



UOA D32

ART AND DESIGN: HISTORY, THEORY AND PRACTICE



RESEARCHER

David Moore

OUTPUT TITLE

The Lodestar Project

OUTPUT TYPE

Artefact

DATE

2017

FIG. 1

Kate Davis and David Moore
Duende 14 (Recitativo), 2017.
 Woven collage, weaving musical
 score with black pages from
 a fashion magazine 55cm x 65cm.
 Photo David Moore.



Film available at:
https://media.ed.ac.uk/media/t/1_lpatlm6m

01 / STATEMENT

The LodestarProject is a multi-component research output produced by David Moore and Kate Davis.

The output is comprised of 8 illustrations for a poetry pamphlet, a multi-media installation, a live event, an exhibition and a set of designed 'advertising' materials including badges, flyers, banners, 3 billboard-size images and 3 films.

The output explored the cultural history of the iconic Lodestar nightclub in Ribchester, Lancashire (1960–1984), and its legendary owner Margo Grimshaw (1928–).

The Lodestar Project was commissioned by Andrew Grimshaw, a Ribchester local who had worked at the club and was the son of its owner. It was funded by Blackburn Chamber of Commerce, Blackburn and Darwen County Council and The Bureau Centre for the Arts, Blackburn. The output centered around a group of 8 illustrations that combined images made by Moore and Davis with poems written by the British poet Mark Ward in response to oral testimonies given by Margo Grimshaw. These were published as a poetry pamphlet titled *Portrait in Black*. A selection of these works was exhibited at The Bureau Centre for the Arts, Blackburn, 3–29 September 2017.

The images were also developed and disseminated across Blackburn and Burnley as billboard prints, advertising banners, flyers and badges.

Moore and Davis produced a short film, *Lodestar (Space Odyssey)*, which they projected on the large digital screen at Blackburn Rovers football ground on 29 April 2017. This reached a mass audience in excess of 56,000.

The output was thus disseminated through a variety of techniques that reflected modes of popular advertising which the club itself would have used in its day. This area of Lancashire has low levels of cultural engagement and as such, the research was an experiment in encouraging cultural participation by re-activating local history.

FIG. 2
Kate Davis and David Moore.
Image showing *Lodestar* exhibition
information and images for
billboards, 2017. Digital
photograph. Photo David Moore.



02 / RESEARCH DIMENSIONS



FIG. 3
Kate Davis and David Moore,
Acrostic poem I, 2017. Poem
by Mark Ward. 140 x 90cm.
Photo David Moore.

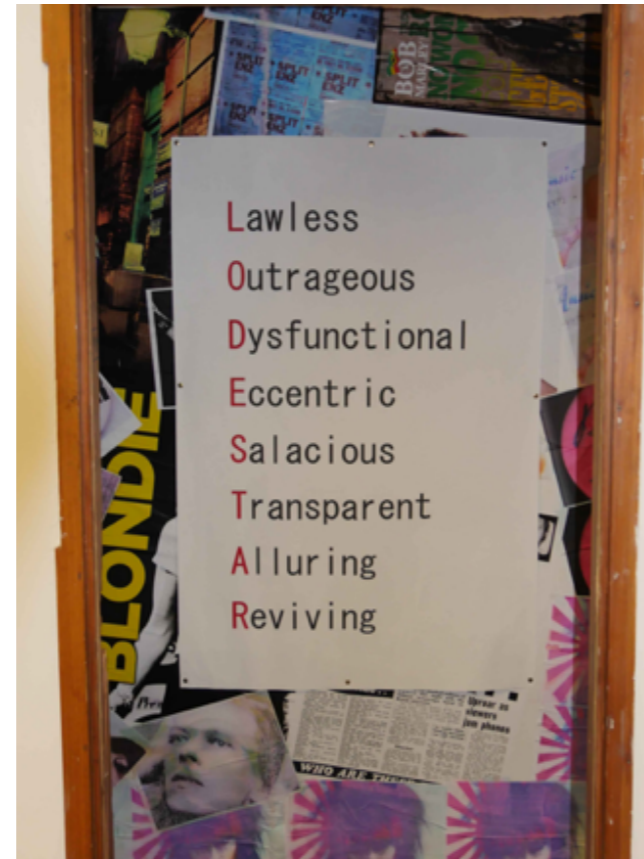


FIG. 4
Kate Davis and David Moore,
Acrostic poem II, 2017. Poem
by Mark Ward. 140 x 90cm.
Photo David Moore.

The research was motivated by the following questions:

- What modes and techniques of image-construction can be used to capture local and oral history?
- How can imagery interrogate the relationship between memory and anecdote?
- How can modes of contemporary art practice express the way that oral histories assume mythic form over time?
- How can dissemination techniques and methods encourage cultural engagement in culturally deprived areas?

The research consisted of 3 main elements: oral interviews supported by historical research, practice research through image construction and other intermedial experiments, and expanded modes of dissemination to encourage social engagement.

Davis and Moore conducted a series of interviews with Grimshaw in her home, which, together with the items of memorabilia on display there, supplied them with the narrative substance of their output.

The Lodestar Project builds on Moore and Davis' longstanding research into local cultural traditions and myths in towns and cities across Europe, and their reimagining of these sites through techniques that embed art practice within communities.

In its examination of a particular strand of popular cultural history, *The Lodestar Project* investigated a number of intersecting themes including the role of individual women within the music and club scene in post-war British society, the cultural significance of social spaces in small, local communities and the role of artistic intervention in exposing and intensifying cultural symbolism. By employing methods and techniques of mass imagery – such as printing on billboards, and the aesthetics of advertising film – Moore and Davis reignited the mass impact of a cultural symbol.

The figure of Margot Grimshaw provided a hinge to this research. Grimshaw became a local legend in the 1960s for bringing punk to Blackburn through the *Lodestar* club, which she opened and managed.

The output consists of 13 components in total. Numbers 1–8 list the illustrations.

1. *Duende 14 (Recitativo)*, 2017, woven collage weaving musical score with black pages from a fashion magazine, 55cm x 65 cm. Image by Kate Davis and David Moore (FIG. 1).
2. *Acrostic poem I*, 2017. Poem by Mark Ward. 140 x 90 cm. Image by Kate Davis and David Moore (FIG. 3).
3. *Acrostic poem II*, 2017. Poem by Mark Ward. 140cm x 90 cm. Image by Kate Davis and David Moore (FIG. 4).
4. *Portrait in Black*, 2017, digital photograph, 71cm x 116 cm. Image by Kate Davis and David Moore (FIGS. 5–7).
5. *Ergo Margo*, 2017, digital photograph, 72cm x 128 cm. Image by Kate Davis and David Moore (FIG. 8).
6. *Clogs*, 2017, digital photograph, 13 x 19cm. Image by Kate Davis and David Moore (FIG. 9).
7. *Poetry Book*, front and back covers, 19 x 13cm. Image by Kate Davis and David Moore (FIG. 10).
8. *Lodestar (Space Odyssey)*, 2017, digital film, 31 seconds with music by Richard Strauss, *Thus Sprach Zarathustra*. Image by Kate Davis and David Moore (FIG. 11).
9. *Crows*, 2017, digital film, 1 minute 30 seconds. Image by Kate Davis and David Moore (FIGS. 12–14).
10. *Summons*, 2017, installation with a service bell and a taxidermized crow. Image by Kate Davis and David Moore (FIGS. 15–17).
11. *Six Poems*, 2017. Text by Mark Ward. Image by Kate Davis and David Moore (FIG. 18).
12. *Lodestar Re-discovered*, digital film made by Moore and Davis on the exhibition opening night. It shows a group of the original club goers partying to the music of an original DJ employed by the club (FIG. 19).
13. *Lodestar* exhibition at The Bureau Centre for the Arts, Blackburn, 3 – 29 September, 2017. The exhibition featured a selection of the illustrations, and items 9 – 12 from the list above.

The exhibition opened with a live event which sought to recreate the atmosphere of the original club with live music, lighting effects and dancing redolent of the era. It used a time-lapse technique to confuse the sense that it had been recently made

The event took place at The Bureau Centre for the Arts, Victoria Street, Blackburn, 2 September, 2017 and had 150 attendees.

Other modes of research dissemination included:

– Banners with text ‘*I am a Lodestar Lover, Are you?*’ (FIG. 30).

– Badges made in the design of the original *Lodestar* logo were distributed at live events and within the community (FIG. 31).

– Flyers put on lampposts (FIG. 32).

Publication

A 38-page illustrated poetry collection *Portrait in Black* (ISBN 978-0-9957168-0-3) dimensions, 13 x 0.5 x 19cm, was released under Lodestar Publications in 2017. The pamphlet contains the 8 illustrations made by Moore and Davis with accompanying poems written by Mark Ward (FIG. 10).

‘Advertising’

A group of objects was made to advertise the project, drawing on the design aesthetic characteristic of the epoch of the Lodestar Club, and displayed around Blackburn. These included:

– *Lodestar (Space Odyssey)* (2017), a 31-second film made for football stadiums mimicking digital advertising techniques played at pre-match and during intervals. The piece screened at Blackburn Football stadium on 29 April, 2017, during the last home game of the season to an audience of 56,000. The 31-second format is standard for digital advertising.

– 3 billboards, featuring 3 different designs (FIGS. 22–26). The billboards were displayed at the following sites:

– Burnley Cricket Ground.

– Museum Street, Blackburn opposite Blackburn Museum and Art Gallery.

– Richmond Terrace, Blackburn, close to the Bureau, Centre for the Arts, Blackburn exhibition site.



FIGS. 5-7
Kate Davis and David Moore,
Portrait in Black, 2017, digital
photographs, 71cm x 116 cm.
Images show the original and
a composite. Photos David Moore.



FIG. 8
Kate Davis and David Moore,
Ergo Margo, 2017, digital
photograph, 72cm x 128 cm.
Photo David Moore.

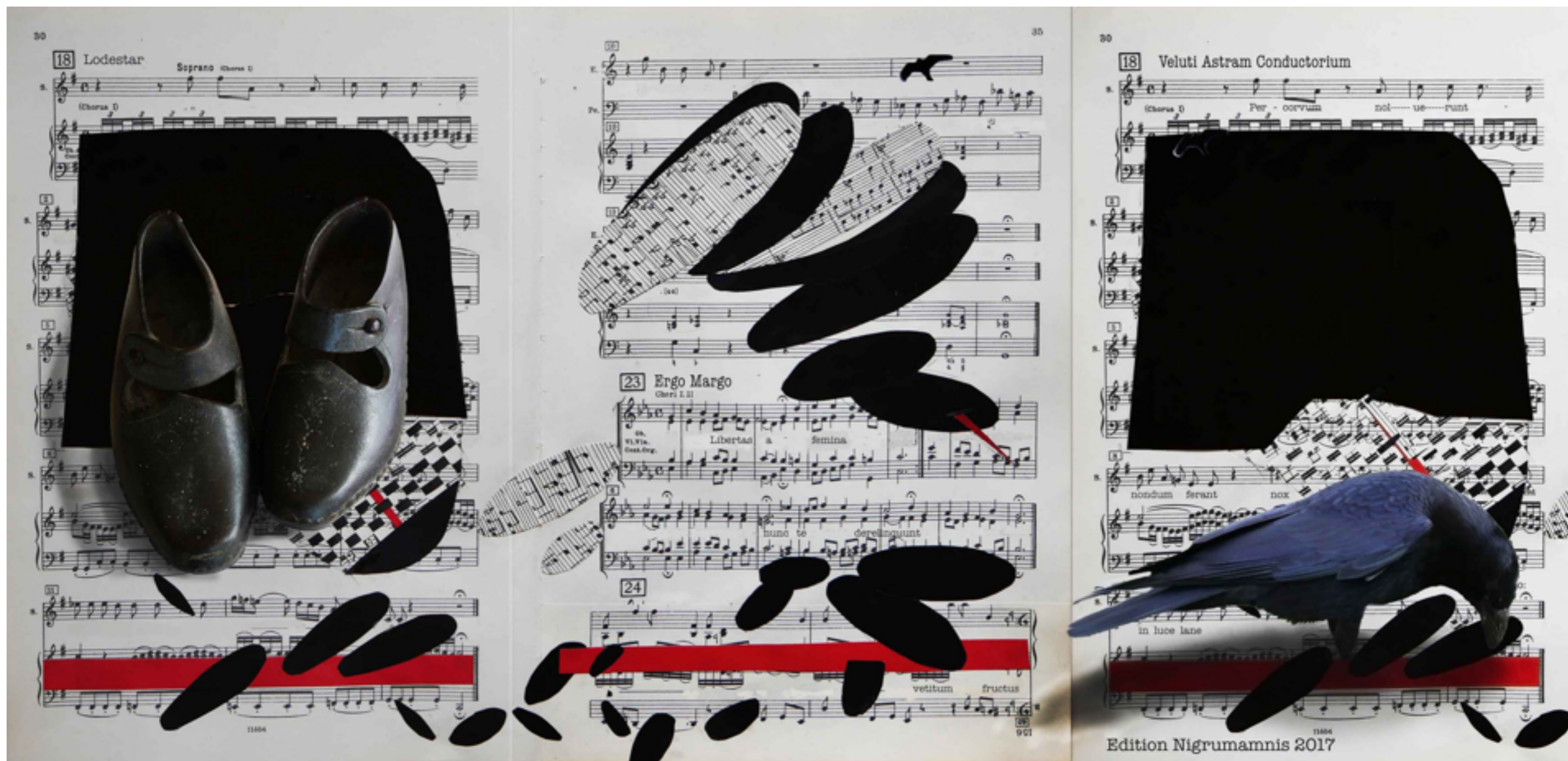




FIG. 9
Kate Davis and David Moore
Clogs, 2017, digital photograph,
13 x 19cm. Photo David Moore.

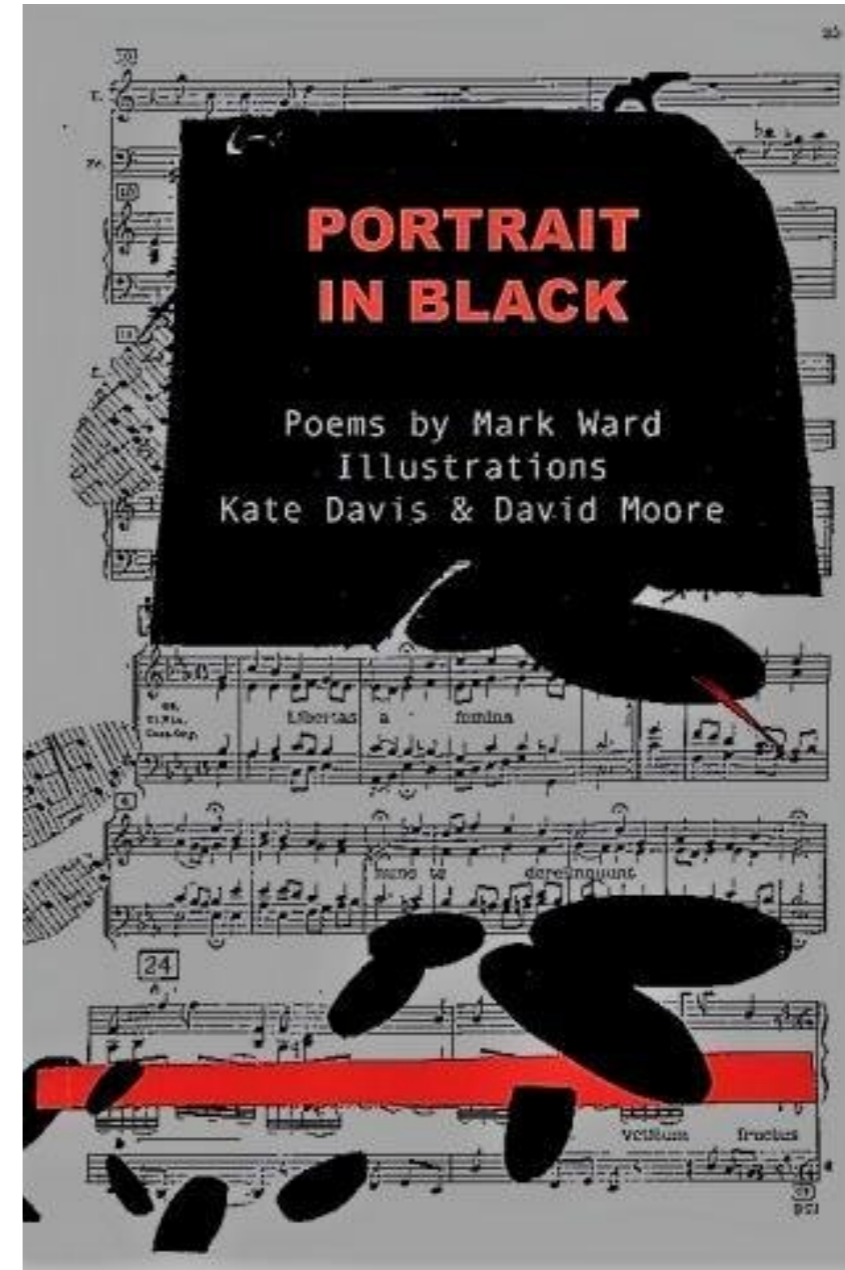


FIG. 10
Kate Davis and David Moore,
front cover of poetry book, 2017
19cm x 13cm. Photo David Moore.

FIG. 11

Kate Davis and David Moore,
Lodestar (Space Odyssey), 2017,
digital film, 31 seconds with
music by Richard Strauss,
Thus Sprach Zarathustra.

The 31-second film (a standard
for digital advertising) was made
to mimick the digital advertising
techniques played pre-match
and during intervals. The film
was shown on the Big Screen
at Blackburn Football stadium
on 29 April, 2017, during the
last home game of the season
to an audience of 56,000. Photo
David Moore.



FIG. 12
Kate Davis and David Moore,
Crows, 2017, still from the digital
film, 1 minute 30 seconds. Photo
David Moore.



FIG. 13
Kate Davis and David Moore,
Crows, 2017, still from the digital
film, 1 minute 30 seconds.
Photo David Moore.

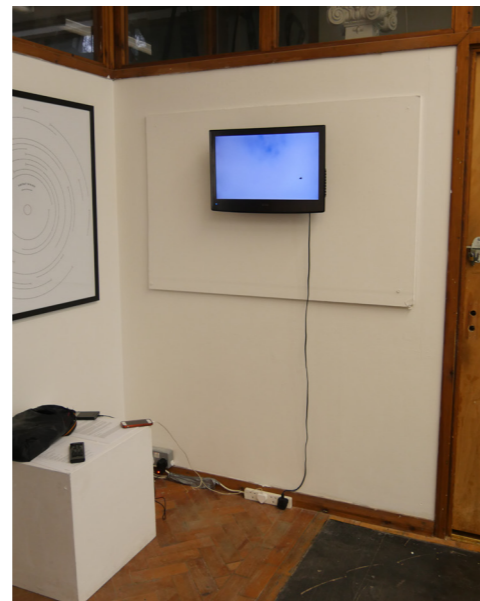


FIG. 14
Kate Davis and David Moore,
Crows, 2017, installation.
Photo David Moore.

FIG. 15
Kate Davis and David Moore,
Summons, 2017, installation with
a service bell and a taxidermized
crow (detail). Photo David Moore.



FIG. 16
Kate Davis and David Moore,
Summons, 2017, installation with
a service bell and a taxidermized
crow. Photo David Moore.



FIG. 17
Kate Davis and David Moore,
Summons, 2017, installation with
a service bell and a taxidermized
crow (detail). Photo David Moore.

FIG. 18
Kate Davis and David Moore,
Six Poems, 2017, printed on
board. Text by Mark Ward.
Photo David Moore.

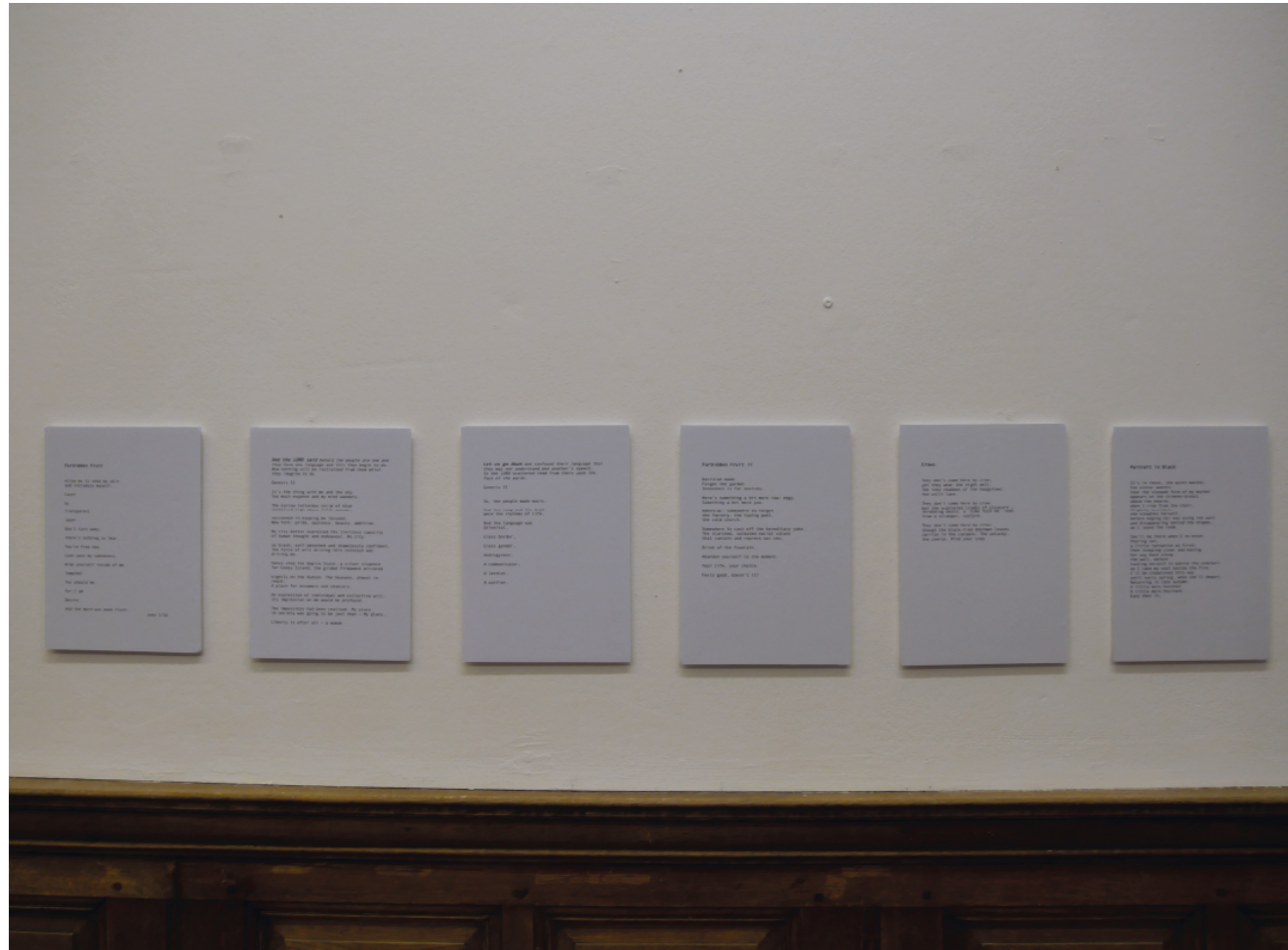


FIG. 19
Kate Davis and David Moore.
*Looking Back Facing Forwards –
Lodestar Remembered*, 2017.
A multi-media installation
featuring the *Lodestar*
re-DISCOVered video, a
pole-dancing pole, and a poster
wall. Photo David Moore.

FIG. 21
Kate David and David Moore
posters in tunnel-like entrance to
the reimagined *Lodestar Night Club*,
2017. Photo David Moore.

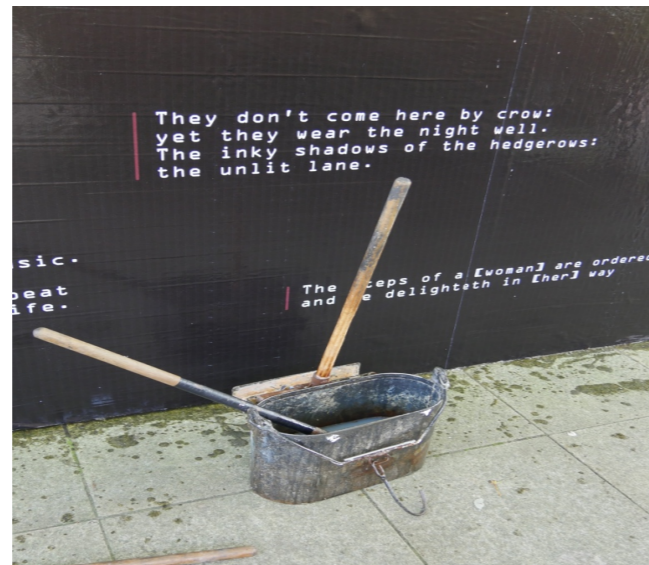


FIG. 20
Kate Davis and David Moore,
projected edited footage of the live
event *Lodestar* exhibition opening
night. Photo David Moore.



FIG. 22

Billboard posters installation.
Richmond Terrace, Blackburn,
close to the Bureau, Centre for the
Arts, Blackburn exhibition site.
Photo David Moore.



FIGS. 23–24
Kate Davis and David Moore
Billboards, digital printed images
8m x 2m. Photo David Moore.



FIG. 25

Kate Davis and David Moore,
billboard outside Burnley cricket
ground with Margo and Andrew
Grimshaw, 2017, digital printed
image 10m x 5m. Photo
David Moore.

FIG. 26

Kate Davis and David Moore
billboards digital printed images,
8 m x 2m. Photo David Moore.



03 / ORIGINALITY



FIG. 27
Kate Davis and David Moore
Lodestar (Space Odyssey), 2017,
digital film, 31 seconds with music
by Richard Strauss *Also Sprach
Zarathustra*. Photo David Moore.

Moore and Davis experiment with implanting new imagery into the social imaginary of a historic cultural venue.

Their research explores ideas around the social construction of myths, collective memory, testimony and the re-materialisation of the past, and the way anecdotes transmit social history.

The research was innovative in its methods of dissemination, which brought local history to a mass audience, investigated the afterlife of cultural symbols within underprivileged communities, and explored the agency of ephemeral artworks as cultural interventions.

By employing methods and techniques of mass imagery – such as printing on billboards, and the aesthetics of advertising film – Moore and Davis reignited the mass impact of a cultural symbol. These artistic interventions in a public arena provoked reflection on the role of contemporary art within working-class communities. Furthermore, by encouraging cultural engagement in an area that is statistically the lowest in the whole of the UK, Moore and Davis incited community members to actively engage with their local history and their collective heritage.

This was further evidenced by the individual contributions made to the project website which collected and represented further anecdotes about the club. Similar forms of socially engaged practice have been employed by artists such as Jeremy Deller to foreground important moments in community and collective history. Moore and Davis focus on lesser known instances of cultural heritage in more marginalized communities, and how to reignite this heritage through the greater circulation enabled by forms of multi-modal dissemination.

04 / RIGOUR



FIG. 28
Margo Grimshaw with her
childhood clogs, 2017.
Photo David Moore.

The research was conducted between July 2016 and November 2017.

Local Ribchester resident, Andrew Grimshaw, commissioned Davis and Moore to work with poet Mark Ward to produce an exhibition based on the area's local history. Davis and Moore began the research process by interviewing Margo Grimshaw over a period of six months. To prepare the interview questions, they researched Grimshaw's autobiography *Margo, A Licence to Live* (2004). The interviews were subsequently transcribed, and Grimshaw's anecdotes were used to inspire Davis and Moore's imagery. The artists sought to visually recreate the fragmented, repetitive and inexact character of Grimshaw's oral testimonies, both through their images and through the multi-component parts of the project.

Two motifs that Davis and Moore extracted from the interviews, and invested as visual emblems, were a crow and a pair of clogs. Both linked Grimshaw's life to the history of Blackburn. Grimshaw also recounted that the first object she had ever owned was a pair of clogs, which at that time were typically worn by working class people in Lancashire. This ownership contributed to a personal form of myth-making.

To make the images, Davis and Moore combined analogue collage techniques, such as cutting and pasting, with sections of sheet music and coloured paper. Parts of the sheet music have images woven into the fabric of the paper. This technique sought to reflect the cloth and mill industrial heritage of Lancashire. The images of the crow and clogs were digitally scanned and manipulated using Adobe Photoshop to produce subtle variations. These effects were sought in order to investigate the impact of repetition on provoking acts of remembrance.

For the publication, Moore and Davis translated the cut and paste techniques of the original images into a digital version.

A series of banners were disseminated around the city of Blackburn, in significant vantage points in order to maximise public engagement amongst local residents. The texts for these banners directly invoked the Club's heyday. For instance, the slogan, *'I am a Lodestar Lover, are you?'* referred to the phrase *'I am a Lodestar Lover'*, that, according to Margot Grimshaw, was used frequently by visitors to the Club. The flyers drew on the aesthetic of 'missing person' posters, using humour to jolt associations and memories amongst the community. The badges made use of the original graphic artwork used to advertise concerts at the *Lodestar* nightclub.

For the exhibition *Lodestar*, the interior of the original *Lodestar* nightclub was recreated within The Bureau Gallery space through the use of wallpaper poster design coverings. Each poster was a reproduction of originals used by the club, advertising live bands and events.

A tunnel entrance was constructed to recreate the original architecture of the club. The centrepiece of the exhibition was a digital photograph, *Portrait in Black* (2017) a portrait of Margo Grimshaw. The composition and title references James McNeill Whistlers' painting of his mother, *'Arrangement in Black and Grey'* (1871). The phrase, *'Who do you think you are? Whistler's mother'* derives from this painting and was, as noted by Margot Grimshaw, commonly used in the Blackburn area during the 1960s and 1970s to remind people of their working-class background. The piece ironically portrays Grimshaw in this iconic pose, elevating her to mythic status by mimicking an iconic work from the art history canon.

05 / SIGNIFICANCE

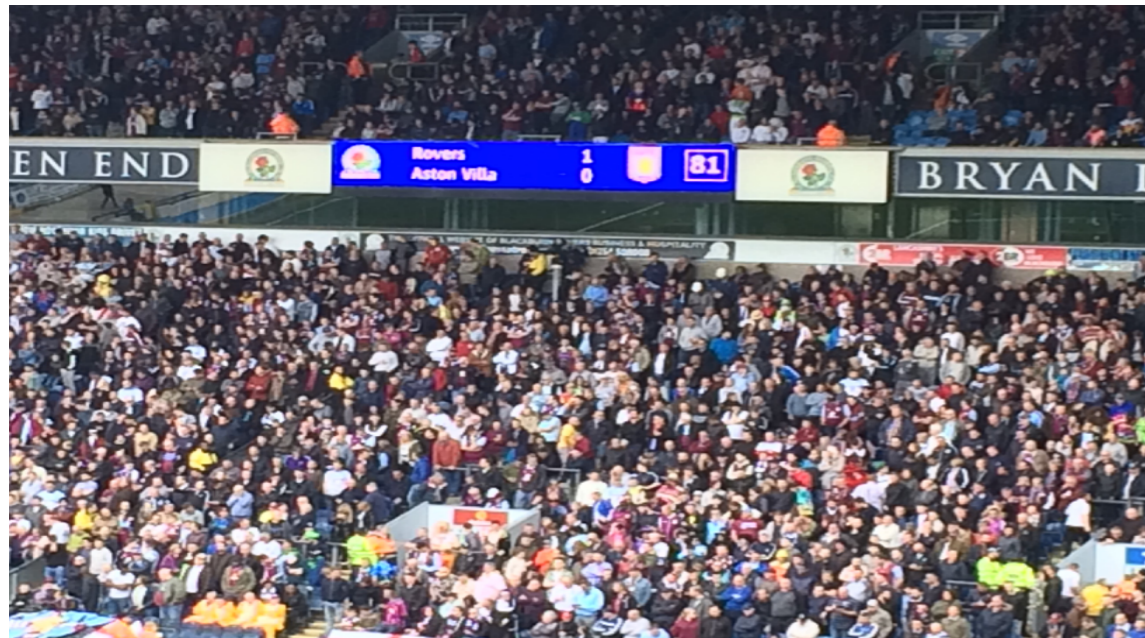


FIG. 29
Kate Davis and David Moore,
Lodestar (Space Odyssey), 2017,
digital film, 31 seconds with music
by Richard Strauss, *Also Sprach
Zarathustra*. Big screen Blackburn
football ground. Photo David
Moore.

Lodestar was exhibited at The Bureau Centre for the Arts, Blackburn 3 – 29 September, 2017. It received 500 visitors.

It was published as a poetry pamphlet titled *Portrait in Black*, 2017. The book publication continues to be circulated and distributed online.

The images were disseminated across Blackburn and Burnley as billboard prints, advertising banners, flyers and badges.

The film, *Lodestar (Space Odyssey)* was projected on the large digital screen at Blackburn Rovers football ground during the last match of the season on 29 April 2017, and thus reached a huge audience, in excess of 56,000 fans.

Lodestar brings to wider public attention the lesser known histories of the North East of England and the individuals who lived through it. Through its multi-component format and multi-dissemination approach, the output reached a diverse demographic of audience members. Blackburn is one of the most culturally deprived parts of the UK. As such, *Lodestar* was a potent act of artistic intervention and social engagement.

FIG. 30
Banner outside The Bureau
Centre for the Arts, Blackburn,
4m x 1m, 2017. Photo
David Moore.



FIG. 31
Promotional badges 4cm x 4cm,
2017. Photo David Moore.



FIG. 32
Missing poster, 10 x 15cm, 2017.
Photo David Moore.

06 / APPENDIX

Publication

Poetry pamphlet *Portrait in Black*, 2017.
Paperback, 38 pages, ISBN-13 978-0995716803

Film

Lodestar (Space Odyssey) 2017, 31 second film.

https://media.ed.ac.uk/media/t/1_lpat1m6m

Testimonials

'A fine tribute to one of the most colourful characters and periods of British musical culture.'

Neil Rollinson,
University of Bath.

Media

Lodestar was described as a 'Homage to an iconic music venue with a rocking exhibition.'

Nic Marko,
Lancashire Telegraph, 5 May 2017.

<https://www.lancashiretelegraph.co.uk/news/15265555.historic-ribchester-venue-hosted-sex-pistols-boomtown-rats-remembered-new-exhibition/>

FIG. 33
Review in *Lancashire Telegraph*,
5 May 2017.

lancashiretelegraph.co.uk FRIDAY, MAY 5, 2017 NEWS 3

HERITAGE

Lodestar showed the way

HOST: Owner Margo Grimshaw ran the venue at its peak during the 1960s and 1970s

WRITING: Poet Mark Ward is one of the organisers responsible for art for the exhibit

GOOD TIMES: Visitors at the venue during the 1970s

Music pub which hosted the likes of the Sex Pistols honoured in art

By NIC MARKO
nic.marko@nqnw.co.uk

A HISTORIC music venue which hosted bands such as the Sex Pistols is set to be remembered in a special exhibition.

The Lodestar in Ribchester was open from the 1960s until the 1980s and gained a reputation for its live music, and was a 'unique' venue for its time.

An abstract video about the venue was shown before the Blackburn Rovers game against Aston Villa last weekend to build support ahead of the launch in September.

This was the start of a campaign which will see a selection of music, poetry and art displayed around Blackburn town centre over the summer paying tribute to the venue.

Poet Mark Ward, one of the organisers, said: "It's a great thing for the town that we'll have this exhibit to remember the Lodestar.

"Everybody used to talk about it, it was iconic. It meant a lot to a lot of people and was a rite of passage for many.

"The broader themes of the exhibition are the empowerment of women and the cultural-significance of the Lodestar club during the 60s and 70s."

He will be working with sculptors Kate Davis, David Moore and digital artist Michael Webster for the project which is being produced by Andrew Grimshaw.

Former owner Margo Grimshaw said: "People came from all over, I was astounded.

"It was really quite fantastic,

ROCK: The Boomtown Rats performing to a packed crowd in 1977

LAUNCH: The Lodestar project was introduced at the Blackburn Rovers vs Aston Villa game at Ewood Park on Saturday

it was a big, massive venue for its time. Those were great days.

"It was a big event in most peoples lives, people would queue up to get in the door.

"It was an innovation, a lot of people had some magic times at the Lodestar."

The exhibition made up of poetry, art and memories which will take place at The Bureau Centre for the Arts in Blackburn from September 2 until 28.

Parts of the pub will be recreated for the exhibition.

Organisers are also appealing for people to share their stories and memories, which will be used for the exhibition and for its interactive website.

To find out more or contribute visit lodestar.online/lodestar.

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