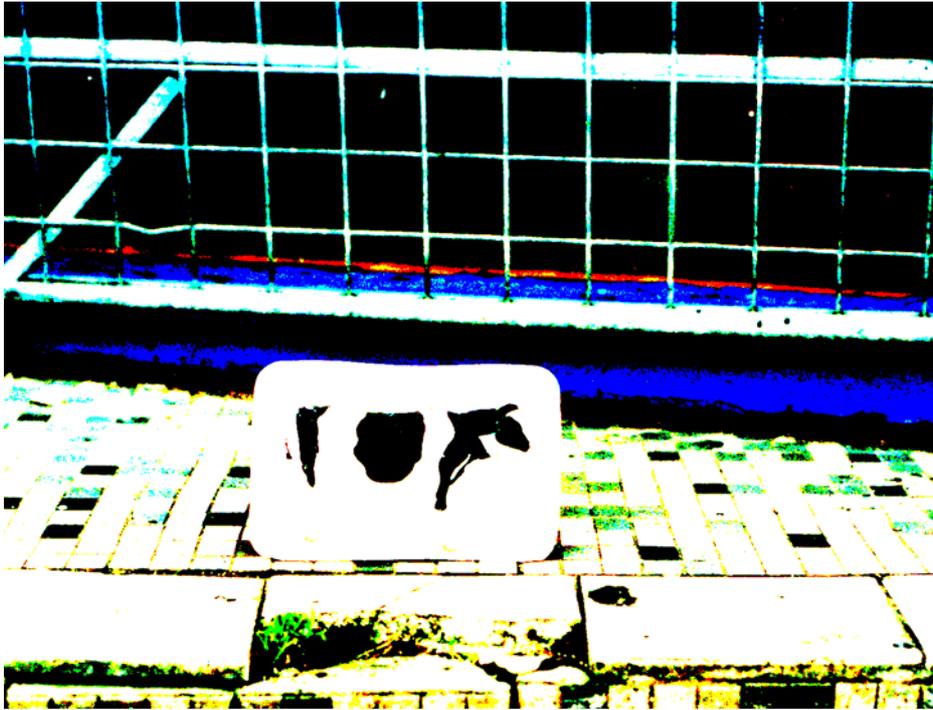


THE HOXTON PROJECT



CATALOGUE

HOXTON HALL
April 18th-21st 2003

THE HOXTON PROJECT

FRONT WINDOW

Designed by Kate Kneale

WORK: **The Long Story**

LOCATION: FRONT HALLWAY, CAFÉ, STAIRCASES. CARPET ROOM

DESCRIPTION: Hoxton Hall stands adjacent to the site of cattle sheds, a remnant of the time when all of the surrounding area was prime grazing land. In 1830 William James – known to his family as Billy Penylan – walked his cattle from West Wales to Hoxton, a distance of 200 miles. He was the last in a long line of drovers in his family, men who had spent much of their lives walking to and from London in the gentle company of their cows. When written down, Billy Penylan’s story – that of his ancestry and the drover’s lot – extends for over a quarter of a mile. Billy himself never wrote it down, but he ensured that it was passed through the generations to his great-great-great grand-daughter, who heard it from her maternal grandmother.

Often spurned, enduring much hardship, overlooked and ridiculed, tallying the miles they covered by counting the cairns, trees, clouds, mountains and finally the paving stones, the Long Story is about exile, heritage, destiny – and the journey we all must make from beginning to end?

The story will begin in the entrance to Hoxton Hall and weave in and out of the building, providing a narrative through-line in a variety of media, as visitors navigate the space. It will prompt us to consider what lies beneath the surface: a shared experience of the passage of time, the operation of memory and our own roots in the past - traces of which are all around us if we only take the time to look.

CREDITS: Devised by Siân Busby and Kate Kneale
 Concept Design and Installation by Kate Kneale
 Words by Siân Busby
 Plasma Screen Video by Siân Busby and Kate Kneale
 Audio Designed by Andrew Campbell

AUDIO INSTALLATION THROUGHOUT THE BUILDING

Designed by Andrew Campbell

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WORK: Flakes

LOCATION: Theatre

DESCRIPTION: The installation is exploring the possible memories of the building, the architecture, captured and released. Where are they stored? What form could they take if they were to be released? From what perspective would they occur?

The piece consists of a series of “flakes”, made with specially constructed textile, hanging across the ceiling area, down through the balconies and on to the ground floor. The imagery trapped in it and projected on it includes impressions of the building and its “experience”, including live rendered CCTV capture material.

CREDITS: Devised and made by Gudrun Haraldsdottir
Video Projections by Andrew Campbell, Kate Kneale & Gudrun Haraldsdottir

WORK: Dancer on Glass

LOCATION: THEATRE

DESCRIPTION: Who is the mysterious and alluring ghostly wisp of a dancing girl? Is she a poor tormented soul caught ‘twixt Heaven and Earth and condemned to strut and pace for all eternity? Perhaps in life she was condemned to a cruel fate behind the forbidding doors of one of Hoxton’s many infamous Asylums? Now you see her now you don’t... Can you solve the mystery? Or do you merely gasp at her ethereal beauty? This installation explores the Romantic idea of female insanity through the medium of the Vaudeville “Skirt Dance”.

CREDITS: Devised, directed and produced by Siân Busby
Camera and Editing: Ron Hagell
Costume Design: Gudrun Haraldsdottir
Make up Design: Sarah Peacock
Performed by Monica Harrington
Lighting Design: Ron Hagell, Gudrun Haraldsdottir and Ylva Liliegren

WORK: Concrete Sculptures

LOCATION: CARPET ROOM, THEATRE and UPPER DRESSING ROOM

DESCRIPTION: The idea here is that these are the fossils of the tools and props of past performances, petrified into permanence, like concrete ghosts of things.

Made by Jaana Fowler

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WORK: Mutoscope **LOCATION:** Cafe

DESCRIPTION: The 19th Century novelty entertainment device with a contemporary twist.

CREDITS: Devised by Andrew Campbell

WORK: Larry Barnes, escapologist **LOCATION:** STEWART HALL

DESCRIPTION: In 1991, David Secombe was commissioned to photograph a series of 'Speciality Acts' for a magazine feature. Amongst the fire eaters, paper tearers, puppeteers, regurgitators, and oral camponologists was the conjuror and escape artiste Larry Barnes. In common with all the other acts in the feature, Larry was photographed at home, the red velvet curtains of his sitting room serving as an impromptu backdrop for his various routines. Larry is a devotee of Harry Houdini and as part of his act he demonstrated the Houdini straitjacket routine, freeing himself from his bonds in a matter of seconds. This performance was captured in a sequence of twelve photographs which are exhibited here for the first time. To accompany these images, the actor Max Digby has added his unique interpetation of Larry's heroic struggle in a 'vocalese' which is embedded within the sound installation for this weekend at Hoxton Hall.

CREDITS: PHOTOGRAPHY: David Secombe
 ESCAPOLOGIST: Larry Barnes
 VOCALESE: Max Digby

WORK: Dan Leno **LOCATION:** LOWER DRESSING ROOM

DESCRIPTION: "Ah! what is man? Wherefore does he why? Whence did he whence? Whither is he withering?" Dan Leno (1860-1904) suffered a nervous breakdown less than 3 months after recording his "A Visit to the Races" monologue in April 1903. It is said that his ghost haunts several theatres, often signalled by the scent of lavender which he wore in prodigious quantities to disguise the unfortunate effect of a bladder disorder.

"I am interested in giving you the opportunity to hear an extract (it will be brief, I promise you) of this satisfyingly obscure record, in which something falls over, or snaps, or whatever, resulting in an extraneous noise. What caused it? We may never know! One thing is certain, however, it is *not* the saw breaking. For a start, Maurice Toubas has not yet quite finished the first chorus when the noise occurs."

CREDITS: Devised, directed and produced by Siân Busby
 Performers: Dan Leno, Maurice Toubas, F.G. James and "Whistling"
 Robert Peston,
 Sound clean-up and editing: John Walsh

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WORK: The Marquise at the Toilette & other works

LOCATION: UPPER DRESSING ROOM and CAFE

DESCRIPTION: Indian ink and collage on paper by Sophie Herxheimer

I have always been keen on fairy tales, the funnier and the darker the better, and so was very excited when I was asked to illustrate a volume of twirly 17th Century French stories, edited by Marina Warner. The Marquise is one of the pictures I did for *Wonder Tales* (I had never illustrated a book before and I did not realise that this was done on an inappropriate scale!) The pretty lady in the foreground turns out to be a man in this camp tale of cross-dressing aristocracy. When I saw the dressing room here at Hoxton Hall, this big drawing seemed the right thing to show opposite the like-minded mirror.

WORK: Mysteriotable

LOCATION: COSTUME STORE

DESCRIPTION: We are conducting research into methods of channelling the mysterious voices of the ethereal realm of the internet. Seeking to commune with spirits, those we have known and loved, and to answer questions, some not yet posed, the web is our medium— a non-corporeal ether where form is an illusion and substance a supposition.

Cast, 'frost' Perspex is our weapon of discovery: wrought by human hands yet offering the ideal platform for inter-dimensional odysseys, at once visible yet... drifting, seemingly invisible... the whisper of doubt allows the conjurer access to distant electronic vistas, and teases with promises of pan-dimensional liaison.

This unique piece is a conduit for the outpourings of lost souls, a portal 'twixt worlds.

CREDITS: Made by Andy Cooke and Dean Wilson

WORK: Cupboards / Penny Gaffe **LOCATION:** CARPET ROOM

DESCRIPTION: Using haunting images from 100-year old archive footage of Variety turns, this piece explores the endless recurrence, the repetitive moment, the trapped performance that is life itself.

CREDITS: Devised, directed and produced by Ron Hagell, with Siân Busby

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WORK: 'GALLERY GIRLS' **LOCATION:** PLAYROOM

DESCRIPTION: The inspiration for this work began with a process of looking at the Hall with its variety of architectural details which still reflect, in many ways, the previous activities that have taken place in the building over a period of time and also the many different characters who have performed in the theatre in the past.

Of particular interest in the main theatre were the golden capitals of the slender columns, suggesting features of music hall artistes. This led to the idea of creating 'structures' that responded to both the architecture of the building and to various images of performing ladies and to relocating the figures to the Playroom on the first floor.

The three structures presented here are intended to be in a hybrid state between the architectural elements of the building and the human qualities of music hall performers. Their shapes respond to the iron balustrades in the theatre and are formed into corset and skirt-like arrangements. Glass is then attached to the framework which is shaped and textured to convey the ethereal quality of ghostly costumed figures.

The projected images are taken from 'The Dancer on Glass' work as shown in the main auditorium. These images animate the sculptures with fragments of the moving figure- creating a dance of light.

Sound is also part of the work in two forms. Firstly by way of the audio piece by Andrew Campbell, which occurs throughout the building and links the works to the sounds of current activities within the building. Secondly, on the plinth of each sculpture, there is a tiny music box- barely visible- for the viewer to play.

CREDITS: Devised and made by Catherine Golding
 Video: 'The Dancer on Glass' by Siân Busby

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INFORMATION ABOUT THE ARTISTS:

2Step Digital Arts was founded in 1998, by Siân Busby, Andrew Campbell and Kate Kneale. As a group we have made several digital animations and a large-scale digital video installation for The Museum of Tolerance in Los Angeles, and organised several exhibitions of our work in various public venues.

Contact: Kate Kneale / Siân Busby: +44 20 8883 3231 / +44 20 8444 6225

www.2step.co.uk

David Secombe was born in 1962 and has been a freelance documentary and portrait photographer since 1985. Since then his work has been seen in many international publications, and he has worked on several major publishing and television projects concerning life in Britain, with a special emphasis on British institutions. His work has been exhibited in solo and group shows at the Barbican Centre, the Royal Opera House, the Association Gallery and The National Portrait Gallery, which also holds a selection of his portraits in its permanent collection. His exhibition 'From Warehouse to My House' is currently on display at the Geffrye Museum in Shoredich. He is also at work on 'Eternal Cafe', a major exhibition concerning south east London, scheduled for London next year, as well as a new project with the performers of The Scout Hut group, which will premiere in November 2003.

Contact: david@scouthut.demon.co.uk / Tel.: 07976 950094

Andy Cooke and Dean Wilson (Mysteriotable)

Contact:

Kate Kneale is a designer and digital animator. She has worked in theatre and television and lectured in digital art at London University. She runs her own design consultancy and is currently involved in the design of new galleries for the Urban Regeneration Authority in Singapore and two new Diaspora projects, for The Museum of Tolerance in Jerusalem, and the Overseas Chinese Museum for Singapore. Her animations – often constructed out of no more than a few frames – are concerned with the capturing of transitional moments.

Contact: +44 20 8444 6225 / email Kate@2step.co.uk

Sophie Herxheimer is an illustrator. She has illustrated many collections of fairy tales, including *Wonder Tales* edited by Marina Warner, and is currently working on a collection from Central Asia called *Tales Told in Tents*, collected and retold by Sally Pomme Clayton, which is due out next year. She is also working on a new body of paintings for an exhibition in the autumn. These are mostly about domestic life – motherhood and washing up..... but with dream and fairy tale ideas and images illuminating the ostensibly mundane subject matter, and rendering it all a bit more coloured in and music hall.

Contact:

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Gudun Haraldsdottir is a visual artist and a designer. She is Icelandic, trained as a theatre designer in the UK and has worked internationally in film, television, museum and exhibition design as well as in theatre design. In her artwork she works in a variety of media and her passion is creating multi sensual installations, moments / experiences where all the senses are triggered and linked in time and space and all art forms may meet. Her most recent work includes design for the NUS Museum, Singapore, opened 2002. She has exhibited oil paintings in various shows and devised and directed a community based project called "Wicked Week-end", funded by the NRF Community Chest, Newham, and set out to foster a sense of community and raise the profile of local artistic activity. She has also been an active member in forming E7 Arts, a newly constituted group, set out to promote the arts and artists in Forest Gate and its surrounding area and is receiving start up funding from NRF, Newham.

Contact: +44 (0) 7801538808 / gudrun@haralds.fsnet.co.uk

Ron Hagell is a media artist and film-maker who teaches at Royal Holloway - University of London. He has made a wide variety of award winning narrative, experimental and dance films in the US and Europe. This is Ron's second collaboration with 2Step Digital Arts and as usual, he is a very happy 'camper'.

Contact: (0)7947 761740 / [email ron@serpentine.org.uk](mailto:ron@serpentine.org.uk)

Catherine Golding trained and worked as an architect followed by further study in Fine Art and architectural glass. She now specialises in space-specific installation and her work explores the notion of transition where there is a slippage from one type of space to another and what happens to spaces in between things or in a kind of hybrid state between space and body. She is interested in the way art triggers memories, leading the spectator to interpret the work according to their own life experiences and imaginative response.

Contact: [email c.a.golding@bigfoot.com](mailto:c.a.golding@bigfoot.com)

Jaana Fowler is an accomplished and highly-regarded sculptor. She has exhibited widely, and has worked with Sir Anthony Caro for many years as his assistant. Her most recent concrete work takes another look at the familiar objects we handle and use, pots and pans, bowls and bottles still close to their ancient, functional forms. The curves and cavities occupy and capture space in a sensuous way, bold yet secretive.

Contact: +44 20 8881 8715

Andrew Campbell is a sound-designer, musician and composer. The focus of his recent work has been fusing elements of real-world sound & space with live performance, algorithmic processing, and environmental interaction.

Contact: Andrew@2step.co.uk

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Siân Busby is a writer and film-maker. She has a dance and performance arts background and has worked in dance film for many years. Her numerous credits include work with Twyla Tharp, the Royal Ballet and Taiwan's Cloud Gate Dance Company, among others. In 2000, she directed the film version of an 18-hour classical Chinese Opera, *The Peony Pavilion*. She has an MA in Performance Art from Middlesex University, School of Dance and Drama, and MPhil / PhD from the Faculty of Art and Design. Apart from dance, much of her work explores memory, history and personal narrative. Her book, *A Wonderful Little Girl – the True Story of Sarah Jacob, the Welsh Fasting Girl* was published to critical acclaim in February 2003. A second book is due out early next year.

Contact: +44 208 444 6311 / email: sian@2step.co.uk

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LIST OF VIEWS.

1. The Prince and Princess of Wales Chorus—"GOD BLESS THE PRINCE OF WALES."	Magnified Proportion	18. Jerusalem from the N.E.
2. Interior of Buck- ingham Palace.		19. " " from the Enclou- sure of the Temple
3. Exterior of Saint Paul's		20. Exterior of Holy Sepulchre
4. Leaving Port Glee—"THE TAR'S SONG"		21. Interior " "
5. The First Night at Sea		22. Mosque of Omar, by Day
6. The Storm: Ship Struck by Lightning		23. " " by Night, illuminated
7. The Ship on Fire		Glee—"STAR OF THE SUM- MER NIGHT."
8. The Escape on the Raft		24. Pool of Siloam
9. Saved		25. Jericho
10. Gibraltar		26. Nazareth
11. Mount Vesuvius, by Day		27. Bethlehem: The Vision of the Angels
12. " " in eruption, by Night		28. The Convent on Mount Carmel
13. Alexandria		29. Cedars of Lebanon
14. Grand Canal Glee—"THE SOLDIER'S SONG"		30. Damascus
15. Ruins of Edfou		31. Baalbec: Temple of the Sun
16. Philae		32. Smyrna
17. Pharaoh's Bed Glee—"SPRING'S DELIGHTS"		33. Constantinople
	34. " The Maiden's Tower	
	35. Malta	
	36. Windsor	
	37. GOOD NIGHT	

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