



**School:** Bath School of Art

**Researcher:** Camilla Wilson

**Project Title:** About the Heads

**UOA:** D32 Art and Design - History, Practice and Theory

## Research Timeline

Date	Rationale of research activities and decisions undertaken
April 2018	My previous site-specific painting/ curation project <i>OF AND FOR</i> provoked a discussion with David Waterworth, curator of the Heritage and Stephen Lawrence Galleries. I suggested that I would like to make a proposal to the Heritage gallery for a site-specific painting work, possibly alongside a sculptor to be invited to respond.
May 2018	Visit and tour of the Heritage Gallery with David Waterworth; he mentions the Heads stored in the Undercroft.
May 2018	I propose a work involving painting the interred Heads, realised as monochrome orange 'afterimages' to be realised directly on the walls. I suggest inviting a sculptor to engage with the space. The idea is welcomed by David Waterworth. David invites a sculptor, Jürgen Mester, to participate.
July 2018	Correspondence began with curators and guides at the Old Royal Naval College Museum on the building's history with conservation notes and reading briefings on the Heads. The invited artist Jürgen Mester proposes to show 3 figurative sculptures involving diverse materials in response to the animal and human aspects of the Heads and reflecting their idiosyncratic language.

August 2018	I begin to trial painting the Heads, talking to painting technician Tim Davies, on extending drying times for paint that has to stay wet for the period of realising these painted drawings. I realise that working on panel is a more practical solution.
September 2018	I invited the author and writer Rosie Dastgir to join me on the project, on the basis of a short story she had written. There was a correlation with the thematic of disinterment; the story was a 'ghost story' about Crossrail construction workers accidentally drilling into a plague pit. There was a correspondence with the idea of revelation of something hidden, an unseen history.
November 2018	Together Rosie and I went on an extensive tour of the Royal Naval College site with a guide. This amplified our understanding of the history of the building, the vagaries of its construction and we gained and shared insight and responses as to the relevance of the interred Heads to present day Britain.
November 2018	Rosie investigates the history of Robert Jones and researches contemporary street literature through collections of Chapbooks at Magdalen College and The British Library. She decides on contributing in the form of a small illustrated publication, echoing chapbooks of the 17 <sup>th</sup> century. The content will consist of an imagined Whatsapp conversation between the Heads, a brief set of 'Instagram posts' from historic figures in the story of the building, and a 'powerpoint'. These are realised as small analogue drawings to evoke basic woodcuts and etchings, contributed by Dastgir's daughters; these feature as icons and illustrations within the text. The idioms are contemporary yet realised with archaic means. The 'Whatsapp' conversation reflects the group chat idiom but also comments upon contemporary events in the light of Brexit debates and the spread of fake news.
April 2019	The invited artist Jürgen Mester installs 3 figurative sculptures involving diverse materials in response to the animal and human aspects of the Heads and reflecting their idiosyncratic language. My paintings are completed on 10 panels, installed architecturally, that is to say high, to echo their original architectural role on the façade of the Royal Naval College. The Chapbook content is elaborated and printed as a small publication for distribution during and after the exhibition.
17 April – 24 <sup>th</sup> May 2019	Exhibition at the Heritage Gallery, Royal Naval College.