

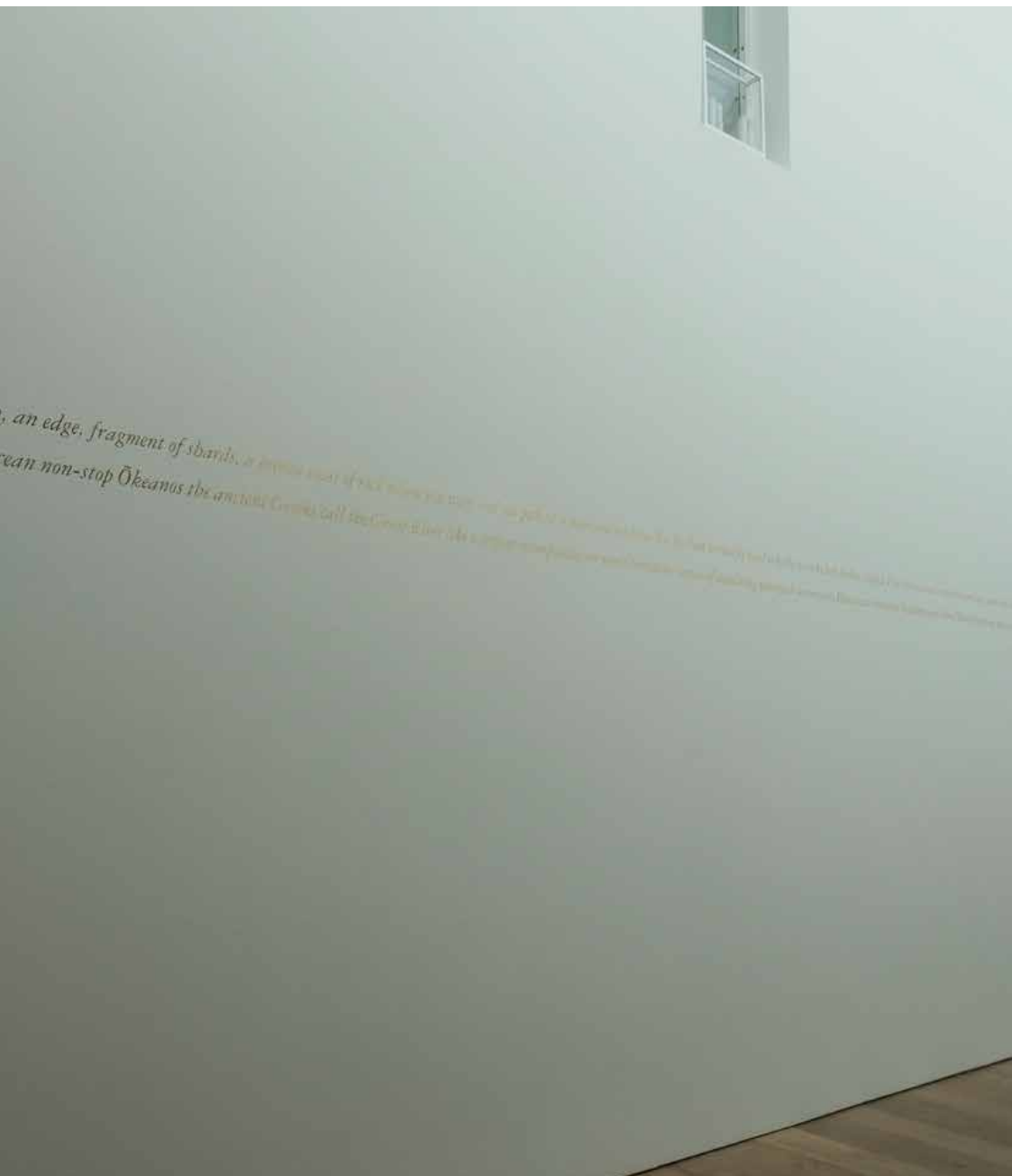


Edmund de Waal

David Ward

wavespeech

Pier. And



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Edited by
Mike Tooby

Edmund de Waal

David Ward

wavespeech

a collaborative work
in context

wavespeech: Edmund de Waal and David Ward
a collaborative work in context

Michael Tooby (editor) with a poem by
Rhona Warwick Paterson and an interview
with Edmund de Waal and David Ward

Designed by Adrian Hunt

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COVER
Pier Arts Centre,
Stromness Harbour

PRECEDING PAGE
Installation detail of
Edmund de Waal and
David Ward *wavespeech*,
2015 and Edmund de
Waal *holmr, I & V*, 2015

OVERLEAF
Installation detail
of Edmund de Waal
and David Ward
wavespeech, 2015

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*a broken coast of rock where you stoop and you pick up a stone and not know if it
ent Greeks call the Great River like a serpent encompassing our world continuous*

Introduction

Neil Firth
Director, Pier Arts Centre



David Ward, Looking
towards Mull from
Ness Point, 2015

The Pier Arts Centre must surely be the most coastal of all art galleries. Our buildings are never more than mere yards from the waves, and the tides ebb and flow against the seawalls of our foundations. Around all our shores are two parallel lines that will be familiar to anyone who has walked a storm-beach and seen the ribbons of tangled ware¹ that mark high water spring and high water neap tides. Around the Arts Centre's pier-edge a darkened band of stones marks this inter-tidal margin, where the waves speak loudest. In and between those lines are many intermingled narratives of salt and loam, air and water, nature, man and time.

wavespeech, the title for a work of art, this book and the exhibition from which it arose, represents a remarkable collaboration between the artists Edmund de Waal and David Ward. The two golden lines of text that make up the work, which runs the full length of the Centre's longest wall in the Pier Arts Centre's galleries, is a beautiful coalition of ideas that eloquently delineates the push and pull of meanings that so strongly reside in transitional places, such as our pier. These two separate lines and their joined meanings, which emerged from conversation but were written in seclusion, speak of two artists in tune with each other and with the poetics of place, memory and meaning. The purest of pure collaborations, parallel, equal and shared – a benign and admiring flyting² in the best of Scottish senses.

The exhibition, *wavespeech*, extended from this central collaborative work. Both artists integrated their own art into close conversation with each other's and with the

works of the Pier Arts Centre's collection, establishing ripples of connection and rebound.

The process of creating such an exhibition is indeed one of conversation and reflection. While the work *wavespeech* is a dialogue between artists, the exhibition evolved and took its full form through discussion and conversation with renowned curator Mike Tooby. His contribution was always to have a sure yet light effect, while being of material substance and great creative weight. His influence too in editing this publication has ensured that the text piece *wavespeech* and the sound work *Ōkeanos Cycle II: Orcadia* reach the reader (and listener) with greater integrity than would have ever have been possible through print. The conversations and texts that were created around the exhibition in summer 2015 are presented here alongside later responses from the writer and artist Rhona Warwick Paterson and from Professor Lord Colin Renfrew, the distinguished archaeologist and an ardent Orkney-phile and art-lover.

In the small trough of time between the exhibition and the publication of this book it is most pleasing that the Pier Arts Centre has been able to add these two golden lines of text to its collection, so that as memory ebbs from the moments of the exhibition, *wavespeech* – the work of art and this book – will remain as a marker of a high water spring.

1. Ware: seaweed [Scots]
2. Flyting: a dialogue of verbal contest between Scottish makars (poets)



wavespeech:
a dialogue in making

Mike Tooby

David Ward and Edmund de Waal have known each other since 2004. This, their first collaboration, began through conversations about each other's exhibited works and ideas. The qualities these might be seen to share are haptic and visual: a close attention to surface and light; the collusion of things made in the hand and things produced mechanically; a nuanced handling of near-monochrome hues.

However, we should also remember that both Ward and de Waal have used forms of texts and speech in past work and, whilst noting that de Waal is also a widely read author, both artists embrace writing in many forms and contexts. As it has developed, their dialogue has therefore turned on the sharing of words, phrases and references as they addressed the potential of working collaboratively.

Both artists were, to differing degrees, familiar with the Pier Arts Centre in Stromness already. Their attraction to it as a unique place and context intensified during the course of their exchange of ideas and led to the invitation to exhibit here. The small town of Stromness is the second-largest port in the Orkney Islands, in sheltered waters near Scapa Flow. The Pier Arts Centre takes its name from its location on the quayside. It is home to an extraordinary collection of British Modernist art given by Margaret Gardiner, as well as new acquisitions within that tradition and exhibitions responding to it.

While Ward and de Waal have been making new pieces for the Pier, the exchange of ideas and references has led to a major new collaborative work in the form of a large-scale wall text.

Stromness Harbour and
Hoy in the distance, 2015



David Ward and Edmund de Waal in David Ward's studio, 2015

Their collaborative approach means that, having agreed the opening words: *Pier*. And ... they each wrote independently and exchanged final drafts, so that parallels and echoes arrived without being predetermined. Later discussions centred around the method of display, such as the dispersal of lines and the colour and texture of the finished typography.

A form of the new text is presented here. It stands in its own right. However it also indicates some points of orientation in the journey the two artists have shared. These can be used to identify themes within the ensemble of works as they are shown together in this exhibition under the shared title, *wavespeech*.

The *wavespeech* works deploy some of the more familiar aspects of each artist's studio

practices, and were also made over the same period of dialogue and exchange with the Pier in mind. They comprise three substantial new pieces by de Waal using vitrines with ceramics created for specific locations, and four major new works by Ward. The latter are two groups of works on paper developed in relationship to the Pier context, and two works for specific locations, being a wall piece using mirrored elements and an outdoor sound piece.

Ward and de Waal have also been invited to collaborate in the overarching installation across the Pier's upper floor spaces. This addresses the relationships between their own works, the Pier's collection and its architecture. Responding to the rhythm of the original 1979 conversion of the building and its recent extension, the artists make fresh juxtapositions among key works from Margaret Gardiner's gift with their own.

The celebration of Joyce's phrase from *Ulysses* has remained central throughout for both artists: 'Listen: a fourworded *wavespeech*: seesoo, hrss, rsseeiss, ooos'. It comes in the third episode of the novel, as Stephen Dedalus pauses on his walk along the shoreline. Closing his eyes he tells himself, and us, to listen, not merely to the sounds of flowing water but also to their resonances in the surroundings. In his mind's eye he sees the coast around him, and where he stands within it.

As readers, we hear the sounds in our minds as we see the typography that sets it down. We also understand where we are in the deep narrative of the book as a whole, a point of departure as well as a scene setting. The body and vision of the central character

are placed in their location in time and space. The visual and the aural fuse on the page and in the imagination.

This evocation of a moment of experience has been at the heart of the artists' aspirations for their collaboration for Orkney.

Encountering these new works one might be reminded of the relative scale of the standing stones of Orkney's prehistoric sites as they are seen against the horizons of water and land forms. Equally, one might be prompted to recall a moment of observing or holding a fragment of stone – which may have been formed by an earlier human hand, or shaped and patinated by weathering.

The artists have shipped new work from their studios. There they have notes,

BELOW
David Ward and Edmund de Waal at Pier Arts Centre, 2015

OVERLEAF
Installation view, Alfred Wallis, *Yacht, Pink and Green*, c.1934–38 and detail of David Ward *Analemma*, 2015





Edmund de Waal and David Ward

In conversation with Mike Tooby

wavespeech
Pier Arts Centre, Stromness, Orkney,
Friday 19 June 2015

Unedited transcript of a conversation
between the curator Mike Tooby and
artists David Ward and Edmund de Waal

BELOW
David Ward, Edmund de Waal,
Mike Tooby and audience
members, Pier Arts Centre,
Orkney, 19 June 2015

Mike Tooby: In this discussion we'd like to explore the relationship between Edmund's work and David's work and, in turn, our interest in the Pier and its collections.

Where we are starting, here in the outside courtyard, is the first work in the show, in some ways. It is David's sound work *Ôkeanos Cycle II*. This is the second in a series of works David has made about sound and public space. So, that's what you've been hearing...

[The group then moved to the gallery adjacent to the text work *wavespeech* for the remainder of the event.]

Mike: I want to begin by asking David and Edmund how and when they first met as artists in mutual dialogue.

David: 10 years ago?

Edmund: 10 years ago. Well, I kept finding your work in the most unexpected places: seeing your work in Cambridge, in Kettle's Yard, and then down at Roche Court in Salisbury, the New Art Centre. What always intrigued me was that I couldn't figure out whether this was the same David Ward or multiple David Wards doing this really interesting work, because I saw work with light, work with photography, and then at the New Art Centre I heard this most incredible, compelling sound piece, a recording you had done in the Amazon rainforest, I think.

David: Yes, that's right.

Edmund: And I kept thinking that there must be this whole family of David Wards: and then we finally met in person.



David: That's true. And actually there are quite a few David Wards. There's a very eminent dog photographer. [laughter]

Edmund: That's the show you haven't done yet...

David: Yes! As I recall, I remember we met at an exhibition of yours, in 2004 at Roche Court, the very first time that I had seen Edmund's work in reality, as a physical entity. So, two things happened at the same time. One was a realisation of the physical presence of these beautiful objects, and at the same time, an almost immediate and very natural sort of ability to talk, very straightforwardly, and unselfconsciously, about ideas that interested us both. And that really gave the momentum, I think: started a conversation of which today is a continuation, that has brought us so far, to be standing here with the wonderful harbour behind us, talking to you all.

Edmund: And it's really rare, it's *really* rare in my experience, to have, particularly among English men, a disinhibited conversation about ideas; where actually you find that you're talking about the books, and the poetry, and all kinds of things straight off. Because mostly if you're talking with other artists, you're slightly reserved. You don't want to appear pretentious or obtuse, or anything else. Actually, in reality it's really good to talk about ideas and reference points. Our first conversation was a very straightforward way of suddenly discovering commonalities right from the off.

David: Yes, that's true. And it's important to say there's a kind informality about this which I think is just worth mentioning.

At another occasion soon after a mutual friend said, 'Have you met each other?' and I replied, 'Yes, of course we've met each other.' Edmund then said to me, as an aside, something like, 'We ought to work together on something.'

This was the beginning of what has been a gradually incremental curve: first of all, agreeing that we wanted to make an exhibition; then agreeing that we wanted a strong, kind of inter-related project, not just to make a two-person show – you know, those rather cold words, two-person show – but actually develop an interactive process of making work.

Edmund: Yes, that's absolutely right. David put his finger on it. There is nothing more chilling than the two-person show. It's as if the gallery or museum doesn't really believe in one person, so they ship in the other. Then they try and have some kind of parity and then they park the permanent collection 'over there'.

Mike: Then each artist tries to work out which of them has been shipped in. [laughter]

Edmund: So, the idea of genuine collaboration, of course, is very scary because you don't know what you're risking. That's why a genuinely collaborative exhibition is a really special thing.

David: But, you know, we reached a point when there were numerous occasions on

which we would bump into each other and say, 'We really ought to get started on this.' Then a few months later we would bump into each other and say, 'We really should actually get started on this.' There was a realisation that we needed a third voice. Mike here has been a mutual friend and supporter of both of us, quite independently, long before we met each other. Mike has exhibited both of our works and been a pretty life-long, steadfast colleague.

David: And so we said, 'Would you like to work on something with us? We're not exactly sure what shape it should be and we're not exactly sure where it should be', and Mike became the third party in this conversation of ours.

Mike: Well that's good to hear that background summed up. One of the things we three immediately began talking about was: 'with this idea, does the specificity of coming up with something depend on

a location and a deadline?' We agreed to consider the Pier Arts Centre as a context, and approached Neil Firth, the Director. The Pier was very interested and positive about the idea.

Could I therefore ask you to say what you feel is indeed specific to the Pier, in the work that we see around us now, and what is it that may be specific to the kind of dialogue you were having anyway? Could you separate elements out, and could you say, 'This is what we were talking about anyway,' and 'This is what happened when we began thinking about the Pier.'

David: Well, I think very early there was, not as an abstract thing, but a sort of poetic thing actually, a very rapid identification of an attraction to the sea. I think that was the beginning of really forming ideas of what might be termed content. That led to our thinking about where an exhibition might be and it immediately took us to coastal locations. A sense of the north had a strong

Pier Arts Centre, Stromness Harbour and Hoy in the distance, 2015



appeal, which is quite a universal appeal, I think, and probably doesn't need explaining. This gravitational and, if you like, anti-gravitational pull towards the north meant that the Pier appeared centre stage. That's true isn't it?

Edmund: Yes, it is, totally. Go north.

Mike: At the outset of my involvement you sent me an interesting short text. And text and exchanging ideas that may be text-related seemed to be already embedded in what you were thinking about.

Edmund: Without it sounding ridiculous, the first thing that David sent me was a passage by James Joyce, a passage we termed *wavespeech*, about listening to the sea and the sounds of the coast. Of course, the sounds of the sea aren't just the sea; it's the sea meeting the land, so it's immediately about stone as well, and pebbles, and the lithic, which immediately brings you here to this particular coastline.

David: Yes, there's an episode in James Joyce's *Ulysses* where he's on Sandymount strand. It's an absolutely extraordinary piece of writing about Stephen closing his eyes and imagining blindness and it focuses attention on the aural experience. He says, 'Listen. A four worded *wavespeech*' and then four completely Joycean constructed word sounds, 'seesoo, hrss, rsseeiss, oooo'. That was really a phonetic, aural start to our working dialogue.

Edmund: Yes, and that is really important.

So our ideas came out of this very exact poetic kind of conjunction of a feeling, and words, and place. There's nothing more exact than that, actually. It's not a kind of ineffable wifty-wafty thing. It's completely embodied and has kind of exactness about it.

That, I think, has taken us to the work we've made for this place. It all feels totally, totally specific to this incredibly exacting environment. These rooms, this space, this light, this time of year.

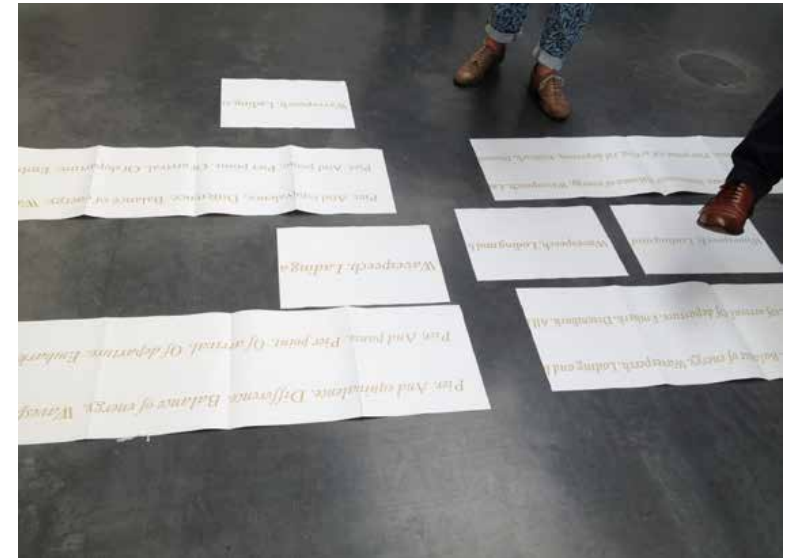
David: And this collection.

Mike: When we came here, in September last year, one of the things that I remember vividly was us pausing at Stenness and talking and thinking and absorbing the sense of the phenomenology of the stones against the sky and the land below; and then that specificity coming through in retaining that awareness once you're inside this building.

So, as well as the view out of the building, there's also the carrying of the idea and the carrying of the memory, which I guess has been something else that you have been talking about when you are back in your studios. That comes through in some of the other text references that we've used in contextual material. An idea of journey, departure and arrival, and the memory that you carry on that journey, whether it's from shore to shore, or along the shore, or between ports and harbours.

David: That's right. I think that when visitors have the opportunity to look round, you will recognise the particularity of the fact that this gallery is indeed a pier, is built on a pier, and

Trial of *wavespeech* text fonts and sizes by John Mitchell, at Edmund de Waal's studio, 2015



that this pier has a working history. I think art is work and I think it continues therefore to have a working history today. But, you know, the building was a coal store, and it was a Hudson's Bay property. It's rooted in a very, very hard, kind of elemental, history.

The work *wavespeech* – the large wall text, two lines of writing that you pass on your way along here to the far end of the space – is, in a sense, the core collaborative work.

Edmund: We wanted to make something here and it turned out to be this text work. David, you turned up at my studio having written your first element, and I showed you what I had written and there were only four words between it. Actually, to begin with we had decided that if we were going to do a text together, we needed a good solid word

to start it. So we came up with the word 'pier' and then 'full stop', 'and' and that would set us off so we both begin with 'Pier. and', and then we're off.

David: It's very typical, the process of arriving at this, because Edmund said, 'We should write something; we both write', well especially he writes, you know, he writes! 'We should write.' Yes, but where do you begin? All we need is a word. Edmund says, 'now', I say, 'pier', Edmund says 'pier. and' and then we went our separate ways.

When we came back here to Stromness we were four or six words apart in the length of the texts that we'd written, and apart from a couple of minor word changes, that's how it stayed.



Edmund: What's lovely about that, of course, is that the work draws you all the way in, so it's a threshold. You know, you come into this amazing threshold at the end of the gallery and the words take you in the wrong way, so to speak, all the way down to the water, then you walk back again. Words and buildings are really special anyway and I'm praying that all summer long people walk up and down saying them all aloud. [laughter] I'm hoping that there'll be lots of children running up and down saying words in the silent gallery. Because words are, of course, alive in lots and lots of ways. And materially it's gold. So, you know, golden words are kind of special too.

David: It sparkles. So, circling round to my next question, this activity of light was very, very important in arriving at the completion of these lines of writing. There was a fantastic excitement at the thought that there could be this horizon as you approach the water, particularly visible this last few days where late in the day we've had some direct sunlight and fantastic sparkles of water bouncing up into the gallery. That activity of light – which is really why the text work is gold, because it sparkles – that activity of light reaches out both towards Edmund and towards me in the object works that we make, in different sorts of ways.

[David points] This is a work of mine, it's called *Analemma*. An analemma is this figure-of-eight shape. Some of you, if not all of you, will recognise it: it's the path that's plotted at noon by the sun over the course of a year, at the highest point of the sun on a given day. Due to the tilt of the axis of the earth, it crosses over on itself into this naturally very, very beautiful form. I didn't quite realise

OPPOSITE
David Ward,
Analemma, 2015

RIGHT
Detail of Edmund
de Waal, *the lost and
found*, 2015



until the Pier's curator, Andrew [Parkinson] explained to me that here we're looking almost due east. There are many happy chances in the development of the exhibition and one is that the sun rises pretty much through that window, and in terms of the opening date of the exhibition, June 22nd, parallel to the ascent and descent of the sun within a day or so of the summer solstice.

Mike: It's clear that your work is very much, in many respects, about light, about the relationship between light, the human body and the landscape. I don't know if I've ever said this to you both, but sometimes when people ask me what's special about Edmund's work, I find I say the same thing as I do of your work, David. It's quite important to understand that light, the experience of the land and our physical relationship to the environment and to the hand is, as it were, compared and contrasted and turned around in both your groups of works. I really hope that this context allows people to see both artists respectively in such terms.

Edmund: There is quite a lot of the hand and the body in both our works. For example I've done a piece in that gallery over there which is called *the lost and found*, which is a series of very small black vitrines that contain black porcelain vessels all of which are, basically, very 'handled' objects.

It's a response to this landscape here, of stones, thinking about the body, of lots and lots of worked objects in the Orcadian landscape, endlessly finding fragmentary, broken, beautiful, worked objects. It's a kind of response to a walk in Orkney, really, what you pick up and how you examine it, and you try to work out whether it's been touched by the sea or touched by a human being, and that's my hand piece here. [To David] And you've got your wonderful 'body' pieces.

David: Yes, there are black and white images here that might appear to be landscapes or quite abstract images; but in fact they are an aspect of paper, of wet photography, of using paper and developer and fixative, making very simple photograms, where I am putting



OPPOSITE
David Ward: contact
sheet, 1977, works by
Kenneth Armitage, Barbara
Hepworth and Naum
Gabo, from Margaret
Gardiner's collection

RIGHT
View of Pier Arts Centre
interior, 1979

part of my own body in front of a piece of photographic paper and turning the light on and off.

Some of these look uncannily like a profile of the landscape and seascape: of Hoy, for example. It quite disturbed me because there was absolutely no intention of referring to anything else, no source to the image that could possibly have related so directly to, say, the western slope of Hoy as you look across from Ness Point.

There is something else about the body I want to say about your work in a minute.

But first, something Edmund and I have touched upon in our conversations is to do with how many fantastic things in life happen in a twinkle of an eye but equally they take time. Sometimes this is indeed a long time, deep time, and there is in our awareness of this a shared fascination and involvement with time, engagement with time and in the passage of time.

It might be, as Edmund pointed out to me at one moment when discussing these black and white photograms, that in the making of them, the exposure was a split-second of a light going on and off, but I made those sheets of paper in 1985 and forgot about them. I discovered them recently and realised that they were untouched in a manila envelope in the plan chest. So they kind of made themselves after all that lapse of time and this is naturally and quite properly, I think, the very first time that they have been shown. So there is a connection between an instant and the passage of decades and I think in what Edmund has just been talking about, his walk through the Orkney landscape is to do with touching a very

deep sense of time that I'm sure you are all incredibly aware of that is the life experience of this place.

Mike: Can we conclude by talking a little bit about Margaret Gardiner and the Pier collection?

Edmund: Very happily.

Mike: David, you were here at the opening of the Pier Arts Centre in 1979 and knew Margaret and the collection very well. What impressions do you recall from that time?

David: Coming here it was to do with the fine and subtle conversion of the building by the original architects, Heron and Burrough, and it was to do with the phenomenal artworks on those walls... One or two, a small number of which I had seen at Margaret's house in London when, very early in my career, I photographed them before they were relocated here. So I knew the artists' works already but the sheer vividness and the personality behind the way this collection had accumulated was immediately impressive.



Mike: I was here in 1982 working on the touring show *Seven Poets* with Erlend Brown [Pier Curator 1979–90] and enjoyed talking to Margaret about what the Pier is/was and was not. All three of us here today have very strong connections to Kettle's Yard in Cambridge (which is the former home of the curator and collector Jim Ede). And one of the things that has always struck me about the Pier is that it is *not* Kettle's Yard. There were some really key decisions that Margaret made with early curators and supporters about how the Pier would work. I think that is really interesting and one of the things that it allows is the dialogue between contemporary artists, either through further additions to the collection or in a project like this.

Edmund: Yes this isn't Kettle's Yard, I think that is really good thing to put out there. There are obviously real commonalities there but it is very, very interesting spatially. It still feels very homely in these spaces, but they weren't a house, the building wasn't a domestic space but it is still person-sized and so you move around it in a really good way and you can encounter pictures very close-up and in very surprising ways and very low down and very high up so it has got an extraordinary ability to make you encounter things in very beautiful ways and I think that is very much my impression of the DNA of the Pier; allowing people to really, really feel at home, it doesn't feel remotely like any other grand art gallery, but the work in it is spectacular, world-class, extraordinary art.

And so that intimacy is something which is so special and it is such a privilege to

actually be able to interweave work with particular paintings and particular sculptures and particular spaces at the Pier, which you can't do at Kettle's Yard because Kettle's Yard, for all its wonderfulness, had a very strong person leaning over it going, 'Do not move my collection!' [laughter].

David: Having said that, you probably know that Edmund did the most fantastic installation in the house at Kettle's Yard.

Edmund: But this is different, this is different.

Mike: We took a few strategic decisions in conversation with Neil and Andrew here at the Pier. For example we decided to make the works in which your works are in dialogue only from Margaret's collection but open out the possibility that post Margaret Gardiner's collection acquisitions were also around the building and that is partly to locate something of the qualities you have both mentioned.

I want to add that when Carol, Isla and Andrew [the learning, marketing and curatorial staff at the Pier Arts Centre] sent me through draft wall texts I was particularly struck that this was an opportunity to remind people that Margaret's own statements on the Pier explain that moving here was not an act of escapism and that her political activity and her political awareness were always very much part of her thinking. This might sometimes seem a contradiction in the Modernist context but it reminds us that one crucial element of Modernism was a wish for social engagement and clarity around some key aspects of social and political life.

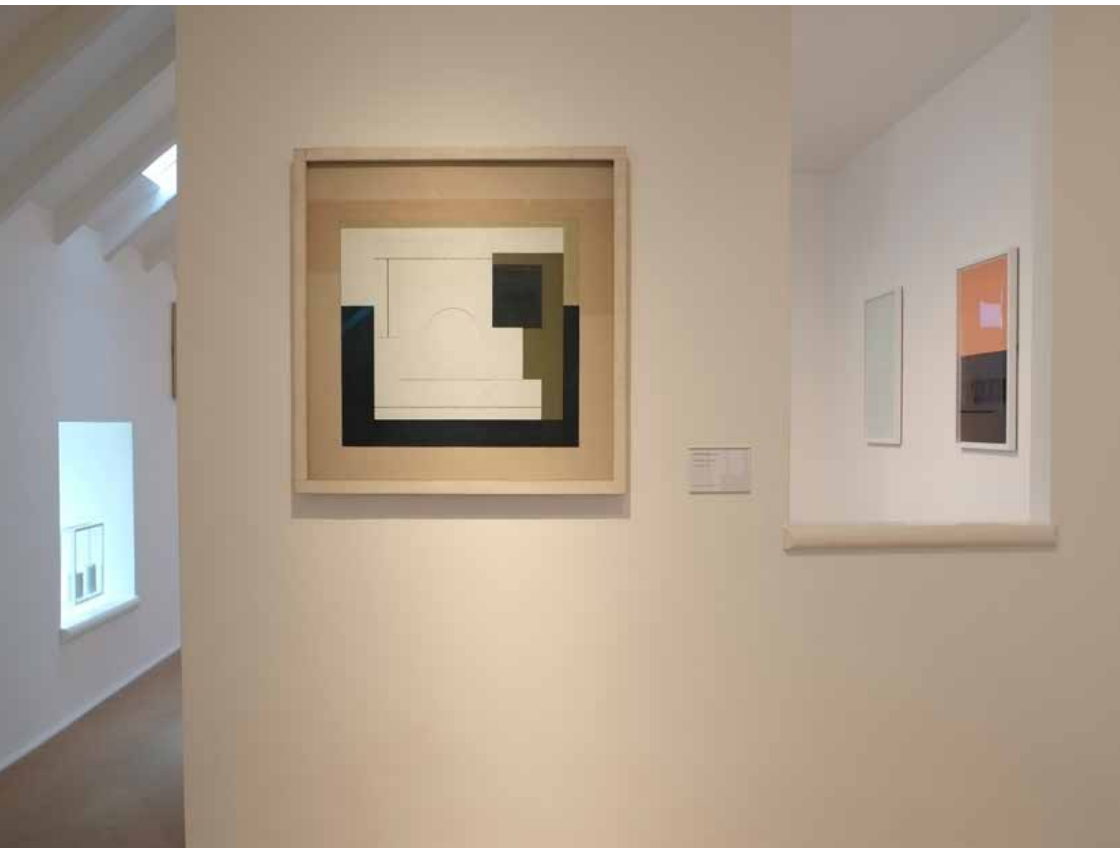


TOP
Installation view of David Ward and Orlando Gough: *Two Pianos on Two Floors* (detail), 2009, Kettle's Yard, Cambridge

BELOW LEFT
Installation view of Edmund de Waal: *a reading silence*, 2006, Kettle's Yard, Cambridge

BELOW RIGHT
Installation view of Edmund de Waal: *ghost*, 2007, Kettle's Yard, Cambridge





OPPOSITE
View of Pier Arts Centre,
2015, during first display
of *wavespeech*, showing
works (l-r) by Edmund de
Waal, Ben Nicholson and
David Ward

Mike: To conclude, Edmund and David have decided to read the text and for you to be the first people to tell us how it sounds.

Edmund: We're reading the whole of James Joyce's *Ulysses*. [laughter]

David: You might want to get some provisions in. [laughter]

David: I'd just like to say one thing in addition actually about the invitation to work with the Margaret Gardiner Collection. Edmund is quite right it is nothing short of an immense privilege to be invited to do that

and there is also thanks to Neil and Andrew and the entire team at the Pier because not only have they created that invitation but they have also invested an enormous amount of trust in us in reconfiguring and selecting and re-hanging the works we have selected, so it is an enormous thank you for that.

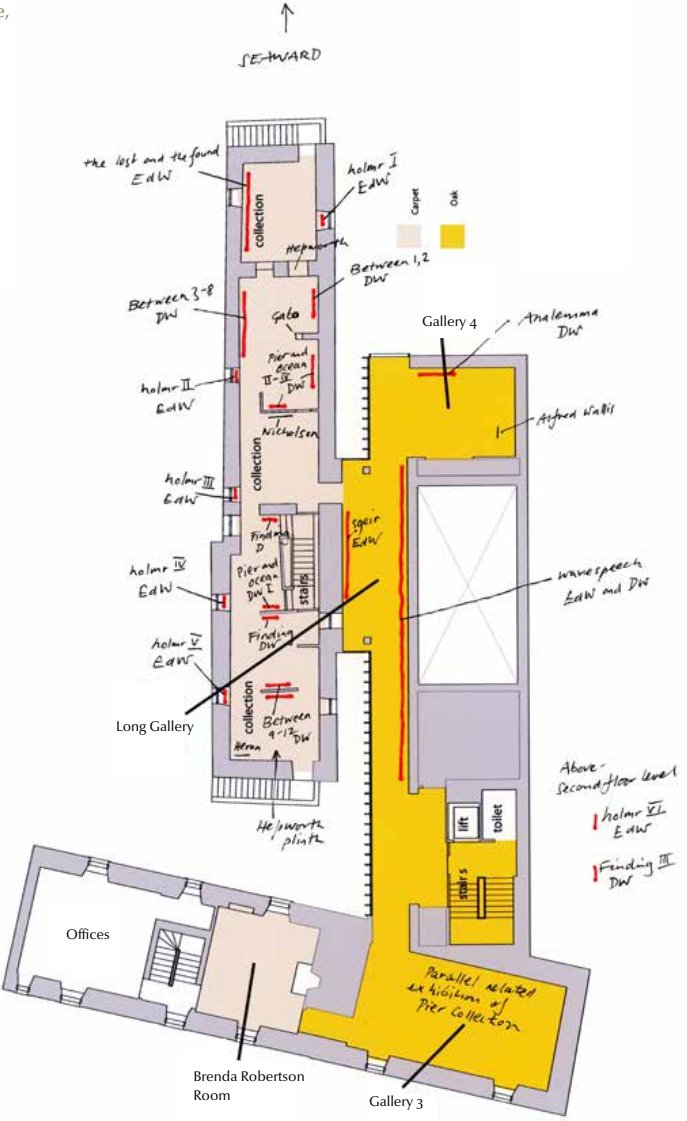
[David reads his text from *wavespeech*]

[Edmund reads his text from *wavespeech*]

[Applause]

David Ward and Edmund de Waal
wavespeech readings
Friday 19 June 2015

The Pier Arts Centre,
Stromness, Orkney
first floor plan



SUBSEQUENT IMAGES
Installation views of Pier Arts Centre,
2015, during first display of *wavespeech*,
showing works

(p. 31, pp. 32-3) Installation view of
Edmund de Waal and David Ward
wavespeech, 2015

(p. 34) By Ben Nicholson, David Ward
and Roger Hilton

(p. 35) David Ward, *Pier and Ocean*, 2015

(pp. 36-7) By Barbara Hepworth,
David Ward and Patrick Heron

(pp. 38-9) Detail and installation view
of Edmund de Waal *holmr, I & V*, 2015

(pp. 40-1) Works by David Ward,
Roger Hilton, Edmund de Waal,
Barbara Hepworth and Naum Gabo

(pp. 42-3) Detail of Edmund de Waal
the lost and found, 2015

(pp. 44-5) David Ward: *Photograms*,
1985-2015, with works by Roger Hilton
and Barbara Hepworth

(pp. 46-7) David Ward *Finding*, 2015,
with partial view of *holmr, IV*

(pp. 48-9) Edmund de Waal: *holmr, II*,
2015, with *Concourse*, 1953, by Barbara
Hepworth

(pp. 50-1) Installation view Edmund
de Waal and David Ward *wavespeech*,
2015, and Edmund de Waal: *sgeir*, 2015,
and detail of *sgeir*

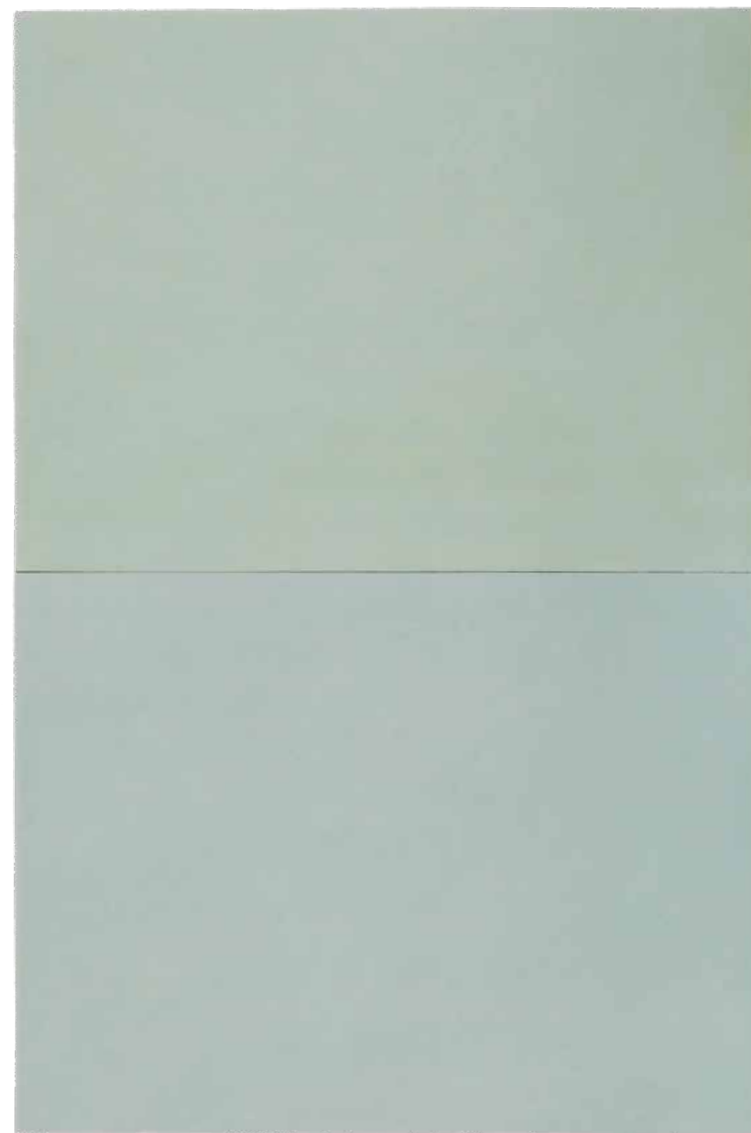
(pp. 52-3) Detail of David Ward: *Analemma*,
2015, and Alfred Wallis: *St Ives harbour and
Godrevy*, c.1934-38, (verso of *Yacht, Pink
and Green*, c.1934-38)

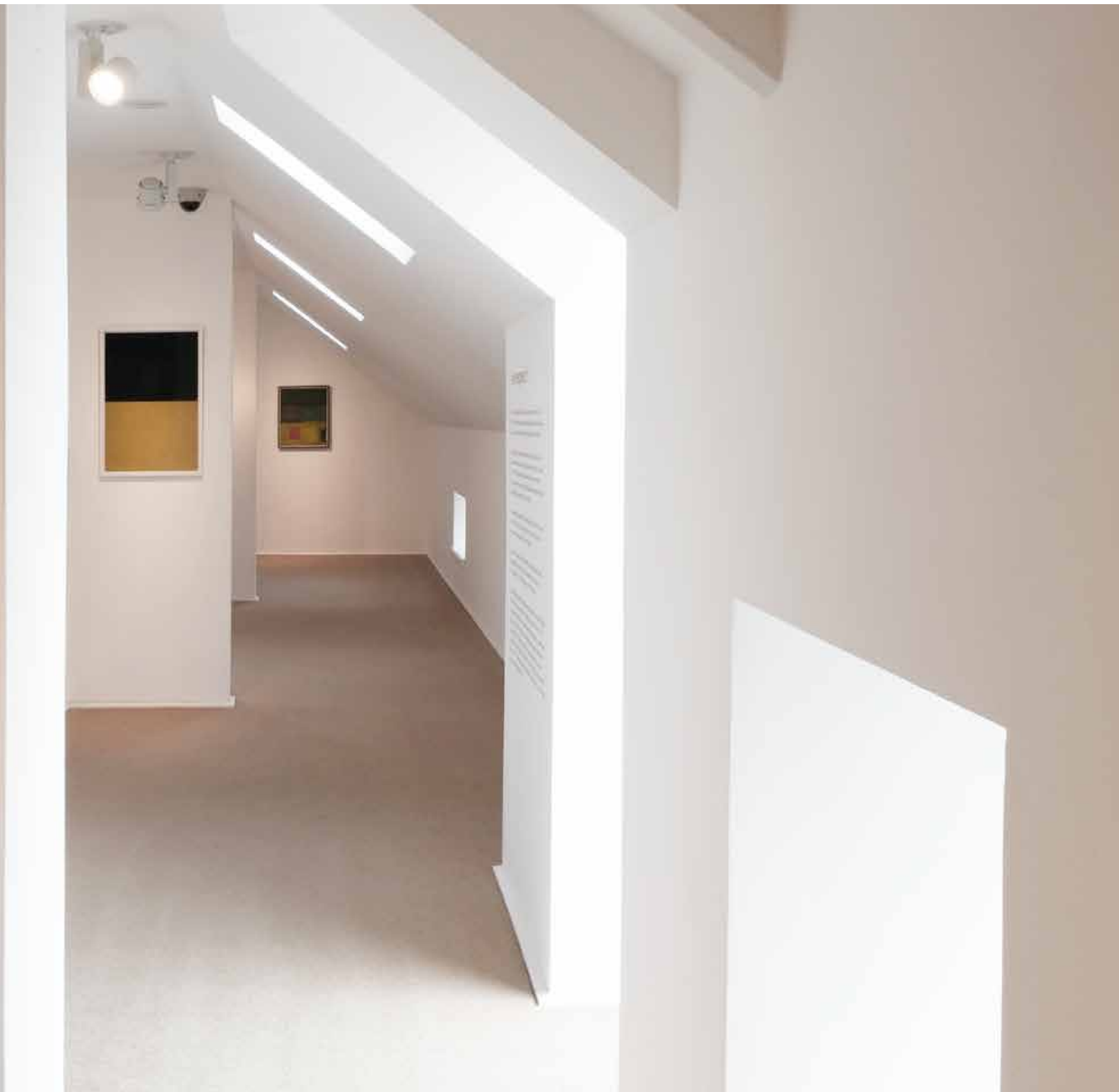
(pp. 54-5) Installation view of
Edmund de Waal and David Ward
wavespeech, 2015



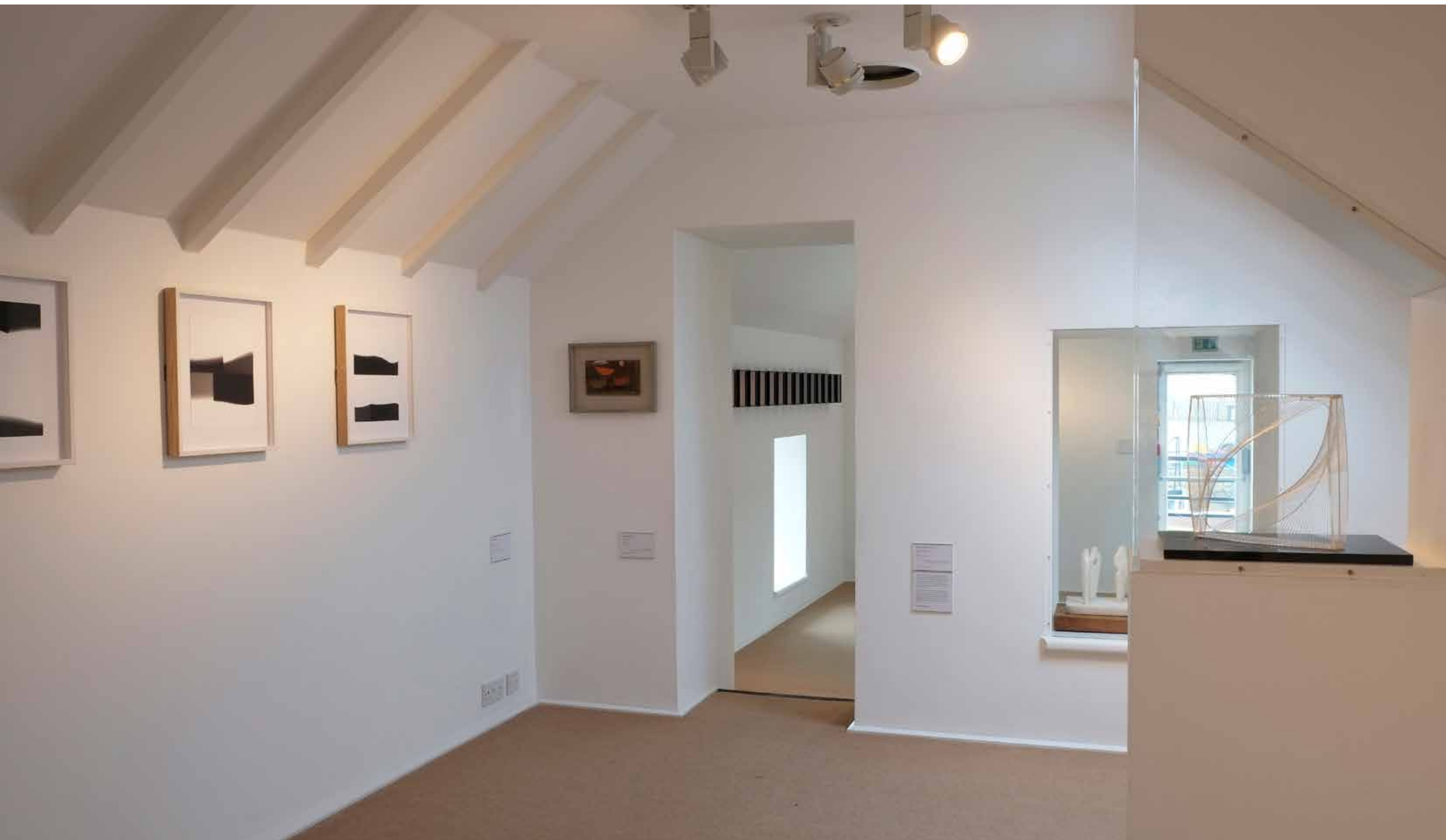


*...the water being out there. Sea being red and strange. A sounding line, a line in the sea, pier.
...the water being out there. Sea being red and strange. A sounding line, a line in the sea, pier.*

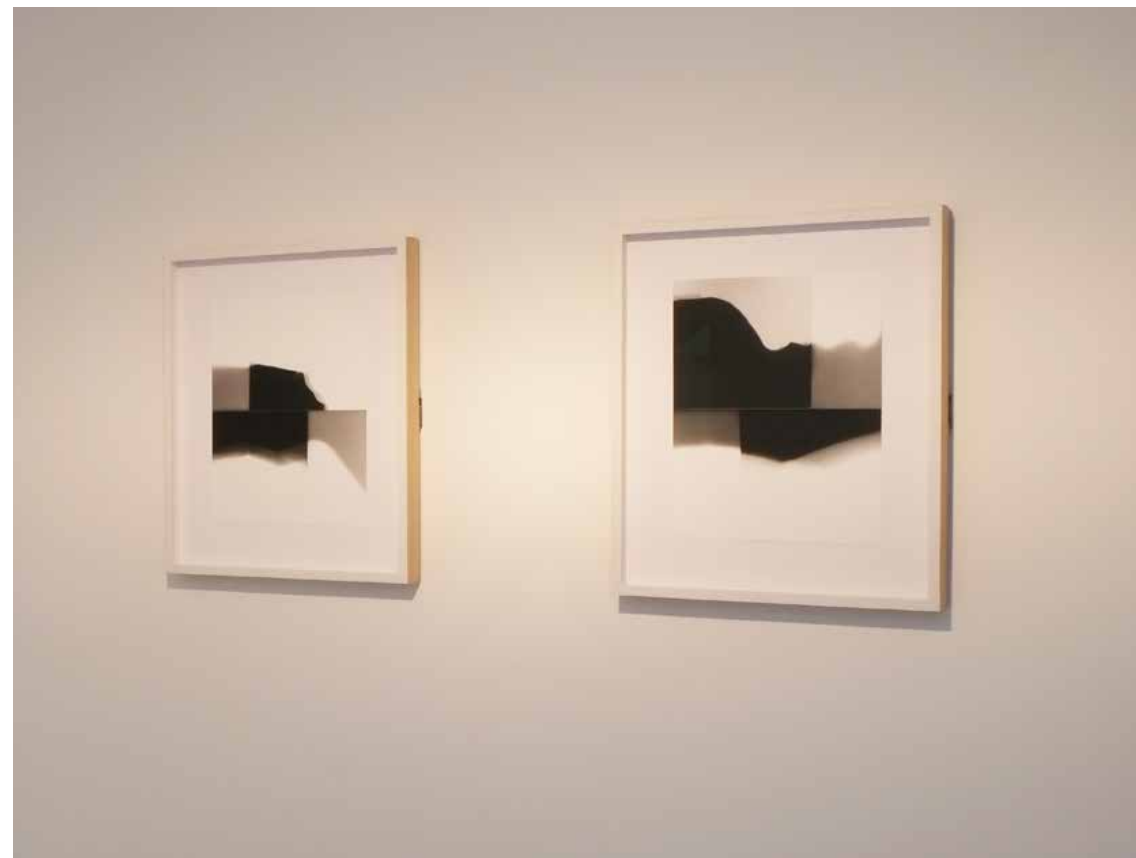
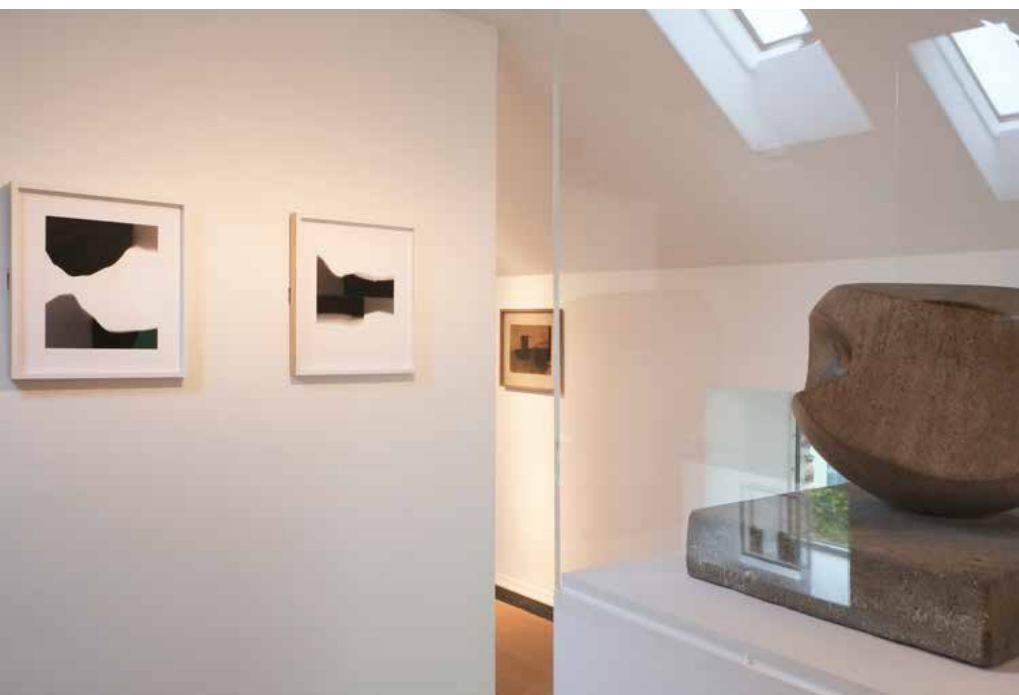




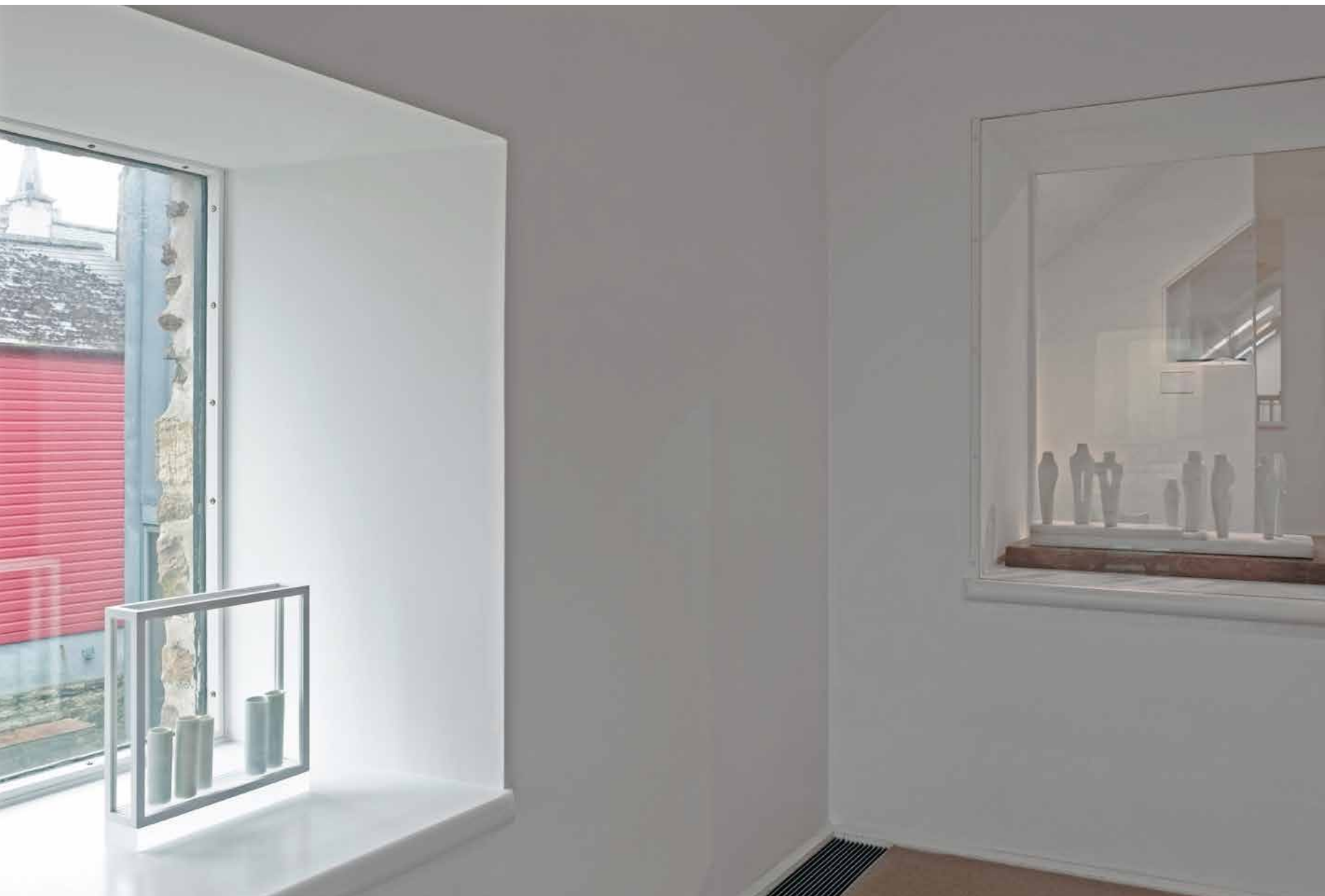
















Pier. And equivalence. Difference. Balance of energy. Wavespeech. Lading and loading. The left, overpassing, away-side or underpassing side of a river or stream.
Pier. And pause. Pier point. Of arrival. Of departure. Embark. Disembark. All aboard. Pier Extension. The pier as it extends from the shore towards a ship.

Pier. And pause. Pier point. Of arrival. Of departure. Embark. Disembark. All aboard. Pier. Embark. Disembark. All aboard. Pier. Embark. Disembark. All aboard.

Pier. And equivalence. Difference. Balance of energy. Wavespeech. Lading and loading, the heft, counting and recounting, marking, manifests, lists for the journeys,

Pier. And pause. Pier point. Of arrival. Of departure. Embark. Disembark. All aboard. Pier. Extension of shore out to sea. An arm. Out on a limb but not all at sea.

for warehousing, storing. Cargos. Weights and measures. The fulcrum of words and accents, the tilt in a sentence, the lightness and the lift, a gravid clutch of consonants, pebbles in the mouth.

Sturdy. Within harbour walls. Stone. Sheltered by sounds between islands. A coal store, made safe haven for art. Another fuel, for the spirit. Art on solid ground. Yet offering out to sea. Pier.

Where are we? Somewhere north. Somewhere near the sea marches, the call of trade, the tidal sweep, an edge, fragment of shards, a broken coast of rock where you stoop and you pick up a stone
Not a boat but a kind of ark all the same. Standing and offering out to open ocean. Pier and Ocean non-stop Ókeanos the ancient Greeks call the Great River like a serpent encompassing our

*and not know if it has been worked by hand or by the sea or by both broken, chipped. It is lithic you say as you turn and let it drop back. I remember listening to the sea in Japan and the names
world continuous surface of undulating wavespeech waters carry Phoenicians here from Mediterranean shores Norse prows preen the waves as Heaney says Hudson Bay and whalers meet their*

*for the sounds, the wavespeech, zawa zawa, soyo soyo, byuu byuu. What do you hear? Sinking and singing. Sea change rich and strange. A sounding line, a line in the sea, pier.
match on frozen ocean as John Rae ploughs on and we voyage out in our imaginations cast off I write and Hamnavoe slips her moorings setting sail waves wash what stays. Pier.*



...for the journeys, for warehousing
Sturdy. Within



Õkeanos Cycle II : Orcadia

David Ward

Outdoor sound installation, 2015

View of Stromness Harbour
from Pier Arts Centre, 2015

Lipper

For David Ward and Edmund de Waal
2015–2017

Rhona Warwick Paterson

Let us consider the lip
that rim between inside and outside
from thoughts to words

And equivalence.

Take the cup – too thick and we dribble,
too thin can scald or crack
and then lip against lip to the mouth –
a soft place with two and protection for teeth
for to survive is to bite: to eat, be nourished and live
(do we colour them bright to remind us of that?)

But to drink from a cup lipped in gold can upend a quotidian brew
where against that cool smooth edge
every slow sip
tips beyond
to a liminal lip, a threshold.

There!
at that brink between two colours
between Celadon and Cerulean
between Jacinthe and Nigrine
between Atrous and Icteritious
between Cyaneous and Niveous
There!

between *Pier and Ocean* we see the wavering line:
a horizon, that burnished blur between two worlds.

Islands are often defined
by the slip where the sea meets land,
(think of the shingle, the jetsam, the sand)
and remember
how as children we ran in mock horror
from that snotgreen creep of ocean
menacing shoe leather with crystalline tide lines
till, with hammering hearts
we watched in its wake
as traces of silt become shadow.

A *lipper* they call it in Orkney – that little wave in the tideway,
and to be given a *word*...well that's what lips *do*.
The language of waves as Joyce imagined – *seesoo, hrss, rsseeiss, ooos*
say those words!
With *pebbles in the mouth* feel how the lip gives form
this is *wavespeech*
hear this

And pause.

onto those moons on our fingernails
we press delicate tellin shells,
those little pink ears quietly listening,
from a *sounding line*
that crunch beneath boots on the shore.
Bare arms become lithic
in shielding the light from our eyes
Out on a limb but not all at sea
and a lip in time begins with
the slow slow slip
into clay

and so together, by hand and eye they build
an orrery of gilded words and vessels and colour.
Tilted upward and glinting with light,
a mirrored *Analemma* perpetually pursues
to the rhythms of the rolling lipper.
On wheels and waves
they submerge below in search
of that *quiet root*
that grows up and out towards a lip
to where – between them, two words are formed:

Pier. And...

Postscript

(transcript of email sent to David Ward, 2015)

Professor Colin Renfrew
(Lord Renfrew of Kaimsthorn)



OPPOSITE
Ring of Brodgar,
Orkney, 2014

OVERLEAF
Installation detail
of Edmund de Waal
and David Ward
wavespeech, 2015

Dear David,

Jane and I have just returned from Orkney, where we had an all-too-short visit, allowing us to see the new Ness of Brodgar excavations, which are very interesting, and very surprising for the scale of the neolithic buildings uncovered.

The other highlight was *wavespeech*. It was a marvellous blend within the Pier Gallery. We started of course from the first set of rooms on the first floor, with the great golden inscription as the fulcrum, and your own *Analemma* and Edmund de Waal's *sgeir*. I had (I am afraid to say) to ask my grandson Max to remind me, using his iPhone, of the definition of 'analemma', and then further enjoyed your polished suns (and am now wondering how much of that was understood at Brodgar in 2500 BC – probably most of it).

Then it was a real pleasure to explore the adjacent gallery and gradually suss out the freshly exhibited works. The de Waal *holmr* (either I or VI) in the end room was caught in sunlight with a beautiful shadow of the vitrine and its contents on the window sill, and this blend of sun, shadow, sea and ceramic was one of the special highspots of the exhibition. Another was your series of *Pier and Ocean* diptychs, which are beautifully understated. Again it was a special pleasure to locate and identify them among the works of the permanent collection.

The accompanying folder of texts was an additional delight – full of interesting pieces which greatly extend the scope of the exhibition. It was there that I learnt to look out for *Ökeanos Cycle II*, which was of course a breath of fresh air on the pier itself.

So it made a wonderful experience, working brilliantly in the Pier Gallery. Of the several exhibitions I have seen there it is by far the most successful. (I do admire the Artists' Rooms series and Damien Hirst makes a strikingly different and successful package, especially along with the Margaret Mellis collages – but in the Pier Arts Centre that was certainly contrast rather than harmony!)

So, all in all, it was one of the most successful exhibitions I have enjoyed in recent years, so I do congratulate you (and Edmund de Waal, whom I have not yet met) very warmly. Margaret Gardiner had a touch of genius in choosing Stromness as the recipient of her collection, and in the recent gallery it creates a wonderful environment, which is enlivened and refreshed by your wonderful exhibition. Ben Nicholson has never looked better and nor, I venture to say, have you and Edmund.

So many congratulations. It was a highlight of our visit to Orkney.

Sincerely

Colin

*and loading, the heft, counting and recounting, marking, manifests, lists for the jour
k. All aboard. Pier. Extension of shore out to sea. An arm. Out on a limb but not all a*