

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

