



**TIME HAS THREE DIMENSIONS**

Ted Goodden  
Kirtley Jarvis  
Ron Milton  
Jack Niven  
David Hind  
Emily Goodden  
Aston Coles  
Bentley Jarvis

## Foreword

THIS YEAR visitors to Eldon House have the opportunity to see the work of a number of contemporary artists in various locations on the site. Each piece appears to sit comfortably in its surroundings yet visitors should not be lulled into believing they are a series of mere lawn ornaments. The works, intrinsically, and by their mere presence challenge pre-conceived notions of what a museum or historic site should say. They tell the visitor an old story in a new way and reveal that everything we say about the house and its owners is a story, and is only as believable as the person who tells it.

Visitors will find that each of these works communicates some understanding of our site and its collections. I hope the public embraces Time Has Three Dimensions and uses the work as a starting point for their own tour inspired by a new way of seeing to question the relevance and significance of this and other historic sites.

It has been a pleasure to have this group of artists on the site and to observe their interaction with the house and the collection. The works and their careful siting about the grounds is a testament to their visions and to the respect they developed for the site and its foibles (including the staff). And in particular, working with Kirtley Jarvis has been at times inspiring and has reminded me of the potential we all have for finding new and interesting approaches to telling an old story.

Mike Baker  
Curator of Regional History and Eldon House

THE PRESENTATION of contemporary art and historical artifacts, which is the somewhat unique mandate of Museum London and Eldon House, are often seen as contradictory or exclusive endeavours. There is a common assumption that contemporary art and historical artifacts exist in separate domains, and that each has little or nothing to say to the other.

The underlying thesis and the real delight of Time Has Three Dimensions is that it shows us that this way of thinking and looking is nothing more than a lack of imagination. Just as the contents of Eldon House itself illustrate the continuum of the people who lived there, the works created for this exhibition show us how these same objects can create an ongoing, contemporary dialogue with those visitors who are willing to look closely, take time to contemplate and, most importantly, use their imagination.

Time Has Three Dimensions is the result of the hard work and generosity of a number of individuals. Kirtley Jarvis brought together a wonderful range of artists to respond to Eldon House and its collections and they are all to be congratulated for creating works that will be both thought-provoking and amusing for our visitors.

Mike Baker has admirably coordinated the project for Museum London, Becky Boughner has provided curatorial assistance, John Tamblyn and Jack Niven have done a wonderful job of documenting the installations and Bob Ballantine has once again designed a beautiful catalogue to showcase the work the artists have created.

The catalogue itself would not have been possible without the generosity of a number of community supporters and their support, coordinated by Susan Cassan, has been extremely important to the project. I would like to thank the Canada Council for the Arts, the Ontario Arts Council, and the City of London for their ongoing support of our exhibition programming.

Brian Meehan  
Executive Director

## Introduction

THE SPARK for *Time Has Three Dimensions* was a postcard from the late London arts patron Nancy McNee describing an exhibition of contemporary art at The Grange, the Art Gallery of Ontario's historic house. Intrigued by the potential for contemporary and historic interplay, I went to Eldon House with this in mind, only to be repelled by the clutter. Not wanting to abandon a percolating idea and remembering vivid encounters with outdoor art installations in England, I pitched the idea for an exhibition of outdoor work on the grounds of ELdon House to Contemporary Curator, Robin Metcalfe, and Curator for Regional History, Mike Baker, both of whom were very receptive.

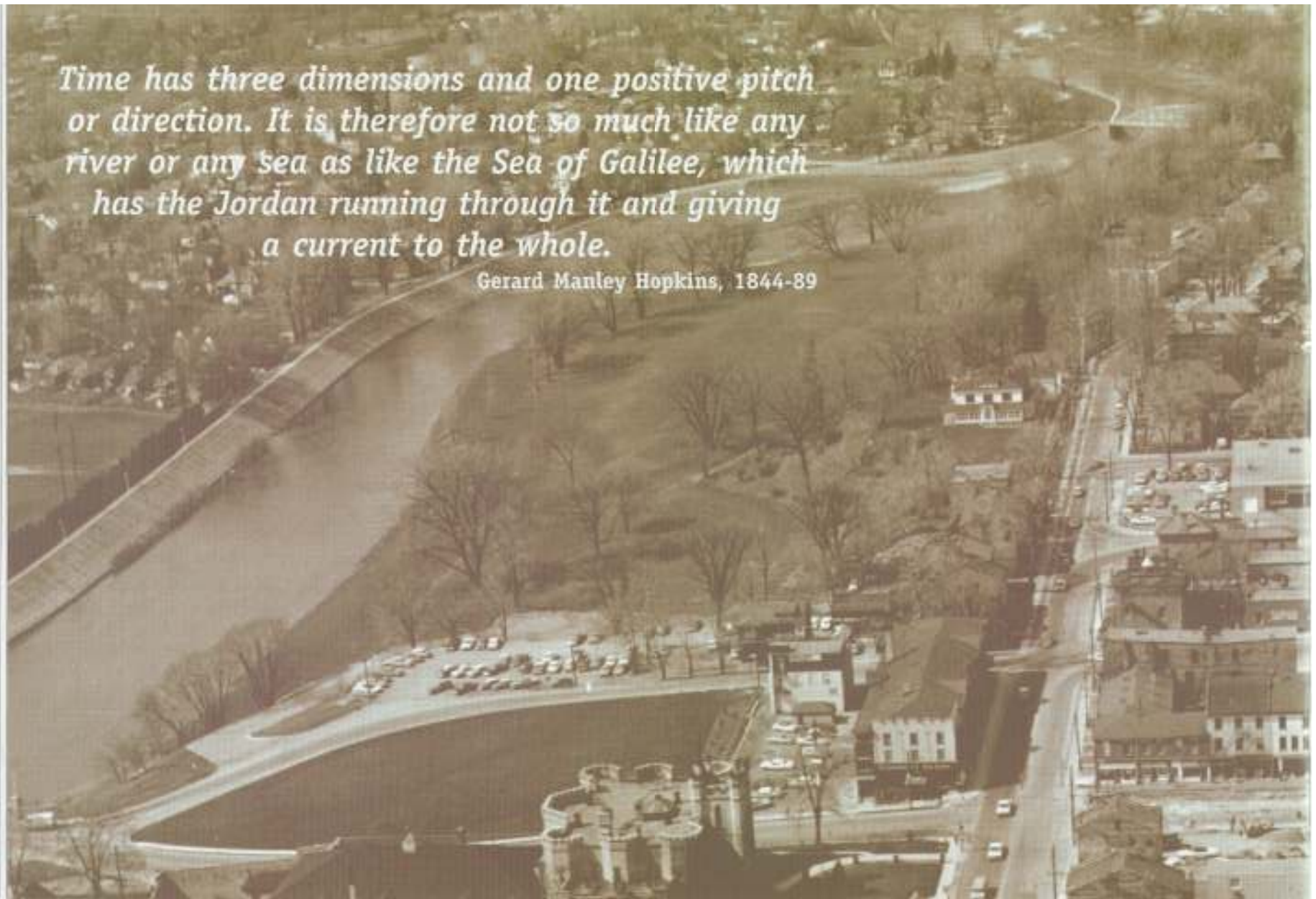
While canvassing artists for interest in the project, it became apparent that creeping around an old house and using that experience as a springboard to create art isn't everyone's idea of a good time, but that there was a surprisingly strong predisposition to this behaviour among people I was related to, either genetically or by marriage: hence, the preponderance of Jarvises and Gooddens in the list of artists.

Two years after its conception, three dimensional work by eight artists working in a variety of media - sculpture, stained glass, sandblasted marble tile, painting on vintage linoleum - is interwoven throughout the grounds and interior of Eldon House. Each artist has responded in a very individual and often playful way to the history, site or artifacts of London's oldest residence, built in 1834 and home to four generations of the Harris family. The contributors range in experience from two recent graduates of the Beal art programme through to established artists who have worked for over 25 years in their studios.

Kirtley Jarvis, Guest Curator

*Time has three dimensions and one positive pitch  
or direction. It is therefore not so much like any  
river or any sea as like the Sea of Galilee, which  
has the Jordan running through it and giving  
a current to the whole.*

Gerard Manley Hopkins, 1844-89



## Time Has Three Dimensions



ISN'T IT INTERESTING when families move into houses. Families are unfailingly eccentric, and their eccentricities are best demonstrated through material culture which is either generated or collected and then installed within a domicile. Eldon House's inaugural family, established by John and Amelia Harris, possessed the standing and wealth over four generations to amass a proud array of eccentricities upon the walls, floors, and cupboards of their estate. The preserved animals, the endless trinkets, the books and furniture and art works - this material legacy suggests a bloodline of people with an unusually broad, <sup>occasionally</sup> macabre, and definitely restless curiosity.

This is not the only family that has 'lived' here, however. Since 1960, a tribe of historians, gardeners, curators, custodians, endangered by the municipality, has lived here with the purpose of preserving the history of the home for public benefit. If you look, you notice Eldon House displays the stamp of their eccentricity as well: the motion triggered halogens, stanchions, fire alarms, the nylon fishing line knotted protectively around chairs and sculptures, the clunky donation box, the tiny catalogue numbers on items suggesting decades of meticulously anal categorization. In other words, there has been a succession of nervous, cautious adjustments to the home which have transformed the space into a museum.

In 1999, when Jamelie Hassan was invited by the London Regional Art and Historical Museum to be the first artist in residence for Eldon House, she decided to do the work of pioneering a third wave of occupation, this time by contemporary artists. Hassan moved in, coordinated a brain trust of artists, performers, and essayists, and posed hard, essential questions about class, culture, colonialism, race, and history. She brought in new objects as well as rearranged, removed, and reclassified old ones. Hassan forced a present day consciousness upon the space of the home; she declared ELdon House as an entity fit for contemporary interaction, its contents no longer to be just carefully preserved, but rather to be enlisted into a living, evolving dialogue.

Aerial view of Eldon House and grounds, April, 1966  
*London Free Press* Collection of Photographic Negatives, D.B. Weldon Library, UWO



**2. Ted Goodden**  
*Seven Sisters*  
 stained glass diptych,  
 painted, etched with  
 collaged elements

*Designing this diptych for "the smoking nook" at Eldon House has given me the opportunity to review my own connections to Victorian life. A reliable part of my studio practice since 1979 has been the repair and restoration of Victorianera stained glass windows. London, as the birthplace of the Stained Glass Dept. of Hobb's Hardware, has a rich Legacy of domestic stained glass. Fundamentally, I agree with the modernists: "Art is a way of thinking, not an illustration of thought." So I cannot say that the*

*eight vertical strips in these panels represent the Harris family matriarchy - Amelia and her seven daughters. But I might say that my choice of materials and colour was informed by the rich, brooding and claustrophobic interior of Eldon House.*



The eight artists whose work comprises *Time Has Three Dimensions* continue the work begun by Hassan. Gathered together by artist/curator Kirtley Jarvis, and intriguingly selected with reverence to her own family ties (her brother-in-law, daughter, and brother are all participants), they present a series of mostly outdoor work, which will inhabit and alter Eldon House and garden over the late spring, summer, and early fall of 2004. Like all the generations of goings-on before, these artists have modified the space in a singular and very peculiar way.

Each of the eight works is a celebration, explosion, or meditation upon the less immediate, and in some cases completely overlooked aspects of the home's contents. Tiny details of Eldon House are reflected upon, sometimes used to enliven the artist's own subjective narratives, other times to expose the tenuous and extraordinarily complicated relationships with time, nature, and geography which these Little bits of material culture have loaded up inside of them. In other words, *Time Has Three Dimensions* is a presentation of fresh artistic eccentricities dedicated to eccentricities previously ensconced.

#### TANGLED PORTRAITS WHICH BLUR RATHER THAN ILLUMINATE

Ted Goodden's stained glass diptych, entitled *Seven Sisters*, is a very personal reaction to the litany of trophies and weapons hung against the dark floral wallpaper of Eldon's back hall. Goodden, whose studio practice is regularly devoted to the repair and restoration of Victorian-era stained glass, designed *Seven Sisters* to challenge the smugness behind the Victorian understanding and treatment of the organic world, a smugness very apparent in this house. However, this is a friendly challenge; *Seven Sisters* is set so harmoniously within the interior it barely looks out of place; the counterpoint it offers never attempts to deny the grandeur of the surroundings.

The glass is set inside two copper lined frames, and hung in order to intentionally harness the Last clean shaft of light from the hall's only window. The work intersperses very rounded fragments of cream coloured, machine patterned Victorian window glass amid rose, very noble blue, and handblown red glass. These components push against each other like dissimilar but competitive forces of growth. They do not describe nature as an efficient, mechanistic, or divinely designed force, but as something altogether less rational, and more primal.

The eight vertical panels in which the piece is divided, as well as its title, suggest that this is a kind of portrait of the original Harris children. However the inescapable associations with blood, bone, and teeth asserted by the coloured elements suggest that if a history is being related

here, it is the history of the Harris clan as a lineage of fleshy animals. This is the history which the rest of the house constantly forgets.

Jack Niven's *Nonesuch Bowers*, a grid of twelve miniature portraits painted on round samples of fabric and flooring, bears the same gentle dissonance with its surroundings as Goodden's diptych. The tensions don't erupt from these works; indeed they are so at home, they beg to be considered part of the history of the house. Like Goodden, Niven has located a part of Eldon House's heritage that gestures towards his own artistic practice, and which also embodies the Victorian approach to nature. This moment occurs within the Robert Ronalds 1817-1822 collection of pressed flowers, contained within twelve large botanical volumes kept in the house.

Pressing plant-life into the pages of a book forces materials from two distinct spheres into symbiosis. The flower is removed from its organic cycle and achieves an immortality as a literary and scientific symbol when set into the page of a book. The paper page alternately becomes imbued with fresh botanical life, has its own pulpy origins reawakened, and makes a futile step towards the natural world. Each material shares something, each material is somehow subsequently compromised. This is the same dynamic at play in Niven's paintings. Here he presents twelve small oils, each a circular portrait of a banal environmental detail - birds eggs, magnolia blossoms, branches, moths, - flattened on top of shiny, plasticized skins of flooring and fabric. The hand-rendered singularity of the painting sits uneasily upon the machine fabricated floral and geometric patterning of the background, suggesting two types of natural representation, neither of which has any means of communicating or blending with the other.



**4. Jack Niven**  
*Nonesuch Bowers*  
oil on vintage Congoleum flooring;  
vintage fabric samples

*I began the small nest paintings as a way of working with the photographs I have been taking for several years of the magnolia tree in bloom on the back lawn of Eldon House. The rondels of found flooring from about 1930 seemed a natural setting on which to place these tiny bird dwellings. Other elements connect to the collection of small plaques, sculptures, needlepoint by household members, miniature portraits, paintings and photographs of the community and region, as well as the extensive leather-bound volumes of dried flora in the library. Some pieces are more directly related to a Fictionalized biography of my own ancestral heritage.*





**5. David Hind**  
***Almost Remembered***  
 reclaimed steel, beeswax

*I am not much of an historian, so my approach to Eldon House was less connected to the house's specific stories as it was with my own emotional response. Like Emily Goodden, and I'm sure many of the house's visitors, I was instantly attracted to the hunting trophies, simultaneously seduced and repulsed by the animal parts. These trophies, as well as some items in the nursery (specifically the livestock toy figurines) suggested certain connections between the loss of childhood and the loss of that which is wild. Of course, with loss, there is always creation.*

It is in the contemplation of *Nonesuch Bowers* that an uneasiness bubbles up. The nest egg portraits are arranged to form an inverted cross, there is a strange tension between a specific cluster of grain silos positioned in one corner, with the universal symbolism of the skull, bone, the twisted branches in others. It is as if a wealth of perspectives - historic, present day, personal fiction, and Jungian myth - are casually integrated together by the same brushstrokes. *Nonesuch Bowers* is not interested in the telling of a single narrative, rather it wants to create a confusion of different narratives.

David Hind's large, two dimensional outdoor sculpture, *Almost Remembered*, is an exultation of the tiny act of looking; it is a portrait of a very insubstantial historical object, contemporized through sheer magnification of scale. The sculpture, a towering fusion of reclaimed steel and beeswax installed in the earth and encouraged to be grown over with plant life, depicts a single hand holding up a toy animal figurine for consideration. The toy is from the playroom on the second floor; it crudely depicts either a humpless camel or a short-necked giraffe. Hind includes the catalogue number which has been inked onto the toy by Eldon's archivists; he does this to point out the complicated multiple lives of this object, simultaneously a toy, an icon, and an artifact.

The genesis of this work is intriguing. An animal exists in the wild. Its discovery is made known to humankind, its likeness is rendered into a child's toy, the toy is retained and catalogued by the museum, the artist photographs himself holding the archived toy in his hand, renders this photographic moment in steel and wax, and sets the finished representation in the ground in hopes that plant life will eventually swallow it. How many times has that original animal been refracted by the human hand and mind? Is it possible for whatever is left of that 'animal' to connect to the nature that now grows up to meet it?



Clearly Hind is interested in clashing two opposing systems of immortality. In the realm of nature, things live, grow, decay, die, and become seed in an enduring cycle of constant change. In the realm- of human culture relentless work is done to freeze time via the classification, documentation, and enshrinement of those items we feel must inform future generations. Creating a work in which these two systems compete is ultimately an exercise in absurdity, but as Hind seems eager to demonstrate, it is an absurdity which can be beautiful.

#### KINETIC DEVICES WITH UNCERTAIN MOTIVES

Ron Milton's *Homage to Wenman Wynniatt*, begins with a well known story. Sarah Harris, one of John Harris' seven daughters had taken a liking to a visiting army officer and invited him to one of Eldon House's numerous dances. The officer, Wenman Wynniatt, was seen entering the party at the late hour of 10:15, looking very pale, very wet, and suspiciously silent. He walked through a crowd of people, into the dining room, and vanished. Two days later his corpse was found north of Blackfriars Bridge, the oldest bridge on the north branch of the Thames, his watch stopped at precisely 10:15, the same moment he had been seen entering the hall.

Milton's sculpture is essentially a fusion of the story's prop pieces. The frame of Eldon's grandfather clock, fish and smooth rocks from the Thames River, and a crown constructed to emulate the ironwork of Blackfriars Bridge, are all grafted and hinged to each other. It's as if in the excitement to tell the ghost story all of the narrative elements gushed out in a single breath. The work is deliberately larger than grandfather clock size, just enough to dwarf the viewer back into that childhood place where the narrative finds its first uncritical audience. This is an homage all right, but not to Wynniatt. It is an homage to a good story's ability to make antique elements spring to life and infect the imagination.

### 3. Ron Milton *Homage to Wenman Wynniatt*

steel and aluminium

*The bridge structure at the top of the sculpture is reminiscent of Blackfriars Bridge, the oldest bridge on the north branch of the Thames River where the body of Lieutenant Wenman Wynniatt was found. Wynniatt was an officer stationed at the British garrison who was courting Amefia and John Harris's daughter, Sarah. His watch was found on his body, stopped at the precise hour that he had made a late appearance, drenched and silent, at on Eldon House party the night before. The steel frame and pendulum were inspired by the Ryerse clock in the front half, one of the possessions Amefia brought from her family home in Port Ryerse after marrying John Harris following the War of 1812. Viewers can interact with this sculpture. Once the fish pendulum is set in motion it keeps going, as does the story of Wenmon Wynniatt, one of the ghosts at Eldon House.*

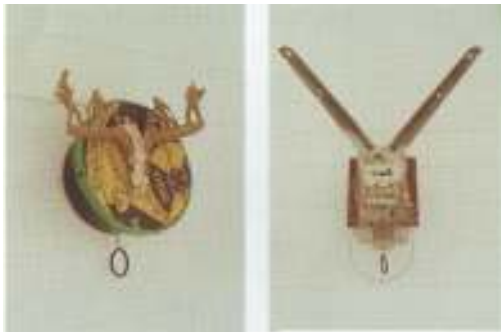




6. Emily Goodden  
*Animalia Project*  
mixed media



clockwise from top left:  
*Plasma Prince Channel 42*, c. 1997  
*Totally Playground Princess Pony*, c. 1986  
*Felix Woofer III*, c. 1989  
*Tucker's Triumph*, c. 1994



You are barraged by a bold display of animal trophies as you step into Eldon House. These status symbols reflect wealth and power as well as Ronald Harris's hunting skill during his years working as a mining engineer in central Africa in the early 1900s. New breeds of animals have come to the garden with an updated series of trophies referencing pop culture. When you pull the cord, these interactive sound sculptures suggest what noises these strange creatures might have made.

It would be wrong therefore to classify *Homage to Wenman Wynniatt* as totemic, a thing which does work to soothe the unrealized desire the story describes, or which earnestly seeks to establish a mythic status to this tale. Milton's motives are a little more cheeky. This is after all an over-sized toy, complete with shiny moving parts, and no desire to relate the story with anything other than childhood glee. There's a nice tension in the materials too, the weather resistant aluminum pendulum swinging on top of a mild steel support. It reminds us how precarious this glee is, that over time, the steel will rust, the toy will break down, and only a complicated fragment will remain.

Childish glee and the desire to make playthings is equally evident in Emily Goodden's *Animalia Project*, four interactive assemblage trophies, designed to satirize the ones in Eldon's main hallway. Goodden's trophies are each equipped with a pull-string sound recording, made from scratched up, modified components of children's toys. They bristle with references to television, baseball, electronica, plastic, and garbage, obvious markers of the 21st century, and suggestive of a kind of pop-culture wildlife that can be hunted out and displayed with the same garish pride that Ronald Harris took in collecting his animal horns a hundred years ago. Goodden and Harris may in fact be operating from the same urge: 'look at this bizarre and wonderful moment of life I have captured and mounted; look at how curious and oddly shaped the world is:

*Animalia Project* benefits greatly from being placed outdoors, or to be specific, the quasi-outdoor space which is Eldon House's front porch. The fresh, bright, whiteness upon which Goodden's trophies are mounted gives them a whimsy that would have been lost had they been installed inside. Indoors, these trophies would be angry, they would point out the violence, the arrogance, and the conceit behind Ronald Harris' prizes. Outdoors, they remain gentle, and seem content to focus on the fact that trophies, more than anything else, are absurd. Indeed, hanging trophies fabricated from a miscellany of mass manufactured parts outdoors is exactly as ludicrous as hanging the preserved remains of nature indoors.

If there is a statement being made, it is to illustrate how refracted and removed our ongoing relationship with 'the wild' is getting. Goodden's deformed plastic horse head, the 'televised' image of the deer, the horns and skulls created from baseball trinkets or machines, make a mockery of the fact that many of us have Lives that are so concrete and urbane that we have no direct experience of 'wildlife' Left. All we have are the plastic replicas.

Bentley Jarvis' *Bridge to the Past* is a musical instrument constructed from modest sources, stainless steel electrical conduit, hangar wire, and hardware. None of the fasteners, cuts, and joints are hidden; the intention here is not towards an aesthetic construction. Instead, this is a device with the sole purpose of chiming out a fantasy of what time sounded like 170 years ago. Pairs of tubular bells fan out, each pair tuned to the opening two notes of an array of musical compositions composed in 1834, the year of Eldon House's construction. They are reminiscent of the pipes of a church organ, which is likely deliberate given the sculpture's intentional position in alignment with St. Paul's Cathedral (the Harris family church at the end of Fullarton Street). The noise generated by this work is also eerily similar to that of a church's carillon.

Whether intentional or not, *Bridge to the Past* mocks the process of history, points out the folly of trying to preserve a valid picture of the past. The works of music which are portrayed here have been reduced to fragments so tiny they have no ability to relay any feeling or real information; plus they are encouraged to intentionally overlap each other. The resulting amalgam of sound demonstrates how authorless and unsingular most creative actions become over time, how they mesh into each other. In the same way, you never look at Eldon's animal horns and think of the individual animal, you never look at furniture or a toy or needlework to imagine the individuality of that thing being made. Therefore, even though all of these notes have been authored, all of these notes have been previously played, it is the wind, chance, the whimsy of children and visitors with no musical aspirations that now unconsciously give them life. Perhaps Jarvis' goal is one of liberation, hanging out musical notes on two washing lines in a garden, banging them out in the open air, returning them to the primal ether.

## 8. Bentley Jarvis

### *Bridge to the Past*

*galvanized and stainless steel*

*Each pair of Bridge to the Past's belts is tuned to the first two notes of a piece of music written in 1834, the year Eldon House was built, which was during the Romantic period. Music of the Romantic period is uniquely dynamic and enduring. Among the romantic composers we still listen to today are Robert Schumann, Felix Mendelssohn, Franz Liszt, Frederic Chopin, Gioacchino Rossini, Johann Strauss, Sr., Hector Berlioz, Niccolo Paganini and Richard Wagner.*

*After cutting a tube to length to establish one basic pitch, an equation on a spread sheet software program is used to determine the length of the pipe needed to produce the other note. Longer pipe produces a deeper sound. The pipes in Bridge to the Past are all the same diameter and thickness.*

*For maximum vibration the chimes are hung at the node point which is located at .2242 times their length from the end. Tone quality depends on what is used to strike the tube. Bentley has provided hardwood dowels for striking the chimes.*





7. Aston Coles

**Map Read from Without**  
steel and lead

*Map Read from Without is a study of space made in steel, derived from the topographical lines of the City Engineer's Office Land Survey Map of Eldon House and its grounds, File #D-027, June 6, 1960. My current work is concerned with the description of phenomena and the multitude of forms assumed by the notion of map, from hand drawn street maps to schematic diagrams, from flow charts to oral directions given to tourists (from not-so reliable sources!). My purpose is to expand the world through the reversal of the traditional map/world relationship (where the map is merely an accurate description of what was already there). By switching the roles, as is done in math as seen in the division/multiplication relationship, the world is made manifest through the very description of it.*

#### TOOLS WITH OBSCURE ABILITIES

Aston Coles forces a collision between culture and nature by literally anchoring a map of Eldon House into the very earth which the map attempts to describe. *Map Read from Without* is a rendering of a City Engineer's Office Land Survey Map, circa 1960. The map is etched into steel, and cut and tiered to demonstrate the topography of the land leading from the house down to Harris Park and the Thames. The map is welded to a steel stem connected to a floating lead counter-weight in the earth, allowing the work to sway easily in response to wind or human touch.

Aston Coles works with maps because they are expressions of honesty. Virtually no one creates a map with the intention of perpetrating a lie - they are deliberately construed with an array of practical, consensually understood information. Unlike the other artists, Coles had no opportunity to visit Eldon House prior to the installation of his work. Not wanting to be dishonest about his relationship with the site, he narrowed down his understanding of the venue to the single diagram he was provided which described it. Coles has dutifully copied this map with the notes scrawled onto it by curator Kirtley Jarvis, indicating its role in the discussion of how Coles would participate in the exhibition.

And yet despite all this honest intention, the map is virtually void of any kind of useable truth. Because it is fixed into position, it can only describe that swatch of Land already immediate to the eye. The map can not put the reader in any greater context than the one in which the viewer is already situated. Even more confounding, the most obvious feature of the map is a boxed 'x' indicating the placement of Coles' sculpture; but it is in the wrong place. The map therefore descends into a mire of imperfect self-reflection.

Kirtley Jarvis *Nine to Five* is an incomplete yet very functional sundial, concocted to tell time between the daylight hours of nine to five, between April and September only. The reason for this may be entirely practical, having to do with the hours in which the site is accessible to the public, and the length of time her work will remain embedded in the Eldon House lawn. However, the work percolates with a sense of greater purpose, its design is specialized towards another goal.

Each hour marker is characterized by a pattern or element transcribed from nine of Eldon House's many peculiar details, each of which has been thoroughly researched by the artist. Employing the minutiae of the house in the service of a clock which relies on a human shadow to work, demonstrates an activism at play here. Jarvis clearly wants the hard sun to bash upon these details and enliven them, she wants people to interact with these details even if it is through the rudimentary novelty of time telling. She wants the brightness of the natural world to redeem those details which are forever consigned to the gloom of the indoors.

With luck, the viewer may stop to consider exactly what kind of time they are constructing. Is it the time of day, year, century? Are streams of time folding over upon each other here? Because this clock is a fragment like everything else in Eldon House, these questions will never fully be answered.

#### 1. Kirtley Jarvis

##### ***Nine to Five*** Sundial, 12 marble tiles, sandblasted and painted

*Facing the house, stand on the month tile and your shadow will be cast towards the hour tile.*

*When I began this project, Eldon House appeared frozen in time to me, its artifacts as static as fossils in bedrock. Thinking of a treasure hunt, I chose objects which looked interesting from each of the major rooms to base my sundial motifs on. As I deciphered the identification numbers written in spidery code on each piece, I discovered that Eldon House is a pastiche. Some of the fine antiques from England dating from the 1700s were inherited by Lucy Ronalds, who married into the second generation of Harrises. Others were collected on world travels. When the house was given to the city in 1960, Don Routledge of Routledge & Burton, interior designers for prominent London families, added 63 items to the inventory and played a role in creating a fiction - the "Red Room", the "Pink Room" and so on. Furnishings and objects from Gibbons Lodge, the Museum London Permanent Collection, and private donations round out the tableau. The artifacts become animated as I traced their origins and I came to appreciate their potential to transport us into the past, while informing us about the present and pointing the way to the future.*





Kirtley Jarvis

*Fire Alarm*

Linen thread embroidered on linen, 26.0 x 21.5 cm

also proves that all houses, even the most tended-to museums, must bring in new collections of people and new ideas, and must evolve accordingly.

Kirtley Jarvis installed a second work as part of *Time Has Three Dimensions*. Entitled *Fire Alarm*, it is not listed in the walking tour brochure, and is positioned humbly in the second floor hallway. It provides the exhibition's post-script for anyone lucky enough to stumble across it. It is literally a perfect embroidered copy of a 1975 note written by Stanley Beacock, then director of the London Library which managed Eldon House, complaining about its failure to pass a recent fire inspection. The note laments that Eldon House will have to be modified to adapt it to the standards of the present day. *Fire Alarm* succinctly describes the melancholy in knowing that the pure preservation of history is a fool's errand; it

Tor Lukasik-Foss

May, 2004

### About the Author

**Tor Lukasik-Foss** is a visual artist, writer, and performer who has been deeply active in the Hamilton culture scene for over a decade. He has recently stepped away from two positions, that of outreach coordinator at the Art Gallery of Hamilton, and president of the board at Hamilton Artists Inc., in order to pursue his creative interests on a full time basis. While at the Art Gallery of Hamilton, he was responsible for three major initiatives: a film and new media series, a performance series, and the coordination of a gallery space dedicated to community diversity. He has written catalogue essays for several publications of the Art Gallery of Hamilton and the Hamilton Artists Inc, as well as for DeLeon White Gallery in Toronto. His writing has appeared in such publications as *MIX Magazine*, *Hamilton Magazine*, and the *Hamilton Spectator*.

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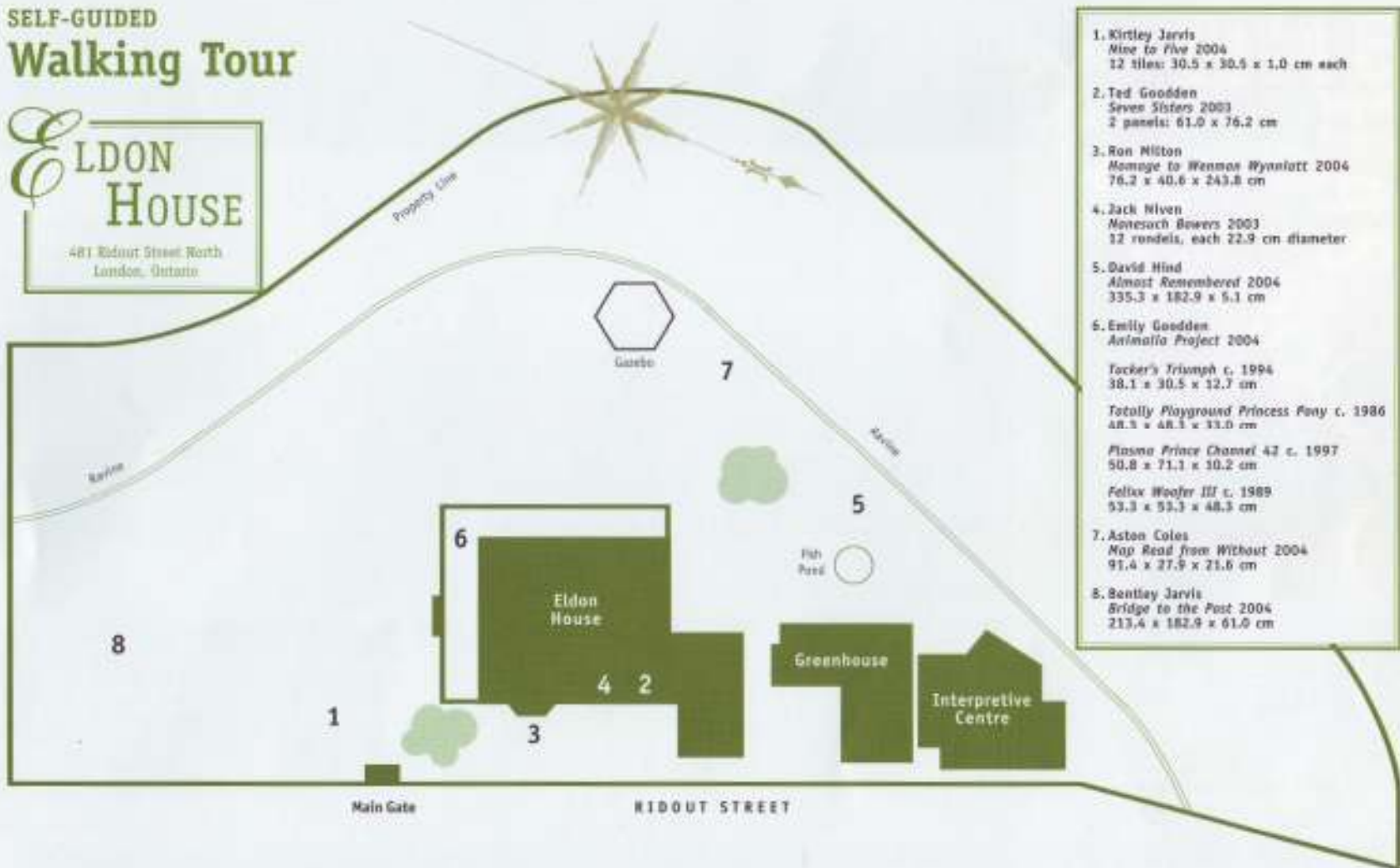
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SELF-GUIDED  
Walking Tour

**ELDON HOUSE**

481 Ridout Street, North  
London, Ontario



1. Kirtley Jarvis  
*Mine to Five* 2004  
12 tiles: 30.5 x 30.5 x 1.0 cm each
2. Ted Goodden  
*Seven Sisters* 2003  
2 panels: 61.0 x 76.2 cm
3. Ron Milton  
*Momage to Wenman Wynnfart* 2004  
76.2 x 40.6 x 243.8 cm
4. Jack Niven  
*Moresuch Bowers* 2003  
12 rondels, each 22.9 cm diameter
5. David Hind  
*Almost Remembered* 2004  
335.3 x 182.9 x 5.1 cm
6. Emily Goodden  
*Animalia Project* 2004  
  
*Tucker's Triumph* c. 1994  
38.1 x 30.5 x 12.7 cm  
  
*Totally Playground Princess Fovy* c. 1986  
48.3 x 48.3 x 33.0 cm  
  
*Plasma Prince Channel 42* c. 1997  
50.8 x 71.1 x 10.2 cm  
  
*Felix Wooler III* c. 1989  
53.3 x 53.3 x 48.3 cm
7. Aston Coles  
*Map Read from Without* 2004  
91.4 x 27.9 x 21.6 cm
8. Bentley Jarvis  
*Bridge to the Past* 2004  
213.4 x 182.9 x 61.0 cm

**Time Has Three Dimensions**

Eldon House - Museum London

May 1 - September 26, 2004

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