

Case study 2: *Cartoon*: Supplement/Report

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Saturday June 1st (2019), research trip, a return to the site: Legoland, Windsor. The date is significant in relation to the story: it marks the day I was informed of my father's death (1 year before). He was the reason for the move to Windsor Safari Park (from Chessington Zoo, c.1972) to further his career as a zookeeper. My intention is to make a film of the day, but due to security restrictions at Legoland (explained below), the research plans could not be carried out in full, although the event is represented here in the form of still images.²⁹

While reviewing material for the field trip, in which the drawing of a duck is pivotal, I find an echo in an interview with Adrian Rifkin (by Adrian Rifkin), where he describes the act of engaging with/writing about an artwork as can be thought about as 'an improvisation of what is seen' (2018). He goes on to give the example:

Whether you start at a point in the centre and lead out, or whether you start with the brushwork, or whether with a Rubens landscape (which is what I used to do with the art writing students), you start with a duck...(2018 [6:22-6:53]).

The research trip contents represent all the material from this case study that started with a drawing of a duck. I include a reference (to duck) for each of the categorical structure (these will be made clear below). A research kit accompanies me that includes: a bag, documents/material relating to the research; video camera; iphone; original childhood drawing; subsequent copy drawing, other case study artwork; old site-maps.

I leave my home now, to return to a home from the past: Dalston Lane - via London Waterloo - Windsor and Eaton Riverside - Legoland Windsor.

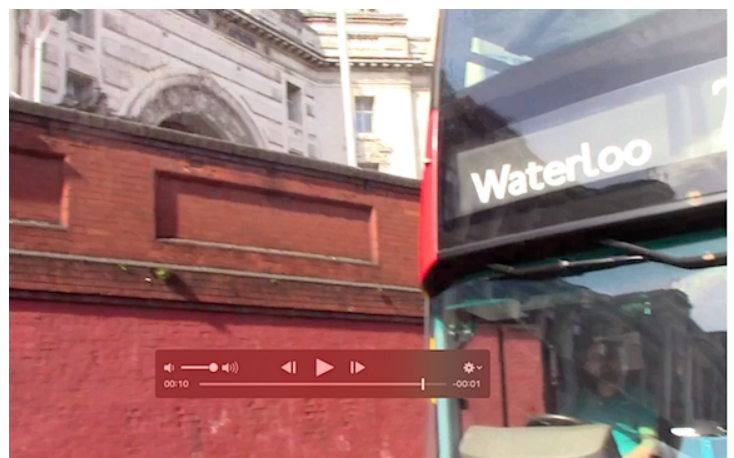


Fig. 97. Dalston Lane, London; Fig. 98. 243, Bus on arrival at London Waterloo station



Fig. 98. Windsor & Eaton Riverside station



Fig. 99. Taxi with 'Ash' (photograph permission granted); Fig. 100. Back seat: *Cartoon* drawing in cardboard tube

After arrival at Windsor and Eaton Riverside station (fig. 98), I get a taxi from station to Legoland, with 'Ash' (London Taxi's [fig. 99]), he tells me he visited the site regularly when it was Windsor Safari Park. I am in the backseat with Research Kit, including cardboard tube with the drawing of duck: *Cartoon* (fig.100).



Fig. 101. Entrance: Legoland Windsor



Fig. 102. Signposting near entrance

I enter the site (fig. 101), and scan the site, but recognise nothing (no surprise, as it has been some 45 years since my time here, and the site has been reshaped). I have little interest in the visitor attractions, only The Hill Train. It is the hottest day of the year so far: Legoland is already very busy (this will become relevant later).



Fig.103. Miniland: London Waterloo station

I make my way to Miniland, where I see London (amongst other cities) is modelled in Lego bricks, including Waterloo station (fig. 103, above), where I have just travelled from (see fig. 98). Also in Miniland, I find The National Gallery (Trafalgar Square), the site of my previous site-specific research. I document these echoes through photograph/film, including a photograph that shows the study of the child, that features in the first case study, and returns in case study 2 (see Actualisation, in main text) in the place of its creation by Rubens, to the right of the National Gallery (see case study 1). The model is not exact, but it is close enough to make the point (to suggest/signal a return).



Fig. 104. Oil sketch (detail from National Gallery no. 46), Susan Gerbier, to the right of The National Gallery, *Miniland*

After leaving Miniland, I make my way to the Hill Train (the main reason for the research trip).



Fig.105. Hill train entrance.



Fig. 106. Hill train: breakdown between stations

I board the hill train, but it breaks down halfway along the downhill journey (fig.106). We are informed by staff to alight and walk back up the side of the track (fig.107), and 'it will be fixed in a few hours.' Other rides have also broken down: people are complaining (this will be relevant to my filming and its later prohibition). When I return to check if the ride has been fixed, oddly, the sign says 'This ride is currently closed for scheduled maintenance' (see fig. 108).



Fig. 107. Legoland staff guiding passengers from the train; Fig. 108. Sign at entry to The Hill Train

As a result of this I then begin to try to locate my only other site reference: The Mansion House, featured on the maps from 1972 and 1990s for the safari park, also previous Legoland maps, but in the version I am given on entry, it has disappeared (see fig. 109).

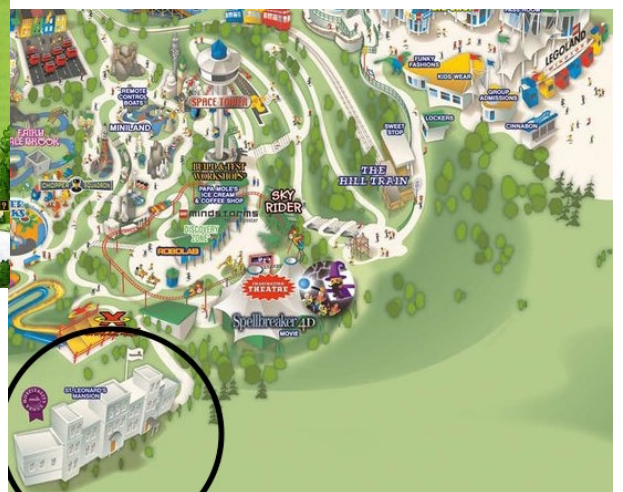
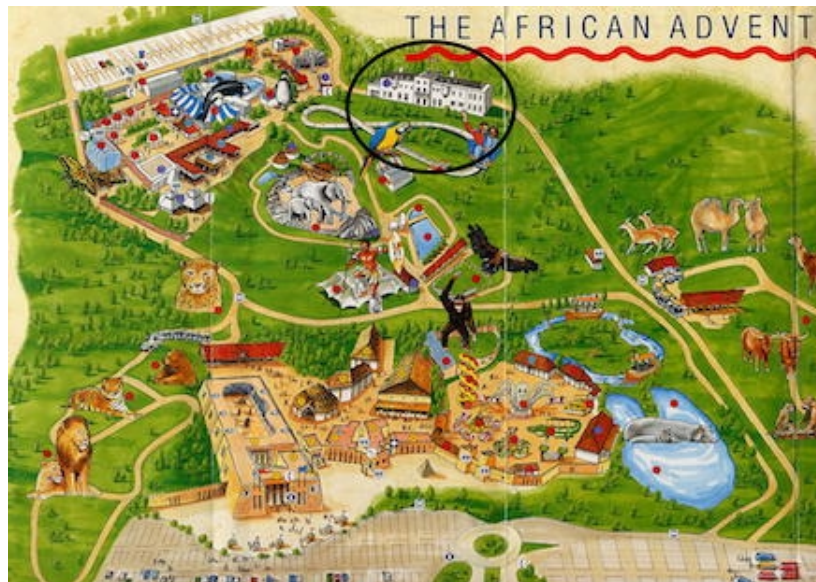


Fig. 109. Three site maps, laid out on site: 1972, 1990s as Windsor Safari Park, and above right: Legoland Windsor 2019

Site Maps

Site maps from 1972 to 2019: Windsor Safari Park/Legoland Windsor. Gradually the Mansion disappears, first in name, then in its presence on the map. This is shown in successive maps (see figs. 110 - 15, below).





Figs. 110-15: Site maps from 1972 to 2019: Windsor Safari Park/Legoland Windsor. Gradually the Mansion disappears

In 1966, the site was acquired by Billy Smart, and became part of his Windsor Safari Park complex (fig. 117). It is now the offices for Legoland Windsor (fig. 116). I find the Mansion House (with help from the staff) through the trees, and get the idea to perform the lay out of my work *in* relation to The Mansion House: my drawing from c.1974, and the later return/revisiting of the drawing, 2019 (fig. 118).



Fig. 116. The Mansion House 2019; Fig.117. c. 1968/69 with Billy Smart



Fig. 118. The Mansion House: first idea of lay out: duck drawings: c.1974, and return drawing, 2019

I then return to The Hill Train, it is now working and ready to depart, I take a seat at the front (fig. 121).



Figs. 119, 120, 121. Hill Train entrance, carriage, starting position/filming position



Fig. 122. Still image of passing trains

The pivotal point in the journey, when both backward and forward trains pass/coincide (fig. 122).

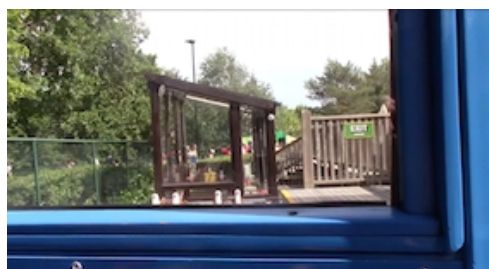


Fig. 123. Downward journey finish and exit; Fig. 124. Queue to return on same train



Figs. 125, 126. Return journey: boarding, to arrival and exit

To complete the round trip by returning on same train, I have to alight and queue (figs.123, 124). I make the return journey (figs. 125,126), and then make my way back to the Mansion House.



Fig. 127. First full layout by the path



Fig. 128. Legoland Headquarters security staff approaching

I lay out the material that provides for the context for the field trip (replicating the layout of research at the Retro Bar: see case study 1) which I then document. I am then approached by Legoland Headquarters security (fig. 128), who question me, but, after telling them my aims, they assure me it is ok to film/lay out my material on the grass, at the fence line, ‘as long as you do not block the path’, which I agree to (fig. 129).



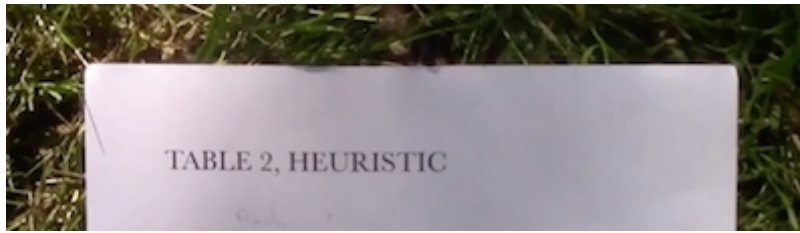
Fig. 129. Fence line, full layout of research material, 2

I (re) set out stage of the research (as listed in the Contents page of the case study), this time at The Mansion House fence line, highlighting the associations to *Duck*, relating to the categories: Autobiography, Heuristics; Art History; Psychodynamics (Psychoanalytic Theory). I also include Contextual reference to Andrea Fraser as a way to reflect on artistic practice, and also the *Dick Whittington* story that provided the first image that I appropriated (as a child), on this site. I will briefly describe the layout contents using video stills from the day:



Figs. 130, 131

Table 1. Autobiographical: includes an image of myself at the safari park then: c.1974, and now: 2019 (figs. 130, 131).



Figs. 132, 133

Table 2. Heuristic: includes images of the practical work that makes up the case study *Cartoon* (fig.133). This shows how art practice as described here, is cyclical, showing all states leading to a return.

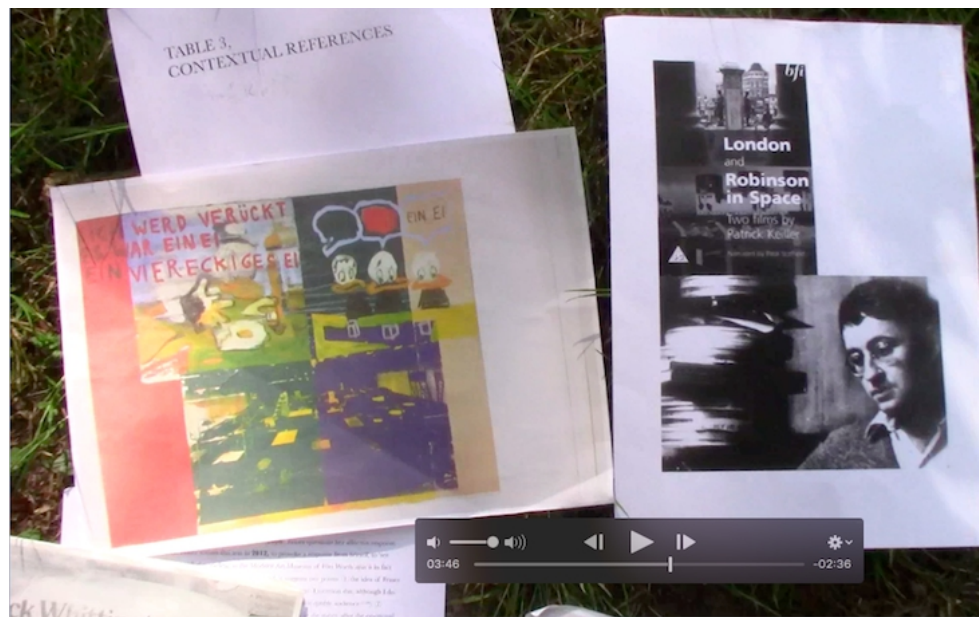


Fig. 134

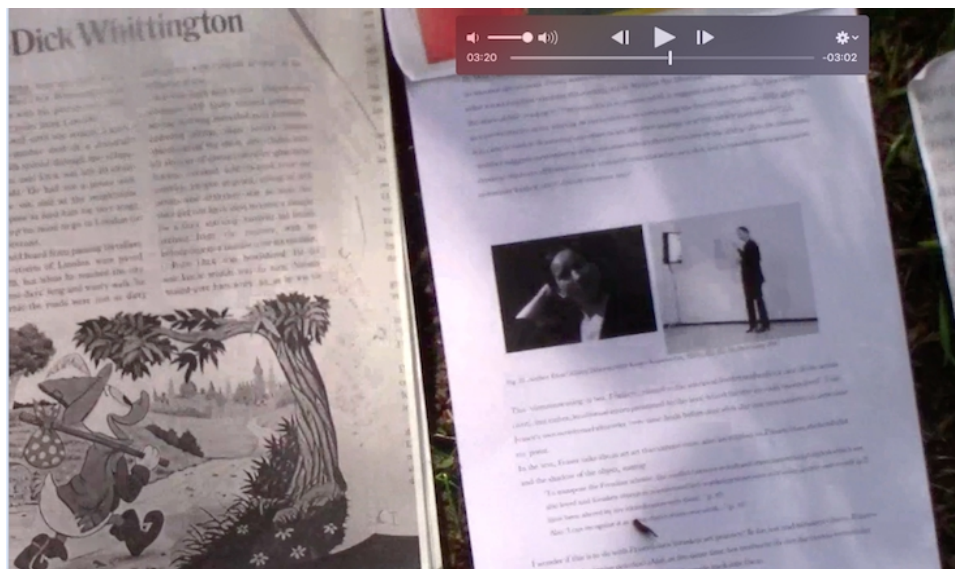
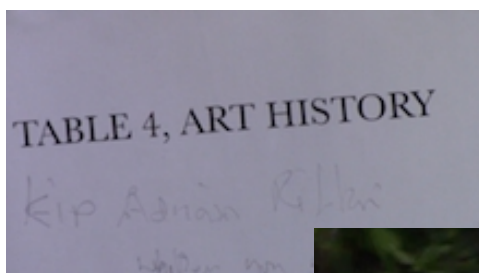


Fig. 135

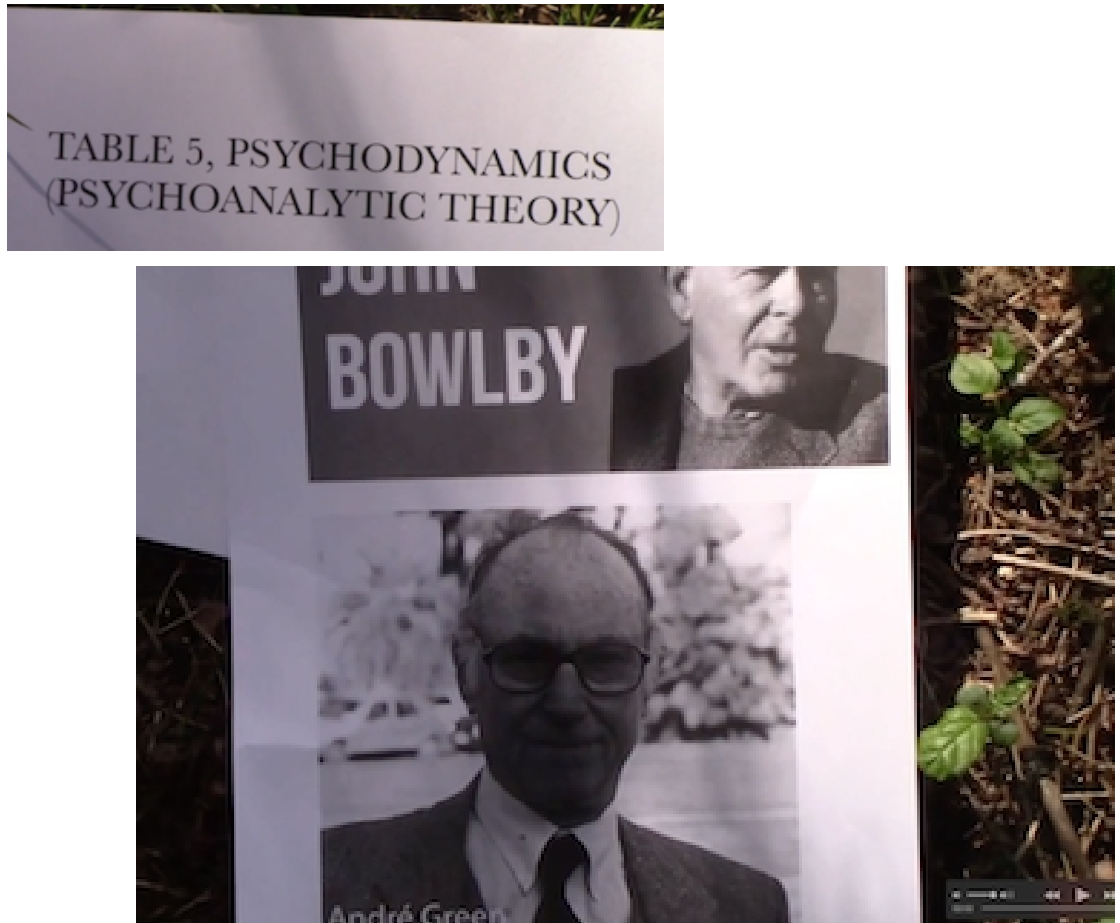
Table 3. Contextual References: Andrea Fraser, a point of reference for my field of enquiry, and a model of practice for this case study, in how to reflect on an artistic practice; also the story of *Dick Whittington*, as Donald Duck: the source for my original appropriation (fig. 135). The approach to the site visit finds reference in the work of Guy Debord, and the Situationist International practice of *Psychogeography* (1955), which they employed in order to explore how different places make us feel and behave. A more contemporary reference is film maker Patrick Keiller (and his film *London*, 1994), who began using the idea to create works based on exploring locations by walking. Lastly, Martin Kippenberger, *Untitled*, 1996, that features *Donald Duck* (fig. 134).



Figs. 136, 137

Table 4. Art History: (figs.136, 137). Adrian Rifkin (as cited above) talks about looking/engagement with a work of art:

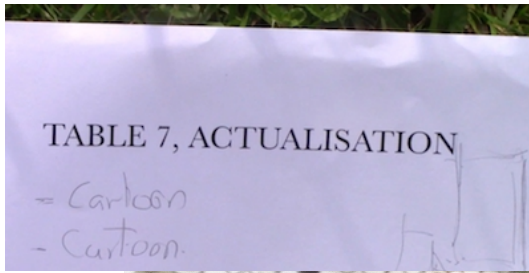
What I began to think about, instead of having a given scene which is the painting, one has a process of perceptions, which is, necessarily improvised as a structure of language. Whether you start at a point in the centre and lead out, or whether you start with the brushwork, or whether with a Rubens landscape (which is what I used to do with the art writing students) you start with a duck... (2018 [6:22-6:53]).



Figs. 138, 139

Table 5. Psychodynamics (Psychoanalytic Theory): features John Bowlby, who began to mine ethology and Konrad Lorenz's work on imprinting (partly based on the behaviour of young ducks) in the development of his theory of attachment-based psychotherapy. Also, André Green, in: *Time in Psychoanalysis (some contradictory aspects)* suggests:

When Freud was led to give a central status to the compulsion to repeat, he was just as surprised as a chicken would be if it had laid a duck (2002, 104).



Figs. 140, 141. Actualisation: Cartoon then (c. 1974), *Cartoon* now (2019), both at the same time/place

Table 7. Actualisation: making a reality of a *return*, both in the place (or site) and artwork (figs.140,141), what

Birksted-Breen might describe as:

One movement cannot be separated from the other because retroactive resignification is developmental progression... The forward movement necessitates a backward movement at the same time. The ability to symbolise and for self-reflection necessitates a relationship to time which can allow for the double movement forward and backward in time (2003, 1509).

On completing this last section, Legoland Park security approach me from another direction, asking about my actions, to which I explain. They then say I was filming earlier, and ask if I was ‘filming people in the queues’, or was I filming the ride, and did I have prior permission. I explain I was filming the ride (although there is some footage of people in the queue as part of this) but have no prior permission to film, as I assumed it is a common practice. I am told ‘no more filming’ of anything, and, ‘to get permission, go to the Guest Services building’ (no threats of Legoland prison were made, although later I find a model Lego *mise en scène*, fig. 143).



Fig. 142. Legoland security



Fig. 143. Lego *mise en scène* prison



Fig. 144. Guest Services

Guest Services is fully filled with people (fig. 144), with the queue leading out the door (possibly related to the number of visitor attractions that have broken down, this I later realise could be the reason for the reaction to my filming, and its prohibition). I wait for a while then go to the exit which is close by. I document my leaving with a photograph (fig. 145).



Fig. 145. Legoland Windsor exit/entrance

To return to the place I live now, I then retrace my steps: Taxi (with ‘Ash’) - train: Windsor and Eaton - London Waterloo - Bus: Dalston Lane.

I complete the trip (or, loosely: a *dérive*) the next day, ending up at the Whittington Stone, on Highgate Hill. The Whittington Stone, (near the entrance to The Whittington Hospital, figs.146,147,148), marks the point at which Dick Whittington (in the story) after running away from home, sat down to rest, also at the same time, marks his point of return, after hearing the Bow Bells (see: Table 2: Heuristic, in main text).



Fig. 146. The Whittington stone, Highgate Hill, London



Figs. 147, 148. The Whittington stone, Highgate Hill, London

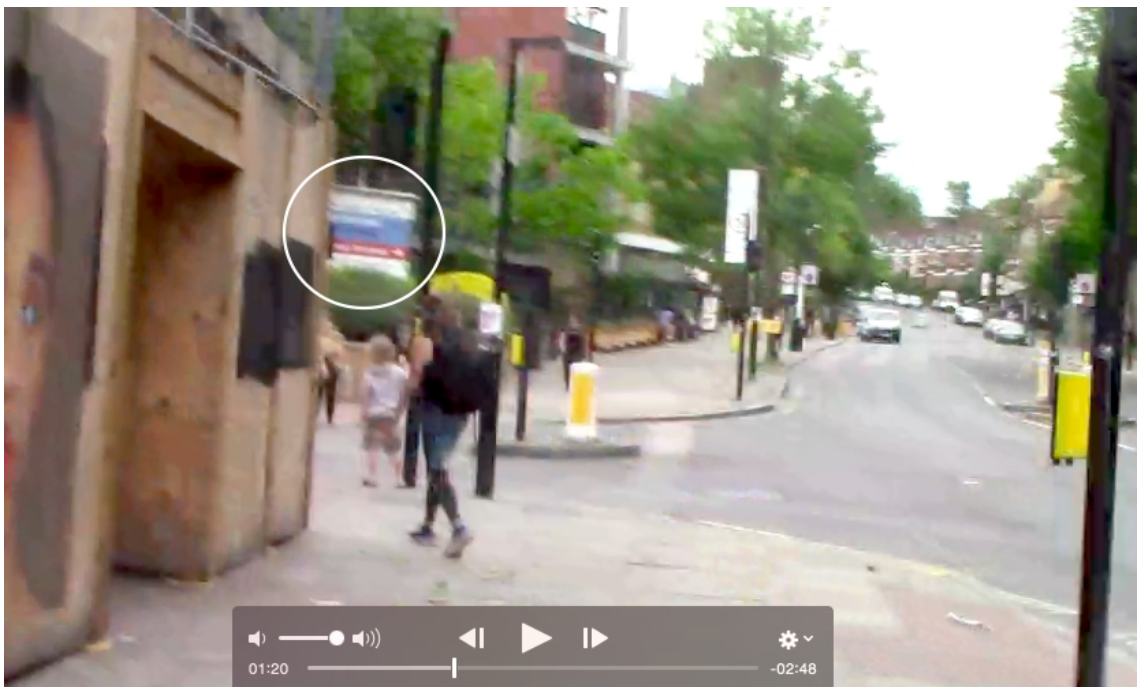


Fig. 148. View from the Whittington Stone, towards The Whittington Hospital, signage is circled



Fig. 149. Close up of The Whittington Hospital signage, Highgate Hill, see cat: top right of image

Finally, an associative link appears, while searching for suitable images for the next case study: A Lego version of *The Raft of the Médusa*. The work is by Captainsmog [sic], titled: *Le Radeau de la Meduse, Hommage to Theodore Gericault* (fig. 150).



Fig. 150. Captainsmog: *Le Radeau de la Meduse, Hommage to Theodore Gericault*; Géricault: *The Raft of the Médusa*.

1818/19

Endnote

29. An important correlation appears in relation to a site visit, the research, and a *dérive* (see endnote 3 of main text: case study 2, for further reference), in Dr. Bessel van der Kolk (2016), when he talks about place and memory, in relation to trauma and the body. When describing an experiment called the ‘Still face technique’, he shows a film of a child with his mother in a room, they are interacting/playing when the mother (through a microphone in her ear) is then told to ‘freeze’ (see screenshot below), and after a while the child becomes agitated and upset, then after a few minutes of ‘playing dead’, the mother becomes responsive, and all is well again. Then six months later, when the child enters the room again, his stress hormone (which is being monitored through a cannula on his arm) shows a slight ‘Blip in his cortisol, his stress hormones have been activated, his body is telling him: “this is a place where something not so good happened”...very minor, there is no cognition there, like “this room really sucked because my Mum stopped talking to me”... no... there is something in a deeper part of the brain that has no time keeping....a part of the brain that says this is good, this is bad, and we all get these imprints’ (van der Kolk 2016).



Complex Trauma: Developmental & Neurobiological Impact with Dr. Bessel van der Kolk

Screenshot showing still face technique