

Research Bank

PhD Thesis

**Spectres in the studio : Time, memory and the artist's haunted
imagination**

Macintyre, Alasdair

Macintyre, A. (2022). Spectres in the studio : Time, memory and the artist's haunted imagination [PhD Thesis]. Australian Catholic University. <https://doi.org/10.26199/acu.8y264>

This work © 2021 is licensed under [Creative Commons Attribution-NonCommercial 4.0 International](https://creativecommons.org/licenses/by-nc/4.0/)

Spectres in the Studio: Time, Memory and the Artist's Haunted Imagination

Alasdair Macintyre
PhD by Creative Project

Contents

Abstract.....	4
Declaration of academic originality	6
Acknowledgements.....	7
Introduction and overview	9
My relationship to hauntology	10
The Hazelhurst experience	12
Chapter 1 — Theoretical framework: Hauntology explained.....	20
Derrida and hauntology.....	20
The psychoanalytical ghost.....	26
The spectral turn and Mark Fisher.....	30
Hauntology and the loss of future	36
Hauntology and ghosts in popular culture	38
Chapter 2 — My previous work seen through a hauntological lens.....	45
Introduction	45
Looking inside the box	45
Artists of influence	50
Hauntology in art spaces.....	58
Spectres in my studio.....	64
Chapter 3 — Spectres in the current body of work.....	70
Introduction	70
Stylistic influences.....	71
The white sheet ghost.....	76
Childhood memories that haunt me.....	106
Conclusion.....	121
Preface	121
Hauntology and me.....	123
Anti-hauntology 2021	129
Final conclusion.....	130
Appendix 1 — Figures	133
Appendix 2 — Exhibitor’s list from the Berkeley Art Museum and Pacific Film Archive exhibition <i>Hauntology</i>	195
Appendix 3 — Installation photographs of Alasdair Macintyre PhD exhibition, Australian Catholic University student gallery July 23, 2021	198
Reference List.....	201

Abstract

I spent a week in a haunted house and that is what inspired this project. I then discovered hauntology. Hauntology is a concept that was developed by French philosopher Jacques Derrida and articulated in his 1993 lecture *Specters of Marx*. Hauntology is a theory reliant on time, where the historical past and the envisaged future bleed in to the present moment. A concept that recognises the ghosts of the past that are bound to return again and again to haunt the mind, as well as spectres that represent expectant futures that did not eventuate. While hauntology (also known as spectral studies) has been used as a thematic device in the fields of music and literature as both a creative and a critical tool, it has not been utilised to the same degree in the visual arts. This PhD by creative project aims to correct that by using hauntology as a framework through which to explore my own visual art practice. To do this I have made a body of work that reflects my own life experience and memories as read through a hauntological sensibility. By beginning with an overview of hauntology and then reflecting on the recursive nature of memory evidenced throughout my previous artworks, I suggest in this thesis that hauntology is an interesting and revealing framework through which to better understand the nature of both my art practice and contemporary art practice in general.

In my discussion, I examine the parallel themes of memory and collapsed time, as well as motifs such as the 'white-sheet ghost' and abandoned domestic spaces. Inspired by this research, I have created a body of work using hauntology as my visual framework, exploring my own haunted memories and moments in time from my own past (that I have never attempted to do previously). One of my aims was to address certain incidents and moments from my own life that have stayed with me, and how my haunted imagination can inform my art practice. The creation of artworks about these past events neither dulls nor exorcises the memories but allows the artist to better comprehend the range and depth of human experience and the way it contributes to, haunts, our subjectivity both in

the present and, probably, in the future. The final body of work was exhibited on the Australian Catholic University campus in Brisbane to complete this project.

Declaration of academic originality

I, Alasdair Macintyre, hereby declare that the thesis here presented is the outcome of the research project I have undertaken during my candidacy, that I am the sole author unless otherwise indicated, and that I have fully documented the source of ideas, references, quotations or paraphrases attributable to other authors.



24/07/2021

Acknowledgements

There are a great many people I need to thank for assisting me in my PhD journey that spanned from late 2013 through to mid-2022. Firstly a shout out to Iain Gillespie, writer, director and producer of the 1985 documentary *Haunted* which I saw as a teenager and was very seminal for my interest in ghosts. I am grateful to Iain for his advice and for giving permission for me to obtain a clear copy of *Haunted*. My thanks also goes to Eliza Crowder and Emma German at ATV Melbourne and Steff Carter at the National Film and Sound archive for facilitating this.

My thanks also to Stephanie Cannizzo, assistant curator at the Berkeley Art Museum and Pacific Film archive in San Francisco, for supplying an exhibitors list for their 2010 *Hauntology* exhibition. I am grateful to Professor Ian Welles, director of the University of Southern Queensland College, for his advice and encouragement. I also would like to thank my fellow artists, including Sebastian de Mauro and Waratah Lahy for their early encouragement, Deb Mostert for her faith in me, and Fred Luddite for his support.

My gratitude also goes to my academic colleagues, especially Cathy Jenkins, Catherine Bell, Judy Fromyhr, Simon Ryan, Victoria McTaggart and my office 'next-door neighbour' James Cook, whose advice at key moments was invaluable. A big thank you also to my current head of School Delyse Ryan for her support and encouragement. My gratitude also goes to my Brisbane school of arts colleagues Amiel Matthews and Tina Effeney for their encouragement, and also to my old pal, philosopher Dr Richard Colledge who artfully dodged any questions I put to him regarding Derrida.

I also send out my gratitude to the soul of Dr Lindsay Farrell, my original supervisor, fellow artist and mentor who passed away during this project, and whose absence I feel every day.

Massive, massive gratitude goes to my supervisors, who stroked my artistic ego to perfection and healed my academic shortcomings likewise. Firstly Associate Professor Maggie Nolan, who was such a brilliant support both prior to her becoming my co-supervisor, and then giving me such great

direction in her official role. To my principal supervisor Dr Victoria Carruthers, I cannot begin to thank enough for her advice, expertise, direction and support. Vicki has been thoroughly professional and her experienced advice to me to the benefit of this project is beyond measure.

On a personal note, thank you to the souls of my departed parents, who were both alive when I started this PhD and whose presence flows throughout this project. Finally the biggest thanks of all goes to my wife Roseanne and my three children Caelan, Ellie and Brody. Roseanne spent many an afternoon doing the 'hard-yards' with the kids while I tapped away at this PhD, and I could not have done it without her. I hope they are all looking forward to now spending much more time with daddy as I am with them.

Introduction and overview

Originally, I intended this PhD by creative project to focus on the artist's studio, reflecting on how the studio influenced the scale and style of the artwork created within it. However, many events that have occurred since my enrolment as a higher degree research student have altered my focus. These include: the deaths of both my parents (2014 and 2017); the responsibility for their care in the last stages of their lives; the ensuing emptying and rental of their house; the birth of two children (2014 and 2016, in addition to our eldest child (2010)); and, my family's relocation to a new home. I said goodbye to my art studio of seventeen years and eventually moved into a new one. I also changed my supervision team for this project. All of these events, many of which are life changing but not unexpected, have had consequences for my thinking both as a PhD student and also as an artist. Finally, an artist residency I undertook in New South Wales was another major turning point for this project, given the haunted reputation of the space. All of these events altered the nature of my thinking around life and death, beginnings and endings, spaces and the nature of memory. As a result, this project has moved away from concrete questions regarding the nature of the artist's studio to become a more deeply personal journey about my life and the art that I make. The body of practical work that I created early on in this project related to artist studios and was, therefore, no longer relevant, so it was set aside (although some of it will be discussed in the following chapters).

The galvanising catalyst that brought all these aspects together came from my new supervisors who introduced me to Derrida's theory of hauntology. I had read the French Philosopher Jacques Derrida (1930-2004) in my previous research as both an artist and educator, and was particularly interested in his concept of deconstruction. I had not, however, heard of hauntology. My early research into the subject, along with my experiences over the last decade, has given me a new appreciation of this area of study and has shaped this project into something else, with many elements converging.

My relationship to hauntology

'Hauntology' was a term coined by Derrida in his 1993 lecture *Specters of Marx*. It was a play on words because in French 'ontology' and 'hauntology' sound almost identical. For Derrida, hauntology does not refer to literal ghosts, that is, semi-transparent entities floating around crumbling old castles with their heads under their arms, "all white and diaphanous, in the middle of the night",¹ even though these kinds of ghosts in literature are often mentioned in subsequent hauntological writings by others. Simply put, hauntology is a theory of time and being, in which the historical past and the envisaged future bleed in to the present moment, the now. Those interested in hauntology focus on being haunted by things and people, from their past, and particularly by those who have died. Colin Davis, for example, quotes Sartre for whom "the dead are all around us, they are still present, if no longer active."²

For as long as I can remember, I have been interested in the paranormal; that is, ghosts, mysteries, the unexplained, strange places and supernatural events. My parents and my family line originate from the Outer Hebrides in the north-west of Scotland, a string of islands rich in folklore and ghost stories. The region where my parents were both born is associated with a story about a mermaid, the remains of whom are purportedly buried somewhere near the shoreline, while to the north are the prehistoric standing stones of Callanish on the island of Lewis, contemporaries of Stonehenge.³ My mother would talk openly about growing up knowing people on the islands that had 'second sight' and she suggested that it could be something that I could 'develop'.⁴ In his 1695 book *A Description of the Western Islands*, Martin Martin singles out the inhabitants of the Outer Hebrides as singularly gifted in second sight.⁵ Throughout my childhood I was interested in ghost stories and

¹ Jacques Derrida *Specters of Marx* (London: Routledge 1994) 169

² Colin Davis *Haunted Subjects, deconstruction, psychoanalysis, and the return of the dead* (Basingstoke: Palgrave Macmillan) 44

³ Reader's Digest Association Limited *Folklore, Myths and Legends of Great Britain* second edition (London: Readers Digest 1977) 435

⁴ In chatting with other Scottish folk over the years, I have heard that 'second sight' is a gift that only a seventh son of a seventh son can possess.

⁵ Martin Martin *A Description of the Western Islands* (Stirling: Aneaus, 1695) 321

movies. As a teenager, I watched a documentary on Australian television about ordinary people's paranormal experiences (*Haunted*, 1985, produced and directed by Iain Gillespie, Ten Network) which was a revelation and built upon my interest in a subject that had always intrigued me. Another influence was the arrival in my childhood home of a weighty Readers Digest hardback book titled *Folklore, Myths and Legends of Britain*, as well as a birthday gift of Disney's *Haunted Mansion* read-along book and record. As a child in the 1970s, I watched several eerie time-shifting television programs such as *Doctor Who*, *The Tomorrow People* and *Catweazle*. It was almost inevitable that I would be fascinated by the concept of 'hauntology'. Recognising that the academic theory is detached, yet not completely disconnected from, the traditional notion of 'haunting', I therefore locate my development and research in this PhD by creative project through the concepts of hauntology and spectrality.

I also have a very personal reason for choosing hauntology as a conceptual framework. As mentioned earlier, during the course of undertaking this PhD my father died and shortly thereafter my mother passed away. I had held an enduring power of attorney for both of them in the last years of their lives and then became executor of their wills. As I am an only child, there were few complications, but I was also solely responsible for dealing with their affairs and property. In choosing hauntology as a theoretical framework, I became keenly aware of the haunted spaces that became prominent in my life at this time. Both my parents were placed in a care facility on the same day in 2013, their home of 40 years closed up and unoccupied. It was subsequently my task to empty their house of decades of accumulated possessions, a process that took several years, beginning and ending during the timeframe of this project. During this period, whenever I went to my parents (and my own) former home, I was keenly aware of the 'phantoms' of times past, although this was more sharply evident in the first six months of their absence. At the same time, my eldest old son disliked going to the house, insisting that it was "haunted". In addition, my own young family moved to a larger house partway through this project and as a result I lost my studio of nearly two decades. My art practice was put on hold until eventually I had access to a much smaller studio in a suburban

backyard (as opposed to the space I left, which was in a commercial building). At this time in my life, I seemed to be surrounded by haunted spaces.

The Hazelhurst experience

In the midst of these major life events, I also had a particular experience that strongly influenced this project and which inspired me to embrace the relatively new theory of hauntology. In mid-2016, in my then professional career as a working visual artist, I was fortunate to have the opportunity to be artist in residence at Hazelhurst Regional Art Gallery and Arts Centre in New South Wales, a thousand kilometres away from my home in Brisbane, Queensland. Below is a brief overview of the origins of the arts centre that helps to explain the significance of this residency for my thesis.

Born into a family of textile industry professionals, Ben Broadhurst and his wife Hazel were owners and managers of a shirt-making business in Rockdale, Sydney. They purchased the large parcel of land that would eventually become Hazelhurst in 1945. Despite post-war shortages, they built a two-storey cottage on the site, which was at that time surrounded by rural acreages and farming land (figure 1). The sprawling grounds were named after Hazel. Although the surrounding area became predominantly residential, the Broadhursts were keen to retain their house and land as a green space and so, towards the end of their lives in the 1970s, legal arrangements were made to donate the house and land to the Sutherland Shire local council. After the Broadhursts' death, and following a public consultation, the council converted the area into a community arts centre (figure 2). A new building situated across from the original cottage incorporating a large gallery space, teaching rooms, theatre and café opened in 2000. The original cottage was renovated and became a study centre, meeting place and artist in residence apartment.⁶

Since the opening of the centre as a place for artists to live and work, Hazelhurst has seen hundreds

⁶ Nick Blezinski *A History of Hazelhurst Regional Gallery and Arts Centre* (Sutherland Shire Council, Cultural Planning and Events Unit, Sydney 2004) 15

of creative types stay in the cottage, some for several months, both on their own and with their families. During this period of residency, usually in the months leading up to a solo exhibition or specific commissioned artwork, the artist largely works in the designated studio space within the cottage. The actual studio space is on the upper floor and is not large, approximately seven by four metre floor space, but it has a higher-than-average ceiling and a large window that incorporates nearly the entire Eastern wall of the studio (figure 3). This window affords a splendid view of the gardens of Hazelhurst. On one side of the studio is a doorway that leads into a living area with couches, a television and shelves filled with books, on the other side is a comfortable bedroom. The studio space has bare floorboards that retain the transitory presence of the many artists that have worked there, through long-dried skeins of paint, traces of glitter, glue and various pigmented stains. The atmosphere within the studio space is familiar to any artist; it has a particularly 'art school' style feel, especially the presence of a pin board and flat storage drawers, along with several folded-up easels. A large centrally placed table dominates the space.

Different atmospheres prevail in the other parts of the cottage. The building itself has had many renovations over the years and work is still ongoing. During my period there, one of the downstairs rooms was closed off and locked, as the floorboards were being replaced and the entire room was being restored. The only room of the cottage that is entirely original and unchanged since its construction in 1945 is the bathroom (figure 4). This large blue tiled room with its sunken bath in the downstairs part of the cottage has a different atmosphere to the rest of the house and, as there is no ensuite bathroom, guests have no choice but to visit this room daily. It is extremely cold and gloomy in winter and, if it were not the only bathroom available, I suspect most guests would avoid going in there. The one distinction that this room has is that the toilet is "famous for being the first in the shire."⁷

⁷ Daniel Mudie Cunningham *The Ghost Show* (Hazelhurst Regional Gallery and Arts Centre, Sydney, 2010) 6

On my first visit to the cottage, I became aware of the fact that it had a reputation for being haunted. This fuelled my growing interest in hauntology as a way of making sense of my own experiences, and on a broader level, examining how these theories influence my own art practice. Between 2015 and 2016, I made five trips to the Hazelhurst Arts Centre to discuss, install, oversee and give workshops/talks associated with my exhibition there. The first visit was a day trip. It was almost a year later when my exhibition was being mounted in the gallery space that I stayed my first night in the cottage. All that day, the installation team were only too happy to regale me with various lurid tales of ghostly activity that had, over the years, been reported as occurring in my accommodation, in the knowledge that I was about to spend my first night there. My previous visit to Hazelhurst for my initial contact with the curatorial team and to inspect the gallery space had also yielded several similar tales of the paranormal. In addition, in 2010 there had been a group exhibition dedicated to the haunted reputation of the Hazelhurst cottage, curated by Daniel Mudie Cunningham and entitled *The Ghost Show*.

Much of this reputation seems to stem from two sources. In the 1970s and 80s, when the aging Broadhursts were unable to dedicate any energy towards the upkeep of the grounds, the cottage and surrounds became overgrown and unkempt looking, leading to locals surmising that the creepy looking house was haunted. The other source is the fact that the Broadhursts dabbled in the paranormal. In his informative history of Hazelhurst, Nick Blezinski writes at length about this aspect:

On retiring, Ben and Hazel gave their time to charities and worthy causes and became more involved with their interests in spiritualism. They had a fascination with numerology, astrology, extra-sensory perception and other psychic phenomena. Ben was president of the Sydney Centre for Psychic Research for some time in the 1950s.⁸

⁸ Blezinski *A History of Hazelhurst Regional Gallery and Arts Centre* 13.

The then director of Hazelhurst in 2010, Michael Rolfe, wrote in the catalogue for *The Ghost Show*:

Encounters with paranormal activity, reported by staff and visitors alike, have regularly punctuated my time here at Hazelhurst. You shrug it off and reject such sensitivities, but the frequency and similarity of stories told do suggest that there are spooky forces at play.⁹

Ben Broadhurst was very open about the fact that he and Hazel actively took part in séances, through their own spirit medium daughter, making contact with both their son Jimmy (who died at the age of four) and Ben's late brothers, one of whom described intimate details of his demise on the battlefield which were later verified by the army. Jimmy also made it known through a spirit medium that he was "happy on the other side".¹⁰

Other incidents that occurred in the cottage include a pencil that purportedly wrote by itself, multiple reports people hearing footsteps and bumps in the night, as well as strong feelings of being watched or feeling a presence in the cottage. The most dramatic recent event mentioned in *The Ghost Show* catalogue essay relates to a group of Tibetan monks who retired to the cottage after creating a sand mandala in the art gallery space. Much to their horror, the monks encountered what they described as a "racist ghost" in the cottage, quickly left and never returned.¹¹ This tale was fleshed out for me by one of the curators during my stay at Hazelhurst. The story was that the head monk settled in to the king-sized bed in the bedroom, only to be woken during the night by the bed being shaken violently. This was witnessed by the other monks and they all left Hazelhurst early the following morning.

During my week-long stay at the cottage, initially on my own and then with my family, I did not

⁹ Michael Rolfe in his introduction to *The Ghost Show*. See Daniel Mudie Cunningham *The Ghost Show* 3.

¹⁰ Blezinski *A History of Hazelhurst Regional Gallery and Arts Centre* 13

¹¹ Mudie Cunningham *The Ghost Show* 5.

encounter any paranormal activity. This was perhaps due to the announcement I made inside the cottage on my first night while standing on the threshold between the bedroom and the studio space. I told any entity that was listening that I respected them and the cottage, that I was grateful to be there, and that I was looking forward to a good night's sleep and a comfortable stay. This may seem a little ridiculous but after a long day of travel on planes and trains, then a physically challenging exhibition installation, I was in no mood to have my bed, or anything else, shaken that night. Also, with the prospect of my young children coming to stay at the cottage the following week, I bowed to superstition and wanted to keep the spirits on side. Thankfully the night, and the ensuing visit by my family, all passed without incident. On my multiple visits to that gloomy and outdated bathroom however, I still felt a distinctively different atmosphere, as if I was stepping into the past. The small studio space, in contrast, had a certain energetic ambience to it, possibly because I was keenly aware of the many artists who had worked there over the last dozen years or so. Overall, our family stay was an enjoyable experience, despite the weather being inclement for all but the final day of our time there.

My short residency at Hazelhurst had a strong influence over the direction of this project. If I had not been made aware (in striking detail) about the history of the cottage and the ghost stories, I probably would not have written my thesis in this way. My experience really impressed upon me the important position of stories and storytelling in the narration of our own lives and memories. The stories told to me prior to my staying there and then subsequent to my residency, piqued my interest and, as further stories unfolded, I remained curious. The idea that I had visited and stayed in a 'haunted house' became an impetus to pursue this area of ghosts, haunted spaces, time and memory, which moved me away from examining artists' studios and towards my own life experiences. It is therefore understandable that the concept of hauntology was immediately compelling, especially in its emphasis on time collapsing or 'folding back in' on itself. Certainly, stepping into that bleak bathroom at Hazelhurst had the visceral quality of a 'time-slip'.

I have often thought of time as non-temporal. Instead of looking at my own life as a straight timeline, I perceive it more as a time-loop, a circle or a spiral. In my own art practice, for example, this is evident in the way that the figures from pop-culture contemporaneous with my own childhood have appeared and reappeared in my work. Many of the artworks I have created over the last 15 years (as well as those in the current body of work) are also imbued with a sense of a 'lost future', and anticipated events that have yet to occur. Hauntology is able to accommodate these temporal slippages given that it imagines both a future full of many potential trajectories and also one that was envisaged but failed to materialise. In *Ghost Dance* (1983) Derrida states that "to be haunted by a ghost is to remember something you've never lived through, for memory is the past that has never taken the form of the present."¹² This sense of 'future memories' can be considered a useful framework for analysing art-making practices and their intimate connection to memory and life experience.

I have also been influenced by the ideas and writings of Mark Fisher and his use of Derrida's theory as first outlined in his 2012 essay "What is Hauntology?" His work in this area particularly resonated with me and I always looked forward to reading each new book he released. Fisher took his own life partway through my project and I felt a sharp sense of his own 'lost future' as well as the loss to a field of enquiry he wrote so eloquently about. Although hauntology emerged out of Derrida's reading of Marx and has been taken up in a range of political contexts, I do not read my own work through this political lens. My sensibility is more in tune with Fisher's framing of the concept in the context of popular cultural.

The aim of this PhD by creative project was to create a body of work that reflects, explores and represents aspects of my lived experience that have had a particularly strong resonance throughout my life, and how these memories inform my art practice. Woven through this is the recurrent nature

¹² Ken McMullen, *Ghost Dance*, Channel Four Films, Channel Four Television, Looseyard Productions, 1983 15:12

of 'the ghost' and its continuing return again and again, at each point informing a mind that has matured and changed since its previous visit, perhaps even informed by its reappearances.

I suggest that hauntology is a fruitful framework through which to understand my art practice as a whole and, in particular, through which to read the current body of work for this project. I also posit that hauntology is a viable method to interpret other artists work, and in doing this, I also raise the possibility of hauntology being a useful framework in the context of art history in general given its aptness for reflecting on the recursive nature of the past and its interconnection with the present and future. This hauntological framework sits within a broader contemplative autoethnographical approach, where my own personal stories and ongoing critical reflective practice have driven the creative component of this thesis. Adams, Holman Jones and Ellis describe autoethnographic stories as explorations of "these relationships through narratives of lived experience and story, through art, and through the contextual frame of culture."¹³ This personal exploration of the self in the context of lived (and albeit it) selective experiences reflects recent academic interest in the area of autoethnography in relation to the visual arts. As an example, in her 2019 dissertation exploring ecological empathy within six decades of her own artistic creativity, Nancy F. Reid utilised an autoethnographical framework in her thesis that explores ecological awareness and creativity:

through self-reflection, an awareness of the nature of self, creativity and the living world, the method of autoethnography explored these relationships through narratives of lived experience and story, through art.¹⁴

I will be exploring and reflecting upon my own personal narratives and how they have been conveyed through my art both historically and specifically for this project.

¹³ Adams, Tony E., Holman Jones, Stacy, and Ellis, Carolyn *Autoethnography* (Oxford: Oxford University Press, Incorporated, 2014), 1

¹⁴ Reid, Nancy F. "Exploring Ecological Empathy and Artistic Creativity: An Autoethnography of a Visual Artist." Saybrook University, 2019. 81

This thesis has been divided into 3 chapters. The first examines the origins and definitions of hauntology and provides an overview of the way in which Derrida's original conception has been taken up and diffused through the work of other theorists and popular culture. Chapter 2 discusses how hauntological elements have influenced the artworks made throughout my career thus far. Chapter 3 begins by introducing the books and imagery from my past that have influenced much of the current body of work, particularly in formal and stylistic aspects as well as in my preoccupation with particular motifs. This chapter will refer to the work of other contemporary artists whose work resonates with my own concerns, but in large part the chapter presents and discusses the practical component of this project, essentially the process journal. This will be followed by a conclusion, appendices and bibliography. All images are attached and listed in Appendix 1.

Chapter 1 — Theoretical framework: Hauntology

explained

A Phantom never dies, it remains always to come, and to come back

Derrida, *Specters of Marx* ¹⁵

In this chapter I discuss the origins of hauntology, from its first use by Jacques Derrida in *Specters of Marx* through to its current use, looking at how the concept has transformed in that time. I outline key features of hauntology, the subsequent use of it in philosophy, psychoanalysis, social theory, popular culture and the arts. I intend to use the spectral 'tool' of hauntology as the theoretical framework for this project.

Derrida and hauntology

In 1993, French philosopher Jacques Derrida, was invited to deliver the opening address at an international conference entitled *Whither Marxism*, held at the Riverside campus of the University of California. As he had previously received some criticism for not examining Marxism in his writings, Derrida took this opportunity to concentrate not only on Marx's writings, but broader issues relating to class, society and history. ¹⁶ Written and translated very quickly due to a tight deadline (the text was translated into English in 1994), *Specters of Marx, the State of Debt, the Work of Mourning, and the New International* was notable for its introduction of Derrida's theory of hauntology. ¹⁷ The term 'hauntology' itself is typical of the sometimes whimsical tone of Derrida's writing in that the words 'hauntology' and 'ontology' both sound identical when they are spoken in French. Ontology, essentially the study of the nature of being, is paired with its dark mirror image of hauntology and its

¹⁵ Jacques Derrida *Specters of Marx* (London: Routledge, 1994)

¹⁶ Benoit Peeters *Derrida* (Cambridge: Polity Press, 2013) 463

¹⁷ Roger Luckhurst, "The contemporary London Gothic and the limits of the 'spectral turn'", *Textual Practice*, 16:3 (2002) 527

associations with the paranormal and inquiries into belief and spirituality. As Colin Davis puts it “replacing the priority of being and presence with the figure of the ghost as that which is neither present nor absent, neither dead nor alive.”¹⁸ Although it is not until deep into the text that Derrida specifically uses the term ‘hauntology’, he does quote the very first line of Marx’s seminal text, *The Communist Manifesto* (1847), early in the piece:

A spectre is haunting Europe – the spectre of communism.¹⁹

Derrida also speaks of the ghost of Marx, who is dispersed throughout *Specters of Marx*. He is careful to refer to the historical provenance of his ideas in Marx, as pointed out by Benoit Peeters in his weighty biography of Derrida:

While the theme of spectrality had preoccupied Derrida ever since the film *Ghost Dance*, and while the concept of *hauntology* looked like a new way of designating what he had long designated as *différance*, he was very far from inventing these themes: he revealed their presence within *The German Ideology* and other of Marx’s works.²⁰

Hauntology, building on the foundations of Derrida’s existing theories, is a concept that is reliant on time and pays attention to the ways both the future and the past bleed into the present moment, the now. The hauntological presence is something spectral, absent, neither living nor dead.²¹ In the first chapter of *Specters of Marx*, “Injunctions of Marx”, Derrida illustrates this phenomenon by quoting Shakespeare’s *Hamlet* who, shortly after seeing the ghost of his dead father, says “time is

¹⁸ Colin Davis “Haunted Subjects: Deconstruction, Psychoanalysis and the Return of the Dead” *French Studies* 59:3 2007 373

¹⁹ Karl Marx and Friedrich Engels (edited by David McLellan), *The Communist manifesto* (Oxford: Oxford University Press, 1992) 14

²⁰ Peeters *Derrida* 464

²¹ Derrida *Specters of Marx* 63

out of joint”.²² Many scholars of Derrida’s work point out this discombobulation of time. As Joshua Kates in *Fielding Derrida* asserts:

Both Derrida and Marx indeed participate in what I have called foretellese: the belief that the work of thought must today engage with a diagnosis of its own present, which is simultaneously essentially futural.²³

On the wider topic of hauntology, Kates outlines his own reading of the work of Derrida:

Derrida replaces Marx’s ontology with his own hauntology, finally, then, not on account of any straightforward epistemic or cognitive superiority, but thanks to his own reading of the future and the present, due to his better understanding (because closer, more proximate) of our present and its possible futures— thanks to his superior “foretellese,” as I here call it, taking the term from Wallace Stevens.²⁴

In part, *Specters of Marx* is a response by Derrida to Francis Fukuyama’s assertion in his 1989 essay “The End of History” that, in the wake of the collapse of communism in Eastern Europe and the Soviet Union, Marxism as a political force was finished.²⁵ Derrida’s response is to argue that (at that time) it was as relevant as ever in modern Europe, and that history was nowhere near its end.

In his extended interview with Maurizio Ferraris, Derrida expanded on his use of the quote from Hamlet in *Specters of Marx*:

Literally, to be “out of joint”, is said of a shoulder or a knee that has gone out of its socket,

²² William Shakespeare *The Tragedy of Hamlet* (London: Methuen and Co. 1899) 53

²³ Joshua Kates *Fielding Derrida* (New York: Fordham University Press, 2008) 213

²⁴ Ibid 198-199

²⁵ Francis Fukuyama, (published as “The End of History and the Last Man”, New York: Free Press, 1992)

that is dislocated, “disjointed”. Thus, time “out of joint”, is time that is outside itself, beside itself, unhinged; it is not gathered together in its place, in its present.²⁶

In *Specters*, Derrida speaks of the nature of the term “out of joint”, the meaning of which is altered slightly when translated from Shakespeare’s original English into French. Derrida noted in *Specters* that in French the meaning is more along the lines of words such as ‘disorderly’, ‘unjust’ and ‘corrupt’. He also cites the German equivalent as being ‘deranged’ and ‘off its hinges.’²⁷ These points are relevant to this project as they relate to the displacement of time, which is a theme I explore in my practical works and is discussed in chapter 3.

Hauntology has been utilised and expanded upon by a range of subsequent theorists in the field of spectral studies. As an example, Bown, Burdett and Thurschwell, in their introduction to a collection of essays entitled *The Victorian Supernatural* (2004) see Derrida’s spectre as singularly dimensional:

Derrida’s work suggests that the supernatural has become a rich rhetorical source of theories of history and the psyche. But such theories unify and flatten out the supernatural: they move too seamlessly over the supernatural into what it signifies. What happens if instead of only looking at what it signifies, we also attend to the ways in which the supernatural signifies differently at different historical moments?²⁸

In effect, Derrida’s theory was sufficiently malleable to be a launching pad of sorts for many writers and theorists who latched on to the motif and theme of the ghost, without the geo-political associations Derrida bases much of *Specters* on. In the decades since *Specters of Marx* was

²⁶ Giacomo Donis and David Webb (eds.) *A Taste for the Secret, Jacques Derrida and Maurizio Ferraris*, (Cambridge: Blackwell Publishers 2001) 6

²⁷ Ibid 29

²⁸ Nicola Bown, Carolyn Burdett, Pamela Thurschwell (eds.) *The Victorian Supernatural* (Cambridge: Cambridge University Press 2004) 12

published, hauntology and spectrality have been explored and adapted by a number of cultural theorists including Gilles Deleuze, Mark Fisher, Roger Luckhurst, Julian Wolfreys, Simon Reynolds, Avery F. Gordon and Justin Barton. All of these have examined both the concept of 'being haunted' by the past and the future, as well as the notion of time collapsing or folding back in on itself. There are also many authors, such as Claire Raymond, who point out, quite rightly, that Derrida writes from a white male perspective.²⁹ What is noticeable however, is how many female writers have written extensively in this area. Many of these key thinkers in the field of spectrality and hauntology in cultural theory and psychoanalysis have been gathered together by Maria del Pilar Blanco and Esther Peeren in two publications, *Popular Ghosts: The Haunted Spaces of Everyday Culture* (2010) and *The Spectralities Reader: Ghosts and Hauntings in Contemporary Cultural Theory* (2014). Del Pilar Blanco has also written *Ghost-Watching American Modernity: Haunting, Landscape, and the Hemispheric Imagination* (2012) and Peeren *The Spectral Metaphor: Living Ghosts and the Agency of Invisibility* (2014). In *The Spectral Metaphor*, Esther Peeren defines spectral studies succinctly:

This field was established when the ghost, in the 1990s, evolved from a supernatural phenomenon (fictional or otherwise) and a specialised, mainly technological metaphor into a concept- *spectrality*- adopted as an analytical tool throughout the humanities and social sciences.³⁰

Peeren then goes on to extend the metaphor of the ghost to not just the dead, but also the living:

I argue for a broad notion of spectrality that enables it to encompass not only the ghosts of the past (the way history haunts the present or childhood traumas the subject), but the

²⁹ Claire Raymond *The Photographic Uncanny, Photography, Homelessness and Homesickness* (London: Palgrave Macmillan 2019) 11

³⁰ Esther Peeren, *The Spectral Metaphor: Living Ghosts and the Agency of Invisibility* (London: Palgrave Macmillan, 2014) 9

possible and impossible haunting of those living ghosts produced in and by the present.³¹

Peeren ties together both the work of Derrida and the conventional role of the ghost, expanding the scope of spectrality to this concept of 'living ghosts' and suggesting that hauntology can offer the researcher a deeper understanding of traditional paradigms of thought:

Taking up the ghosts and haunting as analytical instruments has produced greater insight into the historical, social and cultural functions of phenomena and notions already closely associated with the literal ghost and the supernatural, such as spiritualism, telepathy, the gothic and the uncanny.³²

There are many authors who have recently written at length on the topic of hauntology, which is sometimes referred to as 'spectral studies'. Some scholars have traced the origins of hauntology further back, principally stemming from phenomenological foundations. In his book *Haunted Subjects: Deconstruction, Psychoanalysis and the Return of the Dead*, Colin Davis argues that the foundations of hauntology existed many years before Derrida, when Jean-Paul Sartre published *l'être et le néant* (English title: *Being and Nothingness: An Essay on Phenomenological Ontology*) in 1943.

Sartre's version of phenomenology can be regarded as a precursor to hauntology insofar as it entails a suspension of the separation between appearance and reality, material objects and mere illusions, spectral presences and living beings.³³

Engaging critically with Heidegger's *Being and Time* (1927), Sartre disagrees with the German

³¹ Ibid 9

³² Ibid 10

³³ Colin Davis *Haunted Subjects: Deconstruction, Psychoanalysis and the Return of the Dead* (Basingstoke: Palgrave Macmillan, 2007) 44

philosopher's attitude to death. As Davis asserts:

For Heidegger, the dead are no longer part of our world. For Sartre, on the other hand, the dead are all around us, they are still present, if no longer active.³⁴

The psychoanalytical ghost

Hungarian psychoanalysts Nicolas Abraham and Maria Torok's fascinating theory of 'cryptonymy' offers a different strand of hauntology in which a damaging or embarrassing secret is kept hidden away (in an individual's own personal 'crypt'), which is then passed on unknowingly to the next or future generations through inherited trauma, like a computer virus that lies dormant deep inside a piece of shared software.³⁵ This theory of an intergenerational haunting was developed by Abraham through his clinical work with the children of holocaust survivors, whose symptoms could not be linked to anything in their own lives.³⁶ Unlike the elusive spectre of Derridean hauntology, the Abraham and Torok intergenerational spectre is a destabilising presence for the patient and is ideally treated and integrated by the psychoanalyst. In his 2015 essay "Ghosts, Haunting, and Intergenerational Transmission of Affect: From Cryptonymy to Hauntology", anthropologist and psychiatrist Sadeq Rahimi offers an in-depth comparison of both modes of hauntology. Rahimi differs from other writers in arguing that as psychoanalysts, Abraham and Torok look to resolve the issue by unearthing the haunting deep within an individual. For them the phantom's 'message' is a capsule of poisonous secrets, associated with death in the most frightening sense of destruction, so much so that dismantling and neutralising the poisonous content amounts to "une petite victoire de l'Amour sur la Mort," or "a small victory for love over death". Derrida's conceptualisation, on the other hand, stands in clear contrast to Abraham and Torok's. For Derrida the spectre's secret is an

³⁴ Ibid 52

³⁵ Nicolas Abraham and Maria Torok *The Shell and the Kernel* (Chicago: University of Chicago Press 1994) 78

³⁶ Catherine Smale *Phantom Images, The Figure of the Ghost in the Work of Christa Wolf and Irina Liebmann* (London: The Modern Humanities and Research Association and the Institute of Modern and Germanic Studies University of London 2013) 9

opening to the core of creation as such, tied to the processes of creativity and imagination that hold the symbolic system together, and related to the otherness within the self that creates the possibility of self-consciousness.

Similarly, Colin Davis highlights the difference between the two approaches:

The crucial difference between the two strands of hauntology, deriving from Abraham and Torok and from Derrida respectively, is to be found in the status of the secret. The secrets of Abraham and Torok's lying phantoms are unspeakable in the restricted sense of being a subject of shame and prohibition. It is not at all that they cannot be spoken; on the contrary, they can and should be put into words so that the phantom and his noxious effects on the living can be exorcised. For Derrida the ghost and its secrets are unspeakable in a quite different sense. Abraham and Torok seek to return the ghost to the order of knowledge; Derrida wants to avoid any such restoration and to encounter what is strange, unheard, other, about the ghost. For Derrida the ghost's secret is not a puzzle to be solved; it is the structural openness or address directed towards the living by the voices of the past or the not-yet formulated possibilities of the future.³⁷

Despite these differences, scholars note that Derrida, as co-editor of the publication *Philosophy and Effect*, was instrumental in bringing Abraham and Torok to a wider audience through his endorsement of their work in his essay, "The English Words of Nicolas Abraham and Maria Torok" in 1976. Derrida had not written much about ghosts prior to his association with Abraham and Torok, but henceforth there would be a ghostly presence in his writings, not only in *Specters*, but in *Archive Fever*, *The Work of Mourning* and other texts.

Stephen Frosh, in *Hauntings: Psychoanalysis and Ghostly Transmissions* (2013), discusses the nature

³⁷ Davis *Haunted Subjects* 13

of being haunted by memories (including, like Abraham and Torok, inter-generational haunting). Although in his view the transmission is more direct and literal, the traumatic experiences he documents recognises that time is often a redundant concept when dealing with the nature of being haunted.

It is precisely the collapse of time that is endemic to the experience of ghostliness; that which should have been dealt with remains unsettled, that which should be properly still to come is already with us now. Our steps are dogged by both past and future; we are never left alone.³⁸

Frosh concentrates on a psychoanalytical framework for his explorations, drawing on multiple sources, most notably, Freud, Lacan and Schwab. Frosh seeks to extend and confirm the theories of Abraham and Torok as he discusses the idea of 'the psychic' which he describes a blend of fantasy, the mind and suggestions of the occult:

The psychic is that space in which unconscious personal elements and unconscious social elements come together, to make us feel possessed and not in control of ourselves. After all, psychoanalysts attest to how the experience of being haunted, of being taken over by something that arrives unexplained from somewhere else, unbidden, often unwelcome, but sometimes consolatory, is the most obvious and routine experience of all. Unfortunately, we hide from it most of the time³⁹

Having only relatively recently been introduced to the concepts of 'the crypt' and 'traumatic inheritances', I have been working cathartically my way through certain moments in my own life

³⁸ Stephen Frosh *Hauntings: Psychoanalysis and Ghostly Transmissions* (Basingstoke: Palgrave Macmillan, 2013) 166

³⁹ Ibid 167

through the creation of my more personal artworks for this project. These themes will be discussed in depth in chapter 3. My interest in Derrida's as well as Abraham's and Torok's theories is key to this project and to this end I return to Sadeq Rahimi, who states that both theories of hauntology, while disparate, are not incompatible:

While one approach identifies haunting as a foundational and inevitable process at the root of human selfhood, the other recognises in haunting a pathology, an abnormality in need of intervention and exorcism. Despite the apparent conflict, however, it is possible and in fact preferable to recognise the ways in which the two models are not necessarily incommensurable, even if in terms of direct applicability they might fit different bills. The two theories are not referring to different processes, and the terms of normalcy and pathology used here to highlight the differences do not necessarily establish mutual exclusion. Think of the basic psychoanalytic notion of neuroses and their formative role in human development and psychic processes for instance, as opposed to the lay conception of neuroses as pathologies that one needs to recover from.⁴⁰

Similar observations are made in Dylan Trigg's *The Memory of Place: A Phenomenology of the Uncanny* (2012). In the chapter entitled "This Place is Haunted", Trigg's critique of Derrida suggests that his theory of hauntology is very open to interpretation, according to the context in which it is being applied:

The porous interpretation hauntology lends itself toward, advantageous in many cultural respects, means that its structure is basically indexical, there to be employed to diverse ends. That a conviction in the actual existence of ghosts is secondary to the overall hauntological project attests to the subordination of the spectre to the metaphor, a

⁴⁰ Rahimi, "Ghosts, Haunting, and Intergenerational Transmission of Affect: From Cryptonymy to Hauntology" *Psychoanalytic Discourse* 1: October (2015) 44

metonym, or a trope. As an ambassador for another cause, the ghost's voice is lost in a blur of academic discourse, and thus nullified in the realms of commentary and textual analysis.⁴¹

A collection of responses to Derrida's *Specters* by his contemporaries is gathered together in Michael Sprinker's *Ghostly Demarcations: A Symposium on Jacques Derrida's Specters of Marx*.⁴² The 'symposium' of the title is in name only, as this is actually an anthology of essays by nine different authors, including Fredric Jameson, Terry Eagleton and Antonio Negri, in which Derrida's text is critiqued, with the final essay being a response by Derrida himself. The responses are varied, from recognition of Derrida's contribution to overall Marxist thinking (Jameson), to outright hostility (Eagleton), with variables between these two polemics.

A further observation of the nature of hauntology is summed up neatly (and in my own mind amusingly, although I doubt that this was the author's intention) in Christina Lee's collection of essays by authors discussing the nature of absence, *Spectral Spaces and Hauntings: The Affects of Absence* (2017). In his essay that takes its title from Macbeth (after Macbeth sees the ghost of Banquo) "Our monuments shall be the maws of kites" Christopher Collier states:

In typically Derridean fashion, hauntology destabilises its own origin by pointing to its non-identity with itself.⁴³

This phrase would no doubt have tickled Derrida with its reciprocal cancellation of his own concept, and it is a fairly typical of some of the writing I have looked at in this area. The concept of the ontological subject, the presence of which is haunted by the non-present 'spectre' in a non-temporal

⁴¹ Ibid 285

⁴² Michael Sprinker, Terry Eagleton, Fredric Jameson, Antonio Negri, et al. (eds.) *Ghostly Demarcations: A Symposium on Jacques Derrida's Specters of Marx* (London: Verso Books, 2008)

⁴³ Christopher Collier, "'Our Monuments Shall Be the Maws of Kites': Laura Oldfield Ford and the Ghosts of Psychogeography Past" in Christina Lee, *Spectral Spaces and Hauntings, The Affects of Absence* (New York: Routledge, 2017) 166

realm, is the essence of hauntology. Yet, it is also a concept that could be seen by some as having been constructed on shifting sands.

The spectral turn and Mark Fisher

One of my aims with this project is to link the theory of hauntology with the impetus of the artist's creative process, principally in my own art practice. In a 2002 essay entitled "The contemporary London Gothic and the limits of the 'spectral turn'", Roger Luckhurst describes the change in definition of the ghost in cultural and literary theory in the mid to late 1990s, inspired by Derrida's *Specters*. This 'spectral turn' influenced a number of writers in the new century, one of whom was a cultural theorist blogging under the name of 'K-Punk', Mark Fisher.

As I stated in my introduction, Fisher is an important figure in hauntological studies and his shadow looms large over this thesis. In his recent book about hauntology, Merlin Coverley suggests that "if Derrida is the father of hauntology then it is Fisher who played the greatest role in bringing this concept within the purview of popular culture".⁴⁴ A Google search for hauntology will quickly bring up his essay "What is hauntology?" which discusses how the original Derridean concept relates to music, cinema and television, quoting the philosopher's initial use of the term and often referring to Jameson's postmodern theory. Fisher suggests that Derrida is "settling his accounts" with philosophers Paul Virilio and Jean Baudrillard in *Specters of Marx*, as 'tele-technologies' collapse space and time.⁴⁵ During a lecture entitled "The Slow Cancellation of the Future" at the *Everything Comes Down to Aesthetics and Political Economy* seminar at MaMa Zagreb in 2014, Fisher spoke about the modern world as being in a "temporal malaise", the concept of "clotted or blocked time", and how new cultural forms and trends are being curtailed due to the past constantly repeating itself.⁴⁶ He suggests that "time is flattened" and the specificity of the moment has disappeared. For

⁴⁴ Merlin Coverley *Hauntology, Ghosts of Futures Past* (Harpenden: Oldcastle Books 2020) 9

⁴⁵ Mark Fisher, "What is Hauntology?", *Film Quarterly*, September 1, 66:1 (2012) 16

⁴⁶ "The Slow Cancellation of the Future" is a phrase borrowed by Fisher from the Marxist author Franco Berardi in his book *After the Future* (2011)

Fisher, progress towards a present day cultural 'zeitgeist' denoting a specific period is currently impossible:

The dimension of the future has disappeared... we are trapped in the twentieth century still... what it is to be in the twenty first century, is to have twentieth century culture on high definition screens, or distributed by high speed internet⁴⁷

Fisher wrote extensively in the area of hauntology, concentrating on how the past, present and future have collapsed. He also embraced this notion of the 'lost future': an envisaged future which was not to eventuate. In 2006, both he and fellow theorist Simon Reynolds recognised elements in contemporary music production by a diverse range of artists and producers that could not be easily classified, but all had a spectral quality; the use of spooky electronic sounds, sampled tracks from the near and distant past, and the addition of reverb and distortion. Both writers could see that Derrida's theory of hauntology was a good fit for this previously disparate style of sound:

Here we confront the temporal crisis around which sonic hauntology is continually circling. The problem is that the electronic sounds produced between the 1950s and the 1990s remain sonic signifiers of the future — and, as such, they are signs that the anticipated future never actually arrived.⁴⁸

The influence of Fisher and Reynold's musings on hauntology have seen many cultural theorists engage with the topic, such as Grafton Tanner in his *Babbling Corpse: Vaporwave and the Commodification of Ghosts* (2016). As an extension of the work done by Fisher and Reynolds, this text explores the nostalgia associated with sampled sounds from the 1970s in the spectral niche of the music industry in popular culture, with which what much of the rhetoric surrounding hauntology

⁴⁷ Mark Fisher, "The Slow Cancellation Of The Future", YouTube video, 46:14, posted by "pmilat", 22 May 2014, 5:40

⁴⁸ Mark Fisher, "The Metaphysics of Crackle: Afrofuturism and Hauntology". *Dancecult: Journal of Electronic Dance Music Culture*, 5:2 (2013) 4

was to become associated.⁴⁹

Mark Fisher writes from a left-wing perspective. He links the nostalgic elements of hauntology with the rise of neoliberalism in Britain that began in the 1970s and brought an end to the perceived intellectual and cultural diversity of his own youth, resulting in “a hauntological melancholia” as he calls it.⁵⁰ Fisher defends external criticism that hauntology is mere ‘nostalgia’:

...nostalgia compared to what? It seems strange to have to argue that comparing the present unfavourably with the past is not automatically nostalgic in any culpable way, but such is the power of the dehistoricising pressures of populism and PR that the claim has to be specifically made.⁵¹

Fisher, in both *Ghosts of My Life* (2014) and *The Weird and the Eerie* (2016), discusses popular film, television, music and cult-culture through the spectrum of hauntology and lost futures. He also examines these themes on the micro level, offering a personal perspective on the way hauntology relates to the individual and the family unit. Fisher’s work strikes a particular chord with me, given that during the course of this project I dealt with the death of both my parents and the empty house that was the family home. The subsequent tsunami of memories and ghosts from the past that have manifested in my work is explored in chapter 3. Fisher nails down the nature of returning phantoms within the family structure:

You don’t have to believe in the supernatural to recognise that the family is a haunted structure, an Overlook Hotel full of presentiments and uncanny repetitions, something that

⁴⁹ Vaporwave (a term coined in 2010) is a musical style of samples, dubs, loops etc. In many ways a successor to the hauntological style of music originally slated by Fisher and Reynolds.

⁵⁰ Mark Ambrose (ed), *K-Punk, the collected and unpublished writings of Mark Fisher (2004-2016)* (London: Repeater books, 2018) 684

⁵¹ Mark Fisher, *Ghosts of My Life, Writings on Depression Hauntology and Lost Futures*, (Hampshire: Zero books, 2014) 25

speaks ahead of us, instead of us...⁵²

Following his death in 2017, the podcast series *The Hour* by RA (Resident Advisor) Exchange dedicated a portion of its program to discussing Fisher's life and work as a tribute, including interviews with writers Simon Reynolds and Adam Harper. When asked about how Derrida's original theory of hauntology was linked to the genre of music he and Fisher championed, Reynolds was remarkably honest in his recollections:

I think a bunch of us starting using the word. Mark Fisher was one of the other main writers, in his blog *k-punk* and in pieces for various magazines... so it was kind of a joint project. I think I may have proposed it as a genre name on my blog... We've got to call this something! It has all these associations with Jacques Derrida, which is interesting, and I read his book on hauntology... but it doesn't really apply here. I just like the *word*, because 'haunt' obviously deals with ghosts and the idea that memories linger and creep into your thoughts without you having any control over them. And '-ology' has this idea of science and lab coats and people experimenting... So the combination of the '-ology' and the 'ghosts'... I like that clash of the two things.⁵³

This telling quote is informative as apart from some elemental attributes, the hauntology genre of music is hauntological primarily in name only, not sharing the deeper psychological and socio-political tones of Derrida's text. The association with recurrent ghosts and laboratory experimentations is very much a latter-day repurposing of the notion of hauntology.

Although principally writing about music, Fisher also wrote extensively about supernatural television series such as *Life on Mars* and *Sapphire and Steel*, which dramatise time-altering scenarios. In one

⁵² Ibid 43

⁵³ Bob Fischer "The Haunted Generation", *Fortean Times* 354 (Dennis Publishing, London, June 2017)

of his texts about lost futures, Fisher discusses the final episode of *Sapphire and Steel*, where the central characters, through the network's cessation of the series, are left in a temporal limbo. Fisher equates this indeterminate state with contemporary society:

...this stasis has been buried. Interred behind a superficial frenzy of "newness", of perpetual movement. The "jumbling up of time", the montaging of earlier eras, has ceased to be worthy of comment; it is now so prevalent that it is no longer noticed.⁵⁴

Fisher's last published work is *The Weird and the Eerie* (2016) which aligns the perception of 'weirdness' and the feelings of 'eeriness' with hauntology. Here Fisher deals again with pop and cult subjects, including authors such as H.P Lovecraft and Philip K. Dick. He also discusses the work of filmmaker Andrei Tarkovsky, whose influence on my own work is discussed in the next chapter.

Having battled depression for most of his life Fisher committed suicide in early 2017. He was working on a new book entitled *Acid Communism* at the time. Following his death, a volume of over 800 pages was published by the company that he co-founded, Repeater Books (the title itself alludes to hauntological themes) in 2018. *K-Punk* (edited by Darren Ambrose) brought together Fisher's blog posts, reviews, articles and interviews between 2004 and 2016, including previously unpublished essays and the introduction to *Acid Communism*.

Fisher had worked with a number of writers, one of whom was Justin Barton, who wrote an extended essay titled "Hidden Valleys: Haunted by the Future" (2015). This text deals with his own personal experiences in a present haunted by both the past and his perceived future. I explore the themes of Barton's essay in my practical work, as it reflects, albeit in a literary way, the aims of my own PhD project.

⁵⁴ Fisher, *Ghosts of My Life, Writings on Depression Hauntology and Lost Futures* 6

Hauntology and the loss of future

A malleable exploration of both the concept of the haunted past, and the future which never arrives can be found in the work of Richard Littler, a writer and graphic designer. He has published a series of books, called Scarfolk in *Discovering Scarfolk*, (2014) and *The Scarfolk Annual* (2019), evolving from a 2012 blog that evoked 1970s nostalgia and aesthetic sensibilities that centre on a mythical region of England. When asked about links to hauntology in his own work, Littler saw more of a connection with Derrida's theory than Reynolds did with music, particularly in relation to lost futures:

Obviously popular hauntology doesn't have much to do with Derrida's idea about the ghost of communism haunting the present. But I think certain aspects of that *are* reflected in it. Particularly the idea of 'dream of the future', where we were all going to be living in houses that look like they were designed by (James Bond set designer) Ken Adam, and we'd all be heading to the moon. That dream of the perfect, utopian future that we were all aiming for... well, it never happened.⁵⁵

This statement by Littler is illuminating not just in its description of the cancelled future, but for a sense of loss that goes along with the realisation that the future is always imagined, but not always realised. Like Littler's Scarfolk, David Southwell's Hookland is a fictional English town, that its own mythology suggests once did exist, but vanished when Britain's county boundaries were redefined.⁵⁶ Existing now solely in the digital realm, Southwell does not give his audience a complete overview of the town, rather he drip-feeds small morsels of information about Hookland via his Twitter feed. Southwell is loosely of the same generation as myself, Littler and many others who grew up on a diet of 1970s television. Whilst Scarfolk evokes feelings of lost futures, Hookland is awash with ghosts of the past and Southwell has a strong sense of place in his writings.

⁵⁵ Fisher "The Haunted Generation", 33

⁵⁶ Fiona Maher "Visit Hookland" *Fortean Times* 354 (Dennis Publishing, London, June 2017) 38

Hookland is the recovered memory that you cannot dismiss.

Hookland is where all the weirdness you have edited out of your life comes flooding back.⁵⁷

Both Scarfolk and Hookland, and the baggage of grainy 1970s era memories they bring, sharpens my awareness of the inextricable connection between the ghosts of the past and our psycho-emotional life in the present: the way we can carry the past and our memories like an unavoidable burden. In her introduction to the 2008 republication of her seminal 1997 book *Ghostly Matters*, sociologist Avery Gordon outlines very clearly what it is to be haunted. Although recognising that trauma, oppression and exploitation on the part of the individual can, and often are, factors in a haunted state, Gordon argues that they are not the central drive. In her view, the spectre that appears has a purpose, which is to provoke a response, to deal with a situation.

Haunting is a frightening experience. It always registers the harm inflicted or the loss sustained by a social violence done in the past or in the present. But haunting, unlike trauma, is distinctive for producing a something-to-be-done. Indeed, it seems to me that haunting was precisely the domain of turmoil and trouble, that moment (of however long duration) when things are not in their assigned places, when the cracks and rigging are exposed, when the people who are meant to be invisible show up without any sign of leaving, when disturbed feelings cannot be put away, when something else, something different from before, seems like it must be done. It is this socio-political-psychological state to which haunting referred.⁵⁸

Gordon approaches hauntology/spectrality from the perspective of global concerns related to social

⁵⁷ David Southwell "Hookland: Folklore, Landscape Punk and Psychogeography, *Folklore Thursday*, <https://folklorethursday.com/urban-folklore/970/>, created 16/06/2016, retrieved 13/07/19

⁵⁸ Avery Gordon *Ghostly Matters, Haunting and the Sociological Imagination*, (Minneapolis: University of Minnesota Press, 1997) xv1

justice and equity. The call to action, or 'something-to-be-done' very closely resembles the demands made by the contents of the vault within Abraham and Torok's concept of cryptonymy. What comes to mind here are the countless ghost stories told over centuries of the ghost that appears to the living in an attempt to seek justice.

Closer to home, 'Fisher's Ghost' in Campbelltown, New South Wales is one example of the phantom trope of a person returning from the dead to seek restorative justice. In this instance, local pastoralist George Fisher appeared as a ghost, shortly after his disappearance in the 1800s, to have his unlawful killing made known and his murderer brought to justice.⁵⁹ This motif of retribution exacted from beyond the grave is a familiar narrative convention and is the reason for the appearance of the ghost in *Hamlet*. Derrida discusses these themes in relation to hauntology in *Specters of Marx*:

If I am getting ready to speak at length about ghosts, inheritance, and generations, generations of ghosts, which is to say about certain *others* who are not present, not presently living, either to us, in us, or outside us, it is in the name of *justice*.⁶⁰

Interestingly, rather than advocating the call to action, Derrida suggests in *Specters of Marx* that instead of exorcising the ghost, the individual should learn to live with it.⁶¹ My own artworks express a desire to reconcile with and accommodate the ghost of the past commensurate with the lived experience of the present, and will be discussed below.

Hauntology and ghosts in popular culture

Of late, the concept of hauntology, aided by blogs, websites and social media, has also found a place in, arguably niche, cultural discussions. In March 2019, the BBC published a five-minute video on its

⁵⁹ Iain Gillespie, *Haunted*, Sydney: Ten Network, 1985, 46:20

⁶⁰ Derrida *Specters of Marx* xiii

⁶¹ *Ibid* xvii

webpage titled “What is hauntology? And why is it all around us?”⁶² The subtitled video, in the manner of many short, sharply edited informative segments common to social media, takes the viewer through the basic premise of Derrida’s theory, evidence that hauntology is seeping into mainstream culture. During my lifetime, ghosts have been part of a visual and ongoing currency that originated in childhood. As a child munching on a fish-finger, boiled peas and carrots dinner, weekday evenings were spent watching 1970s television spooks such as *Casper, the Friendly Ghost*, Captain Gregg in *The Ghost and Mrs Muir*, and eastern spectres in the Japanese series *Monkey*. This era also coincided with episodes of *Doctor Who* awash in gothic-horror themes such as *The Talons of Weng-Chiang*, *The Horror of Fang Rock*, and *The Image of the Fendahl*. All of these themes were recognised and articulated in an essay ‘The Haunted Generation’ by Bob Fischer in the June 2017 edition of *Fortean Times*, which documented the growing phenomenon of people, principally now in middle-age, who recalled television and pop-culture memories of their 1970’s childhood in not altogether glowing terms. Fischer recalls a particular children’s program called *Bagpuss*, that now makes him “feel simultaneously reassured and unsettled”.⁶³ In the context of his essay Fischer suggests that hauntology, although originating with Derrida, has subsequently been appropriated as a blanket term used to describe this “retro-spooky movement” that recall television series and public information films remembered from childhood.⁶⁴ Further expanding on this theme of recollected memories of visual culture from the 1970s and 1980s over the course of 730 pages, *Scarred For Life* (also 2017) by Stephen Brotherstone and Dave Lawrence, covers a multitude of books, films, television series and commercials produced in the late sixties and seventies. The overriding theme of *Scarred For Life* is the general inappropriateness for children of many of these cultural artefacts, such as some of the more unnerving scenes in the early Tom Baker era *Doctor Who*, and television series such as *The Tomorrow People*, *Threads* and *Worzel Gummidge*. As I write this, Fischer, Brotherstone and Lawrence are touring Great Britain with a “Scarred for Life” live

⁶² “What is hauntology? And why is it all around us? Created 01/03/2019, www.bbc.co.uk/ideas/videos/what-is-hauntology-and-why-is-it-all-around-us/p0729knv

⁶³ Bob Fischer, “The Haunted Generation”, *Fortean Times*, 354, June 2017, p.30

⁶⁴ *Ibid* p.33

stageshow to capacity audiences, and Fischer has his own monthly “Haunted Generation” page in *The Fortean Times*. The plethora of references to haunting and hauntology is also evident in recent popular culture, albeit in more commodified and easily digestible parcels. Examples of this can be found in the animated series *Yokai Watch* and the various ghosts haunting Hogwarts in the *Harry Potter* series of books and films.

Although this project concentrates primarily on the theoretical concepts of hauntology, I will also be incorporating my interest in ‘the ghost’ and in particular the popularised children’s motif of the ghost as it appears in visual culture. These tropes have been effectively represented in recent films that deal with hauntological themes of time, memory and being/absence such as *A Ghost Story* and *Ghost Stories* (both released in 2017). Set in America, *A Ghost Story* concerns a musician who is killed in a car accident and then returns to the home he shared with his partner in the form of the white-sheeted ghost (a literal but wholly effective use of the motif). Eschewing entry to a higher-level exit portal, the ghost finds himself in a time loop that extends far into the future and deep into the past. The British *Ghost Stories* film sees a sceptical ghost hunter and debunker tasked with investigating several unsolved cases of ghosts and hauntings. The film explores unresolved trauma from the central character’s past, elements of which return to haunt him.

There are literally thousands of books that have been written that ‘document’, discuss and analyse infamous cases of ghosts, haunted houses and the like. Just as the ‘Spectral Turn’ moved the definition of the ghost away from traditional forms, the actual visual ghost motif and the myriad of spooky tales are of keen interest to me, and I discuss these themes in chapter 3.

Derrida himself leaned towards the rational when discussing the concept of ‘the ghost’. There is, however, a lovely moment in the semi-improvised Ken McMullen film *Ghost Dance* (1983) when Derrida is asked if he believes in ghosts. Gesticulating with his pipe, Derrida gives an interesting

response, stating that “you are asking a ghost if he believes in ghosts”.⁶⁵ Frustratingly, just as he starts to speak about Freud having to deal with ghosts his whole life, his telephone rings and the moment is lost. “Now the telephone is the ghost” he says as he reaches for the receiver. In this seemingly banal moment Derrida responds to the question using his own complex definition — he himself is a ghost, we are all surrounded by ghosts, and the very act of photographing and filming his image multiplies the ghost effect. He did predict, as does the entire *Ghost Dance* film, that technology and the reproduction of images, would increase the number of ghosts in the future, making use of technology as their means of manifesting. This observation is prophetic, as our current digitally-driven society is proliferated with image-based social media applications such as Instagram, Tumblr and Snap.

In the mid-1980s, during a seminar with students in the United States, Derrida was shown footage from the film *Ghost Dance*,⁶⁶ in which he speaks with actress Pascale Ogier. What affected him about this incident was the fact that subsequent to the release of the film in 1982, the actress had died. It struck Derrida as significant that he should be watching footage of the then very much alive actress talking to him “from beyond the grave”. In his account of seeing once again the image of Pascale Ogier, Derrida implies that there is a close relation between film and the disorienting, deconstructive effects of spectrality.⁶⁷ For me, the modern technological advancement in digital recording and distribution of images has taken the concept of the spectre or phantom as defined in hauntology forward dramatically. As an illustration, during the course of this project I watched the feature film *Rogue One: A Star Wars Story*, a ‘prequel’ of sorts, to the original *Star Wars* trilogy. In multiple scenes, the stern character of Grand Moff Tarkin exudes a sinister presence as an administrator on behalf of an evil empire. As in the original trilogy, Tarkin is portrayed by English actor Peter Cushing, and he appears just as he did in the first *Star Wars* film in 1977, nearly forty years earlier. The

⁶⁵ Ken McMullen, *Ghost Dance*, Channel Four Films, Channel Four Television, Looseyard Productions, 1983 15:53

⁶⁶ McMullen, *Ghost Dance*

⁶⁷ Davis *Haunted Subjects* 21

spectral element within this situation that I felt very keenly was that Cushing had died in 1994, and although *Rogue One* was a new film (released in late 2016), none of the scenes that featured him used old footage from the 1970s. As a viewer, it was remarkable, not to say a little unsettling, to see an actor who I know to be long dead, looking as he did in 1977, talking and walking around as if he were in the present. This intriguing and ground breaking process of bringing a dead actor ‘back to life’ involved engaging a contemporary British actor (Guy Henry) of similar build and vocal cadences as Cushing to play Tarkin. Henry wore the same costume as well as dozens of digital performance capture sensors on his face during his scenes with his fellow actors. In post-production, and with the support of the estate of Peter Cushing, special effects gurus were able to place a ‘digital mask’ of Cushing on to Henry’s face, a painstaking process that took many months to achieve. Many people who have seen the film had no idea that the Tarkin character was a human/digital hybrid (except for those of us who are obsessive fans). Subsequent to the film’s release a spirited discussion arose online in fan forums and social media, as well as in the mainstream press, regarding the ethics of reconstituting a long dead actor to appear in a contemporary film.⁶⁸ With the recent advent of high-end digital appropriation of the faces living people, such as the ‘deep-fake’ phenomenon, theoretically this could be the beginning of famous dead actors appearing in new films. Long departed box office draws like Steve McQueen, Bette Davis, Humphrey Bogart, even Charlie Chaplin could be resurrected for the digital age.

Reflecting this present era and the place of Derrida’s spectre within it, Ethan Kleinberg in *Haunting History: For a Deconstructive Approach to the Past* (2017) argues that a Derridean hauntological approach to the writing of history, which makes the past significant to the contemporary reader, is particularly relevant in the context of new digital media. For better or for worse in this digital era, I am an active Tweeter and often post news items about art and artists, while also following many public art galleries, curators and individual artists. One potentially disquieting aspect of this activity,

⁶⁸ Jason Guerrasio “The actor behind the CGI Tarkin in 'Rogue One' tells us how he created the character” *Business Insider Australia*, January 10, 2017

is the fact that I am constantly reading tweets from the 'dead'. As I write this and I check my Twitter feed, I see that the Australian artist Brett Whiteley has just tweeted a personal observation about his art practice. Many artists are regularly tweeting (and instagramming) images of their works from beyond the grave, such as Irish/British painter Francis Bacon, who tweets images of his artworks on a weekly basis. I also often read direct quotes tweeted by the long dead mythologist Joseph Campbell and the writer Hunter S. Thompson. These events are of course not supernatural interventions or manifestations, there is simply a living individual who is messaging on behalf of the deceased. Mostly (as in the cases of Campbell and Bacon) the account is administered by the estate or foundation of the dead individual concerned, but sometimes Twitter accounts are created by followers or fans of the individual, and sometimes multiple accounts exist. This is not just a phenomenon in the realm of the dead. Many living celebrities, politicians and artists are represented by several social media accounts, prompting them to create account names with a prefix such as "thereal_" to signify that any other tweeters using their name are fakes. A quick search on Twitter reveals that controversial Young British Artist Damien Hirst has at least half a dozen accounts, one of which is described as "hirst_official". As Colin Davis says in *Haunted Subjects*, "Ghosts, the dead and the undead walk among us now as much as ever."⁶⁹

With regard to the ghost and its relationship to the academic field, Buse and Stott in their book *Ghosts, Deconstruction, Psychoanalysis, History* (1999) state:

...cultural historians are understandably reluctant to place themselves in the camp of the believers, for fear of losing all credibility within the camp of the sceptics, who constitute their audience and to whom they belong.⁷⁰

⁶⁹ Davis, *Haunted Subjects* 1

⁷⁰ Peter Buse and Andrew Stott *Ghosts, Deconstruction, Psychoanalysis, History* (New York: St. Martin's Press 1999) 5

Blanco and Peeren make the observation that the spectral turn has neither been prominent or adopted as a means of academic discourse when compared to “other critical reorientations”.⁷¹ A co-editor of *The Ashgate Research Companion to Paranormal Cultures* (2018), Sally R. Munt echoes this view, stating that “academia generally lags behind the social, academics being notoriously slow to catch on”.⁷²

When I mention the word ‘hauntology’ to people who enquire about my PhD, their immediate response is understandably heavily flavoured with their concept of ghosts. Since *Specters of Marx* there have been many takes on Derrida’s original theory, morphing and assimilating it to suit the purposes of the specific writer or artist’s discipline or genre. The concept, I would argue, is therefore even more relevant now than when Derrida stood up to deliver his paper in California in 1993, and as he predicted, the future has become even more spectral.

As Derrida stated in his 1997 essay “Marx c’est quelqu’un” (Marx is somebody)

The experience of ghosts is not tied to a bygone historical period, like the landscape of Scottish manors, etc., but on the contrary, is accentuated, accelerated by modern technologies like film, television, the telephone. These technologies inhabit, as it were, a phantom structure.⁷³

⁷¹ Maria del Pilar Blanco and Esther Peeren, *The Spectralities Reader, Ghosts and Hauntings in Contemporary Cultural Theory* (New York: Bloomsbury, 2013) 32

⁷² Olu Jenzen and Sally Munt (eds.) *The Ashgate Research Companion to Paranormal Cultures* (Oxford: Routledge 2018) 2

⁷³ Jacques Derrida, “Marx c’est quelqu’un” in Jacques Derrida, Marc Guillaume, Jean-Pierre Vincent *Marx en jeu*, Paris: Descartes & Co., 1997) 39

Chapter 2 — My previous work seen through a hauntological lens

Introduction

Having explored the theoretical underpinning of this project, in this chapter I will concentrate on the hauntological elements within my own artwork and the works of those artists who have been an influence upon me. I will also examine recent uses of spectral themes by artists and curators. I argue that my own preoccupation with hauntology and the spectral is not recent but has actually been there all the time, well before the research for this project brought the theory to my attention, and I will explore specific works in order to demonstrate this.

Looking inside the box

The phenomenon of ghosts, revenants, spectres and phantoms has been of interest to several key figures whose works I have read during this project. Both Karl Marx and Friedrich Engels included ghosts in their writings.⁷⁴ Indeed, Derrida categorises Marx's ghosts in great detail towards the latter part of *Specters of Marx*.⁷⁵ Sigmund Freud and Carl Jung also wrote about ghosts, indeed Jung openly documented several spectral encounters that he had, including an apparition he witnessed at the age of seven.⁷⁶ The most terrifying encounter he had was in the summer of 1920 when he travelled to England to give a series of lectures over several weeks.⁷⁷ A British professional colleague had found a farmhouse in Buckinghamshire for a bargain price that they leased for use on the weekends. In the foreword to Fanny Moser's *Spuk: Irrglaube oder Wahrglaube, (Haunted Misconception or True Belief)* Jung recounts the story in some detail, especially detailing the layout

⁷⁴ Martyn Hudson *Ghosts, Landscapes and Social Memory*, (Abingdon: Routledge, 2017) xix

⁷⁵ Jacques Derrida, *Specters of Marx* (London: Routledge, 1994) 179-185

⁷⁶ Roderick Main *Jung on Synchronicity and the Paranormal*, (New Jersey: Princeton University press, 1997) 2

⁷⁷ Maria Fleischhack and Elmar Schenkel (eds.), *Ghosts-or the Nearly Invisible, Spectral Phenomena in Literature and the Media* (Frankfurt: Peter Lang Editions, 2016) 59

of the house, including his own large bedroom, which seemed to be the source of spectral activity.⁷⁸ Jung tells of his inability to get a good night's sleep, a sickly smell that pervaded the room, noises such as dripping and creaking, and the sense that there was a presence in the room, brushing against the walls. The last straw for Jung was opening his eyes one night to see the partial face of an old woman glaring beside him in bed. He relocated to a smaller bedroom the following night and had no further issues.⁷⁹ The tale itself reads like a classic ghost story with all the familiar tropes that have been told many times in popular culture, literature and film: the house that is unbelievably cheap that no one else wants; the knowledgeable local villagers that will not stay in the building after dark; a ramping up of incidents the longer the interloper stays there; a forbidden room; and, finally the manifestation of a ghost. It also has a somewhat humorous conclusion, as after Jung leaves, his sceptical colleague decides to put the issue of ghosts to bed once and for all by sleeping in the room with a shotgun on his lap. Eventually this colleague is driven to dragging his bed outside and sleeping in the garden to avoid the supernatural forces within. The house was subsequently demolished by its owner.⁸⁰

This tale is relevant to my project not only due to the recurring ghostly motifs but also for the idea that the room itself was a haunted space. There is a heightened state of awareness, informed by memories of past events, either consciously or subconsciously, that brings forth these visions, in this instance, instigated by an olfactory stimulus. In Jung's account, the local girls that the visiting academics hire to cook and clean for them believe the house to be haunted, although it appears only a single room of the house seems to have contained paranormal activity.⁸¹ The drastic action of the owner of the property in tearing it down altogether as a result of the reported activity conveys just what an effect the reputation a haunted house can have. This story had an immediate resonance

⁷⁸ Fanny Moser *Spuk; Irrglaube oder Wahrglaube? Eine Frage der Menschheit* (Zurich: Gyr-Verlag, 1950) 12

⁷⁹ Carl Jung in Roderick Main *Jung on Synchronicity and the Paranormal* (New Jersey: Princeton University Press 1997) 63-68

⁸⁰ Ibid 67

⁸¹ Ibid 68

with me, given my experience when staying in a 'haunted house' during my Hazelhurst residency. It became a literal turning point for me and a central component of this PhD project. Although I did not experience paranormal activity, the mere suggestion of a haunted space was enough to open the creaky door in my own mind that fostered my deep interest in all things spectral.

So can a haunted space, like the room in question, be encapsulated on a smaller scale? A smaller space perhaps something shoebox size or thereabouts? While not all of my previous body of work can be 'retro-fitted' within a hauntological paradigm, I do believe there are a select number of artworks that I made where I unwittingly embrace spectral themes. My own small three-dimensional sculptures made between 2001 and 2016, best described as dioramas, are nearly always encased within a small space, usually consisting of a 3-sided box that contains the key storytelling elements of the artwork in figurative terms. In the vast majority of my miniature works, there is a separation of the artwork from the viewer by a clear plastic acrylic (often referred to as Perspex) cover, or 'box' that is placed on top of the plinth that carries the diorama. For me this clear box is not only a protective measure (from dust and prying hands) but also a device that offers the artwork containment. It literally captures and seals the essence of the scene within the small space. Usually the viewer stands before the plinth and peers into the box, a silent witness to the events that are taking place within that space. This activity and the form of a box on a stand reflect the many hours I spent (and those of my generation, as discussed by Bob Fischer in his "Haunted Generation" essay) staring at their televisions ('the box' being a common slang for television when I was a child). The now adult viewer returns to an activity from their childhood in peering into a world of toys and figurines. The photograph of the Melbourne Art Fair installation of my *Journeyman* exhibition (figure 5) is a case of life imitating art, as I took that photograph from the mezzanine floor above the main exhibition area in the Royal Exhibition Building, looking down into the space. The figures photographed in the art space echo the smaller figures inside the transparent boxed artworks, and I look down upon both.

For me, there is a charming resonance between the small spaces my dioramas occupy and Gaston Bachelard's *The Poetics of Space* which focuses on small boxes, cabinets and the like. Bachelard describes boxes in terms of the mystery and secrecy that can be hidden within these 'hiding-places',⁸² and talks about the existence of a "homology between the geometry of the small box and the psychology of secrecy".⁸³ Much like the younger me sitting before the television, transported to places secret and places other. As an exhibiting artist I am often asked by arts journalists about my practice. A standard response that I used to give was that I was doing exactly what I did as a child, just in a more informed way. From my perspective, the artworks that I have made in the form of boxes or dioramas that now span over two decades are an attempt to capture some essence or spirit that is intangible and cannot be put into words. They are also summations of my own memories, experiences, and responses to life and my world. I could keep them secret, but I choose not to. Bachelard, when discussing the enclosed spaces within caskets, puts it thus:

The casket contains the things that are *unforgettable*, unforgettable for us, but also unforgettable for those to whom we are going to give our treasures. Here the past, the present, and the future are condensed. Thus the casket is memory of what is immemorial.⁸⁴

This condensed space is deeply hauntological, evoking the sense of collapsed time, although unlike chests and caskets, which are more often than not completely opaque, my boxes are transparent. I could well place an opaque cover over the top of them, to secrete my works so no one could see them, like a shroud, but as an artist I am seeking to connect to the viewer, to *give* them my 'treasures', my memories for our shared pleasure. The viewer is then the one who connects with the work in such a way that it evokes memories of their own experiences. This intersects with the theory of hauntology, specifically the idea that not only do memories affect the way in which we live our

⁸² Gaston Bachelard, *The Poetics of Space*, (Boston: Beacon Press, 1958) 102

⁸³ Ibid 103

⁸⁴ Ibid 105

lives, but also the recognition of a potential future which is inevitably lost. Could these art objects be classified as haunted spaces? Are they haunted encapsulations of memories past and memories future, and therefore do they collapse the notion of linear temporal boundaries?

To attempt to answer these questions, I must recount a story that was conveyed to me by my then commercial art dealer, at a time when I had a successful solo exhibition at the Melbourne Art Fair in 2006. My exhibition, *Journeyman*, was essentially a narrative-arc depicting the life of an unnamed artist, which included aspects of my own life up until that point, many of them personal and sensitive. The central protagonist of *Journeyman* was a self-referential character, named Aecap, essentially an effigy of myself as an art student in the 1990s wearing an Atlanta Braves baseball cap. In *Journeyman*, the individual dioramas (of which there were 24), documented the process of Aecap producing artworks: the conceiving, making, promoting and suffering the artist undergoes in producing their work.

The Gate (figure 6) sees the Aecap character afloat in the middle of a dark and murky ocean, using an easel as a raft and a paintbrush as an oar (both of these items were recurring motifs in the exhibition and indeed ongoing accoutrements for the character). He is navigating towards a sinister looking framework that emerges from the ocean — timber stretcher bars, on which the figures of five mannequins dangle from ropes tied around their necks. On the top of the framework is an inscription in Latin, *vestri iter itineris extraho utriusque sin quod bliss* (your journey will extract both sin and bliss). During the week of the *Journeyman* exhibition, all of the works sold very quickly but *The Gate* remained unsold. Mid-week, old family friends of one of my art dealers, a middle-aged husband and wife, came by to see the show. They were taken around the exhibition and briefly told about each piece. When they came to *The Gate*, they were told about the themes inherent in the diorama: passing from one realm to another, via a portal, such as a gate, although in this instance for the character, it was a one-way and life-threatening journey. Like embarking on crossing the river Styx, or plunging into a black hole, there is no option for turning back. Deeper connections with

death and suffering underpin the work. The husband was transfixed by the work for several minutes, then burst into tears, crying uncontrollably. He had to go and sit in the back room of the gallery with his wife until he had regained his composure. *The Gate* clearly touched him enormously, making a direct and intense connection with something in his memory and a sense of grief. The couple ended up buying *The Gate* and it took up residence in their new home. This incident is relevant, not only for the emotional reaction my work evoked in the viewer, but also because the work, much like the room in which Jung was a guest, was a space conducive to unlocking something within the viewer. There was a heightened sensitivity on the part of the receiver of the work, which then enabled my message to come through. This was the first time I had been aware of such a reaction to my work.

I had a similar account related to me a decade later by a gallery volunteer during the *Adventures of Aecap* exhibition at Hazelhurst in 2016, but for different reasons. A disabled man in a wheelchair took the opportunity to position himself inside a large box entitled *Junior Artist* (figure 7) where the viewer becomes part of the artwork. The piece appeared in the manner of an oversized toy package, with a swing tag on the top, and there were other several pieces like that in the exhibition. *Junior Artist* gave viewers the opportunity to step inside the box and have themselves photographed as an artist. Although the piece (and indeed the entire exhibition) was aimed at children, the 'junior' of the title did not relate to age, but rather to an artist at an early stage of their career. I had intended the large box to have a small side door for people to enter and exit, but during the making of the work, the Hazelhurst curator suggested to me that the back of the box be left open, to allow for wheelchair access. The man in the wheelchair had apparently had a desire to be an artist that had not been open to him, and he became tearful when he entered into the artwork. This was not just because of an imagined childhood future, now lost, but because of the suggestion of its potential reinstatement in the easy access to the artwork and the imagined identity of the artist, in spite of the practical logistics of his wheelchair.

Artists of influence

Working with the idea that an artwork can be a small 'haunted' space, I now turn to the work of two artists who were strong influences on my previous art practice. The first, Joseph Cornell, has been a strong influence in terms of aesthetics and form. The second, Ian Fairweather, who I became aware of as a very young child, has remained a pervasive, spectral presence ever since. Robert Hughes describes Joseph Cornell's work as a 'world in miniature' which is also a phrase that I have often heard in the context of my own sculptural works.⁸⁵

Joseph Cornell was primarily known for small three-dimensional boxes, made at his kitchen table or in his basement or garage, which incorporated a multitude of found objects, many of them containing Victorian era bric-a-brac, as well as photostat copies and cut-outs taken from historical photographs and artist monographs (figure 8). Cornell did not ever travel overseas, indeed he rarely left New York City, but he did voraciously consume travel guides, maps and literature to do with Europe, particularly France, which then informed his work. In *American Visions* Robert Hughes says that Cornell "had a melancholy nostalgia for places he had never been".⁸⁶ This observation is deeply spectral in its implications. From this perspective, Cornell displays not only a temporal disruption, in terms of reproducing images of the past, but also a geographical displacement. It is as though in his own mind, his romanticised and idealised Europe may have been sullied by an actual physical trip there. This is not unusual with artists. American Abstract Expressionist painter Jackson Pollock was highly influenced by Picasso, but neither Picasso nor Pollock respectively ever made the trip across the Atlantic to America or Europe. Irish/British painter Francis Bacon created his own shocking version of Velazquez's 1650 masterpiece *Portrait of Pope Innocent the tenth* in 1953, entitled *Study after Velazquez's Portrait of Pope Innocent the tenth* after seeing a reproduction of the Spanish painting in a book. He had never seen the original that hangs permanently in The Prado public art gallery in Madrid, and even after completing the painting, he avoided ever seeing the original, even

⁸⁵ *American Visions: The Empire of Signs*, directed by Julia Cave, 1997, 28:21

⁸⁶ *Ibid*, 27:56

when in Madrid.⁸⁷

The boxes that Cornell created before and after World War II encapsulate a sense of nostalgia but are also eerie in their stillness. Peter Schwenger, author of *The Tears of Things: Melancholy and Physical Objects* suggests that the objects within Cornell's boxes, often picked up from flea markets and second-hand stores before being sealed forever in the artwork, could be regarded as mental debris:

The debris in question is quite literal... where random physical objects elicit a narrative pattern or attach themselves to an already existing one.⁸⁸

The objects that Cornell placed inside his boxes have the traces of another life, they are already layered with meaning and association and therefore they add another dimension to the intensified and claustrophobic way in which they are displayed. I suggest that Cornell's work, and the work of artists who physically encapsulate their three-dimensional objects within a contained structure, such as a box, can be considered as a visual variation of Abraham and Torok's cryptonymy. The contents inside the box are of such a nature that they need to be shut within an enclosed space, to seal them off from the viewing public, or, in a simpler sense, from the artist themselves. For Cornell, many of the boxes held objects that held special meaning. Cornell was a Christian Scientist for most of his adult life, and therefore a believer in religious practices such as faith healing and a sympathetic view towards spiritualism. These objects were an ongoing spectral presence in his life. In the final paragraph of her biography of Cornell's life, Deborah Solomon suggests that:

No artist has ever been more death-haunted than Cornell, who found redemption by

⁸⁷ John Russell *Francis Bacon* (Norwich: Jarrold and Sons Ltd 1979) 39

⁸⁸ Peter Schwenger *The Tears of Things: Melancholy and Physical Objects* (Minneapolis: University of Minnesota Press 2006) 144

listening to messages from the illustrious dead and believing in life beyond the grave. Cornell can make believers of us, too. For we don't have to worship anything except art to know that Cornell is still very much with us. Through the example of his melancholy life and the sublime achievement of his art, he haunts us as vigorously as the dead once haunted him.⁸⁹

In Solomon's reckoning, Cornell himself, along with his work, has become a spectral presence. For me this is particularly true, in the intensity and effect of his work and its associations with memory, nostalgia and loss. These are deeply hauntological elements, and Cornell could well be regarded as an artist that embraced hauntology decades before the concept was conceived.

The ongoing influence and legacy of Cornell is revealed in the work of artists Chris Kubick and Anne Walsh, who collaboratively produce artworks under the name *Archive*. Between 2001 and 2005 they produced a body of work entitled *Art after Death*, which included five spiritualist mediums who attempted to make contact with the spirit of artist Joseph Cornell in the presence of three of Cornell's assemblages:

The primary material of "An Evening with Joseph Cornell" was a series of audio recordings documenting 'interviews' we conducted in 2002, in the presence of Cornell's box constructions, at the Whitney Museum of American Art. The lecture presents extended samples of the five spirit mediums through whom Cornell communicated, framed by an admittedly witty but also serious and analytical narration and illustrated by slides of Cornell's enigmatic works, journal entries, paper ephemera, family photos, historical photos of his NYC 'haunts', film stills, and related themes. We discuss the various ethical and practical issues involved in the making of the "Art After Death" series of which the Cornell work is a part: the odd conflation of art historians and spirit mediums; the uncanny 'truths'

⁸⁹ Deborah Solomon *Utopia Parkway, The Life and Work of Joseph Cornell* (New York: Farrar, Straus & Giroux, inc 1997) 374

which emerge; the meaning of 'inspiration'; the ownership of an artist's legacy, and much more.⁹⁰

Cornell was an artist who was both haunted and haunting. His spaces have an atmosphere that the viewer is invited into. In relation to my own art practice, the placement of objects together in a contained space is a commonality, but also an area where my work differs from Cornell's. His work is largely assemblages cobbled together from often disparate found objects (dolls, clay pipes, glasses, cork balls). My own works (chiefly dioramas) have a tight narrative structure governing the world of the work. The majority of objects contained within them are humanoid figures and nearly all made by me. Cornell's aesthetic is clearly antique, while my works are generally clean and do not utilise antiquated objects. Cornell's aim is to "invite the spectator to elicit further dreams and musings if such he might care to do",⁹¹ whereas I usually have a clear and intentional story that I give the viewer as a starting point.

One example of my work that does utilise older objects however is a piece from the 2016 *Adventures of Aecap* exhibition entitled *In the Depths of the Forest* (figure 9). This work sees Aecap and his dog, Impasto, running for their lives through a thicket of well used paintbrushes of various sizes. During the formulation of this work, I watched an interview with the conceptual artist Robert McPherson, who spoke about his 1977 "scale from the tool" series that had paintbrushes and block panels repeating the colours of the brush, hanging on a wall. In the context of this series, he spoke of how the art of painting was a 'circular' exercise:

On the end of that, there is a perfect symmetry. If you hold the brush, you have a wooden handle (plastic now), but a wooden handle, you have a metal ferrule... and you have a hogs'

⁹⁰ Anne Walsh and Chris Kubick, "Essay for Liner Notes: Visits with Joseph Cornell", *Art After Death*, 3 (2004) 1

⁹¹ Dawn Ades, "The Transcendental Realism of Joseph Cornell", in *Joseph Cornell*, edited by Kynaston McShine, (New York: Museum of Modern Art, 1980) 33

bristle brush, so when I hold the brush I complete the symmetry as an artist because you've got a mammal on either end of the brush. Me as a mammal, metaphorically you have the pig on the other end, so there's this circularity.⁹²

Nearly a decade earlier I had also used a forest of brushes in the diorama (*Stay Faraway so close* (2007, figure 10) where I used my own gnarled paintbrushes as trees to populate the forest. In this instance, the figure is a likeness of the Scottish/Australian painter Ian Fairweather (1891-1974) and the timber is a forest of pre-used paint brushes. Fairweather lived an itinerant life with stints in India, China, Sri Lanka and the Philippines, serving with the British Army in both world wars. In the 1950s, he settled on Bribie Island off the coast of Brisbane in Queensland. He lived in the middle of the scrub, in a thatch hut he built for himself, painting by the light of a hurricane lantern at night.⁹³ My work shows Fairweather striding through the forest of brushes as he listens to his iPod and checks his flip phone (this work was made in the pre-smartphone era before song libraries could be played on mobile telephones). The context is paradoxical as Fairweather appears as he did in the 1960s and early 1970s, well before the advent of mobile and digital technologies. He used to make his way to the local shop wearing his flannelette pyjama top, as documented in the photographs by Robert Walker⁹⁴. The scene is deeply hauntological — time has collapsed within the diorama containing the figure of Fairweather, while the eternal scrub and brush of the Bribie Island environs are replaced by literal brushes, well used and with a history. The brushes in the work were inspired in part by the tremendous, narrow upright trees prevalent in that region of Bribie Island. This work is significant for me on many levels. One of my earliest childhood memories is of my father driving my mother and I an hour or so north of Brisbane one weekend in the mid-1970s. My faded memories of the day consist of seeing dry scrubby bushes, tall trees and people standing around. There was the face of an old man carved into the side of a tree. My parents came home with a small

⁹² "An Evening with Robert MacPherson", interviewed by Rex Butler, videorecording, (hosted by The University of Queensland Art Museum, 2013), 1:14:15

⁹³ Stephen Alderton, *Ian Fairweather, an Artist of the 21st Century* (Lismore: Lismore Regional Gallery, 2006) 7

⁹⁴ *Ibid* 35

postcard that had a picture of the old man, who was an artist, on it. Years later I realised that the location had been Bribie Island and the old man was Ian Fairweather. My father must have read about the death of a famous artist on Bribie Island in the newspaper and decided to take us on a day trip. I suspect his motivations were less to do with the artistic side of Fairweather, and more of interest in a fellow countryman (both were born in Scotland). In this way, one of my earliest memories became associated with not only Ian Fairweather, but with the particularly dry and scrubby brush associated with the flora that grows in the sandy loam of Bribie Island. Reflecting on this incident, I suggest that it had a significant, if unconscious, influence on my later decision to become an artist. Fairweather would have been the first name that I would have associated with the concept of being an artist. His presence has therefore been there for nearly all my life. In a sense, the ghost of Fairweather has been omnipresent, a timeless entity who never ages, his visage remaining the same throughout the decades. In many ways, he is an almost mythical, God-like figure to me, replete with white hair and beard, whose spectral presence “up there at Bribie” is still detectible when I stand in the trees and scrub that would have looked identical to the time during which he lived and worked there. In *Spectres of Marx* Derrida speaks repeatedly of omnipresent spirits that resonate within an individual, and in this instance the woods at Bribie Island is ground zero for this activity.

In the 1990s I made several pilgrimages to Bribie Island, to locate some of the areas that Fairweather frequented. I happened upon a local resident who had lived on the island for several decades, who was familiar with the artist. He told me that he was always asking the local policeman to “lock him up” for vagrancy, and that he would cross the street if he saw Fairweather approaching “because of the smell”. However, this man did offer something useful in directing me to some other locals, Ralph Latcham and his wife, then in their 80s, who had lived close to Fairweather’s hut and assisted him from time to time. I spent an afternoon in their company, gleaning lots of anecdotes about the artist,

and came away with Latcham's self-published book about Fairweather.⁹⁵ Mrs Latcham spoke about Fairweather's soft voice and lilting Scottish accent and remarked on his blue eyes, "bluer than any eyes I have ever seen" (most photographs of Fairweather are black and white so this is a valuable fact). I also discovered that Latcham had both carved the face of Fairweather onto the tree that I had seen as a toddler over twenty years earlier, as well as producing the postcard that my parents had acquired that day.⁹⁶ On other trips in the 1990s and into the 2000s, I found the area that Fairweather's hut had stood (it is now a park) and followed his footsteps through the scrub to the Bribie shoreline (figure 11).

Fairweather, not so much his art, but his life, was clearly a preoccupation in my earlier artistic life and influenced the subject matter of my work. His own paintings were calligraphically influenced figurative abstractions, similar to some of the more gestural works by the New York School of Abstract Expressionists, such as Lee Krasner, but without the tactile sense of an impasto surface. Whereas many of the New York School artists eschewed narrative in favour of formalism, Fairweather's paintings have a strong focus on narrative. One of his best works is *Epiphany* (1962, figure 12) that tells the New Testament story of the massacre of the innocents. I used a Fairweather painting in a work called *Abide with Me* in 2003 (figure 13), where the Aecap character is hunched in the foetal position on a small island surrounded by water and submerged objects, including a replica of a detail of Fairweather's painting. The diorama is based on a sequence in the Russian director Andrei Tarkovsky's film *Stalker* (1979), known as 'the dream'. The movie itself is in turn partially based on the 1908 asteroid event in Tunguska, Siberia. It concerns two men, guided by the 'stalker' of the title, who enter a forbidden zone, a dangerous place in which the topography is constantly moving so as to disorient any visitor. In the film it is said that in the middle of this zone is a room where all one's dreams come true. The sequence in the film is a moment where time seems to

⁹⁵ Ralph Latcham *The Mystique and Philosophy of Artist Ian Fairweather* (Bribie Island: Historical publications 1991)

⁹⁶ During the course of my research I discovered that Ralph Latcham died in 1997, the same year I spoke with him.

coalesce, to collapse. The central character appears to slip into a limbo of his own experience, and many of these spectral themes fed into *Abide with Me*, such as the collapse of time, which is very much a feeling I have when I visit the 'Fairweather zone', given my own history.

In my first solo exhibition in Sydney in 2006, I included another Fairweather-related piece, and in 2011 I made a body of work where I created effigies of twelve Australian artists entitled *Dinky-Di*. In this piece, Fairweather is prominently taller than all the other artists (figure 14). This was both pointed out to me and remarked upon during the exhibition opening, although it was not a conscious effort on my part to make Fairweather loom large above the rest and he just turned out that way. In fact, the entire series, a breakaway from my usual small dioramas, was in fact heavily influenced by the fact that our first child had been born the year before, and the figures were about the same size as him at twelve months of age. Another observable influence was the size, colour and scale of the figures often attached to coin-operated children's rides in shopping centres, such as *Sesame Street* characters and *Peppa Pig*,⁹⁷ which played a part in my shopping experiences with a one-year-old.

One of the motivations for doing both *In the Depths of the Forest* and *Abide with Me* was the textual commonality of the words used to describe the environs of a forest. 'Brush', 'dry' and 'scrub' are all words that are both associated with the Australian bush and also with the act of painting. In *In the Depths of the Forest*, Aecap, with his small brush in hand, has ventured into the same forest that Fairweather strode through. However, instead of a comforting stroll, Aecap and Impasto are fleeing through the thicket, trying to find their way out, although they are likely running in circles. They may have followed the spectre of Fairweather into the brushes, but once in there, they are trapped. In this instance, the symmetry that McPherson spoke of is out of reach for the artist: the mammals on the ground are forever separated from the hogs' hair of the large brushes, which are high above the

⁹⁷ At the time of the exhibition in Sydney, a critic described my show on social media as "Postman Pat meets The Shock of the New".

running artist, and the handles (or 'ends') of the brushes, are buried deep in the ground, impossible to access. So Aecap and Impasto keep running around and around, endlessly repeating their steps, Aecap still holding his tiny brush. It is like the maze that cannot be successfully navigated or the forbidden zone in *Stalker* that keeps changing its geography so that there is no escape. Like the topography in Tarkovsky's zone, or the frenzied chaos and confusion of process of painting, so too, the artist is stuck in the geo-temporal loop that keeps repeating.

Hauntology in art spaces

While there are multiple books and articles that concentrate on artists who have depicted haunted aspects of the visual image, there have been far fewer art exhibitions in public art galleries that contain artworks that specifically reflect Derrida's theory of hauntology, or more broadly, the concept of spectrality. A notable exception to this, and an influential one for this project, was an exhibition I became aware of that took place at the Berkeley Art Museum and Pacific Film Archive (BAMPFA), California, between July and December 2010. This exhibition brought together 52 artists on the hauntological themes of ghostliness, memory, grief and loss. A year earlier a comprehensive discussion of hauntology was posted online by academic Adam Harper on his "Rouge's Foam" blog titled "Hauntology: The past inside the present" (2009). Harper, using nearly 15,000 words, discusses hauntology in relation to several areas across the arts. Although the visual arts is only a small portion of his analysis, Harper's blog was the impetus for BAMPFA director Laurence Rinder and artist and musician Scott Hewicker to stage a group exhibition entitled *Hauntology*. Rinder became fascinated by Derrida's concept after being introduced to the theory by Hewicker, both jointly curating the exhibition as a direct response to Derrida's theory.⁹⁸ Works were drawn primarily from the Berkeley collection, with numerous Bay-area artists represented. The museum publicised the show as being the first time artworks were displayed "through the framework of hauntology".⁹⁹ The list of artists

⁹⁸ Hewicker spoke about being influenced by the eerie reworked recordings of musician Leland Kirby who, under the moniker of "The Caretaker", presents lengthy reverb-rich renderings of 1930's ballroom music.

⁹⁹ "Hauntology; a conversation with Lawrence Rinder, Scott Hewicker, and Kevin Killian" YouTube video, (Berkeley Art Museum and Pacific Film Archive), 24 August 2010, 3:15

included Luc Tuymans, Peter Doig and Francis Bacon, but also incorporated such diverse practitioners as late nineteenth century painter James Whistler and mid-20th century photographer Diane Arbus. A recorded discussion between the curators and writer Kevin Killian was a valuable resource for me, especially Rinder's sophisticated take on hauntology from a visual arts perspective. He speaks to the theory with the zeal of a convert and the Berkeley Art Museum were kind enough to supply me with the list of artists and artwork details (appendix 2).¹⁰⁰ Of the artists represented in the *Hauntology* exhibition, the work of Los Angeles based painter Miller Updegraff reflected many of the eerie visual elements within my own PhD project with his painting *The Enigma of Kaspar Hauser* (2010, figure 14a).¹⁰¹ The curious story of Kaspar Hauser, a teenage boy who appeared in Nuremberg in 1828 claiming to have spent his entire life locked in a basement, who then died in mysterious circumstances at 21, is reflected somewhat obliquely in Updegraff's painting of a well-dressed elderly man sitting quietly in a period house (early to mid-twentieth century perhaps) looking towards an unseen window which illuminates the otherwise gloomy interior.¹⁰² The Kaspar Hauser tale was one I was well familiar with as a child through numerous 1970's-era books about mysteries and the unexplained alongside stories of ghosts, quicksand, and the Bermuda Triangle. The painting is blue-grey monochromatic and portions of it seem to be age affected, like an old photograph, or indeed a photograph that has not developed properly. Updegraff has also sprinkled a fine mist of glitter in areas of the painting that perhaps represent unfettered memories or ethereal spirit forms, a technique also used by Updegraff the following year with *The nothing that is not there and the nothing that is* (2011, figure 14b) which in itself is a phrase wholly coalescent with Derrida's theory of hauntology.¹⁰³ Eleven individuals sit around a table in a séance, only five of the people are visible, the rest only suggested by disembodied hands, some of which could belong to the viewers of the

¹⁰⁰ Sadly during the writing of this paper I learned that Kevin Killian passed away (2019) <https://www.artforum.com/news/kevin-killian-1952-2019-80115>.

¹⁰¹ Although Updegraff's painting was completed the same year that the *Hauntology* exhibition was mounted, I have found no evidence that it was painted specifically for the exhibition, although it would have been a very recent acquisition by the BAMPFA. The painting's title spells Kaspar with an "E", unlike the historical name.

¹⁰² Wasserman, Jacob. *Caspar Hauser, The Enigma of a Century*. New York: Rudolph Steiner Publications, 1973.

¹⁰³ The title of Updegraff's painting is taken from the last line of *The Snowman* (1921) by American Poet Wallace Stephens (1979-1955).

painting, which again is monochromatic and seemingly partially undeveloped. Updegraff makes use of old found photographs as the basis of this series of paintings but as Ed Schaff observes in his 2010 review of Updegraff's work, his raw pigment-stained canvases belongs to a genre of contemporary painters such as Gerhard Richter, Luc Tuymans, and Johannes Kars who create "washing, fading images to speak of a tortured history they have difficulty (and rightly so) staring right in the face. The bluntness of the gratuitous looking deadens exactly the part of a person that needs to be developed to cope with trauma and horrible history. This is the prayer of these painters."¹⁰⁴ Tuymans and his work is also discussed in the Rouge's Foam/Adam Harper hauntology blog, indeed there is an artwork of his, and several other artists Harper cites including Peter Doig and D-L Alvarez in the *Hauntology* exhibition. Like Updegraff, Tuymans makes use of found photographs as an initial source, creating washy, faded paintings that convey a feeling both fleeting and ephemeral. Tuymans' work, such as *Passenger* (2001, figure 14c) is described by Adam Harper as works that "show the trace that remains when stains can't be bleached away and images can't be erased, how objects can be apparently cancelled and yet still remain".¹⁰⁵ Addressing Tuymans' repeated use of found photographs, Harper argues that Tuymans is using hauntology to "reinstate" the photographs "making them do the bidding of cultural ghosts".¹⁰⁶

Also based on a photograph (in fact, the only known photograph of the subject) is the late Californian artist Jess' portrait of Sarah Winchester (figures 14d, 14e). Heiress to the Winchester Repeating Arms Company fortune, Sarah Winchester was better known for creating the so-called Winchester Mystery House in San Jose, purportedly designed to confound malevolent spirits seeking revenge for being killed by her husband's rifles. Over the course of nearly four decades and on Sarah's orders, the Winchester house was bizarrely modified with staircases that led nowhere, doors that opened to walls or drops, and twisted hallways with secret passages.¹⁰⁷ The troubled mind of

¹⁰⁴ Schad, Ed. "The Paintings of Miller Updegraff" *ArtSlant Los Angeles* (15/03/2010). http://cliftonbenevento.com/wp-content/uploads/2011/11/UPD_Artslant_Mar2010.pdf (retrieved 09 June 2022).

¹⁰⁵ Harper, 2009

¹⁰⁶ Ibid, 2009

¹⁰⁷ Bartlett, Sarah. *Supernatural, The World Guide to Mysterious Places*. Sydney: Australian Geographic, 2014,

Sarah Winchester, discussed by Killian, Hewicker and Rinder, is described by Rinder as “the quintessential modern haunted figure”.¹⁰⁸ Following Sarah Winchester’s death in 1922 her house became a tourist attraction open to the public, and a feature film *Winchester* starring Helen Mirren was released in 2019.¹⁰⁹ The painting by Jess (Jess Collins, 1923-2004) of Sarah Winchester in the *Hauntology* exhibition is part of his *Translations* series that is painted in a paint-by-numbers style using heavy impasto techniques that owes much to the Californian Funk Art movement. The only known recognisable image of Winchester is buried beneath layer upon layer of thick paint, reflecting the layers of mystery that surrounded Winchester and her house, or the multitude of ghosts that weighed upon her.

In other group exhibitions of a similar nature, artworks tend to dwell on a theme of being haunted by past memories, rather than the specific theme of hauntology. In their introductory essay for the multi-media group exhibition *Haunted, Contemporary photography|video|performance* (2010) at the Guggenheim Art Museum (followed by a tour to the Guggenheim Bilbao), curators Jennifer Blessing and Nat Trotman state:

Much of contemporary photography and video seems haunted by the past, by the history of art, by apparitions that are reanimated in reproductive mediums, live performance, and the virtual world.¹¹⁰

The exhibition itself contains a great many photographs, video-works, collages and installations by mostly very well-known artists (for example, Abramovic, Warhol, Wearing, Rauschenberg) that do

36

¹⁰⁸ “Hauntology; a conversation with Lawrence Rinder, Scott Hewicker, and Kevin Killian” YouTube video, (Berkeley Art Museum and Pacific Film Archive), 24 August 2010, 28:00

¹⁰⁹ <https://www.winchestermysteryhouse.com/>

¹¹⁰ Jennifer Blessing and Nat Trotman, *Haunted, Contemporary Photography|Video|Performance*, (New York: Guggenheim Museum, 2010) 124

indeed fulfil the brief of ‘haunted’, or perhaps ‘haunting’ images; for example, images such as Associated Press photographer Richard Drew’s “Falling Man” image from September 11, 2001 is included. The most affecting works for me, however, are the images of empty spaces and abandoned places that still have traces of memory and suggestions of a prior utility, such as James Casabere’s interior prints of an asylum.¹¹¹

There was also the exhibition curated by Daniel Mudie Cunningham at Hazelhurst Gallery in 2010, *The Ghost Show*.¹¹² All the artists involved had had a residency at the arts centre and hence a stay in the haunted cottage. Mudie Cunningham asked them for an artwork in response to their time there, as well something that reflected the haunted reputation of the place. There was a diverse range of responses. For example, Kate Murphy contacted former acquaintances of the Hazelhurst’s for a video piece called *Dix* while video artist Daniel Kojta used a medium to confirm the presence of the ghosts of children in the house. His subsequent video work entitled *Dancing naked, with chances in the corner of my eye* (figure 15) is described in *The Ghost Show* catalogue by Mudie Cunningham thus:

A viewer approaches a discrete space. Just before entering they could catch glimpses of a child merging with static on a vintage television monitor. Once the viewer is inside, the image cuts entirely to static. The haunting returns once the space is divested of human presence, suggesting ghosts are “a visual taste of absence” that is only visible from the corner of the eye.¹¹³

Here Kojta is referencing the phenomena in the 1950s when television sets began to invade the living rooms of homes in America and the United Kingdom, and unusual occurrences were reported.

¹¹¹ Ibid 124

¹¹² It is striking that these three exhibitions took place in the same year, 2010.

¹¹³ Daniel Mudie Cunningham (including a quote from the artist Daniel Kojta) in *The Ghost Show* (Sydney: Hazelhurst Regional Gallery and Arts Centre, 2010) 9

For example, people began reporting seeing ghosts within the static on non-broadcast channels, including deceased relatives that they recognised.¹¹⁴ Kojta draws upon these phenomena for this piece, even down to the use of a period television set.

In his essay discussing the group exhibition *Living Deadly: Haunted Surfaces in Contemporary Art*, curated by Stephen Zagala at the Monash Gallery, also in 2010, John Carty states:

Art has an uncanny ability to re-animate the forgotten and the dead. Throughout the history of Western and non- Western traditions, art is often used to summon ghosts and memories, giving them a physical presence through palpable artistic sensations of colour, form and texture.¹¹⁵

A common feature among all of the works in these exhibitions is the general feeling of spookiness or eeriness that the works exude, although the artists themselves are not consciously setting out to make a 'hauntological' artwork as such. All the works in the *Hauntology* exhibition at BAMPFA were 'retrofitted' to suit the hauntological criteria, selected from the collection of that institution, and assessed through the curators understanding of the concept of hauntology. A more recent visual exploration of hauntological themes, reflecting the essence of Bob Fischer's "haunted generation" is Steven Rhodes, also a Brisbane-based artist. His evocative retro-stylised illustrations that embrace ghostly themes reflect an aesthetic that harks back to pop-culture iconography of childhood literature from the 1950s through to the early 1980s (figure 15a). Rhodes depictions of children reflect the aesthetic style of much of the content of the era discussed in the *Scarred for Life* publication, as well as contemporary reflections of the period, such as the supernatural children in the early 1980's setting of the television series *Stranger Things* (2016-). Although Rhodes is a decade younger than I, his aesthetic responds to the more pop-culture oriented concept of

¹¹⁴ Jeffrey Sconce, *Haunted Media, Electronic Presence from Telegraphy to Television* (North Carolina: Duke University Press, 2000) 124

¹¹⁵ John Carty, "Living Deadly: Haunted Surfaces in Contemporary Art", *Art Monthly Australia*, 235 (2010) 9

hauntology that many of my own generation relate directly too. Memories of the visual aspects of my own childhood will feed in to my own creative output for this project.

Spectres in my studio

During the writing of this dissertation (although not directly connected with it) I undertook a weekly training course over two months with a group of other mums and dads. It was called “The Circle of Security” and aimed to enhance our parenting skills. During one of the sessions the facilitator spoke to us about something they called ‘shark music’. This term is used to describe the memory-moment that occur in the parent’s mind which take us immediately back to something from our own childhood that has negative connotations. This is our past experiences telling us to be afraid of, or uncomfortable with, a feeling or need that is actually safe. I found this form of ‘flashback’ to be deeply spectral in my own mind, and contain memories comprised of experiences and emotions from sometimes decades prior. Hauntology by another name perhaps? From my own creative viewpoint, much of the work that I developed during my thirties was in direct response to memory and flashback. It was not until that age that these memories started to return with vigour, more ‘enhanced’ with the passage of time, and they continue to return, with interest. These memories then feed into my work. As Derrida states in *Specters of Marx*:

The ghost remains that which gives one the most to think about — and to do.¹¹⁶

In a recent publication utilising hauntology as a theoretical tool, Katy Shaw notes that: “Hauntology emerges from *Specters of Marx* as a concept capable of presenting new ways of thinking about the past, present and future”.¹¹⁷ My intention with this project was initially to explore my own art practice through the lens of hauntology, but it has also become clear to me that there are also many

¹¹⁶ Derrida *Specters of Marx* 122

¹¹⁷ Katy Shaw, *Hauntology, The Presence of the Past in Twenty-First Century English Literature*, (London: Palgrave Macmillan, 2018) 5

opportunities to implement these concepts in visual arts critical thinking. Opportunities have also arisen through inevitable and uncontrollable factors of life, to deal with my own grief across the span of this project, with the loss of my parents, relatives by marriage, former art educators and my original supervisor for this PhD. I had never before considered my art practice to be a demonstrable cathartic process, but having to reflect on these recent passings and necessary benchmarks in life's journey have also fed into my art practice. In her book that links film to tactile recollections of past memory (using Deluzian theories) *The Skin of the Cinema*, Laura Marks discusses how grief can be a driving force for creatives:

the tentative process of creation that begins at the time of grieving: in effect, the scent that rises from the funeral garlands. This process describes the movement from excavation to fabulation, or from deconstructing dominant histories to creating new conditions for new stories. It is the holding on to artifacts of culture, including photographic and filmic images, in order to coax memories from them. It is the attempt to translate to an audiovisual medium the knowledges of the body, including the unrecordable memories of the senses.¹¹⁸

My own practice does not venture beyond the two-dimensional, and this reflexive recollection of stored memories is not something that I have consciously tapped into previously in such a direct manner. There are elements however that I can discern from my previous works that examine themes of loss and emptiness.

Life (2004, figure 16), depicts the Aecap character, now an adult, standing inside a prison cell. He is visible through the double rows of vertical bars that face each other and butt against two solid blockwork walls, one with a small but too-high window. The other wall has a door and grid. The ceiling is also comprised principally of bars. The occupant is completely alone inside his cell with only a darkly stained painting easel that stands empty and quiet near the middle of the room. Aecap is standing at the front of the cell, his hands clasped against the bars, a mournful and resigned look

¹¹⁸ Marks, Laura U. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (Durham: Duke University Press, 2002) 5.

upon his face. The hundreds of chalk-white notches scratched on both walls denoting days already spent in the cell give the viewer an idea of just how long he has already spent in captivity, with no release in sight. It should be noted as well that this work, when exhibited, hangs from the ceiling via a small chain at eye level (figure 17). As a result, the piece is never still, and slowly rotates in space as the viewer moves around it. This small, haunted space possesses a sense of being in a limbo, of collapsed time, of endless repetition, of a time-loop. The figure is trapped along with his easel — his only companion in an ongoing cyclical loop of morphing between his childhood and adult self.

Yet the figure of Aecap also slips and slides in a temporal loop. By 2016 the cycle has turned full circle and Aecap is a toddler again, happily dreaming his art dreams in *A Sky full of Splats* (figure 18). The infant artist sleeps on a mattress of canvas atop an oversized Phaidon *The Art Book*, following an evening of drawing, his faithful pooch by his side. This piece at once captures the artist and his imagined future, an anticipation of what is to come and what has informed that future. In *The Kingdom* (2004, figure 19) Aecap has again shaped-shifted into an adult figure and stands in a domestic white-tiled bathroom, his hands placed on either side of a ceramic vanity basin set atop a stained timber cabinet. He has a paintbrush in his left hand and the basin is filled with unnaturally blue water, as if it has been tinted with blue paint or ink. There is a slim refuse bin on the floor to the left of the cabinet, and a towel rail to the right. Aecap is staring at the large mirror above the basin, which is fogged up from steam, and he has written a series of surnames in the condensation, one above the other. The names are those of artists, Rothko, Duchamp, Cattelan, Hockney, Christo, Cornell, Bourgeois, Rodin, de Kooning, Artemisia, and they fill the space completely. Aecap is wearing his 'A' cap backwards, and is dressed in his customary t-shirt, blue jeans and work boots. The inscribing of artists names was something that I used to do whenever I stayed in hotel rooms. I noticed once after I had done it and the fogginess had dissipated that the names disappeared. When the bathroom again filled with steam and the mirror fogged up, the names re-appeared. In doing this, I saw myself as evangelising the names of artists (most of whom were dead) for future guests in that hotel room to notice when they were in the bathroom. This deed of course being reliant on the

bathroom mirror not being wiped down by the cleaning staff between guests, an activity I assumed did not occur in the kinds of hotels I stayed in. *The Kingdom* replicates this activity, and the artists' names that I inscribed (and they would vary) were as much a part of me at that time whether they were alive or dead. The title of the work comes from my notion of unlocking the potential within, replete with Christian overtones, of access to the kingdom once the names are revealed, much like a secret password. The word 'kingdom' can also be read vertically through the names. Yet, there is also a sense of futurity here. A longing to join, for my name to be on the list, the promised future of success. There is a sense that Aecap is locked in the past, given his clothing and signature hat from much younger and perhaps, as an art student, more idealistically hopeful years.

The concept of time is repeated in a large-scale work created during the course of this project entitled *Art Stop* (2016, figure 20). Here the Aecap character, again in his younger incarnation, stands at a bus-stop style sign. Impasto, hand on hip in an anthropomorphic pose, looks at his watch. In a sense, time is standing still, as the pair endlessly wait Godot-like for a future that may never arrive, and in that time, the art has come to a definite stop. This echoes the notion of 'clotted time' or the slow cancellation of the future as discussed by Fisher.¹¹⁹ The creative full stop is represented by Aecap having his hands (his creative tools) firmly buried in his pockets and out of sight. The notion of scale here is relevant. These figures are life-size so as to emphasise the fact that Aecap is now on a human scale, and, like Alice who emerged from the rabbit hole following her adventure on a micro level, Aecap has returned to reality. It is also perhaps pertinent to point out here that *Art Stop* is in fact one of the last sculptures that I made; like the forever fixed time on the watch that Impasto the dog is gazing at, art has literally come to a stop too.

The concept of time has been a major theme, revolving around the journey that the artist takes (a journey that continues in *The Adventures of Aecap*). In the piece entitled *I am Legend(!)* from 2004

¹¹⁹ "Mark Fisher: The Slow Cancellation Of The Future" at the "Everything Comes Down to Aesthetics and Political Economy" seminar, YouTube video, posted by "pmilat", 22 May 2014, 2:30

(figure 21) Aecap returns in an earlier incarnation (and once again miniature). Taking the title from Richard Matheson's gothic horror novel (1954) where the last man on earth battles for survival against terrifying animated cadavers,¹²⁰ the diorama sees Aecap arrive outside the former exhibition space of the Queensland Artists' Agency 'Artworker's Alliance' (which formed in 1986 and ceased operations due to withdrawal of state government funding in 2011) at 60 Merivale Street in South Brisbane. Stepping out of the DeLorean time machine from the film *Back to the Future* (1985), Aecap is surrounded by litter, detritus of an unkempt abandoned urban street. In this work, the looping back and forth of time is enabled through the time-machine vehicle, and the depiction of a place that no longer exists. The building that the diorama was based on was used in the early 2000s as an exhibition space on a short-term lease. Close to the South Brisbane train station, it was demolished shortly after this work was made.

The dozens of papers scattered around are miniature scanned reproductions of multiple rejection letters for art competitions, travelling scholarships, artist residencies, grants and art teaching positions that I had received up until the creation of this work. As the art space was within proximity of a train station, where linear travel and transitory activity occurs, the literal transmutation of temporal flow (through Aecap's use of the time machine) is nevertheless augmented by reminders of his failures that travel the time vortex with him. He arrives at a space which not only does not exist anymore, but was completely obliterated and built over. In hindsight, this work is probably the most hauntological piece I have made, ticking nearly every box on the hauntology play-list: the collapse of time, a cancellation (and loss) of a future (or futures); a spectral space that no longer exists; and the intimation of time-loop, where the returning spectre is never truly banished.

These works are a very small selection from my overall output over the last two decades that demonstrate hauntological themes most successfully. As I suggested earlier, these thematic preoccupations can be traced throughout my career. It is also evident that there has been a strong

¹²⁰ During this period, my research included reading the original novel, as well as watching all three feature films based on it: "The Last Man on Earth" (1964), "The Omega Man" (1971) and "I am Legend" (2007).

sense of narrative, at once both obvious and enigmatic since a complete explanatory 'story' is always elided, inviting the viewer to bring their own experience to meaning making. By using figures, toys, miniatures of possible real-life situations, the artworks I have described here might elicit emotions or memories for the viewer. In hauntological terms, the return of long-buried feelings is the return of the spectre, the revenant. As Derrida himself suggests:

A spectre is always a *revenant*. One cannot control its comings and goings because it *begins by coming back* ¹²¹

¹²¹ Derrida, *Specters of Marx* 11.

Chapter 3 — Spectres in the current body of work

Introduction

This chapter documents the practical component of this project, examining the influences and events that have informed a body of work that includes two-dimensional work in the form of photography, painting and drawing, and that draws upon and visually represents moments from my own life that haunt me, beginning from early childhood through to the present day.

I have become acutely aware that memories from my past unfold in the present, making everyday life awash with haunted spaces that, as Abraham and Torok suggest, need to be dealt with, emptied out, locked down, ticked off. There are incidents in my life beyond the ones that I will describe here, that may well have been more traumatic, but these events are not necessarily the ones that haunt me. I have therefore chosen to illustrate moments mainly from my early life in a form that reflects the era in which they took place, that is, my childhood and youth. That is not to say that all of the practical work in this body relate to my youth, indeed it is most likely due to life events, such as the recent passing of my parents and other major figures in my life, and the spaces that they leave behind, that I have become more reflective and introspective and this mindset has directly influenced my current creative output, with the more recent instances of grief instigating my many recollections. Recollection and memories are the most obvious sources of inspiration here, and it is ironic that my own mother ended her days complete devoid of hers. For the last decade of her life she was ravaged by dementia, and one by one her memories disappeared until finally weeks before her death, she did not recognise me at all. I share this in common with Derrida, who in 1991 wrote a series of rambling meditations on the imminent death of his mother and the confessions of Saint Augustin. In *Circumfession*¹²² (again, a word-play), Derrida writes:

we are in November now, it's almost a year since my mother went into her lethargy, her

¹²² In his lengthy discussion about this text, regarded by some writers as the strangest of Derrida's works, Joseph G Kronick equates Derrida's singular wound on his body (of circumcision) to a memory that he carries with him. Kronick, Joseph G "Philosophy as Autobiography: The Confessions of Jacques Derrida" MLN 115 (2000) 1006

bedsores are closing, what health, she still does not recognize me but she smiled at me the other day, at least she smiled at someone, replying when I said, "You see, I'm here," "Ah, you're here" ¹²³

Although my art practice would have incorporated these many challenging life events regardless of this project, the fact that it is formalised in this manner has helped me clarify my intent and focus on the outcomes more strongly. This process, incorporating both a reflexive and autoethnographic approach has also helped me to come to terms with my losses, more of which I will discuss in the conclusion.

In the first section of this chapter, I briefly discuss specific richly illustrated books from my childhood that have influenced this body of work, conceptually and aesthetically, and then move on to the body of work, followed by the practical work itself. The artworks are grouped into three sections: the first focuses on my early photographic work for this project, the second involves objects, spaces and incidents relating to my studio and family home, and the third grouping relates to childhood incidents external to the family home. As I said earlier, there are many other incidents that could have informed this project in a more comprehensive way, but the following better suit the subject of hauntology.

Stylistic influences

In this project I draw upon the visual vocabularies of 1970s graphics, particularly several books from my own childhood that had quite an impact upon me. The books I focus on informed my own interest in ghosts and hauntings at a very young age while there is also a sense of childhood nostalgia attached to them. The books are:

- *The Haunted Mansion* (read-along book and record, Walt Disney Productions, 1970) — given to me as a present when I was 3 or 4;
- *Folklore Myths and Legends of Great Britain* (The Reader's Digest Association, 1973) —

¹²³ Derrida, Jacques *Circumfession* 96

bought by my family;

- *Spirit Casebook: True Haunted Houses and Ghosts* (Tempo Books, 1976) — I bought this book at the local book exchange and the price is still written on the cover in permanent marker;
- *The World of the Unknown: All about Ghosts* (Usborne Publishing, 1977) — which I bought for myself; and
- *Haunted Houses: Ghosts and Spectres* (Usborne Publishing, 1979) — which I bought for myself.

These books display a playful, pop, 1970s aesthetic style which influenced my own artwork as I developed as a child, and has remained influential into adulthood and in my work as a professional artist. The stylistic and other formal aspects of my diorama work (discussed in chapter 2) stem from this same 1970s aesthetic, largely derived from my childhood consumption of these books. Spanning nearly the entire decade of the 1970s, each book is richly illustrated. *Haunted Mansion* (figure 25), *Folklore Myths and Legends of Great Britain* (figure 22), *The World of the Unknown: All about Ghosts* (figure 23) and *Haunted Houses: Ghosts and Spectres* (figure 24) include multiple artists' illustrations, as well as many photographs that are principally in greyscale monochrome. The individual artworks in these books vary greatly in medium and method, from highly detailed ink drawings, such as the intricate stippled work of Robin Jacques, to the scratchy, scribbly line work of Derek Crowe, and the sombre and densely inked drawings of Peter Reddick (all Reader's Digest, 1973, figure 22).

A more colourful and traditional form of illustration is found in the two Usborne books, which look to be more a mix of gouache and acrylic mediums, Gordon Davies and Brian Lewis being the most well-known of these artists (figures 23 and 24). I have had no success in identifying the artist who worked on the Walt Disney *Haunted Mansion* read-along book (figure 25), as the attribution page inside the front cover only states 'Walt Disney Productions'. As many of the backgrounds in the animated Disney film *The Aristocats* (which was released in the same year that *The Haunted*

Mansion was published) are similar in style, colour and composition to the illustrations in the book, it is more than likely it was an illustrator (or several illustrators) attached to the Disney animation studio at the time that illustrated *The Haunted Mansion* in a kind of generic Disney 'house' style. The 'A' side of the record tells a self-contained story from the first-person point of view of a visit to a haunted mansion,¹²⁴ which is a little spooky but generally light enough for a young audience.¹²⁵

True Haunted Houses and Ghosts is solely the work of Will Eisner, whose practice made good use of solid contrasts, hatching and blocks of black/white (in this instance using his masked detective character 'The Spirit', figure 26). The nature of these stories were compelling to me as a child, and as I read through this particular book for the first time in over thirty years a cache of papers dropped out. They were the wrappers of a packet of lollies called *Spooks* made by the Scanlens confectionary company in Melbourne around 1980 and they were what I used as bookmarks as a child. Inside each wrapper, along with the candy, was a spooky story and a small black and white illustration similar to the Will Eisner black and white style (figure 27). I remember eating these blood-red lollies and reading the stories out to my friends in primary school, and I must admit as an adult I love reading them just as much. The *Spooks* tales, along with the stories in each of these books were a staple of my childhood, and now they inform the core of this creative project, precisely because they were so compelling to me then and continue to be compelling to me now. In the Derridean hauntological cycle of returning phantoms, they cannot be banished and never go away. Even though some of these books were packed away in boxes for years, like the spectre, they have returned, just as the *Spooks* wrappers dropped into my lap.

I am not the only one who found these books compelling. *The World of the Unknown: All about*

¹²⁴ On page 5 of *The Haunted Mansion* a ghostly voice greets the visitor as she steps inside the haunted mansion who ascertains that the voice is coming from the art gallery, which I thought was most fitting for this paper.

¹²⁵ The same cannot be said for the flip side 'B', which is also an encounter with a haunted house filled with sound effects and demonic shrieking and laughter that terrified me as a child and still terrifies me today, perhaps even more so.

Ghosts was republished in its original form for Halloween 2019, following Usborne marketing director Anna Howarth's advocacy for a reprint (figure 28).¹²⁶ Howarth started an online petition for a reissue after years of online discussions about the significance of the book to those who grew up in the 1970s and early 1980s. During the petition period, dozens of people posted online comments regarding their memories of the book, with many remarks focused on how the stories, illustrations and photographs that they saw as children, usually in their school library, stayed with them long in to adulthood (much like myself). The day that Amazon pre-orders for the 2019 reprint went live, the book shot to number 1 in the children's non-fiction category.¹²⁷ The original Usborne *Ghosts* book was initially published during something of a spike in mainstream interest in ghosts. There was a broader popular cultural interest in ghosts and hauntings in the late 1970s (particularly in Britain) where cases such as the Enfield Poltergeist (1977-1978) and *The Amityville Horror* (novel 1977, film 1979) gained international media exposure.¹²⁸ Although the *World of the Unknown: All about Ghosts* book has become iconic and revered by those of my generation, in my view it is not as gripping as an Usborne publication that was published two years later, possibly in response to the popularity of the earlier book. *Haunted Houses: Ghosts and Spectres* (figure 24) which was published by Usborne in 1979 is a thicker but smaller format book, richly illustrated and denser than the 1977 book. Certain stories were given more emphasis in this later version, such as the four pages devoted to the case of paranormal activity at Borley Rectory, as well as many other tales of hauntings. In addition, there is a nice circularity and feeling of time-repeating in that my own children's ages were quite fitting for the project. I was given the read-along book and record of *The Haunted Mansion* when I was three (around my youngest son's age at the time of writing), and I would have read the Usborne *World of the Unknown: All about Ghosts* book in my primary school library sometime after its original publication date in 1977. This means my eldest son was around the same age I was when I read that

¹²⁶ The initial book (with original cover) was selling for three figure sums on online second-hand marketplaces.

¹²⁷ Anna Howarth, "Back from the dead: Usborne's World of the Unknown Ghosts" Usborne Blog, August 6, 2019, accessed August 8, 2019.

¹²⁸ Marnie O'Neil, "Margaret and Janet Hodgson return to London 'poltergeist' house after 40 years", News.com, June 17, 2016, accessed September 9, 2019

book.

With all of these richly illustrated and evocative paranormal publications of my childhood at the front of my mind, I decided to create a body of two-dimensional artworks that reflected the visual style of many of these books, using the same mediums (gouache, acrylic paint and photography). Each artwork I created for this project 'quotes' a specific visual style from one of the publications, chosen on the basis of the nature of my own narrative. I had no intention of duplicating the precise style from each publication, rather, I aimed to incorporate elements of those works into my own style. The result is a body of two-dimensional work that will form the practical component of this PhD project. Those that follow my practice may be surprised to learn that I am using a 2D medium unlike the majority of my previous 3D work that I am 'known' for. There are various reasons for this, the most important of which are two ongoing health conditions that are directly related to the materials I have used in the past to create 3D artworks. At this point in time, these proposed 2D works both suit this project and my health. It must be noted also that for the majority of this project I did not have an accessible studio, and my sculptural equipment and materials were locked in the storage facility. My most recent *The Adventures of Aecap* exhibition had a number of 2 dimensional works within it, so it is not as if that medium is a complete break-away from my artistic practice; I recognise that the rendered invocations of literature from my childhood is the right fit for me at this point in time.

Most of the images within the publications feature typical ghostly tropes, such as the 'head under the arm' ghost, 'period costume' ghost and 'zombie form' ghost, but a constant across all of the books are the 'white-sheet' ghost. I was initially inspired and informed by my research to use this classic (many would say clichéd) motif of the 'white-sheet' ghost as one visual elements for this project. Before discussing the outcomes of my early creative process it is therefore worth examining the background of this form of ghost and how a contemporary American artist utilises this motif in her work.

The white sheet ghost

The white sheet motif representing a ghost is instantly recognisable and is a standard visual convention. In her book *The Ghost, A Cultural History*, Susan Owens explains that prior to the eighteenth century ghosts were generally depicted in popular culture as either looking like regular people (especially corpses), or monochromatic.¹²⁹ This more commonly recognisable humanoid ghost was depicted in the arts prior to the nineteenth century as wearing the clothes they were buried in, or sometimes what they wore in their corporeal life (such as Hamlet's father being dressed in battle armour, or the ghosts in the works of the later Victorian authors, such as Marley's ghost from Charles Dickens' *A Christmas Carol*, figure 29). These ghosts, who would be recognised by those who knew them when they were alive, would usually impart a message or a warning to the living from the other side. In terms of the origins of the more popular 'white sheet' visual representations, there are numerous historical images of phantoms and 'risen dead' type entities, swathed in burial shrouds that consisted of wrappings, very similar to Egyptian mummy style bindings (figure 30). In *Ghosts: A Social History of Ghosts* (2010) Owen Davies states that up until the nineteenth century, poor families in Great Britain (and across Europe) who were unable to afford timber coffins, would bury their loved ones wound in cloth sheets, usually tied in a knot at the head and the feet. This practice was so widespread that it was even exploited by hoaxers and petty thieves who found that dressing in a white sheet could conceal their identity while also frightening any witnesses who believed that they were witnessing a ghost.¹³⁰

In her essay exploring the origins of the bedsheet ghost, Natalie Shure argues that it was an artistic solution that prompted illustrators, artists and theatrical designers to depict a ghost in a white sheet, so that audiences could clearly see that this form was a ghost.¹³¹ This motif was utilised in the early twentieth century in the terrifying climax to M. R. James' *Oh, Whistle, and I'll Come to You, My Lad*,

¹²⁹ Susan Owens, *The Ghost, A Cultural History* (London: Tate Publishing, 2017) 164

¹³⁰ Owen Davies, *The Haunted, A Social History of Ghosts* (London: Taylor & Francis, 2007) 20

¹³¹ Natalie Shure, "Who invented the Bedsheet Ghost?", *The Daily Beast*, <https://www.thedailybeast.com/who-invented-the-bedsheet-ghost>, retrieved 23/04/2019.

where an entity employs a hotel room white sheet as a vehicle of its manifestation (figure 31). The television adaptation in 1969, directed by Jonathan Miller, sells the point further in its opening shot after the titles — a hotel room maid throws a white sheet onto a mattress before smoothing it out, the same sheet that takes ghostly form later in the film. An early twentieth century depiction of costumed kids dressed as ghosts clad in white sheets appears in the children's story *Halloween at Merryvale* (1916) by Alice Hale Burnett (figure 32).¹³²

Norman Rockwell, in his *Saturday Evening Post* cover of 1920, depicted a young girl draped in a sheet and holding up a jack-o'-lantern in what became a visual representation of the archetypal ghost (figure 33).¹³³ The increasing popularity of Halloween and the practice of 'trick or treating' in America in the 1930s saw the bedsheet ghost become more popular, particularly in the depression era where elaborate costumes were prohibitively expensive and a white linen sheet pulled from the bottom drawer and thrown over a child's head was a cheap and effective ghost costume.¹³⁴ The white sheet costume is now ubiquitous. Along with effigies of witches, vampires, zombies and mummies it can now easily be bought in any discount or toy store as a complete outfit, particularly in the lead up to Halloween each year.

¹³² The following passage describes the ghostly getup well, and is from Alice Hale Burnett and Charles F. Lester *Halloween at Merryvale* (New York: New York Book Company 1916) from Chapter 2, "The Fun Begins":

At about half past seven o'clock that night the boys who had been invited to the party began to arrive at the Brown's home where they were met at the door by a figure in white. It had queer rabbit ears, made from tying up the corners of a pillow slip that had been placed over its head. The eyes were holes cut in the slip.

The large hall was lighted by many candles set in hollowed-out pumpkins which had queer grinning faces cut in them.

"Wow, but this is spooky," giggled Fat, at which the other boys laughed.

Now the figure in white, which was really Toad, asked the boys to follow him as he led them to Father Brown's study. Here they were met by Chuck, also in white.

"Good evening, Mr. Ghost," greeted Reddy, bowing low.

"How do," nodded the ghost and Chuck could scarcely keep from laughing as he added in a deep voice,

"Put on these slips and hurry up," pointing to a pile of them on the floor.

"Oh, I know who you are," laughed Fat, "but I won't tell," and he hastened to scramble into a pillow slip, which he twisted around his head until he got the slits for the eyes in the right place.

¹³³ Lisa Morton *Trick or Treat: A History of Halloween* (London: Reaktion Books, 2012) 191

¹³⁴ *Ibid* 68

One particular artist who utilises the iconography of the white sheet ghost is American Angela Deane. As one strand of her art practice, she takes found objects in the form of discarded thrift store, flea market and deceased estate family photographs and paints a white sheet ghost over any figures (figure 34). In this way she obliterates the original human (or sometimes animal) figure, depersonalising and recontextualising the figures within the photographs, all of which look like they could have been taken anywhere between the late 1950s and 1990s. The obvious metaphor here is that Deane's method of 'covering' the figure in a white sheet motif is replicating the actual manner of a white sheet being placed or wrapped around the deceased — given the age of the photographic prints many of the subjects may well be deceased. It could also be argued that through her technique Deane is sublimating death. Her manner of only choosing clearly aged photographs that are half a century or more old makes the viewer reflect on the kinds of faces and emotions captured in a single moment, be it 1958, 1965 or 1981, that are now covered over. These people had lives that were lived but have now long since passed, but like Tuymans and Updegraff, Deane is utilising found photographs through a hauntological methodology to relocate the figures as cultural ghosts.

Prior to the digital age, when taking and storing not just one but thousands of photographs, is as easy as reaching for a device, the taking of photographs would have been carefully considered and valued. This was an era in which cameras, film and processing was expensive. Each image therefore captures a moment in a life and time which may then have perhaps been stored in a box or album to be viewed in the environment of a family home. Deane's 'white-sheeting' of the figures makes them uniform, the same. Individuality is stripped away and there is something uneasy about those round blank staring eyes that peer out from the white sheet ghost, removing the personalised gaze from them and onto them. Unlike the corporeal humanoid form ghosts, whose expressions could be read and interpreted by their viewer, the two black holes of the white sheet ghost are impassive and detached. There is no way to read any kind of emotion into them. An image of Deane's that particularly appeals to me is *The Grand Lobby* (2019, figure 35), which depicts an elaborate hotel entrance lobby of expensive high-end fittings, marbled walls and pillars. The image itself could well

be a postcard photograph, as the figures within, sitting in the chairs, standing on the stairs and the balcony, even hidden under the acrylic paint, seem to be unnatural and staged. Nonetheless, under Deane's hand, each one has been given the 'white sheet' treatment, and the lobby is filled with ghosts. The image holds my interest on a number of levels, but primarily because it could well be the scene that would confront any spirit-sensitive medium who entered a haunted location, such as the Overlook Hotel in *The Shining*. However, the spectres that Jack Torrance and his family eventually saw were more akin to the corporeal and recognisable forms of the pre-nineteenth century, likewise the female protagonist Eleanor Vance in Shirley Jackson's *The Haunting of Hill House* (1959) or George Lutz when he set foot inside the Ocean Avenue house in *The Amityville Horror* (1977). All of these individuals' personalities and behaviours were taken over by the spirits within the houses they occupied. More recent photographic and film ghost captures that I have seen on television programs such as *Most Haunted*, *Paranormal Caught on Camera* and *The Other Side* tend to be more fleeting, shadow-like forms. The transparent flowing white sheet spectre is now something of a relic of the mid-twentieth century, as found in ghost photographs from that era, such as those reproduced in the ghost books that inspired me. Yet, for me, the white sheet ghost motif is still a strong one, for both its familiarity and its eerie qualities.

As part of the initial process of putting images together for this PhD project, I set about creating my own ghost photographs, in the spirit of the photographs in the books from my childhood. I decided to use my Nikon DSLR camera, which is a mid-range digital camera for which I have several types of lenses including a portrait lens, a macro lens and a wide-angle lens. At the front of my mind in creating the imagery for this project were well-known ghost photographs, such as the cowed monk-like figure photographed in Newby Church, Yorkshire, in 1963, and the ghost of Raynham Hall (taken in 1936), both ostensibly 'white sheet' ghosts (figures 36 and 37). However, I wished to vary the nature of these ghost motifs by having 'kid ghosts' — ghostly children inside the white-sheet motif. One of the reasons for this decision was, as Davies points out, that historically, ghost sightings of

children are not common, even though there was a high infant mortality rate.¹³⁵ I also wanted to reflect the fact that I was a child myself when I first became aware of most of these photographic images of ghosts and thus it was important to reference the visual motifs within that collection of books.

For my series of ghost photographs I initially decided to use my own children who, as I mentioned earlier, are all around the same age as I was when I first encountered ghost books and concepts. In seeking a setting for these 'ghost-kid' photographs, I was granted permission to shoot photographs in the school grounds, principally on the grassed oval (or the "valley" as it is called by the school community). My original intention was to create white-sheet ghost costumes which would fit my three children (at the time of this phase of the project they were three, five and nine years of age) and I would direct them to pose for me in costume while I composed and took photographs. This task was easier said than done, and after several unsuccessful photographic sessions trying to work with 3 lively children, I gave up on the idea of using living models altogether in favour of constructing polystyrene and wireframe life-size (child size) figures, over which I could drape and secure the white-sheet costumes, and pose the figures as I wanted. I took the shots at twilight and encouraged by the look of the white figures in diminished light (figure 39), and I continued to shoot long after night fell. In complete darkness, I continued to shoot the photographs, adjusting the lens aperture and shutter speed to compensate for the lack of natural light. The combination of having a larger aperture and a longer shutter speed created an eerie mood and a velvety, oddly ethereal quality to the surface of the images. This 'eerie aesthetic' reflects the look of several of the photographs within books such as *Folklore Myths and Legends of Britain* and I would assume that the photographers back in the early 1970s were utilising much the same camera technique as I did. At a later stage, I played with the composition, inserting ghost figures into shots, creating a double or triple exposure. The best of these images, which I include here as part of my practical component is

¹³⁵ Davies, *The Haunted, A Social History of Ghosts* 14

Ghost Kids, Autumn Leaves (2019, figure 41). What strikes me most about the practical construction of these images is that by removing the 'living' aspect of my 'ghosts' in favour of an inanimate frame covered by the white sheet, the central part of the figure is left as a void. The result is oddly reminiscent of how we imagine a ghost to be; nothing is actually there under the diaphanous surface. I had unwittingly created a thoroughly spectral element very much in keeping with this project. Returning to the word play around Derrida's theory I recounted in the introduction of this thesis, the ontology of being was replaced with the hauntology of absence.

This phenomenon of vacated and absent spaces became prescient during the national tour of my *Adventures of Aecap* exhibition, when I met the artist Catherine O'Donnell in Albury and was introduced to her work. I was struck at how significant elements of her detailed charcoal drawings of empty domestic spaces and unpeopled urban zones were in relation to my own understanding of spectral spaces. In 2018 O'Donnell was part of a small and somewhat unheralded exhibition in Chicago called *No Barrier No Entry* at a small artist-run space, Gallery 19. The title refers to artists from outside the United States, drawn from their own gallery stable, the exhibition dealt with aspects of time, memory and place. As an example, the intricately detailed drawings of Alejandrina Herrera evoke hauntological themes that are redolent of my own project. Lucy Stranger discussed Herrera's work in Artist Profile thus:

Working with memory, Mexican artist Alejandrina Herrera's minute, circular works appear as if wormholes or flashing glimpses of past moments in time. Slowing down the process of remembering, her hyper real drawings reimagine scenes captured previously in photographs.¹³⁶

Herrera's *Tiny Memory* series (figures 41a, 41b) reflects hauntological themes in the form of recalled memories through the use of photographs. The artist says that "the process of creating memories is usually quick, imprecise and abstract. By drawing in miniature, I also try to maximize details to

¹³⁶ Stranger, Lucy "Catherine O'Donnell | No Barrier to Entry", Artist Profile, 2018, <https://artistprofile.com.au/catherine-odonnell-no-barrier-entry>

recover an experience that we may have thought was forgotten".¹³⁷

Herrera embeds LED lights, similar to warm white fairy lights, behind her drawings, so that the diffused luminescence of the light glows through the white paper. Like the glitter used by the previously discussed Miller Updegraff, each ball of light could be read by the viewer as orb-like spirit forms, or floating memories surrounding the subjects of the artworks.

Unlike Herrera, O'Donnell's drawings are large, usually one to one scale to the objects she is replicating, often windows and doors. O'Donnell's crisply defined interiors and exteriors suggest absence in an urban setting, domiciles where people once dwelled that are now empty (figure 00). In his essay "The Ghosts of Place" (1997), Michael Bell states:

Ghosts of the living and the dead alike, of both individual and collective spirits, of both other selves and our own selves, haunt the places of our lives. Places are, in a word, personed-even when there is no one there.¹³⁸

During this period, I also became aware of the vacant, uninhabited spaces that I was increasingly surrounded by. Around the time of my residency at Hazelhurst, it became clear to me that I would have to vacate my studio after finishing up creating the body of work for the 'Aecap' exhibition at Hazelhurst. Over the course of nearly two years, I packed up my studio and professional life of fifteen years. I took hundreds of cardboard boxes to a rented storage facility which was on a first floor, requiring the use of a lift and trolley. I dropped dozens of plastic bags filled with clothes into charity bins, and took many loads of unwanted items to the dump (or the 'Resource Recovery Centre' as it is now called). I was not only relocating items from my own studio, but also having to deal with a mass of stuff from the emptying out of my parent's house (which I shall be discussing in more detail later in this chapter), which had found a temporary home in my old studio.

At times the storage facility was almost at capacity, with many of the units around mine padlocked.

¹³⁷ Zanic, Ana "No Barrier to Entry", *Ars Longa Vita Brevis*, Wednesday June 06 2018, <https://anazanic.blogspot.com/2018/06/no-barrier-to-entry-gallery-19-chicago.html>

¹³⁸ Bell, Michael "The Ghosts of Place" *Theory and Society*. 26. 813-836, December 1997. 10.1023/A:1006888230610.

Then there were other units that sat empty for periods of time. As the storage facility was often busy and awkward to access during weekdays (large removalist trucks often blocked thoroughfares and lift access was limited), I mainly took my boxes and items there at dusk and at night. At these times there was rarely anyone else around and I had the compound to myself. The facility took on a quiet and eerie atmosphere once the sun had set. Apart from its external lights, the two-storey complex remains entirely in darkness until someone enters, whereupon sensor lights activate in response to movement. In the evenings, there were always creaking and cracking sounds coming from different parts of the complex as metallic structural elements, exposed to the hot sun during the day, contracted and moved in the cool of the evening. During my visits, I could not help but reflect on the disquieting feeling of the space and its prescience in the context of this project. The storage facility itself, with its repetitions of hundreds of units, each door looking the same despite some variations in size hidden inside, was like a labyrinth of endless metal and concrete. On the other hand, there was also a sense that behind each door there were secret worlds that may contain flowing mountains of fairy tale-style treasure. At the very least, each space contained the traces of lives hidden just below the surface and therefore the storage facility was very much a haunted space.

Over a period of around three years, I used the facility at night to take photographs of the empty spaces and their shadows, seeking to capture the atmosphere which was on the one hand stark and on the other replete with unseen possibility. Into these spaces, I inserted ghosts. The most successful of these nocturnal photography sessions was the very last one, many months after the first and after I had completely cleared out my own storage unit. On this occasion, I spent several hours photographing the stark metallic corridors of the storage facility, both with and without the wireframe ghosts, and using the double (and triple) exposure function on the camera. The session was lengthy because I had to work around the sensor lights on timers. I would move into a certain corridor (activating an over-bright sensor light) and set up the figure and camera on a tripod. Then I had to stand still and wait for the timer light to go off before taking the photograph (very slowly). This lengthy process went deep into the night and only came to an end when my concerned wife

called me to ask when I would be coming home. From the several thousand photographs I took inside the storage facility I chose an image that utilised a triple exposure. *The Storage Facility* (2019, figure 42) is a sepia-toned photograph in the style of those found in *Folklore Myths and Legends of Great Britain* and features a group of ghosts floating in the corridor between storage units. Part of their ectoplasm also seems to be able to move through the metals walls and into the spaces filled with belongings.

In 2019 I began transporting the contents of my previous studio from the rented storage facility into my new studio. My new studio space was very clean and white, verging on the clinical. It was, in fact, a space I did not feel entirely comfortable to be in, let alone to work in, and I didn't create in it for several months. It was only when I began to move the contents of my old studio into the new space that I began to feel more "at home", and was able to work. One of the items that came to be in my studio was a splendid old Victorian era piano that I had acquired some years earlier from the estate of a very old family friend I had known as a child. The piano itself had been transported from England and it seemed to be steeped in memories even before I noticed it as a child. However, shortly after the arrival of the piano my wife and I became aware of noises in the house, apparently coming from our front room. Knocking and creaking sounds. Having lived there for over a decade, we had become accustomed to the various creaks and noises in the house, but these sounds were something new. One night I was watching television in the lounge room while the rest of the family were asleep. From the direction of the front room I distinctly heard the sound of someone walking on the stairs. I immediately got up and headed for the front room, prepared for a confrontation, thinking that I had forgotten to lock the front door and someone had entered the house. I turned on the light and saw that the room was empty and the front door was locked. I looked out the front window in to the darkness outside. Had anyone been at or around the front door an outdoor sensor light would have activated, and it had not. The piano sat there in the room impassively. On another occasion I heard the piano stool scrape across the floor, as if someone had nudged it while walking past it, and again I thought someone was in that room but no, only the piano. Several years later we

moved to a new house. My wife flatly refused to have the piano anywhere near our new home, actively encouraging me to sell it, or otherwise dispose of it. Eventually we decided to put it in storage with the rest of my studio items. Inevitably once the storage unit was dissolved the piano made its way back to my studio where it still resides. It is now sitting in my new studio just by the side door. Subsequently I have yet to become aware of any paranormal activity associated with it.¹³⁹ In his essay 'Chair creaks, but no one sits there' (2010) David Toop suggests that all pianos possess a ghostly presence and is most likely to harbour a spectre within it. With its hinged lid and polished timber veneer Toop likens it to a coffin or casket, and it is "of all instruments [...] the most conducive to this ghastly activation".¹⁴⁰ The word 'activation' is key here, as my research has shown that in certain circumstances paranormal activity does not occur unless the conditions are conducive to it. A haunted house that scares a family enough for them to move out has subsequent owners that experience no odd activity (such as the purported Amityville Horror house) is a good example. This piano may well have sat in its surroundings for decades without incident, but a new environment, and also something like the presence of young children, may well 'activate' the object. The incidents associated with this piano, more recent than many in this project, are depicted in *The Haunted Piano* (2021, figure 43), a monochrome photograph in the style of *Folklore, Myths and Legends of Great Britain*. I wanted to capture the eerie and unsettling history of these incidents with the piano. To do this however I realised that I would need to re-situate the piano in its original position in my old home, having not taken a photograph of it in that space. To do this I re-created my memory of that room by making a composite in Photoshop of a photograph of the empty room at my previous house (taken just prior to moving out in 2017) and a 2021 photograph of the piano as it sits in my current studio. After cleaning it up and matching the tonal levels, I converted the image

¹³⁹ Interestingly, the family that the piano belonged to that we knew originally consisted of the woman and her elderly parents, who both passed away in the 1980s. I recall from that time a story that a family member saw the deceased father through his back window walk across his garden "as clear as day" several weeks after his death.

¹⁴⁰ David Toop *Chair creaks, but no one sits there*, from *Sinister Resonance: The Mediumship of the Listener*, 2010 in Maria del Pilar Blanco and Esther Peeren *The Spectralities Reader, Ghosts and Hauntings in Contemporary Cultural Theory* (New York: Bloomsbury, 2013) 295

to grayscale and spent some time adjusting the monochrome tones and adding shadow to both reflect a photographic style to *Folklore Myths and Legends of Great Britain* and to represent the late night view that I would see of the piano as I entered the room where I heard the noise of the piano stool scraping across the floor. The advantage of the piano being on a separate layer to its background is that I could attribute specific elements to it, such as an ethereal glow. The final photograph is a dramatic recreated scene going back into the near past to recreate an image from an unreliable memory of my late-night paranormal experiences.

The 'unpacking' stage of this seismic move into my new studio coincided with the final stages of my PhD project. Surprisingly, I came across a large cardboard box that had been sealed and had sat in my parent's garage for over twenty years, after which it had been taken to my studio and left in a pile. I cut open the box to find that it contained crusty art materials and dried out oil-paint mediums, but there was also an unfinished painting that I had started in 1996 that had not seen the light of day since. It was of my parents sitting on their front stairs (figure 44). It is fitting to include this historical resource work as part of my PhD project as it portrays my mother and father, and also because the setting is the home that they occupied for nearly forty years. This work was painted as an exercise in portraiture and at a time when I was using whoever was available to sit for me. My parents were the most accessible subjects to hand. Hauntology, time, memories, loss and all the elements of this project, were the last things on my mind at that point in time. I was literally painting dozens of works each month and I may have stored this particular painting separately from the others (most of which have been destroyed) with the intention of finishing it at some point. Of course in one sense, it can never be finished, as the sitters (including the dog) are long dead. There are now different people who live in that house, and today the world is a vastly different place. After decades in hibernation, this painting that I had virtually forgotten, had a deeply hauntological effect on me — it was part of my history, my memories. From my perspective, it has become deeply haunted during its years in darkness. In a way the unfinished painting has now become finished, in that it has become part of this project where, in part, I am dealing with the death of my parents. The intervening years have

seen my art practice return to painting, specifically for this project, and so time is repeating itself. I am conscious that many of the memories that I am recreating for this project are recalled from original events many decades earlier in my life, and that perhaps the passing of time has 'flavoured' them in some way. In essence, in recalling those images in my mind I am positioning myself as that young child once more.

Another contemporary artist whose work has resonated with this period in my life is Australian photographer Pippa Tandy, in particular her photographic series entitled *2 Alice Street* (2012-2015). Christina Lee suggests that Tandy's photographic series "reveals the future presence of now-absent figures and charts impressions of a vacated building whose space and marks were loaded with memories and experiences, including those to do with death, sickness, dereliction and dreaming."¹⁴¹ In 2012, Tandy had to undertake the task of house-sitting her deceased parents' home of thirty years until the property was sold. She thought she would be there for a week or two but ultimately her stay was nearly six months.¹⁴² Tandy took the opportunity to document her experience through photographs, which eventually resulted in an exhibition and a book, *2 Alice Street*.¹⁴³ The images of empty rooms, vacant spaces that have worn edges convey the sense of being and absence at the same time, a recurring and deeply hauntological theme. Tandy fully expected the house to be demolished by developers shortly after the sale of the property had gone through, therefore the images are imbued with an elegiac quality. They are a self-fulfilling memorial that, in the mind of the photographer, would shortly not exist at all (figure 45).

My own situation was similarly protracted, over several years in fact, albeit different as I was initially not intent on selling the house. After radiotherapy treatment for terminal lung cancer, my father's condition worsened, and he entered hospital for protracted stays on a more frequent basis. In the

¹⁴¹ Christina Lee *Spectral Spaces and Hauntings, The Affects of Absence* (New York: Routledge, 2017) 10

¹⁴² Pippa Tandy in Lee *Spectral Spaces and Hauntings, The Affects of Absence* 40

¹⁴³ Pippa Tandy *Alice Street, images and memories* (East Perth: Brown Art Consultants, 2015)

meantime, during my father's absence, my mother's mental health steadily declined and her dementia got worse. Care agencies proved ineffective and eventually, when a social worker forbade my father to return home, my only option was to place both of my parents in care. Unfortunately, I had to use an underhand method to convince my mother to leave the house, promising her that I was taking her to see my father when in reality I was taking her to a respite facility and eventually a nursing home. Shortly thereafter my parents were placed together in the same care facility on the same day. My mother would never set foot inside her own home again. Unlike Pippa Tandy, it was not a necessity for me to move into the house, so it was left empty and locked up. The following year (2014), I took photographs of some of the spaces inside the house. The images appear to be rooms frozen in time, as indeed they were, and they stayed that way for several years. I had commitments that precluded me from starting the process of emptying out their house and so the whole house was a time capsule. As I examine the photographs that I took inside the house in July 2014 I am struck by the paradox — the evidence of homely domestic activity contrasting with the stillness in the images. My mother had walked out of the house with me on May 31, 2013 (her birthday) over a year before the pictures were taken. These photographs, like the images of Pippa Tandy's, are now my own personal historical visual documents of the moment that time stopped inside that house; the photograph of the calendar in the kitchen still shows May 2013 (figure 46).

Looking at the 2014 photographs of the interior of my parent's house now, the notions of absence and loss strike a hauntological chord with me, coupled with the knowledge of not only the events leading up to their removal, but the decades of day-to-day, often banal family life that took place there (figure 47). The interior would largely look this way for the next four years. The rooms themselves appear very much lived in, as if the occupants have just gotten up and left the room momentarily. As the photographs of the interior of my parent's empty house were taken over a year after my father had passed away, and three years before my mother died, I cannot think of them as being images taken at a singularly traumatic moment for me. I would suggest however, that in hindsight, that entire period was in fact an epoch of extended low-impact trauma as I came to grips

with the fluid and challenging emotional situations associated with grief and loss on a daily basis. In considering the photographs of my family home, unchanged from a previous time, with all the appearance of life, yet only really bearing long gone traces of it, a paradox emerges: whilst they represent the familiarity of my family home, they are also uncanny. I am alienated from their suggestion of habitation. In *The Photographic Uncanny* (2019) Claire Raymond suggests that although photographs are capable of mimicking the appearance of spaces within the home, the medium itself with its two-dimensional, flat nature, also serves to estrange the viewer from the encompassing embodiment of the home. She states that the photograph “marks a space we have lost, usually through time or distance but sometimes through traumatic fractures.”¹⁴⁴ I feel this concept quite deeply, as Raymond goes on to discuss photographic imagery in relation to Freud’s concept of the uncanny, or “unheimlich”. The family home that should be comforting and familiar, is instead disconcerting to me.

In keeping with this sense of loss, one aspect of the photographs that particularly haunts me is the tall lamp that stood in the living room. It is the same lamp that appears in the living room in photographs from the 1970s, and it is one of the lights that decades later I programmed to turn on and off every day in the empty house (figure 48). Unfortunately, during the frenzied process of clearing out my parents’ house, the shade on the lamp got irreparably damaged. In my haste, I threw the whole thing away. I very much regret that now, as the lamp had been in that house longer than I had. It had been turned on and off and touched by my parents every day for nearly forty years. I thought about trying to track down a similar lamp from a second-hand furniture store, but it would not be the *same* lamp, the one in the photographs with all those inherent memories attached to it. Schwenger (2006) suggests that an undertone of melancholy will prevail no matter what attempts are made by an individual to substitute a lost object,¹⁴⁵ and it is arguable on my part whether a

¹⁴⁴ Claire Raymond *The Photographic Uncanny, Photography, Homelessness and Homesickness* (London: Palgrave Macmillan, 2019) 5

¹⁴⁵ Peter Schwenger *The Tears of Things: Melancholy and Physical Objects* (Minneapolis: University of Minnesota Press, 2006) 10

substitute would address or accentuate my own ongoing melancholy over this lamp. Ultimately a replacement would be a mere simulacrum. The lamp, however, is illustrated in the artworks and is an important motif in the practical component of this project as it is the one constant in the house. Chairs and couches, televisions and stereos came and went, but the lamp was there from beginning to the end (figures 48 and 49). The original now lies buried in landfill somewhere, like my parents, slowly wasting away beneath the ground, and yet the lost lamp is nothing compared with the loss I feel for both my parents.

As an artist, I possess the capability to recreate a likeness of my parents. I could finish the painting of them from the 1990s, or even model life-sized effigies of them and have them sitting in those chairs. Yet, they would not be the real thing, but rather a re-creation, like Andre Tarkovsky's 1972 film (and the 2002 Steven Soderbergh) adaptation of the 1961 Stanislaw Lem's science fiction story *Solaris*. The planet Solaris taps into the memories of individuals in its vicinity and creates replicas of their loved ones based on the individual's memory. These replicas look identical to the original people but lack the personality and memories that the originals possessed. In effect, they are living simulacra. In the end it is the letting go and the loss that must be dealt with alone.

As a child I briefly lost my parents during a strange moment that I recreated for this project in *The Vanished Parents* (2019, figure 50). This piece which belongs to this group of works that concentrates on incidents that took place in and around the family home and are distinct memories for me. I had an experience when I was very young, perhaps 5 or 6 years old. My parents were sitting in the lounge room watching television during the daytime. I had watched television with them for a while, then gone down to my bedroom, probably to draw. When I came out of my bedroom a short time later and walked down the hall into the lounge room I found two empty chairs where my parents had been sitting. I looked in the kitchen and all over the rest of the house. I looked out to the garden through the front and back windows, then went downstairs and looked under the house, in the garage and the laundry. They were nowhere to be found. Very worried, I went back upstairs,

through the kitchen and back in to the lounge room only to find them sitting in their chairs. I asked them where they had been, as I had been scared. They assured me, quite strenuously, that they had been in that room watching television for the entire time. I stressed that they had definitely not been there a few moments before, and that they should not be joking around like that, but they both denied strenuously that there had been any trickery on their part. In the subsequent decades, and even shortly before they died, I would very occasionally bring this incident up, but they maintained that they had not moved from their chairs on that day.

In retrospect I can think of four possible explanations for this incident. The first is that I fell asleep in my room and I dreamed the whole scenario. The second is that for some reason my parents did decide to hide from me briefly as a practical joke (or for some other reason), then went on to deny it for the next thirty odd years. The third is that they both got up to do something (like look through a window in the front room together), then forgetting that they had done so. The fourth is that there is some sort of inexplicable explanation, in the nature of a 'time-shift' or 'parallel universe' experience, an incident that Roger Luckhurst would refer to as a "temporal slippage."¹⁴⁶ Was this a 'time is out of joint' scenario? The incident was not a dream, it was real. My parents, particularly my pragmatic father (even when questioned on his deathbed) surely would have eventually admitted some kind of deception on that day had there been any. They are not likely to have just forgotten. The final option is classically "uncanny". The entire scenario is one definitely of the uncanny kind.

It is interesting that both my parents were Scottish, indeed, they lived in Australia for nearly thirty years before taking citizenship. There is a medieval-era Scottish word "gramarye", that later morphed in to "glamer" (then "glamour") which originally meant to cast a spell, or specifically:

Glamer was a sort of spell that would affect the eyesight of those afflicted, so that objects

¹⁴⁶ Roger Luckhurst "The contemporary London Gothic and the limits of the 'spectral turn'", *Textual Practice*, 16:3 (2002) 530

appear different than they actually are.¹⁴⁷

Certainly the situation where a child stands before a pair of momentarily empty chairs fits the brief of the “glamer” spell. Likewise, Mark Fisher (2016) discusses Freud’s concept of the “negative hallucination”, where objects are present but “not seen”.¹⁴⁸

Negative hallucination is a phenomenon that is in many ways more interesting — and more eerie — than “positive” hallucination. *Not seeing what is there* is both stranger and more commonplace than seeing what is not there.¹⁴⁹

Perhaps, my younger self had some sort of negative hallucination, rather than my parents testing out their “glamer” spell upon me.

The Vanished Parents (2019) is a gouache painting, in the style of the Usborne books. It is one of the first painted images that I made for this project, and the image of the scene with the two vacant chairs is essentially the memory I have from that day. The lamp that I have so many regrets about throwing out stands in the middle of the picture. After I began painting the brown vinyl upholstered chairs I had to engage in some research into similar era chairs so as to get the look of the arms just right. The small depressions in the cushions that suggest an ongoing presence, now departed, are also evident in the much later photograph taken of the empty chairs (figure 49), whose occupants are now permanently removed — the hauntological nature of being and absence coalescing at a single point. This depression in the cushion is also an imprint or trace but, rather than being psychic, it has the added impact of being a physical reminder of habitation long gone. In making an image of

¹⁴⁷ Autumn Whitefield-Madrano “The Dark Art of Glamour”, *The New Enquiry*, October 11, 2013, <https://thenewinquiry.com/the-dark-art-of-glamour>, retrieved 01/02/2020

¹⁴⁸ Mark Fisher *The Weird and the Eerie* (London: Repeater books, 2016) 75

¹⁴⁹ *Ibid* 74, 75

this in *The Vanished Parents* (figure 50) I am reminded of Roland Barthes' notion of the punctum¹⁵⁰ which acts as a prick or puncture which connects the viewer to the image with an emotional immediacy. In my work the cushion with the small depression in it is the emotional signifier that asserts the absent parent, in this case my mother. Barthes wrote *Camera Lucida* while he was mourning his recently deceased mother, and he himself was to die shortly thereafter.

The lamp, which could well be considered a 'punctum' in the lounge room is also featured in *Late Night TV* (2021, figure 51) which takes place in the same room during my later primary school years. I would scan the television guides each week, and when I noticed that there was a certain film or television show scheduled to be broadcast, almost always late at night, I would set my alarm clock to wake me up. When the time came, the alarm would sound and I would get out of bed and go in to the lounge room to watch the show. This was in the days before our family had a VHS recorder. Generally, the movies were Hammer studio-based films such as *Horror of Frankenstein* (1970), *Taste the Blood of Dracula* (1970), *Frankenstein Must be Destroyed* (1969) and *The Satanic Rites of Dracula* (1973). I also remember watching a bleak revenge film called *The Severed Arm* (1973) and several episodes of the Roald Dahl story series *Tales of the Unexpected* (1979-88). I would later return to bed and go to sleep, sometimes waking up in the morning wondering if the film was in fact a vivid dream. In hindsight it is unusual to think that a child of ten or eleven years should be getting up during the night to watch such things. It was not without my parents' knowledge. I actually remember my mother coming down to watch one of the Frankenstein films with me. I guess I was a fairly idiosyncratic child that had interests that were not unusual for a boy growing up in the late 1970s and early 1980s. The lamp and cushion from *The Vanished Parents* also feature in *Late Night TV*. The nearly-adolescent me clutches the cushion to his chest as he watches a horror film from the sanctuary of his bean bag and quilt. These accoutrements of a childhood that gave comfort to me were part of the visceral and visual environment that slowly, one by one, were removed from the

¹⁵⁰ For a full discussion of this concept refer to Roland Barthes *Camera Lucida* (London: Penguin/Random House, 1980) 51

home as I grew older, the last of which to go was the lamp.

Artists and writers (including Pippa Tandy, Brian Dillon, Annette Kuhn and P.H. Jachimiak) who have been through similar situations (that is, emptying family spaces of their objects) reflect many of the thoughts I had during this period. As I passed through the house every month or two during the years it was locked up and empty, I was repeatedly faced by the time capsule and perhaps I unconsciously put off emptying it because it would be the ultimate dismantling of my family's home and history. Brian Dillon puts it succinctly when describing the task of finally commencing the removal of items from his deceased parents' house:

Until a few hours ago, the variously sturdy or dishevelled objects that occupied this space had seemed to persist only as temporary reminders of a job to be done and a deadline to be met. But their spectral replacements are already alive with uninvited significance.¹⁵¹

During the years that the house was locked up and frozen in time I only visited it once or twice a month. In an attempt to persuade any would-be burglars that the house was still actively occupied, I rigged up several electronic timers that activated lights to come on at night (including the aforementioned lamp in the lounge room). I also set others to turn on the radio in the living room during the day. On several occasions when I dropped into the house, often on my way to or from work, I would hear the radio upstairs filtering through the floor as I swung the door open and entered. For a split second I would think to myself: "ah, ma's upstairs!" It was almost as if when I opened the door, however briefly, the phantoms of the past came forth to greet me. I have represented this moment in *And the Phantoms came forth* (figure 52) ostensibly influenced by the ghostly figures in Disney's *Haunted Mansion* I have depicted my parent's house from a low angle using three point perspective. This echoes some of the low-angle imagery of haunted houses from

¹⁵¹ Brian Dillon *In the Dark Room* (Dublin: Penguin, 2006) 3

the *Haunted* documentary, as well as the convention of looming structures utilised in horror films such as *The Amityville Horror*. The ghostly forms emerging from within and around the building represent many of the individuals that had something to do with the house during my own association with it that would come to my mind especially during its period of emptiness. In a funny sort of way, even though the house itself was empty of living people, it became even more populated in my mind, almost as if when the last few remaining corporeal forms exited, a multitude of phantoms from the past all came piling in.

As I traversed the house, everything would be as it had been previously when the house was occupied; none of the furniture had been moved, dishes and plates remained in the drying rack on the sink, half-read books remained beside the bed and armchairs. There would be a sweet floral smell evident upon entering the house while my parents lived there (that I still to this day cannot define) and it lingered for several years after their departure. In retrospect, I cannot help but feel that I was unconsciously attempting to retain the contained memories of my family's home and my own memories for as long as possible. I lived there for twenty-seven years, upstairs in a bedroom from the age of three, and then from the age of sixteen downstairs in a self-contained area off the garage, before I married and moved out at age thirty. The entire house could therefore be equated to one of my own boxed artworks, with all the objects inside holding their specific relevant meanings, sealed up beneath an invisible encasement. All the phantoms from my years of growing up, bundled together under the one roof, overlapping and tripping over each other. Each room held an abundance of stories documenting my life there. As Sophie Thiele puts it in her essay "I know not who these mute folk are":

One reason for a house or in general an object to come to live metaphorically is that it has outlived the people it belonged to and therefore could tell secret stories about their former

owner. Houses contain invisible lives. They are haunted, haunted with ghosts of the past.¹⁵²

One of my own stories which contains a ghost from the past, long dead, is also one of my earliest memories. It came to mind when, during a locked-house visit, I found myself in the spare bedroom at the end of the hall. This was my childhood bedroom, next to my parent's room, where I slept for the first decade of my life and then again in my mid-teens. It was also the room in which my father spent his last months at home, bedridden. After he was taken away, my mother placed plush toys on the side of my bed where my father had lain (figure 53). As I entered the room in the now abandoned house I turned to look at the doorway from the inside and I was immediately taken back to early childhood and a memory that I depict in *The Crazy Old Uncle* (2021, figure 54).

A great uncle of mine who was a Scottish uncle of my father, was the only relative my parents had in this part of Australia, and part of the reason they emigrated to South East Queensland in the mid-1960s. I remember him as being very old and distant, and close to the end of his life. He suffered from dementia or Alzheimer's disease, and when he could no longer care for himself he came to live with us. My father told me years later that our family doctor suggested it was not a good idea to have a mentally impaired old man in the same house as a young child, so he only stayed a few months until my parents could arrange a care facility. I recall the tall but emaciated old man shuffling around the house. When going to bed, he would say goodnight and then head for the cupboard on the far side of the refrigerator, before turning around with a puzzled look on his face — in his old house his bedroom door had been on the other side of the fridge. A regular Saturday night outing for my father, mother, and I was to go to the weekly racing meet at the local speedway. Not wanting to take the uncle, my parents would put the old man to bed, then arrange their pillows and cushions in their bedroom so as to appear to anyone looking in as though they were sleeping in their bed and

¹⁵² Sophie Thiele "I know not who these mute folk are — Ghostly houses in early twentieth century English and American Poetry" in Maria Fleischhank and Elmar Schenkel (eds.) *Ghosts-or the Nearly Invisible, Spectral Phenomena in Literature and the Media* (Frankfurt: Peter Lang Editions, 2016) 116

not absent. Apparently the old man would shuffle around the house in the darkness during the night and my parents were concerned lest he find himself in an empty house.

My abiding memory of that time is that some nights, after we had all gone to bed, I would be aware of my own bedroom door being opened by this man, held open for a few moments and then being closed. This also happened to my parents, the old man being disoriented and in a strange house. We would also find sticky, partially dissolved medication capsules hidden under cushions and on window pelmets in the house because he used to feign taking his medication and hide the capsules. These were perhaps his sleeping pills, which would explain why he was up during the night. Shortly thereafter he was moved permanently to a nursing home and died a year or so later.

My ink drawing *The Crazy Old Uncle* (figure 54), representing this memory, is in the style of Will Eisner (*True Haunted Houses and Ghosts*). My memories are stark, and the incidents occurred in a darkened room, hence my use of monochromatic and greyscale. The various disoriented and dishevelled characters that Eisner depicts in his tome align well with the memories I have of the old man. I chose to depict this scene in a similar way to the image in my mind, which is fleeting. The dramatic contrast of black and white, and my use of ink, help to create a sense of threat. Although this may also convey a sense of impending child abuse, that was certainly not the case. The final work is probably more threatening in its depiction of the old man than my memory of him, since he would open the door momentarily and close it again quickly once he realised that he did not recognise the room. In the drawing I also placed one of my childhood teddy bears on the table behind the door, a silent witness to the events. This is the same bear pictured lying on the bed in the photograph I took of the room some forty years later (figure 53). The time-loop repetition of the old man who was taken away to be in a care facility spoke to me in deeply hauntological terms as I stood in that room thinking of my own father being taken away in an ambulance for the last time.

As I turned to look out of the window towards the street during my visit to the locked house another revenant from the past jumped into my mind. My old bedroom window looks over to a neighbour's house across the road. A few doors up the street lived an elderly man. Apart from driving a

Mercedes Benz car, he did not exude any kind of air of wealth, although it was known by everyone that he was part-owner of an opal mine in central Queensland. He had a wife that had a form of Alzheimer's disease. When I recall memories of this incident in retrospect, she really should have been in a care facility, but I think he kept her at home for as long as possible (something I replicated in relation to my own mother decades later). In the 1970s, when the husband went out during the day, the old woman would wander down the street, thankfully on the other side. As a child, I recall watching her through my bedroom window in her one-piece maroon floral dress, short silver-grey hair (bowl cut) and glasses as she slowly shuffled along the length of the street, often stopping to stand catatonically staring.

As I stood in the same bedroom four decades later and gazed across the street to the footpath where she once stood I could see her in my mind. Sometimes she stood for what seemed like hours staring straight at people's houses, including ours. As a child I sometimes felt almost as if she was looking directly at me while I was in the safety of my own room, which was quite unnerving. Occasionally people in the street, including my mother, would go out and guide her back to her home. On one occasion (thankfully when I was at school), she ventured down the street stark naked and the mother of a friend of mine who lived on the corner, took her back home. Not long after this she was relocated to a local public hospital's psychiatric ward and she died shortly afterwards. The artwork associated with this unsettling memory *The Mad Woman* (2019, figure 55) is again an ink drawing in the style of Will Eisner (*True Haunted Houses and Ghosts*). This was also one of the earlier works I completed for this project, drawing the entire scene in my head from memory without reference material. From a technical point of view, I found the restricted black and white medium of ink on paper to be challenging, and there was much use of the ink eraser on my part.

Not long after completing this drawing, I had cause to return to the street where I grew up. I stood and looked towards my parent's house from the footpath opposite, where I depicted the old woman standing. As I stood in the very same spot where she would stand I gazed across to my old bedroom window, looking to where four decades earlier a small, scared child would have been looking out.

For me this was a classic moment of 'time-collapsing', as the passage of time between that day in 2020 and the mid-1970s momentarily became one. As I turned and looked around I could see that, apart from the positioning of the wall posts at the neighbour's house, my recollected drawing was reasonably accurate. Indeed, the setting is eerily unchanged in any way (that I can discern) from my memory.

The same could be said of my parent's house through which I intermittently wandered in the years after it was vacated. Plush animals that my mother would place around the house had the chairs and beds to themselves in the lounge room and bedrooms (figure 49). Dishes and pots were still in the drying rack at the kitchen sink. Reminder post-it were notes stuck in nearly every room, and especially near and on the front door for the benefit of my mother. These had faded badly in a space of less than eighteen months, testament to the cheap, poor quality black felt-tipped pens that my mother would buy (figure 47). As I entered the front door I would see a telephone directory open on the desk in the front room with the push-button telephone next to it. This telephone was a repeated point of contact between my mother and I in the last weeks of her time at home, and it is this element that is reflected in the photograph I created for this project *The Phone Rings at Midnight* (2021, figure 56).

My mother was diagnosed with dementia in the mid-2000s, but remained in complete and utter denial about it. My father ostensibly became her 'carer', although due to her forceful relationship with him his care capabilities were somewhat moot. When he himself became ill and began to have extended stays in hospital, I would go to their house twice a day, morning and evening, to see to her needs. I knew that eventually she would need to be relocated to a care facility, but I wanted to keep her in her own home as long as possible so to reduce any distress. I organised an ongoing support package from a care organisation with daily home visits with meals and assistance. My evening visit entailed getting her settled for bed and often waiting for her to be asleep before returning to my own home. The irony of this situation was that our own first child who was an infant at this stage

was in nearly exactly the same routine, with the same bedtime. However, after returning to my own home, I began to receive phone calls from my mother on our landline late at night: ten-thirty, midnight and beyond. She would be in a distressed state and say that she “didn’t like this place” and wanted to “go home”. I would try to reassure her and tell her to look around her, at the home she had been in for the previous forty years. We would say goodnight and hang up, with her promising to return to bed. Then my telephone would ring again twenty minutes later and the entire conversation would be repeated. This sometimes happened half a dozen times a night. Sometimes, shamefully, I would have to close the door so that I would not hear the phone ringing and I could get some sleep. The black and white photograph in the style of *Folklore Myths and Legends of Great Britain* shows the view of my own telephone prior to me picking it up, or contemplating whether or not I should pick it up. The memorial card for my father lies to the right of the phone and a photograph of myself as a child sits just above. The irony here is that time has collapsed to such a state that the parental roles have effectively reversed and it is I who comforts the parent when they are alone and scared of the dark.

Eventually I started getting calls during the day from neighbours in the street telling me that my mother was standing on the footpath with her handbag, as if waiting for someone to pick her up. I knew then, along with her failing to recognise her own home anymore that the time had come to move her into a care facility. Her condition had deteriorated so rapidly without my father’s presence that the interventions I had previously put in place became inadequate. Again the repeated image of the mad old woman standing in the street staring, paired with the gravely ill person removed from their home, serves to collapse time in my mind, mirroring the woman four decades earlier standing in the street and staring. And so it was that after a sleepless night I picked up my parents and took them both to a nursing home on the same day in May 2013. The following day I went to see them to check on them. As I rounded the corridor towards my father’s room, I saw an old man hunched over a walking stick sitting at the far end of the corridor, staring blankly ahead. Turning into my father’s assigned room, I found it to be empty, so I asked a facility carer if she knew where my father was. She pointed to the old man at the end of the corridor and said: “there he is”. I looked again and

could not believe that I hadn't recognised my own father. When I approached him he didn't recognise me either, telling me that he was waiting for his son to come and take him to a nursing home in Ferny Hills, which was actually where he already was. I think I failed to recognise him because he was not himself in any way. The combination of chemotherapy and other drugs had scrambled him both mentally and physically. For me this was both an uncanny and a 'time out of joint' moment. I was haunted by the wide staring eyes that did not recognise me, a stare like the blank eerie stare of a white sheet ghost. I found I could not shake this image in my mind of the father that I did not recognise, and this memory is depicted in *The Fate of the Father* (2021, figure 57), which is a gouache painting in the style of the Usborne ghost books. To me this is one of the most deeply haunted images of this entire body of work. In what seems like a compressed time-frame, thanks to lung cancer, the father who had been a solid foundation for my entire life had gone from being a very fit and healthy man, who would help me to lug large chunks of timber around and assist me in building plinths for my sculptures, to a weak and wizened disorientated little old man with a walking stick, now institutionalised within sterile surroundings that seemed to engulf and contain him. I am struck how similar my father's positioning is when compared my *The Artist's Parents* unfinished painting from twenty years earlier — the same man in vastly different circumstances. As with other artworks in this body of work, this image is as close to the image in my mind of my father as the appalling memory I have of him that day in 2013. Although my father did not have dementia, the care facility were good enough to allocate him the room next to my mother's in the dementia wing, so that they could be side-by-side and spend their last days together. My mother spent a lot of her time lying on the small couch in my father's room, even to the extent of getting up from her own bed during the night and going into my father's room. I, along with my young family, spent quite some time in that dementia wing. We got to know the other residents in there, most of whom averaged less than a year in residence. We would sometimes arrive on a weekend to find a new resident in the wing, replacing a recently deceased occupant who had been in the same room less than a week before.

Now as a 'grown up' with my own children, and through this project, I am conscious of any event or situation that may result in my own children being haunted by images or events that they may experience in their childhood. One such circumstance was these visits to my parents in the dementia wing. One of the residents, an elderly woman with dementia, would continually wander around the wing shouting "help, help", and "can anyone help me please". She would beseech anyone she encountered to help her get out of the place so she could go home. Although our family would usually visit during the day, and even for me, this was a creepy and unsettling experience, I cannot imagine how spooky it would be to hear this woman's plaintive cries in the middle of the night. Once again for me I had the uneasy feeling that I felt as a child when encountering an old woman suffering cognitive decline. Our eldest son was three years old at this time, and I was concerned about not just this old woman, but other people in the nursing home and how this may affect him. However, it seems not to have had much influence on him, other than him looking back at the situation with humour. The artwork I have created from this memory, *Help, Help!* (2021, figure 58), depicts the poor woman in her dressing gown in the Will Eisner ink on paper style. When I showed the finished piece to my now 11 year old son he immediately recognised the woman as the "help lady". In fact, he suggested I add an extra "help" at the top as that is what he remembers her saying: "help, help... could someone please help me!"

My father died in 2014, nine months or so after moving into the nursing home, and my mother was moved into his room, ultimately passing away in 2017. My parents both died in the same room on the same bed, almost exactly three years apart. Ironically, she passed not of a dementia-related cause, but a massive ovarian tumour that had remained undetected until just days before she died. As their only child, it was just me who went into that room to say goodbye to their corpses. On both occasions when I entered the room their bodies were lying on the bed, their mouths agape and their eyes partially open. I understand this is what occurs when facial muscles relax after death occurs, nonetheless it was very unsettling for me to see. I asked the duty nurse if anything could be done to close my father's mouth and was told that a strap could be wound around his head and jaw to pull

his mouth closed. I declined. The legacy of this image, particularly of my father, who was first to go, continues to haunt me. I cannot look at laughing clowns at fetes and funfairs without thinking of my father's gaping mouth. When the time came, my mother's corpse had a rolled-up towel jammed under her chin to stop it from sagging.

In 1990, the portrait artist Don Bachardy published a monograph of his drawings and paintings that documented the slow death of his long-time partner, the writer Christopher Isherwood. The drawings, later published in 1990 as *Last Drawings of Christopher Isherwood*, is a harrowing visual record in dozens of sketches documenting Isherwood's final journey from life to death.¹⁵³ The drawings start out conventionally, with the subject sitting and posing, but the last half of the book contain drawings of an open-mouthed prone figure, often grimacing in pain. The last four drawings were completed after Isherwood's death. There is not much of a discernible difference between the images of the dying man shortly before and shortly after his passing. In the diary notes that form part of the introduction to *Last Drawings of Christopher Isherwood*, on the day that Isherwood dies, Bachardy writes: "I have had my death encounter with Chris. I have had that body to myself all afternoon. I feel sort of ghoulish, but also like an artist, and like a pioneer in the further reaches of the land of feeling."¹⁵⁴ The drawings through which Bachardy documented the death of his loved one over several months came to my mind when I stood in that room alone with the corpses of my father and my mother.

I was deeply shocked by Chris's remains — their utter lack of connection with him, in spite of the nose, the eyebrows, the ears — but forced myself to go on and on, looking into those dead empty eyes where once such life had flashed.¹⁵⁵

¹⁵³ Don Bachardy *Last Drawings of Christopher Isherwood* (London: Faber and Faber, 1990)

¹⁵⁴ *Ibid* xvii

¹⁵⁵ *Ibid* xvii

It is a remarkable moment in life to look into the unseeing eyes of a dead person, a thousand times more so when it is the eyes of your father, which were partially open and glistening. This project deals with many images that are imprinted into my memory, and this is one of the most recent, akin to a still-fresh wound. I knew that the day of my father's death would come, but how can one be prepared for the moment alone with the corpse? In his meditations on life and death, *The Living and the Dead* (2016) Toby Austin Locke explores both ethnographic and philosophical sources to argue that a more malleable consideration of the relationship death has to life should be considered.

The death of individualities brings endless wounds, but they are wounds that will not heal or at best will scar, and in their scarring or their refusal to heal the transformative insistence of life finds one of its cruellest forms, precisely in its interplay with death¹⁵⁶

Perhaps this interplay was best represented in the weeks following the death of my father when I experienced a very odd phenomenon where I expected him to call me on the telephone. It was such a tangible feeling. I fully expected him to call me and to hear his soft and distant voice, telling me that he was OK. Perhaps it was because I had been thinking quite a lot about the dead king in Shakespeare's *Hamlet* around that time. I completed an image for this memory, but I have not felt comfortable in sharing it in this dissertation or in the exhibition associated with this project. The process of making the work was cathartic for me however, and this is the reason that I have left in my description of the memory.

Eventually, in 2019, long after the deaths of my parents the total disgorging of their house of its contents became an urgent necessity. The house had sat as a memorial time bubble to them for several years, with only sporadic attempts on my part to remove items such as emptying cupboards, wardrobes and drawers. The neighbours to the right informed me that the rental lease on their

¹⁵⁶ Toby Austin Locke *The Living and the Dead, An Exploration of the Boundaries between the Worlds of Life and Death* (London: Repeater Books, 2016) 121

house was coming to an end and asked if it would be possible for them to move into and rent my parents' house. They had been good friends of my parents and had been "keeping an eye on the house" in the intervening years, so I thought it only natural to allow them to move in. All sentimentality was cast aside as I removed everything from the house, except for the few items I could lock inside a small storage room downstairs. At last, the house was emptied and a chapter of my life permanently closed, bringing with it a sense of closure, an almost overpowering nostalgia.

Nostalgia is no longer a word to describe the moment when we see the space around us for the complicated void it really is. At that instant — the instant for me, of seeing the house empty (which is to say; unhomey). The house no longer looks like itself, and yet it is reduced to its essence for the first time: recognisably a house from which we have been banished.¹⁵⁷

Reflecting on the now haunted space of my parent's house, and since the inspiration for this project originated from my residency at the haunted cottage at Hazelhurst, I thought it appropriate that I include a drawing of the period bathroom that induced in me feelings of time slipping into the past (figure 59). In the final weeks of this project, when I was busily preparing the final selection of artworks for the exhibition component, I also decided to create a drawing of the old, haunted cottage at Hazelhurst (figure 60). In many ways, this is where the project really began and all this talk of ghosts started. Up until this point, I had included some photographs of the interior of the cottage, but not so many of the outside, and certainly no artworks of the exterior. Interestingly, since my residency there in 2016 the building has been completely repainted in a cheerful creamy white, replacing the somewhat murky green/grey hue of my drawing. The cottage has more recently become a background to wedding ceremonies in the Hazelhurst grounds, and understandably a lighter coloured building is more fitting for photographs. There is a nice circularity here, as the cottage now looks much more like it did when it was first built by the Broadhursts.

¹⁵⁷ Dillon *In the Dark Room* 20

Childhood memories that haunt me

This next grouping of artworks for this project are haunted memories from my own early life. They have been chosen because they are the ones that will work best visually, and because they are not so personal, I feel I can share them. Now that I am in reluctant middle age, I can look back at these events and sort them into specific categories and even perhaps 'grades' of 'hauntedness'. The following stories that I recreated in visual form from my memories (sometimes with the aid of photographs) are in chronological order, and each one is represented by an individual artwork.

The first image I chose to replicate (from a photograph in the painterly style of the Usborne books) is an image of myself taken at a time from which this portion of work sits. This work also links to an earlier work in this project, *Late Night TV*, where the photograph that the image *Kindergarten Photograph* (2021, figure 61) is based on, hangs on the wall. I do not remember the photograph being taken.

I have here also combined a component directly relating to one section of my research, that of 'stone tape' theory. According to this theory objects and environments can somehow capture a feeling, emotion or experience (like a video-recording), and this captured event can be 'played back' under favourable circumstances to a receptive viewer. The idea that an object, and in the following case, an artwork, can retain impressions of not only the artist and subjects, but also subsequent owners and restorers is documented in a remarkable essay by Associate Professor of Contemporary Art in Toronto, Jennifer Fisher. In "Paranormal Art History: Psychometry and the Afterlife of Objects, A Canadian Case Study" (published in *The Ashgate Research Companion to Paranormal Cultures* (2018), Fisher recounts enlisting the services of two respected clairvoyants to examine a pair of portrait paintings that had been in her family for decades. Holding their hands above the surface of the paintings, the clairvoyants independently described the personalities of both sitters, the artist, the nature and duration of the sittings and the house in which the portraits were painted. Even more curiously, they also described the paintings' restorer (whose work on the painting presumably took

place over a century or more later) in such detail (even detailing the music that they were listening to while working on the restoration).¹⁵⁸ This fascinating theory of 'embedded memory', acknowledged by most paranormal investigators, is explored in all its 1970s television glory in *The Stone Tape* (1972), a BBC dramatisation of the concept of the psychic ether theory directed by Peter Sasdy. In this dramatisation, scientists seek to unlock embedded memories from rocks and other objects under laboratory conditions, with predictably disastrous outcomes.

With this in mind, I sought to create a small number of artworks that are a part of the overall project and contain a magnetic constituent that could then perhaps record an experience, before imparting that experience to its viewer. I started with this *Kindergarten Photograph*. The magnetic 'medium' I decided to utilise was the now virtually redundant consumer item of a VHS cassette tape with the exposed (new and unused) tape facing out of the artwork, as a background to the artwork painted, which was then painted over the top of it. I found that I had to first paint a thin layer of transparent gesso over the tape because I quickly discovered that every painting medium I tried was quickly separating (cissing) on the glossy tape surface which had very little 'tooth' for the paint to adhere to. I then painted my kindergarten self-portrait from the photograph that had hung in my parent's house for close to four decades. At the front of my mind was the idea mentioned above that an artwork can somehow capture the environment in which it was created, even including the music that was being played in the studio at the time of creation.

I decided to choose a song from the era in which the photograph was taken and play it on a loop while I worked on the specific artwork. I narrowed the choice of songs down to two; Bruce Springsteen's *Born to Run* and *I'm not in Love* by 10cc. I ultimately chose *I'm not in Love*, as I like it more. It is less raucous than *Born to Run* and also contains lyrics that pertain to my project, such as

¹⁵⁸ Jennifer Fisher *Paranormal Art History: Psychometry and the Afterlife of Objects, A Canadian Case Study* in Olu Jenzen and Sally R. Munt (eds.) *The Ashgate Research Companion to Paranormal Cultures* (Oxford: Routledge, 2018) 323

references to a picture hanging on the wall, and desperately wanting to see someone again. The whispered female vocals of “be quiet, big boys don’t cry” was also a phrase I heard at different points in my childhood. I thought that by exposing the magnetic tape painting to the same song over and over, an imprint of the lyrics may be impressed within the artwork. When the painting was hung in a neutral space, perhaps some of the sentiment of the song may be transmitted to the viewer. On the days that I painted my childhood old self onto the magnetic tape, I had *I’m not in Love* playing loudly on track-repeat in my studio, and for good measure I left the artwork propped in front of the stereo whenever I left the room.

A technical issue I found while making this work was that the many strips of videotape started to bubble and blister with the continued use of wet media (gouache paint) over the top. I attempted to counter this by re-gluing the parts that were obvious, but the final piece does still have some small blisters and wrinkles apparent. I will discuss the outcomes of viewer receptivity to this ‘stone tape experiment’ in the next chapter.

Around the time in my life when the photograph I based *Kindergarten Photograph* on was taken, the Sunday routine in our house was the same each week; weekly mass at 9AM, then after an early lunch back at home before we would all go and visit my father’s elderly uncle who lived 40 minutes’ drive away in Redcliffe. This was in the years prior to him briefly moving into our family home, as depicted in *The Crazy Old Uncle*. For me, Sunday was the most loathsome and stultifying day of the week, boring and miserable. This routine occurred weekly for nearly the first decade of my life.

An incident that has remained with me, at least as an image in my head, occurred on one of these Sunday afternoons. I remember little of the actual day, but I do remember that on the main road outside my great uncle’s house there was a dreadful fatal car accident. My father went outside immediately on hearing the enormous crashing sound, but my mother, great uncle and I stayed inside. What I remember clearly is that my father did take me out some hours afterwards when the police and emergency services had left and the cars and victims had been removed. I can see clearly

in my mind's eye to this day a large clot of bloodied matter on the road. I found out many years later when I asked my father about this incident that when he had initially gone outside (well before any first responders) he had found a woman on the road, having been thrown from her vehicle. He told me that he had tried to place a cushion under her head, but her injuries were extensive and that she was limp and lifeless with staring eyes. I assume that the large clot that I saw belonged to this woman. Why my father took me outside that afternoon I do not know. Perhaps I had been bugging him to see the site of the crash. Whatever the reason, that clear recollected memory of a mound of bloodied human flesh has stayed with me. To address this image in my mind, and to hopefully diminish its intensity I have made an artwork for this project called *The Fatal Car Accident* (2021, figure 62).

Due to the graphic nature of this image and because stylistically I think it works better, I used photography as the medium for this haunted memory. This is akin to the photographs found in the Usborne and Reader's Digest books of my childhood, an image in grainy black and white. This style imbues the image with the feel of a newspaper-style documentation of the event. I chose to photograph the recreation of this memory in the bitumen car park of the primary school my studio backs on to. As the school is active during the week I could only access the empty car park on a weekend. Leading up to the weekend shoot I arranged to pick up several vintage car parts from a colleague of mine, who has mid-century vehicles and parts. I wanted to scatter these around the accident scene, also dispersing broken glass, mirror and plastic light housings, as you would find at a car crash site. Gathering the latter was challenging, as it necessitated me stopping in the emergency bays of a busy arterial road and collecting the shattered vehicle detritus with a dustpan and brush as vehicles sped past me. I once mistook an off-ramp for an emergency bay and was very nearly a fatal accident victim myself as a car zooming up behind me took the off-ramp.

On the weekend of shooting the photograph, I planned to go to the adjacent school car park with its broken bitumen to lay out the recreated scene on the Saturday afternoon. The Sunday was planned as a stand-by 're-shoot' day should the Saturday shots not be successful. As it turned out, my two

youngest children were causing havoc on that Saturday afternoon, so to spare my wife's sanity I had to take them out to a park to burn off their energy, abandoning my planned photo shoot for that day. This kind of disruption was an ongoing feature of this entire PhD project. The following day was also frustrating, as there were families using the school's playing field and basketball courts, and I could not access the car park while they were present. I eventually got to use the car park later in the afternoon, around 3.50 until 4.20PM. Ironically, my memory of the day of accident some four and a half decades earlier indicates that it would have been on a Sunday afternoon at approximately that same time, with a golden afternoon light and long shadows on the ground.

After scattering shards of glass, mirror, plastic and rubber on the bitumen, along with a period wing-mirror and a window-winder handle, I spurted a globule of pizza sauce amongst the debris, diluting it slightly with a water atomiser. While the consistency of the pizza sauce was agreeable in its likeness to the blood-clot in my memory, its opacity was not. After a few minutes of taking shots of the sauce I scooped it up with paper towels and replaced it with several spoonfuls of raspberry jam. While the consistency was not exactly what I was seeking, the gelatinous and translucent nature of this substance was very much in keeping with the memory I have of the blood clot. I took hundreds of photographs in the session, moving some of the car parts around to vary the composition throughout. The afternoon light illuminated the jam in a pleasing way, and I adjusted both the ISO level and aperture size to take advantage of this. I planned to shoot the photographs as monochrome or 'black and white' in camera, without post-processing, but I found that when I switched to colour photographs, the illumination of the jam/blood was better captured and desaturating the image in Photoshop proved to create a successful outcome. The final photograph that I chose to represent my memory of this incident is as close to the image in my mind as possible (figure 62).

Another memory from that same period which is seared into my mind is that of a 'shaking' man. As a child in the late 1970s in primary school I became aware of a man that lived in our neighbourhood

who scared the life out of me. I remember seeing him occasionally as I walked to and from primary school, but the overriding image that I have of him was on a day when our year level (perhaps grade 3 or 4) all walked down to a nearby park for outdoor activities. The park was in a natural valley and there was a street and elevated footpath overlooking the park. The day that we were in that park, the man was walking along the footpath and I saw him from a distance. One could not help but notice him, as he was so unusual and unnerving to see. He walked spasmodically, his whole body arching back and forth, his head swaying up and down, arms akimbo. He lived just around the corner from the park. I can now recognise that he had minimal control over his bodily convulsions, it may well be that the poor man had a form of Parkinson's disease, Functional Neurological Disorder or perhaps Motor Neurone Disease, which caused him to shake and sway uncontrollably. He was perfectly harmless and was the husband of a woman that my mother knew. On that day however, my memory contains a visual image of him eerily shaking and swaying unnaturally as he shuffled along the footpath. In his hand he carried a large white handkerchief, which seemed to emphasise and accentuate his actions. To a child viewing him from a distance he was quite unsettling and scary to see. I painted *The Shaking Man* (2019, figure 63), gouache on paper, in the style of the Usborne books. Most of the illustrations in the Usborne books seem to be gouache, or at the very least a water-based acrylic paint. I aimed to replicate the scratchy look of the brushwork through using gouache and I concentrated on the twisted figure of the man, taking several attempts to position his limbs to convey the sense that he was not in control of his movements. I tried to keep the background as nebulous and generic as possible so that it did not detract from the central figure. The image in my mind of the man's head thrown back in profile is very close to how he is depicted in the finished painting.

The Catholic primary school that I attended was a mix of Mercy sisters and lay teachers, and in retrospect I can see that during my period of attendance the school was in a transition phase from a punitive corporal order-driven school to lay teacher education. Notwithstanding this, when I first started school there were multiple nuns "of an age" that had probably been foundation teachers in

the 1940s, who were unpleasant and frankly, downright nasty. The most notorious of these objectionable women was Sister Teresa. Due to her ruddy complexion and overbite she was called “Chookie” by the students. At all times this particular nun seemed to be in a perennially foul mood. Thankfully I never had her as a year-level teacher, but I did often encounter her in the playground. One memory I have is of her raking her hand across the back of my legs after I had played a minor prank on a friend, not knowing that she was behind me. She attempted to administer further strikes upon me but I fled and was too fast for her. However, the main incident I represent in my practical component involves a day a year or two later when I and some friends were on the far side of the school oval. There was a portion of the oval near the sports shed that did not get much sun and had heavy foot traffic, therefore it was bare of grass. I would often take a stick and draw pictures in the exposed dark sandy soil. I recall that on this day, encouraged by my friends, I was drawing characters and objects from *Star Wars*, including Darth Vader and the Death Star, and I remember that they were quite good. Sister Teresa must have been on playground duty, and approached our group. In my youthful naivety, I thought that she may say something positive about the dirt drawings but, true to form, she was nasty. I cannot recall exactly what she said, but it was highly disparaging and negative, and so our group dropped sticks and left the area. Perhaps I should be grateful to her, as Chookie helped prepare the future artist for the negative critical reviews that invariably accompany any creative career. I created *The Nasty Nun* (2019, figure 64), in the style of *The Haunted Mansion*, arranging a group of my friends around the threatening nun figure and using similar techniques and colours to the Disney book, especially in the sky.

Just before I started this PhD project, I attended a ceremony where a work colleague of my wife was taking her final vows to become a nun. The Catholic Church where this took place was filled with nuns from her order, plus many others. Even though I am now a grown man with a professional career, the sight of some of these nuns nevertheless sent shivers down my spine. Memories of my primary school years with the presentation sisters, including Chookie, flashed into my mind. While the majority of these women were small and old, they still had that effect on me, some thirty years after my childhood encounters. Again, the momentary feeling of ‘time collapsing’ swept through me.

Interestingly, when my eldest son, who is around the same age as I was in the image, saw the picture he said that he could really relate to it. When I quizzed him about his comment he said that even though there were no nuns to hound him in the playground, he did still feel that authority figures would come and spoil his fun. Again, the theme of inter-generational haunting is very much in my mind here. I worked on this painting off and on over the course of a year, changing the positions of the figures so as to add dynamism. I recall that Chookie mainly wore a kind of brown and cream habit, but I darkened her clothes right down to black for dramatic effect. I had to restructure the sheet of 570gsm paper that I originally started working on as the composition changed and I wanted more space in the bottom third. I added a strip of the same paper to create a further third to help to centre Chookie within the composition, against a background shy of threatening complementary colours.

I was an altar boy at my parish church for three years during my time at primary school and was involved in activities associated with weekly mass, such as setting up prior to mass and cleaning up/putting away afterward. On one occasion, after mass, I found myself alone inside the church (the parishioners, including my parents, were all chatting outside). At the back of the church (which was the main entry) was a small room where the collection plates were stored between masses. For some reason I was down in the back of the church and I noticed that there was a scrunched up five dollar note sitting in the uppermost collection plate. It had either been overlooked, or a parishioner, having missed the collection, had placed it there in readiness for the following week's collection. I took the five dollars and put it in my pocket. I knew at the time that it was the wrong thing to do and yet I took it. I cannot remember what I spent the money on, but I do know that out of all the stories from my own timeline, this one haunted me for many years. Some twenty-five years later, I had occasion to return to the same parish (I had not attended that specific church for many years and I had moved to the other side of town when I married). I was organising a papal blessing for my parent's fiftieth wedding anniversary and visited the parish office. After meeting with the church representative, I went over to the church alone. It seemed a lot smaller than I remembered it as

being. The church was open, but there was no one around, so I went inside. Being in that church brought back many memories, foremost of which was my theft from the collection plate. At that stage of my career as an artist, I had had several successful commercial gallery exhibitions, including sell-out shows, so my financial standing was comparatively healthy. I decided to place a fifty dollar note in one of the poor boxes that hung by each door in the church. In doing this, I hoped to ease my own conscience for what I had done a quarter of a century earlier. I depicted the scene of my initial theft in *The Thief* (2019, figure 65), an ink drawing in the style of *Folklore Myths and Legends of Great Britain*, specifically the style of Robin Jacques. The interior of the church had changed over the years but the vestibule at the front entry was much the same as I remembered it. Although the actual five-dollar note that I found and stole on that day was scrunched up into a ball, I flattened out the note for the final drawing to make it obvious what it was my younger self was taking. The Holy Spirit dove plaque is actually higher up on the wall, but I relocated it to suit the composition better. I found the stippled style of Robin Jacques to be challenging, particularly in rendering tone.

In 1978, my parents and I made a trip to Scotland, marking the first time they had returned to their homeland since migrating to Australia in the mid-1960s. We spent quite some time in the Outer Hebrides, a string of islands in the Western Isles, and we stayed at my uncle's house (my mother's brother) on the island of South Uist. The property we stayed on was a little isolated, vast, open and totally devoid of trees. There were undulations in the verdant landscape, crevices, craggy rocks and small ponds all around. This sandy-soiled area of peat bogs and wildflowers is known as the 'machair' (pronounced similar to "maahka"), and while the grown-ups caught up, I very much enjoyed exploring it, investigating nooks and crannies, throwing rocks in the water and so on. I came upon a boggy area that had a small natural alcove with rock shelves, and was surprised to find a whole collection of glass bottles, all different sizes and shapes, sitting in groups on the rocks. At that time back home in Brisbane, we lived close to a creek that had a number of industrial warehouses backing onto it, as well as an area of waste-ground in the block behind us that people used to discard stuff in (it was known locally as "the dump"). In these places, I would often spend time with

my friends foraging through rubbish and discarded items, some of which were bottles. We would then place bottles in crevices and on rocks and throw stones at them to smash them. We thought nothing of it, it was fun. Upon finding this cache of glass bottles in the middle of nowhere I did what I was used to doing; grabbed some stones and smashed them where they sat. There must have been several dozen bottles and I smashed every single one of them. I then returned to my uncle's house without telling anyone. No one ever mentioned the broken bottles during our stay, nor in the time afterwards. As I write this, I feel a deep shame about my actions on that August day more than four decades ago. I have no idea whose bottles they were, if they even belonged to anyone, or if someone had to clean up all the shattered glass fragments.

When I think of this incident today what makes me feel even more sick about my actions is that the bottles may have had historical significance. In 1941 a merchant ship, the *S.S. Politician*, ran aground off South Uist with a cargo of over twenty thousand cases of whisky. The locals raided the ship before officials could sequester it, making off with the bulk of the cargo (my paternal grandfather among them).¹⁵⁹ This event was immortalised in the novel *Whisky Galore* by Compton Mackenzie (and two subsequent films). It was known that many of the bottles from the *Politician* were hidden across the islands in alcoves and culverts. I may well have stumbled upon one such of these hiding places, although all the bottles were empty. It could be that none of the bottles were from the hoard removed from the ship, but nonetheless I am haunted by shame when I recall my thoughtless actions of that day. I depicted myself engaging in the act of destruction in *Smashing Bottles* (2021, figure 66). The painting itself was initially re-created from my own memory, my recollections of the rock formations and layout of the scene. However, after seeking some reference photographs of our family trip in 1978, I adjusted the horizon line to be much lower and flatter, as well as making the grass less intensely green. Coverley (2020) states that "it should be remembered that ghosts themselves are more traditionally associated with the retribution of past wrongs, and the

¹⁵⁹ Roger Hutchinson *Polly: The True Story Behind Whisky Galore* (Edinburgh: Mainstream Publishing, 2007) 53

unexpiated guilt of sins for which they (or we) are yet to atone.”¹⁶⁰ I shall address my own processes involving expiation, or otherwise, of this event in the concluding chapter of this dissertation.

Before leaving the 1970s and 80s, and linking from my previous story, I should make mention of a general memory I have about the old people that seemed to be everywhere when I was a child. My parents had me quite late, and my mother, who was in her early forties when I was born, was older than many of my friend’s parents. Consequently, both my parents always seemed to have older friends. The neighbourhood I grew up in was (in retrospect) an older demographic, and there were also many older people that attended my church. My mother was an active member of our parish’s Sacred Heart Sodality which consisted of older women. When I used to go there with her as a child there were few other children around, most of the women having grown-up children. Many people we mixed with were retired and most died before I reached adulthood. In overheard discussions about the demise of these people I would often hear the phrases “riddled with cancer” or “there was nothing left of her”. Many of these older people were kindly and friendly towards me, but I do recall that quite a few were grouchy and eternally irritable. In retrospect, I wonder what was inside these people and what kind of lives they had had that made them so horrible. Many would have been born at the tail end of the Victorian era and they would have lived through two world wars and a depression, which had perhaps made them hard. There was a particular old woman that lived opposite a family friend of ours. Whenever we visited their house, this woman would be sat on a small porch at the top of her stairs by her front door. She would stare at anyone within her sightline continuously and without self-consciousness. It was unusual to arrive at our friend’s house and not have her sitting there and staring at us. I never spoke to her in all the years that I saw her.

It is only now in retrospect that I can see the circularity here with both my parents as they entered their final years and my earlier artwork *The Fate of the Father*, which featured my dad staring

¹⁶⁰ Merlin Coverley *Hauntology, Ghosts of Futures Past* 32

blankly ahead and echoes my memory thirty years earlier of the old woman who would sit on her porch and stare. It is possible that she was also not in her right mind and was simply looking at nothing in particular. For the gouache and watercolour painting *Mrs Mullins* (2021, figure 67) in the style of the Usborne books, I ventured back to the street in question before starting this work. I saw her house was virtually unchanged, despite several houses in the street being completely renovated. I can recall the name of the old staring woman — Mrs Mullins. Painting Mrs Mullins was cathartic, because while creating the painting and while it sat in my studio, I said out loud all the things I wanted to say to Mrs Mullins back in the days when she used to sit and stare.

The final piece in this section and indeed in the whole body of work is a drawing inspired by a photograph taken at the end of my primary school years, which also marks the end of the period of time in which these incidents took place. During my perusal of family photographs I came across a creased and worn photograph of myself and two of my classmates from the very early 1980s, right at the end of the school semester (figure 68). I vaguely recall the day the photograph was taken. The photograph is typical of 35-millimetre photographs taken at this time with the image slightly washed out and yellowed. There is also a cloudiness to the image, the shapes within the frame do not seem to have sharply defined edges, betraying the fact that the camera used was just a simple point-and-shoot fixed-focus style 35mm type, not any kind of SLR camera. To my eye, it looks like the three boys in the photograph were asked to sit on several large sandstone rocks in one of the playgrounds and reluctantly pose for the shot. One boy is in regular grey school uniform, while the other two, including myself, are wearing our house colour sports uniform. I am just a little older than the age my eldest son is as I write this but, like me in the photo, we are both in our final semester of primary school. Although he is at a different school in a different era, on the other side of the city, we both wear the same house colour: yellow. Again, the resonance of the inter-generational repeating motif is apparent to me through this image. Both schools also have the same ubiquitous sandstone rocks. In the background are two trees, a poinciana and a mango tree, and behind them is the wall of a school building and the school oval.

On initially turning over the photograph I was disappointed to see that there was no inscription on the back, but on closer inspection, I discovered very faint handwriting, a pale sepia scrawl, almost illegible against the creamy paper. The date is December 1982, and my teacher, Sister Grier, had written a thank you message to the “creative stagehands”. I cannot recall the specifics of what that refers to, but I am thinking that we three were associated with a school production (given the photograph was taken in December, it could have well been a Christmas play). The photograph was taken in the final days of my primary school years, and the thought of that fills me with sadness as the final year of primary school was enjoyable, largely thanks to Sister Grier. Soon afterwards I would be sent to a large and impersonal public state high school. I drew upon the ‘three boys sitting on the rocks’ photograph for *Boy Sitting on Rocks* (2021, figure 69), but only depicted myself sitting alone on the rocks. After school I did not see those boys ever again.

Something that struck me while looking at my own visual history in the form of photographs taken when I was a child is how many images there are of me alone in the picture plane. Unlike my own children, who have a large extended family and from birth have been photographed with siblings, cousins, relatives and friends, my own childhood images, particularly prior to starting school, picture me alone sometimes with a birthday cake or a toy. This reflects the fact that I was an only child of older immigrant parents with no immediate relatives in this country, which is still the case today. This solitary childhood might also explain why I am something of a “loner” in adulthood, although I have many professional and artistic colleagues.

The image of the rocks, isolated from the flora of the background of the original photograph, is also redolent of the previously discussed stone-tape theory where memories can be embedded into objects. In one of his many publications on ghosts, Peter Underwood recalled a conversation with Professor Henry Habberley Price about electro-magnetism. Habberley Price describes natural materials such as stones and rocks that “have very low but measurable magnetic fields” which could

retain a “psychic charge” from an intensely emotional experience occurring in close proximity.¹⁶¹

These psychic charges might then be detected by psychic sensitives who could see the scene unfolding, as parapsychologist Maurice Marsh puts it, “like a video-recording”.¹⁶² While in this instance with the boy on the rocks there is not an intense emotional experience, the presence of the rocks (still in the same position today) is a prescient reminder of their ability to transcend time and so I added this image to my stone-tape experimental works.

Boy Sitting on Rocks is also interesting from a technical perspective, as the magnetic paint was quite a good ground that would accept pencil pigment easily, but it was tricky to rub out. My rubbings created some lighter areas on the surface that look misty, almost spooky, akin to spirit photography, as if the spirits of my former classmates are still present. *Boy Sitting on Rocks* and *Bathroom at Hazelhurst* use magnetised paint as a ground, while *Hazelhurst Cottage* and *Kindergarten Photograph* are painted on layers of magnetic video tape. With these test stone-tape artworks I am testing the concept of magnetised objects recording emotional activity, which can then be ‘played back’ to a receptive individual by hanging the ‘charged’ artworks in a neutral gallery space and asking viewers non-leading questions about their ‘take’ on the works. Some weeks prior to the final installation of this body of work, I hung several of the ‘stone-tape pieces’ in the small student art gallery on my university campus, and casually enquired what the students felt when looking at the works. I will present the results of these stone-tape experiments in the concluding chapter of this dissertation.

Overall, this body of work was both challenging and a cathartic experience for me, and I was pleased to be able to explore areas of my practice that I have not utilised as much in recent years. I feel that the final exhibition works as a cohesive series of art but more importantly, conveys a sense of hauntedness once the works are all grouped together. As previously discussed, my prior work does

¹⁶¹ Peter Underwood *Peter Underwood’s Guide to Ghosts and Haunted Places* (London: Judy Piatkus, 1996) 12

¹⁶² Doctor Maurice Marsh in Iain Gillespie *Haunted*, 1985, 17:27

not encompass themes of personal incidents and memory when compared to this group of two-dimensional works, and there is an element of my “crypt being opened” to expose some of the spectres within. The final exhibition is also the ultimate ‘collapsed time’ zone, as memories of mine from over nearly half a century are gathered together in the one place. These are images that are redolent with ghosts and an all-at-once absence of time. As Owen Davies says “for Derrida the significance of ghosts was that they negate binary oppositions, reflecting the idea that body and spirit, life and death, and past and present are not separate states”.¹⁶³

¹⁶³ Owen Davies *Ghosts: A Social History* xv

Conclusion

Preface

In the final months of this project, while preparing the university art rooms for the 2021 cohort of students, I commenced my annual reorganisation and general tidy up in different parts of the art studios. One of the tasks that needed attention, but was pushed down my 'to do' list, was a metal cabinet in the visual arts computer lab that I knew held several dozen art books which were overdue for sorting. I occasionally ventured to this cabinet during a teaching semester to add a book to the pile, or to grab a title that may be useful for a lecture, with a mind to giving the collection of books a good sorting out one day. The majority of the books in the cabinet pre-dated my time at the university. During a mid-term ceramics class I dived into the cabinet to find a book I knew was there about constructing a head in clay. During this search, I came across a title I had not seen before, *Clay in the Primary School* by Warren Farnworth. The cover of the book had a black and white photograph of a boy using a tool to sculpt from a flat slab of clay (figure 70).

The photograph reminded me of the many images that were inside the ghost books from the 1970s that I had been studying as part of this project, the grayscale images having much the same flavour. I opened the book and found that all of the photographs within were of the same style: black and white photographs of children working with clay and finished artworks. The previous owner of the book had applied a transparent protective plastic covering that was heavily scuffed and pitted, and had worn away completely at the spine. I then flicked back to the initial pages to find the year of publication. It was then I saw a familiar scrawl on the top right-hand corner. My original supervisor for this PhD by creative project was Associate Professor Lindsay Farrell, who was a well-known and respected figure in art education in Brisbane. He was also a close colleague of mine at the university, as well as a mentor. We worked together teaching art units for 11 years, and I took over his role upon his retirement in 2017. Within two years of his retiring, he discovered that he had an inoperable brain tumour and he was dead less than a year later. It was his name that I found

scrawled inside the *Clay in the Primary School* book that I held in my hands that day. The year of publication was 1973. Lindsay would still have been in his teens when this book was originally published, and I assume that he would have bought it as a young art teacher.

Throughout this project I have been discussing haunted objects and how these things hold meaning. Through my art, I have examined the concept of being and nothingness, and explored the absences in my life that death brings. Near the very end of this project, as though it was meant to be, I came upon another haunted object, a book of my deceased mentor, which I will now add to my collection of haunted books, awash with memories.

Hauntology and me

I can now recognise and acknowledge at the conclusion of this project that it was undertaken during extended periods of grief and mourning. Firstly for my parents (2014, 2017) and then my former mentor and colleague (2020). There were also the deaths of my grandmother in law (2013) and my father in law (2021). Two of my former art lecturers also passed during this period, as well as the passing of a previous student of mine. These losses have weighed upon my mind and that weight has helped to shape this project. One cannot attend as many funerals without this being the case, and as Derrida states in his “Cartouches” in 1977; “one does not attend a funeral. A cortege of ghosts surrounds you on all sides, they provoke you, they press you”.¹⁶⁴ I can see in retrospect that the course of this project *had* to stray from my original intention to deal with these ongoing periods of grieving that brought back memories and events to me so clearly. I specifically needed to embrace an autoethnographic approach to this project, and Derrida’s theory of hauntology was clearly a fitting theoretical structure to accompany me.

As I stated in my introduction, I had originally intended to write about artists’ studios and how they influence the creative journey. The relocation of my own home and studio, as well as the disgorging

¹⁶⁴ Derrida, Jacques. *The Truth in Painting*. Chicago: The University of Chicago Press, 1987, 232

of my parent's home, have also influenced the course of this project. The concept of the present and absent, memories and vacant spaces, times past and foregone futures all fed into this project. Yet, at the same time, there were periods of great joy, including the births of two children, although both deaths and births come with their own stresses.

In the midst of all of these major life events, I continued to make art. The 'stone-tape' artworks created on magnetic metallic paint or video-tape that I described in the previous chapter were hung in the student gallery at my university in early 2021, and were seen by dozens of art students and staff members. There were no specific comments (that I was around to hear, or made aware of) that suggested that there may have been any kind of 'transmission' of stored recordings in the artworks, although the artwork of the bathroom at Hazelhurst did evoke an eerie feeling in most viewers. One student even suggested that the room looked more like some kind of experimental laboratory than a bathroom. One staff member stated that they felt they were looking "through" the drawing, as if it was a small window, and that the artwork appeared to be some kind of portal to another dimension or realm. This was interesting in light of my own comments in my introduction about the bathroom being a room where I felt I was transported back to the 1940s. To take this 'stone-tape' concept a step further, I decided to engage a number of commercial psychic mediums to conduct a 'cold' reading of the artworks, to see if there was a possibility that they could pick up any feelings of the recordings. Unfortunately, so far every psychic medium that I have approached has not been willing to perform a reading on my paintings. I did however utilise an acquaintance, through an old family friend, who has a very impressive background of informal mediumship, who interestingly said of the childhood portrait of me (upon which *I'm not in Love* had been played over and over) that she received the energy of "someone pushing back from being loved" from the painting. This of course could be entirely coincidental, but nonetheless, in the context of the experiment, it is not without interest.

The accompanying artworks to this dissertation, when exhibited, coalesce around the hauntological concept of 'time collapsing'. Each image represents a different moment of my life from the 1970s through to the present day, almost half a century of incidents, people and memories that are folded down into a body of art. In the journey of this project hauntology has been not just a theoretical cultural tool in the Derridean tradition, but also a method for reflecting on events and issues in the past. Much like the psychological unlocking in the Abraham and Torok method, for me it will now be useful in coming to terms with futures that did not eventuate. As an example, towards the end of this project I was contacted by my long-standing commercial art gallery dealers in Sydney who informed me that they would no longer be representing me. I had considered that we had a solid professional relationship and was expecting to have many more exhibitions with them (on top of the dozen or so I have already had). This will not be, and so the expected exhibitions into the future now do not exist — they are now for me a lost future.

I now also recognise that hauntology can be a specific mindset during the act of creation on the part of the artist. It has become evident that, for me, the ontological fact of my existence, my own "nature of being" is strongly underpinned by the idea that I am haunted. It is feasible then that it is not only I who feels haunted but that everyone, particularly as they get older, is haunted. Yet, I think that the real issue here is whether or not people embrace this feeling of being haunted or reject it.

The body of work that I created for this project is quite different from what I have made in the past. I certainly have previously been reticent to make artworks that specifically refer to personal histories, unless it is in the context of the art market or contemporary art world. I have previously utilised my own persona/image in the form of the 'Aecap' character, but only as a symbolic 'everyman' artist trope. Now that I have been freed from the rigid confines of the commercial art market, and have no concerns that I need to be creating art for a particular 'market', I am at liberty to pursue this nature of work into the future. Through this project I created (for possibly the first time), a group of artworks that are particularly personal to me.

Looking back at over a quarter of a century of my own art-making, it is apparent that for the majority of my practice I engaged with themes that I felt were socially important. Along with this exploring the difficulties and challenges of making art in a contemporary commercialised world has also been at the heart of my oeuvre. Many of these works, particularly the pieces that utilised my self-referential Aecap character, examined the place of the artist both within the spectrum of the commercial art market, as well as against the backdrop of an art-historical setting.

In many ways this current body of work has been a journey into the unknown, yet on the other hand exploring my own memories and my own experience has hardly been unfamiliar to me.

It was not until I entered my mid-thirties and started having my own family that my early memories started to return. By contextualising these moments and analysing them through the framework of hauntology, I have become aware of the parallels between my life experience and the ebb and flow of my art practice. This connection can be extrapolated to the relationship between human experience and cultural production in the broader sense.

In answering one of the research questions posed in the introduction of this thesis that is how the artist's haunted mind inform their work. One image in particular comes to mind. It was the first and most vivid image in my mind, that of the detritus and blood on the road following a fatal car accident in the mid-1970s. Prior to commencing this project, including the artwork re-creating this incident, the image in my mind of that gelatinous blood clot lying on the bitumen was vivid, as clear in my mind as the day I saw it. After assimilating all of the elements to re-create this moment, including accident-site broken glass from the side of a freeway, 1960s and 1970s vintage car-parts from a colleague and a substance akin to blood in appearance, I had a frustrating time accessing an area suitable to take the shot. Eventually, I was able to photograph the re-created scene successfully, however I found the whole experience to be stressful and arduous. All of this effort, however, has actually served to 'dilute' the original image in my mind somewhat. It is now a bit hazy and shares that cerebral space with the image I re-created and photographed. The image in my mind from the

1970s is now inextricably linked to my re-creation of it in 2021. This 'pairing' of the real and the re-creation both reconfirms and nullifies the original event in my mind.

Yet, this dilution is certainly not the case for another incident in which I smashed bottles on a Scottish island as a child. If anything, that incident has now become so amplified to me through this project that it has engendered a sickly feeling of deep shame, more than four decades after the event. The act of re-creating that moment in paint has only brought my actions into deeper focus for me. What is also interesting, is that I visited the same island when I was twenty and cannot recall ever thinking about the incident, which was then much closer in time when compared with today. Certainly no one on the island when I visited there as a young adult brought it up, although the passage of time has only enhanced the guilt on my part. It is perhaps that because I am now a parent of children of a similar age to my own age at the time of the original incident, that I feel this much more keenly, as well as the possibility that I destroyed many historical artefacts that day. In this instance, I feel that the crypt door has been swung wide open and I am still in the process of resolving that shameful matter in my own mind.

Again, as with the blood clot incident, re-creating the much more recent memory in my mind of seeing my dying father sitting zombie-like in a chair in his care facility has reduced and weakened the intensity of that memory. In this way I can recognise that the act of reproducing an image from the mind into an artwork does have a cathartic affect. It seems that the more vivid memories that have been on my mind, and not in my 'crypt', have been diluted somewhat, while the memories that have been more deeply buried are much more corrosive when treated in the same way. It is almost as if the crypt in itself has become an art space, a place in which to exhibit these moments in time.

While undertaking the final corrections of this paper I saw a post by Bob Fischer (author of the "Haunted Generation" article) on Twitter who had had himself photographed standing on the very spot that the spectre of Newby church stood in the 1963 photo (figure 70a). Fischer wrote "Yesterday. Think of this as closure. The original picture in the Usborne Ghosts book gave me at least

six months' worth of childhood nightmares.” In this simple act of replicating the Newby ghost photograph Fischer seems to be attempting to empty his own crypt of the memory of the photograph he saw in the Usborne Ghosts book as a child, in much the same manner as my own approach to this project.

In discussing Walter Benjamin's thoughts on digging into one's own past,¹⁶⁵ Joan Gibbons discusses the very nature of memory and recall:

...memory is not an instrument for exploring the past but the medium through which that which has been known or experienced must be processed — the soil that has to be dug and turned over. But importantly, this act of digging not only reveals deeper hidden strata but also necessitates a re-seeing (review) of the strata which had to be excavated. Again, memory is complexified by a conflation of past and present, in which that which is retrieved is contingent on what is felt or experienced in the present and becomes as much a feature of the present as of the past.¹⁶⁶

For the rest of the images, the answer, for now at least, is that at this stage, it is too early to tell. The artworks are still very fresh in my mind and the final exhibition is up as I write this conclusion. The situations and people from my memory that I have created for the final exhibition may make it seem as if my childhood was filled with 'scary old people' and perhaps, in a sense, this is true. There were many very old people with staring eyes in my childhood, and then inevitably both my parents became like that as well. I am now also haunted by a future in which I too may eventually become an old person with blankly staring eyes.

¹⁶⁵ Walter Benjamin *Selected Writings*, Vol. 2, part 2 (1931-1934), "Ibizan Sequence", 1932, edited by Marcus Paul Bullock, Michael William Jennings, Howard Eiland and Gary Smith, Cambridge (Mass.: Belknap Press of Harvard University Press, 2005 (paper)) 576

¹⁶⁶ Joan Gibbons *Contemporary Art and Memory, Images of Recollection and Remembrance* (London: I.B Taurus and Co. Ltd, 2007) 16

Anti-hauntology 2021

There is a particular CODA to this project that is worth mentioning and, as was the case for much of the pop-cultural writing about hauntology, it focuses on music. As I was in the process of putting the finishing touches to this dissertation in February 2021, the founder and editor of the philosophy/literature/theory website *Blue Labyrinth*, Matt Bluemink, posted an online essay positing his new theory of “anti-hauntology”. Written in the wake of the accidental death of musician/producer SOPHIE just days earlier, Bluemink argued that SOPHIE’s brand of art-pop/dance music was new and innovative, and that it moved beyond Mark Fisher’s pessimistic view that music was endlessly repeating itself and failing to break new ground. Bluemink cites both the work of SOPHIE and DJ and producer Arca as examples of anti-hauntology.

This is not just avant-garde for the sake of avant-garde, this is a new wave of cultural innovation that has already seen its influence in popular music, and that is precisely why I would describe it as anti-hauntological¹⁶⁷

Bluemink quickly wrote two further essays in the following fortnight both defending his theory and responding to criticisms of it, in particular by Fisher’s former colleague Matt Colquhoun (writing on his Xenogothic web page). Bluemink’s argument has merit, but perhaps his theory should be called *anti (Mark-Fisher’s take on) hauntology*, particularly as both views relate solely to music. Following this, there has been more pushback on Fisher’s theory in the online space. It is nonetheless heartening for me to see so much passionate discussion online regarding the subject of hauntology, including how it can be understood and appropriated.

¹⁶⁷ Bluemink, Matt “Anti-Hauntology: Mark Fisher, SOPHIE, and the Music of the Future”, [bluelabyrinths.com](https://bluelabyrinths.com/2021/02/02/anti-hauntology-mark-fisher-sophie-and-the-music-of-the-future). <https://bluelabyrinths.com/2021/02/02/anti-hauntology-mark-fisher-sophie-and-the-music-of-the-future>. created 02 February 2021.

Final conclusion

The body of art I created for this project has been stimulated by the ghosts of my own past, and the concept of 'hauntology' or 'spectrality' which has now given a name to specific feelings and themes that I have been exploring in my own artworks for much of my art-making career. With the realisation of hauntology as a philosophy with which to approach not only my artworks, but also my life in general. I now have an enhanced mindset about my perception and perspective of time, the past and the future, and I look at all imagery from a different perspective.

As an example, while perusing the photographs I took on that cool morning at Hazelhurst back in June 2016, I examined the sequence of images from outside the cottage, many of which have my children in the foreground. The photograph tagged as IMG_3883, which was taken at 11:15AM on June 20, shows the cottage from a three-quarter view in dappled light, casting defuse shadows on the building and surrounds. It was the only day the sun was out during my residency there. After consuming much imagery of haunted spaces, ghostly forms, spooks, spectres and phantoms over the last six years, I cannot help but read the variegated light and shadow falling on the cottage as ghostly forms (figure 71). Of course, this is pareidolia at work, the tendency to create meaningful objects in one's mind from looking at random shapes, much like looking at clouds and attributing recognisable characteristics to them. Two white shapes at the far window, one partially obscured by the angle, appear to be white sheet ghosts standing at the window looking out. It is as if Ben and Hazel Broadhurst are silently watching their haven from their home.

As mentioned in chapter 1, I intended to link the theory of hauntology with the impetus of my own creative process. I can now safely say, after several years immersed in the area of spectrality, I am now an artist that has every aspect of hauntology front of mind when creating an artwork. When I was an art student in the late twentieth century, and as a practising artist into the new millennium, I would sometimes wonder if I was somehow deficient, as I would often hear other artists discuss their own practice through the framework of critical theories of formalism, structuralism, post-

colonialism and the like. Now I realise that I had unwittingly had my own framework all along; hauntology.

I am grateful to Jacques Derrida and his theory, and my final quote in this thesis reflects my feelings towards Derrida, from Jodey Castriano's discussion of Derrida's ghost writing who puts it much better than I could:

To enter Derrida's text is to encounter the seductive, discouraging, fascinating, and fatiguing labyrinth".¹⁶⁸

Finally, in going back through my own childhood family photographs, which were used as reference material for the artworks for this project, I looked into family albums that I had not examined for many years, even decades. When looking at images from our family trip to Scotland in 1978 (as reference for the *Smashing Bottles* artwork), I came upon a photograph of myself standing on the deck of a ferry travelling between islands in the Outer Hebrides. In the background on the shore there looks to be the ruins of a castle, which is possibly why the photograph was taken, but there is also a white form at the edge of the water. This is probably some kind of nautical land-marker, but as I look at the image through my own hauntological filter, having been up to my neck in spooks and spectres for much of the last decade, I see the form as a white sheet ghost standing there, watching. It looks much like the white-sheet ghost images I have been researching, and the sculptures I created and photographed during the course of this project, and I cannot help but read the photograph as telling me that ghosts have been there with me all along.

¹⁶⁸ Castricano, Jody. *Cryptomimesis, The Gothic and Jacques Derrida's Ghost Writing*, Montreal & Kingston: McGill-Queen's University Press, 2001, 110



Appendix 1 — Figures



Figure 1. Hazelhurst Cottage c.1953. Courtesy of Local Studies Collection, Sutherland Shire Libraries



Figure 2.
Hazelhurst Arts Centre
July 2016
(photographs by
Alasdair Macintyre)



Figure 3.
Hazelhurst cottage artist in residence studio space, July 2016 (photograph by Alasdair Macintyre)



Figure 4.
Hazelhurst cottage period bathroom, July 2016 (photograph by Alasdair Macintyre)

Chapter 2.



Figure 5.
Alasdair Macintyre *Journeyman* exhibition at the Melbourne Art Fair, Queen Victoria building, Melbourne, August 2, 2006 (photograph by Alasdair Macintyre)



Figure 6.
Alasdair Macintyre *The Gate* from the *Journeyman* exhibition (2006), polymer clay, polyester resin, wood, cardboard, acrylic paint, string, 64.3 x 48.5 x 42cm, private collection (photograph by Alasdair Macintyre)



Figure 7.
Alasdair Macintyre *Junior Artist* from the *Adventures of Aecap* exhibition (2016), wood, plastic, acrylic paint, 180 x 100 x 90cm, collection of the artist (photograph by Alasdair Macintyre)



Figure 8.
Joseph Cornell *Untitled* (c.1950), box construction, 31 x 43 w x 10 cm, National Gallery of Australia © Joseph Cornell. VAGA/Copyright Agency



Figure 9.
Alasdair Macintyre *In the Depths of the Forest* (detail) from the *Adventures of Aecap exhibition* (2016), polymer, clay, polyester, resin, wood, acrylic paint, sand, paint brushes, 46 x 74 x 34cm, Collection of the artist (photograph by Alasdair Macintyre)



Figure 10.
Alasdair Macintyre (*Stay Faraway so close* (2007), polymer, clay, polyester, resin, acrylic latex, wood, cardboard, paper, inkjet, acrylic paint, sand, paint brushes 22.7 x 30 x 32.3cm, Private collection (photograph by Brian Hand)



Figure 11.
Fairweather park and surrounds on Bribie Island (2008)
Photographs by Alasdair Macintyre



Figure 12.
Ian Fairweather *Epiphany* (1962) synthetic polymer paint on four sheets of cardboard on composition board, 139.6 x 203.2cm, Queensland Art Gallery
© Ian Fairweather/DACS. Copyright Agency, 2013



Figure 13.
Alasdair Macintyre *Abide with Me* (detail, 2003), polymer clay, polyester resin, wood,
acrylic paint, plastic, hobby grass, inkjet print, 29 x 29 x 8cm
Collection of the artist (photograph by Alasdair Macintyre)



Figure 14.
Alasdair Macintyre *Ian Fairweather*
from the *Dinky-Di* series (2011)
Polymer clay, wood, polystyrene, acrylic paint
96 x 52.4 x 56cm
Gold Coast City Art Gallery Collection
(photograph by Alasdair Macintyre)



Figure 14a.
Miller Updegraff *The Enigma of Kasper Hauser*, (2010)
acrylic, glitter on canvas, 142 x 109.2cm



Figure 14b.
Miller Updegraff *The nothing that is not there and the nothing that is* (2011)
acrylic, glitter and black mica on canvas, 109.22 x 132.08cm



Figure 14c.
Luc Tuymans, *Passenger*, 2001, oil on canvas,
90.2 x 60 cm



Figure 14d.
Mrs. Sarah Winchester (Getty images)



Figure 14e.
Jess, Figure 5 - Mrs. Sarah Winchester (Translation number 17)
1966, 38.5 x 25.6cm, oil on canvas

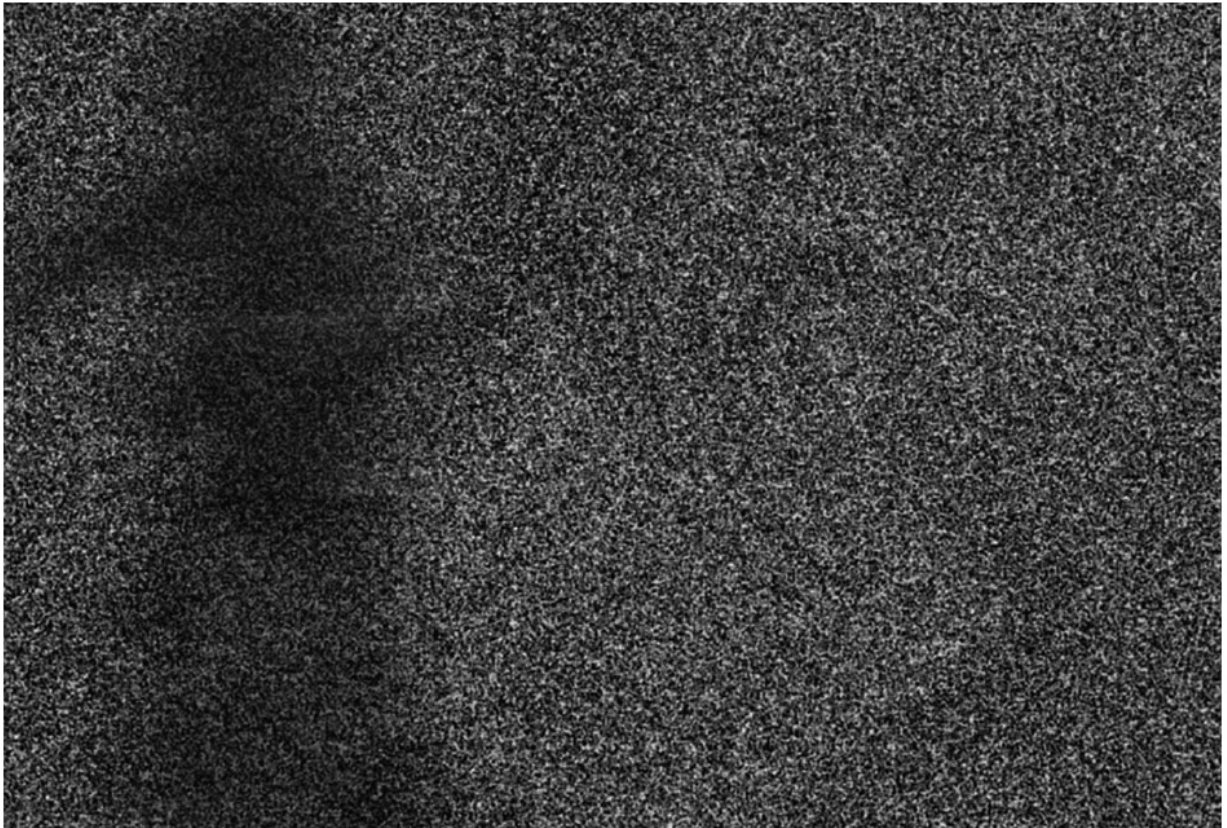


Figure 15.
Daniel Kojta *Dancing naked, with chance in the corner of my eye* (2010)
TV, data projector, speakers, Mac Mini, Perspex trestle, audio, sensors
Dimensions variable. Courtesy the artist and Hazelhurst Arts Centre.

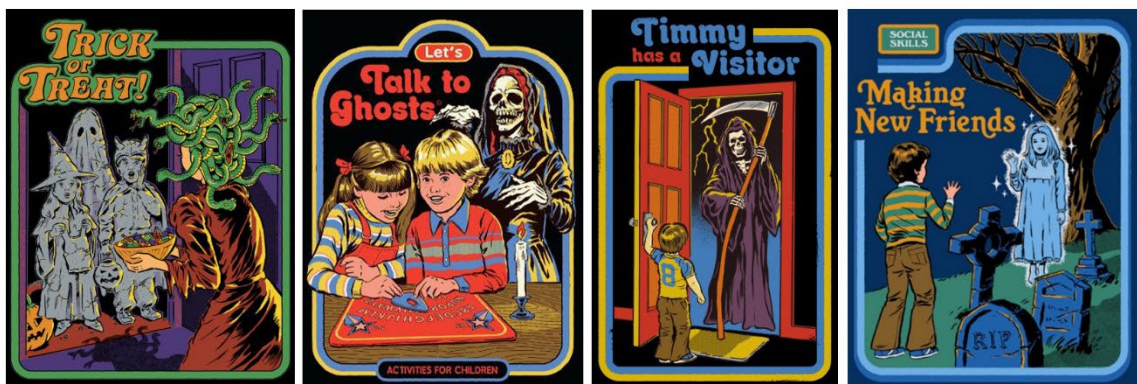


Figure 15a.
Steven Rhodes artworks, from left to right *Trick or Treat* (2016), *Let's Talk to Ghosts* (2018),
Timmy has a Visitor (2019), *Making New Friends* (2021).



Figure 16.
Alasdair Macintyre
Life
(2004)
Polymer clay, wood,
acrylic paint,
cardboard
24 x 28.5 x 20cm
Collection of the artist
(photograph by Alasdair
Macintyre)





Figure 17.
Installation photograph from a group exhibition in the Blindsight art space
in Melbourne, 2006. *Life* is hanging from the ceiling and *The Kingdom*
is on the plinth in the foreground (photograph by Alex Taylor)



Figure 18.
Alasdair Macintyre
A Sky full of Splats
(2016)
Polymer clay, wood, acrylic paint, book, canvas,
cardboard
26 x 27.5 x 22cm
Collection of the artist
(photographs by Alasdair Macintyre)



Figure 19.
Alasdair Macintyre *The Kingdom* (2004), polymer clay, polyester resin, wood, acrylic mirror, acrylic paint, frosting, 26 x 17 x 19cm, collection of the artist (photograph by Alasdair Macintyre)



Figure 20.
Alasdair Macintyre *Art Stop* (2016), polymer clay, polystyrene, wood,
acrylic paint, 175 x 150 x 72cm, collection of the artist
(photograph by Alasdair Macintyre)



Figure 21.

Alasdair Macintyre *I am Legend(!)* (2004), polymer clay, polyester resin, die-cast car, wood, acrylic plastic, acrylic paint, ink-jet prints on paper 29 x 32 x 23.6cm
Collection of the artist (photograph by Alasdair Macintyre)

Chapter 3.

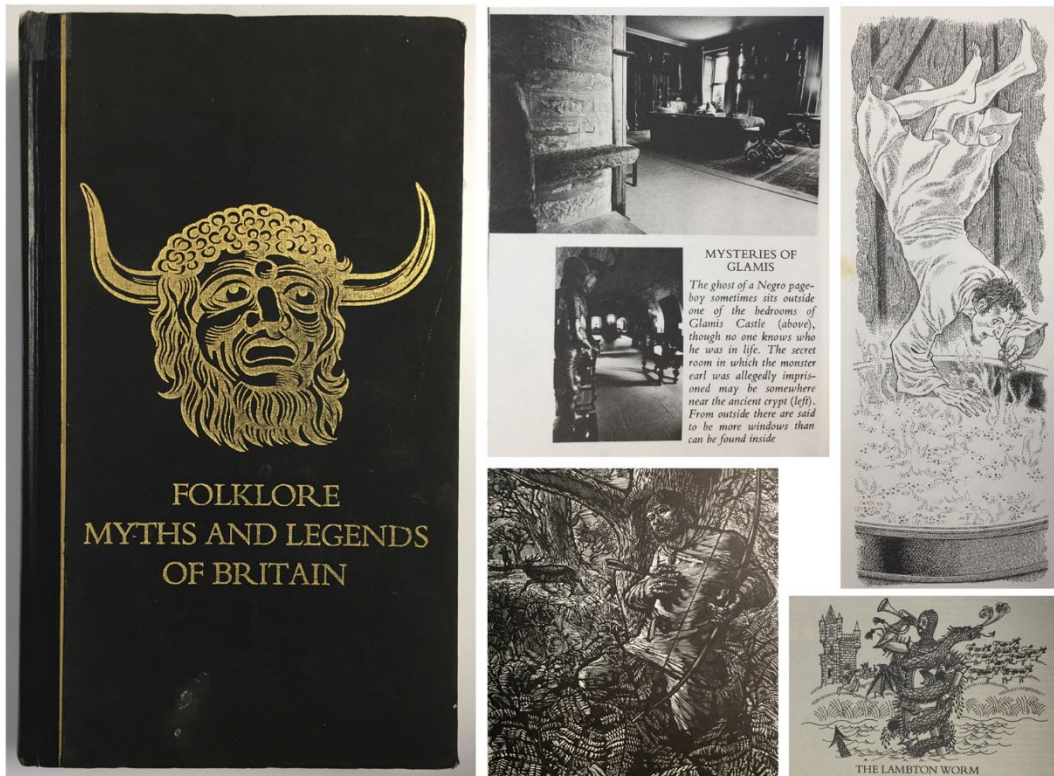


Figure 22.

Reader's Digest *Folklore Myths and Legends of Britain* (1973), cover and examples of photographs and illustrations including Robin Jacques (top right), Peter Reddick (bottom centre) and Derek Crowe (bottom right)

Readers Digest Association Limited (RDAL, 1977), *Folklore, Myths and Legends of Great Britain*, (second edition), London: Readers Digest (Photographs/scans by Alasdair Macintyre)

???? The World of the Unknown ALL ABOUT GHOSTS



USBORNE

Types of ghost



Haunting Ghosts
Haunting ghosts are seen at different times and by different people yet it is always the same ghost that appears in the same place. They seem to be totally unaware of living people. They are only attracted by the place which they haunt. Animals as well as people can be ghosts.



Ghosts of the living
Strangely enough, many ghosts that are reported are of living people. The witness will suddenly see the ghost of a friend or relative, who is near death or in great trouble. Yet the person whose ghost it is may be far away. Such ghosts usually appear only once.



Purposeful ghosts
Sometimes ghosts appear for a special reason. These ghosts are the phantoms of dead people appearing to give warnings or messages to the living, usually to family or close friends. The ghost rarely speaks, but it points or makes signs to deliver its message.

The haunted house

Most ghosts haunt one particular place. This is the house where they are believed to live. They are always seen wandering through the house. Sometimes they can be seen through the walls. This is because they are not made of matter. They are made of energy. They can pass through walls. They can also pass through floors. They can also pass through ceilings. They can also pass through doors. They can also pass through windows. They can also pass through anything else that is made of matter.

Inside the house
1. A ghostly figure often appears in the hallway. This is because the hallway is the most common place for a ghost to appear. 2. A ghostly figure often appears in the bedroom. This is because the bedroom is the most common place for a ghost to appear. 3. A ghostly figure often appears in the bathroom. This is because the bathroom is the most common place for a ghost to appear. 4. A ghostly figure often appears in the kitchen. This is because the kitchen is the most common place for a ghost to appear. 5. A ghostly figure often appears in the living room. This is because the living room is the most common place for a ghost to appear. 6. A ghostly figure often appears in the dining room. This is because the dining room is the most common place for a ghost to appear. 7. A ghostly figure often appears in the study. This is because the study is the most common place for a ghost to appear. 8. A ghostly figure often appears in the office. This is because the office is the most common place for a ghost to appear. 9. A ghostly figure often appears in the library. This is because the library is the most common place for a ghost to appear. 10. A ghostly figure often appears in the garage. This is because the garage is the most common place for a ghost to appear. 11. A ghostly figure often appears in the driveway. This is because the driveway is the most common place for a ghost to appear. 12. A ghostly figure often appears in the garden. This is because the garden is the most common place for a ghost to appear.



Flogging the graveyard ghost



Figure 23. Usborne's *The World of the Unknown: All about Ghosts* (1977), cover and examples of artwork Christopher Maynard *World of the Unknown: All about Ghosts* (London: Usborne Publishing Ltd. 1977) (Photographs/scans by Alasdair Macintyre)



7. In the hallway, he was grabbed around the throat by ice-cold, invisible hands and lay unconscious until the next day.

Soon after the death of Monsieur de Monteville, Dutch ambassador to Sweden in the 18th Century, his widow was troubled by a man who

Figure 24.
 Usborne's *Supernatural Guides, Haunted Houses: Ghosts and Spectres* (1979)
 cover and examples of artwork Eric Mayple and Lynn Myring, *Supernatural Guides:
 Haunted Houses, Ghosts and Spectres* (London: Usborne 1979)
 (Photographs/scans by Alasdair Macintyre)



Figure 25.
 Walt Disney's *The Haunted Mansion* (1970), cover, examples of artwork and vinyl sleeve. Walt Disney Productions *The Haunted Mansion* (Glendale, California: Buena Vista/Disneyland Records 1970) (Photographs/scans by Alasdair Macintyre)



Figure 26.
 Will Eisner's *Spirit Casebook, True Haunted Houses and Ghosts* (1976), cover and examples of artwork. Will Eisner *Will Eisner's Spirit Casebook, True Haunted Houses & Ghosts* (New York: Tempo books 1976)
 (Photographs/scans by Alasdair Macintyre)

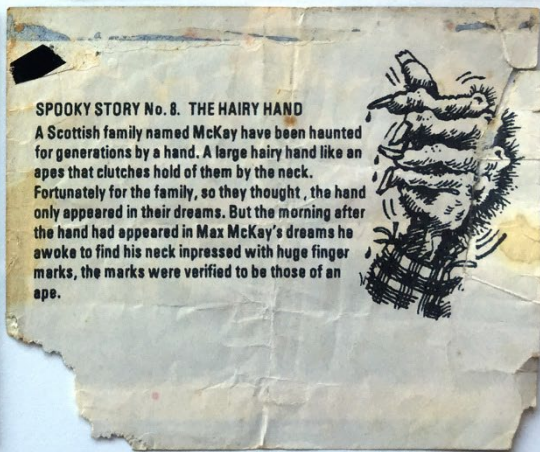
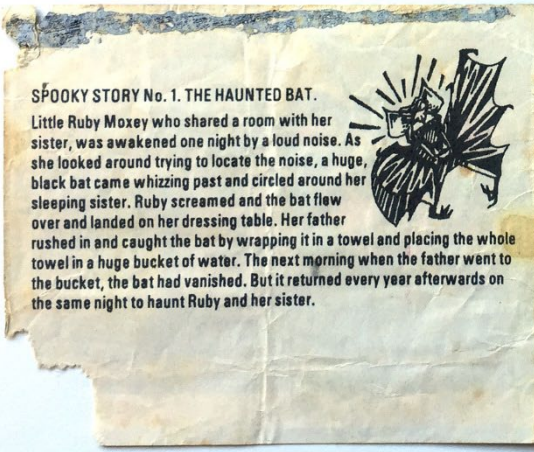
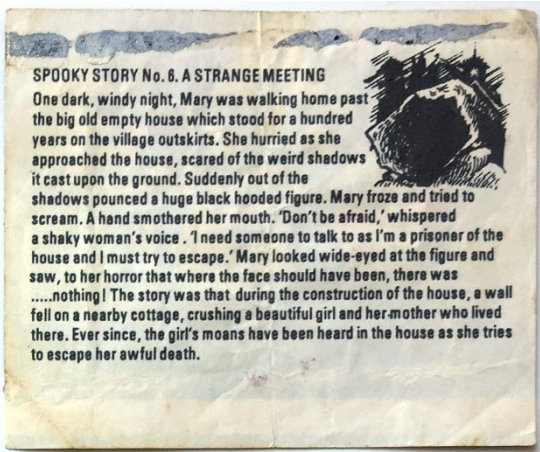
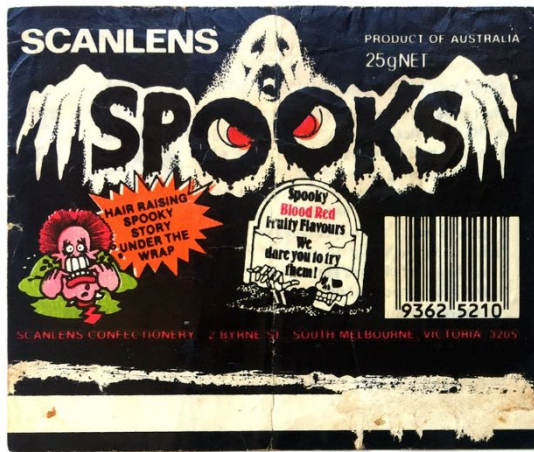


Figure 27. Scanlens confectionery company wrapper for *Spooks*, outer and inner wrapper (c.1980) (Photographs by Alasdair Macintyre)



Figure 28. Usborne books marketing manager Anna Howarth with the original *The World of the Unknown* series (photograph: change.org)



Figure 29.
Marley's ghost appearing to Scrooge
Illustration for Charles Dickens' *A Christmas Carol*, 19th century
(Public domain)



Figure 30.
Illustration for George Brisbane Douglas
The Winding Sheet (1903)
(Public domain)

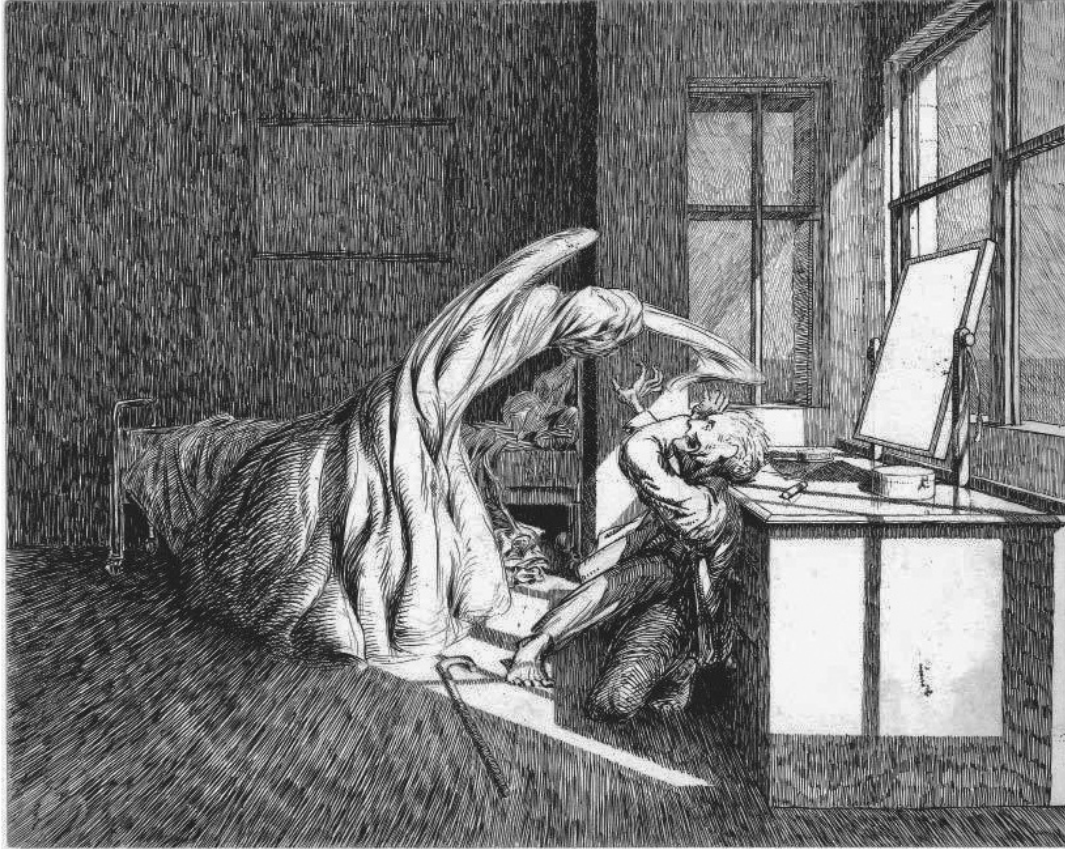


Figure 31.
Illustration by James McBryde for M. R. James's story *Oh, Whistle, And I'll Come To You, My Lad*,
(public domain)



Figure 32. Illustration of the bedsheet ghosts from *Halloween at Merryvale* (1916) (Public domain)



Figure 35.
Norman Rockwell's *Saturday Evening Post* cover
October 23, 1920 (© SEPS)



Figure 34.
Angela Deane *Charlie & Me* (2019), acrylic paint on found
photograph, 8.9 x 8.9cm (reproduced with permission)

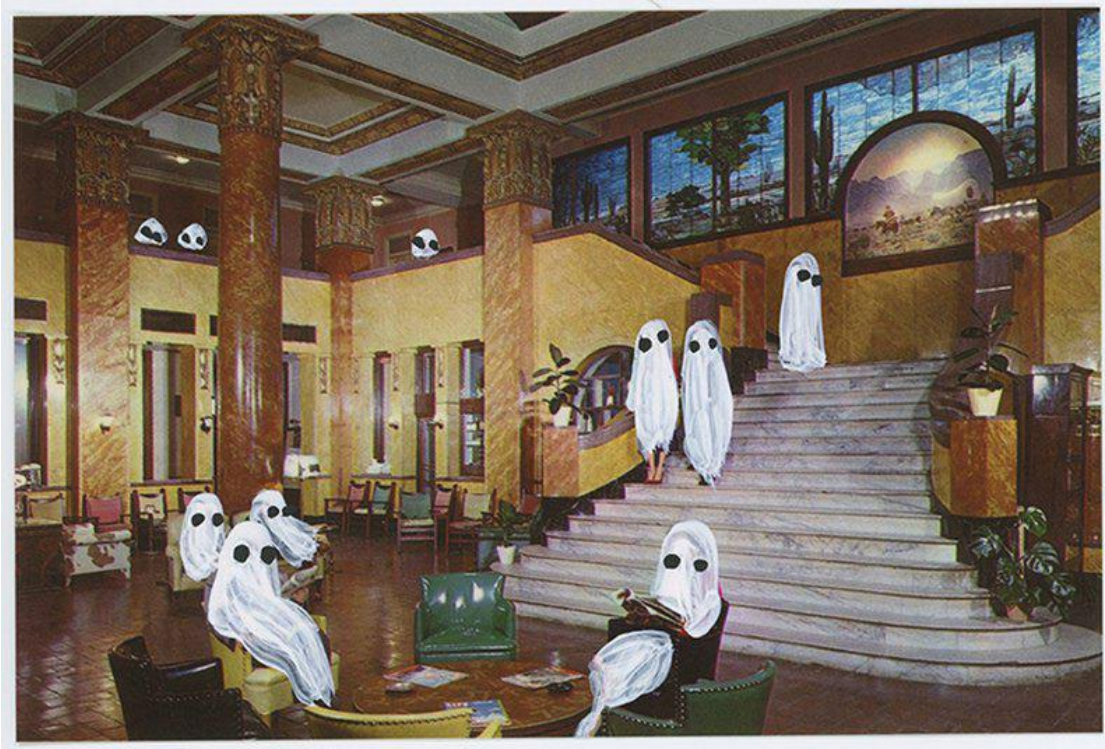


Figure 35.
Angela Deane *The Grand Lobby* (2019), acrylic paint on found photograph, 10.2 x 15.2cm
(reproduced with permission)

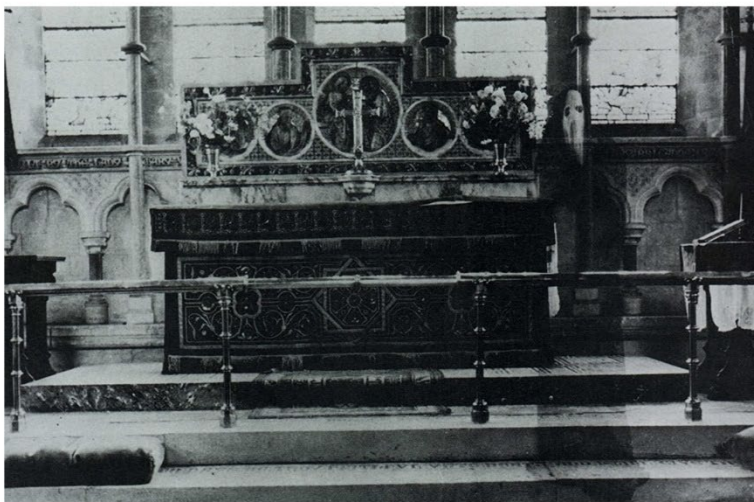


Figure 36
The Spectre of Newby Church (or the Newby Monk), Newby Hall, North Yorkshire, 1963 photograph
by the Reverend Kenneth F. Lord (public domain)



Figure 37
The Brown Lady of Raynham Hall
photograph taken in 1936 by
Captain Hubert C. Provand and
Indre Shira (public domain)



Figure 38.
Alasdair Macintyre *Ghost Kid test shots* (children in costumes), 2019



Figure 39.
Alasdair Macintyre *Ghost Kid test shots* (wireframe ghosts)
2019



Figure 40.
Alasdair Macintyre *Ghost Kid test shot (wireframe ghosts)* 2019



Figure 41.
Alasdair Macintyre *Ghost Kids Autumn Leaves* (2019) digital C-type photograph
18 x 24cm



Figure 41a.
Left: Alejandrina Herrera *Tiny Memory, Age of Nostalgia* (2017)
pencil, LED lights on paper, 39.4 x 53.3cm



Figure 41b.
Right: Alejandrina Herrera *Tiny Memory* (2018)
pencil, LED lights on paper, 53.3 x 53.3cm



Figure 41c.
Catherine O Donnell, *Repose* (2020),
charcoal on paper, 56 x 76cm



Figure 42.
Alasdair Macintyre *The Storage Facility* (2019), digital C-type photograph, 18 x 24cm

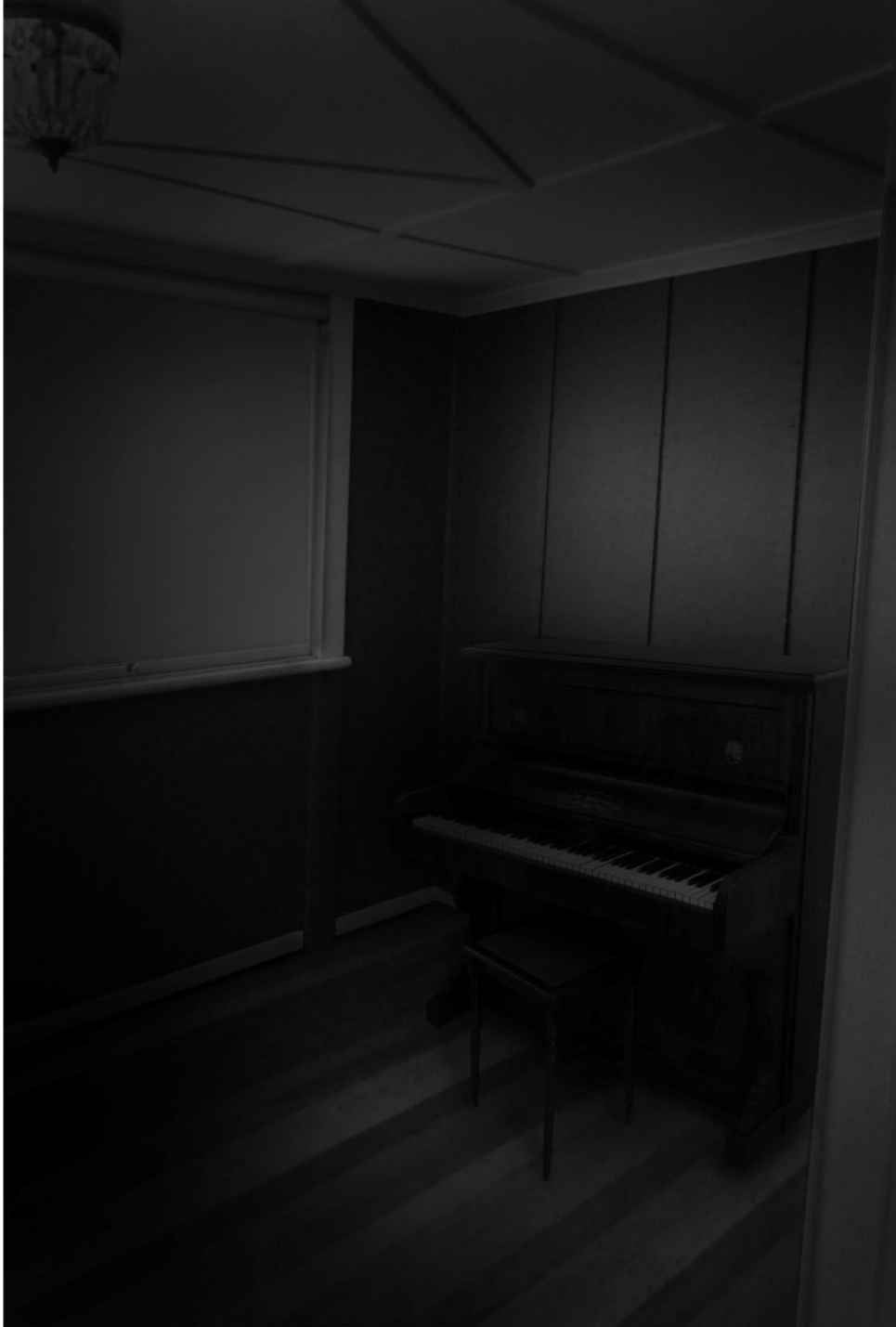


Figure 43.
Alasdair Macintyre *The Haunted Piano* (2021), digital-C type photograph
33 x 48cm



Figure 44
Alasdair Macintyre *The Artist's Parents* (unfinished)
(1996), oil on canvas, 90 x 90cm
collection of the artist



Figure 45.
Pippa Tandy, left: *The Wardrobe*, above: *The Kitchen*
from the *Alice Street* series (2012-2015)



Figure 46
The Kitchen at my Parents' House, 24th July, 2014
(Photograph by Alasdair Macintyre)

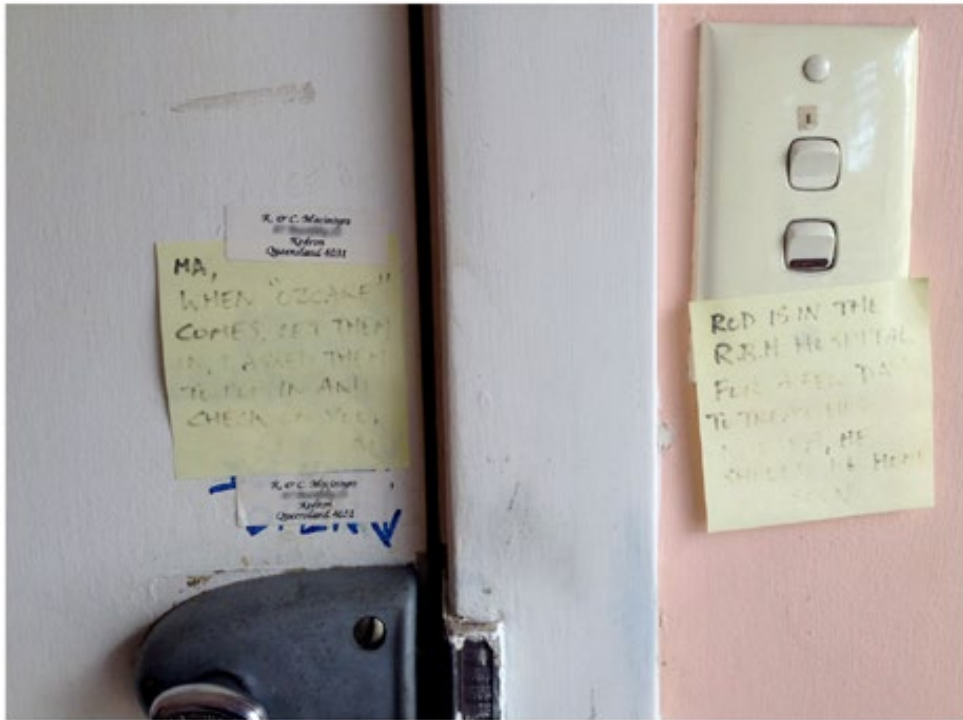


Figure 47.
Photograph of post-it notes attached to the door and light switch plate at my parents' empty house, 4th July, 2014. The notes say Ma, when "Ozcare" comes, let them in. I asked them to pop in and check on you, AL and Rod is in the R.B.H Hospital to treat his nausea, he should be home soon
(Photograph by Alasdair Macintyre)



Figure 48.
A family album photograph of me taken in the lounge room
sometime in the late 1970s or very early 1980s
(photographer unknown)



Figure 49.
The Living Room at my Parents' House, 4th July, 2014
(Photograph by Alasdair Macintyre)



Figure 50.
Alasdair Macintyre *The Vanished Parents* (2019), Gouache on paper, 22 x 22cm



Figure 51.
Alasdair Macintyre *Late Night TV* (2021), watercolour and gouache on paper, 13 x 17cm



Figure 52
Alasdair Macintyre *And the Phantoms came forth* (2021), acrylic, gouache and pencil on paper, 28 x 21cm



Figure 53.

Photograph of the spare bedroom at my parents' house which was where my father spent his last months at home, 24th July, 2014. Following his departure my mother positioned two teddy bears where he had lain.

(Photograph by Alasdair Macintyre)



Figure 54.
Alasdair Macintyre *The Crazy Old Uncle* (2021), ink and gouache on paper
32 x 24.5cm



Figure 55.
Alasdair Macintyre *The Mad Woman*, (2019), Pencil and ink on paper, 27 x 19 cm

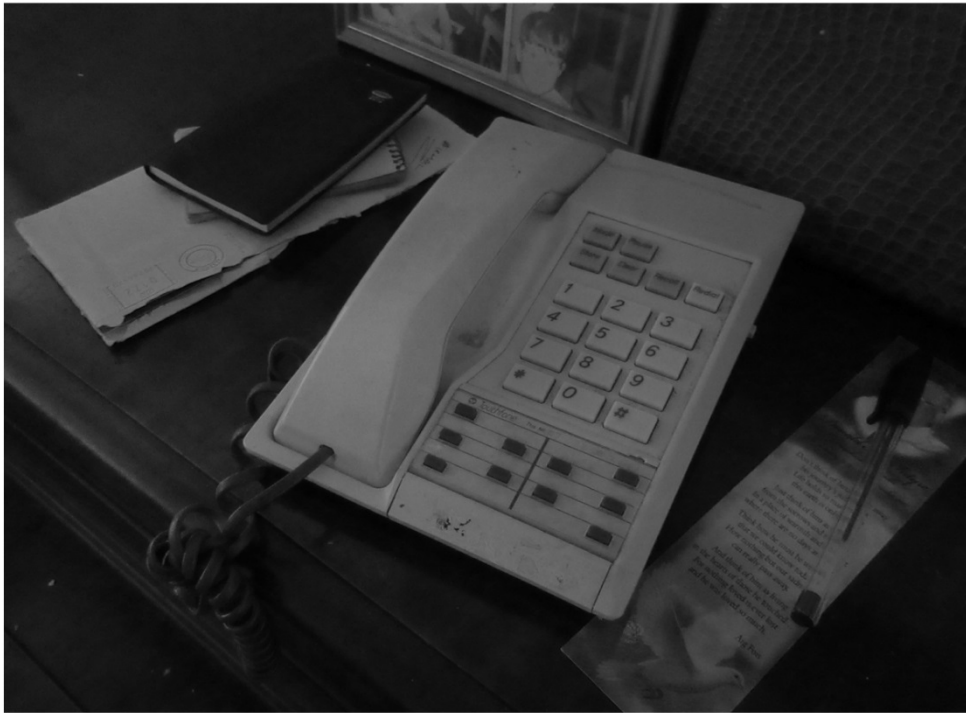


Figure 56.
Alasdair Macintyre *The Phone Rings at Midnight* (2021),
digital C-type photograph, 24 x 39cm



Figure 57.
Alasdair Macintyre *The Fate of the Father* (2021), gouache on paper
26 x 20cm

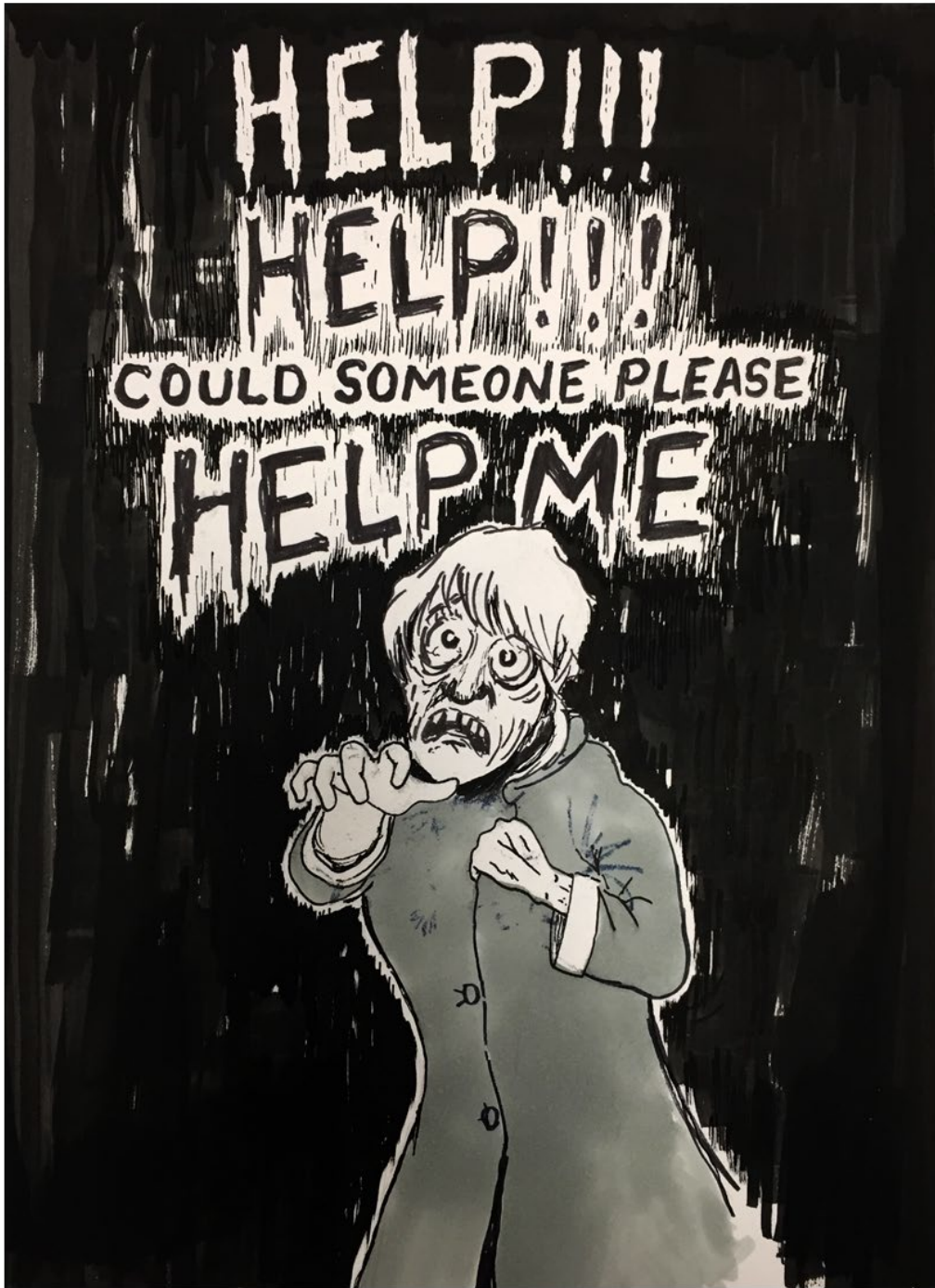


Figure 58.
Alasdair Macintyre *Help, Help!* (2021), gouache on paper, 30 x 20cm

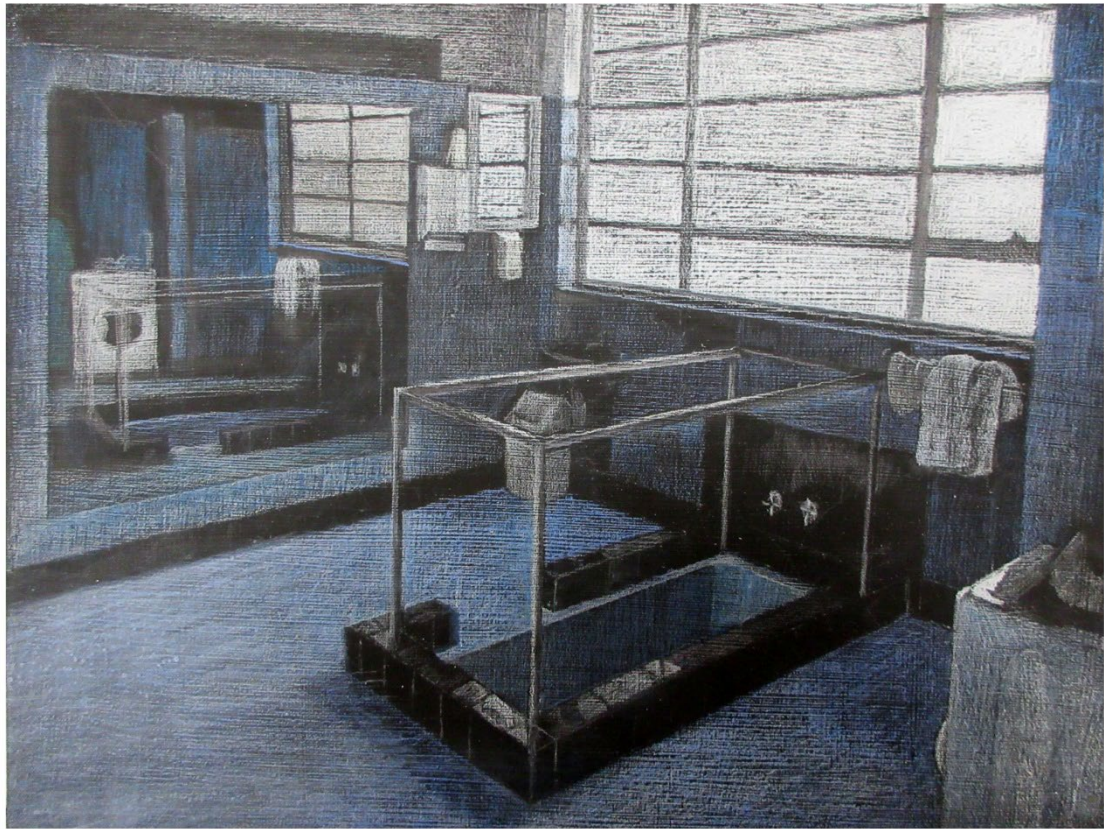


Figure 59.
Alasdair Macintyre *Bathroom at Hazelhurst* (2021), pencil on magnetic paint on wood, 29 x 23cm



Figure 60.
Alasdair Macintyre *Hazelhurst Cottage* (2021), pencil on videotape mounted on wood, 34 x 23cm



Figure 61.
Alasdair Macintyre *Kindergarten Photograph* (2021), gouache on videotape mounted on paper, 30 x 20.5cm



Figure 62.
Alasdair Macintyre *The Fatal Car Accident* (2021), digital C-type photograph
24 x 31cm



Figure 63.
Alasdair Macintyre *The Shaking Man* (2019), gouache on paper, 28 x 21cm



Figure 64.
Alasdair Macintyre *The Nasty Nun* (2019), gouache on paper, 30 x 24cm



Figure 65.
Alasdair Macintyre *The Thief* (2019), pencil and ink on paper, 19 x 13cm



Figure 66.
Alasdair Macintyre *Smashing Bottles* (2021), gouache on paper, 30 x 22cm



Figure 67.
Alasdair Macintyre *Mrs Mullins* (2021), gouache and watercolour on paper
18 x 13.5cm



Figure 68.
Photograph taken in 1982 by Sister Grier of three schoolboys
sitting on rocks. I am in the yellow shirt.



Figure 69.
Alasdair Macintyre *Boy Sitting on Rocks* (2021), pencil on magnetic paint mounted on board
30 x 24cm

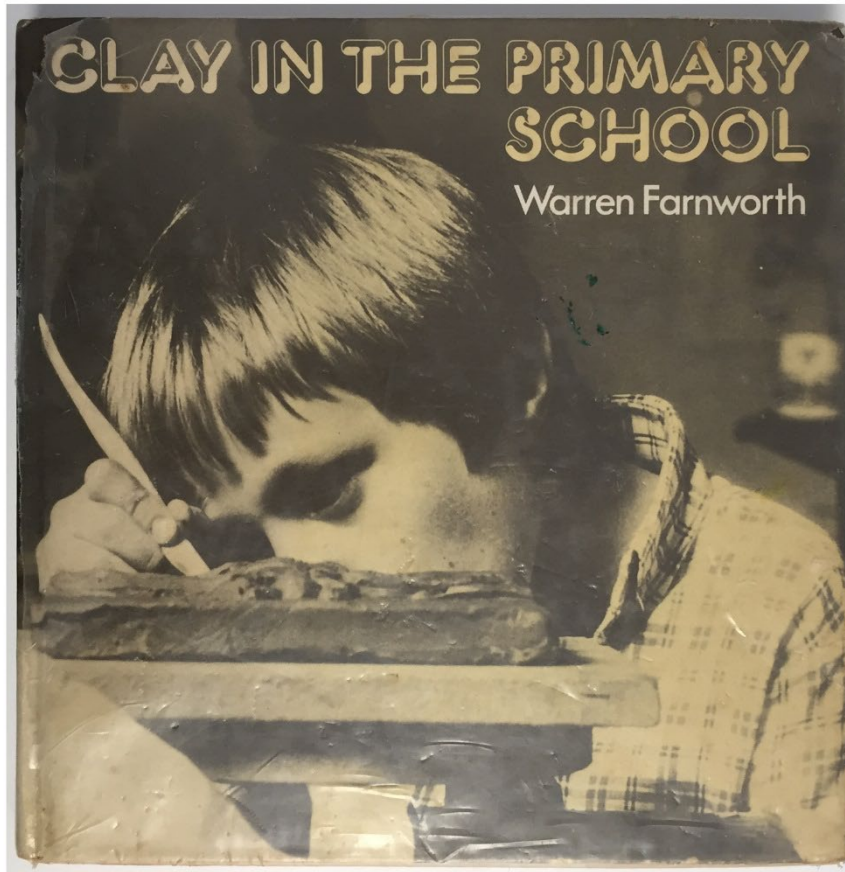


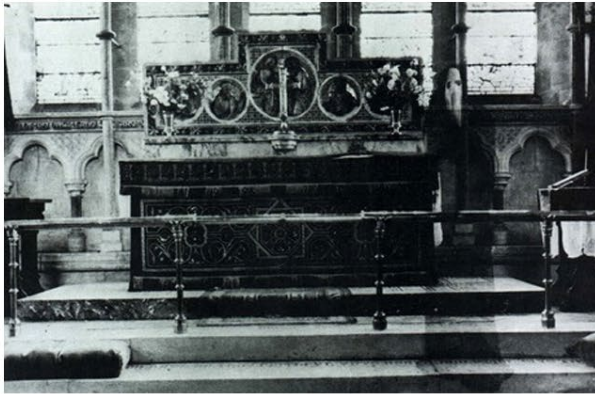
Figure 70.
Clay in the Primary School by Warren Farnworth (1973), book found
in cabinet. Farnworth, Warren. *Clay in the Primary School*. London:
B.T. Batsford Ltd., 1973. (Photograph by Alasdair Macintyre)



Bob Fischer
@Bob_Fischer



Yesterday. Think of this as closure. The original picture in the @Usborne Ghosts book gave me at least six months' worth of childhood nightmares.



9:44 PM · Jun 2, 2022 · Twitter Web App

38 Retweets 7 Quote Tweets 538 Likes

Figure 70a.

Tweet by Bob Fischer on June 02, 2022

https://twitter.com/Bob_Fischer/status/1532327246794465283

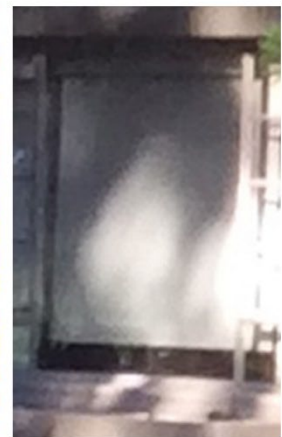


Figure 71.

Photograph of the cottage at Hazelhurst, 19th June 2016 with detail (above right)
(Photograph by Alasdair Macintyre)

**Appendix 2 — Exhibitor's list from the Berkeley Art
Museum and Pacific Film Archive exhibition**

Hauntology

death. Okyo writes that she visited him in a dream, taking the form of a ghost and silently making her farewell, and that upon waking he instantly felt the need to take up his brush and paint her image.—Yvonne Kimura

26 FRANCIS BACON
Great Britain (1594–1626)
Study for Figure V
1625
Oil on canvas
Cité de la Ville de Paris, Paris, France

27 DIANE ARBUS
United States (1923–1971)
Half-Man, Half-Woman, NYC,
1967 (printed later)
Gelatin silver print
Cité de la Ville de Paris, Paris, France

28 FELICIEN ROPS
Belgium (1831–1898)
La Sieste
1879
Etching with aquatint
Cité de la Ville de Paris, Paris, France

29 FRANCISCO JOSÉ DE GOYA
Spain (1746–1828)
Los Caprichos (The Caprices): El sueño de la razón produce monstruos
1798
Etching, reinforced with aquatint
Cité de la Ville de Paris, Paris, France

30 TRAVIS COLLINSON
United States (born 1975)
Fall Forward
2009–2010
Chalk and graphite on paper
Purchase made possible in part by a grant from the National Endowment for the Arts, 2009.2

31 ANTONIO DA TRENTO (AFTER PARMIGIANINO)
Italy (c. 1488–1520)
Narcissus
16th century
Chiaroscuro
Cité de la Ville de Paris, Paris, France

32 DIKJ BELL
Germany (born 1956)
Untitled (female figure)
2001
Watercolor on paper
Cité de la Ville de Paris, Paris, France

33 D-L ALVAREZ
Germany (born United States 1961)
Dead
2009
Graphite and gold mark on backside of poster
Admission: Free; Registration Fee: \$20.00
Admission: Free; Registration Fee: \$20.00

34 MAX KURZWEIL
Austria (1867–1916)
The Pillow
1903
Color woodcut
Cité de la Ville de Paris, Paris, France

35 ALFRED HRODLICKA
Austria (1903–2006)
Human Figure Study I
(Studie Human Vitae I)
1968
Etching with aquatint
Cité de la Ville de Paris, Paris, France

36 TAKAHASHI SAKUNOSUKE
Japan (1871–1951)
Caki Zoshi (Hungry Ghosts)
Copy of late 18th-century original, handcolored ink and color on paper
Cité de la Ville de Paris, Paris, France

37 AD REINHARDT
United States (1915–1992)
Abstract Painting, No. 3
1960
Oil on canvas
Cité de la Ville de Paris, Paris, France

38 ROBERT CUTLER
United States (born Philippines 1921)
The Flood
2007
Titled, ink on panel
Purchase made possible in part by a grant from the National Endowment for the Arts, 2007.2

39 ROBERT CUTLER
United States (born Philippines 1921)
Vaporaliso
2008
Dipych: ink on panel
Purchase made possible in part by a grant from the National Endowment for the Arts, 2008.2

40 MARIE KRANE BERGMAN AND CREAM CO.
United States (born 1913)
Untitled (890 constituent colors, like Augustus into September)
2008
Graphite and acrylic on canvas
Purchase made possible in part by a grant from the National Endowment for the Arts, 2008.2

41 TABEUSZ KANTOR
Poland (1915–1990)
Composition 45
1959
Oil on canvas
Cité de la Ville de Paris, Paris, France

42 JULIA COZZENS
United States (born 1941)
Being Exposed, #41
1991
Charcoal
Cité de la Ville de Paris, Paris, France

43 TODD BURR
United States (born 1975)
Untitled (black leaves)
2008
Oil on paper
Purchase made possible in part by a grant from the National Endowment for the Arts, 2008.2

44 PETER DOIG
United States (born Oregon 1951)
The Painter's Lake
1999
Watercolor, sugar, and ink on paper
Purchase made possible in part by a grant from the National Endowment for the Arts, 1999.2

45 JAMES MCNELL WHISTLER
United States (1841–1903)
Nocentrice
1878
Lithprint
Cité de la Ville de Paris, Paris, France

46 BRUCE CONNER
United States (1931–2008)
Untitled
1966
Felt tip pen on paper
Cité de la Ville de Paris, Paris, France

47 LAURIE REID
United States (born 1941)
Earth and Air
1996
Watercolor on paper
Purchase made possible in part by a grant from the National Endowment for the Arts, 1996.2

48 ARNOLD J. KEAP
United States (born 1928)
... (THEM) CHANGES
2009
Pigment print on Arches paper
Purchase made possible in part by a grant from the National Endowment for the Arts, 2009.2

49 MITZI FEDERSON
Germany (born United States 1976)
Untitled
2009
Mixed media
Purchase made possible in part by a grant from the National Endowment for the Arts, 2009.2

50 IVAN SEAL
Germany (born Great Britain 1973)
Scuttering Piano
2007
Audio recording, 8:27 mins.
Let us be the artist
British painter and sound artist, Ivan Seal, made Scuttering Piano by reworking a recording he made of a young German girl's first piano lesson overheard through

OTHER WORKS

- 51 ARISTIDE MAILLOL**
France (1861–1941)
Chef (La Douleur)
1917
Bronze
Cité de la Ville de Paris, Paris, France
- 52 LINDA FLEMING**
United States (born 1951)
Lumber
1990
Wood and steel
Cité de la Ville de Paris, Paris, France
- 53 FRIDAY, OCTOBER 29, 2010**
Hauntology: An Interdisciplinary Intro
David Brazil, Terry Castle and Josh On 6 p.m., Gallery B
L@TE, organized by Scott Hewicker
Sound by Indignant Sentilly, Barn Owl and Jim Hayes & Ghostly Procession (ghost costumes encouraged!)
7:30 p.m., Gallery B

PUBLIC PROGRAMS

the walls of an adjacent room. Seal has managed to convey a wide range of tonal vibrations and intensities from what were originally only some murmured voices and a single note played in various incongruous repetitions.

Hauntology is curated by Scott Hewicker and Lawrence Rinder.



**Appendix 3 — Installation photographs of Alasdair
Macintyre PhD exhibition, Australian Catholic
University student gallery July 23, 2021**







Reference list

Abbott-Smith, Norman. *Profile of an Artist, Ian Fairweather*. Hemel Hempstead: Prentice-Hall, 1978.

Abraham, Nicolas and Torok, Maria. *The Shell and The Kernel*, Chicago: University of Chicago Press, 1994.

Adams, Tony E., Holman Jones, Stacy, and Ellis, Carolyn. *Autoethnography*, Oxford University Press, Incorporated, 2014.

Ades, Dawn. *The Transcendental Realism of Joseph Cornell*, in *Joseph Cornell*, edited by Kynaston McShine, 15-41. New York: Museum of Modern Art, 1994.

Alderton, Steven. *Ian Fairweather, an Artist of the 21st Century*. Lismore: Lismore Regional Gallery, 2006.

Ambrose, Mark (ed.). *K-Punk, the collected and unpublished writings of Mark Fisher (2004-2016)*. London: Repeater books, 2018.

American Visions: The Empire of Signs (videorecording), directed by Julia Cave, 1997. Alexandria: BBC/Time Warner/Wnet, PBS, 33.13.

The University of Queensland Art Museum. "An Evening with Robert MacPherson". Vimeo video, 1:37:27, 1 May 2013, <https://vimeo.com/74685467>

Art Forum (June 17, 2019). "Kevin Killian, 1952-2019", Art Forum <https://www.artforum.com/news/kevin-killian-1952-2019-80115>

Arya, Rina. *Francis Bacon: Painting in a Godless World*. Farnham: Lund Humphries, 2012.

Atkinson, Meera. "Transgenerational Trauma and Cyclical Haunting in Pat Barker's Regeneration Trilogy", *Cultural Studies Review*, 21:1 (2015) 58–75.

Auge, Marc. *Non-Places, An Introduction to Supermodernity* (second-edition). London: Verso, 2005.

Austin Locke, Toby. *The Living and the Dead, An Exploration of the Boundaries between the Worlds of Life and Death*. London: Repeater Books, 2016.

Australian Institute of Parapsychological Research. *Some Insights into Ghost Research — Dr. Vladimir Dubaj* (AIPR Mini Conference 2016), (Video) YouTube, (2017, February 19), <https://www.youtube.com/watch?v=x7rEMvPD1rU>

Bachardy, Don. *Last Drawings of Christopher Isherwood*. London: Faber and Faber, 2019.

Bachelard, Gaston. *The Poetics of Space*, Boston: Beacon Press, 1958.

Baer, Ulrich. *Spectral Evidence, The Photography of Trauma*, Massachusetts: MIT Press, 2005.

Baer, Ulrich. *To Give Memory a Place: Contemporary Holocaust Photography and the Landscape Tradition*, in Blanco, Maria del Pilar and Esther Peeren. *The Spectralities Reader, Ghosts and Hauntings in Contemporary Cultural Theory*. New York: Bloomsbury, 2013.

Bartlett, Sarah. *Supernatural, The World Guide to Mysterious Places*. Sydney: Australian Geographic, 2014.

Bate, David. "The Memory of Photography", *Photographies* 3:2 (2010) 243-257. Accessed 24 June 2021. DOI: 10.1080/17540763.2010.499609

Barton, Justin. *Hidden Valleys*. Hampshire: Zero Books, 2015.

Barthes, Roland. *Camera Lucida*. London: Penguin/Random House, 1980.

Bell, Michael Mayerfield. "The Ghosts of Place", *Theory and Society*. 26. 813-836, December 1997. Accessed February 16 2022, 10.1023/A:1006888230610.

Benjamin, Walter, (Hannah Arendt, editor, and Harry Zohn, translator). *Illuminations*. New York: Harcourt, Brace and World, 1968.

Benjamin, Walter. *Berlin Childhood around 1900*. (translated by Carl Skoggard). Cambridge: Harvard University Press, 2006.

Benjamin, Walter. "A Short History of Photography", *Screen*, 13:1 (1972) 5-26. Accessed 3 January 2019. <https://doi.org/10.1093/screen/13.1.5>.

Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction* (1936 essay). *Illuminations*, London: Fontana, 1992.

Berthin, Christine. *Gothic Hauntings, Melancholy Crypts and Textual Ghosts*, Basingstoke: Palgrave Macmillan, 2010.

Blanco, María del Pilar. *Ghost-Watching American Modernity*, New York: Fordham University Press, 2012.

Blanco, Maria del Pilar and Esther Peeren. *Popular Ghosts, The Haunted Spaces of Everyday Culture*. New York: Continuum, 2010.

Blanco, Maria del Pilar and Esther Peeren. *The Spectralities Reader, Ghosts and Hauntings in Contemporary Cultural Theory*. New York: Bloomsbury, 2013.

Blessing, Jennifer and Trotman, Nat. *Haunted, Contemporary photography|video|performance*. New York: Guggenheim Museum Publications, 2010.

Blezinski, Nick. *A History of Hazelhurst Regional Gallery and Arts Centre*. Sutherland Shire Council Cultural Planning and Events Unit, Sydney, n.d. Accessed 08 August, 2016.

Bluemink, Matt (February 2, 2021), *Anti-Hauntology: Mark Fisher, SOPHIE, and the Music of the Future*, bluelabyrinths.com. <https://bluelabyrinths.com/2021/02/02/anti-hauntology-mark-fisher-sophie-and-the-music-of-the-future>. Accessed 04/02/2021.

Bluemink, Matt (February 6, 2021), *Anti-Hauntology: Arca, AI, and the Future of of Innovation*, bluelabyrinths.com. <https://bluelabyrinths.com/2021/02/06/anti-hauntology-arca-ai-and-the-future-of-of-innovation>. Accessed 08/02/2021.

Bluemink, Matt (February 13, 2021), *Anti-Hauntology: Derrida and Stiegler on Dancing With Ghosts and Education*, bluelabyrinths.com. <https://bluelabyrinths.com/2021/02/13/anti-hauntology-dancing-with-ghosts>. Accessed 14/02/2021.

Bown, Nicola, Burdett, Carolyn and Thurschwell, Pamela (eds.) *The Victorian Supernatural*. Cambridge: Cambridge University Press, 2004.

Branden, Victoria. *Understanding Ghosts*. London: Victor Gollancz Ltd., 1980.

Brotherstone, Stephen and Lawrence, Dave. *Scarred For Life, Volume One: The 1970's*. London: Lonely Water Books, 2018.

Bullock, Marcus Paul, Jennings, Michael William, Eiland, Howard and Smith, Gary (eds.). "Ibizan Sequence". *Walter Benjamin: Selected Writings*, Vol. 2, part 2 (1931–1934). Cambridge, Mass.: Belknap Press of Harvard University Press, 2005 (paper), 576

Burnett, Alice Hale and Lester, Charles F. *Halloween at Merryvale*. New York: New York Book Company, 1916

Buse, Peter and Stott, Andrew. *Ghosts, Deconstruction, Psychoanalysis, History*. New York: St. Martin's Press, 1999.

Cappock, Margarita. *Francis Bacon's Studio*. London: Merrell Publishers Limited, 2005.

Carty, John. "Living Deadly: Haunted Surfaces in Contemporary Art" [online]. *Art Monthly Australia*, No. 235, Nov 2010: 9-11. <http://hdl.handle.net/1885/54512>. Accessed 27 March 2017.

Castricano, Jody. *Cryptomimesis, The Gothic and Jacques Derrida's Ghost Writing*, Montreal & Kingston: McGill-Queen's University Press, 2001.

Clarke, Roger. *A Natural History of Ghosts, 500 Years of Hunting for Proof*. London: Penguin, 2012.

Collier, Christopher. "'Our Monuments Shall Be the Maws of Kites': Laura Oldfield Ford and the Ghosts of Psychogeography Past" in Christina Lee, *Spectral Spaces and Hauntings, The Affects of Absence*. New York: Routledge, 2017.

Collins, Geoff and Mayblin, Bill. *Derrida, A Graphic Guide*. London, Icon Books, 2011.

Coverley, Merlin. *Hauntology, Ghosts of Futures Past*, Harpenden. Oldcastle Books, 2020.

Cronin, Claire. *Blue Light of the Screen, On Horror, Ghosts and God*. London: Repeater books, 2020.

Crowe, Catherine. *The Night Side of Nature*. London: Routledge, 1848.

Cuba, Lee and Hummon, David M. "A Place to Call Home: Identification with Dwelling, Community, and Region", *The Sociological Quarterly*, 34:1 (1993) 111-131.

<https://www.jstor.org/stable/4121561>. Accessed 24 January 2018.

Davies, Owen., *The Haunted, A Social History of Ghosts*. London: Taylor & Francis, 2007.

Davies, Owen., *Ghosts: A Social History*. London: Pickering and Chatto, 2010.

Davis, Colin. *Haunted Subjects: Deconstruction, Psychoanalysis and the Return of the Dead*.

Basingstoke: Palgrave Macmillan, 2007.

Davis, Colin. "Hauntology, Spectres and phantoms". *French Studies*, 59:3 (2005) 373-379.

doi:10.1093/fs/kni143. Accessed 13 October 2017.

De Certau, Michel, Giard, Luce and Mayol, Pierre. *The Practice of Everyday Life, Volume Two: Living and Cooking*, Minneapolis: University of Minnesota Press, 1998.

Deleuze, Gilles. *Francis Bacon, The Logic of Sensation*, Minnesota: University of Minnesota Press, 1981.

Deleuze, Gilles, and Strauss, Jonathan. "The Fold". *Yale French Studies*, 80, Baroque Topographies: Literature/History/Philosophy. (1991) 227-247. <http://links.jstor.org/sici?sici=0044-0078%281991%290%3A80%3C227%3ATF%3E2.0.CO%3B2-E>.

Accessed 27 March 2018.

Derrida, Jacques. *The Ear of the Other*. Lincoln: University of Nebraska Press, 1985.

Jacques Derrida, "Marx c'est quelqu'un" in Jacques Derrida, Marc Guillaume, Jean-Pierre Vincent *Marx en jeu*. 39. Paris: Descartes & Co., 1997. <https://questionmarx.typepad.fr/files/mort-de-marx-1>. Accessed 01 June 2018.

Jacques Derrida and Nicholas Royle (translator). "Telepathy". *Oxford Literary Review*, 10:1/2, Anniversary Issue (1998) 3-41. <https://doi.org/10.3366/E0305149808000333>. Accessed 30

September 2017.

Derrida, Jacques (Magnus, Bernd and Cullenberg, eds.). *Specters of Marx*, London: Routledge, 1994.

Derrida, Jacques. *The Truth in Painting*. Chicago: The University of Chicago Press, 1987.

Derrida, Jacques. *The Work of Mourning*. Chicago: The University of Chicago Press, 2001.

Derrida, Jacques and Ferraris, Maurizio. *A Taste for the Secret*, Cambridge: Polity, 2001.

Derrida, Jacques and Stiegler, Bernard. *Echographies of Television: Filmed Interviews*. Oxford: Polity Press, 2002.

Dillon, Brian. *In the Dark Room*, Dublin: Penguin, 2006.

Dilley, Frank B. *Philosophical Interactions with Parapsychology: The Major Writings of H.H. Price on Parapsychology and Survival*. New York: St. Martins Press, 1995.

Donis, Giacomo and Webb, David (eds.). *A Taste for the Secret, Jacques Derrida and Maurizio Ferraris*. Cambridge: Blackwell publishers, 2001.

Driesch, Hans. *Psychical Research: The Science of the Super-Normal*. London: G. Bell & Sons, 1933.

Dubaj, Vladimir, *Geomagnetic Activity Induced Apparitions*, Australian Parapsychological Research Association inc., January 21, 2014, <http://www.parapsychology.org.au/geomagnetic-activity-induced-apparitions>. Accessed 11 February 2021.

Edensor, Tim. "Mundane hauntings: commuting through the phantasmagoric working-class spaces of Manchester, England". *Cultural geographies*, SAGE Publications 15:3 (2008) 313-333. <https://doi.org/10.1177/1474474008091330>. Accessed 09 November 2019.

Edwards, John (ed.) and Ogden, Perry. *7 Reece Mews, Francis Bacon's Studio*. London: Thames and Hudson, 2001.

Eisner, Will. *Will Eisner's Spirit Casebook, True Haunted Houses & Ghosts*. New York: Tempo books, 1976.

Elkins, James. *Pictures & Tears, A History of People Who Have Cried in Front of Paintings*. New York: Routledge, 2004.

Farnworth, Warren. *Clay in the Primary School*. London: B.T. Batsford Ltd., 1973.

Farson, Daniel. *The Gilded Gutter Life of Francis Bacon*. London: Vintage, 1993.

Ferrier-Watson, Sean. *The Children's Ghost Story in America*. Jefferson: McFarland and Sons Inc., 2017.

Fischer, Bob. "The Haunted Generation". In *Fortean Times* 354. London: Dennis Publishing, June 2017, 30-37.

Fisher, Mark. "The Metaphysics of Crackle: Afrofuturism and Hauntology", *Dancecult: Journal of Electronic Dance Music Culture*, 5:2 (2013), 42-55. <https://doi.org/10.12801/1947-5403.2013.05.02.03>. Accessed 19 December 2016.

Fisher, Mark. *Ghosts of my Life: Writings on Depression, Hauntology and Lost Futures*. Hampshire: Zero Books, 2014.

Fisher, Mark. *The Weird and the Eerie*. London: Repeater books, 2016.

Fisher, Mark. "What Is Hauntology?" *Film Quarterly* 66:1 (2012) 16-24. doi:10.1525/fq.2012.66.1.16. Accessed 9 December 2016.

"Mark Fisher: The Slow Cancellation Of The Future", YouTube video, 46:14, posted by "pmilat", 22 May 2014, 2:30. <https://www.youtube.com/watch?v=aCgkLICTskQ>. Accessed 14 May 2017.

Fleischhack, Maria and Schenkel, Elmar (eds.). *Ghosts-or the Nearly Invisible, Spectral Phenomena in Literature and the Media*. Frankfurt: Peter Lang Editions, 2016.

Freud, Sigmund. *On Murder, Mourning and Melancholia, Standard Edition of the Complete Psychological Works of Sigmund Freud* (James Strachey, trans. and ed.). London: Hogarth Press, 1917.

Sigmund Freud, David McLintock and Hugh Haughton. *The Uncanny*. New York: Penguin Books, 2003.

Fried, M. "Barthes's Punctum", *Critical Inquiry* 31:3 (2005) 539-74. doi:10.1086/430984. Accessed 20 May 2021.

Frosh, Stephen. *Hauntings: Psychoanalysis and Ghostly Transmissions*. Basingstoke: Palgrave Macmillan, 2013.

Fukuyama, Francis. *The End of History and the Last Man*. New York: Free Press, 1992.

Gayle, Mathew and Stevens, Chris. *Francis Bacon*. London: Tate Publishing, 2008.

Gibbons, Joan. *Contemporary Art and Memory, Images of Recollection and Remembrance*. London: I.B Taurus and Co. Ltd., 2007.

Gibson, Prue. *The Rapture of Death*. Sydney: Bocalatte Publishing, 2010.

Gillespie, Iain, producer/director, *Haunted*, 97 minutes, Sydney: Ten Network, 1985.

Glendinning, Simon. *Derrida: A Very Short Introduction*. Oxford: Oxford University Press, 2011.

Google Maps, 2 Alice Street, Bellevue, WA, 6056,
<https://www.google.com/maps/place/2+Alice+St,+Bellevue+WA+6056/@-31.8991959,116.0379208,3a,75y,6.22h,90t/data=!3m6!1e1!3m4!1sS-ml1FLpwpkhZgeFM-1umA!2e0!7i13312!8i6656!4m5!3m4!1s0x2a32b874492d5c7d:0x3c637c20391a90a8!8m2!3d-31.8990521!4d116.0379486>, retrieved 21/06/2020

Avery Gordon. *Ghostly Matters, Haunting and the Sociological Imagination*. Minneapolis: University of Minnesota Press, 2007.

Gross, Kenneth. *The Dream of the Moving Statue*. Pennsylvania: Pennsylvania University Press, 1992.

Gross, Kenneth. *Puppet: An Essay on uncanny life*. Oxford: Oxford University Press, 2011.

Gross, Kenneth. *On Dolls*. London: Notting Hill Editions, 2012.

Guerrasio, Jason. "The actor behind the CGI Tarkin in 'Rogue One' tells us how he created the character", *Business Insider Australia*, January 10, 2017, <https://www.businessinsider.com.au/cgi-moff-tarkin-rogue-one-guy-henry-2017-1?r=US&IR=T>. Accessed 13 January 2017.

Hameroff, Stuart. and Marcer, P. "Quantum Computation in Brain Microtubules? The Penrose--Hameroff 'Orch OR' Model of Consciousness" *Philosophical Transactions: Mathematical, Physical and Engineering Sciences*, 356:1743 (1988) 1869-1896. Accessed 12 March 2018.

Hancock, Susan. *The Child that Haunts Us, Symbols and Images in Fairytale and Miniature Literature*. Abingdon: Routledge, 2009.

Harper, Adam. *Hauntology: The Past Inside The Present*. *Rouge's Forum*. Posted 27 October 2009. <http://rougesfoam.blogspot.com.au/2009/10/hauntology-past-inside-present.html>. Accessed 17 December 2016.

Berkeley Art Museum and Pacific Film Archive. "Hauntology; a conversation with Lawrence Rinder, Scott Hewicker, and Kevin Killian" YouTube video, 40:22, posted 24 August 2010. <https://www.youtube.com/watch?v=y8OdS-6jw9s>. Accessed 23 December 2018.

Heholt, Ruth and Downing, Niamh. *Haunted Landscapes, Super-Nature and the Environment*. London: Rowman & Littlefield, 2016.

Holzer, Hans. *Ghosts. True Encounters with the World Beyond*. New York: Black Dog & Leventhal, 1997.

Howarth, Anna. "Back from the dead: Usborne's World of the Unknown Ghosts" *Usborne Blog*, August 6, 2019, accessed August 8 2019.

Hudson, Martyn. *Ghosts, Landscapes and Social Memory*, Abingdon: Routledge, 2017.

Hutchinson, Roger. *Polly: The True Story Behind Whisky Galore*. Edinburgh: Mainstream Publishing, 2007.

Hughes, Robert. *American Visions*. New York: Alfred A. Knopf, 1997.

Jachimiak, P. H. *Remembering the Cultural Geographies of a Childhood Home*. Farnham: Routledge, 2014.

Jacob, Mary Jane and Grabner, Michelle (eds.) *The Studio Reader: On the Space of Artists*. Chicago: University of Chicago Press, 2010.

James, M.R. *Oh, Whistle, and I'll Come to You, My Lad* in *Ghost Stories of an Antiquary*. London, Edward Arnold Publishers Ltd., 1904.

Jenzen, Olu and Munt, Sally R. (editors). *The Ashgate Research Companion to Paranormal Cultures*. Oxford: Routledge, 2018.

Johnson, Barbara. *Persons and Things*. Cambridge: Harvard University Press, 2008.

Jung, Karl Gustav. *Jung on Synchronicity and the Paranormal, Key Readings Selected and Introduced by Roderick Main*. London: Routledge, 1997.

- Kates, Joshua. *Fielding Derrida*. New York: Fordham University Press, 2008.
- Kleinberg, Ethan. *Haunting History, For a Deconstructive Approach to the Past*. California: Stanford University Press, 2017.
- Kligerman, E. "Transgenerational hauntings: Screening the holocaust in Gerhard Richter's October 18, 1977 paintings" *German Monitor*, 70 (2008) 41-63.
https://doi.org/10.1163/9789042032156_004. Accessed 06 June 2018.
- Kronick, Joseph G.. "Philosophy as Autobiography: The Confessions of Jacques Derrida." *MLN* 115 (2000): 1018 - 997.
- Kuhn, Annette. *Family Secrets, Acts of Memory and Imagination*. London: Verso, 1995.
- Latcham, Ralph. *The Mystique and Philosophy of Artist Ian Fairweather*. Bribie Island: Historical publications, 1991.
- Lee, Christina. *Spectral Spaces and Hauntings, The Affects of Absence*. New York: Routledge, 2017.
- Lindsay, Emma (2008), "Splatsville, Memoirs of a Failed Painter: Alasdair Macintyre". *Artlink*, 28:4 (2008).
- Lipman, Caron. *Co-habiting with Ghosts: Knowledge, Experience, Belief, and the Domestic Uncanny*. Oxfordshire: Routledge, 2016.
- Littler, Richard. *Discovering Scarfolk*. London: Ebury Press, 2014.
- Loevlie, Elisabeth M. "Faith in the Ghosts of Literature. Poetic Hauntology in Derrida, Blanchot and Morrison's *Beloved*". *Religions*, 4:3 (2013) 336-350. <https://doi.org/10.3390/rel4030336>. Accessed 17 July 2019.
- Luckhurst, Roger. "The contemporary London Gothic and the limits of the 'spectral turn'". *Textual Practice*. 16:3 (2002) 527-546. <https://doi.org/10.1080/09502360210163336>. Accessed 17 July 2019.
- Luckhurst, Roger. *The Invention of Telepathy*. Oxford: Oxford University Press, 2007.
- Luckhurst, Roger. *The Shining*. London: Palgrave, 2013.
- Maher, Fiona. "Visit Hookland". *Fortean Times* 354. London: Dennis Publishing, 2017, 38-39.
- Main, Roderick. *Jung on Synchronicity and the Paranormal*. New Jersey: Princeton University Press, 1997.
- Marks, Laura U. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Durham: Duke University Press, 2002.
- Martin, Martin. *A Description of the Western Islands*. Stirling: Aneaus, 1695.
- Marx, K., Engels, F., Moore, S. and McLellan, D. *The Communist manifesto*. Oxford: Oxford University Press, 1992.

- Mayerfield Bell, Michael. "The Ghosts of Place". *Theory and Society* 26 (1997) 813-836.
- Maynard, Christopher. *The World of the Unknown, All about Ghosts*, London: Usborne Publishing Ltd, 1977.
- Mayple, Eric and Myring, Lynn. *Supernatural Guides: Haunted Houses, Ghosts and Spectres*, London: Usborne, 1979.
- Mays, Sass and Matheson, Neil (eds). *The Machine and the Ghost*, Manchester: Manchester University Press, 2013.
- Miller, Jonathan (director). *Whistle and I'll Come to You*, BBC Omnibus, 1968.
- Modenessi, Jennifer. Haunting works at the Berkeley Art Museum, *The Mercury News* (18/08/2010) <https://www.mercurynews.com/2010/08/18/haunting-works-at-the-berkeley-art-museum> retrieved 08/06/2021
- Mollegaard, Kirsten. "The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory" (review), *Folklore*, 125:3 (2014) 373-374.
- Morgan, Joyce. "U2 can be shrunk down to size", *Sydney Morning Herald*, August 22, 2007.
- Morton, Lisa. *Trick or Treat: A History of Halloween*, London: Reaktion Books, 2012.
- Moseley, Rachel. *Hand Made Television: Stop-Motion Animation for Children on British Television, 1958-1975*, Basingstoke: Palgrave MacMillan, 2015.
- Moser, Fanny. *Spuk; Irrglaube oder Wahrglaube? Eine Frage der Menschheit*. Zurich: Gyr-Verlag, 1950.
- Mudie Cunningham, Daniel. *The Ghost Show*, Hazelhurst Regional Gallery and Arts Centre, Sydney, 2010.
- The Museum of Modern Art. *MoMA Highlights: 350 Works from The Museum of Modern Art, New York*, New York: The Museum of Modern Art, revised 2013, originally published 1999.
- Naifeh, Steven and White Smith, Gregory. *Jackson Pollock: An American Saga*, New York: Clarkson N Potter Inc, 1989.
- Nelson, Victoria. *The Secret Life of Puppets*, Cambridge: Harvard University Press, 2001.
- Olsher, Laura. *The Haunted Mansion* read-along record (1970). Licensed to YouTube by UMG (on behalf of Walt Disney Records); Sony ATV Publishing, and 3 music rights societies, PEDL, BMI - Broadcast Music Inc., Warner Chappell. <https://www.youtube.com/watch?v=fJcpZeiSmFk>. Retrieved 27 November 2019.
- O'Neil, Marnie. *Margaret and Janet Hodgson return to London 'poltergeist' house after 40 years*, News.com, 17/06/2016, <https://www.news.com.au/entertainment/movies/new-movies/margaret->

[and-janet-hodgson-return-to-london-poltergeist-house-after-40-years/news-story/745ac33467c1ac744272740ce9f47166](http://www.bbc.com/news/arts-51444444) Accessed 9 November 2019.

Owens, Susan. *The Ghost, A Cultural History*, London: Tate Publishing, 2017.

Payne, Andrew and Lewis, Mark, *The ghost dance An interview with Jacques Derrida by Andrew Payne and Mark Lewis*. 1987.

Pollock Krasner Foundation web page, <http://sb.cc.stonybrook.edu/pkhouse/story/history.shtml> accessed 2 December 2016.

Peeren, Esther. *The Spectral Metaphor: Living Ghosts and the Agency of Invisibility*, London: Palgrave Macmillan, 2014.

Peeters, Benoit. *Derrida*, Cambridge: Polity Press, 2013.

Peppiat, Michael. *Francis Bacon, the Anatomy of an Enigma*, London: Constable, 2008

Peppiat, Michael. *Francis Bacon in the 1950's*, Connecticut: Yale University Press, 2008.

Penfold, Brad. "A house of sanctuary for those in need", *The Chronicle*, Toowoomba (26/12/14). Retrieved 9 December 2016.

Rahimi, Sadeq (2015), "Ghosts, Haunting, and Intergenerational Transmission of Affect: From Cryptonymy to Hauntology", *Psychoanalytic Discourse* 1: October, 39-44.

Ralphs, John D. "Magnetic Anomalies and the Paranormal", *Journal of Scientific Exploration*, 26:4 (2012) 781-790.

Randall, Walter and Randall, Steffani. "The Solar Wind and Hallucinations – A Possible Relation Due to Magnetic Disturbances", *Bioelectromagnetics* 12 (1991) 67-70

Raymond, Claire. *The Photographic Uncanny, Photography, Homelessness and Homesickness*, London: Palgrave Macmillan, 2019.

Reid, Nancy F. "Exploring Ecological Empathy and Artistic Creativity: An Autoethnography of a Visual Artist." Saybrook University, 2019. <https://www.proquest.com/dissertations-theses/exploring-ecological-empathy-artistic-creativity/docview/2270019840>. Retrieved 22 January 2022.

Readers Digest Association Limited. *Folklore Myths and Legends of Great Britain*, (second edition), London: Readers Digest, 1977.

Resident Exchange, *EX.343 The Hour: Mark Fisher*, 02 March, 2017, 6:50-
<https://www.residentadvisor.net/podcast-episode.aspx?exchange=343>. Retrieved 23 May 2017.

Richardson, John. "A Brush with Death". *Vanity Fair*. New York: Condé Nast Publications, Inc, 2009.

Rooney, Ashley. *Artists' Homes and Studios*. Atlglen, PA: Schiffer Publishing Ltd, 2014.

Rostow Kuznets, Lois. *When Toys Come Alive: Narratives of Animation, Metamorphosis and Development*, New Haven: Yale University Press, 1994.

Rotten tomatoes *A Ghost Story* critical reviews page,
https://www.rottentomatoes.com/m/a_ghost_story#contentReviews. Retrieved 4 December 2019.

Royal, Nicholas. *After Derrida*. Manchester: Manchester University Press, 1995.

Russell, John. *Francis Bacon*. Norwich: Jarrold and Sons Ltd, 1979.

Sabol, John. *Ghost Culture, Theories, Context, and Scientific Practice*, Bloomington: Authorhouse, 2007.

Sartre, Jean-Paul. *Being and Nothingness: An Essay on Phenomenological Ontology*. Paris: Gallimard, 1943.

Schad, Ed. "The Paintings of Miller Updegraff" *ArtSlant Los Angeles* (15/03/2010).
http://cliftonbenevento.com/wp-content/uploads/2011/11/UPD_Artslant_Mar2010.pdf (retrieved 09 June 2022).

Schwenger, Peter. *The Tears of Things: Melancholy and Physical Objects*. Minneapolis: University of Minnesota Press, 2006.

Sconce, Jeffrey. *Haunted Media, Electronic Presence from Telegraphy to Television*. North Carolina: Duke University Press, 2000.

Shakespeare, William. *The Tragedy of Hamlet*. London: Methuen and Co, 1899.

Shaw, Katy. *Hauntology, The Presence of the Past in Twenty-First Century English Literature*. London: Palgrave Macmillan, 2018.

Shure, Natalie. "Who invented the Bedsheet Ghost?", *The Daily Beast* (2017).
<https://www.thedailybeast.com/who-invented-the-bedsheet-ghost>. Retrieved 23 April 2019.

Smale, Catherine. *Phantom Images, The Figure of the Ghost in the Work of Christa Wolf and Irina Liebmann*, London: The Modern Humanities and Research Association and the Institute of Modern and Germanic Studies, University of London, 2013.

Solomon, Deborah. *Utopia Parkway, The Life and Work of Joseph Cornell*. New York: Farrar, Straus & Giroux, inc, 1997.

Smith, Philip, "This is Modern Art: Shock Horror", written and presented by Matthew Collings, Oxford Television Company/Channel Four, 1999.

Sprinker, Michael, Terry Eagleton, Fredric Jameson, Antonio Negri, et al., (eds.) *Ghostly Demarcations: A Symposium on Jacques Derrida's Spectres of Marx*. London: Verso Books, 2008.

Stewart, Jude. *The Mystery of Dinner For One* (2005). <http://www.slate.com/life/2018/01/therapy-and-grieving-in-this-weeks-dear-prudie-extra.html>. Retrieved 2 February 2018.

Storr, Will. *Will Storr vs. The Supernatural*, London: Random House, 2006.

Stranger, Lucy "Catherine O'Donnell | No Barrier to Entry", Artist Profile, 2018, <https://artistprofile.com.au/catherine-odonnell-no-barrier-entry>

Southwell, David. "Hookland Field Guide" (2017), www.twitter.com/HooklandGuide. Retrieved 3 December 2018

Southwell, David. *Hookland: Folklore, Landscape Punk and Psychogeography*, Folklore Thursday, <https://folklorethursday.com/urban-folklore/970/>, created 16/06/2016. Retrieved 13 July 2019

Sword, Terra. "Lismore misses out on an Olley gallery", *Lismore Echo* (24/11/11). Retrieved 9 December 2016.

The Collection | Robert Motherwell. Elegy to the Spanish Republic, 108. 1965-67. MoMA. Retrieved 05/01/2017

Tandy, Pippa. *Alice Street, images and memories*. East Perth: Brown Art Consultants, 2015.

Tanner, Grafton. *Babbling Corpse: Vaporwave and the Commodification of Ghosts*. Winchester: Zero Books, 2016.

Thiele, Sophie. "I know not who these mute folk are — Ghostly houses in early twentieth century English and American Poetry" in Maria Fleischhank and Elmar Schenkel (eds.) *Ghosts-or the Nearly Invisible, Spectral Phenomena in Literature and the Media*. Frankfurt: Peter Lang Editions, 2016.

This is Modern Art, directed by Philip Smith, written and presented by Matthew Collings, (1999), Oxford Television Company for Channel Four

Toop, David. "Chair creaks, but no one sits there, from Sinister Resonance: The Mediumship of the Listener" in Blanco, Maria del Pilar and Esther Peeren. *The Spectralities Reader, Ghosts and Hauntings in Contemporary Cultural Theory*. New York: Bloomsbury, 2013.

Trigg, Dylan. *The Memory of Place: A Phenomenology of the Uncanny*. Ohio: Ohio University Press, 2012.

Underwood, Peter. *Peter Underwood's Guide to Ghosts and Haunted Places*, London: Judy Piatkus, 1996.

Walt Disney Productions. *The Haunted Mansion*, Glendale, California: Buena Vista/Disneyland Records, 1970.

Walsh, Anne and Kubick, Chris. "Essay for Liner Notes: Visits with Joseph Cornell", *Art After Death* 3 (2004).

Wasserman, Jacob. *Caspar Hauser, The Enigma of a Century*. New York: Rudolph Steiner Publications, 1973.

Whitefield-Madrano, Autumn. "The Dark Art of Glamour", *The New Enquiry*, October 11, 2013. <https://thenewinquiry.com/the-dark-art-of-glamour>. Retrieved 1 February 2020.

Williamson. *Ghosts And Earthbound Spirits: Recognise and release the spirits trapped in this world*. 2016.

Winkowski, Mary Ann. *When Ghosts Speak*. Sydney: Hachette Australia, 2007.

Wolfreys, Julien. *Haunted Experience, Being, Loss, Memory*. Axminster: Triarchy Press, 2016

Wolfreys, Julien. *Victorian Hauntings: Spectrality, Gothic, the Uncanny and Literature*. New York: Palgrave Macmillan, 2002.

Zanic, Ana "No Barrier to Entry", *Ars Longa Vita Brevis*, Wednesday June 06 2018, <https://anazanic.blogspot.com/2018/06/no-barrier-to-entry-gallery-19-chicago.html>