

EDGE HILL STATION IS A GRADE II LISTED BUILDING AND AN HISTORIC AND ARCHITECTURAL LANDMARK OF INTERNATIONAL IMPORTANCE. THE STATION IS WHERE PASSENGER TRAVEL BY RAIL FIRST BEGAN IN 1830.

THE 15 SEPTEMBER 1830 MARKED THE OFFICIAL OPENING OF THE LIVERPOOL TO MANCHESTER RAILWAY, AND SECURED THE STATION'S PLACE IN HISTORY FOREVER.

THIS YEAR MARKS THE 180TH ANNIVERSARY OF THE MAIDEN JOURNEY OF STEPHENSON'S ROCKET.



Tom Palin – 2000 Journeys



Phil Lockhart – Contraction 1

Front cover:
Nicola Dale and Ailis Ni Riain – Down

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.

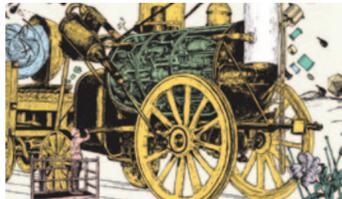


Tom Palin – 2000 Journeys

Tom Palin – 2000 Journeys



Thomas Bury – The Moorish Arch



Gareth Brew – Train-Wrap 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 barren landscapes uncertain of the destination. The installation is the left luggage of these characters, the lost property or the debris left behind: A temple which incorporates hobo symbolism, talismans for the traveller, and star-gazing maps of the constellation (a reference to the early steam trains that travelled on the Liverpool and Manchester railway on the opening day; the Rocket, the North Star, the Comet and Meteor).

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.



Richard Proffitt – Quest Through Time And Space To Find A Safe Place

Dream Machine
15 September - 23 October
Open Tues-Fri 2-6pm and Sat 12-4pm
Curated by Jenny Porter
Metrol at Edge Hill Station
Tunnel Road
Liverpool L7 6ND
www.metrolculture.com
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**THE JOURNEY
CONTINUES**
By Kenn Taylor

One hundred and eighty years ago, Liverpool and Manchester became the first two cities in the world to be connected by a railway.

The driving force behind this was profit based on geography; Manchester's damp atmosphere was good for spinning cotton and Liverpool's proximity to the sea was good for shipping that raw cotton in and manufactured goods out. The railway struck the distance between the two, cementing their growth, but this was not just an important moment in the history of these cities, it was an important moment in the history of the world.

No industrial development has had such a sudden and transformative effect as the steam railway. It fuelled a revolution that not only changed the way we live fundamentally, but even the way we thought and perceived the world. Though the railways were built for freight and profit, they had the almost unintentional tandem effect of making passenger travel much easier and faster, speeding up communication and thus the spread of ideas, concepts, cultures, and, ultimately, change.

Information from London could be transported to the north of Scotland in a newspaper in a day; the slow shifts that would have once happened over many generations were replaced with a rate of change that destroyed old patterns or existence much quicker than anything had done before. The railway even revolutionised time itself, as scheduling led to the first standardised measure of time across the country. The effect of these changes can only be understood by us in the context of the transformative effect the internet has had in our own living memory.

This speeding up of the world was controversial at the time and many fought it, from William Wordsworth and John Ruskin to the Duke of Wellington, who feared that railways "will only encourage the lower classes to move about needlessly". Doctors suggested that human organs could become displaced while travelling at these new speeds and farmers feared that hundreds of locomotives running through the countryside would stop cows milking.

The last two never came to pass, but the railway and the Industrial Revolution it helped power did have ill-effects on countless people's lives. Many migrated to the expanding towns for better wages, but found themselves working in dangerous factories for long hours, tied to the routine of a machine and living in squalid, cramped conditions. Yet the Industrial Revolution did free people from the fields, increased wealth in general and, gradually, conditions did improve. Life expectancy increased and education spread. Despite the massive upheavals, people adapted, survived and prospered.

The human capacity for innovation and overcoming barriers continues to accelerate to this day, and we're becoming used to it. We expect obsolescence and change, we expect newer, faster and more powerful. These forces driven forward by the intense development of technology and that most human desire it seems, always to advance. One hundred and eighty years ago a newspaper travelling from one end of the country to the other in a day was wondrous.

Like the Industrial Revolution before it, this changed society immeasurably, and was also driven by technology and transport. The development of the container shipping reduced transportation costs so much that it became cheaper to make things in the Far East and ship them back through docks in southern England than it was to import the raw materials through Liverpool and make them here. Finally our speed of consumption overtook our speed of production.

Just as the Industrial Revolution was resisted by those who wished to protect old ways of life, as was de-industrialisation, yet it seems that such revolutions are inevitable however much we may try to resist them. It can seem like the end of the world when such changes are ushered in, and for some cultures and some people, it is unfundably can be. Somehow though, in the end, humanity always seems able to adapt, survive and thrive in changed conditions. That is not to revel in the upheaval and destruction of ways of life, but to accept the inevitability of change and marvel at the continued capacity of the human race to move forward.

What then is the future for Liverpool and Manchester, who both rose up by creating a faster world only to be cast back down by it? Today, both cities are trying their best to encourage the lower classes to move about needlessly". Doctors suggested that human developments on the sites of now long gone industry that aim for a high-tech future, is this the start of a new age of success for the two cities? Or, was our age of consumption one to mark their end?

Edge Hill, on the route of the original Liverpool to Manchester line, is the oldest operational passenger railway station in the world. It is also home to Metrol, an organisation trying to forge a new creative culture in the heart of an old industrial area. If anything can make the places that line the route of this railway relevant again, it's new, creative, revolutionary ideas. Fostering such a culture can only help with the hope that these cities will continue, and that maybe even the wheel of history will turn in their favour once again.

Whatever happens, the journey continues. It never ends.

Kenn Taylor is a freelance writer and project manager based in Liverpool.
Website: <http://kenn.taylor.wordpress.com>
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2000 JOURNEYS TOM PALIN

(2010)
Oil paint on train tickets.

This installation, a collection of 2000 hand-painted train tickets, takes inspiration from the train ticket format and its close proportions to that of a train window. It addresses issues relating to the nature of travel, and to a sense of passing through. 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 landscapes, and abstract forms.

(2010)
Digital print.

This illustration by Gareth Brew is a design for a train wrap to celebrate 180 years of rail travel. It commemorates the amazing feat of engineering achieved in the Liverpool and Manchester Railway, and evokes the spirit and pioneering ingenuity of the people and places involved in this significant moment in the making of the modern world.



With Thanks to the City of Liverpool for its financial support

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On the 15th of September 1830 the landscape for the traveller changed forever. Journeys of days took hours and all classes of people could explore the country with relative ease. The Liverpool and Manchester railway was the first inter-city passenger line, marking out the beginnings of travel for leisure and tourism. The carriage compartment created a space that travelled at speed across the landscape and provided a new perspective from which to see the world.

"The most intense curiosity and excitement prevailed, and though the weather was uncertain, enormous masses of densely packed people lined the road, shouting and waving hats and handkerchiefs as we flew by them. We travelled at 35 miles an hour (swifter than a bird flies). When I closed my eyes this sensation of flying was quite delightful."

An account from Fanny Kemble, a leading actress of the time, who travelled with the party on the opening of the Liverpool and Manchester railway.

This group exhibition, featuring artists from Liverpool and Manchester, will reveal the different labours involved in painting, sculpture and installation and through this explores the idea of travel and duration.

A reflection of the beat and rhythm of train traffic and influenced by the idea that the rail industry's timetabling created a need for a uniform measure of time throughout the UK, the work here shows how the journey itself can be a source for artistic inspiration.

DREAM
MACHINE

