



*Kingly Things*  
Coco Crampton and Agata Madejska

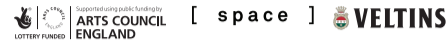
# Kingly Things

## Coco Crampton and Agata Madejska

Curated by Gareth Bell-Jones

Open by appointment; 27 June – 25 July 2015  
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Supported by



### Site Tour

I am aware that due to the few opportunities for viewing you're all here for very different purposes so please be patient and take the time to consider the heritage of the space as well as the wide range of opportunities, investment or otherwise, that we may be able to offer you. Just a couple things to consider: Please do not take photographs. If you require documentation of objects or the spaces that we are visiting then we will be able to provide them in retrospect. Also, in order to protect the atmosphere and collection, please take care as I lead you through the property. Please remember, however inviting a chair or couch may appear and however tired your legs, please do not sit.

The first few rooms we will be visiting are part of the residences that the Trust still holds and were occupied by artists until relatively recently. As many of you may know, the site is unique and houses decorative interiors unlike those found anywhere else. Although originally a family home, the lodgings eventually came to host a group of artists, writers and thinkers. Their work was inspired by the scenery surrounding us and the beautiful light in this part of the world. The house was not always as attractive as it is now, however. From its heyday, it gradually fell into disrepair over many years. Many of its unique interior paintings and decorations deteriorated badly and were in need of urgent conservation. The Trust invested heavily in restoration and continues to manage and conserve the building for the benefit of the public. The following room is a testament to their hard work. It is now presented precisely as it appeared when the group lived here.

Here we have a complete example of the decorative art of the artists: murals, painted furniture, ceramics, objects from the workshops, paintings and textiles. This wallpaper was printed by hand using woodblock. The table was hand painted and these chairs designed and built in their own workshops. Now please just take a moment to consider the significance of this space. Imagine the conversations that took place here, all of them together in one place. Looking just as it is now. Of course, you must have heard about the unsavory goings on between them, but those minds! Imagine being present as they came in from the gardens, at this table, together under this lampshade.

Sorry Sir, as I explained earlier, you are not allowed to take photographs of the space, please can you – yes, delete.

These gardens were originally constructed to house the Great Festival, and for many years hosted the pleasure gardens of the auditorium. Using archival footage and documentation, all aspects have been intricately renovated to best reflect the conditions of its greatest moment and the intentions of the original landscapers. Of course, certain aspects are impossible to reconstruct and are unfortunately lost for good. But, now, through painstaking re-construction, it is clear to see what drew such great persons to this place and how they were able to produce such inventive and mind-expanding works. Nowhere else do you get such beautiful lighting, the colours scattered by the fountains, the rainbows cast through the mist, bouncing and echoing over the sculpture garden and monuments. A truly unique location that has now thankfully been granted heritage status.

Please! Do not take photographs. We are able to provide adequate documentation or schematics on request. Please, yes, delete. I must re-iterate the Trust is incredibly sensitive of the modes by which objects and spaces under its care are reproduced.

At the end of the vista along the reflecting pool is The Large Fountain. The fountain springs to action on the hour every hour, and has done so for over seventy years, springing over forty meters in height. Originally forming the centrepiece of the Great Festival, during the many years of decline the fountain still continued to function. Year after year it has continued to mechanically pump hundreds of litres of water into the air, on the hour every hour, every summer day from dawn till dusk, regardless of persons present to actually view the sight. Unfortunately, owing to certain delays, we have just missed the last display.

Many of you here have joined us to view the main auditorium and the investment opportunities we are keen to promote. This space has one of the largest domed ceilings in the country; the scale is unparalleled. Imagine the possibilities, the promise, the economic potential of this space. As you are hopefully aware, at the turn of the century this space was the leading venue in the city. Over the years it has been used as a theatre, jazz club, revue, all under the same name. All the old fittings can obviously all be removed; they have accumulated over many years. You are free to erect the lighting design and interior fittings of your choice. The original mouldings, paintings and friezes could be retained and featured, or covered to fit with your requirements. It can all be re-imagined to suit the needs of your product and fit the experience of your choice. Think of it as an empty shell. Imagine this space with everything removed or knocked through, a white space with unlimited potential, free from association or context.

The venue has great brand awareness within a national context, coming as it does with over a hundred years of use. However, I know that you are all working with market leaders in this field, so any conflicts of interest arising from unfortunate associations can always be re-marketed by your team. Necessarily there is a premium for such a desirable experience and we will be pricing accordingly. But I can assure you that there is no safer investment at this time. The perfect destination for customers and investors, flexible enough to cater to the demographic of your choice. A destination location and landmark building. Your needs and desires can all be brought together here. It is open to the potential of you and your advisors' imagination and will open a global audience to your product.

Hello, is it just the four of you? Okay, we have a number of workshops, is it just the ceramics studios? Yes I remember, four bookings. This way, follow me. So, this is where you will be working from. Please mind the dust. Now, if you want to use the studio, the first thing you need to do is book an appointment at the reception. You will be given a slot and you can pick up the key at that time. Any problems, you can speak to Justin at reception. You have to be considerate of the other users of the space so at the end of your session please clean everything away. There are drying racks here to the left where you can store in preparation for bisque, and here for glaze. The main working table is shared, so I reiterate, please tidy-up after yourselves. If you are planning to throw, there are two wheels here and a sink over here to the right. I do apologise for the dust, there's not much we can do about that. It does look beautiful in the light though doesn't it? All those rays. So, you're here for a week aren't you? We have a group coming in the mornings, so please remember that.



Installation view, Chandelier Projects, July 2015



R: Coco Crampton, *The Truth About Cottages*, 2015



L: Agata Madejska, *For Now (Folly)*, 2015  
R: Agata Madejska, *Crystal Display*, 2010