



Historic England

# IMMORTALISED

The people loved, left and lost in our landscape

Exhibition guide

Please return the guide after your visit

#immortalised



# IMMORTALISED

The people loved, left and lost in our landscape

People across the world create objects to remember those they have loved, admired and lost: to keep their memories alive, to immortalise them. From personal tokens to grand public monuments, such objects are symbols of grief, a celebration of lives lived, and they shape our environment.

Memorials are as varied as the people they represent. Some are fixed in stone or bronze, and some are fleeting. Some are celebrated, others neglected. Some are to those we are proud to commemorate, others to people we may sometimes want to forget. Who we immortalise and how we immortalise them says as much about us as those we remember.

Many individuals who have made a vital contribution to our society are not remembered in our public places. Who is missing and why? Who decides whom to commemorate? And how do we ensure our generation's memorials tell a story we want to tell?

## Foreword

Up and down the country, there are statues and memorials that give us clues about what people cared about in the past. Together, they make up a vast national collection of monuments, connecting us to another age. From grand civic statues in great industrial cities to the modest war memorial in a remote village, every statue, bronze, plaque, barrow, plinth, monument and mural matters. They help us remember and mourn, connect with the past and stimulate debate.

*Immortalised* invites you to rediscover memorials and statues throughout England. It tells the stories of those who have been commemorated in our public spaces, not only the famous but local heroes too. It prompts thought and discussion around those remembered and those forgotten or left out. And as we look to the future, it asks how we should mark those whom we decide to commemorate today.

**Duncan Wilson**  
Chief Executive, Historic England

## THE EXHIBITION

### A curious space

*Immortalised* is designed to help you look again at the memorials and statues across England. To explore how, why and who England remembers in its streets, buildings and spaces.

In the exhibition you discover an open civic space populated with delicate representations of monuments. Each monument houses a different exhibition theme, and presents a negative cast of a real memorial in layers of fabric. Accompanying these ghostly casts is a soundscape that brings to life stories of those loved, left and lost. You will be encouraged to participate with a postcard installation asking who you want to remember and how.

Anna Jones and Patrick Burnier are Curious Space, the creative vision behind the design of this exhibition. Their ephemeral monuments provide a poetic contrast to the real memorial landscape and create beautiful spaces for rich and moving sound installations composed by David Sheppard of Sound Intermedia. Graphic Designers, Praline, have brought their bold, striking style to the space and Beam's lighting design enhances the installations. *Immortalised* is an immersive and evocative experience with a theatrical edge.

### A loving landscape

Why, who, how and what we remember matters. We walk past memorials every day and each have our own places and spaces where we go to remember.

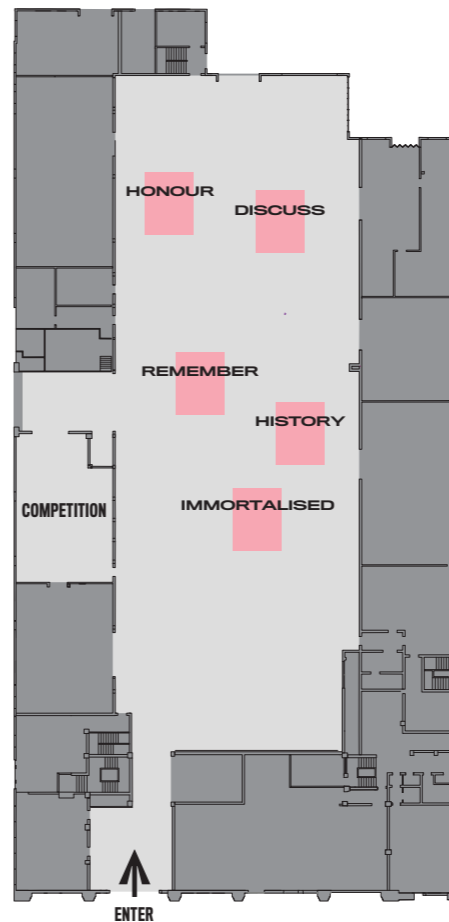
During the research for *Immortalised*, I've come across many incredible memorials, from the hilarious to the heartbreaking. Each plaque, stone, tree and bench means something to someone, and our landscape is host to myriad stories that help ground us in generations past and present.

Stories like that of a bench to Archie Thomas, who died three weeks before his 16th birthday from an inoperable brain tumour. Archie's bench was placed by his family in his favourite seaside spot in Port Isaac, Cornwall. When the bench was claimed by the sea in stormy weather, Archie's memorial was presumed lost until a dog walker found it beached in North Devon. She launched a social media campaign that led to a census search that identified Archie and his family. The bench was returned to its beachside view where they sit to remember the son and brother they lost in 1985.

Memorials like Archie's remind us that our landscape reflects people we have loved and lost. The heritage around us is an expression of lives lived that help remind us remembering matters. We hope this exhibition encourages you to look again at the memorials around you, and that next time you pass a memorial bench, you have time to take a moment to remember those you've loved and lost.

**Tamsin Silvey**

Programme Curator, Historic England



### A sonic remembrance

As you walk within the exhibition and among the objects, you will be taken on a journey through different layers of sound.

Multicultural ceremonial music, spoken funerary tributes, and the quiet utterances of private contemplation suggest the joy and pain of love and loss. Poems offer different interpretations of remembrance and the dangers of forgetting people and events. The echoes of voices of those creating memorials from the corridors of power are heard alongside crowds responding, debating and applauding unveilings. Those who are underrepresented question the current memorial landscape and contest the monuments of the past.

The soundscape reiterates how many diverse ways we remember and how those loved, left and lost have found a voice, culminating in a new song inspired by the exhibition *Remember More, Remember Less* by Emily Hall.

# IMMORTALISED

## WHY DO WE REMEMBER?

Think of a public statue. And you might well think of an individual who is probably a white male and quite possibly on a horse.

Our public spaces are often dominated by representations of men on plinths. But if you look around you, there are hundreds of thousands of memorials to people. They capture the great diversity of our society. The way we commemorate people is as varied as the people themselves.



### UK AIDS Memorial Quilt number 42 (Georgie Long). London, 1992

The Quilt shown in the exhibition includes a panel on the far left made for Georgie Long at London Lighthouse by his long-time friend and partner, Frankie O'Reilly.

© UK AIDS Memorial Quilt Conservation Partnership

## UK AIDS Memorial Quilt

The UK AIDS Memorial Quilt is an irreplaceable piece of social history. It tells the stories of many of those lost in the early days of the HIV/AIDS epidemic in the 1980s and 1990s. The quilt has been in storage for several years now and without proper conservation is in danger of deteriorating and being lost. Hence a number of charities have come forward to create the AIDS Memorial Quilt Conservation Partnership, to raise awareness of the quilt and its importance in our history, and to restore and conserve the quilt for generations to come.

The quilt is made up of approximately 384 panels, each commemorating someone who died of AIDS and lovingly made by their friends, lovers or family. Lives remembered include those of the writer Bruce Chatwin, the artist/film maker Derek Jarman, actors Ian Charleson and Denham Elliot, gay rights activist Mark Ashton and the photographer Robert Mapplethorpe.

It reminds us how far we've come in the fight against HIV – which no longer has to stop you living a long and healthy life – but there is still much to be done.

*"Georgie and I went to the same STI Clinic and received our results from a walk-in doctor. When I asked what should we do now, the reply was to go home, sort out your affairs and enjoy what time you have. We were 24 or 25 years old. Georgie died, at home on the 26 October 1992.*

*I made the quilt shortly after Georgie died, at London Lighthouse workshop. I wanted to do something to remember him. I put some photographs of Georgie on to the panel to show what a beautiful boy and young man he was."*

Frankie O'Reilly, Retired

# HISTORY

## HOW DO WE LIVE WITH OUR MEMORIALS?

Over time, statues and monuments can blend into the background, and the memory of those they commemorate fades.

But some memorials seem to have a special power. They become places of congregation in times of celebration or reverence, targets for anger or symbols of hope.

Why do some monuments rust and crumble while others live actively in our environments?



### Flowers for Turing

Once a year, the Alan Turing Memorial in Sackville Park, Manchester, is adorned with flowers. Since 2013, people who feel they owe their careers to Turing ritually leave these tributes to celebrate the computer scientist's birthday.

Sackville Gardens, Manchester, 2018  
Lucy Millson-Watkins / © Historic England

## Alan Turing Memorial

The Alan Turing Memorial, situated in Sackville Park in Manchester, is in memory of Alan Turing, a pioneer of modern computing. Turing is believed to have committed suicide in 1954 two years after being convicted of gross indecency (i.e. homosexual acts). As such he is as much a gay icon as an icon of computing, and it is no coincidence that this memorial is situated near Canal Street, Manchester's gay village.

The statue was unveiled on 23 June, Turing's birthday, in 2001. It was conceived by Richard Humphry, a barrister from Stockport, who set up the Alan Turing Memorial Fund in order to raise the necessary funds.

On 23 June each year floral tributes from people all over the world who owe their careers to Turing are placed around the statue. Donations also support the Special Effect charity, which works to enable people with disabilities to play computer games.



# REMEMBER

## WHO DECIDES?

Decisions about memorials provoke strong feelings. Who is worthy of immortalisation, and who is overlooked? Who are the decision-makers, and whose voices remain unheard?

A number of recent and significant anniversaries have brought the issue of memorialisation to the fore, and have ignited a public debate about whom and how we commemorate.

Decisions that were once made behind closed doors have increasingly come out into the open, and so the story of immortalisation has become richer, deeper and more nuanced.



### ▲ The making of Gillian Wearing's Millicent Fawcett Statue. London, 2018

Commissioned by the Mayor of London with 14-18 NOW, Firstsite and Iniva to commemorate the Centenary of the Representation of the People Act 1918, through the Government's national centenary fund.

© GLA / Gillian Wearing

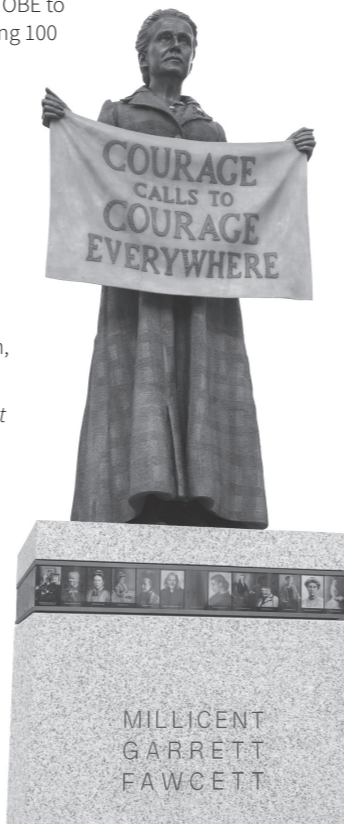
### Millicent Fawcett Statue

Following Caroline Criado Perez's campaign to put a statue of Millicent Fawcett in Parliament Square, the Mayor of London commissioned Turner Prize-winning artist Gillian Wearing OBE to create a new statue to the suffragist. Marking 100 years since some women won the right to vote, the statue was unveiled in April 2018.

Wearing is the first female artist to create a statue for Parliament Square. Her statue shows Fawcett holding a sign that reads "Courage calls to courage everywhere", taken from a letter she wrote after the death of fellow campaigner Emily Wilding Davison at the 1913 Epsom Derby.

Speaking at the unveiling Mayor of London, Sadiq Khan, said:

*"Today is an historic day. Finally, Parliament Square is no longer a male-only zone for statues ... This statue of Millicent Fawcett, the great suffragist leader, will stand near Mahatma Gandhi and Nelson Mandela – two other heroic leaders who campaigned for change and equality. There couldn't be a better place to mark the achievements of Millicent Fawcett, in the heart of UK democracy in Parliament Square."*

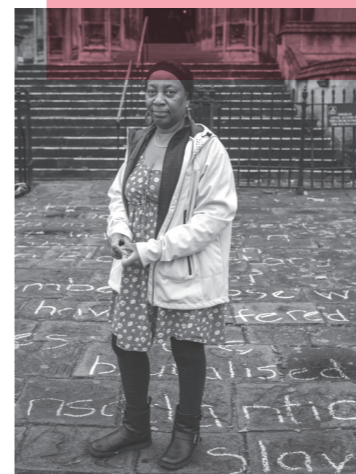


# DISCUSS

## WHAT DO MEMORIALS MEAN TODAY?

Memorials established centuries, decades or even just a few years ago can become the subject of protest as contemporary values, understanding and opinions change.

What should we do about aspects of the past that challenge our present thinking? Is it ever right to remove monuments that ignite debate and allow us to confront the past? And how can we redress the omissions by celebrating stories, people and groups that have, up to now, been forgotten or excluded?



### ◀ A member of Countering Colston

Countering Colston is a campaign group working towards a Bristol slavery memorial and across the city to open up wider conversations about justice and equality.

© James Beck Photography

### Memorial 2007 – Slavery Memorial Maquette

In 2002 the idea of a permanent memorial to remember the enslaved and their descendants was born and the group Memorial 2007 was founded.

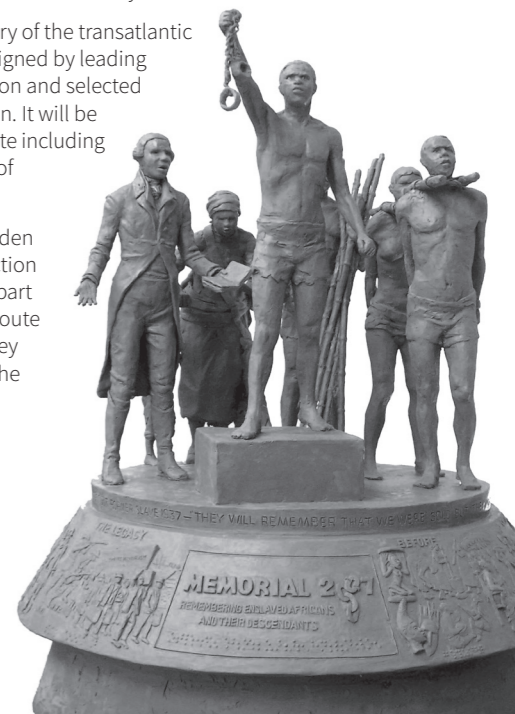
Memorial 2007 is working to erect the first national memorial anywhere in the world to commemorate enslaved Africans and their descendants on a site in the Rose Gardens of London's Hyde Park.

The memorial depicts the story of the transatlantic slave trade in a sculpture designed by leading international artist Les Johnson and selected following a public competition. It will be placed within a landscaped site including the flora of Africa as an oasis of remembrance.

The statue and memorial garden will become a place for reflection and education and will form part of the UNESCO World Slave Route Heritage Project linking the key global sites associated with the slave trade.

### ▶ Memorial 2007's Enslaved Africans Memorial Maquette

Les Johnson. Hampshire, 2007. Memorial 2007



# HONOUR

## WHO DO WE WANT TO REMEMBER AND HOW?

Immortalisation has the power to help us reconcile with the past, to celebrate greatness in all its forms and to better understand who we are.

We asked the public to tell us about memorials that mattered to them. We were looking for unknown, quirky and special monuments that cast new light on local heroes, amazing acts and dramatic deeds that all contribute towards a place's identity. The Preston Abstinence Memorial, built in 1859 and listed at Grade II, marks the success of the Temperance movement in the Lancashire town. The memorial to Heroic Self Sacrifice in Postman's Park, City of London, has been upgraded to Grade II\*. The park opened in 1880 and in 1900 became the location for a memorial to ordinary people who died while saving the lives of others.

The gravestone of Mary Carpenter (1807-77) in Bristol is listed at Grade II. An anti-slavery and female suffrage campaigner, Carpenter founded a ragged school, bringing education to poor children and young offenders in Bristol.



### ◀ Dolly Peel, South Shields

Dorothy Peel (Dolly) was a fishwife, smuggler and protector of local sailors and an infamous character from Victorian South Shields. During the Napoleonic Wars her husband and son were press-ganged to serve in the Royal Navy, and so Dolly sneaked on board as well. Once discovered, she nursed sick and wounded sailors. Her work was so respected she was allowed to stay on board with her family and was pardoned for interfering with naval practice, and her husband and son were released from service. The incident made her into a local hero. Her statue was commissioned in the 1980s by her great-great-great-grandson and is intended as a tribute to the strength of local working women.

© Andrew Curtis via [geograph.org.uk](http://geograph.org.uk)

### ▶ Royal Mail Gold Postbox

After the 2012 London Olympics, Royal Mail painted post boxes gold to celebrate British Olympic and Paralympic successes in the Games. Each gold post box has a plaque which names the athlete and marks their achievement.

Golden postbox, Hamble's High Street © [geograph.org.uk](http://geograph.org.uk)



## A DESIGN COMPETITION

### What does the future of memorialisation look like?

Historic England invited artists, architects and designers from across the country to suggest a memorial they felt was currently missing. We selected 10 designs and the artists were asked to develop their concept for display in this exhibition.

From poems to sculptures, lost sailors to heroic nurses, the range of memorials and themes proposed tells us something of the current imbalances and omissions in the memorial landscape. There is a thirst for new methods and modes of immortalisation.

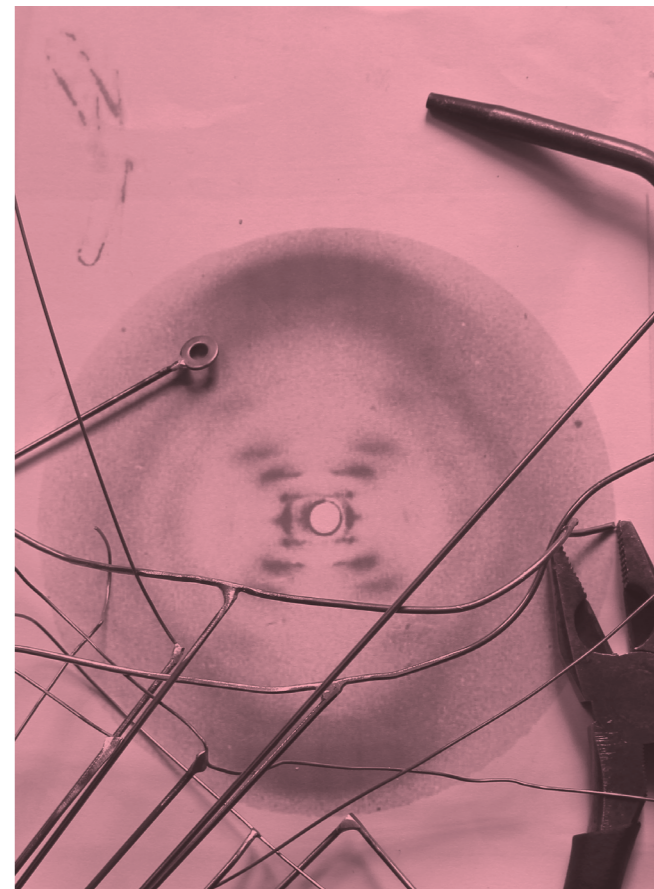
### ▶ Jim Bond Making the invisible visible – Rosalind Franklin, London

Jim Bond's sculpture is a three dimensional illusion containing a portrait of the scientist Rosalind Franklin and her famous image of DNA, photograph 51. Franklin's pioneering work made the double helix visible but she remained invisible herself, receiving no credit for her research. The images in the sculpture are hidden within a complex structure of suspended wires which only become visible when viewed from a specific angle.

*"The story of Rosalind Franklin's research and her role in the discovery of DNA is all about visibility and invisibility. Currently the only physical trace of her contribution to science is a blue plaque. I propose making a 3D sculptural portrait which makes her image visible."* – Jim Bond

Jim Bond – Work in progress (detail)

Photograph 51, © Raymond Gosling / King's College London



The National Heritage List for England includes more than



**1,300**  
statues



**3,100**  
plaques



**10,300**  
stones

commemorating people loved and lost across the country

There are more than

**100,000**  
war memorials  
in England



commemorating soldiers,  
civilians and animals  
who have suffered and died  
during conflict

By contrast,  
there are almost

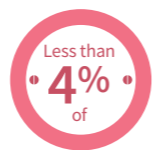


**500**  
statues

of historical,  
non-royal men



Scientists are the most  
commonly represented  
figures on banknotes,  
and people working  
in the creative arts  
are the least

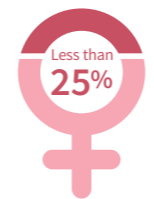


**Blue Plaques**  
currently honour  
Black and Asian people.  
Organisations such as  
English Heritage are now  
working to address this

Less than



of statues in the UK  
are of ordinary women  
who are commemorated  
for their achievements



of the statues in England  
are of women. Less than  
half of those are historical  
named figures. And only  
about half of those  
are non-royal

## MONUMENTAL MATTERS

When it comes to statues, the Victorians have a lot to answer for.

They embarked on a full-blown statue spree, with monuments springing up in gardens, parks and squares across the country. But since the 1800s our attitudes, laws and institutions have evolved, we have seen glass ceilings crack, healthcare for all and the decriminalisation of homosexuality. If aliens landed in London, what conclusions would they draw from our monuments?

As things stand, they might look at our memorials and conclude that we are a nation of kings and generals, we've mastered asexual reproduction (there are hardly any women) and our primary transport mode is the horse.

Architecturally, London has a wonderful mix of history and modernity. St Paul's and the Tate Modern gaze at each other across the Millennium Bridge and even co-commission contemporary art together, such as Bill Viola's stunning video installation *Martyrs* in St Paul's. We generally accept that our buildings should evolve to reflect the contemporary international city that London is, but for some reason we apply a different set of rules to statues.

One consequence is that the statues often 'disappear'. We walk past them every day without even noticing, they are like urban wallpaper, until once in a while something happens to wake us up.

The recent unveiling of the Millicent Fawcett statue certainly woke us all up. It is the first statue of a woman by a woman – the award winning contemporary artist Gillian Wearing – in Parliament Square. She stands proudly among 11 men. It marks the long-fought battle for women to gain the right to vote a hundred years ago. But gender equality has still to be achieved across many other aspects of society, so the statue has a contemporary relevance.

It has become a kind of pilgrimage site, every time I go past it there are flowers being laid and selfies being instagrammed.

The great thing about refreshing our public sculpture is it gets a conversation going about our values and the people who embody them. It serves as a platform for debate. Take the Fourth Plinth in Trafalgar Square, it is the most talked about contemporary public art and turns everyone into an art critic.

London is one of the most diverse, thrilling and fascinating places in the world. It is a great creative capital, full of world-renowned artists and there is no shortage of inspirational people worth celebrating. So, while I am not advocating for a Victorian style commissioning fest, I do think it's time we grasped the nettle and found a way for our monuments and our public spaces to reflect more stories we can relate to.

**Justine Simons OBE**  
London's Deputy Mayor  
for Culture and Creative Industries

**Millicent Fawcett  
Statue Unveiling**

Parliament Square, 2018  
© GLA / Caroline Teo



We hope *Immortalised* has encouraged you to consider whether and how England's memorials represent the histories you value. And if you haven't yet found what's important to you, you'll keep exploring and discovering. To find ways you can get involved in shaping future memorialisation – whether that's helping save a neglected statue in your area or having your say when a new memorial is underway – visit [HistoricEngland.org.uk/Immortalised](https://HistoricEngland.org.uk/Immortalised)

#immortalised



▲  
**Love Lock**

A love lock is a padlock that sweethearts attach to a bridge, fence or similar public fixture to symbolise their unbreakable love. The couple's names or initials are typically inscribed and the key thrown away. Love locks have become increasingly popular since the 2000s. Some authorities embrace them as tourist attractions, others consider removing them due to their risk to municipal structures.

Union Chain Bridge, Northumberland

## Remember More, Remember Less

Look up  
Walk past  
Look past  
Walk on

The winds of  
history

Are passing by

why they topple why they fall  
Fall apart Fall down

Piece of copper Piece of bronze  
Piece of stone

How they weather, How they age  
From the past, So grey  
Piece of concrete, Piece of lead  
Bearing down

Remember more, remember less  
Choose to forget, what's ringing true

Remember more, remember less  
Choose to forget, what's ringing true

Look up  
Walk past  
Look past  
Walk on

The winds of history  
Are passing by

Music by Emily Hall, text derived from Historic England's  
debate; sung by Misha Law and Emily Hall, 2018.



### Ring the Lutine Bell

The Lutine Bell ritual informed the underwriters of Lloyd's Register of the fate of delayed ships. Rung twice for safe return, and just once for those lost at sea, the sound of this bell carried considerable significance.

The Lloyd's Underwriting Room at the Royal Exchange, 1915



# immortalised season

The exhibition is part of the *Immortalised* season, a programme of activity that explores how, why and who we, as a nation, remember in our streets, buildings and spaces.

The season follows four years of work by Historic England and partners to list, protect and champion many of the country's First World War memorials.

For details of all events, go to

**[HistoricEngland.org.uk/Immortalised](https://www.historicengland.org.uk/Immortalised)**

**31 August – 16 September 2018**

The Workshop, 26 Lambeth High Street,  
Lambeth, London SE1 7AG

Sponsored by



**Curation:** Historic England and Barker Langham

**Lead Design:** Curious Space

**Graphic Design:** Praline

**Exhibition Build:** Tandem


**Lighting:** Beam Lighting Design Ltd


**Sound Design:** David Sheppard for Sound Intermedia


**Marketing Design:** Virtuality

**Venue:** U+I

With thanks to the BBC, Rob Bevan, Greater London Authority, Intelligence Squared, U+I, Richard Upton, Colin Sterling, Virtuality and all the Historic England staff and lenders who helped make this exhibition possible.

 [@HistoricEngland](https://twitter.com/HistoricEngland)

 [Historic England](https://www.facebook.com/HistoricEngland)

 [historicengland](https://www.instagram.com/historicengland)

**#immortalised**

All photographs © Historic England Archive unless specified

© Historic England, 2018