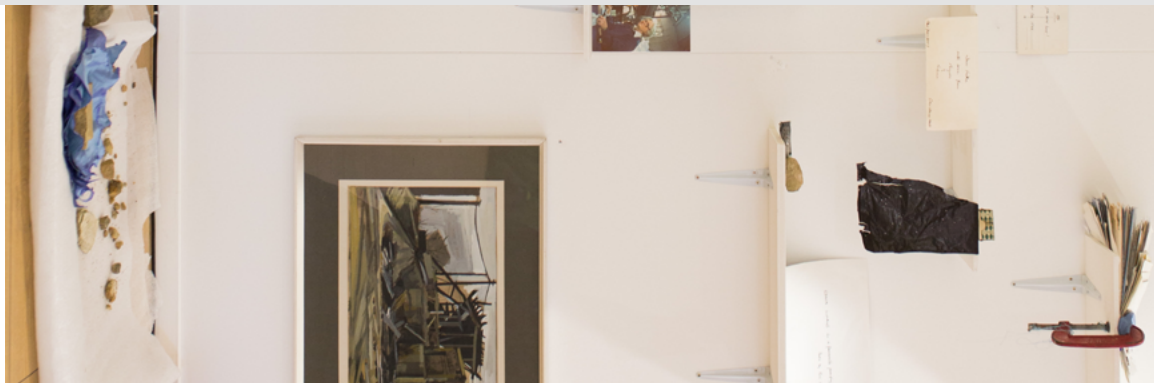
Aggregate
Fritha Jenkins & Edna Lumb



Curatorial Foreword

Catriona McAra, University Curator

‘Aggregate’ is an industrial metaphor, a convergence of materials and ideas. This exhibition is a work in progress. It explores the complex intersections of feminism and sexuality in a range of industrial contexts. *Aggregate* is intergenerational and multidisciplinary, bringing together two artists working through different historical moments and in different artistic media, but both responding to the multifaceted topographies of industrial archaeology.

Aggregate seeks to reactivate the industrial landscapes of painter Edna Lumb (1931–1992) in the contemporary sphere. Edna was a Leeds born alumna of what is now Leeds Arts University during the mid-twentieth century, post-war period. In 1951 she was awarded a travel scholarship to France which sharpened her focus and enabled her to delineate her lifelong subject matter.

Fritha Jenkins is an interdisciplinary artist based in London, working primarily in sculpture, performance and video as well as with archival ephemera and found objects. This lends her practice an experimental, outsider appeal; Fritha is committed to such edgework. A key aspect of her ongoing research has been field trips to local quarries in Leeds such as Bramhope and Horsforth where Edna once painted and from which Fritha has collected samples of mud, sand and river-water to bring back to the gallery. In doing so, we highlight the importance of the ‘site’ and transport Edna’s paintings back to their northern sources.

That Edna broke new ground as one of the few female portrayers of such sites makes it all the more surprising that her work has been largely unacknowledged to date in art history and beyond (albeit for a few national collections and a handful of dedicated followers). Similarly, archaeological sites of industry are often pushed to the periphery of the urban realm and cultural imagination. *Aggregate* endeavours to bring both back into the frame. It operates as a feminist mode of calling attention to historical oversight and of enacting change in perception.

We are thrilled to be working with Corridor8, and with guest-writer Nina Wakeford (Royal College of Art), an artist and sociologist, whose practice complements the ethos of Aggregate, particularly Nina’s current residency for ‘Art on the Underground’.

The legacy of Edna’s partner, science writer Angela Croome (1925–2016), also looms large in this archival excavation. Angela was intrinsic to a previous exhibition, *Industrious Pioneer* (12 February – 11 March 2016), which I co-curated with Rachael Hickson–Pearce. We dedicate *Aggregate* to Angela’s memory.

Aggregate
Fritha Jenkins & Edna Lumb

Acknowledgements

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Aggregate
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Aggregating — 22 February 2018
A performance by Fritha Jenkins

Materials used during the performance include; Thames river water collected from under the bridge in London, bath water collected into latex gloves during a bath and rubbed in graphite, glitter rocks collected from Horsforth quarry which were danced with and then given out to the audience, soil collected from Cat's boots after she'd cleaned them back in the gallery following the trip to Horsforth quarry, which was subsequently rubbed into Fritha's boots, carbon paper from Angela Croome's flat which Cat typed into passages from Edna's copy of 'The BP Book of Industrial Archaeology' by Neil Cossons (using Edna's mobile Remington typewriter on a windy day), glass vessels made by Gayle Price in conversation with Fritha at her lab, Edna's interviews written on Fritha's body and spoken.

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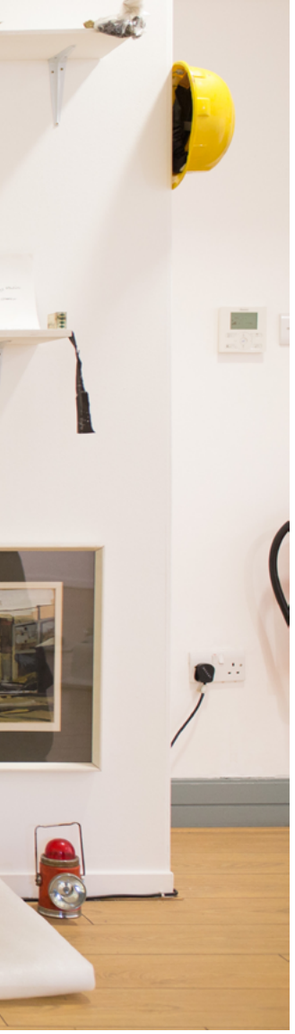


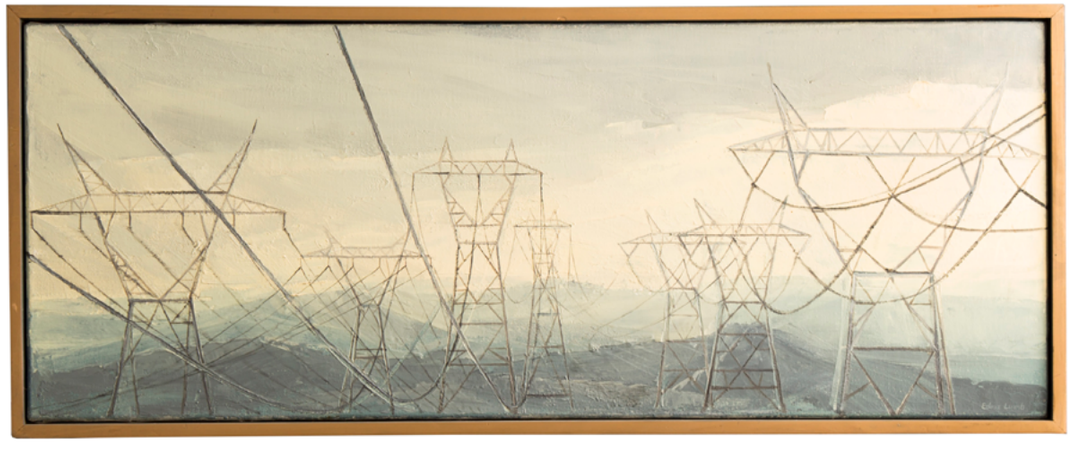
a

b

a) *Horseforth Quarry*, Yorkshire, 1962, Etching and aquatint
b) *Sandpit (near Leeds)* c.1967, Oil on canvas

c

c) *French Pylons (above Genissant)*, Prior to 1967 (undated), Gouache and ink on paper



d

d) *French Pylons*, late 1960s, Oil on canvas

e

f

e) *Horsforth Quarry (Abandoned Structure)*, c.1962, Mixed media
f) *Fleet Sewer*, London, 1973, Mixed media

She said: It is pretty much London clay, apart from when you get closer to Kennington, it becomes sandy gravel just a little bit more. But the NFM drive was in clay which is ideal…
ideal tunneling conditions.

She said: Voids ratio **e**.

She said: You might hit some piles of buildings, foundations of buildings. Obviously you survey it all beforehand, but there is one pile we hit, but it is a redundant pile
there was no building on top of it. So that is concrete. So that was the only difficulty, really…
that we hit…
but we knew about it beforehand. It wasn't a surprise, we were going to tunnel through it. There wasn't a building on top of it. The building had been demolished beforehand.

She said: So the step plate junctions are quite interesting. So that's where the adjoining will be joined with the existing Northern Line, um, so it's…
they are, basically, we tunneled around the existing Northern Line while the Northern line was still operational. So you expose, you basically expose the old cast iron rings…
the tunnel rings they are cast iron. It's a 4.4 metre diameter. And basically the step plate is that you start with a bigger tunnel around it, and then you step it down to a smaller tunnel. And then it steps down to a 4.4 metre diameter existing tunnel. So it is like, there are two steps in it. Anyway that is kind of, quite a unique feature cos a lot…
it is a way of doing the…
or connecting the new with the existing without disrupting the operation of a railway. Because you don't stop…
we only stopped it for 10 days over Christmas, um, and that was to do the final, um, removal of the bottom, the bottom of the tunnel, but apart from that…
it's just a really good way of kind of.. it's been around for a long time, but it isn't necessarily used very often.

She said: Sample diameter ***D***.

She said: No, they are bigger now. They are 9 point something diameter, sorry I can't remember, and then a 6.6 one, and then our tunnel itself is 5.3 meters in diameter. Um, so, kind of yeah, our tunnel itself is bigger because we want to, as we are putting in a walkway at the side, in the event of an emergency, so people don't step on the rail, so they don't have to walk on the railway. So that's quite a unique…
they've done on Crossrail, but they haven't got it on any of the rest of the Underground. It is only on the new tunnels as they are learning, and you know, when the original tunnels were constructed, they didn't really think about that kind of stuff.

She said: Well, starting from the top, at 5 metres below the gravel there's homogeneous silty clay, very silty and sandy clay, and at 10 metres down there is mainly homogeneous silty clay, some thin and very silty and sandy beds, with several layers of calcareous concretions…
claystones. At 27 meters we reach the sandy glauconitic clay, and at 30 meters silty clay with many thin sand/silt partings and many very think red-brown calcareous concretion layers. At 40 metres down we are down to the homogeneous silty clay, and then below that the very silty clay with beds of sandy clay and silt. Here wood fragments are common. At just below 50 metres we reach the sandy galuconictic clay and below that…

She said: Voids ratio on the intrinsic curve **e*** Sample diameter ***D*** Specific volume on the NCL* for p'=1kPa **N*** Angle of the shear plane to the horizontal **α**.

She said: Angle of the shear plane to the horizontal **α**. Specific volume on the NCL*for p'=1kPa **N*** Specific gravity of the grains $\mathbf{G_s}$ Voids ratio **e** Travel length of the shear wave **L** Angle of the shear plane to the horizontal **α**.

She said: Shear wave frequency **f** Number of wave cycles

$$R_d = \frac{D}{\lambda / 2}$$

Plasticity index $\mathbf{I_p}$ arrival time $\mathbf{t_{arr}}$ Initial height of the sample $\mathbf{H_o}$ Cross sectional area **A**.

She said: It doesn't make much difference, to be honest. I definitely prefer being on site. But it's yeah. I enjoy tunnelling. I think tunnelling is a career I want to go into. It's a part of civil engineering, but you can be a tunnel engineer. It's more you have just got the experience on tunnels, to know about them. You are still a civil engineer, and you are doing the same things you would, but the design, methods statements, risk assessment and because you have the background and the experience in tunnelling, you can advise much better.

The Northern Line, 2018
Nina Wakeford

She said: You are studying what the effects are of that material. So obviously when you are tunnelling in clay, it is pretty…
it is good conditions and it will hold itself up, it will support itself. But when you are tunnelling in sand it is much harder. So you are kind of learning the difference between the materials and kind of how they act and the properties. You are also learning in the way of design, because when you design things, you need to know the ground conditions. And then you can design around it.

She said: So, I, that's quite a difficult question, in a way. Do you want me to run down what I do? So a civil engineer is a well-rounded job, you are not just a technical engineer and you are not just a project manager and you do a variety of things for the project and this is the difference between a civil engineer and other types of engineers. So there are lots of things you can kind of go into. So you have the technical side, the project management side, the site working side, and the practicalities of going on site, you have health and safety, you have commercial. And all these things as a civil engineer you will get involved in of throughout your career. So with the Institute of Civil Engineers, we have nine attributes we have to meet.

Um so you have different…
you have the technical ones, the people ones, the project management one, the commercial, the health and safety, the environment. You've got hydrology, hydraulics, materials. You've got structures, so that is structural modelling. Um, it is kind of massive. So you could go into water, roads, oil and gas, because everything needs a sort of part of civil engineering. So the role of, the role of an engineer is a very vast one on a project. So it is kind of hard to pinpoint it down, but what I'm doing right now is a shift engineer.

She said: Before at a water company. I was looking at flooding, so any flooding from sewers, um, I was looking at basically the first preliminary investigations of them, and finding out the cause and the hydraulic failure and presenting a couple of solutions of how to fix them. At which point they would then go on, and you know look at the finances and then costs, and then is it really worth the money, or do we just keep, you know, letting it flood, in a way. That was it, basically, yeah.

She said: Not quite like going down here, no. In the sewers you have surveyors going down doing it. They would have a look and write the report and write about the conditions. But you would have a look at pumping stations and the readings of things and seeing what is happening and going and having site visits and you know, what is going on. The sewers themselves are pretty small so you have to have confined space training, and everything like that. And you want as little people to go in there as possible basically. If you can reduce, if you can take out risk, then you do.

She said: But you would look inside them and see what was going on, and also they would do CCTV surveys of the sewers, so then you would have a look at the footage, and tell them what the problem is.

She said: Pumping stations? Much smaller than what will be built over the shaft here, but similar principles I suppose. Much smaller. But much dirtier! They are basically…
well you have got the pump. They are not very big above ground, you basically have one storey building, quite small. It depends how much they are serving, what kind of…
the volume of…
what they are serving. But the depth can vary as well, depending on the gradient. And depending on where they have to pump it to.

She said: What I'm doing right now is a shift engineer. So that means I'm on site down the tunnels. As I'm seconded to the contractor at the moment, working on site. So I'm down with the miners looking at the levelling, looking at where they are going to dig. And making sure everything is done to design.

She said: I've not met a single female miner. A lot of them…
they are in their twenties and thirties and then the lead miner who will be older. They don't really go to college or…
and they don't get a degree in it. It's just learning from experience. So a lot of them are from Ireland, and somewhere up North as well, somewhere near Newcastle? Um. It is very very much a culture of miners. You need a particular kind of person. Mining is quite a…
you are down in the tunnels all day…
it is not a kind of high life…
or highlight of what you could be doing.

She said: Oooh. Um. I don't really know to be honest. Just any of the London Bridges really, because they are just like so…
like Tower Bridge, they are very generic, you could say, but have been around, you know, for a very long time. And they are still standing, and, you know, it just shows you what civil engineering can do.

Reference:
Gasparri, Apollonia (2005) *Advanced Laboratory Characterisation of London Clay.* PhD Thesis, Imperial College, London. (Civil and Environmental Engineering)