

### Soane AMC speech\_ 8.3.222

- Well, it's been a **long journey** to get to this point...I feel like I have been **willing people around me to collectively fantasise what this room would be like** and why that would matter for the last few years.
- (This exhibition was first meant to take place in October 2018, but I came suddenly, **perilously, ill** in June that year - I felt I must start by **thanking all the staff at the Soane - and my Producer Gary Thomas from Animate Projects** - who kept with me on this project and waited for the situation to improve.)
- DF...is a **kind of imaging of a lost space at the museum**, the bedchamber of John Soane's wife, Eliza, who died suddenly in 1815. We know Soane never got over her death, keeping her room for 19 years.
- I have **speculated on that moment, in 1833**, when he decided - finally - to empty her bedchamber and create the now famous Model Room - But it must also surely have been a wrench. It's a thought - **that this film is the first moment since 1833 Eliza's possessions have been 'brought together' in one place.**
- **DF ... is a work that has grown from time in the Museum archives, outwards toward the world.** There's been **detective work** here, reading diaries, shopping lists and more to discover the material world of Eliza's bedchamber & **mapping this onto the museum collection.**
- I must say this work stands on the shoulders of previous research by **Susan Palmer, Soanes archivist, and Deputy Director Helen Dorey & their** fantastic work on domestic history of the Soane/ private apartments/ John Soane's approach to memorialisation.
- All the objects you see in the film **ARE** Eliza's possessions/ were in the room. Photographer **John Griffin** took 100's of photographs of each object, using the processes of photogrammetry we turned these into models.
- Starting work with **CG artist, Ed Brown**, I showed him the paintings of **Joseph Gandy** as reference, and brought him through Soanes theories of **mysterious light**...which must have made this a strange gig for someone used to working with Amazon Prime. Such a lot of work in that process - **thank-you Ed!**
- As I read **Eliza letters**, I grew to like the person I 'met'. She was charming, with a capacity for joy. Intelligent & emotionally intelligent. Principled. Very much the emotional glue of her family. But she's been a shadowy figure at the Soane, so I am **very happy DF will be accompanied by the events programme, the new Eliza focussed museum tour and panel talk events.**
- **The soundtrack** for DF also developed from the archives, from fragments from Soanes diaries. The **soundtrack is intense and emotional** - so the words you will hear sung - **yes sung!** With an exquisite intimate robust interpretation by **composer Verity Standen** - are the words of John Soane. This makes **DF not just a tour through an early 19th century bedchamber - but that that journey is propelled by an emotional force....**
- Lastly, the title of my film, *Dear Friend, I can no longer hear your voice* - is an **inscription - just over there** - of an architectural model of the Soane Family tomb, originally built for Eliza. Based on a long forgotten French novella quotes the words of a young man as he looks at the portrait of dead father... **DF is grounded in longing to hear the voice of the lost loved one.**
- As you watch DF, I hope you notice **the dust** – an archivists nightmare - **but in this work, where Eliza is both nowhere and everywhere, it can be said Eliza is 'in' the dust.**