

The Quick & The Dead Birmingham, UK

<https://quickanddead.wordpress.com/about/>

...a convergence of lines of interest rather than a bounded field of study.” *Tim Ingold 2010*

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“In the first instance archival artists seek to make historical information, often lost or displaced, physically present. To this end they elaborate on the found image, object and text. ...this is not a will to totalize so much as a will to relate – to probe a misplaced past, to collate its different signs (sometimes pragmatically, sometimes parodistically), to ascertain what might remain for the present... not only to represent but to work through, and [propose] new orders of affective association, however partial and provisional...even as it also registers the difficulty, at times the absurdity, of doing so.

...to turn belatedness into becomingness, to recoup failed visions in art, literature, philosophy and everyday life into possible scenarios of alternative kinds of social relations...”
– *Hal Foster: 'An Archival Impulse' in October #110, 2004*

“The Jewellery Quarter, alongside Digbeth, remains a key component of Birmingham’s unique heritage as the ‘City of 1000 Trades’. These sorts of areas make a city worth visiting. Grainy but special to our city...”
– *Birmingham Big City Plan September 2010 pp 76 – 81*

‘**The Quick and The Dead**’ is a threading of substance and content to reveal a richer understanding of the Jewellery Quarter in Birmingham, England.

Essentially a creative enquiry, ‘The Quick and The Dead’ explores the tension between the Jewellery Quarter’s heritage (both as something indigenous and as something marketed) and the competing agendas for regeneration and renewal (as both top-down and bottom-up). At its core, the creative enquiry focuses on the ‘filière’ arrangements that shape the district’s economic, social and cultural characteristics – ‘filière’ being the linking of different localised and specialist skills necessary to produce different items of jewellery, and which resulted in the unplanned and often improvised built form of this ‘Marshallian’ district.
“The...atmosphere of a place is where the mysteries of the trade become no mysteries, they are as it were in the air [and] children learn many of them unconsciously” [Alfred Marshall, ‘Principles of Economics’, 1890].

The shared enquiry re-interprets the notion of ‘filière’, and extends it outwards to forge connections with content holders and development situations to programme art interventions and research activities that are rigorously place-specific. The work and the working arrangements are ‘of a piece’ with the place, and as such may be seen as oppositional to dominant regeneration agendas such as Birmingham’s ‘Big City Plan’. Within ‘The Quick & The Dead’ project, the sub-project ‘Interviewing the Dead’ connects Key Hill and Warstone Lane cemeteries to the wider Jewellery Quarter parish boundary, and makes secondary links to individual buildings and settings within the Jewellery Quarter (i.e. Evans Factory, Newman Brothers’ Coffin Works, etc.).

‘The Quick and The Dead’ is also about positioning key academic enquiries as important considerations within current place-shaping activities. These academic enquiries are:

Jane S. Pollard:

‘From Industrial District to ‘Urban Village’? Manufacturing, Money and Consumption in Birmingham’s Jewellery Quarter’ 2004

‘Making money, (re)making firms: microbusiness financial networks in Birmingham’s Jewellery Quarter’ 2005

Lisa De Propriis & Luciana Lazeretti:

‘Measuring the Decline of a Marshallian Industrial District: The Birmingham Jewellery Quarter’

Lisa De Propriis & Ping Wei:

‘Governance and Competitiveness in the Birmingham Jewellery District’

This ‘working space’ blog supports a mix of site, archive, and desk-based research activities, event planning and performance, and documentation, and is linked to its sister site <http://taskscape.wordpress.com/>.

What is Grounded Theory? [Grounded Theory Institute]

“All research is ‘grounded’ in data, but few studies produce a ‘grounded theory’. Grounded Theory is an inductive methodology. Although many call Grounded Theory a qualitative method, it is not. It is a general method. It is the systematic generation of theory from systematic research. It is a set of rigorous research procedures leading to **the emergence of conceptual categories. These concepts/categories are related to each other as a theoretical explanation of the action(s) that continually resolves the main concern of the participants in a substantive area.** Grounded Theory can be used with either qualitative or quantitative data.”

Categories

- [IN-BETWEEN](#)
- [THE DEAD](#)
- [THE QUICK](#)

'Marshallian' 01.10.07 [Albion Street](#) architect art Australia

Birmingham [boundary](#) builder button maker [carder](#)

cemeteries [co-operation](#) [craft](#) cultural production culture [customs](#)

[death](#) district [draper](#) [dressmaker](#) Evans [fields of force](#) Filière fragile

[Frederick Street](#) gas fitting gilder gold gold ring [Guilloché](#) Ickniel

Street [information](#) ivory button [japaner](#) jeweller jewellery

Jewellery Quarter Key Hill [local distinctiveness](#)

manufacturing material [music](#) [network](#) networks Newman Brothers

Coffin Works [ornament](#) [pawnbroker](#) [pearl](#) pearl button polisher [presser](#)

production regeneration [research](#) [Rose](#) [Rose Villa Tavern](#) [saddler](#)

silversmith [sinker](#) site social [solderer](#) [stamper](#) [stories](#) strategies [texts](#) [timber](#)

[tombstones](#) [trades](#) [turner](#) urban Warstone Lane [watch key](#) [workers](#)

Background

- ['Cultural industries and the production of culture'](#)
- [Birmingham Button Trade](#)
- [David Patten](#)
- [Golden Square](#)
- [Greg Norman: 'Metaculture'](#)
- [J. W. Evans](#)
- [Jane S. Pollard #1](#)
- [Jane S. Pollard #2](#)
- [Lisa De Propriis #1](#)
- [Lisa De Propriis #2](#)
- [Museum of the Jewellery Quarter](#)
- [Newman Brothers Coffin Fittings Works](#)
- [Okwui Enwezor](#)
- [Produsage](#)
- [Taskscape](#)