavemor, R. (2002) *Body and Building*.
- ¹⁶ Vesely, D. (2002) p. 41. Arata Isozaki considered another perspective - where western perspective of architectonic will be constructive/objective it contrasts to the Japanese interpretation, which is spatial/performative. Isozaki, A. (2006) p. 29. Architectonics is considered by Henri Lefebvre where theatrical space is an: *interplay between fictitious and real counterparts and its interaction between gazes and mirages in which actor, audience, 'characters', text, and author all come together but never become one* Lefebvre, H. 1991 p. 188 (see also pp. 169-230). One further point indicated a separate relationship to architectonics in Ernst Gombrich's obituary: "It was not that he believed the expressive power of music was reducible to principles of harmony, or that of painting to the psychology of illusion, but that these formed the framework for understanding artistic achievement." Obituary: E.H.J. Gombrich 1909 - 2001. Podro, M. The Guardian - 5 November 2001.
- ¹⁷ While I make no claim to expertise on Kant, I use the term 'formal play' with regard to cognition and the 'productive imagination' emphasised through variety and unity and the harmonious free play of the imagination. See Ward, A. 2006 *Kant The Three Critiques*. pp. 192-193 & 212-213.
- ¹⁸ As an approach it then became conversant with the work of Louise Bourgeois and another exploratory process. Bourgeois allowed her imagination to run free rein but would situate her work firmly within a very personal vocabulary. However with regard to Bourgeois' Cells and this research project there was a further analogy to reinterpreting a diorama. It is premised on Louise Bourgeois' marriage to Robert Goldwater in 1938 bringing her into contact with anthropological and ethnological museums, artefacts and images in addition to the artistic circles with which they were involved. A further observation was made on the basis of an image in *Primitivism in Modern Art* (1986) fig. 2 p.10 was taken in the Oceania Gallery of The Trocadéro Museum Paris (1930) and has a similarity to Bourgeois' Personages. *Primitivism in Modern Art* (1986) was also Robert Goldwater's 1938 doctoral thesis. On Bourgeois and Goldwater's meeting and Robert Goldwater's career see Gorovoy et al, 2000 p. 285.
- ¹⁹ Burgin, V. (1996) Victor Burgin was referencing Edouard Glissant and the concept of Brechtian time, the quote in itself was poignant, see Chapter 3 n. 15. Although this research did not develop Glissant's ideas further it did follow up this point through a PhD thesis by Nigel Coates, Coates thesis related to the literary work of Edouard Glissant with regard to the notion

of space, place, spatiality and recent critical theory. From Coates' perspective, Glissant is important to the literary nature of spatiality, which negates abstract space as a theatrical backdrop in the contemporary context of the Caribbean. It brought about a completely opposite viewpoint and would lead to questioning how my thoughts contribute to this research. However no critique of Coates' thesis was intended as it was written in a combined dialogue of English/ French and French/ English. Coates, N. 2001.

- ²⁰ See 'Telling Objects' on collecting and narrative in *A Mieke Bal Reader*. Bal, M. (2006) p. 270.
- ²¹ See Bogue on Henry Maldiney's conception of haptic/optic, and systolic/diastolic moments pp. 139-145, and on relations of value/tonality p.150, in *Deleuze on Music, Painting and the Arts*, Bogue, R. (2003).
- ²² *Photographic Lenses: A simple treatise* Beek, C. & Andrews, H. London: R. & J. Beck Ltd. (1903). This was a book on photographic lenses with outline drawings of the horizon as observed through different photographic lens available in 1903.
- ²³ Ballatyne, A. (2007) *Deleuze and Guattari for Architects* pp. 35-36. Ballatyne had put this differently with regard to the positioning of virtuality: 'the body without organs is *virtually* all the things we could be, but when we are actually in that state we're *actually* none of them.' p. 35. He stated: "The body without organs is a state of creativity, where preconceptions are set aside. It is the state before a design takes shape, where all the possibilities are immanent, and one holds at bay the common-sense expectations of what the design should be. When a stimulus or internal pain prompts a line of light, then formations assemble, giving the beginnings of form – a structure, a detail, a *leitmotif*. The aim could be that the design would be entirely immanent in its initial conditions, and would emerge as a product of the various forces in play in the *milieu*. It would not be imposed from outside as a specified form, but would work with the grain of its matter, from within, but also seamlessly with the *milieu* and networks extending to its horizons."
- ²⁴ Bal has stated that the purpose of her analysis of the AMNH dioramas was one where she wanted to 'make it strange'. See *Telling Objects* Bal, M. (2006) pp. 276 & 286 n. 16
- ²⁵ Ballantyne, A. (2007) p. 14. This passage by David Hume developed from his own sense of self was quoted in *Deleuze and Guattari for Architects*.
- ²⁶ Snatches of song from: *Poems of the Late T'ang* Graham, A.C. (1965).
- ²⁷ The upended bamboo work was recollected visually, as there was a similarity to a detail of a painting by Stanley Donwood, 'Bear Forest' 1999-2000. See *The Music and Art of Radiohead* - fig 6.6 p. 96, Tate, J. (2005).
- ²⁸ On suggestion see Art and Illusion, Gombrich E. (1996). Regarding this point it is reflected in phrases such as 'the sound of two lovers working in the garden/ the sound of the forest escaping to the sea'. In this respect an exhibition at Compton Verney: *The Fabric of Myth* and reviewed by A.S. Byatt in *Twisted Yarns*, was helpful in enabling a perspective on the weaving of words and thread as synonymous with myth. See 'Twisted Yarns' Byatt, A.S. Fabric of Myth – The Guardian 21 Jun 2008.
- ²⁹ On the make-up of the textile dye solution see Appendix 10 – Studio Materials.
- ³⁰ Bruno, G. (2002) p. 221.
- ³¹ References were taken from: J.M.W. Turner – a vignette of woodland; Sadlers Wells Theatre: an 'Etching and Aquatint' by Augustus C. Pugin 1809; and the Danakil Desert and Ethiopian Hills as portrayed in *Africa's Danakil Desert: Cruellest Place on Earth* Photography by Carsten Peter. Morell, V. National Geographic Vol. 208 No. 4, October 2005.
- ³² Gombrich, E. Art & Illusion (1996) p. 12, first published 1960.
- ³³ See Chapter 4 – 3rd Intervention p. 79.
- ³⁴ See appendix 10 on drawing materials and stockists.
- ³⁵ Kwo Da-Wei (1981) *Chinese Brushwork: Its History, Aesthetics and Techniques*.
- ³⁶ See chapter 3. p. 65.
- ³⁷ Leatherbarrow, D. (2000) 'Sitting in the City, or The Body in the World', in *Uncommon Ground Architecture, Technology, and Topography* p. 283. At the time, the tango composer and Bandoneonist Astor Piazzolla had offered his own aural landscape in the composition 'Oblivion'. Piazzolla, A. (2008) Oblivion [3' 59] in *Tangos y Canciones* [CD].

Conclusion

This research reconsidered Bal's notion of the cognitive relationship of a diorama to the concept of a discursive space. In doing so it has considered how the natural habitat diorama has a relationship to *the three-dimensionality that draws on architectural space; the three dimensional representation of the landscape within the diorama itself; the two-dimensional illusion of a tromp l'œil landscape painting; and the exterior space occupied by the viewer.*

The visual vocabulary that developed from the study of the Powell-Cotton dioramas was of central importance to this practice based research project. The potential for this research project was to explore the possibilities of developing an aesthetic for sculpture and architectural space, and explore the potential of natural and projected light within the re-construction of large and small scale dioramas. The diorama then recollects the cognitive knowledge brought to the prospect as it involves aspects in, of and about landscape and therein a visual system that is both constructive and destructive. Such concepts elicited wide-ranging aspects of landscape within the research process by holding different relationships that might inform contemporary art practice. In this respect the potential for the platform of transparency/opacity/ and translucency was viewed as an enabling device for the research investigation in the endeavour to explore an aesthetic for sculpture and architectural space based on the diorama form. It developed through an interest in natural and projected light that in turn revealed the relationship to artificial and restricted light. As the research progressed, the critique became a response to landscape and the diorama form that involved a simplification of architectural space and the sculptural object and considered a drawing process that has similar characteristics to the screen-printing process.

In this respect this practice based research project had begun by considering the diorama's architectural presence and the construction of the diorama form, in reflecting the three-dimensionality that draws on architectural space; it considered the three dimensional representation of the landscape within the diorama itself; the two-dimensional illusion of trompe l'œil landscape painting; and the exterior space occupied by the viewer; it would then include the response to the dioramas interior/exterior space viewed by myself. In considering Bal's analysis of the architectural presence of the AMNH dioramas through the cognitive relationship of the diorama form and the concept of a discursive space, Bal had later stated in *Telling Objects* that her analysis had deliberately endeavoured "to make it strange". Thereupon as a poetic form, 'ostranenie' appeared influential in the sense that it is a device that delays perception for which Victor Schlovsky was credited as the major influential figure of it's literary form.

While Bal enabled the practice based research from a physical understanding, Guiliana Bruno offered a different understanding of *space-affect* and to this extent where the Powell-Cotton dioramas were

examined in the physical sense, they were then considered theoretically to reconsider Bal's understanding of the diorama form. The research practice compared the diorama form to its historical and contextual background through Wonders, Quinn and Altick's observations to compare different aspects of the diorama form. Consideration was also given to the wider contextual background in order to develop the research practice and consider the Powell-Cotton dioramas and the diorama form, from a 21st century understanding of landscape. The research practice therefore faced a conundrum where it considered the architectural space and the physical presence of the dioramas as architectural space(s) in the museum collections; and a perception of space in regarding the historical and contextual background of the diorama. The research practice had therefore explored the cognitive presence of the diorama form as perceived in the context of Guiliano Bruno's concept of socio-cultural space and a shifting space-affect, and considered how 'site-seeing' had created a relationship to film archaeology, film architecture, and architectural space. On this basis the research context considered the diorama form with regard to architectural space, *site-seeing* and the mobile view. It would regard a potential aspect of the Powell-Cotton dioramas as having a shared history with theatre, film architecture, film archaeology, and the early moving image. The research diary then undertook an approach through two dimensional, three dimensional and four dimensional media, where in the early stages it considered the architectural screen in relation to architectural space. The process was then re-considered through photography, film and large scale installations. In developing an aesthetic that considered natural and projected light, the investigation considered references to the diorama form literally, as *dio rama* equates to 'see through' in so doing, its relationship to the screen had emphasized the object, which in this respect the research practice would advance Bal's analysis. Where the formal aspects of the screen were considered as a fundamental basis to investigating architectural space, architectural space was investigated informally to adapt the diorama form to a 21st century understanding of landscape. From this premise the object and the objects within this research investigation were primarily the landscape and objects that would define or undermine the notion of landscape. Natural light and its documentation had a considerable impact on this landscape aesthetic, providing the stimulus to the research investigation, together with later constructions of small scale and large scale dioramas that culminated in exhibits life-size in scale.

Whereas the recollection of a sense of place had been conducive to considering how landscape recollects an affective response. Here, within the contemporary landscape, the geographical location of May Hill in Gloucestershire is one such place viewed in the distance, or in standing amongst the pine trees on the hilltop, it was a sense of place that envisages the prospect. However the research investigation had taken its theme from the Powell-Cotton dioramas as an artificial reconstruction of landscape informed by the recollection of many years (and sporting trips) in Asia and Africa. Therefore with due regard to the taxidermy and the taxidermist's expertise a detailed knowledge was perceived in reconstructing a taxidermy specimen where the technical points and different perspectives would be of value, particularly

if they included a science based perspective. Ultimately this would lead to the decision not to detail the taxidermy and the taxidermy correspondence, and therefore the taxidermy was regarded as a different research proposal with it's own implicit potential.

In this respect the factual nature of the object was then settled in a narrative theme that foregrounds a perspective of landscape where the fiction highlights the object, which in this respect was the taxidermy and vegetation in a topographical landscape. In another sense the research theme was made evident by objectifying the landscape as motif and thereafter it would develop through the performed content in this research i.e. the transposition of dead animals into banana leaves and dead bamboo, both as metaphors that might re-consider life and death. In the final stages of this research project an energy that might reclaim a 'sense' of life was made physically evident through transparency, as it is always there but we are not always aware of it. In regarding the physical constructions of small scale studies of dioramas it would in this sense challenge Bal's theories within the specific context of the contemporary landscape.

The studio practice in reflecting the research practice developed beyond what I have done before, but it also permitted time to think deeply about what I was trying to do that is: to consider its own idiosyncrasy and work with what was important, to consider the focus and the observations, and to reframe the context of landscape by examining how Powell-Cotton suggested landscape while simplifying it. This research examined how the taxidermy animated the space not why, critiqued judgements of taste and value, and then developed a context for practice based research to then work constructively with the unexpected to explore spatial effect(s). This research had sought out what stimulates action in the studio and research process, what controls it and what breaks it down, it therefore has an analogy to the business of constructing natural habitat dioramas in museums except there are a number of people involved in which expertise, skills and abilities would contribute to the knowledge of various, diverse and different techniques in constructing natural habitat dioramas. Within the research project this was reflected in wandering through the Powell-Cotton Museum absorbing different transitional spaces and different phenomena in light. It was therefore balanced within the concept of haptic and optic as fundamental observations in *site-seeing* perceived through the dioramas. Within the research process the re-interpretation of the Powell-Cotton dioramas had therefore placed an increased emphasis on a definition of '*theatres of landscape*' as an open concept by re-constructing a sense of place within a number of sequences, studies, revisions and revivals as a response to the diorama form.

Whereas the ideology of the idyll in view of this research project was compromised from the beginning, there was value in developing a different strategy that could be considered within the discursive construct of the diorama form. Within this research it became important to consider how structure is important to people in relation to architectonics, to consider what might create chaos or pleasure through, for example,

the 1899 Paris exposition, to then consider a different sense of place and space that drew upon Annegret Fauser's concerns regarding sound and music in relation to architectonic form. Here Powell-Cotton's familiarity with porcelain and the campanile built in the grounds of Quex Park were of note. While this research investigation would consider the architectural space of the diorama and the structure of the galleries, it therefore remains important to continue to develop knowledge about how Powell-Cotton created the museum, the different collections and the impact of the taxidermy in relation to how the museum has developed.

The Powell-Cotton dioramas, in 2011, are now structured as a natural history collection, time and effort therefore infers a different set of relationships to knowledge and learning. While a natural progression to this research was to establish how the taxidermy and the archived correspondence would contribute to this research, the contextual background of the dioramas was significant in showing the beginnings of the museum in the original museum pavilion. However as the taxidermy collection grew, the later extensions to the galleries had then informed the research project. Consequently the contextual relationship of the museum in relation to its archives and the previous occupants of Quex Park, could be seen to have influenced or contributed to the dioramas and the collections, it then established the necessity of drawing all this information together in the supporting documentation of endnotes and appendices.

In relation to the Powell-Cotton dioramas I propose that as Powell-Cotton had travelled abroad for much of his life, a further consequence is that the return would also indirectly reflect Giuliana Bruno's concept of *site-seeing*. While this was important to considering the dioramas, and therefore Quex Park, the supporting documentation had appeared influential with the construction of the later dioramas and developing the museum socially, culturally, and economically from the beginnings of the nineteenth / twentieth century. In Powell-Cotton's absence the work of the museum would have been delegated, therefore it would be of further interest to find out who the man was as I have not done or intended to do so. Thereupon further consideration could then be given to Hannah his wife who was previously his secretary, and probably closely involved in the correspondence and documentation of the taxidermy, together with their children as they have also contributed to the museum collections. The research might then consider if, or indeed how, the museum would break free of traditions and traditional values in creating a stronger dynamic with the countries Powell-Cotton had known, and to a certain extent the museum has already considered this strategy.

I propose that it is also important to consider why and how the diorama can have a dynamic relationship in the cultural context beyond status, war, colonialism, and power. It would not detract from these or other diorama forms that consider these issues because such a dynamic relationship would consider where art stands, with creativity and the imagination with due regard to Ernst Gombrich's research interest in

'trial and error' in his landmark publication *Art and Illusion: A study in the psychology of pictorial representation*. This proposal considers a fundamental relationship to the wider world and cultural access to experience(s), wherein the importance of giving consideration to barriers /obstacles is to then be part of the world, even though it cannot be done without finding difficulty. Therefore an active response to the dioramas and the related issues from the point of view of the 21st century was not to follow the line of past, but break 'rules' and give space to ideas and imagination. Powell-Cotton, which ever way we read the past, had brought back a way of understanding different places, different worlds, and different lived lives, as well as a love of Africa. He went '*site-seeing*' and wanted to show us what he saw. The difficulty is with what he did when regarding these dioramas, which was of course to kill animals, however this research project has made extensive inroads to understand this collection.

With regard to the overall research project that developed from studying the Powell-Cotton Dioramas, a contribution to knowledge is therefore offered with the analysis of these dioramas and their photographic documentation because they have not been fully documented. The contribution to new knowledge in view of this practice based research project is an aesthetic for sculpture and architectural space offered in the documentation and analysis of the research diary in which over forty-eight small and large scale 3D constructions were made possible, together with a short video, and more than 200 photographic images that arose as a result of the research diary. In documenting the research process, the figure for photographic images rose substantially with the different opportunities that were taken both formally and informally to show the research process in the university, and the *Uncommon Ground* Exhibition at Howard Gardens Gallery, University of Wales, Cardiff. A further opportunity had then come about with the presentation to the *Moving Image Archives* conference at University College, London,

APPENDICES

Appendix 1: Theatre(s)

Major Powell-Cotton's transcribed journals had emphasised the theatre, with many entries describing social and cultural pursuits in England, Europe, and the Southern Hemisphere. These pursuits are then viewed in association with the construction of the dioramas; the indirect connection to Louis Daguerre; and the 1899 Paris Exposition. My research therefore included a study visit to the Royal Opera House and then a brief study of the theatre in connection to the research. It would develop as the historical background of mnemotechnics (Appendix 11), in corresponding with a visual 'art of memory' and the art and communication of theatre.

Royal Opera House:

Study visit: The Royal Opera House – Back stage and model room, 2007

Aim: To develop an understanding of spatial organisation on a large scale, stage design was assisted by the back stages being completely painted out in black so that attention was then centred on stage scenery, props and actors. As such this was the antithesis of the black screen built in the studio in 2007 and particularly with the True-Grain film as a surface layer as both 'stages' are performing illusions from the viewer's perspective. I am grateful to Chris Harding-Roberts – one of the four Stage Managers at the Royal Opera House who gave up his time to show me round and discuss the processes involving stage production. Back stage was a series of interconnecting spaces on a vast scale and above our heads a vast network of rigging and lighting. As you walk across the backstage there was the realisation that the black paint had created a double illusion, as these areas are much larger than first apprehended, as another vast area opened up what I thought was the main stage as I walked across was actually the rehearsal stage. It was helpful to see the main stage from this angle and to glimpse the auditorium as we turned to the right and paused to view a smaller space on the left filled with huge tiers of stored scenery flats in a prescribed storage system. On the right was another large area for storage this included a proscenium arch. The proscenium arch was important to the production, the staging and scenery as it hides the 'raw edges'. It was therefore a framing device for theatre productions and creates a barrier between stage and viewer so that certain things are not seen. Tramlines for moving scenery formed the 'live' networked grid to enable the smooth transition of scenery whose dimensions make it necessary for this to be done with a mechanised system. Upstairs the model room was very busy and unfortunately there was no opportunity to engage in discussion. However there was an opportunity to look at two black card models for productions, firstly a Beatrix Potter production, and another model of a vast stepped forestage for an operatic scene. The Beatrix Potter was the more useful model regarding my research as I could see an interpretation of Beatrix Potter's watercolours and how trees were referenced in staging the production. On the real stage they would be immense, in the black card model they are painted scenes in the Beatrix Potter style but translated to scenery as a silhouette stencil for this particular model construction. The stencil was mounted on gauze and in effect the gauze was holding up the silhouette within this model. Chris explained to me the model's development as a series of meetings for interpretations of the model construction between freelance model makers who come up with the original ideas and who develop the white card models. The white card model was the original construction for a production before they proceed to a black card model, which was translated in-house so that each production can be managed according to the different needs of staging a new performance and its various scenes. As the Royal Opera House can have four productions running at the same time it was obviously imperative that each and every detail was worked out to avoid problems. There was an opportunity to return to elicit further information from model makers and arrange to see particular production models although it would be help to have particular productions in mind before making appointments. At a later date a further visit was made for the official Royal Opera House tour.

Globe Theatre:

"All the world's a stage" Symbolism - Shakespeare declared the theatre was a little world and therefore the world was like a theatre, Shakespeare's Globe theatre and the phenomenon of theatre going in Elizabethan times had a wide audience from different backgrounds. The first Playhouse/bear pit was built in 1567, and the first purpose built playhouse 1577, the last one closing in 1642. There are three levels within the Elizabethan playhouse - ground and lower gallery, middle gallery, and upper gallery. The stage

platform in the Globe - 1599, included a trapdoor and two pillars, and tiring house. The backstage tiring house wall in 1599 was a large central opening with two flanking doors used for entrances and exits for mass entrances and large props. As a 'discovery space' the tiring house wall was used to reveal actors and symbolic props. The stage roof - the Heavens, was a large canopy over the stage supported by two pillars protected actors from sun and rain and painted with celestial bodies. The second level over the stage was used for musicians and balcony scenes, a stage platform or "sterile promontory" represented the earth, the stage contained hell - a trapdoor, this was also used as Ophelia's grave and the tomb for Titus Andronicus. Two supplements briefly distinguished different plot lines in the plays under genre subheadings of history, tragedy, and comedy but Shakespeare's plays 'do not fall easily into such categories' as there are romances, problem comedies, tragedies and history plays.

Source: The Plays of William Shakespeare; The Shakespearean Theatre.

Publisher: The Shakespeare Globe Trust & Independent News and Media Ltd 2007

Additional notes:

- Christopher Marlowe was an important figure and popular playwright from Canterbury, Kent. See Park Honan: *Christopher Marlowe: Poet & Spy* 2005
- In the recent past, The Christopher Marlowe Theatre in Canterbury, and the old inn between Ramsgate and Canterbury have displayed theatre memorabilia which demonstrated a strong theatrical presence that extended out to Margate and Broadstairs as touring was an inherent part of theatre by road, and by boat
- Richard Southern's 'The Seven Ages of Theatre' provided the historical context to theatre and stage production pre 1950 and a worldview regarding art and communication

Table 2: Theatre time line

Brief timeline reflecting the activities of Marlowe, Sydney and Bruno's dates in comparison to the timeline in Appendix 11 regarding Francis Yates *Art of Memory*:

1548-1600	Giordano Bruno - wandered Europe, creates controversy at Cambridge and Oxford - advocated ideas of Copernicus, 'highly critical of established religions, laughing at miracles and putting the Jewish histories on a par with the Greek myths. Burnt at the stake for heresy. Wrote: <i>Shadows and Circe</i> 1581-3 in Paris; <i>Seals</i> 1583-5 in England; <i>Statues and Images</i> 1586-91 in Germany. (Yates 1966) The vogue for an 'art of memory' in England was inspired by books on mnemonics by Giordano Bruno or Thomas Watson and would help actors and poets' (Honan, 2005)
1554-1586	Sir Phillip Sidney, poet – wrote 'A Defence of Poetry' - key to Elizabethan poetry where poetry would cease to be a rhetorical art (Van Dorsten 1966) – however Sydney had opposed the proposed Catholic marriage which angered Elizabeth I – Sydney's mother was the sister of Robert Dudley, Earl of Leicester both descended from Duke of Northumberland – According to Loughney & Taylor " <i>Sir Philip Sydney used chess as a type of fiction</i> " referencing Prospero and 'Ferdinand & Miranda at Chess' and the plays discussion of art and reality ... (1982)
1558-1603	Reign of Elizabeth I
1564-1593	Christopher Marlowe – attends Corpus Christi - Cambridge arts course – As a poet he wrote: <i>Hero and Leander</i> , and as a dramatist: <i>Tamburlaine</i> , <i>Dr Faustus</i> , <i>The Jew of Malta</i> , <i>The Massacre at Paris</i> – His coterie included Walter Raleigh and Henry Percy, the 'Wizard Earl' of Northumberland (Honan, 2005)
1564-1616	William Shakespeare
1572	St. Bartholomew's Day Massacre - Huguenots are slaughtered – following the escape from France – weavers and watchmakers would settle in Canterbury
1577-1642	First playhouse/bear pit opened before closing as a purpose built playhouses in 1642 – Globe burnt down 1613 – the playhouse created deliberate links between art and communication (Southern 1964)
1587	Mary Queen of Scots was executed
1587	Marlowe wrote <i>Tamburlaine</i> (an 'oriental' Napoleon)
1608-1674	John Milton – Poet and Liberal Puritan was taught at Cambridge and later incorporated as a member of Oxford University while in Horton. In 1638 Milton met Galileo in Italy he also went to the Vatican library

Fig 302 Table 2: Theatre time line

Note: "In the 27th year of King Henry VIII all the lesser monasteries, not having the value of 200l. per annum of which there were 370, were dissolved, and all their lands, rents houses, &c. with their stock of cattle, corn &c. given to the king. In the 31st year of his reign, all the great abbeyes, to the number of 645, had the same fate; and the 37th year, 90 colleges, 110 hospitals, and 2374 chantries and free chapels were granted, to supply the kings necessities; besides the houses, lands, and goods, of the nights of St. John of Jerusalem, which were suppressed 32 Henry VIII." Heath, C. *Tintern Abbey: A Cistercian Monastery 1793*

Appendix 2: Synopsis

Exploring and Being Explored: Africa in the Nineteenth Century National Maritime Museum conference - March 2007

The following is a brief extract of the 'Explored and Being Explored' conference at the National Maritime Museum. While different themes were under discussion the following information supported the research process. A Spatial Encounters theme was constructive in understanding the influences that lead to the mapping of Africa, and concentrating on the rivers Niger and Zambezi and the leading explorers who went into the heart of Africa. The conference was influential in enabling geographical, topographical and botanical ideas, which opened up the research project. The papers mentioned below are considered significant due to the personal library belonging to Major Powell-Cotton, e.g. Capt. J.H. Speke on the source of the Nile 1863, Henry Stanley on the Congo 1885, and Paul B. du Chaillu the hunter/explorer who sparked the Gorilla wars.

According to the first speaker Jamie Bruce Lockhart, Clapperton purchased maps from Arab merchants and basic 'aide memoires' of staging posts and notes - such as 'keep river on you're left and ask' were used. Route maps were drawn in a directional sense from the stomach and centred on the person, there was no feeling of space, topography, or river flow. Clapperton was a pioneer in mapping Africa for the East Indies Company, he was welcomed at first by the Arab merchants until they realised he was planning to expand trade from the coast. Likewise African leaders were welcoming but circumspect; they wanted to trade but did not want to be overwhelmed. Clapperton was essentially very active with the African Association and the explorer Mungo Park; their work was taken over by the Government after the Napoleonic wars.

The second speaker, Charles Withers gave a paper on Mungo Park, a surgeon with the East India Company who became an employee of the African Association in 1794. The African Association advanced geography, and the geographical elements of Africa where debate would centre on the 'Niger question' - as a 2000-year-old geographical problem - this questioned an east to west or west to east flow of the river. No one could agree where the Niger went and where it ended. Park arrived in the Gambia in 1795 and becoming ill started to study language, customs and laws which aided his explorations, though complimentary of the Mandinka people he had been regarded with suspicion by the Moors. Mungo Park's work is still in print but the books are not entirely his own work as there was some bias about his material and changes were made. Charles Withers describes the false perception of cartographic truth, as the mountains of the moon and mountains of the sun didn't exist, this affected the truth of the Niger and the direction it flows while some of the theories on the Niger at that time had centred on where it ended. Possibilities included: it ran into an inland lake; it ran under the Sahara and into the Mediterranean; it ran into the Congo; or it curved south. This final view was proved right after which came Clapperton's map. Park's work, he says, was a personal sense of narrative and exploration of heroism v. frailty. His books demonstrate his private interpretation and re-interpretation of danger and difficulty - Park was quoted as saying "*naked and alone my spirits start to fail me*" and followed being robbed. The debate that followed this speaker ascertained that different views could be gained from Mungo Park's experience i.e. his self-aggrandising nature of the tales - which was met with some scepticism. Also, how the maps were recorded and re-adjusted in and out of the field; and how the genre of travel writing in Africa had started with Park.

The following speaker David Killingray pointed out that African travellers helped to map Africa and that this was rarely mentioned in books. While most journeys were European inspired some were African enterprises and when explorers like Mungo Park were sick they would need to be cared for, as a traveller would rarely travel alone. By the nineteenth century exploration of East, West and North Africa was heavily reliant on books on gaming by white males with a receptive audience in Europe and N. America. Black people's writing on travel was limited but the oral sources, he says, were important, also missionaries have provided large resources in records after 1845. David Killingray indicated several names of Black missionaries, explorers, travellers, and commercial people but there is little supporting

knowledge. They include: Robert Adams; Thomas G. Lawson; George E. Ferguson 1890 - records in Kew; Samuel Crowther an ex slave and interpreter on the 1841 Niger expedition and 1851 Baker expedition (RGS records) with a slide of Crowther photographed sitting under a tree in the Kent countryside; and Thomas Freeman a Black missionary. African Americans included: Robert Campbell, James Deauney (RGS paper), and Benjamin Anderson; finally E.W. Blyden and W. Shepherd who was awarded an RGS Medal 1893 and on which there are two recent biographies.

The afternoon speakers started with Lawrence Dritsas on the Zambezi expedition 1858-1864. The paintings of Thomas Baines created a visual exposition to this paper regarding Livingstone's expedition and the mapping and naming of places. Baines was dismissed by Livingstone and sent to Botany Bay where it appears he had similar experiences to Livingstone. Baines, in this conference, was the strongest reference source for images of Africa in the nineteenth century. Watercolours, sketches and oils exist of the Zambezi delta as images of indigenous vegetation of a tropical region. Both Baines and a Dr. John Kirk the botanist and chief physician on the expedition identified, specified and collected plants for Kew. There may still be photographic evidence collected by Kirk and David Livingstone's brother Charles that could be helpful to this research. Kirk's evidence was archived in the National Library of Scotland although his photographs are nearly all lost. Baines wrote the first report on the Zambezi expedition. My notes indicate the first points of referral are Kew Gardens, the Natural History Museum and RGS, but it is possible the illustrations are without attribution and government property. For the purpose of this research I will reference only one other speaker – this does not detract from the other speakers as Dr. Lottie Hughes paper on the Maasai was particularly well detailed and medical papers given by Professor Ron Edmond, Prof. Mark Harrison, Prof. Chris Lawrence and Prof. George Michael La Rue were all interesting.

Robert McCracken Peck had given a paper on the gorilla, and cited the Melbourne Museum where the taxidermy specimens of three gorillas, which arrived in 1865 are still in remarkable condition. This paper concentrated on the biography of Paul du Chaillu whose father was trading in the Gabon when he joined him. In 1852 he arrived in New York, as an engaging raconteur of his experiences in Africa he was invited to write articles about the Gabon and the flora and fauna of West Africa. Du Chaillu was introduced to the Academy of Natural Sciences in Philadelphia and then was encouraged to return to Africa in 1855 to collect flora and fauna. Hundreds of specimens were sent to Philadelphia but the relationship soured when he offered specimens to other museums. After 42 months in the bush he returned in the same year Darwin's 'Origins of the Species' was published. Du Chaillu toured America as a public speaker and then came to England where on 11th May 1861 he spoke to the RGS with Murchison and Gladstone in attendance together with 20 gorilla skeletons on the stage with him. His book 'Exploration and Adventure in Equatorial Africa 1861' sold more than 10,000 copies in England alone and articles appeared in Punch (Vol. 40 1861) and the Illustrated London News (XXXVIII 1861). While this and two other books by du Chaillu were found in the listing of Powell-Cotton's personal library (see p. 52 no. 3) many critics challenged the accuracy and voracity of his book. Peck accordingly points out that 'The Gorilla Wars' draws parallels with the Greek tragedies as the extraordinary accounts of the pre-eminence that the gorilla attained in natural history was also foregrounded by Peck for their cultural relevance. Following the criticism du Chaillu had experienced, on further expeditions his attempts to provide evidence met with disaster, on one trip believing that gorillas were meat eaters they all died on board ship, he also took a camera and equipment because of these critiques but the boat capsized. Du Chaillu is reputed to have discovered the Fang on his first trip and Pygmies on his second, he published several books and according to Peck no one could match the number and volume of works that he produced. There was also an extraordinary ripple effect in popular culture where for example Edgar Rice Burroughs 'Tarzan' was drawn from du Chaillu's life in the Gabon. His accounts preceded events such as Rousseau's exhibition, while the posters of a gorilla carrying off women for the Ugandan railway would be conceptualised as the 'horrific and erotically charged'. In the 20th century the Melbourne museum became noted for their original taxidermy displays and Carl Akeley, an important curator at the AMNH who was infatuated with gorillas developed a significant portrayal of the gorilla in this museum. Peck also pointed out that in the 1970's and 1980's Diane Fossey would film a shy and peaceful gorilla. It was therefore important to note that Karen Wonders had described Powell-Cotton as a

wealthy sportsman¹ and to note that the museums's 2009 lower library listing included books by Paul du Chaillu. Robert McCracken Peck had indicated in his paper how du Chaillu would become notorious for his treatment of the gorilla. In addition W.T. Hornaday, who was trained under Henry A. Ward in N. America, went on to become a prominent director of the New York Zoological Park (1896-1926) and also used the same tactics as du Chaillu in displaying a group of Orang-utan taxidermy beside him while giving a paper in 1880.² However it was, stated Wonders, Hornaday *who advanced the sculptural approach to taxidermy ... transforming taxidermy from an upholstery-type technique to a new art form.*³ While Wonders indicated that Louis Agassiz in the Museum of Comparative Zoology - Harvard University developed geographic principles for natural history collections in 1860,⁴ an initial comparison on dates for Powell-Cotton's expeditions together with photographic evidence from the museum archives follows:

Table 3: Résumé of attributed dates:

- Attributed dates - Powell-Cotton Museum photographic archive
- Powell-Cotton's sporting / scientific expeditions c. 1927 - source: RAI archives

1866 – 1940	Major Percy Horace Gordon Powell-Cotton
- 1887	World trip
1889 – 1890	Kathiawar, India; Baltistan, Ladak and Kashmir
1892 – 1893	Kashmir and Ladak, Northern India
1894 – 1895	Baltistan and Ladak, Northern India
1895 – 1896	Somaliland and Ogaden, East Africa
- 1896	Construction of Kashmir diorama in original museum pavillion
1896 – 1897	Central Provinces, India
- 1897	Powell-Cotton diary entry 21 Sept. – Billiard room heads arranged and photographed
1897 – 1898	Kishtwar, Baltistan, Ladak, Tibet and Zanscar, Northern India
1899 – 1900	Somaliland and Abyssinia, East Africa
1902 – 1903	British East Africa and Uganda
1904 – 1907	Lado Enclave, Ituri Forest and Lake Edward, Equatorial Africa
- 1905	Powell-Cotton marries Hannah Brayton-Slater in Nairobi
- 1908?	Image: Kashmir mounted specimens - placed in architectural space of Kashmir diorama?
- 1908	Construction of Angola case (within second building project?)
- 1909	Skulls arranged for Professor Matschie 28 th April 1909
- 1910	Gallery 2 specimen displays
- 1910	Plate Glass delivery for Angola display (note: lower workshop image undated)
1911	Portuguese and French Guinea, West Africa
1920	Algeria, North Africa
- 1920	Gallery 2 Ivory Arch (wallpaper similarity/ monkey tree display image)
- 1920's	Powell-Cotton started to record many cultures using cinefilm – source Pitt Rivers Museum archives
- 1920's	Steelwork for new Gallery 1 (final diorama cases constructed)
1921 – 1922	Angola, Portuguese Africa
1923	Corsica and Sardinia
1924	Abyssinia, Sahatu Mountains
1924 – 1926	Nigeria, Lake Chad, Eguei Desert, Lake Iro, French Equatorial Africa
- 1925	Letter from Powell-Cotton indicates Gallery 3 is the third and final stage of museum
1926 – 1927	Sanga Forest, Cameroons
1928 – 1929	South Cameroons
1930	Morocco
- 1931	Red Sea Hills Case under construction January 1931
1931 – 1932	Cameroons
1932 – 1933	Southern Sudan
1933 – 1934	Red Sea Hills, Sudan
1934	Italian Somaliland
1934	Tunisia
1935	Zululand
- 1938	Gallery 1 Case 1 under construction (note: Mr. Wools at work undated image)
- 1938	Red Sea Hills Case 3 Gallery 1
- 1939	Glass for Gallery 1

Fig 303 Table 3: Résumé of attributed dates

The conference theme of spatial encounter and the cartographic impulse was influential in examining the 2007 interpretation boards to then consider how the dioramas were perceived. From the evidence produced by the following photographs it seemed that all the museum's interpretation boards were developed after Gallery 1 was completed in 1940. The following images therefore depict the conflict between the illustrations and the content of the cases in Gallery 1 the location of the Savannah diorama, the Primate case, the Asian case and the 'Kwa-Zulu Natal/Red Sea Hills' case. In 2009 the interpretation boards in all three galleries were replaced with contemporary illustrations.

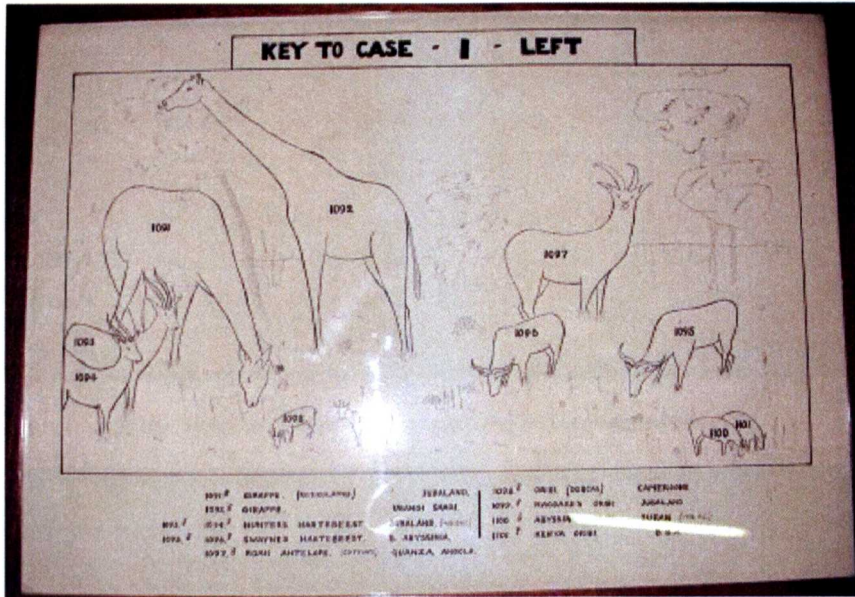


Fig 304 Savannah diorama – Key to case 1 - left. Interpretation board 2007

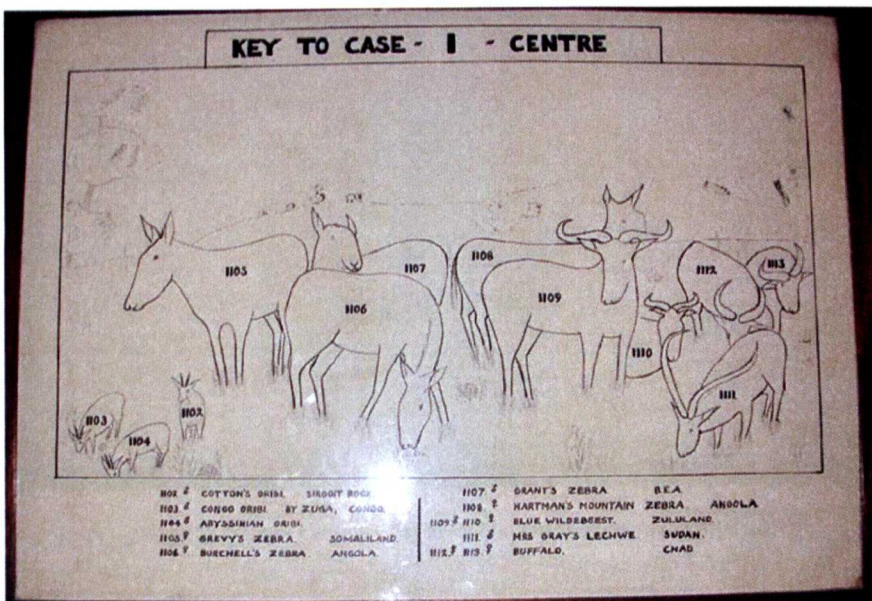


Fig 305 Savannah diorama – Key to case 1 – centre. Interpretation board 2007

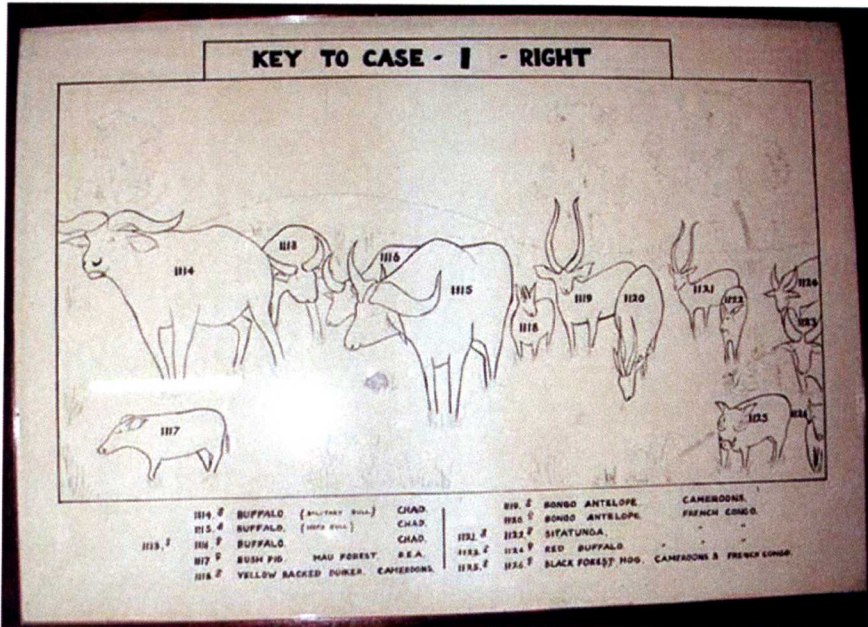


Fig 306 Savannah diorama – Key to case I – right. Interpretation board 2007

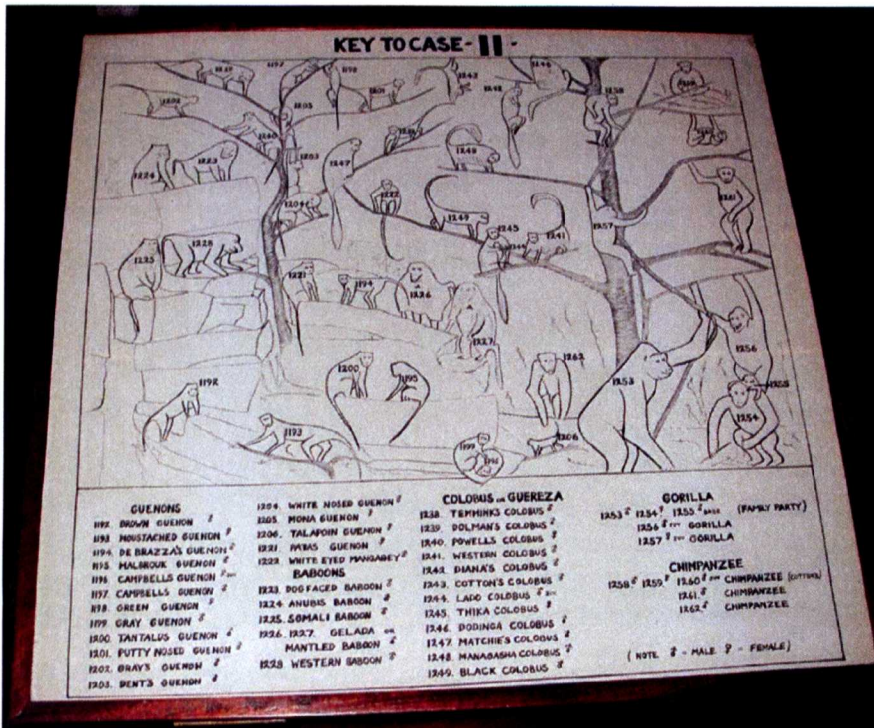


Fig 307 Primate diorama - Key to case II. Interpretation board 2007

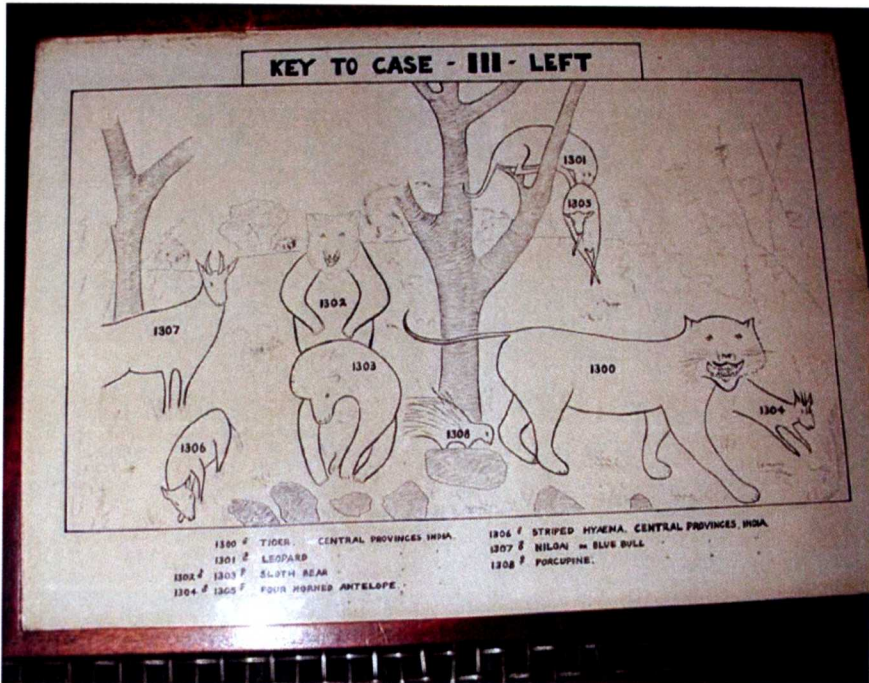


Fig 308 Asian diorama - Key to case III – left. Interpretation board 2007

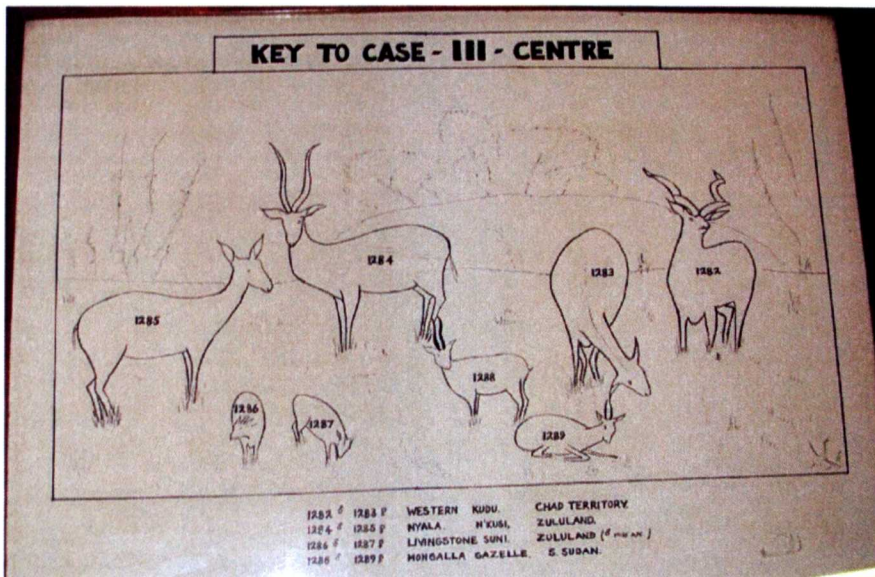


Fig 309 Kwa-Zulu Natal / Red Sea Hills diorama - Key to case III. Interpretation board 2007

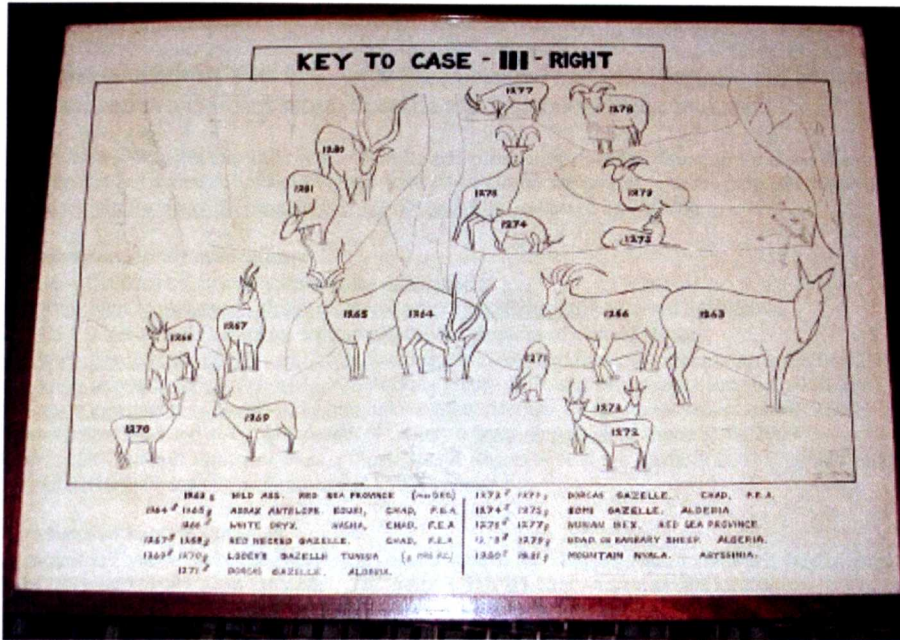


Fig 310 Kwa-Zulu Natal / Red Sea Hills diorama - Key to case III – right. Interpretation board 2007

¹ *Habitat Dioramas – Illusions of Wilderness*. Wonders, K. 1993 p. 39

² See *Exhibiting fauna – from Spectacle to Habitat Group* Wonders, K. 1989 p. 138; also Wonders, K. 1993 p. 112-115.

³ Wonders, K. 1993 p.117, see also the demise of the buffalo pp. 120-123

⁴ Wonders, K. 1993 p.108-109

Appendix 3: Websites – Taxidermy, Dioramas and Museums

Taxidermy and the taxidermist's art form have a documented historical background both in the amateur, semi-professional, and professional sense. Specific and general websites include:

1. **Memorabilia** - Websites that trade in memorabilia and information directly relating to Rowland Ward & Co. in Piccadilly and E. Gerrard & Sons of Camden Town, their closest competitor. For the purposes of this dissertation I have referred to: <http://www.twohootstaxidermy.co.uk/wards.htm> accessed 31/10/2006
2. **Taxidermy/taxidermy collections:**
 - NatSCA – The National Sciences Collections Association: http://www.nhm.ac.uk/hosted_sites/natSCA/collections/taxidermy.html accessed 31/10/2006
 - NATHIST International Committee for museums and collections of Natural History: <http://www.ggwinter.de/icom/nh-wk12.htm> working group- old taxidermy specimens - accessed 04/02/2007
<http://www.ggwinter.de/icom/nh-wk13.htm> working group- draft code of conduct - accessed 04/02/2007
<http://www.ggwinter.de/icom/nh-wk14.htm> links to other international dioramas - accessed 04/02/2007
Natural History Museum at Tring/ redesign of Gallery 6 www.nhm.ac.uk accessed 31/03/2009
 - The Winston Churchill Memorial Trust of Australia - A Report by Kathryn Medlock 2003 Churchill Fellow – accessed 31/10/2006 see bibliography and NATSCA above
3. **Dioramas and habitat dioramas:**
 - Adventures in CyberSound: The Diorama in Great Britain in the 1820's – The Diorama and the Cosmorama' by John Timbs 1855 http://www.acmi.net.au/AIC?DIORAMA_TIMBS.html - accessed 18/11/2006
 - Adventures in CyberSound: The Diorama Essays: Notes, Bibliography and Links http://www.acmi.net.au/AIC?DIORAMA_WOOD_4.html - accessed 18/11/2006
 - Academy of Natural Sciences, Philadelphia: www.acnatsci.org accessed 04/06/2007
 - American Museum of Natural History, USA: <http://www.amnh.org/exhibitions/dioramas> accessed 19/04/2006
 - British Museum - Royal Anthropological Institute / The Recontextualisation of Culture in UK Museums
 - www.therai.org.uk/pubs/at/museums/therecon.html accessed 19/04/2006
 - Canadian Museum of Nature <http://www.wilds.mb.ca/tillenius> accessed 14/05/2007
 - The Changing Presentation of the American Indian <http://www.nmai.si.edu/subpage.cfm?shop&second=books...> accessed 07/12/2006
 - The Hirschhorn Museum and Sculpture Garden, Smithsonian Institute <http://hirschhorn.si.edu/naa/fa/ms&pamphlet.htm> accessed 07/12/2006
 - Horniman Museum - African Worlds http://horniman.ac.uk/exhibitions/current_exhibition.php?exhib_id=16 accessed 20/03/2007
 - Horniman Museum – Great White Bear http://horniman.ac.uk/exhibitions/current_exhibition.php?exhib_id=59 accessed 20/03/2007
 - Horniman Museum – Walking with Beasts http://horniman.ac.uk/exhibitions/current_exhibition.php?exhib_id=74 accessed 20/03/2007
Horniman Museum – collections and museum information <http://horniman.ac.uk/collections/publications.php> accessed 20/03/2007
 - Kendal Museum – Curator's Archive <http://www.kendalmuseum.org.uk/default.aspx?page=52&template=print.htm> accessed 04/02/2007
 - Manchester Museum/ Nature Behind Glass www.arts.manchester.ac.uk/museology/naturebehindglass accessed 11/13/2007
 - Museum Victoria - The McCoy Hall Victorian Fauna Dioramas <http://www.museum.vic.gov.au/history/dioramas.html> accessed 07/12/2006
 - Natural History Museum – Diorama in the Rowland Ward Pavilion www.twohootstaxidermy.co.uk/wards accessed 31/10/2006
 - Pitt Rivers Museum - Powell-Cotton Biography <http://southersudan.prm.ox.ac.uk/biography/cotton/> accessed 14/07/08
 - Pitt Rivers Museum- Thesiger Collection www.prm.ox.ac.uk/museumresearchprevious.html accessed 17/12/08
 - Powell-Cotton Museum www.powell-cottonmuseum.co.uk first accessed 19/04/2006
 - Royal Belgian Institute of Natural Sciences <http://www.naturalsciences.be/science> accessed 04/02/2007
 - Smithsonian Institute – dioramas <http://search.si.edu/searchresults.asp?ct=NationalAirandSpaceMuseum%2Cnative...> accessed 07/12/2006
 - The Yale Peabody Museum Dioramas <http://www.yale.edu/peabody/exhibits/dioramas.html> accessed 14/05/2007

- 'Renaissance in the Regions' – Executive Summary of the Regional Museums Task Force Report 2001 <http://www.mla.gov.uk/webdav/harmonise?Page/@id73&Document/@id=18581&Sec> accessed 19/04/2006

Specific websites:

- Aluka African Cultural Heritage Sites & Landscapes www.aluka.org accessed 24/04/2007
- How Newness Enters the World of African Art www.social.chass.ncsu.edu/v5i2/newart.htm accessed 19/04/2006
- Living Africa – Ituri Forest www.library.thinkquest.org/16645/the_land/ituri_forest.shtml accessed 09/13/200
- Living Africa – Congo River www.library.thinkquest.org/16645/the_land/congo_river.shtml accessed 09/13/2007
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- Ladakh – The Little Tibet TransIndus www.ladakhtsomori.co/ladakh.asp accessed 10/19/2007
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- Avalon Digital www.avalonstudio.co.uk/digital accessed 20/03/2007
- BBC's 'Walking with Beasts' digital media exhibition www.tourex.net accessed 20/03/2007
- bfi national archive www.bfi.org/nftva/portrait/silent.html accessed 19/12/2008
- bfi filmstore www.filmstore.bfi.org.uk/acatalogue/info accessed 19/12/2008
- British Embassy – Early 20th Century Links British Embassy, Addis Ababa www.britishembassy.gov.uk/ accessed 26/11/07
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- British Library 19th Century Newspapers/ Pooles Diorama, Cardiff www.find.galegroup.com accessed 25/11/08
- The Daguerreian Society www.daguerre.org accessed 26/06/2008
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- History of Photography/ Robert Leggat/Daguerre www.rleggat.com/photohistory/daguerr.htm accessed 26/06/2008
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- InIVA - Institute of International Visual Arts www.inIVA.org accessed 13/10/2008
- Library of Congress: Paris Exposition of 1889 www.loc.gov/tr/print/coll/250_paris.html accessed 01/07/2008
- Library of Congress: Paris Exposition of 1889 www.memory.loc.gov/cgi-bin/query accessed 26/06/2008
- Museum Photography Guide/ A Night at the Museum www.photoafionado.com accessed 03/12/2007
- National Archives, Kew/ East Kent Archives Centre www.nationalarchives.gov.uk accessed 2009
- NHBS Environment Bookstore/ wildlife conservation www.nhbs.com accessed 10/19/2007
- Pitt Rivers Museum - Museum Research www.prm.ox.ac.uk accessed 14/07/2008
- Pitt Rivers Museum - Research Visits www.prm.ox.ac.uk accessed 14/07/2008
- Polar: Fieldwork and Archive Fever/ www.artscatalyst.org/projects/global/polar_abstracts.html accessed 03/12/2007
- Powell-Cotton/ AbeBooks www.abebooks.co.uk accessed 22/07/2008
- Research into Practice www.sitem.herts.ac.uk/artdes_research/res2prac/abs2008.html accessed 29/10/2008
- Royal Botanic Gardens, Kew/ Wet Tropics Africa www.kew.org/scihort/wta accessed 09/07/2007
- Royal Botanic Gardens, Kew/ Misc. Bulletins www.jstor.org/ accessed 14/07/2009
- Royal Opera House www.roh.org.uk accessed 12/6/2007
- Royal Northumberland Fusiliers www.northumberlandfusiliers.org.uk/research accessed 14/07/2008
- "Small World: Dioramas in Contemporary Art" www.absolutearts.com/artnews/2000/01/27/26484.html accessed 19/04/2006
- Smithsonian Institute/ Powell-Cotton www.smithsonianeducation.org/migrations/beads/essay3.html accessed 26/11/2007
- Tate research centre www.tate.org/research/research_services/ accessed 14/12/2006
- V & A Theatre collections on line www.vam.ac.uk/tco/collections/stage_designs_models/index accessed 10/29/2007
- Wilcox, S.B. The panorama and related exhibitions in London – abstract - M. Litt., Edinburgh 1976 www.thesis.com accessed 25/11/2008
- Unicef www.unicef.org/infobycountry/ accessed 1/6/2009
- Unicef/ child protection www.unicef.org/protection/index_action.html accessed 1/06/2009
- Compton Verney Gallery www.comptonverney.org.uk/?page=exhibitions/thefabricofmyth accessed 21/07/2008
- art:21 education www.pbs.org/art21/education/labor/lesson1.html accessed 10/02/2006

Artists/ galleries/ museums/ websites:

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- Otto Wolfgang Schulze (Wols) www.moma.org/collection/artist last accessed 3/08/2010
- Tanya Axford /Powell-Cotton Museum
www.axisarts.org.uk/ofSARF.aspx?SELECTIONID=44 accessed 19/04/2006
- Thomas Baines/Royal Geographical Society www.rgs.org accessed 03/04/2007
- Mark Fairmington
www.fred-london.com/index.php?mode=exhibitions&id=23&PHPSESSID=f87 accessed 31/10/2006
www.wimbledon.ac.uk/?cat=50fn+research&p=4&rid=11&submit-Submit accessed 19/04/2006
- Alec Shepley
www.umanitoba.ca/schools/art/galleroneonone/shepley.html accessed 23/4/2007
www.alccshepley.org.uk/project.asp?projectMum=4 accessed 24/10/2007
- Fred Wilson: *Beauty and Memory*
www.pbs.org/art21/artists/wilson/clip2.html accessed 10/02/2006
www.pbs.org/art21/artists/wilson/clip1.html accessed 10/02/2006
www.artscenecal.com/ArticlesFile/Archive/Articles2003/Articles1203/FrWilsonA.html accessed 10/2/2006
www.query.nytimes.com/gst/fullpage.html?res9D0DE3DD173DF933A05757C0A9 accessed 10/02/2006
- Mariele Neudecker www.city.towada.lg.jp/artstowada/eng/index.html accessed 04/07/2008
- Tate Online/ JMW Turner www.tate.org.uk/Britain/turner/timeline_1830-1844.htm accessed 15/01/2009
- Banksy/Bristol Museum – Sept 2009 www.banksy.co.uk and www.bristol.gov.uk/museums accessed 23/09/2009
- Michael Porter www.land2.uwe.ac.uk/mporter.htm accessed 18/04/2006
- Mozart's Magic Flute - William Kentridge (dir.) www.magicflute.co.za/tmagic.htm accessed 28/11/2007
- Yinka Shonibare
www.yinka-shonibare.co.uk/yinkashonibare-work/reverend-on-ice.html accessed 23/09/2006
www.tate.org.uk/britain/turnerprize/2004/shonibare_transcript1.shtm accessed 23/09/2006
- Claude Heath www.claudeheath.com/drawings/c_landscapes accessed 02/05/2008
- New Art Gallery, Walsall www.artatwalsall.org.uk accessed 27/08/2008
- V&A/ Uncomfortable Truths
www.vam.ac.uk/uncomfortable_truths/ut_exhibition/biographies/index.html accessed 03/22/2007
- Beyond Landscape www.lan2d.org accessed 14/04/2006
- Art 'after landscape' memory, place, identity www.leeds.ac.uk/cath/events/2004/1105/ accessed 14/04/2006

Further information:

- Ashmolean/ www.ashmolean.org
- Forest Peoples Programme www.forestpeoples.org
- Foundation for Art & Creative Technology www.fact.co.uk
- National Museum of Natural History – Washington www.mnh.si.edu/african-voices
- Royal Shakespeare Company www.rsc.org.uk/explore
- Shakespeare Globe Theatre www.shakespeare-globe.org/globeeducation
- Shakespeare Survey online www.cambridge.org/online/shakespearesurvey
- Wallace Collection www.wallacecollection.org
- Wellcome Trust www.wellcomecollection.org

Panoramas:

- Innsbruck panorama www.ipanorama-innsbruck.at
- Mesdag Panorama, The Hague www.panoramamesdag.com
- Versailles panorama – 1818 - first art museum in NY www.metmuseum.org
- Woher panorama – 1814 - oldest surviving panorama www.kunstmuseum-thun.ch

Appendix 4: Related museums, archives and research themes - 2007

Note: On taxidermy/diorama websites and further links see Appendix 3. The following does not include the Natural History Museum at Tring this was a separate visit and referenced in the main text.

The Zoological Society of London

The investigation within the ZSL archives preceded the museum visits, the archived information developed the first formal connection between Louis Daguerre and Augustus Charles Pugin as together they had designed and built the first diorama building in London in 1823. It established a connection to the Powell-Cotton museum through Pugin's son the architect August Welby Northmore Pugin, who later lived in nearby Ramsgate having designed and built his house and chapel on the cliffs between Ramsgate and Pegwell Bay these buildings are now in the care of the Landmark Trust. Due to his renown, A.W.N. Pugin could not have escaped the notice of the Powell-Cotton family whose estate in Birchington was situated on the Isle of Thanet, a promontory of land in NE Kent and close to the towns of Margate, Broadstairs and Ramsgate.

The British Museum

The British Museum collections of anthropological and ethnographic artefacts were displayed within a display system in 2007 as exhibits were displayed in transparent glass cases. Because everything was displayed in this open transparent manner it was easy ascertain the main objective of the visit - finding references to Major Powell-Cotton. Because this exhibition space and the African Collection has been renovated and refurbished this environment was noted as bright, warm and welcoming and very much aware of the modern day museum visitor. The educational factor was perceived as a driving force for the museum overall and this extended to access to the RAI archive.

The Natural History Museum, Kensington, London

The Natural History Museum was disappointing, mainly because of the Natural History section. The taxidermy was not in good condition, and although helpful in indicating size and scale, the coats of some of the mounted exhibits looked dry, dusty and aged, I suspect I expected to see top draw taxidermy but this was not the case. The poor condition of the taxidermy specimens was evident with stitching on show and general poor state of the skins. I also felt the main collection suffered through a lack of space in the overall organisation. The most instructive thing I found about curatorship was that at some point in the past the Blue Whale room exhibits were given a prominent display overhead. This display creates awareness of the size and scale of a whale in comparison to other sea creatures. The contemporary section, which you had to pay to enter, exhibited wildlife photography and this was a high profile annual touring exhibition. The tour includes Nature in Art, a local Gloucestershire museum that exhibits various works of art that re-interpret the natural world. Access to the Zoological archive room offered access to reference books on the natural habitat diorama and associated material as well as Powell-Cotton's published work

The Pitt Rivers Museum

The Pitt Rivers Museum has developed enormous character mainly because of the vision of one man. With the content of the museum remarkable for its diversity, it had contrasted well to what was found at the Horniman. However there was a different type of eccentricity in the way exhibits are displayed at the Pitt Rivers with a developed sense of tactility in contrast to new displays at the Horniman, it therefore engages the viewer in a different ways. The Pitt Rivers Museum has since undergone extensive changes during this project and re-opened in 2009 but essentially the museum remains as it was in 2007.

The Horniman

A closer comparison was made to the Horniman museum as a museum already positioned in the 21st century with a strategy to attract families and school parties. It has obviously developed a strong business ethos to also present the museum and its collections to a modern audience with a high degree of technological awareness. The most marked contrast not only to the Powell-Cotton Museum but also to the other museums are the systems of display, although some are mounted in a traditional manner and are

clearly based on older classification systems. There was also a program for re-development and re-interpretation of the museum displays. In 2007 taxidermy specimens were displayed in the “*formal manner of the rigid classificatory schemes developed in the early twentieth century*” which are then placed in front of a painted pale blue opaque backdrop as wall displays. They have a highly developed aesthetic style in defining the classically posed exhibit. The displays were also intriguing because you read a two-dimensional display visually like reading a book although the images are three-dimensional. With an upper section on the balcony level, the natural history collection overall reveals various styles of display and the collections are quite diverse e.g. live snakes and live bee exhibits. In addition the ‘*Great White Bear*’ was a contemporary exhibition linked with a touring photographic exhibition of polar bear taxidermy from Spike Island, Bristol. The African collection had a narrative theme and display developing awareness of the life and lives of people from various parts of Africa and included a televised show reel of the Benin casting process – the lost wax method. Another gallery contained the musical instrument collection with a vast amount of instruments; and the new underwater exhibits of the natural world were aquariums displaying a sophisticated presentation of marine life through modern technology. A second technologically inspired way of exhibiting material was encountered in the BBC *Walking with Beasts* exhibition, a high profile and expensive digital media exhibition, which included audio-visual and digital media material alongside large format printing. Information about companies and their websites included: Tourex: www.tourex.net, Avalon digital: www.avalonstudio.co.uk/digital, and Electronic Print Services: www.eps-ltd.com - all accessed 20/03/2007

The Modern Museum – Gröppel-Wegener - Dissertation 2007

Several conversations with Alke Gröppel-Wegener arose at an AHRC research workshop in Greggnog, Wales (April 2007) and followed her completion of a dissertation on the Manchester museum. Before reading this dissertation Alke Gröppel-Wegener placed a strong emphasis on Disney and animatronics in these conversations. I could later see the correspondence between the landscape of Disney’s early films and Stephen Quinn’s images in the American Museum of Natural History: ‘*Windows on Nature*’. Both emphasised a similar style in the techniques used for landscape painting. Since then specific awareness on how knowledge was produced in the museum context was conveyed in her dissertation by her points about the changing roles of education and museums.¹ Briefly:

- The wealth of the exotic display and colonial exhibits at the 1851 Crystal Palace exhibition were also a form of *edutainment*.²
- *The modern museum has been set up to educate the world ... it is necessary to establish what knowledge is in that specific context. It is not just a question of what is worth knowing or knowing about, the way thinking is itself embedded into the historical, social and cultural context becomes significant.*³
- The challenge to the modern museum is the affect of “technologically triggered changes in seeing”, and in quoting Nigel Wheale: “*Postmodernity also, it is argued, induces different kinds of predatory looking: the cinema screen fixates its audience via the hypnotic gaze, but the TV screen encourages a distracted glance*”⁴

Following these points, the interpretation and presentation of knowledge within the modern museum, while having its own formulation and therefore systems, therefore *has* to consider the viewer.⁵ In 2007 the Powell-Cotton Museum dioramas were virtually unchanged since the inception of the dioramas between 1896 and 1955. The questions for the natural habitat diorama (in 2007), was whether its traditions can survive *pickled in aspic* or *will it rot with the skins falling from the armatures*, or can it adapt and transform to survive another 100 years.⁶ A further sign of the modern museums capability to adapt taxidermy to the 21st century while securing a new sense of display design was exemplified in the Kelvingrove museum in 2010 where a tiger taxidermy specimen was displayed with an exposed curvilinear armature as it’s rear re-interpreting the tiger’s stance in the back half of the taxidermy specimen.

At the start of this project the complexities I could foresee with the research and studio practice made me wonder in what way a theoretical ten-year plan would consider the challenges facing the Powell-Cotton Museum. There was an affinity between the Powell-Cotton, Pitt-Rivers and Horniman museums in sharing a similar historical background of vision and the man - there was also an affinity in the collections albeit with some differences and anomalies. However while the Oxford and London museums can attract visitors and investment because of their location, it is far more difficult for a small museum cut off from the larger population and particularly where The Powell-Cotton Museum is located in the top right hand corner of Kent on the Isle of Thanet and some distance from London.

¹ At the same time I felt her suggestion that I developed my work using animatronics would take away the momentum in which the studio work was developing with the sculptural/architectural emphasis in the early work. However her dissertation is interesting with regard to the background painting in the AMNH dioramas as the depicted aesthetic has similarities to the interpretations of landscape in early Walt Disney films.

² This is a term of reference used by Alke-Christiane Gröppel-Wegener in 'Rethinking the Modern Museum'. MPhil dissertation Manchester Metropolitan University May 2001. Department of Architecture, Landscape and 3D Design

³ *ibid.* p. 38. See also - Renaissance in the Regions – Executive Summary of the Regional Museums Task Force Report 2001 <http://www.mla.gov.uk/webdav/harmonise?Page/@id73&Document/@id=18581&Se...> accessed 19/04/2006

⁴ *ibid.* p. 68

⁵ On the role of the modern museum see also 'How Newness Enters the World of African Art' www.social.chass.ncsu.edu/v512/newart.htm accessed 19/04/2006.

⁶ NatSCA National Sciences Collections Association clarifies how advances in science have improved life expectancy of the mounted exhibits. They state: "temperature and humidity controlled environments to prevent damage resulting from changes in the atmosphere and protect from insects, dirt and physical damage and the destructive fading that can occur on exposure to too much light". See website links in Appendix 3.

Appendix 5: The Camera Obscura in relation to the diorama and film archaeology

Note: This appendix briefly considers how the camera obscura can be seen to relate to film archaeology, the diorama and the research background.

Quoting a passage written by Giovan Battista Della Porta (1558-9), Guiliano Bruno indicates that Porta in envisaging the view of images 'on a white cloth, in a dark room' prefigured the cinema,¹ the following extract offered pertinent points on the camera obscura and a corresponding relationship to the natural habitat diorama and film:

*Facing the camera ... there should be a spacious sight, lit by the sun, ... Have deer, boars, rhinoceros, elephants, lions. And all the animals you please, and have them enter your plain as if they were entering and exiting from their own dens. ... The spectators in the room will see the trees, the animals, the faces of the hunters, and the rest of the apparatus in such a naturalistic way that they will not be able to judge if they are real or imaginary.*² Giovan Battista Della Porta

By drawing upon the work of Porta, Bruno indicated that *Della Porta's description of the camera obscura prefigured filmic spectacle in many ways.*³ Having engaged 'the space of the viewer' Porta prefigured "narrative space, conceiving moving scenes that unfold to tell a story sequentially."⁴ In several respects Porta, and the Camera Obscura, have a prominent role in the later technological inventions of the nineteenth century. However in regard to the natural habitat diorama a further aspect should be acknowledged with early cabinets of curiosity, which in Bruno's view were the 'precursors and prototypes of modern museums' and indicative of films archaeology.⁵ To support this point Bruno indicated Tony Bennett's notions of 'sequentialised looking' and the "exhibitionary complex" that from her perspective, are drawing on the mobile view as an 'architectonics of wander.'⁶ Bruno's response was that this exhibited:

*Organizational sensuousness, emotional and aesthetic wander, the restless curiosity that was a constant incitement to push the confines of knowledge – a boundless passion, that is – eventually became translated into a public erotics of voracious taxonomy in the natural history and anatomical museums.*⁷

According to Bruno, early versions of a 'box/room housing' were the architecture of an interior that 'exhibited fragments of exteriors in interior spaces'.⁸ It is a spatial organisation, which similarly refers to diorama cases, where *the sensation of wonder* was also located as the *experience of wander*; a passionate drive was set in motion - one that was 'moved by curiosity' and 'responds to it',⁹ however this was another crucial aspect to the natural habitat diorama.¹⁰ It was from this moment that the distinguishing passion of the nineteenth and early twentieth collector was conveyed to the viewer, where Bruno states: 'As one explores a field in constant shift, the "feeling" of the passion of enquiry bears the texture of motion. Thus conceived, curiosity is revealed as a real epistemological passion – an affect that is an emotion.'¹¹ This sense of shift is taken up as Bruno draws on the mobile architectonics of filmic space where classic perspectivism was acknowledged to be less important, and a sense of a mobile architectonics became a valuable aspect of exploring and revealing a diorama scene.¹² Bruno reconstructs a further argument: *Cinematic vision bears the destabilizing effect of a shifting, mobilised field.*¹³ In her opinion two observations conceived by Alberto Pérez-Gómez and Louise Pelletier are therefore considered important to the *tactile view of space*¹⁴ that was: "The shadow of cinematographic projection re-embodied motion and retrieved tactile space from the perspective frame," they argue "Film offered a possibility to transcend the limitations of the technological, enframed vision through the juxtaposition of different realities."¹⁵

¹ Bruno, G. 2007, p. 139.

² *ibid.* pp. 139-140.

³ *ibid.* pp. 140. See also Pérez-Gómez, A. 2008 p. 153 where 'dreams were (once) considered part of one's continuous temporal and spatial experience'.

⁴ *ibid.* p. 140.

⁵ *ibid* p. 154.

⁶ *ibid* p. 154.

⁷ *ibid* p.154. The Ashmolean Museum following its re-opening after major refurbishment indicated several references to cabinets of curiosity, while their modern counterpart was observed in the Banksy exhibition: '*Banksy versus Bristol Museum*' in 2009. This was documented by Banksy and by a participating public with their mobile phones the perception was that it would widen the exhibitions accessibility as web-based material. (Information gained from meeting the exhibitions manager 22/09/2009.)

⁸ *ibid*. The cabinets of curiosity are a hidden form of architectonics preceding the cinema of public/private spectacle.

⁹ *The Atlas of Emotion* is a book that is demonstrably about 'Journeys in Art, Architecture, and Film', a strong influence was the map published in 1654 by Madeleine de Scudéry – *Carte du pays de Tendre* – i.e. a map of the land of tenderness, as one that makes 'a world of affects visible to us' p. 2. The map, states Bruno publicly established emotional cartography as a genre.

¹⁰ *ibid*. Bruno states: the '*flourishing of topographical and view painting ... had the effect ... to carry away - transport, the spectator into the landscape or cityscape depicted.*' See pp. 173-4.

¹¹ *ibid* p. 156 '*An episteme, as Michel Foucault sets forth in the preface to the Order of Things, "is the epistemological field, the episteme in which knowledge, envisaged apart from all criteria having reference to its rational value or to its objective forms, grounds its positivity and thereby manifests a history which is not that of its growing perfection, but rather of its conditions of possibility".*' In *The Virtual Window* Friedberg, A. MA: MIT Press 2006 p. 253 no. 20

¹² Friedberg's *The Virtual Window* considered a virtual visuality with corresponding aspects to the representational devices of the diorama, panorama and photograph of the nineteenth century wherein a mobilised visuality acceded sight to bodily movement. See Friedberg, A. *The Virtual Window* MA: MIT Press 2006 also see Friedberg, A. *Window Shopping: Cinema and the Postmodern* Berkeley: University of California Press 1993

¹³ Bruno, G. p. 178

¹⁴ *ibid* p. 180

¹⁵ *ibid* p. 178 and p. 439 no.19 This was an opinion that concurs in various ways with Anne Friedberg however the effect that Friedberg was considering draws on the frame and on film to re-consider a 21st century perspective – the 'Virtual Window', and where a conceptual approach derives from a 'virtual window', see Friedberg, A. *The Virtual Window* MA: MIT Press 2006

Appendix 6: Pochoir Tests 2007

Initially a 10ft length of Japanese paper was settled flat onto PVC and Procion dye brushed in and left to air-dry in the studio. When dry the paper had taken on a slight stiffness and there was an integral crease within the paper. A smooth flowing movement occurred when hung vertically over the entrance of the studio. As it was trailing on the ground it was trimmed – this was a mistake as the movement completely changed - it had worked because it was moving on and across the floor (similar to the tango movement when one foot moves around in a circle). A second mistake was the colour of the dye - aubergine which was not appropriate.

1. PT-1.

Blocking out with gum arabic, diluted PVA and Marvin medium and different (informal) measures of different strengths of Procion dye on 8"x7" 9gsm Japanese paper.

Tested Substances:

A= Full strength Procion dye

B= 50% Gum Arabic + 50% Ground Charcoal

C= 25% Diluted PVA/water

D= 25% Diluted Marvin Medium/water

Results: When no blocks were used – A bleeds under B, C, and D when all are wet. Paper takes on slight stiffness and underside turned glossy in all cases except A. Solution B was most successful effect appearing soft, fluid and light.

2. PT-2 Blocking Test:

90% of 'window' on 8"x7" paper blocked out with masking fluid

40% weak strength + 10% mid strength Procion dye solution applied over masking fluid

50% full strength Procion Dye + 50 % water

Observations: Masking fluid was very sticky and there was too much masking fluid on this sample. Three tests done varying tonal quality of dye - transparency indications are good. Masking fluid also created a temporary glue as this paper tears easily with tape.

3. PT-3 Observational testing:

Masking fluid used as contour edge, random quantities of Procion Dye for pale to medium tonal effect washing the colour over and around masking fluid. Washes are pushing the paper to naturally crease; dye has stronger opaque look when viewed against light.

4. PT-4 Blocking Test:

Observations: Graphite suspension tests. Visually more interesting. Crushed Graphite solution mixed with gum arabic. Rapidly washed over with mid tone Procion dye. Future considerations: a full strength Procion dye applied sparingly as final stage and/or cutting/ripping gaps into finished paper. Plus if working to a larger scale and vertically, mark out outline and lay paper on semi-rigid plastic in front of window then draw image.

5. PT-5

100% Procion dye solution applied with filbert brush – image and tonal range application improved. Not appropriate in early stages, as it would mask the image rather than define it.

6. PT-6

Discussion with technician at AP Fitzpatrick about bleeding – they suggested Lascaux Fixative spray to 'size' the paper first with a fine spray. In meantime tried pastel fixative spray which slightly controlled bleeding

7. PT-7

The full-length textural paper (PT1) re-appeared as the division between the cells in the cell shoot images. I had modified the dye colour by repainting it with a full black concentrate of the Procion dye and again painted on with the PVC underneath before cutting out the window aperture I also tried painting the window aperture with a weakened solution of the 10% Procion dye/ water mix. A textural effect was found with the stain left on the PVC, which may be useful at a later date.

8. PT-8

Detail of paper samples - adjacent to image of black prototype screen in sketchbook.

9. PT-9

Extended 'litmus tests' of Cellulose Kenazol Black to investigate black Procion dye mixes.

10. PT-10

Informal tests using Lascaux spray. Note the dye was not fixed this means it will fade - in full sunlight it would take about half a day according to Hugh. Rainfall will also be a factor.

Overall observations: Worth pursuing – tonal colour range changed perspective of image, also the paper may increase sense of movement around screen. At the time the only way to see if these tests would prove to be useful was to conduct a test where points such as rainfall, sunlight, fixing etc. can be recorded in an outside space. This involves a filmed/photographed outdoor installation, which would change the overall project.

Further refs: December 2006 - White Cube, Masons Yard - Mona Hatoum's 'Maps' - ground floor mappings and large postcard of a world map on the counter. The postcard was a map in relief using what appears to be a soft devoré textile, where the devoré technique was displayed as a textile print.

Appendix 7

Exhibition Report

Uncommon Ground - Howard Gardens, UWIC

14th April – 8th May 2008

A. Preliminary work guiding Howard Gardens exhibition preparation:

1. Photographic studies of local landscape involving river, river bank, horizon, trees and vegetation – December 2007
2. Photographic studies of previous white screen installation – November 2007 – January 2008
3. 10 minute DVD to be produced from original tape of Banana Leaf installation – January 2008
4. Sequenced photographic study of DVD projection onto the white screen – January 2008
5. Photographic images from garden study of bamboo cane 'figures' – Summer 2007
6. Meeting with Artists – location of 'box' specified (15/2/08). Proposal with images including DVD sequence photographs and background information emailed to Richard Cox and copied to artists
7. Meeting with Richard Cox (5/3/08) – agreement for two installations - the diorama case and the banana leaf installation plus space for a DVD projection with possible option of suspending from ceiling

B. Studio organisation and preparation

1. New studio - measurements and scale drawings done taking into account direction of natural light, fixtures and fittings. Journal (No 10) scale drawings, diagrams and elevations in new studio space
2. Walls and ceiling in studio painted white to increase optimum daylight conditions due to previous degrees and various stages of black paint
3. Assessment of window span and metal work and corresponding condensation, wall surfaces that could be utilised, and space needed for medium format photography re height and depth of work
4. Physical evaluation of space using 8' high hardboard flat and curved screens in the studio re: the amount of space required / limitations to building temporary walls/structures
5. Light filtering and glare assessed with semi-transparent paper and True-Grain polymer film
6. Review of previous exploration with transparency/opacity
7. Review of previous explorations with hard and soft lighting, overhead and artificial daylight lighting
8. Review of limitations with existing lighting in the new studio i.e. four double tungsten strip lights which all work from one switch. Initial enquiry made to change to daylight florescent but this will only cool the light. Lee Filters contacted for information
9. Review of previous exploration: reflective and opaque paint and PVA based combinations i.e. car spray paints; System 3 paints; PVA with compost; transparent medium and hand ground charcoal.
10. Continuous assessment of photographic evaluations of interior studio space and assessment of landscape photographs
11. Archiving digital photographic images into contact sheets to formalise and continue visual documentation.
12. Videotape of the Banana leaf installation edited and original 10 minute DVD created.
13. Further editing to develop a slow action 34 minute DVD with two repeats of the fast horizontal roll plus a short six-minute reference DVD at normal speed.
14. A second tape (unedited) made in January 2008 documents the action of the original 10 minute DVD projection onto the white screen and filmed in its original setting in the glass box to demonstrate shadow and movement created by the projection on the installation
15. Conversations with Roger Puplett and Graham Barton re different types projection and projectors available, demonstration of projection throw to consider how the distance from the screen could be compensated with projection on an angle, plus security for the projector/DVD and locks/cages

16. Evaluation of the final glass box piece – white screen installation: tromp l'œil reflection; the three dimensional space behind screen, the three-dimensional quality of the screen itself. With regard to filming - the sense of movement made apparent through the DVD projection, the sense of containment, the obfuscation caused by DVD projection, the projection of silhouettes and shadow, and how the three dimensional aspects of the installation works with foliage and vegetation, lighting and film projection

C. Howard Gardens preparation

1. Gallery space measurements (15/2/08), scale drawings and diagrams - Ratio 1cm = 1 ft
2. Comparison analysis with new studio diagrams, transparent overlays created to identify possible size configurations for diorama case and wall curvature options
3. Various options sort through size, scale and type of screen i.e. True-Grain in front of a white or black screen; suspended screen or boxed screen
4. Scale models of new studio and Howard Gardens exhibition space created. Ratio 1:12
5. Scale models of diorama case within larger models used to assess the dynamics of 3 panel 10'9" screen or 4 panel 14'9" inch screen and the curvature of wall. The 3-panel screen was found to be too small.
6. Diagrams for DVD projection angles evaluated against various issues including the fixed partition wall and throw of the DVD projection
7. Conversations with Roger Puplett and Graham Barton regarding the type of projector regarding size and scale. Various affects on space and size of projection considered to avoid the previous projection values and referenced by contact sheets of previous projection
8. 2000-3000 lumens identified as optimum no of lumens to cope with daylight projection
9. Studio floor mapped out with masking tape to evaluate physical scale of a 13ft 6in wide screen x 5ft 7in depth and the relationship of size + scale to physical space of studio
10. Scaled drawing of life sized pencil 'figures' to approximate notion of size of bamboo canes in the diorama case
11. Floor and flooring curvature – options discussed and investigated include a banked affect with timber support, ribbed MDF and /or chicken wire plus armature, hessian/canvas/gauze surface covering. Options explored through various building supply companies most being expensive
12. Primer for hardboard - noted the experimental nature of work and size/scale could outweigh need for priming. However primer chosen is 2 parts emulsion to 1 part PVA as opposed to acrylic primer (between 4 and 10 very thin coats or one thick coat and sanding down between layers). Best option – emulsion /PVA as it deters flaking paint and increases durability in transit.
13. Consideration given to various types of white paint including: English Heritage, The Little Green Paint Co, and Dulux Heritage ranges
14. Models and diagram evaluations cross-referenced to Karen Wonders' observations on diorama alcoves and the spherical field of view in regard to the diorama alcove form.
15. Further cross reference to the visual affect of a frontal elevation with regard to the perspective drawings by J.M.W. Turner in particular Pulteney Bridge, Bath
16. Official Howard Gardens floor plan received from Richard Cox (5/3/08)
17. Four panel MDF screen option decided upon as frontal elevation. Pre-determined width of 13ft 6in negotiates the relationship to the back wall of the diorama case and decides a framework for four hardboard panels scaled and built to same specification.
18. Following conversations with Dave Childs agreement that hardboard panels would be used fixed to a wood baton framework to same size and scale. In addition the sides would require two double panels which could be built to same spec as the inner back wall panels creating a maximum depth of 67 inches to concur with location and depth of alcove exhibition space
19. Quotes and estimates gathered for sawn timber, MDF and hardboard from Bences, Severn Ply, Cheltenham Buildbase and Hales. Costs weighed against production and functional value, loose hessian weave was sourced at Atwools which can be bought on a 50m roll
20. Using the diagrams and drawings the construction of a 2" x 2" PSE (plane and sawn) timber frame with hardboard panels pinned and glued was agreed based on a U-shaped structure. Dave Childs

constructed the framework in the workshop. 74m PSE bought in total with 38m needed across the back and 36m needed to create sides.

21. Each frame bolted to adjacent frame with holes for bolts made while constructing in situ to ensure line-up is accurate. Corresponding letters identified adjacent panels i.e. A+A, B+B, etc. At this stage of build the U-shaped structure is already a potentially wide open space
22. Staging device of palettes re-visited and investigated to consider palette dimensions to overall dimensions of diorama case and further diagrams created to consider staging/ground.
23. Ten small palettes fitted these dimensions with two and a half inch section sawn off each of the back five palettes. Carpet underlay was used noise and slip reduction and protect the gallery floor
24. The wall curvature was made with two additional 4' x 8' hardboard panels. Three and three quarter inches were cut from each length to resolve placing curved hardboard panels over the palettes. Behind the panels midsection batons were used this curvature by flat topped pinning to the framework and this defined the actual vertical curvature.
25. Two 1"x 1" batons screwed vertically to inside front side panels as stays for MDF end panels and overhead a 2"x 1" crossbeam fronted the structure to secure tops of MDF panels
26. New 2"x 2" PSE timber batons were sawn with corners cut out so timber would drop onto the front and back frame overhead these replaced the original 2"x 1" timber batons. Also overhead the original curved slats were trimmed in width then set into place above the batons with wedges re-figured to fix the curve, both curved slat and batons were painted white
27. The MDF panel which had previously served a secondary purpose as a door needed strengthening - a thin vertical baton was glued and clamped overnight to the adjacent MDF panel that hangs the hinged door
28. Vertical edges of the curved panels were flattened out with a fast drying lightweight filler applied in layers and sealed with the emulsion/PVA primer before being painted over
29. Interior walls were painted matt white down to palette level, Johnstone's Covaplus vinyl trade white paint was used to allay costs. The paintwork on the white screen is oil-based and undamaged.
30. After assessing a number of enlarged images of landscape vistas a river view had been selected for the background image. This was scanned and an outline grid drawn on which corresponds to the batons of the back wall framework
31. The structure was encased with PVC and the screen covered with protective paper. Car spray paint was used to create a steely atmospheric haze within the photographic image but it was unsuccessful. There was not enough time to explore other options such as Procion dye
32. The interior was re-painted white and a drawing in monochrome drawing was done to create the effect of a receding and disappearing horizon. The monochrome affect was a solution of commercial graphite powder and PVA/water solution and applied with j-cloth fabric. This re-visits previous test pieces with crushed graphite and the tests with Procion dye on Japanese paper.
33. A structural device of a semi-rigid large black pond lining with the view to invert and create artificial banks was explored, another (FOC) pond lining was sort but not found. One pond lining is too small in scale to be successful. The pond lining therefore remains a working piece in its own right to be returned to at a later date
34. Transparent green packing material was also explored but a larger quantity was needed to be in keeping with size and scale of diorama case. The Wedi building board system (a bathroom contour board) was considered as a replacement for ribbed MDF but is too expensive
35. Large palettes drilled holes were sized and cut with the 13, 19, and 25 diameter tools to place the bamboo.
36. Various types and sizes of bamboo canes were considered to create a dialogue within the space. The bamboo and colour and size of the palettes were chosen for their inherent characteristics. A natural dynamic of aged and unifying colour was actively sort in the raised tiers. The final selection of palettes and bamboo canes and foliage would be made in the exhibition space
37. A floor plan diagram considered DVD projection angles of 45, 55, 65, 75 and 85 degrees
38. Run throughs of the original and the re-edited DVD's were projected onto the MDF screen and also the Screen plus True-Grain film to locate the projector and the projection throw. The DVD has a 4x3 ratio and spatial requirements had indicated a 15' throw. Allowances were made for the actual physical exhibition space and the working area floor of the To Let gallery was mapped and measured

out to 45, 60 and 90 degree viewing angles. In this working area the best throw was from a 75 degree angle facing the midpoint of the back of the diorama case and 16ft in depth to the front of the diorama screen therefore the projector was under the staircase.

39. A further dialogue was established with the spatial dynamics of Bertolucci's 'The Sheltering Sky' in projecting the film in and on the diorama case and the drawing the low horizontal line along the back wall of the diorama case. It also created a sense of reverse perspective in relation to the working space and DVD projection onto the backs of several stretchers in the working space
40. Packing and shipping out by courier (3/4/08) included 5 large boxes, six 8x4 screens, eight 8x3 screens, 20 palettes, wood batons of various sizes and types, bamboo canes plus cradled banana leaves, underlay, ladders and toolkit

D. Installation and analysis

The Leaf installation

1. This had been considered as one 2"x 1" green timber baton fixed diagonally across the space with the leaves suspended from it. This changed as the light; spatial characteristics and fixing of the baton created different possibilities in exploring the dynamics of the space. Two further batons had also been bought to work in conjunction with the original diagonal baton and consider the installation as a curved wall of leaves.
2. Instead of one baton, two 2"x1" batons would now cross the space and the third 1"x1" was dropped from left to right into the path of the two larger batons these were sawn and nailed to abut the wall
3. Leaves were held in place by sewing green nylon string through the stalk and then roughened with sandpaper to negate the formal straight line in the string. Attention was paid to spacing and the leaves were selected and placed in relation to neighbouring leaves.
4. There was no sense of movement as the only current of air produced occurred when people walked quickly past in close proximity to the leaves.
5. In retrospect the visual documentation confirms that it would have been possible to take the spatial figuration of cross beams further by introducing two more beams placed higher up and the leaves redistributed allowing more space between each isolated leaf.
6. The visual documentation also shows that the silhouettes created by the effect of natural daylight behind the leaves intensified the natural dynamics to create a sense of theatrical space within this piece.

The Diorama Case

7. The main change to the Diorama case occurred in rebuilding the U-shaped structure - as a three dimensional structure it need to be away from the main wall – this was agreed with the Gallery Director, Richard Cox with regard to fire regulations
8. The painting and drawing had survived in transit therefore minimal layers of filler and touch-up painting was needed for re-installing the curved hardboard walls. Small gaps therefore naturally occurred in the drawing.
9. The height of the palette tiers needed adjusting and suitable palettes were found on the skip.
10. Hessian weave and re-pulped textile were configured along the back wall in the space between the palettes and wall.
11. In retrieving the bamboo canes less rather than more canes proved affective and placed in the drilled holes. Fishing line tied to the overhead batons was used as a tool to direct the canes into different figurations placed in relationship to the space, palettes and dead bamboo foliage.
12. A sparse layer of bamboo leaves was then introduced to complete a three-dimensional drawing within the diorama case
13. The frontal elevation screen was modified, as a door was not required; this panel was re-painted on the reverse side and fixed in place with screws. Translucent strapping tape secured the panels discreetly from behind to prevent bowing in the 8ft high panels

14. The top of the front elevation had a distracting irregular line so batons were used to flatten this out
15. Overhead track lighting with adjustable spots was trained on the banana leaves and bamboo study. As the natural light within the interior space was too low one spotlight was introduced above the right side of the diorama case and trained on the interior left side, a second spot was tried at the opposite end but the interior space became too bright
16. The final transformation with the True-Grain polymer film also had to be modified in re-cutting a new length to replace the existing panel door length. This was due to an obvious tight curl integral to the end roll of the polymer film and given too much allowance in the original stencilled length by cutting out the foliage silhouettes too freely. A gap created by rolling the True-Grain can still be perceived in the drop
17. The DVD player was set up in the office of the Gallery Director – with extra wiring brought for this reason.
18. The booking of the EMP X5 multi-media projector was determined because the spec for daylight projection with 2200 lumens bulb capacity and keystone correction capabilities were good
19. The viewing angle of the DVD projection was located to line up to the left-hand edge of the screen and the floor level. Placed in this way the DVD projection of banana leaves in daylight conditions is at times perceived as a trace on the True-Grain polymer screen with the right hand side of the screen dissolving and receding to nothing.
20. The projection of large leaves and transparent colour on a highly reflectant surface did create a soft image. There is a sense of disproportionate space to the actual surroundings and a notion of atmospheric space. Where the leaves hung virtually motionless this period of time period of time needed to be shortened or speeded up.
21. As the DVD projection was played on the preview night the evening light considerably enhanced the transparent colour in the banana leaf which was to be expected. The interaction of the projection from the viewer's perspective also received favourable comments.

Projection / Bamboo Study

22. Usually a projector would be hidden within a white box or suspended from the ceiling if not mounted on a wall whereas I had located it close to the floor on palettes. During later discussions with Richard Cox and with university technicians it became apparent that ceiling mounting and use of a cage would not be an appropriate option.
23. To assist the installing the projector Richard bought a small TV wall-mounting stand. This was appreciated but due to the limitations of the angle needed for the projection it did not seem to be a suitable solution.
24. With the decision to experiment with a temporary stand using the palettes, the wiring to the DVD player was run at floor level into the office, the securing of the projector was done with a wire cable and internal fitting for a Kensington lock.
25. This option defined the projector location without any pretence to hiding it. The palettes were therefore used for siting a study of the bamboo canes which also became part of the projection

E. Final given measurements and description:

The Diorama Case H 9ft 2in x D 5ft 7in x W 13ft 6in

True-Grain polymer film, wood paint, palettes, bamboo, Bamboo leaves, textile, DVD projection

Leaf Installation H 9ft 6in x D 7ft 8in x W 11ft 9in

Banana leaves, wood, string

Bamboo Study H 7ft x D 7ft x W 5ft

Bamboo, wood palettes, DVD projector

F. Action Points:

Geraldine Howie

To review the DVD projection

To evaluate using outside expertise i.e. Picture This, Bristol for post- production

To review use of True-Grain with the DVD projection

To include additional drawing on the painted back wall

To increase depth of diorama case

To investigate velcro as a method of fixing the screen

To investigate Corolus as a lightweight structure

Appendix 8a: The Early Moving Image - film archaeology

This appendix is a brief resume of the background research for the Moving Image Archives Programme in this respect there is a small amount of repetition in the paper that follows this addendum (Appendix 8b).

The research investigation proceeded from 1896, which was the date that was accorded to the first diorama case Major Powell-Cotton had envisaged and had constructed, and to Gallery 2 in which it is located. Gallery 2 was also the original pavilion built by Powell-Cotton for museum display; prior to this, his collection was either stored or integrated into Quex House itself, where there was photographic evidence of this in the archive of a billiard room, c1897. This area of the research project was then set within a contextual basis of film and landscape theory, which was questioned by indicating the emergence of the early moving image in the UK, consequently this had dramatically affected the perception of a habitat diorama.

In the UK the 'Cinématographe Lumière' was shown in 1896 and the public flocked to see 'living pictures at the Empire Theatre'.¹ The background to the early moving image in England in 1896 was primarily due to the Lumière Brothers first public screening of the early moving image in Paris (1895), in the same year George Méliès was believed to have seen a demonstration of the Lumière brothers camera.² R.W. Paul who reproduced the Edison Kinetoscope machine, collaborated with Birt Acres a professional photographer to develop Paul's Kinetoscope.³ By September 1896, Birt Acres was regularly travelling round the country filming and showing his version of Kineopticon film projection.⁴ Acres arrived in Ramsgate on 16th December 1896, just a few miles from the museum, to lecture and exhibit at the Royal Assembly Rooms for the 'Isle of Thanet Photographic Society'.⁵ As Rachel Low has stated, in the last four years of that century one man "devised his own equipment and methods" and was "inventor, artist, businessman, and showman".⁶ By regarding the early moving image, Rachel Low clearly distinguished that before 1904, film footage consisted of one long shot.⁷ However Tom Gunning offered another point of view on the single shot - that it isn't a single shot but a fabrication that held up for many years, pointing out that the single shot was an illusion manufactured by early filmmakers.⁸ It was framing, says Gunning, and the substitution splice, that preserved a *unified viewpoint of the action*.⁹ Whereas a "...continuity system maintains a consistent spatial orientation for the viewer, the variations between shots allow a dramatic and spatial articulation of the action."¹⁰ There was an early indication of the natural history film in a rose unfolding mentioned briefly by Rachel Low when writing about film between 1906-1914. However this was later revealed to be a number of photographs stitched together by Michel Corday,¹¹ the fictional nature of this 'film' was also recognised in the earlier "Growth of a Rose Tree" which was made for the RHS in 1896.

A notional value of a 'suspension of disbelief' therefore shows a clear indication of contrasting relationships between distinctly different illusions: the Powell-Cotton Dioramas, one long shot, and continuity editing. However, with regard to the question on the veracity of the Margate scenic painters and their identification; this research has revealed that John Bull Films may be associated to Sun Films, as such it questioned whether 'John Bull Scenics' was also linked to these companies and therefore to the Powell-Cotton Museum.

Light, Space and Affect

Although the years 1894 to 1897 were the early beginnings of cinematography in England,¹² the Kashmir diorama's completion in 1896 also coincided to the same year that film had its first screen debuts in India and in China. In France, the description by Tom Gunning of the 1895 Lumière Film *Repas du Bébé* and rustling leaves behind the baby's head characterises the reality of movement that was missing within the Powell-Cotton dioramas. Although according to Thomas Elsaesser: *When films were first shown to a paying public in 1896, most of the technologies and inventions necessary – photography, moving images, projection techniques – already had a history*.¹³ Simultaneously he says: *the entertainment form the Lumière cinématographe helped to create ... inherited many of the 'screen practices' of the 19th*

century.¹⁴ Elsaesser, as well as Dai Vaughan, develops certain points regarding the 'intrusion of the fortuitous and the accidental' compared to the 'spontaneous and the staged'.¹⁵ With regard to the Lumière Films *Barque sortant du port* and *Repas du bébé*, both films are devices that manage these 'transitions' of movement. There was however a shift by Lumière Films to '*filmic space*' with regard to staging and framing, indicated by the filming of the Lumière factory doors that were thrown open for various people to emerge.¹⁶ Stephen Bottomore pointed out that as early as 1896 in Paris, the Lumière non-fiction films already suggested an 'edited sequence' in the four films of Lyon firemen and that the Warwick Trading Co. would show similar sequences in Britain by 1897.¹⁷

¹ Barnes, J. 1976 pp. 7-9. Also see "realism that baffles description ... that leaves one to doubt the evidence of ones senses" p. 84

² Méliès' most famous film *A Trip to the Moon* was made in 1902.

³ *ibid.* Barnes 1976. For a full description of Pauls Time Machine see Clarke, D.B. and Doel, M.A. in *Landscape and Film* Lefebvre, M. 2006. Prior to this R.W. Paul had introduced a floor standing Kinetoscope.

⁴ See Barnes, J. 1976. p. 37 and Lefebvre, M. p. 223.

⁵ Barnes. p. 72. See also *Amateur Photographer* 24th December 1896 p. 699.

⁶ Low, R. 1973 p. 14.

⁷ *ibid.* p. 218.

⁸ Gunning, T. pp. 96-99, in *Early Cinema Space Frame Narrative* Elsaesser, T. 2006.

⁹ *ibid.* p. 99.

¹⁰ *ibid.*

¹¹ A useful entry that revealed this information was the Kahn Foundation. Albert Kahn was also a great traveller and built a multi-scene garden between 1894 and 1910 where the 'transitions' conjured thought of the 'cinematic process'. The Kahn Foundation holds a large audio-visual archive that contain "*landscapes of extraordinary beauty*," the gardens are in Boulogne-Billancourt. Kahn was also on friendly terms with Henri Bergson. See Costa, A. in Lefebvre, M. 2006 p. 254-258.

¹² John Barnes pointed out this was marked with the first moving image of the kinetoscope shown on 17 October 1894.

¹³ Elsaesser, T. *Early Cinema Space Frame Narrative* 2006 p. 410. As Clarke and Doel pointed out Leeds Bridge was filmed in 1888 by Louis le Prince, p. 214 Clarke, D.B. and Doel, M.A. in *Landscape and Film* Lefebvre, M. 2006.

¹⁴ *Ibid.* p. 410 & p. 413 n14.

¹⁵ *Ibid.* p. 16, and p. 29 no.31 - This was one of the films was shown in London in 1896; as Dai Vaughan has stated the beginnings of cinema were programmes of '... one minute scenes first public exhibited in Paris in December 1895, and in London in the following February' in *Let there be Lumière*, Vaughan, D. in Elsaesser, T. 2006, pp. 63-67.

¹⁶ *ibid.*

¹⁷ *ibid.* See Bottomore, S. 'Shots in the Dark: The Real Origins of Film Editing' in Elsaesser, T. 2006 p. 106 & p. 107.

Appendix 8b: Moving Image Archives - 2009 conference paper

This paper was presented at the Moving Image Archives Conference - UCL London – 9th January 2009, and thereafter circulated by email on 15th January 2009; this was a short paper extracting various aspects of my research at that time, corrections were made later.

Moving Image Archives Conference Paper 2009:

1st Visual – abstract title

This paper is titled ‘An Investigation into experiential space in relation to the diorama alcove form and the moving image’, I am going to present an overview of the archives I am working with, discuss how it relates to the early moving image and then draw upon my own practice.

2nd Visual – research background

My research is based on an investigation into the structure and nature of the Powell-Cotton Dioramas & Archives in Kent. The galleries in the museum hold eight dioramas, as the visitor enters each gallery space, they discover the artifice of various idylls that are virtually unchanged since they were installed. Huge displays of wild life and various depictions of habitat are represented through scenes containing the illusory aspects of taxidermy where expert modelling is intended to describe animal behaviour. The aim of the dioramas is to contrive a natural habitat within a realistic illusion of the natural world.¹

3rd Visual – original Gallery - The Sportsman’s trophies and the Kashmir diorama

In the nineteenth century the taxidermist’s craftsmanship had successfully entered the family home and the public museum the animal skins and skeletal remains destined for the taxidermist would provide evidence of the sportsman’s trophy in the mounted exhibit. There is considerable evidence of wanton killing of wildlife during the 19th and 20th centuries, and debates have centred on these contentious issues, which informed both colonial and post-colonial positions. Major Powell-Cotton became a serious hunter, collector and naturalist, while the amount of killing concerned him, and led increasingly to an interest in scientific fieldwork. According to the museum curator, Malcolm Harman, 50 sub-species of wildlife were named after him and 48 sub-species still carry his name.² Two of the walls in the gallery display ‘sportsman’s trophies’ and on the opposite wall to the diorama is a display case of bushbuck standing upright along the full length of the wall. The Kashmir diorama is the main exhibit and was built in 1896, when the early moving image was in its infancy. This detail is taken from the top left-hand corner and the visual narrative describes a mountain goat that tumbles and falls from the rock face in a topographical landscape. It is a contrived scene with wildlife specimens placed at ground level, overhead and in flight and in the far distance is the painted scene of a glacier. The description given is the Vale of Ladak and Tibet with the snowy peaks of Baltistan in the background. It is not known who painted this scene as there is no signature and no photographic evidence, but it is a tromp l’œil work that is cinematic both in its style and its effect. There is also an exterior screening device of high partitions whereby the diorama is viewed in a controlled fashion limiting the viewing area.

4th Visual The Angola case - interior detail

Standing in front of the main section of this diorama you would view a representation of the African continent in the Angola diorama. A realistically painted range of mountains rises behind the main rocklike structure the scene is impressive as the painted atmospheric light appears to be accurately picking up the mountains clefts and fissures. From the midground the artificial rock strata falls in terraces down towards the viewer, the texture, colour and form of the rock are well crafted. Overall the topography of this artificial landscape surpasses in scale all the other dioramas because the rocklike structure is constructed as a main feature of a diorama that is 46ft long.

5th Visual - Angola Diorama - midsection

In the mid-section a terraced low rock formation eventually drops away to an artificial water pool edged with reeds. The narrative to this diorama represents "*equatorial Africa at the end of the dry season, the animals moving down at sunset to drink at the pool*". This is maybe why the scene arrests the eye as the illusion of movement in the diorama's narrative is portrayed through the descent of the wildlife exhibited from the topmost reaches of the rock formation. Watching this scene, is a cerval cat, lion, hunting dogs, jackal and hyena. Emerging from the tall reeds and long grasses lining the walls are dwarf buffalo, and baby elephant's head these provided partial specimens to increase the illusion. In the background there is several giraffe and a full sized specimen of an 11ft bull elephant, in the foreground narrative, a hippo yawns showing its tusks and a rhino 'stands' just clear of the mud in its mud bath. Some wild life exhibits are posed as if in anticipation - there noses scenting the air, while the hind leg of a Dikdik scratches an ear. But the artifice of this scene also breaks down when a giraffe appears disjointed as it appears to move without the rest of its body from the long grass and overhead a marabou stork hangs from the ceiling on a chain near the strange shape of a giant fruit bat that hangs upside down from a tree branch. During all this time in observing the scene, the animals have been gazing unflinchingly into your eyes.³

6th Visual - The mannequin cases

The mannequin cases depart entirely from the artifice of natural habitat dioramas and mounted wildlife exhibits. The only relationship seems to be a shallow space behind glass screens. It is probably more accurate to regard them as displays as any illusional depth derives from the paintings illustrational style there is no topographical landscape in the physical sense. The mannequins portray a Dinka family; a Zande potter and Latuka warrior. Not only are there many ethical debates about this type of display, it was an uncomfortable scene due to the shallow spaces and the distinct sense of confinement that is conveyed.⁴

7th Visual - The Savannah Diorama

The move from a physical topographical landscape to a painted tromp l'œil landscape is fairly subtle. The painted landscape is a spatial illusion of distance and perspective to create a panoramic view of a savannah. In this large diorama the painted grassland backdrop drops away into a distant horizon, there is a painterly influence at work, which is more methodical than intuitive in its approach where colour describes rather than explores the view. Topographically the main section has an illusion of a grassy hilltop in the immediate distance, the scene moves from open savannah to woodland to a tropical forest area. The size of this diorama is 47ft long and 22ft in depth. As you walk into the gallery the giraffe's neck appears as if it is cropped off due to the low height of the front screen, drawing nearer the giraffe begins to seem twice the height of the glass screen and you have to stand close to the glass to see its full size. There are numerous specimens of wildlife which have been staggered in the space and placed to 'crowd' the foreground and mid-ground.

8th Visual - The Primate Case

The double glass screen for the Primate display case is 24ft high. This diorama contains a amazing structural 'visual narrative' that indicates to the viewer how monkeys, chimpanzees and gorilla inhabit their domains at cliff, tree and ground level. It is an evocative idealised scene enhanced by the lighting of the gallery, the painting is discrete as the structure and vegetation takes precedence. At first glance there is the impression of a huge cinematic screen until you approach closer, and realise the three-dimensional contrasts behind the glass screen are solid, still and artificial. It could be described as a showstopper, but your imagination cannot travel through this artificial landscape because of the nature of the shallow space.

9th Visual - The river & desert diorama

This scene depicts three locations in one display with the following narrative description, "*the river scene in Zululand, the sands of the Sahara and the rocky hills of the Red sea, Ethiopia and North Africa*". The river scene has a strong painterly style that is reminiscent of Watteau.⁵ It is a peaceful scene where the notion of stillness strongly imparts itself to the viewer.⁶ As a tromp l'œil painting it is possibly the most picturesque and certainly romantic in style.⁷

10th Visual – Natural Habitat dioramas

These two detailed views of the river scene and the savannah are on opposite sides in the first gallery of all the dioramas this gallery has the most picturesque style. In the idyllic river scene, the water level is very low trickling along the bottom of the riverbed, the banks and large trees are bathed in sunlight and there is a sense of light and warmth in the painting. The transition from foreground to background is also the most successful in immersing the observer into the diorama experience.⁸ Films operative language to foreign locations and the early moving image is that of 'site-seeing'⁹ as according to Giuliana Bruno 'Film spectators were travellers thrilled to grasp the proximity of far away lands and their own cityscapes. "If the arcade was seen as a city in miniature, then the Diorama extended this city to the entire world."¹⁰

The illusional devices of these dioramas were strategies of representation.¹¹ If you were to visit other museums you would probably find a wide diversity in the diorama these would also indicate the picturesque, the idiosyncratic, the artificial, the eccentric as well as many variations of classical styles which draw closely to the Linnaeus classification system and the habitats that are scientifically constructed upon natural history. This concluded the description of the diorama displays.

1st Visual – Howard Gardens Exhibition

A personal response to Light, Space and Affect

According to Jonathan Crary by the latter end of the nineteenth century, major transformations in visual culture had centred on the observer, which he said *depends on far more than an account of shifts in representational practices*.¹² These cultural transformations he says were underpinned by *a set of related events that produced crucial ways in which vision was discussed, controlled and incarnated in cultural and scientific practices*.¹³

Thomas Elsaesser also says: *When film were first shown to a paying public in 1896, most of the technologies and inventions necessary – photography, moving images, projection techniques – already had a history*.¹⁴

While the years 1894 to 1897 were the early beginnings of cinematography in England,¹⁵ the Kashmir diorama's completion in 1896 coincides to the same year that film had its first screen debut in India and in China. In France the 1895 Lumière Film of rustling leaves behind a baby struck me as one film that describes the sense of motion that was missing within the dioramas, as Elsaesser points out there was a shift by Lumière Films to '*filmic space*' with regard to staging and framing, it was shown as one of a number of short films in London in 1896.¹⁶

As Major Powell-Cotton was astute in his observations it may be the case that he was aware of film and cinematography from its early inception and it will be interesting to reflect on this as further research is revealed. Further ongoing research has been actively being pursued in the museum archives regarding early moving images and silent cinema.

2nd Visual – Leaf Installation

The response to the dioramas was to explore stillness and movement through film and installation and to research and develop a dialogue within my own practice. In this sense working with the leaves in the studio was an exploratory process.¹⁷ The incentive to filming the leaves as a moving image was instigated by documenting as photographic sequences the original leaf installation in the studio.¹⁸ The investigative approach to a sense of movement and the drying leaves as they swayed in the breeze has a similar analogy to the early Lumière film: *Repas du bébé* where the flickering light and the moving leaves behind the baby had real fascination for people in 1896.¹⁹ The initiative in the studio was to respond to the foliage from different viewpoints that are relevant to space and place²⁰ the suspended leaves location is seen by the observer as they

walk past its staging in the gallery, a close proximity to the leaves would also activate the space in passing by this, created an air current allowing the leaves some slight movement.

3rd Visual – Reframing and re-interpretation

The perception of taxidermy and natural habitat dioramas as dead stuffed animals in the landscape though hardly academic is accurate, live animals within the artwork and various interpretations of death and animals have long preceded the diorama. While appreciating the skills of the taxidermist and Powell-Cotton's conception of the dioramas, it was the expanded archives regarding art, architecture and culture at that time led me to a sense of reverse perspective. The questions that arose from this premise therefore suggested completely stripping away the artifice and illusion of the diorama. This image is a stripped down case, a shell with minimal curvature behind the frame. The window apertures and frame derive from a skeleton image of a photograph of an old ruined wall. Inside you are looking at various types of bamboo, some have been upended and the topographical landscape is a gridded structure of palettes and an undulating textile, while the topical landscape is a monochrome drawing of a contoured landscape.

4th Visual – Responding to ideas and dioramas

In establishing a sense of space and place in the studio the source and direction of light had affected the final appearance of the interior and exterior space. Karen Wonders who has written an extensive thesis on the natural habitat diorama had visualised the way round this with diagrams depicting the location of interior spots above and behind the dioramas glass screen and hidden from view, this is also a method used in the museums dioramas. However this approach was not taken as the focus on the screen was to regard it as a barrier/obstacle not a fixed permanent structure. Wonders observations on diorama alcoves and the spherical field of view was interesting as she described the: *'global view... where ...a diorama background represents all that is visible from one position without turning round, from the ground to the zenith, and from all the way left to all the way right.'* But the particular nature of the living photograph as an early moving image at that time also relates to the quality of light and this led me to a different aspect of the diorama which has informed this research.

5th Visual – Detail of Aperture & True-Grain

By establishing the physicality of a three dimensional structure, the notion of landscape in the receding distance and the presence/absence of wild life, the illusion of movement needed to be re-considered. Various studies of film projection investigated the moving image and explored through light filtering, different camera angles and positions - this opened up the inherent drawing potential of True-grain polymer film. The physical nature of the screen was already transformed by the luminous quality of True-Grain and further background research on the diorama revealed that Louis Daguerre would paint on thin translucent material. Intrigued by descriptions of Daguerre's influence both with an earlier version of the diorama and the invention of his daguerreotype, and noting he was distinguished for *tromp l'œil* work on the Paris stage, I then found another indirect connection with regard to Louis Daguerre's Diorama. Augustus Charles Pugin is the architect of Daguerre's diorama building on Park Square East situated close to the Zoological Society of London. This is an important link as Pugin's son, A.W.N. Pugin the designer and architect for the Houses of Parliament had lived within the locality of Quex Park where the museum was later built.²¹

6th Visual – Projection, Surface, Screen and Mirror

The type of diorama that Louis Daguerre brought to England was very different to Powell-Cotton's interpretations of natural habitat dioramas. The Daguerre Diorama was, in essence, a flat picture with an illusion of depth and, most importantly: *'capable of changes in lighting so dramatic as to alter its whole aspect'*.²² These dynamic effects were orchestrated manually to manipulate contrasts of transparency and opacity of the picture surface with coloured fabrics used to modify the colour and intensity of the light. Shutters and overlays, Richard Altick says, could be used to pass by and overlay one another to produce an unlimited number of momentary colours.²³

The Powell-Cotton Museum, like other late 19th century museums, adapted the diorama to create different types of environment and a different style of illusion. Daguerre was creating a sensory environment of light and colour in front of the painted landscape, which could delight the viewer. Whereas the natural habitat

diorama is a closed artificial environment framed within a three-dimensional architectural space, the lighting is stable and consistent and 'objects'²⁴ are located in the topographical landscape, depth within this scenic structure is enhanced by the landscape painting painted in perspective to the diorama and to the exterior space of the observer.

7th Visual – Using moving images to create an experiential space
Play DVD

8th Visual – Projection and the moving image

Archival research had demonstrated the Major was clearly interested in vision and visuality and in focussing on the events in England surrounding 1896 the question how those events may have influenced Powell-Cotton is open to debate. But there no doubting his strong interests in travel, dioramas and photography where his journals indicate the use of a camera and the problems he had with developing images in the field. In the ten years that followed the first diorama not only would Powell-Cotton re-assess what he wanted his dioramas to show through the transformations of depth and volume and described in the Angolan case, early moving images in actuality and travel film would radically change perception and interpretation of distant places.²⁵

- ¹ In describing 'Habitat theory' Jay Appleton has said: "*What matters is not the actual potential of the environment to furnish the necessities of survival, but its apparent potential as apprehended immediately rather than calculated rationally.*" Appleton, J. 1975 p. 69
- ² Conversation with Malcolm Harman, March 2007.
- ³ This scene is remarkable in its effectiveness; the indifference of the gaze reconsiders a sense of estrangement that has dramatic irony because of the fixed stare from glass eyes. It has an association to the 'caught in the headlights' look when animals are seen on the road at night.
- ⁴ That there are different perceptions of these exhibits is of interest, artists and the various interpretations of the human figure have differed over many centuries. In the past Michael Angelo, Rembrandt, Rodin, Durer and Caravaggio have depicted the male figure in various interpretations. In the twentieth century the female figure can be indicated by Picasso, Matisse, Freud or Bourgeois and more recently Rebecca Horn, Jenny Saville and Chris Ofilli come to mind. In 2003 Fred Wilson created an installation *Speak of Me as I Am* based on the historical research of black people in Venetian paintings at the 2003 Venice Biennale while Chris Ofilli had also shown '*within reach*' at the same Biennale. For differences in interpretations and representation see: Butler C. 2008, Evans 2003, Gill 1989, Huet 1978, Gröning K. 1997, McCullin D. 2005, Patton 1998, Powell 1997, Silvester 2009, Spring 2008, and Winston 2004. Also Rosenthal, N. et al, in *Apocalypse 2000 and Sensations* 1997.
- ⁵ Philip Rawson has described an emotional mode of idyllic, nostalgic eroticism that can be defined in Watteau's painting. Rawson, P. 1993 p. 277.
- ⁶ The opportunity to speak to the painter Michael Porter arose in 2007. As his work is set in the natural world, I asked him how he viewed the notion of stillness. He responded with the phrase "observed but unobserved" it equated perfectly with the painterly aspects of nature and wildlife in this scene. Bal's critique of Andres Serrano's work as a '*mise en scène*' created a different perspective in its theatricality, as the viewers become '*bearers or guardians of that past which is his personal memory*', Bal states they are seen as '*an emblem of "acts of memory" and of their importance for a cultural politics today*'. Bal, M. 1999 p. 68.
- ⁷ This diorama features Nyala from KwaZulu-Natal and Ethiopia, Barbary sheep, Ibex and Wild Ass from the Red Sea with Addax, White Oryx and Gazelle from the Sahara region. Stephen Quinn creates another narrative for the Nyala - it was unknown to science until 1908'. Quinn, S. 2006 p. 49.
- ⁸ Note these windows face each other. Diorama images have particular relationships to the photographic snapshot as frozen images indicated by Andre Gaudreault and as prior to the early moving image and therefore mobility. This mobility has a spatio-temporal effect (as sequence of shots and montage) and a mobility of 'subjects represented' (as sequence of photographs). Elsaesser, T., p. 72. An early natural history filmic sequence is the 1901 rose 'film' - photographs that stitched together a rose unfolding and much later were the cinematic images of Cherry Kearton filming in Africa.
- ⁹ *Atlas of Emotion* Bruno, G. 2007 p.192. Bruno creates a useful analogy to the picturesque and film is made through the spatial organisation of the garden.
- ¹⁰ Bruno, G. p.77 Bruno is extending her line of thought and quotes 'Anthony Vidler. See her endnotes p. 430 no.8.
- ¹¹ A corresponding relationship is Anne Friedberg's description of a 'virtual snapshot' and the photographic camera. These contrasting relationships maintain a relationship to the moving image in which Friedberg describes "*The moving image - with its successive frames linked by various codes of editing - produces multiple perspectives over time.*" See *The Virtual Window* Friedberg, A. 2006 p. 83.
- ¹² Crary, J. 1992 p. 5. Crary thought the observer (rather than thinking and describing him/her and as the spectator) had gained primary importance, as from the beginnings of the nineteenth century he stated: "*Vision and its effects are always inseparable from the possibilities of an observing subject who is both the historical product and the site of certain practices, techniques, institutions, and procedures of subjectification.*" See *Techniques of the Observer* Crary, J. 1992 p. 5.
- ¹³ *ibid.* p. 7.
- ¹⁴ *Ibid.* p. 410. Simultaneously he thought that it "*inherited many of the 'screen practices' of the 19th century.*" Elsaesser, T. *Early Cinema Space Frame Narrative* 2006.
- ¹⁵ John Barnes pointed out this was marked with the first moving image of the kinoscope shown on 17 October 1894.

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- ¹⁶ Elsaesser, T. p. 410 & p. 413 no. 14. The three countries India, China and France are of interest because they have several connections to the Powell-Cotton family and the archives of the museum.
- ¹⁷ Rosalind Krauss stated in 'Passages in Modern Sculpture' ... *One of the striking aspects of modern sculpture is the way in which it manifests its makers' growing awareness that sculpture is a medium peculiarly located at the juncture between stillness and motion, time arrested and time passing. From this tension, which defines the very condition of sculpture, comes its enormous expressive power.* Krauss, R. 1977 p. 5.
- ¹⁸ As a sequenced photographic study of the projection onto the screen and as experimental shots there were no controls as they were about movement glimpsed by the eye, and the abstract space. Also see *de-, dis-, ex-* Mertins, D. 1999 p. 218.
- ¹⁹ *Repas du bébé* ph. Louis Lumière, Spring 1895. *Early Cinema Primitives and Pioneers 1895-1910* DVD BFIVD643 London: bfi Also see Elsaesser, T. 2006 p. 16.
- ²⁰ A second tape documented the action of the original projection onto the white screen, and included sequencing of shadow and movement, timing of faster moments where the motion in the spatial effect is made visibly apparent. What is seen divides and diverges and a sense of space becomes apparent on and behind the façade of the screen; it evokes the notion of depth, opacity and transparency in the motion of the leaves and the abstract layering performed by projection onto the screen's apertures which re-inscribed fragmentation. The layering dramatised spatial illusion, and a fluidity which confuses and bewilders the eye appeared when the eye move from distance to foreground trying to 'grab a sense of the whole movement'.
- ²¹ Augustus Charles Pugin, (1762-1832) was an architect working for John Nash on the terraced houses of Park Square and Park Square East, he designed the first diorama building in England for Louis Daguerre. Having developed a working knowledge of the Isle of Thanet, the area in East Kent where the museum is located, I then found a further connection that occurs indirectly through Pugin's son A.W.N. Pugin (1812-1852) who had lived in the locality of the Powell-Cotton Museum. A.W.N. Pugin designed and built a house and chapel on Ramsgate cliffs and now managed by the Landmark Trust. Augustus Charles Pugin had taught his son, and his son's reputation was due to his work in the Houses of Parliament. His fathers work on the original Diorama building exterior still exists - even though the interior is long gone. Their prominence as designers and architects could in all probability have been known to Powell-Cotton's as well as knowledge of previous famous residents on The Isle of Thanet, which included W.M.J. Turner (1775-1851).
- ²² *The Shows of London* Altick, R.D. 1978 p. 163.
- ²³ *ibid.* p.165. The floor plan was also dynamic in its effect - the viewers were sat in 'one of two concentric rotundas', in a rotating circular salon enclosed within a shell. Viewing was through a 'aperture resembling a picture frame opening' in the wall where at the far end of an 'invisible' tunnel, the painting was stretched across the wall. Sitting in the darkened room the illusion succeeded because of the 'exclusion of light apart from that which emanated from or was reflected by the picture itself', and secondly because the audience would see no 'extraneous objects by which size and distance could be measured' which could destroy the illusion. The performance that followed was based on the illusion of changing scenes demonstrating different types of light, the weather and the seasons in the year. As each performance would last fifteen minutes, the viewing room would then be rotated towards a second aperture and aligned with a second invisible tunnel showing a different picture for another performance. Altick, R.D. 1978
- ²⁴ In this respect I refer to the 'status' of the taxidermy object in relationship to Mariët Westermann's referral to the object, i.e. "material things made or found by humans that have the potential to be put into circulation." Westermann, M. 2005 p. xi.
- ²⁵ However the perception of landscape and the notion of habitat through the scope of film would radically change particularly with the breadth of American early film both in the experience of watching film for instance with Hales Tours but also the developing knowledge of film and film experiences which would also change expectations. On various interpretations of landscape from the early moving image to current practices in film see *Landscape and Film* Lefebvre, M. Ed. 2006.

Appendix 9: Quex Park Timeline

TIME-LINE: The Powell-Cotton Museum and Quex House in Birchington, Kent is embedded in a landscape in which the direct and indirect connections to the research project would include George III, the Rococo, Antoine Watteau, Edmund Burke, Charles James Fox and A.W.N. Pugin. Although taxidermy and taxidermy displays existed long before Powell-Cotton's collection, the timeline reflects: the archive notation of the dioramas and museum collections, the museum publications, Gordon Lang's *The Powell-Cotton Collection of Chinese Ceramics* catalogue, Powell-Cotton's transcribed journals, and the papers lodged with the East Kent Archives centre (no. 1). The timeline is not definitive but a loose contextual background – the blue typeface equates to Quex House and the museum, the connections to the research project, and to Powell-Cotton, it then became an aide-mémoire for this project.

1449 John Quek died – Quex estate passed to John Crispe	1562-1682 Quex estate owned by Crispe family (East Kent Archives)
1564-1593 Christopher Marlowe — dramatist: <i>Tamburlaine, Dr Faustus, The Jew of Malta, The Massacre at Paris</i> and poet: <i>Hero and Leander</i> – attended Corpus Christi, Cambridge - coterie included Walter Raleigh and Henry Percy, the 'Wizard Earl' of Northumberland (Honan, 2005)	1572 St. Bartholomew's Day Massacre - Huguenots are slaughtered – in the escape from France weavers and watchmakers would settle in Canterbury
1577-1642 First playhouse/bear pit opened before closing as a purpose built playhouses in 1642 – Globe burnt down 1613 - playhouses create deliberate links between art and communication	1582 Sir Philip Sidney (1554-86) writes <i>The Defense of Poesie</i> - regarding religious and political improvement - reflects an age of the duty of poets (Woods 2003) - one of Queen Elizabeth's favourites and nephew of Robert Dudley, Earl of Leicester
1587 Marlowe's <i>Tamburlaine</i> – the 'oriental' Napoleon opened	1600 East Indies Co founded - followed by Dutch East Indies in 1602 and French East Indies 1664
1600-1682 Claude Lorraine	1603-1868 Edo period - Japanese dynasty
1608-1674 John Milton – Poet and Puritan, visited Gallileo in Italy 1638	1611 Authorised Version of the Bible printed for James I
1638-1715 Louis XIV – Sun King - starts work on Versailles 1643	1644-1911 Qing dynasty ruled China – silk and porcelain become important trade commodities
1649 Charles I - executed	1650 Abduction of Sir Henry Crispe by men from Bruges - £3,000 ransom demanded - commonwealth government suspect device to convey money to Charles II (EKA)
1651-88 Anglo-Dutch Wars (1651, 1665, 1667, and 1672)	1653 Madeleine de Scudéry opens her Salon - publishes a map <i>Carte du pays de Tendre</i> 1654 to accompany her novel <i>Clélie</i> - publicly establishes emotional cartography as a genre (Bruno 2007)
1653-58 Oliver Cromwell - Lord Protector	1660-85 Charles II - The Restoration – return of aristocracy
1663 Milton had finished <i>Paradise Lost</i> - it was published in 1667	1664-5 The Great Plague - bubonic plague, marked by red cross
1666 The Great Fire of London	1667 Dutch navy sailed up the Thames – burns part of the fleet
1675-1758 Rosalba Carriera, Venetian painter – first artist to explore pastel work for an art of 'surface elegance and sensation' - 1720-21 linked to Watteau & Rococo - Early Rococo gave 'visual form to feeling and sensation' – George III major collector of Carriera's work (Chadwick 1996)	1679-1717 Maria Sybylla Merian - botanical artist - transforms scientific illustration publishes 3 vols of moths, butterflies and insects based on research and drawings - insects being observed directly revolutionised sciences of zoology and botany - forerunner to classification of plant and animal species made by Linnaeus in 18 th c. (Chadwick 1996)
1682 Quex estate – acquired by Edwin Wiat of Maidstone from Crispe family - Richard Breton m. Maria Adriana, eldest daughter of Thomas Crispe	1684-1721 Antoine Watteau – Painter - Louis XV & Pierre Crozat's circle – balance between nature and artifice – fêtes galantes
1685 Protestant Huguenots escape France to England, Africa, America	1688 William and Mary & the 'Glorious Revolution' - to avoid a Catholic succession William II of Orange invades England at the invitation of Parliament – becomes William III - ruler of England, Scotland & Ireland
1689-1700 museum brochure noted William III occasionally stayed at Quex when travelling between England & Holland – from dates of William III this appears to be with the Crispe family (see 1682)	1691 First mention of Dent de Lion – Dandelion estate - becomes property of the Quex estate
1700 John Bullar of Morvall acquires Quex from Edwin Wiat	1700 Fragments of Seal in the family archive noted as (?Archbishop of Canterbury?) - East Kent Archives
18 th century - Industrial Revolution - increase in communications and travel	18 th century - Agricultural Revolution – enclosure increased farming
1701 Act of Settlement - William III is ruler of England, Scotland & Ireland	
1707-1778 Carolus Linnaeus – Swedish naturalist, founder of modern botany created own museum in Hammarby, nr. Uppsala 1768	1711-1776 David Hume – theory of knowledge, psychology, impressions and ideas, memory and imagination, causation, uncertainty, human nature, repetition of resembling events. Invited JJ Rousseau to England in 1766
1715-1723 Philippe, Duc d'Orleans Regent to Louis XV residence of the King moves from Versailles to Paris (Hauser 2006) 'aficionado of pastoral scenes, collected art with Crozat's help' (Sund 2009)	1715-1774 Louis XV – young King lives in the Tuileries - Philippe, Duc d'Orleans in the Palais Royale

1716 Edict of Nantes liberating black slaves in France	1718 Quex Estate conveyed to Sir Robert Furnese, Quex will become daughter Catherine's marriage settlement - see 1736
1719-1803 John Cotton - Gloucester Place, London - sea service with East Indies Co.- daughter Laura Honor Cotton m. Arthur Annesley Powell (Roberts)	1720 - Rococo style began - importance of aristocracy - rise of salons opposed by JJ Rousseau - repression of women's political societies
1720-1820 An age of elegance in gardening terms - garden design - the expression of the nature of the place - genius loci - and different phases in landscape style (Strong 2000)	1721-1783 John Powell - one of George III's Secretaries and Paymaster General - mortgaged Quex from Charles James Fox 1770 and bought the estates of Quex and Dandelion (Dent de Lion), etc., in 1777
1723-1805 William Roberts m. Elizabeth Powell	
1729-1797 Edmund Burke - Writes aesthetic and political documents - <i>A Philosophical Enquiry into the ... Sublime and Beautiful</i> (1757) Reflections on the Revolution in France (1790) Private Sec. to Marquis of Rockingham (see 1736) - Charles Wentworth (1730-82), Whig Leader & First Lord of the Treasury, and MP for Bristol 1774-80. Attacked revived power of the Crown under George III, exposed political corruption in the Indian administration, opposed the French Revolution, defends American liberties, attacked the East Indies Company - Burke lived and died Beaconsfield.	1735 Carolus Linnaeus creates a scientific Botanical Garden in Uppsala - Published <i>The System of Nature</i> 1741 classification of plant and animal species - advocates natural history collections should be viewed in special rooms like a theatre - believed story of banana as forbidden fruit in the Garden of Eden - names banana <i>Musa paradisiaca</i> and plantain <i>Musa sapientum</i> (Warner, M. 2000 pp. 358-9. See Schama, S. 1996 on theological reflection pp. 218-9)
1736 - Quex estate - Catherine, daughter of Sir Robert Furnese of Waldershare - principal conveyances 1736-1766 inc. marriage settlements (1) Catherine and Lewis, Earl of Rockingham, 1736, (2) Catherine, dowager Countess of Rockingham and Francis, Lord North (afterwards Earl of Guildford, 1751 and Prime Minister 1770-82); trustees of late Catherine, Countess of Guildford convey estate to Henry Fox, Lord Holland, 1766 - 1767. (East Kent Archives)	1737-1809 Thomas Paine - Lived a short period in Sandwich, Kent. English Revolutionary writer - Secretary, first American committee on foreign affairs. Published <i>Rights of Man</i> 1791-2 reply to Burkes criticisms of French Revolution - Burke substantial adversary with <i>Reflections on the Revolution in France</i> 1790 - Paine fled to France - later in America an outcast due to extreme religious views.
1739 Horace Walpole (ptd. by Rosalba Carrera) and Thomas Gray - Poet create the first Romantic account of mountain Alps - sublimity and the experimentation in sensation and aesthetic play - two decades before Edmund Burkes Treatise - 20 yrs later Gray noted for writing best lines on Lake District scenery - 1769 Gray's 'Journal of the Lakes published'	1752-1797 John Robert Cozens - principle vision mountain scenery conceived cerebrally, as if the artist's imagination interceded between retinal observation and the impression dispatched to the brain - watercolours - father Alexander Cozens painter of blot landscapes that precede abstract expressionism - William Beckford friend and pupil - Beckford becomes writer on travel (Schama pp. 473-8)
1740-1812 Jaques Phillippe de Louthembourg - set designer for Garrick at the Drury Lane theatre - picturesque - Wales and Northern England	1744-1797 William Hodges - landscape painter - accompanies Captain Cook on his 2 nd expedition - published <i>Travels in India</i> in 1793
1760-1820 George III - major collector of Rosalba Carrera's work	1762-1832 Augustus Charles Pugin, Architect - Daguerre's Diorama
1763-1773 Henry Fox, Lord Holland of Kingsgate (Whig paymaster general) and son Charles James Fox (future Whig leader) obtain several properties on Isle of Thanet)	1766-7 Lord Holland purchases Quex - Charles Fox inherits estates of Quex in Birchington, Dandelion (Dent de Lion) in St. John, & Kingsgate in St. Peter - The three estates later mortgaged (in 1770) to the first John Powell (1721-1783) who then bought them in 1777
1767-1849 John Powell Roberts (Powell) - High Sheriff - would later rebuild Quex and build the campanile the 'Waterloo Tower' holding a twelve bell peal - cannon collection begun	1767-1847 Charles Bowland Cotton m. Harriot Roberts - lives Kingsgate, Thanet. East Indies Co. sea service - 3 voyages to China 1796, 1798, & 1802 - earliest evidence of Chinese ceramics collected by the family
1774-1840 Casper David Friedrich	1775-1802 Thomas Girtin
1775-1851 W.M.J. Turner	1775-1783 American Revolution - War of Independence
1776-1837 John Constable	1776 Declaration of Independence
1776 Thomas Paine - lives in Sandwich, Kent.	1779 'The Wonders of Derbyshire' - stage play Drury Lane - 21 sets painted by Phillippe de Louthembourg - waterfalls, tors and caverns
1781-1853 Charles Marie Bouton - original partner Daguerre's Dioramas in Paris and London	1782 Reveries of the Solitary Walker - 10 disquisitions published in JJ Rousseau's 'Confessions' - influence 1766 Dovedale walk - nature walk given importance - feeling - liberty and happiness
1782 Rev William Gilpin - tours and writes <i>Observations on the River Wye and Several Parts of South Wales</i> in 1770 - Immersion in the prospect - popularised the growth of the picturesque	1783 Treaty of Paris creates the United States
1785 March on Versailles - women protesting the bread shortage	1785-1825 Jacques-Louis David - Painter 'The Oath of Horatii'
1785-1851 John James Audubon - Painter and ornithologist	1785 The Prado Museum begun construction conceived as a museum and natural history room
1787 American Constitution drawn up	1787-1851 Louis Daguerre. Renowned for stage work - tromp l'œil, the French & English diorama and the Daguerreotype.
1789-1799 French Revolution	1790 William Wordsworth - walking tour of the Alps

1790 Edmund Burke published Reflections on the Revolution in France (see also 1729-1797)	1790 Mary Wollstonecraft - 'A Vindication of the Rights of Men'
1791-1792 Tom Paine - Rights of Man – published in 2 volumes	1791 Edmund Burke and Charles James Fox – major disagreement publicly fall out
1791-1804 Slave Revolt in the French Colonies	1792 Mary Wollstonecraft - 'Vindication of the Rights of Woman'
1793 Reign of Terror in France – Louis XVI executed	1793 Musee d'Histoire Naturelle, Paris established
1793 Britain at war with France	
1796-1875 Jean-Baptiste-Camille Corot	1802 Royal Belgian Institute of Natural Sciences established – formerly the Brussels Museum - collections –Charles of Lorraine and Leopold II
1802 Thomas Girtin's <i>Eidometropolis</i> - panorama of London opens	1803-1815 Napoleonic Wars – Battle of Waterloo 1815
1804-1806 Daguerre's apprenticeship with Chief Designer at the Paris Opéra - Ignace Eugène Marie Degotti (d.1824)	1806–1881 Henry Perry Cotton (grandfather) Bengal Civil Service, East India Army – Bengal cavalry
1807-1815 Daguerre & Bouton are assistants to famous panoramacist Pierre Prévost - Daguerre later opens – Ambigue-Comique Théâtre. Links to Servadoni, de Louthembourg, Royal Bazaar - Oxford St., Clarkson Stanfield & David Roberts (Windsor, Kent & Tintern Abbey)	1808-1813 John Powell Powell - demolished 16 th century Tudor mansion in Quex Park
1808 Europe makes Slave Trade illegal	1809-1882 Charles Darwin
1811-1820 George IV made Regent - attributed to George III's madness	1812–1852 A.W.N. Pugin – Gothic revivalist, architect & designer Designed interior of House of Lords and fabric of Big Ben with Charles Barry. Lived in Ramsgate - designed and built his house and adjacent chapel on Ramsgate cliffs overlooking Pegwell Bay, Ramsgate
1812 Academy of Natural Sciences, Philadelphia founded – public access from 1828	1818 Brighton Pavilion rebuilt by John Nash
1819 The Prado Museum re-established as Royal Museum of Painting and Sculpture	1822–1899 Rosa Bonheur - French woman artist - most admired animal painter in history for 'vitality and fidelity to nature'
1822-1839 Daguerre's Theatre – Champs Elycées, Paris. Daguerre partner with Charles Marie Bouton (1781-1853) later works with Hippolyte Sébron (1801-1879)	1823-1853 Daguerre's diorama first diorama in England – Daguerre had worked with Augustus Charles Pugin – architect and stage set designer – who worked on John Nash's Regents Park Quadrant – diorama performances included 35 paintings in 30 years of operation - some shown for 3 yrs at a time (Altick 1978 & Herschberger 2006)
1823 Vauxhall Gardens – 80ft high 'View of Bay of Naples' – illuminated with fireworks every night during 1823, gardens offering a panoramic model of gardens 'al fresco' (Bruno 2002)	1828-1882 Dante Gabriel Rossetti poet - last weeks of life lived in Birchington - buried in the churchyard - sister Christina Rossetti (1830-94) lived in Birchington with brother until he died
1828 London Zoo opened	1829-1846 JMW Turner lives in Margate
1830-1894 Henry Horace Powell-Cotton (father) – enlarged Quex House. Thanet estate runs to 2000 acres with valuable London and Middlesex properties but little money	1830 Liverpool – Manchester Railway – start of railway boom
1833-37 John Powell Powell acquired more land including workhouse and a site for 'poor law purposes'	1838 Daguerreotype camera invented
1839-1842 Chinese Opium War	1841 Kew Gardens Palm House visited by 70,000 people
1841 Pitt-Rivers Museum founded	1843 Joseph Paxton - Great Stove Glass Conservatory – Palm House on the Devonshire Estate
1845 repeal of the Glass Tax	1846 Royal Botanical Society's Regent Park conservatory completed
1847 Birkenhead Park – Joseph Paxton designed rock work - said to influence design of Central Park, New York	1849 Jardin d'Hiver (Paris Winter Garden) - 600ft exotic pleasure garden - 1926-1950 separate annexe for Duc d'Orleans Museum dismantled - public distaste of sporting and glorification of hunting
1851 Crystal Palace Exhibition – designer Joseph Paxton	1851 Pitt Rivers Museum established
1853 Hoard of 600 coins of 'tin money' found at Quex	1855 Paris World Exhibition
1856-1860 Second Opium War – 1860 sacking Imperial Summer Palace	1857-1858 Indian mutiny
1861 Paul du Chailu spoke at the RGS and publicizes book - shows 20 gorilla skeletons	1861-1908 Tzu His - Dowager Empress of China, born c.1834
1861-1865 American Civil War	1862 Rowland Ward starts Taxidermy work as a business
1865-1922 Lord Northcliffe owned Kingsgate Castle – newspaper magnate who controlled the Daily Mail	1866–1940 Major Percy Horace Gordon Powell-Cotton FRZS, FRGS, FRAI - 5 th Battalion Northumberland Fusiliers – JP for 36 years - Inherited Powell estates in London and Thanet 1894
1868 – 1912 Meiji period – Japan	1869 Suez canal opens

1869 American Museum of Natural History founded	1870 Married Women's Property Act
1870-1940 Third Republic - France	1871 Paris Commune
1875 Third Republic in France – Paris rebuilt in 1850's and 1860's	1876 Philadelphia Centennial Exposition
1877 Black Beauty – feminist tract - deplors cruel oppression	1878 First International Congress of Women's Rights
1879 Zulu war	1880 First Boer War
1880 George Eastman - Kodak camera	1881 Scramble for Africa begins
1883 Henry Powell-Cotton (father) reconstructs Quex House	1884-1900 Major expansion of European powers
1885 Military campaign to annexe Burma	1885 Partition of Africa by European nations - Berlin Conference
1886 Gold discovered in South Africa	1887 Powell-Cotton departs Quex for World trip
1887 London Colonial exposition	1888 British East Africa Co. secures Kenya
1889-1913 Emperor Menelik - ruler of Ethiopia – Ethiopians the only independent people in relation to imperialism	1889 Paris Exposition – celebration includes building of Eiffel Tower, Edison phonograph and shows at the Annamite Theatre
1893 British East Africa Co. taken over - reorganised as the East Africa Protectorate by the British Government, 1920 became Kenya	1894 Uganda under a British protectorate - safeguard source of Nile
1895 Lumière Brothers - first public screening of film in Paris	1896 Ethiopia repelled the Italian army
1896 Italy recognised Ethiopian Independence	1896 Construction starts on first diorama in Powell-Cotton museum
1896 Film 'Growth of a rose tree' made for the RHS	1896 The Cinématographe Lumière shown - Regents St., London
1896 Birt Acres demonstrated early moving image in Ramsgate	1897 Treaty between Britain and Ethiopia
1899-1902 Second Boer War	1900 Boxer Rebellion – 2 nd sacking Imperial Summer Palace
1900 Paris Exhibition – includes wireless, cars, synthetic material	1901-1909 Teddy Roosevelt - President of United States
1902 Powell-Cotton – 18 month journey through East African and Northern Uganda – travelled on Ugandan railway, sees banana, sugar-cane and tobacco growing amongst other crops	1905 Powell-Cotton married his secretary Hannah Brayton Slater (1881–1964) in Nairobi. Butterflies and insects were collected between 1905-07 in the Congo's Ituri Forest.
c.1907 Picasso begun to show Les Demoiselles d'Avignon	1908 New Gallery for Angola diorama constructed in second stage of Powell-Cotton museum
1920's Major extension to museum started - becomes Gallery 1	1925 Letter written in Nigeria indicated Powell-Cotton viewed the plans for Gallery I as third and final phase

Fig 291 Table 4: Quex Park Timeline

Notes:

- (1) Original source for the timeline were in 2007, the museum catalogue of ceramics and brochure references to the family tree; the dates and indicative sources were developed from this context, further sources on Quex Estate developed from the Powell-Cotton manuscripts lodged with the East Kent Archives centre (The National Archives) by Christopher Powell-Cotton on the 6th February 1964; this re-focused the timeline to reflect Powell-Cotton, the Quex Estate and historiographical associations to this project. The bold highlights indicate Powell-Cotton's family tree.
- (2) According to Crary in 'Techniques of the Observer' 1992 (p. 21) three 19th century developments are important:
 - The historicist and evolutionary modes of thought allowing forms to be arrayed and classified as an unfolding over time;
 - The socio-political transformations involving the creation of leisure time and the cultural enfranchisement of more sectors of urban populations, one result of which was the public art museum;
 - New 'serial' modes of production
- (3) JD Salinger's Catcher in the Rye published 1945 extolled the virtues of the AMNH natural habitat dioramas - memories of childhood – and the loss of innocence.

Appendix 10: Studio materials**Studio Paper:**

Kozo Kuranai Natural 100% PL7.3 9 gsm / 100cm x 100 m

This delicate Japanese paper had provided textural markings such as grain and grain direction by creasing, overlapping, wrinkling, and pushing to develop texture. Comparisons to Kozo Kuranai paper included the following observations with the final % age figure for transparency made by eye against a computer screen:

623140	Ushi-M-Tengujo	11 gsm	63 x 94 cm	stiffened cellulose like structure, open weave, can distinguish text in window 80% transparency
624050	Kuranai Natural	9 gsm	52 x 74 cm	slight stiffening, fine weave, fine texture, can distinguish text in window 80% transparency
626101	Gampi	12 gsm	45.5 x 61 cm	very papery, smooth thin texture, slub like texture, semi opaque, cannot distinguish white + blue on screen 50% transparency
623510	InoShi	18 gsm	48.5 x 70 cm	Sculpting paper, clouded open texture, can distinguish white + blue on screen, text appears when close 65% transparency
627240	BinTengujo	12 gsm	48 x 75 cm	cellulose like structure, open weave, can distinguish text in window 75% transparency
625160	Gifu	9 gsm	61 x 91 cm	very papery, smooth thin texture, hot press, can distinguish white + blue on screen, text appears when close 62% transparency
632172	KozoShi	23 gsm	62x 97 cm	lets light through 40% opacity
632161	Kingawa Ivory	22gsm	62 x 91 cm	can distinguish white and blue on screen up close 40% opacity
632380	SekishiShi	31 gsm	61 x 91 cm	paper, lets light through 45% opacity
632380	SekishiShi	31 gsm	96cm x 60m	paper, lets light through 45% opacity
632381	Arakaji Natural	31 gsm	61 x 98 cm	paper, lets light through 40% opacity
632221	Kawanaka	29 gsm	60 x 91 cm	hot press evident lines in paper 30% opacity
Kozo R1	Kozo Thin Roll	25 gsm	97cm x 9.1m	Cloudlike close texture, can distinguish white + blue on screen 40% opacity
Kozo R2	Kozo Thick Roll	52 gsm	97cm x 9.1m	Paper, cannot distinguish white + blue on screen 30% opacity
Kozo	Tengujo	13 gsm	per 1/2m	Not tested
Lens tissue	Manilla base	9 gsm	1m x 5m roll 1m x 100m roll	Not tested

Fig 312 Table 5: Paper analysis

True-Grain:

Textured Polymer film - semi-opaque, 50% transparency

Three types available (2007): Cut sheet True-Grain, Digital True-Grain and True-Grain textured polymer film - 20 m roll which is used for this project

Procion Dye:

All the tests were based on Cellulose Kenazol Black solutions by mixing:



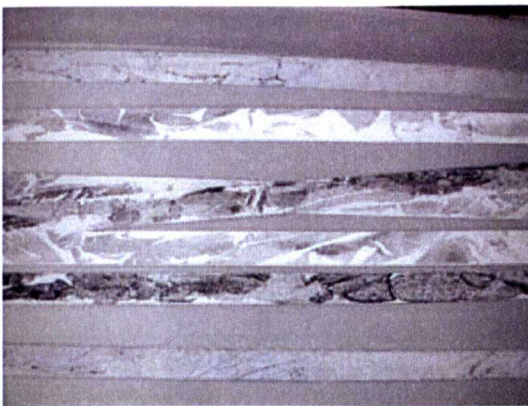
- 1. BH/ER/GR
- 2. ER + GR

The Procion dye used in the studio work derived from a single batch of Kenazol Black ER mixed with Kenazol Black GR - as a consequence the dye produced a unique tonal drawing material that cannot be repeated. Made up in the studio, the solution produced a series of soft, subtle, washes distinctive as shades of a semi-transparent black monochrome drawing material, different consistencies in tone were then attained by diluting the solution further.

Fig 313 Procion dye on pitted side True-Grain polymer film

In the studio these dilutions were 100%, 60%, and 30% solutions of the original solution. A second batch was made up in the final stages but this was a different hard tonal black.

Dry Pigments:



All the tests were considered by mixing dry pigment with a solution of cold or warm water with PVA glue to stabilize the adhesion to: polycarbonate, True-Grain polymer film, acrylic, or PSE timber. Pigments included: light French black, heavy French black, lamp black, and vine black.

Pigment suppliers: T.N. Lawrence & L. Cornelissen

Fig 314 Tree Spines pigment test on painted wood

Brushes:

Different types of brushes were used in the project according to the work at the time i.e. Harris decorators brushes for the screens and backdrops; acrylic, bristle, watercolour, and flat brushes for dye and pigment applications.

Paint and Rollers

Double pigments paints were used to increase depth and tone in a smooth flat finish, various rollers were used for finer finishes using both composite and short pile rollers. However small dense composite and inexpensive decorating rollers also proved useful.

Plastics:



Fig 315 Corex test / Kuranai paper



Fig 316 Corex test - detail

Corex off-cuts were used for the early test pieces, this example showed potential after the pigment solution was applied on the paper and then removed. While the polycarbonate was recycled waste. New acrylic was cut to order, otherwise the acrylic in the main were acrylic off-cuts, together with Corex/waste packaging mix used to transport the acrylic

Adhesives:

PVA, Bond loc acrylic glue and acrylic liquid viscosity glues

Foam:

These included Plastazote LD45, Charcoal Plastisized Foam and Blue HLB Foam.

Useful info on foam is a website for: Conservation by Design Ltd who produce one grade of Nitrogen expanded foam – Plastazote LD45 a physically blown foam commonly used for the transport and storage of museum objects:

<http://www.conservation-by-design.co.uk/boards/boards23.html> accessed 26.11.08

Stockists:

L Cornelissen www.cornelissen.com 020 7636 1045

AP Fitzpatrick APFColours@aol.com 020 7790 0884

John Purcell www.johnpurcell.net 020 7737 5199

Haden Browne, 278 Lower Barton Street Gloucester 01452 525314

Cotswold Foam, Bristol Road, Gloucester 01452 521364

Service Point, Cheltenham Trade Park 01242 514813

Bailey Paints, Griffin Mill, Thrupp, Stroud www.baileypaints.co.uk 01453 882237

Bences, Fairview Road, Cheltenham www.bence.co.uk

Faulkners 020 7831 1151

Shepherds www.bookbinding.co.uk 0207 233 6766

Note: Web addresses were drawn from receipts at the time of purchase.

Appendix 11: Mnemotechnics

This appendix arose from several references in the research stages to Frances Yates and 'The Art of Memory' curiosity as to why had then brought me to this point in finding out. While the historical view of mnemotechnics itself was complex, several points are of interest and are summarised with regard to a 'theatre of memory' and therefore a device for memory. A further emphasis then considered Frances Yates' *Art of Memory* leading up to Philip Sydney and the English Renaissance when Giordano Bruno was in Britain, and where the work of Christopher Marlowe had captured the imagination. Frances Yates' historical project is influential in establishing mnemotechnics as an 'art of memory' as it examined a number of influences, primarily why the manipulation of images in the memory involved the whole psyche, and in what way 'memory places' involved the contemporary architecture of its time. The 'art of memory' was not defined in singular terms. In this regard the art of memory corresponds to a 'theatre of memory' in which the contemporary analogy to Giuliana Bruno's notion of site-seeing and this research project.¹

Frances Yates situated mnemotechnics as a rhetorical art, one where Cicero had retold the story of Simonides 'memory organisation', which referred to places based on sight and an analogy of moving through a building to certain places that would enable the recollection of memory. Yates' theoretical study explored an extensive history of memory and various techniques which included Simonides of Ceos chanting of a lyric poem with what followed after a roof caved in.² Subsequently, Simonides was able to recall who had sat where in the banqueting hall, and in being 'able to identify the bodies, he realised an orderly arrangement is essential for good memory.'³ Simonides story had therefore inferred the training of memory *so that the order of places will preserve the order of things, and the image of things will denote the things themselves...*⁴

From this position I considered various points within the Art of Memory regarding this project, while there are indications in the 'art of memory' of a number of belief systems and religious views, these however are set outside the parameters of this short paper. Frances Yates described an art of memory that developed in large part with various religious orders and monasteries, and included various formulations of magic and the occult. In her conclusions Yates would draw attention to her interpretation of an art of memory 'as a small account of the historical relationship to memory' and it would relate for example to religion, ethics, philosophy, psychology, art, literature and scientific methods.

Yates' *Art of Memory* took its influences from many sources, however the interpretation of recollection she stated, had its historical precedent in Ad Herennium a Latin treatise, where *the art of memory is like an inner writing*.⁵ Ad Herennium would encompass the five parts of rhetoric: *inventio* (the discovery of valid arguments), *dispositio* (arrangement), *elecutio* (expression), *memoria* (memory) and *pronuntatio* (delivery).⁶ It was found to be the main complete source of memory in the Greek and Latin world, wherein the memory section – *memoria*, was important for two kinds of memory – natural and artificial.⁷ The artificial memory Yates stated, belonged to a rhetorical tradition.⁸ Rules would be made for places and images - while the artificial memory's 'stock definitions' were indicated as: 1) *locus* as place i.e. *house or intercolumnar space, corner, arch, etc.*, and 2) images as '*forms, marks or simulacra – of what we wish to remember*'.⁹ There were two kinds of images: ... *a memory for things* making images to remind ... *and a memory for words*, which had to find images to remind ...¹⁰ The Ad Herennium was in one regard an early way of visualisation and recollection. In 2007, Giuliana Bruno interpreted Frances Yates' work as a 'matter of mapping space', and citing Quintilian as the *cultural landmark* she said ... *one would imagine a building and implant the discourse in site as well as sequence*.¹¹ While Yates had perceived that '*method ensures that the points are remembered in the right order, since the order is fixed by the sequence of places in the building*'.¹² Yates herself mentioned she had tried to keep Lullism out of her book because ... *it did not come out of the rhetoric tradition, like the classical art of memory, and though its procedures are very different, yet it is, in one of its aspects, an art of memory, and as such it becomes conflated and confused with the classical art at the Renaissance*.¹³ Yates' inclusion of Lullism,

and Ramism, enabled a further connection within the 'art of memory' – the emergence of 'method'.¹⁴ In this respect she stated her investigation into the relationship to ascending and descending was 'not concerned solely with "genuine" Lullism but also with the Renaissance interpretation of Lullism.'¹⁵

The development of memory, as Yates described it, was in part a theoretical notion that defers to place, and the beginnings of an artificial memory system. In comparison Aristotle's theory of memory and reminiscence, was Yates indicated, a theory of knowledge¹⁶ in that "all knowledge depends on sense impressions"¹⁷ where ... *perceptions bought in by the five senses are first treated or worked upon by the imagination, and it is the images so formed which become the material of the intellectual faculty.*¹⁸ The imagination was the intermediary between perception and thought, Yates stated, this lead to 'the soul never thinking without a picture.'¹⁹ Within this mental picture, was 'the forming of the mental image he thinks of as a movement, like the movement of making a seal on wax with a signet ring.'²⁰ Yates took the view that: *Aristotle distinguished between memory and reminiscence, or recollection as 'something similar, or contrary, or closely connected'* they then became the principles of association through similarity, dissimilarity, and contiguity: *Recollection is the recovery of knowledge or sensation which one had before. It is a deliberate effort to find one's way among the contents of memory, hunting among its contents for what one is trying to recollect.*²¹

Yates also indicated how Plato, unlike Aristotle, *believes that there is a knowledge not derived from sense impressions, that there are latent in our memories the forms or moulds of the Ideas, of the realities, which the soul knew before its descent here below. True knowledge consists in fitting the imprints from sense impressions on to the mould or imprint of the higher reality of which the things here below are reflections.*²² Plato's Phaedrus, stated Yates, *was a treatise on rhetoric in which rhetoric is regarded, not as an art of persuasion to be used for personal and political advantage, but as an art of speaking the truth and of persuading hearers to the truth ...* Where the 'souls true knowledge consists in the recollection of ideas' and in which 'memory in the Platonic sense is the groundwork of the whole'.²³ Furthermore *All knowledge and all learning are an attempt to recollect the realities, the collecting into a unity of the many perceptions of the senses through their correspondences with the realities.*²⁴ Platonic memory therefore had to be organised, Yates finds, *in relation to realities,*²⁵ it was Cicero she stated, who popularised Platonic philosophy, although he had also examined non-Platonic psychologies of memory i.e. Aristotle and Stoic.

In contrast *Lullism as an art of investigation, was an art of finding out truth ... it differs fundamentally from the classic art, which seeks only to memorize what is given.*²⁶ To do this, Yates indicated, it was placed within a method of 'logical investigation' i.e. questions and answers, which was already occurring prior to the Renaissance. The most significant aspect of Lullism Yates would state was that Lull introduced movement to memory – concentric circles on revolving wheels, and a simple device to represent movement in the psyche.²⁷ Giuliana Bruno referred to Lullism and Ramon Lull as ... *moving images placed on revolving wheels by the Catálan poet and mystic,*²⁸ while in the Neoplatonic stream of the Renaissance, according to Yates, Lullism had taken a place of honour.²⁹ Whereas the Renaissance 'associated' Lull with alchemy, in which many treatises had his name, Yates would emphasize *Lull never used the art on the subject of alchemy.* But he did use it, she stated on 'the cognate subject of astral medicine.'³⁰ Furthermore the visual devices he had used were based solely on place as a system and as ascendancy that included diagrams in the form of trees; a forest of trees, with roots having meaning attached; trees of heaven and hell, trees of virtues and vices, as well as branches and leaves.³¹ Lull's only treatise on memory itself would hold one rule – drawn from Thomas Aquinas' four rules - that is *to meditate frequently on what we wish to remember, as Aristotle advises,* Lull omitted the three other rules of Thomas.³² These four rules were to: dispose things in a certain order; adhere to them with affection; reduce them to unusual similitudes; and repeat them with frequent meditation.³³

Yates would assert that prior to the Renaissance, Giulio Camillo (1480-1544) created a 'theatre' of the art of memory, developing a Memory Theatre in Venice *when the revival of the ancient theatre, due to the recovery of the text of Vitruvius by the humanists, was in full swing.*³⁴ In Yates view, Camillo's wooden theatre was famous because it represented *a new Renaissance plan of the psyche ... Renaissance hermetic*

man believes that he has divine powers; he can form a magic memory through which he grasps the world.³⁵ Camillo's Memory Theatre, as a reflection of this thought, Yates says, distorts the Vetruvian Venetian theatre for his own mnemonic purpose.³⁶ To accompany this text, an interpretation of the plan of Camillo's theatre was folded in the back of the *Art of Memory* it opened out as a diagram of an amphitheatre - a Roman theatre that was based on a description by Vetruius.³⁷ In this diagram, Yates would indicate, Camillo included imaginary decorated gates or doors over the gangways whereby ... *the normal function of the theatre is reversed. The 'solitary' spectator of the Theatre stands where the stage would be and looks toward the auditorium...* the gangways Vetruius devised are transformed, and the spectator is *gazing at the images on the seven times seven gates on the seven rising grades... The imaginary gates are his memory places stocked with images.*³⁸ As Yates stated, the Theatre became Camillo's vision of the world and of the nature of things.³⁹ While pointing out Camillo's interest in Lullism, Lull she says, had excluded himself from certain areas of 'artificial memory'.⁴⁰ However, Camillo would bring the art of memory into line with new currents running through the Renaissance, when says Yates, he turned *the classical art of memory into an occult art.*⁴¹

While Frances Yates would then determine Marcilio Ficino's influence regarding Camillo and Lull, Pérez-Gómez some forty years later describes Ficino one step removed he appeared to be saying Ficino had ... *inaugurated the equivalence between eros and magic in the Renaissance. He noted that the lover and the magician use the same techniques to manipulate "images" - techniques that also happen to be analogous to those of the architect.*⁴² In Perez-Gómez' view - Ficino's theory proposed *love is both the process and effect,*⁴³ it then re-appears as a theory of seduction where Eros was fused with the erotic nature of poetry and art.⁴⁴

Yates' interest in Giordano Bruno (1548-1600) develops by stating he occupied an important position within the interpretation of the hermetic tradition, and in relation to the occult, the Renaissance and the art of memory.⁴⁵ Giordano Bruno's relevance was positioned at the time of the Copernican revolution where *the sun is the centre of the solar system;* and famously destroying the earlier Ptolemaic system, which had assumed *the heavenly bodies rotated around the earth.*⁴⁶ The work of Giovan Battista Della Porta was cited by Yates for its influence on Giordano Bruno, while Porta's memory treatise was noted for a '*high aesthetic quality*' with '*no overt magic*'.⁴⁷ An extensive appraisal by Yates of Giordano Bruno and his influence was then developed from a former work '*Giordano Bruno and the Hermetic Tradition*' (1964), whereupon Yates delves into a complex and tightly knitted account of Bruno's hermetics of 'Shadows' and 'Seals'.

However in England Yates stated, Ramism had become increasingly popular, created by Pierre de la Ramée (Peter Ramus), a French dialectician who had brought about a reform and simplification of education. Ramism abolished memory as a part of rhetoric, and with this Ramus had abolished artificial memory. The use of imagination for places and as emotionally striking and stimulating images had gone.⁴⁸ Ramism would absorb memory into logic, as such it was influenced by the printed page, by repetition, and by Quintilian's division and composition: "*If we seek then an art which will divide and compose things, we shall find the art of memory.*"⁴⁹ Yates stated while Ramism retained some of the order of the art of memory it was closer to Lullism in its use of logic and 'the logical processes of intellect' as a more sophisticated and dialectical manner *with the attempt to base logic and memory on the structure of the universe.*⁵⁰

What was of interest to this research related to Giordano Bruno's time in England when he was working on 'Seals,' as he then came into contact with Oxford and Cambridge, a further interest was the influence of people such as Sir Philip Sydney and the playwright Christopher Marlowe.⁵¹ According to Park Honan "*Bruno was electrifying Europe, and to judge from Faustus, (Christopher) Marlow himself was intrigued by the Italian philosopher of magic.*" Bruno had 'developed a chaotic, interesting view of magic based on Hermetic Egyptianism' and had caused uproar with his ideas. However Seals, Yates had stated, *are statements of the principles and techniques of the art - but magicised, complicated with Lullism and Cabbalism, blown up into inscrutable mysteries.*⁵² It was in Seals that Yates identified the imagination

with memory and the cognitive process, where Bruno was setting up 'magical correspondences' between inner and outer worlds. *Images must be charged with affects, and particularly with the affect of Love...*⁵³

In the sixteenth century Philip Sidney expounded the Renaissance theory *ut pictura poesis* in 'Defence of Poetrie – a defence of the imagination against the Puritans',⁵⁴ where it became the manifesto of the English Renaissance.⁵⁵ With regard to the *ut pictura poesis* tradition and its founder Simonides of Ceos, a contemporary account given by W.J.T. Mitchell then rested on the historical aspects of poetry and painting and the underlying concept of 'knowing' and 'inner writing' wherein ... *the innocent eye is blind*.⁵⁶ Mitchell stated: "The most fundamental difference between words and images would seem to be the physical, 'sensible' boundary between the realms of visual and aural experience." Mitchell developed a view in regard to being born blind, or going blind, and referred in one instance to Milton because he had stocked his memory with the masterpieces of the Renaissance before going blind. With this view in mind and with Yates' theoretical analysis of Sydney's relevance to Bruno, Mindele Treip has stated: 'Yet unless we can read *Paradise Lost* with an ear carefully tuned to the complex rhythms and diverse inflections indicated by the fluent original pointing, we shall miss many of Milton's finest poetical nuances...'⁵⁷

Although I do not propose a formal analysis of *Paradise Lost* or Renaissance poetry in this instance, Treip's thesis was of interest for the continuity to Giordano's sojourns, the English Renaissance and Philip Sidney, and to poetry's pointing at that time. Sidney, the leader of the Elizabethan poetic renaissance, was closely identified with 'Puritan Ramism' but he would also come into contact with Alexander Dicson a supporter of Giordano Bruno.⁵⁸ In 1585 Bruno dedicated two works to Sidney, as Yates states Sidney had 'found some way of conciliating these opposite influences'.⁵⁹ These opposite influences would have taken into account the turbulent religious and political views of that particular period.

Yates then considered the early history of Robert Fludd's Memory Theatre in relation to Shakespeare's Globe Theatre,⁶⁰ and while her investigations would move on to Robert Fludd and his theatre as memory system; there was a clear link to the playwright Christopher Marlowe where Dr. Faustus was influenced by Giordano Bruno.⁶¹ A small breakthrough then presented itself to the research project precisely due to Giordano Bruno's time in England. As Yates points out, in 1584 a controversy had broken out in England about the art of memory between Alexander Dicson, an ardent supporter of Bruno, and William Perkins a Cambridge Ramist and Puritan preacher.⁶² This controversy says Yates, follows an argument between Bruno and Oxford in the Elizabethan Age, and referred to a memory of logical disposition (as in nature), compared with the art of memory using places and images. Yates then made a point about the intrigue in this controversy: *In the peculiar circumstances of the English Renaissance, the Hermetic form of the art of memory perhaps goes more underground...*⁶³ Dicson (Bruno's supporter) had circulated a 'figurative and obscure' treatise on memory – *Thamus*, reprinted in 1597⁶⁴, and a copy says Yates, was owned by Henry Percy, the ninth Earl of Northumberland, as it was 'noted in the manuscript catalogue at Alnwick Castle'.⁶⁵ At the time there was the curious implication of an indirect link to Major Powell-Cotton due to his military background in the Northumberland Fusiliers.⁶⁶

Yates interpretation of an art of memory was interesting as the strong architectural basis that sustained the 'Art of Memory' related to its architectural space and a structural basis and therein an association to the construction of the Powell-Cotton dioramas. As an architectural framework, the art of memory was an influential device for memory, it provided an interesting perspective to the lost past of the dioramas, the suspense of the cartographic voyage and the architectural framing of a desire inherent to a beginning. This was enabled in a different connotation where the 'three figures of oblivion' were defined by Marc Augé as a way of knowing, i.e. the *return* as finding a lost past by forgetting the present, the *suspense* in finding the present by cutting it off from the past and the future, and the *beginning* in finding the future again by forgetting the past.⁶⁷ A different contemporary view in *Landscape and Memory* proposed a way of looking...⁶⁸ Schama presented a different view regarding trees and tree worship and the tree of life and the tree of knowledge. Further comparisons to Frances Yates' overall thesis included Alberto Pérez-Gómez' theme of architectural longing⁶⁹, and Giuliana Bruno's notion of 'topophilia' as *love of place*, as they recall the early observation by Frances Yates:

... on the return to a place after a considerable absence, we not merely recognise the place itself, but remember things we did there, and recall the persons whom we met ...⁷⁰

Table 5: Mnemotechnics time line:

This time line was used to place Yates' 'Art of Memory' alongside reading material on the monastic landscape - it was not meant to closely follow her thesis or be a definitive reference to the 'art of memory'. While the above observations posed an interesting theoretical viewpoint for the research project, this table had developed as an aide mémoire of topical events and historical relationships of an early monastic landscape and a loose contextual background in regarding the Ethiopian artefacts collected by Major Powell-Cotton. In comparison the appendix 9 time line focussed on Quex and its contextual background while the short theatre time line in appendix 1, would reflect the dates of Marlowe, Sydney and Bruno's activities.

Greek and Latin

c. 427/8 - c. 348/7 BC	Plato – Greek philosopher
384 - 322 BC	Aristotle – Greek Philosopher – tutor to Alexander the Great
c. 335 - c.263 BC	Zeno - Greek philosopher - founder of Stoic school of philosophy
304 -30 BC	Ptolomies, rulers of Egypt
106 - 43 BC	Cicero, Marcus Tullius – Roman politician and man of letters
100 BC - 1600 AD	Trade routes start being established
86 – 82 BC	Ad Herennium – the five parts of rhetoric (inventio, dispositio, elocutio, memoria, pronuntiatio)
55 – 54 BC	Julius Caesar led first Roman expeditions to Britain
c. 50 - 26 BC	Vitruvius Pollio – architect and engineer – author De Architectura, a manual for architects

Contextual background - pre 1650

43 AD	Claudius leads second Roman invasion of Britain with elephants
79-81 AD	Verulamium (St. Albans) established - 6000 miles of engineered, metalled roads est. <i>Aquae Sulis</i> (Bath) est. by 4 th century
3 rd century	Ethiopia was a literate civilization and culturally independent. Ethiopia developed Africa's only indigenous written script - Ge'ez. (Reader 1998)
c. 320	First true monastery established 'south (upper) Egypt at Tabernisi - by Pachomius (286-346) who was a copt i.e. a native of Egypt – eventually 9 large monasteries and 2 nunneries built in his lifetime (Aston 2000)
4 th century	Monasteries spread widely - Middle East, Greece, Italy, & Gaul, and after monasticism would also include St. Augustine of Hippo in Africa
5 th -7 th century	Early Celtic monasteries established Ireland, Scotland, Wales & Cornwall inc: Iona 563 & Lindisfarne 635; St Davids & Lanwit Major; and Glastonbury
6 th -7 th century	Monasteries develop until Viking raids in 787 including: Canterbury 597; Rochester 604; York 627; Ely 673; Gloucester 679, Worcester 680; Deerhurst 715; and Tewkesbury 715 there was a preference for isolated and wild surroundings
c. 580	Æthelbert, King of Kent married Bertha – Anglo-Saxon Paganism and Roman Christianity were entwined – died c. 616
597	St. Augustine – Benedictine Monk – died c.605 – sent to re-establish Roman church became Archbishop of Canterbury - St. Augustines, Canterbury. est. 598 – formerly St Peter & St Paul's. Æthelbert & St. Augustine buried in St. Augustines. Ecclesiastical arable land extends to the Isle of Thanet
673-735	The Venerable Bede – interested in chronology, and causation
7 th century	Most of England converted to Christianity
9 th -11 th century	New monasteries founded and refounded after Norman conquest include Furness Abbey 1127, Tintern Abbey (Gwent) 1131, Cleeve Abbey 1186, and Witham 1179 (Aston 2000)
1066	Battle of Hastings - William the Conqueror – extended game reserves to Royal Forests, deer parks and Forest Law - Robert 'Curthose' eldest son, buried in Gloucester Cathedral, inherited Normandy on William's death – half brother Odo bishop of Bayeaux, and earl of Kent based Rochester castle (Starkey 2004)

1086	Doomsday Book – Great Council at Gloucester launches survey; 55% of arable land in Kent was in ecclesiastical hands
1087	William II (Rufus) becomes king - noted as a skilled soldier and homosexual - killed while hunting stag in New Forest
12 th century	Cistercian monasteries est. inc Tintern Abbey founded by Walter fitz Richard de Clare (1131), Hailes founded by Richard Earl of Cornwall (1246), some are sited near Royal Forests or woodland
1296	Goodrich Castle rebuilt by Edward I - given to William de Valence (d.1296) half-brother to Henry III and uncle to Edward I – strategic value for Wye crossing – Castle keep built during the re-fortification of castle - mid 12 th century probably by Richard ‘Strongbow’ de Clare (d.1276)
c.1300	The Hereford mappamundi – medieval map of the world - “ <i>The whole is an amalgam of fact and fiction that disorients anyone used to the practical, functional, maps of today that we rely on to be truthful</i> ”. (Harvey P.D.A. 2006 p. xvii)
1306	A group of Ethiopians pass through Genoa returning from Avignon and Rome (Reader 1998)
c. 1313	Dante’s <i>Divine Comedy</i>
1337	‘Hundred Years War’ between England and France
1343	Small priory of Augustinian canons est. Flanesford Priory below Goodrich Castle - last foundation of Augustinian canons in England
1348-9	Black Death
1378-1455	Lorenzo Ghiberti - bronze doors – Baptistery, Florence
1400-1449	John Quek d. 1449 – ‘Quex’ estate passed to the Crispe family (East Kent Archives)
1473-1543	Nicolaus Copernicus
1548-1600	Giordano Bruno - wandered Europe, advocated ideas of Copernicus, ‘ <i>highly critical of established religions, laughing at miracles and putting the Jewish histories on a par with the Greek myths</i> ’. Burnt at the stake for heresy. Wrote: <i>Shadows and Circe</i> 1581-3 in Paris; <i>Seals</i> 1583-5 in England; <i>Statues and Images</i> 1586-91 in Germany, (Yates 1966). <i>A vogue for the ‘art of memory’ in England was inspired by books on mnemonics by Giordano Bruno or Thomas Watson</i> (Honan, 2005)
1608-1674	John Milton – Poet, Liberal Puritan was taught at Cambridge – Milton was incorporated as a member of Oxford University while in Horton. In 1638 Milton met Galileo in Italy and also went to the Vatican library

Fig 317 Mnemotechnics time line

- ¹ Guiliiana Bruno also gives a brief view of Yates’ Art of Memory – Bruno, G. (2007) pp. 221-223.
- ² *The Art of Memory* Yates, F. 1966, p. 11. Subsequently, stated Yates, Simonides was able to recall who had sat where in the banqueting hall and in being able to ‘identify the bodies, he realised that orderly arrangement is essential for good memory’ p. 17. Simonides was ‘one of the most admired lyric poets of Greece’ whereby ‘the poet and the painter both think in visual images ... one expresses in poetry, the other in pictures’, pp. 42-43.
- ³ *ibid* p. 17.
- ⁴ *ibid* p. 17.
- ⁵ *ibid* p. 22. The five parts of rhetoric - inventio, dispositio, elocutio, memoria, pronuntiatio were defined by Cicero, p. 24.
- ⁶ Macey, D. (2001) David Macey indicated under the definition for ‘Rhetoric’ how the “composition of a speech is traditionally broken down into five stages. *The Penguin Dictionary of Critical Theory* unpaginated.
- ⁷ Yates (1966) p. 20 *Natural memory is ‘engrafted in our minds, born simultaneous with thought’ and artificial memory is a ‘memory strengthened, or confirmed by training’ - as this is before paper or printing, the ‘trained memory was of vital importance’* in drawing on an unknown tutor (c.86-82) of Ad Herennium was a Latin treatise which drew on Greek sources.
- ⁸ *ibid*. p. 374.
- ⁹ *ibid*. p. 22. Yates’ description of loci had an analogy to the dissolving view indicated by Bruno: *the same set of loci can be used again and again for remembering ... one set of things fade and are effaced when we make no further use of them*, p. 23.
- ¹⁰ *ibid*. pp. 21 and 24. Yates drew attention to the early versions of mnemotechnics and to visual representations of the art of memory for example: the Sienna frescoes, Lorenzetti’s presentation of Good and Bad Government with its many different interpretations; and a reference to Giotto’s virtues and vices in Padua - which says Yates are also images of memory, p.101; Dante’s *Inferno*, she states, may be regarded as a kind of memory system for memorising hell and its punishment, p. 104.
- ¹¹ *Op. cit.* See also chap. 3 p. 75 no. 23.
- ¹² Yates 1966 pp. 18-19.
- ¹³ *ibid* p. 12.
- ¹⁴ Yates, 1966 p. 34. The allusion to the ‘inner writing on wax’ was known to Cicero - Yates also stated he discussed natural and artificial memory ‘with the usual conclusion that nature can be improved by art.’
- ¹⁵ *ibid* p. 175.
- ¹⁶ *ibid* p. 46.
- ¹⁷ *ibid* p. 50.
- ¹⁸ *ibid* p. 46.
- ¹⁹ *ibid* p. 47.
- ²⁰ *ibid*.

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- ²¹ *ibid* p. 48.
- ²² *ibid* p. 50.
- ²³ *ibid* p. 51.
- ²⁴ *ibid*.
- ²⁵ *ibid* p. 51.
- ²⁶ *ibid* see pp. 176 and 186. Yates wrote two articles on Ramon Lull 'The Art of Ramon Lull: An approach to it through Lull's Theory of Elements' and 'Ramon Lull and John Scotus Erigena', Journal of the Warburg and Courtauld Institutes, XVII (1954) and XXIII (1960).
- ²⁷ *ibid* p. 178.
- ²⁸ Bruno, G. (2007) p. 447 no. 54.
- ²⁹ *ibid* p. 187.
- ³⁰ Yates (1966) p. 190. For an interpretation of astral influences see pp. 187-8 and 194-6. Lullism had an 'Augustinian Platonism' as an underlying philosophy according to Yates p.177.
- ³¹ *ibid*. See pp. 185-7, where the tree 'as place system' was demonstrated in *Arbor scientiae*.
- ³² *ibid*. pp. 191-192. Thomas rules deliberately excluded magic as they are based on a 'devotional and an ethical art' p. 201.
- ³³ *ibid* p. 96.
- ³⁴ *ibid* "The revival of Vetruvius by the Venetian architects, culminating in Palladio, is surely one of the most distinctive features of the Venetian Renaissance". Yates p. 172.
- ³⁵ *ibid* pp. 173-4.
- ³⁶ *ibid* p. 173.
- ³⁷ A plan that represented 'Palladio's reconstruction of the Roman theatre' and an image of The Teatro Olimpico, Vicenza accompanied Yates text, see 10a and 10b.
- ³⁸ *ibid* p. 141.
- ³⁹ *ibid* p. 148 'To those outside the Renaissance occult tradition he was a charlatan and imposter' -Yates p. 171.
- ⁴⁰ *ibid* p. 196
- ⁴¹ *ibid*. 154-5. On the actual transformation to an occult art see p. 161. The Hermetic philosophy of Marsilio Ficino and Pico della Mirandola in the Christianised form of the Jewish Cabala was amalgamated to form the Hermetic-Cabalist tradition in Camillo's Theatre (p. 152). Camillo's Theatre, according to Yates, rises in the Venetian Renaissance and is an immediate derivative from the movement initiated by Ficino and Mirandola p. 353.
- ⁴² Peréz-Gómez, A. (2008) p. 17.
- ⁴³ *ibid* p. 78 Ficino takes into consideration 'arrangement, proportion and aspect' See pp. 204-5.
- ⁴⁴ *ibid* "Romantic philosophers looked to the creative imagination as their source of truths" Gómez p. 92. A comparable thesis to these observations was also developed by Park Honan in Christopher Marlow: Poet & Spy, 2005.
- ⁴⁵ Yates p. 399 no.1
- ⁴⁶ The Copernican system was proposed by a Polish astronomer Nicolaus Copernicus, (1473-1543), where *the sun is the centre of the solar system, with the planets (including the earth) orbiting round it*. The Ptolemaic system derives from a 2nd century Greek astronomer Ptolemy and the Ptolomies, rulers of Egypt 304-30BC ... *the theory that the earth is the stationary centre of the universe, with the planets moving in epicyclic orbits within surrounding concentric spheres*. Concise Oxford English Dictionary (2004).
- ⁴⁷ Yates pp. 202-3 Yates cites *Ars reminiscendi* - Naples 1602. Porta was described as a famous magician and early scientist. See also Giuliana Bruno on Porta – op cit.
- ⁴⁸ *ibid*. See pp. 228-230. Yates (with reference to W.J. Ong) indicated Ramism was influenced by the printed page/ the book (according to Ong) and the manuscript (according to Yates). However Ramism's rejection of places and images as an art of memory, could not she says be entirely identified with Protestantism, p. 233.
- ⁴⁹ *ibid* p. 229-230.
- ⁵⁰ *ibid* See pp. 234-5.
- ⁵¹ Honan, P. (2005) The Oxford Dons, according to Park believed Bruno to be a plagiarist as he was 'heavily indebted' to two authors Palingenius's *Zodiacus Vitae* (1534) and Marsilio Ficino's translations of the "supposed Egyptian Seer 'Hermes Trismegistus.'" But says Honan, it was not known at that time that Hermes Trismegistus did not exist. pp. 140-2.
- ⁵² Yates (1966) p. 242 Yates indicates there are four parts - the first was based on Circe, the following three were new: the thirty seals; an explanation of the seals; and the seal of seals p. 239.
- ⁵³ *ibid* see pp. 253 – 254 Further to this Yates says, Bruno *presents himself as Leader, offering a religion, or a hermetic experience, or an inner mystery cult...* p. 254.
- ⁵⁴ *ibid*. p. 258.
- ⁵⁵ *ibid*. p. 276.
- ⁵⁶ W.J.T. Mitchell (1986) *Mute Poesy and Blind Painting in Art in Theory*, pp. 1109-1111. See also 'ut pictura poesis' in *Iconology: Image, Text, Ideology* Mitchell W.J.T. (1986).
- ⁵⁷ Treip, Dr. M. (1970) *Milton's Punctuation and Changing English Usage 1582-1676*, p. 134. This was also taken up by Armando Iannucci in 'Milton's Heaven and Hell' a BBC2 broadcast on the 27th May 2009. On the use of language George Steiner mentioned the oscillations of language within Milton and other poets, in *Topologies of Culture*, See *After Babel* Steiner, G. (1975) pp. 310-18; on translation and interpretation see chapter 5 'The Hermeneutic Motion'; Steiner states: *Humboldt is one of the very short list of the writers and thinkers on language – it would include Plato, Vico, Coleridge, Saussure and Roman Jakobson – who have said anything new and comprehensive*. See *After Babel* Steiner, G. (1975) p. 79.
- ⁵⁸ Yates, F. 1966. See pp. 258-9 and 274-5. Philip Sidney 1554-86, was one of Queen Elizabeth's favourites and the nephew of Robert Dudley, Earl of Leicester, he died fighting the Spaniards at the Battle of Zutphen in 1586.
- ⁵⁹ *ibid*. p. 275-6 Bruno's sojourns were interlinked with the dispute in the attentions given to memory in Oxford and Cambridge.

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- ⁶⁰ *ibid.* pp. 350-1. The Globe Theatre itself has been rebuilt, see appendix I – Globe Theatre (on Yates doubts, see pp. 330-1).
- ⁶¹ Honan P. 2005. See no. 49.
- ⁶² *ibid.* p. 260. Bruno taught an art of memory closely associated with a hermetic religious cult, which Dicson relates to as inner writing with Egyptian antecedents, see p. 265. *Occult memory*, says Yates, moved in a direction diametrically opposed to *Ramist memory*, p. 271.
- ⁶³ *ibid.* p. 278 Yates follows: ... becoming associated with secret Catholic sympathisers, or with existing secret religious groups, or with incipient Rosicrucianism or Freemasonry. Later Yates indicated that a number of Leibniz manuscripts were unpublished and therefore a Rosicrucian aura that clings to Leibniz was not resolved, however she says the Leibnizean monadology bears upon it the obvious marks of the Hermetic tradition. The term monad it appears stems from Bruno, where Bruno had stated the *Leibnizian monads, when they are human souls having memory, have as their chief function the representation or reflection of the universe of which they are living mirrors...* p. 372-3.
- ⁶⁴ *ibid.* p. 277.
- ⁶⁵ Park Honan would also refer to Henry Percy as the ‘wizard earl’, see Honan, P. (2005) no. 44.
- ⁶⁶ *ibid.* p. 277 and 409 no.75. Yates also connected Bruno’s disciple Alexander Dicson to Robert Dudley, the Earl of Leicester and Lord Burghley in 1592 (Yates, p. 260 and no.73, also p. 275). Sir Robert Dudley and William Cecil, Lord Burghley - the Queens Lord Treasurer were noted by Gordon Lang in the history of porcelain. See *The Powell-Cotton Collection of Chinese Ceramics* Lang, G. 1988 p. 25 and p. 27.
- ⁶⁷ Augé, M. (2004) pp. 56-7. There was another distinctly different encounter with Deleuze’s triad: affect (new ways of feeling), percept (new ways of seeing) and concept (new ways of knowing) in Buchanan, I. & Colebrook, C. (2000) p. 37.
- ⁶⁸ Schama, S. (1995) *Landscape and Memory* The Bath Press see pp. 14-15. Schama also drew attention to Aby Warburg and his visit to New Mexico in 1895 and Warburg’s “archive of memory”. However, precisely what Schama would mean by cult and what sort of cults in regard to trees and tree worship should be read in the context of *Landscape and Memory*. An allusion to the original tree of knowledge as the banana tree while the palm tree was the tree of life, was found in Marina Warner’s *No Go The Bogeyman* (2000) p. 358, wherein Warner has written an essay on the folklore of the banana tree.
- ⁶⁹ Pérez-Gómez, A. (2008) *Built upon Love: architectural longing after ethics and aesthetics*.
- ⁷⁰ *ibid.* p. 37.

Appendix 12 - Sight/seeing

Although Martin Jay's approach had differed to Jonathan Crary and Guiliano Bruno, the question of speculation, observation, or revelatory illumination was historically examined, together with corresponding links to philosophy.¹ St. Augustine's condemnation of 'ocular desire' in favour of 'divine light' was noted several times by Jay this was interesting historically because of Augustine's connection to East Kent and early theoretical treatises on sight.²

While Jay indicated in his opening chapters how sight was instrumental to Greek thought, he had also reconsidered another argument - why sight was "*pre-eminently the sense of simultaneity capable of surveying a wide visual field at one moment.*"³ This says Jay stems from a visual bias which was "*Intrinsically less temporal than other senses such as hearing or touch, it thus tends to elevate static Being over dynamic Becoming, fixed essences over ephemeral appearances.*"⁴ With this emphasis established, Jay brought in a contention in which '*the gain*' he quotes Hans Jonas, was the "*concept of objectivity, of the thing as it is in itself as distinct from the thing as it affects me...*"⁵ In this regard Jay was considering the '*Greek idea of infinity*' as one where "*prospective*" foreknowledge was one where Jonas would claim '*the advantage given sight in the apprehension of great distances ... had several consequences*' However Jay proposed his own opinion: '*But if seeing the open landscape in front of one provided a spatial experience of apprehending what was likely to come next, foresight could be and was translated into temporal terms as well.*'⁶

In 1896 Henri Bergson had published '*Matter and Memory*', Martin Jay draws on Bergson's work and the claim that the body was the '*ground of all our perceptions*', which challenged the *positivist image of the body as an object to be analyzed from the outside, as one of innumerable "things" in the world.* Bergson had argued that the body should be *the ground of our acting in the world.*⁷ According to Jay, by ... *Redescribing the mistaken premises underlying Zeno's paradoxes* Bergson had also argued: *Instead of attaching ourselves to the inner becoming of things, we place ourselves outside them in order to recompose their becoming artificially. We take snapshots, as it were, of the passing reality...*⁸

There was, according to Bergson, a conscious link between the senses, intuition and lived action as opposed to "*contemplative understanding based on the questionable apotheosis of sight.*"⁹ As Jay pointed out Bergson '*believed cinematographic modes of thought ante-dated the invention of the moving picture*'¹⁰ and thus 'argued' the link to Greek philosophy with regard to sight: "*We end in the philosophy of Ideas when we apply the cinematographical mechanism of the intellect to the analysis of the real.*"¹¹

While the use of video and the photograph had developed the research practice, Bordwell and Thompson had then defined a pertinent consideration: "*cinematography (literally, writing in movement) depends to a large extent on photography (writing in light)*"¹²

¹ Jay, M. (1994) p. 29.

² *ibid.* pp. 186-7. A celtic stone cross on the outskirts of Ramsgate erected in 1884 had commemorated Augustine's landing on the Kent coastline, Augustine later settled in Canterbury.

³ *ibid.* p. 24.

⁴ *ibid.*

⁵ *ibid.* p. 25. This should seen in counterpoint to David Howes observations that Martin Jay "passed over in silence" Michael Serres book *Les cinq sens*, published in 1985. Serres he says, derides those who are "basing their notions of perception on the bit of the world they glimpse through the window." p.14 no.1.

⁶ *ibid.* pp. 25-26.

⁷ *ibid.* p. 192.

⁸ *ibid.* pp. 198-9.

⁹ *ibid.* p. 195.

¹⁰ *ibid.* p. 199.

¹¹ *ibid.* pp. 198-9.

¹² Bordwell & Thompson. (2008) 8th Edition p. 162.

Appendix 13: Visual Essay and comment

The following images have been assembled in the appendix primarily because the images in the dissertation are in some cases quite small, therefore the perception of the larger installations can appear quite differently to the way they were originally perceived. Other images are shown as a variation of individual work(s), or because of their nature they would have been recorded independently as part of the research process. This work was not viewed chronologically as it was my own perception of the work and a short description accompanies each image. I have however endeavoured to show something of the research process as it developed and show how the visual vocabulary had developed in the project while documenting the studio practice.

My own response to being asked about the project theme, was to say 'dead stuffed animals in the landscape', rather than responding with concepts of taxidermy, dioramas, landscape and museology. This response became formative in distancing myself from a romantic effusion of landscape and taxidermy when both words and images are also part of the affective response, this had also been reflected in the critique of the AMNH dioramas that had reached a level of discourse that has become well known, (Wonders 1993, Griffiths 2002, Fauser 2005, and Bal, 2006). Rather than this project being another variation of the same theme, and directly because this work was a practice based research PhD funded by the Arts and Humanities Research Council, a critique of my own analysis appears from the beginning of the studio practice. With the introduction of the screen, it progressed to the motif of landscape with the vegetation. As an aleatory response this had brought about different approaches to sculpture, architectural space and film; as it was explored through the architectural screen and architectural space in chapters 4-8, in the sculptural object and the motif of the leaf and the bamboo in chapters 5-8, and through the movement of the Banana leaves and filming the video projection in chapters 5-7. The critique became a response to landscape and the diorama form that would involve a simplification of architectural space and the sculptural object and it would include a drawing process that had similar characteristics to the screen-printing process.

The photographic images were developed using a mobile phone camera, digital photography and 35mm SLR camera as well as high definition video camera. In recognising how resonance has a particular characteristic with work in process, the lens' that I have used to 'see through' - eyes, spectacles, photographic or high definition camera have therefore contributed to this analysis. Therefore in regarding the distinctive clarity of the medium format image I would like to express my gratitude to Stewart Whittall for his help in documenting the detail within the earlier life-sized works.

View 1



Fig 318 Derelict building
Photograph: 6 x 4 in

This photograph influenced the structure of the architectural screen as I had placed its importance with regard to landscape on the view through the windows to a distant countryside, with the surrounding vegetation provided a further visual influence within the research project (p.78). Although the structure no longer exists it provoked curiosity because the windows did not appear to belong to domestic architecture. From this perception this image developed as a screen / obstacle / façade / and background for trompe l'œil effect which had been examined from each of these precepts in the project.

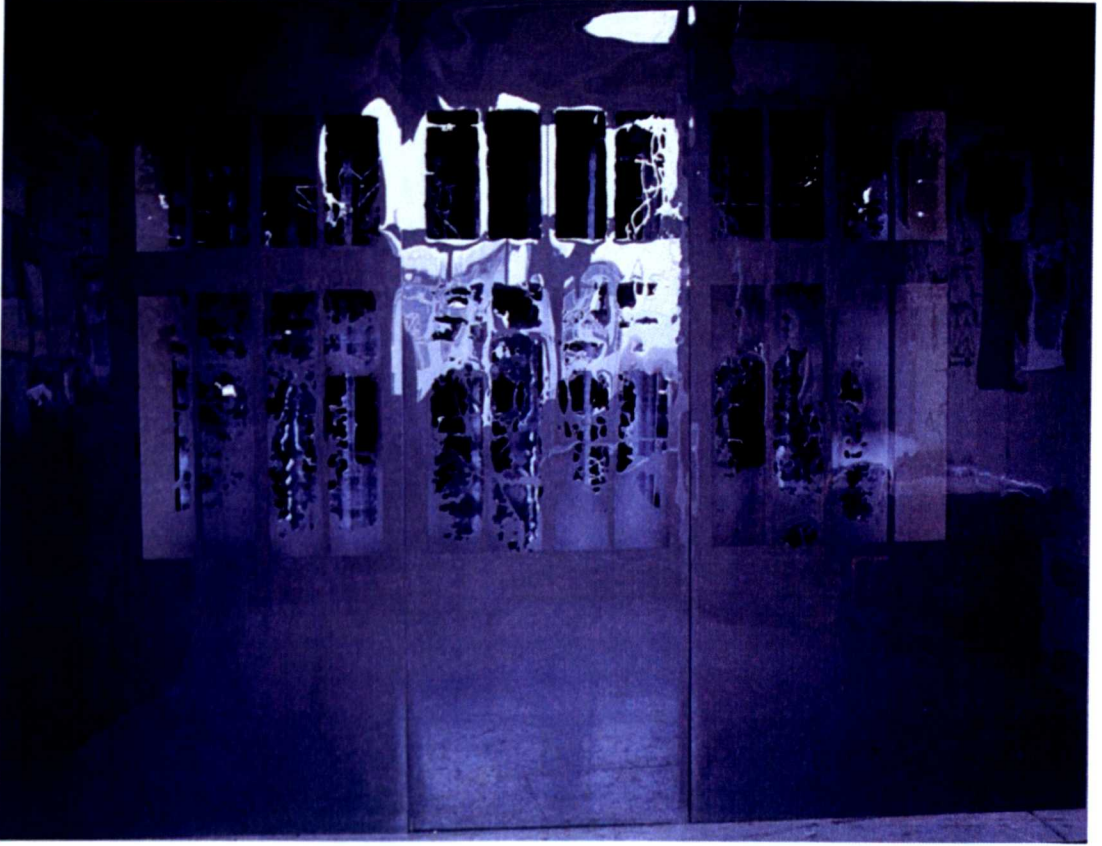
View 2



Photograph – Stewart Whittall
Fig 319 Paper screen - MHS floor shot 6
Size 12' x 10'

This image consists of six 10ft drops of paper printed out by a commercial printer and has its own dynamic when the layers were positioned as a paper installation. It reveals the blank space where a view would normally be, as mark making produced by the print process drew the gaze to a non-existent view beyond the immediate image. As a paper screen it challenged the view of a window on nature to question 'what kind of nature' not just 'whose' nature.

View 3



Photograph – Stewart Whittall
Fig 320 Mirror Screen TG21 -- glass box studio
Size: 10' 9" x 8' x 2' 10"

This photograph indicates the intricacies of the tracery in the polymer film and a changing reflection due to the draughts through the studio. What the image cannot show is the physical dynamics of this screen when the draughts gently lifted the polymer film, and how daylight reflection transposed as reflected light travelling across the screen. This photograph takes into consideration the focus on the windows of the MDF screen and the polymer film, with the original template positioned behind the MDF structure, a further backdrop was created with photographic black backdrop paper positioned behind the stencils therefore creating the degree of intensity and depth in the image. The view then travels between an architectural screen and the two dimensional drawings, the three dimensional architectural space and the reflected light which created the screens continually changing appearance. The surprising consequence of movement across this façade would directly affect later work while the image itself was effective as a projection.

View 4



Photograph – Stewart Whittall
Fig 321 Mirror Screen - MF/TG20 – glass box studio
Size: 10' 9" x 8' x 2' 10"

Although this image is the same screen, the photograph has captured the reflected image of the studio to indicate a trompe l'œil effect. The reflection of this view on the stencilled True-Grain screen gave a false impression of a right-angled structure, while the real depth was revealed through the windows.

View 5

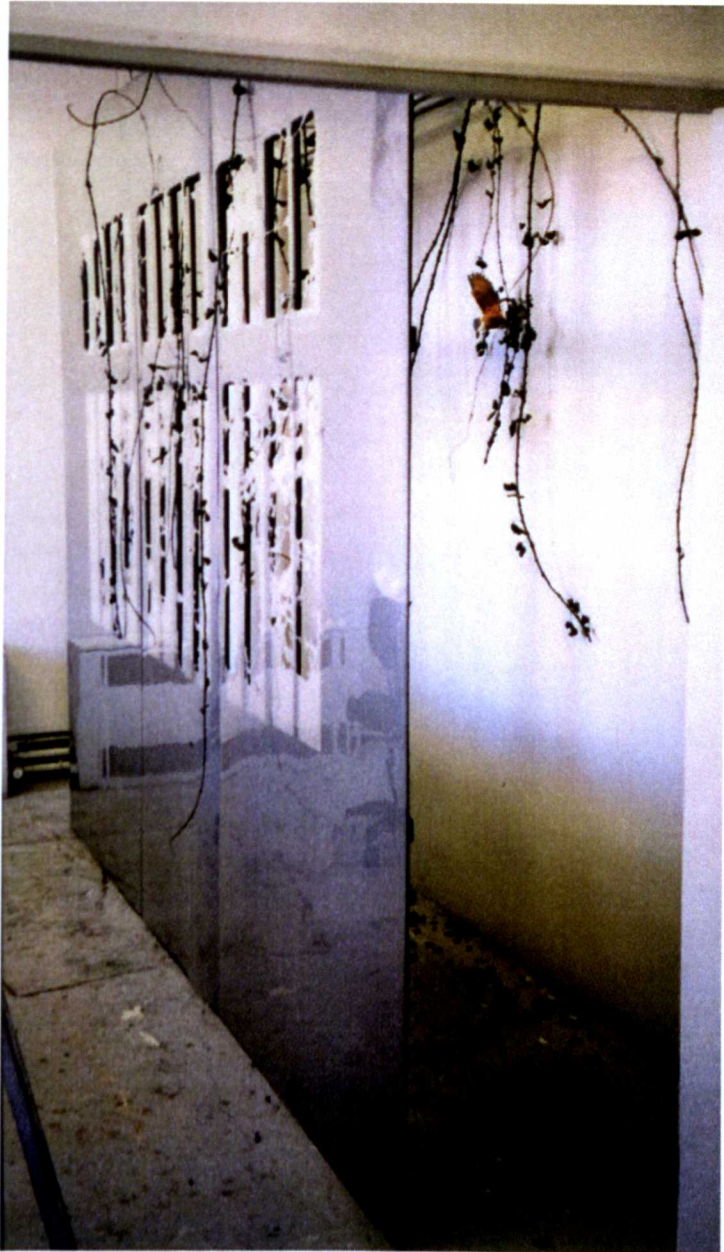


Fig 322 Mirror screen - side view
Size: 10' 9" x 8' x 2' 10"

The screen assumed a narrative of changing appearances in which natural light played across the surface of the screen showing different facets of the stencilled film and the reflections while the addition of briars, leaves and the ceramic bird, built another narrative. The mirror screen was composed of 8' drops of True-Grain polymer film, as a surface elevation it was influential in developing this research project, and it's potential had some distance to go.

View 6



Fig 323 Mirror screen - detail
Size: 10' 9" x 8' x 2' 10"

To some extent the constructed screen amplifies my reactions to looking into the Powell-Cotton dioramas and appraising their glass windows. As an interpretation of flawed space this image then anticipates one reaction to the artifice of the diorama as a story that was full of holes. As such the architectural screen in this photograph had figured the visual metaphor inherent to such an interpretation.

View 7



Fig 324 Mirror screen - detail
Size: 10' 9" x 8' x 2' 10"

One principle for the diorama was to construct a three dimensional case that draws the gaze to the fictions in the diorama while developing a contextual basis for the taxidermy. In this respect the window apertures and the screen were open to different narratives that would be 'performed' through the fluctuating reflection and weaving briars through the three-dimensional structure. While this image would indicate the fictional narrative of the dioramas through the ceramic bird 'in flight', with regard to the diorama as a 'window on nature' it too was going nowhere. On the other hand the ceramic bird also performs a 'narrative of rhythm and movement' in the landscape. Whereas birdsong would suggest the real physical landscape its absence then suggests, through the ceramic bird, the fictional aspects of the diorama.

View 8

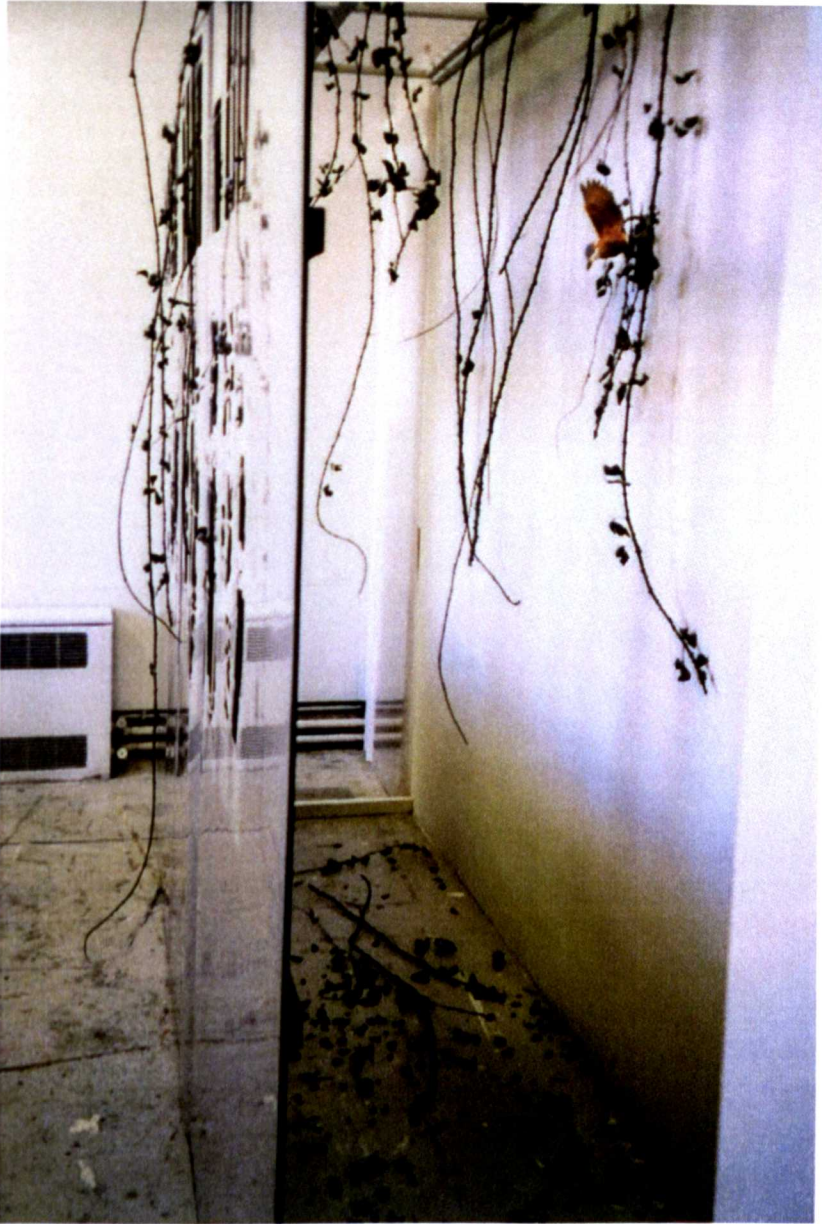


Fig 325 Mirror screen - side view
Size: 10' 9" x 8' x 2' 10"

The mirror screen therefore held several possibilities in constructing an architectural space, developing it as tromp l'œil screen and as a sculptural object, its photographic value also held potential with regard to depicting architectural space, which was dependent on the screens position. This image suggests a further possibility, as it shows how the construction could be adapted so that the artist and the viewer would be able to walk behind and around the screen.

View 9



Photograph – Stewart Whittall
Fig 326 Leaf Installation LI_0039 – glass box studio
Interior: 14' 9" x 8' x 5' 7"

The simplicity and integrity in this particular installation was important in developing a contemporary stance to landscape and in exploring an aesthetic that investigated the concept of three dimensionality and architectural space(s). The perceptions of this installation have been quite diverse, however I could recollect an image within the Powell-Cotton archives that documented the drying of a giraffe skin by hanging it up side down and leaving it to dry out in the savannah.

View 10



Photograph – Stewart Whittall
Fig 327 Leaf Installation LI MF 0338i – glass box studio
Interior: 14' 9" x 8' x 5' 7"

The area in the glass box where the studio was located was lit by ambient light, which affected the appearance of colour, light and texture. The use of the medium format photograph was important to develop larger images without losing detail although some adjustment has been made to the saturation, brightness and colour adjustment in this image.

View 11



Fig 328 Still 8.28

As the banana leaves slowly dried in this space, they became very light and any draught would set them off in motion. The agitated rhythm in the moving leaves shown in this image would be replaced by gently slowly swaying movement and a gentler circular movement. This had given me the impetus to film the leaves. As there was little wind on the day this was done, I had filmed the leaves by positioning the camera on a tripod and rotating the axis in an arc, both clockwise and anticlockwise; and by following the movement of the leaves and the fall of natural light.

View 12



Fig 329 Still 9.22

The leaves had great beauty in their size, form, colour and texture when they were cut fresh from the plant. As they dried the texture and colour would change and therefore this had set off a line of thought about their extraordinary presence that I decided to document. In other words it was a kind of serendipity found in the leaves that had developed this work, as such it developed through the early stages of the research practice as *Landscape and Motif* and *Foliage and Vegetation* in chapter 5.

Several stills and photographs in chapters 6 and 7 (figs 132, 135-6, 154-157, 161-163, 167-169, 170, 175-176, 178, and fig 185) would ultimately arrest the gaze, whereas this image was one where the perception of movement had slowed almost to a stop. The filmed interpretation of movement in regard to the banana leaves (2' 49) is included in the appendices (p. 270).

View 13



Still 8_21



Still 8_23



Still 8_24



Still 8_25



Still 8_26



Still 8_27

Fig 330 Stills sequence 8

I can recall my interest in the leaves and how they ‘danced’ in the space, which then inspired filming their movement. The research practice had also revealed that the banana plant was given another name by Linnaeus - *Musa Paradisiaca*, this indirectly developed different poetical and geographical associations that encompassed China, Africa and S. America. Banana plants were grown in the Quex hothouses, and in noting the growing interest Powell-Cotton had developed in observing vegetation growing in Africa these leaves and the bamboo became influential.

View 14



Photograph – Stewart Whittall

Fig 331 Background drawing, foliage and vegetation – glass box studio - MF 61
Size: 14' 9" x 8'

The physical re-construction of the white screen has been removed for this photograph and with it the architectural framing that construed the earlier interpretation of the diorama form. Here the dried vegetation of bamboo leaves, bamboo and palm leaves has an association to the foliage in the original photograph of the ruin (figs 72-73 & 318) as well as the dried vegetation in the museum dioramas. There are three photographic interpretations of this background with minor differences in position, however the image above concentrates on the centre wall. To the left a slight break in the drawn shadows indicates the start of the first curved wall.

View 15



Photograph – Stewart Whittall

Fig 332 Background drawing, foliage and vegetation – glass box studio - MF 60
Size: 14' 9" x 8'

In researching the different aspects of trompe l'œil painting in the Powell-Cotton dioramas, I also went to see Turner's 'Blue Rigi' at the Arnolfini in Bristol because I was aware that Turner had once lived a short distance from Quex House and the museum. Since viewing the 'Blue Rigi' I have been advised that it now looks very different to the way Turner painted it because 'he used extensive passages of carmine ... these have now faded away'. Although I have not tried to interpret Turner's painting he was an obvious point of reference in considering how to envisage a background. While there was a quiet subtlety in Turner's work the work above was completed with car spray paints and paints that would 'shimmer'. However from this position too much light was projected on to the background drawing so the above interpretation was quite different to late summer skies that are serene at their most dramatic moments.

View 16



Photograph – Stewart Whittall

Fig 333 Background drawing, foliage and vegetation – glass box studio - MF 65
Size: 14' 9" x 8'

This diagonal perspective demonstrated the full curve on the left, although there was no attempt to create a trompe l'œil illusion – this image as I see it, was what I bring to the work. Having also lived in the area I knew that the light in Thanet at sunset can hold so much 'drama' that it was easy to see why Turner would have lived there, inasmuch as this resonance could easily have influenced Powell-Cotton in developing the painted backdrops for the taxidermy.

View 17



Fig 334 Leaf Installation – Howard Gardens Gallery / 4287
Size 11' 9" x 7' 8" x 9' 6"

This photographic image of the Howard Gardens installation was one of the more dramatic interpretations of the banana leaves. It had also suggested to different viewers an unintentional meaning or interpretation, for example the observation that these leaves were indicative of dead bodies. Diverse as these opinions were, the aim was primarily to exhibit the sculptural form and movement of the leaves. Therefore Rosalind Krauss' point in the main text (p. 129) was far more significant to my perception of this exhibit. The drama in this image occurs because the light behind the leaves changes the leaves appearance and was therefore prompting the intensity of these silhouetted forms.

View 18

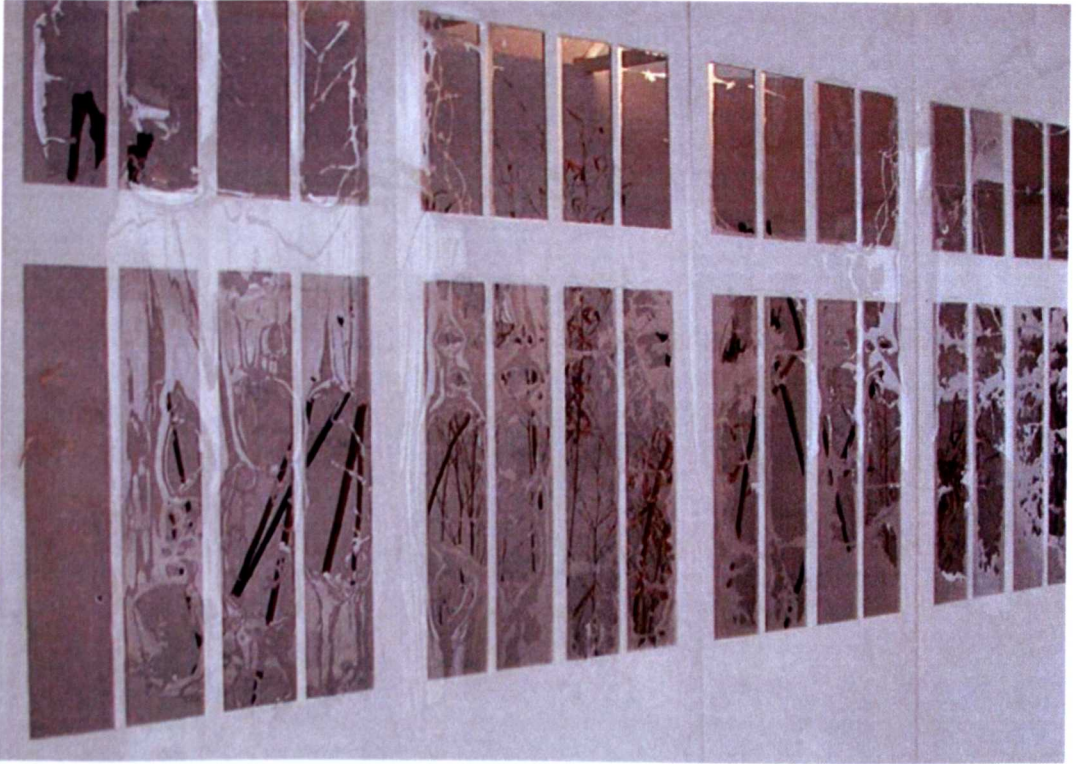


Fig 335 Diorama case – Howard Gardens Gallery / 4408
Size: 13' 6" x 5' 7" x 9' 2"

This image shows the delicate tracery in the True-Grain polymer film and the degree of transparency, opacity and translucency in the mirror screen. It therefore demonstrates the *film's capacity to be semi-opaque, transparent, and reflective with a propensity to project a mirror-like surface all at the same time* in an architectural space. In this regard this particular image shows how the mirror screen recollects the obstacle / barrier to the artificial scenes perceived through the glass fronted dioramas in the museum.

View 19



Fig 336 Diorama case – Howard Gardens Gallery / 4558
Size: 13' 6" x 5' 7" x 9' 2"

The preference for this image was given to the fall of natural light from late afternoon to early evening into the exhibition space, together with the film projected onto the screen. The effect of projected and restricted light was due to creating the balance between the film projection and the position of the architectural structure, between the contrast of light and shade, between the stencilled polymer film and the architectural structure, and the play of images across the screen. Although both projection and natural light would develop the changes to this scene, the variance would enhance the analogy to landscape as motif. The contemporary nature of this work had referenced the visual effect of light in Gallery 1 of the Powell-Cotton dioramas and the sense of architectural space that responds to an aesthetic of light, form, and colour.

View 20

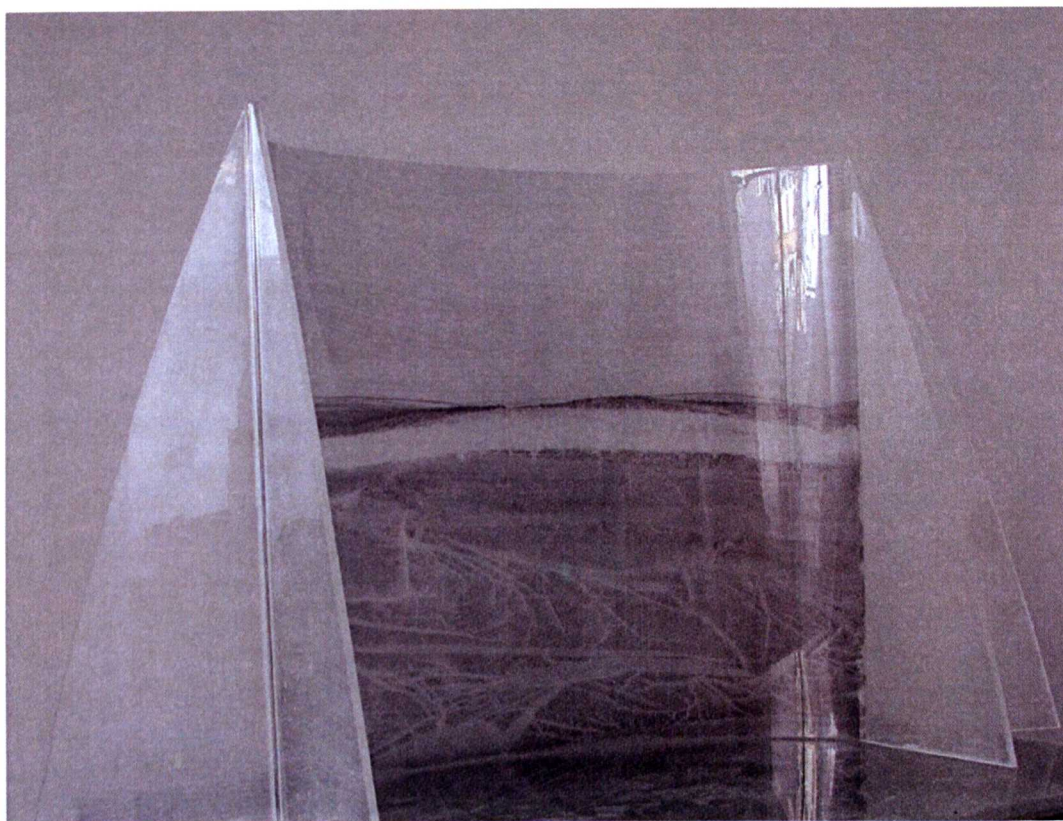
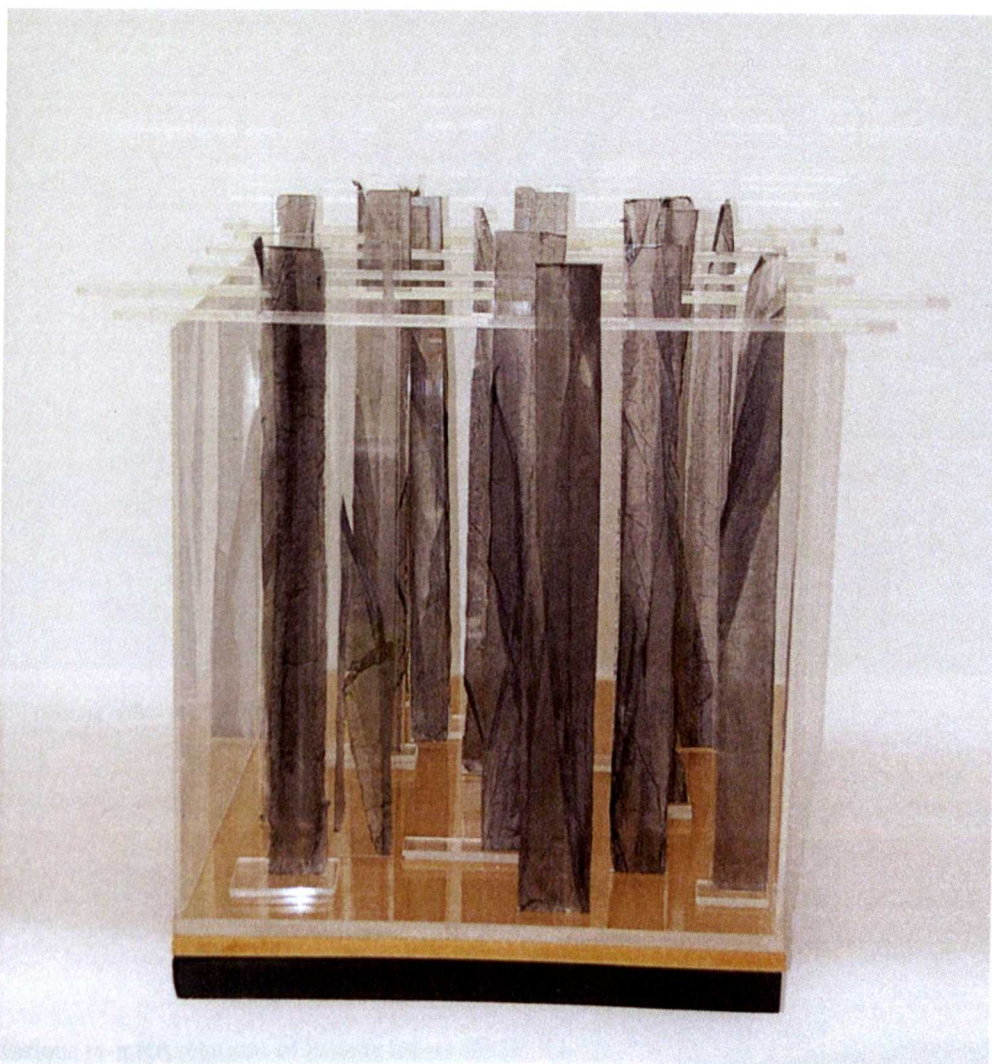


Fig 337 TG1/ Coastal Scene / 5559i

One perception of this image was that it reflects *a remembering of a sense of place* as a recollection of landscape. As such I agree with Patrick Heron in his analysis of what we ourselves bring to an understanding of landscape (p. 79). Here I also imply the three-dimensionality of the diorama form, architectural space, and the representation of landscape within the possibilities of an aesthetic for sculpture and architectural space. Whilst this work epitomizes the shifts in this practice based research, its quiet subtlety is significant as it evokes a sense of space and place.

View 21



Photograph - Robin Howie

Fig 338 TG14/ Trees / IMG95561i

In the dissertation I have referred to a sense of delay that implies a slow reading of the image. In this regard the slow reading of the above image was in the reference to trees and woodland, as it is my negotiation with a recollection of landscape through sculpture. By exploring the form and content of the natural habitat diorama, I reconsidered the illusion found in the diorama form; and the use of the 'device' within Mieke Bal's analysis of the American Museum of Natural History dioramas in 'making it strange', as it then reflects the delay found in Schlovsky's *ostranenie*.

View 22

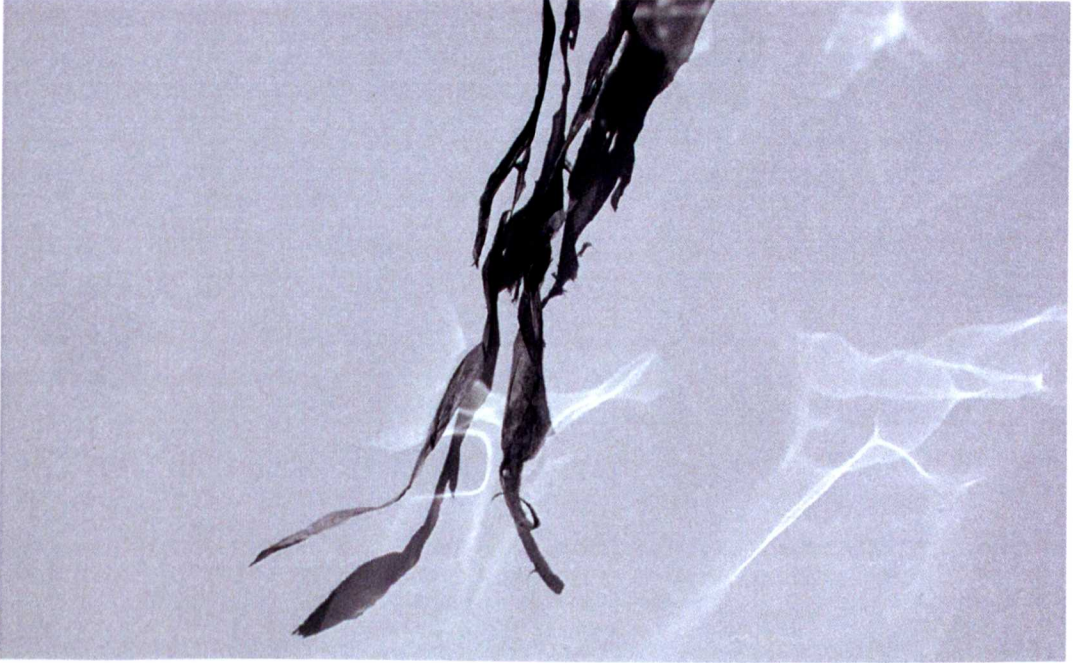


Fig 339 *dancing reflections* / 5961i

The various re-interpretations of banana leaves within this practice based research project influenced a sequence of images that also referenced the reflections in the mirror screen. These images have an abstract relationship to the notion of landscape, as they are also performing a conceptual relationship to the frozen image and choreography.

View 23



Fig 340 *dancing reflections / 5960i*

While these images referred to the earlier stages of the project in which transparency, opacity, and reflection were important; the images also evoke a different sense of space that appears limitless. In the connotation to 'theatres of landscape', as an open concept they indicate a sense of place and infinite space. In this respect they refer back to the projection of leaves on the architectural screen. Here the trailing of infused paper that danced over a reflective surface relates to a sense of movement in the landscape.

View 23

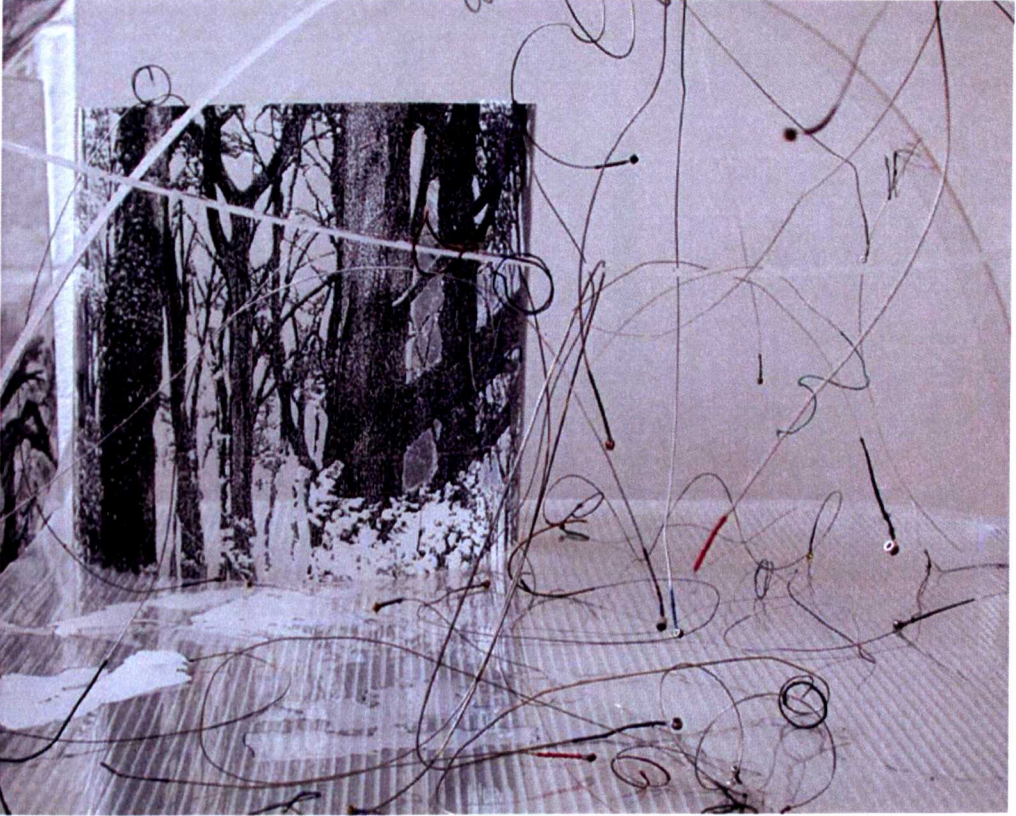


Fig 341 Trees / AS4_TRIS_6136_AP_A3iii

This image constructs the recognition of narrative and performance that develops from fictive space. As it is a recollection of artifice, this image equates to the rhythm within the reality of the landscape. The concept of rhythm within the real physical landscape is inherent to what we see (and hear, touch, feel, etc.). By denoting architectonic form as a structural impulse the principle proposed by Patrick Heron '*What we imagine to be the 'objective' look of everything and anything is largely a complex weave of textures, form and colours which we have learned more or less unconsciously, from painting, and have superimposed upon reality*' (p. 79) had then considered the recollection of this artifice.

View 25

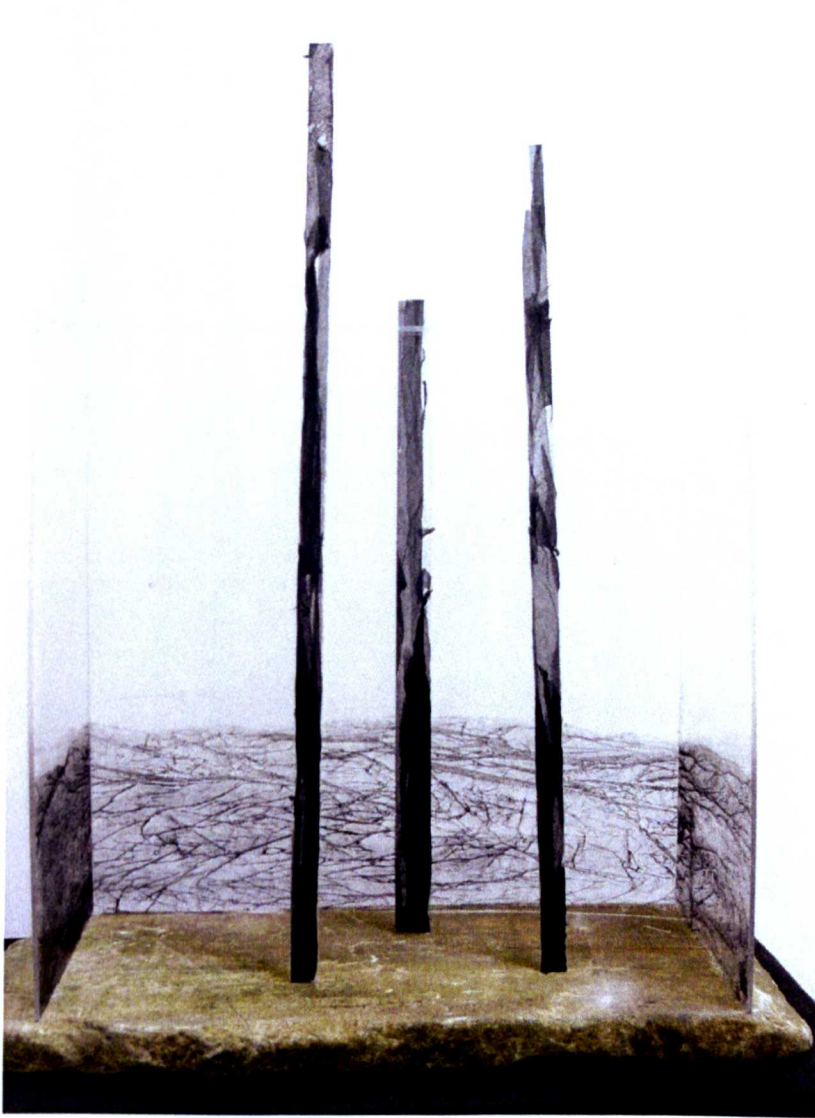


Fig 342 3D Marble & Acrylic sculpture / P1100762i

Acrylic has been positioned upon a solid footing of marble, with the analogy to landscape having been formed as a spatial drawing on the acrylic. A connotation to 'trees' was then revealed through their appearance as an iconic feature in the landscape. Further analogies to this study refers to the function of the dioramas and the artifice of the architectural space together with the allusion to dead animals in the depiction of the topographical landscape,.

View 26

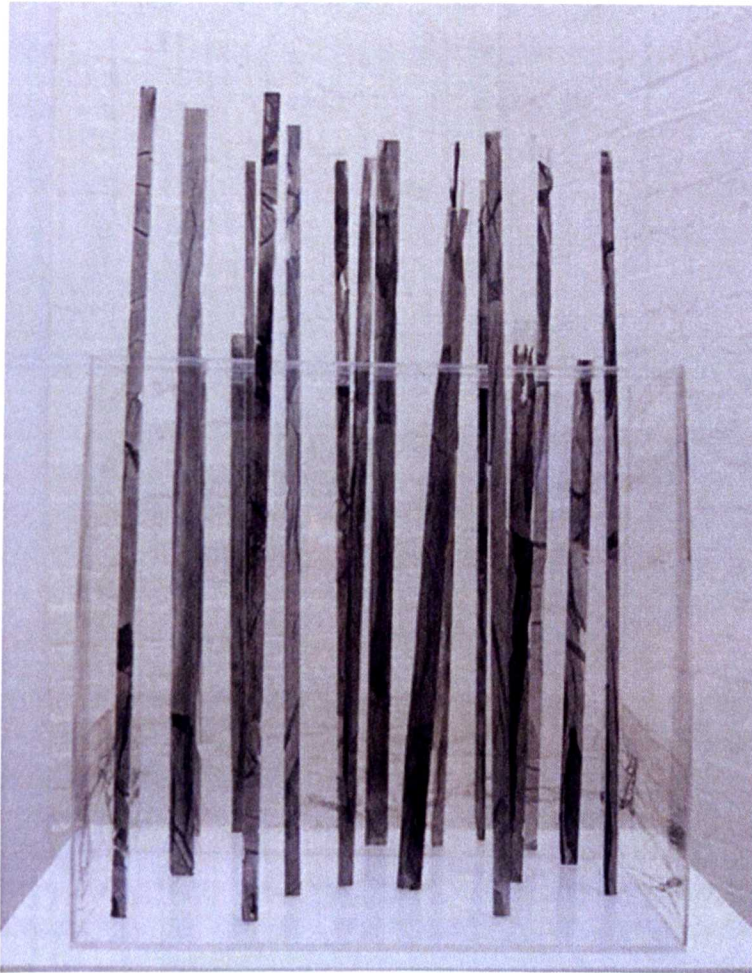


Fig 343 3D Acrylic sculpture / P1100761

These columns of tall thin spines held great presence within the context of an aesthetic for sculpture and architectural space as they created a significant sense of place and space. It recalls the emphasis I had given to architectural space in describing ‘theatres of landscape’ as an open concept in reconstructing a ‘sense of place’. Although this image is out of focus in comparison to the other images and the work itself I chose it for its sense of verticality. This acrylic sculpture was noted by one viewer who came to the studio as evoking a contemporary aspect of theatre and theatrical space, as it deconstructs a sense of landscape. While the stage affect of illusionistic space and the fourth wall had been considered it is the sense of architectural space that is conveyed in this sculpture.

View 27



Fig 344 Tree Spines / CNV00033i

In moving from acrylic objects to installation views, size and scale became important to reconsider the relationship to architectural space, wherein light once again would interact with the work. The interpretation of the acrylic spines to these tall wooden spines adapted well to the light in the gallery and therefore a visual essay to document the work was developed.

View 28



Fig 345 Tree Spines / 6451i

As a consequence these verticals, which inhabit their own architectural space, cause an illusion that delays perception. These Tree Spines reference the tall pine trees on May Hill (fig 98) and recall the spindle like legs of the antelope and deer taxidermy specimens as they ‘moved’ across the visual field in the dioramas. The mark making found in the Tree Spines developed from these observations and the various interpretations that developed from the woodland images.

View 29

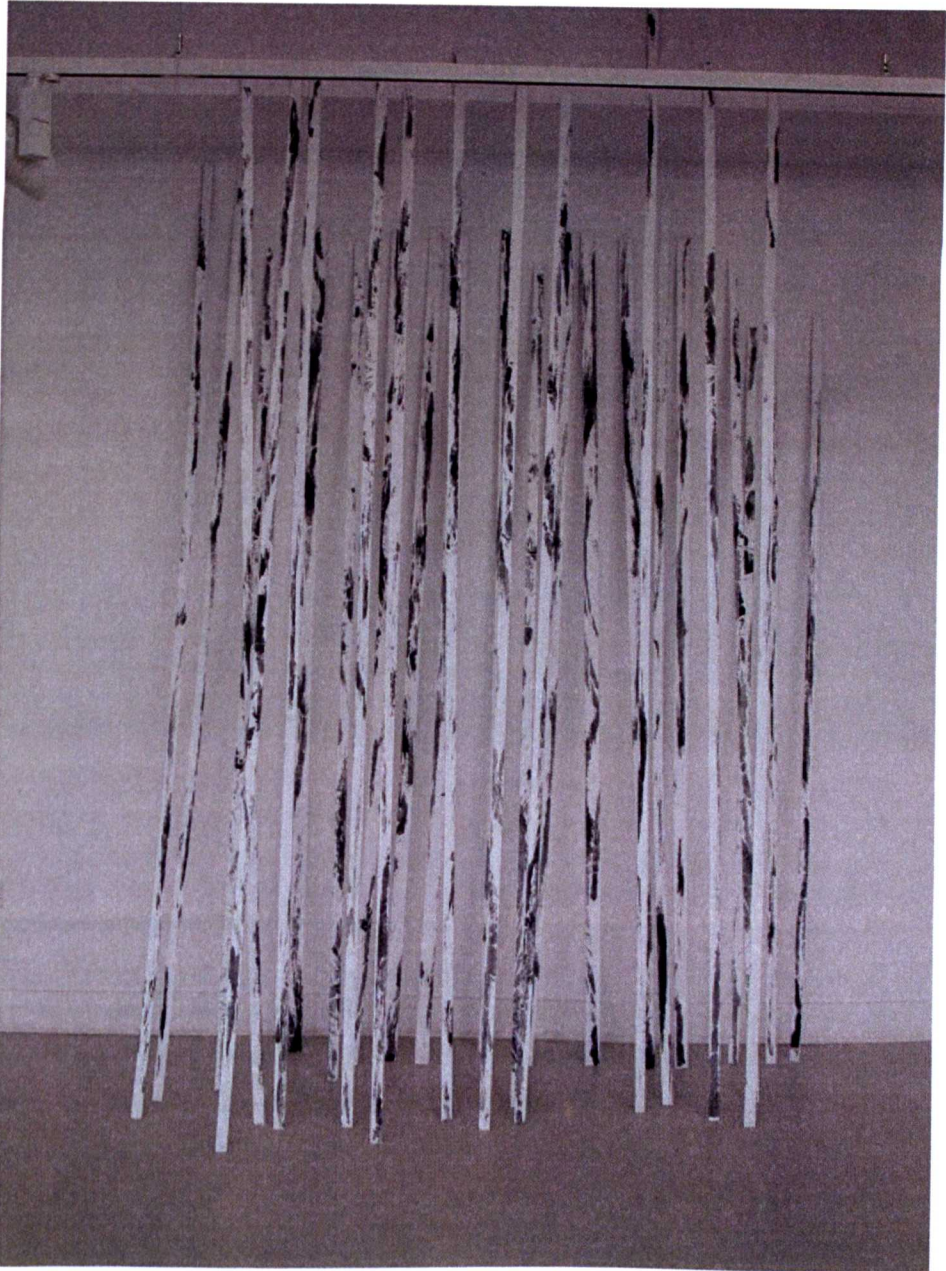


Fig 346 Tree Spines / 6441i

The impetus to photograph the installation views lead to the conclusion they were installations in their own right due to the dynamic which was held in the undulating vertical line. As room sized, physical, large scale pieces they therefore literally inhabit the space, not just by the imagination alone. A further consideration in documenting this work recalls the 'mobile view' and a visual study that considered position and perspective (figs 285-295).

View 30



Fig 347 Tree Spines Installation / IMG9613/ii

A notion of atmospheric space is endemic to the diorama form and this image is the recognition of that idea within the examination exhibition. The horizon dissolves into the distance while the sky dado has been painted to depict an atmospheric glow. The sense of dissolving space in the background references atmospheric perspective while the screen that was constructed in the earlier stages of the project was re-interpreted by the Tree Spines, their positioning in this image had therefore referenced the earlier investigation into the screen as a barrier / obstacle and the concept of the prospect / refuge.

Geraldine Howie

Appendix 14

CD 1 - Leaf Installation film projection 2' 49"



GLOSSARY

aleatory 1) "Writing is also a way of 'knowing' - a method of discovery and analysis" Hockey 2005 [81]
(quote: Richardson, 1994)

aleatory 2) depending on the throw of a dice or on chance; relating to or denoting music or other forms of art involving elements of random choice during their composition or performance Oxford 2004

ambiguous having more than one possible interpretation Collins 1994

ambivalent with mixed feelings about a certain object or situation OPD 1979

anthropology the study of humankind, including the comparative study of societies and culture and the science of human zoology and evolution Oxford 2004

anthropomorphism the attribution of human characteristics or behaviour to a god, animal or object Oxford 2004

archaeology the study of human history and prehistory through the excavation of sites and the analysis of physical remains Oxford 2004

archives the records or historical documents of an institution or community OPD 1979

architectonics 1) *'The way in which the primary structure of architecture (architectonics) determines the structure of sculpture, painting, language, and eventually the structure of ideas...'* Dalibor Vesely in Dodds & Tavernor 2002 (41)

architectonic 2) relating to architecture or architects, having a clearly defined or artistically pleasing structure; **architectonics** scientific study of architecture, musical literary or artistic structure Oxford 2004

artefact a product of human art or workmanship Fowlers 2004

artifice clever devices or expedients, especially to trick or deceive others Oxford 2004

biome *'major geographic regions that differ from one another in the structure of their vegetation and in their dominant plant species ... Biomes represent the largest scale at which ecologists classify vegetation'* Gurevitch 2002 [381]

calumny the making of false and defamatory statements about someone Oxford 2004

campanile a bell tower - Italian Fowlers 2004

chancel the part of a church near the altar, reserved for the clergy and choir, and typically separated from the nave by steps or a screen Oxford 2004

colonialism the policy or practice of acquiring political control over another country, occupying it with settlers, and exploiting it economically Oxford 2004

connote, denote both words broadly mean 'to signify' but that is where the correspondence ends. A word denotes its primary meaning; it connotes attributes associated with the broad primary meaning. Fowlers 2004

contemporaneity existing or occurring at the same time, derived from contemporaneous Oxford 2004

Geraldine Howie

cultural anthropology (social anthropology) the comparative study of human societies and cultures and their development Oxford 2004

dichotomy in general use a 'difference or split' and often implies a contrast or paradoxical circumstance Fowlers 2004

diorama 1) originally a picture made up of illuminated translucent curtains, viewed through an aperture Collins 1994

diorama 2) the term 'diorama' has undergone a number of transformations, it derives from the Greek dia "through", and horama "what is seen," the literal meaning of diorama is "through sight." Wonders 1993 (12)

dialectic In Greek philosophy, a form of reasoning which uses the pattern of questions and answers exemplified by Plato's dialogues. Whereas Rhetoric is a way of establishing a plausibly convincing argument, dialectic is a method for arriving at the truth Macey 2001

disapprobation strong moral disapproval Oxford 2004

discursive moving from subject to subject / relating to discourse or modes of discourse / proceeding by argument or reason rather than intuition Oxford 2004

discursive space: *"the cognitive relationship of a diorama to the concept of a discursive space. That is, the three-dimensionality that draws on architectural space; the three dimensional representation of the landscape within the diorama itself; the two-dimensional illusion of a trompe l'œil landscape painting; and the exterior space occupied by the viewer."* Bal, M. 2001 (115-116)

ecology 1) the branch of biology concerned with the relations of organisms to one another and to their physical surroundings Oxford 2004

ecology 2) the study of the interaction of people with their natural environment Fowlers 2004

ekphrasis defines the bidirectional relation of text to image and image to text by taking the side of language used to represent or evoke images Friedberg 2006 (259)

environment the surroundings or conditions in which a person, animal, or plant lives or operates / the environment the natural world, especially as affected by human activity Oxford 2004

episteme (s) dominant mode of knowledge of a specific era, common to many, even all, forms of knowledge produced at that time Jordanova 2000

erōs, philia, and agape the three Greek words for love, traditionally associated with Plato, Aristotle, and St. Paul Pérez-Gómez 2008 (216 n.17 & 120-22)

ethics, morals ethics as 'the science of morals in human conduct' ... 'morals forms the basis of abstract principles whereas ethics are the application of these principles in human activity' Fowlers 2004

ethnology human culture Roget's Thesaurus 2004

ethology the science of animal behaviour / the study of human behaviour and social organisation from a biological perspective Oxford 2004

fauna, flora meaning respectively the animal life and plant life of a particular time or region Fowlers 2004

fête galante 1) an outdoor entertainment or rural festival, especially as depicted in 18th century painting Oxford 2004

fête galante 2) *“Watteau's unique contribution, the fête galante, was grounded in art (painterly and theatrical) rather than nature, he routinely tempered such scenes' inherent artifice with actuality in the form of people, places, and incidents he had observed.”* Sund, J. 2009.

gnostic relating to knowledge especially esoteric mystical knowledge Oxford 2004

graffito mural scribbling or drawing Cassells Italian dictionary 1960

habitat diorama *natural history scenarios which typically contain mounted zoological specimens arranged in a foreground that replicates their natural surroundings in the wild. Ideally, the three dimensional foreground merges imperceptibly into a painted background landscape, creating an illusion – if only for a moment – of atmospheric space and distance.* Wonders 1993 (9)

habitat theory the theory that aesthetic satisfaction experienced in the contemplation of landscape stems from the spontaneous perception of landscape features which in their shapes, colours, spatial arrangements and other visible attributes, act as sign-stimuli, whether they are really favourable or not Appleton 1996 (261)

habitat theory *“habitat theory, in short, is about the ability of a place to satisfy all our biological needs”* Appleton 1975

hermeneutics 1) the art or science of interpretation Macey 2001 2) concerning interpretation, especially of the bible or literary texts Oxford 2004

idiom 1) a group of words, which when used together, have a different meaning from the one suggested by the individual words Collins 1994 2) a form of expression natural to a language person or group Oxford 2004

illusion a wrong belief or impression regarded externally Fowlers 2004

impalpable unable to be felt by touch / not easily comprehended Oxford 2004

imperceptible so slight, gradual or subtle as not to be perceived Oxford 2004

incarnate (of a deity or spirit) embodied in human form / represented in the ultimate or most extreme form Oxford 2004

lacuna gap or space in a book or manuscript Collins 1994

metaphor directly equates the image with the person or thing it is compared to Fowlers 2004

metonym word or expression used as a substitute for something with which it is closely associated Oxford 2004

metonymy is a figure of speech in which an attribute or property is used to refer to the person or thing that has it, (e.g. the White House, the Crown) Fowlers 2004

mnemonic a pattern of letters or ideas, which aids the memory / aiding or designed to aid the memory – relating to the power of memory (**mnemonics** – the study and development of systems for improving the aid of memory) Oxford 2004

mnemotechnics an art of memory passed from the Greeks to the Romans; seeks to memorise through a technique of impressing 'places' and 'images' on memory Yates 1966

monologue, soliloquy both words denote a single person's act of speaking or thinking aloud ; soliloquy generally refers to dramatic utterances without consciousness of an audience, whereas monologue primarily means speech that is meant to be heard and is used especially of the talker who monopolises conversation, or to describe a performance or recitation by a single actor or speaker Fowlers 2004

motif a mid-19c loanword from French with special meanings that distinguish it from *motive, an earlier (14c) loanword from French*. A motif is chiefly used to mean a dominant theme or distinctive feature in a literary work, and in music a melodic or rhythmic figure from which a longer passage is developed. Fowlers 2004

museography museological and art historical, theoretical and critical practices Preziosi 2003 (127)

natural habitat diorama '*natural history scenarios which typically contain mounted zoological specimens arranged in a foreground that replicates their natural surroundings in the wild. Ideally, the three dimensional foreground merges imperceptibly into a painted background landscape, creating an illusion – if only for a moment – of atmospheric space and distance*'. Wonders 1993 (9)

oblique 1 neither parallel nor at right angles; slanting. / 2 not explicit or direct: *an oblique threat*. / 3 Geometry (of a line, plane figure, or surface) inclined at other than a right angle. > (of an angle) acute or obtuse. > (of a cone, cylinder etc.) with an axis not perpendicular to the plane of its base. 4 Anatomy (especially of a muscle) neither parallel nor perpendicular to the long axis of a body or limb. 5 Grammar denoting any case other than the nominative or vocative. Oxford 2004

obfuscate make unclear or unintelligible / bewilder Oxford 2004

ostranenie ... The distortion of form produced by the poetic device destabilizes the relationship between the perceiving subject and the object of perception, slowing down the act of perception and making it more difficult. It thus served the poetic function of promoting seeing, as opposed to recognising something already familiar and known ... Macey 2001

ontology branch of metaphysics concerned with the nature of being Oxford 2004

orient, oriental both words now sound dated and have an exotic 18c or 19c aura more associated with the world of empire and romantic adventure than with factual description. Example given: 'Flaubert left Europe a Romantic, and returned from the Orient a Realist – Julian Barnes 1985. Fowlers 2004

orientalism i.e. Said's orientalism of the orient. References Said / Foucault: "*where does it begin and end*" and deliberately confused thought ...Islam, Hindu, Confucius...'

paleoecology the study of historical ecology. Ecology of Plants, 2002

papier mâché a kind of paper pulp Fowlers 2004

paradigm a typical example, pattern or model of something / a world view underlying the theories and methodology of a scientific subject Oxford 2004

perspective 1) the art of representing 3D objects on a 2D surface so as to convey the impression of height, width, depth and relative distance 2) the appearance of viewed objects with regard to their relative position, distance from the viewer 3) a view of a prospect 4) a particular way of regarding something / understanding the relative importance of things 5) an apparent spatial distribution in perceived sound Oxford 2004

physiognomy the form, structure, or appearance of a plant community Ecology of Plants 2002

porcelain In Europe - a type of hard-fired ceramic ware which is translucent when viewed by transmitted light. In China - any ware sufficiently highly fired to give a ringing note when struck Savage & Newman 1985

Postcolonialism *'It reminds us that culture and modernity were always flawed, invariably predicated on violence and seduction and conquest for colonisation itself... post coloniality both embodies the promise of the west – the promise that flows from the enlightenment and the birth of nations – and reminds us that promise is always flawed.'* Bennett, T., Grossberg, L., & Morris, M. 1998

proscenium 1) In a Greek or Roman theatre, the stage on which the action took place 2) In a modern theatre, the space between the curtain and orchestra, sometimes including the arch and frontispiece facing the auditorium. Dictionary of Architecture 1977

prospect-refuge theory the theory that the ability to see without being seen is conducive to the exploitation of environmental conditions favourable to biological survival and is therefore a source of pleasure Appleton 1996 (262)

rhetoric 1) the art of persuasive communication and eloquence ... Classical rhetoric is designed to sway an audience by appealing to both reason and the emotions, and treatises therefore include discussions of the psychology of the passions ... The composition of speech was broken down into five stages: *inventio* (the discovery of valid arguments), *dispositio* (arrangement), *elecutio* (expression), *memoria* (memory) and *pronuntiatio* (delivery) Macey 2001

Rhetoric 2) The noun 'rhetoric' is often used to mean artificial or sincere language ... Plato was a forceful critic arguing that rhetoric means pandering to the prejudices of the audience and flattering it with a standard repertoire of tricks Macey 2001

rhizome a continuously growing horizontal underground stem with lateral shoots and adventitious roots at intervals Oxford 2004

riparian relating to or situated on the banks of a river Oxford 2004

sensorium the sensory apparatus or faculties considered as a whole Oxford 2004

stelae upright stone slabs or columns typically bearing a commemorative inscription or relief design Oxford 2004

stochastic having a random probability distribution or pattern that can be analysed statistically but not predicted precisely Oxford 2004

systole and diastole *"a reference to a theory of rhythm and its relation to form that establishes the connection between sense experience, the work of art, and the dynamic play of force in the world"* Bogue 2003 (116-121)

taxidermy the art of preparing, stuffing and mounting the skins of animals so as to give them a life like appearance Oxford 2004

terra incognita an unknown territory Oxford 2004

topography (1) *"study or description of the surface features of a region e.g. hills, valleys or rivers; the representation of these features on a map; the surveying of a regions surface features"* Appleton 1975

topography (2) literally, the representation on a map of the physical features of a landscape. In psychoanalysis the term is used to describe the differentiation of the mind or psyche into subsystems with specific functions and characteristics (e.g. Freud instigated two distinct topographies: firstly an apparatus of the unconscious, preconscious and conscious; secondly the 'structural' topography of the id, ego and superego) Macey 2001

topography (3) References LeFebvre's *perceived-conceived-lived triad*: spatial practice; representations of space; and representational spaces. Lefebvre 1991 (40-42); and Burgin 1996 (27). Within this project topography was read through Guiliano Bruno's *Atlas of Emotion* i.e. a spatial sense of space, geographical space and the natural world

topology (1) several interpretations, for the purpose of this dissertation it refers primarily to '*the study of changes in topography that occur over time and, in particular, of how such changes taking place in a particular area affect the history of that area*' MAC dictionary tool

topology (2) LeFebvres account of social and mental space indicative of the *illusion of transparency* (the view of space as innocent, as free of traps or secret places) and the *illusion of opacity* (realistic illusion, the illusion of natural simplicity) ... each illusion embodies and nourishes the other. The shifting back and forth between these two, and the flickering or oscillatory effect that it produces, are thus just as important as either of the illusions considered in isolation. LeFebvre 1991 (29-30)

topophilia (1) the love of place – first defined by the geographer Yi-Fu Tuan – by establishing a system of values for places, ultimately making claims for ideals of landscape in an evaluative structure based on binary oppositions and harmonious wholes Bruno, 2002 (34, 354)

topophilia (2) a form of cinematic discourse – proposed by Guiliano Bruno - that exposes the labour of intimate geography – a love of place that works with the residual texture of cineres, it is in this sense an architecture of inner voyage Bruno, 2002 (354, 356)

topos 1) Greek word for 'place' ... if we are able to remember things, we must be familiar with with the place or topos where they are kept. A topos is thus both a conventional association of ideas and a mnemonic or a system for improving memory Macey 2001

topos 2) a traditional theme or formula in literature Oxford 2004

transience notion of people or things passing through - special meanings in philosophy, electricity and music Fowlers 2004

transparent anything through which light can pass, so that what is on the other side is visible, as distinct from translucent, which denotes passage of light but not necessarily visibility Fowlers 2004

translucent denotes passage of light but not necessarily visibility (see transparent) Fowlers 2004

trial trial is considered from Ernst Gombrich's view of trial and error Gombrich 1996 (24)

trompe l'œil 1) according to Susan Stewart – One of the ways an artist can explore the cognitive boundary between *displays of death* and *displays of life* is through the art of trompe l'œil – tricks of the eye that suspend animation, or an exaggeration of the conventions of realistic art, can perform. Stewart, S. 1994 (214)

trompe l'œil 2) visual illusion in art, especially as used to trick the eye into perceiving a painted detail as a three dimensional object / a painting or design intended to create such an illusion Oxford 2004

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veduta view, sight, panorama Cassells Italian Dictionary 1960

wabi sabi ... *built on the precepts of simplicity, humility, restraint, naturalness, joy, and melancholy as well as the defining element of impermanence ... challenges us to unlearn our views of beauty and to rediscover the intimate beauty to be found in the smallest details of nature's artistry ... the artistic mouthpiece of the Zen movement* Juniper 2003 (ix)

yō “The yō convention (“like” something, or “modelled after” something) was useful in a building tradition where clients proposed certain models or images to master carpenters, who (without architects) proceeded to realise the desired structure based on their own store of historical knowledge and technique Arata Isozaki 2006 (179 & 225)

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