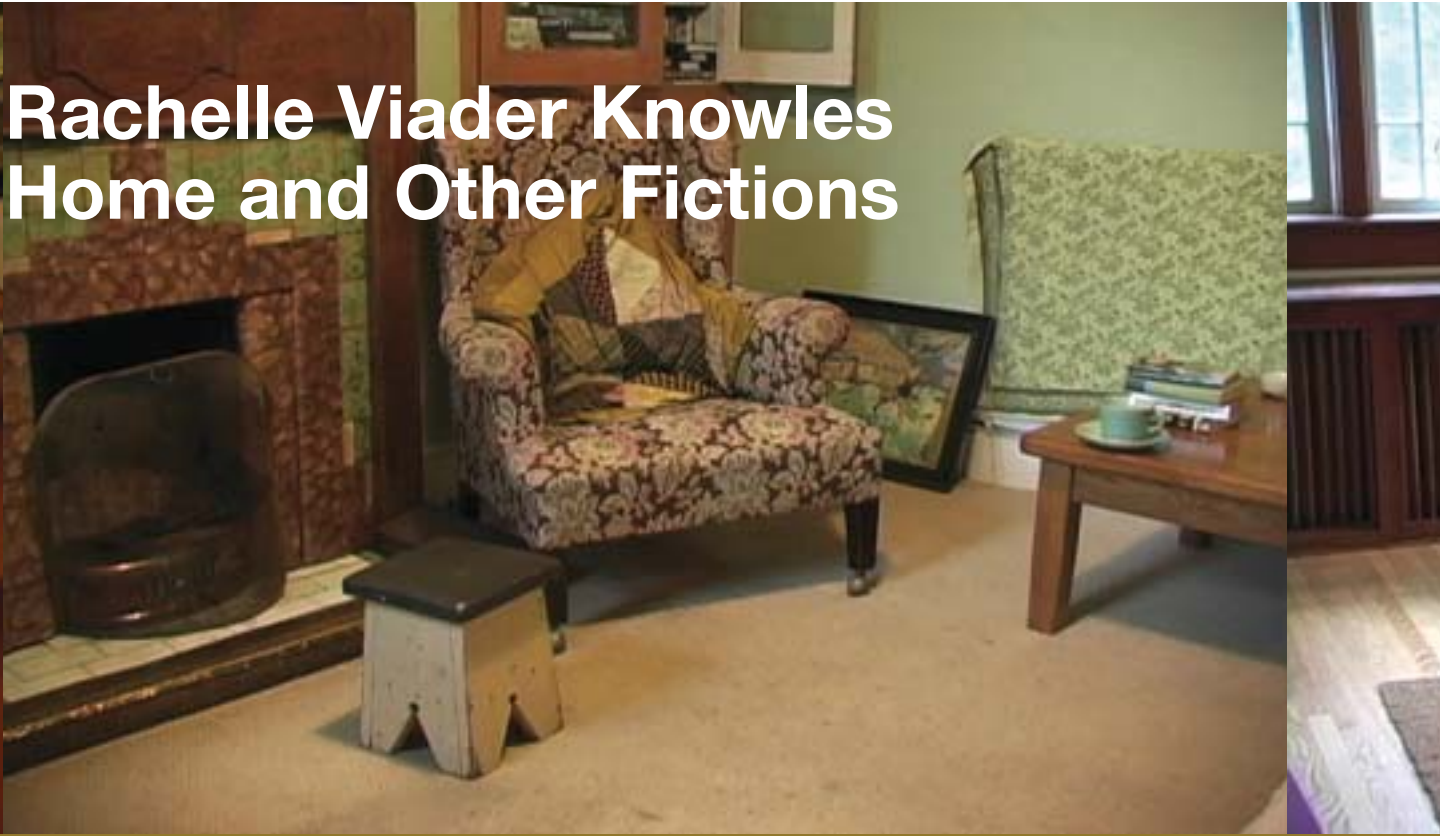


# Rachelle Viader Knowles Home and Other Fictions



# Introduction

by Hannah Firth, Visual Arts Programmer, Chapter

Born in England and brought up in Wales by her Mauritian mother and uncle, Rachele Viader Knowles now lives and works between Cardiff and Saskatchewan, Canada. She is obviously aware of the sense of transience and loss that accompanies the freedom to move, and in this exhibition attempts to explore that blurred space between 'here' and the fictional 'there'; that 'other' place where life is (or was) better, simpler, happier, more secure...

Knowles' practice is primarily lens-based installation. She uses this approach to articulate difficult things: the nature of the body, falling in and out of love, death and dying, the fading of memory; referencing personal histories in an attempt to create metaphors that position subjective experience within larger narratives.

'Home and Other Fictions', Knowles' first solo show in the UK, explores in particular the sense of rootlessness

and longing felt by her in her role as contemporary nomad. As Nicola King describes in her essay *No Place Like Home*: "Nostalgia for 'home' may thus be a way of imagining a place we have never known, but which we still have the potential to create, 'a place to come to' rather than a place to which we long, impossibly, to return."

Chapter would like to thank Rachele for her unflagging commitment to the project, and Nicola King for her insightful essay featured in this publication. Thanks also to Adrian and Apex Graphics, Amanda thompson and Arts & Business Cymru, Tony Blow, and all of the participants in *Friends Reunited*, *A Better Place* and *Home and Away*.

Apex Graphics (Ltd) and Chapter (Ltd) have received an investment from Arts & Business to further develop their creative partnership.

# No Place Like Home

by Dr Nicola King



*How much home does a person need? (Jean Améry)*

*You will not know what it is to come home. (Ursula Le Guin)*

Rachelle Viader Knowles' request to write an essay to accompany her exhibition set my mind wandering along tracks of memory – of clichés, quotations, images and what Raymond Williams called 'structures of feeling': make yourself at home/home is where the heart is (now reversed by an estate agent into Haart is where the home is)/you can't go home again/ahead where home awaits the heart/home is where we start from.... The truism 'there's no place like home' suggests both that a return to one's first or natal home is impossible, because, as Jean Améry says, 'the re-entrance into a place is never also recovery of the lost time'. The person who returns is different, in some ways a stranger to the earlier self who lived there. But also that a residue of memory and desire remains, perhaps, in all of us; the need for and memory of a place where we did, indeed, feel ourselves 'at home'. Bachelard wrote in 1964 that "[l]ife begins well, it begins enclosed, protected, all warm in the bosom of the house...

In this remote region, memory and imagination remain associated, each one working for their mutual deepening... through dreams, the various dwelling-places in our lives co-penetrate and retain the treasures of former days". This memory and desire locates itself, for me, in a series of Victorian terraced houses in the suburbs of London and in other English towns and cities. In particular, in the garden of my first home, whose shape, smells, textures, flowers and trees form part of the mental and emotional map that I look for and try to recreate in my subsequent homes.

Another desire, to live in the country, has been partly fulfilled over the last few years as I have been living in Devon for part of the week, in a half-converted barn in the grounds of an old manor house. My use of the word 'part' or 'half' indicates that for me home is divided, so that I am constantly re-adjusting my sense of home. In this sense – like Knowles – perhaps I am a postmodern nomad, whose desire for 'home' is also largely conditioned by nostalgia. But my nomadism is the product of choice and a degree of material affluence. For Jean Améry, a German Jew who fled to Belgium in the 1930s and was subsequently imprisoned in Nazi camps, and for millions

**A BETTER PLACE (2003)**  
**Site-specific photo-based public art project**

In the streets adjacent to Chapter, local households are invited to select photographs or pictures of a dwelling of some sort that for them represents 'a better place' (and its implications of Heaven...). The selected images are displayed outside the houses of participants, mounted on to 'for sale' signs. As the architecture and location of the houses and their signs shift, so does the ongoing deferral of meaning and desire.

**FRIENDS REUNITED (2003)**  
**Site-specific text installation for Chapter bar**

Based on the popular website, the artist has selected messages posted by people who were in the same year as her at Lady Mary High School in Cardiff and has scattered them around the walls of the bar. The school itself was closed down and demolished in 1995 and, as a former school and now place of public, social exchange, Chapter is an ideal location for this project.

Selected messages display the time that they were created to the second, acting as photographic snapshots, portraits gathered together to create a class picture, a reunion of fragments of memory and detail.

God those were the days! Lots of good memories. Married Simon known as Big H from school in July 2002. Life has been very good, got an Honours degree in Psychology and Communication, became a Reflexologist and now I'm a qualified Dental Nurse working for an agency. Still living in Cardiff and in touch with good friends, Joanne, Kate and Claire. I'm amazed to see so many names from the past, would love to know of any reunion parties. Put an add in the South Wales Echo if you're planning one.  
26/07/2002 21:39:56

Hello all,I had two office jobs, then joined the South Wales Police in March 1999; still live & work in Cardiff.  
20/02/2002 01:45:09



of other exiles, refugees and migrants, the loss of, and need for, a home cannot, and should not, be subsumed into the postmodern celebration of nomadism, hybridity and flexible or performed identities. For them, there can often, literally, be no return – or, possibly, any memory of their place of birth or their parents’ home.

In his essay on ‘The Uncanny’ Freud analyses another sense in which there is ‘No place like home’. He explores the etymology of the German word *unheimlich*, and shows that the ‘unhomely’ or uncanny is always already a potential within the ‘homely’. In one of its German usages heimlich means the same as unheimlich: “on the one hand it means what is familiar and agreeable, and on the other, what is concealed and kept out of sight”. “From the idea of ‘homelike’, ‘belonging to the house’, the further idea is developed of something withdrawn from the eyes of strangers, something concealed, secret”. The idea of ‘home’ thus contains its opposite, and may account for the ambivalence with which we imagine it. More specifically, the notion of home as the site of a secret reminds us that for many, life does not ‘begin well’; that the family home may be a place where abuse or neglect –

**HOME AND AWAY (2003)**  
Twelve-monitor silent video installation

not to mention more ordinary forms of family conflict – make the idea of any kind of return at best deeply ambivalent, if not impossible. Home may be (as it was for generations of women, and for many still is) a place of both refuge and entrapment. In her novel *Beloved*, Toni Morrison’s creation of ‘124’, a house which is a place of refuge for escaped slaves – but also the place where a child is murdered to prevent her recapture into slavery – evokes exactly this ambivalence at the heart of ‘home’, the “unspeakable things, unspoken”. As does ‘Sweet Home’, the name of the farm where Sethe, the ex-slave who murders her child, worked as a slave.

Bachelard suggests that “[w]e think we know ourselves in time, when all we know is a sequence of fixations in the spaces of the being’s stability”. The relationship between time and space has been much debated in postmodern theory, and ‘home’ can be theorised in both spatial and temporal terms. ‘Home’ stands as the ‘first’ in two sequences: that of time and that of space, which ‘begin’ at the same point in psychoanalytic terms, within the mother’s body. In his essay on ‘The Uncanny’, Freud recalls the saying “[I]ove is home-sickness”, and goes on (from his inevitably limited

**HOME AND AWAY (2003)**  
Twelve-monitor silent video installation

In an attempt to collapse time and space, each monitor represents a household that the artist knows well – some in Canada, some in Wales – and presents a static view of the living room interior centred on a couch or armchair. For the majority of each hour-long DVD, nothing much ‘happens’... pets mill around and the light slowly changes; just enough activity to situate the imagery between moving sequence and static moment. Intermittently, the householders enter the screens, some pause briefly in front of the camera, some take their time, but all are held in a still portrait before getting up and exiting the screen. Suggesting an impossible unity, the title of the work references the Australian TV show and this reference to television and ‘domestic drama’ extends to the ‘reality-based’ programmes that are currently pervasive. The multiple silent screens suggest webcams or a surveillance console, presenting multiple portals in to other lives.

Hiya people! No longer the skinny four-eyed poof. Now 6'2" and 16 stone with no fat. Living in Kent with my girlfriend and working as a plant fitter (no A levels) and loving every minute of it.  
I hope you all have everything you wish for.  
Take care.  
09/06/2002 00:48:45

Living in Tunbridge Wells, Kent, working in computers for a Financial Services Company. Do quite a lot of drumming in my spare time, sadly don't do much Slayer etc. (if anyone remembers my musical tastes at school) just too unfit!  
05/04/2003 21:12:46

Not doing too bad 2 kids thats enough, still in Cardiff. Managing Director of a multinational firm.  
OK im a self employed plumber working in and around Cardiff.  
30/03/2002 23:08:19

hello to anyone from 2021 reading this, how are you all and how many of you are left. Does graham the weirdo still come in asking everyone and anyone for a date?  
05/07/2002 16:31:51

Deep sea rigger – very wet and oily, always.  
03/12/2002 18:38:48

Left school in a bit of a hurry – no I was not pregnant.  
Moved to London to work for the Met police where I met my chap Steve.  
We “retired” to Devon where we got married, brought another Man Utd supporter into the world, and lived happily ever after.  
Reading all these notes is making me feel old!  
22/08/2002 10:44:59

I have been married for 13 years and have 1 son called Luke who is aged 12. I didnt do too well at school but come off ok as i now own my own business in Cardiff.  
Life is pretty good so far.....  
27/12/2001 22:45:37

32 and still not grown up (and in no hurry to either).  
Spend my time split between my own business in Cardiff and working for a client in the city. I get back every weekend to play rugby, with a few Lady Mary old boys.  
Paul M is a religion teacher, who saw that coming?  
11/08/2002 14:06:32

hello all. i can still hear that voice “UHH YOU BOY” they certainly broke the mould when frank was born. kids today are so lucky that he is retired. well, im married and have been for six years, no children YET! still living in cardiff enioing life to the full.anyone who wants to share the goss drop us a ting.  
20/12/2001 15:07:22



gender perspective) to suggest that "whenever a man dreams of a place or a country and says to himself while he is still dreaming, 'this place is familiar to me, I've been here before', we may interpret the place as being his mother's genitals or her body". Feminist theorists such as Julia Kristeva and Teresa Brennan have developed ideas about how this memory or experience may differ for women. In spatial terms, 'home' then broadens into a sequence that might go: bed/room/house or apartment/garden/street or village/town or city/country, although any one of these might be the location of one's particular sense of 'home' – and, of course, more or less conflicted. In *Sketch of the Past*, Virginia Woolf describes a memory of sitting on her mother's lap on the train between London and St Ives, where the family spent their summers. She then describes another, connected memory, of which, she says, "if life has a base that it stands upon, it is a bowl that one fills and fills and fills – then my bowl without a doubt stands upon this memory". It is a memory of lying in bed in her nursery in the house in St Ives hearing the waves breaking on the shore, "behind a yellow blind. It is of hearing the blind draw its little acorn across the floor as the wind blew the

**HOME AND AWAY (2003)**  
Twelve-monitor silent video installation

blind out. It is of lying and hearing this splash and seeing this light, and feeling, it is almost impossible that I should be here; of feeling the purest ecstasy I can conceive". An early childhood memory is here constituted of the sensation produced by sounds and images which then become part of her sense of self, and of a 'home' lost to her after the death of her mother when she was thirteen. The sense of 'home' is here constructed out of particular elements of one's immediate surroundings, described by the psychoanalyst Christopher Bollas as 'mnemonic objects'. In adult life, one's 'home' may be in part constructed in terms of a projection of one's preferred image of oneself onto one's surroundings – colours, objects, books, pictures – which may also be influenced or determined by what is currently defined as fashionable – home as style. 'Home' does then become at least in part a 'fiction' of how the subject thinks of him/herself and how s/he would like to be seen by others.

**HOME AND AWAY (2003)**  
Twelve-monitor silent video installation

In terms of time, the sequence might coincide in its earlier stages but then become temporal as, for many, life becomes marked by a series of moves from one home to another, for reasons of education, employment,

Happily married, living in Cardiff, one son age 2, so far...  
Independent Financial Adviser, don't let that bother you!  
Love to hear from old school friends, get in touch!  
28/04/2002 00:59:52

Now living and working in New York with my wife of 2 years, after spending 4 years in Singapore and a little time in Sydney.  
What I miss about Cardiff – sense of humour (sarcasm doesn't exist here), pubs and family (who are still there).  
What I don't miss – weather, Cardiff City FC.  
06/11/2001 15:43:14

now living in BARRY WITH MY CHILDREN.I TOOK UP RUNNING AGAIN AND RAN THE LONDON MARATHON THIS YEAR!! also ran the cardiff marathon in september-very hard work!!  
22/09/2002 14:19:20

Currently living in the US, i have my own personal training business in Manhattan, i have been married for three years to a local girl from Brooklyn New York and am the proud father of my firstborn Dylan who is now five months old.  
16/06/2002 17:01:46

Hi  
Hope your all well – good to see so many familiar names on the site – A reunion party would be fun.  
Working in the Premiership Sponsorship team and look after the club relationships and commercial exploitation.  
Living in Northampton, beautiful girlfriend, great job, nice car, very happy and feeling good!  
23/09/2002 17:52:36

Hi all  
Left school & joined the RAF as a Chef and havent really looked back since. Travelled a fair bit, played loads of rugby.  
back in Cardiff for most Wales internationals, living in Cambridgeshire, married with a boxer dog (not a boxer dog that is) I am currently a Recruitment Consultant for Blue Arrow, working from the Bedford branch.  
fantastic Job.  
get in touch  
02/07/2002 21:28:59



relationships, growing or shrinking families, old age, or, more recently, property speculation or the transitoriness imposed on those who do not own their homes – or literally have 'no place' to call 'home'. 'Home' may then be as temporary as a night on a friend's floor, in a hostel or cheap B&B. For some, the parental home will always be 'home', even if parents no longer live in the home of one's birth. Metaphorically, or in terms of emotion, one may speak of being at home (or not at home) in one's body or in the world. Falling in love, finding a home in the body of another, may be described as 'coming home': such metaphorical usages indicate the power of the concept of 'home'.

Bachelard speaks of "the land of Motionless Childhood, motionless the way all Immemorial things are". The static, spatial image of the photograph is the form of art most often associated with this 'Immemorial' quality of memory, although of course the photograph also evokes a past time. The photographs used by the writer WG Sebald in his prose fictions: texts that deal with notions of exile; memory and wandering; anonymous and untitled images of people; fragments of buildings; empty landscapes,

**THE FUTURE (2003)**  
 Looped video projection, 22 mins

evoke the quality of the past, of loss and absence even though, or perhaps because, they are not representations of the past of the reader. As in many contemporary art works, Sebald sets up a complex, sometimes uneasy relationship between written text and visual image. In the work of artists such as Rachelle Viader Knowles, video restores, or adds, a sense of time to the static image of the photograph: not, however, to construct linear temporalities, but to question the relationship between time and space. Space, in these works, often contains, in David Harvey's words, "compressed time". In Sebald's semi-fictional Austerlitz, in the text which bears his name, was a child of the *Kindertransport*, sent to the UK and brought up in Wales with no conscious memory or knowledge of the first five years of his life, spent in Prague, or of his natal language, Czech. After a severe breakdown in middle age when his memory and language fail him altogether, a series of coincidences enable him to remember and realise that he was born in Prague, and to track down, still living in the same apartment, his former neighbour and nursemaid, Vera. When Vera changes, in the middle of speaking to him, from French to Czech, Austerlitz "now understood almost

**THE FUTURE (2003)**  
 Looped video projection, 22 mins

Shot in the back garden of a Victorian terraced house and constructed into a mirrored panoramic image, the video features Bill, an eleven-year-old boy who divides himself between the places he has lived or visited in the past and places he imagines he will live or visit in the future.

Between entrances and exits – with a backdrop of washing lines and neighbours gardens – his stories meander back and forth between his home and life in Cardiff, to memories of holidays abroad, to his imagined future life as a musician in New York, to what it will be like to be old...

Left army (Royal Engineers) as a Plant Fitter/Operator in '95, having served in some fairly interesting places!! Now settled in Port Talbot. Been a Fireman since '97 + married since '98. Injury has recently forced retirement from rugby, but managing to keep fit.  
 15/01/2003 16:08:17

Worked in civil service for six years, left to look after my baby girl who is now 8 months old. Still live in Cardiff with my boyfriend Mark but moving to Spain in July to teach english.  
 25/05/2002 14:55:16

Currently reside in Bath, Avon. Have two businesses 1/2 Hour Film processing Lab situated opposite Bath Abbey 'Abbey Photo Service' Cleopatra Cruises Tour Boat operating on River Avon. See me at shop for a complimentary ticket. (That includes you Frank!) Also available for private charter. Ideal for School reunions!  
 21/12/2002 20:05:03

six lovely children, married 2 a maths teacher (matthew) back in cardiff lived for 3 years in London.  
 05/11/2002 21:50:50

This is the real David not the lunatic who registered the last one. (I see you cowardly deleted it the next day). I really must have got under your skin after all these years. Bullying in your 30's?, you're too old, let go.  
 Life Achievement: Televised 'Space Picture' in the gallery on 'Take Hart' £2.50 signed book token. (1.3 secs air time). Looking forward to the reunion.  
 20/03/2003 19:01:25

Living in Tunbridge Wells, Kent, working in computers for a Financial Services Company. Do quite a lot of drumming in my spare time, sadly don't do much Slayer etc. (if anyone remembers my musical tastes at school) just too unfit!  
 05/04/2003 21:12:46

Hi!  
 This is a fantastic ideas for people like me who are terrible at keeping in touch! Got married in '93 (I was a child bride) to an ENGLISHMAN, my parents had therapy!! I've got 2 gorgeous little girls, Emily (4) and Isabella (2)! I'm not in regular contact with anyone from school – although my parents are still in Cardiff so we get home frequently: I was just so bad at keeping in touch! God we are all so old!!!!  
 I would love to hear from anyone – and promise to try and keep in touch now!  
 xxxxxxxx  
 26/08/2003 22:33:07



everything Vera said, like a deaf man whose hearing has been miraculously restored, so that all I wanted to do was close my eyes and listen for ever to her polysyllabic flood of words". Memory of the language of his home has been preserved unconsciously, as has another memory, of a landscape in a Prague park, a slope covered wild anemones. When he goes there with Vera, the flower-covered slope is familiar, and Austerlitz "understood why, on one of my visits to a Gloucestershire country house years ago, my voice failed me when, in the park... we unexpectedly came upon a north-facing slope covered by the finely cut leaves and snow-white blooms of the March-flowering Anemone nemorosa." He unconsciously remembers a landscape from his childhood when he sees an echo of it some twenty years later: another twenty years pass before he sees the original landscape and realises why the Gloucestershire slope was so familiar, and why "words failed him".

Austerlitz attempts to track down the remaining traces of his parents in order to reconstruct his lost sense of identity and of home. The social geographer Doreen Massey points out that although we may imagine a "recourse to

**BACK OUT (2001/03)**  
Video installation with ambient sound, square image projected on to the ceiling

a past, of a seamless coherence of character, an apparently comforting bounded enclosure", places cannot 'really' be characterised by "the recourse to some essential internalised moment". Places imagined as "bounded enclosed spaces" are "defined through counter-position against the other who is outside". Julia Kristeva has argued that we are all in some sense "strangers to ourselves": this awareness may open us up to the acceptance of others, to 'strangers', and challenge the apparently fixed boundaries of the homes of the nuclear family and the nation-state.

Wendy Wheeler suggests that nostalgia has the potential to turn us "towards the idea of the individual as non-alienated, as knowing and being known by others in the commonality of the community which is identified as 'home'". Nostalgia for 'home' may thus be a way of imagining a place we have never known, but which we still have the potential to create, 'a place to come to' rather than a place to which we long, impossibly, to return.

**BACK OUT (2001/03)**  
Video installation with ambient sound, square image projected on to the ceiling

A circumnavigation of a domestic space, shot upwards from a collapsed, unstable point of view, suggestive of crisis and failure. The piece presents 'home' as a difficult, charged space requiring complex, ongoing negotiation.

Fondly remember my days in St John Lloyd primary school, and Lady Mary High wasn't bad either! Frank was a pain though, usually right across the backside I seem to remember. Still living in Cardiff (boring sod!), married to a wonderful wife Julie (no kids). I have been in Financial Services for the last ten years, just in the process of setting up as an Independent Financial Adviser - anybody need a pension?  
main hobbies these days are computers (hey that's why I'm here) and playing me guitar/singing/writing songs.  
12/03/2003 23:43:21

Left the Royal air Force after 13 years, had a fantastic time (you all know who you are, remember they can't prove anything, well maybe some of it) nearly caved in when they offered me my promotion, not! I moved into IT now working as an systems Engineer in London and work with Mark (Diva). Loving every minute and have constant bags under my eyes from crawling home in the early hours.  
Spinning the wheels of steel at every opportunity no weddings or barmitzvah's! Should be acting responsibly but im holding out for a few years yet.  
Best school memory - Leaving i didn't hate it just didn't want to be there.  
15/05/2003 13:21:31

Hello All, Well it was a long time ago, but I've still some fond memories of those days in LMHS, especially the hours of mitching off in the music room, and all the weird and wonderful excuses for bunking off games and PE.  
Life is just complete for me now, married for seven years with a beautiful baby boy - life couldn't get any better.  
Still based in Cardiff though, could never leave these wonderful Welsh valleys!  
Take care all, drop me a line for a chinwag....  
06/07/2003 12:27:25

Hi all After leaving school, worked in the Civil Service for a couple of years before leaving that to become an air hostess. Lived in the Middle East for two years before settling back in Cardiff.  
Have been married to Marc (remember Flo from our year) since June 2001. Love to hear from anyone who remembers me.  
Quick update, after a very stressful time had a gorgeous baby son, Mackenzie mother and baby doing well! 21/10/2003 19:16:16

After resitting my resits I became an exotic dancer and now living in Thailand.  
06/03/2002 20:54:32

# Rachelle Viader Knowles

## Biography

Rachelle Viader Knowles studied at Cardiff College of Art and the University of Wales College Newport before moving to Canada in 1994 to attend the University of Windsor in Ontario, Canada. Since graduating in 1996, her works have been exhibited in solo exhibitions across Canada, including YYZ, Pekao and the Red Head galleries in Toronto, the Art Gallery of Windsor in Ontario and Neutral Ground and the Mackenzie galleries in Regina Saskatchewan.

Her lens-based artworks have been exhibited in numerous group shows nationally and internationally including the '3rd Kwangju Biennale' in South Korea, 'Ffresh 3', contemporary art from Wales at G39 and Chapter Galleries in Cardiff and most recently in 'Guessed House', a collaborative project where, with two other artists, she inhabited the house of a stranger for a weekend, and developed an exhibition for AKA Gallery

in Saskatoon, Canada. She has participated in artist's residencies at the Braziers International Artist Workshop, UK, Trinity Square Video in Toronto and the Banff Centre for the Arts in Canada. She is currently an Assistant Professor in Visual Arts Intermedia at the University of Regina in Saskatchewan, Canada and is represented by Peak Gallery.

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Dr Nicola King lectures at the University of the West of England and is author of *Memory, Narrative, Identity: Remembering the Self*, published by Edinburgh University Press.

# Rachelle Viader Knowles

## Home and Other Fictions

## Colophon

Published by Chapter to coincide with an exhibition at Chapter Gallery 29 November 2003-11 January 2004

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In memory of David, I hope you have found a better place.

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