

BACK FROM THE FRONT



Art, Memory and the Aftermath of War

Editor: Paul Gough

ISBN: 978 0 9550742 5 7

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BACK FROM THE FRONT

Art, Memory and the Aftermath of War



Supported using public funding by
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BRISTOL 2014
THE CITY AND CONFLICT
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SECTION ONE

Shock and Awe: Contemporary Artists at War and Peace

INTRODUCTION

Back From the Front: Art, Memory and the Aftermath of War
A prefatory note

In the year which marked the centenary of the start of the First World War, a series of creative projects in Bristol considered past, contemporary and continuing conflicts. A unique record of these exhibitions and events has now been captured for this book.

Under the generic title *Back From the Front: Art, Memory and the Aftermath of War* the projects consisted of five overlapping exhibitions staged at the Royal West of England Academy in Bristol, UK: a curated show of work by John and Paul Nash; a unique gathering of work by contemporary artists examining war and peace under the title *Shock and Awe: Contemporary Artists at War and Peace*; and a sequence of exhibitions united under the word *Re-membering*, which were a series of commissions funded by the Arts Council England and co-ordinated by the Bristol Cultural Development Partnership and Bristol 2014. A fifth exhibition, *The Death of Nature*, gave a showcase to the recent paintings of Michael Porter RWA.

Curated by Professor Paul Gough RWA, *Shock and Awe* highlighted work by contemporary artists recently exposed to the front-line in Iraq, Afghanistan and the Balkans, as well as providing a platform for artists fascinated by acts of remembrance, or who have used their art as a form of protest against war and conflict. Gough selected the work drawing on his extensive experience as a painter and historian, and as someone who has written extensively on the iconography of war, remembrance and peace. Reflecting on these commissions and new works, he wrote:

Artists have long been drawn with a dread fascination to the face of war. They have produced some of the most searing images, but have also created work that provokes comment, incites strong feelings, and promises reconciliation. These exhibitions are timely: they offer a range of approaches to a very difficult, at times uncomfortable subject, which attracts and repels (often simultaneously) a great many artists, many of



whom have been moved to exhibit together for the first time. Alongside the many powerful evocations of war and peace that were on show for three months in the summer of 2014, a series of additional works were commissioned that were inspired and motivated by the aftermath and the commemoration of war. These works included new pieces influenced by traditional war memorials, as well as those that drew on the emblematic power of civic statuary as a way of exploring how memory is shaped. Other works made acerbic comment on new wars fighting for outdated principles.

In the exhibitions several artists responded to media representations of conflict or war-related activities that were distant from the arena of conflict: in so doing they were able to create politically charged sculpture, extremely moving film installations, anti-war icons, and peace medals. Quite rightly, *Shock and Awe* attracted much press coverage, including a filmed piece for Al Jazeera Television that included interviews with two of the exhibiting artists.

In addition to these poignant works, a number of historic First World War works were included in the exhibition. These were by Sir Muirhead Bone RA, Sir Frank Brangwyn RA, Ernest Procter ARA, Sir William Rothenstein RA, and they provided an opportunity for a number of artists to make creative responses to their front-line work. In addition, a commemorative medal by the late Richard Hamilton was included.

The curators and staff at the RWA would like to thank all the exhibiting contemporary artists: Vince Bevan, Stephen Bottomley, Michael Brennand-Wood, Kathleen Browne, Helen Carnac, Ian Chamberlain, David Cotterrell, George Coutouvidis, Susan Cross, Katie Davies, Tamar De Vries Winter, Bettina Dittmann, Robert Ebendorf, Jill Gibbon, Professor Paul Gough RWA, Kirsten Haydon, Stephen Hurst, Dr Paul Laidler, Rolf Lindner, Denny Long RWA, Mario Minichiello, Xavier Pick, Michael Sandle RA, Tim Shaw RA, Emma Stibbon RA RWA, Elizabeth Turrell RWA, Jessica Turrell, Jonathan Ward and Lucy Willis RWA, and would like to extend their thanks to those who lent historic works, including Kathleen Gough, Rachel Macfarlane, Denny Long RWA and Jon Grimble.

Many of the artists, designers, composers and writers that took part in *Re-membering I* and *II* are represented here; their texts and images show the extraordinary diversity of work that was commissioned as part of this project, from a ceramic tea set remembering the last meal on British soil by Rupert Brooke, to a piece commissioned for a brass band, and a filmic commemoration of the huge loss of life on the SS Mendi. Not all of the performative commissions can be bound between the covers of a printed book, but hyperlinks in the free e-book will lead the listener to sound works, including a memorial rap brilliantly composed by a young Bristol-based rapper and filmed by his skilful collaborator. As such, the *Re-membering* project offered opportunities for emerging talent as well as international figures such as Steve Bell, whose image of *The New World* draws heavily from Paul Nash's already ironic and now iconic front-line canvas, *We are Making a New World*.

This book brings together a diverse body of important work, some of it challenging and uncomfortable, much of it terribly relevant today, and all of it powerful and timely.

Curated and organised by Professor Paul Gough RWA, Gemma Brace, and Dr Hazel Brown as part of *Back From the Front: Art, Memory and the Aftermath of War* staged at the Royal West of England Academy, 19 July – 17 September 2014. This programme was supported by Bristol 2014, University of the West of England, Arts Council England and the Bristol Cultural Development Partnership under the direction of Professor Andrew Kelly. The book was designed by Verity Lewis, editorial assistant and essayist was Dr Hazel Brown, further essay by Gemma Brace, co-ordinator for the images and co-creator for ACE Commissions text was Melanie Kelly, the editor and contributor was Professor Paul Gough RWA.



VINCE BEVAN



'...a sense of disbelief that these kinds of hostilities could happen in a modern European city, between people who once lived side by side...'

Vince Bevan

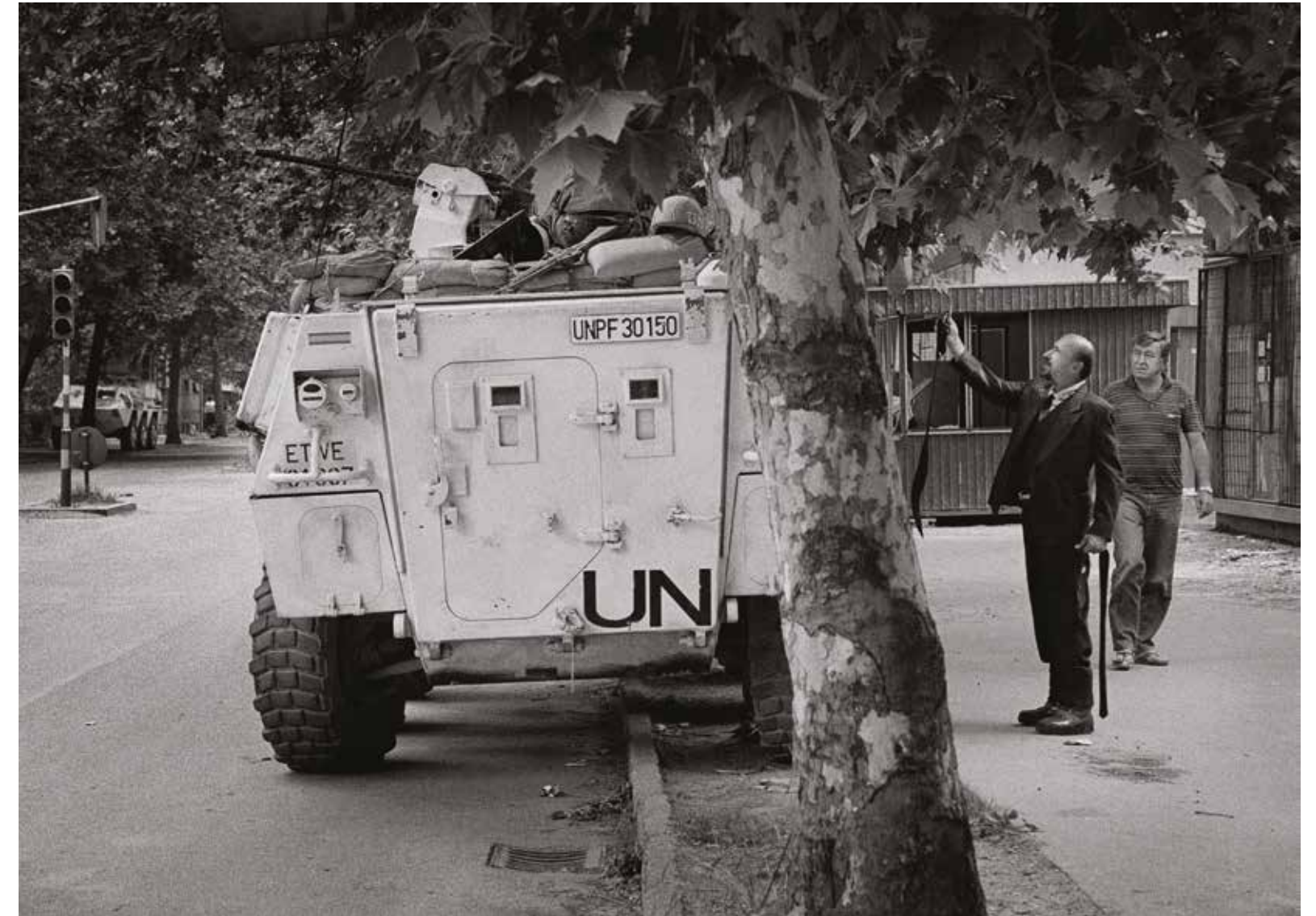
As the Bosnian War unfolded in 1992, Vince Bevan watched with shock the news reports showing the conflict - and ethnic cleansing - between Serbs, Croats and Muslims. Rather than being part of the official press pack, he travelled independently to the city of Mostar in 1993, catching buses or hitchhiking, obtaining the relevant press passes en route.

Escalating conditions in Mostar made it increasingly difficult for foreign journalists to work. Bevan wanted to photograph the 'sniper tower', an eight-storey former bank, where a sniper was permanently positioned to watch over the east of the city. On his way, he was confronted by Bosnian-Croat HVO (Hrvatsko vijeće obrane) soldiers who held him in the

building's basement for three hours before allowing him brief access to the sniper. Soon after Bevan left Mostar, the militia closed the city to all journalists, United Nations peacekeepers and aid workers for six weeks.

Preferring to record such grim scenes in black and white, Bevan believes we see what is happening in a picture more acutely when the eye is not distracted by colour. He considers that 'a mono image is more an interpretation of the scene, rather than an exact rendering, while still being true to the reality of the moment.'

The photographs represent the fragile nature of relations between people and the fine balance that sometimes separates war and peace. In Bevan's words, photographing the conflict made him 'aware of the possibility that, under certain circumstances, the majority of people are capable of aggressive retaliation against those who threaten them, their families or their homes.'



VINCE BEVAN

Mostar, Bosnia. Civilian attempting to sell ties to Spanish UN soldiers.

1993

Archival pigment print (photograph)

‘...a sense of disbelief that these kinds of hostilities could happen in a modern European city, between people who once lived side by side...’
Vince Bevan

VINCE BEVAN
Mostar, Bosnia. Sniper from the HVO militia.
1993
Archival pigment print (photograph)



DAVID COTTERRELL

DAVID COTTERRELL

Gateway Series
2009
Chromogenic C-type prints on
Aluminium

'...image cannot represent the experience...'

David Cotterrell

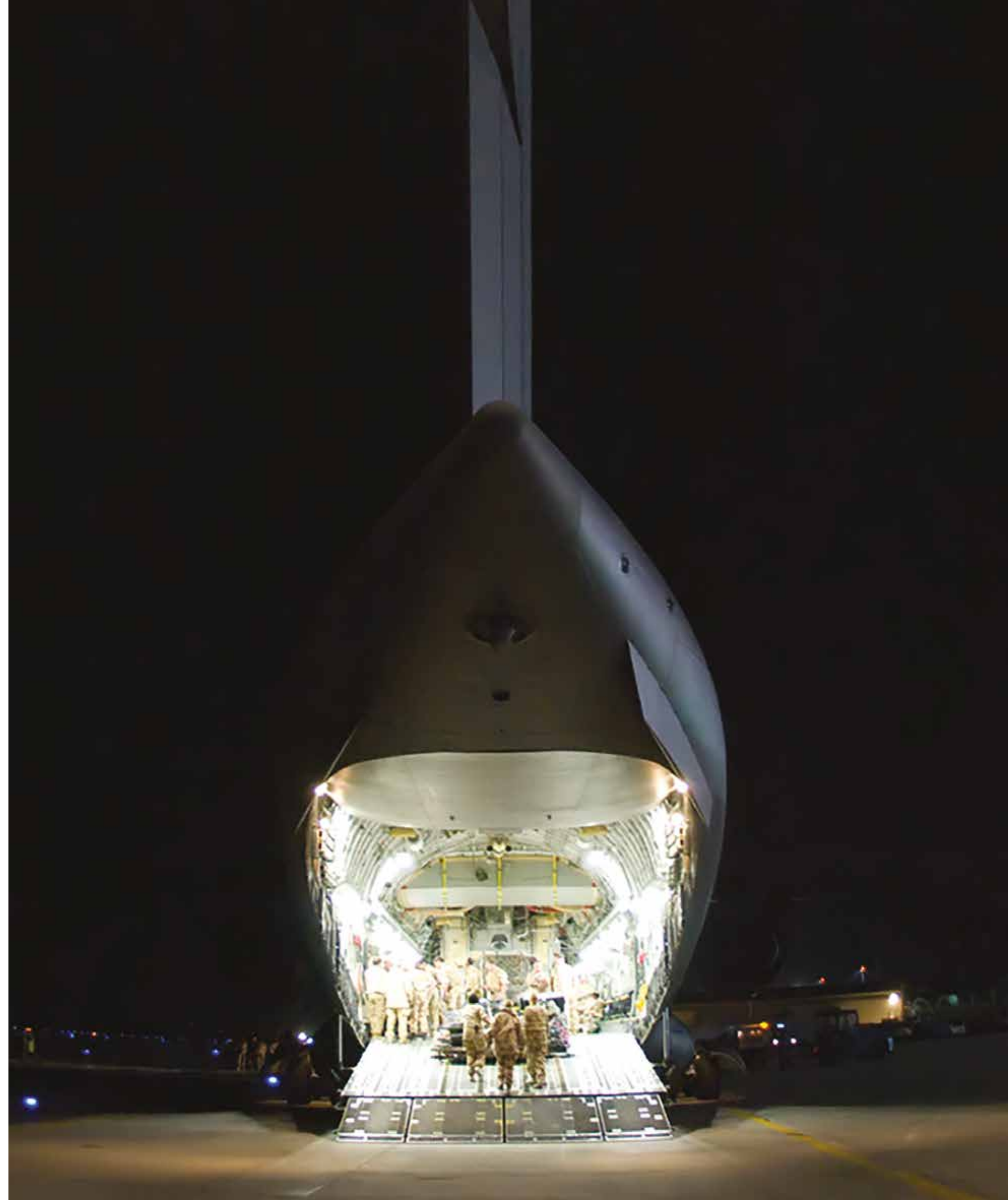
An unusual invitation by the Wellcome Trust initiated David Cotterrell's series of photographs. Cotterrell was asked whether he would consider conducting research in an undisclosed war zone for an exhibition on conflict and medicine. At first, he had reservations: could he be an impartial observer, or would he be complicit in what he was looking at? Recognising an opportunity to test his assumptions, Cotterrell submitted a proposal and won the commission. In 2007 he flew to Camp Bastion military base, in Helmand Province, Afghanistan. Cotterrell spent weeks observing the work of the Joint Forces Medical Group, who attended to the casualties of the ongoing war in Afghanistan.

In Cotterrell's words, the *Sightlines* and *Gateway Series* 'quietly contextualise each other'. The *Sightlines Series* presents in practical terms the drama of an operation, during which decisions about a soldier's survival - or physical transformation - must be

made. In contrast, the *Gateway Series* portrays both the physical and psychological journey of an injured soldier, transporting them from an environment of extreme intensity to the abstract of an unknown future as a civilian with a disability.

The medium of photography exudes an authority. Cotterrell is aware that photographs are presumed to be 'a direct representation of truth.' In the field hospital in Camp Bastion, he found this concept problematic: the experience was so removed from normal life that the image felt insufficient.

Since 1917, and even more so in recent decades, there has been a strict embargo on showing images of badly wounded and dead British soldiers. In direct contrast, Cotterrell was granted uncensored access to the treatment of casualties in Afghanistan. When his photographs were shown in public in 2009 they generated considerable debate about the visibility of the physical effect of warfare on the individual. It was the first time the topic had been openly discussed.





DAVID COTTERRELL
Sightlines Series
2007
Chromogenic C-type prints on
Aluminium



DAVID COTTERRELL
Sightlines Series
2007
Chromogenic C-type prints on
Aluminium

KATIE DAVIES

‘I recognised the repatriations as a type of border...they were interrupting, forming a structure and then going away again.’

Katie Davies

How psychological borders impact upon people fascinates Katie Davies. Her attention was captured by a television news report showing a repatriation ceremony of a British serviceman who had been killed in Afghanistan. The service took place in the Wiltshire town of Wootton Bassett and she wondered how these ceremonies had transformed the small market town and its inhabitants.

The Separation Line was filmed over an eighteen-month period, between February 2010 and August 2011, during which Davies recorded seventeen different repatriation ceremonies. The film lasts the actual duration of the ten-minute ceremony and captures what was not documented in the media representations of these past events: the soldiers, the townspeople, the bystanders, mobile phones ringing and dogs fidgeting.

Davies decided not to film a wider angle shot, the camera does not pan left or right, or zoom in. Instead, it purposefully replicates the sense of standing by the roadside - waiting. Viewers of the film are placed in the stance of someone who is participating. Davies admits ‘it lends it quite an uncomfortable position because...you do really feel like you’re put in the position of staring at people quite hard when they’re finding parts of the ceremony quite difficult.’

Rather daringly, there is no filming of the passing of the body. Davies decided to leave a blank screen, allowing the audience to find their own image of what is happening. *The Separation Line* is intended to provide a contemplative space: the two-minute silence at the end draws the audience back to a familiar convention of commemoration.

Sound Mix by Wounded Buffalo.

KATIE DAVIES

The Separation Line
2012
digital video – 9.50 minutes





KATIE DAVIES
The Separation Line
2012
digital video – 9.50 minutes



KATIE DAVIES
The Separation Line
2012
digital video – 9.50 minutes



JILL GIBBON

JILL GIBBON

Sketchbook Installation
2007-2014
Gel pen on paper

'A reversal of official war art, which is officially commissioned. This is rooted in activism.'

Jill Gibbon

Concerns caused by the Arms Trade triggered the creation of Jill Gibbon's sketchbooks and poster-style prints. Since the anti-nuclear weaponry protests of the 1980s, Gibbon has been involved in anti-war movements. She began sketching outside Arms Fairs as a way of protesting against the UK and US military invasions of Afghanistan in 2001 and Iraq in 2003. Very soon she became intrigued as to what was actually happening inside the events.

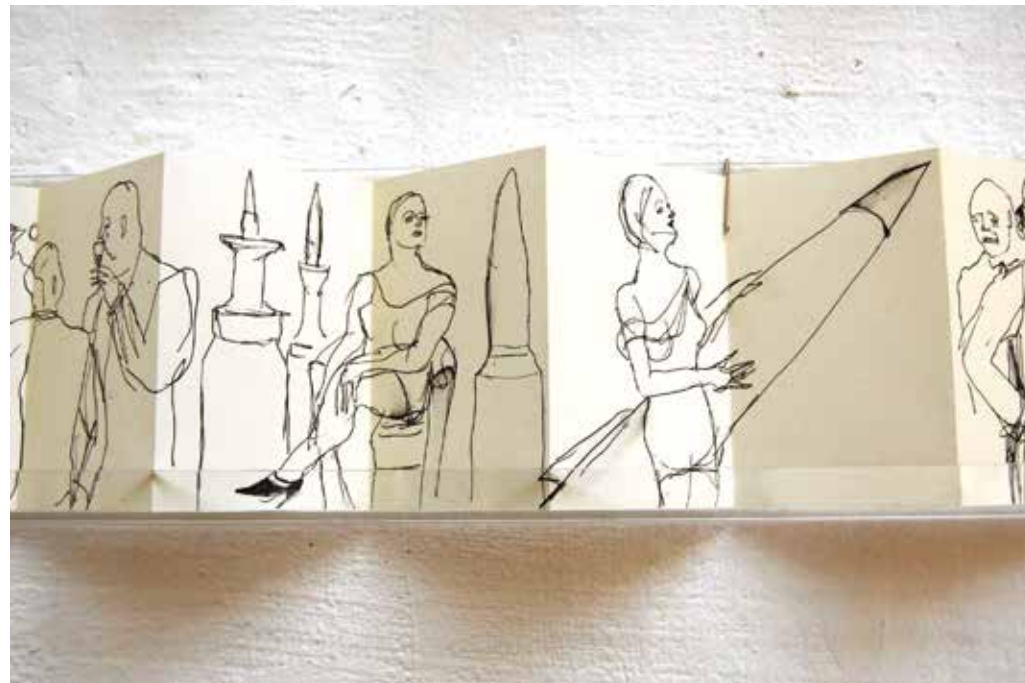
However, gaining access was not easy. Drawing inside Arms Fairs requires an element of masquerade. Initially, Gibbon described herself as an 'official war artist' but her cover was soon blown when a security guard noticed what she was drawing and asked why - if she was an official war artist - she was not drawing in Iraq. This led to the employment of a number of other guises to obtain entry.

Gibbon's sketches deliberately play with traditions of reportage and explore the way in which artists can respond to

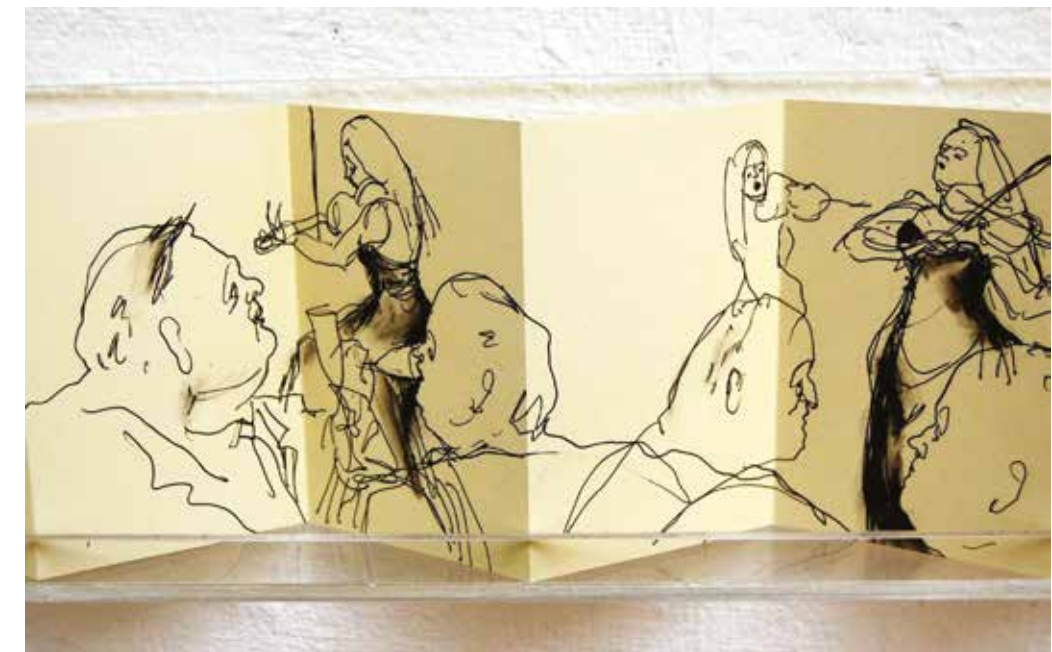
contemporary wars from a distance. She draws quickly, using small, expanding sketchbooks and a gel-point pen, in order to look as if she is merely taking inconspicuous notes and therefore avoids attracting attention. Her drawings are not representative of individuals or specific events. Mannequins used to display protective clothing and weaponry are often featured, providing an eerie presence. The lack of personal identification also reflects Gibbon's recognition of the need for anonymity for those who work in the Arms Trade.

Here, Gibbon has enlarged selected drawings from her sketchbooks and added colour, conveying a sense of the drama of Arms Fairs. The scale and colours of her poster-style prints reflect the glitzy marketing which takes place at these events.

In the vein of a commercial trade fair, toys, sweets - and even condoms - branded with the names of Arms companies, are given away as 'freebies'. Gibbon suggests that these seemingly commonplace objects add a sense of delusion for the participants; transforming the lethal items on sale into harmless products, creating 'a disjuncture between what they are and what they are used for.'



JILL GIBBON
Sketchbook Installation
2007-2014
Gel pen on paper



JILL GIBBON
Sketchbook Installation
2007-2014
Gel pen on paper

STEPHEN HURST

‘These everyday, un-glorious objects give us a sense of the boredom, the stench, the cold and the filth of the front...’

Stephen Hurst

STEPHEN HURST

Gifts
1990
bronze

STEPHEN HURST

Trench Still Life
1990
bronze

STEPHEN HURST

Helmet
1990
bronze

STEPHEN HURST

Signal
1990
bronze



A chance crossing of the Somme battlefield began Stephen Hurst's engagement with the First World War. The Battle of the Somme, a major British and French offensive lasting from July to November 1916, resulted in heavy British, German and French casualties. Through the 1970's Hurst made regular visits to the Somme, exploring the landscape and drawing the evidence of the war. He was inspired by a private collection that included a section of earth disinterred from the German front-line, which contained detritus from the battle. The *Somme Series* grew out of his drawings and notes.

Hurst uses the lost wax casting technique, working directly in wax to create a model which is coated with a material designed to withstand a high temperature and then fired. Molten bronze

is poured into the void left by the wax, producing the sculpture. Hurst incorporates found objects - leaves, for example - which can be burnt out during the process.

The sculptures represent a poetic interpretation of the terrain. Although weapons and other objects associated with war are included in the sculptures, Hurst is more interested in everyday items '...the debris of trench life. These include objects familiar to any soldier in any army: food tins, bottles, spoons...' The bronze books refer to *The Official Version*, one of Hurst's sculptures shown in Ypres, Belgium. This, and the books in *Shock and Awe*, symbolise the contrast between the experience of men on the front-line and the version concocted by the authorities several years later.

MARIO MINICHELLO

'A strong piece of story-telling from me that represented what I understood of the intentions and the results of the conflict.'
Mario Minichiello

The Sleep of Reason... originated as a submission for the BBC current affairs programme *Newsnight* in 2002. It was designed to accompany an item on the war in Afghanistan, which had begun the previous year.

The television camera was at the forefront of Minichiello's creative process: he knew he would have the length of a piece of paper over which the camera could pan to create the drawing. By depicting multiple events in one work, the camera would be allowed to zoom in and out, with words later added around the images. Minichiello describes the drawing as being in the tradition of a cartoon and which, akin to the Bayeux tapestry, maps out the story of the conflict. Broad sticks of graphite, sharpened with a knife, provide dense black lines which absorb light and softer grades of pencil create ghost images.

One of the many challenges of working as a war artist, says Minichiello, is that it is not always possible to have direct experience of every event you are asked to explain visually. In *The Sleep of Reason...* he presents a range of incidents, some of which he witnessed at first-hand, although he cautions that his illustration of a Chinook, for example, is not exactly accurate. Instead, it is his memory of what the helicopter was like. Minichiello believes that 'most good drawings are memory drawings'.

MARIO MINICHELLO

The Sleep of Reason...

2002

mixed media (graphite and pencil)



MARIO MINICHELLO
The Sleep of Reason...
2002
mixed media (graphite and pencil)



MARIO MINICHELLO
The Sleep of Reason...[detail]
2002
mixed media (graphite and pencil)



XAVIER PICK

'In a situation like Iraq all senses are heightened so the response reflects this.'

Xavier Pick

Despite being opposed to the war in Iraq, Xavier Pick felt he 'had to witness the situation first-hand to have an opinion.' Pick was invited by the Ministry of Defence to work as an official war artist in Basra, Iraq. Between 2008 and 2009, he conducted three trips to the region, spending several weeks at a time witnessing and documenting the work of British, American and Iraqi troops.

Whilst in situ, Pick took photographs, recorded video footage and began drawing his observations in sketchbooks. When he returned to base in the evening, Pick continued to develop his sketches. He regards the practice of drawing in sketchbooks as the most important part of his creative process; allowing him to experiment with different techniques, colour combinations and mediums. A selection of images from Pick's *A Basra Journal* have been reproduced here.

The sketchbook drawings form the beginning of a process in which Pick works out the composition of large storytelling pieces. Pick scans the sketchbook image into a computer, employs digital imaging software and incorporates photographic elements. The image is then printed and a variety of medium - including oil pastels, Tippex pens and varnishes - are used to create a multi-layered piece.

In Pick's words, 'drawing cuts through language and culture.' The local Iraqi civilians reacted positively to his presence, although they were slightly bemused at the strangeness of an artist working in a war zone. *On Psychological Operations in the Garden of Eden, Basra, Iraq* portrays Pick's visit to an island in the Tigris-Euphrates delta. He joined a team of Psychological Operations (PSYOPS) officers and interpreters to meet villagers and ask them to persuade the culprits to stop firing rockets at the main military base in Basra.

Pick wanted to illustrate the humanity of the indigenous population in the piece and rather than focussing on the military and its involvement he portrayed 'the people themselves - a mother carrying a child, school children returning home.' The blown-up palm trees echo the destroyed battlefield trees depicted in *The Menin Road* by official First World War artist Paul Nash.

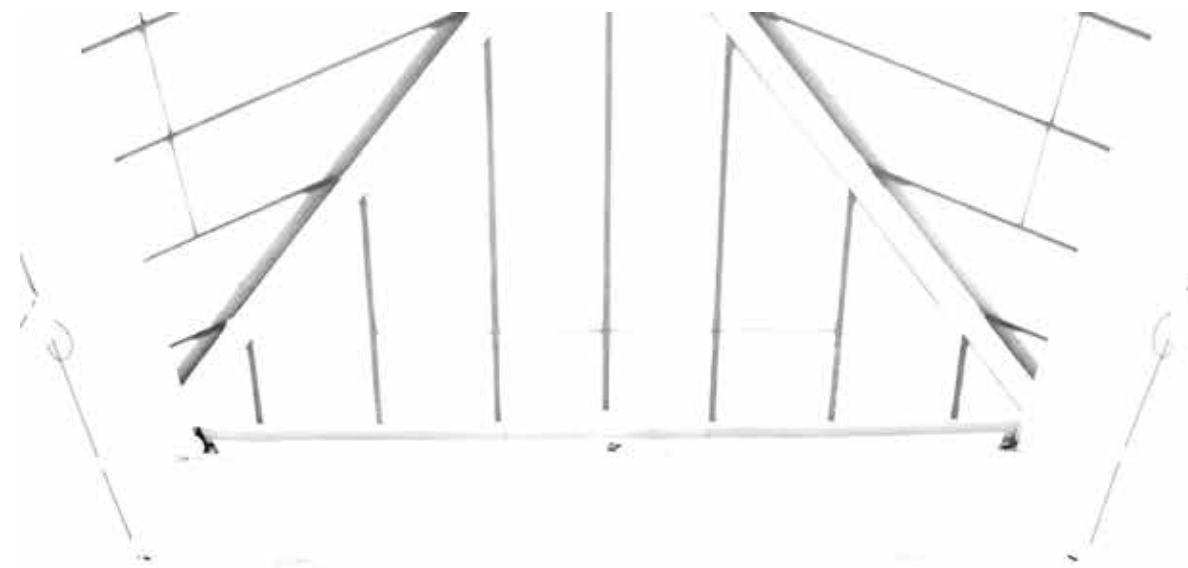


XAVIER PICK
A Basra Journal
2008 - 2009
mixed media



XAVIER PICK
On Psychological Operations in the Garden of Eden, Basra, Iraq
2009-2010
mixed media (pen and ink, digital print on Hahnemühle German etching paper,
Photoshop digital manipulation, acrylic paint and glazes)

TIM SHAW RA



TIM SHAW RA
Casting a Dark Democracy
2007-2008
steel framework covered with barbed
wire and plastic sheeting

‘...the image remains potent, as something that trawls just beneath the surface of the collective consciousness...revealing to us our primitive instincts.’

Tim Shaw RA

On 30 April 2004, Tim Shaw was handed a newspaper. The front cover featured an image of a hooded prisoner in Abu Ghraib prison in Iraq. The photograph was one of a series exposing abuse of Iraqi prisoners by US troops; their maltreatment provoked worldwide shock and condemnation. The image evoked a powerful response, inducing feelings of fear and anxiety similar to those Shaw had experienced living in Belfast during the Troubles in Northern Ireland. The photograph, along with a sense of public outrage at the UK government’s decision to invade Iraq in 2003, prompted Shaw to conceive *Casting a Dark Democracy*.

Industrial materials of steel, barbed wire, black polythene and three-phase electrical cabling make up the standing figure. The empty space inside the sculpture, which Shaw exposed during its creation by ripping apart the polythene, became especially significant. When he looked up into the dark area of the head, he felt it held some sense of the discarded chaos of a bombed building. The figure appears solid but as it is approached at close proximity, it becomes clear it is hollow, signifying ‘the phantom casket of fear’.



In Shaw's words, the work is 'barbaric and medieval in appearance. Its presence is menacing.' Historical resonances are included: the figure's stance is similar to an ancient Greek bronze deity that Shaw had seen on display in a museum. It also references the dress of penitents in the Spanish painter Francisco de Goya's work. The piece 'looks as though it could have been dug up from the earth from long ago, there is a sense it is ancient and yet will always exist with us in any age.' Ten years after the publication of the photograph which gave rise to the sculpture, Shaw observes 'interestingly, the image that is so iconic of the Iraq war transcends it.'

TIM SHAW RA

Casting a Dark Democracy

2007-2008

steel framework covered with barbed wire and plastic sheeting



WORKS CURATED BY ELIZABETH TURRELL

RWA

‘The making of badges, medals and regalia, gives artists a means of portable communication: including subversive messages, pleas for peace, and satirical images’.

Elizabeth Turrell RWA



KATHLEEN BROWNE
Interrogation Expert: Abu Ghraib
2007
sterling silver, copper and vitreous enamel

Curator Elizabeth Turrell has brought invited artists, designers, jewellers and makers together. The contributors are international, with representation from the United Kingdom, the United States of America, Germany, New Zealand, South Africa, and Israel. These artists work in a variety of media, including vitreous enamel, metal and textile. Turrell has been collaborating with the majority of the exhibitors for over a decade.

For the artists, this exhibition was an opportunity to address the profound influence of remembrance and conflict through the making of a range of work which encourages narrative and commemoration.

The works take the form of badges or medals, wall panels and small installations which are effective methods of silent communication. The pieces examine powerful themes of war and conflict: some are political anti-war statements, others are peace medals. The artists address a range of conflicts: the human cost of contemporary conflict is the subject matter of a number of the pieces, while others commemorate more personal family wartime history.

The collection includes many new works, created especially for this exhibition marking the centenary of the start of the First World War.



BETTINA DITTMANN
Dove sta Memoria
1993
brooch, iron and copper

STEPHEN BOTTOMLEY

A recently discovered family postcard inspired Stephen Bottomley's work. In 1915, during the First World War, his Great-Uncle Maurice was a seventeen-year old soldier. Maurice sent his mother a photo postcard depicting him at an army training camp in Hertfordshire, telling her he was due to leave for military action. Bottomley has revisited the traditional medium of photography, using 'digital processes and craft to open a window into the past.'

STEPHEN BOTTOMLEY
House of Cards
2014
steel and enamel



MICHAEL BRENNAND-WOOD



Michael Brennand-Wood regards conflict as being resource-led. He created these works as 'campaign medals' for the unwelcome interference in people's lives in a situation of war. The three large works are made from toy plastic soldiers - the real life human version are a key resource in conflicts.

MICHAEL BRENNAND-WOOD
Meddles
2014
metal, acrylic, embroidery and toy soldiers



MICHAEL BRENNAND-WOOD
 Blue Requiem
 2014
 metal, acrylic, embroidery and toy soldiers



MICHAEL BRENNAND-WOOD
 Meddle - White Light
 2012
 metal, acrylic, embroidery and toy soldiers



MICHAEL BRENNAND-WOOD
 Meddle - Requiem
 2014
 metal, acrylic, embroidery and toy soldiers

KATHLEEN BROWNE



Kathleen Browne's pieces adhere loosely to the form of American military badges, with the inclusion of symbolic imagery and text to convey information. The works reference the US military's mistreatment of prisoners at Guantanamo Bay, Cuba, and Abu Ghraib, Iraq, during the Iraq War. By 'awarding medals' commemorating these shameful events, Browne critiques the US government's involvement in the conflict.

KATHLEEN BROWNE

Interrogation Expert: Abu Ghraib
2007
sterling silver, copper and vitreous enamel

KATHLEEN BROWNE

Interrogation Expert: Guantanamo
2007
sterling silver, copper and vitreous enamel

HELEN CARNAC



HELEN CARNAC

Observe
2014
steel, enamel, and paper

Helen Carnac uses the concept of silence as an act of remembrance for the focus of her work, which incorporates found objects. Observing a period of silence to commemorate those who have died in conflict has become a traditional public act of respect. *The Times* newspaper first referenced observing silence on 7 November 1919, almost a year after the end of the First World War.

GEORGE COUTOUVIDIS

GEORGE COUTOUVIDIS
 Found and Given
 2014
 found metal and ribbon



George Coutouvidis is a painter who spends time wandering the Karoo, a large tract of semi-desert land in Western Cape, South Africa. Later in his studio, Coutouvidis assembles 'fake' medals using everyday detritus and objects he finds while walking, such as pieces of scrap metal, bottle tops and fragments of material.

SUSAN CROSS

SUSAN CROSS
 'Cuando Parti Una Mañana De Verano'
 (As I Walked Out One Midsummer Morning)
 2014
 enamel, steel and oxidised silver (un-hallmarked)



The Spanish Civil War, which took place between 1936 and 1939, is the focus of Susan Cross' series of five brooches. The conflict was a testing ground for experimental military operations which were later deployed in the Second World War. Cross has selected poignant texts from writers and poets who were inspired by the period, juxtaposing the words with archival photographs printed onto fabric.

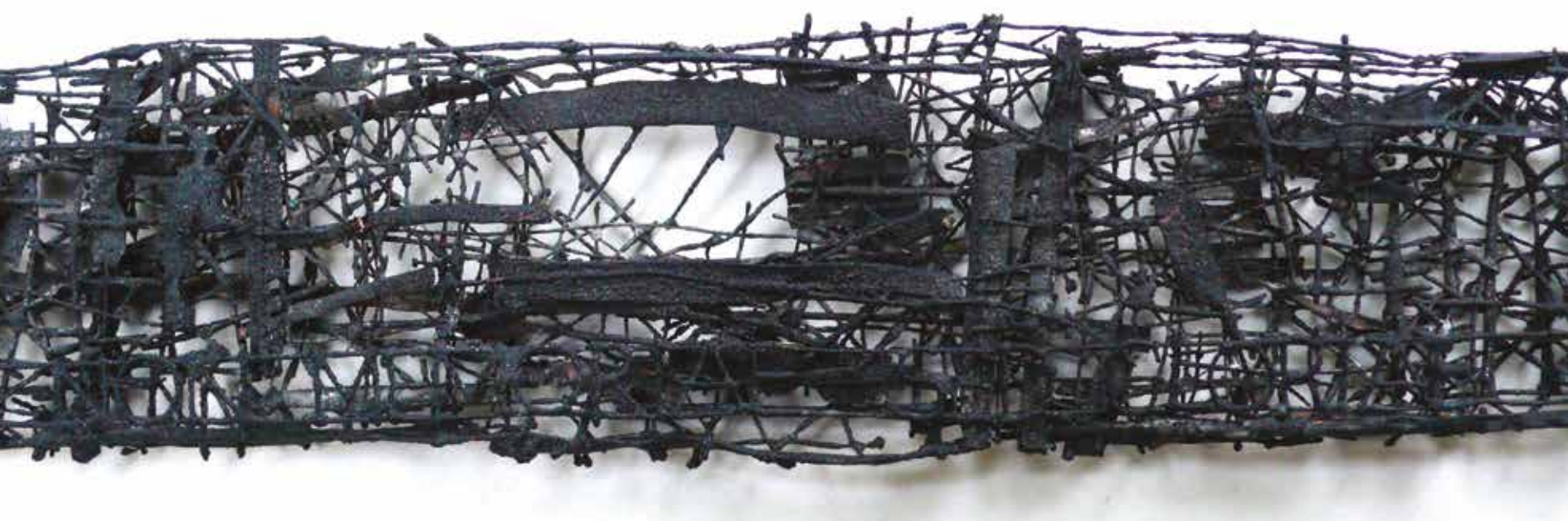
TAMAR DE VRIES WINTER

Tamar de Vries Winter's family sought refuge in Israel after escaping Nazi persecution in Germany and Holland during World War Two. The badges explore the experiences of refugees; those who have survived and who remember those who perished in their pursuit of safety. Enamelling is particularly important to her work: 'The process of printing on enamel provides a powerful tool for transforming memories of upheaval and dislocation into something permanent.'

TAMAR DE VRIES WINTER
Memory Bowls and Badges
28.05.2014
copper



BETTINA DITTMANN



Bettina Dittmann's work addresses different types of conflict. *Dove sta Memoria (Where is Memory)* references attacks on asylum-seekers' homes in 1993 by far right extremists in Germany. The 1990-1991 Gulf War is the subject matter of *Non Memoriae x Sed Gloriam (Not Memory but Glory)* and *Memento Mori (Remember That You Will Die)*. A newspaper photograph of a bombed Iraqi building and burning oil wells were the respective triggers for the pieces.

BETTINA DITTMANN
Memento Mori
1993
brooch, iron, copper and enamel



BETTINA DITTMANN
Memento Mori
1993
brooch, iron, copper and enamel

ROBERT EBENDORF



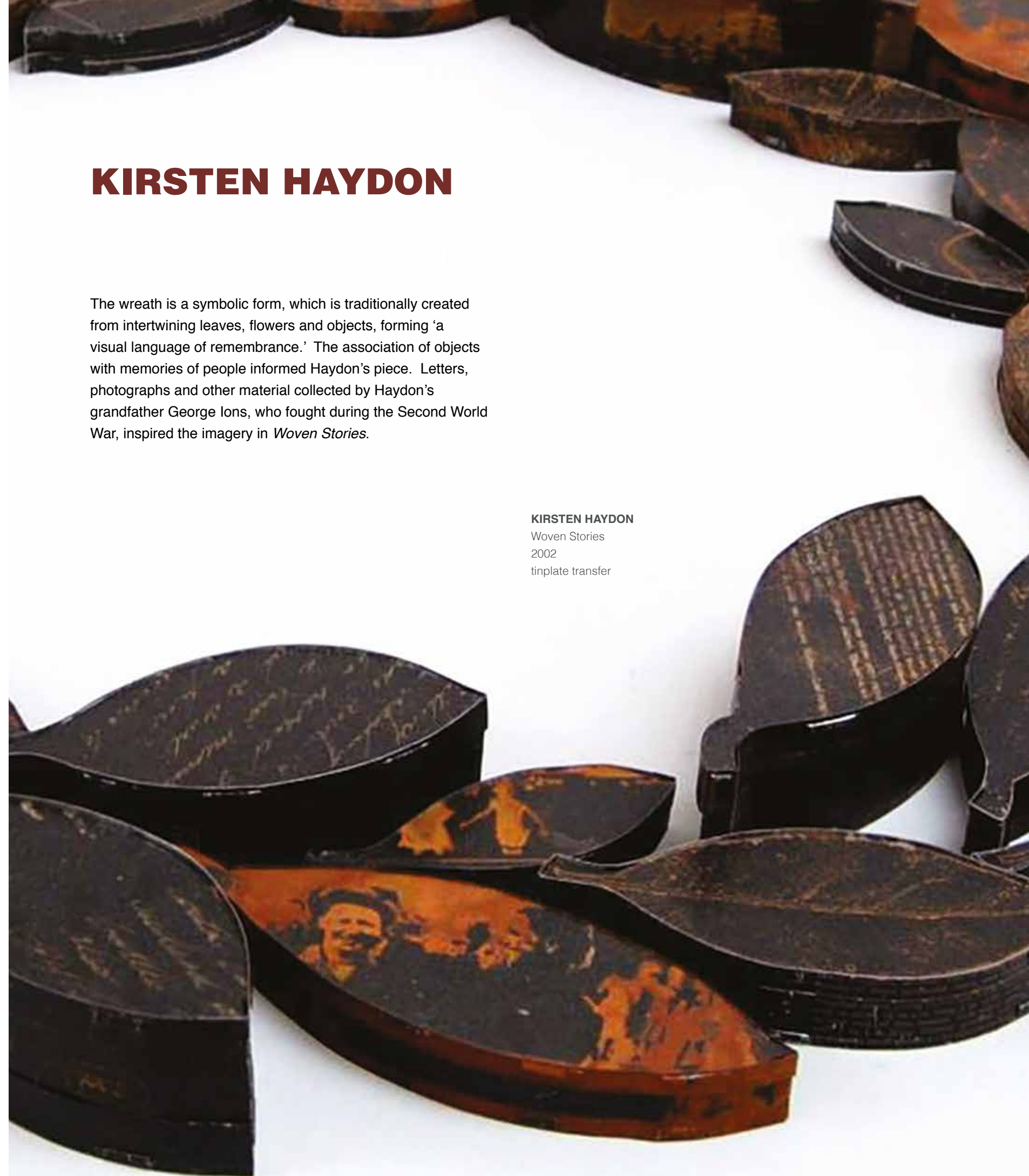
Robert Ebendorf's jewellery 'questions the nature of adornment itself'. He collects everyday objects to create his medals, incorporating the history that these found items evoke into his work. The ordinary materials are physically transformed in the pieces. Ebendorf acknowledges: 'It is the profound incongruity between what they are made from and what they are now that so engages the imagination.'

ROBERT EBENDORF
Remembrance
2014
Bullet casings, enamel, ribbon, found materials, printed map and wood.

KIRSTEN HAYDON

The wreath is a symbolic form, which is traditionally created from intertwining leaves, flowers and objects, forming 'a visual language of remembrance.' The association of objects with memories of people informed Haydon's piece. Letters, photographs and other material collected by Haydon's grandfather George Ions, who fought during the Second World War, inspired the imagery in *Woven Stories*.

KIRSTEN HAYDON
Woven Stories
2002
tinplate transfer



ROLF LINDNER



A chance find of a piece of enamel riddled with bullet holes inspired Rolf Lindner's work. Lindner conveys a sense of disruption and conflict in his work by damaging the smooth surface of the enamel with holes, which could 'be seen as signs of broken skin, broken souls or damaged relationships.'

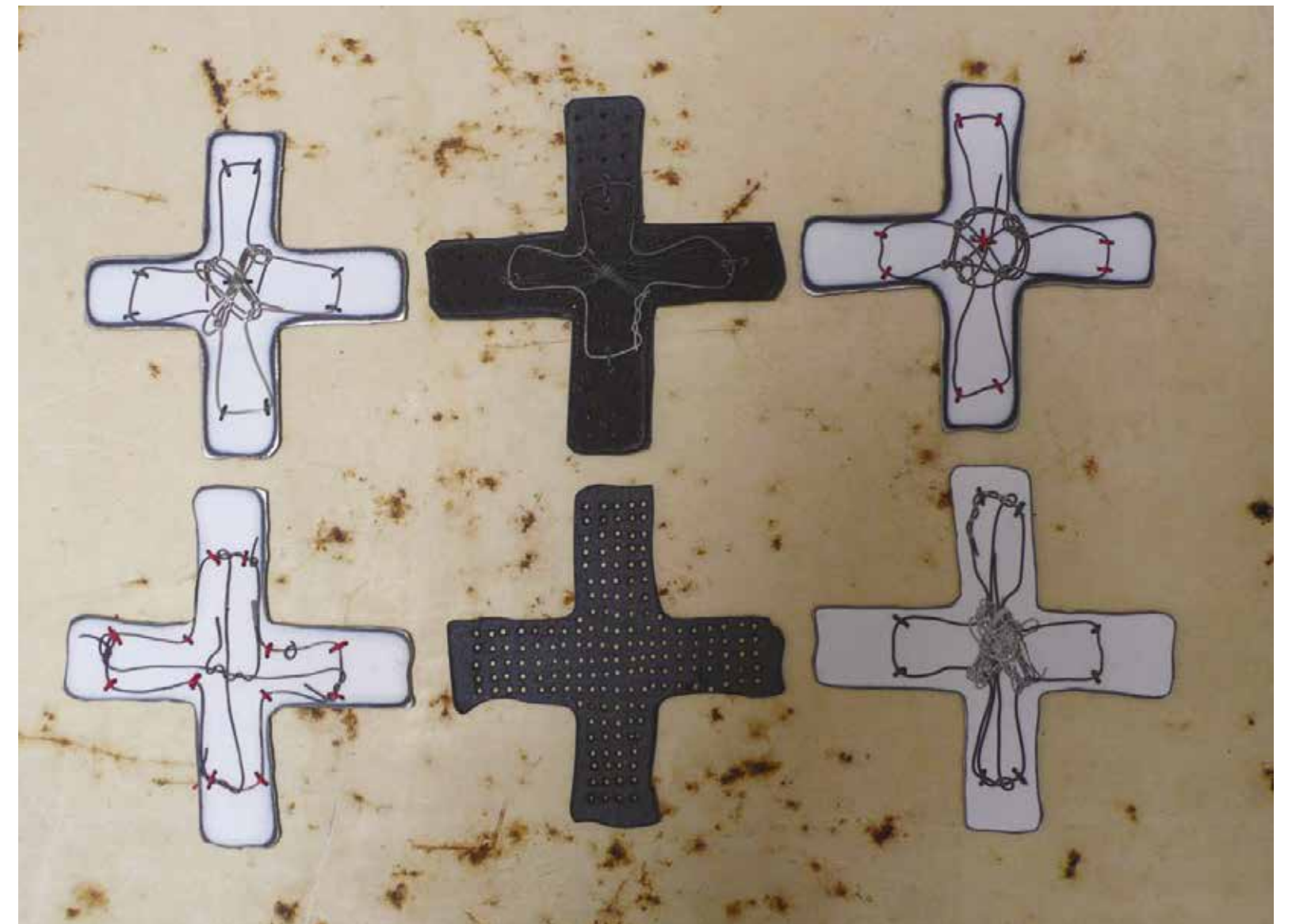
ROLF LINDNER
Untitled
1998
Enamel on steel

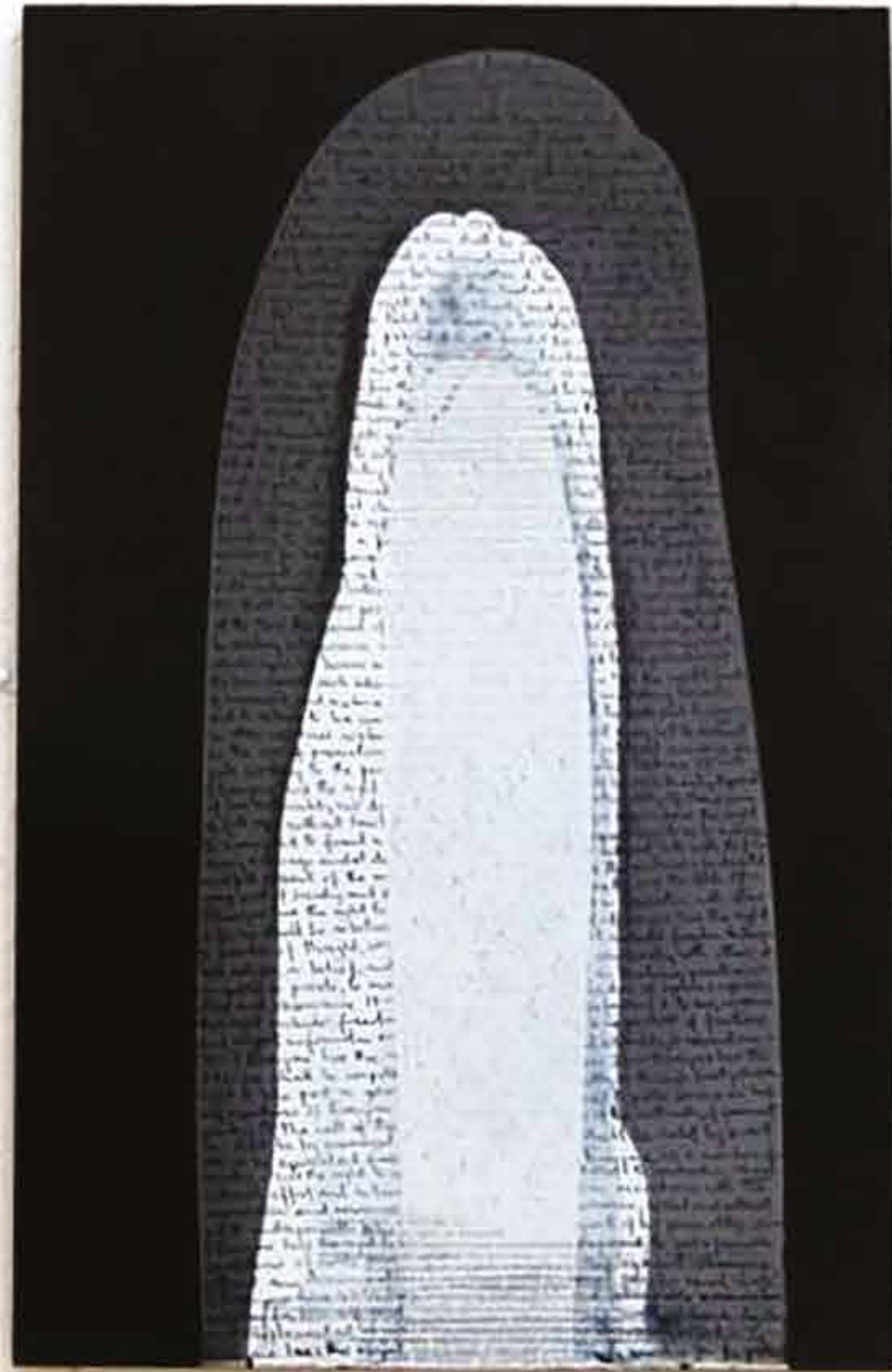
ELIZABETH TURRELL RWA

The unrelenting repetition of contemporary wars and conflicts compelled Elizabeth Turrell to make markers and memorials 'both to remember individuals and to mark these conflicts'. The form of the cross is viewed by Turrell as 'a universal symbol from ancient times; still powerful today, both as symbol and sign.'

ELIZABETH TURRELL RWA

The Missing: Markers
2014
vitreous enamel, steel, steel wire and linen thread





ELIZABETH TURRELL RWA
Markers: Universal Declaration of Human Rights Series
2009
vitreous enamel

JESSICA TURRELL

With the death in 2009 of the last surviving veteran to have served in the trenches during the Great War, we entered a new era devoid of the powerful voices of those who had witnessed the brutal conflict at first-hand. Now our most vivid connection to the horrors and routines of life and death on the Western Front is through the diaries, letters and recorded reminiscences held in archives and in private collections.

In this piece each 'fragment' represents a single memory of an event or impression recounted often many decades later, in some instances when the survivors were very old men. What they chose to recount was often fragmented, some memories sharp and detailed whilst others are hazy and disordered. In recognition of the fact that many of those who survived felt unable to share their experiences with family and friends on their return, the frame places the fragment against the body, as a private relic hidden from view.



JESSICA TURRELL
Fragments
2014
lead, pewter, oxidized white metal; acrylic and copper

JONATHAN WARD



A curious conversation held with his father inspired Jonathan Ward's work. While waiting for a ferry in France, Ward's father told him of a military engagement he had led after the Second World War to clear insurgents who had been bombing his troops. Ward was left struck by the similarities of past and present conflicts.

JOHNATHAN WARD
Clear
2014
steel, enamel, Japanese paper and digital print

SECTION TWO

Shock and Awe: Contemporary Responses to the First World War

INTRODUCTION

Contemporary Responses to the First World War

As part of *Shock and Awe* a selection of contemporary artists were especially commissioned to create new works of art as a visual response to historic artworks.

The artists, many of them artist-members of the Royal West of England Academy, were invited to create pieces which were inspired by or directly responded to historical First World War works. Several artists chose to submit artworks which could be contrasted with pieces created during the era of the First World War.

EMMA STIBBON RA RWA

Without End
2010
ink on paper

IAN CHAMBERLAIN

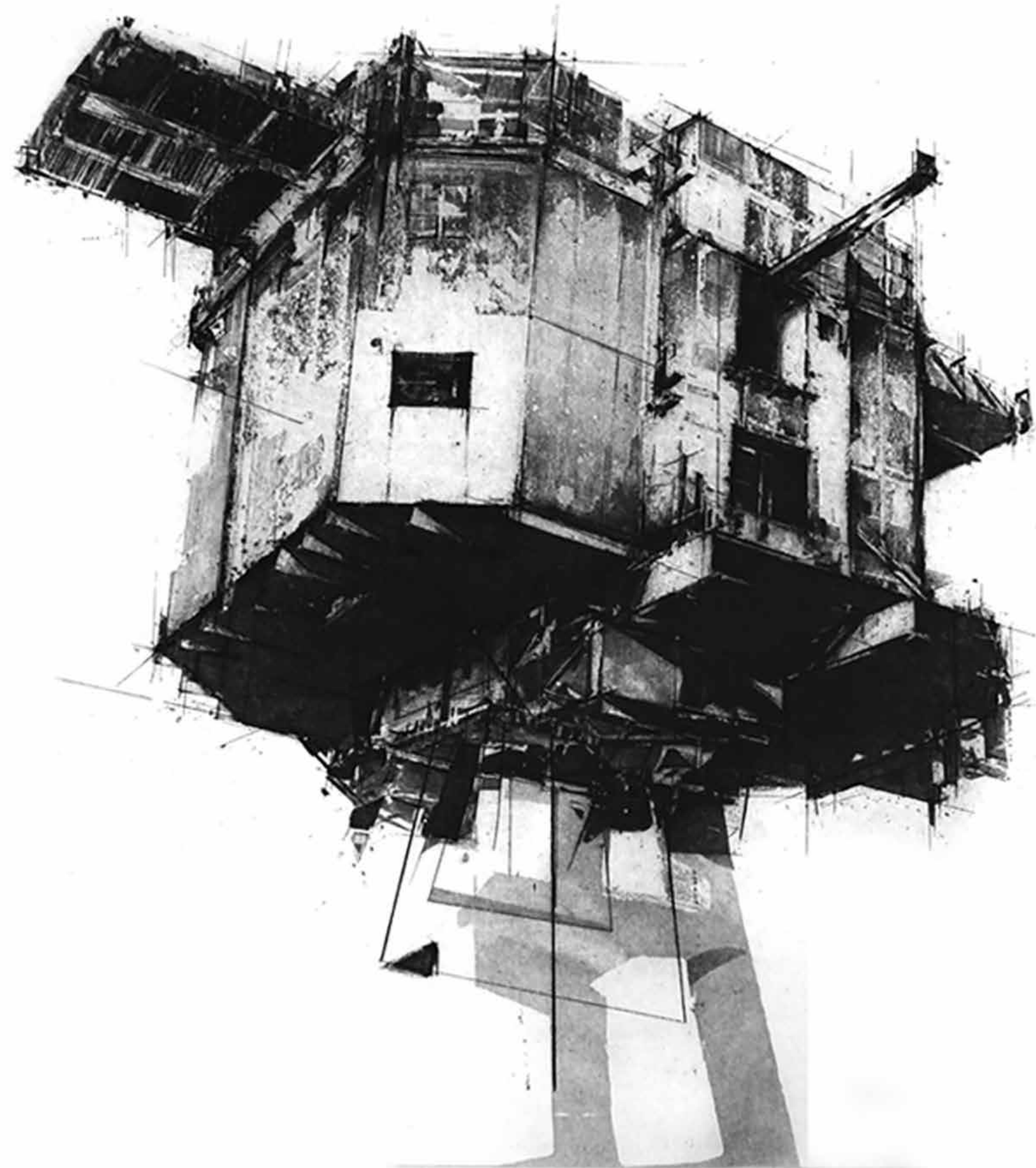
‘...monuments of their time...’

Ian Chamberlain

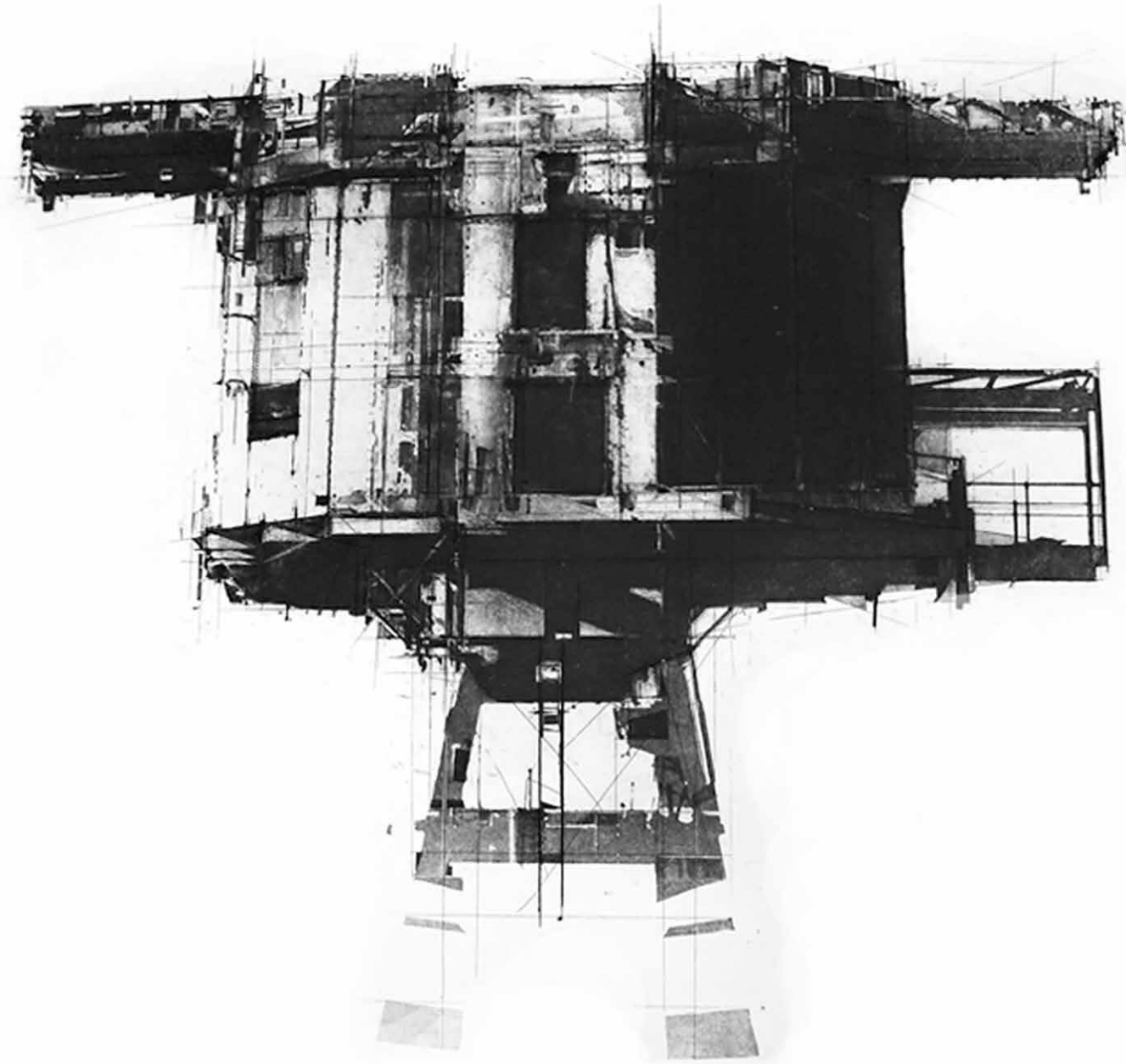
The use and advancement of technology in warfare fascinates Ian Chamberlain. Maunsell Sea forts in the Thames estuary, off the coast of Essex and Kent, were fortified towers invented to deter enemy bombing raids and the laying of mines during the Second World War. The design of the forts led to the development of modern oil rigs. Today, the forts are rusting away and will eventually be reclaimed by the sea.

Chamberlain drew and photographed the images on location and then translated them into etchings on copper plate. He believes etching, a centuries-old unaltered process, ‘gives the work an emotive or atmospheric feeling.’

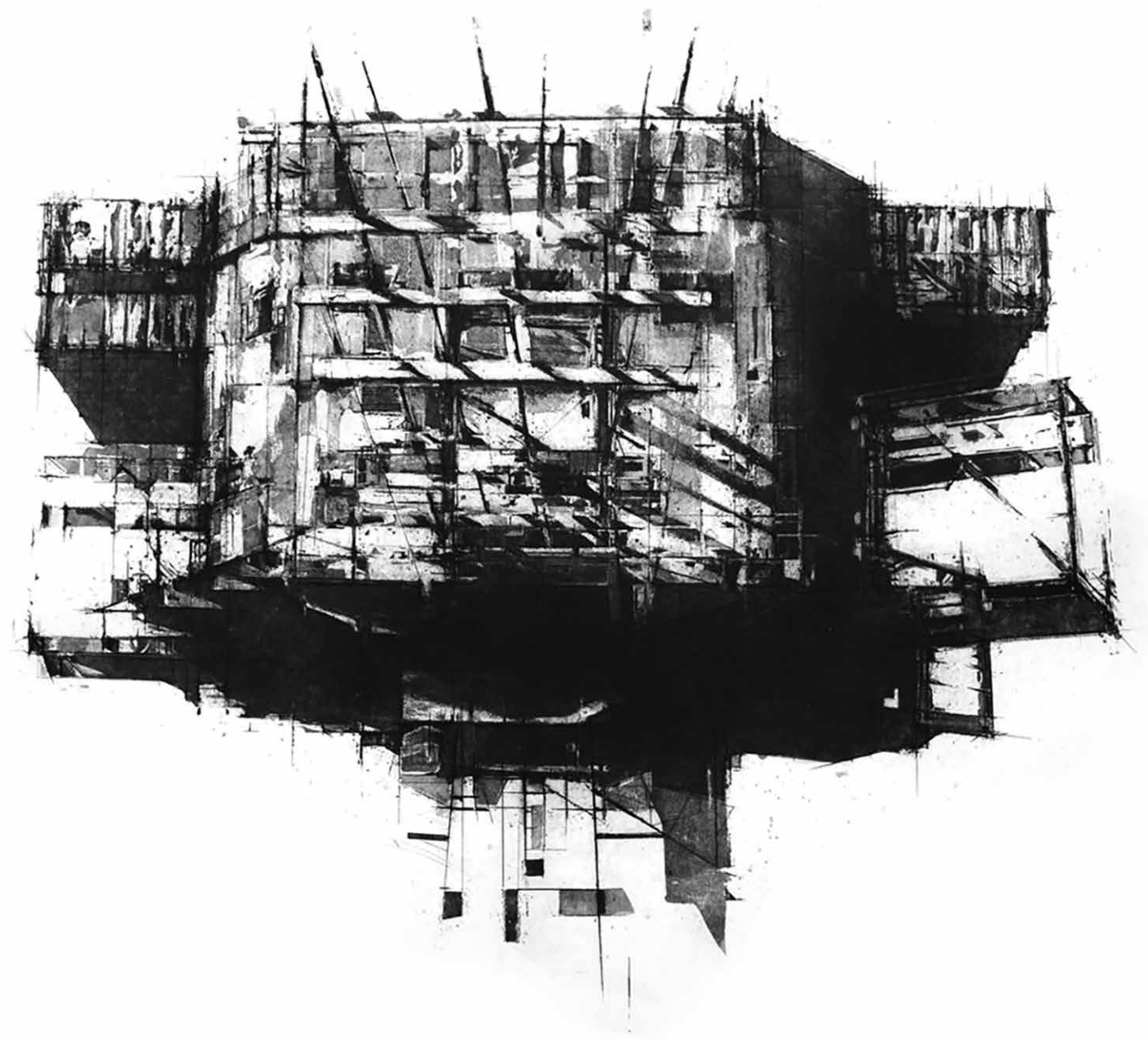
In responding to Muirhead Bone’s work, Chamberlain was freshly influenced in *Seafort III* by Bone’s interest in the industrial sublime and his ability to capture the scale of the bomb-damaged battlegrounds. Bone’s reputation as an etcher led him to become Britain’s first Official War Artist in 1916.



IAN CHAMBERLAIN
Seafort I
2013
Etching

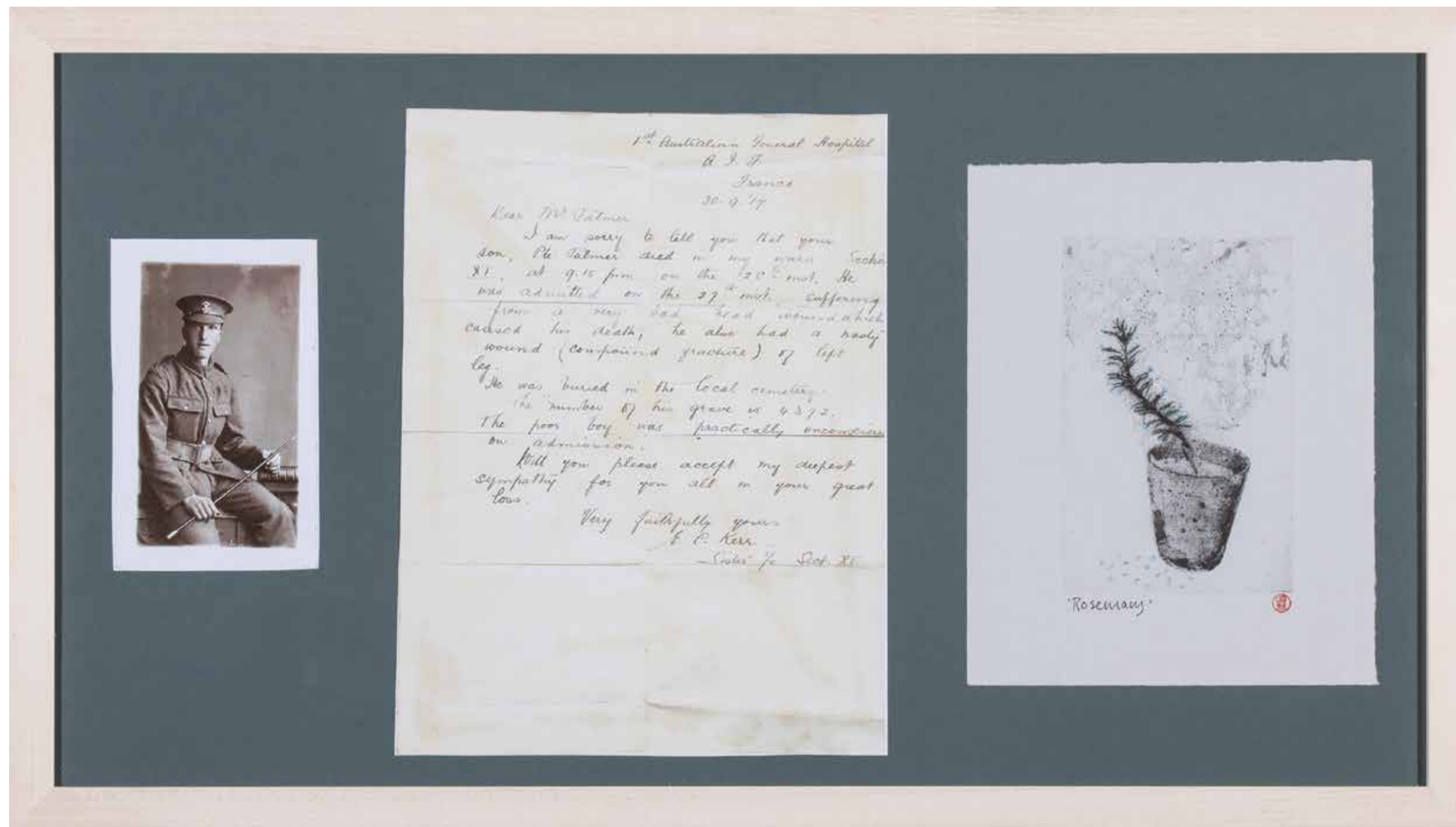


IAN CHAMBERLAIN
Seafort II
2013
Etching



IAN CHAMBERLAIN
Seafort III
2013
Etching

DENNY LONG RWA



‘It represents the futility of war.’

Denny Long RWA

Despite taking place one hundred years ago, the irrevocable legacy of the First World War continues today. Like many, Denny Long’s uncle, Edgar Leslie Palmer, was a soldier who fought in the trenches. Edgar came from Pill, near Bristol, and served with the Somerset Light Infantry, who were engaged in fighting on the Western Front. He was wounded near Rouen in France and although he was taken to an Australian Field hospital, he died on 28 September 1917, aged just twenty.

Long has created *Remembrance* as a fitting tribute to her uncle, ‘a young man who died in France alongside many others in horrendous circumstances’.

Ernest Procter’s *Ambulances at Rouen* somberly depicts a busy First World War ambulance station, its geographical location and subject-matter connecting Long’s uncle and her piece honouring him.

DENNY LONG RWA

Remembrance
2014
etching and photo-montage

EMMA STIBBON RA RWA

‘...how location can be overlaid with conflicting histories.’

Emma Stibbon RA RWA

The legacy of political upheaval evident in the urban landscape was the focus of a project by artist Emma Stibbon. Stibbon’s drawings concentrate on Germany’s capital Berlin, a city which has experienced extreme change during twentieth-century conflicts. Military monuments which have become estranged from their location are documented. Alternatively, remaining fragments of the wartime past comprise the subject matter: *Leistikowstraße 1, Potsdam* depicts a former prison run by a Soviet counter-intelligence organisation during the Cold War.

To research the location of her artworks, Stibbon walks extensively, creating observational drawings, taking photographs and collecting found objects. The works are not intended to be historical representations of the sites but ‘rather to draw attention to the cycles of destruction and renewal’.

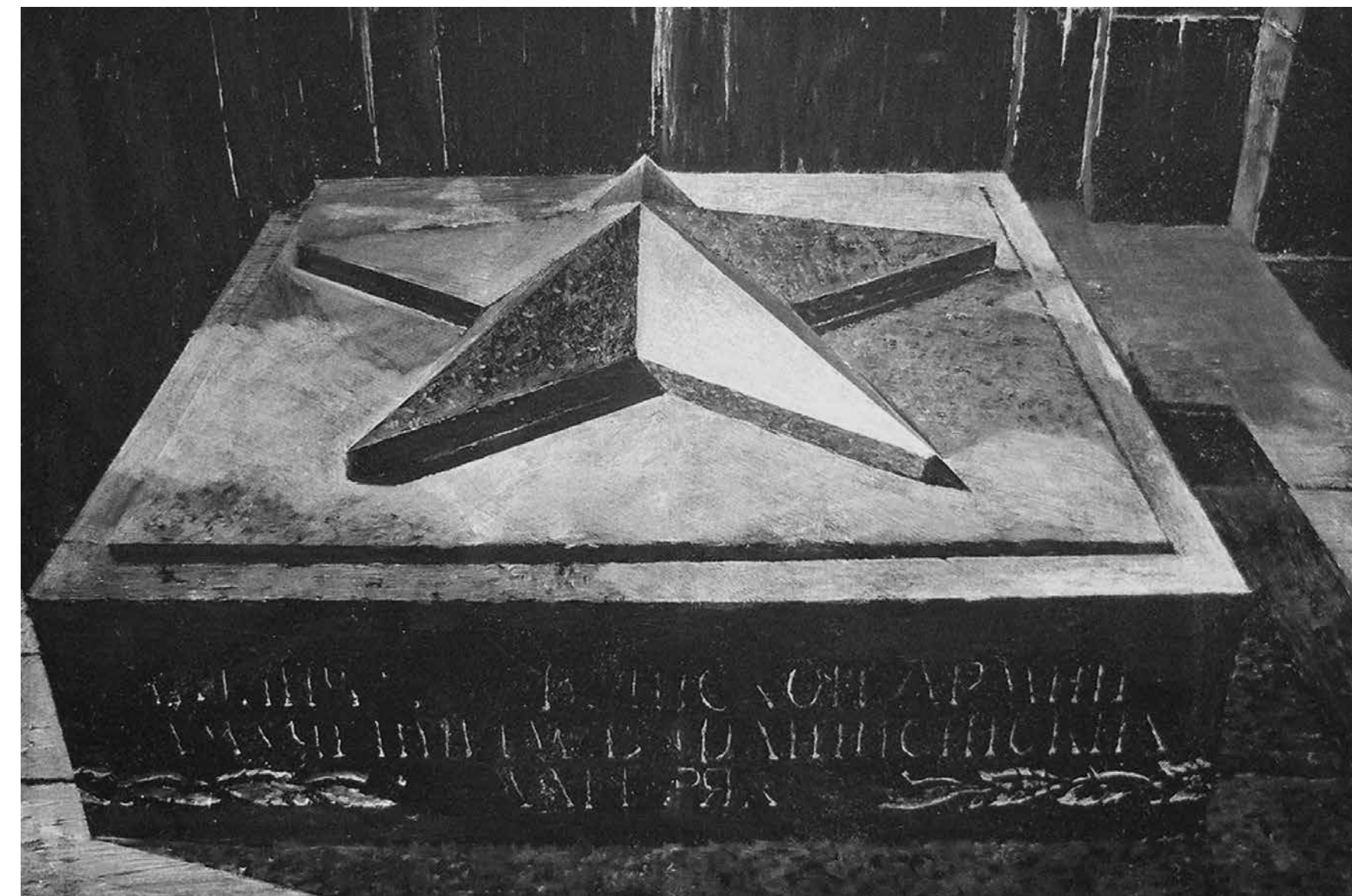
William Rothenstein’s etching *The Ruins of Ypres* captures the systematic devastation of one of the jewels of medieval Flanders, the Cloth Hall building, during the First World War. Stibbon’s work addresses a similar theme of destruction: the displacements of history in one of the most fiercely contested cities in Europe.

EMMA STIBBON RA RWA

Red Star

2010

chalk on blackboard





EMMA STIBBON RWA RA
Leistikowstraße I
2012
ink on paper

LUCY WILLIS RWA



‘They draw attention to the collateral damage of war.’

Lucy Willis RWA

Lucy Willis began to draw *The July Series* on 1 July 2012. The Syrian Civil War, which broke out in 2011 and still continues today, featured heavily in the news at the time and she had recently led a painting group to cities in the country. The conflict in Syria quickly became the focus of her drawings.

The series is intended to convey ‘the grief of men as well as women’ and ‘the hopelessness and agony of loss’. Willis drew one or more image every day, producing a total of fifty-two by 31 July 2012. A selection of these images is presented here.

Frank Brangwyn’s lithograph of a *Wounded Soldier* depicts a nurse supporting an injured combatant, his face contorted with pain as he leaves behind a First World War battlefield. Willis’ and Brangwyn’s work reflect the shared human suffering of conflicts.

LUCY WILLIS RWA

The July Series
2012
pen and ink



LUCY WILLIS RWA
The July Series
2012
pen and ink

LUCY WILLIS RWA
The July Series
2012
pen and ink

PROFESSOR PAUL GOUGH RWA

'...many memorials lie dormant for much of the year then suddenly bloom with colour...'

Professor Paul Gough RWA

A small ceramic souvenir and the curious history of the Bristol Cenotaph were two of several sources of inspiration for Paul Gough's large drawing of 'a fictitious monument.' Bristol's Cenotaph, a memorial dedicated to those who died in the First World War, took fourteen years to plan, arousing passionate debate about its location in the city centre.

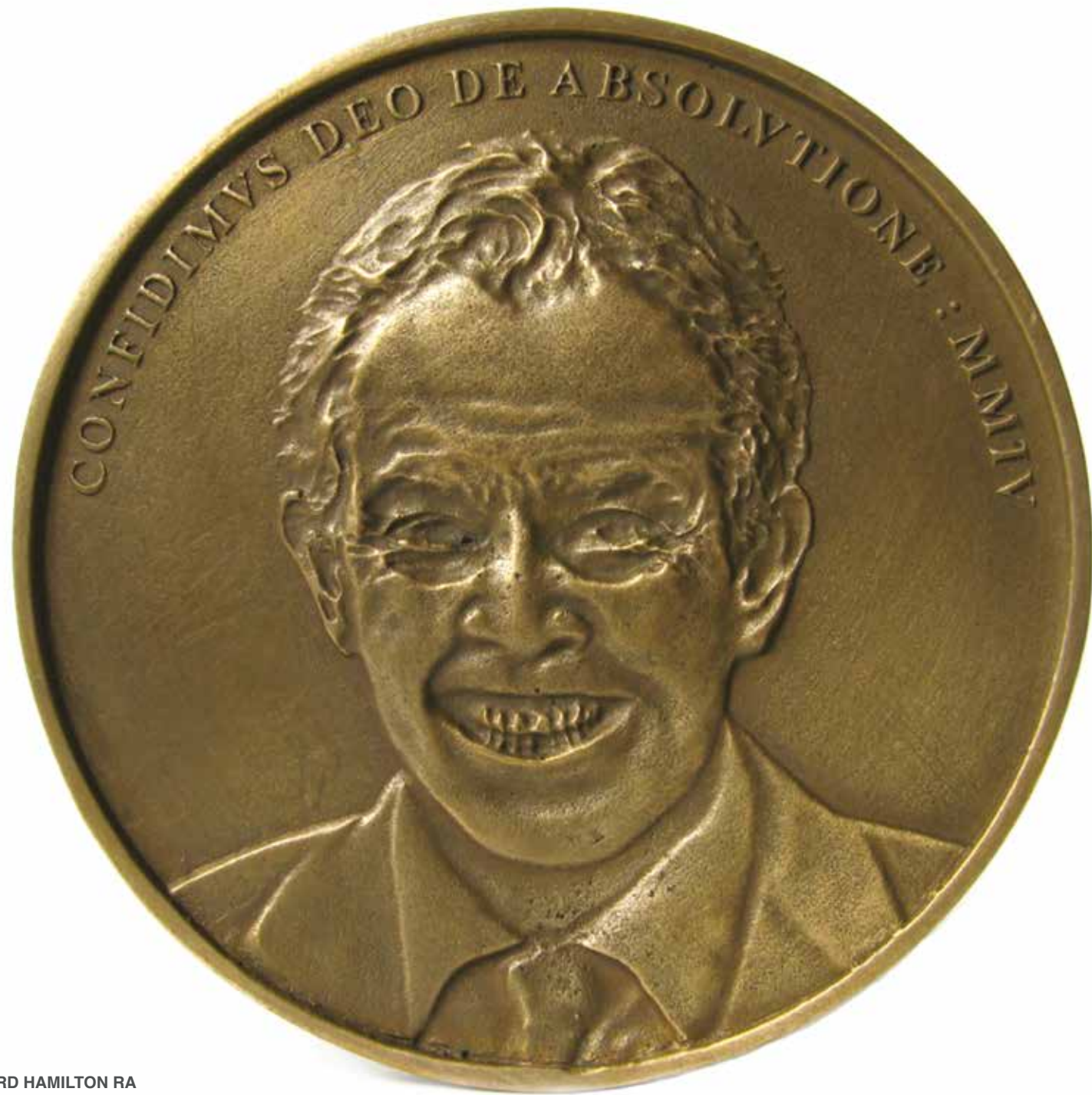
Canadian entrepreneur Max Aitken, later Lord Beaverbrook, became head of the Ministry of Information in 1917. He developed a bold and innovative scheme to commission British and Canadians to 'paint the war'. It was one of the greatest acts of official patronage of the last century and Aitken is referenced in the title of Gough's work.

Catafalque and *Cenotaph* are actually contrasting memorials. Whereas a 'cenotaph' is an empty tomb that honours those buried elsewhere, a catafalque is a temporary raised platform on which a body lies in state before or after a funeral.

PROFESSOR PAUL GOUGH RWA
Catafalque (for Max Aitken)
2003
mixed media



RICHARD HAMILTON RA



RICHARD HAMILTON RA
The Hutton Award
2008
cast bronze



The Hutton Award by Richard Hamilton, commissioned by the British Art Medal Trust for the exhibition 'Medals of Dishonour' at The British Museum (2009). Fabricated at the Centre for Fine Print Research, University of the West of England, Bristol. Lent from the personal collection of Professor Stephen Hoskins RWA.

Richard Hamilton's medal was inspired by the political affairs surrounding the 2003 UK and US invasion of Iraq. It reflects the notion that the politics of modern warfare are routinely played out in the public domain. The title refers to the Hutton Enquiry into the death of Dr David Kelly, the UK weapons advisor. Kelly was exposed as the source of media claims that the government had



exaggerated evidence of Iraq's Weapons of Mass Destruction (WMD). The existence of WMD formed part of the justification for the war. Media deemed the Enquiry - which concluded the claims were unfounded - a 'whitewash'.

One side of the medal features a relief portrait of then Prime Minister Tony Blair. Latin text reading 'Trusting in God for absolution: 2004' refers to Blair's statements concerning his religious faith and the decision to go to war. The obverse side features Alastair Campbell, then government director of communications, accompanied by 'Hutton Award' and the Latin text 'whitewash'.

DR PAUL LAIDLER

'...the work responds to the War Memorial...'

Dr Paul Laidler

Untitled is a new piece by Dr Paul Laidler and was created especially for the *Shock and Awe* exhibition. The work comments on the idea of war memorials, which traditionally take the form of a freestanding monument carved with rhetorical words and stirring images.

A floral wreath was photographed to create the original image. The picture was then imported into digital imaging software and modified. Finally, a laser cutter was used to re-draw the shape in a sheet of acrylic. The laser engraving method burns the different shades of colour within the image to corresponding depths in the plastic, creating a number of layers.

Laidler describes the resulting piece as 'quiet – through its minimal use of colour, materials and presentation.' This sense of silence reinforces the essential act of remembrance encapsulated in a flower-strewn war memorial.



DR PAUL LAIDLER

Untitled
2014
acrylic

MICHAEL SANDLE RA



Themes surrounding war and conflict are addressed in Michael Sandile's work. His large-scale sculptures have often dealt with contemporary political subjects - including the Iraq War - in a bold, unflinching way.

Ich Sah ein Ross das war Feurig Rot depicts the wreckage of a building which has been violently destroyed, with some parts still ablaze. The title of the painting translates as 'I saw a horse that was fiery red', a reference to the horse and rider which appear ghost-like in the background.

MICHAEL SANDILE RA

Ich Sah ein Ross das war Feurig Rot
c.1980
watercolour and ink

SECTION THREE

Re-membering

AN APPRECIATION BY ANDREW KELLY, DIRECTOR, BRISTOL CULTURAL DEVELOPMENT PARTNERSHIP



Bristol 2014: The City and Conflict is thought to have been the largest UK programme commemorating the centenary of the start of the First World War outside of London.

It brought together over 50 partner organisations and provided a local response to an international event that changed the world, linking the exploration of heritage to an examination of contemporary wars that continue to have an impact upon communities in the city.

In addition to raising awareness of archival material held in city collections, we were pleased to be able to commission new artworks reflecting upon the theme of conflict, thanks to the support of Arts Council England. Some of this work was displayed in the *Re-membering* exhibitions held at the Royal West of England Academy as part of *Back From the Front*. You can read about the other Arts Council England commissions in section 5 of this book.

We are delighted that through this publication we can provide a permanent record of these moving, challenging and inspirational creative pieces.

INTRODUCTION

Re-membering I and *Re-membering II* were part of *Back From the Front: Art, Memory and the Aftermath of War*, a programme of exhibitions and events at the Royal West of England Academy commemorating the start of The Great War, and 75th anniversary of the start of the Second World War. *Back From the Front: Art, Memory and the Aftermath of War* explored the theme of conflict and memory across a series of interrelated exhibitions including *Re-membering I* and *II*; *Shock and Awe: Contemporary Artists at War and Peace*; *Brothers in Art: John and Paul Nash*; and *The Death of Nature*.

The Royal West of England Academy and Bristol 2014 worked in partnership to feature a number of responses from artists, writers, architects and composers on the themes of commemoration and memorialisation. Each new work was specially commissioned by Bristol 2014 thanks to investment by Arts Council England through their National Lottery funded Grants for the Arts programme to commemorate the centenary of World War One.

Each of the artists commissioned for this project were tasked with 'creating new work that speaks to today's audiences'.

Re-membering I featured new work from visual anthropologist Dr Shawn Sobers and award-winning photographer Angus Fraser. Here, the notion of commemoration through art is particularly relevant, as we attempt to remember through a medium that is inherently linked to the notion of absence: presenting ghostly traces of the past.

Re-membering II featured new work from: artist and designer Diana Beltrán Herrera; ceramic designer-maker Hanne Rysgaard and artist Anton Goldenstein; enamellist Elizabeth Turrell RWA; artist Professor Paul Gough RWA; graffiti artist Hasan Kamil; and Architecture students of the University of the West of England, Bristol, with lecturer Elena Marco as the Academic Lead. Pieces by artist Gail Ritchie and *Guardian* cartoonist Steve Bell, whose works focus on the commemoration of the First World War and encompass more recent conflicts, were also included.

DR SHAWN SOBERS

African Kinships Systems: Emotional Science. Case Study #2 – SS Mendi, Isle of Wight
2014
photography, video, audio – 23 mins



SECTION THREE

Re-membering I

ANGUS FRASER

ANGUS FRASER

The Flooded Trench [detail]

2014

giclée photographic print on dibond

The Flooded Trench takes its inspiration from the poet Siegfried Sassoon's (1886-1967) work *The Redeemer*, 1915, focussing on the fatalities of First World War soldiers who drowned in their own trenches. Responding to the pain and suffering of trench life, Fraser has captured the soldiers' tragic plight as they 'struggle along the ditch' heaving their leaden limbs and 'lugging clay-sucked boots' through 'the muck', as described in Sassoon's poem.

The Flooded Trench offers the viewer an opportunity to consider the plight of these doomed youths, trapped in the mire through fatigue or injury. By translating these scenes into the photographic realm, Fraser has imbued this imagery with a new tangibility; we too feel 'soaked, chilled and wretched' to the core.

Visually the work relates to painted imagery seen in *The Menin Road*, 1919, by Paul Nash (1889-1946) and *Paths of Glory*, 1917, by CRW Nevinson (1889-1946), which depict the realities of life and death in the trenches. Nash's war commissions in particular achieved a new reality in war art, his vast canvases capturing what he defined as 'the lights going down on the horizon, the voices dying away, the transformations of the last scene of the drama that one might call The End of the World.'

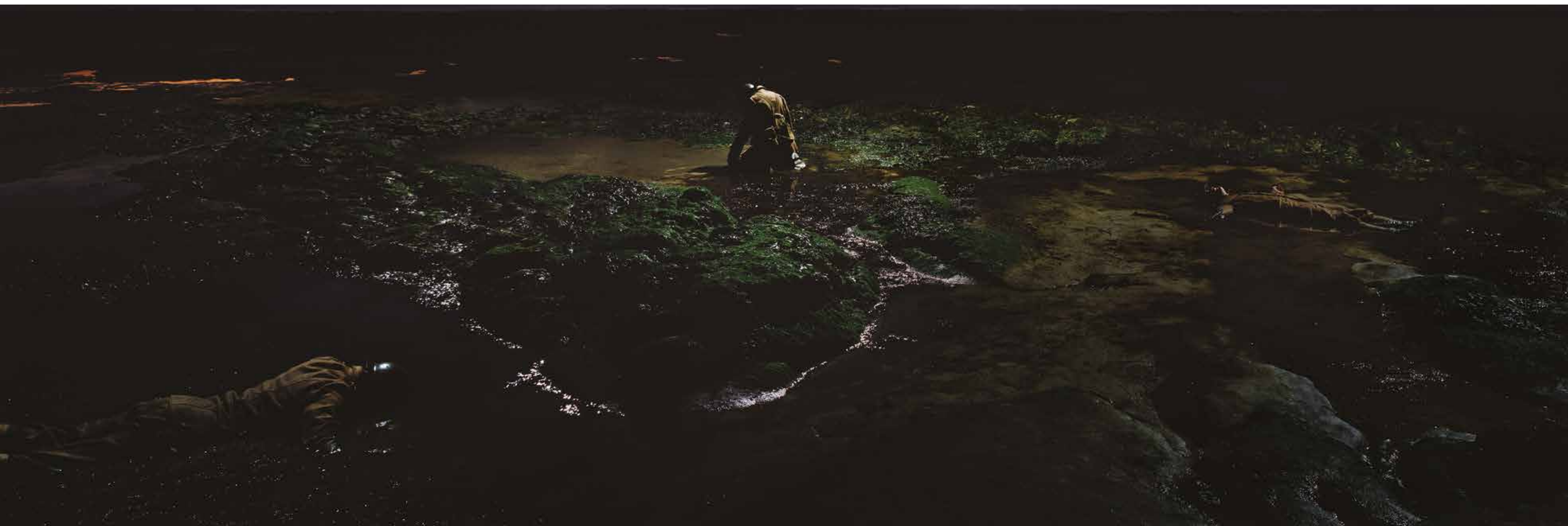
Fraser's work was shot on a large format analogue field camera, not unlike the kind of equipment used by official photographers at the front from 1914. The scene itself has been staged, using a mixture of ambient and artificial lighting to create a sense of contemplation.

It owes as much to early nineteenth-century painting by artists such as Francisco de Goya (1746-1828) as it does to recent photographic work such as Jeff Wall's (b.1946) *The Flooded Grave*.

The medium of photography allows Fraser to explore complex notions of reality and performance; fact and fiction. Its reference to painterly depictions of warfare sits in sharp contrast with the photographic documentation of artists such as David Cotterrell in *Shock and Awe*, where scenes that appear staged are in fact barbarically real. Here, Fraser collapses our traditional notion of remembering by placing us within the memory, merging past and present beneath the artificial glow of the camera's lights: and 'Then the flame sank, and all grew black as pitch'.

Fraser began his photographic career in advertising working primarily in the commercial sector. He has won awards from, and exhibited in, the National Portrait Gallery's Portrait Photography Award, London, UK; Arles Photography Festival, Arles, France; Royal Academy of Arts, London, UK; International Photography Awards, New York, USA; and Santa Fe Awards, New Mexico, USA. Since 2009, his practice has been research based. He is currently working on photography's cultural and historical relationship to death, concentrating on the contemporary portrayal of death through the photographic medium.

With thanks to Matt Strange, Duncan Smith, Sharon Kelley, Jim Campbell, Andrew Kelly and Paul Gough.



ANGUS FRASER
The Flooded Trench
2014
giclée photographic print on dibond

DR SHAWN SOBERS

Inconsequential Monuments is a collection of experimental visual anthropology works which ask: how do communities respond to personal memorial?

African Kinship Systems: Emotional Science – Case Study: The Fate of the SS Mendi is an audio visual work, made with local filmmaker Rob Mitchell. It focuses on the tragic fate of the SS Mendi and the South African Native Labour Corps on-board.

Controversially, following the tragedy none of the surviving or deceased black servicemen were awarded a British War Medal or ribbon – in contrast to their white officers. This decision by the pre-Apartheid South African government was used to emphasise the racial divide, and now, in post-Apartheid South Africa, the SS Mendi has been reclaimed as a symbol of reconciliation. Outside of South Africa little is known about the Mendi and its wreckage still lies under the waters off the coast of the Isle of Wight.

The work includes underwater portraits of former soldiers of African-heritage and one member of the Army cadets. Each was invited to have their photograph taken in the water as a means of personal commemoration and remembrance, along with reflective audio interviews.

Also included are coastal and water landscapes of the Isle of Wight at the land point nearest to the SS Mendi wreckage; recitals of official documentation from the time; a commissioned poem by Rob Mitchell; and an underwater dance piece by Remi Tawose, creating an audio visual work which resonates on this tragic event in history from multiple viewpoints.

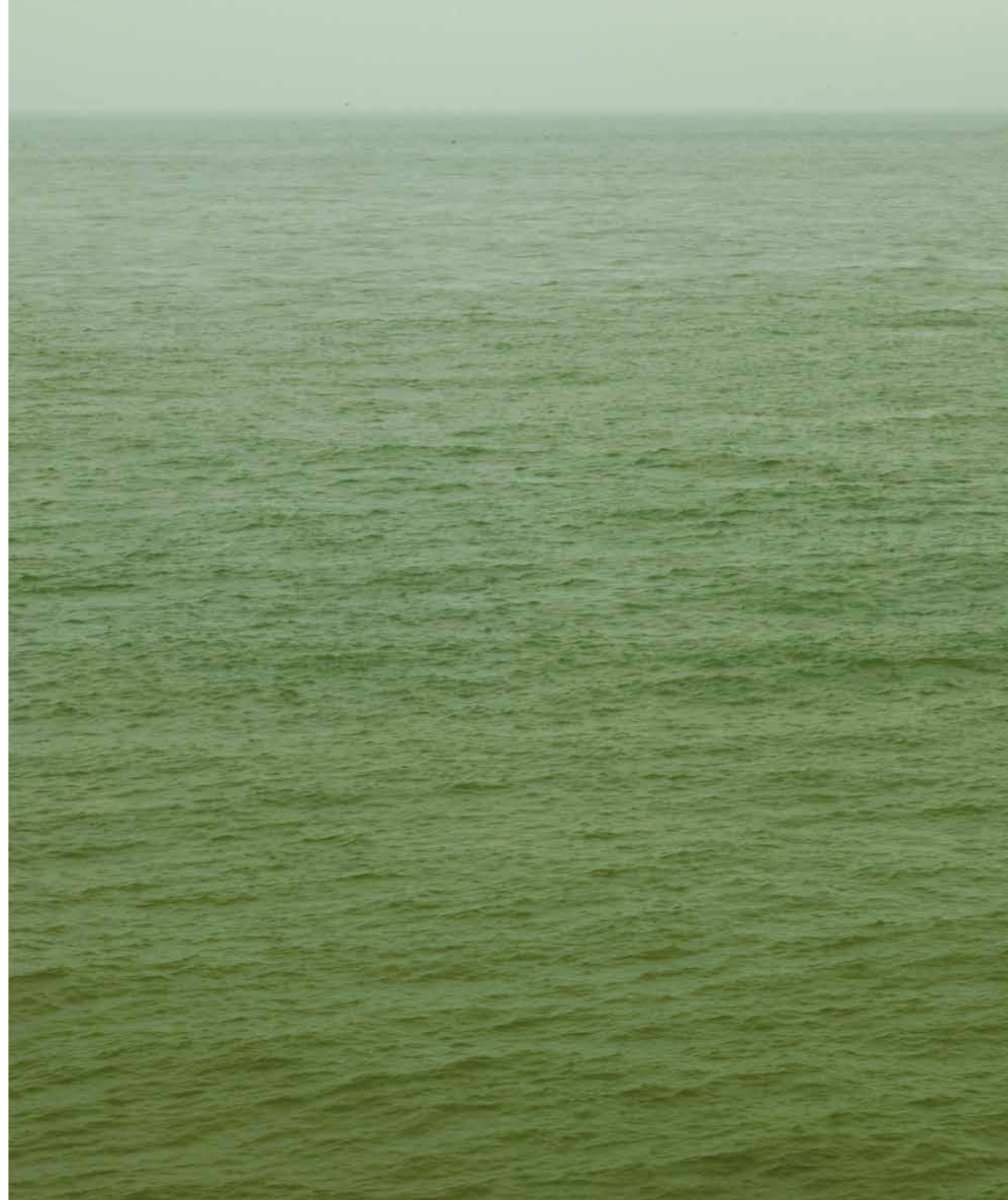
This projected work is accompanied by a screen-based text piece which carries the names of the 646 men who lost their lives on the Mendi, and a small installation piece titled *Libation – Remembrance Ritual*, in keeping with the tradition followed in Africa and other cultures, of pouring out a beverage in respect of the ancestors and those who have died.

DR SHAWN SOBERS

African Kinships Systems: Emotional Science. Case Study #2 – SS Mendi, Isle of Wight
2014
photography, video, audio – 23 mins

Sobers is a filmmaker, photographer, academic researcher and Senior Lecturer of Photography and Media at the University of the West of England. His work is primarily concerned with the use of media and arts in socially engaged contexts, advocacy, heritage, marginalised voices and untold stories. Working across a range of different mediums, his work is predominantly framed within the context of visual anthropology and participatory methodologies, and has been exhibited internationally. In 1999 Sobers co-founded Firstborn Creatives Production Company with Rob Mitchell and has since directed documentaries for BBC, ITV West and Channel 4.

With thanks to Vandna Thakur, Rob Mitchell, Sophia McKenzie, Gareth Gray, Jasper Thompson, Sylvester Allen, Richard Stokes, Ray Fielding, Daniel Nightingale, Remi Tawose, John Greenhalgh, Melford Gardener, Horfield Sports Centre (Everyone Active), Culverhay Sports Centre, Alison James - English Heritage, Andrew Kelly, Paul Gough, Gemma Brace, Tristan Pollard, Ben Rowe, Paul Jones, UWE Photography Department.



DR SHAWN SOBERS

African Kinships Systems: Emotional
Science. Case Study #2 – SS Mendi,
Isle of Wight
2014
photography, video, audio – 23 mins



SECTION THREE

Re-membering II

STEVE BELL

Originally intended to be about Horatio Bottomley, successful journalist, populist warmonger, criminal embezzler and founder of *John Bull* magazine who claimed to have coined the term 'The Hun', this picture instead takes Paul Nash's unforgettable 1918 painting *We Are Making A New World* as its starting point, treating that title as a matter of fact rather than irony.

We are all of us born of this 'New World', including Keith Rupert Murdoch (whose father during the war to end wars laid the foundations of the news empire that his son would later inherit). He dominates a ruined swamp, plastered with the contents of his most notorious Falklands War front page reporting the sinking of the Argentine war ship General Belgrano. Splintered trees spell 'GOTCHA' behind a wall of razor wire.

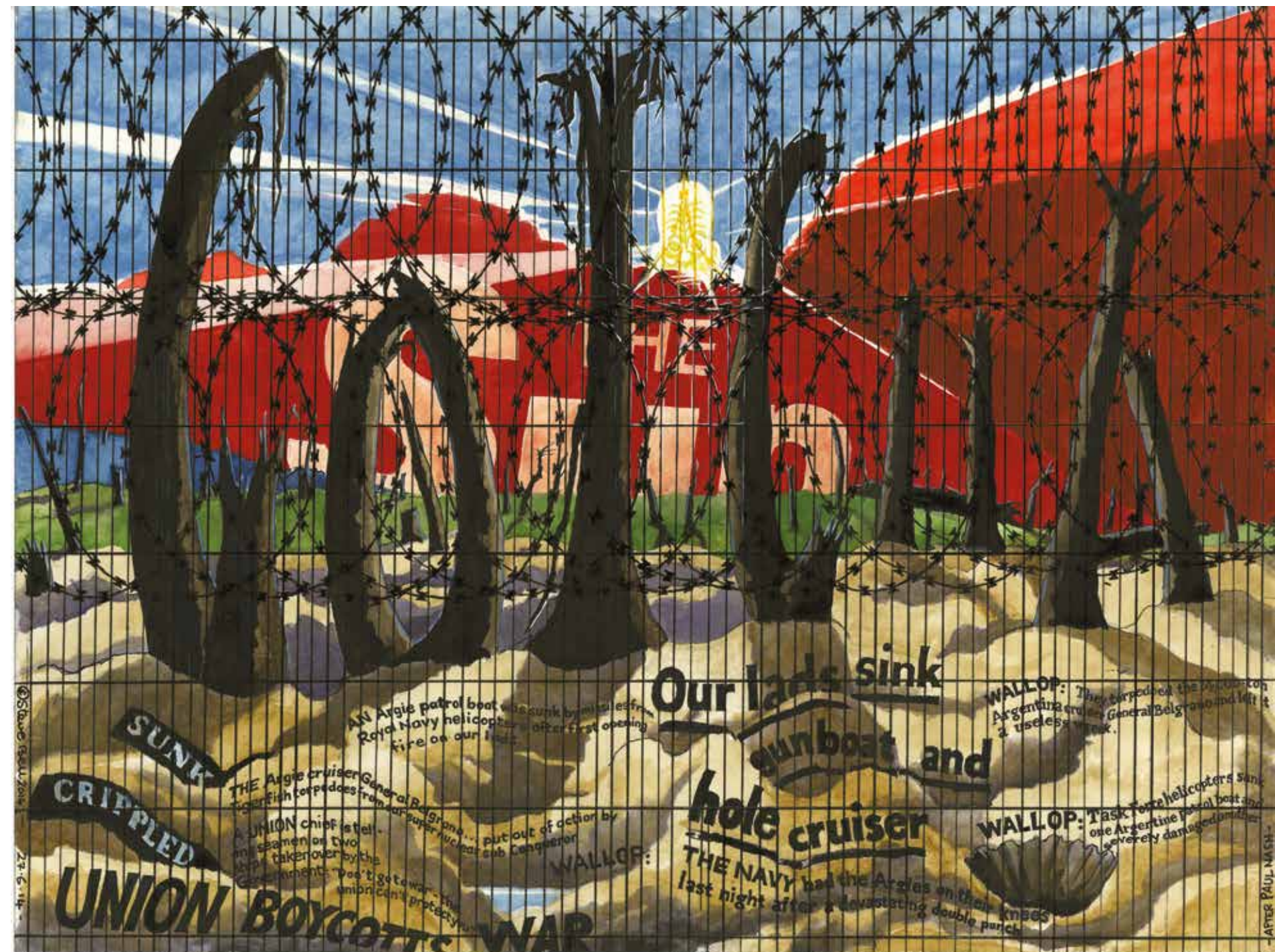
The Sun even managed to shock itself with this page, changing it in later editions to the more sensitive and considerate 'DID 1200 ARGIES DROWN?'

At this time of national poignancy and nostalgia overload, when all who actually experienced the Great War have passed from the earth, we have no option but to reimagine and recreate it for ourselves in a world where every convention of

landscape has been torn apart beneath a sun that blinds and poisons as it fails to enlighten.

The apparent irony of Nash's title is in fact nothing of the kind. This portrait of a ruined landscape of the Western Front is at once wholly figurative, developed from his drawing *Sunrise*, *Inverness Copse*, yet entirely abstract. It is concerned with what we have done to our world, but less with ecocide (the deliberate destruction of the natural environment), more with the wreckage of our vision. Somewhere out there Truth lies gravely injured.

Steve Bell is an award-winning cartoonist, who has written and drawn the daily *If...* cartoon strip in the *Guardian* since 1981. He has created comic strips for a variety of magazines including *Punch*, *Private Eye*, the *New Statesman* and the *Spectator*. Bell has won numerous awards including the Political Cartoon Society Cartoon of the Year Award in 2001 and 2008 and Cartoonist of the Year in 2005 and 2007. His work has been exhibited internationally such as in *Lighting Lamps*, organized by the British Council in Syria, Lebanon, the Palestinian Territories, Jordan and Egypt between 2007 and 2009. Bell has had several retrospective exhibitions of his artwork including at The Cartoon Museum in London, where he is also a trustee.



STEVE BELL

The New World

2014

pen ink and watercolour

DIANA BELTRÁN HERRERA



DIANA BELTRÁN HERRERA

Jardín de Amapolas – Poppy Garden
2014
wood, wire, tape, paper, watercolour, card

‘...all natural elements that are seen as a symbol of peace and remembrance.’

Diana Beltrán Herrera

The wreath as an emblem of remembrance and peace supplied the idea for Diana Beltrán Herrera’s Arts Council England commission. Beltrán Herrera researched the significance of the different aspects of the commemorative wreath. Unlike conventional wreaths, which are constructed of mainly one element, *Jardín de Amapolas – Poppy Garden* incorporates many components with different meanings and is highly intricate in design.

Beltrán Herrera employed techniques similar to those used to make a traditional wreath. A wooden frame was overlaid and intertwined with hand-made laurel and oak leaves, ‘to create movement and order.’ To embellish the pattern, different coloured and textured papers were used to make the sculpture more natural in appearance.

Significantly, the poppy has a very different meaning for Beltrán Herrera to the one it holds in Britain, where it has become symbolic of the remembrance of soldiers killed in conflict, particularly the First and Second World Wars. Living in Colombia, South America, she never saw a poppy because it is classed as a controlled substance - due to its use for opium -

and to grow poppies was a crime. Beltrán Herrera therefore has mixed feelings about the poppy: ‘in a way I fear this flower but in a different sense I find them attractive.’

The wreath is divided into two separate aspects: ‘a part...is dark and lifeless, the other half is vibrant and full of life.’ The shape of the work itself is significant, as ‘the ring represents the circle of life that is always renewing.’ Oak leaves, laurel leaves, poppies and daisies form the wreath. The oak leaves embody strength and valour, with the poppies signifying ‘blood spilled on the battlefields.’ In contrast, ‘the daisies represent joy, light and life. They bring hope after the despair of war.’

Beltrán Herrera is a designer and artist whose work in recent years has concentrated on paper as the primary medium. Beltrán Herrera’s work explores theories connected to the understanding of nature and material as a presence in everyday life. Her pieces seek to repair the distance between human and nature by producing elements which are removed, altered and forgotten. Beltrán Herrera is currently studying for a Master of Arts in Fine Arts at the University of the West of England, Bristol.

PROFESSOR PAUL GOUGH RWA

'...so many bleached white stones, in those vast Silent Cities...'
Professor Paul Gough RWA

Numerous visits to the former First World War battlefields of the Western Front, Macedonia and Turkey have fuelled the imagination of Professor Paul Gough and his practice as a painter over the past two decades. He has collaborated with fellow artists, photographers and architects to record these 'memory scapes'.

The Imperial War Graves Commission was established in 1917 to identify and record the graves of the casualties of the First World War. Imperial architect Sir Edward Lutyens was one of those tasked with designing the new cemeteries and memorials. Within a week of the Commission being founded, Lutyens drew up a list of 40 possible ideas for a commemorative stone to be situated in each cemetery. He called this a 'stoneology'. Inspired by cemeteries, memorials and monuments in Bristol and further afield, Gough has created a suite of drawings that reflect on the fabric of memory, most particularly the stones of remembrance that mark every garden-cemetery from the Great War. To create the works, Gough has used a wide range of drawing processes, including frottage (rubbing of a textured surface to create a design random in nature), rubbing, and collage.

Professor Paul Gough is Pro-Vice Chancellor and Vice-President of RMIT's College of Design and Social Context, based in Melbourne, Australia. He was previously Deputy Vice-Chancellor (Academic) at the University of the West of England, Bristol. A painter, broadcaster and writer, his research focuses on the imagery of war and peace. Gough has exhibited widely in the UK and abroad and is represented in the permanent collection of the Imperial War Museum, London, the Canadian War Museum, Ottawa, and the National War Memorial, New Zealand. His books include *A Terrible Beauty: British Artists in the First World War*, *Banksy: The Bristol Legacy* and his new book - *Brothers in Arms: John and Paul Nash* - was published in July 2014 to accompany the *Brothers in Art: John and Paul Nash* exhibition at the Royal West of England Academy.



PROFESSOR PAUL GOUGH RWA
Stoneology 2
2014
conte and chalks on paper



PROFESSOR PAUL GOUGH RWA
Wreath study
2009
Chalks and conte on paper

**HASAN KAMIL**

Triumph
2014
CnC router, MDF, matt emulsion, enamel

HASAN KAMIL

'The words chosen are aimed to commemorate the First World War.'
Hasan Kamil

Traditional hand-rendered signwriting inspired the type-based work for Hasan Kamil's Arts Council England commission. The typefaces Kamil chose to rework were based on typical early twentieth-century lettering and fonts. For Kamil, the decision to use these traditional methods 'seemed natural as the majority of business signs and street advertisements during the era of the First World War would have been crafted and painted by hand'.

Kamil experimented with a range of materials and processes to create the works, fusing both established techniques such as signwriting with the use of more modern equipment. Each of the three pieces in the series was created slightly differently. The custom shaped signs were designed digitally. The designs were then cut from sheets of MDF (Medium Density Fibreboard) wood using a CnC Router - a computer controlled cutting machine - with different blades employed to create the bevelled borders. To complete the works, Kamil sketched the letters by hand and filled them in with a combination of acrylic paint, emulsion paint with a matt finish and enamel (fusing glass on to metal) to create a solid shape.

Kamil intends the three selected words to be 'fitting and relevant' to the remembrance of the First World War. In contrast to celebrating the concept of war, *Triumph* represents 'the personal, individual triumphs people went through overcoming the challenges and hardships of war.' The word *Discipline* is rooted in the concept of military discipline, which Kamil regards as 'one of the key factors that enabled the soldiers of the First World War to endure terrible conditions and high casualties.' Despite its catastrophic effects, the Great War also led to 'developments in medicine, warfare, geopolitics and social relations...its influence still resonates today.' For this reason, Kamil felt the word *Legacy* would be an appropriate choice.

Designer Hasan Kamil currently undertakes product development for Shiner Ltd., one of the UK's leading distributors of action sports goods. Kamil specialises in the branding, specification and artwork

**HASAN KAMIL**

Legacy, Discipline, Triumph
2014
cut MDF, pencil, Posca paint pens, wood stain, CnC router, matt emulsion, enamel

for a range of different brands. His artwork is primarily rooted in graffiti art and the letter form is his main focus. Using letters as a foundation, Kamil's work has diversified into a wide range of medium including paintings, drawings, sign writing, web design, large scale 3D woodwork and murals. In recent years, Kamil has completed numerous commissions and youth workshops.

MATTHEW RYALL, WILLIAM HARVEY, LAUREN LEWIS, JOSHUA FREND, JOSEPH DALGLEISH, SAM CADY AND XANDER RODEN, WITH ELENA MARCO AS THE ACADEMIC LEAD



Above
MATTHEW RYALL ET AL
The Death of a Cure
2014
mixed media on canvas



Below
MATTHEW RYALL ET AL
The War Path
2014
mixed media on wood

'...commemorates the sacrifices of the men and women who suffered the debilitating consequences of one of the most poisonous and deadly gases...'
Elena Marco

Architecture students at the University of the West of England, Bristol - with Elena Marco as Academic Lead - focussed on the mustard gas factory at Avonmouth, Bristol for their Arts Council England commission. During the First World War, with the men of Britain away fighting, women made up the workforce in the ammunitions factories. As well as explosives, shells were filled with the chemical mustard gas, also known as 'H', 'HS' or 'LOST'. Women working in the mustard gas factory at Avonmouth endured perilous conditions and their health was severely affected. Many women travelled daily from Bristol to the factory, returning home at the end of their shifts with their fingers stained yellow from handling the noxious chemicals. The gas was deployed with lethal effect in the trenches, penetrating the respiratory system. In stark contrast, mustard gas played an important role in the later development of chemotherapy.

Our LOST Secret is composed of four different pieces which 'capture the physical and psychological reality of a lethal weapon which is also a 'cure':

The Creation of H details the processes of war from both a male and female perspective. This is expressed by delicate pencil drawings of hands 'appearing boldly from a deep brown murky abyss; the colour of the all consuming H, they form a moment of emotion and connection drawn out of processes for creation of death.'



MATTHEW RYALL, ET AL
The War Path
2014
mixed media on wood

The War Path represents the journey of the mustard gas from production in the factory to utilisation on the front-line. The work employs '...a collage technique mapping the trenches in France alongside the blueprints of the vessels used in the manufacturing process...' A hidden gas mask, for use in a gas attack by the enemy, signifies the efforts of those at home.

The Death of a Cure explores the degrading effect the gas had on the human body, blinding and scarring victims. Autopsies on the bodies of those who died 'led to the important discovery that their bone marrow had been destroyed...', helping to develop early forms of chemotherapy.

The Factory of Death portrays the 'crude reality of the working conditions within the Avonmouth factory.' The broken machinery parts incorporated in the sculpture refer to pieces of equipment which leaked mustard gas onto the floor around the workers. Such poor safety conditions led to the long-term suffering and death of some of the employees

The team of *Our LOST Secret* is comprised of students from the graduating years of the BA (Hons) Architecture and Planning (RIBA Part I / RTP1) and the BEng (Hons) Architecture Environmental Engineering (RIBA Part I / CIBSE). The students took the lead in this project showcasing the best skills within the Bristol Architecture School and include Matthew Ryall, William Harvey, Lauren Lewis, Joshua Friend, Joe Dalgleish, Sam Cady and Xander Roden, with Elena Marco as the Academic Lead.

Elena Marco is a chartered architect who built a strong profile in sustainable design at Feilden Clegg Bradley Studios working on many pioneering and award-winning projects, some as part of Europe-wide research initiatives. In 2005 she left practice to join the University of the West of England, Bristol where she teaches design and sustainability across the curriculum and is the Associate Head of Department for Architecture. Marco's research leverages the links between health and architecture to be a driver for sustainability. She has also curated public exhibitions in Bristol on storage and housing, one of her research themes.

GAIL RITCHIE



‘...the work makes an analogy between the annual growth rings of trees and the sudden termination of life, through trauma or conflict.’

Gail Ritchie

Family history provided inspiration for Gail Ritchie’s commemorative work. Ritchie travelled to Picardy in France to research her great-grandfather who was killed in the First World War in 1918. Shortly afterwards, she visited forests in Berlin, Germany where she documented piles of logs numbered in red paint. As a result of these two experiences, Ritchie recognised a linguistic relationship between ‘falling’ and ‘felling’: people who have died in battle are referred to as ‘fallen’ and trees are ‘felled.’

Ring 21 is part of a large scale installation entitled *Universal Memorial* which Ritchie is creating to mark the centenary of the start of the First World War. When complete in 2016, the piece will consist of 100 tree ring drawings, each unique and increasing in size to resemble a large log pile. Traditional war memorials portray the dead in the architecture of the memorial itself, in the form of lists of names or images. In contrast, *Universal Memorial* seeks to represent all of the fallen of the First World War - whether they died during or after the conflict - in an impartial way, using trees.

To create the drawings, Ritchie photographed cross sections of felled trees of different species and ages over a period of several

years. She based her tree ring drawings on these photographs. The work incorporates the methods of drawing and engraving, ‘a combination of visible and invisible marks.’

Every drawing represents a casualty, taking the place of a traditional portrait. Significantly, the tree rings range in age from ‘14 to 114...the estimated age of the youngest soldiers who fought and the ages of the oldest veterans.’ Typical of a tree ring drawing, *Ring 21* resembles a disfigured face, suggesting ‘humanity scarred or disfigured by war.’

Gail Ritchie has exhibited extensively throughout Ireland and internationally. In 2004 she co-founded Green Dog Arts with Ima Pico, organising exhibitions of Northern Irish art in Mexico, Valencia, New York and Tokyo. Ritchie has previously been Artist in Residence at the Centre Culturel Irlandais, Paris and resident artist at Rooftop Studios, Prinzlauerberg, Berlin. She has received awards from Arts Council Ireland, Arts Council Northern Ireland, Cultural Relations Committee and the British Council. During 2014-2015, Ritchie is working between Belfast and Munich as part of extended visual art research into memory and how both states and individuals remember the past.

GAIL RITCHIE

Ring 21
2010

Pencil and engraving on Hahnemühle Watercolour paper

HANNE RYSGAARD AND ANTON GOLDENSTEIN

‘...a symbol of a lost generation of young men, talent and creativity.’

Hanne Rysgaard and Anton Goldenstein

War poet Rupert Brooke's last meal on English soil inspired ceramicist Hanne Rysgaard and fine artist Anton Goldenstein for their Arts Council England commission. Brooke dined with three friends at a hotel in Avonmouth, Bristol, on 28 February 1915. As a member of the Royal Navy Volunteer Reserves, he set sail the same evening bound for military action in Gallipoli, Turkey. On 23 April 1915, aboard a French hospital ship in the Mediterranean, Brooke died from septicaemia contracted as a result of an infected mosquito bite. He was 27 years old.

An existing bone china dinner service has been decorated with digital transfers, each piece embellished differently. A selection of the images relate to Brooke himself: a photograph showing him in military uniform, a typewriter representing his career, and a skull signifying his premature death. Iconic images from the First World War are incorporated alongside, such as archival photographs depicting soldiers at the front, which have been modified using digital imaging software.

Struck by the beauty of Brooke's well-known poem *The Soldier*, Rysgaard and Goldenstein chose to sample excerpts of the poem in their installation. *The Soldier* was written at the end of 1914, a few months before Brooke left for war. Brooke did not witness at first-hand the reality of the First World War and his war poetry often reflected an idealistic view of the conflict. The tone of *The Soldier* was significant for Rysgaard and Goldenstein: 'Brooke's romantic notion of England becomes the setting for the work... which is like a little piece of England, a picnic on English soil.'

Rysgaard's and Goldenstein's collaboration utilises 'images and words in both a repeat pattern and collage fashion, creating narrative...' The monochrome palette of the decoration 'enhances the interaction and contrast with the clean stark white of the bone china' and 'indicates the sombre mood of the subject.'

HANNE RYSGAARD AND ANTON GOLDENSTEIN
Under an English Heaven
2014
ceramic

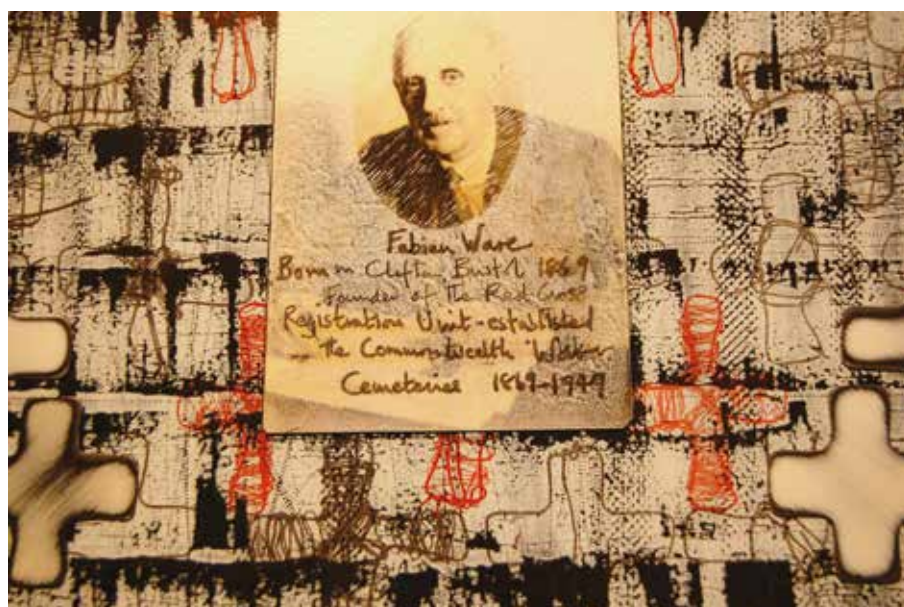
Danish-born ceramic designer-maker Hanne Rysgaard's work is formed through an ongoing process of play: different patterns are juxtaposed using open stock transfers, designs and colours located in bric-a-brac, vintage fabrics and souvenirs, in order to decorate the simple ceramic shapes. Her work is represented in the permanent collection of the British Council and she has undertaken several large commissions, such as for Lloyds TSB bank. Her work has featured in *Ceramic Review*, *Vogue*, *Elle Deco* and the *Guardian* magazine. Rysgaard ran the ceramic studio and gallery Blaze in central Bristol for over a decade.

South African-born artist Anton Goldenstein has exhibited widely in Britain, Europe and America. His practice takes many forms, including painting, sculpture and moving image, as well as functional ceramics. Goldenstein's practice is centred around his interest in cultures and society. He has previously been a Bloomberg New Contemporary and exhibited in the prestigious Oriel Mostyn Open. Goldenstein's work is represented in various private collections. Rysgaard and Goldenstein have worked collaboratively on ceramic design projects for eighteen years.



**ELIZABETH TURRELL RWA**

Memorial for a Bristol 'Tommy' one of the 6,000 people from Bristol who were killed in the conflict between 1914-18
2014
vitreous enamel on steel

**ELIZABETH TURRELL RWA**

In Remembrance - Fabian Ware (Founder of the Red Cross Graves Registration Unit and the Commonwealth War Cemeteries)
2014
vitreous enamel on steel

**ELIZABETH TURRELL RWA**

In Remembrance - Isaac Rosenberg Poet and Artist
1890 Bristol - 1918 Arras
2014
vitreous enamel on steel

ELIZABETH TURRELL RWA

‘...markers to those people who came back and those who did not...’

Elizabeth Turrell RWA

Elizabeth Turrell based her Arts Council England commission on the people of wartime Bristol. The series commemorates a selection of people who were born - or worked - in Bristol and who made a significant contribution to the First World War. Of the approximately 55,000 men who went to war from Bristol, around 6,000 were killed. The four areas of work in Turrell's memorial series interweave and relate to one another.

Drawing and painting techniques form the basis of the pieces. The works are then 'built-up using layers of enamel (glass fused to metal) on steel, each layer is fused to the subsequent layer by firing in a kiln at a temperature between 750° – 840° Celsius.' For Turrell, the most remarkable effect of the enamelling process is 'the development of soft and half hidden printed images, which almost dissolve into the layers of enamel during successive firings.'

In Remembrance – Fabian Ware (Founder of the Red Cross Graves Registration Unit and the Commonwealth War Cemeteries): Ware was born in Clifton and while volunteering with a mobile ambulance unit of the British Red Cross, he realised there was no system for marking and recording the graves of those killed. He established a registration process which gained official recognition from the War Office and became the Graves Registration Commission. Due to the 'complexity of the subject matter', Turrell decided to create an abstract piece, incorporating references to the Red Cross.

In Remembrance – Isaac Rosenberg Poet and Artist 1890 Bristol – 1918 Arras: Rosenberg was born in Redcliffe and wrote poems such as *Break of Day in the Trenches* whilst serving on the front-line in France. He was killed in action near Arras on 1 April 1918. Turrell's piece includes both drawn and printed text from Rosenberg's work.

Celebrating Mrs. Georgina Effie Budgett: Budgett was the Secretary of the Bristol Red Cross and is attributed with inventing the Red Cross Parcel. She learned that soldiers were starving in German Prisoner of War camps and arranged for parcels of food to be sent, distributing over 1,000 by the end of the war. The bowl contains coins from the Edwardian era, alluding to the money raised to fund the parcels. As a maker, Turrell considers the form of a bowl to represent 'giving or offering.'

Memorial for a Bristol 'Tommy' one of the 6,000 people from Bristol who were killed in the conflict between 1914-18: The universal memorial is inspired by an abandoned postcard Turrell found which was sent from a soldier in France to an address in Freemantle Road, Bristol. The indelible pencilled message reads 'Just a line to say I am quite well', demonstrating a desire not to cause distress to those at home by concealing the horrific reality of conditions in the trenches. Turrell utilises 'one unknown individual to represent all'.

Elizabeth Turrell RWA is an enamellist and maker, utilising the medium of enamel in a variety of ways to address her dual interests in the personal and political, in particular the theme of conflict. Turrell has exhibited internationally, including at Insa Art Center, Korea and Velvet da Vinci Gallery, San Francisco. Her work is represented in museum collections around the world, such as the British Museum London and the Musée de l'Eveché in France. In 2007 Turrell was elected as an Academician at the Royal West of England Academy. She has held numerous professional positions including Co-director of Studio Fusion Gallery, London, Visiting lecturer at Edinburgh College of Art and Senior Research Fellow in Enamel at the University of the West of England, Bristol.

SECTION FOUR

Bristol at War: Commemorative Posters

INTRODUCTION

Bristol at War: Commemorative Posters

A display of commemorative posters from students at the University of the West of England, Bristol (UWE) formed part of *Back From the Front: Art, Memory and the Aftermath of War*, a programme of exhibitions and events at the Royal West of England Academy commemorating the start of The Great War, and 75th anniversary of the start of the Second World War.

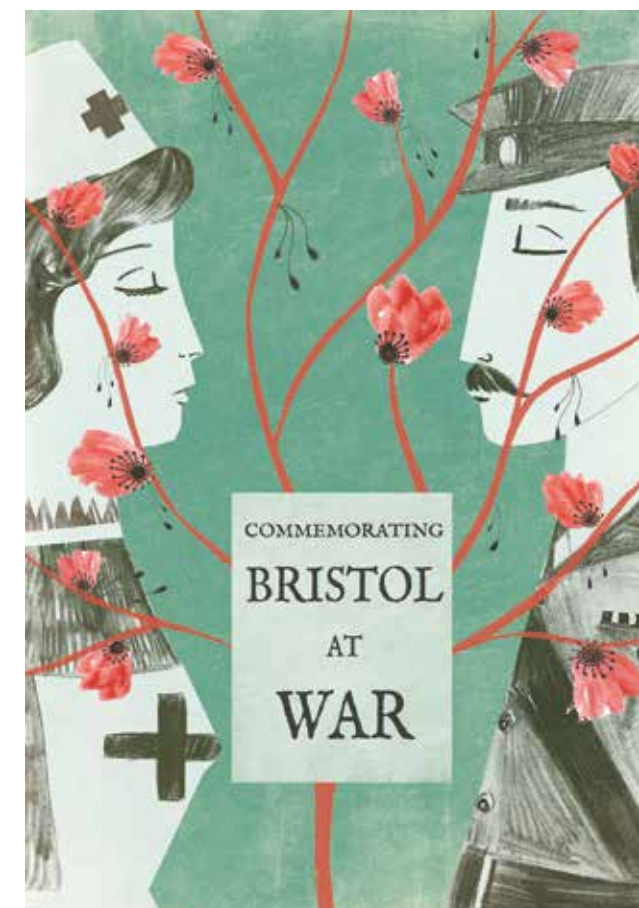
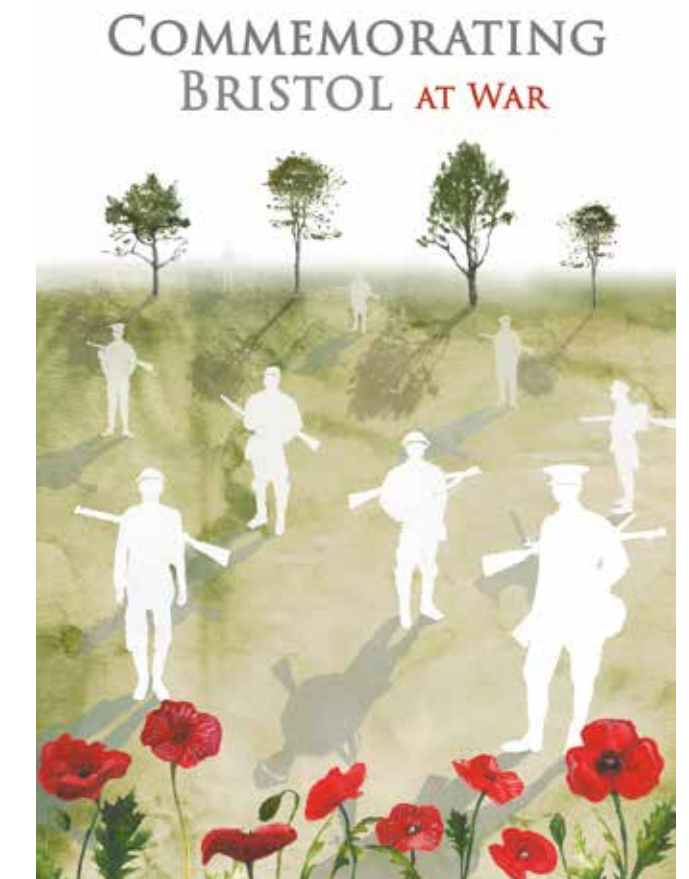
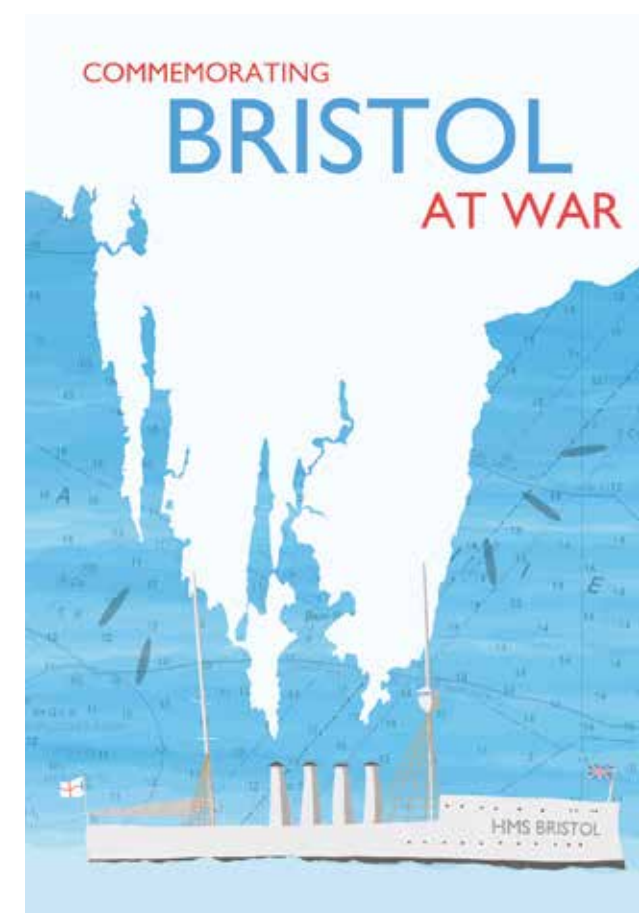
Third year students on the BA Hons Illustration course produced a number of colour posters, commemorating 'Bristol at War', as part of the Bristol 2014: City and Conflict programme. The posters were completed by the students in the run-up to their end of degree show, demonstrating their skills and creativity.

The students have considered the impact of war on all aspects of society – including both humans and animals. They reveal cultural and societal changes including unlikely romances and shifts in identities and responsibilities, and group and individual heroism both at home and on the battlefield. One example of this is the story of Walter Tull who was one of the first black professional footballers to play in a top division. He was killed

in action and posthumously awarded the Military Cross. The designs also include several variations on traditional propaganda posters, utilising bold colours and persuasive messages to 'Help Britain' in loud fonts. A number of the posters make direct reference to Bristol as a city, and as a people, providing this project with a local element.

The project was co-ordinated by Andrew Kelly, Director of Bristol Festival of Ideas and Bristol Cultural Development Partnership; UWE visiting professor Christine Hill and Jonathan Ward, course leaders for UWE's BA Hons Illustration degree; and Dr Carinna Parraman, Deputy Director of the Centre for Fine Print Research UWE and board member of FOI.

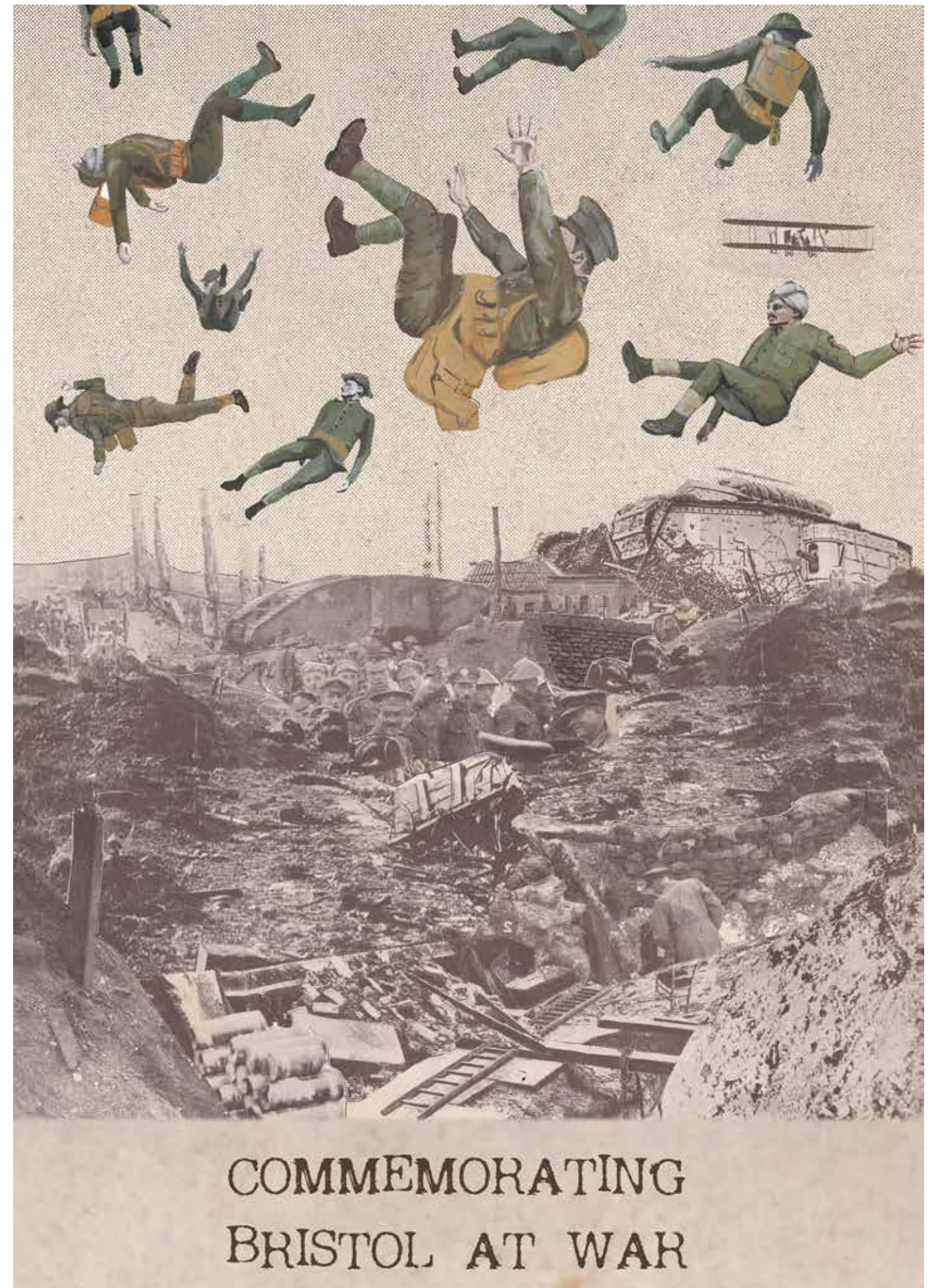
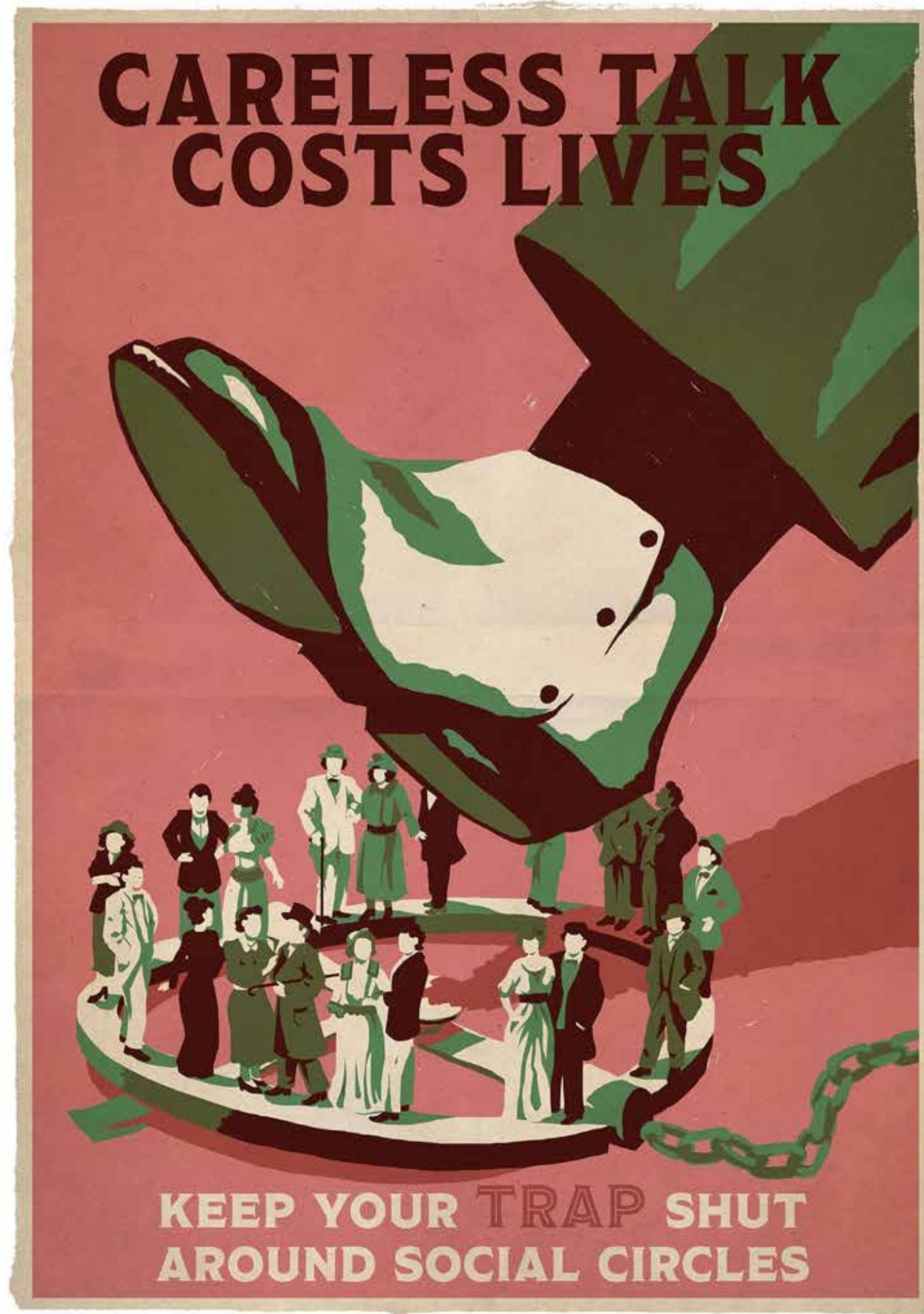
Exhibiting artists include: Jack Beagley, Richard Bruten, Rosie Carmichael, Andy Carter, Lydia Glenday, Pip Greeves, Emily Holmes, Linnea Holstrom-Ljung, Sophie Hunt, Sohia Jowett, Jess Large, Daisy Mann-Peet, Jacob Merrick-Wolf, Rachel Miller, Bethan Mure, Tudor Morris, Rosie Rowland, Hamish Scott, Shauna Summers, Rosie Tasker, Sarah Ulyett and Gordon Wright.

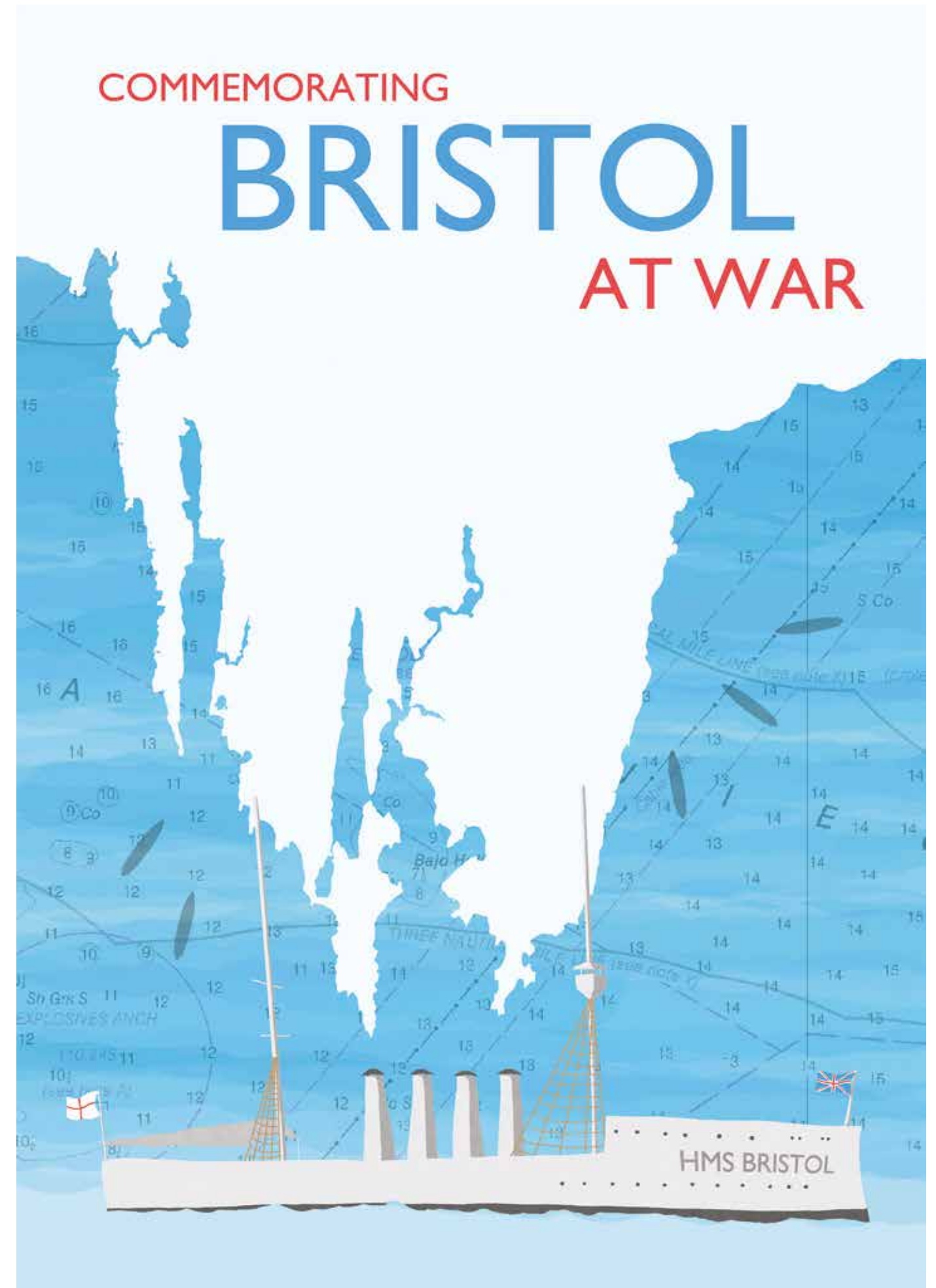
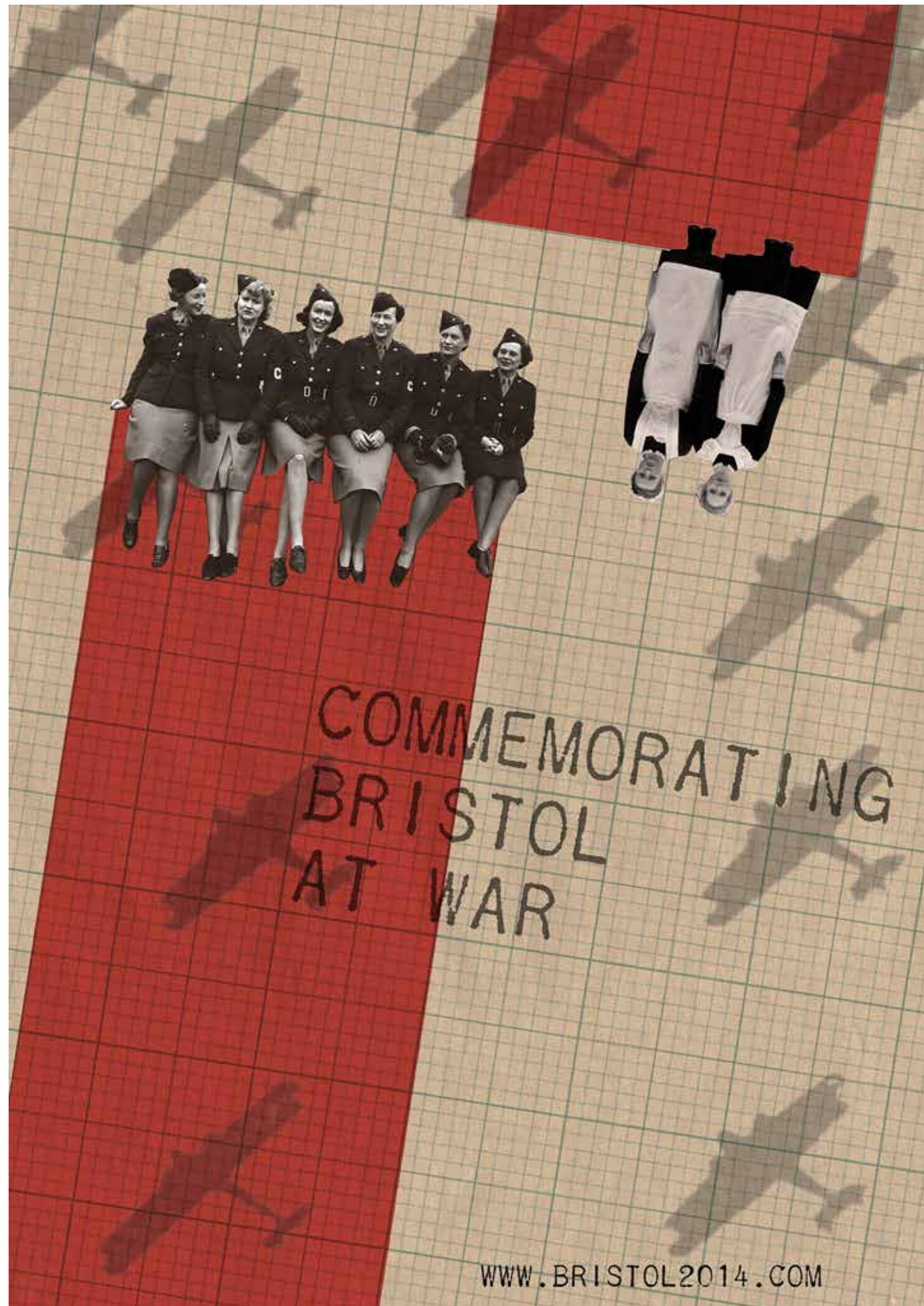


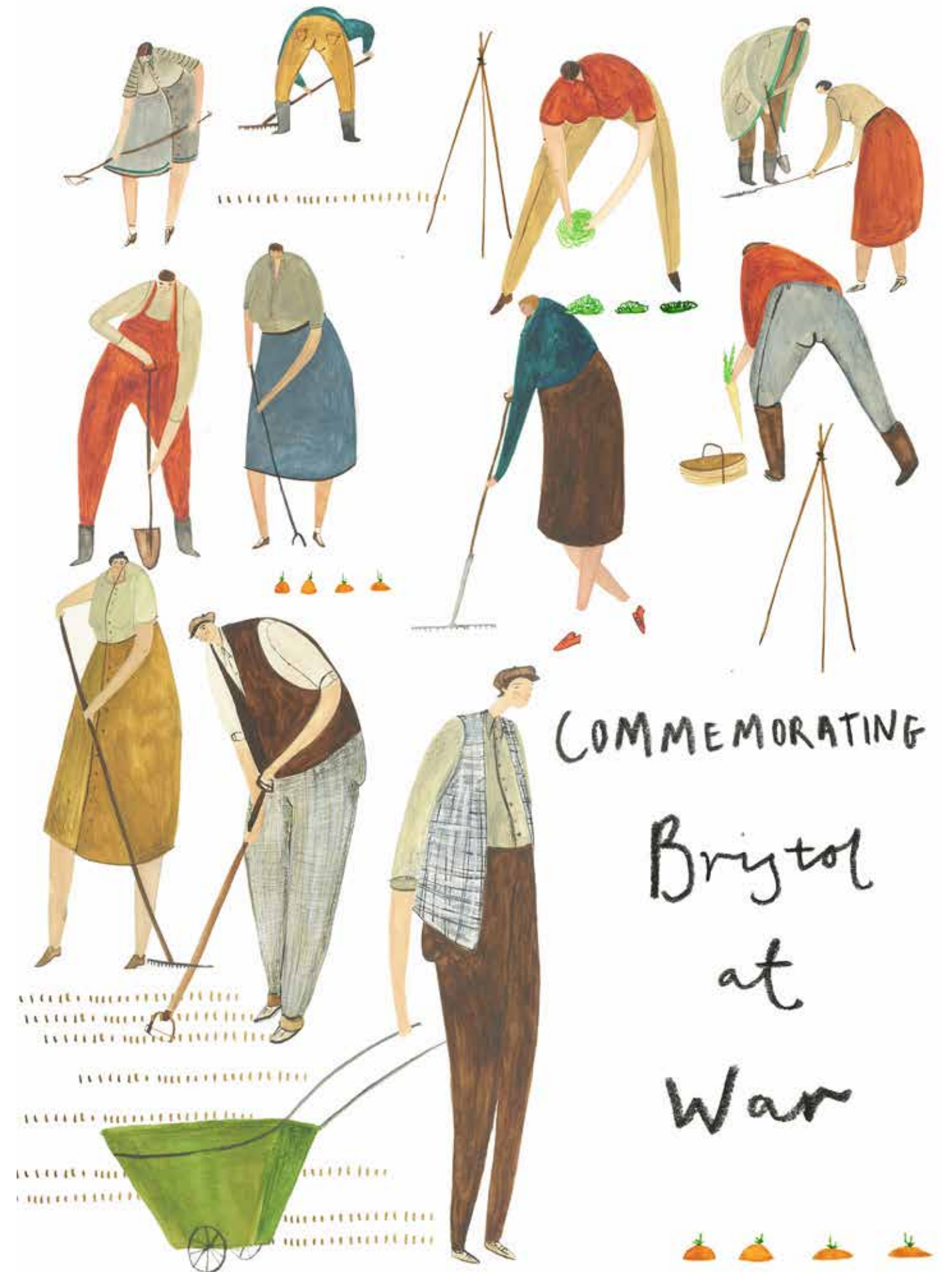
ARTISTS

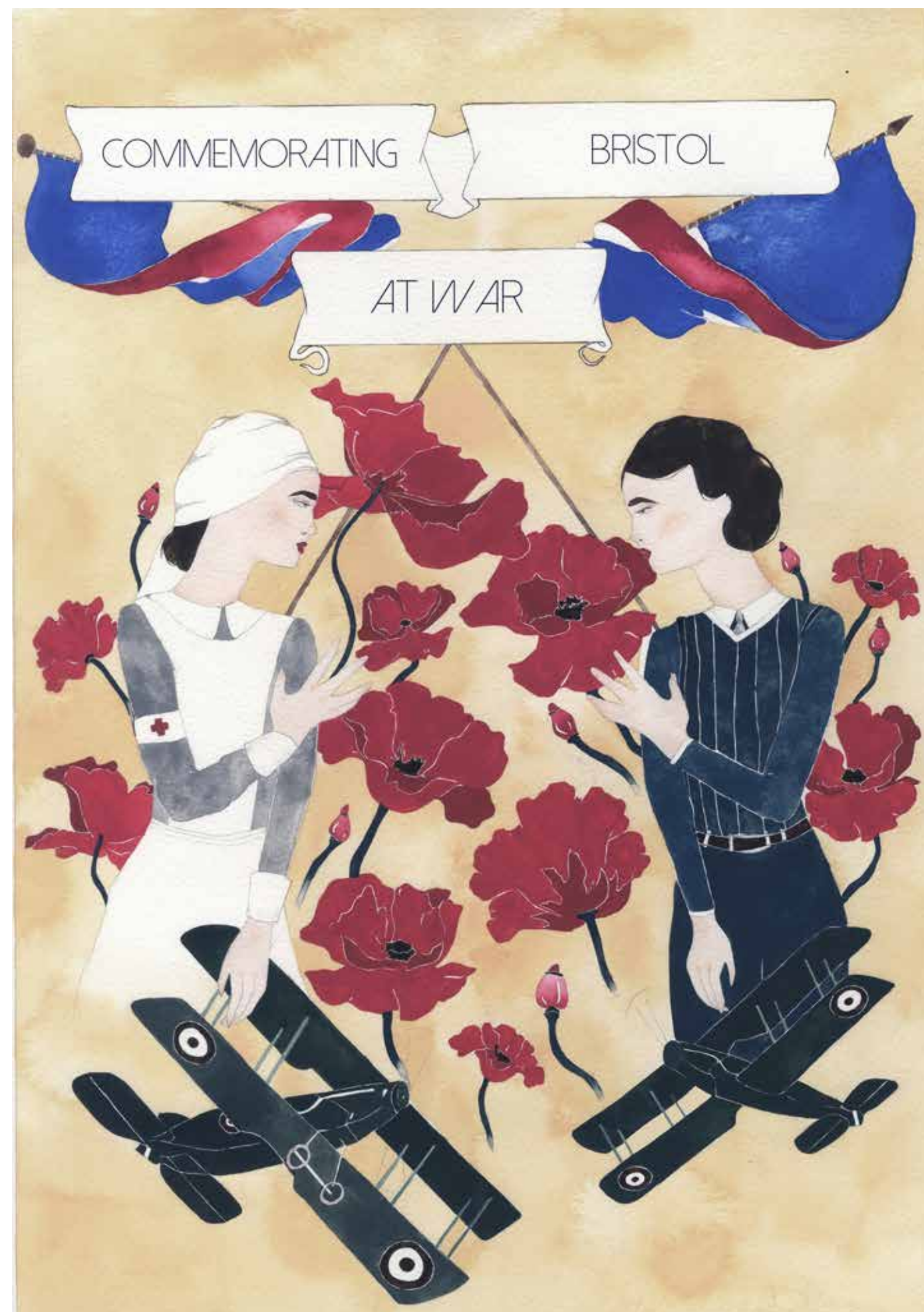
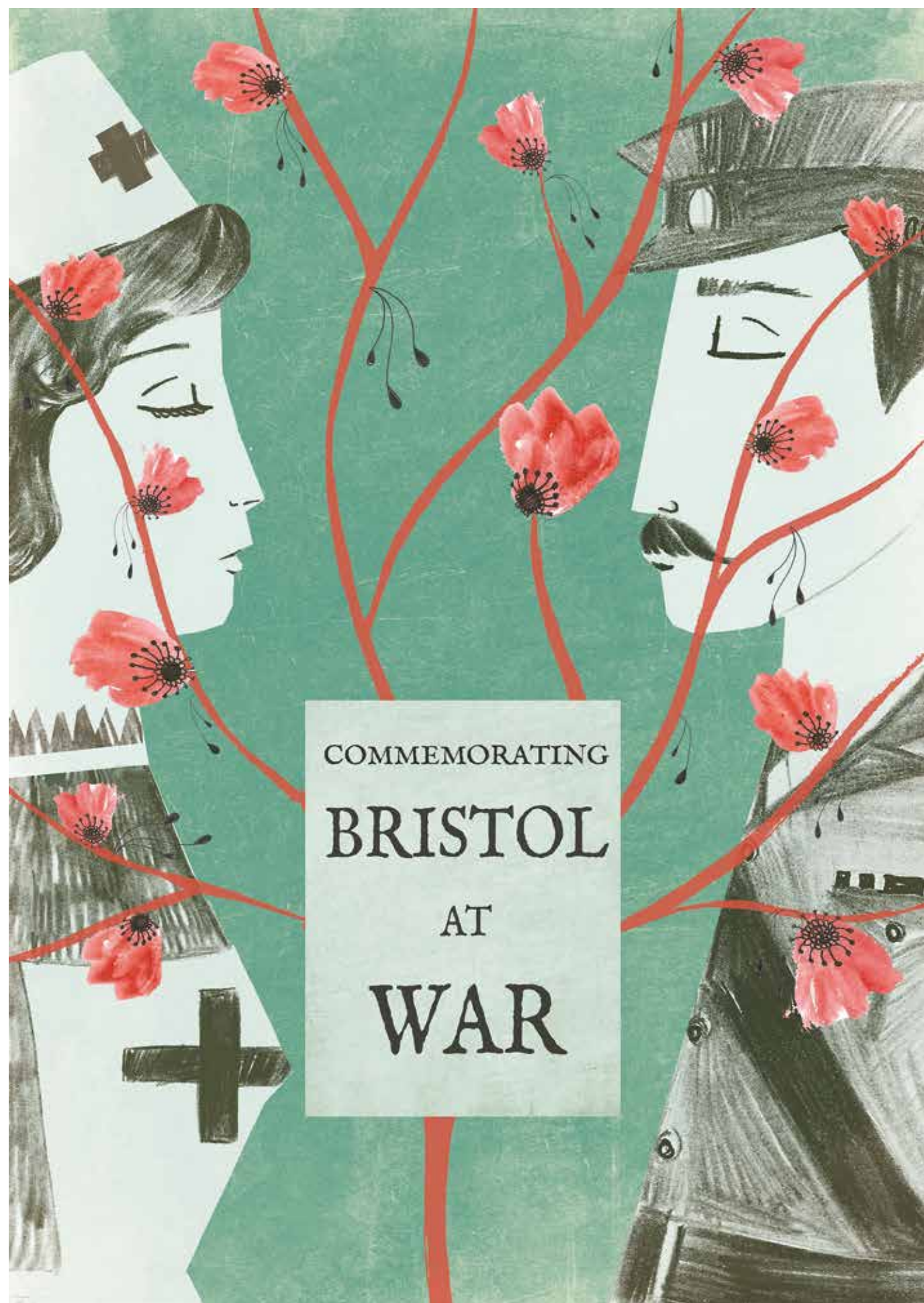
Jack Beagley	129
Richard Bruten	131
Rosie Carmichael	132
Andy Carter	133
Lydia Glenday	134
Pip Greaves	135
Emily Holmes	136
Sophie Hunt	137
Sophia Jowett	138
Jess Large	139
Daisy Mann-Peet	140
Rachel Miller	141
Tudor Morris	142
Bethan Mure	143
Rosie Rowland	144
Mish Scott	145
Shauna Summers	146
Jacob M Wolf	147
Gordon Wright	149

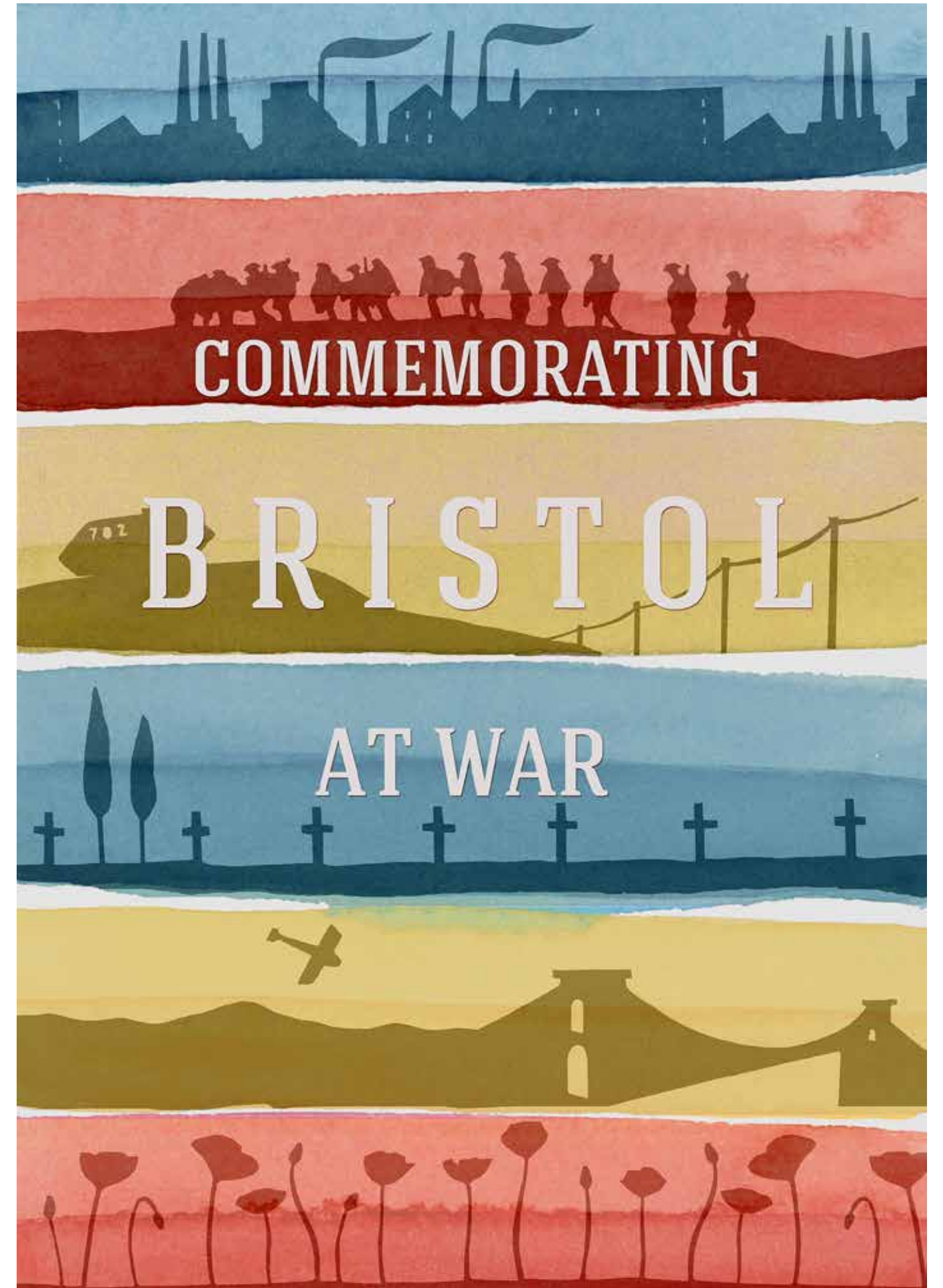
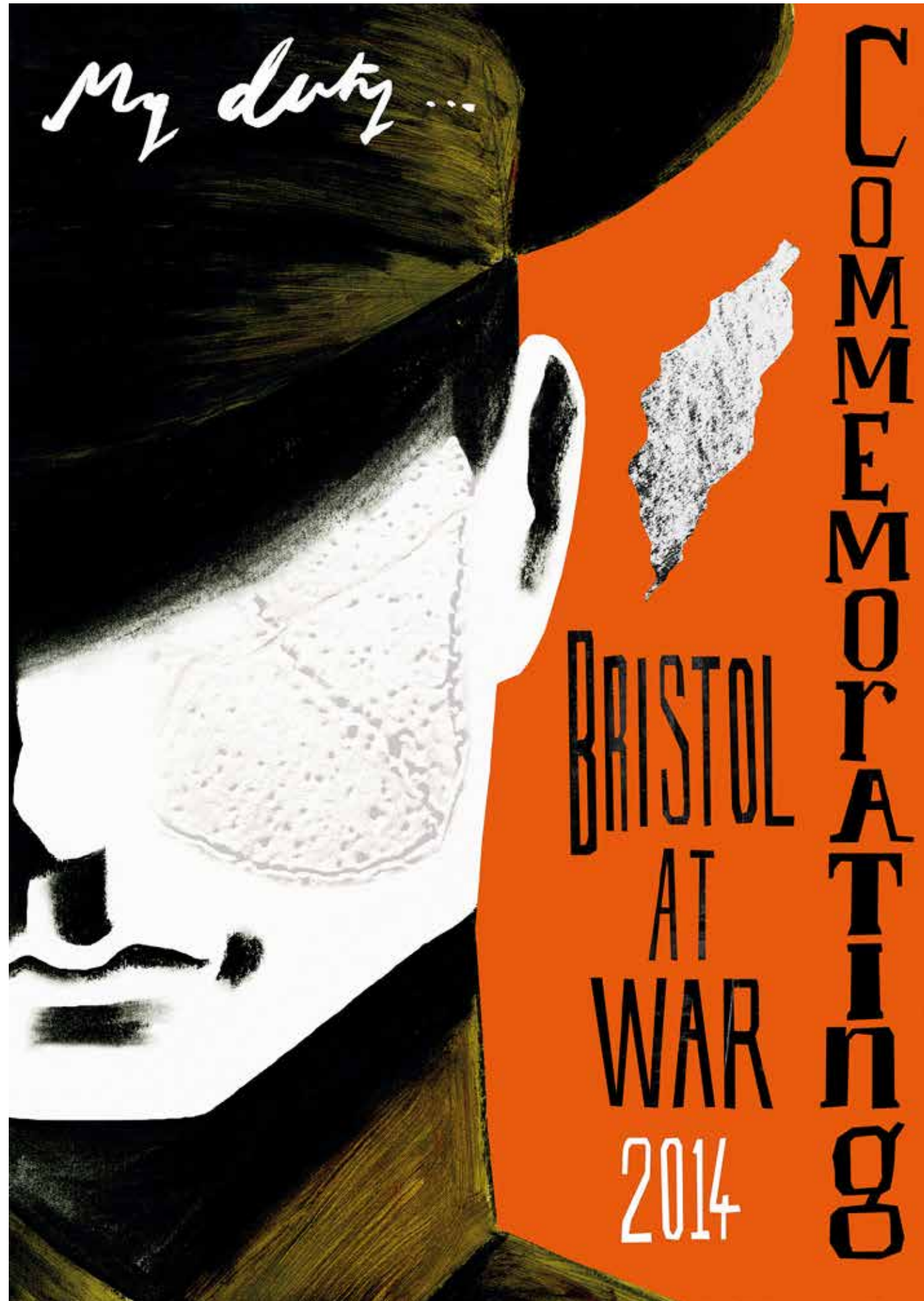


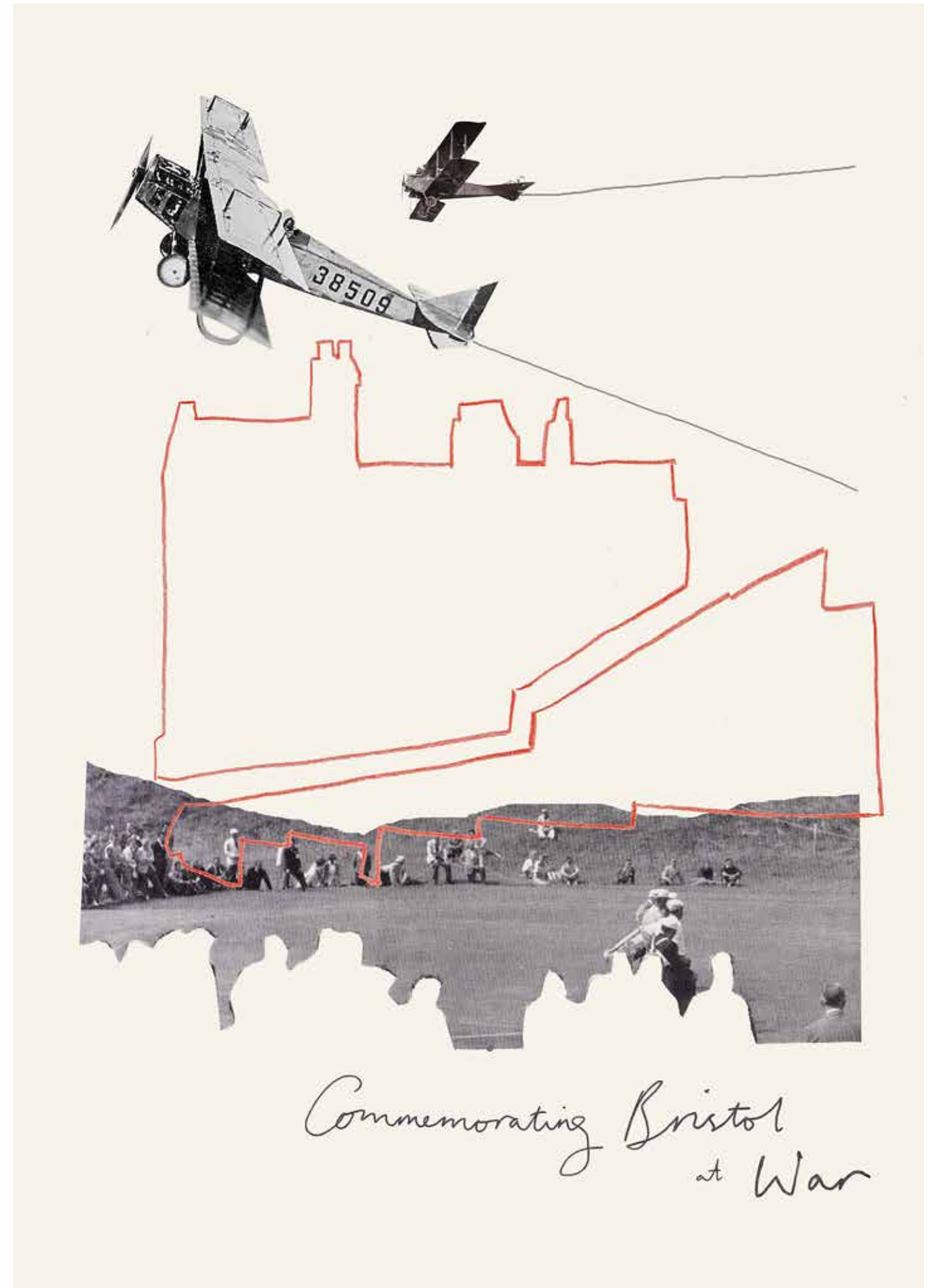
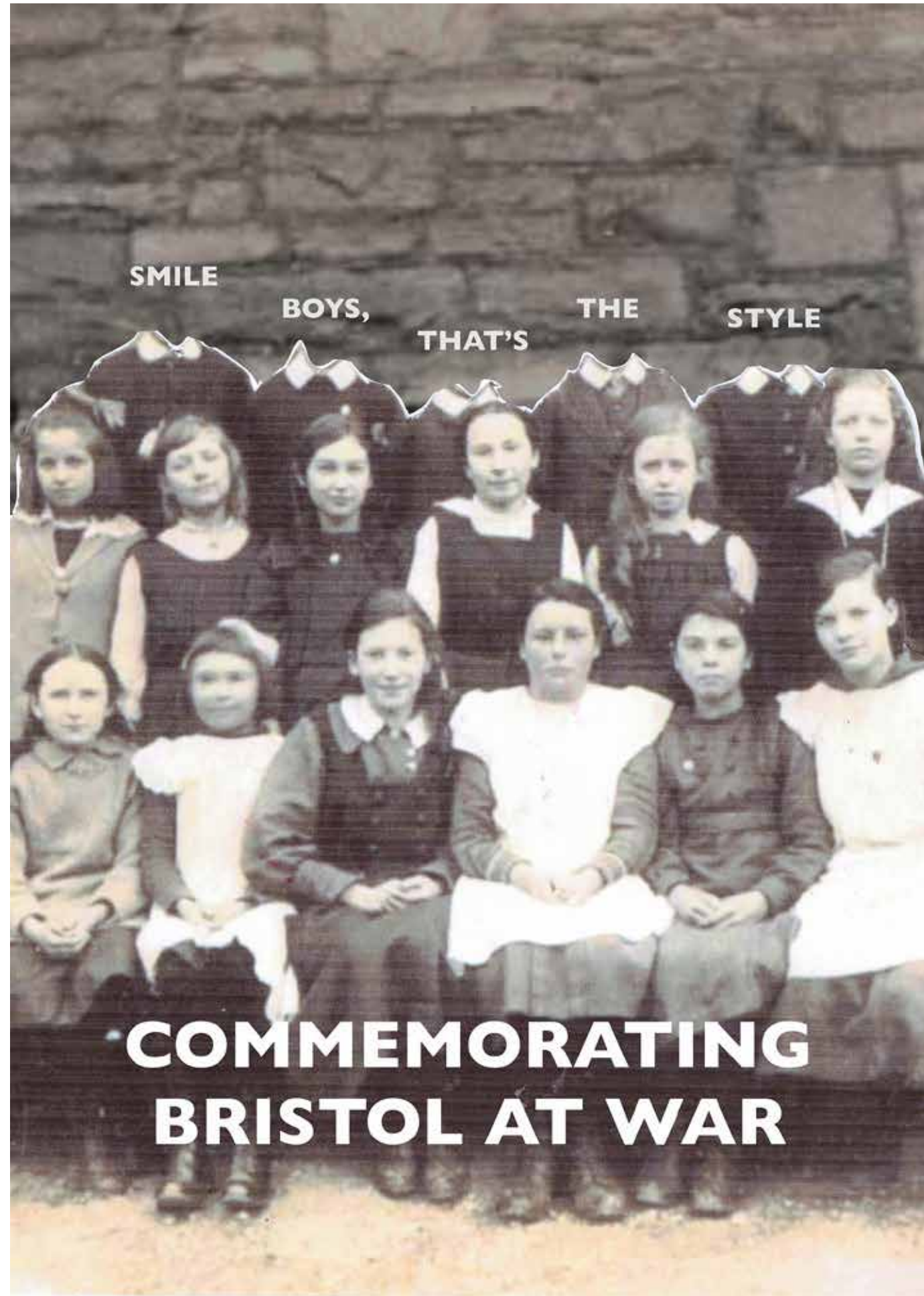


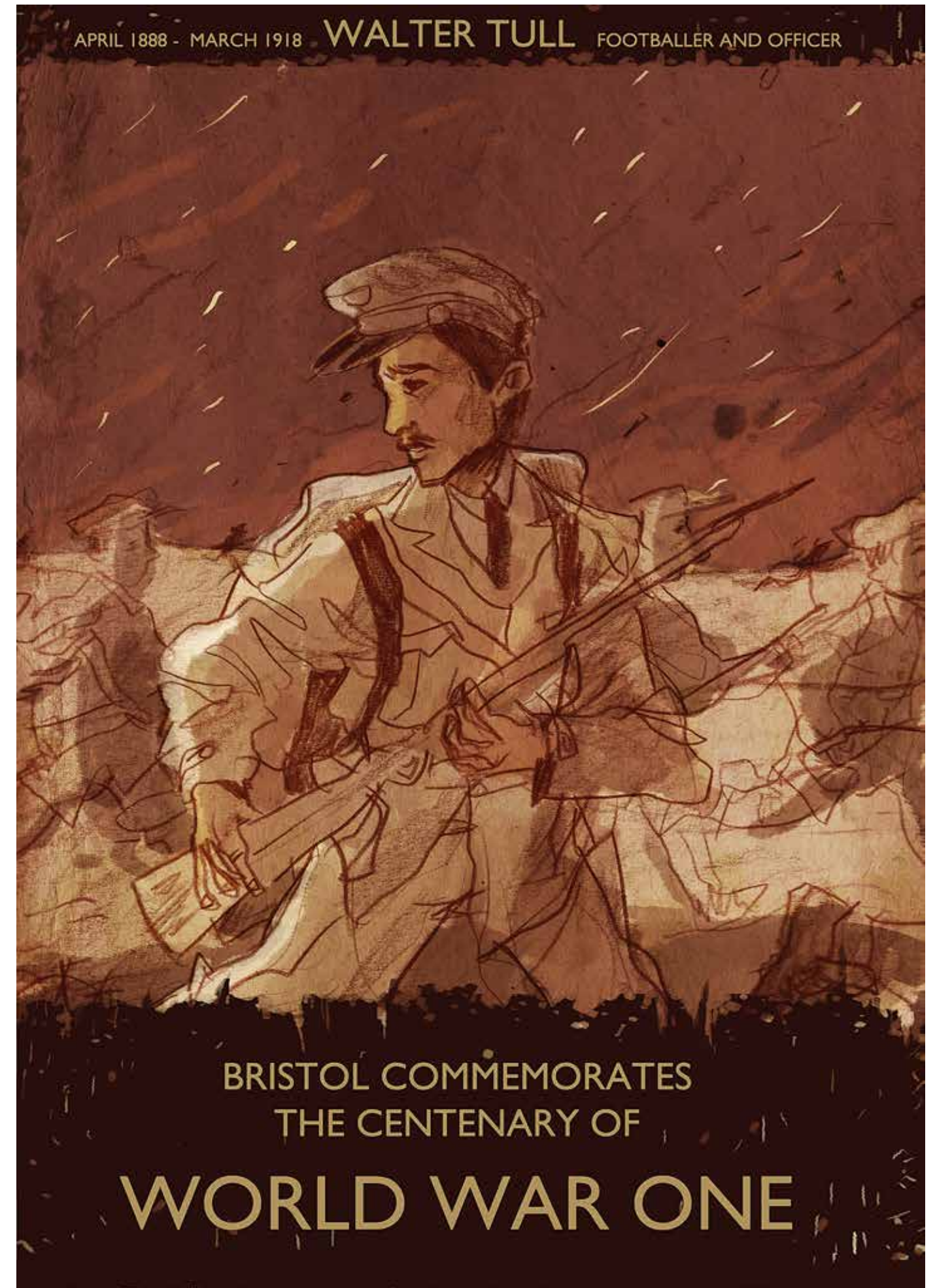
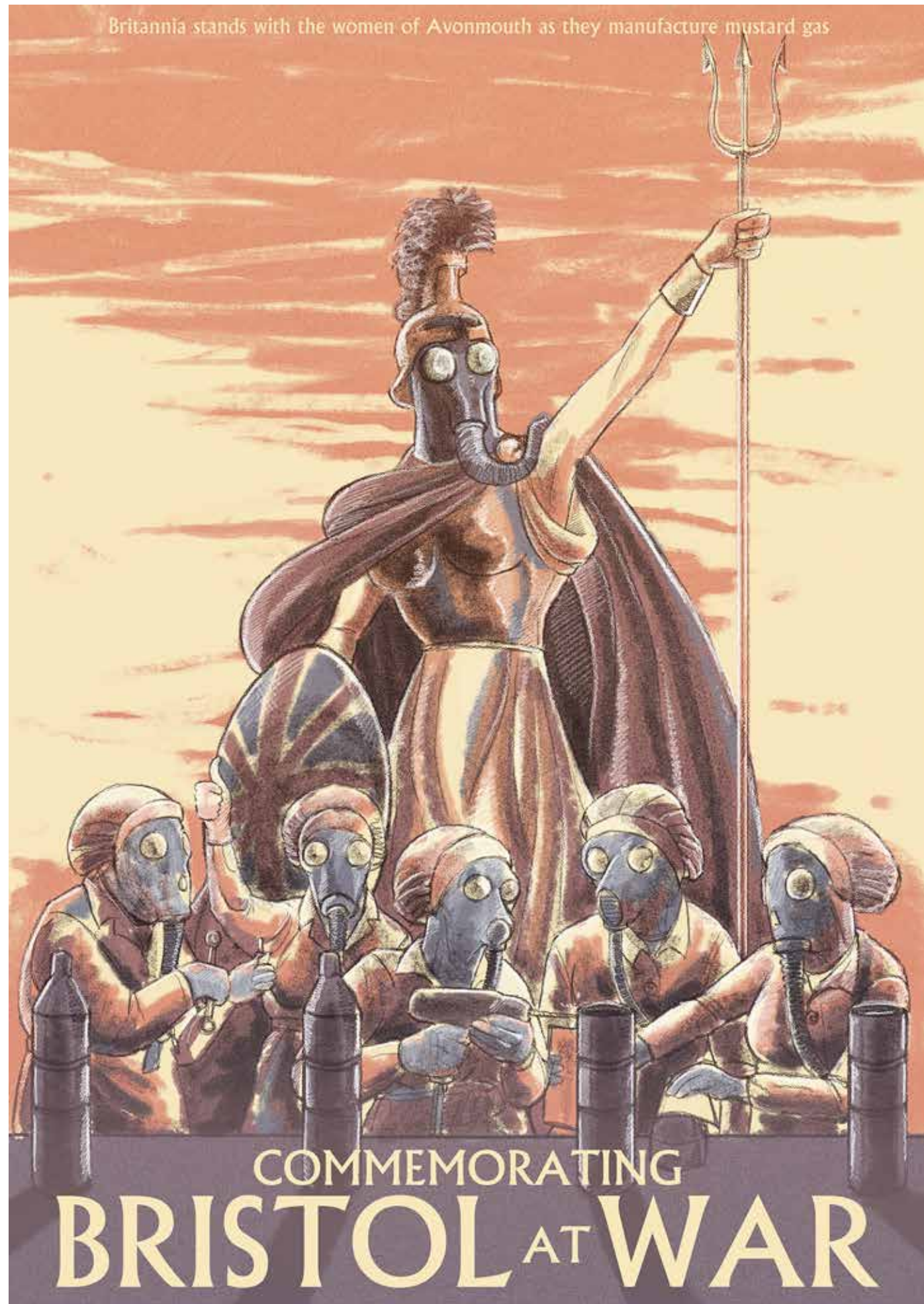


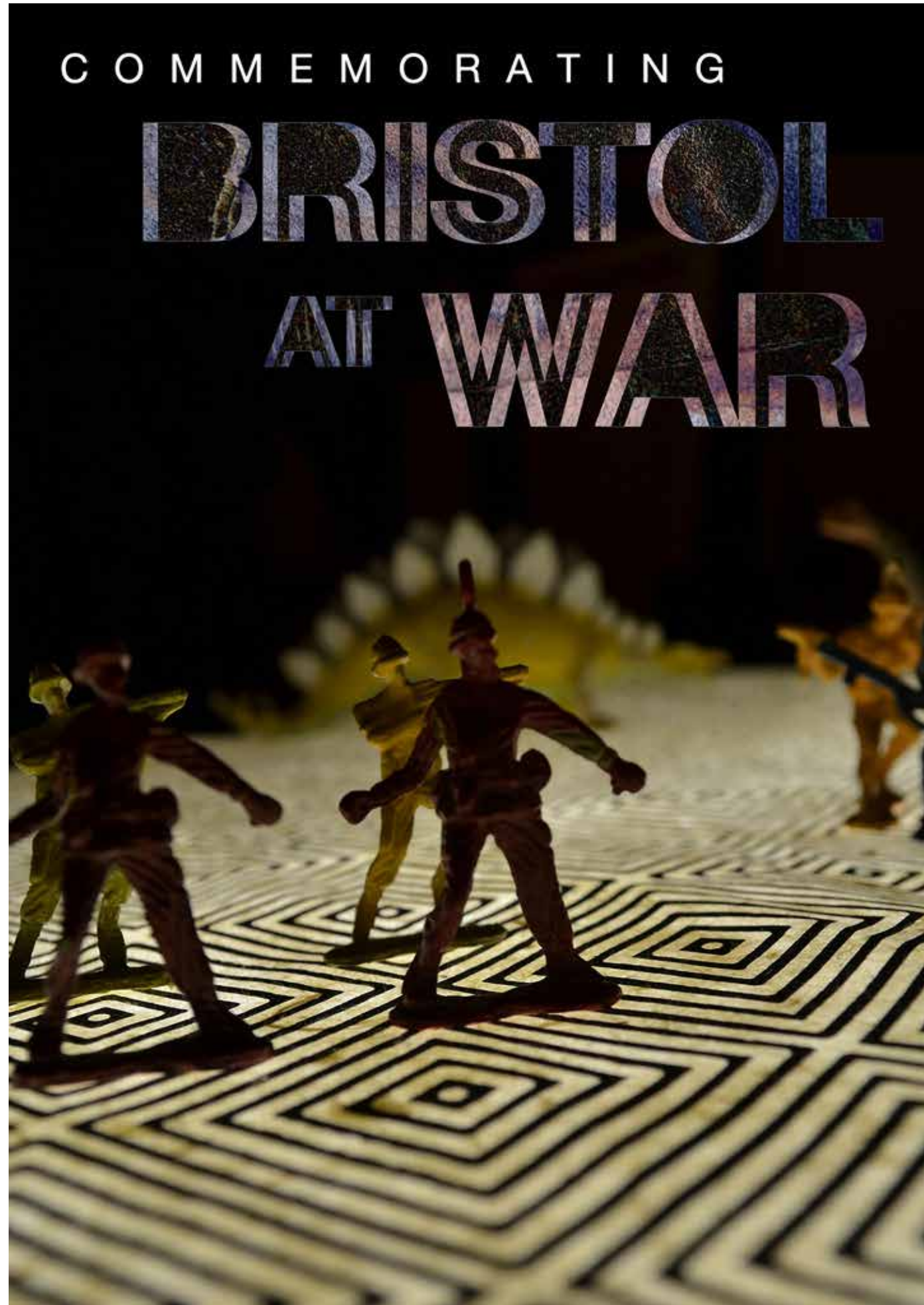




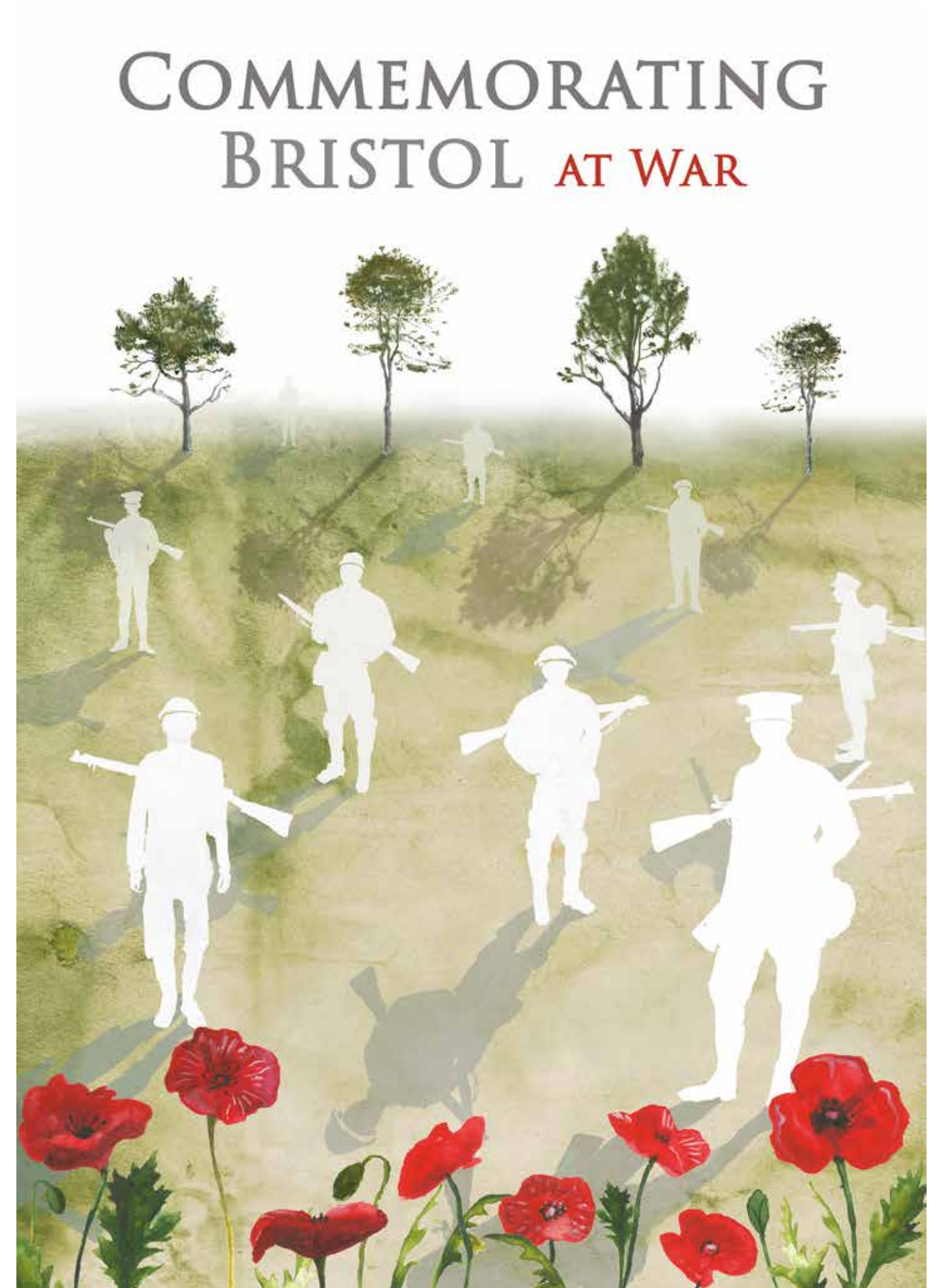
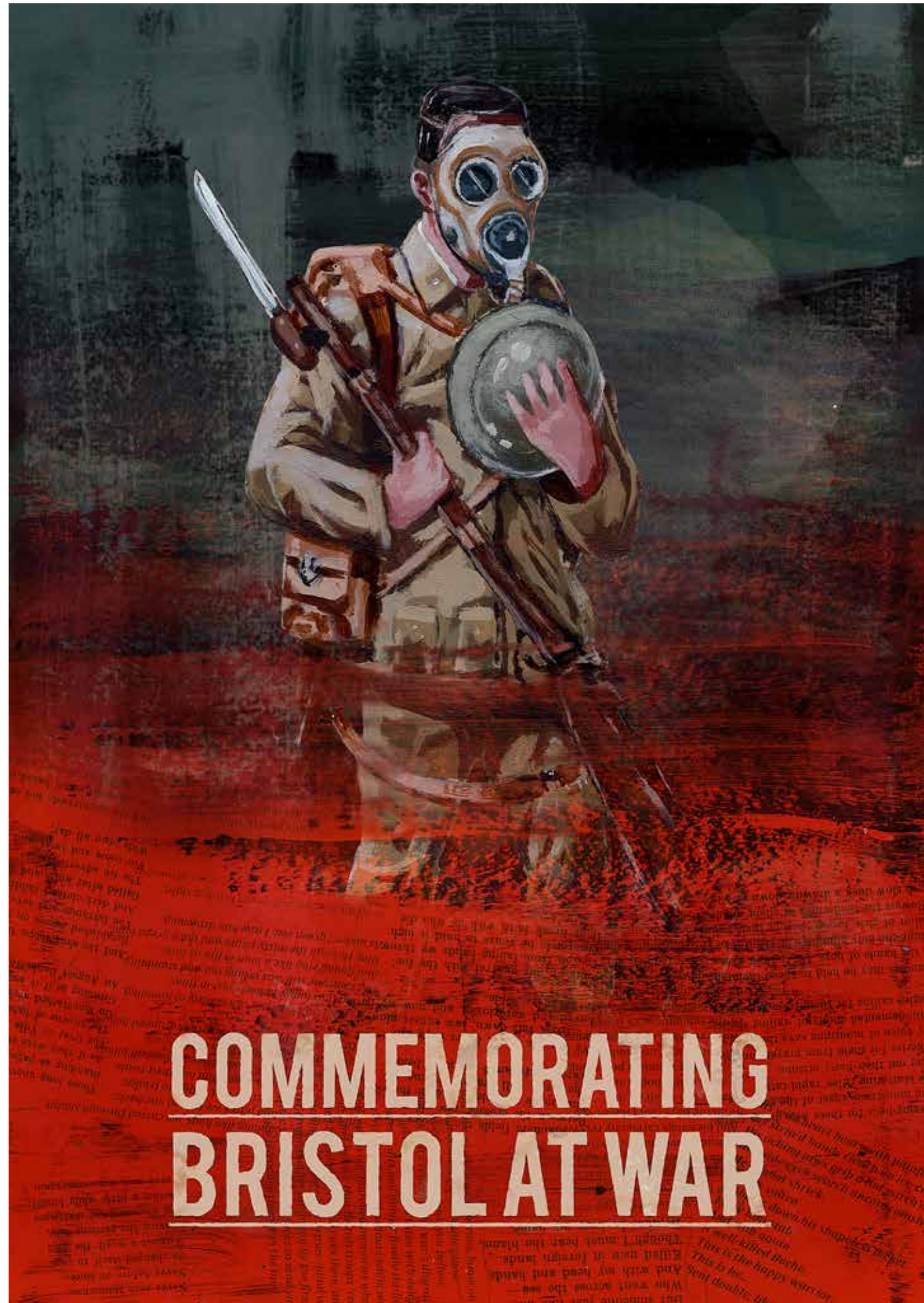












SECTION FIVE

Arts Council England Commissions

AN APPRECIATION BY PHIL GIBBY, AREA DIRECTOR, ARTS COUNCIL ENGLAND

We were delighted to invest in a series of high quality arts commissions for Bristol 2014.

Through a number of small investments an ambitious and impressive arts programme has emerged that has moved and inspired audiences across the city's many communities on an exceptional scale, building new partnerships and bringing people together.

These projects and others like them see artists, audiences, communities, eminent speakers and young people united in joint commemoration of one of the most poignant dates in our recent history. Through educational and artistic activities like this we can begin to develop our understanding of the many different faces of war, our responses to it and how it resonates deeply within our society today.

On Remembrance Day 2014, I sat in Bristol Museum and listened to the magnificent Lydbrook Band playing Liz Lane's Rosenberg song cycle *Silver Rose*. It was an incredible experience and just one of many this year. This unique record of the arts commissions for Bristol 2014 gives us all a chance to reflect and remember whilst providing a rich legacy to take forward.

Phil Gibby
Area Director, South West, Arts Council England



HELEN DUNMORE

A Silver Cigar in the Sky

The Bristol-based award-winning author and poet Helen Dunmore, whose latest novel *The Lie*, is set during and immediately after the First World War, wrote a short piece of fiction on a war-theme for Bristol 2014 entitled *A Silver Cigar in the Sky*.

For the first time in British history, war came from the air with the German Zeppelin campaign of the First World War. New technology meant that from now on, even without invasion, the civilian population would always be vulnerable to death and destruction by aerial bombardment. *A Silver Cigar in the Sky* explores both the thrill of technological advancement and the terrifying uses of these innovations in wartime.

In 1932 Iris Daniels watches the airship the Graf Zeppelin on a display flight over Bristol and the City Docks. It is Bristol Navy Week and three destroyers are in harbour. As the Zeppelin passes only a few hundred feet above Iris, she hears the drumming of its engines and is taken back to London in 1915. Iris had moved from Bristol on her marriage, and was now engaged in war-work while her husband Arthur served in France.

One October evening, Iris went for a night out with friends. That same evening, Zeppelin Kapitänleutnant Joachim Breithaupt and his crew were flying at eight thousand feet on a route that would take L15 directly over London's West End.

A Silver Cigar in the Sky

Around her, the crowd gasps. The Zeppelin wallows above the city and the crowd breathes out, willing it higher. Breath from thousands and thousands of lungs becomes hot air to push the Zeppelin up and away, out of danger.

It's going to crash into the Wills' Building.

It's going to impale itself on the Cabot Tower.

It's going to catch and crash and sag before bursting into flame and spewing a river of fiery struts, fabric, metal and men onto the streets below.

The woman next to Iris grabs her arm. 'My God,' she says, 'Look at it. Just look at it. It's going to hit the tower.'

'It's all right,' says Iris. 'It's not as low as it looks.'

'How do you know?' says the woman, offended.

'I've seen one before.'

The crowd breathes in, breathes out in a long sigh of relief and maybe, for some of them, just a sliver of disappointment. Drama has loomed. It has almost touched them. But the Graf Zeppelin sails on, massively chuntering to itself, towards the Docks where more crowds line the wharves. Boys hurl their caps into the air and fathers swoop children onto their shoulders for a better view as the airship turns. It is right over them now. They gaze up at its belly and giant fins. They are in the shadow of the air-whale.

It's going along the water. Heading for Avonmouth.

It's going up by Hotwells.

To the Suspension Bridge!

Go up over the Downs, you'll get a good view there.

Those who have motor-cars jump into them and set off in pursuit

of the Zeppelin, sounding their horns while passengers hang out of the windows to track its flight. It's a hunt like none there's ever been. The motor-cars roar past Canon's Marsh, along Hotwells, up Clifton Vale. The air-ship is hidden by the turn of the hill. They're going to miss it! They burst out onto the level and race for the Downs.

Iris Daniels has no motor-car, and it's not likely she ever will. She has come on her own to see the Zeppelin, saying nothing to her sister. Iris often goes for a long, solitary walk on a Sunday. It gets the fidgets out of her, she says, after the working week. She's a dressmaker who would rather rip out a seam than send a client away with a less than perfect fit. She's been back in Bristol for twelve years now. It was hard to begin with, but now she has to turn away clients. She spends long hours in the attic room that serves as her workshop.

Iris's lips are parted. She stares at the Zeppelin as it chugs away over Bristol, touching nothing and impaling itself on nothing. The Graf Zeppelin is on a friendly visit, as part of its tour of Britain. She read all about it in the paper. This is a display flight, commanded by Dr Hugo Eckener, director of the Luftschiffbau Zeppelin company. Iris has read the newspaper article with attention. She knows that the Graf Zeppelin is a friendly guest in the skies over Bristol, but her heart and her breathing refuse to believe it. Her heart bumps with fear. Her breathing is tight. Her body expects injury or death.

The Zeppelin has gone, and around the Docks, Navy Week continues. HMS Warwick, HMS Velox and HMS Versatile are visiting the city. The children who waved and cheered at the

Graf Zeppelin are the children of peace. They weren't even born, thinks Iris. It's almost fourteen years since the end of the war. Sometimes it makes her dizzy, the way time rushes on and leaves you standing.

'Iris! Iris!'
 'She's off in a dream.'
 'Wake up, Iris. Are you coming tomorrow night, or not?'
 She blinks, and looks around at the girls. 'Coming where?'
 'Coming up West with us tomorrow night.'
 'Oh - I don't know -'
 'Do come, Iris,' pleads Grace, 'Mother's so strict, but she won't mind me going if you're there.'

Iris is a married woman, and therefore able to throw a cloak of respectability over almost any outing. 'Strict' is one way of describing Mrs Butterfield, thinks Iris, who has been invited home to tea with Grace in Clapham. A more observant - or less cowed - person than Grace would see a harridan with an evil imagination who persecutes her daughter.

'I don't know why you let her get away with it, Grace,' says Pansy, who looks delicate but is the most fearsomely self-willed girl Iris has ever met. 'Ask her if she knows there's a war on. Tell her they've put you on the evening shift. Watch out, girls, here comes the Stoat.'
 'I'll come,' says Iris quickly, 'I'd like to.'

The Stoat - Miss Stote - is their supervisor. In a flash they are back at their desks and the rhythmic pounding of typewriters fills the room.

Iris has never spent so much time with other women. Her marriage and brief life with Edward have fallen away, as if into the bottom of a well. She can peer down and see them shine but she can't get at them. She's earning good money, though. The two rooms where she and Edward set up home together are bright with bits of china she's picked up from market stalls,

and pretty cushions. She keeps it all ready, as if he might walk in any moment.

His last leave was awful. She meant it to be perfect, but it was such a shock, somehow, to see him thickened and brown in the face and restless as she'd never known him. They only came back to themselves when they went walking, late into the velvety summer nights, not talking, just arm in arm, stopping at a coffee-stall then walking on again as if they could get to a place where there wasn't a war. He was all right, he said. He didn't want to talk about it much. They did talk, one night, about what Iris would do if he got killed. That was typical of Edward. Very serious, very responsible, old for his age. He'd always been like that. He'd made his will and it was in the top right-hand drawer of the big chest of drawers in their bedroom. He wished there was more to leave her. If there was a baby -

'Don't talk like that!'
 'Don't you want a baby? I do.'
 He'd never have said a thing like that before. He'd have been too shy, even with her.
 'It's not that. It's you talking about leaving things. I don't want things left to me. I want -' But she stopped herself. She wasn't going to be weak and say: 'I want you to come back,' - And make him think that she had any doubt of it. His neck was brown and roughened, and his face and forearms too. His hands were calloused. He undressed and there was a line where the weatherbeaten colour ended. Beyond it, his skin was white and fine-grained. She pressed her face into the silky skin of his shoulder, and felt the new muscle under it.

'Of course I want a baby,' she murmured.

But it didn't happen. His leave ended: he went back. A week passed, and another, and then it was clear that there wasn't going to be a baby. She couldn't write a thing like that in a letter, though, especially with his letters being censored. They should have made up a code, like one of the girls at work had done with her best boy, before he was sent out. Iris and Edward didn't think of it.

Iris gets out her best silver dress, made last winter and only worn twice, her silk stockings and best cami and lays them on the bed. She can't help feeling there's something wrong in wearing the silver dress without Edward - When Edward might - No. Don't think of that. Edward said: Make sure you don't stick in here, Irie, night after night. And the girls at work are the only people she knows in London, apart from Edward's parents and his awful sister. Pansy has got tickets for the show at the Royal Fortune, where Iris has never been before. It's near the Lyceum, apparently. They all paid into a kitty and they're going to have an early supper at the Corner House first. Her good coat will be warm on top. She strokes the fabric of her silver dress. It fits like a glove again, now that she's altered it. She lost weight when Edward went out.

The thing Iris likes best about the show is the costumes. They are wonderful. She'd like to look at them close-up, to see how the designers manage to make them fit so well and yet the girls who wear them can dance as free as if they were in the altogether. In one number, all the girls have plumes of ostrich feathers attached to diamanté bands in their hair. Iris costs them in her head. She'd choose a slightly different shade of blue for the satin of their bodices, though. Even under the lights, the colour is harsh against the girls' skin.

'Iris! Wake up, it's the interval. We're all going out.'

Iris smiles, and shrugs on her coat but leaves it open, so that the gleam of her dress shows.

'Aren't the costumes lovely?' she says to Joan.
 'You'd need to have a figure like yours, or Pansy's,' says Joan, rather mournfully. She is heavy-set, and doesn't help herself by wearing pink. Her dress is too tight, straining across her hips. She needs to offset her colouring. A dark, misty green and some clever cutting would do wonders for her. Although, with her figure, she'd look better in something tailored ...

'I'd love to make a dress for you, Joan,' Iris says.
 'Oh - Iris!' For Iris's clothes are the envy of the office. 'Would

you really? But wouldn't it be awfully expensive?'

'I can get the stuff for you cheap. There's a place I know. I'd like to, Joan, really.'

Joan stumbles over the end of the row of seats, blushing with pleasure. I ought to have thought of it before, thinks Iris.

The streets are packed. The Lyceum's just out for the interval, too. Crowds swirl around the stalls that sell roast chestnuts, chocolates, coconut ice. Grace has gone to the cloakroom. Suddenly Pansy grabs at Iris's arm, almost pulling her over.

'My heel!'

Both girls examine the shoe. The heel has come away from the sole, but cleanly.

'You can get that repaired.'

'It'll mean a bloody taxi.'

'Pansy!' exclaims Joan.

'It's not your heel that's gone.'

'I'll tell you what, girls, I'll get us all some chocolates,' says Joan brightly, and she plunges across the road to queue at a stall. The crowds swallow her. So many people - It must be all the shows having their interval at the same time. If Grace comes out, how's she going to find them?

Something changes. Iris can never remember quite what she noticed first. A thick thrum in the air, like a train coming down the line. A stillness. Sweep and ripple through the crowd as one head tips back and then the next. A taxi squeals to a stop and the driver jumps out and runs down an alley.

'Oh my good Christ,' says Pansy, and her face is a white disc, turned to the dark sky.

Except it's not dark. Something vast and rimmed by light swims over the gap between the buildings. It looks like a cigar. A silver cigar, filling up the black sky.

The air packs itself together and slams at Iris. She is on the ground. There's a stink of smoke and a shrieking noise by her ear like a kettle that no-one has pulled off the hob. Slowly she moves bits of herself. A hand. Her legs. The smoke panics her. She has got to get up out of this. She watches herself shake as if she were someone else. Up you get, Iris.

She stands. She can't see Pansy anywhere, or any of the girls. No, there's Pansy sitting in the pavement, her mouth square like a baby's, screaming. But that's not the kettle noise. The shrieking comes from somewhere else. She looks around. Someone must have picked her up and put her down in a different street. The buildings are all wrong. She turns. There's the Lyceum. People are running and screaming now, like Pansy. But over there, where the stalls were, no-one's running. There are heaps on the pavement. Bits of building fallen down. Everything trembles as if it's going to fall, or perhaps it's her, shaking.

Iris picks her way over the rubble. A man tries to get hold of her but she pushes past him. Her coat has gone. Her dress is ripped down the front. I must look a sight, she thinks. Lights flare, and Iris picks her way.

Someone is mouthing at her. She can't hear the words, and she takes no notice. It has gone very quiet. Something's lying on the ground in front of her, half hidden by bits of building. At first Iris thinks it's a dummy out of a shop window, then she sees it's a person. It hasn't got any clothes on, but then she sees rags of pink over the jammy-wet flesh. She doesn't dare look any closer. Nothing moves. Slowly she gets down on her knees and starts to pick at the rubble.

The excitement of the Graf Zeppelin is over, and Iris slips out of the crowd. She won't catch the tram home: she'll walk. It will do her good. She shouldn't have come down here. Why ever did she think she wanted to see the Zeppelin? It was a stupid idea, not like her. What was in her head? Laying a ghost, or some such rubbish. Lucky that Sarah and the boys didn't come down. It wouldn't do for them to see Auntie Iris in such a state.

She's lucky. She should count her blessings. Living with Sarah and Ray ... They're as good as gold to her and besides, they need her. She pays a third of the rent, and her keep. She has the two attic rooms, one for her dressmaking, the other as a bedroom. The boys are seven and nine, and Iris loves them more than she ever thought she'd love anyone, after Edward. She's making good money, and she saves regularly for them, into a Post Office account they'll have when they're twenty-one. Sometimes she gives herself a treat and imagines their faces when they see how much it has added up to, over the years.

But who would have thought of the Germans sending over a Zeppelin in broad daylight, and that everyone would clap and cheer? Sarah was only fifteen when the war ended, thank God, and Ray a year older. They were courting then, and they stayed together. Iris doesn't think they've ever been separated for as much as a night.

She used to be so jealous of Edward, for being dead. She used to wish it had been her. But these last few years, when she looks at his photograph, he is so young. She thinks about everything he's missed. He isn't smiling in the photograph. He was like that: serious, responsible. He wanted her to have a baby. He never knew Sarah's boys.

It's over, she tells herself. The boys weren't born or thought of then. The war means nothing to them: it's just memories, and photographs of people they've never met. But that's good, isn't it? It means they're living in a better world. Thinking, walking, Iris calms herself. By the time she reaches Whiteladies Road, her hands have quite stopped shaking.

Adolf Hitler has been a German citizen for less than four months. There are still six months to go before he becomes Chancellor of Germany.

ROS MARTIN

AND ONE FOR KEISER!

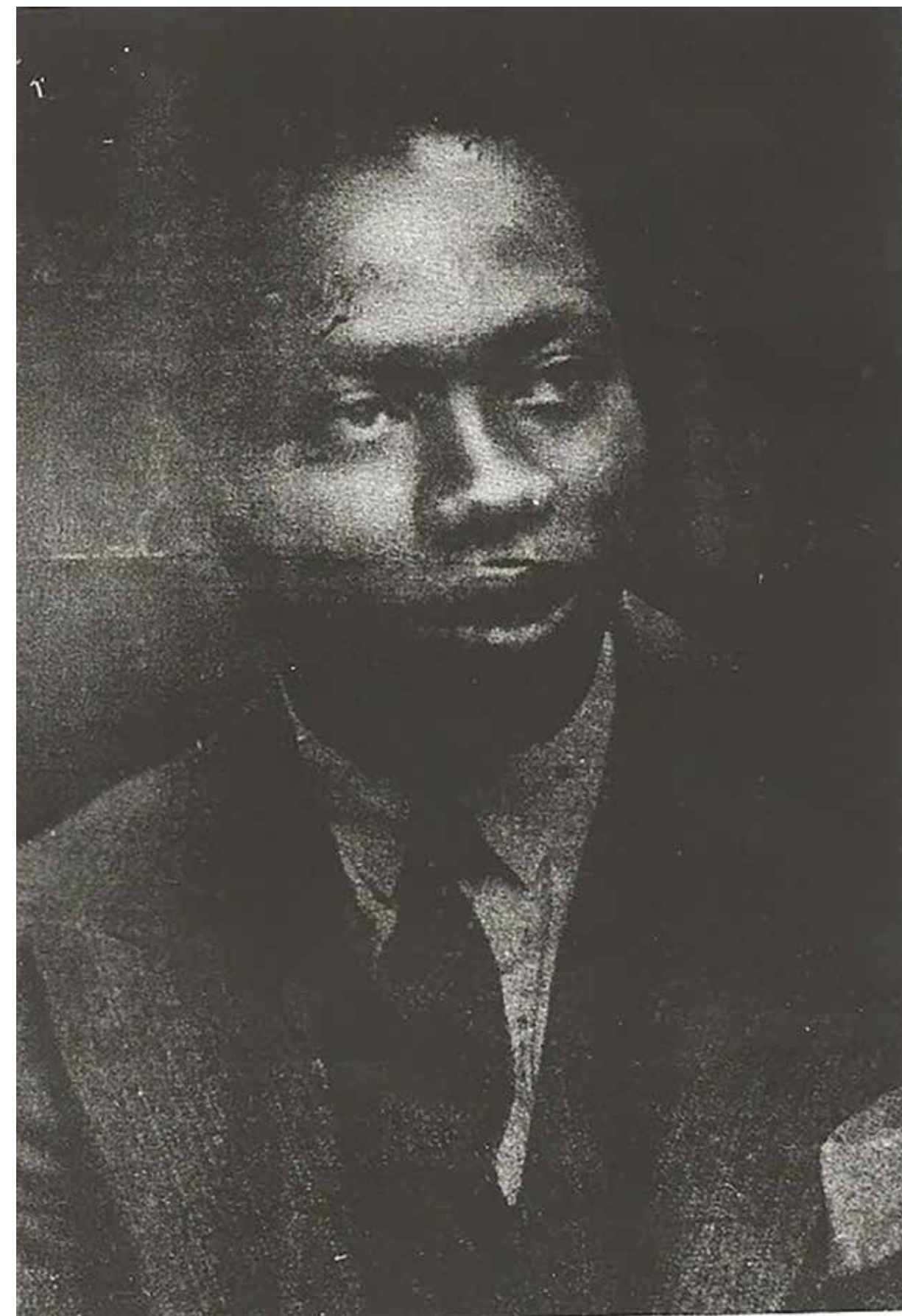
AND ONE FOR KEISER! is a new work in development by playwright Ros Martin, inspired by the life of Nigerian actor Orlando Martin (12.08.1889 to 25.09.1985), the writer's family relative.

'... AND ONE FOR KEISER!' Our Eko Boys High schoolmaster would bellow, ill concealing his delight at our terror. He'd pause then, suddenly, administer that final lash, with such fury, such velocity, to our bare behinds, we boys would smart. Rendered speechless, we wondered, what was this Keiser?

'Sometime after, when all family worry concerning our missing trader/grandmother bore for us a dreadful truth, when she finally emerges to tell her tale. Indeed, she had been taken, prisoner of war in neighbouring Cameroon by the very Keiser's own people. That Keiser grew proportionately terrifying to my mind...

'I, Orlando Martins, summonsing strength, will seek it out, avenge this Keiser! I will show my father. I would go, offer my services to the British Navy, yes, and, I will be somebody.....'

And so a young and determined, British Orlando in 1917 aged 18, makes his impromptu departure from his Lagos family home, from his job as book-keeper under Mr Peregrino in a French produce company on the waterfront. Having befriended a Chinese laundry man from one of the ships, he's saved, paid him off and is off to sea.....



SHOW OF STRENGTH

From Vagrant to VC – The Story of Thomas Rendle



Show of Strength theatre company was commissioned to develop a performance piece to mark the unveiling of a commemorative stone placed in honour of Thomas Rendle, the Bristol hero awarded the Victoria Cross (VC) in 1914. The ceremony was held on 20 November 2014, the centenary of the action for which he received his award. *From Vagrant to VC* took place immediately after the service.

The VC is the highest military decoration awarded for valour 'in the face of the enemy' to members of the British armed forces. It is also awarded in many Commonwealth countries and territories of what was once the British Empire.

As part of the national centenary programme 2014-2018, the Department for Communities and Local Government

has commissioned specially designed paving stones to commemorate the VC holders of the First World War. These will be allocated to places closely associated with the recipient - his place of birth or the place where he spent a significant part of his life.

There are eight First World War VC holders with a Bristol connection.

Thomas Rendle was born in Bedminster in 1884. He was a sergeant with the 1st Battalion, The Duke of Cornwall's Light Infantry. He served as a bandsman and also acted as a stretcher-bearer. On 20 November 1914 near Wulverghem in Belgium he crawled to a collapsed trench under heavy fire, attended to the wounds of Second Lt R M Colebrooke, who had been buried in the trench, and then carried him on his back to safety. Rendle emigrated to South Africa after the war and died in 1961.

EXTRACTS from VAGRANT TO VC

The Story of Thomas Rendle

By Sheila Hannon

To commemorate the centenary of his award on 20 November 2014

Copyright Sheila Hannon 2014

The script is written for three actor/readers

The following extracts are given without actors' names for easier reading

FIRST EXTRACT

Ladies and Gentlemen
 Show Of Strength Theatre Company
 Proudly Presents
 - For One Performance Only -
 FROM VAGRANT TO VC
 The true
 Remarkable
 And untold story
 Of Thomas Edward Rendle.
 Bedminster Boy
 Whose act of bravery
 100 years ago today
 Earned him the Victoria Cross.
 Born in Mead Street in 1884
 - now demolished -

His mother Charlotte
 A Bedminster girl
 Had been a servant
 His father James, a labourer, was born in Devon
 His parents married in Bedminster when they were 19
 When Thomas was 6 they lived at 26 Victoria Place
 Just off British Road
 By which time Thomas had two younger sisters
 Charlotte and Elizabeth.
 The children attended school
 Both parents worked.
 It looks a stable family.
 On paper.
 But life was hard
 Charlotte had at least 7 children





Very hard
 And only those three
 Thomas, Charlotte and Elizabeth
 Seem to have survived infancy.
 Charlotte died of pneumonia in the General Hospital at 34
 possibly from complications following childbirth.
 They lived in Avon Street, Temple by then
 An ocean of drinking dens:
 The Ship
 The Porter House
 The Foresters Arms
 To name but three.
 James was now an 'oil merchant's labourer'
 And a widower.
 And what of
 Thomas, 13
 Charlotte, 12
 Elizabeth, 10
 And possibly an infant
 Or two?
 The Rendle family disintegrated.
 Thomas started living on the streets.
 Within a year he was arrested for theft
 And vagrancy.
 His mother would have died.
 Red hair
 Eyes of blue
 And 4 foot 9.
 He was charged at Bridewell Petty Sessions
 With stealing
 The property of Martha Stone
 Two boxes of tomatoes
 Three bundles of onions
 Two baskets

A dozen wallflower plants
 And a pound of watercress.
 Value 10/6d.
 No Mad Hatters Tea Party this, though
 Horribly real
 Thomas's character was described as
 'Bad'
 And he got four and half years.
 A life sentence at fourteen.

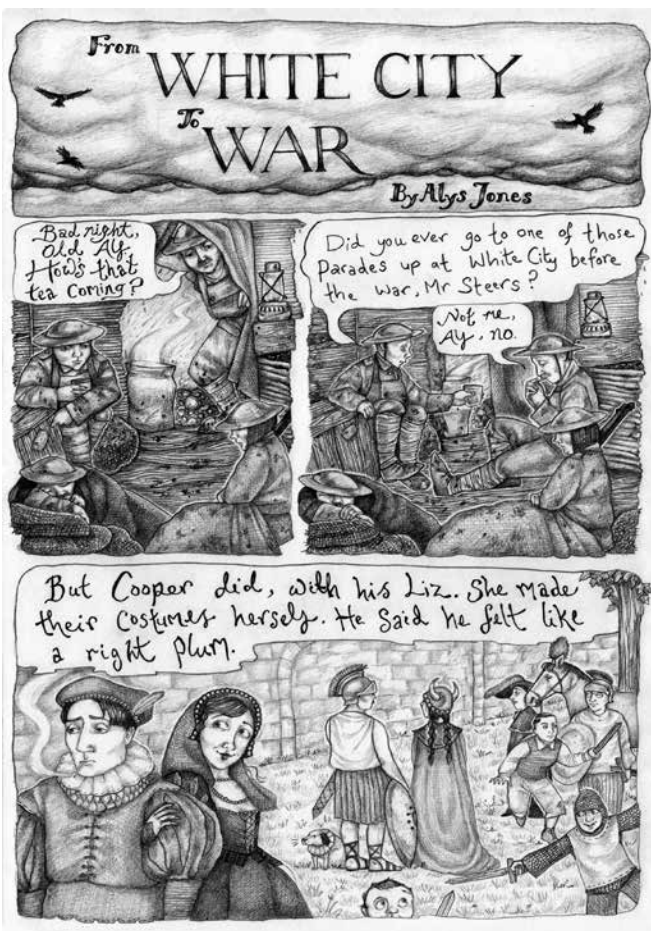
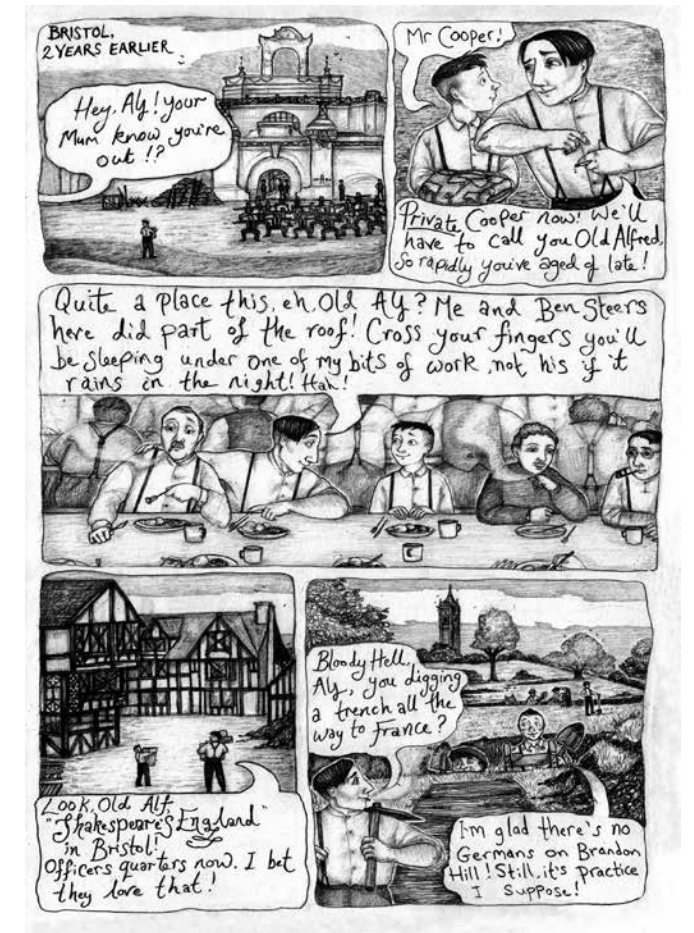
SECOND EXTRACT

When The First World War began
 Orders to mobilize were received at The Curragh within a week
 Reservists summoned from all over the country
 Kitted out in Bodmin
 Then on by train and boat
 to The Curragh.
 Within three days the Battalion was at full strength
 And preparing to leave for France.
 They sailed from Dublin on 13 August 1914
 And landed at Le Havre two days later.
 A week travelling north by train and marching
 To Mons in Belgium.
 The band played during the long approach march
 In sweltering heat.
 If Bandsman Rendle took some Irish airs with him he also
 learned to tend the wounded.
 Bandsmen became stretcher bearers.
 Lieutenant Wingate, of The Court, Cullompton, wrote to his
 mother of Rendle's bravery:
 'Two German shells pitched into the trench about 30 yards from
 me and blew ten men to pieces.
 They also blew down all the front part of our trench, and the earth

filled up the dug-out part.
 This divided our trench into two parts, and made it impossible to
 get from one half to the other without running across this open
 piece of ground, about five or six yards.
 Realising this, the Germans put a machine-gun covering this
 space, so that anyone who crossed carried his life very much in
 his hands.
 Lieutenant Colebrook got shot that afternoon in that part of the
 trench without a communicating trench.
 He asked for me, so I went across the gap. Luckily they failed to
 hit me.
 It was quite impossible to move him until dark so I sat down to
 chat with him. Suddenly the Germans started again with their
 shells.
 Two went over the trench. The third pitched just short, burying
 me with mud.
 This, I thought, was a bit too much, so I said Colebrook must be
 got away.
 Then I got called away to the other end of the trench. Rendle
 lay on his stomach in the gap, and under fire, and tried to clear
 the earth out of the original trench to get a safe path to get
 Colebrook.
 But another shell came and he decided to risk it. Rendle took
 Colebrook on his back and wormed his way across the open gap
 on his stomach, getting him into the right half of the trench, where
 it was plain sailing. We have Rendle's name in for distinction, so
 that if you see his name amongst the VCs or DCMs you will know
 what he got it for.'

On 11 January 1915 his Victoria Cross citation was in the *London Gazette*: 'For conspicuous bravery'

ALYS JONES

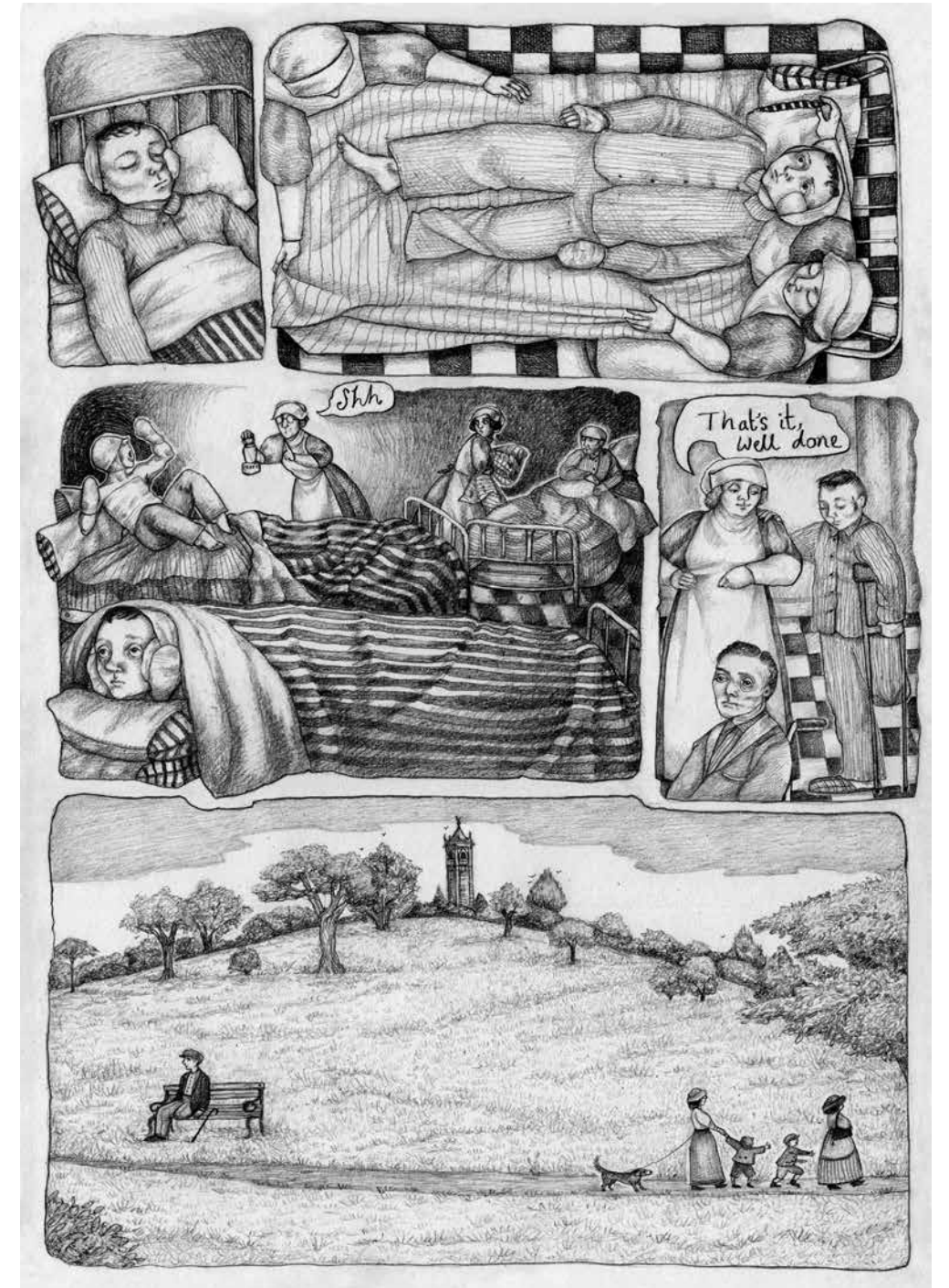
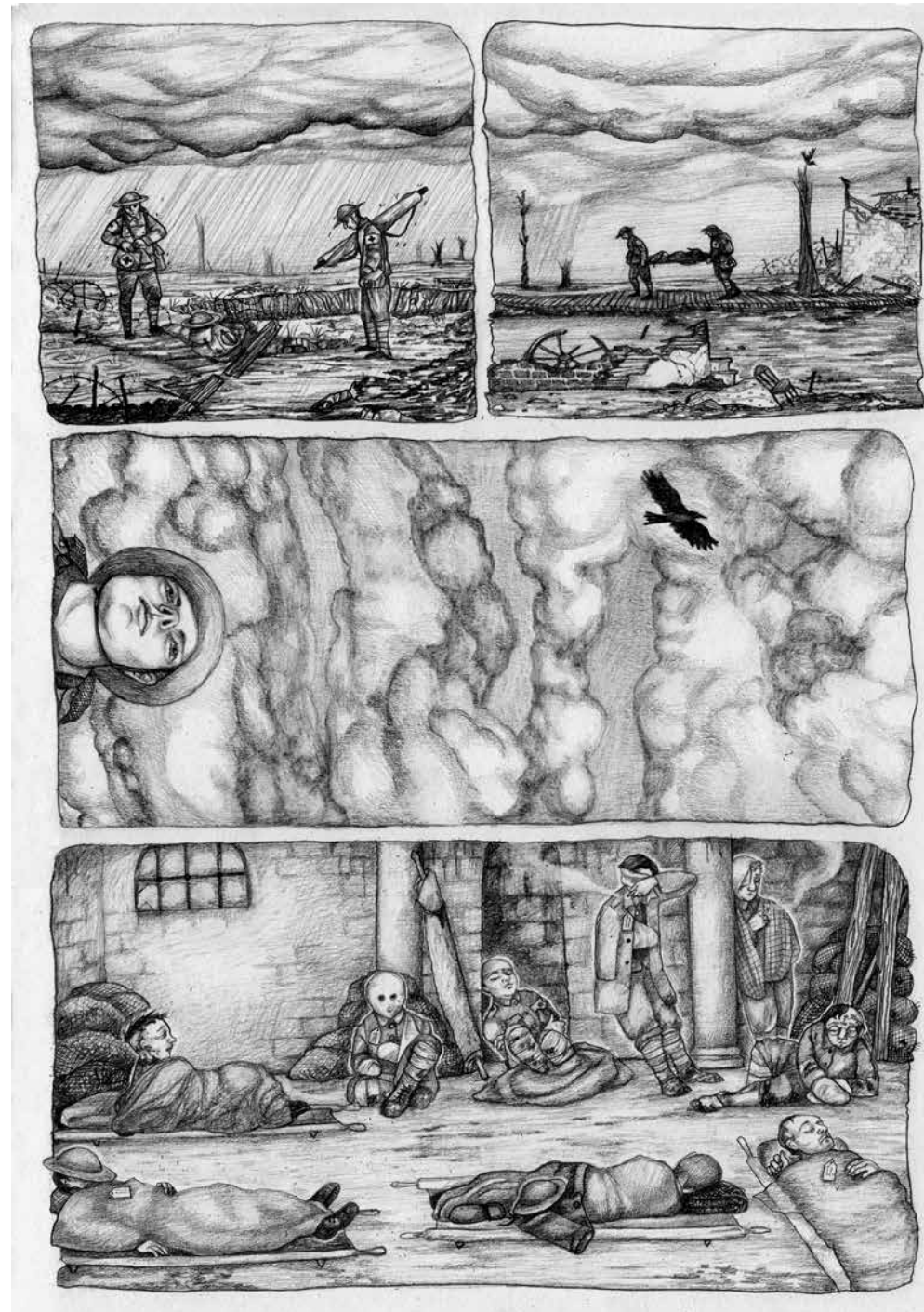


From White City to War

Bristol-based illustrator Alys Jones has created a fictional graphic story depicting the experiences of characters from the local area, with a particular focus on the use of the 'White City' exhibition site as a training camp and barracks, to give a sense of how Bristol went to war in 1914. It is featured in the Great Reading Adventure 2014 book *Bristol and the First World War*.

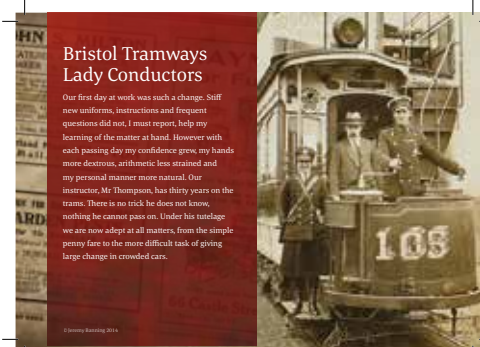
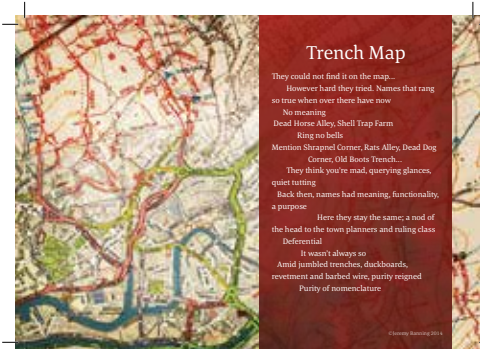
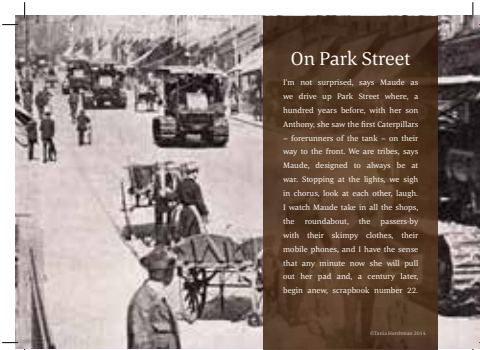
Alongside the graphic story, Alys has produced a body of developmental drawings in a variety of media. Research from the Bristol Record Office and other sources informs the work and provides a narrative backdrop, but the outcome aims to provide a sense of time, place and atmosphere, rather than a strictly factual representation of events.





JEREMY BANNING AND TANIA HERSHMAN

Leaving the Final Line: Images & Words of War & Wondering



Postcards designed by Paul Hewitt of Battlefield Design

Jeremy Banning, a military historian and researcher specialising in the First World War, and writer Tania Hershman have developed a project comprising of twelve postcards (twelve soldiers constitute a Section in the Army). Each postcard features a design combining one of Jeremy's photographs and a 100-word short story or poem inspired in some way by the First World War (written by either Tania or Jeremy), accompanied by brief factual background information. The postcards can be posted as they have space for a name and address. An exhibit may also be created combining the postcards with a relic from the battlefields.

Jeremy and Tania, who met through a writers' group tour Jeremy led to the Western Front battlefields, focussed on Bristol connections with the First World War, with a particular interest in women's roles and in Jewish soldiers.

Jeremy and Tania conduct annual battlefield trips to the Western Front. Their 2014 five-day trip to the Somme, Loos and Ypres provided them with an opportunity to visit graves of Bristol men whose stories they had researched as well as generating lots of ideas for their ongoing collaboration.

LIZ LANE



Silver Rose

Composer and arranger Liz Lane created a new work for a brass band and narrator entitled *Silver Rose*. The piece was conducted by Ian Holmes, Principal Conductor of Lydbrook Band and Director of the University of the West of England Centre for Performing Arts, as part of a concert that took place at Bristol Museum and Art Gallery on Remembrance Sunday 2014. The work incorporated poems by Bristol-born Isaac Rosenberg, which were read by actor Robert Hardy CBE.

In the last musical section all the performers stood up to honour those who lost their lives in the war. As the music drew to a close, fewer instruments played, the remainder of the performers standing in silence.

The title of the work refers both to the final poem, *Song*, which incorporates the words 'silver rose', and to the 1914 Star Medal. The Star Medal was awarded to soldiers who served under fire between 5 August and 22 November 1914 and they were entitled to wear a small silver rose on their medal ribbon when not wearing the medal itself.



HARVEST

War, Women and Song

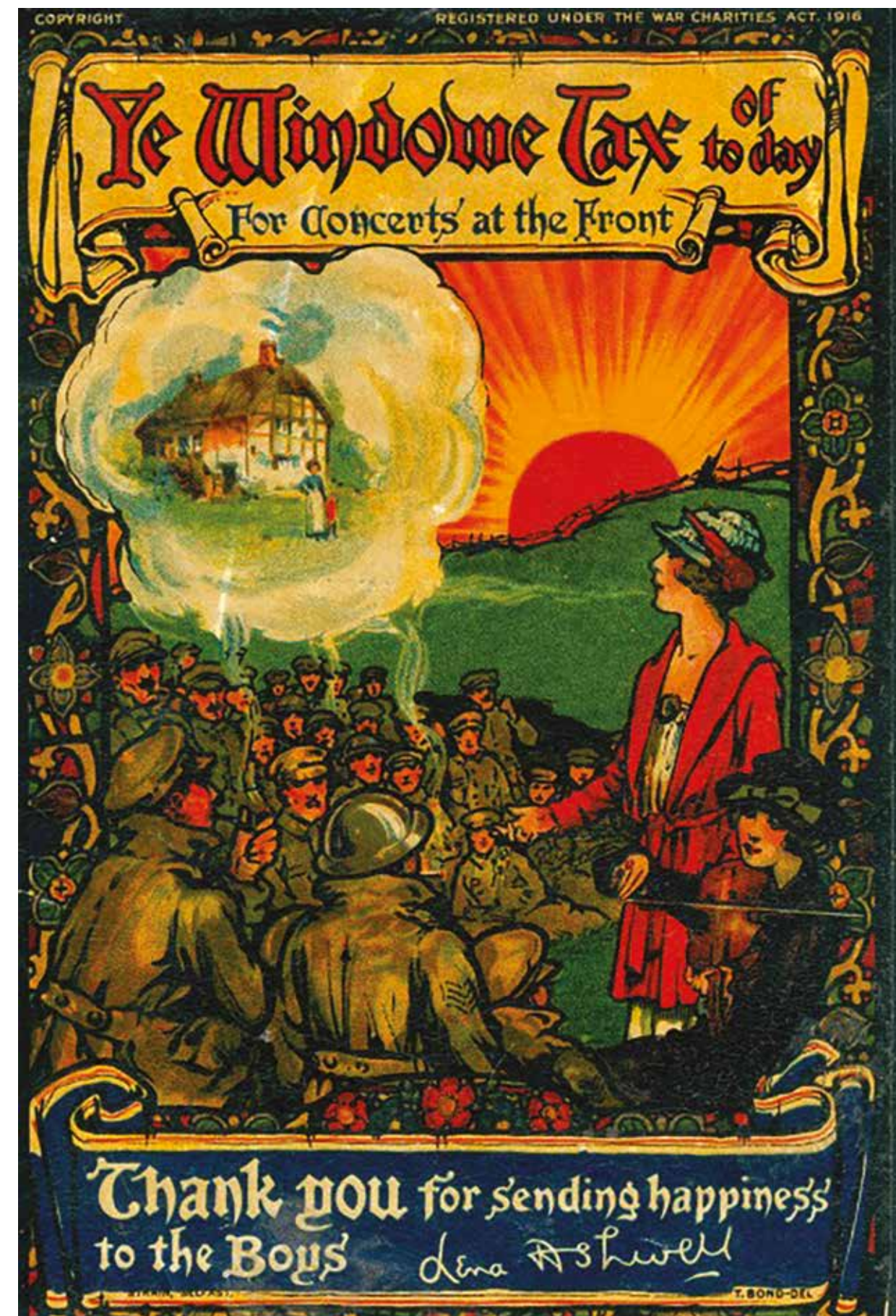
War, Women and Song was a performance and participation project produced by Harvest which celebrated the Lena Ashwell YMCA Concert Parties of the First World War. In addition to support from Arts Council England as part of the Bristol 2014 arts projects programme, the project was funded by The Conservatoire for Dance and Drama and The British Library.

Producer/director Anna Farthing worked with recent graduates of the Conservatoire to interpret archive materials from the Imperial War Museum, V&A Theatre Museum, Royal Academy of Music, Bristol University Theatre Collection and a recently discovered private family archive in the West Country. The project was mentored by Professor Jay Winter (Yale/Historiale de la Grande Guerre).

More than 600 performers signed up for a tour of duty with Ashwell between 1914 and 1919, among them Ivor Novello, heartthrob composer of *Keep the Home Fires Burning*, and Elsie Griffin, a former Fry's chocolate packer, who is honoured with a blue plaque at her former primary school, St Michael's on the Mount, Bristol. The performers played whatever and wherever was needed, in freezing tents and packed huts, on ships at sea, and at the bedsides of the dying. They were immortalised in Siegfried Sassoon's poem *Concert Party*.

Anna Farthing and Bea Roberts dramatised fragments from the lives of those who toured to theatres of war - bringing the harmony of home to soldiers reeling from the cacophony of battle - which was performed by actors trained at the Conservatoire.

War, Women and Song premiered at The British Library on Saturday 30 August 2014 and it was performed at the Redgrave Theatre in Bristol Sunday 31 August - Tuesday 2 September 2014.



Promotional poster for Concert Parties

UPFRONT MC

The Sound of a Veteran

3 minutes 37 seconds.

Words and music composed by UPFRONT MC

Film realisation by Harry Gough

The Sound of a Veteran was developed following intensive reading of memoirs from the Great War. Rather than just relying on British writing from the period, Upfront MC read widely from German, Serbian and Turkish soldiers' work. This approach helped inform the lyrics, but also guided Harry Gough's choice of documentary material, which he montaged into a matching visual narrative.



SECTION SIX

Reflections

DR HAZEL BROWN

A century of change: Reflections on staging a series of exhibitions on war, art and memory

One hundred years after the start of the First World War, it is not only the very nature of warfare itself that has changed. The role of artists who choose war as their subject and the way in which they depict conflict, has altered considerably. The variety of war-related subject matters, disciplines and creative processes adopted by contemporary artists was reflected in the works featured in *Shock and Awe*.

During the First World War, several different official war artist schemes were initiated by the British government with varying intentions for the pieces commissioned, ranging from propaganda purposes to a lasting memorial to the conflict.¹ Today, a number of war artists remain officially commissioned by the Ministry of Defence and organisations such as the Wellcome Trust. Others work independently and at increased danger to their own personal safety, in order to gain direct access to the sites of conflict. In addition to the events of war itself, today's war artists portray the human consequences of conflict, both in terms of civilians whose lives are impacted and - in a marked departure from the 1917 embargo on showing images of badly wounded and dead British soldiers - the physical effect of warfare on the individual.

The politics of modern conflict are routinely played out publicly and this political landscape informs contemporary representations. The media looms large in present-day portrayals of war, providing a safe - and mediated - conduit through which individuals geographically removed can encounter the events. A number of artists choose to respond to media representations of conflict, rather than to the war in question itself, such as searing newspaper images and television news bulletins. War-related activities distant from the

arena of conflict are the focus for other contemporary artists; the commercialisation of the commodities of war at Arms Fairs serving as one example. However, contemporary artists warn against interpreting their works as direct representations of the events they are portraying and openly speak of the subjective influences upon their art, such as memory.

Alongside the representation of war and conflict, the commemoration and memorialisation of these events has become part of 'collective memory'.² A number of contemporary artists in *Shock and Awe*, *Re-membering I* and *Re-membering II* created brand new works which responded to the First World War. These pieces demonstrate that in an age when there are no longer individuals with first-hand experiences of the First World War, not only does the conflict remain resonant but furthermore, the memory of the event can be re-interpreted for today's audiences.

The *Back From the Front* exhibition programme highlighted the diverse and significant role of war artists during the last century and artists who depict contemporary conflict. The subject matter of the works was undisputedly challenging, heightened by the immediacy and ongoing nature of some of the wars depicted. Nevertheless, as evidenced by visitors' comments, the works in *Shock and Awe* in particular provoked strong reactions, encouraged discussion and reflection. The future form of art and memorialisation portraying war will no doubt be very different but the representation of war and conflict will surely remain pertinent.

1. Imperial War Museum, *Art from the First World War*, (London: Imperial War Museum, 2008), p.5 and p.7.

2. Adrian Forty, 'Introduction', in Adrian Forty and Susanne Küchler (eds.), *The Art of Forgetting*, (Oxford: Berg, 1999), p.2.



GEMMA BRACE

The Poetics of Space: A reflection on art and memory in *Back From the Front*

What is a space for remembering? Should it be filled with objects that hint and tease, coaxing us with a series of incremental clues? Or should it confront us with its immediacy, a bolt of emotion that courses through us like an unwelcome visitor?

There is always a period of quiet transformation when the gallery is in transition, the empty white cube awaiting its next adventure caught between two worlds. In July 2014 this change was marked by the departure of *The Power of the Sea* – which focused on nature’s power – to *Back From the Front* – concentrating on the influence of mankind – engaging the galleries in an act of commemoration.

Back From the Front at the RWA encompassed a number of exhibitions staged under one roof, creating a temporary memorial inscribed with the names of numerous conflicts. Upstairs in the main galleries two very different spaces emerged. One seemingly muted, poetic, memories layered beneath painted shadows and reflections in the landscape, and the other stark, often confrontational, shocking. Their installation was simultaneous: two exhibitions, over twenty artists, some long dead, the majority alive, and many on-site physically creating, placing and adjusting their own private memorial within which individual and collective memories could reside.

Brothers in Art asked us ‘how is landscape remembered’ and ‘how do we remember through art’ whereas *Shock and Awe* had to create its own landscape, its own ‘space’ for remembering. As a visual spectacle *Brothers in Art* emerged slowly. It was

linear, two-dimensional, driven by a necessary chronological narrative to create a panoramic vision of the English countryside, both imagined and real. In contrast the sheer scale and physicality emerging next door achieved a sense of transformation almost immediately with the arrival on-site of Tim Shaw’s 17-foot high sculpture *Casting A Dark Democracy*. The cavernous shell of its torso fabricated in steel, barbed wire and taut black polythene was lifted using an engineered pulley system where it hung headless, suspended before inching into place. The attachment of the outstretched arms introduced a new sense of theatre, but it was the final careful positioning of the cloaked head that ushered in a corporeal response inspiring both shock and awe. To borrow De Certeau’s notion of space as a practiced place, the gallery had spoken.¹

This sense of creating new ‘spaces’ continued throughout the installation. For Katie Davies’ film *The Separation Line* a blacked-out screening box was built to specific dimensions, creating a space in which the distance between viewer and screen replicates the exact width of the road at Royal Wootton Bassett where it was filmed. Davies was keen to create a ‘space for contemplation’ that places the viewer in direct eye line with the mourners on screen. By building the screen at floor level viewers’ feet were also compelled into position, mimicking the posture of those onscreen. Just as the towering enormity of Shaw’s sculpture instils an underlying awareness of one’s own body, here Davies achieves a similar sensory reaction with the stifling claustrophobia of the black box which forces the viewer to stand uncomfortably in the space², separate and apart yet together.

These physical interventions and decisions were made throughout the planning and installation process. A freestanding white wall was positioned directly within the gallery's main doors, blocking the visitors' initial view of the space and thus creating a defined moment of confrontation on entering, inviting both shock and awe. The opposing side of the wall was transformed with the aid of a carefully measured step establishing a pedestal upon which Dr Paul Laidler's digitally printed wreath was placed to create a new 'monument'. The painted shadow behind the acrylic sheet introduced a new element to the work. Depending on the viewer's position it was now both transparent and opaque, visible and invisible.

The physical relationship of viewer to work also took on a strange life in the production of a series of display plinths within which to show work by a number of the enamellists, makers and jewellers that curator (and exhibiting artist) Elizabeth Turrell RWA had commissioned. These eight grey plinths with sunken shelves and clear Perspex lids were originally envisaged to stand in two uniform rows but were later moved to sit in smaller uneven groups. Before this, in their sullen uniformity, they were suggestive of a macabre line of coffins - a consequence of an exhibition and subject matter that so strongly reminds us of our own mortality. Similarly the use of anatomical language seemed to infiltrate the descriptions of the work with Rolf Lindner's found enamel sheet riddled with bullet holes described as 'broken skin'.

It was this very physicality, and more importantly the materiality, of both *Shock and Awe* and *Re-membering I* and *Re-membering II* that seemed to encourage the act of remembering. From the industrial barbarism of Shaw's centrepiece to the domestic nature of Hanne Rysgaard's ceramics in *Under An English Heaven*, the diverse use of medium and materials took on greater significance in terms of the relationship between art and memory, underscoring each work with an additional layer of meaning. Perhaps most prevalent has been the use of photography. As a medium it is inherently linked to the notion of absence, presenting ghostly traces of the past. It is always the 'that has been'³. Yet materiality is not just linked to the ephemerality of photography. It is also seen in Michael Brennand-Wood's monotone metal medals in which toy plastic soldiers are embalmed in the thick gloop of colourful paint, struggling to escape like soldiers caught in the mud and mire of the trenches. Or Stephen Hurst's bronze sculptures cast from found objects, rough, textured and unpolished as if they too have been dragged from the ground, laden with history. Jill Gibbon's 'posters' pinned to the wall point at their own reproducibility, drawing attention to the glitzy marketing attached to the events which she



is documenting, whereas Xavier Pick's exquisitely printed pages from well-travelled sketchbooks are given a greater significance, each page poignantly containing its own metanarrative, each fragment given a new autonomy and thus importance.

From the material nature of each work to the architectural staging of the exhibition materiality was present throughout. The space created was (like a memory theatre) embedded with prompts and clues, and each medium was inscribed with its own notion of memory and remembering: visibility v invisibility, opacity v transparency, ephemerality v permanence, reality v illusion. The immense physicality of war and conflict seemed to demand this response, insisting on its own 'pedestal'. It has often been suggested that war heightens our relationship to the physical objects and materials that surround us and *Back From the Front* in all its incarnations seems to physically impress this upon us. What is a space for remembering? Here, in *Back From the Front* it is one guided by the objects that sit within it, some that confront, some that speak with quiet authority and others that gently whisper: lest we forget.

1. "In relation to place, space is like the word when it is spoken, that is when it is caught in the ambiguity of an actualization." De Certeau, Michel, *The Practice of Everyday Life*, (Berkeley: University of California Press, 1988)
2. There was no seating in the space at the request of the artist.
3. Barthes, Roland, *Camera Lucida: Reflections on Photography* (London: Cape, 1982)



EXHIBITION VISITOR COMMENTS

Amazing!! *Chantal Gardner*
Christ (Australia)

Excellent exhibition - very thought provoking.
 Do women start wars? What can we do
 to stop them from starting? Biskollady.
 Yes they do, THATCHER

Very powerful exhibition - very moving. Good variety of
 media, times etc. Does nothing change?

An incredibly moving + powerful contemporary
 exhibition. Katie Davies film was the last
 piece I viewed + left me in tears. Well done
 all.

Judy Hargrave
Exeter, Devon

Very moving film of representation - reminds us
 MNC, just the essence of the image, *Wildebeest*
Deaton

26/7/14
 Listened to Paul Gough's interesting lecture
 but, in the heat, too, was not really interested to
 hear abt. the curator's relationship with the artists/
 - more keen to learn abt. actual works. More emphasis
 on Paul's John Nash's work, too, wd. have been useful.
L. Doyle

30/7/14
 I like the sweets and the foam bomb-
 the sweets looked nice! Jill Gibbon is
 very good. By Hazel!!

30/07/14
 I think the medal sculptures you see when you walk in are
 very interesting especially the way the different parts work
 together. *Heather*

Not enough anger -- that's where you're wrong
 War isn't all about anger. Anger causes WAR!!
 Pity + humanity come first.
q.s.

A more moving + poignant exhibition - *Danny Long*
Paris.

When will we every learn? *T. Brimble*

An excellent exhibition (war). Unfortunately ^{some of} the signage is far
 too low, presumably for wheel chair users. I suggest double
 signs if it has to be so low. Most people struggled to
 read the descriptions. - *Unnecessary.*

A powerful condemnation of war.
 Express your outrage now for the suffering
 children of Gaza. International laws being
 breached daily by the Israelis, intent on genocide.

Excellent exhibition. Very troubling & thought
 provoking.

Well done RWA - superbly presented too -
 you have a formidable hanging team - great
 curators too!

Impressive - but should be seen by more people. Free entry to
 school parties at particular times? Publicise to schools.
Hannah Armstrong

A very powerful exhibition (I agree with above to a
 It shows what modern artists can do when they
 actually experience as opposed to striking attitudes
 which are artificial. *Anna Wren*

Staggering in its boldness, clarity and intimacy. *T. Ogawa*

Beautifully created - show's sculpture inspiring
 and all might provoke. *ET*

The photographs from Afghanistan/Iraq of the medals +
 soldiers were stunning. As for the rest of the exhibit,
 I'm afraid that I find the narrative all too predictable,
 there is no depth of investigation going on here except
 the obvious - I disagree that that artist who made the
 big sculpture of the ^{the} resistance might find a deeper
 subject through examining the guards etc.
 There is so much more in war than bullets,
 torture, blood, the dispossessed - all of which *Sister's*
 here for sure, but as artists it is our job to let our
 readers see what we see. *War*
 use art to protest. *St. John's* *War* *2008-10*

Very good exhibition. 10/8/14

Brilliant!

Fine exhibition, best when the artists are not overly polemical.
David Coleridge's work is a standout. Pity we couldn't see the Nash's first world war paintings of the 1917! CS

A remarkable exhibition. Now who will be artists for the current genocide in N. Iraq? JH.

Thankyou RWA - A wonderful show - very thought provoking - Judy Welford
Overwhelming well done RWA. Never the best of it. Nick Birkmyr

Totally amazing 1. May 14-9-14

Totally amazing exhibition. Can't find the words to say how moving, what talent to encompass it all.

Patrick F. ROACH - BRISTOL 16/08/14
BS5

The Sculpture by Tim Shaw is a real eye-opener. R. Humphrey, Taunton. 25/8/14

Tim Shaw spot on - large drawing proves big isn't always best. R.P. 25/8/14

Katie Davies' installation is the most moving I have ever experienced. J. 7/8/14
Said, how wonderful. Sharon

It's so important that these images (the photos, sculptures, film, paintings, artefacts) are shown together. Very powerful! An excellent thought provoking exhibition. Thank you.

Amazing!!!
loved the casting a dark democracy!!
Ken & Julia Cam/Taunton, Som.

I do find some images disturbing, and wonder what makes a man lose all humanity ...

I would thought to bring friends from London to see ... Please continue to expand & hope upon being it to London soon! - A.

Amazing. The pity of war embodied. PE

Tim Shaw Sculpture brilliant but over I find this quite depressing because of WAR. Some Stone 25/8/2016

Excellent - and good to see contemporary women artists work.

Oh human inhumanity to one another. War is devastating waste. So awful. M. Evans.

Powerful moving work. Thankyou Anne Dillon

We came to see the Nash pictures but instead were blown away by "Shock and Awe", especially the film by Katie Davies - so powerful.

20/8 1/2 + 1/2 for Sarah Memorial Chapel, Buryclere

An exhibition that is moving, horrifying + yet beautiful.

30th August. Such impressively varied responses to war. I've come a second time to prepare myself for 3 months in occupied Palestine.

30 Aug. Poignant + moving - Lucy Wilks pic made me weep. However, as a veteran of Palestine - many roads over the years - nothing will prepare you for it. The war since '67 is a subtle but constant dehumanising of the Palestinian people - as wars against people intend!

4 September 2014

When will we ever learn?
 This exhibition should really be seen by everyone.
 The suffering on every "side", in every war, is inexorable.
 We know what happens - hearts are broken and hardened.
 Then we do it all over again...
 There should be no profit in selling weapons, from any civilized country.
 The "tests" from munitions "factories" defy belief!
 But the terrible image of a man, by Tim Shaw, already helpless and now being tormented, is humbling and utterly horrific.

6th September

'Shock and Awe' - describes the exhibition succinctly. Wonderful, awful and painful. Brought me to tears. The waste of it all. The Tim Shaw piece sums it all up for me. *It's like a West German war painting!* *James H. R.*

12/09/14

A fantastic emotional and - well all the emotions. *Debate.*

12/9/14

Thank you PWA for this - am so glad I was able to see both these exhibitions - so much to think on... *Andrew*

12/9/14

The TIM SHAW is startling + has a great effect - and I stand in AWE at it. *Jim & Vikram* sketches - I love the simplicity + the respect the hardware *James H. R.*

5th September 2014

Difficult to take in such horrors - in some cases very forcefully interpreted and brought to life (if that is the right turn of phrase to use about war!).

Brilliant exhibitions: Shock & Awe + the Nash exhibitions. In different ways outstanding. Hard to imagine the two Nash's both so brilliant, esp. at interclass.

Shock & Awe also stunning work. Liked the repatriation video, the drawings of Basra and the medical suite photographs at Camp Bastion, Afghanistan. *Es. children*

Now war but the class war!

Except the 11/200 2 miss since permanently in the gallery and don't make any more weapons in them! Also no on our class war (equity)!

LINKS AND FURTHER READING

SECTION 1



Vince Bevan – www.vincebevan.co.uk



David Cotterrell – www.cotterrell.com



Katie Davies – www.katiedavies.com



Jill Gibbon – www.jillgibbon.co.uk



Stephen Hurst – www.stephenhurst.com



Mario Minichiello – www.newcastle.edu.au/profile/mario-minichiello



Xavier Pick – www.xavierpick.co.uk



Tim Shaw – timshawsculptor.com



Stephen Bottomley – www.eca.ed.ac.uk/school-of-design/stephen-bottomley



Michael Brennand-Wood – brennand-wood.com



Kathleen Browne – kathleenbrowne.net



Helen Carnac – helencarnac.wordpress.com



Susan Cross – www.susancrossjewellery.com



Tamar de Vries Winter – www.tamardw.co.uk



Kirsten Haydon – kirstenhaydon.com



Elizabeth Turrell RWA – elizabethturrell.wordpress.com

LINKS AND FURTHER READING



Jessica Turrell – www.jessicaturrell.co.uk

SECTION 2



Ian Chamberlain – ichamberlain.co.uk



Denny Long RWA – www.dennylongrwa.co.uk



Emma Stibbon RA RWA – www.royalacademy.org.uk/artist/110



Lucy Willis RWA – www.lucywillis.com



Professor Paul Gough RWA – www.paulgough.org



Richard Hamilton RA – www.tate.org.uk/art/artists/richard-hamilton-1244



Dr Paul Laidler – www.justpressp.com



Michael Sandle RA – www.royalacademy.org.uk/artist/michael-sandle-ra

SECTION 3



Angus Fraser – www.angus-fraser.com



Dr Shawn Sobers – www.shawnsobers.com



Steve Bell – www.belltoons.co.uk



Diana Beltrán Herrera – www.dianabeltranherrera.com



Professor Paul Gough RWA – www.paulgough.org

LINKS AND FURTHER READING



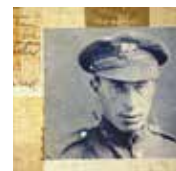
Hasan Kamil – hasankamil.tumblr.com



Gail Ritchie – www.gailritchie.com



Hanne Rysgaard – www.hannerysgaard.com
Anton Goldenstein – antongoldenstein.tumblr.com



Elizabeth Turrell RWA – elizabethturrell.wordpress.com

SECTION 4



Jack Beagley – jackbeagley.tumblr.com



Richard Bruten – www.brutenillustration.com



Rosie Carmichael – rosiecarmichael.tumblr.com



Andy Carter – www.andycarterillustration.com



Lydia Glenday – www.lydiaglenday.com



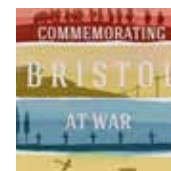
Emily Holmes – emylouholmesillustration.tumblr.com



Sophie Hunt – www.sophiahuntillustration.com



Sophia Jowett – cargocollective.com/sophiaj



Jess Large – jesslargeillustrates.tumblr.com



Daisy Mann-Peet – cargocollective.com/daisymannpeet



Rachel Miller – rachelmillerillustration.tumblr.com

LINKS AND FURTHER READING



Tudor Morris – tudormorris.blogspot.co.uk



Bethan Mure – www.bmurecreative.co.uk



Mish Scott – www.mishscott.co.uk



Shauna Summers – shaunasummers.tumblr.com



Jacob M Wolf – www.jacobmwolf.com



Gordon Wright – gordywright.tumblr.com

SECTION 5

Helen Dunmore – www.helendunmore.com



Show of Strength – showofstrength.org.uk/
www.bristol2014.com/4/bristol-to-honour-first-world-war-vc-recipient.html#.VGYBcWeKLGa



Alys Jones – alysjonesillustration.weebly.com/
fromwhitecitytowar.wordpress.com
www.bristol2014.com/great-reading-adventure.html



Jeremy Banning and Tania Hershman – jeremybanning.co.uk
taniahershman.com/wp
 The postcards are available in electronic form from the project website at leavingtheline.com



Liz Lane – www.lizlane.co.uk
www.lydbrookband.co.uk



Harvest – www.harvestfilms.co.uk/index.php
www.cdd.ac.uk
www.bl.uk
www.telegraph.co.uk/women/womens-life/11006714/WW1-centenary-Lena-Ashwell-parties-Shining-a-light-on-the-young-women-who-brought-music-to-the-trenches.html

Bristol 2014: The City and Conflict: www.bristol2014.com

RWA Bristol: www.rwa.org.uk

