Accidents Need Not Happen
Curated by Wang Yao
Andrew Bracey, David Fowling, Laura Johnson, Liu Chunmei, James Phaily, Zhang Tao, Eleni Zevgaridou.

Some One Had Blunder’d
Curated by Jessica Pepper
Larissa Brennen, Mike Bruce, Stewart Collinson, Jon Higgins, Ali Roscoe, Duncan Rowland, Michael Wilde, Elizabeth Wright.
Accidents Need Not Happen

David Fowling "Tidy is Safe!"
For the MACE project I have constructed a large scale sculpture primarily made of wood and metal (and something technological in part). Each piece of the sculpture is documented, photographed and measured as part of an involved archive. While constructing my piece I recorded my process, and eventually after the exhibition I will submit it to the MACE archive. The video will be playing within the construction during the exhibition. The sculpture is a reflection of some of the titled canisters in the archive at MACE, coming to a full circle I will provide the archive with something unique, the video from the installation.

Zhang Tao "Decide & Reality"; PC display; 100 cm x 50 cm
We are living in a surrounded by images that have become the main source of acquiring and exchanging information. Almost all contemporary image processing depends on digital equipment, such as the computer for the conversion, encoding and compression of images, which realises the inputting, processing and outputting images. In this response, I intend to focus on "what is the essence of imagery" and discuss the relationship between "real world", "image world" and "image encoding." Which one of the three is the "real" image of our world?

Lin Chuanhs "The recollection of informational fragments"; 30 cm x 36 cm. Papers and plastic thread; Installation
The idea comes from the ancient Chinese computing tool, the abacus, which is used to record and manipulate data. The work is made of wood and wooden beads that go through the middle of a metal pole. It contains endless variations of crisp sound. The material I choose to form various permutations and combinations.

James Philip "Tomorrow Knows". In the subjective universe of the Chosphere and the Tangent inter-textualities of the "Tibetan Book Of The Dead" lies the sonnetic accents of John Lennons "Tomorrow Never Knows," the first song from the "The Beatles" Revolver" album (1966). The recording was aided by tape loops. Linked to different tape machines around Abbey Road and channeled to the mixing desk and faded in and out throughout the song. In the context of my remaking of this audio with the Visual Machine software, the tape machine at MACE, I took it to show the backward-winding path through infinite space, with time snapshots and all therein. I have placed our "past systems of vision" at the crossroads of the transition between the Piscean and Aquarian age.

Eloni Zygardis "Chaos to order"; Installation; Variable size Archival work against entropy. Chaos comes to order, irreplaceable is found, loose becomes tight, lost is connected, deformation turns to preservation, history lost, vestiges to become history found, a moment in time may be forever there.

Laura Johnson "Unreliability"; Projection Time and place, makes history and community. This piece of work began with a local bridge that has a long history. First built in 1902 and has been transversant over the years, being changed, taken down and rebuilt. This bridge is a link between communities. For periods of time this link is broken and for other periods of time it is repaired. The piece of work I will be producing captures the ephemeralty of the bridge in flux. A piece that is concealed is revealed.

Loreena Bennion "Storied"; Wax and Joh. 40 cm x 10 cm. My practice is concerned with using the animal carcass as material for artistic purposes and the ethical and moral issues they raise and so my response to the Archive came from a particular book, one depicting medical illustrations, which was within the collection and had belonged to Tennyson's father. My piece comprises of wax casts of a rabbit placed within the gallery space. The rabbit was found naturally preserved in an abandoned apartment block and appeared to have starved to death.

Andrew Bracey. "One To Another". Digital film projection; size: variable My work is a video portrait of the celluloid-to-digital transfer machine at the MACE archive, it is a celebration of machinery and a lament for a now lost age of celluloid. In a former job as a projectionist I directly witnessed the transition from celluloid to digital projection in the cinema in which I worked. I still have a huge nostalgia for celluloid film, but work with digital technologies to create films. The machine at MACE perfectly encapsulates this passing point between these two technological landmarks of cinema and my own conflicting relationship with the two.

Mickael Wilde "Teenyvyan" Watercolour. 40 x 30.5 cm and three 33 x 28 cm. Happening related to Tennyson's life. The work began through material kept at the Tennyson Archive I have produced four watercolour paintings which express different aspects of his personality.

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Michael Wilde "Teenyvyan" Watercolour. 40 x 30.5 cm and three 33 x 28 cm. Happening related to Tennyson's life. The work began through material kept at the Tennyson Archive I have produced four watercolour paintings which express different aspects of his personality.

The work is a portrait of a writer and I draw parallels between my own and the Tennyson's partnership, and as Emily ensured the good name of the family through her science writing, so too the digital medium allows me to offer different versions of an image dependant on how, as the archivist, I would choose to impose the legality I am caging for, or seek in some other means, whichever emotive narrative I want to share or feel. And as with Emily Tennyson's barely edited diaries those making the selections dictate the legacy.

Jon W Higgins "Cannonshells From The Valley of the Shadow of Death"; plaster 16cm x16cm x16cm each. Inspired by Tennyson's 1854 poem "The Charge of the Light Brigade", and the subsequent 1855 photograph by Roger Fenton "The Valley of the Shadow of Death". "Cannonshells From The Valley of the Shadow of Death" is a single piece that intends to act not only as a silent memorial, but also questions medias evolving depiction of war and how image manipulation can cast aporias on authenticity, and even the event itself!

Mike Bruce "Someone had Blunder'd"; Screen Print, 64 x 44 x 26cm. Inspired by Tennyson's poem 'Charge of the Light Brigade', and in particular the line "Someone had blunder'd", I have produced an image that tries to link the current military campaign in Afghanistan with the mid 19thc. Crimean War. I feel there is a particular connection that resonates between the two conflicts that relate to futility and sacrifice.

Duncan Rowland "Tennyson Guitars"; Mixed Media, 1 x 2 x 2 m. My "Guitarrines" is a Social Sculpture designed to provoke transient moments of connection and mindful reflection and achieve the universal themes of Tennyson's poem "Parramus". Parramus: III.

"If the lips were touched with fire from a pure Persian ather, though their music here be mortal need the singer greatly care? Other song for other world: life lies within him would end futher. Let the golden bowl revert, honor tore to honor there.

Alfie Land (Twennis) (2008)}