

02 June 2017

# New Eyes Each Year Development

OFFICE OF CRAIG

Hull City of Culture 2017

Exhibition Development

## The Development

The purpose of this presentation is to try and explore and expand upon the bookshelves as a device to carry the exhibition.

Naturally, without any content, these exercises are hypothetical, but serve the purpose help obtain a sense of what the exhibition might look like, and make that imaginative leap into more of a step.

So whilst there will be a lot of things here that aren't quite right, it might just help firm-up in our minds what we can do with the bookcases.

We are actually quite excited by it. As a restriction, per se, it actually opens up the creativity of using the 'peeps and bursts'...

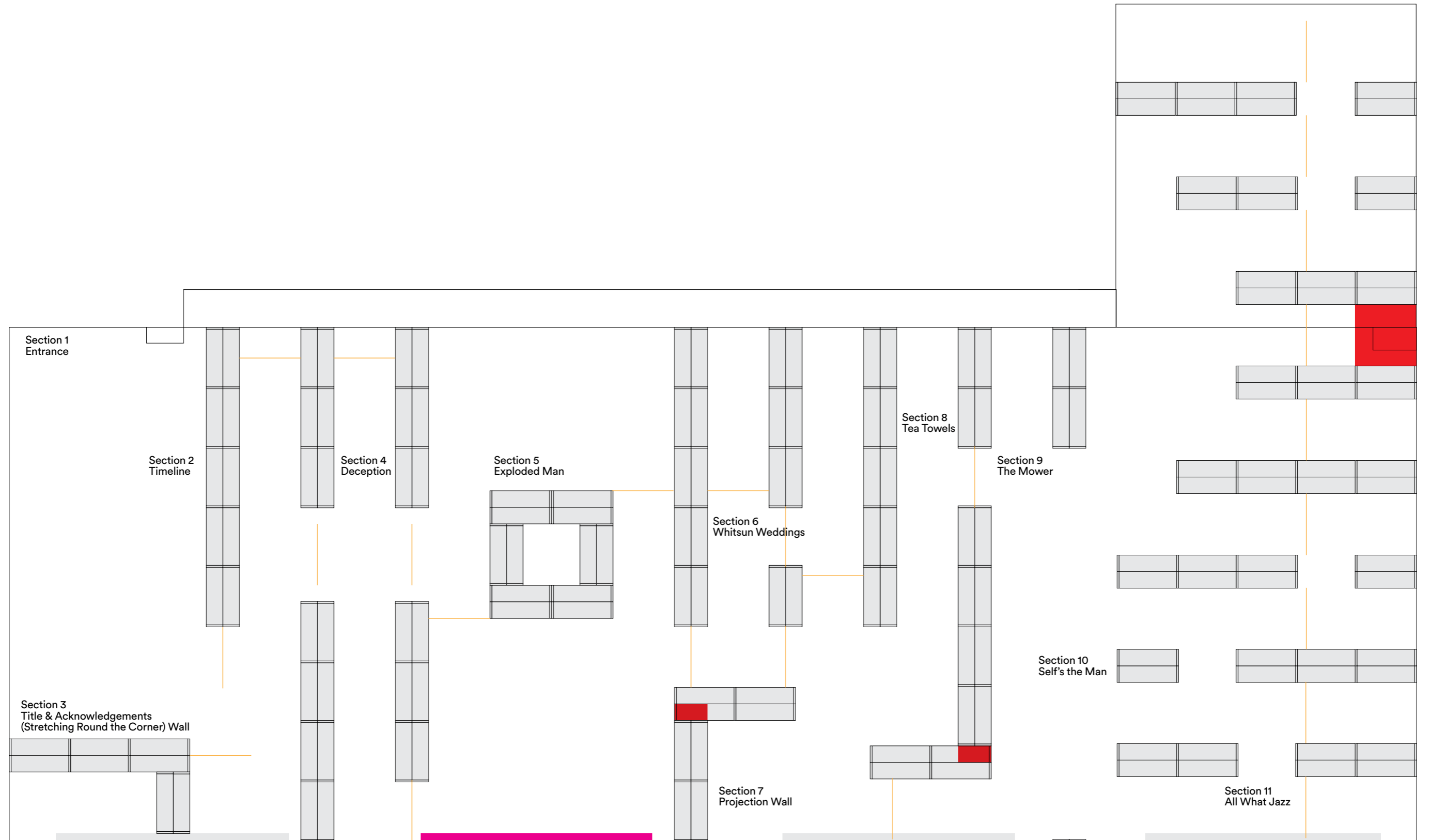
## **And just a few notes (for the enjoyment of this presentation)**

We have yet to change the floorplan, but have used where we were just as a gauge for now as this isn't dictating as yet without content etc. But we do want to make it clearer and more open.

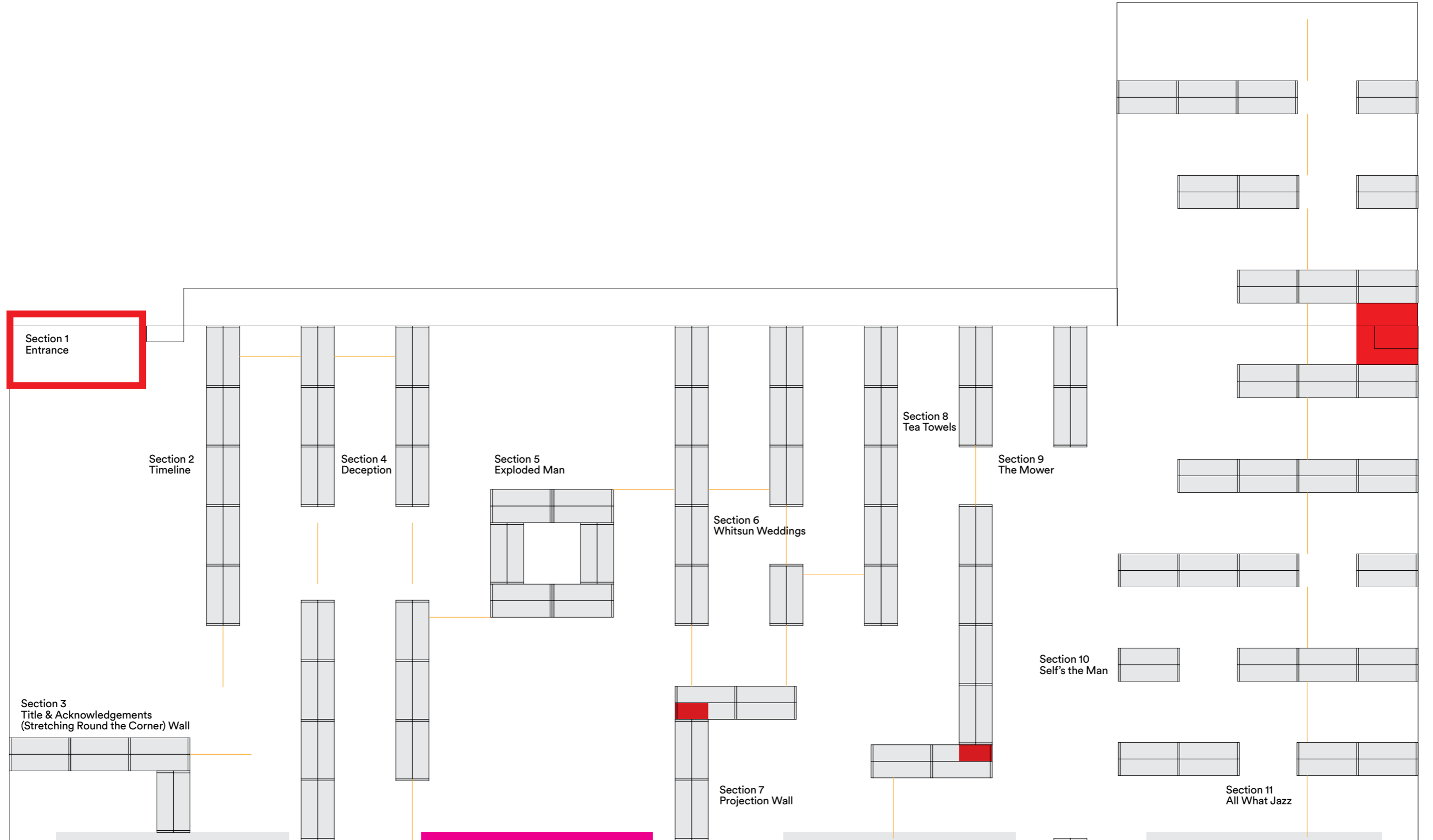
For the purposes of this presentation we have just chosen certain spots to illustrate the potential of the book-shelving as a device, and "showing it off" to an extent. We're not saying "this should go there" for example.

Also, where you see the white of the page in these presentation visuals, that means you can see through them. We're not blocking any of the cases unless we need to for function or implicit purposes (hiding, peeking, lifting, softening, contextualizing things etc).

**First off, just  
using the space**



**Physical and  
ephemeral  
interaction  
from the off...**



Library Card  
Exhibition Memorabilia

Stamped on entry

Section 1  
Entrance







New  
Eyes  
Each  
Year

Biographic Exhibition: LARKIN, PHILIP  
Curated by FARTHING, ANNA

05 July — 01 October 2017  
LAR0001

New  
Eyes

MUCH  
LOVE  
Philip

Stamped on entry



# New Eyes Each Year

Visit Date

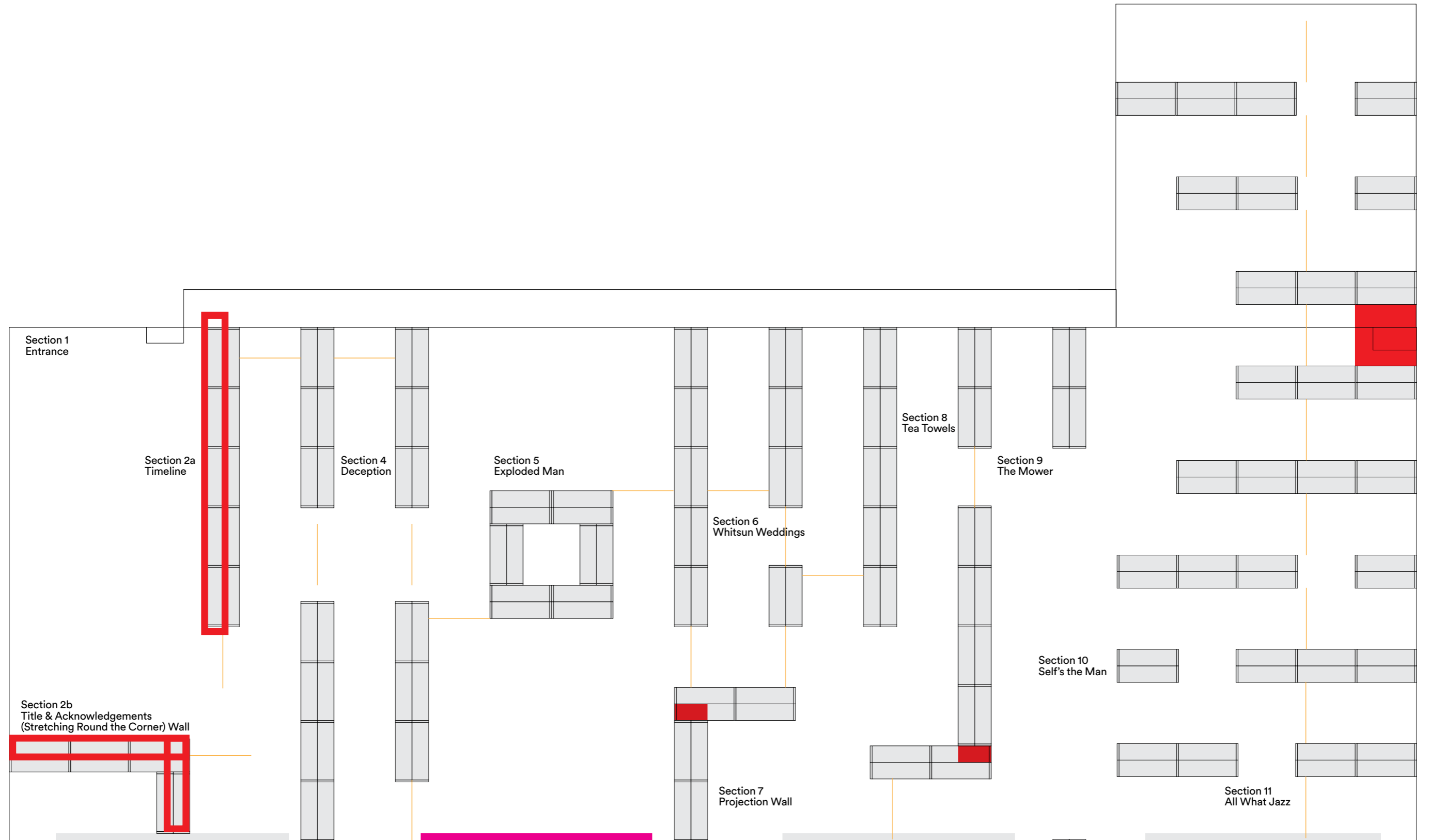
05 JUL 2017

*Biographic Exhibition: LARKIN, PHILIP*  
*Curated by FARTHING, ANNA*

05 July — 01 October 2017  
LAR0001



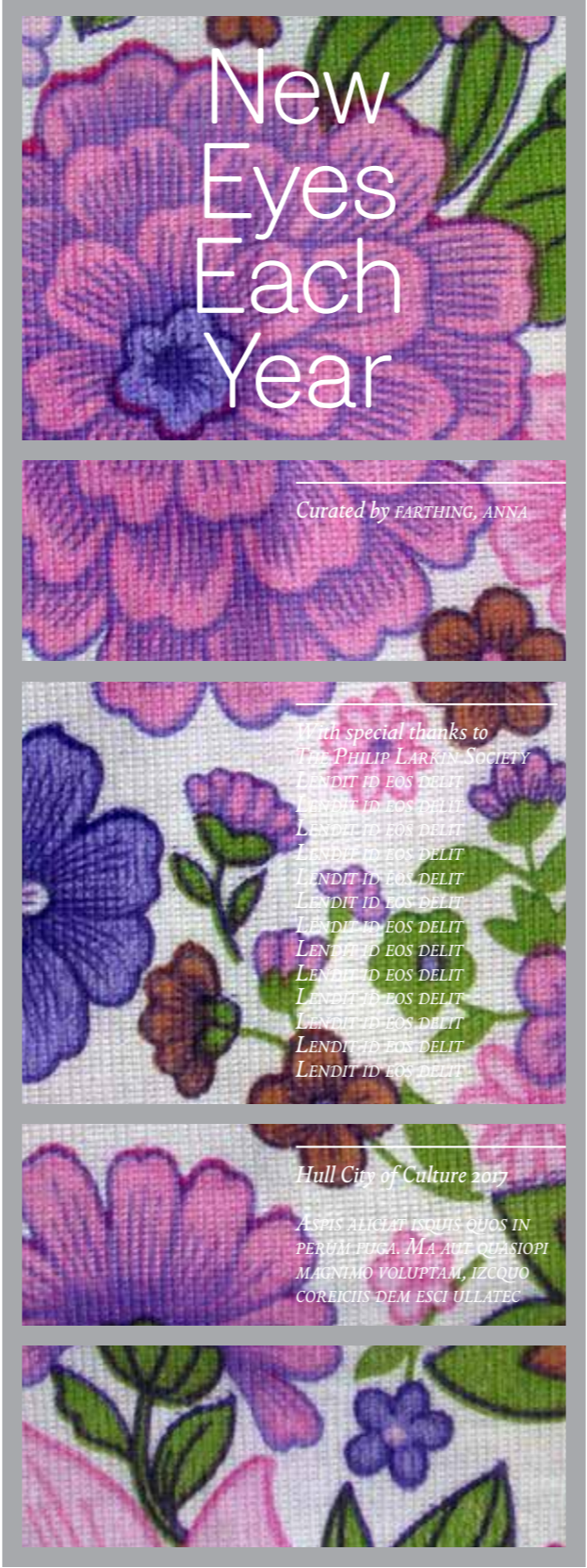
**What might  
we see first...**






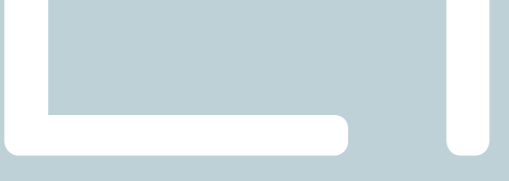






Section 2  
Title Wall



Section 2b  
Title &  
Acknowledgements  
(Stretching Round the  
Corner) Wall

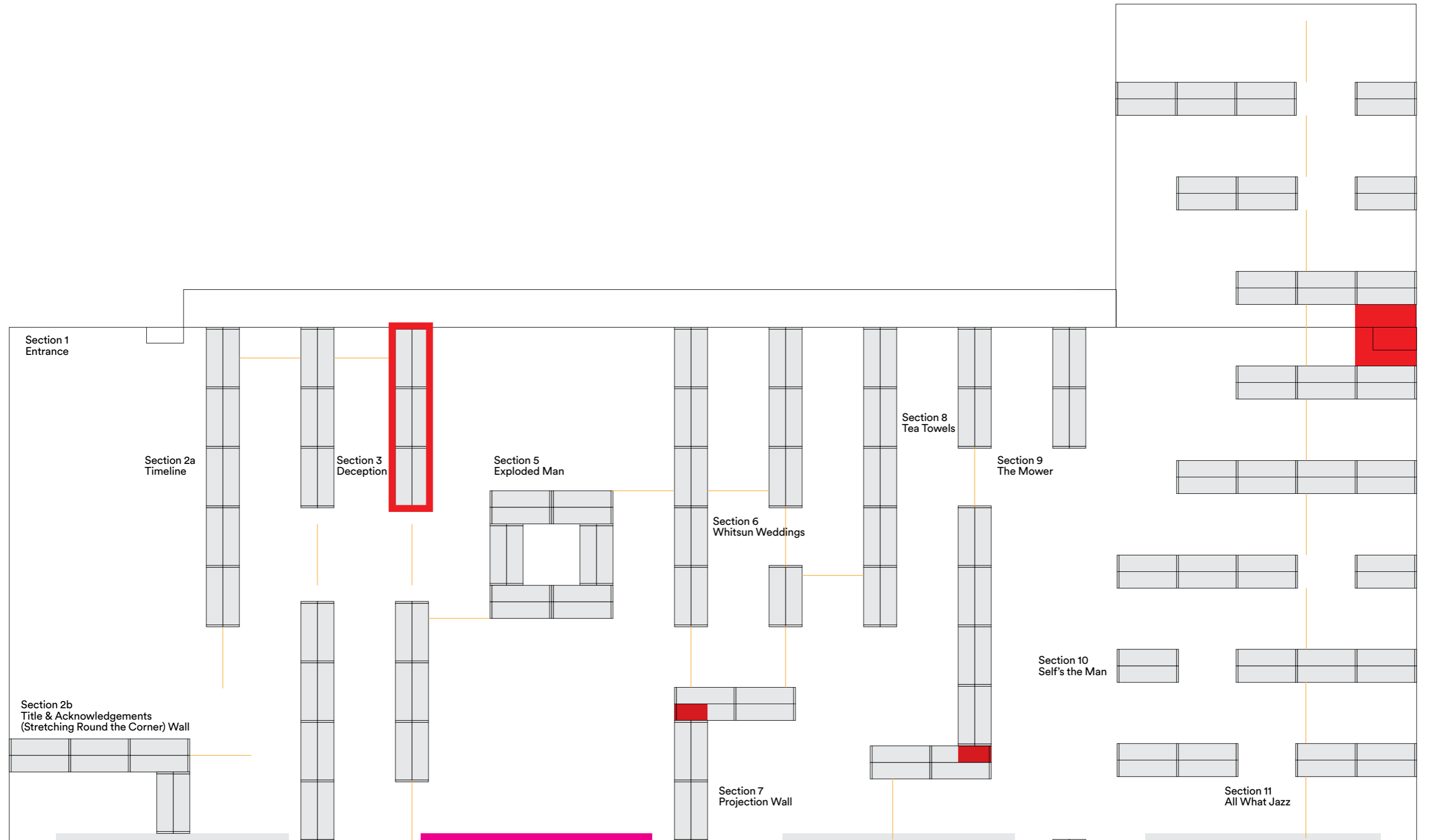


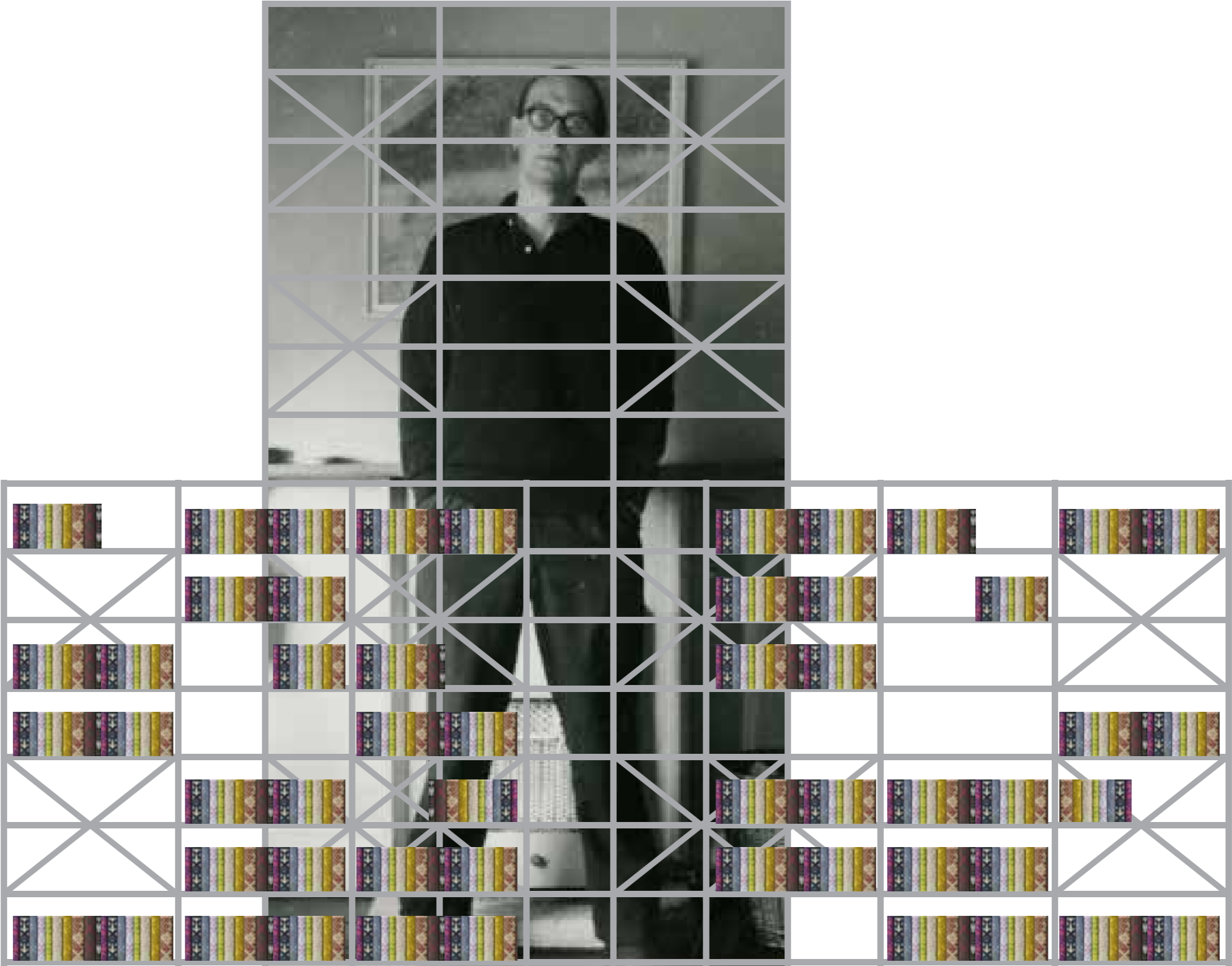
				
<p>2.0001 – 2.9999 Childhood: A Forgotten Boredom</p> <p>January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event</p>	<p>2.0001 – 2.9999 Oxford, Monica and The North Ship</p> <p>January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event</p>	<p>2.0001 – 2.9999 Recognition: The Less Deceived</p> <p>January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event</p>	<p>2.0001 – 2.9999 The Hermit of Hull</p> <p>January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event</p>	<p>2.0001 – 2.9999 Larkin: Legacy</p> <p>January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event March 1950: Event April 1950: Event</p>
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<p>Pre- 1940s</p>	<p>1940 – 1955</p>	<p>1955 – 1965</p>	<p>1965 – 1985</p>	<p>Posthumous</p>
<p>January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event</p>	 <p>January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event</p>	<p>January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event</p>	<p>January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event</p>	<p>January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event March 1950: Event April 1950: Event January 1950: Event February 1950: Event</p>
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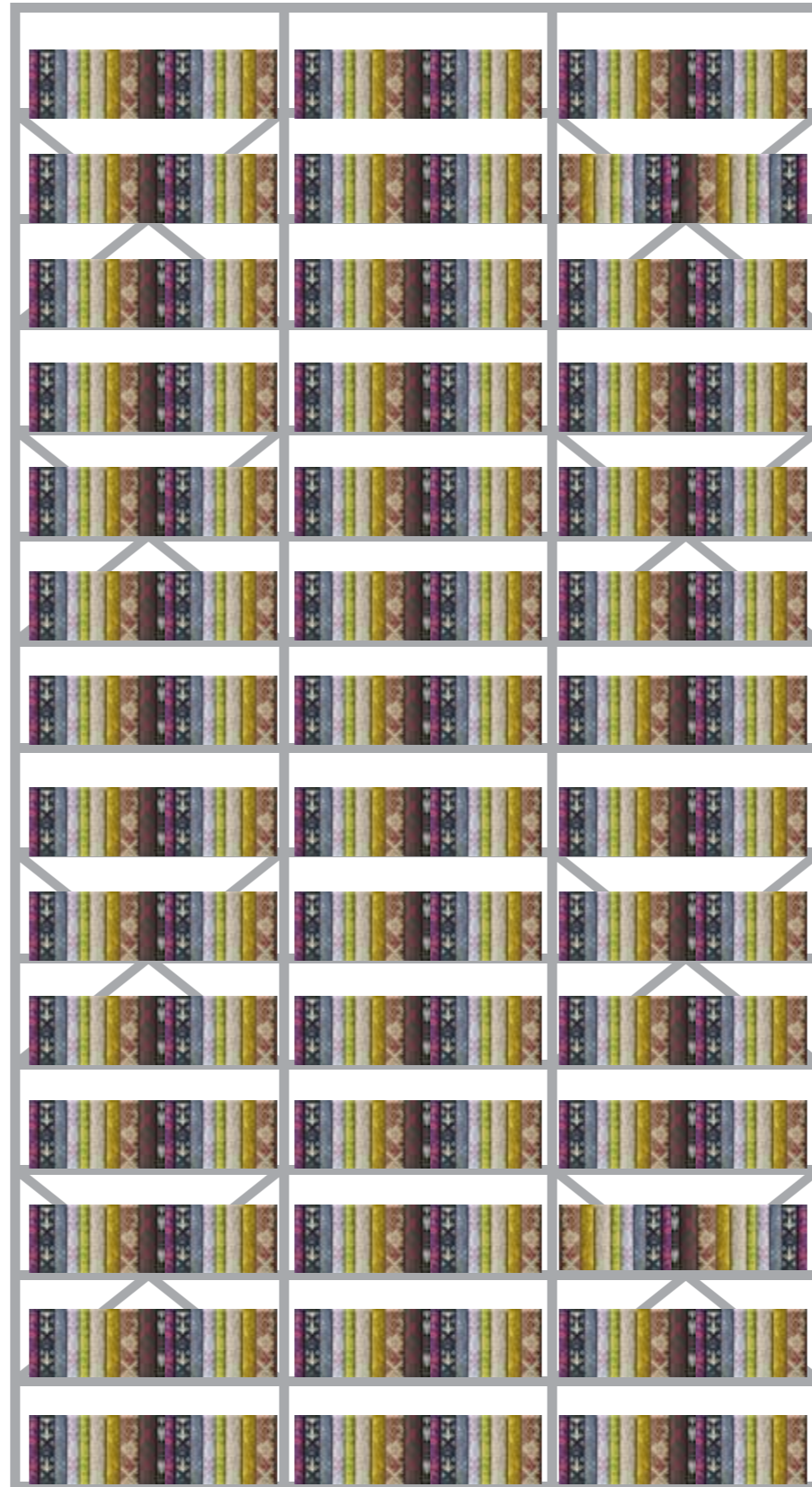
				
				
<p>2.0001 – 2.9999</p> <p>Childhood: A Forgotten Bore</p> <p>January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i> January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i> January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i></p> <p><b>Pre-1940s</b></p>	<p>2.0001 – 2.9999</p> <p>Oxford, Moncia and The North Ship</p> <p>January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i> January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i> January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i></p> <p><b>1940--1955</b></p>	<p>2.0001 – 2.9999</p> <p>Recognition: The Less Deceived</p> <p>January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i> January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i> January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i></p> <p><b>1955--1965</b></p>	<p>2.0001 – 2.9999</p> <p>The Hermit of Hull</p> <p>January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i> January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i> January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i></p> <p><b>1965--1985</b></p>	<p>2.0001 – 2.9999</p> <p>Larkin's Legacy</p> <p>January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i> January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i> January 1950: <i>Event</i> February 1950: <i>Event</i> March 1950: <i>Event</i> April 1950: <i>Event</i></p> <p><b>Posthumous</b></p>
				
				



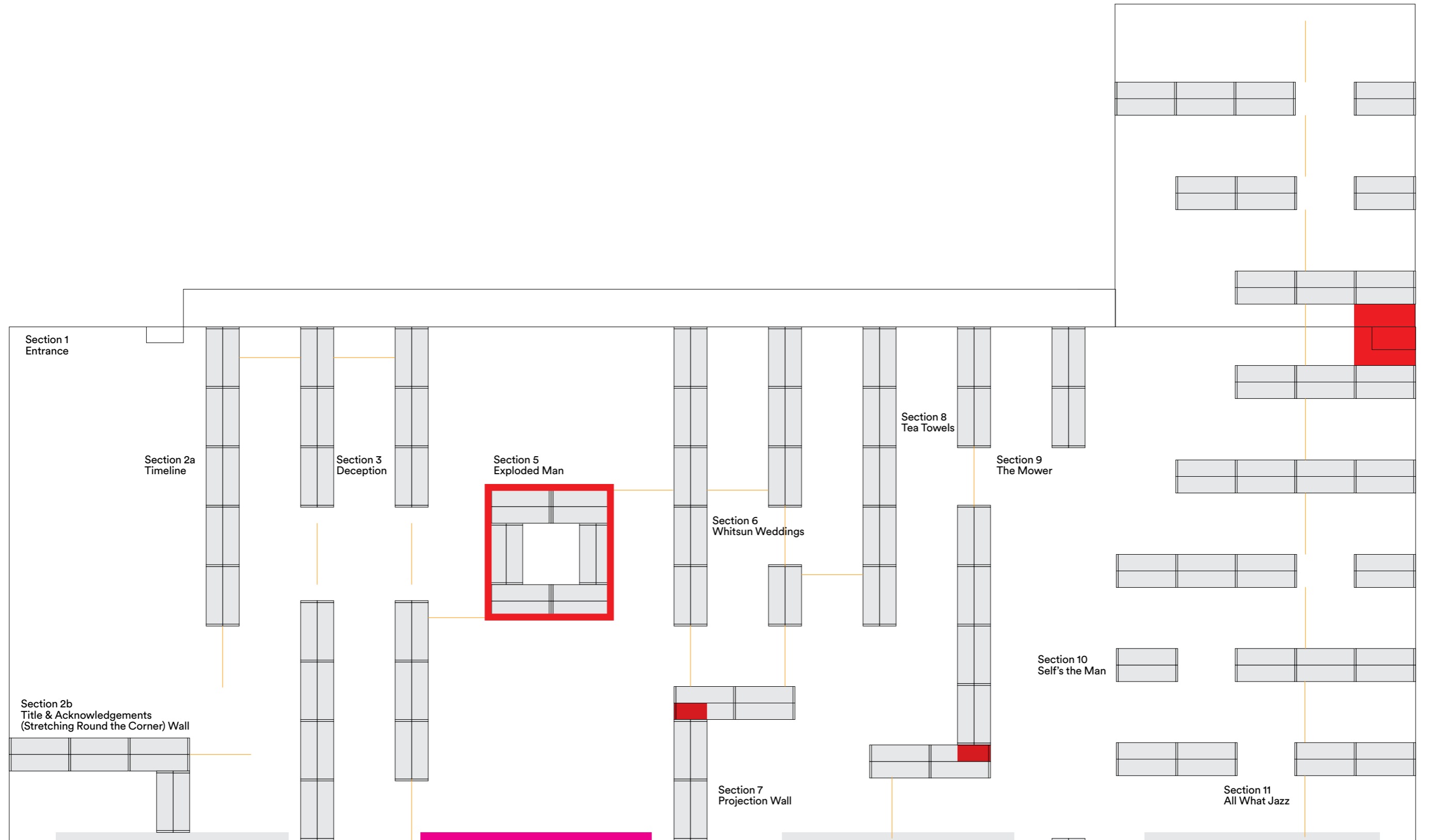
**Then into the  
mind of the man...**







**The exploded  
man...**



Section 4  
Exploded Man

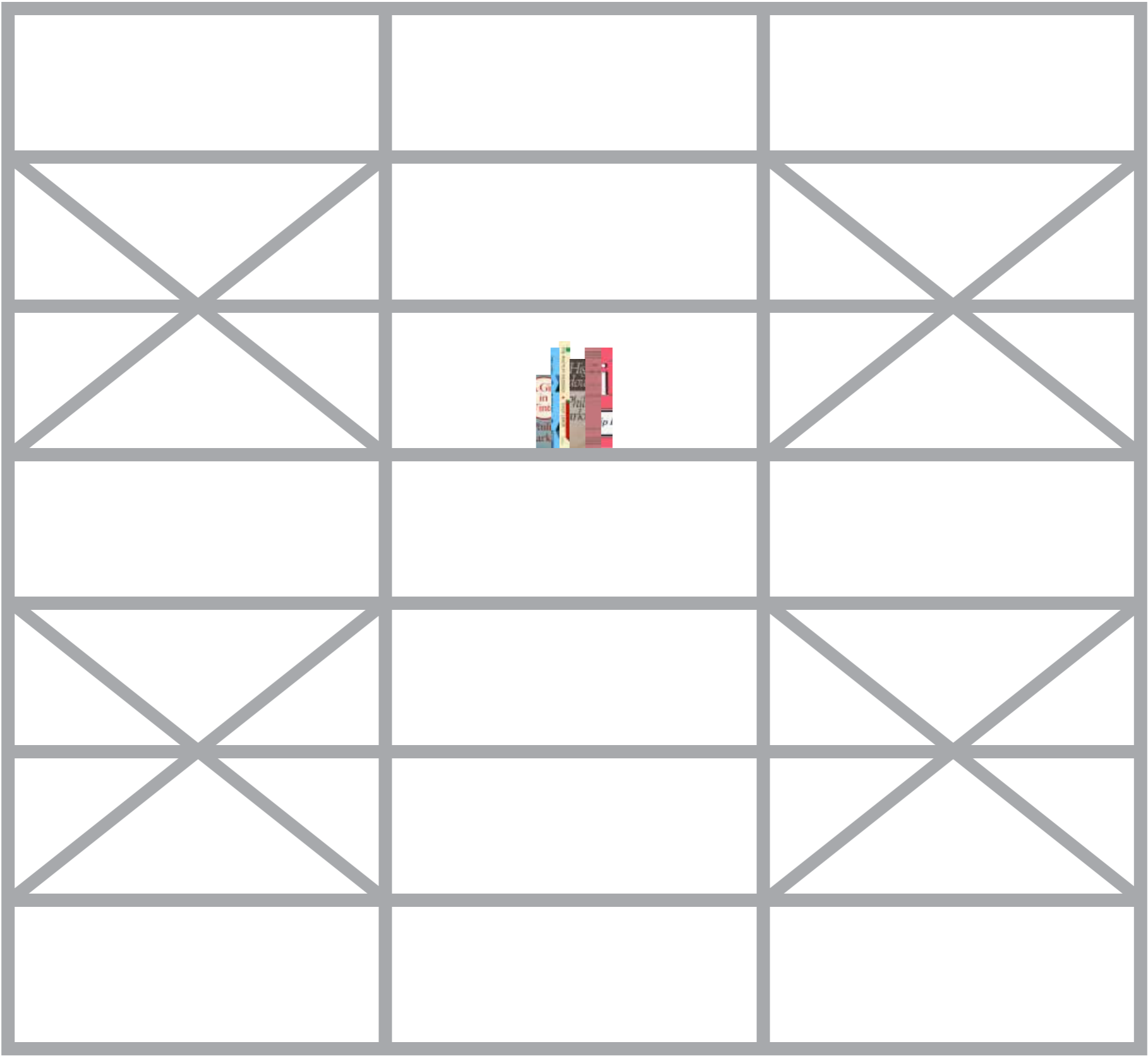


Section 4  
Exploded Man





**By Larkin**  
**On Larkin...**



Bookcase 2 & 3



**The man  
of letters**

# Display letters

Using clear acrylic we can sandwich letter upright in the cases so they appear floating and upright in the shelving. This will also allow for us to effectively display double-sided letters, and the sorting methods behind safety. Also evoking the habits of writing through materials such as wood, ink, and hints at correspondents with their imagery in the displays.



# The obsessive collector

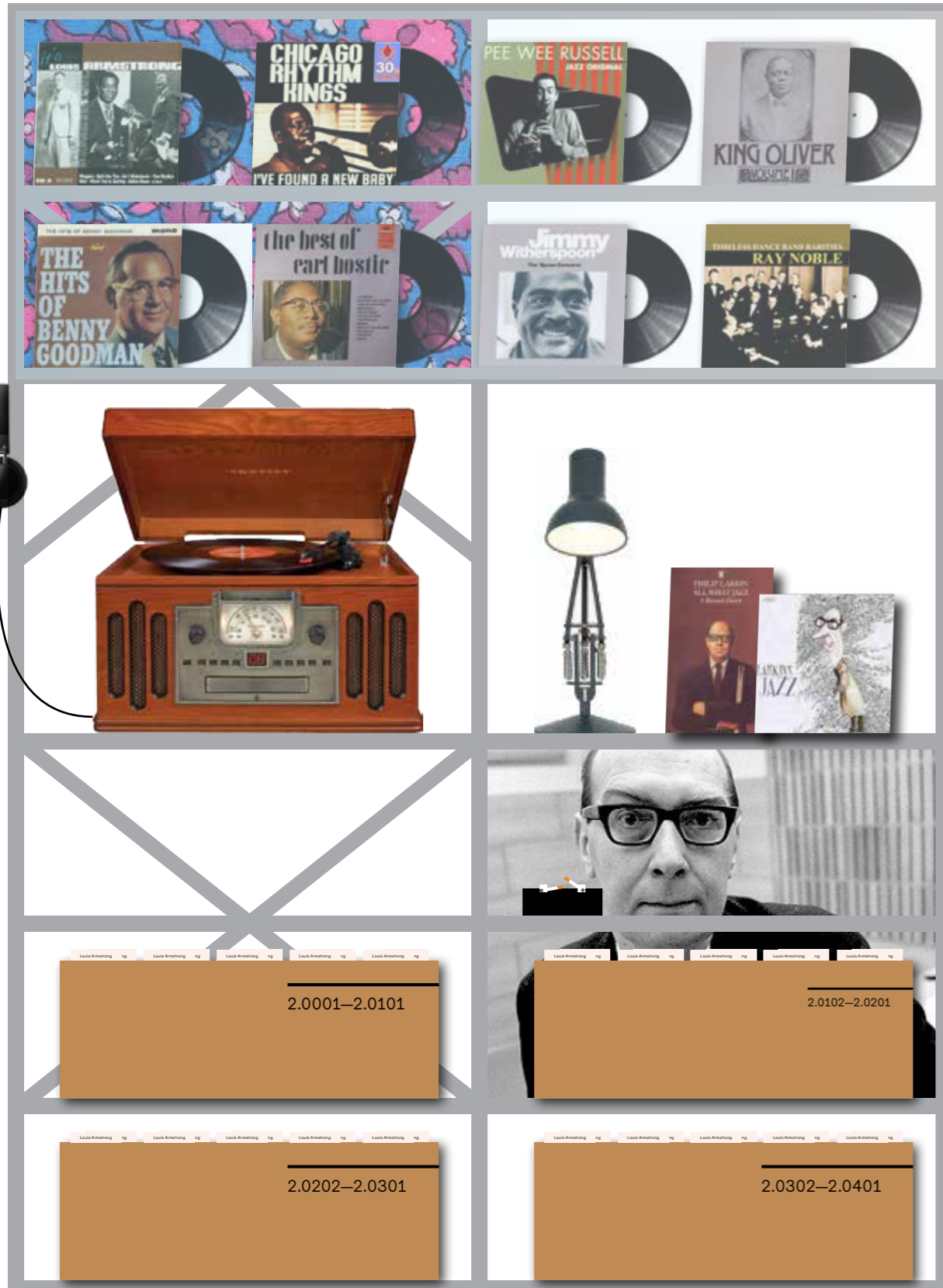
Section 8  
Tea towel collection  
Larkin's 'doodle' tea towel, the centre-piece



# The Jazz Man



Jazz collection  
Copies of records can be played by visitors  
His Telegraph jazz reviews

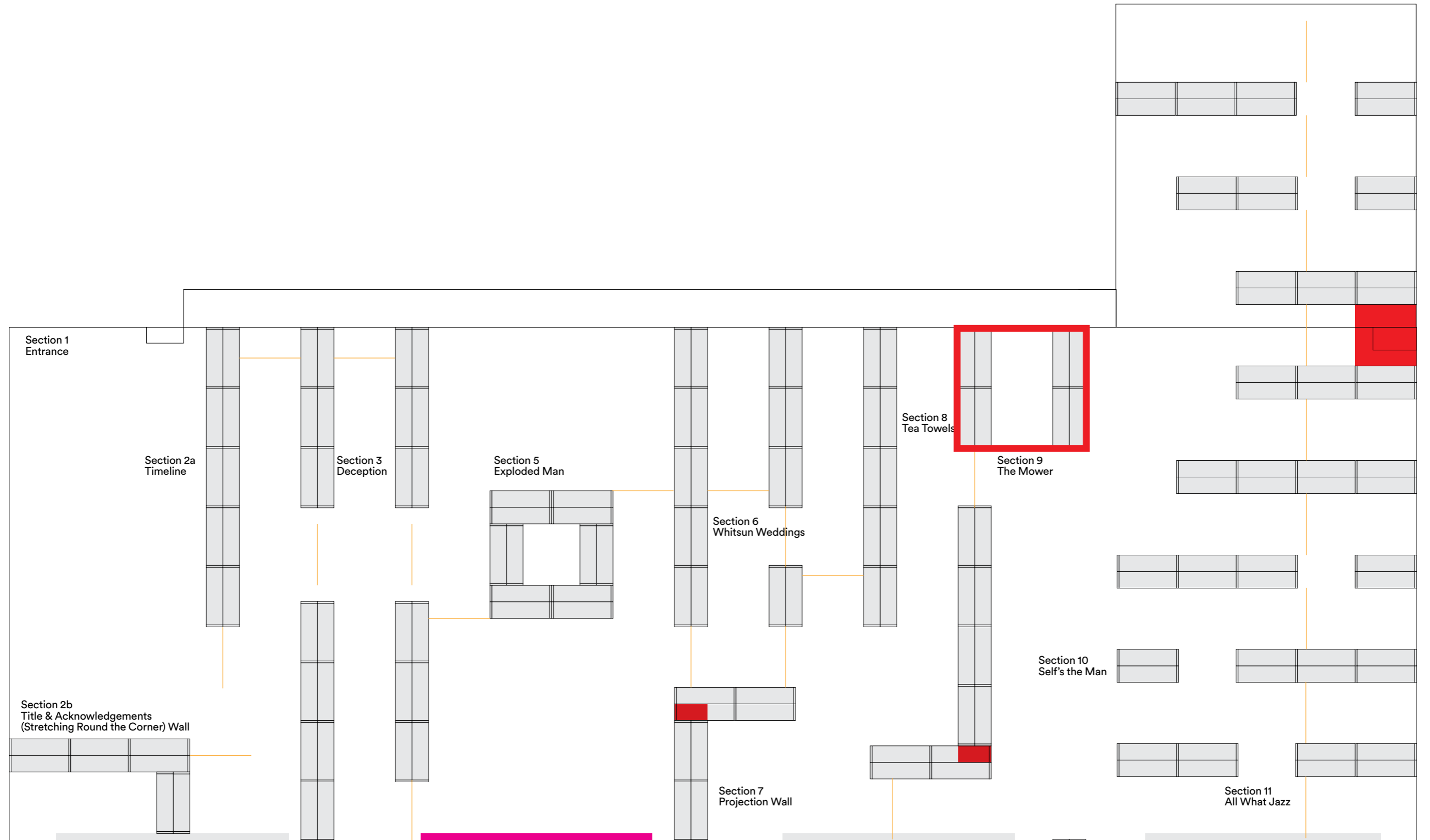


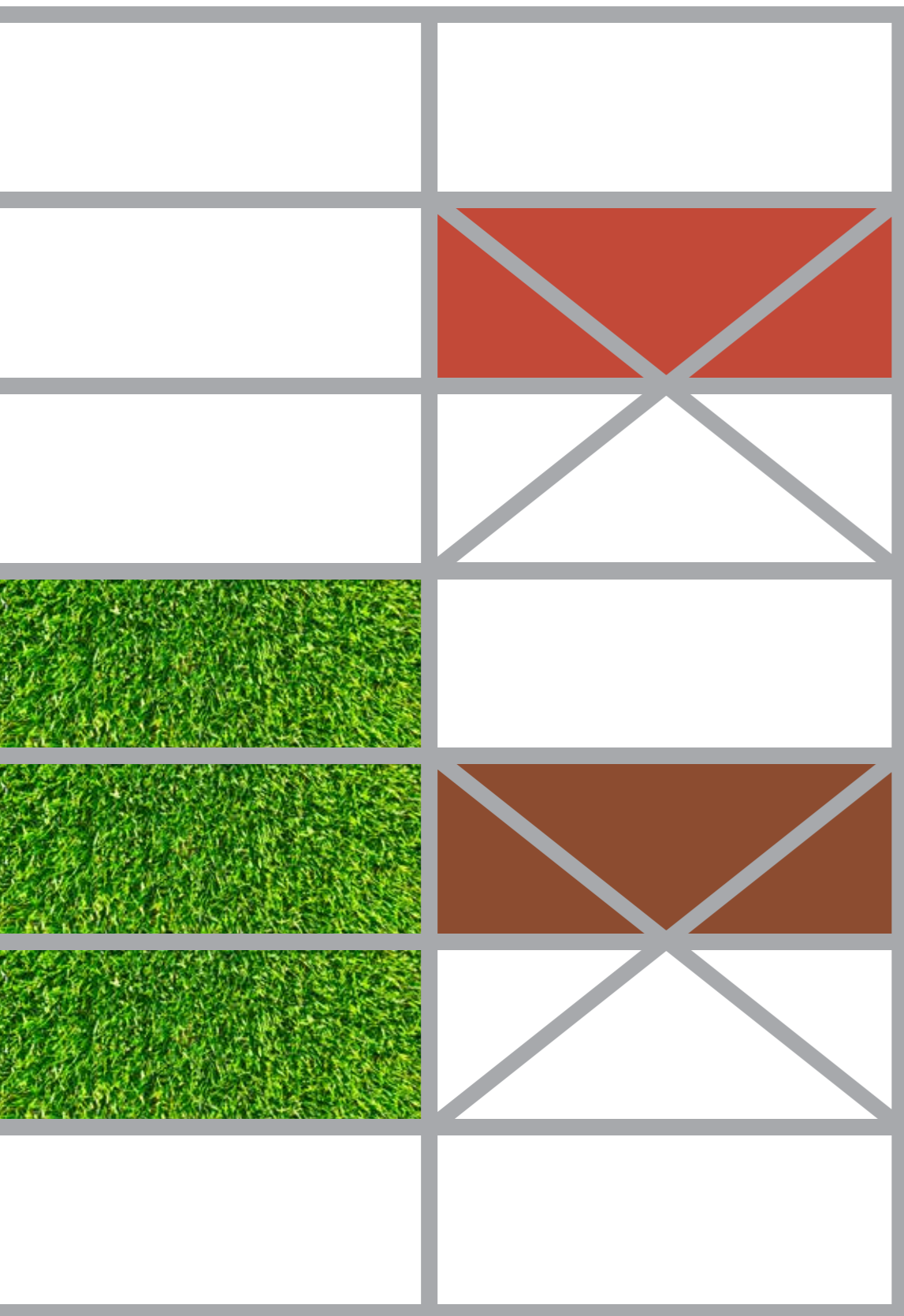
A display board for a jazz record collection. The top two rows feature eight vinyl record covers: Louis Armstrong's 'Chicago Rhythm Hings', Pee Wee Russell's 'Jazz Originals', King Oliver's 'Brass Band', Benny Goodman's 'The Hits of Benny Goodman', Earl Bostic's 'The Best of Earl Bostic', Jimmy Witherspoon's 'The Natural Sound', and Ray Noble's 'Endless Dance Band Rarities'. Below the records is a wooden turntable with headphones. To the right is a lamp and a book titled 'Jazz'. The bottom section contains two rows of brown folders with call numbers: 2.0001-2.0101 and 2.0202-2.0301 in the first row; 2.0102-2.0201 and 2.0302-2.0401 in the second row.



A display board for a jazz record collection. The top two rows feature eight vinyl record covers: McKenzie and Condon's 'Chicago', 'Roads of Jazz', Ken Burns' 'Jazz', 'The Very Best of Louis Armstrong', 'Blue Pearl', Louis Armstrong's 'Struttin' with the Mills Blue Rhythm Band', Satchmo the Great, and Bird. Below the records is a wooden turntable with headphones. To the right is a portrait of a man and a sign that reads 'The Daily Telegraph' with a logo and the text 'Records kindly donated, please do not take.' Below the portrait is a vertical list of 'The Daily Telegraph' repeated ten times. The bottom section contains two rows of brown folders with call numbers: 2.0402-2.0501 and 2.0502-2.0601 in the first row; 2.0602-2.0701 and 2.0702-2.0801 in the second row.

**Exploring the  
secret garden...**



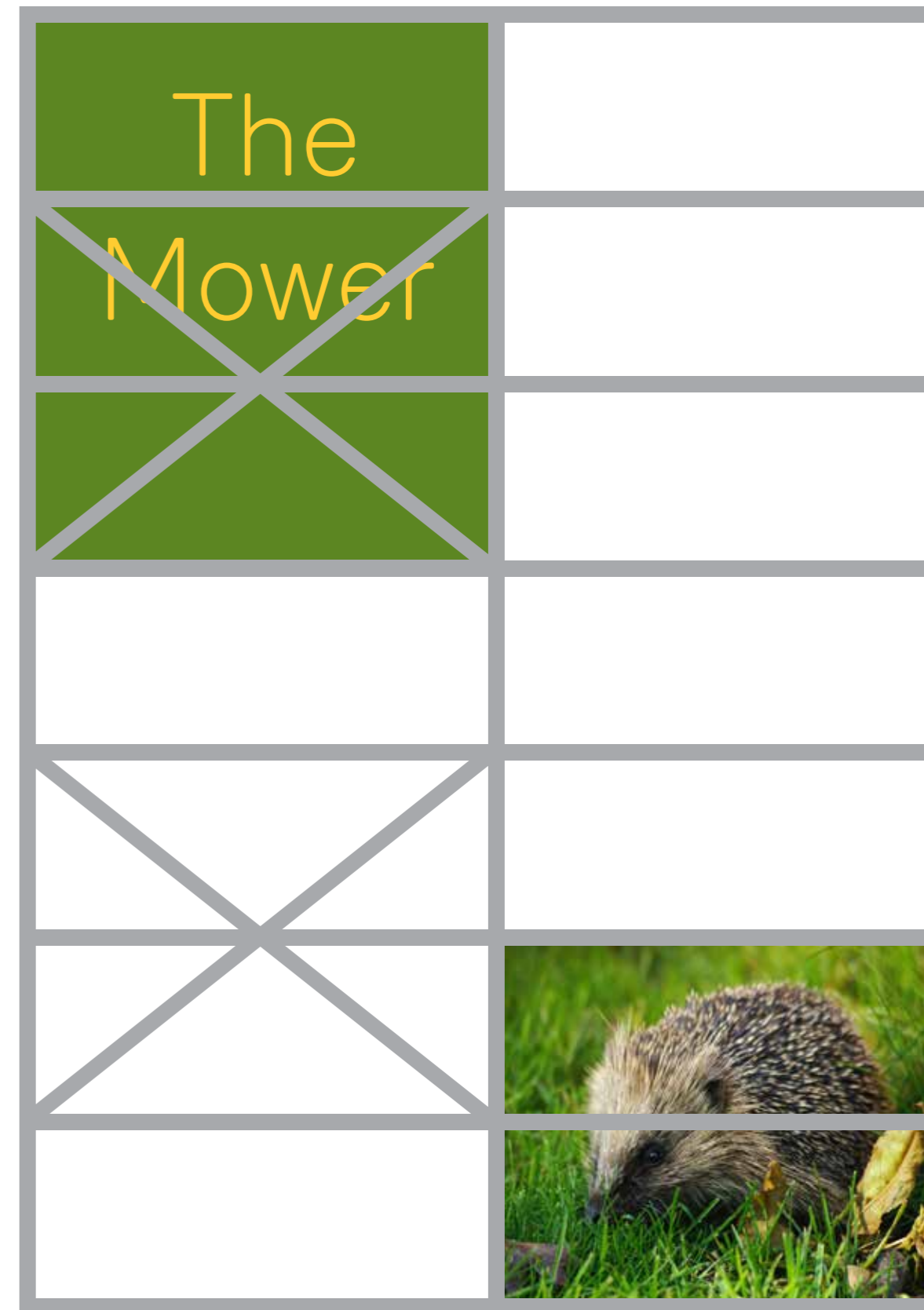
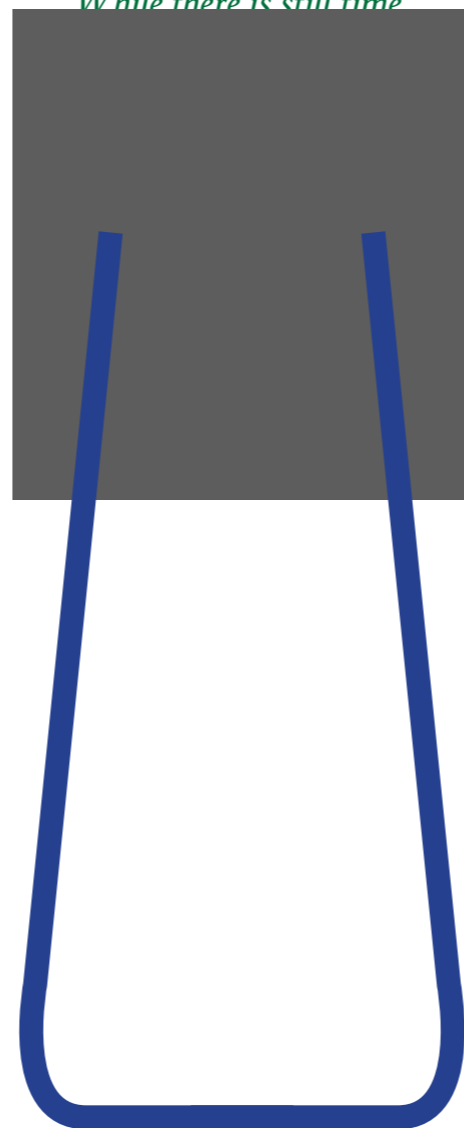


*The mower stalled, twice; kneeling, I found  
A hedgehog jammed up against the blades,  
Killed. It had been in the long grass.*

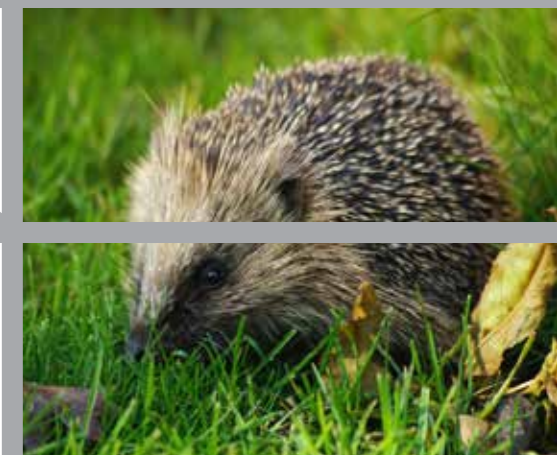
*I had seen it before, and even fed it, once.  
Now I had mauled its unobtrusive world  
Unmendably. Burial was no help:*

*Next morning I got up and it did not.  
The first day after a death, the new absence  
Is always the same; we should be careful*

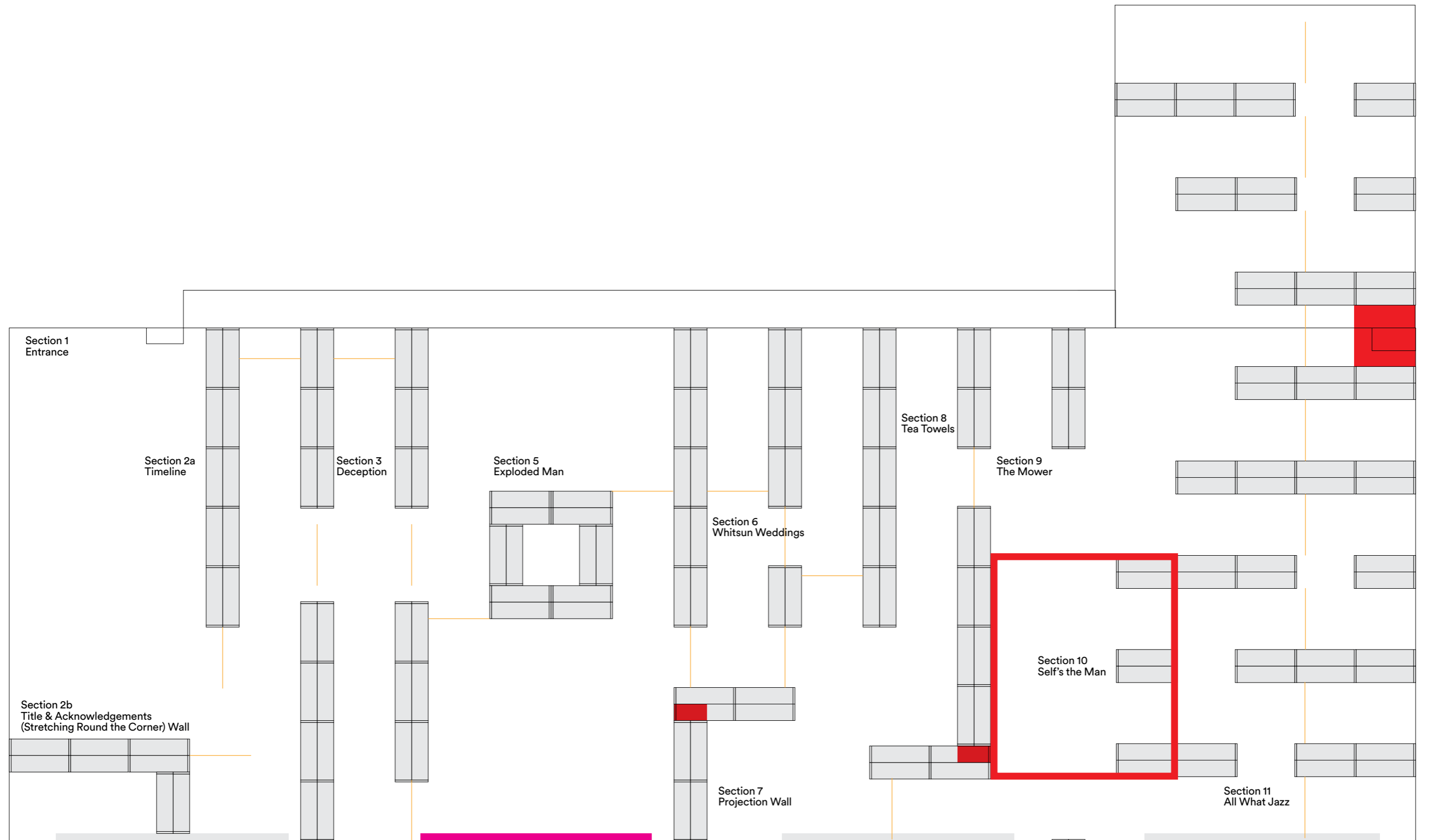
*Of each other, we should be kind  
While there is still time*



The  
Mower



**The complex  
of self...**





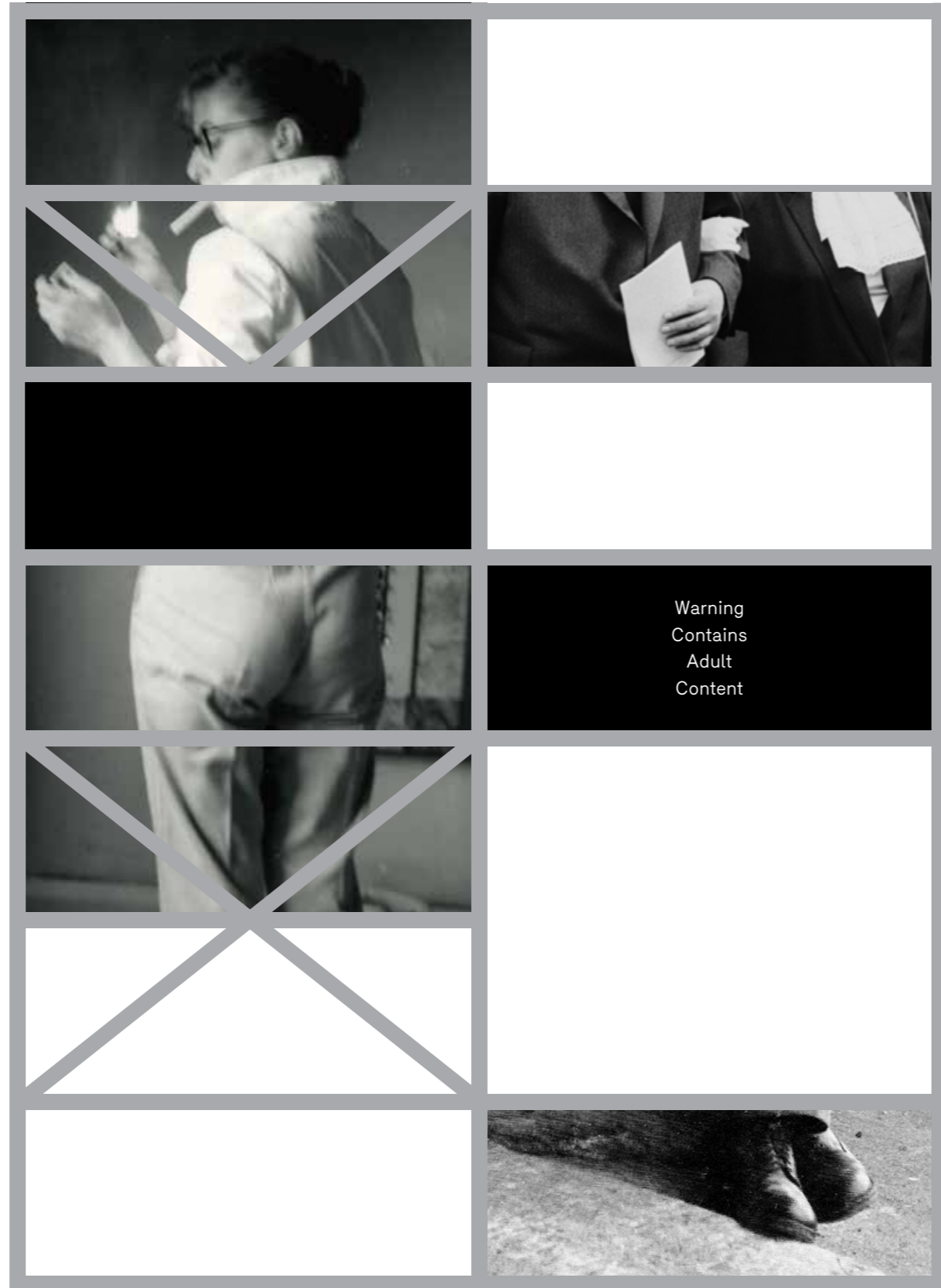
Implicitly playing with Larkin's body consciousness and engaging people to get involved using a mirror and his weighing scales flanked besides two images of the man...



**And some other  
explorations...**




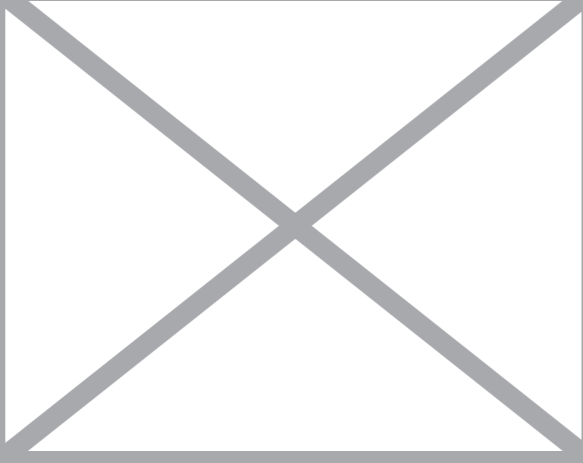







For implying the more 'adult' and private nature of Larkin and his relationships and revelations we can utilise the swing shelves so people can choose to look discreetly into things and under things. We can also be selective in our crops and imagery, picking out intimate crops etc.

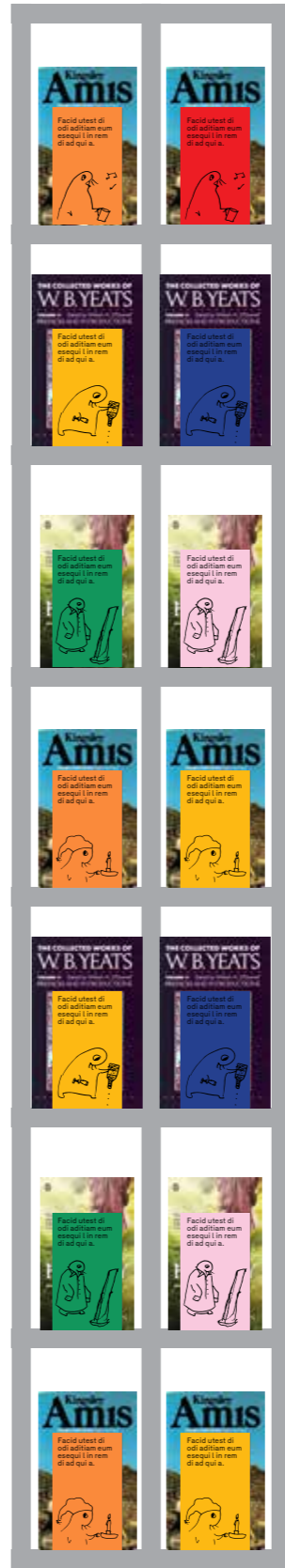
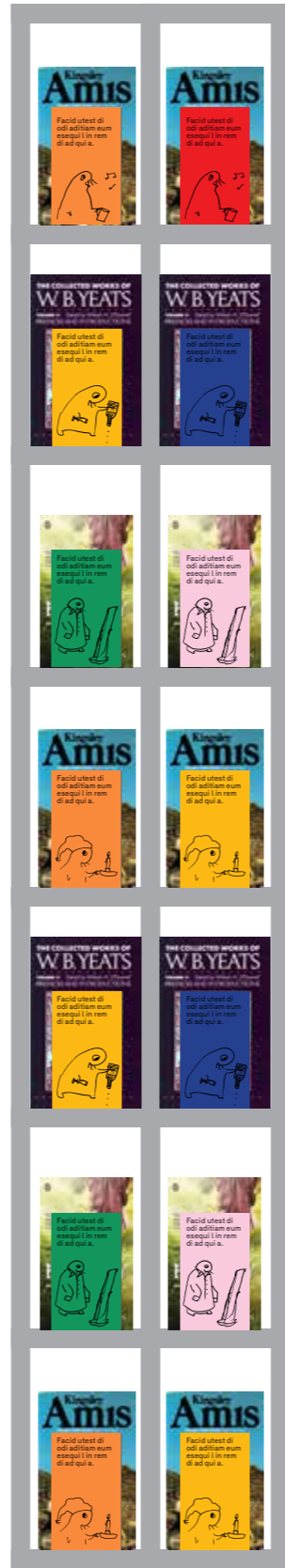
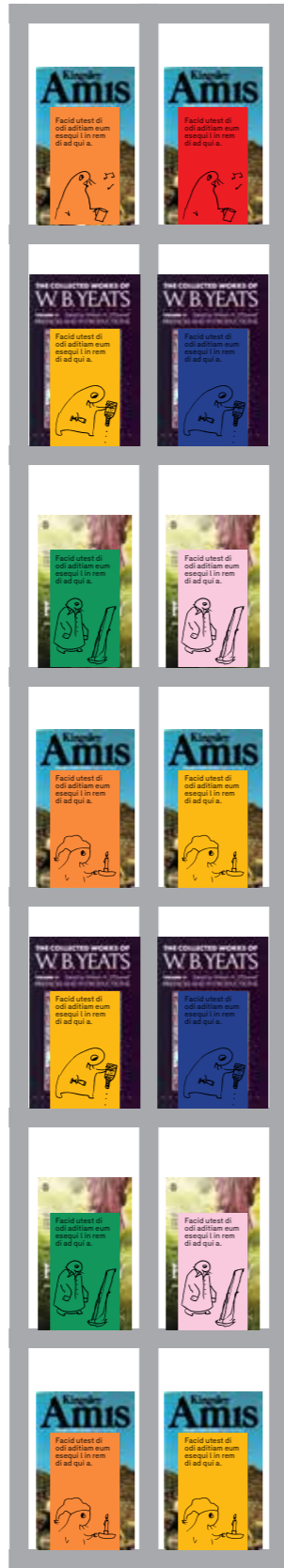


Other combinations to bring poetry and imagery together in instances

	
	
	<p>2.0001 — 2.9999</p> <p>Poet: <i>Love, Death, Britain, and Novels</i></p> <p>2.0001: <i>Item Side by side, their faces blurred, The earl and countess lie in stone, Their proper habits vaguely shown As jointed armour, stiffly And that faint hint of the absurd— The little dogs under their feet.</i></p> <p><i>Such plainness of the pre-baroque Hardly involves the eye, until It meets his left hand sauntering still Closely empty in the other; and One sees, with a sharper shock, His hand withdrawn, holding her hand.</i></p>
	<p><i>They would not think to me so long, Such faithful stone effigy Was just a detail friends would see; A sculptor's sweet commissioned grace Thrown off in heaping to prolong The Latin names around the base.</i></p> <p><i>They would not guess how early in Their supine stationary voyage The air would change to soundless damage, Turn the old tenantry away; How soon succeeding eyes begin To look, not read. Rigidly they</i></p> <p><i>Persisted, linked, through lengths and breadths Of time. Snow fell, undated. Light</i></p>

Utilising the bookends to hide the doodles





# **Exploring sound and moving image**

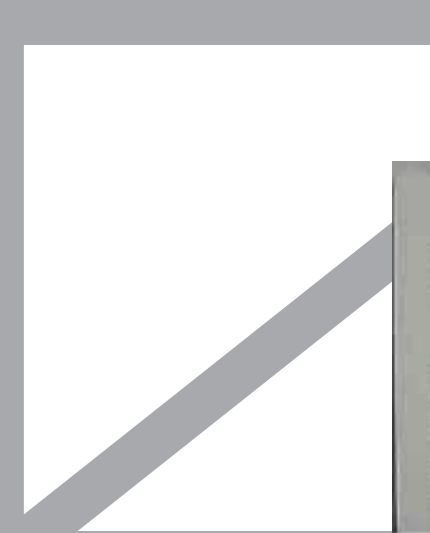


2.0004

The Whitsun Weddings

Hull — Brough — Howden — York — Selby — Garforth — Leeds — Doncaster — Sheffield — Grantham — Lorem — Ipsum — Lorem — Ipsum — Lorem — Ipsum — Lorem — Ipsum — Lorem — Ips — London

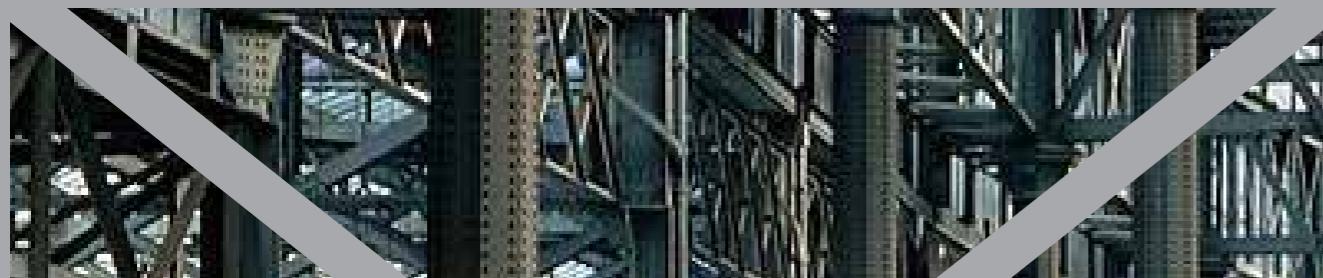




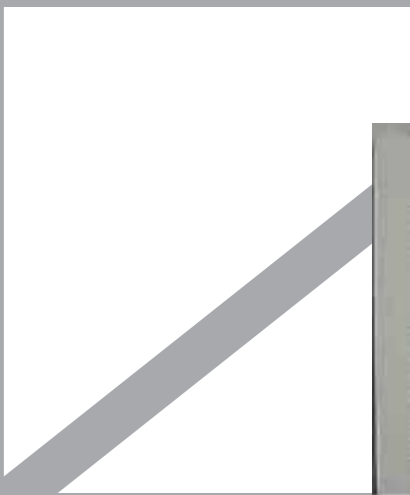
2.0004

The Whitsun Weddings

Hull — Brough — Howden — York — Selby — Garforth — Leeds — Doncaster — Sheffield — Grantham —



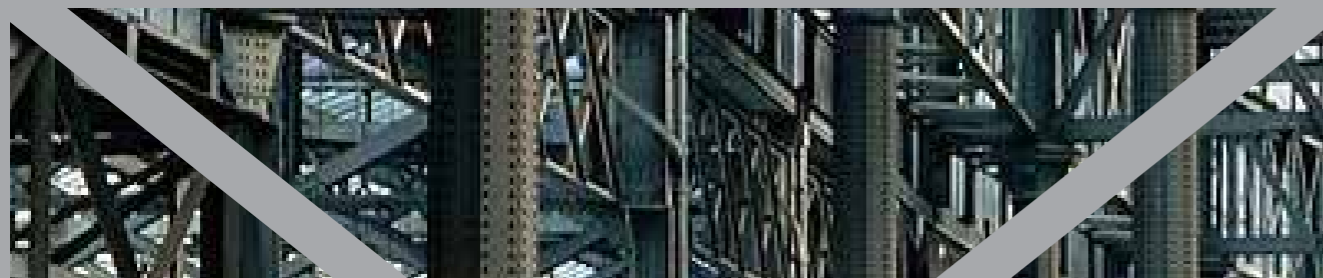




2.0004

The Whitsun Weddings

Hull — Brough — Howden — York — Selby — Garforth — Leeds — Doncaster — Sheffield — Grantham —





# Thank you Team.

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