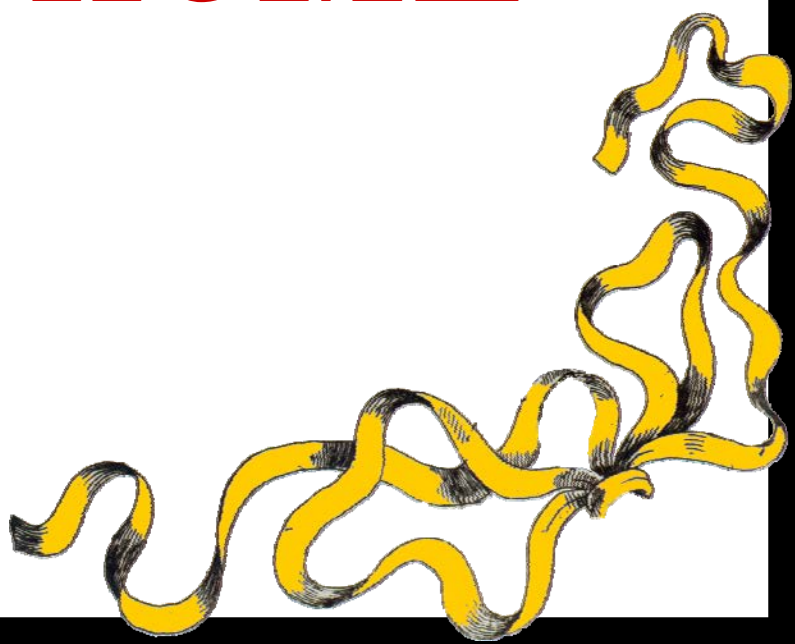


WOUNDED HOME





Wounded Home Exhibition Catalog
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WOUNDED HOME

Exhibition Catalog

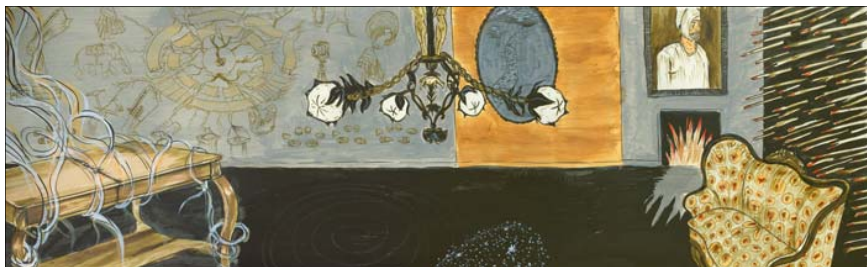
Exhibition Dates:

July 20, 2013—January 18, 2014

Lloyd Library and Museum
917 Plum Street
Cincinnati, Ohio 45202

Exhibit Sponsors:





About the Show

Lloyd Library and Museum presented **Wounded Home**, an exhibition that took two years of planning, beginning in early autumn 2011, when guest art curator, Kate Kern, was invited to tackle the topic of the Civil War for the 150th Commemorative four-year cycle.

The resulting exhibition, **Wounded Home**, took its inspiration from a Victorian era parlor ravaged by the losses and upheaval of Civil War America. Combining the vocabularies of an iconic household interior, including Victorian customs of mourning and grief, with text and images from the Lloyd's collection of Civil War resources, each artist created a facet of a poignant and disturbing room-within-a-room in the Lloyd's gallery space. Artists, Mary Jo Bole, Debbie Brod, Jenny Fine, Saad Ghosn, Celene Hawkins, Kate Kern, and Alice Pixley Young, began meeting regularly in November 2011 and created new works specifically for this exhibition. Lloyd materials used by the artists during their research were also on display, inviting visitors to make connections between the exhibition and the sources of inspiration from the Lloyd's vast collection.

From the Guest Arts Curator

Wounded Home connects us to the Civil War era, specifically to its immediate consequences, not by attempting to create a realistic seamless version of the past. **Wounded Home** connects using the language of contemporary art that is at once visceral and ambiguous, familiar and mysterious, unsettling and beautiful.

This exhibition brings the large drama of the Civil War into the tight confines of domestic space. This space, home, as familiar to us as to Americans of the 1860s, has physical limits that belie its vast subterranean existence in our collective emotional memory and imagination.

The space of the gallery is divided into interior and exterior. The exterior presents the war in its larger context. The interior brings that context into the intimate stage of the home. Household furnishings such as wallpaper, a chandelier, mirror, footstool, table, and portraits, evoke the social and economic tensions, unrest, violent legacy of slavery, suffering caused by disease as well as glimmerings of hope for a better future, inspired by the Civil War period and its aftermath but also relevant today.

Planning for this project began in late 2011. It has been my pleasure to work with the LLM and all of the artists to bring **Wounded Home** to life.



Kate Kern

The American Civil War, 1861-1865

The American Civil War began in 1861 when several Southern states, all with cotton-based economies and therefore dependent on slave labor, seceded from the United States in anticipation of the inauguration of Abraham Lincoln as America's next President. Lincoln opposed the expansion of slavery into new U.S. territories. Despite efforts to peacefully negotiate with the Confederacy, the newly formed nation of Southern states (there were 11 in total), and Lincoln's avowal that he would not start a war, Confederate forces fired on Fort Sumter in South Carolina, instigating a bloody conflict that would last just over 4 years (April 12, 1861-June 22, 1865) and claim the lives of over 600,000 soldiers (with some estimates as high as 750,000, and no clear count on civilian losses). The conflict had been building for many years, with differences of opinion on the morality of slavery, the economic differences between the North and South, and the question over state versus federal rights all playing a role in escalating the situation into one of armed conflict.



This was the first industrial war, with railroads, factories (mass-producing weapons), telegraph, and steamships all employed to

aid in the war effort. Even the mobilization of banks and food supplies heralded a new era of warfare, which would be the hallmark of future modern wars. The results of the war were many, including the abolishment of slavery, the re-formation of the United States, and the assassination of President Lincoln.

In every year of the war, there were significant events. However, 1863 was a pivotal year for many reasons. The final version of the Emancipation Proclamation was delivered on January 1, 1863. A Union victory at Gettysburg ensured that Southern forces would not make significant movements northward again, setting the stage for Sherman's march south. For Ohio, this was an equally significant year. Despite its proximity to the Confederacy, Ohio had seen little action, excepting a few skirmishes here and there. In 1863, however, an arm of the Confederate Cavalry rode into Ohio and Indiana in the months of June and July, coinciding with both Vicksburg and Gettysburg, led by General John Hunt Morgan, known here as Morgan's Raid. Like those two campaigns, the Great Raid of 1863, as Southerners called it, was also a failure. Morgan escaped through Ohio, boarding a train in Cincinnati (without being noticed) and crossing the Ohio River into Kentucky.

At left: Top and Bottom Right—Period amputation kit. On loan from the Winkler Center for the History of the Health Professions, University of Cincinnati Libraries.

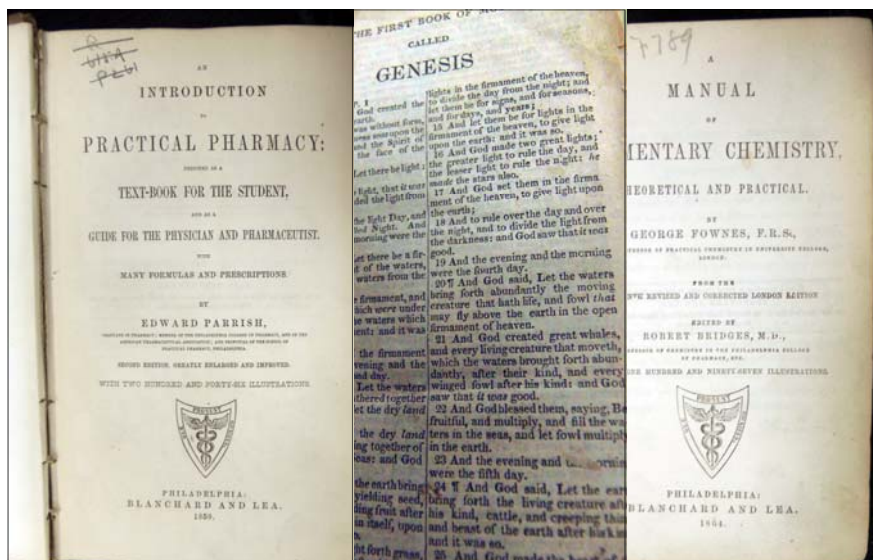
Middle Right—Peters Cartridge Company, cartridge box. The Peters Cartridge Company manufactured munitions at a factory just north of Cincinnati, making bullets and cannonballs in the 1860s for the Union Army. It is purported that Peters was a target of Morgan's Raiders in 1863, though that was never acted upon.

Bottom Left—Mid to Late 19th century handgun. On loan from private collection. This is a similar style to Civil War era handguns that soldiers might have brought with them into battle as an extra firearm.

Middle Left—Whitelaw Reid (1837-1912). *Ohio in the War: Her Statesmen, Her Generals, and Soldiers*. Cincinnati: Moore, Wilstach & Baldwin, 1868.

1863. John Uri Lloyd, and Cincinnati

In the fall of 1863, 14 year old John Uri Lloyd arrived in Cincinnati with his father, Nelson Marvin Lloyd, to secure an apprenticeship in pharmacy. The boy had shown a natural aptitude for chemistry and was both curious and intelligent. After a great deal of searching and negotiating, the young Lloyd found a position with William J. M. Gordon, a pharmacist with a shop at the corner of 8th Street and what is now Central Avenue, and with whom, another pharmacist assured the Lloyd's, a finer education elsewhere in Cincinnati was not available. Young Lloyd's success in the pharmacy business led to his two younger brothers following in his footsteps. Thus was born Lloyd Brothers, Pharmacists, Inc. (est. 1885), and the Library which fueled their research needs and to this day bears their family name.



When John arrived in Cincinnati, he brought three books with him, which were the foundation of the library he and his brothers painstakingly built. The first was a bible given to him by his mother. The other two were basic chemistry texts which any young man on the verge of a career in chemical pharmacy was sure to need. Since 1863, the book collection has grown to nearly

250,000 volumes on chemistry, botany, medicine and allied fields of study, and is unmatched in its breadth and depth of coverage. The Lloyd brothers became an unqualified success as pharmaceutical manufacturers and between the company and the library, their name would live on as legends in the fields of pharmacognosy and libraries.

But, it was not smooth sailing for Lloyd when he first came to Cincinnati. He was from Kentucky, a state sympathetic to the southern cause and one which made its economy on tobacco, a crop often associated with slave labor. Cincinnati was a launching pad for troops and material moving up and down the Ohio River, and as the first city of freedom for escaped slaves had a strong reputation for Union support. The country was at war with itself and young John was crossing the lines of war in coming to Ohio. Lloyd, small for his age even by 19th century standards, was called names—especially “Johnny Reb” — and often had to run from the local boys who were quick to punish him for his southern sympathies. The war made it tough on everyone, and that the young Lloyd succeeded at all is a credit to his determination and skills.



Left to Right: Edward Parrish (1822-1872). *An Introduction to Practical Pharmacy*. Philadelphia: Blanchard & Lea, 1859. The first pharmacy book that John first owned while a pharmacy apprentice.

The Holy Bible. Philadelphia: Thomas, Cowperthwait & Co, 1841.

Given to John by his mother on his first trip to Cincinnati in 1863. It is credited as being the first volume of the Lloyd Library.

George Fownes (1815-1849). *A Manual of Elementary Chemistry, theoretical and practical*. Philadelphia: Blanchard and Lea, 1860. The first chemistry books that John first owned while a pharmacy apprentice.

greatest lessons given the child to apply in any business thereafter

Chapter

OBTAINING A SITUATION

We had vainly searched the city of Covington, had crossed the river to Cincinnati and had begun again the now old story - "Do you need a boy?" From one drugstore to another we passed, sometimes pleasantly received, sometimes snappishly. Once or twice the great

126

CANAL SWIMMERS' SOCIETY

Union Boys in '63 Drove "Johnny Reb" Away!
He Came to Plum St. Bend—Prof. Lloyd Today!

Prof. John Uri Lloyd, aged 80, distinguished chemist and author, joins the Canal Swimmers' Society as its only "Johnny Reb."

His place of play and of business for sixty-five years has been right along the old canal, a few feet from the Plum street bend, shown on the opposite page.

It is hard to join the society if I can get in as a "Johnny Reb," said the old patriarch of the library and chemical laboratory, with a smile, when the Canal Swimmers found him still at the Plum street bend.

My father came from New York to Cincinnati in the '40s by way of the Miami and Erie Canal, to serve a railroad from Covington to Louisville. We lived in Kentucky and became Confederate sympathizers. I came to Cincinnati as a boy, to work. At 15 in 1863-64 I began to fish in the canal at the Plum street bend. I worked in a drug store near there—on the site of the City Hall—and it soon was noticed about that I was a "Johnny Reb." The Civil War was at its height and I was often persecuted and whipped and driven away by the crowds of boys along the canal for being a "Johnny Reb."

"In those days the canal was clean and clear and I caught catfish and sunfish in it in the summer and skinned them in the winter. The early boats or passenger boats on the canal were very pretty and were

equipped with cabins. When my father made the trip from Toledo the canal had stopped in a wood and the passengers landed and found a strange trail hanging from the trees. My father had never before seen this trail—it was the purpose!

"It would be to remind Cincinnati that the man who surveyed and laid out Cincinnati was John Plum. He was murdered by Indians on one of his trips back of Cincinnati."

Plum named the streets running east and west by number, and those running north and south after trees—as, for instance, Sycamore, Walnut, Elm. He gave the name of Plum street to what is today Plum street. That's why Plum street today ought to be called Plum street! The new boulevard could well be named in his memory.

There are the politicians changed the name of the street from Plum to Plum

street—and later the 'v' was dropped. Cincinnati should reverse the memory of this grand old hero of our pioneer days."

Though the canal boys whipped the imaginative and frail little John Uri Lloyd—"Johnny Reb," they called him—and often drove him from the banks of the canal

every five years ago, he came back and built a great pharmaceutical and chemical

laboratory at Corn and Plum streets, within a hundred feet of the fishing spot from which he had been driven by the Union boys.

There he made his many wonderful chemical inventions and discoveries, wrote the books and made medicines that won him many national prizes, and there he

is among our greatest canal characters. He produced wonderful works of the mind and is one of Cincinnati's brilliant ornaments.

Prof. Lloyd is a hero who ran away.

"I never fought them—I was too little—I always ran!" he exclaimed

merrily, recalling those "Johnny Reb" days.

Today he still sits at the old canal site and writes and looks at seething

chemicals and boiling herbs. When I called on him he was writing his

autobiography and finishing a Christmas story, had a pen in one hand and

had just handed it to him—he was trying to find out what chemical created

the strange odor of a certain compound.

Busy with his head and both hands at eighty

"Yes, they often drove me off the canal," he laughed, "and called

me 'Johnny Reb.' " BUT, BOYS, HE CAN'T



PLUM STREET BEND WITH ITS HOUSE BEHIND CANAL—CLAYTON ONLY "JOHNNY REB" WAS DRIVEN FROM HERE IN '63

Top—Lloyd Library and Museum Archives. John Uri Lloyd Papers, Collection #1. Autobiography of John Uri Lloyd's early life with an account of his beginnings in Cincinnati.

Bottom—Charles Ludwig. *Playmates of the Towpath: Happy memories of the Canal Swimmers' Society*. [Cincinnati]: Cincinnati Times-Star, 1929. In this general volume about the canal (now Central Parkway), Lloyd recounts his early days in Cincinnati and how he was often chased away from the canal by the local boys because he was from the South and a known Southern sympathizer.

Mary Jo Bole
Drawing and Withdrawing Room Paper Hanging
With/Family Tree and Equivalation

Drawing and Withdrawing Room Paper Hanging With/Family Tree: There is one large digital print (of the original drawing) depicting a family tree and a loose stream of connective images. The place where names of individuals would be is taken over with 19th century rooms from a HOME. The family tree disparately meshes aspects of my research such as a slang phrase for going into battle: "To meet the elephant." There are Secession badges and Morse code or bonnets from my great granny's 1863 Godey magazine that stand in for mourning women. The Mulberry bark in the Chiri rice paper (in its printed form here...) leans towards impending chaos or decay.



Surrounding this is the rest of the paper hanging consisting of square images I printed from polymer plates on a Vandercook press (one square is a digital print). The faux floor molding depicts the eccentric spines of Dr. Walker's 130 volume hand-wrought encyclopedia that I inked to look old or burnt out, here a library within a library. Some of the collaged images loosely

surround thoughts of the WOUNDED: Crisp new bullets belie their inherent softness, which were meant to stay in the body inflicting terrible harm. I morphed them with the exploding popcorn-like fragments dug out of soldiers. In one square I thought of colorful microscopic bacteria. The image uses degraded acid transfers of hand painted flowers in Johann Kniphof's nature-print volumes as an approximation of virus and disease. All in Dr. Walker's wonderful handwriting, (except for the ones I had to fake!) there are 2 squares accumulating the names of some diseases that at our point in time and location, are faintly remembered in some dusty corner of the brain while some are still among us: Dropsy, Bright's disease, milk sickness. I have collaged a civil war era tent tin-type to make an EQUIVALATION (page right) of the horrible accumulation of war dead. Food & the lack there of seem as central as shelter. A baby (growing up, I saw this picture in Charles Addams' "Dear Dead Days") with a gun turned on herself hovers over a tin-type of soldier tents, (Camp Chase, Columbus). The convention of folded drapery is clouding over. The colors are blue and gray, for the dual army colors. Some ideas remain the same, if you search images of babies & guns there are plenty of new ones to choose from.



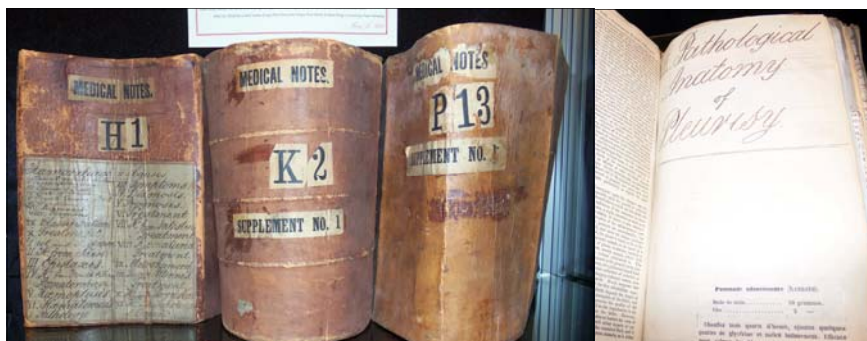


Sources:

Joseph K. Barnes (1817-1883). *The Medical and Surgical History of the War of the Rebellion*, Part 3 Volume 2. Washington: Government Printing Office, 1870-88. (top right)

Lloyd Library and Museum Archives. James Pattison Walker Collection, Unprocessed. (middle—2 images)

Johann Hieronymus Kniphof (1704-1763) *Botanica in originali...* Part 1. Halae Magdeburgicae: [s.n.], [1758-64] 1759-61. (below center)



Deborah Brod
Wounded Table/cloth

This antique table with the broken leg is the central vehicle for expressing my feelings about some of the horrors that led to the Civil War. Images of both healing and hurting, culled from resources of the time, cover and erupt uncomfortably from the table's surface. For example: a person's body meticulously wrapped in bandages to expedite healing, and a person being whipped by another.



I was originally curious to learn about plant-based cures used during the Civil War, by soldiers and those at home. At the Lloyd Library, I perused some of our culture's original records of the healing properties of plants: meticulous, hand-drawn images of flora, arcane phrasing, fragile pages, ornate covers... But as I delved into the subject matter surrounding the war, I began seeking glimpses of the larger wounds from that time that call out for



healing, even today, and slavery took my attention. One of the most moving and inspiring resources on this topic at the Lloyd turned out to be John. G. Stedman's (awkwardly titled) *Narrative of a Five Years' Expedition against the Revolted Negroes of Surinam*: alternating between "objective" documentation (in words and images) of Surinam's flora, fauna, and human population/cultural conditions, and personal expression of his feelings about the people and situations he found himself in the middle of, it was apparently impossi-

ble for Stedman to remain a detached observer. And so the book is not only rich in close observations of nature and society, but in *feeling*. I surprised myself when I noticed I was especially interested in searching here and in other sources referencing slavery, for drawings specifically documenting humans' cruelty to each other. Perhaps this contrasts with the delicate, and elegant drawings of calmly, **and** freely flowering plants? And drawings of bodies bandaged, healing, protecting each other, even dancing! I combine these three types of imagery, and light, in a piece that fits, perhaps uncomfortably, unquietly, into a parlor-like room, attempting to hint at the stories, the repression of those stories, and the transcendence of those stories, all at once.



Sources:

John Gabriel Stedman (1744-1797). *Narrative of a five years' expedition against the revolted Negroes of Surinam, in Guiana...from the year 1772 to 1777...* London: Printed for J. Johnson, 1796. (below, top left)

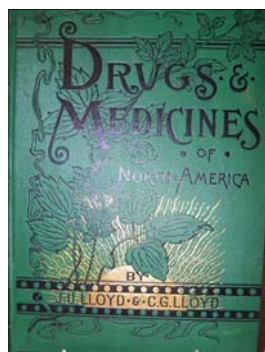
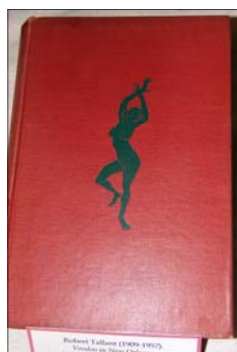
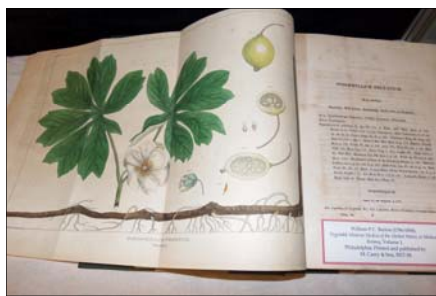
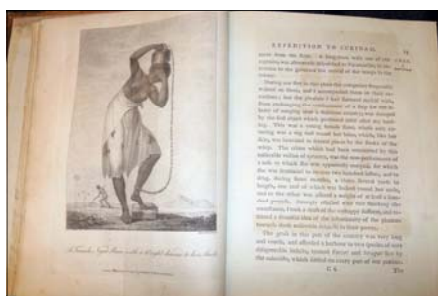
John Uri Lloyd (1849-1936) and Curtis Gates Lloyd (1859-1926). *Drugs and Medicines of North America*, Vol. 1. Cincinnati: J.U. & C.G. Lloyd, 1884-87. (below, bottom right)

William P.C. Barton (1786-1856). *Vegetable Materia Medica of the United States...*, Vol. 1. Philadelphia: Printed and published by M. Carey & Son, 1817-18. (below, top right)

Robert Tallant (1909-1957). *Voodoo in New Orleans*. New York: Macmillan, 1946. (below, bottom left)

Morris Mattson (1809?-1885). *American Vegetable Practice, or a New and Improved Guide to Health Designed for the use of Families*, Vol. 1. Boston: Published by William Johnson, 1845. (below, bottom center, bottom)

United States War Department. *Exploration of the Red River of Louisiana in 1852*. Washington: R. Armstrong, public printer, 1853. (below, bottom center, top)

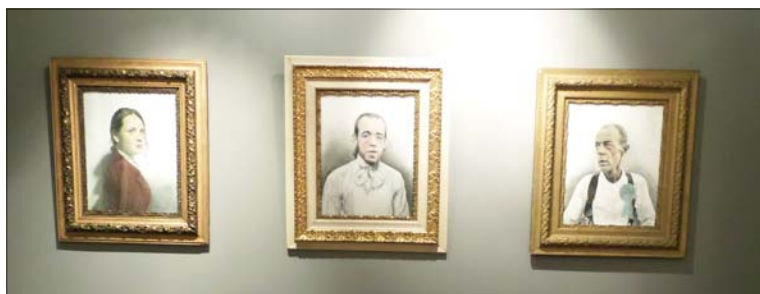


Jenny Fine

Robby, Samantha, David, Kevin and Grace

Her lips are painted red; yellow face turning away from the camera. Her eyes are closed, still, the right lid sags open from the weight of the infected tissue, spreading down cheek and neck. Her hair is cut short, like a boy's, likely a consequence, but little girls are meant to have long hair. A scarf is proudly tied in a large puffy bow around her neck. Her dress is clean and dotted with horseshoes.

There was something about this photograph that wounded me, perhaps it was the color or the bulging lid, but I think it was the combination of many things, tenderness accompanied by the unsettling. And in looking at it, I thought of the things not pictured: the mother, tying the bow with skillful hands, meticulously pressing the horseshoe dress, prettying her child to sit for G.H. Fox's camera, which despite her efforts would become a lasting witness of her child's imperfection. This photograph stayed with me, but mostly as a reminder of the mother not pictured. While thinking about this image through the lens of the Civil War, I thought of Gettysburg, the battlefield dotted with houses filled with women peeking through the windows of their wounded homes, glass barriers through which they witnessed the trauma that upended all lives whether by death or the severely altered body.



From the beginning stages of my participation in Wounded Home, I knew I was interested in making contemporary portraits that would resemble 19th century photographic solar enlarge-

ments. Inspired by early illustrations of skin diseases in Dr. Walker's scrapbooks and images found in the *Photographic Atlas of the Diseases of the Skin*, I became interested in incorporating into these portraits hand-rendered wounds and diseases associated with the Civil War.

Inclined to engage in a similar perspective of loss suffered by these families, I chose to photograph my family, friends and neighbors. Unlike G.H. Fox's images, the sitters in my portraits do not bear wounds in life. Instead, my images depict imagined marks that in the intimacy of solitary studio nights, I became a witness inside the space of this Wounded Home. Drawing with graphite and painting over with watercolors, I hand altered the final images.



Sources:

George Henry Fox (1846-1937). *Photographic Atlas of the Diseases of the Skin*. Philadelphia: Lippincott, 1905. (at right)

Lloyd Library and Museum Archives. James Pattison Walker Collection, Unprocessed. Volume P11. (below left)



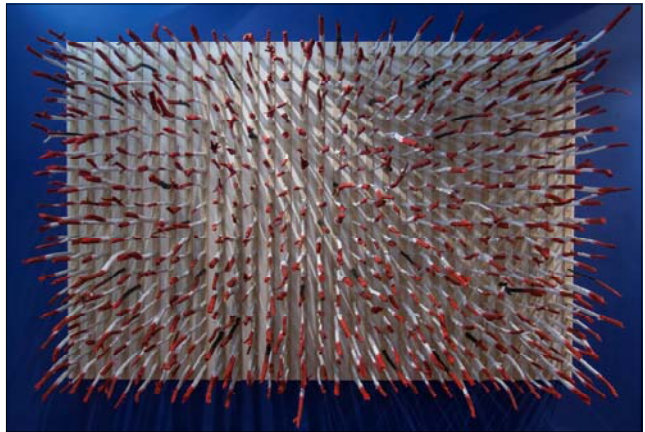
(All photographs for Jenny Fine's work courtesy of Lloyd Library and Museum)

Saad Ghosn

*The Price of a "Civil" War , The Last "Super" Civil
War with The Civil War Golgotha*

My 3 pieces in the Wounded Home show, which commemorates the 150th anniversary of the lone battle in Ohio, Morgan's Raid, and the Battle of Gettysburg, a major turning point in the Civil War, address the issue of war in general. Wars, irrespective of their stated noble motives, always have other real, hidden motives that deal with politics, control, economy, profit... Sadly, their result is always a heavy human toll.

"The Price of a 'Civil' War" is an installation that references the underestimated 620,000 soldiers who reportedly died during the Civil War. It consists of 620 sticks, each representing one thousand terminated lives, mounted in a 6 feet by 9 feet display directly on a wall. 580 sticks are painted white and 40 black, equating the 40 thousand black individuals reportedly killed. The end of each stick, irregular, broken or fragmented, is painted red, representing the violently destroyed lives. The sticks lined in rows evoke a mass cemetery, reminiscent of military cemeteries around the world. A surrounding navy blue border, along with the predominant colors of red and white on the sticks and the parallel-mounted strips, alludes to the American flag and to the United States as the stage of the violence.



My two prints "The Last 'Super' Civil War" and "The Civil War

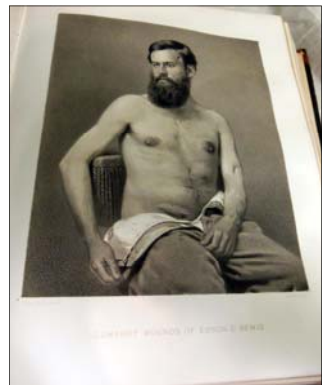
Golgotha” consist of photo-montages, merging images of Civil War injuries and destruction with Christian religious iconography, namely the Last Supper and the Crucifixion at Golgotha. They point to the hypocrisy and futility of wars, with images of wounded and physically injured individuals and of prevalent destruction replacing the sacredness of the religious symbols. On the cross the iconic dead Civil War soldier is symbolic of all humans and all of America “crucified” as

a result of the war. I researched my prints’ using Civil War related books from the Lloyd Library, as well as web-based collections of photographs, depicting the ravages of the era.



Sources:

Joseph K. Barnes (1817-1883). *The Medical and Surgical History of the War of the Rebellion*, Part 1 Volume 2 and Part 2 Volume 2. Washington: Government Printing Office, 1870-88.



Celene Hawkins

Ode To Cotton

"The white man loves to control and loves the person willing to be controlled by him. The negro readily submits to the master hand, admires and even loves it. Left to his own resources and free to act as his mind or emotions dictate, no man can foresay what he is liable to do."

From: *Cotton and Cotton Oil*, 1901, by D. A. Tompkins, page 47



That Tompkins felt comfortable espousing this in print decades after the Emancipation is deeply disturbing. I wanted to gain a better understanding of how the South's wealth was built and maintained by the use of slaves. Those who cultivated cotton, and other cash crops, were utterly dependent on the use of slave labor for their success. The comfort in which a privileged group of individuals lived, supported by others existing in abusive and miserable conditions seems very long ago, but its implications are still with us today.

I also examined the physical structure of the cotton plant, its

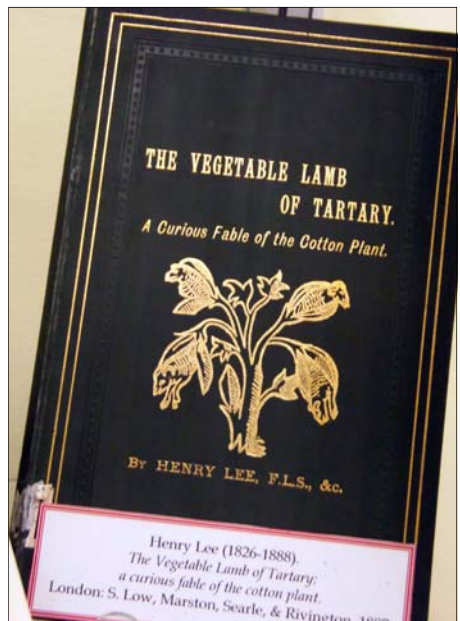
pests, diseases, and mythology. The chandelier melds these ideas. It combines various symbols of oppression and suffering into a deceptively innocent domestic object.

Sources:

Henry Lee (1826-1888). *The Vegetable Lamb of Tartary: a curious fable of the cotton plant*. London: S. Low, Marston, Searle, & Rivington, 1887 (below right)

Daniel Augustus Tompkins (1852-1914). *Cotton and Cotton Oil*. Charlotte, NC: The author, 1901. (below left, top)

Sir George Watt (1851-1930). *The Wild and Cultivated Cotton Plants of the World*. London; New York: Longmans, Green, 1907. (below left, bottom)



Kate Kern

Our Nation Mourns: Wounded Settee and Footstool

I came across the multi-volume *Medical and Surgical History of the War of the Rebellion* (MSR) while selecting a resource for the “Mining the Lloyd” exhibition in 2003. The photographs and prints of wounds and wounded soldiers stayed with me, gradually developing into an idea of using the deceptively lush bullet entrance and exit wound image as upholstery on a period piece of furniture. The resulting *Our Nation Mourns: Wounded Settee* places the horror of war inside the home of a nation taking up arms against itself.



The MSR brings the monstrous human toll of war into the ordinariness of everyday through its spare but detailed lists of soldier's names, home places, dates of birth, death, and injury (what limb(s) was amputated, where exactly the bullet wounds were located, etc.)

The record connects us viscerally to these individuals – we don't know them but we do know others with similar names, others

who lived in the same or nearby towns, other men of this same age; and, we imagine the family and social connections that radiate from and to them and how all those connections will be altered depending on their fate.

As the record sorts and categorizes it creates a larger composition. The lives mentioned form the positive space or “figure” in this visual composition. The lives that are not mentioned, or not mentioned in as much detail, form the negative space or “ground” of the composition. As this background surrounds and holds in place the positive space it also makes its own shape. A shape that takes up just as much space as its positive but is not mentioned in the actual record.

Placing the bullet entrance and exit wound image on an upholstered piece of furniture brings it into the domestic sphere and calls attention to the lives of women who are not part of this document. Altering the color of the original wound image to replace the peachy skin tones with a variety of brown skin tones calls attention to the lives of African Americans who are minimally mentioned in the document.

Sources:

Joseph K. Barnes (1817-1883). *The Medical and Surgical History of the War of the Rebellion*, Part 3 Volume 2. Washington: Government Printing Office, 1870-88.



Alice Pixley Young
This Distance and Absence

In my work memory and identity are explored through viewing instruments such as peepholes, hand mirrors and picture frames. In recent projects, I have partnered these objects with video projections and sound to reference and examine ideas of how we see and remember. My research for the Lloyd Library's "Wounded Home" exhibition focused on looking and longing and the tension created by confinement to a specific place, role or identity. Part of my research led me



through books on cotton harvesting, rope making, as well as industrial and domestic spinning and weaving. For mid-1800's women, spinning, weaving and needlework were both necessary chores as well as outlets for creativity and fine craftsmanship. For the exhibit, I created a wall of kiln cast glass lace collars. The collars act as a signifier of identity and place as well as mark the absence of the figure and emphasize the fragility of social identity during a time of immense upheaval.

For another part of the exhibit, the Ohio River as barrier, bearer and defining line became a source for a video sculpture installation. I filmed views from the Rankin House in Ripley, Ohio and from the riverbank in Augusta, Kentucky. This slow, meditative "gaze" focuses attention on the opposite side of the river, marking departure and arrival points for escaping slaves and exploring the importance of place memory.

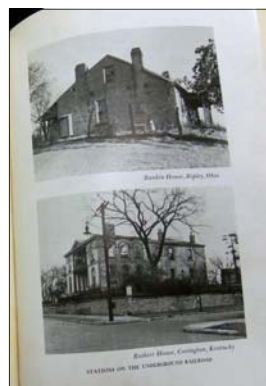
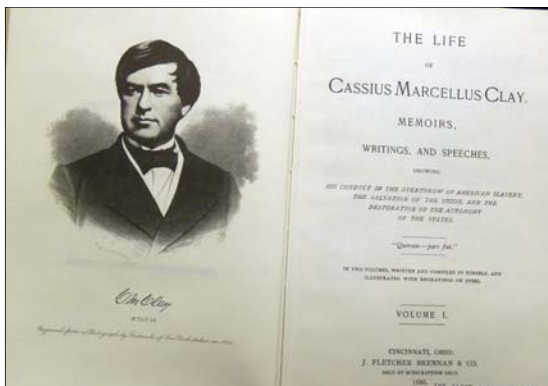


Sources:

Marion Brunson Lucas (1935-). *A History of Blacks in Kentucky*. [Frankfort]: Kentucky Historical Society, 1992. (below right)

Cassius Marcellus Clay (1810-1903). *The Life Memoirs, Writings, and Speeches of Cassius M. Clay*. Cincinnati, OH: J. F. Brennan, 1886. (below left)

Johnson and Johnson, Inc. *Cotton and Gauze in Surgery*. New Brunswick, NJ: The Company, 1925. (at right)



Deborah Brod and Kate Kern
Feeding the Flames

Juxtaposing transparent digital images made from Curtis Lloyd's late 19th century glass plate negatives of Cincinnati landmarks and everyday scenes of people (as well as two color images from other LLM sources of Civil War river battles) over a contemporary video of building a fire in a historic stone fireplace in Winton Woods Park, Feeding the Flame evokes fire as both a symbol of domestic comfort and a symbol of chaos and destruction.



Photocopy toner transfer images made from rubbings of Civil War era gravestones in Spring Grove Cemetery surround the fireplace opening. If you look carefully you will see the date July 21, 1863 in these images. This date, almost 150 years before the date of Wounded Home's opening, is the death date of Major Daniel McCook who was mortally wounded in pursuit of Confederate General John Morgan during the Battle of Buffington Island. The phrase "only son of" is also from the McCook's grave site, part of the McCook family monument.

The flame is eternal and elemental. It can represent the human spirit as well as the desire to preserve knowledge (as embodied in the collection of the Lloyd and the historic photographic images of Curtis Lloyd seen in the video).

This flame is a projected image and not actually fire, it can't escape from its place of containment. It projects a ghostly, imaginary version of heat, ashes and smoke.

Sources:

Raphael Semmes (1809-1877). *Memoirs of Service Afloat during the War Between the States*. Baltimore: Kelly, Piet & Co., 1869. (below left)

Lloyd Library and Museum Archives. *Curtis Gates Lloyd Papers, Collection #11*. Box 68 – Cincinnati photographs – glass plate negatives, various images. (below right)



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