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Making a Personal Rhizome:
Application, Exhibition, and Dreams.

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This is to certify that to the best of my knowledge, the content of this thesis is my own work. This thesis has not been submitted for any degree or other purpose.

I certify that the intellectual content of this thesis is the product of my own work and that all the assistance received in preparing this thesis and sources have been acknowledged.

Priscilla Bourne

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Abstract

This dissertation is my articulation of the on-going dialogue between the art world and my own creativity. I achieve this by describing my digital project called *Perceptions* where in association with Kenneth Yuen, I designed a virtual gallery. The fundamental principle of this virtual gallery is a place where insider or outsider artists can hone their creative concepts, ideas, perceptions, feelings, aspirations, and tools. In this paper, I analyse some of the entries I have made to this virtual gallery. As a recognized Sydney artist I unfold my practice in an Exhibition held in the Ray Hughes gallery of Surrey Hills. I exhibited paintings in the innovative media of cast resin through linen, glass crystal, and welded steel. I analyse a selection of a piece exhibited in this commercial show. The study also includes a section of my personal dreams. I analyse and interpret the interaction between my conscious life as an artist and my unconscious personal material as a female sculptor, painter, and author of my practice. My objective has been to flesh out the vesicular and multifaceted layers of artistic expression that are generated through my work. To explain in words, the hidden world of the constructed meaning of the un-escaped

personal dynamic of my art making. This exercise has implicated the articulation of personal disclosures and explicit interpretations of my artworks and dreams. The virtual gallery *Perceptions*, the commercial exhibition *Pushing Up Daisies*, and my recorded dreams together construct my contribution to the rhizome that consists between, within and beyond the visible world of art practice.

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Introduction

Art is fleshing out an idea. Within an idea come fascicular strands, like bundles of nerves or muscular fibres that function together. As an artist, I work with multiple mediums to create bodies of paintings and conglomerate sculptures. Through the exhibition of empathic and creative endeavours new strands are formed in a Jungian mode, in line with his notion of a universal human collective unconscious (Jung 1964) or as Lauter calls it a familiar lost world and in her words “an act of tapping a repository of knowledge lost from Western culture but still available to the author and recognizable to the reader as deriving from a world with which she, at some level of her imagination, is already familiar”(Pratt 1981, p. 178, Lauter 1984, p. 11).

I perceive my artmaking process as planting certain ideas into the social realm that exists when art finds its audience. All artists are forming personal connections that have repercussions in the human rhizome of what I imagine to be an authentic collective unconscious. The human rhizome is a metaphor taken from the writings of Deleuze and Guattari, and Jung (Deleuze and Guattari, 1987, Jung, 1965). The metaphor refers to the corporate and extant works of artists both temporal and spatial that forms a submerged underground network of representations. Artists from all over the globe are contributing to the rhizome by exhibiting their artwork. Exhibitions are about the interaction between humans and art. This interaction is a transferal experience, and the gallery gives the artwork the authority as well as the space to penetrate people’s consciousness. In Nicholas Bourriaud’s (2002) *Relational Aesthetics* he refers to this as the “intensive encounters *that have* ended up producing linked artistic practices: an art form where the substrate is formed by inter-subjectivity, and which takes being-together as a central theme, the “encounter” between beholder and picture, and the collective elaboration of meaning” (Bourriaud 2002, p. 15 words in Italics are added).

The “collective elaboration” or what I call extroverted art making is the exhibiting of works in art galleries, commercial sites, homes, the open spaces of environmental art, and conventional institutes. The audience interaction involved in insider exhibitions of new work enables the growth of a rhizome of interconnections. Artworks in insider exhibitions have been created with the knowledge of the existing artworld and history. Outsider artwork is produced outside of the dialogue of the artworld. Introverted artwork is work that undoubtedly exists but in a private setting. Perhaps in its most extreme form, the work is only seen by the person who

makes it. However, the unseen work of outsider artists may also sow into the same ecology as those who exhibit (Rhodes 1994, 2000). Colin Rhodes (1994) an expert in outsider art uses the example of artworks by Aboriginal artists as having come into the art world by transcending “the appearance of the exotic spectacle” (Rhodes 1994, p. 202). Rhodes (2000) explores the passionate and obsessive personal visions of outsider artists. He refers to outsider artists as “self taught visionaries” whose art “is not only produced by individuals whose psychological state has led them to be described as outside the norms set by the dominant culture, but also others who move freely in society, or whose movements are restricted because they have committed crimes” (Rhodes 2000, p. 140). Their individual visions form a duality of exchange concurrently receiving from and giving into the collective assemblages that arise from art. This is the true sense of an artistic ‘rhizome’: a plethora of connections underpinning our creative endeavours, into which one can ‘plug in’ at any junction. Much like Jung’s collective unconscious, it is a notion that resists hierarchy, history, and teleology.

Deleuze and Guattari (1987) propounded principles for the function of a rhizome. The rhizome is a metaphor for the nature of art as a temporal and spatial representation of human performance. A metaphor for the way the artworld records meaning and functions to validate society. Deleuze and Guattari (1987) expound their metaphor of the rhizome using axiomatic mathematical like language, equations, and principles. The use of these semantical tools contains the grounds of artmaking from one point to the other. The first and second principle is that “any point of a rhizome can be connected to anything other, and must be” (Deleuze and Guattari 1987, p. 7). The first chapter of this dissertation, entitled *Perceptions* is an online application that I designed that attempts to deal with heterogeneous artmaking that is always accessible from any point of the worldwide web and is itself, another picture of the rhizome that provides a space in which anyone can be an artist from any culture or subculture in the world, assuming they have access to the internet. Principle three states that multiplicity is only achieved when “the multiple is effectively treated as a substantive “multiplicity,” that it ceases to have any relation to the One as subject or object, natural, or spiritual reality, image and world” (Deleuze and Guattari 1987, p. 8). This rhizomatic quality of multiplicities is evident in the “determinations, magnitudes, and dimensions” of the intensities of my creative endeavours and imaginative operations in my exhibition *Pushing Up Daisies* (Deleuze and Guattari 1987, p. 8). The dream metaphor of the community of Hobbits in my dream *Sky Temple* is an image of the multiplicities of inspirations

for my art. The diverse image of three ghosts coming out of one body in *There was three* is a painting depicting the fascicular emergence of ideas. The fourth principle acknowledges that the rhizome can be segmented, broken, uprooted, and stratified. This is the “a signifying rupture: against the over signifying breaks separating structures or cutting across a single structure” (Deleuze and Guattari 1987, p. 9). This principle is embodying the resilient nature of the artworld. The artworld is undeniable and indestructible. It is beyond the reach of economic, political, and destructive social forces. This antithetical principle of breaking down and resynthesising images, media, materials, intellectual objects, and numerous associations is the common theme running through this study that analyses my contribution to the rhizome.

The fifth and sixth principles are that of “cartography and decalomania: a rhizome is not amenable to any structural or generative model. It is a stranger to any idea of genetic axis or deep structure” (Deleuze and Guattari 1987, p. 12). Baudrillard’s concept of the simulacrum is related to Deleuze’s concept of the rhizome in that there is neither detectable ‘beginning’ or ‘end’ point nor a route to trace backward or forward. Baudrillard amplifies his concept “simulation is no longer that of a territory, a referential being, or a substance... the territory no longer precedes the map ... it is the map that precedes the territory... it is the real whose vestiges persist here and there in the deserts... the desert of the real itself” (Baudrillard 1994, p. 1). The cartographer maps the world as it is in a way that is beyond tracing like human desire is beyond the point of return. Rhizomatic movement is interactive, polymorphous, intersubjective, and through human transfer rather than predetermined by genealogical structures (Deleuze and Guattari 1987). The diverse connection between *Perceptions*, my extroverted exhibition, and the rendition of my dreams are the real substance of this study.

Jung (1965) near the end of his life imagined the rhizome in this way, “life has always seemed to me like a plant that lives on its rhizome. Its true life is invisible, hidden in the rhizome. The part that appears above ground lasts only a single summer. Then it withers away—an ephemeral apparition. When we think of the unending growth and decay of life and civilizations, we cannot escape the impression of absolute nullity. Yet I have never lost a sense of something that lives and endures underneath the eternal flux. What we see is the blossom, which passes. The rhizome remains” (Jung and Jaffe 1965, p. 4). Jung here believes that by investigating his rhizome, he is tapping into the collective unconsciousness of the earth. The

rhizome seems invisible and is hidden. It is not until creative art ideas go into the rhizome and come back out of the rhizome that they are transformed into artworks. Like the blossom of a plant, art is what we see of the creative ideas and processes coming from the rhizome. This study is a progressive record of my artwork that I acknowledge as coming from the complicated nexus of artistic assemblage.

The artistic assemblage is a growth, by-product, and physical or tangible re-assembling of the experience of relating to the collective unconscious. It is a coagulation of the process of making artwork from conception to materialization. The assemblage identifies new readings and new configurations to manifest artistic iterations of life. Practicing these iterations elaborates the web of artistic creativity.

This dissertation is made up of three chapters. Chapter one is entitled *Perceptions* after the name of the online software prototypical application *Perceptions*. The online application was designed by myself and programmed by a friend. It can be installed through Google Play Store and is potentially available on android mobiles. The application enables people to contribute mark-making and gestural images on the digital screen. The images are then stored in a virtual gallery. The artists that access the application can view the content of the collective virtual gallery. In this study, only the entries made by myself are analysed and categorised into functions. There are a series of entries that have their source in dreams, another in express ideas that are formative of my artworks and a set of images pay homage to other artists within the rhizome that interact with my art making. I use the entries as a way of tabulating the processes that I deploy. The images in the section *Embodiment* relate to emotions and sensations that are conveyed through art. The last series of entries is about the capacity of art to transform the artist, the audience, and the rhizome.

Chapter two is titled *Pushing Up Daisies* and is about artworks that were in an exhibition I held at the Ray Hughes Gallery in November 2014. The exhibited commercial artworks are physical outcomes with different properties than those in the virtual gallery of the application *Perceptions*. The artworks that make up *Pushing Up Daisies* are similar in the mark-making of *Perceptions* in that personal creativity emerges from the rhizome and returns to the rhizome. The selection of artworks in this dissertation are arranged into several topics; known functions of the

unconscious, politics of the social and urban environment, the hegemony of our society, historical scientific development particularly in relation to art media, and mundanity.

The last chapter of this dissertation consists of a series of dreams that underline my personal rhizome and narrative. There is no line between where my own rhizome begins and that of other's in the collective unconscious. The dreams that are included in this dissertation help me negotiate my relationship to the collective rhizome. *Sky Temple* is a narrated dream that follows a hero on his journey to a temple in the sky. *Grey Dress* is the descent of a departed girl into different realms of the underworld. *Gift, Skin Hat* is about a Nanny caring for an uncontrollable child of a serial killer.

Perceptions, Pushing Up Daisies and the documentation of my dream-states together map my personal experience of channelling creativity into the rhizome. This study is an analysis of my artmaking on three levels. My daily personal commitment to honing my skills through the making of a software application, my studio based production of commercial extroverted exhibited artworks, and my dreams that contain both my latent and manifest resources that receive from and give into the lost familiar world (Lauter 1984).

This dissertation will look at these three different strands to find commonality, creative language, and build functional processes.

Digital Art

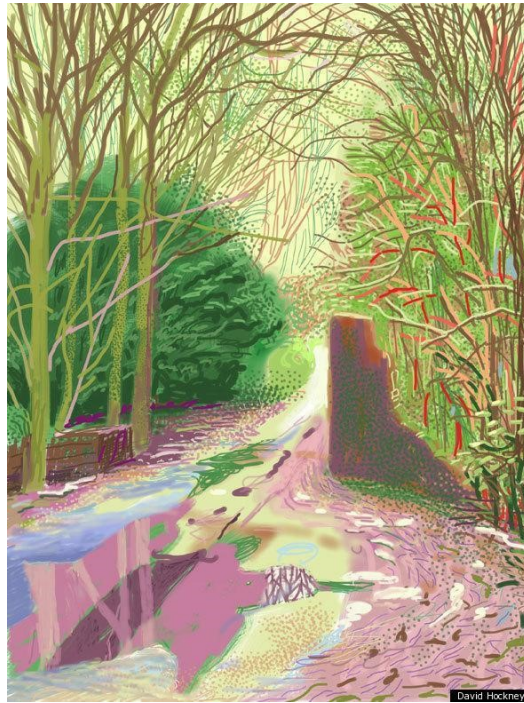


Figure 1. 2 January, David Hockney, from the 12-part iPad drawing series, *The Arrival of Spring in Woldgate, East Yorkshire in 2011, Version 3*, 2011-13, printed on four sheets of paper, 93 x 70 cm.

British artist David Hockney follows multiple directions of artmaking; he has a knack for exploring technologies as a gestural artist. Hockney relates mediums such as photography and digital art back to painting (Hockney 2001, Hockney and Joyce 2008). Known for his pursuit of near-abstraction in the *Bigger Splash* series and the documentary *Secret Knowledge*, Hockney establishes that creativity is about using and adapting tools (Hazan, Hockney, and Schlesinger 2006, Hockney 2001).

In a BBC interview he suggests that the importance of the photographic age was predominantly about the making of fixative. The paradigm shift that this innovation prompted has largely endured until now; after the launch of Adobe Photoshop, however, he asserts that art is returning to drawing. This is because Photoshop acts as both a digital darkroom and painting studio with tools specifically designed to draw. Photoshop gathers many image making processes into the one space. Hockney talks about time in photography as being a succession of frozen moments, and with his photo diagrams he collages these moments. Photography can't hope to

'contain' time because the circumstances of its creation are instantaneous. Painting and drawing, however, contain multitudes: they render visible the time of contemplation and creation. But what if art is creating new forms of time, cut adrift from the endless procession of moments (or snapshots)? Perhaps that's the reason American filmmaker David Lynch doesn't use conventional narrative (Lynch 2006). If the drudgery of the workday becomes a form of 'monitoring' time, and our slavish devotion to the representation of 'things, as they are' perversely, leads us to make maps the same size as the territories being mapped, as in *On Exactitude in Science* (Borges 1998), then perhaps art is about causing illusions, shattering the dull onward march of our conception of chronology.

Perceptions

Introduction

This chapter introduces the prototype application that was created as a major work for this research paper. *Perceptions* is an application that I designed, but that was programmed by Kenneth Yuen, who is currently working for Google. *Perceptions* was created at the beginning of the research and has continued throughout the duration of the research. It is part of the professional dialogue around my creative work.



Perceptions logo: I'm helping the Computer.

<https://play.google.com/store/apps/details?id=com.perceptionsapp&hl=en>

The application requires a potential user to download it from Play Store. It then asks the user to invent an Artist name and enter in when they are available to interact with the software. In that moment, the participant becomes an artist. The artist will then receive a notification at a random juncture, asking them to make a drawing on their phone, to title it and provide a brief explanation of what the drawing is about. The drawing and its title will then be posted to a virtual gallery. The artist chooses either their own name or a pseudonym.

The experience begins with a notification of an unplanned blank ‘canvas’ having been sent. The random nature of the notification preserves the aleatory process of art-making; one can’t anticipate the moment in which a canvas will arrive, one can only work ‘within the moment.’ An Artist’s life doesn’t stop for art; it moulds itself around the artistic act brought into everyday life by *Perceptions*. *Perceptions*, Art, and everyday life become indistinguishable. For this reason, there are no ‘micro-events’ that are unworthy of being recorded.

The chiming of recognisable sounds associated with technological applications has developed almost into a verbal language with which we are all too familiar. We have become conditioned to the sounds of incoming calls and messages, but it’s becoming an even more sophisticated vocabulary through which our devices communicate with us. Ever-attentive, we respond, willingly communing with the lumps of plastic in our pockets. This app is my way of responding and prioritising mark-making.

Music scores or computer codes are a ‘hidden’ world, a matrix that only ‘artisans’ can practice. In B.F. Skinner’s classical conditioning paradigm, the ringing of a bell or a chime elicits a particular response in the participant, short-circuiting our own internal computers. Classically, the computer would act like a brain that was capable of basic tasks. With the advent of the internet, however, this has developed to the stage that the individual’s brain plucks from the network of ‘rhizome’-like connections the potential for new kinds of highly-conditioned social interactions mediated by interfaces.

Perceptions is a virtual place where individuals can criticise, express a freedom of consciousness, and make caricatures of commercial commodities that attempt to reify and objectify people’s perceptions. Consumerism stultifies the imagination and reinforces false consciousness by developing a commercial identity that feeds this false consciousness and seeks to determine how we think and act (Marcuse 1960, 1966, 1968, 1978).

Perceptions starts with a drive to channel communal input into artmaking. The qualitative working of interactions, gestures, and doings that the application allows for can be thought of as mirroring the quantitative mapping and connecting of synaptic impulses and neurotransmissions in the brain. It acts like a web because it is dependent on multiple participants acting collaboratively, spinning, and weaving a collective identity. Together they forge pathways, intermingling, and then leading off in every direction.

These pathways are effectively made up of the neuronal output of an interconnected virtual community that – due to the fact that communications are instantaneous and electronic – successfully bypasses geographical hurdles and reconfigures political boundaries through means of personal connection.



Figure 2. *Sixteen Miles of String*, Marcel Duchamp, 1942.

One idea of the gallery is an artistic platform characterised as ‘white cubes’ and are populated by artworks (O’Doherty 1986). When the artwork is placed in the white cube, part of the artist’s conscious ego is suspended and alienated. This is the ‘white cubes’ transformative function. The white cube forms an infinite vacuum that suspends the transitional artwork causing the conscious ego to be alienated. The ability to formulate this estrangement is captured by Duchamp.

Duchamp’s (1986) *Sixteen Miles of String* aspires to the infinite by re-inscribing the space through a network of string without beginning or end (Baudrillard 1994, Duchamp, Schwarz, and Galleria Schwarz. 1973). Through the act of filling the gallery space with string, the ‘white cube’ of the hanging space on the wall was extended to the entire volume of the gallery interior. *Perceptions* transformative function takes this extension to its logical conclusion. Likewise, the Palaeolithic painted caves were like bubbles in the landscape into which the artists crawled (O’Doherty 1986, P. 8). *Perceptions* is like a bubble in the cyber world where an artist can enter and make art, a virtual cave in which to draw. The gallery, the church, the sublime garden, are more important than the curator, the priest, and the gardener because the blank space is generating the creativity.

Galleries are a resource and repository of creativity to society, like a rhizome is a food source to the root-system. Creativity is subject to this consumptive dependency. “Plants with roots or radicles may be rhizomorphic in other respects altogether: the question is whether plant life in its specificity is not entirely rhizomatic” (Deleuze and Guattari 1987, p. 7). *Perceptions* is both a studio and a gallery, sustaining and situating individual artists’ creativity within the network. Because the participant is able to draw freely, erase, and modify their drawings without imposed constraints, the end result lacks a ‘curator’ as such. Each work is only susceptible to its artist’s notions of ‘completion’, articulating the artist’s vision as they draw closer to the picture in their mind.

What does the word ‘perception’ in the software’s title mean? It refers to an intuitive understanding and insight. Perception is the process by which we become aware of, interpret and remember our world. *Perceptions* challenges the artists to exercise their intuitive and visual capabilities to generate images. Each new canvas has the affect of disciplining and training the brain to engage memory, interpretations, and awareness in the creation of new images. *Perceptions* works as a sketchbook, the function being to retain the objects of your artistic inspiration in a form that aids memory and interpretations, and this is characteristically a private affair. A sketchbook consists of visual and perceptual notes, not just preserving the contours of *how things appeared at that moment in time* but also fixing the ideas and notions that formed their context. This is why *Perceptions* asks you not only to title your work, but to explain what it is about. Although this explanation is not accessible to co-artists, it is ‘banked’ and can be accessed by the administrator at a later date – another function of memory. The process of drawing calls on the faculty of memory. I like that my own artmaking, and the history of my experience with artmaking, is embedded in this sensational media of art that keeps my memory alive. So *Perceptions* asks people to bring their private world into the public domain, even if it is under the cloak of anonymity, in order that their experience might take its place in the collective archive of memory.

There is an element of endurance and training to the app, a resistance against the churn of society’s images by making one’s own. Artists are mainly (but not limited to) friends, relatives, and colleagues. They range in age and come from a variety of backgrounds, artistic proficiency, ethnicities, and occupations. They all have in common the willingness to represent their

phantasmagorias in this virtual space. The presence of some of the artists has been fleeting while others have been prolific and persistent.

The artworks following have been curated from the *Perceptions* gallery. *Perceptions* is an anonymous virtual art gallery. Individuals are only identified by a self-appointed name. No other personal information is requested. The android application registers the IP address of the user. No attempt has been made to identify the locations of these IP addresses for statistical analysis. Individuals are referred to Google Play-Store to engage with the gallery. In excess of fifty people have entered the virtual space at different times over the duration of the application. However, for ethical reasons no interview or personal contact has been made with participants to register their involvement in this research. Only the author of *Perceptions* has contributed entries to this dissertation.

Artwork Introduction

From contributing to *Perceptions*, I have come to realise that my art originates with a series of images that capture my creativity, some of which are taken from dreams and others from sensations. From the images, I generate ideas. The ideas are informed from other media and references to historical art. The process of making art is represented in images that reflect my art practice. Other images embody the substance of my humanity, while some images introduce the transcendent function of raising consciousness to new realisations.

Dreams




<p>magic man 2016-02-15T10:05:08.889Z</p>  <p>Description: Dreaming about magic</p>	<p>crocodile dreams 2015-07-26T06:20:47.502Z</p>  <p>Description: Weird dream times</p>	<p>mind of its own 2016-03-22T07:54:45.977Z</p>  <p>Description: Dream of my crazy hand</p>
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Figure 3. *Dreams*, Priscilla Bourne, curated from the virtual Gallery.

I visualise my artwork before I create it through the media. Some of my most vivid images have come from dreams and express more immediacy than drawing physical objects: the images were pressing to be expressed. The daily practice of forming images afforded by the app

captures fleeting images that would otherwise go undrawn. The images act as an aid to memory. Dreams will continue to be accessible from having been recorded in the app. By working with an image that comes from a dream, I can focus on the content and substance of the dream that amplifies its significance for that time (Freud 1950b, Jung and Shamdasani 2009). These themes are explored in *Dream Narration* a chapter that is an account of some of my vivid dreams.

Ideas

Perceptions allows me to respond to ideas that are identifiable in the everyday media that surrounds us. This includes commercial logos and television shows that impinge upon our consciousness. It enables me to document the deconstruction of simple images to form more complex ideas that fuel artistic concepts. Reduction and repetition, meanwhile, are drawing strategies that contribute to my understanding of patterns.

Logos

<p>bills 2016-02-17T08:55:03.676Z</p>  <p>Energy</p> <p>Description: Paying</p>	<p>star war or gov add 2015-12-19T22:38:07.709Z</p>  <p>Description: Bad add</p>	<p>Yum 2015-02-02T04:02:30.353Z</p>  <p>Description: Cleaning</p>
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Figure 4. *Logos*, Priscilla Bourne, curated from the virtual Gallery.

The reproduction of familiar logos like that of Energy Australia and a Minty wrapper allows me to filter common images from susceptibility to advertising. Externalising these logos brings to mind the visual power of the invested commercial interests. This provides an education in the visual language that is present in the profit-making media. The government mascot of the Sloth to represent the ill effects of substance abuse piggybacks on the commercial use of logos to penetrate people's consciousness and form associations aimed at the reduction of medical expenditure. The use of subliminal advertising depends on the pre-conscious absorption of information to change people's attitudes and actions. The consumption of popularised media alters our collective identity (Acland 2012, Dixon 1971, Zizek 2014).

TV shows






<p>two fat ladies 2016-02-21T08:06:36.229Z</p>  <p>Description: Dinner</p>	<p>the jinx 2015-10-29T14:04:00.227Z</p>  <p>Description: Watching the doco arr</p>	<p>sick and watching 2015-12-10T07:00:56.119Z</p>  <p>Description: Arrrr so sick</p>
<p>on air 2015-05-03T02:30:04.357Z</p>  <p>Description: Watching live</p>	<p>cartoons 2016-01-03T09:17:18.222Z</p>  <p>Description: Arr to much time</p>	

Figure 5. *TV shows*, Priscilla Bourne, curated from the virtual Gallery.

Perceptions also contains images taken from shows that connect with recognition of the popular consumption of melodrama. *Sick and Watching* represents social downtime, 90210 is the sensationalised life of teenagers in the opulent context of celebrity neighbourhoods. *On Air* is an absurd metanarrative designed to portray the strong emotions of performance anxiety associated with studio productions (Lynch 2006). The *Two Fat Ladies*, *The Jinx*, and *Cartoons* contain contemporary stereotypes of pop culture narratives.

Two dimensions




<p>my life is a flat pack 2016-03-04T08:32:28.371Z</p>  <p>Description: Had to take everything apart</p>	<p>brain crossword 2015-08-27T06:23:03.758Z</p>  <p>Description: I can't do crosswords</p>	<p>primitive crane 2015-06-10T14:23:19.608Z</p>  <p>Description: Art show prop</p>
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Figure 6. *Two dimensions*, Priscilla Bourne, curated from the virtual Gallery.

Perceptions allows me space to show how I break down ideas, concepts, and visualisations into accessible images. *My Life is a Flat Pack* is a metaphor for the construction of the childhood self in the sense that childhood depictions of houses are characterised as a







rectangular prism with a triangular roof. I have deconstructed the image from a three dimensional to a two dimensional perspective, thus reducing my childhood perspective to the *prima materia* of my being. Louise Bourgeois identifies the house image as a depiction of the self (Bourgeois and Rinder 1995).



Figure 7. *Femme Maison*, Louise Bourgeois, 1947, 9-15/16 x 7-1/8 in.

Brain Crosswords is a metaphor for neurological pathways that are missing when it comes to my inability to do crosswords. The *Primitive Crane* is a metaphor for the tension between High art and Low art in the form of a handcrafted cultural image of Japanese Origami (Carrier 1996). These images work as two-dimensional representations of complex ideas.

Patterns

<p>idea 2016-01-04T07:08:27.559Z</p>  <p>Description: Pattern idea</p>	<p>sky puzzle 2015-12-25T22:59:01.927Z</p>  <p>Description: Xmas</p>	<p>d1020 2015-05-29T11:15:42.615Z</p>  <p>Description: Train seat</p>
<p>Dinner 2015-12-05T11:29:54.638Z</p>  <p>Description: Yum yum yum</p>	<p>Olives 2015-03-07T07:45:14.509Z</p>  <p>Description: Yum</p>	<p>baked beans 2014-11-24T00:15:23.832Z</p>  <p>Description: Food</p>
<p>pins</p>		

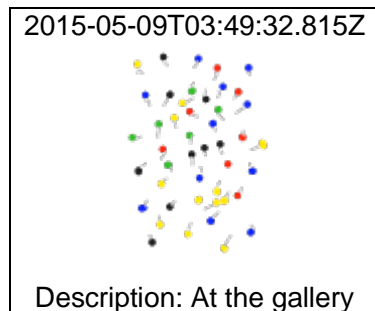


Figure 8. *Patterns*, Priscilla Bourne, curated from the virtual Gallery.

Baked Beans is created through stylised layers of colours. What is needed or not comes into play while the images are being made: less figurative information means more stylisation. The image *Idea* was for fabric design. *Sky puzzle* minimised a Christmas-time jigsaw by focusing on pattern and excluding the picture. The duplication of the pattern on public transport is entitled *Train Seat* and is a learning experience in design. The mussels for *Dinner* are reduced to simple strokes, colours, and shapes that can be easily repeated. *Olives*, like *Baked Beans*, creates patterns where they are not known to be. *Pins* is styling a simple shape through repetition, giving attention to lines, layers, shapes, and colours.

Monuments

Tribute to art

<p>talk with special k 2015-12-22T10:12:35.249Z</p> <p>Description: Artwork that I don't get</p>	<p>whiteley 2016-01-09T05:05:33.302Z</p> <p>Description: Gallery visiting</p>	<p>ray 2014-12-13T03:46:19.005Z</p> <p>Description: At the gallery painting</p>
<p>James Turrell 2015-06-05T10:40:20.807Z</p> <p>Description: Went to the</p>	<p>Mandy Martin 2015-07-11T03:41:30.370Z</p> <p>Description: Gallery minding</p>	<p>Perry pots 2015-12-24T00:05:57.144Z</p> <p>Description: Reading art</p>

national gallery		reviews
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Figure 9. *Tribute to Art*, Priscilla Bourne, curated from the virtual Gallery.

Art is often self-referential. There are recurring archetypes in the community of artists. Immersion in the extraverted art-world is an awareness of art. Visiting galleries, *Ray*, and *Talk with K* are records of discussions about art and another artist's practice (Ai 2012). The James Turrell installation in Canberra influenced my consideration of light (Turrell and Birnbaum 1999). Mandy Martin's show affected my artistic instincts and association with the Australian landscape. *Perry's Pots* was a compelling section within a ceramic work by Grayson Perry (Perry et al. 2015). This particular item in the spectrum of his material resonates with my themes in *Pushing Up Daisies*. Major curated art exhibitions sway my understanding of the essence of contemporary art. Even if I don't understand the artwork they still influence me. Without these monuments and the community of artists the practice of art would be constrained.

Omphaloskepsis


modern sculpture 2015-04-23T04:29:48.249Z  Description: Artwork	an old performance photo 2014-07-24T01:04:01.262Z  Description: It's my wall computer picture	painting 2014-09-24T04:50:57.648Z  Description: Quick look at colours
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Figure 10. *Omphaloskepsis*, Priscilla Bourne, curated from the virtual Gallery.

These drawings are a result of my gazing upon my previous artworks. *Modern Sculpture*, *An Old Performance Photo*, and *Painting* are from past exhibitions and undergraduate studies. Reflecting my completed ideas in *Perceptions* recycles and refines my understanding of my own art. This strengthens my practice. The self-referential nature of replicating ideas is a maturing and developmental act of creativity.

Homage

<p>a john cage puppet show? 2014-12-17T01:48:45.209Z</p>  <p>Description: Mmmm</p>	<p>pop coming out of radio 2014-11-05T03:33:03.420Z</p>  <p>Description: Listening to shit</p>	<p>Halloween or mile of string 2014-11-02T05:30:24.867Z</p>  <p>Description: Duchamp artwork</p>
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Figure 11. *Homage*, Priscilla Bourne, curated from the virtual Gallery.

It is a rite of passage to be able to make light of important historical artworks. As a developing artist, my entries sometimes contain satirical comments on my awareness. American artist John Cage is known for his indeterminacy, spontaneity, and random creations that are illustrated in *A John Cage Puppet Show?* The large puppet hands are orchestrating his works even though he is pioneering and synthesising antithetical divisions of historical movements (Cage 1961). *Pop Coming Out of Radio* is a play on words between pop-music and pop-art. It pays homage to the influence of American artist Andy Warhol who glamorised pop-art (Warhol and Hackett 1983, 1989, Warhol, Rosenblum, and Whitney 1979). The appreciation of pop has been justified in the contemporary art-world and dignified by Bourriaud (Bourriaud, Herman, and Schneider 2002). *Halloween or Mile of String* was made just after Halloween. *Sixteen Miles of String* by Duchamp came to mind while looking at Halloween decorations and illustrates how art is embedded in my mind.

Process

Perceptions challenges me daily to hone my artmaking abilities. I experiment with colour, I record observations. I use it to note things that I am learning through teaching. I document my attitudes in the light of my practice. *Perceptions* has become a repository of alchemical materials for my creative process. The following drawings are reminders of creative endeavours and future intentions.

Colour







<p>colour test 2014-06-11T03:31:43.777Z</p>  <p>Description: Thinking about my paintings</p>	<p>Not doing well at life drawing 2015-11-03T10:08:03.203Z</p>  <p>Description: At life drawing</p>	<p>pigments 2015-10-22T06:09:26.575Z</p>  <p>Description: Painting plate</p>
<p>burger colours 2015-01-30T06:16:29.432Z</p>  <p>Description: Arrr</p>	<p>my colours at the moment 2014-06-14T10:50:51.449Z</p>  <p>Description: Mmmm lol</p>	<p>colour test 2016-03-15T22:34:15.010Z</p>  <p>Description: Monkey town</p>

Figure 12. *Colour*, Priscilla Bourne, curated from the virtual Gallery.

Colour Test is evidence of my experimentation with colour. Thinking about colour in this technological interface is not limited by the physicality of mixing and applying paints. *Not Doing Well at Life Drawing* is a black and white study articulating a transient emotional feeling. *Pigments* is about my recording of paint colours that I acquired in New York and used in *Pushing Up Daisies*. *Burger Colours* identifies the colour-wheel in the app with fast food. *My Colours at The Moment* is a self-referential interaction between the app and app entries. *Colour Test* (with the description Monkey Town) is me externalising colours that I was visualising.

Teaching




<p>drawing project 2016-02-22T06:30:31.271Z</p>  <p>Description: For tomorrow's class</p>	<p>wire and zip-ties 2015-09-08T06:02:23.154Z</p>  <p>Description: Art today with aboriginal leaders</p>	<p>art is pictures of horses 2015-10-16T03:41:52.655Z</p>  <p>Description: 30 rock</p>
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Figure 13. *Teaching*, Priscilla Bourne, curated from the virtual Gallery.

As a TAFE teacher, I teach students how to draw and make sculptures, along with how to observe the objects of mundane existence from an artistic perspective. In art, one tends to see the same subjects over and over, and *Perceptions* is no exception: still lifes, landscapes, and pictures of horses repeatedly get drawn. Still Life images have their origins in the Middle Ages and Ancient Graeco-Roman art, and were often the subject of Northern Renaissance, Dutch, and Flemish art (Riley 1994). *Drawing Project* is of the drawing subject and arrangement. Student's sculpture made from *Wire and Zip-ties* is also a lesson with my Aboriginal elder's class. *Art is Pictures of Horses* is a parody that came to mind when observing a student's artwork, while the description "30 Rock" came about because one of the characters in this comedy pronounces art to be 'pictures of horses.'

Self-educating

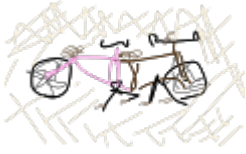


<p>fixing my tandem 2014-07-23T10:40:02.819Z</p>  <p>Description: The bike fell and putting it back up</p>	<p>copying life 2014-07-17T06:14:24.994Z</p>  <p>Description: At work on a job</p>	<p>Internet info for lie detection 2014-07-06T05:20:40.399Z</p>  <p>Description: A project I was to do</p>
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Figure 14. *Self-educating*, Priscilla Bourne, curated from the virtual Gallery.

Responding to life's demands has been a source, to record incidental learning experiences, such as repairing my bike in *Fixing My Tandem*, or constructing a lie detector by sourcing information from the internet, obtaining the parts, and soldering them together. *Perceptions* has also recorded my experience of negotiating the use of a photocopier in *Copying Life*. The App similarly gives me the opportunity to copy life by my entries (Gilbert & George. 2007).

Life interacting with art




<p>boat to art island 2016-03-18T07:38:24.289Z</p>  <p>Description: Arrrr</p>	<p>shoot artwork 2015-12-29T06:03:25.729Z</p>  <p>Description: Joes gift</p>	<p>David capra 2015-11-11T07:20:21.478Z</p>  <p>Description: Going to a dog opening</p>
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Figure 15. *Life interacting with art*, Priscilla Bourne, curated from the virtual Gallery.

Part of being an artist is time invested interacting with art. *Boat to Island* is a record of my journey to Cockatoo Island for the 20th Biennale of Sydney. *Shooting Artwork* is my response to finding a naïve painting of apples and pears on the side of the road and my shooting it like the William Tell story with a bow and arrow. My art friend whose opening I attended included his dog in the artwork. The blurring of life and art in *Perceptions* depicts the random facets of thoughts and images. Art cannot be disassociated from life’s interactions (Livingstone and Dine 1998).

Embodiment

The next images embody the vitality of my art. It allows for human attributes to be expressed through personification, body horror, animalia, style, and place. Human fellowship is represented by images that capture family constellations and fraternity with peers. Art coagulates and incarnates the abstract world of human phenomena making them visible. Artworks become symbols that embody the realities of my life. Both Barney and Beuys (2006) use personified animals to embody their concepts (Barney and Beuys 2006, Barney 2007). *Perceptions* is a space in which my human attributes can be embodied.

Personification

<p>Pretty bird 2015-10-12T01:41:53.974Z</p> 	<p>not a rat in a cage 2015-07-23T04:46:38.641Z</p>  <p>Description: Feels like im not</p>	<p>sleeping like a bear 2015-09-24T13:24:15.838Z</p>  <p>Description: Zzzzxzxx</p>
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Description: Caught up in stuff again	getting far at this moment	
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Figure 16. *Personification*, Priscilla Bourne, curated from the virtual Gallery.

In *Pretty Bird* the bird cannot fly away because it is embroiled in attachments that have trapped it. This personifies my bohemian life style. I have also personified feelings of entrapment in *Not a Rat in a Cage* where I am feeling the limitations of who I am. Comfort and hibernation are personified in the image *Sleeping Like a Bear*. Artworks using personification embody gesture and characters (Armstrong 1999).

Family


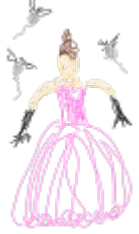

<p>mumma wolf 2015-06-01T06:41:51.613Z</p>  <p>Description: Went shopping with mum</p>	<p>what a princess 2015-07-08T02:02:09.814Z</p>  <p>Description: Go dress up</p>	<p>peas in a pod 2015-09-03T23:54:29.689Z</p>  <p>Description: Staying at my sisters and brothers</p>
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Figure 17. *Family*, Priscilla Bourne, curated from the virtual Gallery.

Artworks allow embodied images of my family to articulate the dynamics and sensations of the systemic relationships that I have inherited. *Mumma Wolf* dominates the psychological lives of myself and my siblings. One of my sisters is constellated as a princess who puts her identity in her appearance. *Peas in a Pod* is my experience of staying with a brother and sister that make me feel like a clone. *Perceptions* capture the rawness, immediacy, and moment along with, in this case the content of relationships. Bourgeois (1995) overtly represents her family constellation in her art and attributed it to a Freudian understanding (Bourgeois and Rinder 1995).

Fraternity

I need my crown today 2016-02-09T00:39:48.007Z	Some friends are vampires 2015-05-21T23:34:51.087Z	move to the north pole 2014-12-18T06:59:04.587Z
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 <p>Description: Trust truth terror</p>	 <p>Description: New houses mate</p>	 <p>Description: Bye</p>
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Figure 18. *Fraternity*, Priscilla Bourne, curated from the virtual Gallery.

Goffman (1956) understood and analysed the dynamics of interpersonal interactions and observed how people present themselves to other people, “when an individual plays a part he implicitly requests his observers to take seriously the impression that is fostered before them. They are asked to believe that the character they see actually possesses the attributes that he appears to possess... and puts on his show ‘for the benefit of other people’” (Goffman 1956, p. 28). *I need my crown today* is my conscious recognition that I need to present myself with all my self-worth on the 2016-02-09T00:39:48. *Some Friends are Vampires* is a reflection on how some social interactions can drain me of my energy. Sometimes I feel like isolating myself from social interactions hence *Move to the North Pole*. These pictures depict my tendencies to social phobia that are reminiscent of Cindy Sherman’s photography where she presents herself with different personas (Sherman 2007).

Body Horror

<p>spinning 2016-03-16T07:30:08.195Z</p>  <p>Description: Life arrrr</p>	<p>falling 2016-01-21T00:40:24.479Z</p>  <p>Description: Im s</p>	<p>head on fire 2015-02-20T03:19:08.656Z</p>  <p>Description: It's me</p>
<p>c iv 2015-02-16T01:32:59.459Z</p>	<p>not thinking 2015-04-25T01:23:11.405Z</p>	<p>inside too long 2015-01-22T23:00:23.087Z</p>

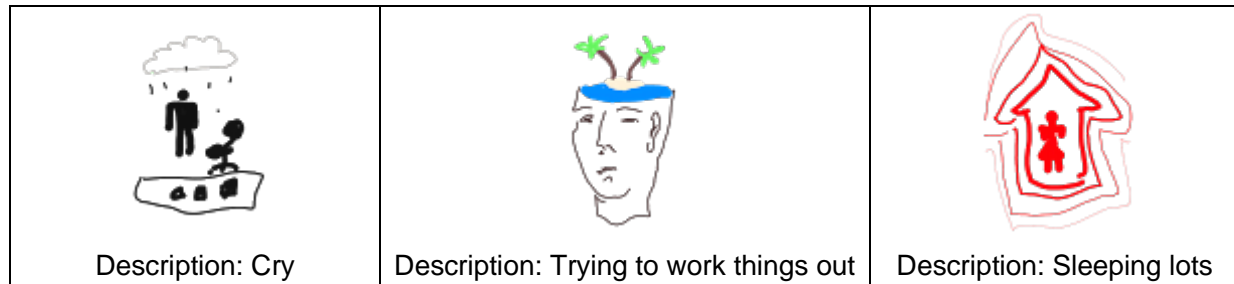


Figure 19. *Body Horror*, Priscilla Bourne, curated from the virtual Gallery.

The use of body sensations that are artistically represented by hybrid facets of human, animal, and reptilian features are common themes of body horror media that can in part be traced to the writings of Lovecraft (1975) (Lovecraft 1975). Hybridity may have psychological dimensions that touch upon psychic images derived from anxieties in the unconscious. The spinning, falling, and ignited brain are psychosomatic movements of a coiled spring, descending into the abyss, and burning capita that capture my gyrating, sinking, and sweltering sensations associated with my life in *Spinning, Falling, and Head on Fire*. Part of my experience is coping with dyslexia while training to be a teacher. I'm good at comprehending conceptual information but have difficulty with writing conventions. I'm crying while engulfed in a cloud of monsoonal rain that portrays my sensation of feeling swamped by a teaching environment in *c iv* that is short for Certificate iv to qualify for teaching. My thinking sometimes goes on holidays to a desert island where there are palm trees in *Not Thinking*. Sometimes I'm locked into my house with sensations of agoraphobia while I don't want to move out into society in *Inside Too Long*.

Animalia

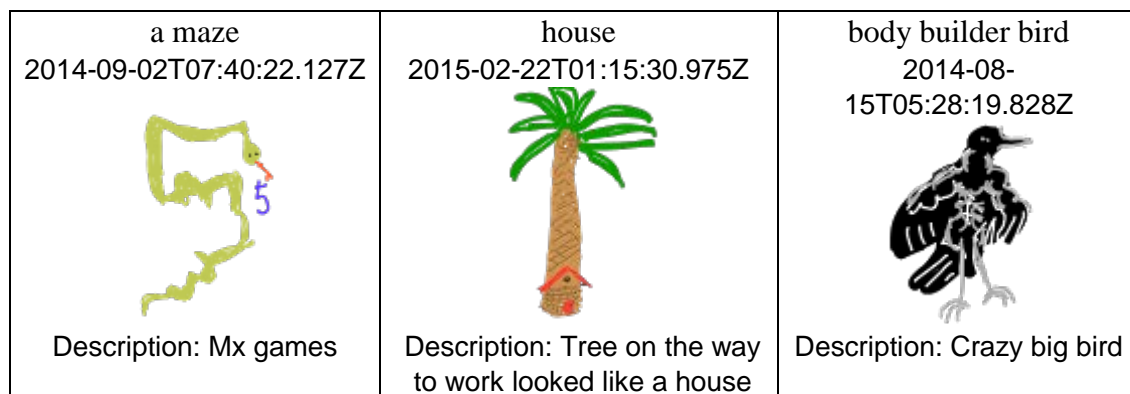


Figure 20. *Animalia*, Priscilla Bourne, curated from the virtual Gallery.

Here I am using animals and animal habitats to depict human activities. Animalia is a form of anthropomorphism where animals take on human characteristics, and humans inhabit animal environments. It would be better if I was a snake when it comes to doing a maze. The snake in *A Maze* is in the shape of the number 5 that relates to the fifth item to be consumed by a snake in a mobile phone game where the player takes on the identity of the main character that is, a snake. Trees are often the habitats of animals including the Ibis, could I live with the Ibis? The practice of body building is a satirical comment in *Body Builder Bird* people enlarge their muscular features to be territorial like a dominate raven. Armstrong’s (1999) large wooden sculptures of animals have figurative and anthropomorphic stances that remind their viewers of people’s characteristics (Armstrong 1999).

Style




<p>OneiZZZZe 2014-09-03T23:33:35.657Z</p>  <p>Description: What I had on last night</p>	<p>tree facing west 2014-12-07T02:21:02.120Z</p>  <p>Description: At the gallery again</p>	<p>yod 2014-05-28T09:43:17.372Z</p>  <p>Description: Left over cult party pictures</p>
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Figure 21. *Style*, Priscilla Bourne, curated from the virtual Gallery.

My style and my distinctive appearance is on display in *OneiZZZZe*. The tree in *Tree Facing West* depicts the manner it has grown to face the sun. *Yod* is of the cult leader who formed the ‘Source Family’. The style of Father Yod’s or James Edward Baker’s psychedelic and health food cult is noticeable and is referenced in the current subversive fashion in Redfern. Charles Bukowski remarked that “Style is the answer to everything. A refreshing way to approach a dull or dangerous thing. To do a dull thing with style is preferable to doing a dangerous thing without it, to do a dangerous thing with style is what I call art” (Bukowski 1970). Style embodies the way things are defined in staged and naturally occurring contexts.

Place




<p>at the museum 2015-05-28T03:05:51.113Z</p>  <p>Description: With the book</p>	<p>Mountains 2015-04-17T06:31:34.943Z</p>  <p>Description: Rainy day</p>	<p>pool 2014-12-14T05:22:54.014Z</p>  <p>Description: Alfred park</p>
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Figure 22. Place, Priscilla Bourne, curated from the virtual Gallery.

Perceptions allows me to embody a memory of where I am at the time of making an entry. The App, like in photography theory, records the time of the entry and the drawing shows the place, and together the artwork documents time and place (Van Gelder and Westgeest 2010). These works are focused on the visual moment like a camera snap-shot. The objects in *At The Museum* are jottings of my observations on that occasion and they represent my focus on the physicality of the museum space. I am aware of being an audience to these specimens. I have recorded a sculpture in a garden in the Blue Mountains entitle *Mountains*. The personal memories associated with this entry are included in the documentation of this place. It is the middle of the day; I have no work, and with a friend at the *pool* in Alfred park. I have documented this experience of unplanned leisure time. The sense of place is important and has activated my awareness of the surroundings.

The Transformative Function

Introduction

Art entries can perform a transformative function whereby the multimodalities of processed trauma, appropriated resources, ideas transformed by imagination, and cleared emotions through catharsis can reside (Blake, Erdman, and Bloom 2008, Jung 1964, Jung and Jaffe 1965, Jung and Shamdasani 2009). *Perceptions* permits reified and objectified ideas forged through false consciousness to be modified into a consciousness free of the encumbrance of commodification and alienation (Marcuse 1960, 1966, 1968, 1978). In the words of Deleuze and Guattari (1987) the App allows your narrative to be “uprooted from their strata, destratified, decoded, deterritorialized, and that is what makes (the entries) their proximity and interpenetration in the plane of consistency possible” (Deleuze and Guattari 1987, p. 6, words in

brackets added). Life can be raised above the mundane, routine, one-dimensional quantities of ordinary society into the creative realm of imagination, qualitative multimodalities, multiplicities of variable dimensions, and transcendence. Evidence for these transformative functions is discussed in this section.

Psychosomatic



<p>Indigo student machine gun threat 2014-08-12T01:07:47.191Z</p>  <p>Description: Student went crazy</p>	<p>found money. all day long. good luck 2014-08-08T07:14:47.409Z</p>  <p>Description: Twice I found money. Luck day</p>
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Figure 23. *Psychosomatic*, Priscilla Bourne, curated from the virtual Gallery.

An incident at TAFE involved a student threatening to massacre the whole art school with a machine gun. I recorded the event in *Indigo Student Machine Gun Threat* where I processed the trauma of interacting with this student. His interaction with the staff including myself comprised of him being an Indigo person who talked of going to another planet having suffered from enforced routines, unappreciated giftedness, misunderstood talent, and repetitious learning experiences that had caused him to experience existential depression, helplessness, and suicidal ideation. However, he was also rebellious and anti-authority (Ockwell 2015). By objectifying his psychic state in a drawing I was able to contain my feelings of trauma and the fear of returning to my workplace. Art therapists have documented the efficacy of art in resolving trauma experienced through life situations (Frazer 1922, Killick and Schaverien 1997). In *Found Money, All Day Long, Good Luck* relates to my good fortune of finding money. Finding money in a dream can symbolise appropriating psychic resources and energies. This is a psychological phenomenon related to the quest to achieve life's purposes as found in the Grail Legend by Emma Jung (1971) (Jung and Franz 1971).

Absurdity

<p>sky creams 2015-07-06 T14:09:11.961Z</p>  <p>Description: Silly</p>	<p>what are you running from 2014-10-26 T00:59:03.974Z</p>  <p>Description: Arrrrr</p>	<p>freeway doom spiral 2014-09-27 T06:42:59.658Z</p>  <p>Description: New house mate lost</p>
<p>my nose is mining some snot planet 2014-06-01T02:37:05.598Z</p>  <p>Description: Im sick with the flu</p>	<p>shake my ghost hand 2015-04-27 T12:59:49.551Z</p>  <p>Description: Stories</p>	<p>Alice the arm growth 2015-03-02T06:18:46.888Z</p>  <p>Description: Joke with house mate</p>

Figure 24. *Absurdity*, Priscilla Bourne, curated from the virtual Gallery.

William Blake (c.1819) drew from his imagination. He wrote that images could be formed from small things to huge objects by stimulating the imagination until the image took form (Blake, Erdman, and Bloom 2008). Blake wrote in his poem *From Milton* “Calling the human imagination, which is the divine vision and fruition, in which man liveth eternally, madness and blasphemy against its own qualities, which are servants of humanity...” accentuates Blake’s activation of imagination in art (Kazin, 1946). *Sky Creams* are imaginative objects seen in the clouds. The use of clouds as a source of imagery is similar to the projective personality test of Rorschach Ink Blots (Klopfer and Kelley 1946). *What Are You Running From* is my exit sign inspired by the nihilistic reference to the set prop “No Exit” by Burton and others (2000) (Burton et al. 2000) where ironically there is no way of escape from a threatening situation. *Freeway Doom Spiral* is an image sparked by a friend’s verbal description of being lost on freeway. Images can be conjured immediately from language. My fever and sickness has produced an image *My Nose is Mining Some Snot Planet*, an image of absurdity where I visualise mucus as a planet suspended in outer space. *Shake My Ghost Hand* is about imagination reaching out for interaction. An idea can change the way you behave. Generating images while listening to a story can create a ghost that you could almost shake hands with. Like Blake who allowed his

imagination to visualise ghosts and creatures (Blake, Erdman, and Bloom 2008). When relating to friends the use of language especially in jokes that have metaphorical images, spark artistic objects like *Alice the Arm Growth* that then come into reality. The haematological organ of a person called Alice is formed out of my arm during the joke that was spun with my house mate. *Perceptions* provides the space where intuitive ideas can be transformed into artworks and absurdities can be entertained.

Therapy




<p>Therapy 2016-01-25T02:10:21.414Z</p>  <p>Description: Talking to mum</p>	<p>kid crying at school 2015-10-20T05:05:07.210Z</p>  <p>Description: Work</p>	<p>j walking granny 2015-08-25T02:35:30.310Z</p>  <p>Description: Lol old lady just told the cops off as she j walk then littered and went into the pub</p>
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Figure 25. *Therapy*, Priscilla Bourne, curated from the virtual Gallery.

Mike Parr has been able to turn his birth defect into an artistic form that has a cathartic and cleansing effect upon his ability to overcome shame (Parr and Dyer 2012). Parr constantly draws self-portraits which are meditations on his physicality and that ground him as an artist. His performances purge him of cathartic energy and release his inner tensions. *Perceptions* has become a constant in my life that alleviates the tension of being an artist in a society that is uncreative. *Therapy* holds in memory a conversation with my mother. We discussed the limitations of some psychological models. However, talking with my mother brings affirmation that is cathartic. There was an emotional student *Crying At School* that engaged my empathy. The inclusion in *Perceptions* helps me process the pain that I see in my students (Schaverien and Case 2007). School is an institution that requires students to internalise the role that they are expected to play (Goffman 1961). The granny in *J Walking Granny* is totally defiant toward society represented by the police. Her unmitigated actions of J-walking and littering in front of police persons is humorous. I was moved to laughter and have drawn this memory of her actions to help me cope with societies expectations.

Discussion

When Carl Jung was evaluating his life's commitment to the unconscious, he had no regrets and he likened his unconscious to a rhizome (Jung and Jaffe 1965). The content of my entries to *Perceptions* likens my creativity with a rhizome. Each entry has new life and new direction. Practicing in this manner creates a treasure map that locates the resources that sustain my art making.

Zizek (2004) referring to Gilles Deleuze ideas about the virtual (1987) that “virtual reality in itself is a rather miserable idea: that of imitating reality, of reproducing its experience in an artificial medium. The reality of the Virtual, on the other hand, stands for the reality of Virtual as such, for its real effects and consequences” (Zizek 2004, p. 3)

Stephen Jones (2011) writes about the process of producing as a collaborative scenario of the “artist needing to learn how to use the technology, but more commonly because the technology needs to be developed or changed in some way to actually realize the artist's intentions. In the creative process, an artist may come upon a set of tools that will do much of what they wish to do in the execution of their ideas, but not everything. It is this gap between desire and reality that may then become the driving force in an artist's returning to the maker of the tool or system (Jones 2011, p. 2).”

The artworks remain ultimately aesthetic gestures but the enterprise behind the production becomes veiled in the virtual. We often think about the virtual as being dematerialised behind these processes but traditional arts made of matter also conceal the process behind the layering of marks. Thoughts are forever accumulating through mysterious almost untraceable means. Both *Perceptions* and *Pushing up Daisies* appear gestural, whether they belong to digital art or to more ‘traditional’ processes. *Perceptions* sets up the conditions intuitively, for simple iconographic and symbolic imagery. The repertoire of expressionistic paintings allows for dexterity to take second place to wild energetic movements that often go beyond the fineness of the brush towards all kinds of implements in order to encompass the kind of energetics required to reveal the kinds of dynamics that move beyond the pictorial towards disorder. In the software, dexterity is forsaken for the crude finger imprecisions of the touchscreen. Despite the slickness of the android operating system it seems obvious that the limitation of the precision of the interface becomes a powerful enabler of raw expressions.

Another enabler of raw symbolic imagery in the software is governed by the user's natural relationship to time investment on the screen which naturally is vastly different to the time that would occur if analogue materials such as paint and canvas were given over to the user (Foster 1983).

Pushing up Daisies

Introduction

On November 27th 2014 there was an opening of my artworks at Ray Hughes Gallery. The exhibition *Pushing up Daisies* was held until December 20th, 2014. This body of work engages with a neglected aspect of urban environments - the subtle intrusion of the natural world. For city dwellers, the profusion of man-made structures and devices can act to obscure the teeming life that pre-exists, and penetrates at every point, the gauzy reality in which we shroud ourselves and address the blind spots to go some way towards making reparation.

The paintings and sculptures are '3D collages' that appear to memorialise the passing of animals. Intruding animals are discarded as refuse, detritus, and debris that appear as after images, quiet, and resigned onlookers of their own demise. They are watchful ghosts. And yet the artwork refuses to yield to sentimentality or to stoicism. They are an attempt at a distillation of the elegiac and the whimsical, each sombre tone finding its counterpart in a hopeful gleam or a streak of colour. The canvases and three-dimensional works teem with hues that bring an iridescent clarity to each scene. Bright and blocky compositions are sometimes redolent of the late work of American artist Philip Guston.



Figure 26. *Dawn*, Philip Guston, oil on canvas, 1970, 67 x 108 in.

Guston's artwork progresses from abstract expressionism to neo-expressionism and has encouraged me and influenced my artwork which has drawn heavily from his confidence on gesture (Guston 1970).



Figure 27. *Serenade fraulein schnuss de large*, Jonathon Meese, 2 panels, oil, acrylic & modelling paste on canvas, 2015, 210.7 x 281.2 x 3.3 cm.

German artist Jonathon Meese is a performative artist that works with large scale artworks that have sculptural components; the large 3D paintings in *Pushing up Daisies* have parallels to these works. His practice challenges me through his strong persona and culture of

revolution that is kept alive by performance art, contemporary art, and oral communication (Meese 2015).

My paintings perform the everyday magic trick of holding two apparently contradictory moods in balance - the sadness and unspoken accusation of the dead, and the levity of the living. Hence the name of the show *Pushing up Daisies*. This expression also encapsulates the humour with which I approach issues of death and the decline of wild fauna in urbanity. It also hints at regeneration and perhaps redemption. Humour is important in my work because it seems like it's the unconscious making sense of things. Often in-jokes, the meaning comes through the strong use of novel metaphors, requiring rich imagery in order to be effective. Those strong images do the work of concentrating the message or meaning that gives over a large amount of information within a short space – in the same way, in my paintings a few images do a lot of work in telling a complex story.

My artmaking has grown to accommodate the unique characteristics of each material that is deployed. The resin is cast through the linen making tactile reliefs in the painting. The paints are mixed pigments laying a foundation for the resin shapes that penetrate out of the picture. The solid hovering shapes are contrasts to the gestural presence of imagery, each work is a sensory and spiritual matrix, a form of urban mapping that acknowledges the built environment, but interweaves it with the crisscrossing of brief lives of urban creatures overlapping ours.

Artworks

The following selected images are accompanied with a brief rather concrete description; I then discuss the process, and the titles. The reason and interpretation implicit in the artwork will be made apparent. The profession of being an artist and displaying artwork is partly motivated by a desire to contribute to the collective matrix of images and objects that are essential to our notion of an 'art-world' without thinking about the obvious complex networks that lay beyond the art object such as commercial imperatives or other support structures that also hold up works of art over time. The selection is sequenced and organised according to the conceptual development of *Pushing up Daisies*.

There was three



Figure 28. *There was three*, Priscilla Bourne, acrylic & resin on linen, 2014, 145 x 219cm.

There was three has a dead pigeon by a monstera deliciosa and the imaginative ghosts of a crane, a possum, and a fish in the landscape of grass or pine trees. Coming off the linen in resin are a balloon, a seed pod, and a squiggle. The title *There was three* draws attention to the absurdity of the imagery by naming it after the phenomena of the three ghosts, environmental, economic, and civil liberties.

Headlights

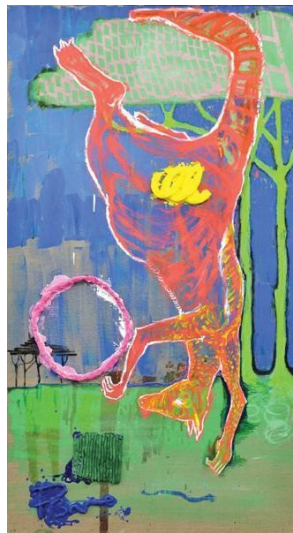


Figure 29. *Headlights*, Priscilla Bourne, acrylic & resin on linen, 2014, 98 x 175cm.

The kangaroo has been flung, having been hit between the headlights. It is wounded and its innards are exposed and represented by yellow resin. The circle of pink resin could be its sacred animalistic spirit. The green square of resin contributes to the structure of space in the landscape. The gum trees are drawn with lines and shapes typical of *Art Nouveau*. Looking at the painting, the viewer can see through the circle and the kangaroo into country. The image constitutes the autochthonous memory of the separation between the unseen vehicle and native fauna.

Pinkie



Figure 30. *Pinkie*, Priscilla Bourne, steel, enamel, & resin, 2014, 9 x 9 x 60cm.

Pinkie is an interior art totem pole of industrial materials amalgamated with cast resin. The base is a metal gear and the body a modern sculpture of steel that represents the end of the mechanical age and the commencement of the technological age that was occurring at the end of

the 1960s. It is an aesthetic combination of the mechanical and the contemporary art of *Pinkie's* face with his phallic nose. It is putting a face to two movements of art and honours modernity.

Weightlessness



Figure 31. *Weightlessness*, Priscilla Bourne, steel, enamel, & resin, 2014, 12 x 8 x 28cm.

The yellow figure is the artist's replica of a fertility goddess. The legs, abdomen, and breast are visible. Where the head would normally be located there is a pink painted modern steel sculpture. The resin totem of the mother image that bears the regeneration and reproduction of humanity is on a pedestal of modernity. A modernity that is all welded steel and characteristic of industrial machinery. The title *Weightlessness* suggests the figure is suspended without effort or bodily tension. The mother figure of resin rests animated in a pure form. The memory of our organic origins supersedes our manufactured structuralism.

Sweet potato



Figure 32. *Sweet potato*, Priscilla Bourne, glass, 2014, 29 x 20 x 21cm. Front and back.

This is a surrealistic double face, one on the front and one behind. The front face is melting and distorted, and the back face is fragmenting. It was created using the lost wax procedure. I cast a sweet potato in wax. I cast two papier-mâché masks in wax, one for the front and one for the back. I reshaped and welded them together with a hot knife. I made a mould of this composite form and then I removed the wax using steam. The mould was placed in a kiln with the glass to make the new positive sculpture. The double faces are the ancient Muses of comedy and tragedy. The face at the back is the tragic Muse and is sorrowful and weeping. Like two sides of a coin, this sculpture holds two ways of experiencing life reminding one that there is no escape from comic and tragic experiences.

The tip of the fin



Figure 33. *The tip of the fin*, Priscilla Bourne, acrylic & resin on linen, 2014, 143 x 120cm.

The deceased shark's head is being drawn backwards to the depths. The shark's underside is penetrating the surface and its intestines are exposed. The ever opportunistic seagull is grazing on the shark's offal. The resin globules or the shark's innards have been flung into the sky by the beastly thrusts of the seagulls feeding frenzy. The enantiodromia of the opposing forces of the lethally wounded shark being plundered by the winged gull forms a topsy-turvy scenario (*Jung and Shamdasani 2009*). The transparency of the shark represents the ghostlike state to which the powerful predator has been reduced. The image encapsulates the tension between above and below the ocean surface. The memory of the great pillager of the sea as it is at the mercy of the urban and nautical scavenger. "The work of the unconscious ... doesn't recognize *the law of non-contradiction* and has no use for negation. It thus courts the transformation of everything into its opposite, holding both of these things together at once" (Krauss 1993, P. 220 words in Italics added).

Built on sand

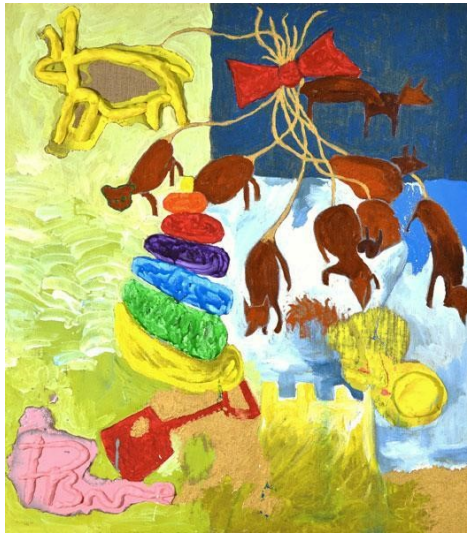


Figure 34. *Built on sand*, Priscilla Bourne, acrylic & resin on linen, 2014. 90 x 70 cm.

Painted colourful plastic childhood toys, ten animals joined by their tails and a sandcastle are next to the sea. The omen of the *Rat King* is German folklore often associated with plagues. The intertwining of rat's tails is either considered by some people to be a naturally occurring phenomenon as in the picture below or by others as contrived.



Figure 35. *Rat king*, unknown artist, Mauritium Museum, Altenburg.

The conjoining of rats tails is for me, symbolic of dystopia within society. Society can be thought of as conglomerate of citizens who live under the illusion of autonomy and yet are entwined like rat's tails in a nest in order to survive.

The bright colours of the childhood vignette speak of a possible bright future. The pyramid of colourful circles indicates the hierarchic echelons of society. The juxtaposition of the dystopia and the hierarchic echelon of society leave the viewer with an impression of ambivalent connectivity. The title *Built on sand* is taken from the parable of building your house on unstable ground. It is a confluence of the memory of two representations of society. They both co-exist together and you cannot have one without the other.

Love Triangle



Figure 36, *Love Triangle*, Priscilla Bourne, acrylic & resin on linen, 2014, 160 x 184cm.

A bird, a cat, and a mouse form a triangle of desire. The cat is chasing the bird and the bird's beak is holding the mouse by its tail. The bird has blue feathers, golden wings, and a yellow resin eye. The mouse is recoiling into a protective defensive ball and awaiting its opportunity to flee. The cat is lashing violently at the bird. The bird would need to release the mouse to escape from the reach of the cat. The cat is momentarily out manoeuvred and impeded from dealing a lethal blow to the bird. In this moment of entangled desire, the plight of each of the characters remains unresolved and impending. The resin triangle mimics the interactive

dynamic of the circle of being. The painting holds the memory of desire being suspended in animation.

Bathtub void



Figure 37. *Bathtub void*, Priscilla Bourne, acrylic & resin on linen, 2014, 80 x 100cm.

A blue void populated with a flying ghostly human, an inflated smoking ghost, a resin triangle, a conical three dimensional triangular globular prism, and a cigarette cloud of smoke rings in a nautical landscape. The painted water shapes are reformulating into grass strokes. The title *Bathtub void* plays with the scale of landscape, hinting at the proportions of a domicile dwelling. This painting evokes memories of early bath time and is also a portal to adulthood.

Crowned



Figure 38. *Crowned*, Priscilla Bourne, glass, 2014, 23 x 24 x 11cm.

A sculpture that embodies an enantiodromia of movement where the figures are looking outward in an extroverted direction rather than looking inward in an exclusive introverted formation that was characteristic of King Arthur's round table. The figures consist of religious icons of disproportionate scale. One figure is only the head of a saint. Glass enables the transmission of light and is used in stained-glass to narrate religious stories. The title *Crowned* relates to the cephalic shape and size. *Crowned* is a next generation image of the dispersion of the moment that is held in the collective memory.

Rat God



Figure 39. Rat God, Priscilla Bourne, acrylic & resin on linen, 2014, 145 x 219cm.

This image personifies rats in a formation comparable to Michelangelo's *Pieta* (1499) and has an inward focus that is opposite to the previous artwork entitled *Crowned* that had an outward movement. A three eared glimmering rat is holding a rigour mortis body. The circle of rats is respectfully watching the ceremony. The primitive non-descript animal made of resin is suggestive of either a pre-lithic cave drawing or a star formation. The resin star and squiggles show awareness by the rats in the circle of the cosmic landscape of nocturnal time. The unnatural light is hallowing the central figure. The title *Rat God* is hypostatizing the expired rat into a real object of worship. It is memorialising the spectacle of urban night-life.

Starry light



Figure 40. *Starry light*, Priscilla Bourne, acrylic & resin on linen, 2014, 98 x 175cm.

The central figure has a crude undeveloped face. The head is disjointed from its body. The yellow resin is protruding onto the head and hallowing the ghoulish features with golden starry light. The furry orange mane of the bat, is feather like and reminiscent of the ability of this mammal to fly like a bird. The yellow seedpod and banana typifies their food consumption. The orange stars and big blue star suspend a surrealistic landscape. The title *Starry light* refers to Van Gogh's famous painting *Starry night* that has a similar ambience.

Ample bang

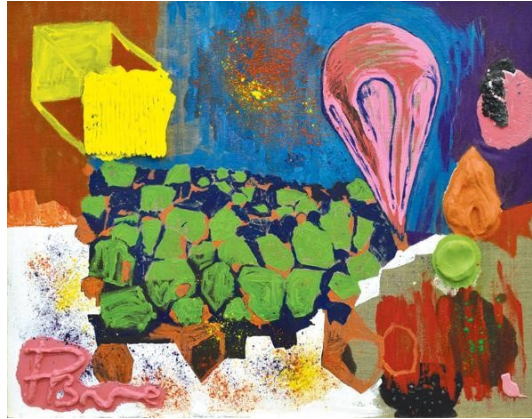


Figure 41. *Ample bang*, Priscilla Bourne, acrylic & resin on linen, 2014, 80 x 100cm.

Ample bang is a study of an urban conglomerate made up of concrete, asphalt, and rocks; a square becoming a three-dimensional prism; a weather balloon; resin shapes; pigment stars, and an absent shape. The title *Ample bang* contrasts with the big bang of the scientific origins of the universe. This is a study in discarded manufactured shapes that reflect our environment and together depict another landscape. The landscape constitutes a memory of our fabricated environment.

Conglomerate



Figure 42. *Conglomerate*, Priscilla Bourne, glass, 2014, 10 x 10 x 18 cm.

Conglomerate is a sculptural collage. Dinosaur bodies, a cast of an urban conglomerate formation of asphalt, and callipers are brought together. Prehistoric avian reptilian bodies are

amalgamated through the re-formation of the glass and embedded in an urban crystallisation. Concrete and asphalt are layers of separation between us and our prehistoric origins. The collaging is bringing together through a clamping action the natural and prehistoric. The prehistoric is honoured and remembered by associations made to the sculptured collage.

Bat-jazzled



Figure 43. *Bat-jazzled*, Priscilla Bourne, glass, 2014, 22 x 18 x 6cm.

Bat-jazzled is of a dead infant fruit-bat. This member of the flying fox family is often seen transfigured on urban electrical wires. The sculpture forms a shrine for the short life of the victim of urban persecution. The creative process is lost wax, making a mould of a deceased infant flying fox. The corpse was bedazzled with imitation faceted gems before the wax mould was generated. The gems were deliberately cast into the solidifying medium. The infant flying fox immortalised my feelings of sentimentality toward the demise of the bats' young life. The immortalisation of the subject with diamonds maybe kitsch, except for the action of making a shrine to this victim of ecological marginalisation. It is significant to me that this infant flying fox has been immortalised in art when normally it would be discarded. This is a memorial plaque to the lost life of an urban spirit-guide.

Petite Triumphs



Figure 44. *Petite Triumphs*, Priscilla Bourne, acrylic & resin on linen, 2014, 80 x 100cm.

The pink birds/hands started with finger painting to embody the images with hand gestures. The blue trophies go from tightly painted to loosely painted. The yellow resin balloonlike shape and red grass form a surrealistic landscape. The pink figures and trophies are in a linear and parallel alignment. The title *Petite Triumphs* captures the action of the affirmation of clapping hands and flights of ascendency. The painting remembers the triumphs and achievements that celebrate our mandatory lives.

Discussion

The ghosts of different global identities in *There was three* are: the fish, signifying the metropolis of western civilisation and the depletion of fish stocks and the acidification of the ocean from global warming (the fish is rising into the sky); the possum, capturing the Australian colonial periphery and economy, a protected species but also traded as fur and food in New Zealand and PNG (Connell 2007); and the crane, wise and balanced as the earth increasingly becomes imbalanced. Here it is seen as a symbol of civil society that acknowledges the life of Asia. The pigeon returns to the earth and momentarily grounds the ghosts. An introduced species, the transparencies depict three histories impinging on one ubiquitous body – propagating, regenerating, and self-perpetuating its hold on the land, the earth, and part of our corporate memory.

The kangaroo in *Headlights* is not an introduced species, but has been wounded and is being marginalised as a result of urbanisation and industrialisation. The extinction of the native species is depicted by the ghostlike transparency. The pictorial narrative is that the kangaroo that has been hit by a car, once vivid and alive, is fading out of existence and into memory. Both the introduced pigeon and the native kangaroo are returning to the artistic landscape and represent creativity coming forward and going back.

Pinkie is a composite artwork that combines the metallic representation of industrial modernity and the resin representation of technology that presently co-exist. *Pinkie* is a totemic artefact or non-functional house appliance. The contemporary art-world is employing an alchemical process to the application of previous art forms to hypothesise the images of postmodernity. In this play of images, the artwork is both comical and sexual.

The representations of the industrial modernity era tended to privilege pure aesthetic objects that acted like façades. Contemporary art has been able to encompass representations of the unconscious after surrealism and many other undifferentiated art movements have included open forms of representation with the same energy and hunger that capitalism has applied to globalisation.

Weightlessness complements *Pinkie*; they are both transition objects between modernity and contemporary art. *Weightlessness* differs from *Pinkie* in that she references the historical place of fertility in society.



Figure 45. *Woman of Willendorf*, unknown artist, clay, 10 x 4 x 4cm, Neolithic.

This artwork comments on the dominance of masculinity in modern art and reasserts the place of femininity in contemporary art. They occupy the place of aesthetic play.

The faces of *Sweet Potato* are opposites and hold the tension between tragedy and comedy. This tension is held in our unconscious minds. The unconscious mind can sabotage our conscious intentions. Our conscious intention may be to be happy, whereas our unconscious will impose sadness into our disposition. Jung called this enantiodromia where opposing currents of creativity perform a transcendent function of transformation that achieves higher levels of understanding (Jung and Shamdasani 2009).

Inanimate and amalgamated objects echo the inorganic grouping of urban waste. The impact of urbanisation on the human psyche is extruded into reality in the form of waste and detritus. This is the scope of our contemporary lives in an urban environment.

Tip of the Fin works within a transcendent function, by depicting the sea as the domain of the unconscious and the powerful shark as the instinctual forces that can sabotage our conscious intentions. It's derived from the image of an iceberg, a metaphor for the conscious and unconscious mind. The tip of an iceberg corresponds to our conscious mind: tiny next to the bulk of the iceberg submerged below the surface, like the unconscious. In this artwork the Id is depicted by the shark and the superego by the seagull (Zizek 2004). The frail seagull is taking apart the powerful shark. Like images in the unconscious, the shark is partially recognised but underdeveloped. Zizek (2004) writes, "charity is, today, part of the game as a humanitarian mask hiding the underlying economic exploitation: in a superego-blackmail of gigantic proportions, the developed countries are constantly "helping" the undeveloped (with aid, credits, etc.), thereby avoiding the key issue, namely, their complicity in and co-responsibility for the miserable situation of the undeveloped" (Zizek 2004, p. 159)

Built on sand and *Love triangle* are both reflections on power structures and survival in an urban environment. Toys, red ribbons, and domestic cats are indicative of urban living. The *Rat King* folklore can be a current survival dilemma. The corporate relationship of the rats with their tails interwoven is an image of mundane survival in the corporate urban milieu. If one of the rats ceases to survive, the problematic hegemony of the social, economic, and political structure will go down into the water like a sinking ship (Chomsky 2003).

Love triangle is also a problematic survival dilemma. All the animals have a manipulative hold or are preying on each other but to their own self-destruction. There is an inherent hierarchical relationship with the mammalian domestic cat at the top, the raven in the middle, and the foetal mouse on the bottom of this pyramid of predation. They are symbols of the economic, political, and social interactions of our society. The images constitute a memory of our predatory nature, in that consumptive drives will destroy their environment and themselves. The hierarchical dilemma in *Built on sand* returns once again with the child's tower and sandcastle. Children are encouraged to play by building in the sand and the images are referring to the lack of foundations to our society, which is predicated on keeping people entangled and unstable in a structure that is precarious and impoverishing. The urban participants of these hegemonic structures live ephemeral lives devoted to self-preservation.

The image of individual alienation and dispersion represented by the Rat King is duplicated in *Crowned*. Like the rats, the iconic religious figures are moving away from whatever it was that had drawn them together. The tension between endogenous and exogenous societal forces is being resolved as the individuals disperse outward into the unknown. The subjects have been charged through connection with unconscious influences and forces that then propel them centrifugally out into society. Whatever phantom drew the iconic individuals together in *Crowned* has passed. Meanwhile, the *Bathtub void* indicates that the movement is being propelled into a vacuum and detached landscape. The familiar objects that once held our worlds together are floating apart.

The primary material of the child's play in the bathtub depicts the early stages of the undeveloped and unconditioned state of children in their pre-societal beginnings. Their development is conditioned by the simple, bright, and colourful shapes that populate their bathtime experiences. Childhood is dominated by industrial colours and shapes that facilitate their progress to industrialisation.

The nocturnal surrealistic landscape in *Rat God* and *Starry light*, are homes for many creatures. This world is alien to the human occupants of society: a Brave New World, the day, for the nocturnal. They are at home in the environment that, for the individuals of the hegemony, is the shadow world. The surrealistic world was a fragmentation of the commonly accepted sensible world of pre-World War 1. Surrealism encompassed nonsense as a way of processing

the shattered lives of the trenches. The gutters of the nocturnal surrealistic world of creatures are being constantly shattered by urbanisation and industrialism.

Starry light is reminiscent of Van Gogh's *Starry Night*. The nocturnal landscapes in both artworks have surrealistic characteristics. Van Gogh pre-dated surrealism but his painting *Starry Night* depicts a detached and fragmented nocturnal landscape. My *Starry light* has a detached protective night sky that is enhanced by the warm golden glow from celestial constellations that are illuminating the flying foxes.

There may have been a suspension of the characteristic violence of the nocturnal landscape in my image of a flying fox that seems to be bathed in warm incandescence and detached from urbanisation. The juxtaposition of the images, light, and objects in *Starry light* create a depth of perspective and movement that transport the viewer deeper into the night sky. *Rat God* creates the same perspective in the nocturnal landscape, where the images are protruding from outer space into visibility. It is reminiscent of dreamlike images, in that the central figures and some of the symbols are not grounded in a realistic depiction of space.

These animals, somewhat anthropomorphized, encapsulate a devotion to the collective unconscious depicted in the personification of the nocturnal groups, the often forgotten traces of the dream-world.

The theme of suspension carries into *Ample bang*. The sensation of floating is linked to a perception of an alternate gravity. The images float inwards when your eye is drawn into the blue void. The images float outward when your eye is drawn to the shapes in the foreground. *Ample bang* is in contradistinction to the scientific theory of the big bang in that it depicts a little rock creation of an ample universe that is sparked into existence through friction and heat. Relative to our animal world, the rock world is autonomous and self-sustaining.

Conglomerate is a similar specimen of a fictional artistic world, populated with dinosaur bodies, rocks, and callipers. The callipers both hold and archeologically gauge the dinosaur parts. This work engages the scientific aesthetic of historical and geological artefacts. Relics and remnants of the austere past are clamped together in the mould. The processing of petrifying the past creates a cold and severe feeling, suggesting intelligence behind the new worlds.

The dazzling forms in *Bat-jazzled* reminds us of everyday relics of local activities. It seeks to foreground an awareness of the nocturnal urban beings that share our environment. This enhances our appreciation of natural aesthetics that struggle against indiscriminate extermination. The audience's attention is drawn to the care taken in the organisation and construction of the artwork. The work is a memorial to the place in the ghetto where this bat expired. *Crowned*, *Conglomerate* and *Bat-jazzled* are formed by amalgamating relics, gems, rocks, and remains into moulded glass representations of petrification.

The trophies in *Petite triumphs* are social representations of celebration. Together we can celebrate the colour, the shape, the forms, and the creatures of urban survival. The work unites the scientific, natural, and transparent conceptualisations and play of aesthetics that has hitherto been displayed.

Conclusion

Pushing up Daisies reflects my processes of making art. I play aesthetically in sand pits, in bathtubs, in voids, in trees, in nocturnal, and celestial landscapes. However, the demise of the subjects brings me, and hopefully my audience, back to country and the ground. In the process, the art forms transitional objects that in a spirit of postmodernism groups materials, media, objects, shapes, and artistic schools of thought and gesture into contemporary art. These artworks form a place and occupy a space in the movement of art through moments of time.

I transport the viewer into new and creative landscapes that look back on the conscious world from an unconscious and benign perspective. I combine elements of art from pre-lithic times to the present to engage audiences with lost and neglected phenomena like fertility and nightlife. The artworks recapture into art memory the importance of these neglected and taken-for-granted phenomena.

Dream narration: Titling my Dreams

Sky Temple



Figure 46. *Dreaming of Me*, Priscilla Bourne, 2016, filming shot.

There is a young orphan farmer in the open fields going about his business. He doesn't seem to have an origin and he is part of the fields, the haystacks, the simply built barns, and homes. His lifestyle is basic and his rural surroundings are pre-feudal. Medieval tyrants were coming into the villages and using force to dominate the farming communities and take their land. In the dream the young farmer was Arnold Schwarzenegger.

Arnold becomes a warrior who goes from village to village fighting the medieval tyrants. He does this on his own and he is alone in his battles. He is only using farm equipment with wooden handles and metal heads. He is successful at beating the medieval tyrants and becomes more powerful. Arnold is unaware that some of his moves have generated magical properties that enable him to quickly win contests. The fighting continues in many communities and Arnold defends the poor. With every fight against the armed medieval tyrants the opposing forces become greater in number.

Half way through one of these fights against an army of tyrants he realises that the core of his power is anger and anguish. Through the anguish and his justified actions against the tyrants he realises that some of his moves are magical and he finds himself awkwardly flying like a

crawling child, and then ascends out of the battle and up into the sky. He becomes uninterested in the struggle. In mid-flight his flying improves and his confidence grows as he flies upward towards the clouds and beyond.

Arnold sees something in the clouds and approaches. He sees a shadow of something. He awkwardly lands on the last rung of stairs that is not boarded up. The stairs were stone and most of them were boarded up with weathered wood that has been ravaged by the elements and are worn, decrepit, and decayed. He knocks on the weathered wood. A little hobbit replies from behind the boards.

The hobbit responds, "Hello".

Another neighbouring hobbit chimes in, "You shouldn't be talking to a human".

"Are you here to see the goddess?" enquires the first hobbit.

Arnold rips the boards from between them. He stoops down into the hobbit's box-like little house. He feels embarrassed to be a large presence in the Hobbit's living area. This hobbit is slightly smarter than the rest of the community of hobbits and offers,

"Let me show you around".

Arnold follows the hobbit to where they clean their clothes and do their washing. Meanwhile, the hobbit informs Arnold that all the hobbits dwellings have been measured and found to be exactly the same size. The hobbit continues to frantically convey information to Arnold.

"The hobbits found refuge in the temple to escape the humans who were killing all the magical beings, and they were the last survivors", lamented the hobbit.

The hobbit continues ranting, "We do not know or remember how we got up here because no hobbit is responsible for keeping any records."

The hobbit shows Arnold, "This is where we breed birds and catch seeds on the wind for food."

Then Arnold enquires, "Where is the goddess?"

The smart hobbit out of desperation directs Arnold's attention to the architecture of where the goddess would be. They look in front of where they are going and see the outline of one of four

giant staircases that lead upwards. Arnold figures that the goddess would be in the room that the staircases are leading into. He realises that the modulated hobbit's houses have been built all around and all over the place, leaving very little sign of the goddess' room.

Arnold, not wanting to rip down any other hobbit dwelling, realises he has to get into the sacred room to see if the goddess is still there. With regret for wrecking some of the hobbit's homes, he hastily clears the threshold and enters the room. He is surprised to see the goddess is still there and looking around he discovers that the hobbit's homes have boarded her into this confined space.

The goddess is floating on a lotus flower with a rainbow halo. She appears to be in a trance with her eyes closed. Arnold not knowing how to communicate to her is unable to wake her up and gets angry. In a rage he decides to take down all the hobbit's houses and in the process discovers that the exterior of the temple is made of gold and reflects the sun. With the temple becoming visible, he realised that previously the humans would have prayed to the goddess and kept her conscious. His actions caused disruption to the goddess who was also keeping the temple in the sky. Consequently, everything fell out of the sky and landed on the ground in a city of thieves. The goddess, and everyone and everything survive in a state of havoc.

Discussion

I identify with the farmer-warrior Arnold Schwarzenegger. I have a simple grounded approach to practical activities. The cultivation of my art performances has become my lifestyle and contribution to society. Art is a performative achievement where the audience of the art recognises those properties portrayed in the artwork (Lyotard 1984, Koch 2012). My artistic expression is the product of an action man like Arnold. The medieval tyrants are reminiscent of the paternalistic values of my upbringing that are seeking to dominant, eradicate, and eliminate my artistic performances (Jung 1964, Bachelard 1988).

The successful exploits of Arnold against the paternalistic medieval values indicates that through my art performances I have forged an autonomous set of values that have empowered me and have given my artwork an aggrandisement that has contributed to the success of my career. This growth of my empowerment as an individual and an artist has been generated through the progression of my artistic media.

The powerful paternalistic medieval pressures followed a displacement of anger from my father to my elder brother onto myself. The anguish and displaced anger that the dream manifestly reveals has been transcended by my acceptance of the child within and the contribution that my art performances have made to my personal development. This transcendence has lifted me above my childhood anxiety.

The dream indicates that my new persona has landed on solid steps grounding my progress although my femininity feels abandoned and orphaned by the lack of paternalistic protection through the emergent years of my career. The wooden partitions constructed by the Hobbits typify my weathered persona.

The new values that I have internalised are a collection of Hobbit like figures that are creating new spaces in a realm removed from the anger and anguish of my past. They inform my new identity of mental hygiene, regularities, sustenance, precision, and much more. These values have escaped my childhood. They have survived by embracing creativity and unrecorded long forgotten tactics that have generated my art performances.

The making process of art performance dictated by the hobbit-like values of my new identity has had the effect of repressing my femininity and blocking it from view. I am sensitive to the dangers of prematurely removing these blockages lest my art making processes are damaged.

When my transcendent self-does make contact with the goddess component of my femininity the rare quality of my femininity is very precious and when it is exposed, I feel endangered and rendered powerless.

Grey Dress



Figure 47. *Dreaming of Me*, Priscilla Bourne, 2016, filming shot.

I am in a large function hall with high ornate pillars. It has a glass dome ceiling. The floor is black and white marble chequers. It is continually night-time and one end of the hall alludes to going to a garden but no one goes outside.

It is decorated for the function that I find myself in. The decorations are in the form of fake grapes and vines.

I go into the bathroom and look at myself in the mirror. I am Chinese with short white hair and blue eyes. I immediately realise I have died but do not know how I died and I do not remember dying.

I return to the function. I summon to a waiter several times to have some of the catered food. They are carrying plates of sushi. I am really hungry and I am getting annoyed that they are not responding or serving me. Finally, I accost a waiter.

The female waiter yells at me, “Don’t you see no-one is eating the food. Stop disrupting me.” The whole function is a fake party for dead people and the waiter’s actions are part of that façade.

I ask the waiter, “What is your name?”

The waiter replies, “My name is Mitsu”.

The waiter knowingly and deceptively continues, “Do you want to be here”.

I reply, “No”.

Immediately the chequered tiles create a worm hole straight down and I fall through.

While I am falling through space, I collide with another waiter running a platter to a different function.

She chides, “You shouldn’t be here”.

I tell her the encounter I had with Mitsu.

“So you realise you are dead”.

“Yes”, I confirm.

“Mitsu shouldn’t have done that to you,” she continues.

“You know you are going straight into nothing,” the waiter informs.

“The only thing I can do is take you to this other function. It is unusual that there is another function,” implying that I was lucky to have an alternative.

I am sitting at a massive dining table that has been set for a big banquet. I am still very hungry and I stay sitting and waiting for food that never comes.

I leave the dining room table and I am listening to the other beings whispering about me. They have been muttering, “What’s with the once human girl doing here?”

I start awkwardly moving around the function. I wander outside to a paved garden area. It is day time. I recognise a man. I approach him to try and make sense of what is happening.

The man observes, “You are not meant to be here”.

Then the Master of Ceremonies who is Death proclaims that his son must get married tomorrow and consequently, there is conflict between the different orders of beings because there are two

eligible suitors for his son. But Death having seen the conversation between the man I recognised and myself changes the conditions to include me. The son now has three beings from which he could choose to marry. I now realise that the son of Death is the only person that I have recognised and he has drawn me into death.

Death allocates a noble family of beings to be responsible for the hospitality and preparations for the next day when the son will make his choice of a bride. They make and tailor a bridal dress for me, but they resent doing it for me. In the last stages of sewing, the dress is stained a grey collar.

I am made to rest in the grey dress in a stone room on a stone shelf until the appropriate time. I whisper to myself, "I don't want to be here". Then the stone shelf falls with me through the floor and starts drawing me down into the abyss. I kick off the stone shelf to slow the process. I continue drifting into the abyss in the grey dress. If Death wants me, then he will have to come and get me.

Discussion

The dream begins in a wealthy American estate with symbols of Roman and enlightenment motifs. The action is taking place in a darkened timelessness. Nothing is alive and growing although they have the appearance of vitality. When I examine myself I find that I also am not living. The whiteness of my uncharacteristically straight hair resonates with the white marble floors and confirms my deceased existence. The blue eyes reflect my conscious self-awareness.

The opening dream images are evocative of my creativity that draws on many disparate elements from the past. Both Eastern and Western influences are incorporated into the dream that is constitutive of my creative persona. It is my creative persona that has died.

My persona is craving more energy, creativity, sustenance, and raw material. The waiters like the hobbits are part of the collective unconscious values of the artistic world that my persona is part of. They are informing and reflecting back my position in that world. I am part of the dead-like artistic experience (Bachelard 1983).

Mitsu is a Japanese collective unconscious value that has feministic connotations where the paternalistic values of male dominant societies manipulate women into performing

destructive acts. My dream ego is opposed to identification with death and is intent on disassociating from this artistic milieu.

My dissociation causes me to be expelled from this exhibition space and to fall toward the abyss of complete separation. However, I am rescued by another collective unconscious value that directs me toward another exhibition. This new encounter confirms that Mitsu has allowed me to choose condemnation from the artistic community.

I am still hungry for creative vitality and the new exhibition once again denies me sustenance. I encounter the son of death who confirms that I do not belong here. My creative persona is positioned to be a possible bride to the son of death. It is though a union with death is necessary before I can re-energise my creativity. I am clothed in a grey wedding dress that confuses the black and white, the acceptance or the rejection of the judgement that the dream is imposing on my artistic performances.

Once again, my dream ego prefers to risk all on refusing to comply with Death and rather face eternal separation from the death like façade of the artistic community.

Gift, Skin Hat



Figure 48. *Skin hat*, Priscilla Bourne, 2016, filming shot from *Dreaming of Me*.

I am in a social setting in a shop and a serial killer comes in to pillage. He looks like a normal guy. He starts killing customers and staff.

He changes his mind about killing me. He approaches me with the intention of killing me but decides instead to kidnap me. I was surprised that he wanted to keep pillaging, rampaging, and killing people. He was a serial killer, killing people clinically and with precision.

I come to, from having been kidnapped and he tells me why I was taken. He wants me to nanny his child. The child is about five or six years old. The child has been removed from society because he is similar to his father and has violent tendencies.

I am with the child in a supermarket. I am trying to buy food and he has disappeared. I immediately go looking for him. I see debris, cans and other items strewn around, and blood. I rush to find the child. A crowd is gathering and I hear police sirens approaching.

The child and I run from the situation as fugitives.

After nannying this child for a time, I realise I have to break free from the situation.

The serial killer, child, and myself are at a picnic. We have a picnic basket and a blanket in a field. It is a clearing on the side of a hill in a field of wheat-like grass.

I decide in the picnic moment that I am going to make a run for it. The serial killer sees this in my eyes and says, "Don't forget the hat we made for you."

The serial killer and the child have made the hat by taking slivers of my skin from all over my body while I have been unaware of what they were doing. They had sown the skin together to make a hat. He tells me the skin has been taken from my body and that maybe I can find a plastic surgeon to put it back.

I pick the hat up, put it on my head, and run as fast as I can through the field and into the bush. I don't look back.

Discussion

Art is a socially constituted performance. Art making can be like serial killing. Art making is a normal activity for me. Making art can be traumatic like watching people being slain. I recognise the destructive behaviour of the creative persona.

The destructive creative process within me has chosen to redirect the function of the ego from being slain to being a career (De Domizio Durini and Beuys 1997). However, as an artist my creative persona continues to do the destructive processes that lie deep in the wounds of good art. Art making is both dramatically demonstrative but also technically proficient.

The child within me is as committed to the artistic process as the destructive creative persona. The child's expression draws the attention of the authorities and the general community. The authorities and the critical populace condemn the destructive creative process. This condemnation is that of a community set of values that form our corporate conscience and superego. The destructive murderous pleasure of the serial killer is demonstrative of the artistic Id.

My dream ego is uncomfortable with the consequences of the artistic process and at a picnic decides to disassociate with the functions of creativity. However, the child within and the serial killer's functionality have stripped the ego of its skin. They have made a hat of the skin. They have made the creative persona conscious of the ramifications of the art making process. The dream ego may flee from the scene but the wounds of art making are visible on her head.

Discussion of Dreams

Both Jung and Freud believed that dreams are the royal road to the unconscious (Jung 1964, Freud 1950b). The unconscious self is a far greater entity than the conscious ego. The analysis of the three dreams that I have made attribute unconscious content to each of the characters in my dreams. The dreams contain my unconscious content and are drawing my attention to the creative processes that my art performances dictate. The analysis of my artworks and dreams are based on the premise that my unconscious material is being made conscious by recording my dreams and performing my artmaking (Abella 2016, Freud 1950b).

The first dream "Sky Temple" was found to contain information about my creative persona and my femininity. The dynamic that the various characters contributed to revealing was that my creative persona interacts with my femininity. The creative persona demonstrates empowerment while the images exposing my femininity led to a new formation.

In the dream “Grey Dress” my creative persona was rendered powerless in the domain of art exhibition. The dream ego tried to avoid this eventuality but the dream would not allow that outcome.

In the final dream “Gift, Skin Hat” the creative process included destructive tendencies that are characteristic of the Id while the ego was left whole (Edinger 1973, Freud 1950a). The domain of the art exhibition implicated the superego’s stance towards art making. The superego does not approve of the destructive elements inherent in art performance.

Conclusions

What happens when art goes underground? The art goes into the rhizome, and the rhizome is continually growing. During the writing of this dissertation, my personal metaphorical rhizome has grown and become fruitful. Some rhizomatic nodes remain dormant until they are environmentally activated. The academic environment has cultivated artistic expression through writing this dissertation. Art has a future by passing from the collective rhizome to the personal rhizome. My study has made me aware that my personal art is accessing the rhizome which is a vast network of inputs and outputs.

The material embedded in my art stems both from my family constellation and from my creative outlook on life. Deleuze wrote about the rift between Freud and Jung in these terms “the child does not wait until she is an adult before grasping—underneath *the* father-mother (*the oedipal struggle*)—the economic, financial, social, and cultural problems ... *to her* belonging or *her* desire to belong to a superior or an inferior “race”, the reactionary or the revolutionary tenor of... *her* ruptures and *her* conformities” of the familial influences (Deleuze and Guattari 1977, P. 306 words in Italics have been added). In *Pushing up Daisies* the work reveals a rupture and a development from the traditional values of my childhood and my growing social conscience to a life that is both wilder and creatively fulfilling.

All artworks included in this study have disclosed part of my psychic space in the psychoanalytic sense of the term. The imagery in *Pushing up Daisies* is constructed of multiplicities of symbols and figures that occupy similar spaces within the unconscious. The dreams analysed in this study portray multifarious layers of my psyche. The art critic Roslyn

Krauss (1993) talks about these layers when she writes “the space of the unconscious ... disdains *the* fundamental notion of the coordinates of the real. In defiance of all probability it allows two, or three, or five things to be in the same place at the same time. And these things are themselves utterly heteroclitic, not variations on one another but things in total opposition. This “space” is therefore quite literally unimaginable: a congealed block of contradictions. Not a function of the visible, it can only be intuited through the projection of various “figures” that surface from the depths of this “space”: the slip of the tongue, the daydream, the fantasy. To this medium, lying below the level of the visible, ... *is the* matrix” (Krauss 1993, P. 218 words in Italics have been added). This description of the matrix allows for two, three, or more collective assemblages that are consistent with the artworks, markings, and dreams that I have included in my amalgamation of work.

This dissertation has mapped and disclosed many dimensions of my personal reality. The mass of content that I have uprooted reveals my personal life and makes public my creativity. This is a political experience according to the writing of de Certeau who wrote that the participant’s “increased autonomy does not project *her*, for the media extend *its* power over *her* imagination, that is, over everything *she* lets emerge from *herself* into the nets of the text— *her* fears, *her* dreams, *her* fantasies ... This is what the powers work on that make out of “facts” and “figures” a rhetoric whose target is precisely this surrendered intimacy (Certeau 1984, P. 176 words in Italics changed). My series of dreams underline my ‘surrendered intimacy’. The first dream *Sky Temple* disclosed my creative persona and the conflict between my creativity and femininity. The second dream *Grey Dress* developed the theme of conflict that extroverted artmaking engenders. This dream confronted me with feelings of disempowerment. The last dream *Gift, Skin Hat* manifested the shadow side of creativity and the disapproval of my superego.

Perceptions would not have been possible without the emergence of the world wide web (www). The hidden world of the internet is negotiated as a real or virtual world. *Perceptions* markings include both insider and outsider art. David Hockney has been successful in commercialising his digital art (Hockney and Joyce 2008) whereas *Perceptions* is a free source app. Paul has written on digital art that “the commercial colonization of the internet ... is in many ways characterised by the tension between the philosophy of the free information space and the proximity to the commercial space” (Paul 2008, P. 112). Both *Perceptions* and the

historical use of photography are similar (Hockney 2001). Krauss (1993) discussed the artistic implications of photography. The digital application, like the camera, is able to capture ‘secrets’ from the unconscious and make them visible. Krauss expressed this when she made the comment “the naked eye cannot penetrate movements of even the most ordinary kind ... but photography, with its devices of slow motion and enlargement, reveals the secret. It is through photography that we first discover the existence of this optical unconscious, just as we discover the instinctual unconscious through psychoanalysis” (Krauss 1993, P. 128). In *Perceptions* the secrets that are being revealed are that dreams have been made conscious; ideas have been captured; monuments have been revisited; my processes of artmaking are compartmentalized and rendered; my emotions have been embodied; and the transformative agency of art making has been deployed.

The interaction between the urban environment and the rhizome has been uprooted, along with the natural fauna and flora, through cementing the ground, the earth, the country, and the thresholds. The commentator Debord wrote “we already live in the era of the self-destruction of the urban environment. The explosion of cities into the countryside, covering it with ... “formless masses” of urban debris ... *for the requirements of consumption*” (Debord 1994, P. 123 words in Italics added). The commercial exhibition *Pushing Up Daisies* contains my gestural markings that encompasses this notion of dystopia.

The technique of using transparency in my paintings, sculptures, and app markings in *Pushing Up Daisies* and *Perceptions* creates an impression of weightlessness and a window into the unconscious. My sculpture *Weightlessness* transitioned between modern and contemporary aesthetics in a similar way that there has been a movement from Freudian modernism to the contemporary understanding of Deleuze and Guattari that incorporates the rhizome (Deleuze and Guattari 1977, 1987). Jameson concluded that “*The Interpretation of Dreams by Freud* ... often appealed to motivation for the experience of weightlessness and ... then endowed them with the depth of the psychic model or the unconscious, in ways alien to the postmodern and old fashioned” (Jameson 2005, P. 100 words underlined added).

I have chosen as the dominant framework of my dissertation the theories of Deleuze and Guattari (1987) to encompass the manifold artistic styles that have influenced my art constructions. I have embraced different art forms in my creativity consistent with the incorporation of diversity and multiplicity in this framework. De Landa, a post-Deleuzian scholar

and materialist philosopher, commented on this framework in the following quote “*importance and relevance*, not truth, are the key concepts in Deleuze’s epistemology, the task of realism being to ground these concepts preventing them from being reduced to subjective evaluations or social conventions” (De Landa 2002, P.7). Furthermore, I particularly appreciate this framework as it provides a dynamic model that includes a multiplicity of conscious and unconscious material that concatenate in the performance of art. The traditional academic models of reading art are contrasted from this model of reading art in these words of De Landa (2002) “Essences are thought to act as *models*, eternally maintaining their identity ... Deleuze replaces the false genesis implied by these pre-existing forms which remain *the same* for all time, with a theory of morphogenesis based on the notion of the *different*. He conceives difference not negatively, as a lack of resemblance, but positively or productively, as that which drives a dynamical process” (De Landa 2002, P. 6).

Through writing this paper, I have come to appreciate that art media and materials are eclipsed by resources flowing into and out of the rhizome. The notion of the raw material of artmaking is a construct.

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Catalogue



There was three, Priscilla Bourne, acrylic & resin on linen, 2014. 145 x 219cm



Weightlessness, Priscilla Bourne, steel, enamel, & resin, 2014. 12 x 8 x 28cm.



Rat God, Priscilla Bourne, acrylic, vanish, & resin on linen, 2014. 145 x 219cm.



Conglomerate, Priscilla Bourne, glass, 2014. 10 x 10 x 18cm.



Bat-jazzled, Priscilla Bourne, glass crystal, 2014. 22 x 18 x 6cm.



Perceptions, I'm helping the Computer project,
[https://play.google.com/store/apps/details?id=com.](https://play.google.com/store/apps/details?id=com.perceptionsapp&hl=en)

perceptionsapp&hl=en, vinyl lettering of the link to *Perceptions*.

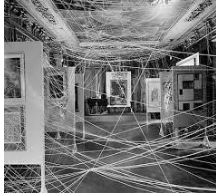


Dreaming of Me, Priscilla Bourne, video, 05:48min, 2016,

List of images



2 January, David Hockney, from the 12-part iPad drawing series, *The Arrival of Spring in Woldgate, East Yorkshire in 2011, Version 3*, 2011-13, printed on four sheets of paper, 93 x 70cm, Figure 1.



Sixteen Miles of String, Marcel Duchamp, 1942. Figure 2.



Magic man, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Crocodile dreams, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Mind of its own, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



digital, 10 x 6cm, from *Perceptions*.

Bills, Priscilla Bourne,



Star war or gov add, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Yum, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Two fat ladies, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



The jinx, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Sick and watching, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



On air, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Cartoons, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



My life is a flat pack, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Brain crossword, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Primitive crane, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.

7.



Femme Maison, Louise Bourgeois, 1947, 9-15/16 x 7-1/8in, Figure



Idea, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Sky puzzle, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



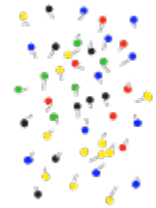
d1020, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



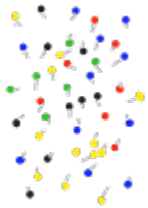
Dinner, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Olives, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Baked beans, Priscilla Bourne,
digital, 10 x 6cm, from
Perceptions.



Pins, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Modern sculpture, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.

An old performance photo, Priscilla Bourne, digital, 6 x 10cm, from Perceptions.



Perceptions.



Painting, Priscilla Bourne, digital, 6 x 10cm, from

*A john cage
Perceptions.*



puppet show? Priscilla Bourne, digital, 10 x 6cm, from

*Pop coming
Perceptions.*



out of radio, Priscilla Bourne, digital, 10 x 6cm, from



Halloween or mile of string, Priscilla Bourne, digital, 10 x 6cm, from Perceptions.



Colour test, Priscilla Bourne, digital, 10 x 6cm, from Perceptions.



Not doing well at life drawing, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Pigments, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Burger colours, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.

My



colours at the moment, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Colour test, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Drawing project, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.

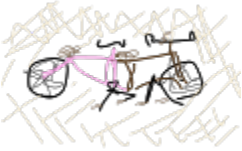
Wire and zip-ties, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Art is pictures of horses, Priscilla Bourne, digital, 6 x 10cm, from *Perceptions*.



Fixing my tandem, Priscilla Bourne, digital, 6 x 10cm, from *Perceptions*.



Copying life, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Internet info for lie detection, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Boat to art island, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Shoot artwork, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.

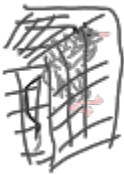




David capra, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Pretty bird, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Not a rat in a cage, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Sleeping like a bear, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Mumma wolf, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



What a princess, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Peas in a pod, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



I need my crown today, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Some friends are vampires, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



move to the north pole, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Spinning, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Falling, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Head on fire, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



C iv, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Not thinking, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Inside too long, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



A maze, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



House, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Body builder bird, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



OneiZZZZze, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Tree facing west, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Yod, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



At the museum, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Mountains, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Pool, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Indigo student machine gun threat, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Found money. All day long. Good luck, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Sky creams, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



What are you running from, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Freeway doom spiral, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



My nose is mining some snot planet, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Shake my ghost hand, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Alice the arm growth, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Therapy, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



Kid crying at school, Priscilla Bourne, digital, 10 x 6cm, from *Perceptions*.



J walking granny, Priscilla Bourne, digital, 6 x 10cm, from *Perceptions*.

108in, Figure



Dawn, Philip Guston, oil on canvas, 1970, 67 x 26.



Serenade fraulein schnuss de large, Jonathon Meese, 2 panels, oil, acrylic & modelling paste on canvas, 2015, 210.7 x 281.2 x 3.3cm, Figure 27.



There was three, Priscilla Bourne, acrylic & resin on linen, 2014, 145 x 219cm, Figure 28.



Headlights, Priscilla Bourne, acrylic & resin on linen, 2014, 98 x 175cm, Figure 29.



Pinkie, Priscilla Bourne, steel, enamel, & resin, 2014, 9 x 9 x 60cm, Figure 30.



Weightlessness, Priscilla Bourne, steel, enamel, & resin, 2014, 12 x 8 x 28cm, Figure 31.

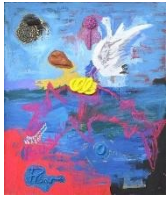


Sweet potato, Priscilla Bourne, glass, 2014, 29 x 20 x 21cm, Figure 32, front.

*Sweet
back.*



potato, Priscilla Bourne, glass, 2014, 29 x 20 x 21cm, Figure 32,



The tip of the fin, Priscilla Bourne, acrylic & resin on linen, 2014, 143 x 120cm, Figure 33.



Built on sand, Priscilla Bourne, acrylic & resin on linen, 2014. 90 x 70cm, Figure 34.



Rat king, unknown artist, Mauritianum Museum, Altenburg, 69 x 76cm, Figure 35.



Love Triangle, Priscilla Bourne, acrylic & resin on linen, 2014, 160 x 184cm, Figure 36.



Bathtub void, Priscilla Bourne, acrylic & resin on linen, 2014, 80 x 100cm, Figure 37.



Crowned, Priscilla Bourne, glass, 2014, 23 x 24 x 11cm, Figure 38.



Rat God, Priscilla Bourne, acrylic & resin on linen, 2014, 145 x 219cm, Figure 39.



Starry light, Priscilla Bourne, acrylic & resin on linen, 2014, 98 x 175cm, Figure 40.



Ample bang, Priscilla Bourne, acrylic & resin on linen, 2014, 80 x 100cm, Figure 41.



Conglomerate, Priscilla Bourne, glass, 2014, 10 x 10 x 18cm, Figure 42.



Bat-jazzled, Priscilla Bourne, glass, 2014, 22 x 18 x 6cm, Figure 43.



Petite Triumphs, Priscilla Bourne, acrylic & resin on linen, 2014, 80 x 100cm, Figure 44.



Woman of Willendorf, unknown artist, clay, 10 x 4 x 4cm, Neolithic, Figure 45.



Dreaming of Me, Priscilla Bourne, 2016, filming shot, Figure 46.



Dreaming of Me, Priscilla Bourne, 2016, filming shot, Figure 47.



Dreaming of Me, Priscilla Bourne, 2016, filming shot, Figure 48.