

THE CURRENCY OF ART

A COLLABORATION BETWEEN
THE BARING ARCHIVE AND
THE GRADUATE SCHOOL OF CCW

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A collaboration between
The Baring Archive and
the Graduate School
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THE CURRENCY OF ART

The Currency of Art

Eileen Hogan

This publication arises from a collaborative project undertaken by The Baring Archive and the Graduate School of CCW (Camberwell College of Arts, Chelsea College of Art and Design and Wimbledon College of Art, three of the constituent colleges of University of the Arts London).

In 1995, ING acquired the business of Barings plc, after Barings became insolvent as a result of unauthorized trading. Along with the acquisition of the company came a collection of archival material relating to the long history of Barings, whose origins stretch back to 1717 when John Baring of Bremen settled in Exeter and set up business as a merchant and manufacturer. In 1762, his three sons established the London merchant house of John & Francis Baring & Co., later known as Baring Brothers and, by the nineteenth century, the firm had expanded to become a leading financier for overseas governments and businesses.

Documentation and objects relating to the illustrious history of the bank were augmented by portraits – eighteenth and nineteenth century paintings of the Baring family by leading practitioners of the period, such as Thomas Lawrence, Benjamin West, John Linnell, Ambrose McEvoy and William Orpen.

From the 1970s onwards, a distinguished collection of watercolours was added to the historical archive, containing works by artists such as Paul Sandby, Francis Towne and David Cox, and Barings, with great discernment, had also accrued an impressive group of modern British artworks to hang on its office walls. Prunella Clough, L.S. Lowry, Paul Nash, Matthew Smith, Stanley Spencer, Keith Vaughan and Carel Weight are just a few of the artists represented.

The Currency of Art is one outcome of a collaboration initiated with ING seven years ago. Staff and students from Wimbledon College of Art, and pupils from three of its neighbouring secondary schools, were invited to create new works in response to the painting collection which now hangs in ING's offices at 60 London Wall. The staff, students and schoolchildren – diverse communities in themselves – brought fresh perspectives, distinct from those of financial historians or more traditional academics, to the collection. Residencies, symposia and workshops generated responses to the paintings, culminating in two exhibitions hosted by ING, re:MAKING and re:INVENTING, whereby the newly created works were hung alongside the originals that had inspired them. This represented an unusual opportunity, given the problems associated with conservation and stewardship that often inhibit such a combination.

The most recent stage in this ongoing collaboration focuses on The Baring Archive. For this phase, research staff from CCW's Graduate School have been joined by invited colleagues; the artist, Professor Lubaina Himid (University of Central Lancashire), and the art historian, Dr Geoff Quilley (University of Sussex). The group's investigations have led to illuminating juxtapositions between newly created works and the original collection, shown in May 2010 at ING in an exhibition entitled re:SEARCHING: *playing in the archive*. They have also drawn attention to the construction of the archive itself, raising questions about the underlying choices of what has been considered important to preserve and the methods used in conserving it. By uncovering hidden narratives embedded in the artefacts, new avenues of interpretation have opened up, directly relating to the activities of Barings over its long and fascinating history. The notion of 'playing' in the archive, and the desire to make historical evidence physically present, were important to all the researchers engaged in the project and involved quite different methodologies to those employed by most financial and social historians.

Works produced for re:SEARCHING included a site-specific performance inspired by bonds issued to the City of Moscow in 1908 to finance the building of a tramway system; a series of etchings responding to the correspondence surrounding the Louisiana Purchase in 1804; a book work inspired by Nathaniel Hawthorne's financial account with Barings; and works playing on the ambiguous vocabulary of banking, where words such as 'bond', 'share' and 'trust' evoke the language of love as much as the formality of commerce. In their various ways, all the artists have engaged with the imaginative geographies suggested by the archive, and produced work underwritten (to use banking terminology) by the social, political and economic spaces implicit in its formation.

re:SEARCHING, *playing the archive* provoked much discussion. The ways in which the artists responded to the archive and the revelation of the narratives behind their chosen material raised a further set of questions centring on the fluctuating notion of 'value' relating to banking and to the arts themselves. There was a strong feeling that a project examining the interrelationship between art and banking, from both an historical perspective and in relation to the current climate of economic uncertainty, was at once pertinent and timely.

Conversations between artists, financiers and collectors are underway as part of the continuing project. Professor Chris Wainwright

Eileen Hogan

Eileen Hogan

has begun a series of recorded interviews with Dennis Stevenson, Lord Stevenson of Coddensham. Lord Stevenson's experience as the former chairman of a large banking conglomerate, as Chairman of the Trustees of the Tate Gallery 1988–98 and, until recently, as Chancellor of the University of the Arts London, combined with his knowledge as a private collector of art make him an especially well-equipped commentator on the changing 'currency' of artworks in contemporary life. At research level within CCW's Graduate School, sponsorship has been secured from the Rootstein Hopkins Foundation for a three-year PhD studentship to undertake a sustained investigation of The Baring Archive from the perspective of the artist. At post-graduate level, an MA student from CCW's Conservation Department is studying the book structures used by Barings in its systems of accounting; the archive provides an exceptional resource for research of this nature due to its comprehensive preservation of the books and ledgers of a single firm over a span of two hundred and fifty years.

The papers, paintings, ceramics and other memorabilia of The Baring Archive present the materiality of history – reflecting the vanities and preoccupations of their collectors – and changing values of the historical period that they are drawn from. Whilst the notion of artistic engagement with archives is not new, the sustained collaboration between a group of artists and a financial archive of this quality is, we believe, unique. It has enabled the re-imagining of history and opened up a space, as Professor Stephen Farthing suggests elsewhere in this volume, for 'unauthorised transactions'.

The Currency of Art celebrates the current phase of the collaboration and looks towards its potential developments. It should be seen as a catalyst to provoke debate across the arts, curatorial practice, finance and banking about the values underpinning these relationships as they were formed in the past, and as an invitation to speculate about their possible shape in the future.

Professor Eileen Hogan
CCW Graduate School, University of the Arts London

BRIEF HISTORY OF THE BARING ARCHIVE

Careful record-keeping, a sense of history and simple good fortune have resulted in the survival of The Baring Archive – one of the finest archives in the City of London. The Baring Archive tells the history of the development of international finance and of Barings' leading role in it.

In terms of volume, books of account that record transactions for Barings' account and the accounts of clients constitute a very large part of the archive. The introduction of increasingly refined record-keeping practices from the late 1820s onwards has played a major role in the creation of an outstanding mid–late nineteenth century and twentieth century correspondence archive.

The archive provides not only an almost-complete accounting record of Barings' transactions, but also documentation of the negotiations behind these deals, often of national and international significance. These transactions led to the establishment, early in the nineteenth century, of Barings' reputation as one of the leading merchant banks in Europe. The partners' confidential correspondence is complete from the late 1820s onwards and a significant amount of correspondence exists from before this date. There are complete runs of articles of partnership, bond issue contracts, specimen issue papers, proposals for business, market intelligence, ships' papers, architectural drawings of premises, and staff records.

The significance of the collection was recognized with the Award of Designation in 2009. The Museums, Libraries and Archives Council's Designation Scheme identifies pre-eminent collections held in England's non-national museums, libraries and archives, based on their quality and significance.

SELECTED CHRONOLOGY OF BARINGS

- 1762** The firm was established on Christmas Day
- 1763** Opened for business on New Year's Day
- 1774** The first American client opened an account
- 1775** The first Russian client opened an account
- 1783** Won contract to supply stores to the British army in North America
- 1796** One million acres of land in the Territory of Maine acquired as an investment on joint account
- 1801** First bond issue for an overseas client, the Kingdom of Portugal
- 1803–04** Issued US\$11.25 million bonds to finance the USA's purchase of the Territory of Louisiana from France
- 1817–19** Lead managed bond issues for the government of France to finance reparation payments to the allies
- 1824** Managed the first bond issue for Argentina (Province of Buenos Aires)
- 1832** Establishment of Barings Brothers & Co., Liverpool
- 1852** The firm's first notable issue of railroad bonds financed the Canadian Grand Trunk Railway
- 1860s** Re-established ship management activities, especially the management of clipper ships bringing China tea to Britain
- 1886** Floated the private partnership of Arthur Guinness Son & Co.
- 1890** Reconstruction of Barings as a limited company, Baring Brothers & Co. Ltd, following a liquidity crisis and rescue by a Bank of England loan
- 1914–17** Advised the Russian government on raising wartime finance
- 1920s** Advised the major engineering company Sir WG Armstrong Whitworth & Co. Ltd on its reconstruction and refinancing
- 1929–33** Advised on the reorganization of the Lancashire cotton textile industry through the formation of the Lancashire Cotton Corporation
- 1955** Established an Investment Department to undertake asset management
- 1995** Acquired by ING of the Netherlands
- 2008** Archive of Barings, with the associated historical portraits, loaned to The Baring Archive Limited, a charitable trust set up to manage and promote the archive collections



An Engraving from the original drawing by Sutton Nicholls (1680-1740)

From A Survey of the Cities of London and Westminster, published according to Act of Parliament 1754 for Stow's Survey

WHAT ARE MONUMENTS FOR: TO CELEBRATE, TO AGITATE OR TO MOURN?

LUBAINA HIMID

My Jelly Mould Pavilions (2009–10) were designed to offer space to shelter and share while contemplating the astonishing vistas across Liverpool in the north of England. Like domes at rest, the painted ceramic pieces served as maquettes for an impossible project. Audiences were invited to imagine that this city could be brave enough to acknowledge the contribution made by the people of the black diaspora to its immense wealth. Visitors were then asked to choose an appropriate pattern-covered, portrait jelly mould in which they might dream about developing constructive dialogue and lasting understanding.

My photograph, shown in the 2010 re:SEARCHING exhibition, proposes a site in front of an anonymous seed-bank shed overlooking a potentially spectacular botanical garden. For several months, on and off, I worked with the print of Devonshire Square in the City of London, where John & Francis Baring & Co. had offices at No. 11 from 1793 until 1806. Sir Francis Baring also had his residence there before moving to Hill Street in the West End in about 1802. The move reflected Sir Francis's achievement as a merchant and the growing opulence of his lifestyle.

Drawing and redrawing the print enhanced my understanding of the space, but visits to the site itself proved frustrating and sobering; I was politely escorted from the square for taking photographs as I struggled to comprehend the new layout and rebuilding as a privately owned office/retail/leisure complex renamed DEVONSHIRESQ.

My original plan was always to reimagine the square with a Jelly Mould Pavilion at its centre, splendidly celebrating the presence of the African slave servants and street traders – such as might be found in Hogarth's eighteenth century black-and-white engravings – selling delicious goods, such as singing birds, writing ink, pretty dolls or cherries. The scene was to be painted on thirty-or-so contemporary five pound notes.

As my early sketches progressed, a puppet master appeared and seemed to want to move the African people around the square on strings and, eventually, a small rebellion seemed necessary. The servants and traders are now each painted on their own five pound notes and appear collaged on a painting of Devonshire Square, unhindered by the controlling strings of the strangely familiar man on loan from an Uno Rauch painting. The images created in the preparations for this work are developing into mini-episodes of a hazy and invented narrative tale, which revolves around money and memory, trade and history.

**What are Monuments
for: to Celebrate, to
Agitate or to Mourn?**

Lubaina Himid

**What are Monuments
for: to Celebrate, to
Agitate or to Mourn?**

Lubaina Himid



Jelly Mould Pavilion

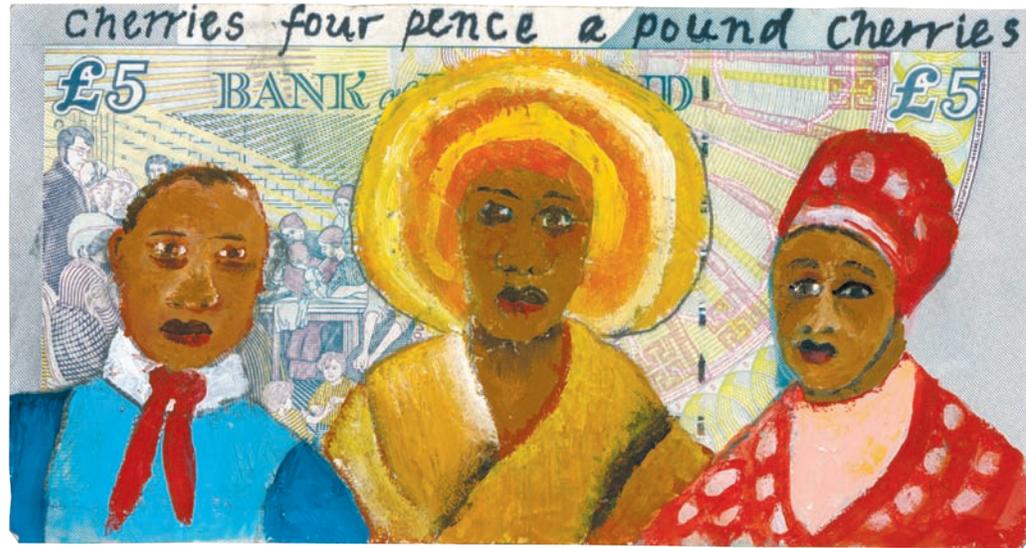
Lubaina Himid

Photograph

30 x 40 cm

2010

What are Monuments
for: to Celebrate, to
Agitate or to Mourn?
Lubaina Himid

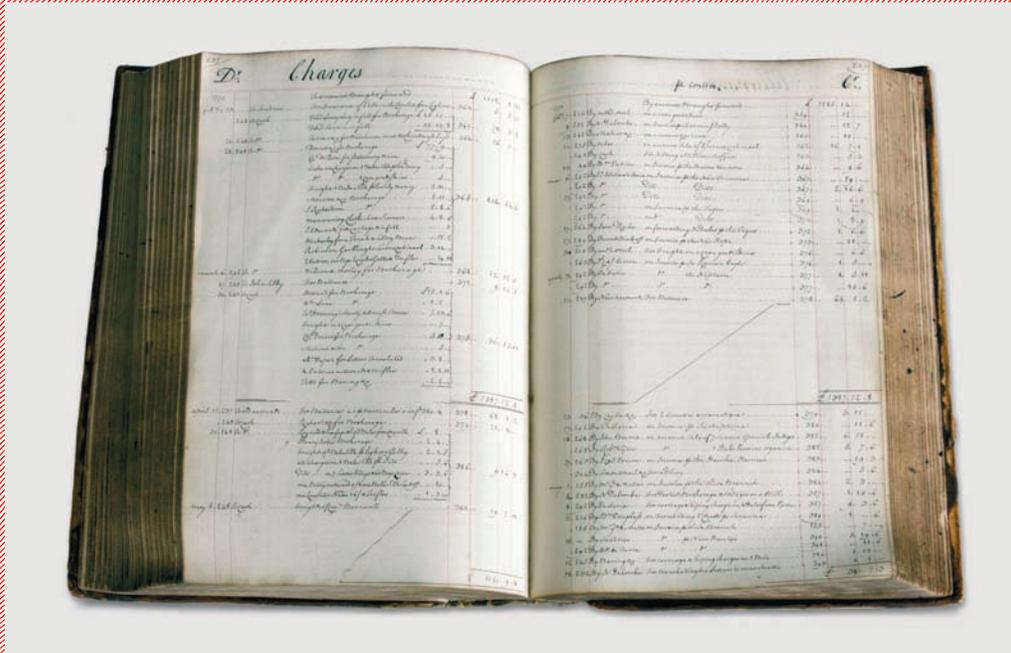


Trading Places
Lubaina Himid
Acrylic on banknotes
7 x 13.5 cm each
2011

What are Monuments
for: to Celebrate, to
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Lubaina Himid



Trading Places
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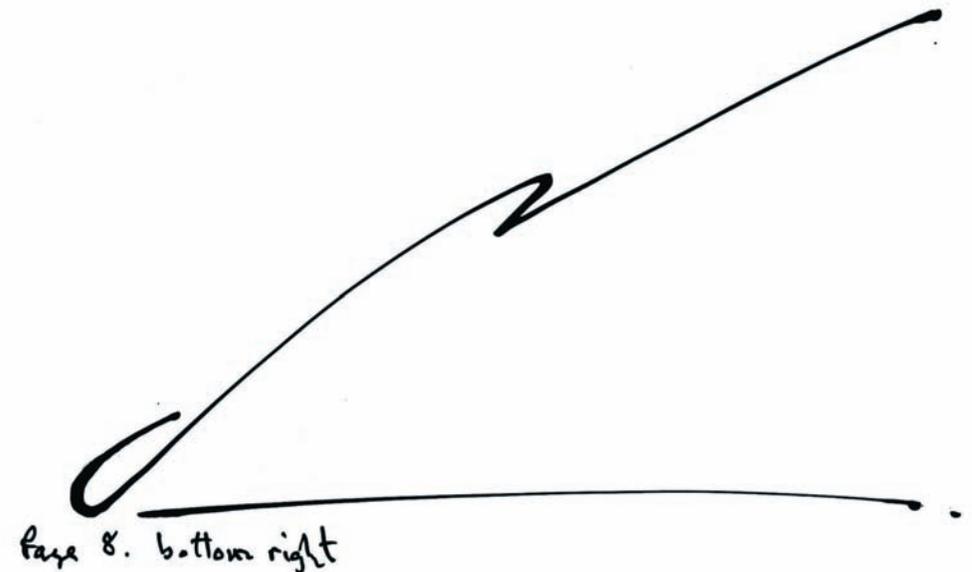
The Baring Archive contains in excess of a thousand ledgers and other books of account, together with supporting indexes and journals. This is the first surviving ledger in The Baring Archive. It begins in 1766 and runs until 1773.

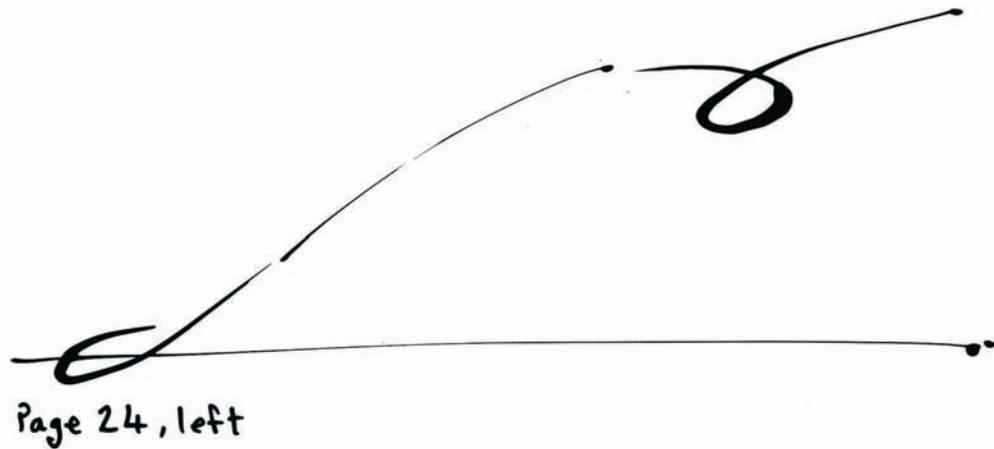
The general ledgers from 1766 contain the general accounts – profit and loss, counting house expenses, commission, interest and discount, etc. – but mostly comprise accounts of clients, stock transactions and trading ‘adventures’. Between 1766 and 1802, each ledger covered several years. In 1802, because of the increasing volume of business, entries were divided between a European and an American general ledger, depending on the location of client accounts that they contain. Further divisions, for example dividing volumes alphabetically, were introduced as business continued to grow.

Writing and drawing usually start in more or less the same place, which is more often than not a blank sheet of paper. Each, however, uses its two-dimensional base in a very different way.

Writing, mathematical calculations and musical notations use paper to display two-dimensional syntactical relationships. Most drawings, however, reassign the whiteness of the paper as a multi-dimensional space; a space wherein the relationships between the marks that constitute the drawing have both temporal and spatial options, options that are not available within the binary force that drives printed or written text.

Clearly, not all text is the same; at one end, there is the handwritten cursive, which to my mind is where writing and drawing get closest. Then, at the other, there is typography, a systemically driven form of collage that can be seen as a part of drawing so long as you are willing to expand your definition of drawing to embrace the mechanical.





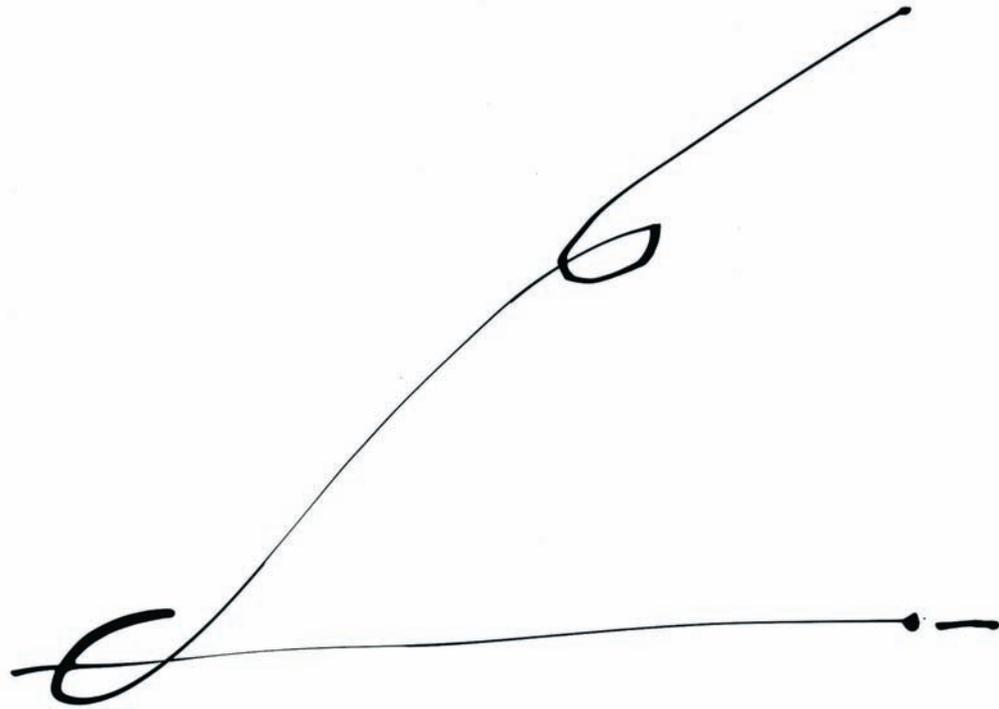
In a written response to a student seeking advice on how to improve their drawing, the nineteenth-century art critic John Ruskin described the activity as 'dirtying the paper delicately'. Today, because we more often than not work with a keyboard, mouse and a hard disc full of software set up to spot, correct and conceal our errors, we tend to be less focused on our mistakes and matters of 'delicacy' than we are on doing things speedily. There was a time, however, when the visible deletions that bugged our teachers and employers were an integral part of the landscape. Today, scratchy nibs, ink blots, corrections, erasures and deletions are all largely part of the past.

In the financial world, a blank sheet of paper can present as big an opportunity to a criminal as can a safe left open. In the handwritten book that tells, in perfect cursive pen and ink, the story of Barings' financial activities between 1766 and 1773, there are no corrections, scratchy pen marks or ink blots; the clerk, it appears, got it right first time. There is, though, one type of deletion in evidence – not that of words or numbers, but that of paper.

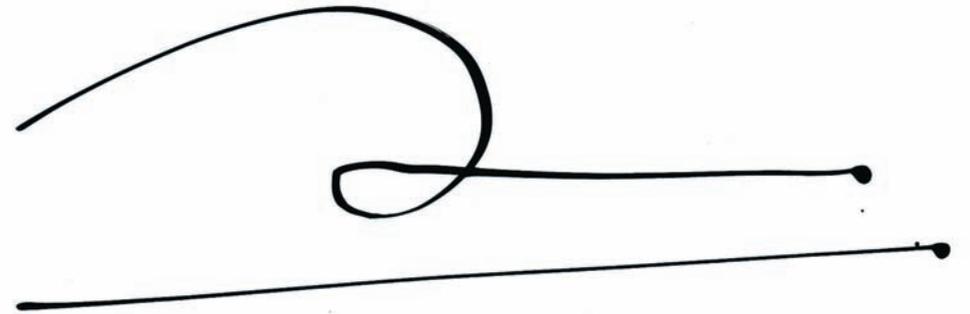
Usually spanning the entire width of a blank page, virtuoso masterstrokes were executed to deactivate parts of pages that appear at irregular intervals throughout the ledger. The clerk used these (usually freehand-drawn) lines to fill the space at the end of a completed account and to occupy an area that might otherwise have been used to record unauthorised transactions.

Today, these hand-drawn arabesques represent a breath of fresh air within (what some might find) the dull detail of the accounts. As an artist let loose in this archive, my aim was firstly to record how the shape of these often quite eccentric, freefall deletions developed over time; then to consider the unlikely relationship that developed in the first of the Baring ledgers between a clerk's self expression, notions of elegance and the prevention of fraud.

With these printed pages now functioning as the anchor for the idea, I plan to return to the archive to spend more time with the ledger. I intend to redraw its deletion marks in order to gain a better understanding of their physical properties as abstract images, with a view towards writing/drawing them as music, as unconventional visual scores growing out of an accountancy exercise.



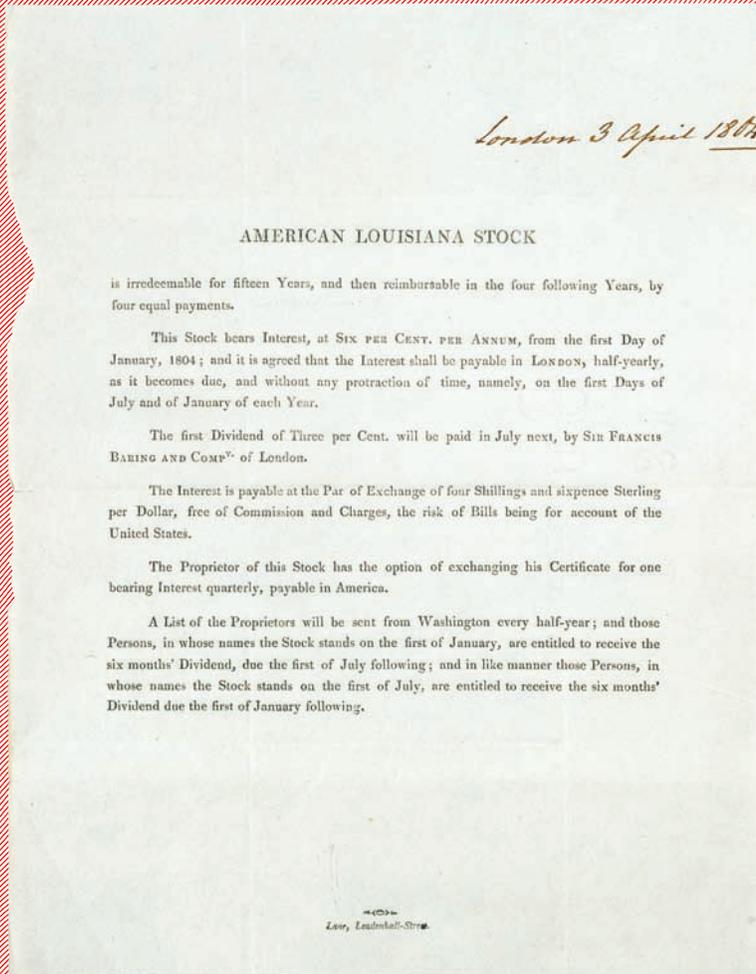
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Page 11.

1804: PROSPECTUS FOR THE LOUISIANA PURCHASE

1804: Prospectus
for the Louisiana
Purchase



One of Barings' most historically significant transactions was the arrangement of finance for the US government's purchase of the Territory of Louisiana from France in 1803-04. Almost one million square miles were purchased for USD 15 million, of which USD 11.25 million was raised by the issue of US government bonds by Barings and Hope & Co of Amsterdam. Alexander Baring played a crucial role in the negotiations for the transaction.

The Americas have
Stolen my True Love
Away
George Blacklock

THE AMERICAS HAVE STOLEN MY TRUE LOVE AWAY

GEORGE BLACKLOCK

Can abstract painting contain pictorial narrative? If so, what kind of narrative or series of narratives can be expressed within an abstract painting?

The Americas have Stolen my True Love Away is an adaptation of an old and longstanding folk song that would have had added resonance before, during and immediately after the time of the Louisiana Purchase. I felt that the Louisiana Purchase itself represents an example of assumptions of ownership that fundamentally contrasts the concept of that which is 'stolen' with that which is 'purchased'.

In the first instance, I related my ideas to a series of 'containers'. I want my paintings and etchings to act as a container of a kind of narrative; the space often found within paintings, and certainly abstract paintings, cannot easily contain a linear narrative, but rather signifies the perfect place for a collision of narratives.

My responses include a series of paintings and etchings, each utilising a collision of two or more types of 'container':

- the selling/buying of land – the Purchase documents
- the shipping of slaves
- the tepee
- the Union flag
- the development/adjustment of culture

In this work, I use visual references to the proto-Union flag and slave ships, or to the flag and the tepee as a background to other anthropomorphic shapes representing 'exported' goods and peoples. The resultant 'collision' of peoples brought about through the development of the union, symbolised or 'contained' by the flag, has reverberated through the ensuing centuries, directly influencing our modern cultural landscape. I am particularly interested in those influences stemming from the Mississippi Delta, so a third pictorial idea revolves around slave-descendent musicians, their relationship to their ancestral heritage and the culture that they find themselves transported into.

I want to utilize the strengths of abstraction (and what it can do) to relate specific signs and forms in order to thereby create an ongoing pictorial narrative. Curiously, my methodology involves looking at what can be borrowed or stolen and what is invented on top of this borrowing or theft, resulting in a visual metaphor for the compounding of history onto the layers of contemporary culture.

My involvement with the archive has provoked a different approach to my normal methodology and has simultaneously drawn together strands of my creative practice. I usually exclude 'readable' signs from the pictorial space, but in this series of work I established signs that were approaching readability. In addition, I am developing the ideas through my involvement with music and have written two songs, out of a projected three, about Louisiana myths and folklore; the first relates the selling of one's soul at the crossroads (a Robert Johnson myth) in a song called *Low Dog Moan*, which is followed by a song based on superstitions from voodoo which are then related to my own inherited superstitions – *Foot Trick Magic*. The third will be a song about a voodoo 'reader' called Aunt Caroline Dye – *I dreamt I saw Aunt Caroline Dye*.

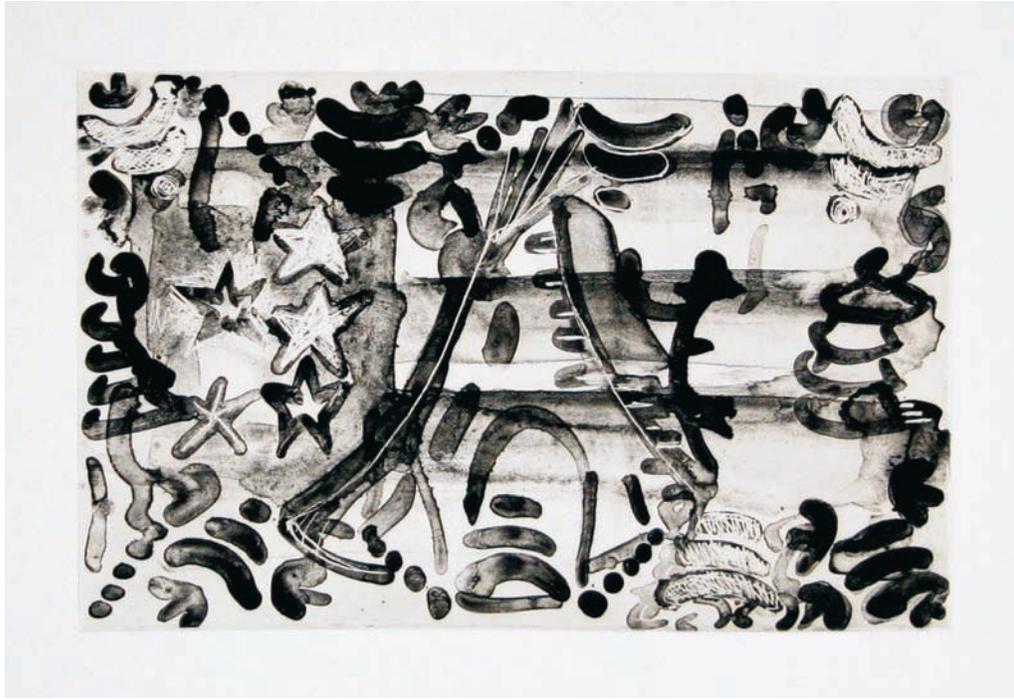
**The Americas have
Stolen my True Love
Away**
George Blacklock

**The Americas have
Stolen my True Love
Away**
George Blacklock



The Americans Have Stolen My True Love Away – Flag
George Blacklock
Etching
19 × 27 cm
2010

**The Americas have
Stolen my True Love
Away**
George Blacklock



The Americans Have Stolen My True Love Away – Teepee
George Blacklock
Etching
16.5 × 24cm
2010

**The Americas have
Stolen my True Love
Away**
George Blacklock



The Americans Have Stolen My True Love Away – Plantation
George Blacklock
Etching
18 × 25.5 cm
2010

1806: STUDY OF FRANCIS BARING BY THOMAS LAWRENCE



Francis Baring was the leading banker in London. His firm built connections with other merchants around the world and was a leader in the finance of international trade, dominating the marketing of British government securities.

He also held several appointments outside Barings. In 1771, he was appointed a director of Royal Exchange Assurance, the City's leading insurance company. He was made a director of the East India Company in 1779 and from 1792-93 he was the company's chairman, receiving a baronetcy for this work. He also served as a Member of Parliament between 1784 and 1790 and again for ten years from 1796.

Study of
Francis Baring by
Thomas Lawrence

Who?

Eileen Hogan

WHO?

EILEEN HOGAN

The 1809 portrait

Work for this project grew out of a fascination with portraiture and the way in which biographical information can be incorporated within it. My chosen item from The Baring Archive is a drawing of Sir Francis Baring by Sir Thomas Lawrence. This was a preliminary work for a triple portrait of Francis, John Baring and Charles Wall, senior partners of John & Francis Baring & Co. The group portrait, commissioned by Francis, today hangs in a private collection.

I wanted to produce a multi-faceted portrait of someone who might be considered a contemporary equivalent to Francis Baring. The Baring Archive and the Royal Academy of Arts Archive (which holds Thomas Lawrence's archival material) were particularly useful in helping to establish a sense of Francis' character. From the available evidence, it seems that Baring was a delightful, unassuming man and an art collector, and that he developed the firm on a foundation of a wide network of political, commercial and intellectual friends and allies.

Lawrence's preliminary drawing shows that Francis was hard of hearing (he is cupping his ear, and was partially deaf from an early age), as well as short-sighted (he is holding reading glasses).

I wanted to learn more about the relationship between artist and sitter. The Royal Academy Archive holds revealing letters about Lawrence's financial circumstances. A statement of his accounts, written on 29 March 1807 when he was virtually bankrupt, shows that he owed £17,658.19 to a number of creditors including £1,000 to Francis Baring. At this time, Lawrence was working on the triple portrait, painting at Stratton Park, Baring's great country house in Hampshire.

On 17 November 1807, Joseph Farington, a Royal Academician and a close friend who was trying to help Lawrence with his finances, wrote a letter addressed to Lawrence c/o Sir Francis Baring, Stratton Park. The letter provided a general statement of Lawrence's debt, which had by then risen to £20,569, and suggested that he appeal to Francis. There is no record in Lawrence's archive as to whether Lawrence acted on Farington's advice and, if so, of the response. However, there is evidence showing that Francis continued to commission Lawrence and that the relationship between the two men was warm.

The 2011 portrait

In order to establish a shortlist of potential candidates for my 2010–11 portrait, I asked a number of people from the financial world for advice about potential sitters. The response indicated that there was no obvious direct ‘match’ within today’s banking sector in terms of an individual British founder; not least because the vast financial institutions that now dominate the City are largely foreign-owned. There are fewer heroes in this industry now and also lower levels of deference. In addition, the sheer volume of media coverage of figures in public life perhaps acts to obscure those who, like Francis, are unassuming. Nevertheless, each person I approached did nominate a candidate.

Using this list of candidates, I ran a mini-election (in the same week as the 2010 General Election) during the project’s work-in-progress exhibition at ING. Paul Ruddock received the most votes and I approached him to ask if I could paint his portrait over a series of sittings, during which a life-story oral history would be conducted with him for deposit in the British Library.

At the time of writing this essay, my portrait of Paul Ruddock is at an early stage. Working alongside an oral historian alters the traditional relationship that exists between the artist and sitter, and listening to Paul’s story while I paint and draw has become integral to my process. With the sitter’s engagement with the interviewer, the artist becomes a secondary presence – not quite invisible but certainly not the focus of attention – leaving me free to witness the changes of expression and shifting body positions as the narrative unfolds its varying emotions and pace. Later, I plan to have a short film made that documents a sitting, and to show this in the final exhibition. At each sitting, I complete one study of the head; the final work will combine a number of these studies with extracts from the life-story recording.

Who?

Eileen Hogan

Who?

Eileen Hogan

Studies of Paul Ruddock by Eileen Hogan (work-in-progress)

Oil on paper, 11 October 2010 and 22 February 2011

Paul Ruddock is Chief Executive of Lansdowne Partners Limited, an investment management firm that he co-founded in 1998. He is Chair of Trustees of the Victoria & Albert Museum, a trustee of the Metropolitan Museum of Art, New York and also of the Burlington Magazine Foundation.

Previously, he held various senior positions with Schroders PLC and its American subsidiary, Schroder and Co. Inc. Prior to this, he worked at Goldman Sachs.

Edited extract from Paul Ruddock’s National Life Stories oral history recording, British Library reference C409/148

‘So, going back, you asked me did I feel much more fortunate than my parents? ... Money really wasn’t an issue because everyone was in much the same boat and it was a very leafy, nice suburb. There were certain things my father did, maybe this is where some of my interest in money came from; every week, he would lay out the money for the different bills in envelopes – so for the electricity, the gas, the rates, etc. because money was tight, but he was always very cautious with money. But that did mean that by the time we were twelve, he had managed to save up quite a lot of money and we were able to buy a much bigger house. We bought quite a large, modern detached house with a very large garden on the edge of the country in Knowle ...’

Who?

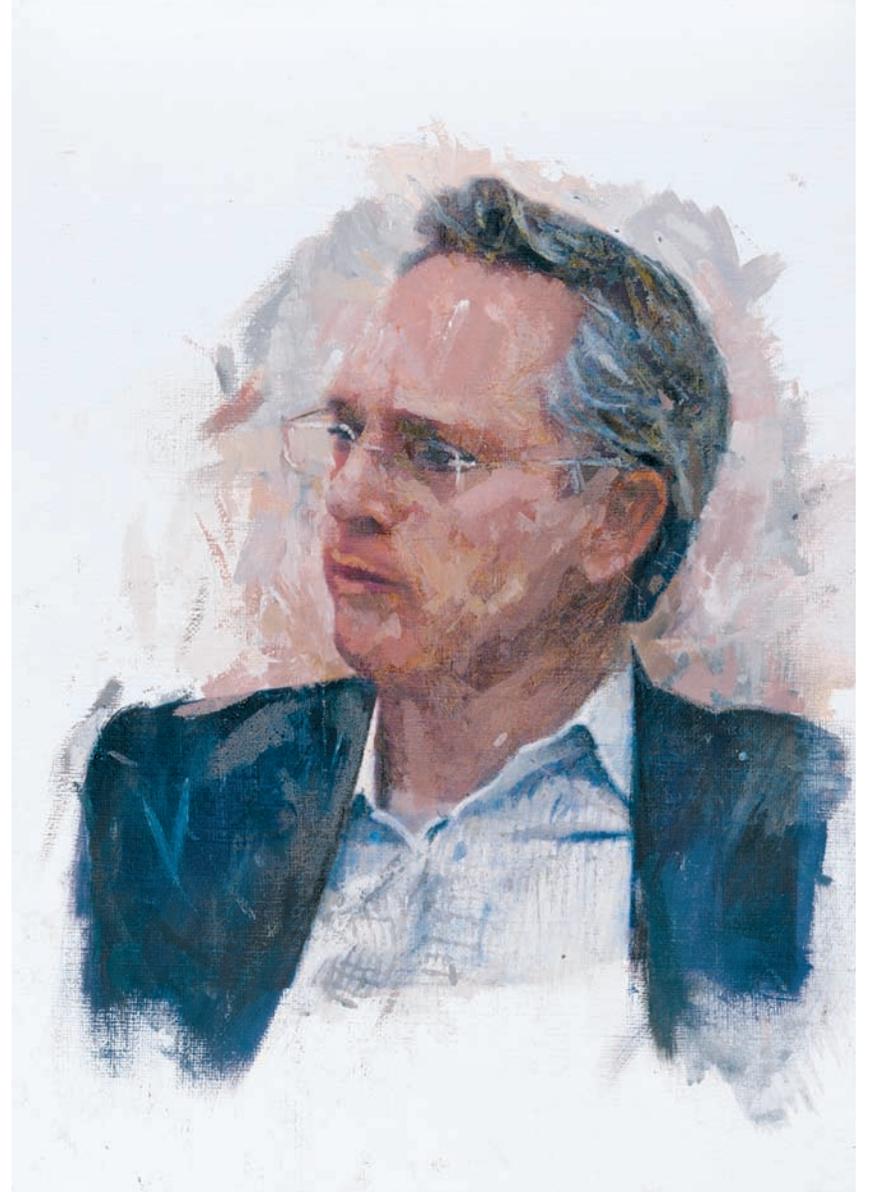
Eileen Hogan



Study of Paul Ruddock
Eileen Hogan
Oil on paper
20×26 cm
2010

Who?

Eileen Hogan



Study of Paul Ruddock
Eileen Hogan
Oil on paper
20×26 cm
2011



This jug forms part of the collection of Herculaneum creamware acquired by Barings in the 1920s. The collection was acquired partly on account of the firm's historical connection with Liverpool, where this collection for the most part was manufactured. Baring Brothers & Co., Liverpool had been established on 18 September 1832 in order to reinforce and expand Barings' position in the American trade then centred on the Lancashire port. Its main purpose was to receive and sell shipments of goods, particularly cotton, consigned to Barings.

(The creamware collection is part of ING's art collection and has been included on account of its strong historical association with Barings.)

My work focuses on polysemy and double meaning. In being introduced to The Baring Archive, I was struck by the terminology of banking and finance that describes the collections, and of how the apparently arid, depersonalized language of ledgers and accounting is in fact, in other senses, highly affective, intimate and aesthetic: words such as 'bond', 'share', 'pledge' and 'trust' describe the union of love as well as the transaction of money. A parallel contrast can be found in the seeming incongruity – in the modernistic temple of financial efficiency, anonymized economy, glass walls and identity cards that is 60 London Wall – of the place of a collection of Liverpool creamware, with its sensual, tactile surfaces, echoing paper and skin, tattooed with transfer prints showing emotive scenes of a sailor's farewell to his beloved on the shoreline: his uncertain 'return' to her will stand for the commercial 'return' of the voyage that he will labour to complete.

My work is a response both to the creamware collection and to a set of printed and inscribed share certificates identifying one woman's global reach through financial investment; it consists of digitally produced prints that can be cut and folded into pots, mutating and 'transferring' the two forms into each other, thereby collapsing their differences and apparent disconnections.

I have identified a set of keywords, central to which is the term 'transfer', juxtaposing image and text, meaning and corollary, to explore and question the apparent certainties of the vocabulary of banking and the possible relations – perhaps only expressible through a poetics of finance – between its impersonal terminology and the forgotten histories of the millions of individuals who, in innumerable ships and voyages, lived out its systems and projects across the globe.

Transfer

Geoff Quilley



1884: Share Certificate

This share certificate is one of a number of certificates held by Barings on behalf of Princess Kotschoubey. Her investments, during the 1880s and 1890s, spread across the globe, from the Imperial British East African Co. and Aboukir Bay Treasure Recovery Co. to the Queensland Investment & Land Mortgage Co. Ltd and Mauritius Land Credit & Agency Co. The certificates were held in safe custody by Barings. Elizabeth Kotschoubey was a Ukrainian princess. Her private mansion, built in Nice in 1878, is now the home of the Musée des Beaux-Arts Jules Chéret.

Transfer

Geoff Quilley



Hold

Geoff Quilley

Digital print on paper

51.2 x 71.4 cm

2010

1842: ROAD BETWEEN SANTIAGO AND VALPARAÍSO

1842: Road Between
Santiago and Valparaiso



1842: Road between Santiago and Valparaiso

Johann Mauritz Rugendas, 1802–58, travelled extensively in Latin America in the mid-nineteenth century, painting as he went in order to pay his way. ING's collection of nine of his works – all views of Chile and Peru – was acquired by Barings in 1970 on account of the firm's strong historical associations with the continent. At least some of these pictures may once have been in the collection of the naturalist, traveller and statesman Baron Alexander von Humboldt (1769–1859). These pictures are part of ING's art collection and have been included on account of their strong historical association with Barings.

... a fair calculation,
if not a certain
operation

Oriana Baddeley
and Chris Wainwright

... A FAIR CALCULATION, IF NOT A CERTAIN OPERATION

ORIANA BADDELEY AND CHRIS WAINWRIGHT



2005: View of Valparaiso from Road to Santiago
Chris Wainwright
Video still

... a fair calculation,
if not a certain
operation

Oriana Baddeley
and Chris Wainwright



2005: *Road Between Santiago and Valparaiso #1*
Chris Wainwright
Video still

... a fair calculation,
if not a certain
operation

Oriana Baddeley
and Chris Wainwright



1841: *Arrival of President Prieto at Pampilla*

'Latin America's big ports, through which the wealth of its soil and subsoil passed en route to distant centres of power, were being built up as instruments of the conquest and domination of the countries to which they belonged, and as conduits through which to drain the nations' income. While ports and capitals strove to be like Paris or London, behind them stretched the desert.'

Eduardo Galeano *Open Veins of Latin America*, 1971

The Barings Archive is testament to a complex set of relationships between Britain and Latin America in the nineteenth century. The southern cone of the Americas became a key location in the period of 'informal empire'¹ and by the late nineteenth century, the largest partner in the development of Britain's policy of free trade. Under Spanish rule, whole regions, such as the southern territories of the viceroyalty of the River Plate, were the almost forgotten tip of Spain's American colonies, reached only by the land route through the Andes from the seat of colonial authority in Lima. Great cities like Buenos Aires flourished first as pirate and smuggling ports, offering other European powers the opportunity to evade the heavy taxation systems imposed by the Spanish on foreign trade with their colonies, and later in the eighteenth century as 'slave ports' trading in African labourers. The region remained a relative backwater; in fact, this was originally seen as a virtue by the British seeking an entryway to the jealously protected Spanish dominions. As British commodore Sir Home Popham wrote in a letter to Viscount Melville in 1804:

'The idea of conquering South America is totally out of the question, but the possibility of gaining all its prominent points, alienating it from its present European connections, fixing on some military position and enjoying all its commercial advantages can be reduced to a fair calculation, if not a certain operation.'²

Throughout the nineteenth century, following the wars of independence from Spain and the haphazard formation of nation states, Barings brokered investment deals in the infrastructure of the region, aimed at opening up the economic potential of the vast terrains of what was to

... a fair calculation,
if not a certain
operation

Oriana Baddeley
and Chris Wainwright

... a fair calculation,
if not a certain
operation

Oriana Baddeley
and Chris Wainwright

become Chile, Argentina and Brazil. In 1825, for example, the Anglo-Argentine treaty of Friendship, Commerce and Navigation was signed, while the government under Bernardino Rivadavia agreed a loan from Baring Brothers of £570,000 credit for a debt of £1,000,000, the interest on which was not paid back until 1906. By the end of the century, Barings, in partnership with British engineering company S.B.Hale and Co., had also developed an issue of share-and-loan capital for the Buenos Aires Water Supply and Drainage Co. Ltd; and in 1888, Hales purchased the concession from the Argentine government to take over and extend the city's waterworks for \$21 million in coined gold in three annual instalments of \$7 million. While the opening up of the world to free trade led to the growth of British financial power beyond its empire, it was the failure of over-ambitious investment projects such as these that ultimately led to some of the greatest financial crises to hit British banking.

Within this context, the mid-century paintings by Johann Mauritz Rugendas (1802–58), which form part of the ING art collection, evoke an artistic tradition of European travel and exploration that served to visualize this complex moment in history. The landscapes painted by Rugendas capture a world in the process of change, a world in which modernity and the urban have come to co-exist with the natural drama of the terrain. Travel becomes a metaphorical process of conquest and taming of the wilderness, with nature and man jostling for centre stage.

The great defining aspects of the region's geography – the ocean and the vast interiors dominated by the cordillera of the Andes – become a way of envisioning both place and nation. The port of Valparaíso represents a conduit to Europe, to trade, to civilization, the mountainous interior representing the land to be tamed and exploited by man's ingenuity, and the imposition of order through manmade transformations. Roads, mapping and the exploitation of natural resources became the way by which nature could be harnessed to the forward march of human progress.

In the *Arrival of President Prieto to La Pampilla* of 1834, Rugendas even resituates the political moment to a composite landscape, impossible in terms of the actual location of the historical event. The view of the Andes is there as a backdrop to the national drama, but would certainly not have been visible from La Pampilla.³ Landscape and its

role in the 'enterprise' of modernity as both incentive and challenge, are encapsulated within the paintings and the collection that houses them in a way that suggests an ever-present interweaving of the political, economic and environmental.

It is this connection that is most strongly made by the series of photographic works by Chris Wainwright. They have that link to travellers' tales, to the capturing of the excitement of the distant that one finds in the work of Rugendas, the *aide memoire* of the returning explorer. But in these works, the lines between past and present float in and out of focus. The places are both the same and different, they age and transform before our eyes. Those very human obsessions with territory, exploitation and control are still there, but the time of a gentler co-existence of man and nature has passed. The manmade has replaced nature more totally, the functionality of the road has become the tunnel, and the politics of nation and global capital have messily imprinted themselves on the picturesque vista. In the insightful juxtapositions evoked by Wainwright's close readings of Rugendas, there remains a sense of both critique and of pathos, of worlds both found and lost.

Oriana Baddeley

- 1 E. Hobsbawm *Industry and Empire: An Economic History of Britain since 1750*, Weidenfeld & Nicolson, 20:1968
- 2 Quoted in H.S Ferns, *Britain and Argentina in the 19th Century*, Clarendon Press, 19:1960
- 3 Hidalgo Hermosilla, Germán 'Panoramic view and national identity: two of Santiago de Chile's public spaces in the second half of the nineteenth century', *Planning Perspectives*, 24:3, 319-47

... a fair calculation,
if not a certain
operation

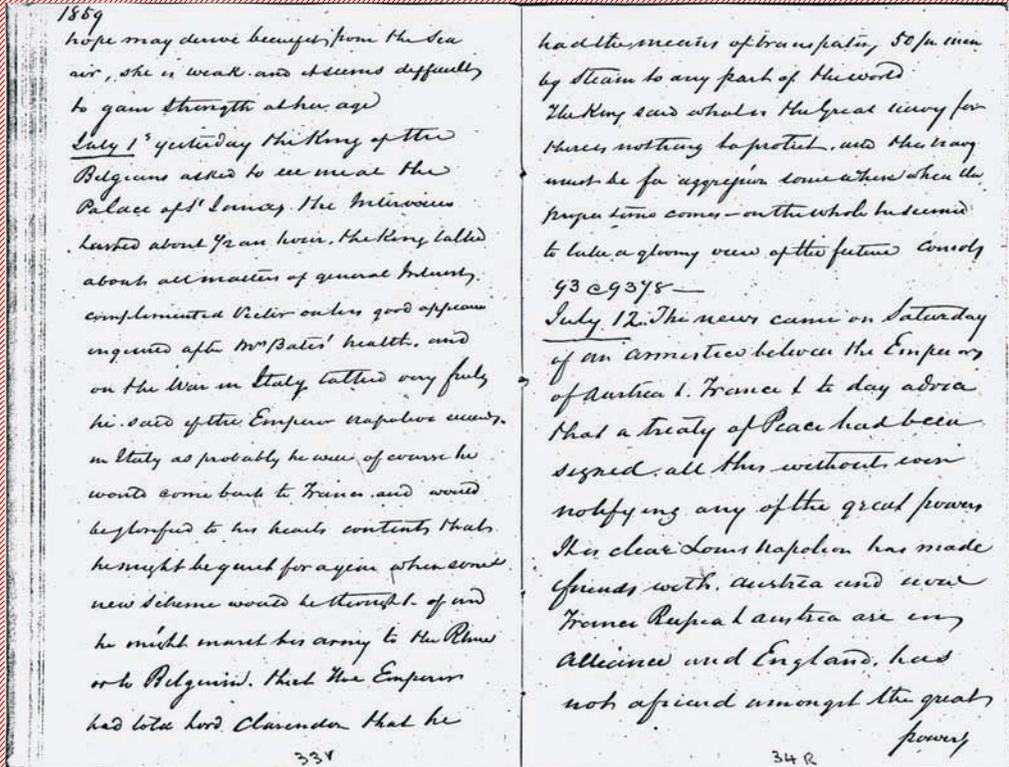
Oriana Baddeley
and Chris Wainwright

... a fair calculation,
if not a certain
operation

Oriana Baddeley
and Chris Wainwright



2005: *Road Between Santiago and Valparaíso #2*
Chris Wainwright
Video still



Joshua Bates was a senior partner of the firm from the late 1820s until his death in 1864. He was a Bostonian who, in particular, managed the firm's United States business. He was responsible for maintaining Barings' role as the most important 'American' house in Britain and he was considered to be the leading United States citizen who was resident in London at the time. Throughout his life, he maintained close links with Boston, in particular providing funds for the building of Boston Public Library and, between 1856 and 1869, giving the library almost 30,000 books.

criss-cross of oceans, a wider territory
the excess necessary for funding war, writing, reading

which empire which ruins archives & gaps

pages cut unwritten rewritten copied illegible

The artist's book *Baring Antebellum* derives from Nathaniel Hawthorne's writings, and Joshua Bates' diary; it journeys into the City of London during times of great ethical unease about the activity of bankers. Underlying themes are the personal and public relationships between finance, politics and the arts. The broken syntax, typography and coloured lines reference Barings' American Client Ledger as well as (usually hidden) layout guides of the Adobe Indesign software package.

A companion artist's book, *Bishopsgate Within CITY A.M.* utilizes an archive within The Baring Archive; photographs of staff taken in 1903 by A.G. Bishop, a Barings clerk from 1901 to 1941. Reduced in opacity, images of bankers hover like ghosts across the fore-edge of pages. Texts are derived from Barings' 'house instructions for account keepers' from the late nineteenth century, from an early tract on London air, and from references to twenty-first century City of London architecture.

blurt & boast fingers-in-the pie a paperless hub

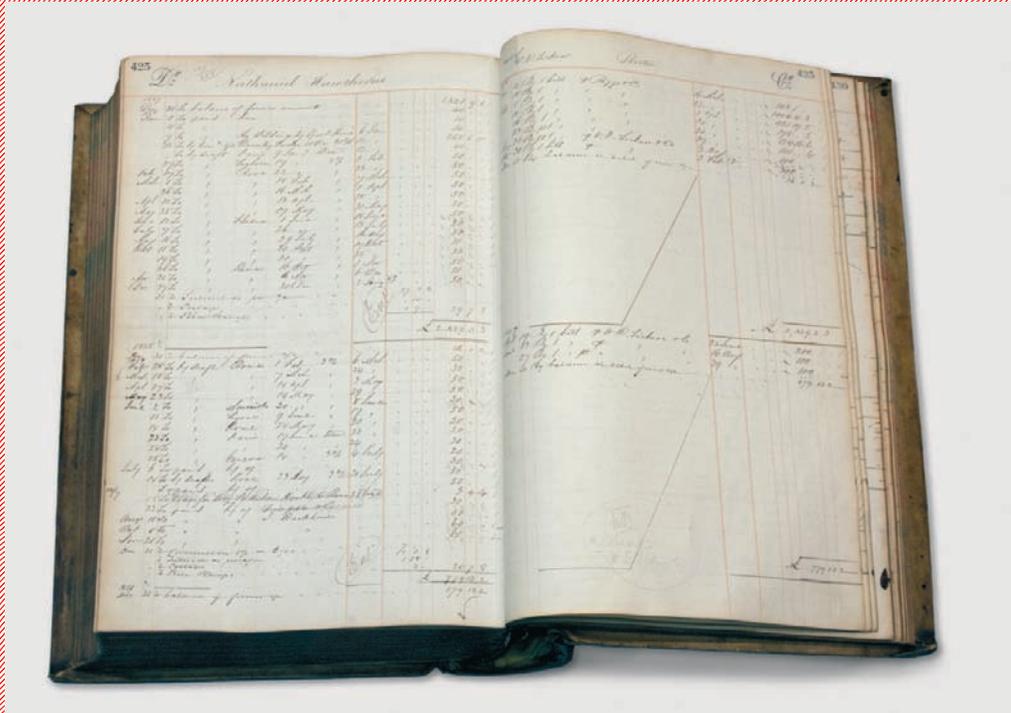
short straddle off market over the counter floating

disarray margins tread mill double eight triple eight

unwound bolster pivots hob nobbing glass walled foolscap

**Baring Antebellum /
Bishopgate Within
CITY A.M.**

Susan Johanknecht



1857-59 American Client Ledger

This ledger shows the account of the writer Nathaniel Hawthorne (1804-64) in 1857 and 1859. In 1853, he was appointed US consul in Liverpool. When his appointment ended four years later, he and his family travelled in France and Italy before returning to the US in 1860. This ledger shows transactions from cities such as Rome, Florence, Marseilles, Lyons and Paris.

**Baring Antebellum /
Bishopgate Within
CITY A.M.**

Susan Johanknecht



Baring Antebellum (installation view)

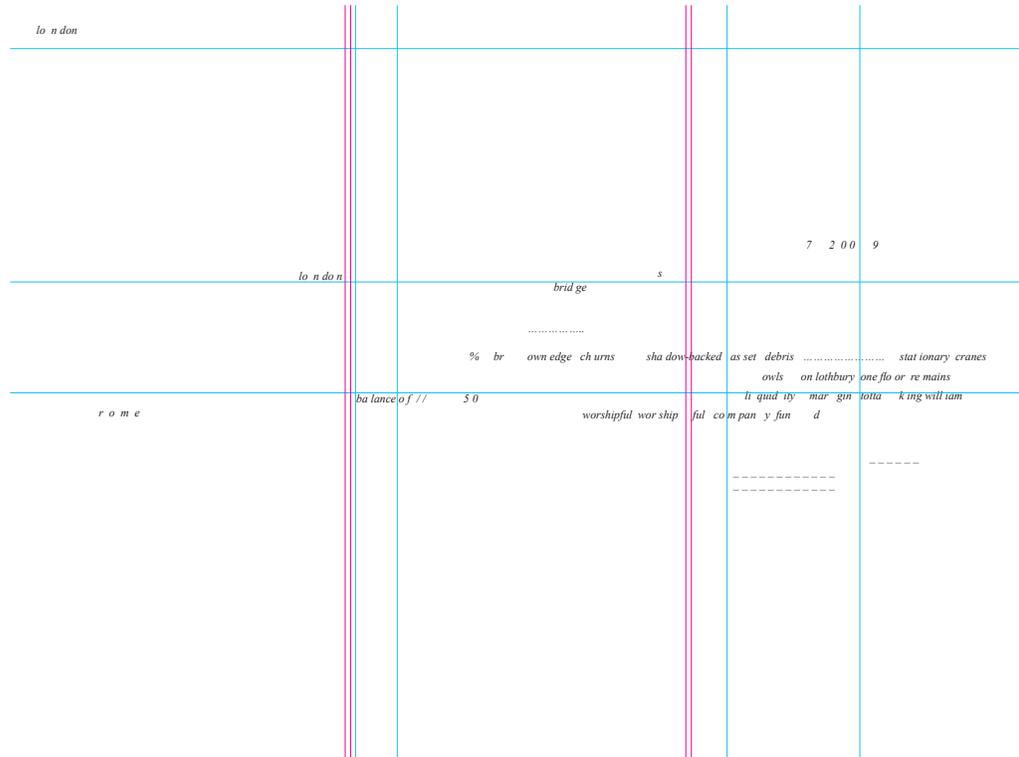
Susan Johanknecht

Inkjet printed onto Zerkall laid paper,
sewn into brown-marbled ledger paper,
40 pages

25 x 17 cm

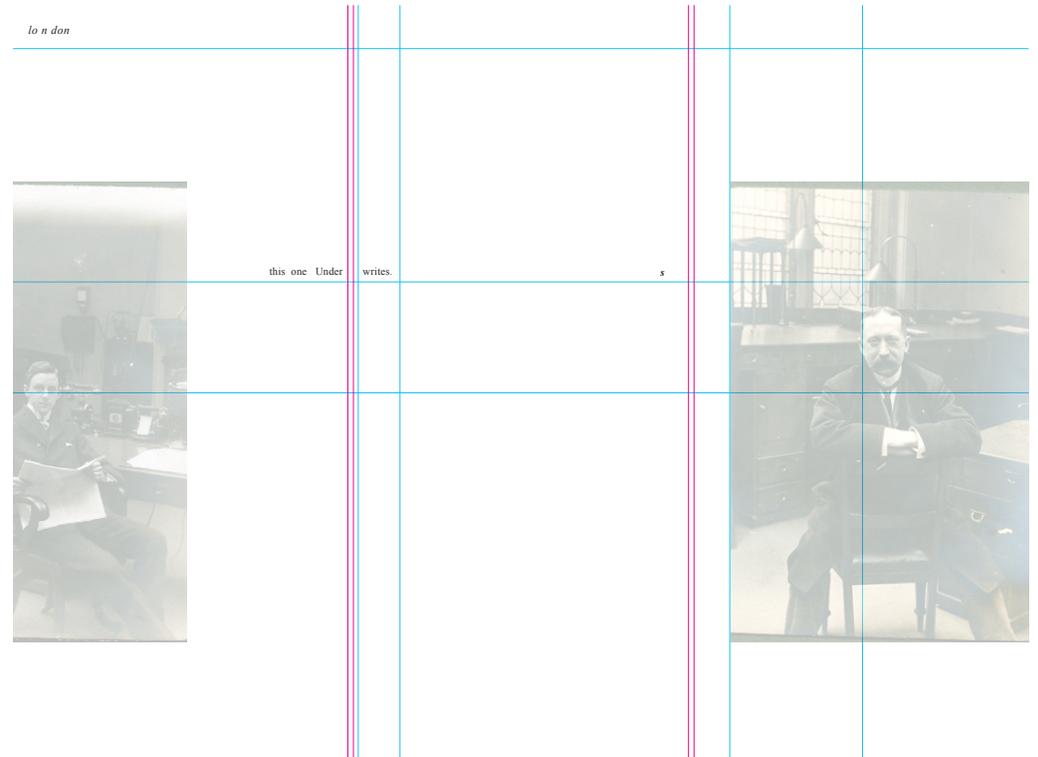
2010

**Baring Antebellum /
Bishopsgate Within
CITY A.M.**
Susan Johanknecht



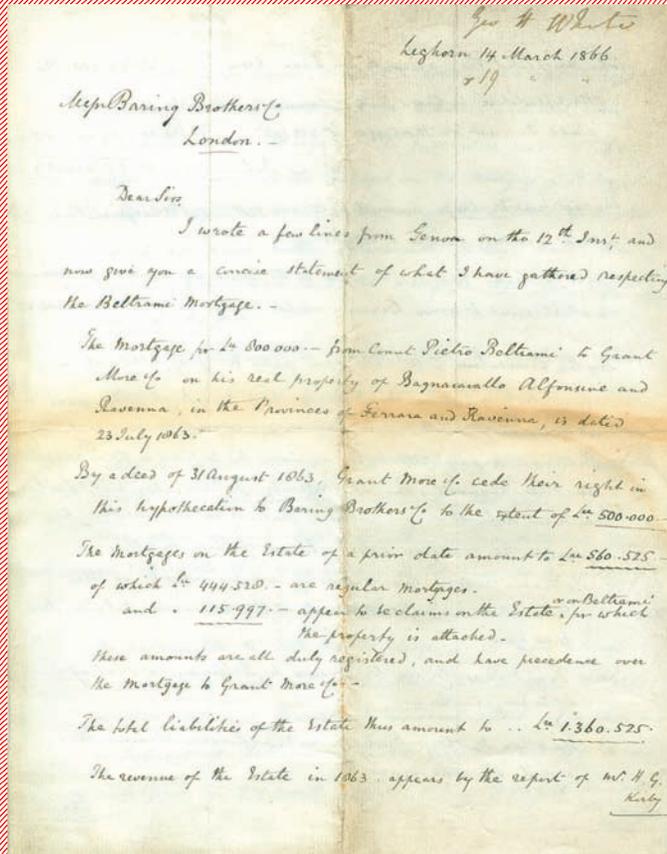
Baring Antebellum
Susan Johanknecht
inkjet printed onto Zerkall laid paper,
sewn into brown-marbled ledger paper,
40 pages
25×17 cm
2010

**Baring Antebellum /
Bishopsgate Within
CITY A.M.**
Susan Johanknecht



Bishopsgate Within CITY A.M.
Susan Johanknecht
Inkjet printed onto Zerkall laid paper,
sewn into paste-paper covers, 40 pages
25×17 cm
2011

1866: LETTER FROM GEORGE WHITE TO BARING BROTHERS



White was a senior confidential clerk of Barings who had been sent to resolve business matters in various corners of the globe such as Argentina, Mexico and Spain. In 1866, he was sent to Italy to sort out some bad debts owed to Barings. The house of Grant More & Co. of Livorno had run into trouble in 1863. Barings was their largest creditor and White was sent to examine the books to see what could be done. In this letter, he reports on his investigation. He had found that part of the blame lay at the doors of both the partners, who had lived lifestyles far beyond what was prudent. White swiftly saw that the Livorno business must be wound up, but in an orderly fashion so as not to generate rumours of difficulties. Pending the sale of assets, he extolled the partners to live more modestly and to sell off their Palermo palace and opulent counting house in Livorno, but more than this could not be done.

1866: Livorno from
the Sea. Watercolour

Folded and Sent

Rod Bugg

FOLDED AND SENT

ROD BUGG

My research interest has been in exploring the artefacts produced or left behind by people working in a different time and under different circumstances, and how those artefacts and their histories can inform contemporary practice. The project draws on the theme of George White's painting of Leghorn on 14 March 1866 and responds to the physical structure and folding of White's letter that was sent to Baring Brothers on the same day. It also references the material and folding of other contemporary letters within the archive. The material quality of the original letters is reflected in the presentation of my own drawings of Livorno on folded paper, on high-fired clay and porcelain.

Folding was very much a part of the original letters that were sent between staff and correspondents with Barings. There is a quality of playfulness that the investigation of the archive has afforded. It has been an opportunity to connect my interest in the physical artefact with aspects of a story or an incident from another time; in this case, the experiences of George White reflected in his diary, his letters back to Barings and the artwork that he produced whilst travelling on behalf of the firm.

Folded and Sent

 Rod Bugg



Livorno from the Sea, Watercolour

On the same day that White wrote to Barings to report on his investigations into the affairs of Grant More & Co., he painted this watercolour depicting the Italian town of Livorno, or Leghorn as it was known by the English in that period. White, in addition to being an expert banker, diplomat, classicist, linguist and poet, was also a talented amateur artist. During his trips abroad, he painted the landscapes that he encountered.

Folded and Sent

 Rod Bugg



Letter from Ranzola

Rod Bugg

Pencil on folded paper

32 x 44 cm

2010

Folded and Sent

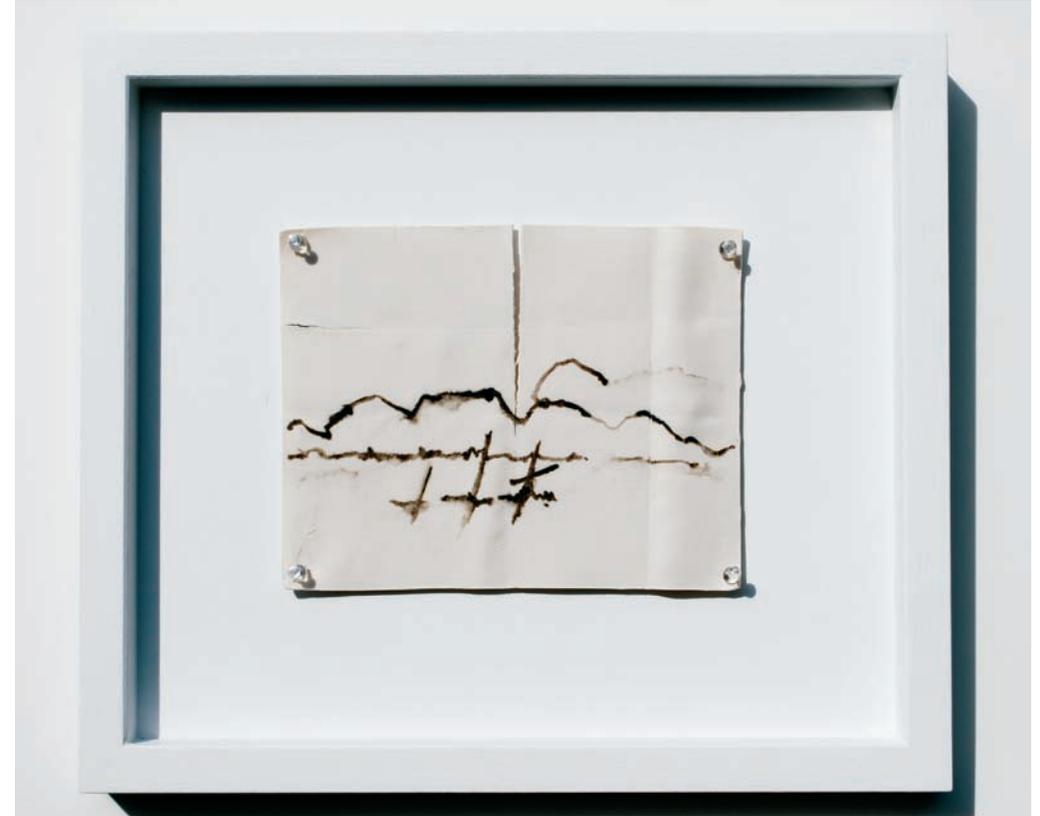
 Rod Bugg



View of Livorno from the Sea
 Rod Bugg
 Oxide on stoneware
 32 x 45 cm
 2010

Folded and Sent

 Rod Bugg



Views of Livorno Towards the Sea
 Rod Bugg
 Oxide on porcelain
 32 x 45 cm
 2010

1908: BEARER BOND FOR CITY OF MOSCOW 5% ISSUE

1908: Bearer Bond for City of Moscow 5% Issue



In March 1908, Barings, together with Hope & Co. of Amsterdam, managed a £1.9 million, 49-year, 5% bond issue for the City of Moscow. This represented the first tranche of a £3.2 million issue. The proceeds of the loan were used to fund five infrastructure projects: the construction of municipal electric tramways, the extension of the city's waterworks, the laying of the water supply from the River Moskva, payment of compensation for land expropriated for the requirements of municipal drainage, and the erection of ten school buildings. Successful applicants could purchase bonds in multiples of £20, £100 or £500. They received bearer bonds – a different colour being used for each multiple – to enable them to receive regular interest payments.

X: 17

Jane Collins and Peter Farley

X: 17

JANE COLLINS AND PETER FARLEY

Restaging the Revolution: The Storming of the Winter Palace – A Site-Specific Performance.

ING, London Wall, May 2010

'We have no politics, we do not believe in revolution, we deny the existence of God, we are not afraid of ghosts ... But he who wants nothing, hopes for nothing, and fears nothing cannot be an artist.'

Anton Chekhov¹

In a drawer in the, archive we found a number of bonds issued by Barings in connection with a loan to the City of Moscow in 1908. The interest on the bonds was to be paid by the Moscow Municipal Administration over a period of forty-nine years through various banks in Moscow and other major cities in Europe, including Paris and London. The interest could be collected every six months by cashing the appropriate coupon. These coupons were cut or torn away from the bond itself. One particular bond attracted our attention with its two uncashed coupons dated from March and September 1918.

To preserve them, the bonds had been mounted on paper. Therefore, the void left by the cashed coupons was translated in the archive into an empty expanse of white. The bond and the white space spoke of one set of aspirations; security, investment in the future and hope; as did of course, paradoxically, the two remaining abandoned coupons. Both idealistic notions were thus laid to rest in an archive in a bank in central London.

Maurice Baring, the younger brother of Lord Revelstoke, was sent to Moscow to broker the loan deal. He spoke fluent Russian, and as a journalist he'd covered the Russo-Japanese war for the London *Morning Post*. Maurice was also a poet, novelist, playwright and a translator; he translated works by Pushkin and Tolstoy, among others, into English. In addition to his prolific writings on all aspects of Russian life, he is credited with introducing the Russian dramatist Anton Chekhov to the British public. Before he was understood or written about outside Russia, Maurice recognized Chekhov's unique

style; his ability to depict 'life as it is lived' and to reveal, through what is left unsaid, the passions driving the human heart.

We set out to investigate our own relationship to the cataclysmic events in Russia that lay behind the juxtaposition of the bond, the white space and the unclaimed coupons. This took us on a journey which involved Maurice Baring and the plays of Anton Chekhov, by way of De Felice's café in a small provincial town on the outskirts of London. Somehow, somewhere en route, our own lost idealism became interwoven with this particular moment of Barings' history.

Our revolution was staged in a large conference room on the fifth floor of ING during the private view of re:SEARCHING. On our first visit to look at potential performance spaces at ING, the conference room was being set up as a corporate dining room; an expanse of smart round tables covered in crisp white linen set against oak panelling and dark green velour walls. We liked the assuredness of this space, it exuded confidence and permanence. We wanted to incorporate the properties of the site into a performance and change it in some way; to make the familiar strange.

We approached choreographer Karen Greenhough and the dancer Antigone Avdi, who became partners in the project. Through them, we were introduced to a network of individuals for whom dance is a passion. These were not professionals, at least not in the field of dance – they simply dance for the joy of it. They included a teacher, a doctor, a photographer, a landscape gardener, a restaurant manager and a sales assistant. We also contacted some of our recently graduated design students from Wimbledon College of Art – forming a company, with Antigone, of ten performers.

When the audience entered the space, it was set out like a restaurant and they were directed by ushers to sit down at one of the tables. We presented a scripted lecture in which our own lives were interwoven with the lives of some of the characters in Chekhov's plays, characters that Maurice Baring describes as possessing a kind of 'toothache at heart'.

As the lecture progressed, a young man seated at one of the tables in the midst of the audience removed a small brown paper parcel from his

Jane Collins and
Peter Farley

Jane Collins and
Peter Farley



X: 17
Live performance
2010

jacket pocket and began to unwrap it. Inside, there was a hardboiled egg and a small twist of salt. The young man then proceeded carefully to peel and eat the egg, unhurriedly dipping small pieces in the salt with a practised formality. Maurice Baring wrote nostalgically of long journeys across the vast Russian steppes by train in the years before the revolution, talking politics and sharing food with strangers in crowded third-class carriages.

The lecture began to fragment. The audience was asked politely by the ushers to move to opposite sides of the room and to line up against the walls. Only the young man remained seated, entirely absorbed in his eating ritual. The blinds were then closed and the room was sealed. A woman separated from one of the lines of the audience; in silence, she walked towards one of the tables and took off her shoes. Strains of Shostakovich gradually became audible as the woman began a precarious and heroic journey from one end of the room to the other across the white expanse of the tables. Focused on a distant horizon, she was totally dependent on the ushers, who expertly positioned and repositioned chairs for her to step on and off, as she blindly pursued her goal.

As the music built to a crescendo, slowly, one by one, other figures emerged from the audience and began dancing. Their movements were angular and repetitive, their stoic determination expressing 'something that cannot be spoken'. Bonded by their common goal and focused intensity, the dancers opened up the space of globalized corporate finance to 'the passions of the human heart' creating, for a few moments, a place of *communitas*.

Jane Collins and
Peter Farley

Jane Collins and
Peter Farley

The Company

Antigone Avdi
Tony Burch
Isobel Dunhill
Gilles Gaubert
Benoit Gouttenoire
Karen Greenhough (choreographer)
David Harris
Rob Lisney
Gillian Moore
Patricia Slade-Baker
Anna Smith

BOND



Barings undertook a huge number of bond issues for Argentina, beginning in 1824 when they led the first issue of Argentine debt in the international markets. In 1890, overexposure in Argentina led to the first Baring crisis. The bond pictured above relates to the Argentine Republic 4% Loan of 1933. When Barings led a bond issue, the successful applicants for bonds were given a bearer bond. The bonds were available in various multiples – in this case, £100, £500 and £1,000 – to cater for differing levels of investment. Usually, various colours were used for easy identification of the different denominations and a different design was used for each issue. Each bearer bond had a number of coupons, which could be redeemed for interest every six months throughout the life of the bond.

My series of prints focuses on the parallels between the development of the craft of printing, as demonstrated on share certificates, and on the skills within the financial industry, in particular, the way in which decorative typography was employed to represent an equivalent to money.

The bonds illustrate the evolution of graphic design and letterpress printing, copper engraving and lithographic printing techniques. As a designer, I find the graphics of share certificates fascinating and also interesting in the way they show what could be achieved by skilled craftsmen, working by hand, in the nineteenth century.

Sir William Congreve and Charles Whiting developed compound plate printing processes in the early nineteenth century using eccentrically geared lathes to create complex patterns as an anti-forgery device for use on bank notes, postage stamps and share certificates. Throughout the century, developments in lithographic printing led to even more complex and colourful developments. Today, anti-forgery devices include papers embedded with fluorescent fibres and micro-text – type that can only be seen through a powerful magnifier – but the calligraphic patterns of share certificates still retain their image of confidence.

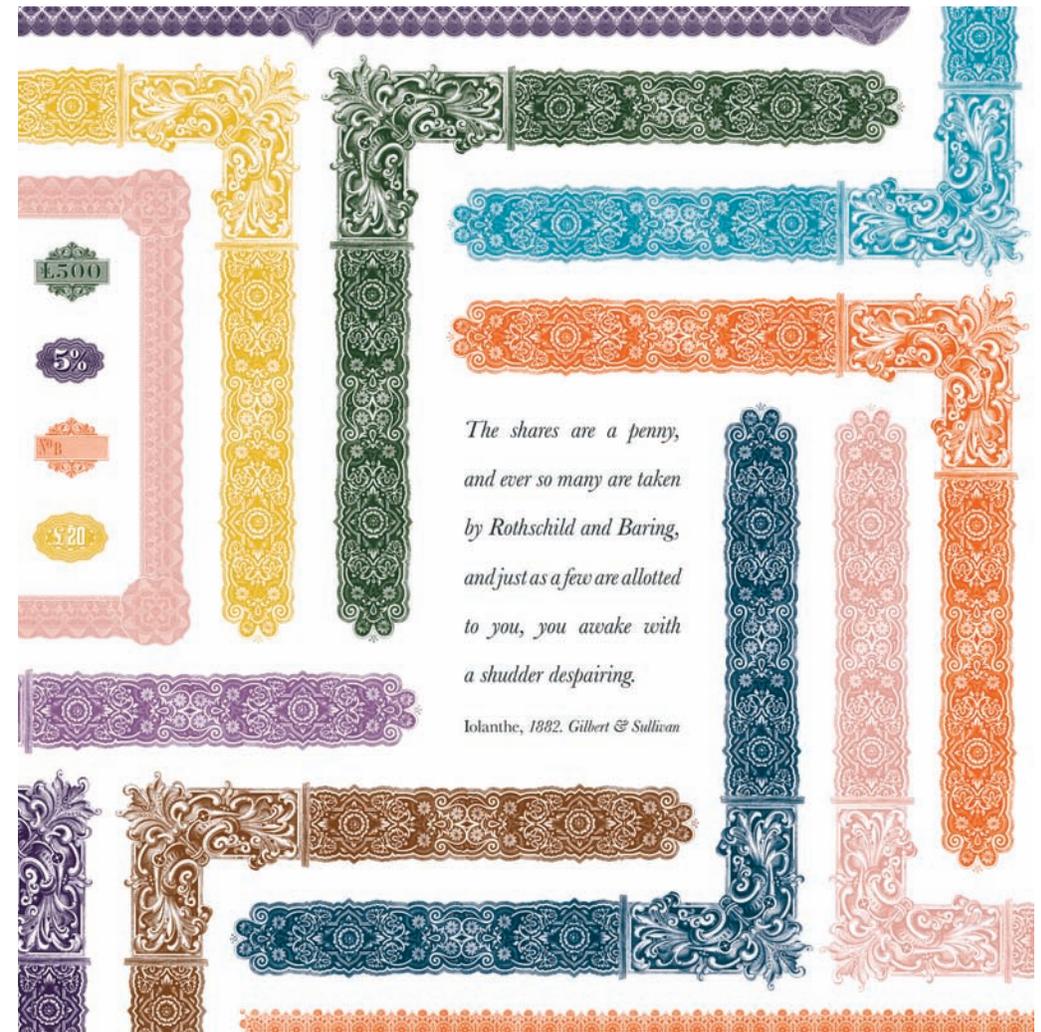
The Argentinian Bonds coincide with the premiere of Gilbert & Sullivan's *Iolanthe*:

'The shares are a penny, and ever so many are taken by Rothschild and Baring, and just as a few are allotted to you, you awake with a shudder despairing.'

The old saying, 'my word is my bond' hereby inverts to 'my bond is my word'.



My Word is my Bond #1
Brian Webb
Inkjet on paper
24 × 24 cm
2010



My Word is my Bond #2
Brian Webb
Inkjet on paper
24 × 24 cm
2010

My Word Is My Bond

Brian Webb



My Word is my Bond #3

Brian Webb

Inkjet on paper

24 x 24 cm

2010

Oriana Baddeley is Professor of Art History, Associate Dean of Research at CCW and Deputy Director of the University of the Arts London Research Centre for Transnational Art, Identity and Nation (TrAIN). She studied History and Theory of Art at the University of Essex and has written extensively on transnational and contemporary Latin American art. She is on the International Advisory Committee of the University of Essex Collection of Latin American Art, the editorial board of *Art History*, and is a trustee of both the St Catherine Foundation and the Laura Ashley Foundation.

George Blacklock is a painter who has shown extensively in the UK, Europe and America. He has been represented by Flowers East since 1996, has received awards from the Welsh Arts Council and the Greater London Arts Association, and was a prizewinner at the John Moores contemporary painting competition. He has work in many collections, including the Arts Council of Great Britain. He is currently the Dean at Wimbledon College of Art.

Rod Bugg is an Emeritus Professor at the University of the Arts London, a sculptor who has shown extensively in the UK, Europe and North America and is currently represented by the Galerie De Witte Voet Amsterdam, Netherlands, where he has exhibited for the last thirty years. He has shown drawings and sculpture throughout that time, and in recent years has focused primarily on drawing and on sculpture in clay. He was Dean of Art at Central Saint Martins and then the Principal of Wimbledon School of Art for ten years. Since leaving Wimbledon, he has had exhibitions in Pittsburgh, Florence and Amsterdam, as well as in the UK. He is lead artist on the Sculpture Project for the Sidney Nolan Trust on the Welsh borders. He also continues acting as an advisor on a number of national and international projects. He is chairman of engage, the international organization for gallery education.

Jane Collins is Professor in Theatre and Performance at Wimbledon College of Art. She is a writer, director and theatre-maker who works throughout the UK and internationally. The Arts and Humanities Research Council funded her research into 'performing identities', which resulted in a new work for the stage, *The Story of the African Choir*. This was developed in conjunction with the Market Theatre Laboratory in Johannesburg and was performed at the Grahamstown

International Festival in 2007. Throughout 2008–2009, her research was mainly engaged with co-editing *Theatre and Performance Design: a Reader in Scenography*, published by Routledge in March 2010. This book, containing over fiftytwo texts, is the first of its kind in this field. In addition, in 2009 she restaged the award-winning *Ten Thousand Several Doors* for the Brighton International Festival which was developed in collaboration with Peter Farley. In 2010, she was commissioned by the Victoria & Albert Museum to write and direct the audio component of *Space and Light*, an exhibition of the work of the designer Edward Gordon Craig which opened in September 2010. This exhibition will move to Prague in May 2011 as part of the Prague Quadrennial.

Peter Farley is a theatre designer / scenographer and a Senior Lecturer at Wimbledon College of Art. In 2006, he was awarded an Arts and Humanities Research Council Promising Researcher Fellowship to explore the ways in which current and historic scenographic process can be documented, archived and disseminated. His long collaborative partnership with Jane Collins has included devising and designing a number of new works based on Renaissance texts, as well as a previous ING site-specific performance, *Harriet Herring*. As an associate designer for the Royal Ballet at the Royal Opera House, Covent Garden, he recreated several works by the late Sir Kenneth MacMillan. He is a committee member of the Society of British Theatre Designers and curator of the National Exhibition of Theatre Design for Performance, the UK entry for the Prague Quadrennial Exhibition of Theatre Design in 2011. He is Honorary Treasurer for the Association of Courses in Theatre Design and a member of the Board of Directors of the Nightingale Theatre, Brighton.

Stephen Farthing is the Rootstein Hopkins Research Professor in Drawing at the University of the Arts London. His extensive teaching career began as a Lecturer in Painting at Canterbury College of Art. He was then a tutor in painting at the Royal College of Art, Head of Department of Fine Art at West Surrey College of Art and Design, Master at the Ruskin School of Drawing, and Professorial Fellow of St Edmund Hall, Oxford. In 2000, he moved to New York in order to take up the position of Executive Director of The New York Academy of Art, Manhattan. He has had many solo shows since his first exhibition at the Royal College of Art in 1977. He represented Britain at the São

Paulo Biennale in 1989, leading to many further solo shows around the world. He has participated in many group exhibitions, including the John Moores Liverpool Exhibitions, in which he was a prize winner in 1976, 1980, 1982, 1987, 1991, 1993, 1997 and 1999. He was Artist in Residence at the Hayward Gallery, London in 1989. He was elected Royal Academician in 1998 and in 2000 was made an Emeritus Fellow of St Edmund Hall.

Lubaina Himid is Professor of Contemporary Art at the University of Central Lancashire. During the past 20 years, she has exhibited widely both in Britain and internationally, with solo shows that include Tate St Ives, Transmission (Glasgow), Chisenhale (London), Peg Alston (New York) and St Jorgens Museum in Bergen. She represented Britain at the 5th Havana Biennale and has shown work at the Studio Museum in New York, Track 17 in Los Angeles, the Fine Art Academy in Vienna and the Grazer Kunstverein. She has work in several public collections, including the Tate Gallery, the Victoria & Albert Museum, Arts Council England, Birmingham City Art Gallery, Bolton Art Gallery, New Hall Cambridge, and the Harris Museum and Art Gallery. Recent exhibitions include: Northern Art Prize exhibition (Leeds Art Gallery 2010); *Jelly Mould Pavilions* (National Museums Liverpool 2010); *Talking On Corners Speaking In Tongues* (Harris Museum 2007 which included new work in the Kanga series), *Swallow Hard The Lancaster Dinner Service* (100 overpainted plates, tureens and jugs shown at the Judges' Lodgings in Lancaster 2007), *Naming The Money* (100 painted, life-sized, wooden cut-out figures, (the Hatton Gallery, Newcastle 2004), which explored the multiple themes of naming, belonging, invisibility and survival and was also part of *Uncomfortable Truths* (Victoria and Albert Museum 2007).

Eileen Hogan is Professor at the University of the Arts London. She has exhibited widely in the UK and America and has been represented by The Fine Art Society, London since 1980. Other recent exhibitions include Yale Center for British Art and the Victoria & Albert Museum (2010); BP Portrait Awards at the National Portrait Gallery (2009), and Eileen Hogan's Poetry Box, San Francisco Center for the Book (2008) (research for The Poetry Box was funded by the Arts and Humanities Research Council). Commissions and awards include recording the Women's Royal Naval Services for the Artistic Records Committee of the Imperial War Museum, and a Churchill Travelling Fellowship for

research in America, Australia and Japan. Public collections in which her work is represented include the British Library; Government Art Collection; Stadsbibliotheek Haarlem; Houghton Library, Harvard; Imperial War Museum, London; Library of Congress, Washington, DC; National Library of Australia; Rijksmuseum-Meermanno Westreenianum; Victoria & Albert Museum, and Yale Center for British Art.

Susan Johanknecht's work focuses on the development and production of artists' books under the imprint of Gefn Press. The press has published thirty books to date and recently had a retrospective exhibition at the University of Vermont, Burlington. Johanknecht also works with the artist's book as a site for collaborative practice and has co-curated projects including: *Here are my Instructions* (2004) with Redell Olsen; *Volumes (of vulnerability)* (2000) and *Cunning Chapters* (2007) with Katharine Meynell. Recent publications have considered hypertext in relation to the printed page *Subsequent Drainage on Folding Rocks* (2004), the material poetics of letterpress printing, *Subtext Localities* (2007) and *Interim Corrode* (2010). Johanknecht's writing has appeared in HOW(2) internet journal of Contemporary and Innovative Writing by Women and PORES avant-gardist journal of poetic research. She is Subject Leader of the Book Arts specialism, MA Visual Arts, Camberwell College of Arts.

Dr Geoff Quilley, Senior Lecturer in Art History at the University of Sussex, is currently on a two year Leverhulme Fellowship to research British Art and the East India Company. Prior to joining the Art History department at Sussex, he was Curator of Fine Art at the National Maritime Museum, Greenwich. His research interests focus on British art, primarily of the eighteenth century, with particular reference to the relation of art and visual culture to the development of empire and colonialism, and to travel and exploration, on which he has published widely. Recent projects have included two major exhibitions at the National Maritime Museum, *William Hodges 1744–1797: the Art of Exploration* (2004) and *Art for the Nation: the Oil Paintings Collections of the National Maritime Museum* (2006), and a series of workshops, funded under the AHRC Landscape and Environment Programme, on art and travel, for the establishment of a new research centre for the study of art and travel. His monograph *Empire to Nation: Art, History and the Visualization of Maritime Britain*,

1768–1829 will be published by Yale University Press in autumn 2011.

Chris Wainwright is an artist, curator, the Head of Camberwell, Chelsea and Wimbledon Colleges and Professor of the University of the Arts London. He is also past President of The European League of Institutes of the Arts (ELIA), an organization representing over 350 European Higher Arts Institutions. He is currently a member of The Tate Britain Council and a board member of Cape Farewell, an artist-run organization that promotes a cultural response to climate change. He is currently co-curating a major international exhibition for Cape Farewell, UNFOLD, by artists who have been involved with expeditions to the High Arctic and South America. He is represented in many major collections including the Victoria & Albert Museum; The Arts Council of England; Bibliothèque Nationale, Paris; the Polaroid Corporation, Boston, USA and Unilever, London.

Brian Webb is a graphic designer at Webb & Webb Design, Visiting Professor at the University of the Arts London and past President of the Chartered Society of Designers. Since founding Trickett & Webb Limited in 1971, his work has included postage stamp design for the Royal Mail; posters for London Transport and graphic and book design for the Victoria & Albert Museum, the Imperial War Museum and Phaidon Publishing. He has curated exhibitions and designed catalogues for the University of the Arts London, including for Sir Peter Blake's Sculpture and Commercial Art shows in 2003–04. For The Camberwell Press, he edited and designed Submarine Dream Eric Ravilious' Wartime Lithographs (1996) and A Thousand Years A Thousand Words, a celebration of Royal Mail Millennium Stamp project, 2000. He is co-author and designer of the Design series of books, featuring the work of artists / designers including Eric Ravilious, Edward Bawden, Paul and John Nash, Edward McKnight Kauffer, David Gentleman and Peter Blake. He has lectured internationally and his work is represented in many museum collections including the Victoria & Albert Museum and the Museum of Modern Art.

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