

Eyeglass

Registered players, 1978-79, note book

News Chronicle, Everything Within

Exceeding great and precious promises

Electrical yarn – Kyrgyzstan

Gold by Moonlight

National identity card box with photographs of children

Child's shoes

Domestic Cookery

Word Play

I have known and loved the guardian angel (drawing)

The Part Singer

How it Works and How It's Done

The Psychology of Every Day Life

The Treasure House

Working Man's Friend and Family Instructor

Close the eyes (drawing)

Geography notebooks (drawing)

Pots

Iron

Colander

Ambrotype

Clock with bird

Urn from Greece

Lead mother in mourning – Syria

Painted stone

Painted wood

Found wood

Leaf from Cambodia

Bronze goat – India

Form in Music (drawing)

Trees – The Oak (drawing)

The Specialist

The Science of Life

Pictorial Knowledge

Family Devotions

Book of Invoices – upstate NY

Piece of wood

Glass bottles with plaster

Inside of clock

Science for All

Tintypes

Music sheet (monotype)

Small urns – China



J & P Coats box with cut out flowers – Istanbul

Photographs from Istanbul

Book end – Syria

Fabric ink (drawing)

Book pages – Syria

The Miracle of the Human Body

History of the War

Plaster sculptures

Doctor's case

'Note from pop' – telegram

Paradise in the forest (collage)

The Intimate Journals of Paul Gauguin

The New Testament in Modern Speech

Bookbinding Notes & Record

The secret drawer (collage)

The Candlestick and the Stars (collage)

Keys

The Book of Knowledge

Philosophy & Ethics

Voices of the Stones – A.E.

Human Geographies

Other preservations (monotype)

Round the Theatres

Letter to Mrs. Childs

Mad With Much

Bring 'Em Back Alive

Luminosity (sculpture)

Typewriter with text

The Philosophy of Everyday Life

Whitney McVeigh

Inventory: Invisible Companion

Whitney McVeigh is the fifth artist we have invited to exhibit work in St. Peter's Church, next to Kettle's Yard. Each artist has responded very differently to this special, ancient space. McVeigh has made a new installation: a meticulous arrangement of objects brought to Cambridge from her studio in London.

Like Jim Ede, who created Kettle's Yard, McVeigh gives value and importance to the intrinsic beauty of the ordinary and the found. Her installation also includes a number of her own drawings, prints and collages representing the body and its image – some integrated within books. McVeigh has intuitively placed her objects so that each expresses its own life and 'energy'. Her work is suggestive of the way objects connect us to others, to history and to the material of the world.

The inventory printed here is like a poem of sorts. Each item on the page exists through language, sometimes the evocative title of a book, or as often a factual naming. They all have personal significance for the artist, denoting objects she has collected throughout her life. As we read the inventory we will find our own meanings, memories and thoughts. The list with its breadth of references to history and knowledge might be daunting if it was not also so human; full of

detail and close observation. As we begin to see the actual objects so carefully arranged across the floor of the church, it feels as if each is chosen, differentiated and counted. The things we choose to collect or gather, the objects with which we surround ourselves, can be as revealing and mysterious as self-portraits.

Jim Ede loved St. Peter's Church and his spirituality infused his approach to arranging art, objects and furniture in Kettle's Yard. McVeigh sensitively undertakes the reverse: bringing something of the domesticity of the Kettle's Yard house into the church. The artist invites you to sit in the white armchair (usually beside the piano in the cottages) and experience what you can see from its comfortable and specific viewpoint.

Within the printed inventory, the artist has inserted a small found image. It is of an unknown woman and child sitting for their portrait in a Victorian photographic studio. The woman stares ahead towards the camera. Across the centre are horizontal scratches to the surface. Like scars across skin, the photographic illusion is torn and disrupted. It is one image, but it reflects Whitney McVeigh's achievement: an acute ability through her art to enable us to look more intently and with greater purpose at objects and images; how they can resonate now within our contemporary world and speak to us imaginatively of how we might act with care and humanity in the present.

St Peter's Church

25 April – 21 June 2015

Tuesday – Sunday, 11:30am – 5:00pm

www.kettlesyard.co.uk

We are grateful for the assistance of the Churches Conservation Trust. Please consider making a donation to support the costs of conserving St Peter's Church. www.visitchurches.org.uk

Andrew Nairne

Whitney McVeigh is currently Creative Research Fellow at University of the Arts, London. Born in New York in 1968, she lives and works in London. In 2013, she participated in *Glass Stress, White Light/White Heat* at the 55th Venice Biennale and *Unlocking the Diary: The Archiving of Nameless Memories* at Folkestone Fringe for 2014 Folkestone Triennial. In July, 2015, McVeigh will exhibit 'Birth': *Origins at the end of Life* at Kurashiki University of Science and the Arts, Okayama, Japan.

Exhibition curated by Andrew Nairne & Laura Pryke. With thanks to St Giles Church for their support.

KETTLE'S YARD



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

