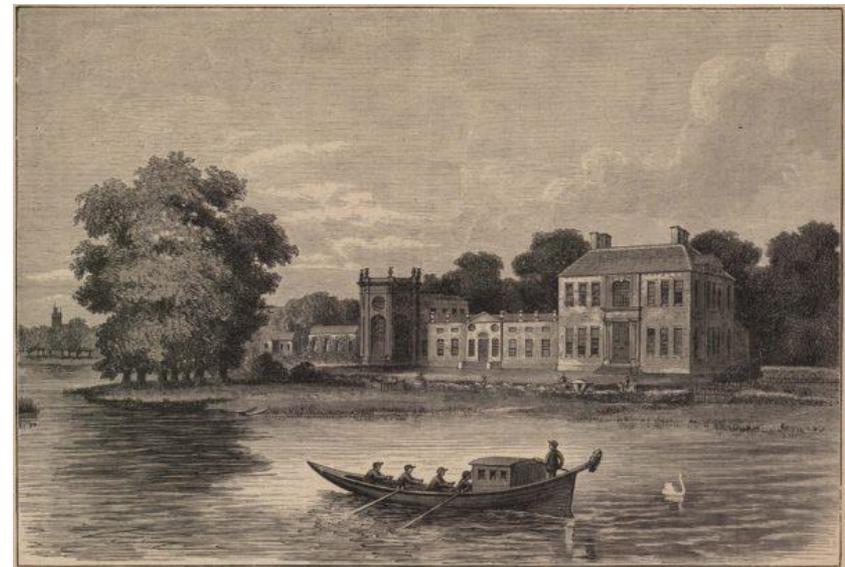
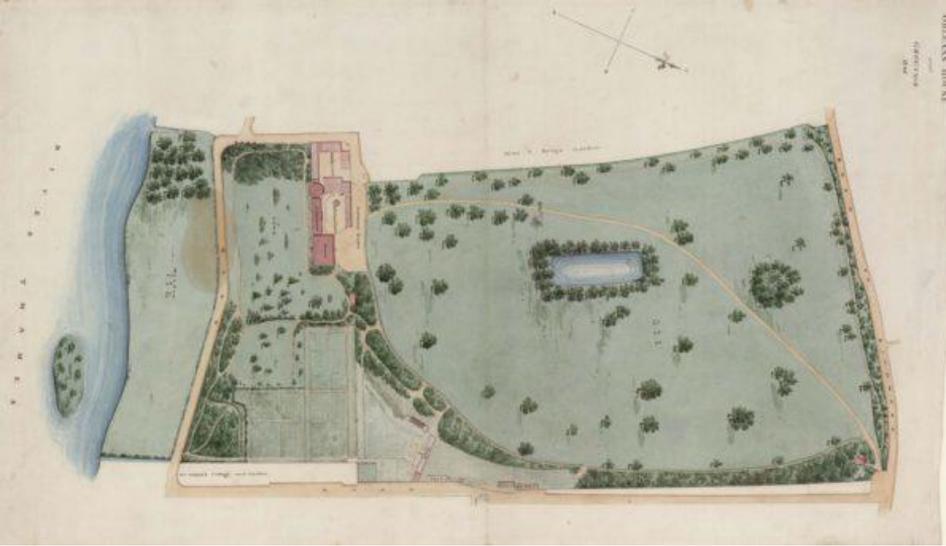


VICKY LONG &  
ELOISE MOODY

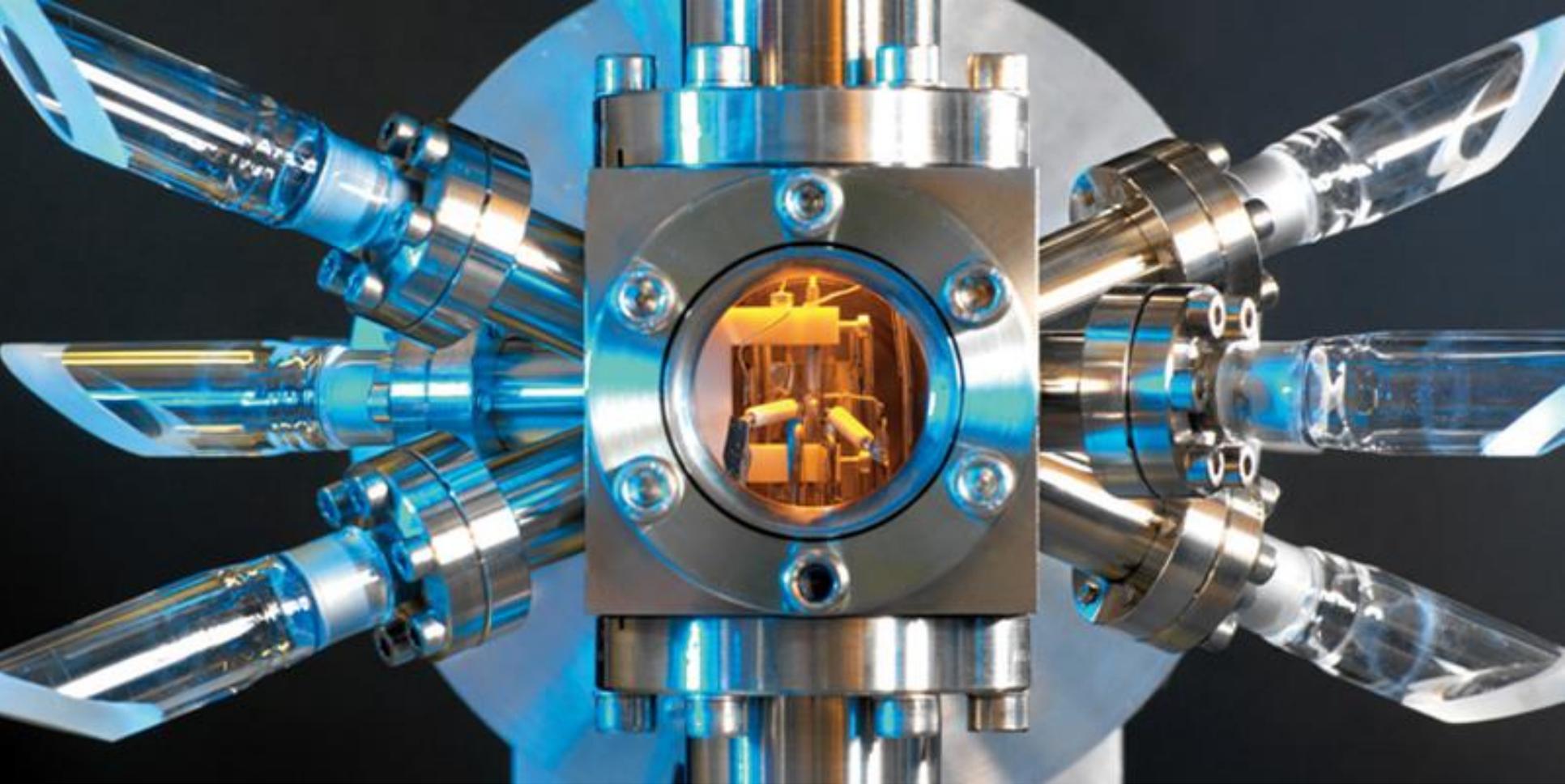
AT

ORLEANS  
HOUSE





We were invited to exhibit as part of [Remember the Future](#) and to take up a research residency during this time. From a base in the Stables block, we started to explore the gardens, house and the archives within. What would we find in the present of the past? And what bearing would that have on our thinking about the future?



Thinking about time, we travelled just a few kilometres along the Thames to the [National Physical Laboratory](#), the birthplace of the world's first atomic clock. The Laboratory's current Caesium Fountain Clock sets UK time and contributes to the global time standard, Coordinated Universal Time (UTC). Andrew Hanson generously guided us through metrology and the history of arriving at ever more accurate measurement standards.

eralization that doesn't work. When his great Italian friend Michele Besso died, Einstein wrote a moving letter to Michele's sister: 'Michele has left this strange world a little before me. This means nothing. People like us, who believe in physics, know that the distinction made between past, present and future is nothing more than a persistent, stubborn illusion.'

We became interested in how the act of measurement begets a relationship with the world around us. For instance, when we stop to measure and count the rings belonging to a tree. We thought too about how measurement can put distance between objects and eras, while at the same time philosophers, theologians, scientists have insisted that all time happens in one moment.



In the House Archives we found images separated by date but connected by content - for example, views of Orleans House and Gardens from the south side of the river; the same view but with a changing cast of characters, trees growing in size, weather states differing.



**TWICKENHAM.**

*London. Pub. by D. Walther. Brydges St. Covent Garden. 1823.*

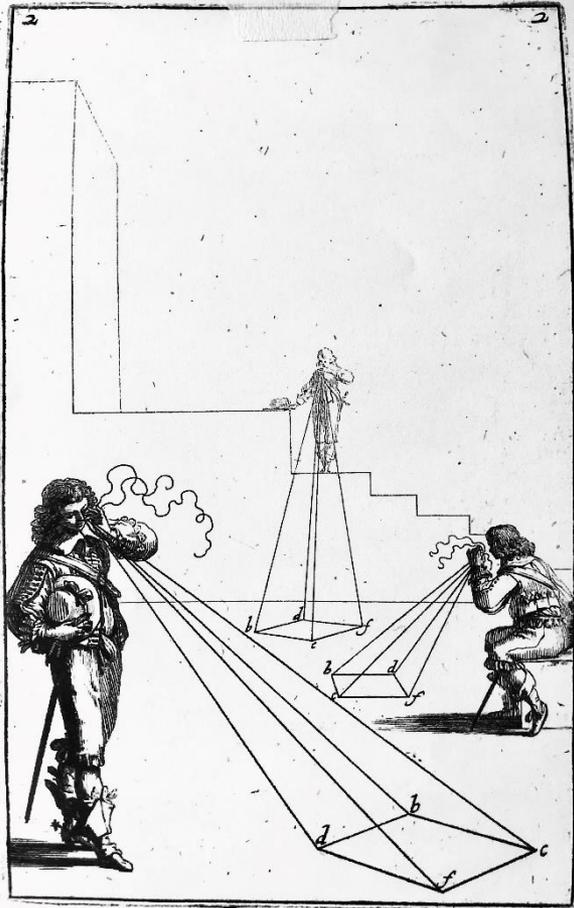
*Twickenham?*

*67<sup>5</sup>/<sub>8</sub> x 10<sup>5</sup>/<sub>8</sub>*

Eloise created a collage, binding numerous of these images into one, creating relationships through time. A young man in a boat looks back to see a well dressed group enjoying a river cruise, while above them birds fly into clouds belonging to another century.

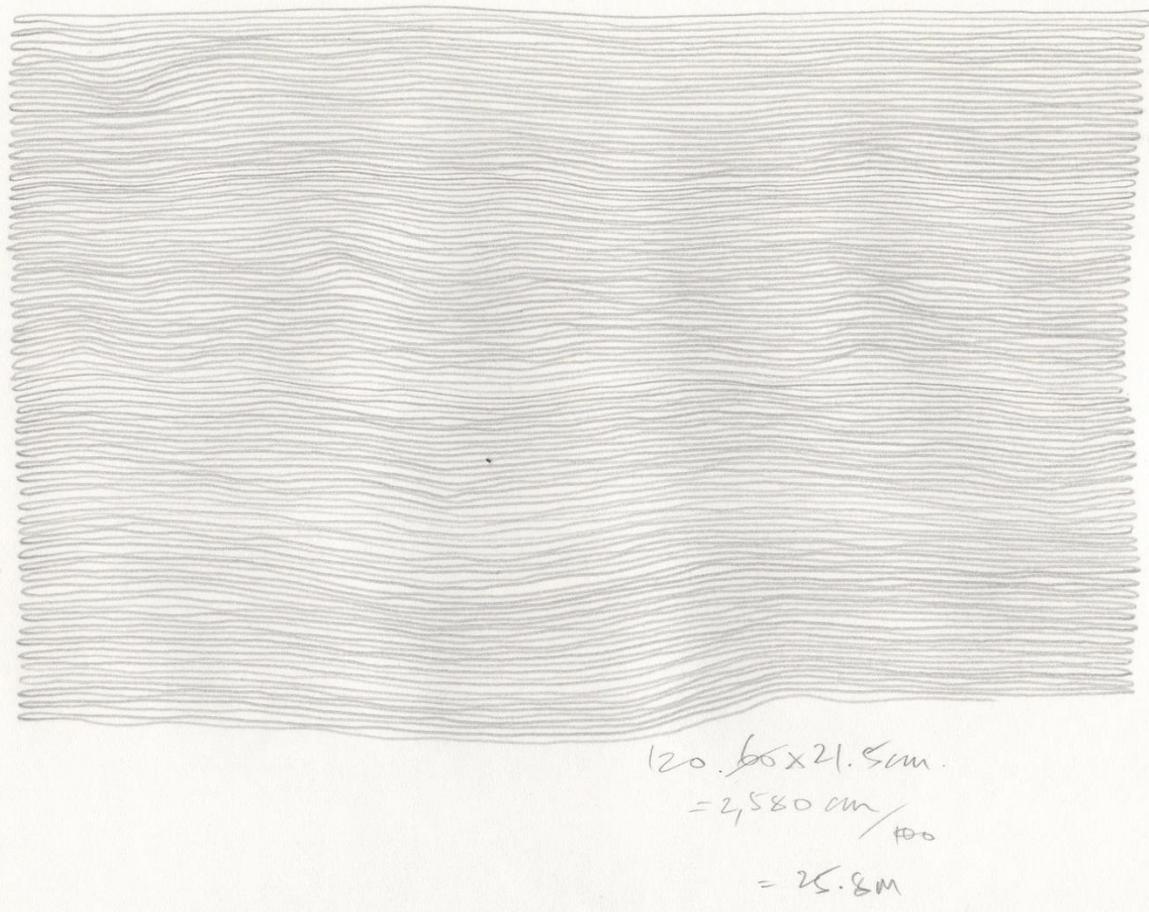


Vicky built up a set of collages which held a collection of things found on site: bugs, plants, historic plans, a geological map, chalk from the River Thames, etc.; everything assembled on top of watercolour marks, made after a walk through the woods.



One image to make it into these collages, was found away from Orleans House: *Les Perspecteurs* (1647) by Abraham Bosse The image is one of a series made to illustrate the science of linear perspective, a system that enjoyed great currency in the Eighteenth Century when Orleans House was built.

In Bosse's image we see a man drawing unruly threads into tight lines of perspective, creating clear form and vision. At Orleans House, the sophisticated geometry of the house, seen to best effect in James Gibbs' Octagon Room, spoke to us of the same tendency towards controlled form and vision. And yet in Bosse's image and at Orleans House today we see a tension between the tamed and untamed. For example, the disarray of the ends of the threads in *Les Perspecteurs* we found easy to relate to the unbounded life of the house's woods.



Carlo Rovelli writes that Einstein's theory of relativity 'describes a colourful and amazing world where universes explode, space collapses into bottomless holes, time sags and slows near a planet, and the unbounded extensions of interstellar space ripple and sway like the surface of the sea.'

In this description there seems to be a place for both certainty – where mathematical equations can work - and surprise. As artists we have become interested in the potential of play between the two.



And one of the things we kept in mind as we made our visits to the Archives was the way in which collections can be drawn together to give just one perspective on history. While this can offer a straightforward route through time, it can also miss bringing a greater diversity of truths to light. The past has myriad stories to tell and so will the future.

So, towards the end of our residency we felt that we'd like to go on to make artworks that could involve anyone and everyone in playful action. We might produce tactile objects and installations, inviting visitors to engage in measurement of the site and environment and through that encourage new understanding and a greater sense of the agency each of us can employ in shaping space and time for those ahead of us.



Vicky Long works across a range of media. She has a keen interest in people and place, and the dynamic of that relationship over time. She has worked both as an artist and as a producer. She founded Studio Long in 2013 as a vehicle for her own work, but her preference for collaboration is demonstrated by projects undertaken with academics, architects, performers and other artists. As a producer she has created long-running programmes, many ecologically themed, for organisations including Cape Farewell, Eden Project, Kew Gardens, Southbank Centre and Lambeth Council.

[studiolong.co.uk](http://studiolong.co.uk)



Eloise Moody is a multi-disciplinary artist/maker. Her work investigates subjects of memory, absence and belonging through socially engaged practice. Working with specific groups of people; from security guards and nuns to those who are the last in their family line, she helps to uncover and document moments of beauty, translating them into finely made artworks that often go back into the public realm. She has worked with the BBC Radio 4, Museum of London, Kettles Yard, Metal, London Wetland Centre, Kew Gardens, the Art Lending Library and Yorkshire Sculpture Park amongst others.

[eloisemoody.com](http://eloisemoody.com)