

08 May 2017

New Eyes Each Year

OFFICE OF CRAIG

Hull City of Culture 2017

initial exhibition thoughts



Before we begin...

Let's start from the top.

This exhibition is a chance to put forward a view of an extremely person whom, to many, much is known — or so they are led to believe.

Larkin himself, we've since learned, was intensely controlling of his image, his writing, his persona (public and private), and his other activities and work. In other words, we really only know what he wanted us to know.

Our approach to *New Eyes Each Year*, taken hereafter, is much focussed on articulating this notion of Larkin. It's not about showing the complete 'other side' to the man, but about engaging people with that in order to draw their own conclusions.

We hope the creative concepts in this presentation demonstrate that we'd like to present a balanced view of Larkin holistically, but in a manner that speaks of the more unknowns. So let's have a look-see!

Route 1: The Controlled Existence

Route 1: The Controlled Existence

As aforementioned, Larkin was, to put it one way, a bit of a 'control freak'. But this quality can be seen as a virtue, particularly in his work as a Librarian, critic, poet and writer.

Conceptually, however, this quality could translate visually, and we could take this striking part of his identity and create a strict creative foundation for the exhibition.

Just as Larkin's mind is methodical, functional, and ordered, let's utilise these qualities to create a representational identity and creative for the exhibition.

Taking visual cue from the aforementioned qualities (not to mention the virtue of being in *his* library) we could create an ordered and referenced system that allows you to logically and functionally make sense of the man. And to contrast this, we introduce typographic juxtapositions, as well as Larkin's 'alternate' illustrations, that overlay and interrupt the order.

The idea is to conceptually echo the man we knew and the man this exhibition will introduce us to.

We essentially catalog the entire exhibition in the methodical manner, and to the system, that Larkin himself would have. We then over-lay the title and cause some visual interruptions to the entire creative.

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New

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Eyes

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Each

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Year

An Exhibition exploring LARKIN, PHILIP
Curated by FARTHING, ANNA

This would allow us to section and carve-up the work and material into relevant sections (like your sketch Anna) and retain a strong identity.

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2.0001 – 2.9999

Poet: Love, Death, Britain, and Novels

3.0001

The

4.0001

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Poet

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*An Exhibition exploring LARKIN, PHILIP
Curated by FARTHING, ANNA*

And we could even go for the information overload and list every item in that section in whatever we apply it to.

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2.0001 – 2.9999

Poet: Love, Death, Britain, and Novels

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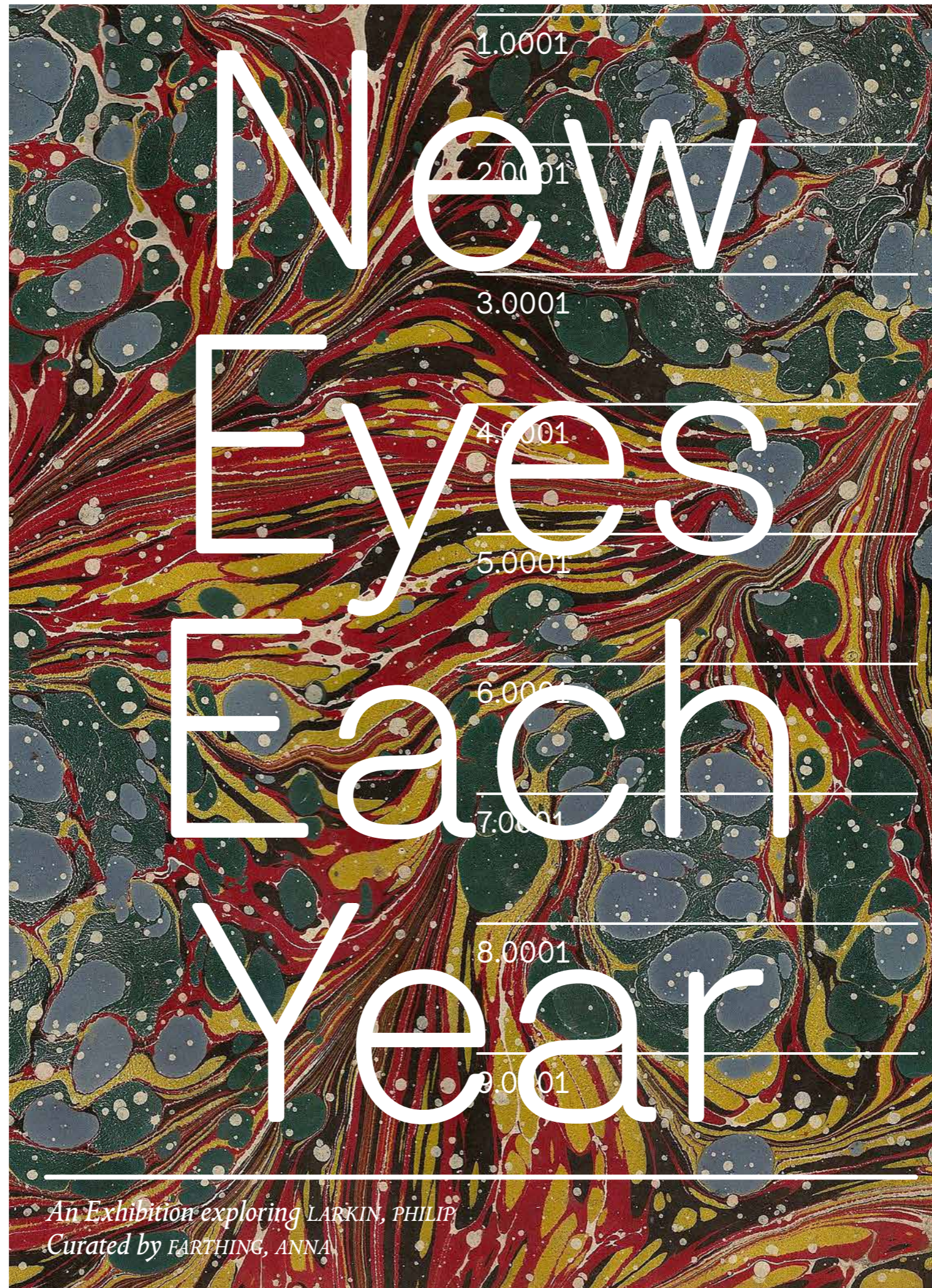
The Poet

An Exhibition exploring LARKIN, PHILIP

Curated by FARTHING, ANNA

**We could introduce
some visual vernacular
from the Library...**

Such as marbled
endpapers... or
endpapers from the
books in his collection?



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New Eyes Each Year

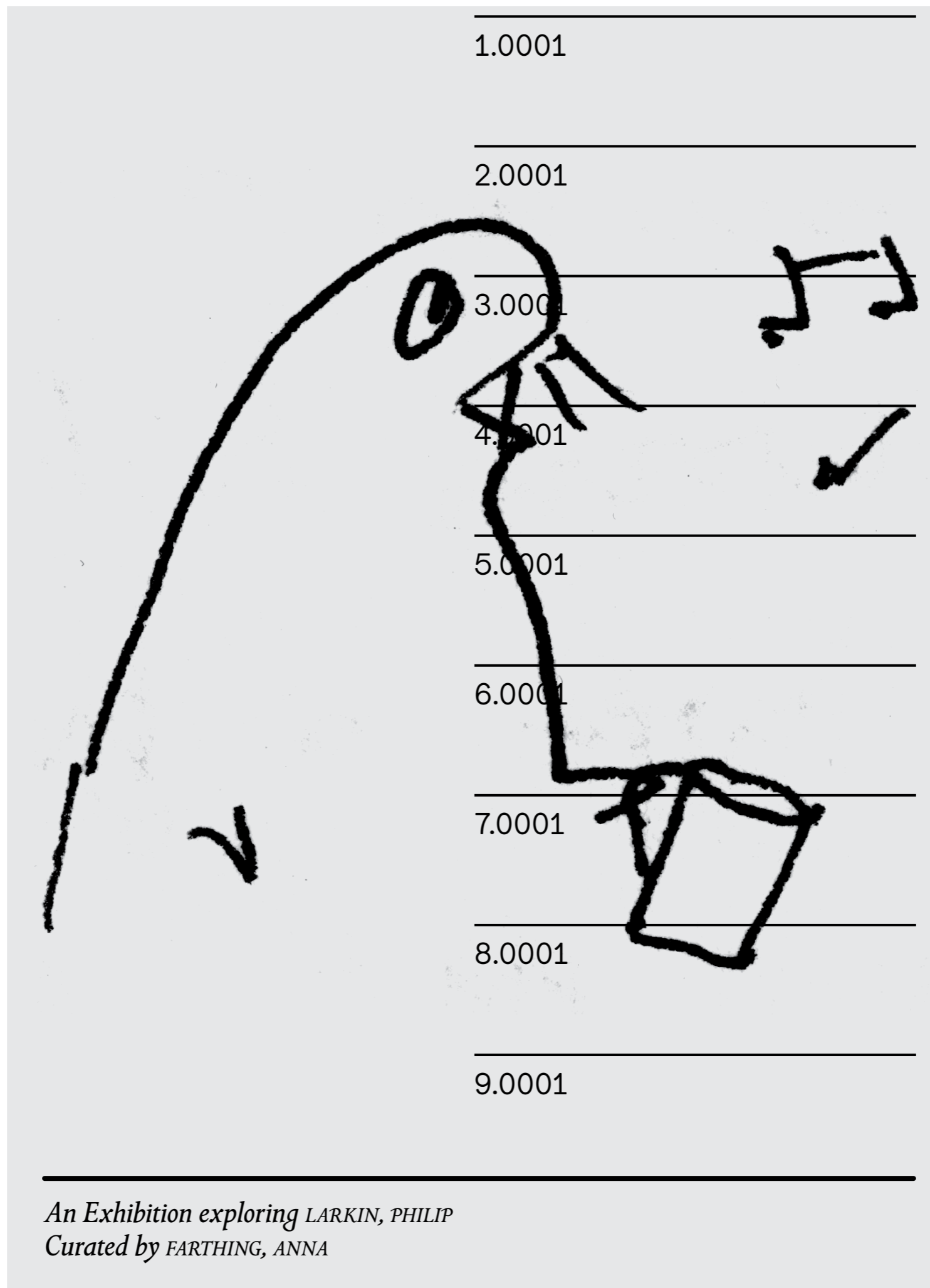
An Exhibition exploring LARKIN, PHILIP
Curated by FARTHING, ANNA

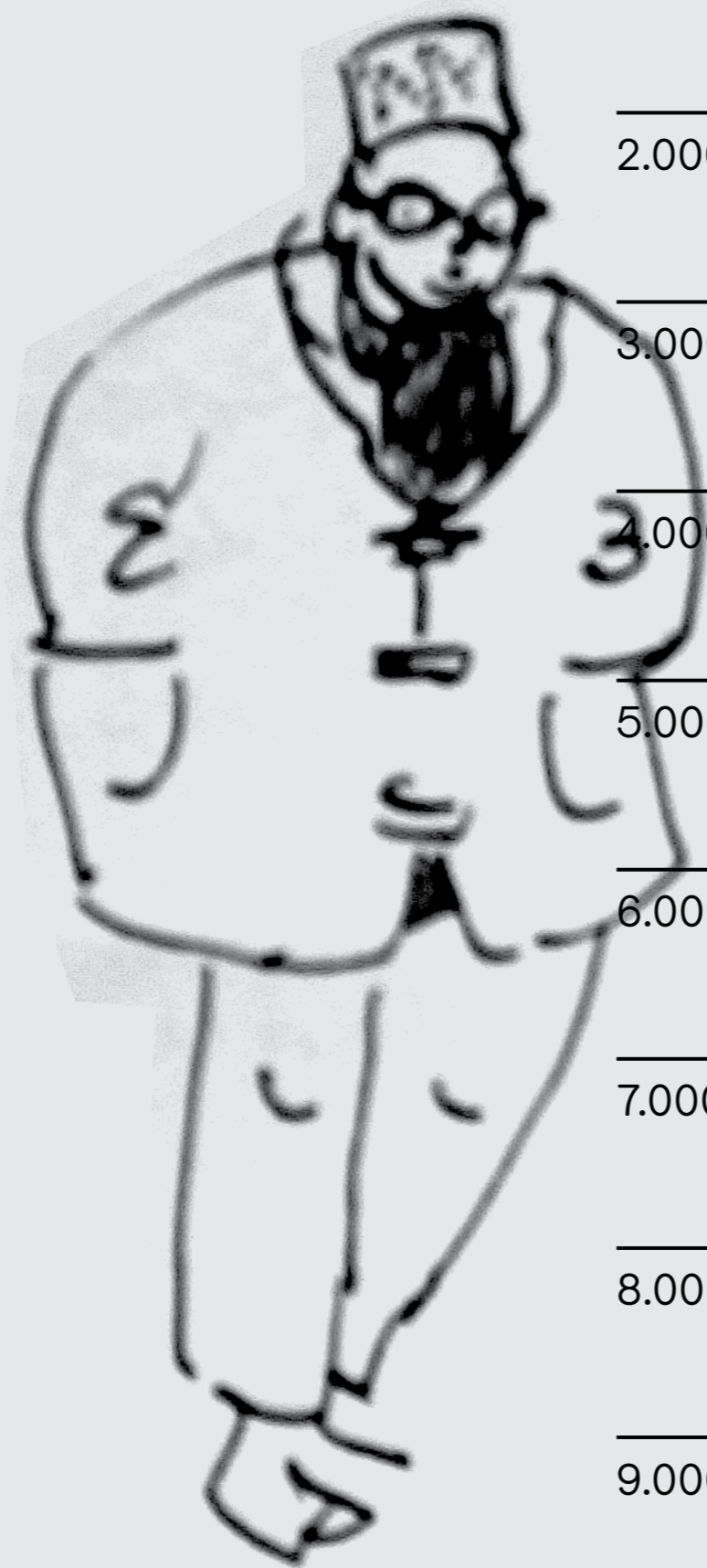
Or maybe his home? And we could echo that time and place through distinct patterns and evocative visual triggers.



**Or go really oppositional
to the order...**

And start to introduce the pictures from the man of words to interrupt the order.





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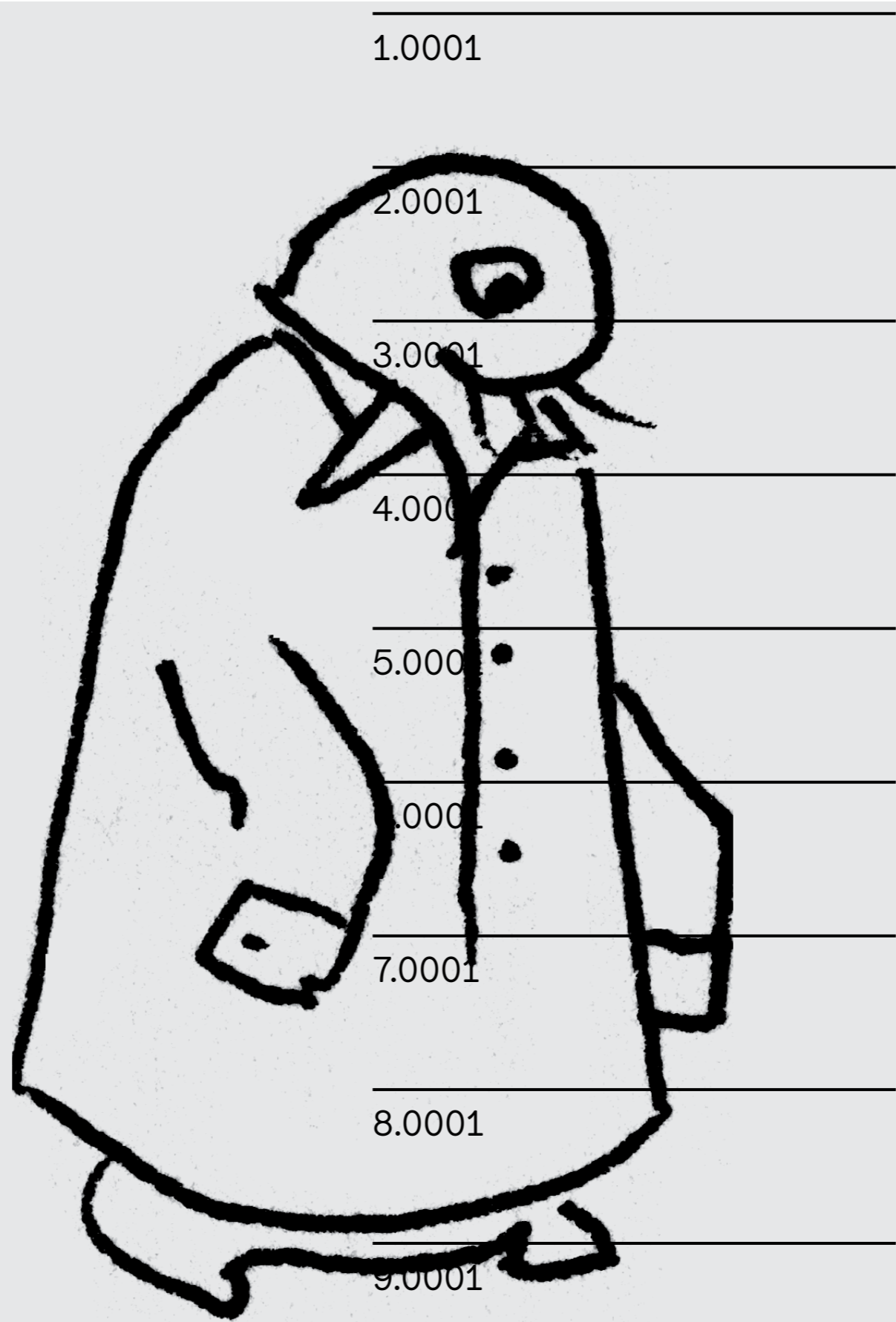
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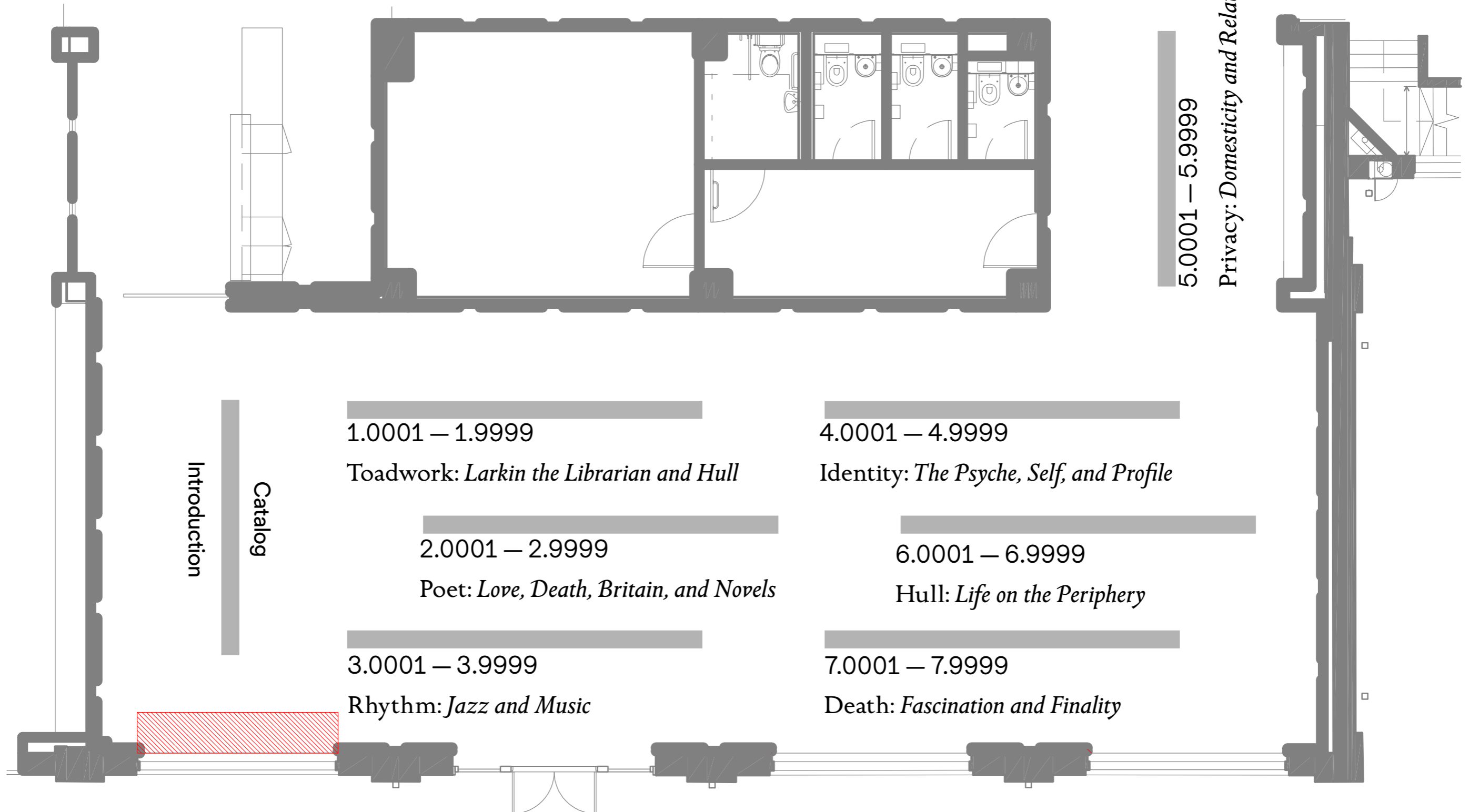
An Exhibition exploring LARKIN, PHILIP
Curated by FARTHING, ANNA



An Exhibition exploring LARKIN, PHILIP
Curated by FARTHING, ANNA

**How might this translate
into the space?**

We could carve up the space to create one that evokes the order of a library, but still play with this in a more contemporary manner. We create a stylised version of a library, but really interrupt it. And let's see what gets on down our corridors!





New Eyes Each Year

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We could utilise materials from the library environment but use them in a completely different way...

- Paper
- Traffolyte
- Stamps
- Books
- etc

And hang them from bespoke but open structures to play with the methods.



2.0001



2.0002

New Eyes Each Year
LARKIN, PHILIP

New eyes each year
Find old books here,
And new books,too,
Old eyes renew;
So youth and age
Like ink and page
In this house join,
Minting new coin.

4.0001

The
Librarian



2.0001

Traffolyte panels would keep the order, but then behind it we hang and we play with materials, textures, senses on a metal structure.



Traffolyte panels would keep the order, but then behind it we hang and we play with materials, textures, senses on a metal structure.

5.0002

MUCH
LOVE
Philip

5.0001



5.0003

"I felt deprived of you, & the love making that hadn't really been concluded. I was a fool to bring those pants—I can't think where to hide them. My cleaner will think I am robbing clothes lines."

5.0001

Revel-
ations

We could also be playful with the way we display items like clothing and such.



5.4201



Route 2: In the Mind of the Man

Route 2: In the Mind of the Man

As we know, Larkin was a logical minded man and the 'Librarian' did seep into other parts of his life to order them. However there was also contradictory traits to this order, ones that are more aligned with disorder: his romantic entanglements; fear of death; private personas. So we ask in this route, what must it have been like inside his mind?

Was it ordered and structured? Was it chaos?
Or was it a mixture: a foundation of order which permitted his personality?

Conceptually we think this could be an extremely interesting angle into presenting the design of the space, one which leads people into a space that isn't necessarily controlled or ordered, but is neither in disarray.

We present a complicated man, and complicated issues, in a creative way that fundamentally allows people to find their own way through them...

We set-out the exhibition as though a stylised maze. A maze of the man's mind. This could be created through using exhibition boards / walls in the strictest sense, or we could be even more fun and playful with it, and only have head-to-waist boards that suspend from the ceiling...





tenso

curvo

un inicio

medio

circunscrito

por fuera, cóncavo

lejos de mi huesos

ondeante

por dentro convexo

volteado

reduzco mi universo

for

enci

así el aire sólo crecerá al ritmo

de mis periódicas

volvier

hasta que sólo quedan

las lu

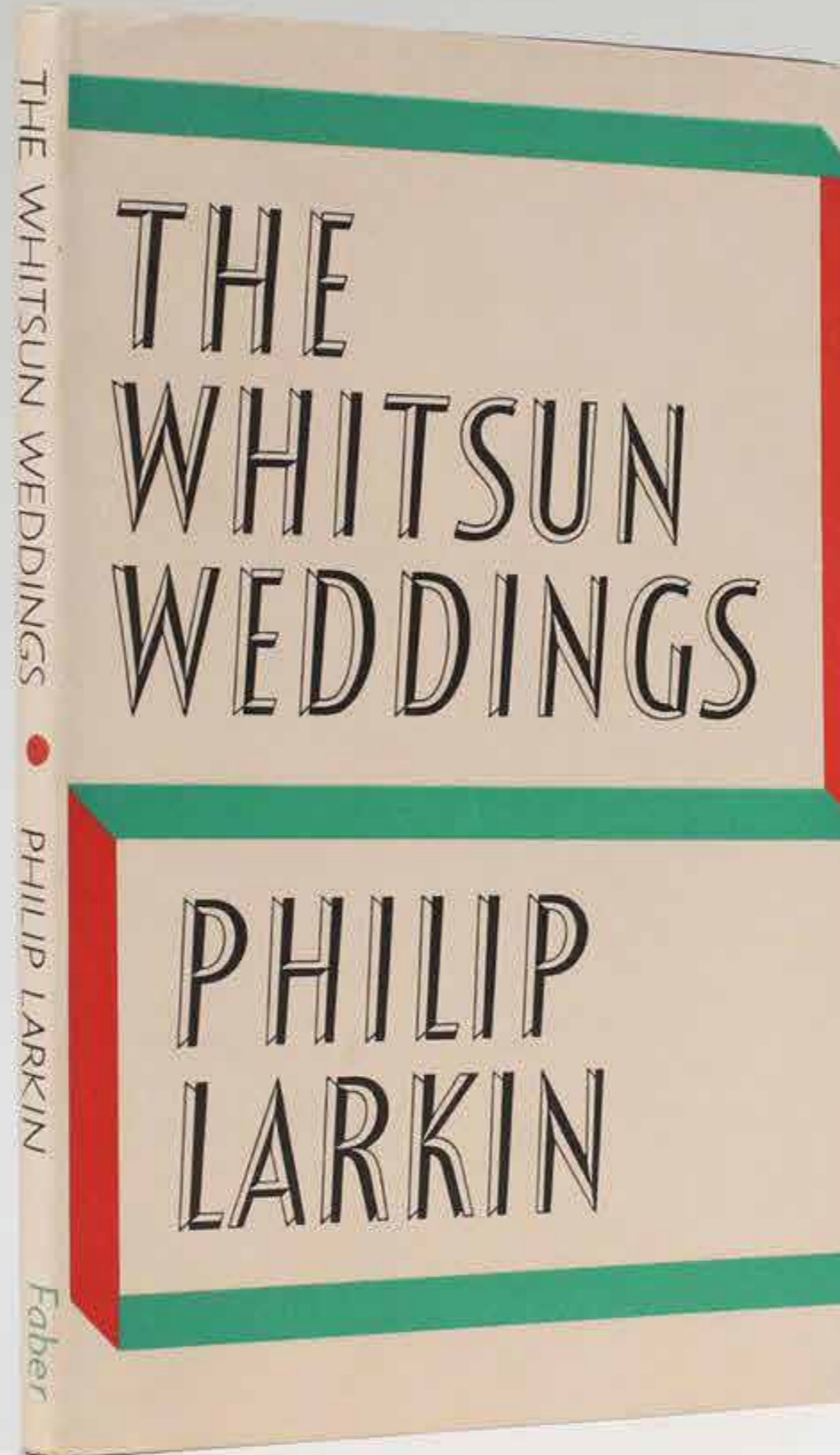
en pie mis ganas de quedarme en el mundo



**How do we give
the exhibition a
sense of identity...**

From one of Larkin's books...

Looking at the graphic nature of his works, we have identified a graphic device and cover that could not only link to the maze concept, but also give us a graphic device from which we can hang the entire concept.



LARKIN

NEW EYES

EACH

YEAR

5 JULY — 1 OCT 2017
Free Admission

Curated by DR. ANNA FARTHING

**Some quick thoughts
on colour...**

These colour schemes are taken from
Larkin's covers...



LARKIN

NEW EYES

EACH

YEAR

LARKIN

NEW EYES

EACH

YEAR

LARKIN

NEW EYES

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YEAR

LARKIN

NEW EYES

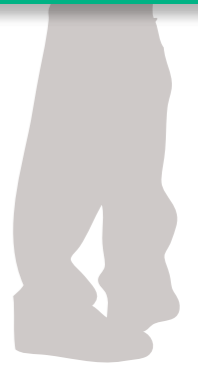
EACH

YEAR

**How might it appear
in the space?**

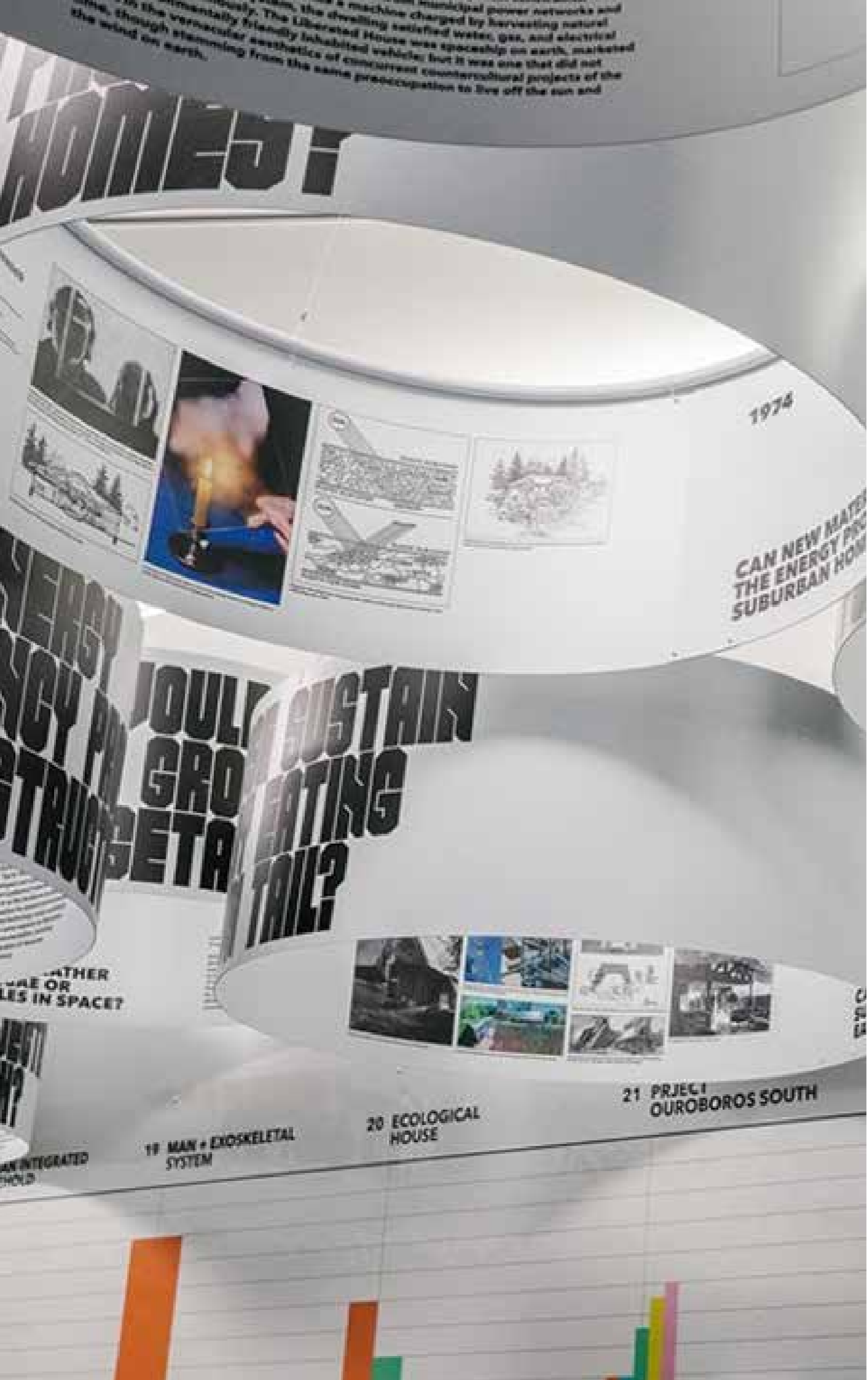
Hanging boards in a maze formation allows for an exhibition design that is both free and controlled; both open and closed. But it allows people to heighten that idea of finding their own opinion of a controversial man.

TOADWORK





Hanging everything could become a theme too... imagine what we could do with the book collection!



We could also create audio-spaces to listen to features, but also to have pockets of smaller pieces from the exhibition... or more private in nature!

**It's also flexible enough
to give the exhibition
presence outside the
gallery space...**

NEW

EYES

EACH

Brynmor Jones Library

YEAR





Route 3: Unmasked

“When I think of this projection of himself as a person who did lead apparently a life of deliberated ordinariness, who is extraordinarily ordinary, it’s a kind of mask if you like. In the sense that it allows him to move around behind this configuration of things that he presents to the world and have deeper, stranger, quieter or more vivid feelings in a protected state.”

ANDREW MOTION

Route 3: Unmasked

This route is a bit of a late-runner, but it certainly has real potential for the senses and as a route to achieve what we want to from the exhibition.

Again, Larkin the controller is one of the more interesting revelations from the recent studies on the man and work.

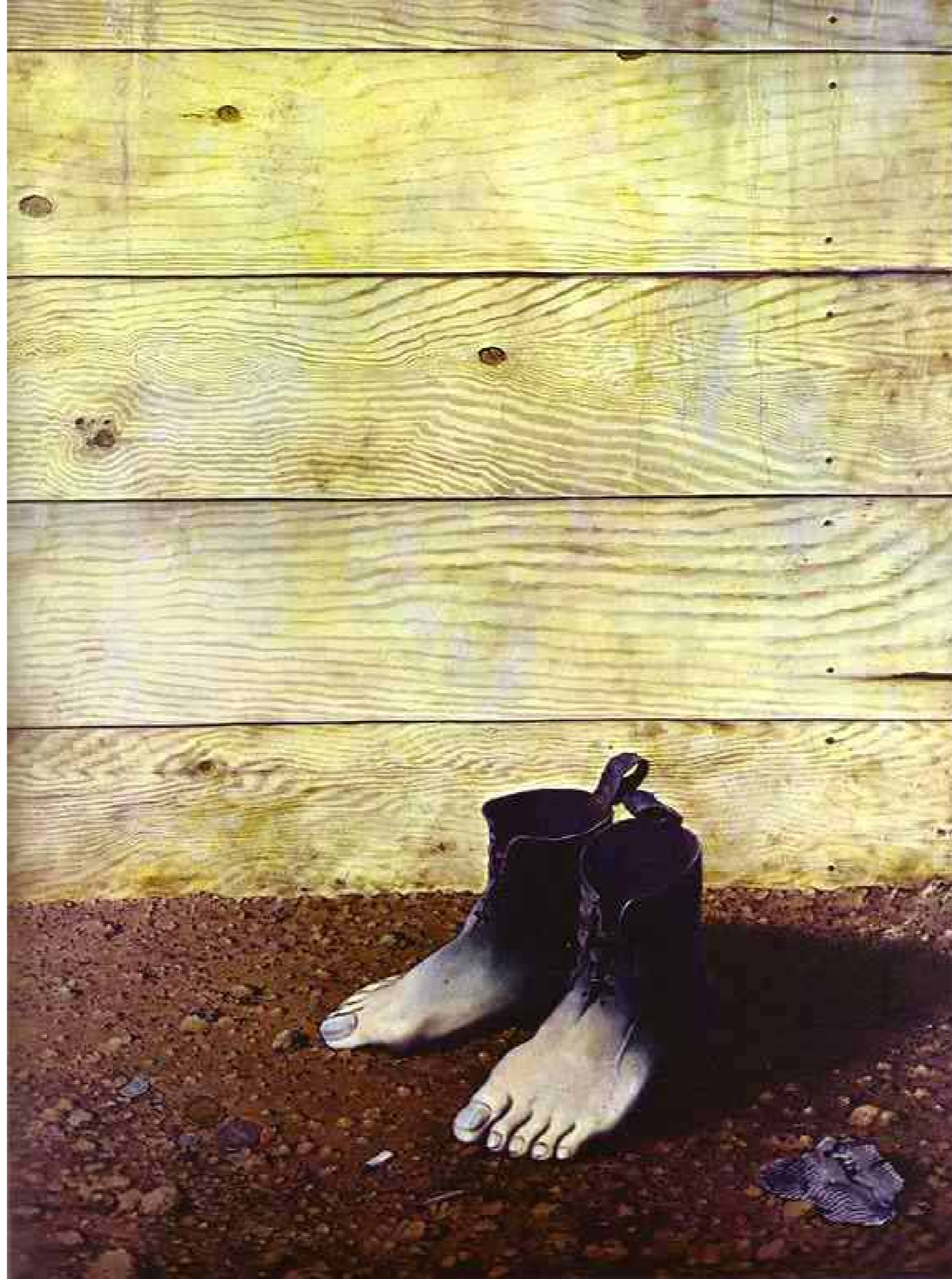
Inspired by the aforementioned quote from Andrew Motion, we could create an exhibition that plays with the idea of the 'goings-on' behind the 'mask'.

Visual, sensory, playful; as an underpinning idea, this could generate a really intriguing visual sense (but sorry it's not as fully formed as the previous routes). We could create a more surreal interpretation of the man himself taking cues from all we know.



**We could create images
that appear mundane
and ordinary, and
then introduce subtle
contradictions...**





Magritte





**Or do we deploy
a more direct and
inquisitive visual
language...**



NEW EYES EACH YEAR

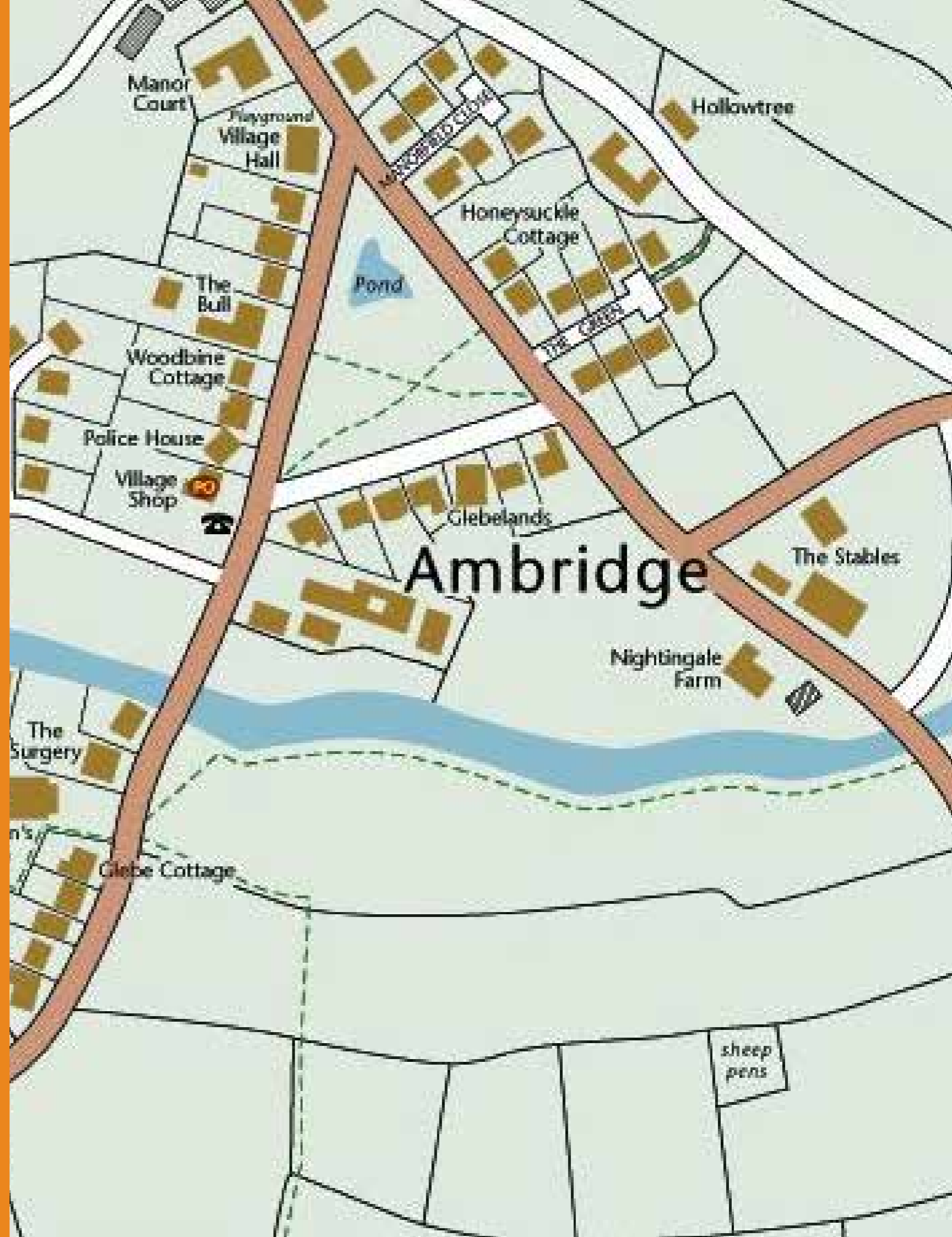


MYTH

Just one other
thought...

Letters for Radio

In much of Larkin's letters, he has detailed discussions about the BBC Radio soap opera *The Archers*. Inspired by some of his more entertaining letters, why not write some of these letters as though scenes from *The Archers* including Philip and Monica and his other correspondents... These could then be played in and around the exhibition.





Thank you Anna.

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