

Taken in a few seconds

/// By the reflection of light

Commissioned by the Harris Museum, Art Gallery & Library

Voices of the objects:

Lorraine Hulme as Anne's Daguerreotype

Otis Harper as Horus

Scarlett Stirland and Anya Turner as Newton's *Opticks* (1721)

and Jamieson's *Celestial Atlas* (1822)

Production:

Camera: Clare Tavernor

Additional cameras: Orson Cornik / Andy Walmsley, Wash studio

Voice recording: Josh Horsley

Sound design: Chris Baker

Grade: Robin Simpson

Edit: Yaqin Si

With thanks to:

Nicola Hood, James Arnold and all the team at the Harris.

Liz Hindley, Deputy Head at St. Patrick's in Walton le Dale, Preston.

Amy Whittingham, Teresa Gleadowe, Lizzie Lloyd and Ed Walker.

Front cover: Taken from *Ancient Egyptian Texts from the Coffin of Amamu*, British Museum, 1886

abigailreynolds.com

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

theharris.org.uk



the **HARRIS**



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An exhibition by Abigail Reynolds

15 February – 10 May 2020

In 2016, Abigail Reynolds travelled to the sites of fifteen former great libraries along the Silk Road to consider what a library means today and the nature of loss. This new work for the Harris displays rare books and the oldest photograph from the Harris collection, alongside a moving image work giving voices to these objects and exploring the secret places of the Harris.

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Is an array of rare books and photographs from the stores of the Harris, gathered in a cabinet of mirror and coloured glass. Here is a tiny mirror-like photograph, called a Daguerreotype, taken 175 years ago. Beside it are facsimiles of ancient Egyptian papyri in two enormous books. Here is *Opticks* by the philosopher Newton, and the score of an opera by Purcell from 1691. All the objects have been altered in their transit through time. In the cabinet, these disparate time-travelers are brought into a conversation with each other and with the present.

Cased Daguerrotypes of John Addison and his daughter Anne Agnes Crofton, 1846



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Is a moving image work, whose subject is the nature of reality and how perception is inflected by photography. Intimately close, we see the objects from the cabinet in a network of connected imagery. They are in dialogue with each other and with the artist as she travels through the Harris Museum and to the River Ribble. The objects from the Harris collection discuss the rites of the dead, contemporary disappearance within the digital, the absence at the center of the museum and the fugitive rainbow-like state of being alive.

Taken from *The Book of the Dead. The Papyrus of Anhai*, British Museum, 1899

