

Finding Ways In

No ordinary archive

'Archives are frequently seen as fusty repositories where you have to know what you're looking for in order to find it. If you turn this on its head, and rummage through them with an open and inquisitive mind, who knows what you'll discover ...'

- The Storybox Collective, 2017

Inspired by explorations of the rich and varied material and hidden gems housed in Glyndebourne's archive, *Finding Ways In* showcases individual and collaborative work by the interdisciplinary creative researchers group The Storybox Collective. Working closely with Glyndebourne's archivist Philip Boot, the Collective have uncovered a diverse and compelling range of content to inform their research and approaches to making.

The exhibition's title: *Finding Ways In* is multi-layered. Influenced by Collective member Sadie Cook's initial exploration of finding 'ways in' to opera, it additionally captures the process of examining the archive and its artefacts as sources of creative possibilities. Traces of the past categorised under themes of people, performance and place led to the development of a variety of creative outputs inspired by artefacts. These include the correspondence of set designer Beni Montresor; the project: *Potter to the Universe*, prompted by a newspaper clipping of a Wedgwood Olivier Award from 1977; the cross hatch patterns in David Hockney's designs for *The Rake's Progress*, leading to two separate investigations; and an undated plan of planting for the Urn Garden, inspiring an exploration of Glyndebourne's Dye Garden and a poetic collaboration.

About The Storybox Collective

The Storybox Collective is a group of artists, designers and writers working with archives to explore the potential of archival research through collaborative making. The Collective was founded in 2017 by Clare Conway as an approach to revivify archives as sources of creative potential. Members of the Collective are students, alumni and staff from Kingston School of Art, Kingston University. Their recent exhibition *William Morris: Wallpaper Man* (2021) was in collaboration with The William Morris Society. Other collaborations include Wilton's Music Hall, London.

Martine Aamodt Hess, Tabassum Aktar, Julia Buckley, Clare Conway, Sadie Cook, Marta Cubeddu, Matthew Hams, Jayasree Jayakumar, Julia Rose Lewis, Farah Nehme, Leonardo Russo, Nora Marie Vatland, Annie Yonkers

glyndebourne.com/thestoryboxcollective
thestoryboxcollective.org.uk

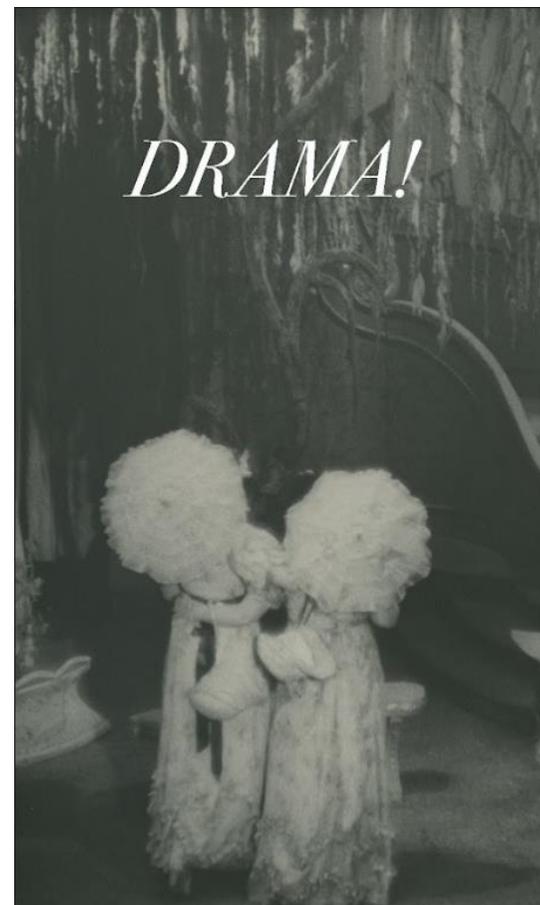
GLYNDEBOURNE

the
storybox
collective

Martine Aamodt Hess & Nora Marie Vatland

Inspired by the sensational nature of opera, *Drama!* is a two-in-one zine and card game encouraging players to reflect on what we love to hate and hate to love about sensationalism. One deck uses headlines from UK tabloids, whilst the other deck uses libretto from *Così fan tutte*, *La traviata* and *A Midsummer Night's Dream*.

This project focuses on how sensationalism in the media is perceived compared to how it is used as an integral part of storytelling within opera. The card game gives the player a chance to reflect on melodrama through a playful lens.



Drama!

2022

Vegetable based ink on recycled paper

14.8 x 21 cm

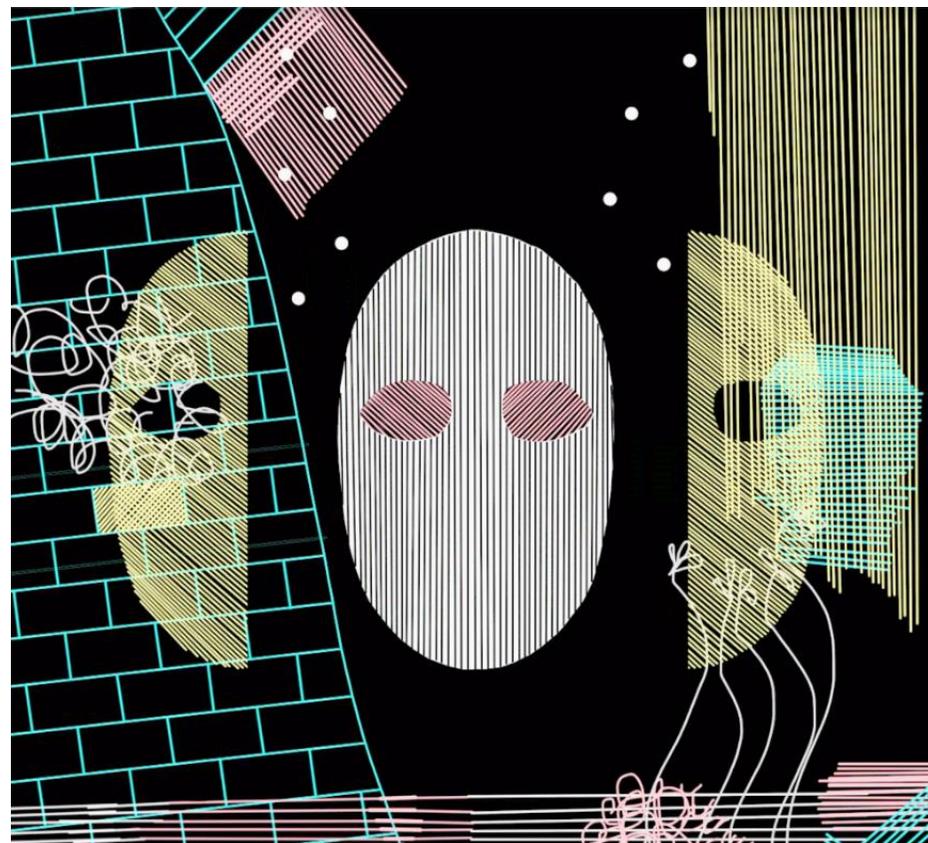
Edition of 3

www.itsnuet.com

Tabassum Aktar

Opera is Colourblind is inspired by an appreciation of David Hockney's illustrations on the cover of the 1975 Glyndebourne Festival Programme Book, animating the illustrations to move like characters from *The Rake's Progress*.

Giving these sketches a new dimension by introducing movement is hypnotising and magical. The images evolved organically, with drawings crossing over one another, creating moments of delight. These interactions happen by chance, as the software takes control.



Opera is Colourblind
2022
Animation and Timber
60 x 60 x 60 cm
Edition of 1

Julia Buckley

From Leaf to Libretto is inspired by an undated plan of planting for the Glyndebourne's Urn Garden by Fergus Garrett. Thumb prints on the plan evoke the visceral nature of contact with the earth.

The gardens at Glyndebourne define its unique character. Carefully managed planting ensures that visitors enjoy an array of colour and scent. Alongside are more functional plants in the Dye Garden, which have been carefully selected for their chromatic properties and are used by the Costume Department.

Gloves are a natural unifying metaphor for garden and opera house, offering both necessary protection to the gardener and glamour to formal opera dress. They are symbolic of both a tactile approach to the environment and to gesture in performance. When accessing the wealth of material in Glyndebourne's archives, gloves are also used to handle items with care.

Drawing influence from the poems of Julia Rose Lewis - whose volume of poetry *No Ordinary Work* is inspired by the Dye Garden - *From Leaf to Libretto* presents embroidered gloves combining visual elements relating to the functional and decorative.

From Leaf to Libretto

2022

Fabric gloves and embroidery

Dimensions variable

www.jbuckleycreative.co.uk

Instagram: @jbuckley2424

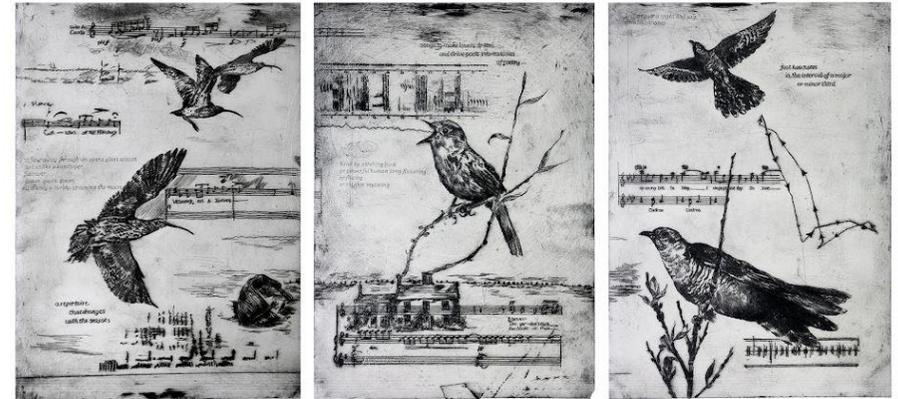


Clare Conway

Three birds;
three books;
three poems.

Three explores the significance of birds in opera and is inspired by Benjamin Britten's music and love of birdwatching. Britten's birds: curlew, nightingale and cuckoo have been selected not only for their significance in his work, but also to highlight their declining numbers, each featuring on the British Birds of Conservation Concern 4, commonly known as the *Red List for Birds*.

Three is an etched series or triptych celebrating images, texts and marks that capture the sounds and language of the Curlew, Nightingale and Cuckoo. It depicts textured glimpses of Britten's home and the Suffolk coastline, field recordings, the words of the birds in music and poetry, and the visual representation of their songs using sonograms. Working in collaboration with the poet Julia Rose Lewis, *Three* has inspired the new poems: *Curlew Love*, *Favourite Bird* and *Cuckoo* that feature in each etched plate and in *Field Notes#3: Britten's Birds*.



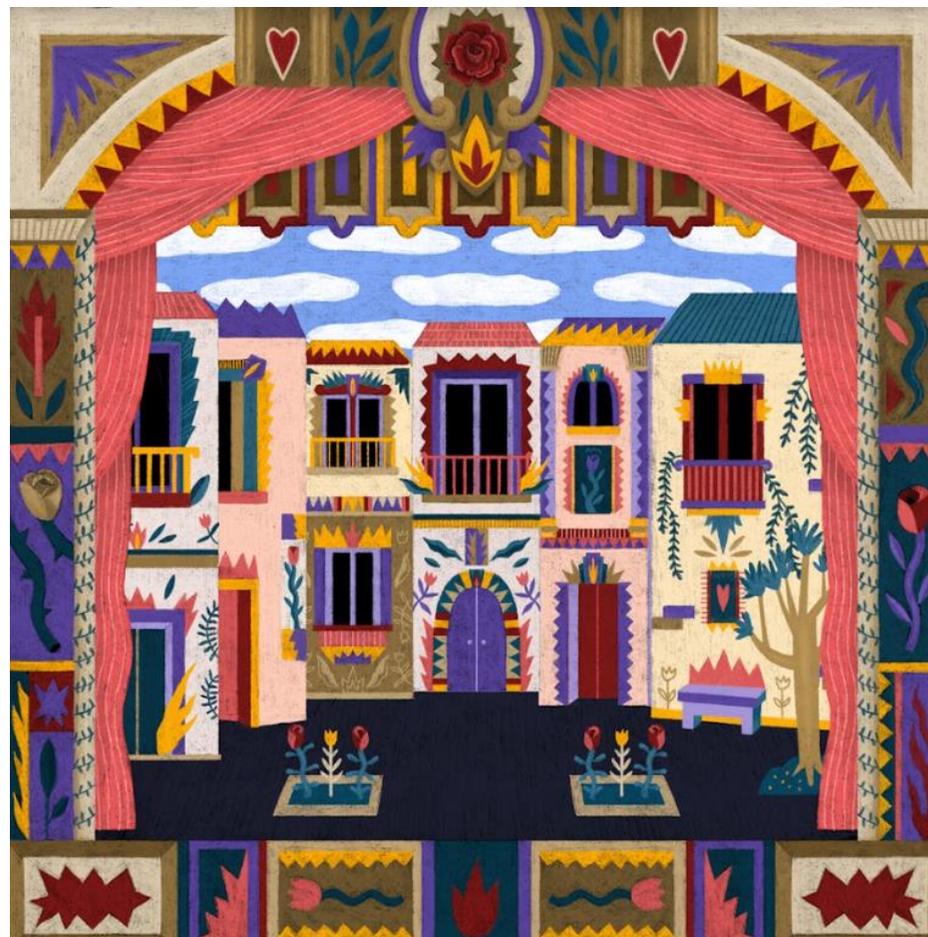
Three
2022
Giclée on cotton fibre museum board
40 x 72 cm
Edition 1/3

Instagram: @clareac2781

Marta Cubeddu

This project focuses on behind-the-scenes activities of Rossini's opera *Il barbiere di Siviglia*. In this illustrative interpretation, the point of view shifts between the final version to the initial sketches and vice versa, bringing focus to the scenography.

Figaro, Figaro: Il barbiere aims to represent the relationship between what the audience experiences during the opera and the complexity of the behind-the-scenes work; the preparation required for the performance.



Figaro, Figaro: Il barbiere

2022

Mixed media

Dimensions variable

www.martacubeddu.com

Instagram: @martacubeddu

Sadie Cook

“I have no idea to this day what those two Italian ladies were singing about. Truth is, I don’t wanna know ...”

Ways In is a video piece raising questions around interpretation, translation and accessibility. It has two main threads: verbatim text from interviews with people aged 8 to 80 responding to opera, in particular Mozart, mixed with samples of existing cultural works which use music from *The Marriage of Figaro*, a mainstay of the Glyndebourne Festival since its inception in 1934.

The format of the text is inspired by the supertitles used at Glyndebourne, and the use of references from film and television explores how audiences might be introduced to opera: could an aria used in a blockbuster movie be a way into a different artform?

Ways In
2022
Video

www.sadiecook.com
Instagram: @_sadiecook

It’s a different language.
- Is Mozart Spanish?

No...does it sound
Spanish to you?
- Yeah

What do you think
they’re actually saying?
- I love you

Matt Hams

“I am still thinking of Glyndebourne as the most magical time of my life. Really everything so beautiful and perfect! I don’t believe that I shall ever find another place in my life like it.”

- Beni Montresor, December 1962.

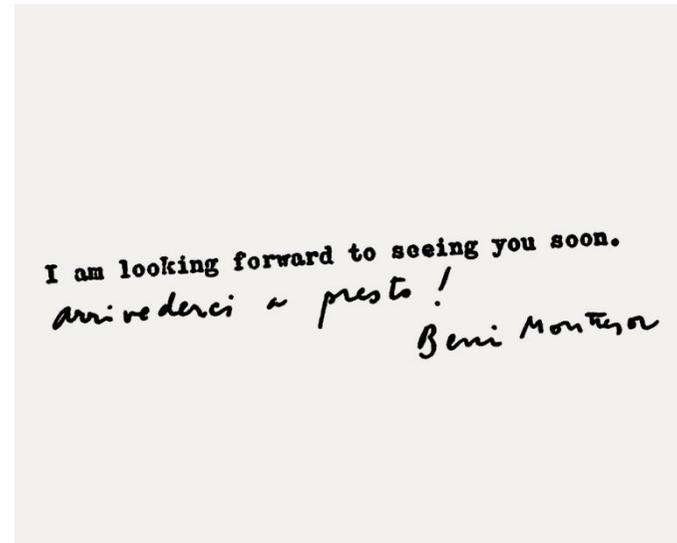
Beni has been informed by correspondence found in the archive that details set designer Beni Montresor’s experiences working with Glyndebourne in the 1960’s. Beni was a prolific Italian designer, whose work with Glyndebourne included a lauded production of Debussy’s *Pelleas et Melisande* in 1962. Following his work on *Pelleas*, Montresor was set to work again on the opera’s new production of Verdi’s *Macbeth*. Ultimately, however, this would not come to pass, leaving Beni feeling, in his own words, ‘thrust out by dear friends’. Using the typewritten, hand-scrawled and emotionally-charged language as the focus point, this project aims to examine the narrative of Beni’s time working with Glyndebourne and the eventual unravelling of the production of *Macbeth* that was not to be.

Beni

2022

Digital (augmented reality) with letters from the Archive

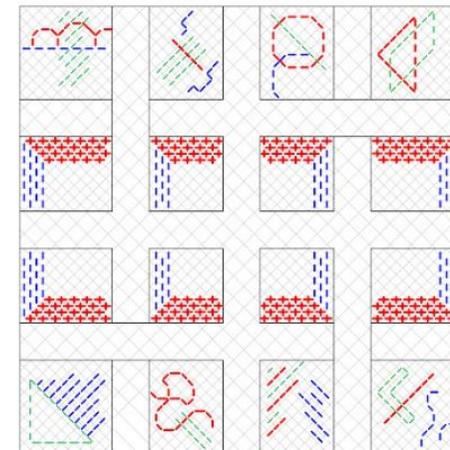
www.iamhams.com



Jayasree Jayakumar

Crosshatch is a collection of woven artworks on panels inspired by the set design of *The Rake's Progress* by David Hockney. The idea stems from the commonality (crosshatch) found between engraving and rush frail making. Rush frail making is a highly traditional, critically endangered basket making technique. The rush that has been used in this project was bought from one of the last rush merchants in the UK.

The initial research and experiments involved identifying various patterns used in Hogarth's original engravings and recreating them in rush weaving. Inspired by elements of *The Rake's Progress*, the work here is an attempt to create a contemporary response to Hockney's original stage designs using the skills involved in rush frail making; the crosshatch being the common thread between the two.



Crosshatch - where weaving meets engraving

2022

Rush frail

3 panels; 30 x 30 cm

Instagram: @j_a_y_designs



Julia Rose Lewis

No Ordinary Work is a series of poems inspired by Glyndebourne's sustainability and working in traditional ways with natural dyes from plants.

The modified images, taken by fellow Storybox Collective member Julia Buckley, were taken at Glyndebourne during a research visit with gardener, Andrea Benson. The project takes direct inspiration from the everyday notebooks shared by the gardeners of the Dye Garden.



No Ordinary Work

2022

Recycled uncoated paper printed with vegetable inks

14.8 × 21 cm

Edition 1/20

Farah Nehme

Pugsfield Park is inspired by the Christie family's love of pugs coupled with a suggestion from John Christie that Britten composed an opera based on Jane Austen's *Mansfield Park*. The opera was never finished, with only a few bars of music and a draft libretto for Act I being completed

Additionally, *Pugsfield Park* is influenced by letters and toys which were found hidden under the floorboards in the Old Green Room at Glyndebourne; left-behind traces of the 300 young children evacuated to Glyndebourne in 1939. The puppets here represent Austen's Mrs Bertram with her pet and Mr Bertram.



Pugsfield Park by Jane Pawsten & Benjamin Britten
2022
Mixed media
Dimensions variable

Leonardo Russo, MA

Following in the footsteps of Josiah Wedgwood, a prominently forward-thinking humanist and abolitionist who described himself as ‘Potter to the universe’, this work centres on channelling ceramic ornamentation to amplify the accomplishments of a new generation of performers and creators.

Utilising mobile phone 3D Scanning and printing technology, *A Tea Set for Glyndebourne*, is a contemporary tribute to both the historical opera house and the Storybox Collective itself. The project started with a newspaper clipping of a Olivier Award from 1977 appeared whilst researching in the archive. The award is in the form of a Wedgwood Jasperware urn, in complete 18th century neoclassical style. Never displayed, the award still lives in storage.

Wedgwood developed Jasperware in the 1760’s, after thousands of tests. It was a breakthrough – both because of its carved glass style decoration, which referenced the discoveries of ancient Greek artefacts – but also due to its surprising functionality, being glaze free, completely waterproof and highly durable after only a single firing. If Wedgwood was here today, what would he think of the systemic problems our society faces, and what would he consider the priorities of contemporary arts, design and craft to be?

Potter to the Universe: A Tea Set for Glyndebourne

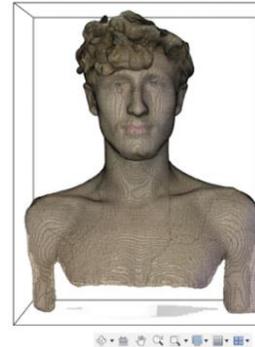
2022

Ceramic

Dimension variable

www.harmonic-design.org

Instagram: @studio_russo_design



Annie Yonkers

Where are the lines between performance and work? Between work and family? Glyndebourne may be known to audience goers for experiencing 'No Ordinary Opera' but behind the performances there are the wonderful people who make Glyndebourne what it is. *Into the Spotlight* looks at where the lines blur between what it means to perform and what it means to work, while celebrating the deep connection staff at Glyndebourne have with the space and each other.

Kevin Martin – Summer 2022

Having spent 28 years tending the grounds here, Kevin knows the gardens better than anyone, ensuring they look their best for all: picnickers, cast members, staff, the Christie family, as well as the birds, butterflies, bees and other fauna that call Glyndebourne home.







Annie Yonkers & Chris Saunders
Into the Spotlight
2022

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