IN THE ACCUMULATOR TOWER:

DOWN
Nicola Dale and Ailis Ni Riain
(2010)

Ordnance survey maps, sound.

A rescued collection of old 1970s Ordnance survey maps are transformed into a beautiful installation by Nicola Dale and Ailis Ni Riain. Nicola has spent the last 10 months hand-cutting 12,000 intricate feathers out of these maps. As if the feathers have fallen from the rafters of the Accumulator Tower this repetitive and disciplined labour has been undertaken by Nicola to create a new sculptural landscape with an electroacoustic score by Ailis Ni Riain.

http://downexhibition.tumblr.com/

The ‘Making of…’ film was filmed and edited by Ajay Gilbert at Rogue Studios, 2010.

With thanks to Arts Council England for their support.

IN THE ENGINE ROOM:

ARCH (TO GEORGE STEPHENSON)
Phil Lockhart
(2010)

MDF, paint.

A modernist re-working of the grand Moorish Arch which was created at the entrance of Edge Hill Station for the opening of the Liverpool and Manchester Railway. The original arch housed two steam engines which operated the rope haulage system drawing loaded carriages up through the Wapping Tunnel. It was designed by the famous Liverpool architect John Foster and decorated in a Turkish style. Phil has re-interpreted his arch in homage to Stephenson and the birth of the oldest railway station. Inspired by the Moorish Arch as a symbol of the engineering genius that transformed the world, and admiring in it the beauty of its aesthetic and the functionality of its design.

UPPER ENGINE ROOM:

SAFE PLACE (TEMPLE 3)
Richard Proffitt
(2010)

Wood, sheep skulls, emergency blankets, books, fabric, photocopies, light bulbs, twigs, branches, leaves, ropes, sawdust.

Richard Proffitt’s installation ‘Safe Place (Temple 3)’ brings together a collection of fragments left by a group of time-travelling train-hopping hobos. Amongst other things, it mixes the futuristic and historical imagery of the deserted expanse of the Old West, with a freight train crossing the landscape, with the void of space swallowing up the astronauts of science-fiction; floating across alien landscapes untethered from the destination. The installation is the left luggage of these characters, the lost property or the debris left behind: A temple which incorporates talismanic symbols, and whose intricate design reflects the connection between space and time; a temple that was inspired by the Moorish Arch, and which 已经 been transformed into a new sculptural landscape.

UPPER ENGINE ROOM:

DO YOU HAVE MEMORIES OF EDGE HILL STATION?

Come and talk to us about Edge Hill.
We are currently developing an oral archive project that will reflect on the changing neighbourhood and the impact of the rail industry on Edge Hill since the station opened in 1830.

The project will create content for an online collection of oral history and a permanent exhibition for the Welcoming area of the station that will incorporate film, photography and writing relating to the oral histories we collect.

We are planning a range of activities to share knowledge about local history in order to learn more about the station in the wider context of the rail industry and the industrial revolution.

If you are interested in getting involved please contact us on [0151] 7072277 or email edgehill@metalculture.com.

Check our website www.metalculture.com for up-to-date details on the project.
The opening of the Liverpool and Manchester railway was the first intercity passenger service, marking the beginning of travel for leisure and tourism. The carriage compartment created a space that allowed passengers to observe the surrounding landscape, which was quite delightful. When I closed my eyes, the sensation of flying was quite delightful. As we flew by them, we travelled at 35 miles an hour on the road, shouting and waving hats and handkerchiefs.

The most intense curiosity and excitement prevailed, and though the weather was uncertain, the enormous masses of densely packed people lined the road. The Liverpool and Manchester railway was the beginning of travel for leisure and tourism. The railway shrunk the distance between the two cities, allowing people to explore the country with relative ease.

On the 15th of September 1830, the landscape changed for the traveller forever. Journeys that were once arduous and time-consuming became quicker and more efficient. The Liverpool and Manchester railway was the source for artistic inspiration. The uniform measure of time throughout the UK, the traffic and the idea that the rail industry's timetabling created a need for a new perspective from which to see the world. Providing a new perspective from which to see the world, the Liverpool and Manchester railway also provided a new perspective from which to see the world.

Tom Palin's collection of tickets are all from train journeys he has taken across the UK, a hoarded collection that he has added to over many years. The paintings are a range of actual and imaginary 'views' from trains; simple gestures, detailed journeys he has taken across the UK, a hoarded collection that he has added to over many years. The paintings are a range of actual and imaginary 'views' from trains; simple gestures, detailed journeys he has taken across the UK, a hoarded collection that he has added to over many years. The paintings are a range of actual and imaginary 'views' from trains; simple gestures, detailed journeys he has taken across the UK, a hoarded collection that he has added to over many years.

Train-wrap design in celebration of 180 years of rail travel

Dream Machine

15 September – 23 October

Curated by Jenny Porter

Metal at Edge Hill Station

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With Thanks to the City of Liverpool for its financial support