

# Fractured portraits: mapping migration faultlines

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## Declaration

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I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; and the content of the exegesis is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged.

Sarah Jameson

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## Abstract

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Through my art practice this creative project explores gender identity, belonging and place using personal narrative. As an artist and migrant the purpose of this narrative is to explore my history, my community, and my individual story. I investigate being an involuntary British child migrant. My identity formation was fractured when immigration disrupted my expectation for continuity and I lived contrapuntally with a foot in both the pre-emigration and post-immigration worlds.

British migrants have not been encouraged to tell their stories of migration and resettlement. Historians and government policy did not deem it of value. British emigrants to Australia post-WWII were considered to be privileged and not 'real' migrants. It was expected they would assimilate as if changing countries was like changing rooms.

I investigate my ideas using a narrative mode of enquiry. A key assumption is that by entering into close association with one's own or others' lives, the method is useful to better understand the beliefs and motivations of others or the self. Telling my story is a key navigational strategy to re-chart my life and create artwork. My lived experiences are exemplars of issues regarding identity, patriarchy, history, place, memory, grief and loss, and the findings that I have produced are the main focus of the research. I examine family artefacts in relation to these influences. I explore and map gendered identity when immigration fractured my expectations for continuity. The rich data obtained from memory, family artefacts and photographic albums, discussions with relatives and family, form the basis of and best provide access to the kind of knowledge being explored. I gain insight and understanding of my own position and acquire at the same time a different perspective.

This study covers new ground in the way it generates a deeper understanding of migrant identity and raises important issues that have significance for all Australian migrant communities. Australia comprises an Indigenous culture with the overlay of a white settler colony and migrants from many countries. Narrative is used so that this country can maintain its history of the nation, community and individuals of this multicultural society. Telling stories through the creation of artworks generates a deeper understanding of migrant identity. I can make meaning and find a sense of belonging in whatever place within or outside of Australia that I inhabit. I reflect on how I have negotiated or broken the internalised code that a culture supplies concerning how life should be experienced. My story becomes a narrative with a wider audience – one relevant to Australian identity. If the culture fails to tell stories we face becoming a monolithic 'one size fits all' nation.

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To George Jamesone ... Scotland's first portrait painter.

## Dedication

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Mum, Daphne Lorna Frost 29 August 1919–19 July 1997

Dad, Francis George Jameson 3 June 1915–26 June 2011

# Introduction

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## Background

The title of my project *Fractured portraits: mapping migration faultlines* is a photographic, reflective and practice-based research project that investigates gendered identity and the impact of migration. The exhibition consists of manipulated and constructed photographic images, artefacts and an exegesis that frames these works. A new understanding of the fluid and inchoate nature of identity is achieved.

The title references the family portraits, maps and artefacts belonging to my ancestors that were the genesis of this research. 'Fractured' refers to the trauma of emigration that I propose disrupted my portrait of gendered identity. The 'faultlines' are the traces of that fracture from the United Kingdom, and which I map through my narrative in the form of 'portraits' of the self. I have used a critical visual analysis which fosters reflexivity: a critical self-awareness about the effect or influence of the research and the effect or changes brought about by decisions made along the way (Riessman, 2008: 191) within the framework of an ethnographic narrative methodology. The faultlines caused by migration, seared in the memory, traced and tracked from the homeland to the new place are explored. This exegesis examines how my family artefacts and archives were used to stabilise gender identity within the context of transition to a new country, and as an artist, the cultural aspects of diaspora will be revealed.

The term *diaspora* is often defined as being associated with 'push factors' where urgency such as war and politics are involved, life itself is at stake and in this definition the word connotes '*flight following the threat of violence* rather than freely chosen experiences of displacement' (Gilroy, 1997: 318). Revived in the 1980s, the term now covers what were distinct terms such as *exile*, *ethnic*, *refugee* and *migrant*. I am only focusing on *migrant*, and emphasise the marginal status of those groups who are now settled away from their lands of origin yet still maintain strong sentimental or material links with them (Cunningham and Sinclair, 2000: 9).

Implanted within memory is my experience of being a British child immigrant and the diasporic bubble of English/Scottishness within which I lived. The memory of the homeland and paternal family artefacts left upon emigration and those artefacts carried to the new country are interrogated, along with the absence of maternal artefacts. The questions I pose concerning the impact of migration on an artist's work and developing gendered identity through an examination of patriarchy, gender, history, memory, grief and loss are answered. I explore the profound sense of 'disconnection or un-homeliness' arising from my experience as a migrant (Ennis, 2005: 205, Ennis, 2007: 111).

The created images reveal the emotional tension that exists between my photographer father and me the editor-artist daughter. He was both the creator of the major photographic archive and the inheritor of the paternal family artefacts, the heirlooms that were of great importance to the family whilst establishing a new identity in this country. Immigration can present itself as a threshold of what to keep, what to carry, what to hold. Non-Aboriginal Australians have always imported 'stuff' into this country in an effort to make themselves at home. It is a collection of markers by which migrants might get a sense of orientation, a sense at least of where they come from and of what they are at liberty to maintain and relinquish (Gibson, 1992: 197). Diminished was the opportunity for the acknowledgement of any maternal artefacts that threw my father/daughter relationship into greater relief when reflected alongside the absence of maternal objects and knowledge.

I was what the American psychotherapist Maureen Murdock (1990: 28) calls my 'father's daughter', a relationship of mutual infatuation and identification with each other, to the exclusion of my mother. The obvious and tangible paternal artefacts that pointed to an ancestry of note constructed a landscape in which the new identity could emerge. My father held the key; what he kept was an important representation of what the family remembered. During this project a perceived absence of maternal artefacts led me to discover that there was within the maternal domestic sphere artefacts, such as threads, sewing, weaving and spinning of significant importance to allow for a re-imagining/re-imagining of the family story. I have incorporated these into the created photographic images. They play an historical role as important to, if not more so, than the paternal ones. My pathway traces evidence of a feminine gendered identity in response to and in opposition to the images and artefacts of a male ancestry and lineage. I take a different path to the one that might be expected to uncover the construction of identity.

### **Significance of the study**

This project deepens my understandings of migration and its effect on feminine gendered identity when changing countries. Identities are fluid and coalescing and without the benefit of being able or encouraged to reflect on such a significant event as emigration, the voice is silenced and the difficulties experienced in the transition are not reflected on or cognitively absorbed. Assimilation, considered at the time of my migration to be a fluid and easy transition, was one that was not worthwhile remarking upon. Silenced by the Australian government's assumption that changing countries was similar to changing rooms, historians neglected the stories of post-war British migrants. There is a small collection of literature by British migrants who did tell their story. However, through the collective collaborative study of Hammerton and Thomson (2005), the doors for future stories to be told by British migrants have been opened. In telling my story I will know that my life, which suffered in the translation of cultural differences, is valid to the storying of this multicultural nation. Without the benefit of the multitude of voices of the many migrants that now

call Australia home in this harmonious multicultural society in which we pride ourselves, the nation runs the risk of its storying and myths of national identity becoming monolithic, paternalistic, and hero driven. The stories will be seen as 'traditional', 'natural' and 'true' instead of politically informed constructions (Rule, 2004: 13). Whilst reflecting on the grief and loss experienced when resettling into a foreign land, and the threat to personal identity, my work becomes part of the upwelling of storytelling in the last decade (Weber, 2000: 1-11). My voice, added to the issues and arguments under discussion, tempers my sense of loss.

My artist's narrative voice reveals the cultural aspects of one who has experienced emigration at an early age. In terms of the influences of patriarchy, gender, history, place, memory, grief and loss, I have explored family archives and artefacts that we brought as migrants to this country for cultural traces of my identity. I have used heuristic inquiry developed by Clark Moustakas (1990) and further refined by Adele Flood (2003, 2009) in her cyclic model of art making. I have applied it as a lifelong element of personal growth and identity construction as did she, and on into the lives of women migrants who might or might not be artists in the formal sense of the word. By the telling of my narrative and in being heard to myself, I grow in understanding of the place we all have in the community and the role we can play in our own lives, that is, one of agency and empowerment.

Emerging from the text, the following significant new knowledge has emerged:

- The trauma of involuntary migration at an early age ruptures identity development, and coupled with the resettlement into the new country, has a synergistic effect.
- Identity, which is by necessity inchoate and fluid, can be ruptured causing a biographical disruption to occur.
- Family artefacts provide anchors in the new place of migration; however, an absence of artefacts can produce an over-identification with either one or the other of the parents.
- Memory, and the stories told, are open to interpretation and are by their very nature imperfect.
- An act of healing can take place for the migrant who tells their narrative.

## Research questions

The discussion of my imagery in the following chapters gives new insight into my gendered identity. This dialogue includes private family archives together with family artefacts that trigger narratives of homeland and belonging, memory and nostalgia, brought into the public gaze and filtered through reworking. The fractures caused through emigration, and the resultant trauma of resettlement, are exposed. The following questions are asked about family artefacts, memory, place and immigration in the making of new work and this investigation is informed by the following principal research question:

How does an artist's work reveal the cultural aspects of diaspora in terms of a developing sense of gendered identity? In particular, this is considered in relationship to the influences of patriarchy, gender, history, place, memory, grief and loss.

The following questions inform the artist's creative practice and provide the exegetical framework for the production of these creative works:

What does narrative methodology tell us re identity when family archives are used as tools to explore the subjective memory?

How are ideas of gendered identity reflected in the creative works of an individual who has experienced migration?

What significance do historical family artefacts hold in the construction of a contemporary feminine identity?

Do family stories from the past offer a framework for a contemporary sense of gendered identity?

How can the works of one individual aid in developing ideas of gendered identity for others living in a multicultural community?

## Structure of the exegesis

The chapters that follow answer the research questions. These questions arose in response to my understanding of gendered identity explored in the constructed photographic images and artefacts.

How does the telling about my life shape our lives and how does this impact on gendered identity? Is identity a fluid or static process? Chapter 1.1 looks at an 'Ethnographic Narrative Method of Inquiry' and how it is used to examine visual images. The chapter introduces social scientists Riessman and Bruner whose work with narrative methodology is central to this project. Bell's insight into her process of using a visual narrative analysis to track back and forth between artefacts and an artist's creative work using the theme of health was a model for my approach. A qualitative heuristic method of inquiry developed by Moustakas situates my project in the world and translates it into a study that, by using field notes, conversations, introspection, et cetera, I can examine family artefacts that extend knowledge of gender identity and the fracture caused by migration. Flood's understanding of the circular nature of an artist's creative process when making new work is applied to better examine my own narrative and the potential for my work to communicate a sense of identity for other migrant women.

The choice of photographic medium is examined in 1.2 'Photography as the Vehicle for my Narrative' in the light of Susan Sontag's deliberations on the promotion of nostalgia linked to memory, and Roland Barthes' ideas on the looking done to photographs. The use of photographic computer montaging allows for a narrative of fiction to be promoted and used as a tool to examine my narrative of migration and identity formation. Objective reality is never captured in the created images, instead a triangulation takes place between memory, the image, and what I wish to be, and the viewer has to work at decoding it. Important aesthetic influences on my work are Tracey Moffatt and Chris Barry who mine their lived experience to consider ideas of identity using photographic narrative.

In 1.3 'The Feminist Question', the feminist approach I have taken using the work of Nancy Chodorow defines how theories of gendered identity are used to discuss the images in this project. I examine the influence of patriarchal structure by the use of paternal artefacts, and come to understand why maternal artefacts are overlooked or missing. The feminist dictum of the personal is political is invoked to further the importance of telling one's story. I pay close attention to the feminist photographer Jo Spence and her use of psychotherapy to revisit memory and to heal the disjuncture with the maternal. I consider the feminist Germaine Greer and her analysis of the 1970s feminist movement as an evolving and living discourse that needs ongoing attention within Australia.

1.4 'Post-Colonialism' discusses the post-colonial theories of Homi Bhabha, Edward Said and Stuart Hall, who assist in my understanding of the sensation of living in two places at once. They enable me to make connections between colonialism, its effect on marginalised peoples, and how my image making exploring gender identity and place can help migrant women be included in the storytelling of Australia's post-colonial feminist history.

1.5 'Diaspora Aesthetics' looks at the emerging field of visual diaspora aesthetics, which is considered in relation to a plurality of vision existing in the work of artists who have experienced migration firsthand, or as second-generation migrants. Placement, scale, cropping, foregrounding and display in the artwork of diaspora artists are considered. How a narrative develops, not sequentially but within each artwork, can be read as a collective narrative of identity. The dynamics between artist, gallery and spectator are discussed with reference to Wolfgang Tillman's use of space to dislodge boundaries of power and knowledge.

Chapter 2.1 'Im/prints of Migration' discuss the background to being an involuntary 'ten pound Pom' child migrant with my mother being a trailing partner. I investigate how British migrants were expected to assimilate. The Australian research by Alistair Thompson and Jim Hammerton on the 'ten pound Pom' enabled me to understand my silence as a British migrant and that it had occurred for many others. This made possible the telling of my story and the end of my silence. I am able to articulate the sense of exclusion and in the telling of my story I begin the healing of the fracture to identity and discover some truth about the past and myself.

2.2 'Memory and Narrative' considers memory, the constructed narrative and the use of the photography of Christian Boltanski. 2.3 'Memory and Artefacts' looks at Lorie Novak, whose work explores identity and its fluid nature. The memory and importance of the patriarchal artefacts that helped to ground me in my new environment are investigated along with the absence of maternal ones. The research on these artefacts is outlined in 2.4 'Memory Cache'.

Chapter 3.1 'Artefacts, Archives, Memory' and 3.2 'In My Father's House' traces the memory of paternal artefacts and their influence and is used as a tool to explore gendered identity. By posing as my paternal 2<sup>nd</sup> great-grandfather in *Crimson Thread*, I answer the question: How can gender identity be negotiated when one is already constructed by the normative centre of the white, Western, middle class heterosexual male? A space of resistance is offered by a re-reading of Homi Bhabha's theory of ambivalence and mimicry. The bubble of English/Scottishness that I was raised within and the gap in the literature regarding British migrant stories are identified.

Chapter 4.1 'Misaid But Not Lost' recognises the lost or overlooked maternal artefacts on the construction of a feminine gender identity and the corrosive work that happens to identity when these are unacknowledged or ignored.



In 4.2 'Walking the Bridge' I come to recognise the influence on my gender identity of my mother's creative sensibility and the artefacts that bind us as women, in particular threads, in the images *Deep listening* and *Sutures of femininity*.

Chapter 5.1 'Childhood: Jigsaw of Memory' examines memory of childhood and the effect of migration on place and homeland and the fracture to identity. Questions posed concerning the influences of history, homeland, place, grief and loss are explored in the map *The green patchwork of memory*. An act of cultural trigonometry is performed when my archive of children's books is used to interrogate familial ownership of these stories when migration interrupts the context in which they are read. Authors Simon Schama and Kim Mahood are used to reflect on place and memory, as well as artists Julie Gough and Chris Barry.

In 5.2 'Memory in Transit', *Mapping the new homeland* explores the sense of 'unbelonging' which arises when individuals are uprooted, and by using memory and narrative this disruption is examined. The image *Mis/alignment* in 5.3 'Memory and Fracture' explores fracture, the significance of collective identity, and stories of my past that offer a framework for a contemporary sense of self for the now. Bhabha's ideas on hybridity and Cornelia Parker's use of the past in her installations are noted for the influence on this piece.

Chapter 6.1 'Diaspora' discusses the negotiation of the strange and new environment that as a child migrant I explored, not as a member of a diasporic community but in an English/Scottish bubble. The image *Be+come* offers a reading of the created work of a child who has experienced migration and its effects and how storytelling and listening is an important way to find coherence and meaning in the new homeland.

The British diaspora and the factors that prompted my father to emigrate with the family are discussed in 6.2 'Factors in the Decision to Emigrate', and the reasons why my mother would have agreed to such a journey. The image *Lambykins* in 6.3 'Whirlwind Pre-Departure' explores redemption achieved by storytelling and the significance to a sense of belonging.

Chapter 7.1 'Immigration' focuses on the arrival in Australia and the artwork made as a diaspora artist in response to the fracture from and yearnings for my origins, whilst celebrating the new lifestyle in the image *Dis/re-location*. The craft techniques of Tracey Emin, my mother, and my grandmother are celebrated as I examine patriarchal artefacts and the effect on developing gender identity. I am aware of two dimensions of the old and new life and Edward Said's writings and examination of the work of the Australian artist Milan Milojevic allow a better understanding of my experience of difference.

Chapter 8.1 'Womanline: Marjorie' explores my relationship and affinity with the females of my paternal history. I bring an artefact from the past into the present, question the meaning of gender identity and see it for more than a sum of its parts. Discussion of the overlooked embroidery of the female line allows a further discussion of the partially obliterated portrait made of my paternal 7<sup>th</sup> great-grandmother *Marjorie*.

In 8.2 'Womanline: George' I clothe myself as my paternal 8<sup>th</sup> great-grandfather George Jamesone. The approach taken by American photographer Cindy Sherman, who questions ideas of femininity, is considered for differences and similarities to my dress ups. She makes us aware that trying to locate a fixed self is useless as she examines multiple guises. Reference to the act of 'gesture' in the works of photographer Anne Zahalka is discussed, as is British filmmaker Sally Potter, who enables me to challenge my own stereotypical understanding of gender and how I have subverted dominant codes to provide alternative ways of seeing.

Chapter 9.1 'Reconciling' describes the discovery and reconciling of paternal and maternal artefacts through the use of maps in *Fascinating yarns*, *Aberdeen* and *Edinburgh*, which pinpoint the studios of George Jamesone. Over-identification with my father I name as the 'father's daughter complex'. This understanding from a feminist perspective creates a space to begin to understand the role my mother played in my creativity. Roland Barthes' ideas of negotiating absence as a constant process of recuperating the self is used in conjunction with Grayson Perry's image making as he explores his internal feminine identity.

9.2 'The Healing Power of the Photographic and Written Memoir' allows for a rethinking of my position in relation to patriarchy and the beginning of a healing of the fracture caused by immigration through narrative and creative practice in the image *The painter's apprentice*.

Chapter 10.1 'Tying Threads' bundles the threads of gender identity construction together by the realisation that, situated as I am within a patriarchal Australian culture, my awareness of narrative theory has enabled me to tell my story within a critical and self-reflexive methodology. The image *Spinning the yarn* and *Tales of the maternal* is the response to these ideas.

In 10.2 'Multiplicity of Footholds' *Neighbours in a strange land* and *Whitefella sit listen* are the last images made as I arrive at a space that allows for a contemporary feminine identity to emerge and I am empowered both for myself and for others living in a multicultural community. The contested space of the beach, both for multicultural, gendered and Indigenous Aboriginal people is explored in the work of Australian photographer Anne Zahalka and how transforming hegemonic understandings of patriarchy can provide a third space for the lived experience of others of difference.

10.3 'Conclusion' sums up the significance and implications of this research.

## Notes on photography

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A Mamiya RZ67 with a 110 mm, f2.8 standard lens was used with 120 film for studio shots. This film is standard format for publication, which allows the area captured to be five times that of 35 mm film, thus enlargement for the larger exhibits was not compromised in sharpness. Fujichrome Velvia Professional 120 100ISO daylight colour reversal film allowed for a saturated high colour finish, which mimics Cibachrome and is no longer available. The saturated colour is analogous to the importance that memory has for me, which can be slightly faded in the actuality of remembering; however, since I bring it to the forefront of my consciousness, my stories are vivid and perhaps more real than the actual event replayed. A Nikon F601 35 mm zoom lens film camera was used for flexibility and lightness whilst researching overseas. Fujichrome E6 colour reversal film gave saturated colour and fine grain and was scanned and manipulated for printing as medium-sized digital images. A Fujifilm FinePix S9500 digital camera was used for images that did not require a large file size for final output. A pinhole camera used during field trips overseas captured the nuances of the inchoate and fluctuating identity as I explored my cultural heritage enhanced by the unpredictability and lack of control that I exercised over this medium. The 8 cm square paper negative was scanned and became medium format output on stitched canvas and paper.

The scanned negatives and digital images were manipulated in Photoshop CS3 then digitally printed using a Durst Lambda 130 RGB laser printer and referred to in my images as a type C photograph. Ilford Ilfoflex base uses a white-pigmented, seven-mil polyester base, which gives exceptional dimensional stability and an extremely high gloss surface. The paper has a high colour saturation, exceptional sharpness, excellent dye stability with deep blacks and brilliant whites. A Polygloss laminate used due to the easily scratched paper surface gives a thicker and smoother finish and prevents the images marking from fingerprints and other environmental factors.

# Chapter 1

## Research design

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### 1.1 Ethnographic narrative method of inquiry

*Fractured portraits* is an investigation that is framed by a qualitative research methodology that situates myself – the observer and artist – in the world. It makes my world visible and transforms it (Denzin and Lincoln, 2003: 5). My world is turned into a series of representations which includes introspection through the conducting and compiling of field notes, interviews, conversations, photographs, life story and diary entries to the self as I explore data from family artefacts and outside sources. The purpose of this narrative research is to study personal experience and to make meaning in a systematic manner, and to renegotiate my identity by the telling and perhaps altering of my stories. The responses are found in a series of photographic images and a reflective and investigative exegesis that extends understandings of gendered identity and the communication of the 'self' to others via the images.

When making images about my life I am revealing the narrative, the story of my life, a story that emerges through my explorations and introspection and is a truth for me at this point. Truths do not reveal the past as it actually or objectively was, only the experiences of it. I come to understand my narrative only through interpretation, by paying careful attention to the context that shaped its creation and to my world-views that inform it. The answers I seek and the stories I tell through my imagery are important, not only for myself but for other migrants who desire to tell their story. The truths seen in my personal narrative can jolt others from a complacent security as interpreters or viewers outside the story. My stories have the potential to make others aware that their own place in the world plays a part in the interpretation and shapes the meanings derived from them.

The combination of ethnography with narrative research is a way of working that combines the more traditional ethnographic approaches with the more recent narrative research tradition. The act of narration and narrative is everywhere, but not everything is narrative. What defines or makes the story or narrative become something more is how I interpret stories and how I, the researcher, go about interpreting my interpretations (Barthes, 1977a: 32-51, Riessman, 2008: 4). In narrative research the focus is not on data per se, but rather on the stories in the data. Ethnography is a method with a long history usually associated with anthropology. Traditional ethnography focuses on the collecting of information in systematic and fully explained ways, usually from a specific field. Recently it has been extended to cultural studies and proven useful in applied areas such as nursing, law, etc. (Tedlock, 2003: 165).

Ethnographic narrative methodology applies to historical stories of the self. It is not a narrative until it is made into one by the researcher unless, of course, they are working with the stories of others (Bruner, 1990: 51, Mishler, 1999: xvi, Riessman, 2008: 5). The researcher imposes their understanding of a story on the data, rather than just presenting the data. Like Bruner and Riessman argue, individuals '*become* the autobiographical narratives by which we "tell about" our lives' (Bruner, 1987: 15, Hiles, 2002: 10, Riessman, 2008: 10). The very telling of the life story enables the construction and interpretation of identity. There is no 'real or true self' but a form of self-creation. It is not just an act of memory, but through inclusion and exclusion, in an active construction of gender identity I have selected events and ordered and interpreted my experiences (Bruner, 1990: 116, Graves, 2006: 9).

As a visual artist and art educator I engage most confidently with images and my photographic constructions, whilst informed by an ethnographic narrative tradition, are part of a newer branch of narrative research which focuses on image rather than text: an approach which draws on narrative methods usually concerned with 'what' is said or represented in the image rather than 'how', to 'whom' or 'for what purposes' (Riessman, 2008: 53). My analysis draws on family artefacts, photographs and memory. By tracking back and forth between the archives and the created images, I contextualise and interpret my constructed photographs in the light of my own narrative. The photographs made in response to my story and artefacts are interpreted for evidence of the experience of immigration and the influences of patriarchy, gender, memory, history, place, grief and loss. In using visual narrative analysis, I discovered that social scientists were beginning to analyse images made by subjects themselves in narrative research and that visual analysis is pushing the boundaries of narrative and narrative analysis (Bell, 2002:11, Riessman, 2008: 145). Visual analysis requires the same degree of break down and scrutiny as the spoken narratives that are more often used. There are many stories of migration by visual artists, some of which I explore in the individual works throughout the exegesis. The choice of camera, film, exposure, framing, cropping, digital interventions and final output all shape and control the end image (Rose, 2007). The story of my migration and the fracture in gendered identity is explored and understood through the created photographs.

My narrative is more than the singular interpretation commonly offered by popular media and culture and is more than just a story. It allows a connection to the intensely personal but also the shared aspect of my existence in society. As an artist who tells her story, uses memory, and visually includes herself in her work, I am doing narrative research on gender identity construction. Thus I can shed light on the private and public face of human experience over time. As the teller of my narrative and as the researcher who imposes meaning on it, this narrative can then be said to be strategic, functional and purposeful (Riessman, 2008: 8, Tedlock, 2003: 166). As an individual I use visual narrative to remember, persuade, engage and even mislead, and in this my narrative does political work: it has a social role and is connected to the wider world of the social and

political. My image stories, placed in the world of the exhibition space, either real or virtual, elicit conversations on others' experiences of being a migrant. The invisibility and sense of insignificance attached to British migrant stories and to others who have migrated to this country are powerful, revelatory and unfolding. This narrative examination of the researched past unearths new material – a powerful method for the artist.

My story is interrogated as a cultural trace (Squire, 2005: 103). It is a cognitive re-enactment and an effort to understand my gendered identity, a study of the intersection of individual biography and society. I listen to the stories that people tell of their lives: an account of a fluid self, a 'self that is always producing itself through the combined processes of being and becoming, belonging and longing to belong' (Andrews, 2007: 9). Through disclosure of my story I entice others to reveal their story as 'a response to the tacit dimension within oneself sparks a similar call from others' (Douglass and Moustakas, 1985: 50, Hiles, 2002: 8). This idea of longing to belong and feeling like an outsider is a theme that I often return to and express, for example *Be+come* and *Mis/alignment*.

This method of heuristic inquiry, a method of solving a problem for which there is no set formula and employing a form of trial and error, was developed by Clark Moustakas (1990: 14). The lived experience of the researcher becomes the focus of the research and the focus of the approach is the transformative effect of the inquiry on the researcher's own experience of the research. Adele Flood, an Australian artist, academic and writer who uses narrative enquiry, has designed a model to help us understand this process clearly (Flood, 2003: 133, 2009: 58). From the telling of the personal narrative, identity is better understood, which results in new understandings and in further work being produced by the artist. Thus the flow is now a continuous loop. In applying her model, my research adds to hers and I understand my own narrative clearly and the potential that this has to communicate and aid in developing a sense of identity for others living in a multicultural society.

## **1.2 Photography as the vehicle for my narrative**

Constructed photography is the process I have used to develop the ideas in my narrative of immigration and resettlement in Australia. The photographic archives the family brought with us are examined using memory linked to nostalgia for the influence of patriarchy, gendered identity, history, place, grief and loss. These archives are the photographs of the artefacts my family once owned, my past life photographs, and the photographs taken in Australia and sent to the home country to validate our new existence. Digital technology using computers has shaped the production and interpretation of current photography, and because my photographs are fictions, my viewers have to work at decoding the image. This coding of a photograph facilitates the telling of a story rather than to merely record what was in front of the camera (Barthes, 1977b: 32-51). To interpret my photographs I offer layers of convention and association which, when drawn upon, provide a code for understanding them. Where my photography and my memory share a moment of time and history, the past is shown to intrude into the present and therefore render the present

incomplete. My images describe the transition between time and place, my ever-coalescing gender identity echoed in my photography.

The looking done to a photograph forces an acknowledgement of absence, an invitation to reverie on remembered pasts. An important association is made between the photograph's connection to reality and the irrecoverable past, its links to and promotion of a sensation of nostalgia. Susan Sontag, an American author and cultural critic, in the first of a number of essays on photography, *In Plato's Cave*, deliberates how a photograph, regardless of distortion, proves something did happen or that something did actually exist (Sontag, 1977: 5). This promotion of nostalgia linked to memory evokes a sense of the unattainable that then makes photographs become a 'memento mori' – an object intended as a reminder of the fact that human beings die (Barthes, 2000: 63-71, Bourdieu, 1990: 14, Lindquist, 2001: 4, Sontag, 1977: 15). This sense of my mortality is contained in the photographic archives I have examined and I discover they are touched with pathos because of the sense of absence and loss the photographs promote. Conscious of how death haunts us all, these archives now serve the purpose of uncovering a hidden truth or of having conserved a vanishing past. In the viewing of my family's old snapshots a sense of nostalgia is triggered by memory, which is then promoted in my constructed imagery.

My work, using family photographic archives, artefacts, and my own experience as a feminist, engages with the liminal space and the contradictions that exist between the reality and the fiction promoted by the image. Tracey Moffatt, an Australian Indigenous photographer and filmmaker, is an exemplar of this. Moffatt uses the device of narrative and protagonist in her multi-imaged, montaged serial narrative *Something More*, 1989. The series of images work like stills from a film script. Through the use of frozen motion and close ups, which act to dramatise the action and confuse what are usually fixed details like time, place, beginning and ending of a narrative, the panels can be read from left to right or top to bottom. This looking is dictated by their large size. The process of using Cibachrome film gives a high key vibrant colour, and the use of a glossy paper surface is used to extend the narrative fiction. Moffatt describes the work as dealing with the 'torn between two worlds' theme of the disturbed half-white, half-black young person (Jolly, 1992: 12). Her concerns depict Black Australia; however, there is enough ambiguity that the viewer can discover their own interpretation of events.

A photograph is not just a link to what was before the lens but also contains the seeds of a narrative that only the viewer can hope to guess at, and which remains in the domain of the viewer's imagination. This encourages the viewer to engage with the imagery and to be actively questioning; to engage with the questions I pose. To make meaning of images, I propose 'we draw upon these codes which are the style or "rhetoric" of the image' (Barthes, 1977b: 19, Bell, 2002: 9, Soutter, 2000: 9).



Roland Barthes, French historian, writer and philosopher explored ideas of the 'looking' done to photographs which enabled an analysis of the conflict between the person or thing that was once there and the lived image of the photograph. He made a powerful visceral connection when looking at the image of his mother in the 'Winter Garden'. Barthes observes that a photograph represents and gives a certainty to not only 'what is no longer' but definitely 'what has been' (Barthes, 2000: 85). This does not support a solid and immutable self; thus 'every photograph is a certificate of presence' (Barthes, 2000: 87). This presence is of a past within which was contained a self at that exact moment of capture, but beyond which it can only serve as a reminder of the world's inconstant and ever changing state of selfhood.

Barthes emphasised the difficulty of achieving a secure knowledge about things and deconstructed the image text by reflecting and analysing many photographs to find the 'essence' of all photography. He reflected on portrait photography and the relationship between the photograph as signifier and the sitter as signified and noted the peculiar way in which we do not separate the photographic representation from the person represented. This gives the photographic image poignancy. As I examine my photographic archive and artefacts, I too can offer a re-reading of the images and reflect on the symbolic meaning. Captured in my photography is also a changing state of being which does not support a solid reality; something is no longer there but was once and thus gives me the sense it is still there like a replayed event. 'The family album ... has all the clarity of a faithfully visited gravestone'. (Bourdieu, 1990: 31). Following Barthes' investigation of the presence and absence contained in photographs I can come to discover some truth about myself; my gendered identity in flux will be revealed to me and absence will be negotiated as a constant process of recuperation.

In making my photographs, the camera, digital intervention and final output have determined the image's form, meaning and effect. This intervention has the ability to affect what the image might do and what might be done with it (Rose, 2007: 14). My photographs display a physical quality which sets them apart from other photographs: their highly glossy and sometimes rent surfaces; the puncturing, rendering, cropping and stitching that I have subjected them to shows something of how the images were created and the influence of Chris Barry's early explorations into her cultural identity. The image itself shows what I created from the choice of several versions. This technique of montage has a rich and long history and can be traced to the Victorian experiments with 'photographs and watercolours in sometimes-surreal combinations' (Siegel, 2009: 7). Using a technique of editing and selecting fragments of an artefact that contribute to a whole image, the process of memory is imitated and incomplete parts of the self and the past in which it is rooted are recovered. The past continues to speak to us but it is 'constructed through memory, fantasy, narrative and myth' (Hall, 2000: 24). The past is as constructed as identity itself. It suggests that my recollection and description of my past are not entirely factual. Objective reality is never captured. Instead, a triangulation takes place: the display of multiple refracted realities

simultaneously, not sequential or linear (Denzin and Lincoln, 2003: 9). It gives me the freedom to transcribe and promote a narrative of fiction; the image shows more of what I wish to be rather than what is or what is thought to be. In superimposing several different images onto one another to create a picture or fiction, the process mimics the fluid composition of identity, the overlapping, blending and forming of a composite, of a new creation.

Although photographs are complex forms of representation, they still contain the trace of the face-to-face encounter. There is still a presence present, which means the stillness of photography is neither passive nor fixed. This power of photography lies not only in its recording of lived experience but in its ability to keep alive, through its manipulation, the space that exists between the fiction promoted by the recorded reality and the fiction which is developed around the image as we look at it. The fiction survives because of the narrative power that is tapped by photography and photographic archives. These not only have the power to promote a myth in the looking, but can also give the illusion of being a simple transcription of what was there (Bell, 2002: 7, Hirsch, 1997: 7). Photographic narratives have the power to exist between dominant cultural mythologies and lived realities of everyday life and they can be considered moral tales, in particular, the work of Jo Spence, who told her autobiographical narrative through her art photographs which are themselves stories (Bell, 2002: 10, Hirsch, 1997: 8).

The reception or audiencing of my work comes from my own analysis as the audience of my own images, and does not always determine how others may receive them. When a narrative sequence is placed in the gallery space in a particular figuration the image usually depends on what comes before or after it, that is, the sequence or order of the layout. New readings can emerge generated by the contexts in which the narrative journey is placed, and a disruption occurs which acts as a metaphor for the disruption of emigration to a migrant's sense of identity. My captions become the missing mouth of my narrative, so it is not just the image itself but how particular spectators who look in particular ways see it. I edit my narrative of the past on a daily basis as it becomes remembered by the overwriting, transcribing and forgetting I do, as I revisit events, attitudes and beliefs to make sense of the past. It is the complicated relationship I have between time, memory and narrative as I revise and edit the remembered past to square with my gender identity in the present. This is best captured in photography, which also promotes its own fiction in the looking, and there is a doubling of the experience of narrative, invention and reality; I am telling a story of a story.

### **1.3 The feminist question**

The language used to analyse the construction of the self or selfhood, psychologically or emotionally, and to mark a concern for the subjectivity of the individual, varies greatly. I have used many different words at various times – subjectivity, self-identity, feminine gender identity, selfhood, sense of self, analysis of the self, individual subjectivity, identity politics, constitution of

the self, multiple sites of subjectivity that include sexuality, gender, race, class, culture and power – to engage with questions of what is identity and how women acquire it. I have chosen the term ‘gender identity’ throughout the exegesis to describe a distinct sense of feminine identity that encompasses all these words.

Perhaps what most affects gender identity is my perceived level of agency, the ability to be actively involved in shaping my personal and cultural experience. In conceptualising the self, different theories put the emphasis on our internal constructions of selfhood and the individual, or on the larger society or social forces. The French feminist philosopher Simone de Beauvoir in her social constructionist view, challenged the Western masculinist position of thought, with its privileged ideas of seeing and knowing, in her groundbreaking analysis of women’s oppression. ‘One is not born, but rather becomes, a woman’ (de Beauvoir, 1997: 295). No one fate determines woman’s existence: it is a lifelong induction by society into the role and is thus specifically located in whichever culture she is socialised. Gender is a social construct, not biologically determined. American feminist Judith Butler allows me to think in non-essentialist terms. I do not argue for a fixed essential core self that divides women and men into two separate fixed selves nor do I expound the value of women being lumped as a homogenous group that erases all differences. *Gender Trouble* (Butler, 1999: 15) problematises the notion of a coherent feminine sense of self since the critiques of identity-based feminism delivered by women of colour and post-colonial critics. She is troubled with de Beauvoir’s understanding of the body as already sexed, that is, the ties between gender and anatomy. This is a richly explored and contested area but I am taking a particular line amongst this rich debate. I seek a position from which to speak that recognises the multiplicity of women but at the same time does not embrace a closed category of woman.

Feminist discussions continue to explore how the feminine self is socially constructed and is dependent on prescribed behaviours. These gendered behaviours result in men and women being socialised into distinct patterns of relating to each other that are asymmetrical in terms of gender power (Chodorow, 1989: 2, Elliott, 2001: 19, French, 2007: 52, Moi, 2001: 99). The American feminist Nancy Chodorow, influenced by the object-relations school of psychoanalysis (in particular, Melanie Klein), explores core gender theories of identity. Her work is important to this project because she provides a framework to understand the impact of migration, familial stories and artefacts (and the supposed lack of maternal ones) on my gender identity construction. Her theoretical dialogue and perspectives of the relationship between feminism, psychoanalysis and mothering have facilitated my analysis of the photographs made for this project. Chodorow’s writings re-shaped Freud’s father-centred analysis of the Oedipal phase in child development. According to Freud, the grounding of gender relates to the absence or presence of the phallus. Chodorow forcefully challenges this emphasis on the father as the foundation of gender difference. The mother’s influence is more central in a child’s early experience of gender in the pre-Oedipal period due to the close mother-child relationship in infancy. As Chodorow examines the needs of

the child, she also examines the needs of the parents and finds that the construction of gendered identity involves a two-way traffic between the parents and the child.

My project examines the overt influences of my father through paternal artefacts and an exploration of immigration and how the artefacts and migration shaped my gendered identity. The family artefacts provided anchors in the new place of migration; however, an absence of artefacts produced an over-identification with either one or the other of the parents, in my case, with my father. Through my photographic narrative I can examine my father's chronicle that I was a 'difficult' individual, and untangle, pore over and come to understand the complexity and ramifications of his story: that he brought the family 'to Australia for a better life for his children'. I question the preferential patriarchal treatment my brother received and dare to dream and come to understand something profound about my gender identity in the countries that I share: the United Kingdom and Australia. This identification with the male heritage is complicated by my father's refusal to acknowledge the female as an inheritor of the paternal name and artefacts. In an attempt to be male, I dressed and acted in as masculine a manner as possible, which pushed my feminine gendered self to the background and led to a conflicted disowning of maternal artefacts. I swung between a strong identification with all things male, and a disavowal of the female, whilst at the same time living in a gendered female body. This subsequent and defensive identification with my father served as an unacknowledged support for the oppressive gender relations and patriarchy with which I was struggling. Using Chodorow's analysis of the place of the maternal in psychoanalytic feminism, I arrive at a new space concerning gendered identity. The 'overlooked' maternal artefacts have become firmly fore-grounded throughout the project.

In contrast to Chodorow's psychoanalytical understanding of women's oppression is the influential British Marxist feminist photographer Jo Spence (Spence, 1986: 173, Spence and Holland, 1991: 1). She used her private life publicly as a form of resistance by including herself in her photographs. Her works reflect a central feminist tenet: the personal is political. In her art therapy works with women in general, and in particular with Rosy Martin (1991: 221), she urged them to wield the power of the camera to change the way they had been represented by the dominant cultural modes of looking, and to photograph themselves as never seen before. Spence urged women to wield the camera and its power for themselves. She demonstrated through her work how the female body is co-opted to perform for various media, whether for consumption as high art, documentary photography or advertising. Spence, in her photographs, writing, and activism, helped raise awareness and asked us all to question the way we look at the female body and images of it (Grigsby, 1991: 92). Through her battle with breast cancer from 1982 to 1992, when the illness and experience of its treatment were under-narrated and there was no organised breast cancer movement, her work now serves as a resource for activists in contemporary breast cancer treatment (Bell, 2002: 24).

Linked with psychoanalytic feminism are the revived consciousness-raising experiences of women during the 1970s feminist movement. Women of this period reflected aspects of themselves to each other; women told their narratives to make sense of their world and to put women back into the world, and since the emotional core of feminine gender identity is relational, women tend to look for such emotional resources in other people (Elliott, 2001: 109). Nowadays, being responsive to another woman's experience makes me conscious of some unconscious aspect of myself and the realisation of a commonality of experiences which satisfies a need for a connection between me and other women (Shinoda Bolen, 1984: 3). My life takes on the form of a pursuit to make sense of life's experiences, which Murdock calls a narrative, a combination of 'myth and memoir' (Murdock, 2003: 24). However, this relational need does not drive me into motherhood as Chodorow suggests in her work, but is related in the form of the storytelling I do as an artist, where these journeys and stimuli are used in an endeavour to create artistic output (Flood, 2003: 139).

Some argue today that there is no longer a need for a discussion concerning the meaning and experience of becoming a woman, and that in the twenty-first century this discourse is no longer relevant. Germaine Greer, the Australian feminist and author, has claimed that the issues she raised concerning women in *The Female Eunuch* (1971) are still unresolved and that there is a critical need to re-examine the influences on the construction of women's gendered identity. She says 'the contradictions women face have never been more bruising than they are now' (Greer, 1999: 3). This research offers an intervention in the remaking of personal imagery and asks, what can be learnt? I invoke the feminist dictum that the personal is political, and a form of political resistance is offered since I reflect my own 'positionality of the speaker' (Andrews, 2007: 9). I suggest that my writing, making pictures and the reading of them is a form of feminist resistance and that intervening in the ideological script of my life is intervening politically (Conway, 1999: 176, Hirsch, 1997: 214).

Perceiving and decoding familial ideologies can transform hegemonic constructions and thus I can see myself both reflected and opposed or adjacent to them. I feel this is a position of considerable clarity and therefore I am empowered to speak and act on behalf of myself. I also distinguish that I can be an advocate for other women who have similar concerns with telling their narrative from a female-centred perspective. Through the making of my imagery I can reveal the splits, contradictions, suturings, scarring and the complicated processes of gendered identity which have been hidden to me and therefore offer the possibility of healing and closure (Hirsch, 1997: 215).

My photography presents the idea that if the image of woman can be *rewritten* in different terms then it may give women increased capacity to have independence and autonomy, which in the past has been accorded more to men. I engage with the idea that if I can tell my narrative and offer a different reading concerning gendered identity, I can offer an alternative reading to others. If we avoid narration we end up with a monolithic sociological explanation or an authoritarian political culture which silences the future discourse of this nation.

## 1.4 Post-colonialism

For migrants, cultural identity is no longer bound to a particular place or space. They have left a homeland and reconstructed out of the relationship between the old and the new place a new cultural identity. A tension arises from the differences between the two cultures, and the migrant can feel unstable and in exile. However, it gives them a unique perspective on their place in the world; they are constantly aware of their difference to others, both self-imposed and imposed by others. From this position between cultures identity is negotiated. My immigration is problematised by being a woman, and my understanding that I came to a white settler colony where my culture had been the coloniser. It is considered, by other migrants and Australians alike, that I had a more privileged position from which to adjust. However, I claim that as a British female child I had a unique position on the margins of this settler society to observe and comment.

Alternative possibilities in post-colonial theory provide a way to understand connections between colonialism, difference and the neglect suffered by those on the margins. Migration has created a situation where a constant process of constituting a sense of gendered identity is necessitated due to the idea that 'woman' and others have often been the repository of all things other or non-Western and therefore considered negative by opposing viewpoints. The Indian Parsi author and cultural theorist Homi Bhabha assists my understanding when he describes the situation of the coloniser who sees the colonised population as marginal and degenerate in order to justify conquest and abuse (Bhabha, 2004: 101). These margins American post-colonial theorist and cultural critic Edward Said discusses in *Orientalism*. He highlights how the 'Oriental' was regarded as uncivilised, degenerate and alien to the colonial powers who coveted their land (Said, 2003: 207). Historically, this idea was linked with women and the insane as well and helps to explain the attitude that Dixson (1999: 13) identifies in the Australian ethos of a masculinist, pioneering attitude that relegates 'woman' to a lesser level in society. This continuing attitude was seen as rich material for exploration by pioneering writers and directors of Australia's film industry as late as the 1970s in the film *Libido* (Schepisi et al., 2005). 'Difference' is important to my project as it describes the effects of migration on the cultural and gender identity of an individual.

Bhabha provides a way to think about challenging these practices of racial and cultural divisions by interrogating the construction of difference. He proposes that there are degrees of cultural translation or simulation that happen between cultures because of some underlying similarity to the structure of their practice. Therefore no culture has impenetrable boundaries. In my images I have used a form of mischievous imitation (for the reader's easy reference I have included thumbnails of the larger images, which are to be found in their respective chapters) in particular Exhibit 3.18, Exhibit 7.49 and Exhibit 8.61. I argue that through this imitation of the original, the authority of that original is disputed because it can be simulated.



Exhibit 3.18



Exhibit 7.49



Exhibit 8.61



Exhibit 10.72



Exhibit 10.74

Cultural hybridity, a term Bhabha uses to describe resistance to difference, sets up a new position: a third space that enables other positions to emerge both inside and outside of culture. I can critically analyse from this third space ‘those practices that work to maintain impenetrable barriers between cultures’ (Lunn, 2002: 11). From this position I can negotiate my identity as I have done in Exhibit 3.18, Exhibit 10.72 and Exhibit 10.74 (for the reader’s easy reference I have included thumbnails of the larger images which are to be found in their respective chapters), not by claiming originality, but by cynically considering the mechanisms through which cultural differences occur, which depend on origin for power.

Said, in his autobiography *Out of Place: a memoir* (1999) assists me to come to terms with the dissonance of living in two worlds simultaneously. His experience of growing up between worlds, a Christian and a Palestinian, and ultimately an outsider, reflects my feelings and sense of fracture, estrangement and displacement. As an exile, his experiences are different to mine and are complicated by his understanding of ‘the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted’ (Ferguson et al., 1990: 357). I do not feel like someone living in exile as an Australian citizen as Said as an American citizen did.

Stuart Hall (2000: 22) writes from the position of a Jamaican emigrant to the United Kingdom. Due to his experiences he does not take an essentialist viewpoint on identity as fixed and unchanging. He acknowledges origin but also suggests that cultural identity is shaped by a number of ‘presences’, built over time through the changes that occur in an individual’s personal history. Identity is never finite but changes to reflect forces of history and is not always formed on the basis of similarity but can be constructed out of difference. I become the future and I belong to my past, an ongoing construction that leaves room for any future influences to be incorporated. This position is exemplified in Exhibit 6.38, Exhibit 9.67 and Exhibit 10.70 (for the reader’s easy reference I have included thumbnails of the larger images, which are to be found in their respective chapters).



Exhibit 6.38



Exhibit 9.67



Exhibit 10.70

Feminist and post-colonial theory have much in common as oppositional discourses to hegemonic patriarchy and racism and attempt to redress an imbalance in society and culture characterised by a decentring movement, a diversity and hybridity that permeates my past and conditions the present into the future. Bhabha discusses the 'right to narrate' (Huddart, 2006: 139) where all forms of creative expression inclusive of photography are legitimate means to represent the lives we lead. I would go further to suggest that in the process of my narration I might reclaim for myself my understanding of my attachment to my homeland and the fracture caused by involuntary migration at an early age. My personal narrative and history nourishes my current creative work. The memory of the trauma, grief, loss and alienation that the stories tell are open to interpretation and are by their very nature imperfect. As I create my works, a shift in my consciousness takes place, and although I will never see myself in the same light again, I have a sense of hope for my gendered identity in my adopted homeland.

## 1.5 Diaspora aesthetics

In examining post-colonialism as a lens to interpret my photographs, a discussion of what constitutes a diasporic aesthetic is useful in the context of the British diaspora and the art of a diasporic artist. I put forward that there is no commonly agreed upon supporting knowledge as to what delineates this art. Whether the art should reflect the traumatic events that precede a forced dispersal, or capture the nostalgic yearnings for lost origins, suggests that the very nature and function of diasporic art and its particular aesthetics have not yet been widely investigated when applied to the visual arts (Lemke, 2008: 123).

My work has led me to propose that an examination of any evident defining elements, particularly in the subject matter and its public reception, would be useful. I suggest in my subject matter that a tension exists between the actions that took place and the looking backwards to a nostalgic past, often capturing both. In many of my images I place myself in the foreground of 'things': street maps of homeland and my adopted country, family artefacts, the United Kingdom and the Australian landscape. This has strengthened the notion of 'nostalgia' as having an active voice after a period of postmodernism where nostalgia and sentiment were considered politically naïve. The use of montage gives the effect of producing multiple forms of gendered identity, a plurality of vision of existing within two places at once and a multiplicity or doubling of images. I have my mother's stories and actions that overtly influenced my decision-making processes as a female and an artist.



My father's stories are of the heroes of his patriarchal lineage, in particular, the painters, geographers and ministers of the Scottish church. My inheritance and familial ownership of the English countryside as an English/Scottish migrant is finally overlaid with an understanding of the Australian experience as incorporating colonisation.

Figure 1.1 is of a work-in-progress exhibition held 2010 at Brunswick St Gallery, Brunswick. Here I first employed and measured the object/image spatial relationships prior to the research exhibition that is the focus of this exegesis. The even pacing between large/small photographs and made artefacts is interrupted, and a hiatus and unevenness is revealed which imitates disrupted gendered identity and immigration. There is a crowding, a cacophony of competing voices, uneven pacing to look at the images, even a backtracking, and there is no median eye level or sightline where the work is positioned as a masterpiece, the curator or institution as judge, or the visitor as a passive witness. The photographs are hung not as individual images, nor do they invite a following in a single row around the walls of the gallery as is the 20<sup>th</sup> century practice, but are more akin to the salon images of the 19<sup>th</sup> century. The pieces read as an individual narrative or as the larger grouping of the exhibition exhibited in any sequence. In the placement I am also commenting on issues of power and knowledge. My photographic images could be shown in a house, basement or attic: they are not precious pieces in a museum. The informal framing method or lack of a rigid frame adds to a sense of flight or restlessness as the work, sometimes framed, sometimes just taped to the wall. I have also employed or activated the corners shown in Figure 1.2 because I regard them as unresolved areas that people try to avoid. This asks them to question their perceptions of binary opposites, good/bad placement and hierarchies of importance. A corner is also a place where flat pictures become spatial and three-dimensional as I move into them and thus change my viewing perception.



Figure 1.1 Exhibition work-in-progress Brunswick St Gallery, 2010



Figure 1.2 Corner of exhibition work-in-progress Brunswick St Gallery, 2010

Through sharp focus, cropping and close ups of details, the frozen stillness is dramatised and confuses what are usually fixed details like time and place and the beginning and ending of a narrative. Each photograph is a narrative, and the sequence in the exhibition forms a visual narrative addressing the fractures and contradictory multiplicity of life, of difference and identity, and the viewer puts the sequence together into a meaningful whole. The montage invites the viewer to construct interpretations that build on one another as the narrative unfolds along the walls of the gallery. Many different things are going on at the same time: the use of scale, size and layout in my different voices during my life, and different perspectives, points of view and angles of vision. Space is created for the give and take between the viewer and the creator: the audience is an active one as they move from the personal to the political, the local to the historical and cultural.

Imants Tillers, a first generation Australian artist of Latvian parentage, produces images connecting his Latvian culture, his concerns of un-belonging and the dispossession of other people and cultures. The *Diaspora 2006* series presents four major paintings using his canvas board system of grids within which there is no identifiable linear narrative in either the actual format of the work or the style. The boards, put together into six, six-panel units, are shown independently of each other and/or within the same space. They can also come back together again as full panels which mirror his ideas of displacement and fracture (Hart, 2008: 1).

German-born photographer and installation artist Wolfgang Tillmans uses innovative photographic displays where his exhibition set-up institutes a 'triangular hierarchy of cultural authority' in that the curator/artist, gallery and spectator get an equal say (Tillmans, 2008: 17).

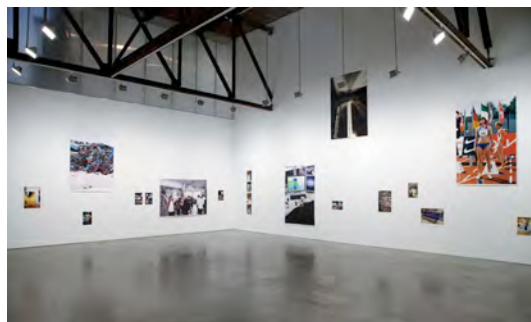


Figure 1.3 Wolfgang Tillmans, 2010, installation view Andrea Rosen Gallery, New York

His images are not precious as he integrates and dislodges boundaries between the categories of mass media and fine art that have informed his outlook on format, display and presentation. In comparison, the objects, artefacts and images I have made are carefully mined and selected, even housed within a museum aesthetic. However, the lack of spaciousness and crowding of placement challenges the authority of uniqueness and the aura of hierarchical power.

## Chapter 2

### Memory and migration

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#### 2.1 Im/prints of migration

My family was part of the Assisted Passage Scheme, the migrants colloquially known by the Australian media as *ten pound Poms*. It became operational in 1947 and was intended to ensure a white majority population in Australia. The geographical and physical dislocation/relocation, the rupture, loss and grief that occurred for me when my family left the United Kingdom caused me to question my existence and essence as a person. It was a very disturbing event for a five-year-old and my memory is that it was an anxious departure. The boat trip (Tuesday 5 November to Monday 16 December 1957) was an exciting hiatus, but on arrival in Australia without the frame of reference that my extended family had provided, I was at a loss to explain who I was.

As a 'ten pound Pom' I experienced what other British emigrants as a group perceived. Their understanding was that their stories had no political significance or commercial value, which as Hammerton (Hammerton and Thomson, 2005: 11) notes, led to neglect in local studies and community histories. This internalised sense of political and historical insignificance meant that few wrote or told the stories of their immigration. Recent studies in the United Kingdom and Europe are finding that immigrants are vulnerable to discrimination and prejudice and encounter social defeat more frequently in their interactions with the host country (Cathcart, 2010). This lack of inclusion and sense of exclusion or outsider status is a fertile ground for psychosis. Not only can it appear in the first generation but in the second as well. As Hammerton and Thomson's study reveals, some are only now making sense of their background and of the historical experience of their parents' migrant generation. In my situation I name this sense of exclusion as a fracture or trauma to my gendered identity. Using family artefacts and creating this visual narrative that is analysed in the exegesis, I have been able to articulate this sense of being caught between two worlds. I faced a country and culture that was both 'curiously familiar and yet disconcertingly strange' (Hammerton and Thomson, 2005: 12). I was treated as the 'other' and at times made to feel unwelcome, labelled a 'whingeing Pom' or 'Pommy bastard' (Hammerton and Thomson, 2005: 316, Rule, 2004: 158).

## 2.2 Memory and narrative

To understand my gendered identity I have used memory to relate, understand and interpret my narrative of being in the world. This constructed narrative creates a window through which the self is viewed, as it is being constructed, deconstructed, and unconsciously performed. It is a cyclic flow and helps us to interpret the self and the influences that create meaning in an individual's life. The practice of reflection upon the memory of experience is well documented by Flood. From the viewpoint of a researcher, she remembers and narrates her childhood experiences, and questions of self arise. She calls upon memory to bear witness, and identifies that in pausing to reflect, she begins to 'transform the stories into ideas and questions of self and memory' (Flood, 2003: 6). The constructed photographic images and artefacts thus made are used as a tool to examine and interpret my memory of events to bring my past self and my ancestors into the light of day.

I develop this idea of interrogating gendered identity as a narrative using memory and the unspoken knowing of heuristic inquiry, the power of revelation, which is reflected in my visual and written investigations. I have excavated and reassessed memories that have been fragmented or scarcely visible before narrating them. Using visual narrative analysis I revisit my lived experience and tease apart the threads or strands of memory that make up my own open, non-linear selfhood and reflexively investigate my gendered identity. Through the telling of my story of involuntary migration, opportunity is delivered to heal the disjunction or disruption to identity, to the fabric of a lived life.

Australian photographer Danielle Thompson, in her residency at Scotch Oakburn College, Launceston, explored themes of memory, self and space by photographically documenting objects of importance to staff and students in the exhibition *Revere* 2004 Figure 2.4.



Figure 2.4 Danielle Thompson, *Revere*, 2004, photograph

She examined the meaning attached to these personal items and treasured objects, the bond with their owner and how it might describe the owner's self. Her work suggests to me that if I take away or lose precious objects from my world, it is like taking away part of myself, as they are imbued with all my memories (Wilson, 2004: 1). When Barthes (Barthes, 2000: 67), in an act of remembrance and an outpouring of grief, explored his mother's death by looking for a representative photograph of her, he developed a theory of communication. He found that through a narrative reading of the

image he could explore 'self' as a construction, thus he discovered some truth about the past and therefore himself.

In an act of defining and memorialising memory of the past I follow Christian Boltanski, an artist, who uses found photographs retrieved from flea markets in France. Through his manipulated images he creates memorials that define loss, grief, absence and memory in installations, communicating a reverence for universal experiences. In his work *The Reserve of Dead Swiss* Figure 2.5 Boltanski uses memories of the past which are understood in the present from continuously recreated events from the past, and references the large picture of history as he is also examining the small history of his gendered identity (Boltanski et al., 1997: 6-44).



Figure 2.5 Christian Boltanski, 1990, Photographs, electric lamps, linen and wood, 2834 x 6240 x 270 mm

The trace of what was once used is a potent reminder of the irretrievability of the past. The photograph is particularly powerful at doing this. The impetus for my image making was the discovery in 1998, a year after my mother's death, of the entire family photographic slide collection in the rubbish bin of my father's woodworking studio. It was a bruising moment as I recognised the white cardboard squares of the slide mount mixed with wood shavings and floor sweepings through the clear plastic bag. My father was the composer and generator of the images and over many years had found great enjoyment in photographing the family. In conversation (Jameson, 2004b), he declared he did not see any point in keeping these: his understanding being that no one in the family would be interested in old snapshots. His need to rid himself of possessions directly connects to the grief he felt over my mother's death which links to generational change that occurs in many families. Thus I took custodianship and have now become the archivist of these images.

### **2.3 Memory and artefacts**

To help relocate myself in this foreign landscape, the family artefacts we brought with us became the anchors. Apart from letter writing and the Christmas phone call to home, I had been removed physically from all extended family, ostensibly for the rest of my life. The conversations I had around the dinner table often involved discussions about the United Kingdom relatives, my paternal ancestors and country. These were reinforced and internalised by reading, listening and looking at

books of poetry, novels and non-fiction, His Master's Voice vinyl records, British Broadcasting Corporation radio, reproductions of paintings and the family photographs that had been brought with us. Reflected in my images is the influence of the poetic arcadia contained in the prints that we brought to Australia, in particular, the English red squirrel. It was a very important artefact that reflected my sense of belonging to a nature that was so different to the grey possums to be found in the bush around my Sydney house.

Figure 2.6 and Figure 2.7 and are representative of the prints found in my personal archive that, as the repository of memories, I have used to create photographs and reconstruct my gendered identity. Found in Dawson's paintings were detailed and botanically correct, readily identifiable plants and animals also seen in Beatrix Potter and Ivy L Wallace's books that I read as a child. All make similar representations that cement the English landscape with the English cultural myth promoted in the images: one of a bucolic pastoral landscape untouched by human endeavours. Stories of the home country told by reference to objects, furniture, artefacts and photograph albums gave 'realness' to the making of a new reality. I need my stories and family collections of the past to make sense of the present. They organise the traces and fill in the gaps: they are never just memories (Lindquist, 2001: 4, Spence and Holland, 1991: 1).

British writer, journalist and campaigner, Jeremy Seabrook, in his essay *'My life is in that box'*, looks at people's collections of photographs and listens to their personal memories about the images. He observes that there is a commonality shared by countless others that is to do with a wider social and shared common experience of events. Even though the people he interviewed offered up their personal treasures hesitantly, he felt that they were in fact part of a wider social recording of events that should be available to everybody (Seabrook, 1991: 178). What I might have considered too private or unimportant now becomes validated by this exploratory research, and Murdock notes that by passing on to the next generation the secrets that have not been voiced but must not be forgotten – our life story – we honour the struggles of peoples and thus our culture is preserved (Murdock, 2003: 115).





Figure 2.6 Muriel Helen Dawson, *Rabbits*, c1940, gravure print, 19 x 23 cm, Jameson archive



Figure 2.7 Muriel Helen Dawson, *Red squirrels breakfast* c1930, gravure print, 43 x 53 cm  
Jameson archive until 1970



The use of family archives is central to the image making of the American artist Lorie Novak. In her installation *Traces* 1992 (1990-92) Figure 2.8, she has projected her family snapshots overlaid with images of public historical events including the Vietnam War and Woodstock.



Figure 2.8 Lorie Novak, *Traces* 1990–92, slide/sound installation

In search of a better understanding of what constitutes self, she has montaged the two areas of lived experience together. In suggesting the influence of the intersection of the public and private, there is an implied interchangeability, and the photograph is no longer the arbiter of one truth. What fuels her work and intrigues her is the choice of what was and what was not photographed in her family and how this affects her memories and sense of self (Novak, 1999: 14). She has continued in this genre to give others the opportunity to explore their narratives and to understand how family photographs shape our memories, at the interactive website *Collected Visions* (Novak).

Thus the family archive evokes personal memories, but it is interesting to note how many of these are a common experience shaped by the public technology of the readily and widely available snapshot. The family album, which can be deconstructed and reconstituted, depends on shared understandings that belong to the wider 'public narratives of community, religion, ethnicity and nation which make private self possible' (Spence and Holland, 1991: 3). What seems to individuals a unique or private self is in fact part of a wider historical, political and economic social system.

## 2.4 Memory cache

Initial research in Australia examined family artefacts and photographs. I recorded conversations with my father about his ancestry, memories of immigration and resettlement that provided fertile primary data. Anecdotally, I spoke with my siblings of their memories and experiences from 2003 to 2011. I accessed the internet for information about my ancestors. During three research trips 2003/04, 2004/05 and 2010, a total of twenty-six weeks, I immersed myself in Scottish and English countryside and culture. I was searching for an essence of air, water, land, sound and touch to replicate in some small way the lives of my ancestors. To find a spiritual essence I visited the ancient standing stones of Lewis and Orkney Islands and churches in Aberdeen, Edinburgh and Kirkwall. I examined archives held in art galleries and libraries. I visited historic dwellings,

workplaces and gravesites of my forbears to gain contextual knowledge. I spoke with curators, writers and mapmakers to further my understandings. I had conversations with my English cousins on their memories of my family's emigration, knowledge of family artefacts and forbears over the period of the project. As I immersed myself, I kept a photographic and written diary of experiences that became an atlas of findings. Building on psychoanalytical feminism and post-colonial theory regarding gender and the place accorded to women, I looked for discourses and practices that visual artists and writers of autobiography use to make sense of their world. This led to a re-positioning and foregrounding of the 'supposed' absence of maternal artefacts that led to a revaluing and acknowledgement of my mother's contribution to my gender identity. These investigations were not linear, since artefacts were re-examined and stories re-interrogated as photographic work was constantly made and refined. Interpretive work analysed the nostalgia, grief, loss, memory, patriarchy, homeland, place and gender identity: a process that was cyclical as new work was created.

I viewed the following:

Oil paintings once family-owned by:

George Jamesone (1588–1644) paternal 8<sup>th</sup> great-grandfather

*John Alexander and his wife Marjory Jamesone*, 1630, oil on canvas, 73.6 x 100 cm, Marjory was Jamesone's daughter and my paternal 7<sup>th</sup> great-grandmother, Aberdeen Art Gallery, Kitty Brewster storage, Aberdeen (Jamesone, c1630)

*David Anderson architect and his wife Jean Guild*, c1600 oil on canvas, 52.4 x 63.2 cm, paternal 10<sup>th</sup> great-uncle, double portrait of Jamesone's maternal uncle, David Anderson (Davy do a'thing) with his wife Jean Guild, Aberdeen Art Gallery, Provost Skene's House, Aberdeen (Jamesone, c1600)

Other George Jamesone paintings sighted but not owned by the family

*Self-portrait with wife and child*, c1635–40, oil on canvas, 80 x 66.6 cm, The Fyvie Trustees, Fyvie Castle, Aberdeenshire (Jamesone, 1635–40)

*Self-portrait holding a miniature*, 1637, oil on canvas, 71 x 54.9 cm, Aberdeen Art Gallery (Jamesone, 1637b)

*George Jamesone by Himself*, 1637–40, oil on canvas, 28.90 x 23.20 cm, Scottish National Portrait Gallery, Banff (Jamesone, 1637a)

*Self-portrait in a room hung with pictures*, c1637, oil on canvas, 72.00 x 87.40 cm, Granton storage, National Gallery of Scotland, Edinburgh (Jamesone, c1637)

*The Campbell of Glenorchy Family Tree*, 1635, oil on canvas, 235.60 x 149.50 cm, Granton storage, National Gallery of Scotland, Edinburgh (Jamesone, 1635)

*Anne Erskine, Countess of Rothes (d.1640) and her Daughters*, 1626, oil on canvas, 219.4 x 135.3 cm, Scottish National Portrait Gallery, Banff (Jamesone, 1626)

Oil paintings once family-owned by:

John Alexander (1686–1766) great-grandson of George Jamesone and paternal 1<sup>st</sup> cousin 7 times removed

*Two Daughters of George Alexander, Advocate*, c1740, oil on canvas, 76.7 x 92 cm (the daughters are his nieces Margaret and Jane), Aberdeen Art Gallery, Kitty Brewster storage, Aberdeen (Alexander, c1740)

Cosmo Alexander (1724–1772) John Alexander's son and great-grandson of George Jamesone, paternal 2<sup>nd</sup> cousin 6 times removed

*Self-portrait*, c1700s, oil on canvas, 76.3 x 64 cm, Aberdeen Art Gallery (Alexander, 1700s)

*Rev. William Wilson of Airlie, Perth*, 1761, oil on canvas, 75.9 x 63.4 cm, paternal 1<sup>st</sup> cousin 5 times removed, Aberdeen Art Gallery (Alexander, 1761)

William Aikman (1682–1731)

*George Alexander*, 1704, oil on canvas, oval: 75 x 64.6 cm, paternal 6<sup>th</sup> great-grandfather, Aberdeen Art Gallery, Provost Skene's House, Aberdeen (Aikman, 1704)

Watercolours in the family possession of Ian Jameson, United Kingdom:

Alicia H Laird (dates not known)

*Alexander Keith Johnston*, 1844, watercolour on paper, 63.5 x 58.5 cm (Laird, 1844a)

*Mrs Alexander Keith Johnston*, 1844, watercolour on paper, 63.5 x 58.5 cm (Laird, 1844c)

*Isabella, Roberta, Marianne Alexa Johnston*, 1844, watercolour on paper, 63.5 x 58.5 cm (Laird, 1844b)

Etching in the family possession of Keith Jameson, United Kingdom:

John Alexander (1686–1766), great-grandson of George Jamesone and paternal 1<sup>st</sup> cousin 7 times removed

*George Jamesone his wife Isabella Tosh and son*, etching, 19.3 x 15.4 cm, copied from an oil painting by George Jamesone (Alexander, 1728)

Geographic archives, once the property of Alexander Keith Johnston (1804–1871), paternal great-great-grandfather, Geographer at Edinburgh in Ordinary to her Majesty Queen Victoria (McCarthy, 2004: 28):

Family archive Accession 5811, National Library of Scotland, 2003 (Johnston, 1880)

Maps, National Library of Scotland, Edinburgh and British Library, 2003, 2005 (Johnston, 1843)

*Geological and physical globe showing the structure of earth currents*, 1851, terrestrial globe 90.2 cm diameter, 170 x 80 cm, Royal Geographical Society, 2003 (Johnston, 1851)

Embroideries by Mary Aedie né Jamesone (1644–1684), paternal 8<sup>th</sup> great-aunt, George Jamesone's daughter:

*The Finding of Moses, Jephthah's Daughter, Esther and Ahasuerus, Susanna and the Elders*, worsted, silk and flax threads on finely woven linen, c1670s, variable 233 x 223 cm, St Nicholas Kirk, Aberdeen, 2003 (Swain, 1986)

Photographs:

Photographic albums in family possession of Sarah Jameson, Australia

Mary Frost (1894–1948), maternal grandmother (Frost and Frost, 1920s)

Robert Frederick Manthorpe Frost (1890–1935), maternal grandfather, WWI diary and photographs (Frost, 1914–1918)

Dorothy Helen Jameson né Pape (1882–1965), paternal grandmother (Jameson, 1942)

John Wilson Jameson (1877–1942), paternal grandfather (Jameson, 1908)

Daphne Lorna Jameson (1919–1997), mother (Jameson, 1997)

Francis George Jameson (1915–), father (Jameson, 1943–1945)

Books and prints from the family home library Warrandyte, Victoria, now dispersed between family members

Conversations:

Francis George Jameson (1915–2011), my father with whom I shared personal experiences and memories, recorded 2003 to 2008 in Warrandyte, Australia

Tamara Kartzoff (1952–), childhood friend in Sydney, Australia, 2007 to 2011 in Coffs Harbour, Australia

John Bartholomew (1923–2008) from the renowned cartographic family of John Bartholomew & Son Ltd, whose grandfather was a contemporary and rival mapmaker of Johnston, 2005 in Edinburgh, Scotland

John Keith Jameson (1944–), paternal 1<sup>st</sup> cousin and wife Betty Jameson, 2003 to 2010 in Woking, United Kingdom

Ian Scott Jameson (1944–), paternal 1<sup>st</sup> cousin and wife Jan Jameson, 2003 to 2010 in Woking, United Kingdom

Penny von Holzing né Nunn (1950–), 'lost' maternal second cousin, 2005 to 2010 in Cotswolds, United Kingdom

Jim McCarthy, Scottish author, 2005, who published the life of my ancestor, Keith Johnston (McCarthy, 2004) in Edinburgh, Scotland

Mary Helen Esperti (1928–), 1<sup>st</sup> cousin 1 time removed, newly discovered maternal relative in the USA. Met in 2010 in United Kingdom and by email to United States of America 2004–2011

John Robert Jameson (1945–), brother, who did genealogical research on my mother in 2005 to 2011 (Jameson, 2010) in Sydney, Melbourne, United Kingdom and by email

Robin Hyett (1959–), sister, Sydney, Australia

Fifteen relatives who travelled from the United States of America in a reunion in July 2010 in the United Kingdom

#### Gravesites:

George Jamesone (1588–1644), paternal 8<sup>th</sup> great-grandfather, Greyfriars Kirk Edinburgh, no headstone, 2003

Mary Aedie (1644–1684), paternal 8<sup>th</sup> great-aunt, St Nicholas Kirk Aberdeen, 2003

Alexander Keith Johnston (1804–1871), paternal great-great-grandfather, Grange Cemetery Edinburgh, Scotland, 2005

Sarah Ann Manthorpe né Frost (1844–1934), maternal great-great-grandmother, Cawston Church Cemetery Cawston, Norfolk, 2005

Dorothy Helen Jameson (1882–1965), paternal grandmother, Brandon Cemetery, United Kingdom, 2003

Jeannie Gray Jameson (1875–1961), paternal great-aunt, Brandon Cemetery, United Kingdom, 2003

Rev. Alexander Robb (1824–1901), Phillip Island Cemetery Cowes, Phillip Island, Victoria, 2010

Robert Frederick Manthorpe Frost (1890–1935), grandfather, St Mark's Church, Highcliffe, Dorset, United Kingdom, 2010

#### Work and residences of my ancestors:

George Jamesone painting studios, Schoolhill Aberdeen, High St, Royal Mile, Edinburgh

Geographical publishing houses of W & AK Johnston, Edinburgh: 1825: 6 Hill Square. 1826: 160 High Street. 1835: 107 George Street. 1837: 4 St Andrews Square. 1879–1921: Edina Works, Leith St, since converted to flats. 1854: March Hall House

Friendship Public House (aka Ship Inn), Old Friendship Lane, Eastgate, Cawston, Norfolk, Sarah Ann Manthorpe né Frost (1844–1934), maternal great-great-grandmother was the publican 1896–1912, a private residence c1967

#### My residences:

17 The Park, Carshalton, Surrey, United Kingdom where I lived with my family 1952 to 1954

15 Ormonde Road, Roseville, Sydney, NSW where I lived on arrival in Australia  
1957 to 1970

Schools:

Roseville Primary School, Roseville, NSW where I attended school 1958 to 1963

Wallington County Grammar School, Croydon Road, Wallington, Surrey, my father  
attended 1927 to 1932, School Captain 1932

Family trees:

Dorothy Helen Jameson (see attachment)

George Jamesone (see attachment)

## Chapter 3

### Tracing self

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#### 3.1 Artefacts, archives, memory

When artefacts, archives and memories are tools used to explore aspects of emigration from, and immigration to a country, and new work is made in response, insight is gained into the cultural aspects of diaspora. The impact of patriarchy, gender, history, place, memory, grief and loss is revealed. My subjective experience of the imagined country to which I belong is without borders, citizenship tests, or papers of identity. It is one of memory, seared into the auditory, olfactory, visionary, sensory synapses gathered through the first five-and-a-half years of childhood in England. Tempered by the experience of immigration to Australia, a layer was introduced, a lens like the wrong end of a pair of binoculars through which I viewed my allegiances to 'King and Country' (Jameson, 2004a).

Surrounding us in my Australian home were the furnishings and household goods peculiar to post-WWII English homes of this era: war-issue furniture, chinaware, linen, prints, garden and woodwork tools. These objects cocooned me in a bubble of English/Scottishness, grounded as I was in a foreign (yet according to the politics of the era), supposedly familiar environment. Life was overwritten by a similar but incredibly different cultural language. The homeland remained frozen in my diasporic imagination as a sort of 'sacred site or symbol, almost like an idol of memory and imagination' (Lemke, 2008: 127). This devotion to the experiences of the Surrey county landscape, coupled with the stories of my Scottish heritage referenced by my grandmother, aunt, uncle and parents before and after emigration, became part of my internal topography. This was the guiding beacon for my adult years and through the lens of the present, my photographs and exegesis will illuminate the ideas of gender identity, memory, migration and fracture.

Very little writing exists that explores the invisibility of the British migrants who emigrated to Australia under the 'ten pound Pom' scheme. The writing that does exist: Hart (1957), Appleyard (1964), Jenkins (1969), Peters (1969), Betka (1988), Scott (2000) and Hill (2005) confirms my experiences, and this research project will address in part the gap in the literature. Immigration is a deeply felt experience, and dealing with the disjuncture of the before and after state of immigration is kept alive by the collective retelling of memories within the family unit. John Cannon, a British migrant in Australia, expresses his thoughts about his ambivalence concerning his Australian self through his love of England as the land of his heritage:

I go back quite regularly and when I do ... it gets into your soul. And the more I think about this, the more I realise what the Aborigines are talking about when they have a



connection with the land, because ... the countryside, and London itself, fills me with joy and pleasure (Hammerton and Thomson, 2005: 8).

Although Cannon has settled in Australia, his life story and the personal self that it defines reflect this less-comfortable assimilation. This relates to my experiences. As I have travelled with this project over eight years, I have become acquainted with what it means to belong to a homeland. As I conclude my narrative in Chapter 10, I am not 'more assimilated' but have an awareness of my heritage in relation to my adopted country. I have a greater awareness of what it means to belong to land and place, and to be a migrant in an Aboriginal country (Greer, 2003: 14).

### **3.2 In my father's house**

Brought with us to the New World were the stories and anecdotes of my ancestors. Through a process of osmosis I absorbed my father's fierce love and national pride of my Scottish heritage. Surrounded by artefacts ranging from his father's carpentry tools, war-issue furniture, inherited silverware and photo albums, the family set about creating new stories in a new country. My father also left behind in his childhood home objects of historical family importance, subsequently donated after his mother's death to the Art Gallery of Aberdeen, which I examined during my research trips. It is these artefacts and photographs which became the life writing or narrative of the before and after immigration, told by my parents, which grounded me in my new country and were referenced over the years to reinforce and build a family history. The collection of post-immigration black and white photographs taken by my father, annotated by my mother and sent home to relatives to show life in our new world, was also an important reference point which charted the progress and settling into a new country. The photo album, printed from glass plate negatives, that my paternal grandfather took of his walking tour of the Scottish highlands (Jameson, 1908) has, through this project, acquired status as a powerful talisman. I have confirmed and become a visual artist who uses photography as her medium. This album once accompanied a written diary but was separated on immigration, neither side of the family aware of the existence of the other. Due to the use of this artefact in my project, the image and text were reunited and the knowledge further used to explore my understanding of my Scottish heritage.

Frequently referenced were my paternal grandmother's photograph album and the family tree she had researched. These became a memory aid and, in particular, they recall for me the time-darkened large paintings with heavy gold frames that hung on the walls in her Surrey house. This photograph in her album Figure 3.10 that I had not connected with the family paintings until viewing them at Kitty Brewster in 2003 led to the following diary entry:

I sat intent and focused paused over a very particular image in my grandmother's photo album. It showed the interior of the dining room in Wallington circa 1920 and at the centre of the image, the table was set for dinner. On the wall behind hung three paintings two of them readily identifiable as *David Anderson and his wife Jean Guild*

circa 1625 by George Jamesone and *Self-portrait* circa 1700 by Cosmo Alexander. A third painting was just visible only identifiable by its frame. I wondered where Marjorie and Johne (16<sup>th</sup> century spelling) had hung but I could not reach that far back in my memory.



Figure 3.9 John Wilson Jameson, *There and back again*, 1908 photograph album, 20 x 16 cm, paternal family archive



Figure 3.10 Dorothy Helen Jameson, *Dining room with family portraits*, c1940s, photograph 9.5 x 12 cm, paternal family album



Figure 3.11 Alicia H Laird, *Alexander Keith Johnstone LL.B.*, 1844, watercolour on paper, gold moulded frame, 63.5 x 58.5 cm, Jameson archive



Figure 3.12 Anonymous, *Dr A Keith Johnstone and family*, 1857, photograph, 8 x 6 cm, album compiled by Grace Johnstone, Map Library Scotland, copyright permission

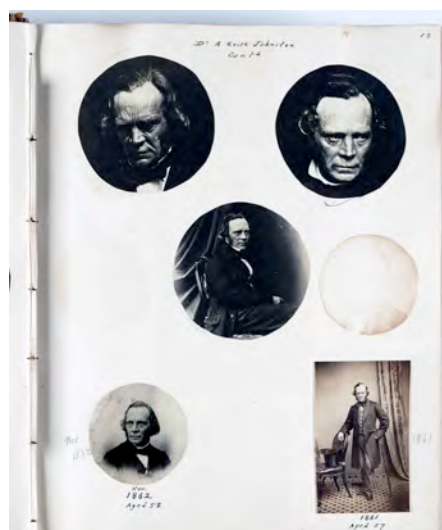


Figure 3.13 Anonymous, *Dr A Keith Johnstone*, 1857, photograph, 29 x 21 cm, album compiled by Grace Johnstone, Map Library Scotland, copyright permission

Figure 3.11 shows Johnston as a successful mapmaker and geographer. I did not make a connection to this painting at my cousin's house until I viewed a partial black and white photograph of it in the archive at the National Library of Scotland (Johnston, 1880). Figure 3.12 and Figure 3.13 from this archive are used to capture the pose and authority of Johnston and importance of the male lineage that I absorbed from anecdotal family stories. It is this that I contest in Exhibit 3.18.

Johnston brought innovations to the study of geography and pioneered the development of thematic atlases. He was credited with bringing the study of physical geography to the general populace of Britain, assisted by his close links with the Royal Geographic Society and the British Association for the Advancement of Science (McCarthy, 2004: 16). In 2005, I visited the two-storey Edina Works known as the noted geographical publishing house of W & AK Johnston from 1879 until 1921. With a workforce of mapmakers, engravers, lithographers, publishing and book binding employees, atlases were for the first time reasonably priced for people to have in every house, and a textbook version was made available at an affordable cost to schools. This is my diary entry in 2005 whilst pouring over Johnston's original atlases at the National Library of Scotland, Edinburgh in the map department:

I can feel the hand of my ancestor as I view the original copper engraving plate with its many revisions. Enthralling! I can feel the imprint of the etching plate in the soft watercolour paper. I get a sense of the excitement of 'discoveries' being added to the living maps in the copperplate upper case script 'Unexplored' across the centre of the map of *Australia*, which brings into focus the colonial European idea that land was claimed around the world as unoccupied or '*terra nullius*'. A conflict of emotions – my post-colonial understanding that land was taken under this false pretence. Without possession of it in a European sense, the nomadic Indigenous people of Australia were landless, and the country was open for the taking, mapping and dividing by the pen of Empire: colonial Britain.



Figure 3.14 Alexander Keith Johnston, *Australia Map 30* 1843, etching on paper, quarto, National atlas of general and physical geography, Map Library Scotland, copyright permission





Figure 3.15 Johnston, *Geological and physical globe* showing the structure of earth currents, 1851, terrestrial globe 90.2 cm diameter, 170 x 80 cm, Royal Geographical Society



Figure 3.16 AK Johnston, *Geological and physical globe* showing the structure of earth currents, 1851, detail showing Australia

In December 2003 my cousins directed me to the Royal Geographical Society where Johnston's *Geological and Physical Globe* Figure 3.15 and detail Figure 3.16 (Johnston, 1851), is now preserved and on display. It was one of the first of its kind to show both the geological and physical

features of the world for which he received a Gold Medal at the Great Exhibition at Crystal Palace in 1851. As tall as myself, the impressive spinning globe of ninety-odd centimetres hung suspended on magnificently carved legs of elm wood, depicting the four winds of the compass. In the examination of these artefacts, such as the Johnston globe, which has lasted over one hundred years, I observed the power and influence that gender and history endow and which I have explored and questioned in the self-portrait.

As an artist who by birth is excluded from paternal heritage due to gender, I produce images that 'push up against' this, and try on the cloak of maleness and privilege that the masculine in my family inherited. This embedded-ness can be found as recently as 1947 in my brother's birth telegram, which describes him as the family's 'son and heir' Figure 3.17.



Figure 3.17 Gwyn and Gil Jameson, *John Robert Jameson's birth telegram*, 1947 16.5 x 22 cm, John Robert Jameson archive

In Exhibit 3.18 I stand in the posture of my paternal great-great-grandfather Alexander Keith Johnston, recreated from the above artefacts. The question that I have posed and answered by trying on this persona is: what *is* the story I tell about my family artefacts and myself, how does the culture and milieu shape that telling and what might be revealed about gender, grief and loss in an artist's creative works (Conway, 1999: 88). The stories of my male ancestors couched in the language and narrative forms of heroism that I absorbed in my English/Scottish bubble in suburbia as the family stabilised from the dislocating effects of immigration, left me bereft of a language to celebrate the female and maternal side of my gendered identity. In this image, I question the single point of view represented by reality. I offer a multiple possibility of endings for the story of gender identity construction. Like the act of montage itself, I juxtapose perspectives and times against one another, seeking to generate a creative set of relations between them. This work of one individual female artist plays with the inner script by which culture attempts to have us live my life. The viewer can follow this attempt to try on or to get inside the experience of another and join with the artist as

the 'lost suspension of disbelief disappears' (Conway, 1999: 6). A confirmation or transformation happens by viewing my experience from a different perspective.



Exhibit 3.18 *Crimson thread*, 2008, type C photograph, 101 x 77 cm, edition 1/5

Exhibit 3.18 examines different oppressive hierarchies organised around gender and race, at whose normative centre remains the figure of the white, Western, middle class, heterosexual male. Explored is evidence of gender identity constructed by patriarchy and how ancestors might continue to construct me now. In this pose I surreptitiously undermine the positive Western male, self-promoted above all other differences, and re-examine and reclaim, through the lens of a post-



colonial reading, a different understanding of gendered identity for others of difference and myself. This is not so much an image influenced by the cultural photo-posed dress ups of Cindy Sherman but rather the values and systems undermined in the writings of Said and Bhabha.

The title of Exhibit 3.18 refers to the ties that my paternal ancestors had with Australia long before my family's arrival and it is ironic that this was unknown to my family until I undertook this research. Reading the first-edition book found in the family library which recounts the life and labours of Rev. William Jameson (1824–1901), a missionary in Jamaica, by his son-in-law Rev. Alexander Robb (Robb, 1861), I discovered that Robb immigrated to Australia in 1889. His gravesite in the Phillip Island Cemetery, Cowes was found by my brother in 2009 (Jameson, 2010). 'Crimson thread' also refers to the linkage with Australia, a term used by the Australian politician, Sir Henry Parkes, in the 1890 address to the Federation Conference in Melbourne: 'the crimson thread of kinship runs through us all' (Irving, 1999: 20). This refers to the bond of the two nations, England and Australia, a nation made white by the 'crimson thread' of British blood ties that were maintained through immigration policies targeting settlers from the home country (Haebich, 2008: 67).

My re-enacted pose is one of authority and reserved Victorianism: class privilege and power, an adventurer who mapped the world as white explorers 'discovered' it. Johnston wears the formal day attire of a gentleman of the era with brocade waistcoat, tails, silk cravat and top hat. My mother's embroidered lace-edged handkerchief that I made as a teenager and my father's briar walking stick in his right hand is a metaphor for the male and female side of his nature and to represent my heritage. His pose and gaze, imbued with God-given rights and masculine authority, are level and directly address the camera. His other hand cradles a brass telescope since Johnston's interests included mapping the heavens: an observation he made of Mars on the wall behind. The telescope is a metaphor for the phallic virility of exploration and scientific discovery that is often associated with the male gender but left unacknowledged in the female. His maps on the wall have been inverted: the description of Mars as homage to Leonardo da Vinci and scientific discovery, which could be considered as a false translation, as my subtle form of resistance.

The use of the map *Australia* is a metaphor for the manner and curiosity in which the continent is observed as the exotic other. This fascination in the West was inspired long before Cook's explorations by ideas of a great southern land that was other worldly, and fantastic. After his discoveries, the maps and newly available printed format of his journals detailing these were bestsellers on his return to London in the late 1700s. This reading fuelled and satisfied the colonial fantasy of being in two places at once. It is also a metaphor for Western people to who post-colonialism amounts to nothing less than a world turned upside-down. The act of renaming geographical features in a landscape also constituted an act of power and appropriation, a necessary adjunct of military conquest, colonisation and trade, an act of empire (McCarthy, 2004: 16).

A crimson thread marked by 'X' on the map marks my arrival in Sydney in 1957. The woollen thread spun by my mother links the maternal and paternal sides of the family. This relocates her and thus me into the frame of the mechanisms of patriarchy. This connection of touch by the emanation from the referent, was poetically likened to the energy from the 'delayed rays of a star' (Barthes, 2000). The linkage between the photographed object/person and the viewer is like a skin which links with anyone photographed (Barthes, 2000: 81, Bell, 2002: 21, Hirsch, 1997: 5). Around the construction of gender identity a new story is spun and the thread, a metaphor for a stretched umbilical chord, sutures my mother into the frame.

I translate myself into the dominant culture by means of mimicry, which undoes the original, and mocks and undermines the ongoing pretensions of colonialism and empire. I am now the female resisting male hegemony that Bhabha in post-colonial theory names as 'sly civility' (Young, 2003: 141): one of appearing civil but acting otherwise when backs are turned, a different kind of resistance. Contrary to Said whose argument minimises spaces of resistance by producing a picture of the West as brutally subjugating the East, Bhabha offers a space of resistance that he names as hybridity, from which emerges a third space, mimicry, difference and ambivalence, carried out as everyday resistance. Colonial power relations marked by anxiety on the part of the coloniser give space to the colonised to resist colonial rule. This anxiety arises because they know that the stereotype may not be true and they are more similar to the colonised than they are different. Mimicry further adds to this anxiety, as the subaltern tends to mimic the colonisers, proving that they can achieve and do what the rulers do. I make use of Bhabha's space of resistance, offered by duality and ambivalence through identification with and disavowal of both the Eurocentric white male and the 'other' of woman coupled with the colonial fantasy of being in two places at once. As a feminist, I find and offer the viewer a third space to exist, which allows for agency between the oppressed and the oppressor, between male and female, between binary opposites.

This idea of revisiting a past and provisioning a new voice to reflect the different experiences of people under colonialism are to be found in the images of the Australian Indigenous photographer Leah King-Smith's photographic essays *Patterns of Connection* (1992) and *Beyond Capture* (2004). In examining the photographic archives, held by the State Library of Victoria, it is clear that she has explored issues of self and reconciliation within society, thus giving a new voice to those chosen images of Indigenous Aboriginal people. Through their groupings and gaze at the camera, through a post-colonial reading of history and by remaking their lives, she has opened an opportunity to reflect and present a different reading of her life and thus the lives of others.

## Chapter 4

### Tracing self and mother

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#### 4.1 Mislaid but not lost

My mother, Daphne Lorna Frost, married my father at age twenty-four. She was an only child, and at the time of her betrothal, lived in nursing quarters at the Kent and Sussex Hospital, Kent. This investigation of maternal artefacts has allowed me to re-discover my mother and a female heritage, the meaning of which contributes to the mother/daughter bond, which in turn affects the construction of a contemporary feminine self-identity. When my mother died in 1997 she left a small number of artefacts: her mother's photograph album, father's WWI diary, photographs and a handful of his belongings. There was also a substantial collection of her woven and spun fabrics and fibres: woven reeds made into baskets and hats, woven thread made into clothing and bags, knitted garments made from her spun wool, and her loom and spinning wheel. Valued only for their sentimental value, they were divided between family here and overseas, friends and the *Hand Weavers and Spinners Guild* of Melbourne. Serendipitously, a large bag of her weaving that the family had donated to the guild returned to me in March 2000, in ironic circumstances. I was made aware for the first time of my mother's weaving as an inheritance and heirloom and Exhibit 4.19 is that response.



Exhibit 4.19 *Weaving threads*, 2010, type C photograph, 46 x 39 cm edition 1/5

Due to the intense cultural displacement of immigration, exploring family and ancestral artefacts and photo albums has enabled a re-evaluation of my past that offers a framework for a contemporary sense of gender identity for the 'now'. This has allowed me to re-assemble and reconnect myself, to make constant my gender identity across the tremendous geographical and cultural distances of two countries. My mother revealed little of her narrative, and over the years implied that hers was not as important as my father's, which meant that on her death it became painfully clear that little was known of her family, relatives or ancestors. I realised the importance of the absence of maternal stories upon receiving a substantial inheritance from Arline Marjorie Leak (1916–2002) in 2003, a first cousin of my mother's, whom none of my family knew. I began to explore the absence of artefacts and stories on my mother's side, a search to reclaim, honour and understand that which was misplaced but not lost amongst the plethora of knowledge about my paternal ancestors.

Unlike American artist Lorie Novak and British author and academic Valerie Walkerdine, I am not trying to remove myself from the family frame by cutting it up, but trying like Hirsch (1997: 214) to be tightly bound by it, to find meaning by tracing ancestry, which is one way of defining myself across an entire life story. In interrogating my archives I have examined them for meanings and signs of my existence, mortality and gendered identity and discover that I am sutured into the photographic images and texts by the familial 'look' (Hirsch, 1997: 83). This suggests that these private collections have social as well as personal meaning. They are signifiers of loss, death and memory and go beyond a mere family snapshot.

## **4.2 Walking the bridge**

My research prompted the reappraisal of my mother's self-portrait Figure 4.20. She had referenced this photograph but I did not 'hear' its significance as a maternal artefact and its effect on my identity as an artist until I put it with Exhibit 4.21. My mother was particularly proud of having used her father's camera and by rewinding the film and positioning herself and friend in front of a mirror it presents a double image. After reflecting on these two images, I came to understand that my mother did indeed feed my creative soul and this project would uncover her contribution. My interest in low technology photography, and in particular the production of images using the pin hole method, led me to carry on my research trips a collapsible wooden pin hole camera. I enjoyed the unpredictability and lack of control I exercised over this method, and by making images of myself in the landscape I captured the feelings I had of uncertainty as I searched for a link to my heritage.

Exhibit 4.21 was taken during winter snow on the wild north east coast of Scotland and created from an 8 cm square paper negative which was then developed in the broom closet of a rented studio. It represents the idea of gender identity as an avatar, of a self in process, in transit or motion in relation to other undiscovered selves. Identity lost or mislaid through the act of migration,

loss and grief revisited in the dense blackness as I float half-formed, armless and disembodied in the lower quarter of the image.



Figure 4.20 *Daphne Lorna Frost, self-portrait*, 1936, silver gelatin photograph, 8.5 x 6 cm, Jameson archive

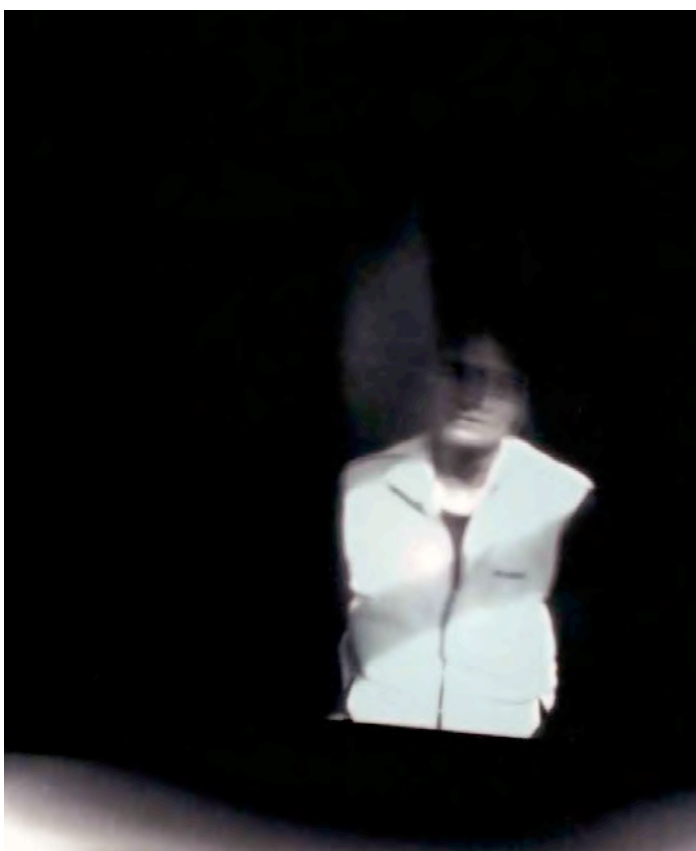


Exhibit 4.21 *Flux*, 2005, type C photograph, 46 x 39 cm, edition 1/5

Uncertainty is evident in the double image and hovering quality of my face and upper body and I am intensely aware of the inchoate and unstable nature of gender identity. This is the captured response to my surroundings and rediscovered cultural environment, hesitant and embryonic. During my investigation, Novak became a significant reference as an artist working in the area of gendered identity and memory. Her work *Identities* 1998 Figure 4.22, part of the series *Interior* 1982–1998 (Novak, 1998), is a slide projection of a series of crumpled portraits which shows different ages of the same person with an older superimposed portrait looking at her former selves. There is no one single autonomous self which is clear; it could be in any of the representations before us and her work helps me to understand the approach I have taken, where there is no single representation of myself, just a floating series of avatars.



Figure 4.22 Lorie Novak, *Identities*, 1998, slide projection

Australian author Drusilla Modjeska sets out to collect evidence of her mother's life in the biography *Poppy* (1990) to piece together all she did and didn't know of her. Answered for Modjeska were the questions that she as the daughter had been asking before she could make peace with her own past. In writing about my mother, it is not to devalue her but to put her back together, into my life, and on into the future in the only way I know how. This is through my memory of her and her artefacts that I inherited. The relationship I had with my mother was complex and I feel the need to 'bring her alive in the most honest way' (Murdock, 2003: 20). My mother's promotion and deference to my father and my over-identification and listening to my father's stories, devalued her contribution to my growing selfhood. I have considered the unacknowledged influences my mother had on my gender identity and through this project will understand the complex and unexplored relationship my father and I experienced. My over attachment to my father resulted in a 'wound to my feminine nature' by rejection of my mother and thus myself (Murdock, 1990: 113).

British photographer Claire Grey (1991: 111) states the reason for doing her photographic detective work was to reveal and revalue the maternal side of her family. Like the relationship with my mother, her mother could not see herself in her, and felt that she got her positive attributes and

skills from her father. Found in the American poet and feminist Adrienne Rich is the reason I have to work at solidarity with my mother when she writes:

A mother's victimisation does not merely humiliate her; it mutilates the daughter who watches her for clues as to what it means to be a woman. Like the traditional foot-bound Chinese woman, she passes on her own affliction. The mother's self-hatred and low expectations are the binding rags for the psyche of the daughter (Martin, 1991: 209).

Without solidarity and insight, if I never learn my mother's memories and her inner life and stories, I lose a sense of my gender identity and am helpless to make the future for myself, daughters, nieces and other females.

The practice of Martin and Spence who, in 1983 began to explore the mother/daughter dyad in a process that they named phototherapy, is central to my investigation (Martin, 1991: 209). Their work explored the relationship between photography, identities, and unconscious processes using memories of their mothers. In revaluing the maternal side of the family, I discover that solidarity with my mother is necessary. This lack of insight is a complaint I hear from my generation who came to adulthood through the second wave of 1970s feminist consciousness-raising. I observe that women of my mother's generation did not tell or write their stories due to lack of time or the permission to examine their lives; women conventionally within society were silent. I lament the lack of stories around my mother, as does Murdock (2003: 32).

The use of my mother's artefacts for this project stirs memory and the knowledge that at some visceral level I admired her, but because she constantly deferred to my father's superiority, I had little sense of the beauty and joy of being born a woman. Shrouded in a sense of duty, service and self-sacrifice to family was her competence, authority and agency. I cultivated an image of her as the enemy of my ability to have agency as a female as I established a sense of personal identity and autonomy. I drove myself from my mother to the love of my father. This subsequent and defensive identification with him served as an unacknowledged support for oppressive gender relations. (Chodorow, 1989: 69). In reaction to patriarchy, I behaved in as masculine a way as was allowed by the prevailing culture (Chodorow, 1989: 71). This idea of resistance is echoed in Grey's work which offers up the same sentiments of being an outsider, unable to fit male definitions of femininity (Grey, 1991: 106-107). I did not rate women's experience, attitudes or advice but looked to men for the answers, even though these did not fit easily with me.

Exhibit 4.24 is a selection of my mother's books that I have set in my paternal grandmother's expanding bookshelf. I have chosen prose, poetry, and spiritual texts. She often had a bookmark of some description: tasselled images of harvest mice, Celtic crosses or simply pressed leaves or flowers which held her place of reading. She could recite by heart the poems of Wordsworth, Brooke, Shelley and Mansfield. I now find these books in the house library, mostly acquired for



birthdays as the flyleaves indicate, and often in the year of their re-publication, a reinvigoration of English poets during the war. As I gather this selection of my mother's books, I begin to realise how much my mother and I shared: a love of the esoteric and spiritual expressed through the beauty of nature, words and imagination. I begin to reclaim the lost territory of female gender identity and a cognitive shift takes place in my reason.

Beginning from the left of Exhibit 4.24 is the green-backed copy *A Book of Poetry* that contains the English poet Rupert Brooke. My mother would recite the following excerpt from the poem that triggers for me nostalgia about place and belonging:

If I should die, think only this of me:  
That there's some corner of a foreign field  
That is for ever England.

Figure 4.23 *The soldier* 1914  
(Brooke, 1932)

Through the books, poetry, music and the spaces I occupied as a child, this ode acts as a mnemonic device and describes my mother's great attachment to the English countryside and the nostalgia it promoted and kept alive for us both.



Exhibit 4.24 *Deep listening*, 2010, type C photograph, 17 x 38 cm, edition 1/5

The *Collected Poems* by John Masefield contains one of her oft-recited poems, *Sea Fever*. Sometimes as she went about the day's work in the house she would quote 'I must go down to the sea again' (Masefield, 1930: 27-28). The *Common Prayer, Hymns A & M* with the tassel bookmark represents the great comfort she took in *Psalms* 23 'Yea, though I walk through the valley of the shadow of death' (England, unknown: 238). Next to this is one of my mother's favourite poets,



Omar Khayyám, published in a small, cloth-covered and now faded red book, which she gave me shortly before her death. I have chosen a poem she loved to recite:

Here with a Loaf of  
Bread beneath the  
Bough,  
A Flask of Wine, a Book of  
Verse – and Thou  
Beside me singing in the  
Wilderness –  
And Wilderness is Paradise  
enow.

Figure 4.25 XI *Here with a loaf of  
bread* (Khayyám, 1859: 23)

Inscribed in her hand on the flyleaf is:

*Daphne. L. Frost.  
August. 1935.*

Given to her by an uncle on her father's death, I subsequently find her father's leather-bound copy in my mother's belongings. The poem's sentiments sum up for me my mother's inevitable and indubitable love for my father and her lack of choice in emigration. If she had refused to go there was the improbability within her cultural milieu in the post-WWII era of raising children alone by choice not misfortune. She was willing to abandon the social and cultural traditions of her lived experience to follow my father to a 'young' country that still maintained a pioneering masculine ethos.

The significance of including the poet Shelley lies in the book's signature and date on the flyleaf. My mother has signed it on the occasion of her birthday, 29 August 1942, when she turned 23. I imagine it as an important present during the war. The book of Wordsworth's poems includes one of her favourites and now mine, *The Daffodils*, which she could recite by heart (Williams, 1954: 35). Next to Wordsworth is the wood-covered *Holy Bible* that as children we took to church every Sunday whilst my father slept on in bed, 'saying his prayers'. With its Arabic inscription on the flyleaf, it held great fascination for my mother that spoke to her of poetry and the Far East. The next two books represent her love of contemplation, poetry and the silence of prayer. The second-last right hand book by Thomas Hardy belonged to my adored paternal grandmother, Dorothy Helen Jameson. We share our middle name and the book is included because it is signed by her the year my mother was born in 1919. It brings the paternal side of my family together with the maternal in a sly intervention into family history.

The bookend on the right, *Daily Telegraph Second Miscellany* (Firth, 1941), contains my mother's signature:

*D. L. Frost.  
Christmas '42.*

In faint pencil under that are the Latin words *Ducunt volentem fata, nolentem trahunt* which translates as 'The Fates lead him who will, him who won't, they drag' (Seneca, 63AD). I should not be surprised to find evidence of my mother's philosophy on life; however, I am thrilled and humbled to find this remnant in her handwriting, the book published during the war in November 1941. This publication speaks of the need to escape the trials of life, to seek refreshment and renewal in books when access to the open fields or woods was not available. It epitomises for me my mother's love of nature and literature and I can acknowledge this bond through this project.

Rediscovering my mother and her artefacts revealed to me the parallels with the work I create and the influence of maternal artefacts on the construction of a contemporary feminine identity. My mother's heightened sensibility of smell and touch gave her an appreciation of textures and aromas. Some of this sensibility is to be found in her love of nature and the reference she often made to brambles, blackberries, moss, holly, oak leaves, acorns, primroses, hyacinth, willow and hazel, which came from her awareness and love of walking the outdoors. Her custom of pressing small finds of leaf, petal, flower or grass that she found evocative, into the leaves of various books, sometimes using them as bookmarks, is something I come across as I go through the house library. It is reflected in my pressing of wild flowers discussed in Exhibit 6.38 and is echoed in my fascination with the hair bracelet worn by Marjorie (Exhibit 8.52).

This linkage is found in Exhibit 4.26 where the intense cropping and foregrounding of the object pushes into the viewer's space with the visceral fleshy skin-like base and the brush bristles erect and stiff, entwined and entangled with threads of hair. Forever reminded of the home country, the letters 'London' in soft focus with shallow depth of field leaves no avenue of escape as the viewer is confronted by the strength of the mother daughter bond. It is consuming, binding and entwining as the threads of hair connect my mother's artefacts found in the domestic sphere with my own domestic items. Her consideration that the hairbrush made by Mason & Pearson of London was the 'Rolls Royce' of hairbrushes was every woman's entitlement and privilege and connected to the pleasure and sensuousness of touch, sutures me into, and reveals the significance of maternal artefacts on the construction of my gender identity. I return to explore my mother again in Chapter 9, where I bring my maternal heritage into conversation with the masculine, to reconcile the juncture in my understanding of my feminine gender identity.



Exhibit 4.26 *Sutures of femininity*, 2010, type C photograph, edition 1/5, 30 x 40 cm

## Chapter 5

### Memory or unreliable truth

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#### 5.1 Childhood: jigsaw of memory

Memory of my childhood and the artefacts from this time are like the pieces of a jigsaw. Involuntary emigration to a new country and culture as a child meant my cultural and gender identity is etched like a faultline, created by the experience of before and after immigration. The images discussed in this chapter explore the impact of the cultural aspects of diaspora on my work and reveal the influences of memory, grief, loss, place and history. In referencing the geography of my birth, I have called upon memory and artefacts to align where I once was with where I am now. I tease out what it means to have a need to find an attachment to places of origin in my altered modern world. I can hope to know where I am only by referring to where I am not. It is 'a process of orientation, a kind of cultural trigonometry' (Gibson, 1992: 193). As an immigrant, my memory of the landscape of my childhood and homeland has left an indelible imprint that is as layered and fractured as the geography from which it was formed. The artworks I have made in response to this use the inherited nature myths and memories of the greenwood with which I grew up.

My perception of the landscape or homeland is the work of the mind and memory, layered like the strata in rocks (Schama, 1995: 7). These myths, histories and stories that surround my primal yearnings and memories are the powerful attachments I have to the contours of my birth land and are mapped in my artworks. English society perceives itself to be autochthonous. It appears to have grown out of the soil rather than to have planted itself there (Gibson, 1992: 65). The culture of my birth appears to cover the whole countryside, and is written into history, whether through the paintings of Constable or the poetry of Wordsworth. In contrast, areas of my adopted landscape and culture appear intractable to the white Australian eye or mythologised in heroic feats of masculine endurance. As I examine the politics of representation, my narrated voice allows me to understand the multiple forms of cultural and gendered identity that I find myself existing within, through my experiences as a child in Carshalton and Sydney. I give allegiance to two countries. As an immigrant, I have a 'plurality of vision which gives rise to an awareness of simultaneous dimensions' (2008: 9). The memories of my homeland that I hold tightly to became the cornerstone for my identity as I settled into my new country. They are kept alive and enhanced by the myths and stories that we told as a family about the landscape of my birth.



Exhibit 5.27 *Mapped: the green patchwork of memory*, 2011, inkjet on paper, darning wool, wooden map case, brass hinges 35 x 40 x 8 cm, edition 1/1

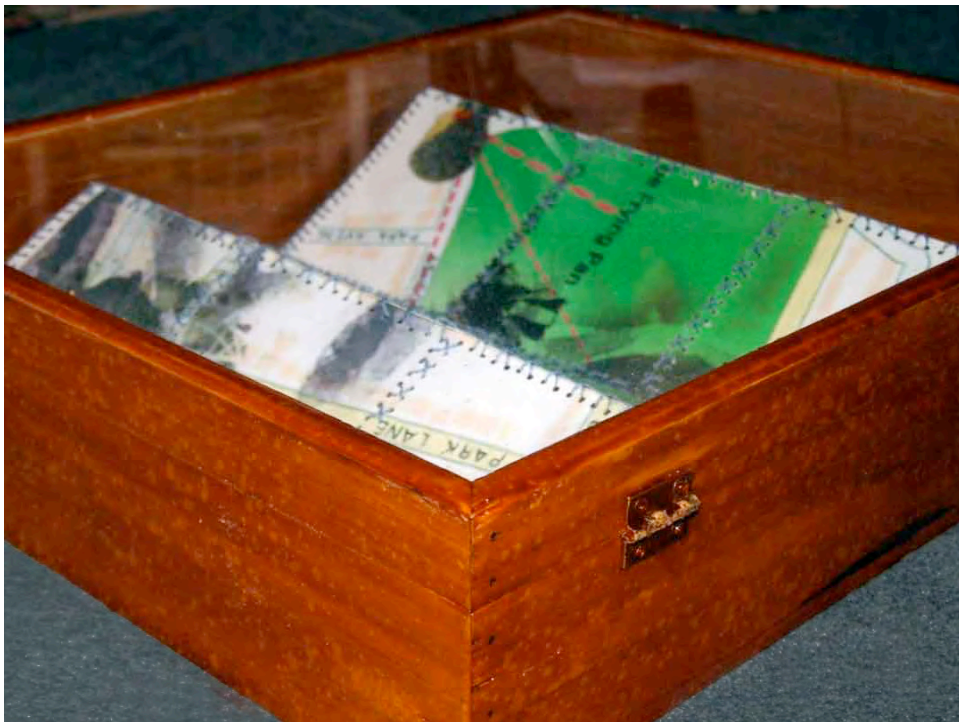


Exhibit 5.28 *Mapped: the green patchwork of memory* (detail)



Exhibit 5.27 and detail Exhibit 5.28 articulate my early memories of being a child in England, totally encapsulated by a world of viridian green velvet. My childhood memory and longing for the homescape of my birth is for an Eden of wonder, shelter and healing. It encompasses Carshalton Park, the Frying Pan, the surrounding woodland, suburban garden and pebble-dashed two-storey house in a cul-de-sac. In actuality, the landscape was woodland modified by human culture as portrayed in Figure 2.6 and Figure 2.7 and this healing 'wilderness' was as much a product of my craving and framing as any other imagined garden (Schama, 1995: 7). I gaze out across the landscape as a five-year-old with confidence and trust. The image ties me to the landscape of my past, the patchwork effect of the squares a reference to my mother's darning, mending and sewing. Stitched together, it binds me into her work, and is a reminder of my collective strength that I am only now beginning to acknowledge.

A strong memory of the space named The Frying Pan is of tobogganing down the slopes of this depression with my father. Not only do I have it etched in green technicolour, but also in a muted white, a shrouded and mist-laden snowy vista as captured in Exhibit 5.29. Nestled within Exhibit 5.27 are the animals that I encountered: garden hedgehog, woodland badger and red squirrel. These are entangled in my memory with the poetry, adventures read as bedtime stories, and the framed prints on the living room walls. My fractured gender identity is reflected in the cut and stitched artwork which shows the clearly visible faultlines, re-stitched using my mother's darning wool, that brings her back into the frame. Narratives of home, childhood memory, landscape and nostalgia are bound into one. The undulating and flexible grid replicates the folds of a map, like memory itself, housed in a referencing frame or case, and is a deliberate act to archive memories in a lucid way. These very important remnants of memory guide me through the journey of addressing the construction of gender identity and the making of artefacts.

Interviews with British migrants to Australia discovered that the longing or homesickness for pastoral England seems to be an overseas manifestation because of the location of a national identity within rural England. After the Industrial Revolution, the English countryside was considered a paradise by 'working-class emigrants, who carried this longing in their cultural baggage' (Hammerton and Thomson, 2005: 287). Margaret Scott, who emigrated as an adult in 1959 expresses in short stories and poems her memories of the dislocation experienced when changing countries. Her childhood account of sighting a badger and the disbelief she encountered has made me aware of how uncommon it was to come upon these shy, nocturnal animals (Scott, 2000: 9). My memories of seeing the badger and red squirrel in the copse might be all that is left since the introduction of the common grey squirrel from the United States of America. This nostalgia for my homeland, captured in Exhibit 5.27, recognises the differences and the manner in which I strained to comprehend the alien Australian landscape through a northern hemisphere sensibility, and begins to address the origin of my multiple forms of gendered identity.



Exhibit 5.29 Sarah Jameson, *Surrey winter*, 2005, type C photograph, 30 x 40 cm, edition 1/5

During research in the United Kingdom I gazed out upon the landscape, whether from a speeding train or by foot. It had a deep resonance that I could only describe as nostalgia, affirmation, recognition and a deep love. Schama called this physical revisiting of the homeland 'archive of the feet', a saying he attributes to one of his best-loved teachers (Schama, 1995: 24).

Exhibit 5.29 is a photograph of the pastel on paper drawing I made during research in January 2005. It describes the snow-covered landscape and conveys the incredible longing for and promise of spring that the sombre, barren, raked and tilled earth, raw and frozen in furrows, elicits. Silent, dripping trees, spiky and silhouetted against the leaden snowy sky, lend an ethereal beauty to the fat flurry of snowflakes, which brings the view into stark relief. The atmosphere is all-pervasive; thick, ghostly, obscured by mist and silent; in the remnants of winter the promise of a spring which will bring during summer, birds, butterflies, bluebells, primroses and small woodland creatures like the mole or hedgehog into the copse of trees which form small islands of refuge. The red squirrel is a symbol of all that I held dear and familiar and so I imagine it in the copse, snug in its tree nest, the black rooks at some stage flying over as an early portent of approaching spring.

The reading of childhood stories like *Wind in the Willows* (Grahame et al., 1951), *The Tale of Peter Rabbit* (1982), *Pooh Bear and Christopher Robin* (Milne and Shepard, 1926), *Pookie* (1946) and *Mr Badger to the Rescue* (Macgregor and Perring, 1955) fostered a deep love of the homeland which extolled the virtues and vagaries of the woodland creatures. These made the copses more alive than they actually were, the metaphor more real than reality. However, along with Pookie, Peter

Rabbit and Jemimah Puddleduck, they were part of my family folklore and we owned them as if they had been real.

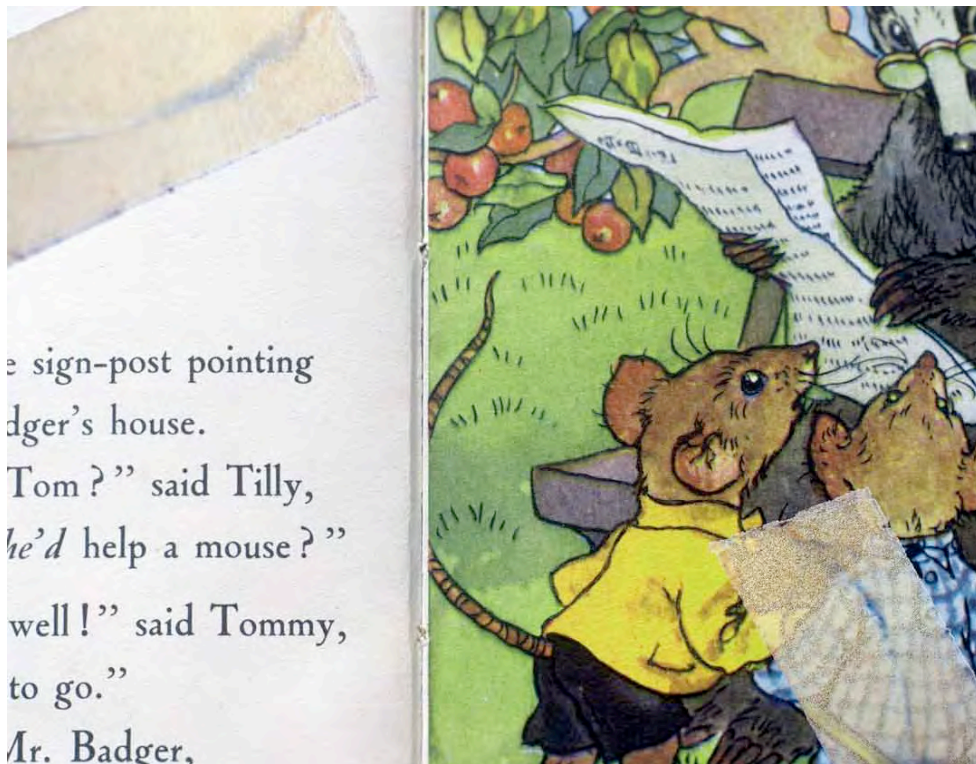


Exhibit 5.30 *Mr Badger to the rescue*, 2009, type C photograph, 38 x 46 cm, edition 1/5



Exhibit 5.31 *Peter Rabbit*, 2009, type C photograph, 30 x 40 cm, edition 1/5





Exhibit 5.32 *Pookie*, 2009, type C photograph, 32 x 40 cm, edition 1/5

This realness was a familial ownership that my mother and father brought into the nursery with bedtime stories expressed in Exhibit 5.30, Exhibit 5.31 and Exhibit 5.32. These artefacts and memories that I brought to Australia reveal in their re-presented state the impact of the cultural aspect of diaspora on my work. This attachment had a 'peculiar way of muddling categories, of making metaphors more real than their referents; of becoming, in fact, part of the scenery' (Schama, 1995: 61). When these stories are transported to an alien culture and environment, they talk of multiple subjectivities and a familial ownership of the English countryside.

Belonging to a culture or nature that is different to one's homeland and exploring self and ancestry have been referenced in the installations of Indigenous Australian artist Julie Gough. Engagement with a particular place and/or myth is central to her work. She straddles two contradictory cultures and spaces and this figures strongly in her image making. *Locus* at the 2006 Sydney Biennale *Zones of Contact*, incorporated two areas of her lived experience: Luna Park in St Kilda where Gough spent her childhood and the 'Tasmanian homeland where her ancestors walked, amid tea-tree, she-oak and brilliant night stars. Two lives, memories and ancestral activities come together' (Ryan, 2006: 120). Working back from the objects to her 'place', she reconnects them to her land to make sense of her story of self. This search for a place and identity was overwhelmingly present in this installation at the wharf exhibition space overhanging the water. Another dimension of restless timelessness was added as the harbour water lapped underneath. The thin whippy forest of tea-tree saplings soared to the height of the double-storey warehouse and the furry greenery beckoned

from the tops. Partially hidden within the centre was a structure reminiscent of a waterfall or big dipper, and riding on this wave was an ethereal white-bleached cuttlefish canoe. I felt as if I were surfing through the landscape on a journey.

Significant to this project is the Australian/Polish photographer Chris Barry who critically engages with ideas of place, myth, memory, loss and cultural dislocation. In the series *Untitled*, 1986, Figure 5.33 (Ennis, 1988: 32) she explores ideas of loss of homeland, cultural heritage and the ethnic dilemma.



Figure 5.33 Chris Barry, *Untitled* 1986, direct positive colour photograph, 51.1 x 50.7 cm

Her work is not a sentimental celebration of local landscape but a brutal engagement and re-enactment of the landscape's history and the pain, fragmentation and enclosure; specifically, what it means to be a second-generation migrant in Australia, a daughter of exiles. I worry and tease apart the threads and ligatures that form my memories and in doing so dig beneath the surface to reveal my gendered identity and the influences of emigration and relocation. The melancholy, nostalgia and longing for a paradise lost in my work, and the myth that it engages with, need to be measured for as Schama (1995: 134) asks, how much cultural myth is good for us and how can we measure the dosage without becoming blinded by its poetic power? Barry deals with a nostalgic longing for a lost homeland and the ruptured extended family; the duality of existence means no real or essential self is ever realised, but an ongoing series of selves, forever changing.

## 5.2 Memory in transit

A personal predicament of 'unbelonging' arises when individuals and groups are uprooted from their formative attachment and loyalties (Ferguson et al., 1990, 2008: 8). A migrant's sense of self is profoundly disoriented by their new surroundings, and the familiar signposts of the natural world are missing (Hammerton and Thomson, 2005: 133). Exhibit 5.34 is the distillation of memory and homeland where the familiar is replaced with the experience of a new and disorientating experience of 'home'. The mirror image is an attempt to maintain sameness at the moment of

disruption and transit, a reflection of the early days of my arrival in Sydney. The museum-style map case is a cultural cargo hold and carrier, the warm-coloured wood reminiscent of the worn and dark antique furniture in my grandmother's house, in particular her writing desk which so fascinated me with its roll top, secret compartments, openings and green leather writing pad from which she penned her many letters to me in Sydney. The map is sliced and then zigzag-stitched with gold metallic thread that sutures the pieces together and imitates the folds of a topographical map. The tail ends of threads left hanging symbolise the unfinished business of settling as migrants, the loose threads of a confusing existence. The strange blue waters of Middle Cove snake their convoluted passage through my life as I look with a distanced and self-reliant confidence from the frame, which belies my confusion.



Exhibit 5.34 *Mapping the new homeland*, 2007, inkjet on paper, gold thread, wood, glass, felt, brass hinges 47 x 53.5 x 8 cm, edition 1/1



Exhibit 5.35 *Mapping the new homeland* (detail)

The exhibition *Witness 2004*, Sydney, brought together six artists from around the world. Illuminated were the many ways that memory and history permeate lives. They investigated personal and public themes and found fertile ground for exploration and image making by



discussing and examining their narrative and personal experiences (Kent, 2004: p+6). Memory is highlighted even though it is intensely personal, since it is also a shared aspect of existence within society. By untangling my past through memory, I can make sense of the present and shed light on the private and public face of human experiences. This allows for an exploration and questioning of gender identity. Australian Indigenous artist Brenda L Croft, in her photo-media work, used her family photographic albums to explore race, identity and the loss of her father and brother. In the body of work *In My Father's House* 1998 Figure 5.36 she explored these memories and the narrative of the loss of her father's and her own Indigenous self within the context of Australian identity politics. By returning to her native 'homeland', by excavating and reclaiming her father's history and thus hers as she travelled, her work becomes one of retrieval of an identity through her artistic process and ends with a feeling of triumph over injustice (Kent, 2004: p+8).



Figure 5.36 Brenda L Croft, *In My Father's House* 1998, colour ilfachrome photograph, 66.0 x 93.0 cm

Using memory and narrative, the disruption to my sense of where I am, and am coming from, can be used in image making. The cultural production of images intersects with my snapshots and personal memory so that 'we never see ourselves in quite the same light again' (Spence, 1986: 173). My work has led me to propose that not only can a disruption be made in the sequences of memory by image making but also in the memory of the fracture that occurs as I transit from one culture to another. This allows for the reworking of a narrative and new work made, one that involves a project of reclamation of identity, culture and place. The power of art and narrative prevail over past losses.

### 5.3 Memory and fracture

Whilst revisiting my childhood memories and the places in the landscape I once called home, I journeyed to the houses and burial sites that my family, relatives and ancestors occupied. In particular, the graves of my paternal grandmother, maternal grandfather and Scottish great-great-grandfather Alexander Keith Johnston, whose gravestone is used in the montage Exhibit 5.37. This image tells the story of the country that I left behind, the journey physically and cognitively undertaken in making the photograph, and the better understanding I have of gender identity. The

physically imposing Celtic cross gravestone for Johnston was probably due to the prominence with which he was regarded in the community and also due to a Celtic revival of the high cross in Victorian Dublin in the 1860s (Sheehy, 1980: 73). This became fashionable as a cemetery monument and spread to the rest of the country and beyond. It represents my cultural heritage and is a symbol of my Scottish identity. I have chosen it to speak of my loss of homeland and community and ties to the spiritual land of the Celts and my forbear King of Scotland, Robert the Bruce. In the telling, it heals the lack of belief encountered when I attempted, as a migrant, to tell of my ancestry during primary school history lessons. The giant oak tree is a personage displaying naked, vulnerable winter limbs, as is the image of the child who suffers grief and loss. The child here remembers the memory, and the memory of this place, represented by the torn and fractured tear through her all-seeing eye. Through memory and the physical journey of making this image I re-enter my own collective identity, the sense of having once belonged to the Gunn clan of Scotland. The unsecured golden threads represent that lost sense of belonging and the slow recovery.



Exhibit 5.37 *Mis/alignment*, 2008, type C photograph, silk, metallic gold thread, 103 x 85 cm, edition 1/1

Australian author Kim Mahood writes in her article *Out where? Out there*, that identity continues to be determined to a greater or lesser extent by the memories of the places and spaces we live in. Geography is a shaping force, and 'one of the fundamental influences on the deep structures of the human psyche' (Mahood, 2005: 1). It plays a powerful role, one in which I imagine myself to be. The place in which I spent my childhood creates a template to which I respond viscerally no matter how long I spend away from it. Mahood's memoir *Craft for a Dry Lake* (2000), maps her journey through the Australian outback travelling in the footsteps of her father and calling upon childhood memories in returning to the place of her birth. She suggests that by visiting a place of significant

spirituality for which you are the holder of the ancestral stories, you re-enter the physical contours of your own collective identity (Mahood, 2005: 4). In my memory, and reflected in my work, are inchoate longings touched by a sense of nostalgia which is triggered by light, temperature and sound which comes from the geography I inhabit.

Exhibit 5.37 displays vertical crimson ruptures: the wounds caused by immigration and the loss of cultural identity and its ensuing grief. Shown are the scars of the tectonic plate slippage that has knitted unevenly, a misalignment created in the landscape of my gendered identity. I never see myself in quite the same way again. The manipulated photograph is torn and re-stitched, repaired with silk and gold thread traditionally associated with clothing and women's work, and combines the physical craft item of thread with an image. Following Bhabha (2004: 56), I have used ideas of hybridity and post-colonialism and applied them via the approach taken to the photographic media. Through the application and layering of traditional photographic methods onto new digital technologies, I arrive at a hybrid image. London-based sculptor and installation artist Cornelia Parker used the process of an electron magnetic microscope to examine artefacts from the Bronte Parsonage Museum (Parker, 2006). Her examination of the past imbued in these objects has been likened to a country that can be revisited endlessly at different times in our lives. Thus 'we do not have a stable relationship with our own past' but edit and interpret it, adding details to atmospheres and actions every day and thus to ourselves (Levy, 2006: 5). I find the past is one that I amend on a regular basis, revisiting events, attitudes and beliefs. The older I get the less stable the past becomes, remembered through overwriting, transcribing and forgetting. From this position of clarity, the re-stitched image goes some way to indicating a healing of the faultline. Gendered identity and stories from the past offer a framework for a contemporary sense of self for the 'now' and provide a better understanding for the future.



## Chapter 6

### Emigration

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#### 6.1 Diaspora

Diaspora, defined as the 'scattering of peoples' for various reasons, includes the search for better economic and social opportunities. After WWII, my parents were part of a nationwide relocation, a post-war economic push to disperse British industry and its people away from the possibility of atomic war. British firms were investing in Australia and immigration became a tool of economic management. The year my parents arrived, the Bring out a Briton Campaign (Townley, 1957: 1) orchestrated by the Minister of Immigration Athol Townley (Richards, 2008: 212) was afoot, and goes some way towards explaining the welcome my family received in my new neighbourhood.

Although my parents did not flee their country in response to a direct attack, there was still the imminent threat of disaster in the ongoing Cold War. In conversation with my father, he described the feeling of vulnerability at this time. This gives a very different meaning to the statement that 'he wanted to give the family a better life' (Jameson, 2004b). An obvious interpretation is that he wanted to protect the family from ever experiencing the horrors of war. Given that, it becomes clear that my family was part of a diaspora, and although our lives were not directly threatened, this does not change my childhood perceptions and memories of alienation and displacement. This 'ten pound Pom' diaspora that encapsulated a longing for a better future involved my family in travel, migration and relocation. Due to the politics of the time that favoured assimilation, British migrants were neglected in the annals of Australian immigration (Rule, 2004: 126). The only significant research on the ten pound migrant was made in 1964 by Reg Appleyard (Appleyard, 1964: 118) and a follow-up in 1988 (Appleyard et al., 1988: 60). Using this research Hammerton and Thomson undertook new interviews, published in 2005 (Hammerton and Thomson, 2005: 15). This project aims to add to the history of the chronicles of migrant experiences and my memory of grief and loss at the dislocation and relocation that happened in my life.

Explored in Exhibit 6.38 are ideas of identity reflected in the creative works of a migrant. Following the lead of Thomas Berghuis, a Dutch art historian living in Australia, who asks in the article to become australia(n) (2008) what is it that makes for an Australian national identity, I have titled Exhibit 6.38 *Be+come*. He asks how can the departing from and arriving at this country be summed up in the equation Be + come where 'the process of existence (be) adds to a (continuous) process of approaching (come), thereby summing up the construction of 'to become australia(n)' (2008: 189). My image investigates the experience of being a child migrant and encapsulates the strangeness and isolation within a private moment in this process.



Exhibit 6.38 *Be+come*, 2009, type C photograph, 101 x 83 cm, edition 1/5

I did not have the typical British migrant experience where friendships for the future were forged aboard ship. These fellow child travellers were lost to me as they became part of a diasporic community. Without employment or housing, their parents went to the migrant hostels provided. We went straight to suburbia, and there expected to assimilate as if changing countries was like changing rooms. In the telling and listening to other migrants' experiences of being Australian and of becoming Australian, I find common ground and an understanding of my situation that becomes

an infinite process of storytelling and of story listening. It is an important way of finding coherence and meaning to offset the feeling of dispossession that leaving a homeland evokes.

Crucial in using a geographical space, as the subject for this work is the question *what does it mean to be here, as distinct from anywhere else?* What that place may represent is critical in communication with you, the viewer. I suggest that as we pose for photographs, read photographs and look at photographs, we project particular masks or a particular ideological frame of our own onto the image. Explored here is the use of masking as a metaphor for my photographer's power to conceal and for the lens or screen through which we read photographs. This process reveals the images constructed as objects of social meaning. The caption produces a certain reading of the portrait in which we project our understanding of what it means to be a member of a nation and to 'be+come' in the image, which then reflects that understanding back to us. My history has prepared me to conceive of myself as fractured and self-contradictory, 'as inflected by nationality, ethnicity, class, race and history' (Hirsch, 1997: 238). Although this image is presented in fragmented and collaged parts, it is also communicated that from these fragments we achieve a whole picture, we 'become', an analogy to the developing sense of a whole self, however contradictory and imperfect.

I investigate the experience of being a child migrant without a diasporic British enclave to cocoon the transition to an Australian way of life; the individual made sense of their new world on their own. The family dynamics meant that all members were enclosed in a bubble represented here by the Old Masters picture frame. English/Scottishness was reinforced by memory and artefacts, which helped to ground me in my new space and place. I was tall for my age, an eager and curious learner, sensitive, and trusting. The events of my migration experiences created a fracture in my sense of self. Entering a different educational system and experiencing 'Pommy bashing' by teachers, a disjuncture was created in my life. I was repeatedly corrected and shamed into feeling that there was something inferior in me (Moustakas and Moustakas, 2004: 27). Suffering the ambivalent Australian attitude towards the British (Rule, 2004: 22), I refused to take on the Australian vernacular. Adjustment to a new school system was hampered by racist taunts and bullying: 'indeed the ferocity of the Pommy bashing suffered by many British children in post-war Australian schools is shocking' (Hammerton and Thomson, 2005: 148). I was aware of being treated differently as a girl to my brother's difficulties with school bullying, and felt separated and alone from others. With people I continued to feel this pain of separation and aloneness and a sense of my difference (Moustakas and Moustakas, 2004: 11). As I grew from childhood I developed a love of nature and solitariness, an ability to enjoy my own company and imagination. My early adult years were marked by depression and self-harm. I was always at a loss to explain to myself who I was, and I wanted to know myself better. A spirit arose, an urgency to be whom I am, to learn to grow, to listen to me (Moustakas and Moustakas, 2004: 17).

My identification with all things British meant that I sat between two cultures. Without a homeland, acceptance, rootedness and membership of a community, feelings of disconnectedness and

alienation arose. The unique and unfamiliar physical environment contributed to this dis-orientation. Jolley's reactions to the different flora to be found in this country and her comments reflect my story of having landed in a strange and hostile land (Jolley, 1992: 64). Because of the strangeness of this flora, I picked and pressed the wildflowers from around the bush land near my house. On the family's annual caravan holiday discovering New South Wales, I was on the look out for new specimens. My father bought *Wildflowers of Australia* (Harris and Forster, 1958) and it gave me great enjoyment to press my collections flat, sticky tape them and write a commentary into an exercise book. A memory surfaces whilst making this image of a two-hour walk in the hot sunshine from school to home and back, with my girlfriend TK, to retrieve my precious archive for a school competition. My migrant's sensibility of bewildered and excited reaction to the strangeness of my environment meant I was disappointed not to receive a commendation for this lumpy and fragrant collection. I realise through this image making and memory how I connected with my mother's activity of pressing flowers and that she fuels my creative endeavours. In trapping this strange land as a specimen, it was possible to capture and harness my feelings of alienation and fracture.

The stories that I tell act as a grounding device and provide an emotional safety net that validates all the fractured feelings, which here are represented by the layering, the gold frame, gum tree, children and suburban house. In Exhibit 6.38 the multitude of spiky Australian wildflowers creates a barrier around the border of the image and encroaches on the children with the vertical presence of the tree isolating them from the house. The Australian gum tree and the average suburban white person's feeling of danger and strangeness in the Australian landscape is an iconic motif in Australian painting (McCubbin, 1886). When dealing with this strange new environment the bush becomes a symbol of confusion and the fear of being lost. However, in my image the tree also acts as an anchor and there is ambivalence in the large encroaching shadow of the house that appears to be reaching out to the children. Whilst the florae are of curious interest and disturbing in their strangeness, at the same time they are protecting us from the outside world, and the frame of gold that references the family artefacts that grounded me in my new existence renders them harmless. The two children are unaware of the camera and do not pose or smile towards the photographer father but are poised between activities in a reflective and thoughtful moment. To ensure that I am not mistaken for another in this fragile and flux-like state of being, my name as the artist is inscribed on the bottom section of the frame, as is my ancestor's in Figure 9.69. It announces that the artist made the image herself and although standing with a playmate, is essentially 'by herself'.

## 6.2 Factors in the decision to emigrate

As an émigré at the end of a long and bitter WWII my father chose his family's future. Émigrés who choose, enjoy an ambiguous status when compared with exiles, refugees and expatriates who experience different types of relocation (Said, 1990: 362). The family's ability to choose emigration, and the fact my father came to a sponsored and guaranteed job instead of arriving in Australia as a displaced person, gave us a very different perspective from that of other migrants. Helen Ennis's

biography of the exiled photographer Margaret Michaelis, locates this position against the freely chosen one (Ennis, 2005: 210). My experience, based on decisions that could be considered and evaluated for a positive social and economic outcome, was like those of most post-war British émigrés.

Hart (1957), Appleyard (1964), Jenkins (1969), Peters (1969), Betka (1988), Scott (2000) and Hill (2005) wrote their personal accounts of migration and discussed factors that influenced their choice to move to Australia. All are marked by similarities. I found multiple and overlapping reasons for their departure from Britain and a commonality between the stories was restlessness, experienced by one but not both of the partners: a desire to 'get away', to change their circumstances for a better future without any grounds for thinking that was a reality, given the paucity of information available about their destination. Thomas Jenkins, a British journalist who wrote a firsthand account of his migratory experiences believed that those migrating rarely had 'ONE good reason for migrating but several, when all the little things added up to almost enough of a cause (Hammerton and Thomson, 2005: 88, Jenkins, 1969: 25). For my parents, many factors prompted the decision to uproot themselves. Added together they create a strong picture for an incentive to live a better life away from political unrest and continued devastation of the rebuilding cities and their reminders of war. Like all great upheavals in history, the impact upon the people and particularly the children, is profound.

Adding up all the little things, I take into account my parents' background. From our conversations over the years I now know their experiences of WWI and the Great Depression coloured their future: particularly the importance of economic frugality. Both my parents recounted their memories of the concern they had for their parents' health, and the impact on them of the fear of poverty and war. My father volunteered for the Royal Navy during WWII. The reason he gave to me was to experience the 'opportunity of a lifetime'. His first tour of duty was on the *HMS Matchless*, a new slim-line corvette patrolling the North Sea, being part of equipment and food delivery to Murmansk in Russia. His naval odyssey was brought home to me very strongly when I took the book *The Cruel Sea* (Monsarrat, 1951) from my father's bookshelf (it was always *his* house, *his* bookshelf) and read the account of a serving officer's experiences in the North Atlantic on Russian convoy patrol. From reading those words I had some understanding of how my father might have become traumatised and alienated, and had greater empathy for his lifetime of recurring nightmares in which he hollered and moaned in great fear. I knew that his survival meant he had witnessed atrocities of war and human trauma and drama and did not want to witness this again in the event of the Cold War.





Figure 6.39 Officer of the watch at the compass 11 Jan 1945 (become a lunatic), 2010, type C photograph, 29 x 21 cm, edition 1/1



Figure 6.40 Officer of the watch at the compass 11 Jan 1945 (back detail) 2010, type C photograph, 8 x 10 cm, edition 1/1

## Lunatic Ditty

Outside a lunatic asylum one day, a gunner was picking up stones

Up pops a lunatic and says to him,

“Good morning Gunner Jones, how are you, how much a week do you get for doing that?”

“Thirty bob” he cried

He looked at him, began to grin,

And slowly he replied ...

“Come inside you silly bugger come inside, you ought to have a bit more sense.

Working for the army, take my tip, act a little barmy and become a lunatic.

Oh you get four meals quite regular and two new suits besides.

Thirty bob a week? Wife and kids to keep”.

Figure 6.41 *Lunatic ditty* (Hansel, unknown)



Exhibit 6.42 *Sedition at the helm*, 2010, type C photograph, 30 x 40 cm, edition 1/5

Figure 6.39 a sanctioned Admiralty Press Division photograph and the reverse side, Figure 6.40 show my father on watch at the compass during WWII. I have embroidered his naval cap with an artefact, a ditty he sang and continues to sing at the age of ninety-five, the words detailed in Figure 6.41 and Exhibit 6.42. His face would flush with delight as he sang this risqué, rebellious and seditious ditty, Figure 6.41 with the six of us clustered around the family table celebrating a special event when alcohol flowed freely. I sense this was a guttural act of singing to keep spirits up and there is anecdotal evidence it was sung by sailors during WWII, much like the marching songs of the military to keep ranks in unison.

Another factor influencing my father's decision to emigrate was his lifelong friendship with an Australian, Ray Sinclair, his senior officer and anti-submarine specialist who had volunteered his services to the Royal Navy. I better appreciated the long, sometimes boring and definitely anxious convoys in the North Atlantic that would have developed an important camaraderie between the men after having read *The Cruel Sea* (1951: 163). The stories Sinclair told of his love for Australia were quintessential and influential and he and my father remained firm friends during the intervening years until my family's arrival in Sydney. He noted with gratitude that Sinclair travelled from Melbourne to Sydney to visit us and my family remained lifelong friends with him and his English wife Trish. My father recounts Sinclair's patriotism and his strong belief in defending the Empire, which maintained my family's cultural links to the homeland.



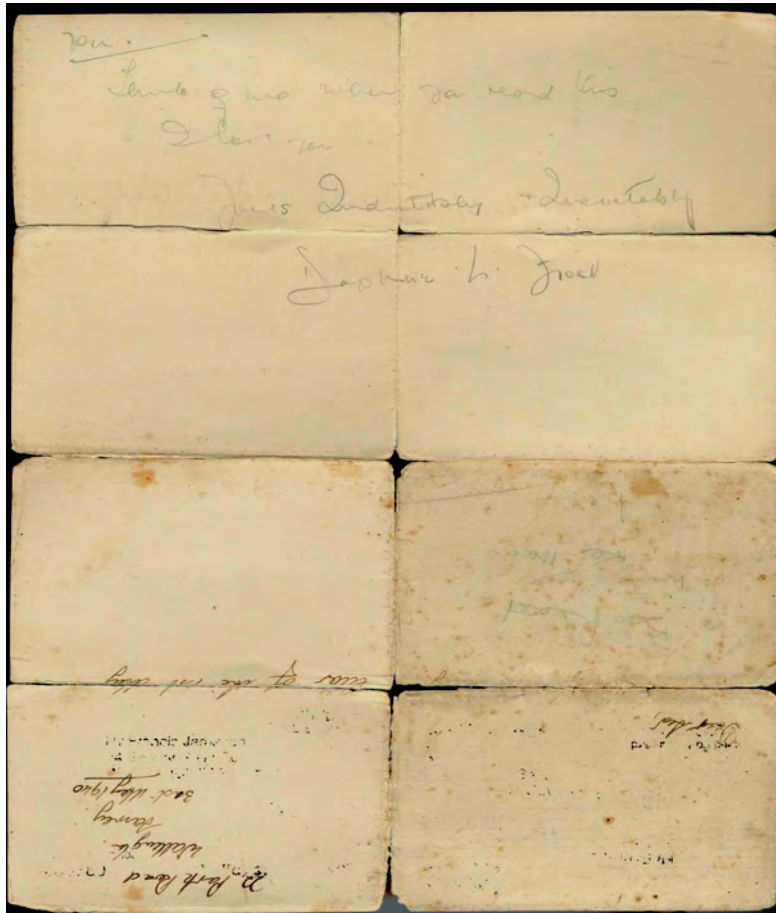


Figure 6.43 Daphne Lorna Frost, *Yours indubitably and inevitably* c1940 pencil on recycled notepaper, 14 x 11 cm

The reason my mother left her homeland was probably not for any other than that she was a trailing partner and followed her husband. She put others' needs and wants first as she had been taught to do, as a 'good girl' who did not upset the status quo. She definitely wielded power, but covertly, through passive manipulation. A clue to her ability to perform the required role of a wife and mother of the 1940s might be found in this poignant letter written during the war to her fiancé (my father), in pencil on recycled notepaper. She signs off as Daphne L. Frost, *Yours indubitably and inevitably* Figure 6.43. I imagine love was the reason for her departure from Britain.

There were, however, drawbacks to this idyllic refuge. The family found themselves socially, economically, culturally, politically and safely behind the times, a view shared by other émigrés (Hammerton and Thomson, 2005: 348). There was a time lag between major social developments in the rest of the Western world and in Australia. We had arrived in a white and patriarchal culture built on an Irish/English, essentially masculine, pioneering convict past (Dixson, 1999: 17). Even though Australia had won early suffrage for women, with Queensland the first to give white women the vote in 1905 (Indigenous Australians did not receive the right until 1965) and without the redeeming history of an acknowledged female emancipation, this made little difference to women's lives. A British migrant Rosa Hajinakitas comments on her reluctance to emigrate to Australia as a seventeen-year-old. She related how her father was determined to take his family to Sydney and

since 'fathers were head of the house in 1951, we came'. In 2005 she concluded that she was happy to have come since she had 'seen it develop from a "behind the times" country to a modern, vibrant, easy-going place' (Hammerton and Thomson, 2005: 347). This low standing of women in Australian society, I believe, came from the formative decades, a period linked to the convict masculine past which led to a generalised contempt for women, and by women, of themselves. Women accepted and suffered feelings of inferiority that have continued into the present and this has affected attitudes and possibilities for women (Dixson, 1999: 21). However, the driving factor behind my father's emigration, and that of many émigrés, was not the status of women in Australia but according to my father, the desire for a safer and better future for his children, one often seen in advertising propaganda of the period.

### 6.3 Whirlwind pre-departure

I do not know how my mother coped with three young children and the logistics of immigration. Jenkins describes his last weeks in the United Kingdom: arranging temporary accommodation with friends, packing belongings, buying essential items for Australia, sorting personal insurance, tax and health benefits, arranging money transfers into an Australian bank, purchase of travellers cheques, all done in the last weeks before departure (Jenkins, 1969: 75). Those same weeks must have been hectic for my mother. My father had departed three months earlier by aeroplane to begin his job and secure accommodation for the family. My chosen travelling companion to Australia was my teddy Pippy: small, yellow, fluffy and made of lamb's wool. Given to me by a family friend, Pip, it was an extravagant present in post-war Britain. I had Mr Jeffrey, passed on to me by neighbour's children: senior, threadbare and stuffed hard with straw, and a new Mrs Bear given at birth; however, they were to travel sea cargo. The day the packers took the last of my family's possessions, I left Pippy unattended on the hallstand near the front door. After the house emptied, he had disappeared. Losing this last stable item in my life, I was overwhelmed with grief and my aunt stuffed a sock as a replacement, but I was inconsolable; it felt like the soul of my family friend had been lost. The next day I was taken to the toyshop where, being post-war, everything was expensive. I settled on a small woolly lamb stuffed hard with straw. He was my constant companion aboard ship until I was reunited with Pippy in Australia.

Now I turn and gaze with amazement at Lambykin's survival, his tartan coat moth eaten, straw poking through his legs Exhibit 6.45. My paternal grandmother Jamie sewed the red tartan coat with buttonhole stitching around leg and neck and I can trace her hand stitches running along the blue cloth that became the ribbon at his throat. From this I can trace the ruptured love between my grandmother and I on departure: my father as her favourite son, I as my father's favourite daughter (although fraught with difficulty), hand-stitched garments that my mother taught me to make and her difficult relationship with her mother-in-law. The suffocating cropping and proximity of this artefact to the frontal picture plane pushes the object into the viewer's space. Focus is on the tartan weave and worn weary appearance of the cloth. It examines, as did Cornelia Parker in *Brontean*

*Abstracts*, Figure 6.44 the presence of a hidden country revisited endlessly at different times in our lives.



Figure 6.44 Cornelia Parker *Brontean Abstract*, 2006 (Anne Bronte's stained handkerchief)

Exhibit 6.45 represents the wounded and forlorn, corralled by the love in an English/Scottish bubble. It is an object under duress, truncated by events, and through its dynamic diagonal position, going places, about to exit the frame, abandoned by events but rescued by circumstance. I once was Lambykins, but as my photographs reveal and uncover, the myriad phases of identity reflected in the creative works of someone who has experienced migration, redemption comes in the telling of a narrative, in the listening done. This is my visual narrative of sustaining belonging and learning to belong as choice, of feelings of alienation and connectedness and the nostalgia and the need to return to homeland, to then find home.



Exhibit 6.45 *Lambykins*, 2009, type C photograph, 30 x 40 cm, edition 1/5

## Chapter 7

### Arrival in the new world

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#### 7.1 Immigration

The art that I have made as a diaspora artist is in response to the question I have asked about my cultural and gendered identity. What influences are brought to bear when involuntary immigration splits the migrant from their cultural milieu and the immigrant is raised in a 'bubble' informed by the loss of homeland? On embarking for Australia from Tilbury Docks London, life took a right angle turn, felt by all the family. In discussions with my father, he saw a life of hope and a better future, and although both my parents were disturbed by the readjustment, having chosen this solution for their lives they were going to work very hard to make a 'go of the new country'. The vivid memory I have of the P&O liner, *Himalaya*, which brought us here, is of a huge white conveyer that took me away from surety. It left a fracture in my cultural identity filled with unrealised possibilities, a self divided by a before and after the great transition. There is a commonality amongst migrant stories that conveys a mixed self, evident when migrants are asked to declare their primary national loyalty. Being undecided implies the unfinished process of self-formation caused by the transition from one country to another and having a foot in both worlds (Hammerton and Thomson, 2005: 345). To leave family networks and childhood associations behind felt like a betrayal, yet at the same time a commitment to new comforts and friends.

Exhibit 7.46 shows the hallmarks of this fracture where I explore both the rupture from and the yearnings for my origins. This artwork, situated in the new environment, depicts the estrangement and displacement experienced whilst celebrating the lifestyle that the new homeland provided. The canvas surface, which itself doubles as a gallery viewing space stitched with badges made from replicated paintings by and of my forbears, is embroidered with gold thread that imitates the cloth souvenirs bought by tourists of places visited. Reference to the sewing my mother did of similar badges onto all the family's Scout uniforms, it identifies membership of the imagined Scottish community left behind on emigration. It provides a metaphor for the freedom and enjoyment I derived in the temperate climate I now experienced. However, it is heavy with loss and the knowledge of that grief and loss as I journey. It represents the subconscious: an awareness of my ancestors buried thinly below my own surface and the soil of my new homeland. Embedded within the artwork is the symbolic presence of my grandfather's walking tour of the Scottish Highlands, and my mother and father tramping many miles together in their five-year courtship during the war: off-duty nurse and naval shore leave.





Exhibit 7.46 *Dis/re-location*, 2006, canvas 'A' frame backpack, inkjet on canvas, edition 1/1, 60 x 50 x 50 cm



Exhibit 7.47 *I am my father's son*, 10 x 8 cm inkjet on canvas, gold stitching (hidden detail *Dis/relocation*)

As a girl in Australian culture I felt very constrained in the activities I was allowed to participate in, and in an effort to give myself freedom I dressed as a boy in my brother's cast-off clothing, attempting to represent myself to others and myself as a complex human being. The transition from the freedom of an androgynous childhood to the confines of the adult feminine role was fraught with embarrassment and silence in my family. Menstruation sharply marked the beginning of a different and more limited existence; puberty gave men knowledge and greater power, whereas for women, the realisation of their dependence (Showalter, 1985: 57). Shame and anxiety, created through lack of acknowledgement of this transition in a mixed gender household, were coupled with physical activities curtailed or prevented at school and home. Thus concealed under the top opening of the backpack on the inner fly is the stitched image Exhibit 7.47 *I am my father's son*, that articulates this sense of disempowerment. My narrative and the craft techniques of my mother and grandmother, my emphasis on the representation of female gendered identity and a first person mode of address is significant. British artist Tracey Emin employs the domestic aesthetic in her domed tent *Everyone I Have Ever Slept with 1993–1995*, 1995. The live presence of the artist in her work is one way she can assert her agency as a woman and an artist, and confronts as I do the relationship between the two (Merck and Townsend, 2002: 33). This image shows my attempt to gain male acceptance, my father's approval. I pose as my father's son, arms around each other's shoulder in a manly stance, my right arm bent, hand on hip giving body size when occupying social space, an unusual pose for a woman. It describes my unhappiness, discontent and the thwarted drive for independence, work and power dressed in my Girl Guide camp uniform decorated with badges of achievement. However, in the making of this work there is a sexually liberating element and I am empowered.

Exhibit 7.46 embraces the discrepancies between the past and present of the émigré, bringing together in a symbolic package one's heritage that is transportable wherever one may go. It is part of my narrative and reinforces the gendered identity of experience in all of us as it examines my self from within the 'twisted skeins' of my background, family and environment (Ferguson et al., 1990: 13). In my new landscape as an immigrant I carried my heritage as a burden and a birthright but it is one that put me in conflict with my ability to assume a new self. This dichotomy can be expressed as both the new and the old environments 'being vivid, actual and occurring together contrapuntally' (Said, 1990: 366). Even though I am not an exile, I have an awareness of the presence of two dimensions, both happening simultaneously, where I operate within a multiplicity of cultures. I find within myself a deep unconsciousness of myself as being outside of the Australian space. As Australian multicultural communities grow where we are all outsiders, I gain an acceptance of my otherness and cultural origins. I have found a comfortable hybrid existence balanced between my own and others' ethnicity, which is vital to my self-understanding. I can therefore live inside that space differently.

Significant to my research is the work of Milan Milojevic, an Australian born of German and Yugoslav parents, who explores notions of culture and self-identity. His work is evidence of the negotiation of the 'conflict between language, culture and history that he and others who share in this cross-cultural positioning face' (Lunn, 2005: 2). His exhibition *Imaginary Worlds: Recent Prints* 2005 traces his living between two cultures, where he determines his own space and place through his hybrid creatures and imaginary worlds. The digital and woodcut images show a world of hybrid beasts reminiscent of some of Hieronymous Bosch's creatures of the underworld and are located in an imaginary geography and mythology Figure 7.48. His oeuvre reveals experience of his world: an exploration of the unfixed and multi-faceted nature of identity, my experience of geographical, historical and cultural displacement.

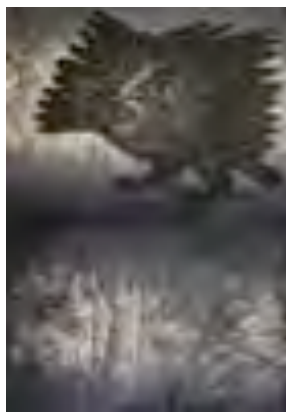


Figure 7.48 Milan Milojevic, *Index of Possibilities-Chon-chon* 2005, etching/digital print, 59.5 x 41.5 cm

As a historical object Exhibit 7.46 and detail Exhibit 7.49 reflect the lives of the people who have touched it. It is a voice from the past with a history. I lost continuity of identity through immigration and I now confront in this work my desire to recover the 'lost' pre-emigration identity. In adding to the patina of this work, I have gained female selfhood.



Exhibit 7.49 *Dis/re-location* (detail), 2006, type C photograph, 44 x 37 cm, edition 1/5



## Chapter 8

### Journey of self: narrative of the mantelpiece

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#### 8.1 'Womanline': Marjorie

As the third of four children I developed an attitude of independence to free myself from the control of sibling and parental influences. My father often noted I was a 'difficult' child and adult due to my life choices that did not fit family expectations. Both parents, surprised by my sporting and artistic activities, disavowed my sexual proclivities. Told 'no-one else in the family does this kind of thing', and without an extended family to turn to, I searched for evidence within my ancestry. My father often mentioned the creative thinkers: visual artists, cartographers, missionaries, scientists, mathematicians and engineers in the family. Thus I turned to the family artefacts for information and a sense of belonging.

The black and white photographs my uncle sent us and created as documentation of family paintings before sale to the Aberdeen Art Gallery in 1966 were the seeds of my journey. One such photograph Figure 8.50 shows a much worn paint surface and only part of the composition as I later find: the hands have not been included. The texture of the canvas is predominant: faces hover disembodied and ethereal and appear ravaged by an ancient pox. The worn appearance has to do with age but more so with Jamesone's paint application which was 'thin, lacking in body and not being oil bound easily penetrated by water and therefore vulnerable to abrasion' (Thomson, 1974: 54). The canvas looked exposed, raw and one is as conscious of the surface of the support as of the figures which float within it. It was a significant moment to view these for the first time in colour, on the Aberdeen Art Gallery website in Australia, and an epiphany to view the extensively restored originals which once hung in my grandmother's house Figure 3.10. I noted the careful conservation, glowing colours and glossy sensual surface in what had previously appeared to be an image of threadbare effigies.

This is my diary entry on first seeing my ancestors:

7<sup>th</sup> March 2005, travelling by public transport to Kitty Brewster in Aberdeen. A rather inauspicious storage place where two paintings are housed. Have no idea of the scale or condition of the works, full of anticipation and excitement! Here, on the other side of the world to view my ancestors, painted by my ancestors. Roy McDonald leads me through the office and conservation area to the steel storage racks where casually propped against them on the floor are two paintings, one of them Figure 8.51.

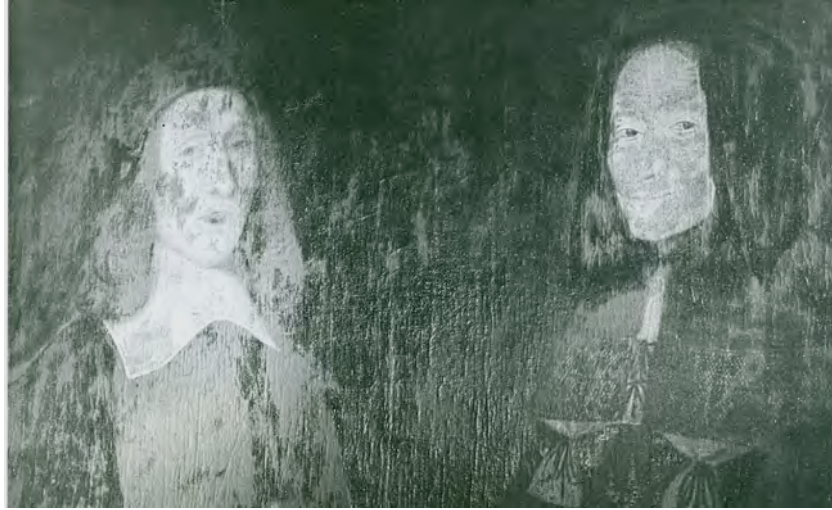


Figure 8.50 George Jamesone, *John Alexander and his wife Marjory Jamesone* c1630, photograph Gil Jameson 1966, 10 x 16 cm



Figure 8.51 George Jamesone, *John Alexander and his wife Marjory Jamesone*, c1630 photograph Sarah Jameson, Kitty Brewster 7 March 2005, 10 x 16 cm

I feel a profound affinity with this daughter of George Jamesone: I am she, the unsung female of the male line. A plaited hair bracelet, as was the fashion, attaches in a loop to a ring on her left little finger Figure 8.51. A flower of blood red, caught between thumb and index finger, is proffered obliquely in her husband's direction. A symbol of love or as flowers was later seen in Western art, an icon of female sexuality; in giving them away she symbolically deflowers herself. Her auburn hair is captured and all but hidden in a dark linen coif or cap and a loose dark cape secures under

her chin; a separate, fashionably wide, exquisitely laced Bertha collar in black hides her neck and bosom beneath which black-laced ribbon gathers her white chemise; the dark sleeves, three-quarter and loosely ending in white cuffs that are large and gathered above the wrist.

The Aberdeen Art Gallery references the painting in this way:

For all its stiffness, this double portrait of a very young woman (in her teens) and her older, advocate husband, has great charm and appeal, which transcends its artistic parochialism. The serenity of the poses and somber costume of the couple are somewhat lightened by Marjory's half smile and her tender gesture as she offers a flower to her husband. The mannered pose of her left-hand displays a ring on her little finger, safely secured by a fine rope of pleated hair, which is suspended from a bracelet (Thomson, 1986).

The darkness of their clothes reflects the importance of the occasion since black dye was a rare and expensive textile colour and faded quickly, making black reserved for the most formal of occasions. The 'mannered pose of her left hand' refers to Marjorie's gesture of proffering a flower, with emphasis on the long, thin, curved elegance of her fingers.



Exhibit 8.52 *Threads that bind*, 2010, type C photograph, 39 x 60 cm, edition 1/5

Exhibit 8.52 highlights the gesture with which Marjorie makes her offering. Jamesone used this device in his work, as I do in my photography, to signal to codes and meanings. Anne Zahalka, an Australian photographer, explores gesture as a language in her series *Gesture*, 1994 Figure 8.53.



Figure 8.53 Anne Zahalka, *The Doctor* 1994, Ilfachrome print, 96 × 73 cm

She uses it to signal codes of behaviour and as a form of visual representation of language that enhances my understanding of gesture in modern life. Drawing upon hand gestures from European master paintings chosen from books and dictionaries, re-photographed, scanned and edited, her images are a sign from the artist to her audience, demanding from me my own meaning and responses, particularly as influenced by European culture. I approach the gesture differently since it comes from my own personal lineage and is a familial link. My gestures are embedded within a narrative that is alluded to by the context in which they are shown: gendered identity and immigration.

Exhibit 8.52 also focuses attention on the hair bracelet used as a decorative device in the 1600s. Often referenced as a silk ribbon in paintings from that era, I have chosen to focus on the hair as an artefact. This ties me into the paternal through my recognition of hair as one of my mother's artefacts, Exhibit 4.26, and that I as a woman have inherited from her. As in Exhibit 9.62 and Exhibit 9.63, my mother's spun wool is used as a device to blur the patriarchal system of inheritance and to ask us to question its validity as the only means of representation. Across generations the recognition of feminine artefacts becomes a significant bridge that can span the absent feminine and bring it into the present for validation of female gendered identity.

Exhibit 8.55 deconstructs and reconstructs my family archive. In Western culture, the face is supposedly the repository of character, personality or self and is used to represent us. Here I suggest a reading that offers more than a facial representation and goes beyond the usual stereotype offered. It represents a self of otherness or unknowingness and it can be asked of this work, *what do portraits assume, what do they show or don't show, what are they incapable of showing?* In this version, we begin to understand the cultural conditioning and invisible class and power relationships into which women from birth are structured. This deprives them of the very

means of protest or self-affirmation. The luminous air of the image robs us of distinct facial features and is the very means by which I can begin to question the meaning of gender identity and see it for more than a sum of its parts. Barthes suggests that the 'air' of a photographic portrait is a kind of intractable supplement of self, an air he describes as being the luminous shadow which accompanies the body, the means by which the photographer gives life to an image (Barthes, 2000: 109).

The double portrait, Figure 8.51, celebrated an important occasion and was hung in a domestic interior as a private painting not sold or circulated, as were Jamesone's commissions. In her finest clothing, Marjorie is immortalising a moment in time. It has always been important to have proof of existence, and the portrait saw its rebirth in the Renaissance during the emergence of early capitalism. It documented the middle class mores and codes of behaviour and recorded the new Western ideals of family, childhood and individualism, firstly in painted portraits and then in the new medium of photography (Lindquist, 2001: 4). The portrait also acknowledged status, importance and respectability, offering an image of social mobility. It also encouraged a search for an ideal self as an anchor before time takes hold. This offering of an unrealistic wholeness and harmony could therefore be thought of to encourage a rejection of multiple selves. However, Barthes observes that the photograph represents and gives a certainty to not only '*what is no longer*' but also definitely '*what has been*' (Barthes, 2000: 85). It serves as a reminder of the world's inconstant and ever changing state, which does not support a solid reality but instead encourages an embrace of a multiplicity of identities.

*Marjorie's Gaze* also represents the empty signifier, a void, a symbol for the 'lack' of the symbolic mother. This void also represents the 'forgotten' needlework pictures by Mary Jamesone, Marjorie's sister. They depict Old Testament stories and the wall panel *The Finding of Moses*, c1688 bears Mary's initials 'MJ' and that of her third husband, George Aedie (Swain, 1986: 64). The four large panels embroidered with worsted silk and flax threads on finely woven linen give the effect of a dense and detailed tapestry. Hung in St Nicholas Kirk, Aberdeen, the pastor, Ross McLaren, and researcher, Sheila Wright, gave me a tour of them on my visit to see the Jamesone artefacts. The pastor's wife, Elma McLaren, made me a gift of a drawing she made when studying the embroideries Figure 8.57.

Spence, in her photographic work, also interrogates the place of the symbolic: one of absence, of 'otherness' assigned to woman, which speaks of women's lack of self and their sense of being the Other (Chodorow, 1989: 189). In her early High Street studio portraits, *The empty signifier?* c1970, Spence questions the significance of the deep obliterating shadow on a bride's face as she signs the register in her new married name, leaving her old self behind (Spence, 1986: 29) Figure 8.54.





Figure 8.54 Jo Spence, *The empty signifier?* c1970, photograph

This dilemma and difficulty is reflected in the work of female artists if they wish to assume the role of a speaking subject rather than accept that of an object. Rather than speak to a fundamental alienation from and objectification within culture, according to Lacanian feminism, she is destined 'to be spoken' of (Chadwick, 1996: 13). However, I have not voided Marjorie's face completely but given her a trace of a returning gaze, the ghost of an image with an ephemeral smile.

Attention is given to Marjorie's partially obliterated clothing, thus obscured, to deconstruct the enormous part clothes or coverings play in the 'normalising' of women's lives. During the Victorian era female insanity was linked with traditional female roles, proper behaviour and the attire required of women. Measured, was how women could show mental improvement, by conforming to the notion of appropriate feminine grooming. Dress, considered to be a woman's weakness, suggested that clothes could be an instrument of control and thus aid in the recovery from madness (Roberts, 1997: 13).



Exhibit 8.55 *Marjorie's gaze*, 2007, type C photograph, 102 x 81 cm, edition 1/4

Contemporary Australian visual artist Jenny Watson in her painting *The forbidden object* Figure 8.56 questions similar ideas of propriety: of dress and undress in her use of the colour blue and its semiotic connotation to her naked self-portrait. She further challenges the tradition of the male production and consumption of the female image by copywriting her name against the black velvet backdrop, a painting support traditionally used for religious icons. Watson locates the female body

as 'off limits' and shows that its reproduction is entirely controlled by its owner and thus elevates her own image (Morgan, 2008: 1).



Figure 8.56 Jenny Watson, *The forbidden object* 1985, oil, gouache and mixed media on velvet, 209.0 x 107.5 cm

In her work, Watson rejects the painting materials and aesthetic devices of traditional portraiture and uses instead a childlike painting vocabulary, text and non-traditional support material to explore her subject.

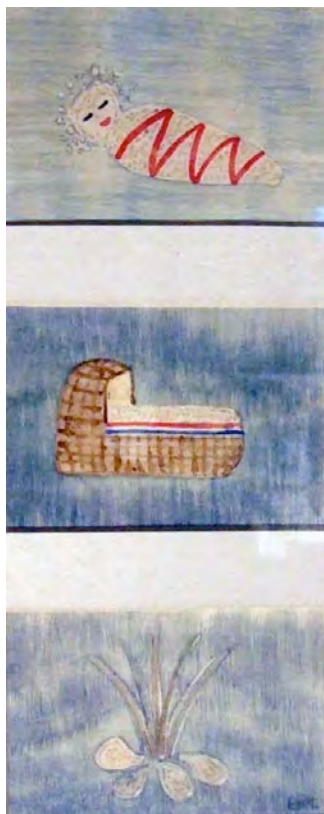


Figure 8.57 Elma McLaren, *Details of Mary Jamesone needlework panel*, 2003, coloured pencil on paper, 22 x 10 cm, Sarah Jameson

Exhibit 8.55 disregards the convention of a perfect surface and lighting in photography whilst retaining the format of traditional portraiture. I have rejected the aesthetic lighting ritual of studio



portraits where the light, instead of illuminating her face and fetishising her features, partially removes them by aiming the flash into the canvas to reveal the textured surface. There exists the possibility that the picture itself as a material object on glossy paper is as much the object of desire (as in Watson's image) as the woman who occupies its pictorial space. Marjorie's image appears to be within the support and not on the surface as with the paint in Watson's image. 'The surface and the image are isomorphic and perceptually inseparable' (Solomon-Godeau, 1997: 74), which makes the face appear rising to the surface from deep within it.

Exhibit 8.55 examines power and powerlessness and perhaps like the madwoman of nineteenth-century women writers' texts, for example, Florence Nightingale's *Cassandra* (Showalter, 1985: 234), she is the symbolic representation of my anger against the rigidities of patriarchal tradition. She encourages and supports an alternative reading of woman and thus acceptance of a spectrum of feminine selves. Marjorie is my double, the incarnation of my own anxiety and rage, an examination of the fragmentation process in a gendered identity which positively encourages the acceptance of a split self. It is through the violence of this double that 'the female author enacts her own raging desires to escape male houses and male texts' (Showalter, 1985: 4). It is the price women artists have had to pay for the exercise of their creativity. Metaphorically, this house and text is the template of the good girl that my mother worked so hard to embody. To ensure the safe navigation of the patriarchal sea I swam in, she exhorted me to follow this template, which I know now was not my mother's creation. It came from my parent's anxiety, society and culture. It was how they instructed me to be good in a man's world, channelling the voices of my father, her father and father's father. Discussion of *Marjorie's Gaze* Exhibit 8.55 provides an optimistic alternative reading to the one that the great majority of Australian women have, that is, an internalised negative sense of self-worth linked to Australia's masculine convict past (Dixon, 1999: 157). Through my analysis the female artist might just escape male texts and houses.

## 8.2 'Womanline': George

To explore gender identity as a construct I have used the family artefact Figure 8.59 which is a copy of the painting by George Jamesone Figure 8.60. I have also used other self-portraits and paintings by him referenced in 2.4 Memory cache. These helped to establish the necessary artefacts, gestures and clothing style that Jamesone wore during the Cavalier period. This style has become associated in modern times with the court fashions of the period: long flowing hair, ostrich-plumed hat, Van Dyke beard, brightly coloured silk, velvet clothing with elaborate trimming and falling lace-ruffled collar and cuff. However, 'Cavalier' was not understood at the time as primarily a term describing a style of dress but a whole political and social attitude aligned with allegiance to King Charles I. This allegiance to the monarchy enabled soldiers during war time to retreat to an infantile state and to have a father figure to blame for all the damage and chaos of war carried out in the King's name (Carlton, 1994: 52). The Cavalier dress, which invoked the protector father figure imbued with the symbols of allegiance and power to make all right, takes the commonplace

assumption of masculinity as a norm. This has often meant that male dominant representations frequently omit women as subject and reinforce the role of women as object. The Cavalier felt superior in every aspect, including the ability to 'out-roger' any political competition any day or night of the week (Carlton, 1994: 53).

Cindy Sherman, one of America's most important visual photographic artists, questions the social construction of the photographic documentary portrait. Her work asks us to question how photographs create and shape our self-image, particularly if we as women are subject to the male gaze of photographers and viewers alike. In her iconic series *History Portraits*, 1989, she questions ideas of femininity, artistic practice and the conventions and beliefs of older artists. Her *Untitled* 2003 series Figure 8.58 (Steiner, 2003: 22) examines the multiple guises assumed by women in culture, reveals the constructed and mediated roles of women, and deconstructs the myth of female identity. She makes us aware that trying to locate a fixed self is useless. By subverting the conventions of the types of photography she parodies, she presents us with images that are never what they seem to be.



Figure 8.58 Cindy Sherman, *Untitled* 2003

Sherman's approach differs to mine in that she was interested in portraying femininity in the contextualised portraits, and I am doing 'something more'. By my intricate tracing of the family lineage and hand down artefacts, the principles of assuming a disguise are common. However, I am re-clothing myself in historical fabric to examine what cultural impacts carry forward into the present, especially in gender-related issues. Sherman asks the viewer to reconsider the issue of subject and object and the ways in which representation can shape a woman's constructions of the 'self'. Sherman is still the main feature of each photograph, although she does use elaborate make-up, fake noses and breasts and thus her own self becomes invisible. I am, however, consciously aware that it is Sherman herself who is the model. It would alter my reading of the images if I thought she was the 'disempowered model by the empowered artist' (Meskimmon, 1996: 91).

Understanding Jamesone's position and adorning myself in his manner enabled me to play again and experience, as I had done in my teenage years, my gendered self as a construct. I am able to feel the power of the masculine position in politics and history and to try on the garb of importance, like trying on a dress for size. I act out the gaze of the masculine as he surveys the female as other. However, I am now able to challenge my own stereotypical understanding of gender in this work and to look to a new life no longer trapped by destiny as suggested by British filmmaker Sally Potter in the film *Orlando* (1992). As Orlando changes from male to female, she looks at the camera/viewer and says 'same person, no difference at all. Just a different sex'. The ideas dealt with by the British novelist Virginia Woolf and the film script of *Orlando* hauntingly illustrate the eternal war between the sexes. It is even more relevant to today's debates around gender as an accident and that for all of us – men and women – our sexual roles are an arbitrary and superficial thing. As Merit Oppenheim, German-born Swiss surrealist artist and photographer of the 1920s said: 'You have to take freedom, not ask for it' (Tanner, 1994: 59).

In his self-portrait, Jamesone positioned himself within the tradition and mythology of painting: 'the "artist" was an empowered white man' (Meskimmon, 1996: 15). He was a man of means, as worthy of representation as his wealthy patrons and it is to this myth that Exhibit 8.61 addresses and reframes women's position. I too, in using the dominant codes that privilege masculine viewing, have subverted them to produce alternative ways of seeing. Challenged in this work is the idea that the individual is a fully self-aware, fixed, and independent entity. However, I have added familial artefacts to the direct enquiry of who I am, as distinct from what woman I am, as may be inferred from images of Sherman's persona. We may play some roles that are contradictory and experience contradictory positions within ourselves; as an artist I am sometimes in opposition to the role I am expected to play as a woman in society (Meskimmon, 1996: 13).

My self-portrait Exhibit 8.61 destabilises gender categories and maps the site of the gendered body by transforming myself into my ancestor, a ‘real’ man. This is a fraught exercise as it is difficult to enunciate a truly different position when I am already within a patriarchal structure that marks me as different, or the other (Meskimmon, 1996: 7). Sight is privileged over the other senses and representation is linked to the power of knowledge.



Figure 8.59 John Alexander, *Portrait of George Jamesone and family* 1728, etching, 29 x 21 cm, edition 1/2, Jameson family archive



Figure 8.60 George Jamesone, *Self-portrait, with wife and child* c1635–40, oil on canvas, 80 x 66.6 cm, The Fyvie Trustees Fyvie Castle, Aberdeenshire

The power that my photograph wields is that by being a reflection (the inversion of an internal mechanical mirror of the camera), accepted is the fact that it mirrors reality, and is thus a deception in point. The absence of women from the social order, the shaping of Western knowledge as

masculine and the suppression of the feminine, are all expressed. This image, in effect, transcends time. I make explicit the plasticity of the medium of photography by standing in the reconstructed pose as George Jamesone. I have usurped his gaze and the mirror of culture that he held up to himself. I have questioned the reality of the individual artist and male ancestor as the genius or hero that history has presented. I have constructed my gender identity in and through representation from a feminist contemporary position. To see, know and represent the self within male social and discursive practices, and by transforming myself, I become one with George's image.

I question how a woman should use the mirror of culture derived from the male experience to examine her own, when taught to see her life expressed through family and bonds with others (Conway, 1999: 4). That is, am I able to hold up the mirror with the same assuredness of the masculine? De Beauvoir saw the mirror as an important metaphor for women to explore the mirror of culture and its associations with their emancipation. She identifies that a woman finds the magic of her mirror a tremendous help in her effort to project herself and attain self-identification. 'Each woman, lost in her reflection, rules over space and time, alone, supreme; she has every right to men and fortune, to fame and pleasure' (de Beauvoir, 1997: 642-3). This challenges the way in which 'woman' as a sign operates in visual culture. By reinventing the style of the fine art oil painting as a reproducible photograph, the medium robs it of its uniqueness, exclusiveness and masculine reading. It redefines concepts of gender for women and reaffirms the crucial role that visual representation offers (Meskimmon, 1996: 102). I am both the author of the self-portrait and the object; by acting in both roles simultaneously I am attempting to stage a vital and necessary binary intervention (Chadwick, 1996: 9). I overcome the difficulty the photographer might encounter to demonstrate the separation between herself and the subject of her image, being both the subject and object of her work (Bell, 2002: 24, Soutter, 2000: 9). In this portrait, I overcome those feelings of inferiority and stand as proud as George Jamesone. By usurping the male gaze and claiming the masculine position for myself, I have removed the complicity and entrapment of my feminine self. However, in doing so I confound gendered identity by masquerading as a male, and by using my camera, the subversion is complete.

In Exhibit 8.61 my gendered identity is married with the identity of my father's ancestors, the memories of whom we carried to Australia in the photographic albums. The family photographic archive, as a repository of infinitely reproducible images and combinations, has significance alongside the etching as a copy of a painting that I have reinterpreted as a photograph. American photographer Sherrie Levine's approach and appropriation of a photograph by Walker Evans, *Untitled (After Walker Evans: Negative)* 1989 (Roberts, 1997: 13) undermines the museum's value system of originality with its highly degraded and large format printing. So does my questioning of the single truth around male ancestral artefacts, self-construction and 'hierarchies of production and representation' (Chadwick, 1996: 9).



Exhibit 8.61 *George and I*, 2008, type C photograph, 101 x 82 cm, edition 1/5

Honour gained from one's lineage is something accumulated over generations, endowing its possessors with pride and potency (Carlton, 1994: 53). I present to the viewer an ambiguity, a slippage, an alternative reading in which one set of meanings is privileged and others suppressed. Gendered identity, doubly encoded as a manufactured product of culture and as spectacle, causes my perceptions of identity to slip between the categories of art/reality/gender as witnessed in my performance. I invite them to resist the classification imposed on woman by the patriarchal value

system of the institution of family and to question the reality of the gaze; to challenge the mirror and its associations for women and to consider contradictions and tensions within individuals that allow for a fluid gender identity.



## Chapter 9

### Discovery

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#### 9.1 Reconciling

Exhibit 9.62 and Exhibit 9.63 both engage with the inherited paternal artefacts and the supposed absence within the family narrative of maternal artefacts. I have used the found artefact of my mother's crimson wool to thread myself back into, as well as reconstruct, a contemporary feminine gendered identity. As a woman and the inheritor of a patriarchal familial culture I too often focus on what is there but it has been much harder to identify and interpret the importance of what is missing. My father's stories about my paternal ancestry gave me a measure of what was important in my family.



Exhibit 9.62 *Fascinating yarns, Aberdeen, 2007*, type C photograph, 101 x 96 cm, edition 1/5

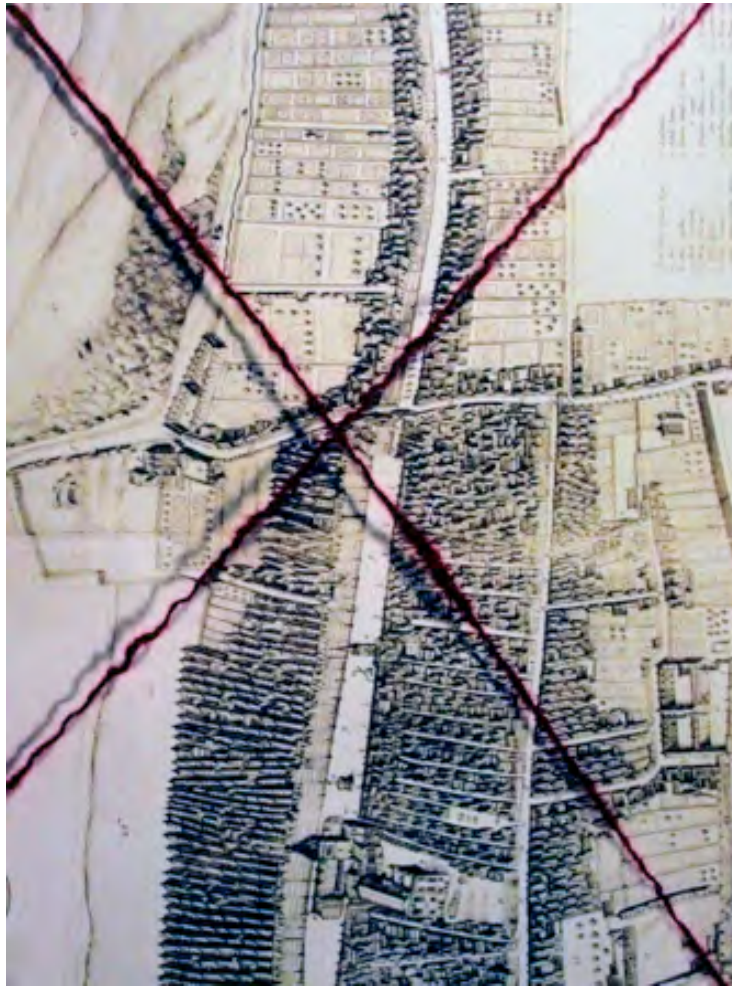


Exhibit 9.63 *Fascinating yarns, Edinburgh*, 2007, type C photograph, 101 x 82 cm, edition 1/5

This over-identification with my father is named as the 'father's daughter' complex: a daughter who embraces the masculine as a mirror of herself to the exclusion of the mother (Chodorow, 1989: 69-72, Murdock, 1990: 28). These two images reference the stories told of my paternal Scottish ancestors whose portraits I remember hanging in my grandmother's house Figure 3.10. They also address the silence that surrounded my mother's history. In this journey of discovery I have made visible the hidden as I engage and challenge the inherited masculine culture.

My images address and are relevant to the issues raised by feminism: that not only are females positioned differently in different media but that it is problematic how they also position themselves (Florence and Reynolds, 1995: ix). Positioned as I am within a white Eurocentric patriarchal culture as a migrant, I find myself in a complex and unstable position. I connect with others as they have connected with me through their stories, which validates my gender identity. Identifying the absence of maternal artefacts and its impact on my gendered identity has been a source for and subject of this research. Barthes became a significant reference with his idea of negotiating absence as a constant process of 'recuperating a sense of self' (Barthes, 2000: 119). His

exploration of the photograph of his mother in *Winter Garden* became central to my thinking about this project.

In making my images, the British visual artist Grayson Perry is influential, although there is no direct visual correlation in our working mediums. He tells his stories and discovers his internal feminine through his signature ceramics but also through the making and wearing of dresses decorated with male symbols, as in the photograph *Claire as the Mother of all Battles* 1996 Figure 9.64 (Klein, 2009: 70).



Figure 9.64 Grayson Perry, *Claire as the Mother of all Battles* 1996, photograph

He mines his childhood and his way of being in the world as a man to understand his gendered identity. His mother and stepfather were overpowering and brutal forces in his life, the opposite of his biological father. My mother's love was powerful and encompassing, a dominant force across the landscape of my own story. She worked hard to teach me how to be; however, I rejected the good girl template imposed on me so that I could navigate the treacherous waters of the patriarchal sea I swam in. Perhaps my remembering of my mother conceals a nostalgia for the powerful mother which we remember as both 'other' and 'self' (Florence and Reynolds, 1995: xx).

At the time that I explored my mother's woven artefacts, and before I unstitched the wool used in these images, I wrote in my diary:

The smell of lanolin, the wearing of wool and the touch of fleece is evocative of childhood. Lanolin was my mother's favourite healer, a balm for childhood scrapes and the wool as a staple she put her faith in at a time of increasing synthetics. I know through her example that the 'Pure Wool' label assures quality, warmth and longevity of product for the price.

To create Exhibit 9.62 and Exhibit 9.63 I unravelled my mother's knitted wool that she used for warmth and comfort and with it the sustained memories of the ambivalent relationship I had with her. I am able to unpick the seams of our relationship and with it my father's unassailable authority.

British artist and writer Valerie Walkerdine (1991: 39), in her autobiographical phototherapy work, remembers being an excessively good child and extends my understanding of the good mother and bad mother whom she says can exist within the child's fantasy. I was, as she remembers her sister, the difficult tomboy. The images address the guilt I had of thinking my mother was a 'not good enough mother' (Minsky, 1995: 103). The negative emotions engendered can result in the delusion that the mother is a perfect one and that the child has to be a good little girl. Her ideas describing the powers of the mother and the shaping of the child's subsequent emotional life influence this project. I was the bad little girl and my mother the not good enough one. My mother was never envious of me as in Walkerdine's case, but she was troubled for my happiness whilst I was busy exceeding the position that my father had mapped out for me as a woman.

The burden and guilt about my mother is far more than the good/bad mother, according to Chodorow, whose work was influenced by the feminist object-relations theorist Melanie Klein (Chodorow, 1989: 10). The good mother and bad mother can exist in the infant's fantasy as split off from each other. The phrase 'good enough mother' (Minsky 1995:103) is helpful in understanding my work. I have used the wool to bridge the gulf between my guilty memories of being the bad child and my mother not being good enough. My mother tied many things with her wool: bunches of lavender, ties for gifts and drying the herbs she grew. Without a continuous strand long enough for my purpose, I unwound an unfinished length of knitting to give me the hand woven fibre of her spinning. Like Hirsch (1997: 214), I claim for myself the familial look, in my case my mother's artefact as part of the story through which I construct myself. This inclusion is an act of adoption and is an interpretative and narrative gesture. Out of the available fragments I fabricate my own inclusion, which throws light on the autobiographical act of creation and the ambiguous relation it has to the actual referent (Hirsch, 1997: 83). Out of the fragments of my mother's art I fabricate my own narrative of gender identity and explore the pieces that make up the puzzle. These links to the past were required to establish a sense of place that could be reinterpreted in my photographic images. By visiting the maternal home and workplace of my grandparents and great-great-grandparents in Norfolk, I was able to explore my mother's ancestry, learn of the history and importance of the woollen industry for the area, and wonder at my mother's love for all things woollen.

My journey of discovery led to the maps and atlases of my great-great-grandfather Alexander Keith Johnston at the National Library of Scotland Edinburgh. Here I met John Bartholomew from the renowned cartographic family of John Bartholomew & Son Ltd who was cataloguing the extensive family archive he had donated to the library. Due to our shared history, we developed a friendship. He introduced me to the archive of copper etching plates that my great-great-grandfather would have authorised or made himself and from which the range of atlases was produced. He also directed me to the famous maps of Aberdeen and Edinburgh made by James Gordon in the 1600s, Figure 9.65 and Figure 9.66. I was fortunate to be able to introduce my English cousins to

Bartholomew on one of their family research visits to Edinburgh and they visited him again before his death in 2008.

On both of these detailed maps I was able to locate the dwellings of my ancestor George Jamesone. Map curator at the National Library of Scotland, Christopher Fleet, describes both these maps, firstly Edinburgh:

Gordon's next cartographic project took him to Edinburgh in 1646–1647, where he drafted the most detailed bird's-eye view of the town in its entire history. This became the standard map or view of Edinburgh for nearly a century, often copied and reprinted, and still popular today (Fleet, 2005: 1).

And, secondly on Aberdeen:

(Not until) 1661 that he (Gordon) received his next and final major commission: to map his hometown of Aberdeen, which describes it as it was in the 1650s. The result was 'ane meekle cairt of paper', a detailed and beautiful map of the Old and New Towns of Aberdeen (not to be superseded until the mid-18<sup>th</sup> century), along with a detailed and flattering textual description (Fleet, 2005: 1).

In both of my created photographs I have used Gordon's maps showing Jamesone's residences.





Figure 9.65 James Gordon, *Aberdeen*, c1600, 63.3 x 61.0 cm Map Library Edinburgh, copyright permission

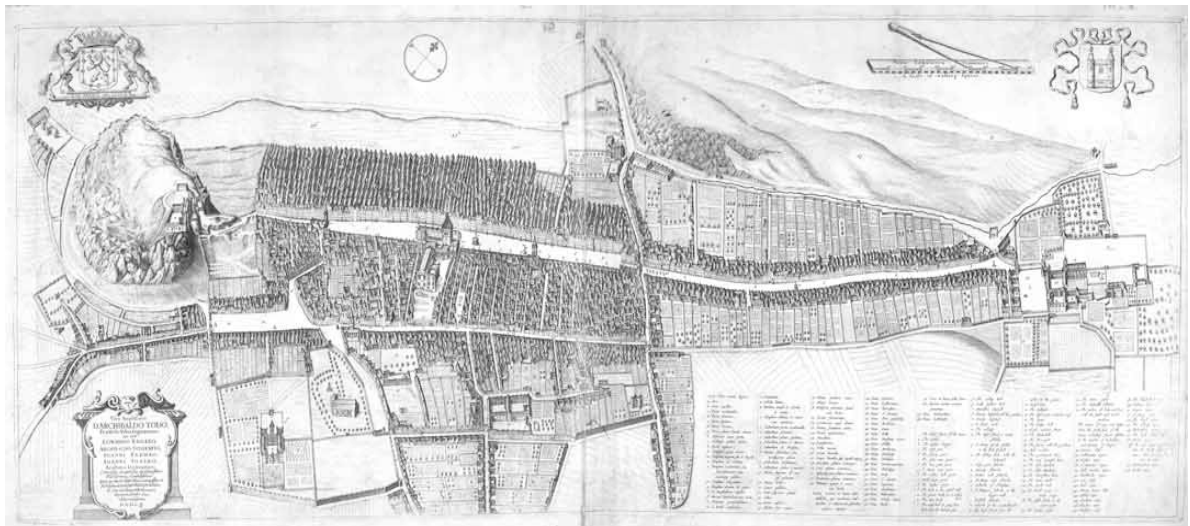


Figure 9.66 James Gordon, *Edinburgh*, c1600, 41.0 x 100.7 cm, Map Library Edinburgh, copyright permission

Taking a detailed portion that located parts of Jamesone's world, coupled with my mother's handspun and dyed Australian Merino wool, I have taken an object with a history, given it a new narrative, and in doing so, made explicit my family history of geographers and gender identity.

My mother's knitting wool acts as a mnemonic device and becomes a memorial that gives comfort in the knowledge that a loved one can still live on in the present. It also informs a new understanding of my unstable self which British artist Cornelia Parker engaged with when she responded to the artefacts at the Bronte Parsonage Museum. The artwork she made encouraged new ways of looking at the original artefacts and the overlooked objects moved from the background to the foreground and became the display of new imagery (Levy, 2006: 9). Looking to the past, I invent it again as I remember, interpret and edit as I add to the memory of the past. I find I do not have a stable relationship with my own past but am constantly revising the narrative of myself. The objects I choose to photograph facilitate this transition.

Floating above and shadowed onto the maps, Exhibit 9.62 and Exhibit 9.63, the wool bisects each and pinpoints Jamesone's residences. By collapsing the temporal and spatial gap between my paternal and maternal ancestry I have stitched my mother's presence and my gendered identity into the frame. Like Barthes (2000: 67) with the photograph of his mother before his birth, and Hirsch (1997: 6) with family portraits, I am sutured into this image. Not as in their case by the familial look, but by the act of creation and the defining of a boundary that claims my mother as a part of the story through which I construct myself. By pinning us both into the picture and exploring the mother-daughter bond, I am continuing to write my own story. Dressed as their mothers, British photographer Rosy Martin in collaboration with Jo Spence recreated scenarios or tableaux from the remembered domestic life of their childhood. In examining the mother-daughter dyad, this phototherapy work tells us that as feminists 'we are part of the "daughters' rebellion", a wish to separate ourselves from the continuum of restriction and containment that we learnt from our mother who first conditioned us to be women' (Martin, 1991: 209). When remembering my mother, I hear her speaking about her lack of self-esteem, disappointments and inadequate schooling, all problematic for a growing gender identity in a daughter. As my first role model of womanhood, she passed on the restrictions and powerlessness that she suffered in the family and society. I did not take on her position but rejected the model and thus her (Spence and Holland, 1991: 212). This work engages with this rebellion and releases the rage. I begin to acknowledge the empowering position I can now adopt.

Within the image the overlooked artefacts belonging to my mother, in this case the strands of wool and its shadows, hover above the map. It becomes the focus of attention, moving from the background to the foreground of my consciousness. The map that represents my ancestors fades into relative importance as the object of my desire and becomes the negative against which the wool is anchored in its own space. It is a metaphor for my mother as I unravel the knitting to collect a strand, so the story around the lack of maternal artefacts is undone. The use of my mother's wool



is a mnemonic approach to prevent forgetting. The object reminds and reassures me of the past whilst allowing me to map my memories onto the objects I choose (Wilson, 2004: 2). This remembering, returning to or recapturing loss, not just by memory as explored by Walkerdine but by migration, allows a quest for ways to live or imagine life beyond the mechanisms of patriarchy. In restoration of valuable missing aspects and understandings of my social and personal experience, I transcend my historical inscription as 'woman' (Florence and Reynolds, 1995: 173).

## **9.2 The healing power of the photographic and written memoir**

My father told stories about his ancestry that I use to validate and make sense of my existence in the present and it provides a truth about the past, about him and thus me. However, the bubble I lived in with my family produced a conflict with my lived feminine gender identity. As a woman, according to my father, I was not a real Jameson because my children could not inherit the family name. This sense of supposed insignificance caused me to question my validity as a human being. Exhibit 9.67 represents the clash of my feminist gendered identity and my inherited patriarchal family culture, which gave preference to the masculine. Dressed as the female artist/house painter and clad in Australian Yakka working overalls and pink gas mask, I confront the viewer accompanied by my witnessing 'real' self. With look and gesture I ask them to witness and engage with my narrative, my alter ego and the male ancestor, to listen to the story of the impact on my developing gender identity and to journey as I explore patriarchy, gender, history and memory. As a contemporary postmodernist artist I foreground a self-portrait by my ancestor, George Jamesone, considered by art historians to be the founder of the Scottish school of portraiture, or Scotland's first portrait painter in the modern sense. He absorbed the style of the Dutch painters and his work affected later generations of Scottish painters, for example, Henry Raeburn and Allan Ramsay (Macdonald, 2000: 43). Others considered he was of lesser significance (Thomson, 1974: 60). My father, to value the Jameson family name and emphasise the family's Scottish heritage, referenced this artist to whom he owes his middle name.

My gesture signifies the pose often used by Jamesone in his images and is familiar from those owned by the paternal side of the family and left behind with my uncle upon immigration. Jamesone used the hand gesture as a device in his own work, and Figure 9.68 shows him as a gentleman-artist, his profession elevated from the level of craftsmanship as he points at the portraits which directly refer to his own creativity, wealth and patronage. I use the gesture to reference Jamesone's profession as an artist. However, there is an ambiguity: will I whitewash my ancestor and obliterate him or push my way into the history books of my family's male ancestors? Figure 9.69 shows the importance Jamesone attached to his situation and selfhood from the text inscribed on the frame of his self-portrait that states 'George Jamesone by Himself', also referenced in Exhibit 6.38. He has portrayed himself in a manner similar to portraits he painted of his patrons: the merchants and academics of his hometown of Aberdeen and the nobility of the north-east (Thomson, 1974: 74).



Exhibit 9.67 *The painter's apprentice*, 2008, type C photograph, 101 x 96 cm, edition 1/5

The idea of an individual genius, the concept of authorship and expression, is a legacy of the Renaissance (D'Alleva, 2005: 135) and still does determine the worth of a work of art which is in itself a cultural construct. I am borrowing all of these gestures and codes from Jamesone as the visual presence of my inherited paternal family culture in order to analyse and visually interrogate my situation represented by Exhibit 9.67. The viewer also brings their own patterns and conventions of representation that they are familiar with, which is as important as my intentions. The gesture I have made to the gold frame and portrait pre-empts a discussion of the place of

paintings by males in the high arts versus the low arts. In the Scottish National Portrait Gallery, Edinburgh and at Duff House, Banff, where I viewed these paintings in December 2003, there were no women artists visible in this period; therefore, using binary opposites to perform visual analysis, high art/low art, art/craft, male/female, is valuable.



Figure 9.68 George Jamesone, *Self-portrait in a room hung with pictures* c1637, oil on canvas, 72.00 x 87.40 cm, Scottish National Portrait Gallery, copyright permission



Figure 9.69 George Jamesone, *George Jamesone by himself* c1637, oil on canvas, 28.90 x 23.20 cm, west wall of the dining room, Duff House, Banff, Scotland, copyright permission

The argument often used in the craft versus art debate is that the subject matter of the male painter artist within the canons of art history has been considered more worthy than the domestic craft-based or floral designs that have been employed by women painters. Women's exclusion from studying the nude form constrained women to practise exclusively in the genres of portraiture and still life, genres considered within the academic canon of art as less significant (Parker and Pollock, 1981: 35). Not considered worthy or of enough import by the family to carry the honour of being a

family heirloom, my mother's weaving, spinning and basketry were treated in a similar fashion to women's domestic craft. Even during my art training in the 1970s I was struggling with the lack of importance attached to women's art practice and, in particular, my own. However, in Exhibit 9.67 I am directly intervening in this binary opposition to claim inheritance for my mother and myself. These binary opposites are socially constructed and dependent on social and political forces and on the shifting ways of seeing and thinking. What was a good enough interpretation then is not so valid now. This correlates with the shifting, unstable fluid gender identity or selfhood that is relational and dependent on what stands between, or either side of it: in my case, the impact of the cultural aspects of the diaspora.

My photographer alter ego looks through the lens of the camera to return the viewer's gaze in the bottom right corner, no longer the observed but the observing eye. Intense cropping and the foregrounding of my self convey power by distance from the lens. I actively control the space rather than being the subject of a male gaze. Feminist film theorist and critic Laura Mulvey in an influential essay *Visual Pleasure and Narrative Cinema* (2009: 19) explored mainstream Hollywood cinema and the influences of patriarchy and the role of the spectator. Following Mulvey, I have positioned the female as active/female, not passive/female; I am making the story move forward, not as an object of desire but as a hero. Instead of being the object of the gaze, I possess and command it, and instead of my female presence interrupting the flow and being a pure spectacle, I do not suppress my gender identity in order to identify with the male as hero, Exhibit 7.47, but I stand apart and in control. I might yet whitewash the male out of history. The mask and clothing worn is representative of the female act of make-up and dressing-up and is a symbolic sign, although it does not signify the usual social formation where woman = sexuality. This mask is a passport to visibility in a male-dominated world, where the idea that gender as self, as a unified holistic self, is revealed as a myth and I begin to challenge my understanding of my cultural inheritance and gender divisions.

My gaze is not foreclosed nor my pleasure diminished. I am the creator, artist and photographer. I have disobeyed the voices of the fathers and forefathers, the template for a 'good girl' handed down by my mother's complicity to protect the daughter. I have instead freed myself with conviction and assurance. I have used the family archives and explored my subjective memory for the stories told of my ancestry and explored the myth of male hegemony. How I understand my gender identity is revealed, and the hegemonic story around my paternal artefacts has been unravelled. This helps give a framework and understanding to my contemporary feminine gendered identity.

## Chapter 10

### Weaving the ends

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#### 10.1 Tying threads

The images in this chapter were made in the formation of my art practice in response to the questions I posed to understand the multifaceted nature of gendered identity. I have used the first person narrative to explore where I am now and what I have researched. It also teases out what I can tell others about my narrative which is embodied in the images, just as others have done before me. My awareness of narrative theory has enabled me to tell my story using a critical and self-reflexive methodology. Being a citizen of two countries and having a diasporic gendered identity have affected my creative practice. I now confront my desire to recover the lost pre-immigration gender identity, face the impossibility of actually doing so, and begin the task of the construction of some new self, based on that impossibility. This journey and interrogation of my work has brought me to a new understanding of patriarchy, gendered history and my contemporary feminine gender identity. The circumstances of the stories told of my paternal ancestry have been researched, ingested and their impact felt in the present, in the newly made images. As Australian author and historian Miriam Dixon says, 'males unknowingly use history as a way of ensuring that their existence in the present is worthwhile' (Dixon, 1999: 13). After arrival in Australia, my father placed emphasis on the male ancestors. Overshadowed and effectively denied to my mother and thus myself was my mother's history. By excluding women from a communal past it has 'left them without overarching perspectives, generous and airy dwellings within which they can seek their faces in the present with surer direction' (Dixon, 1999: 14). It also robs the sons of a knowledge that can be passed on to their daughters and effectively prevents a handing down of stories associated with women's business. This new way of understanding one's ancestry is both revealing and empowering.

The creation of *Spinning the yarn* 2009 Exhibit 10.70 is a response to the conversations my father and I typically had every time I visited from the age of nineteen to the present. It reminds me of how difficult it has been to please him since he was quick to remind me that since he was head of the household, I would do as he said 'under his roof'. His 1950s position on marriage and a woman's role and aspirations for his daughters have had a profound influence on my life, and my dealings with him are complicated by feelings of adoration and rebelliousness. In this image I have interrogated my position. I have subverted the stories told of my father's ancestors and homeland, where the male was the central character. It re-positions the female so that she can be the protagonist and the storyteller; however, there are still unresolved issues in the cropping of the head, which objectifies and allows only partial agency. Thus there is a strange mix of masculine



and feminine: I have been silenced and I am with anger still. In telling my story I have examined my father's attitudes and reasoning, which can be better understood by looking at Australia's unique past, a mixture of diverse elements within a frontier-style mentality.



Exhibit 10.70 *Spinning the yarn*, 2009, type C photograph, 101 x 83 cm, edition 1/5

A male-dominated culture grew out of the bedrock of convictism and women were not valued except for the qualities they brought to service, position around family and social calendars for the family. Ideas concerning women's worth are conflated with an encompassing timorousness about outspokenness, learning and the mind which enveloped wide areas of Australian thought and caused many women to choose exile in another country.

Within Australian society there is a sensibility of machismo that I believe, when added to my father's late Edwardian upbringing, entrenched and reinforced his values. Transferred to an Australian way of life and isolated from the modernising influences of his own culture, he created a bubble with fixed cultural values. This style of machismo is found not only in Western countries but many societies across the globe, its fluctuation linked to economic forces, pushing women out of the workforce and back into the home. It is linked with a drive to exclude women on religious grounds and is a political and economic tool of suppression of the other of difference, whether of race, sex, class or gender. Men are conned into 'believing theirs is the only way of being men, they also con women into believing theirs is the authentic way of being *people*, and that consequently women should not be female human beings, but *feminine* human beings. That involves "servicing" the needs of real people; macho males in the economy, the polity and the home' (Dixson, 1999: 15). These prevailing negative attitudes were internalised by the great majority of women and continue to this day. Exhibit 10.70, told in my voice, is one of resistance to those attitudes and an attempt to change the story. However, this constant resistance has its price, as I have come to understand, and I go on to continue my story after this image with more self-knowledge and awareness.

In this image I am not servicing the needs of others nor acting in a 'feminine' manner conventionally believed to be appropriate for a woman. I sit in the foreground of an Australian rural setting, a position of power suggested by the elevated position I adopt on a Massey Ferguson tractor. For my own purposes I have appropriated the tractor, which has common use, as a metaphor for all that is masculine, self-sufficient and sustainable in Australia. Wearing the iconic Australian Blundstone boots, a symbol of rugged independence, I am alert and cognisant of the ambivalent attitude I hold regarding my adopted country. The wooden-handled claw hammer represents the woodwork I insisted on making in my father's garage and is homage to the woodworking implements that belonged to my grandfather, which my father sold. My father helped me to use his woodworking tools on various projects using recycled timber from fruit boxes and the packing crates that once contained the family's belongings from Britain. I wear my father's highland dress of Gunn tartan, which includes the sporran, clan belt buckle, kilt pin, flashes and the Sgian Dubh tucked into my hose. The phallic angle of the hammer's hard handle contrasts with the soft dark cavern at the apex of my thighs and references that traditionally Scotsmen did not wear underclothing. On my left wrist is a plaited hair bangle attached to a ring, the provenance and reason for its appearance discussed in Exhibit 8.55.

I am appropriating this masculine dress code and machinery to both comment on and empower myself by spinning a different yarn to the one I was told, and that I told to myself during my upbringing. This Australian masculine attitude that I adopt can be found in the nation's past history, 'unusually steeped in misogyny, which has bequeathed Australians some especially narrow styles of man-woman relations, with nuances specific to Australia' (Dixson, 1999: 13). By looking at the



dress and pose I adopt, and by interrogating the historical influences in my history, I arrive at the position that overall it could not have been much different. I can understand and therefore change the present. This benefits the artist to whom a new understanding about her own practice can be both revealing and empowering. This new way of understanding the relationship between historical and family artefacts, memory, migration and self-formation, allows for its dissemination as new knowledge.



Exhibit 10.71 *Tales of the maternal*, 2009, type C photograph, 101 x 83 cm, edition 1/5

Exhibit 10.71 takes the idea of a masculine response to my dilemma and gives it a female slant and contrasts with the tractor-based Exhibit 10.70. Referenced is the dislocation seen in Exhibit 6.38 but here telling a different story. I stand fore-grounded in an Australian bush setting typical of

that experienced during my upbringing in the coastal and hinterland areas of Sydney. The blue haze on the horizon is indicative of eucalypts, which shimmered in the heat in the Blue Mountains area. From my elevated position the bush drops away to cleared pastureland. Dressed in my father's kilt I stand in a relaxed yet alert posture with crossed arms. The wattle is a symbol of all that my adoptive country stands for and I am offering it in a gesture of friendship. One species, *Acacia pycnantha*, is the national floral emblem of Australia and featured on the coat-of-arms. The hair bangle on my left wrist is a replica of the plaited hair attached to a ring discussed in the image Exhibit 8.52 where it honours the females in my paternal ancestry and stands for the feminine and forgotten arts of my mother's weaving and spinning. The Sgian Dubh, although sheathed, is held at the ready. In both images, gender identity is fore-grounded from different gender perspectives. The specificity of identity is removed, which provides a gendered focus for the artefacts held in a way that focuses their role as signifiers.

## 10.2 Multiplicity of footholds

Throughout this project I have been interrogating family stories and artefacts as tools to explore subjective memory and to examine the significance they hold in the construction of a feminine identity. I have created images that reflect the experience of emigration and examine the influences of patriarchy, gender, history, place, memory, grief and loss. I now come to Exhibit 10.72 and Exhibit 10.74, which are my final works in the time frame of this research project. Through intense heuristic ethnographic narrative enquiry I have arrived at a position of clarity. My focus has shifted. By telling my narrative of resettlement trauma and exploring the fractures to my gendered identity through the family stories of the past, I now arrive at an examination of contemporary gender identity. How can my image and artefact-making aid in developing ideas of gendered identity for others living in a multicultural community?

I have situated myself beyond me to encompass other migrant women with whom I share my suburban neighbourhood, Dandenong. Living here was made possible by the inheritance received from my mother's cousin, Arline Leek, referenced at the beginning of this project. Economics dictated an outer area of Melbourne. Not perceived as a migrant myself, estate agents advised against such an investment due to its housing commission status and high migrant population. Here I have come to feel at home as I once did renting in the cosmopolitan inner city amid Vietnamese residents and now know I am a migrant.

Exhibit 10.72 articulates the tenuous connection to place that by choice or destiny these women, including myself, live by. My own newly acquired status, as a migrant, was helpful in enabling my neighbours to feel comfortable enough to openly discuss their experiences. Interpreted was our perceived similarity and increased ability to understand each other's stories which I had not understood before. Migrants occupy the abstruse spaces found on borders as identified in Exhibit 10.72. These are ambivalent spaces filled with belonging and longing to belong, at times violent

and definitely dynamic. The ambivalence on the part of 'mainstream' Australia to these groups negotiating a space is seen in both the attraction to and rejection of them. We are situated on the edge of the iconic badlands, living in a marked-off zone on the wrong side of the train tracks. Graffiti, a signifier of all that is violent and disruptive surrounds us; however, the large depth of field offers unlimited horizons. Change and movement can still arise. United as a group of women in the present, uprootedness is ameliorated, coherence and meaning found, which offsets any feelings of dispossession.

As an Australian woman positioned within a Western patriarchal culture, and as a migrant, I find myself in a complex and unstable position. My situation has sensitised me to other migrants' stories and because of my understanding of my position I can create a space where migrants who might be reluctant to reveal their story can do so since our life experiences run a parallel edge (Madison, 2009:19). Changing rooms and the unease created is supplanted by a feeling of difference. I find a loose fellowship with other migrants and by sharing my story with them I find coherence and meaning that offsets the feelings of uprootedness. I also find my values better reflected in foreign cultures and languages, rather than in the Australia informed by the early settlement of the country, where Indigenous people were, and still are, being discounted. The changes wrought by migration can upset the balance between the inner and outer world of the migrant and can thus constitute a threat to personal self (Weber, 2000: 7, Weber, 2001: 112-114). This can lead to differing levels of grief and loss. However, in my connection with others, as they have connected with me through their stories, this sense of loss and grief is tempered, which in turn acts to validate my sense of contemporary gender identity.

I suggest that the experience of assimilation is an unattainable process. Bhabha's theories of migrancy and diaspora have been useful in understanding the figure of the migrant who is 'never fully contained in any of the pre-existing structures or narratives of belonging and strangeness, of familiar and unfamiliar' (Byrne, 2009: 20). Whilst in this state of unbelonging we are also actively transforming and redefining how forms of belonging and culture are located. In telling the narrative of my loss of homeland I can now understand others' loss. This understanding I describe as the completion of generational healing (Madison, 2009: 71). I have re-entered the events of my family's journey, my parent's immigration and its effect and entered my own third space where I can heal the disjunctions and fissures that erupted because of that event. There is a cultural melancholia in my images that is not necessarily a debilitating affliction, but a position from which new identities and identifications can emerge (Hall, 2000: 21-33).





Exhibit 10.72 *Neighbours in a strange land*, 2010, type C photograph, 42 x 29 cm, edition 1/5

Imants Tillers tells his narrative as a second-generation migrant in his fourth work of the *Diaspora* series *Farewell to reason*, 1996 Figure 10.73 (Tillers, 1996: 55). Here he comments on his shifting self, integrated with where he might now find himself situated as he explores issues of cross-cultural interest. Composed of his signature prepared canvas boards he uses oil, oil stick and synthetic polymer paint, and in keeping with my observation on the aesthetics of diasporic art, it is dynamic and riotous. An image of an Indigenous man dominates the work, a symbol for this indigenous nation and their struggle for identity, which acknowledges and recognises their displacement as the traditional owners of the land. There are also symbols relating to death and

burial rituals from different cultures, Tiller's Latvian poetry and words, landscape and nature, all incorporated as metaphors for the regeneration and growth of hope in a changing world.



Figure 10.73 Imants Tillers, *Farewell to Reason* 1996, oil on canvas, 304.8 x 914.4 cm

Exhibit 10.74 focuses on issues specific to my developing ideas of a contemporary sense of gendered identity, which is directly related to a colonial past and centred on aspects of Aboriginal and Australian history, in particular my nation's relation with place and belonging. The fight for the oppressed colonial past of imperialism in Australia is intimately linked to the struggle over what kind of future is possible. Thus I have situated the location of this image at the contested zone of the invasion site of the beach. Australian artists prior to the 1890s viewed the country within the narrative of diggers, the bush ballad or myth of the interior. Since then this has been replaced by the beach and lifesavers, which has positioned the shoreline as a frontline in cultural discourse.



Exhibit 10.74 *Whitefella sit listen*, 2010, type C photograph, 29 x 42 cm, edition 1/5

However, this was seen through European eyes and the beach was celebrated as a supposedly democratic or neutral zone (Featherstone, 2000). Charles Meere, in his painting *Australian Beach Pattern*, 1940 and the photographs by Max Dupain *The Sunbather*, 1937 and *Form at Bondi*, 1939 are a case in point. Both show an essentialist or absolutist viewpoint of who owns the beach, a nationalist narrative where the male dominates and the female hesitates but both occupy the space in a monumental manner. The beach has also recently been the site as a contested space during the 2005 Cronulla riots, in Cronulla, New South Wales. A group of male Anglo surf lifesavers clashed with Lebanese Australians and both physically claimed the beach at Cronulla as their own. This escalated into violent retaliation riots in other suburbs during the month of December. Whether it was racial or criminal in intent, it still shows that the foreshore is an area where contestation and multiculturalism are still played out.

In contrast, in Exhibit 10.74 I sit in easy camaraderie with my Indigenous 'sister' girlfriend and children. Together we form a close bond of mutual trust and respect. She guides and fosters me in knowledge and understanding of her culture without taking offence at my whitefella ignorance. I sit, listen and *hear* her stories of the misjudgment, mistreatment and the ongoing struggle for autonomy of her people and her connection to country. In her company I come to see the world differently. As she teaches her children to be good Australian citizens of the future I come to examine the idea that globalisation as a result of mass global shifts in population, connected to hybridity, is a concept that begins at home. Globalisation, mobility of populations and simultaneous global contact cannot heal the fractures. The notion of the 'stranger' within myself: the foreigner, outsider, or alien, in a country and society not my own, once interrogated and examined begins to fade. I face my fractured reality and I am able to look into two worlds at once. I begin to embrace my hybrid self and accept my differences whilst now addressing concerns beyond my diaspora migrant status.

In Exhibit 10.74 I put into the picture the bodies expelled by Dupain and Meere. The question I come to is *how does this help women here?* I was displaced; why would I then displace others? I know what it feels like; can I possibly know how Indigenous Australians feel? There is a literal presence of gender identity. It is composed, communicative and interested and left behind is the past; the present entered into. The women are comfortable in their environment; there is not a sense of resignation but with wide-open spaces, a sense of possibility and renewal. It shows the meeting of Indigenous Australians and the migrant, as a circle of communication, dance, play and music. Offered is a space for active participation and safety within a large horizon of possibility. Place is anchored by the many hands ghosting over the frontal plane of the image, and 'home' now becomes a place wherever we wander as a social group. The gesture of the hand to possibilities, uncertainties, anger and invitation seen in the previous exhibits now becomes a stable and open-palmed gesture of place and harmony. There is a disavowal of fixed perspectives even though the



conventions of landscape painting and photography are used. Unlike the art history of many outback images that offers only a singular viewing, there is a middle distance in the sea image.

Zahalka confronts Meere's and Dupain's 'Ayransed racial aesthetic' (Perera, 2006: 40) by photographing migrant families and working class bodies against painted beach backdrops. In *The Bathers*, 1989, *The Sunbather #2*, 1989 and *The Migrant Women from Bondi, Playground of the Pacific*, 1989 Figure 10.75 she creates a multicultural reading of the coastal edge.



Figure 10.75 Anne Zahalka, *The Migrant Women from Bondi, Playground of the Pacific* 1989

The beach is now no longer a democratic neutral space but a contested one, an area of surveillance of high scrutiny where bodies are not neutral but compete for attention (Featherstone, 2000). Adding another recent dimension to her images, the Australian shoreline since the Tampa incident of 2001 has been reconfigured as the frontline against the incursion of asylum seekers and refugees.

With hope and brightness I look towards an 'ethics of respect for the irreconcilable' (Huddart, 2006: 87). How could I tolerate a foreigner if I did not know that I was a stranger to myself? The stereotype of the alien foreigner once recognised means there can be no returning to assimilation in this culture. If we are all foreigners, we cannot assign foreignness to other groups and then dictate their actions or identities; the stereotype is therefore simultaneously recognition and a disavowal of difference. Mary Modeen, artist/printmaker and academic, an American immigrant to Scotland, explores memory, place, past and present and addresses the position of the other within. She suggests that a nation which embraces diversity is the only answer to the multicultural question 'to honour and articulate the differences is the only possibility for a harmonious existence' (Modeen, 2007: 12). Likewise, I suggest that the work of an artist is to help us to see from multiple perspectives, to articulate the oppositional views that are inherent in a multicultural society and to express it in art so that the viewer can engage with ideas of embracing diversity.



## 10.3 Conclusion

### Significance

I began this project *Fractured Portraits* with an exploration of the major research question: how does an artist's work reveal the cultural aspects of diaspora in terms of a developing sense of gendered identity? In particular, the influences of patriarchy, gender, history, place, memory, grief and loss. Throughout this exegesis I have argued for the cultural significance of family artefacts and archives and shown how these objects, when dispersed or displaced by immigration, take on a greater significance and meaning in the construction and identification of gender identity. I have attempted this by using my own visual storytelling voice, which underpins and interrogates the family's photographic archives and artefacts. I have explored the profound sense of disconnection or un-homeliness arising from my own experience as a migrant as I engaged and projected an image of who I thought myself to be. The created photographic images made are in response to these ideas.

In my introduction I prefaced my enterprise with respectful reference to several theoretical mentors including Hammerton and Thomson, Riessman, Bell, Moustakas and Flood. All of these academic writers, through their research, have contributed to the form my storytelling voice takes, which recounts my narrative. Here I would argue my investigation helps me make sense of my experience of the world around me, my place in it, and affords a ways to share with others. Post-war British migrants were silenced by the Australian government's assumption that emigration was like changing rooms, and historians have neglected to tell their stories. Hammerton and Thomson's study gave me permission to tell mine. Discussion of the heuristic approach of Moustakas and Flood allows my experience as the researcher to become the main focus of the research. I propose that narrative inquiry and narrative telling are essential for my existence and, I suggest, crucial in the construction of a sense of reality, in my case the reality of my gendered identity. Since I have the opportunity to narratively reframe my understanding, what arises from that is the transformative effect of the inquiry on my own knowledge.

The research of gendered identity has allowed self-search, self-dialogue and self-discovery all told in my natural language and voice and is created through my individual experience and judgment. In my introduction I outlined the gender theories of Chodorow and Murdock. As I told my narrative, reframed my experience and gave myself empowerment and control over meaning, and in particular, control over my father's meaning about my life, these two writers with their provocative thoughts have contributed to the form my analysis has taken. I had previously entrapped myself in endlessly disparaging and debilitating accounts of who and how I was, repeated with silently persistent negative self-talk. The very act of telling not just the 'what' or 'how' or 'to whom' or for 'what purpose' as discussed in 1.1, but in the very act of telling, the speaking itself is what seems

to matter. In becoming a little more articulate about some aspects of myself, I articulate myself, and I gain some authority that was not there before.

It is not surprising that my father decided to leave his homeland and become a self-elected émigré when early influences in life coupled with the fear of the Cold War are accounted for. With the very real threat of another war chasing us to the furthestmost corner of the globe, my parents abandoned one lifestyle in the hope of sustaining a better one in a more favourable climate on the other side of the world as far away from trouble as possible. My family's middle-class attitudes made for a migration experience that was significantly different from that of working-class families. We arrived with more luggage and 'baggage', more family artefacts, a good job which did not involve re-training, and more desire to assimilate. A stark contrast to those who arrived to hostel accommodation and skills that were not as easily translated to the Australian vernacular. Salman Rushdie sums up for me the understanding I have arrived at that:

We are other than what we would have been if we had not crossed the oceans, if our mothers and fathers had not crossed the skies in search of work and dignity and a better life for their children. We have been made again: but I say that we shall also be the ones to remake this society, to shape it from the bottom to top (Rushdie, 2006: 414).

As an involuntary child migrant living in an English/Scottish bubble, the cultural artefacts and archives became the objects that surrounded and cocooned us in the new environment. My father told the stories of my past and my mother's stories were overshadowed and unheard. I struggled to find my way through the confusions and mazes of the everyday world in a new environment. The use of an ethnographic visual inquiry has allowed me to consider fundamental questions in relation to my identity as a woman living in suburban Australia. What is it that makes me who I am, and where do I position myself in relation to my origins? By entering into a close and prolonged reflection on and interrogation of my own everyday life I can more deeply understand my beliefs, motivations and behaviours. In exploring memory and artefacts, in the telling of my story visually, I can unpick and scrutinise and more explicitly understand the formation of gendered identity. The ethnographic self-examination of the past has created a framework for the currency of new work into the future. On a personal level, this framework reveals fractures in the past and allows for potential healing into the future.

One of the strongest claims for the psychological functions of narrative is that it has a primary role in the construction and maintenance of self-identity. I am then the assembled stories that I tell about myself, and the stories that are told about me by others. But I also have the power to renegotiate my identity by altering these stories. I need to do this to be open to different points of view, whether in the language I use day to day, or in listening to others or dealing with and negotiating conflicts or trying to make sense of cultural differences. There is never the need then to

insist that just one personal story, one point of view, one memory is truer than another. My art and personal narrative should not be judged by how well it imitates the real world but can be judged by its authenticity to how I experience that world.

Throughout this project I have shown that a multiplicity of footholds can be achieved by an immigrant who has experienced the fracture of migration and been uprooted by changing countries. By a thorough examination of artefacts, gender, history, place, memory, grief and loss I have found a precarious foothold, coupled as it is with an awareness of human insecurity, but one that articulates a sense of place and belonging. Hidden are the pain of living abroad and the impossibility of return, conflated with the immensely positive aspects of my present situation. The concept of the 'foreigner' within me, the one I am always in dialogue with about the nature of my reality is explored. Understanding the notion of strangeness within my self, my deep sense of being, as distinct from outside appearances of my conscious idea of feminine gender identity is examined using paternal and maternal artefacts. Following on from Chodorow (1989: 45-65), who has given me insight into the effect of the non-acknowledgement of maternal artefacts through the lens of patriarchy, by occupying the place of difference in my work, I as the foreigner have challenged both the identity of the family and that of my own. By exploring myself as other, one who does not belong to the group, I also explore the situation of other foreigners.

## **Implications**

This project benefits the artist to whom a new understanding about their own practice can be both revealing and empowering. This new way of understanding the relationship between historical/family artefacts, memory, migration and self-formation allows for its dissemination as new knowledge. As a diasporic artist I am 'constantly producing and reproducing myself anew, through transformation and difference' (Hall, 2000: 31). To work through anxieties and alienations is fertile ground for an artist, no matter how incomplete the discoveries. My investigation suggests to me that the constructed photographs are not imprisoning answers but the response to the research questions, which explore my gendered identity as a narrative. The images deconstruct, reconstruct and reveal the importance and hierarchy of family artefacts linked with homeland and memory in an investigation of gendered identity.

For the researcher who examines memory and tells her narrative by examining family artefacts, there is no outside position available. I can fashion accommodation but not escape. The specific way of being in the world is the outcome of my individual choice, which is perhaps beyond objective understanding. I do not define my practice in terms of an overarching multiculturalism nor in terms of an essentialist viewpoint but instead operate across cultures. My image stories, placed in the world of the exhibition space either real or virtual, elicit conversation on others' experiences of being a migrant.

Because I am publicly exhibiting photographs, my lived public and private life will act as a sociological document that offers viewers the opportunity to reflect on their own circumstances; considered are issues of selfhood and the effect of place and memory on the multiplicity of selves. Acting as a grounding device, the exhibited work will provide an emotional safety net that validates the memories I have of living with trauma. A sense of gendered identity established from a multiplicity of identities leads to recuperation and healing for me and hopefully for the reader of the imagery. As they witness my struggle, the viewer can arrive at an understanding of the significance of the event and a relationship forms between the viewer, the artist, the viewer and their own life. Given is the opportunity to reflect on their life's memories, and a chance for insight that leads to healing can occur. Memory, triggered by using mnemonic devices such as the family artefact, gives voice to all my senses. My narrative is illuminated and I too pause to reflect in the making of my imagery that becomes a cyclic flow followed by new work. To share my knowledge with others, the viewer engages with my work and thus participates in my creative synthesis. This can awaken their tacit knowledge, not controllable by me the artist, because of the way it accesses the collective unconscious of identity.

## **Appendix**

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**Durable Record (see attachment)**

**Dorothy Helen Jameson family tree (see attachment)**

**George Jamesone family tree (see attachment)**

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Exhibit 3.14  
Crimson thread

**ALEXANDER KEITH JOHNSTON 1804-1871**

- ✓ ❖ National Library of Scotland Edinburgh George IV Bridge tel: 0131 226 4531  
Accession 5811 sighted and copy of list have readers ticket  
Extensive Johnston family archive
- ✓ ❖ City of Edinburgh library opposite  
Very interesting wall map
- ✓ ❖ National Library of Scotland - Map library, 33 Salisbury Place tel: 0131 459 4531,  
Margaret Wilkes *retired Mr Todd, Philip, Peter*
- ✓ Extensive collection of maps and atlases by W&AK Johnston (list available)
- ✓ ❖ Free Church of Scotland, 15 North Bank Street  
Disruption Meeting at Tanfield Hall, 23 May 1843 - very large canvas by David Octavius Hill - William and Alexander Keith Johnston both depicted
- ✓ ❖ Royal Society of Edinburgh, George Street *look at shop now converted*
- ❖ Proceedings: election Vol 2 1844-50, obituary Vol 7 1869-72 (copies available)
- ❖ Reference: Dictionary of National Biography (copies available)
- ❖ W&AK Johnston's premises  
✓ 6 Hill Square (1825); 160 High St (1826); 107 George St (1835); 16 South St Andrew Street; 4 St Andrew Square (1837, now demolished); Edina Works, Edina Place (1879, off Easter road and recently converted to apartments) *ordered photo P38*
- ❖ AK Johnston's family residences  
10 Duncan St; 7 South Charlotte St; 20 Great Stuart St; 8 Lauriston Lane (1844);  
March Hall, Newington (1854, now a nursing home); 17 Grosvenor St; 16 Grosvenor Crescent (1869/70); grave in Grange Cemetery, Beaufort Road ✓

**Information by**

Ian Jameson 10 November 2003

Sarah Jameson January 2004

Marchhall House Edinburgh *see P11*  
} Marchhall Cresc + *ordered photo 9/2*



b 12.12.03.jpg





WALKED FOR 1 HOUR TO CALTON HILL

**Admission**

FINALLY MADE IT TO THE NATIONAL LIBRARY. ONLY TAKEN ME 8 DAYS TO GET MY ACT TOGETHER. THE WALKING TAKES A LOT OF TIME, IT DOESN'T HAVE TO BUT IT DOES.

LOOKED ACC 5811 ON AK JOHNSTON.

The Library is open to those requiring access to material not readily available elsewhere. We seek to make the collections accessible to as many people as possible.

However, for reasons of security, conservation, and pressure on our services, admission is not guaranteed.



LOOKED ACC 5811 VOL 39 A NOTEBOOK CONTAINING NOTES ON SOLUTIONS IN ENGRAVING PROCESSES

WE FOUND A SOLUTION FOR COPPER PLATES

AS MANY PEOPLE AS POSSIBLE

Looking at a notebook containing notes on solutions in engraving  
NOTEBOOK CONTAINING NOTES ON SOLUTIONS IN ENGRAVING  
Cleaning Solution for Copper Plates

- removes tarnish and old ink
- 2oz cyanide potass
- 2oz soda Carb Pure
- 1 quart Boiling Water
- Clean with whiting and tarnish brush
- Use when cold

OWNED BY  
ROBERT FARMER  
7 Milne Square  
1874 or  
1875

Developer

- Photo Litho
- Photo 2 Grams
- Acetic Acid 2 Grams
- Spirit 1 Gram
- Water 12 oz

- Wood required for 1 - 30" Globe Stand
- Legs 30" x 3 x 3"
- Stretchers 36" x 2 1/2 x 2 1/2"

Underwoods Ruling Ink  
The Patent Ink and Stationary Co  
King's Head Court, Shoe Lane  
London



Globes

- 2 Coats Varnish, then rubbed down with pumice dust
- White Shellac and Methy Spirits
- White Gum Polish

White Varnish

- 9 Galls Spirit
- 13 1/2 lb gum elixir
- 31 1/2 lb gum Juniper

Making 13 Calls




These recipes give a first hand account and thought processes of how to do the maps. Rather than look at finished product and admire, I am looking at the process. I am looking at the process of art making. The process intrigues me not always the finished product. What is behind the product? How did it arrive. How was it made? Behind the alchemy what were the raw materials. Before the combustion, fusion, synchronicity, what was the beginning.

How CAN RECIPES EXPLORE MY SELF IDENTITY?  
I am not wanting to know the full exterior, but what made it  
UP, WHAT WERE THE CONTRIBUTING FACTORS? beneath the skin  
BENEATH THE ATLAS  
behind the phot

BOOKS FASCINATE ME  
SO MANY HANDS THAT HAVE HANDLED THE COVERS

AN INK STAIN A DIRECT BLOT OF THE HAND. A MAP

A PSYCHOLOGICAL TIME PIECE ACCIDENT OR INTENTION?

 brown ink stain

DAY 47

WEDNESDAY 9TH FEBRUARY

~~WENT TO BED AT 1.0AM LAST NIGHT AND DIDN'T SUFFER FOR IT. HEARD  
ALARM GO OFF AT 7.30 BUT TURNED OVER AND WOKE AT 8.45. I CANT  
GET UP BEFORE 9.0. DON'T KNOW WHY THAT IS. DECIDED NOT TO  
WALK BUT WENT STRAIGHT INTO SHOWER NO EXERCISES AND WAS OUT  
THE DOOR AT 10.30. EMAIL AT LIBRARY TILL 12.00 THEN FAXED  
GLASGOW FOR THE BOOK ON JOHNSTON. INTO NAT LIBRARY AT 1.0.  
I am always quantifying, judging, adding up, justifying my time.  
I SHOULD HAVE BEEN AN ACCOUNTANT OF TIME. SAW A GRAFFITI ON  
ONE OF THE CLOSES. THE HANDS OF THE CLOCK READ NOW NOW NOW,  
NOW IS THE TIME~~

~~WITH NO STRESS OF A DAY JOB TEACHING I MUST BE ABLE TO HAVE A  
REALLY PRODUCTIVE DAY. ENOUGH TIME TO EXERCISE, GET RID OF  
STRESS, LOOK AFTER MY BACK. ENOUGH TIME TO EAT IN DIGNITY,  
NOT EATING ON THE WAY TO THE STATION AND DRINKING MY TEA ON  
THE TUBE.~~

~~I WALK EVERYWHERE I AM THAT CLOSE TO EVERYTHING.  
TIME TO STUDY AND MAKE ART. NO OTHER RESPONSIBILITIES. NO  
FRIENDS TO RING UP OR SEE. NO PARENT TO VISIT OR BE VISITED  
BY. I PUT IN 3 1/2 HOURS OF STUDY ON JOHNSTON.~~

I READ AK JOHNSTON'S NOTES ON CARTOGRAPHY. ACC 5811 VOL 16  
ordered a photocopy. talks about the nature of mark making  
IN THE ART OF MAP MAKING. QUOTES HISTORY AND ANTECEDENTS.  
VOL 3 AN ALBUM OF FAMILY PHOTOS. MID 1800'S. FANTASTIC IMAGES.  
WERE THEY DAGUERROTYPES? ONE WAS A TINY GLASS PLATE. IMAGES  
OF JOHNSTON SENIOR AND HIS 11 KIDS. ALL QUITE SUCCESSFUL.  
ARCHIBALD A SURGEON WHO DIED AND WAS BURIED IN LISBON. HIS  
BROTHER SIR WILLIAM TRAVELLED BY ARDOUS ROUTES TO REACH LISBON  
AND GATHER HIS PAPERS AND ERECT A HEADSTONE CARVED BY A LOCAL  
STONE MASON. HE TALKS OF THE SQUALIDNESS OF THE STREETS AND  
THE SHUT UP OF RESIDENCES COME NIGHTFALL. LOTS OF MAUNDING  
MURDERERS TO TAKE YOUR LIFE. PHOTOOS OF AK JOHNSTON AND HIS  
SIBLINGS.

MY GREAT GREAT GRANDFATHER AND HIS KIDS AND HIS HOUSES AND HIS  
PRINTING HOUSES AND HIS SON WHO DIED IN AFRICA. PHOTOS OF HIS  
DAUGHTER MARIANNE ALEXA JOHNSTON.

HER KIDS WERE MARGARET, JEANNIE GRAY, JOHN WILSON MY GRANDFATHER  
MARIAM BLANCA, ISABELLA KEITH AND ALEXANDER KEITH 6 KIDS. I  
FOUND THE WEDDING NOTICE CLIPPING OF GRANDMA DOROTHY PAPE TO  
JOHN WILSON. SHE HAD WRITTEN IN SOME OF THE STUFF. JEANNIE  
GRAY GAVE ME HER ROCKING CHAIR. HER NAME WAS IN THE BOOK..  
ALSO AUNT BLANCA THAT DAD TALKS OF. I HAVE FOUND A TINY REFERENCE  
WRITTEN BY VARIOUS FAMILY MEMBERS AND IT SURPRISES AND ELATES  
ME. THAT HERE IN AN EDINBURGH LIBRARY I FIND SOME FAMILY.  
MOVE ON FROM AK JOHNSTON. I KNOW A LITTLE OF HIS SIBLINGS AND  
MOTHER AND FATHER. I KNOW A LITTLE OF HIS CHILDREN. ONE OF  
WHOM MARRIED

IDENTITY. WHO DO I WANT TO KNOW ABOUT NOW. HOW COME WE HAD  
THE JAMESONE PAINTINGS?

AK Johnston's notes on Cartography 1862 excellent comments on  
lines, shading, cross hatching, the physical of the map plus  
and overview of map history

ORDERED photocopies of 10 pages Vol 16 pages 1-10. Notes on  
Cartography

ordered AK Johnston diary of 52 sheets. Includes grandfather  
wedding notice to Dorothy Pape and various signatures



DAY 48

THURSDAY 10TH FEBRUARY 2005 1

NO WALK I MEAN BUSINESS TODAY

Bought a new retractable pencil and extra lead  
and a set of sharpening my 2B drawing pencils  
with blunt sharpeners. The dilemma should I afford  
the expense or not. I have never owned one. I have  
preferred wooden. Why should I Gladly well start now?  
\$1.64 was the cheapest model. I am now the proud  
owner of intentional lead!!

I love it as I am handed the volumes from ACC 5911  
in the North Reading Room. I never know if it will be  
big or small. Usually old - sometimes the spines  
falling apart. Usually leather bound. All from  
1840s. Amazing I am allowed to view them.  
I love being here!!

Today a large volume & 2 small ones

Astronomical Atlas 26

### TOTAL ECLIPSE OF THE SUN

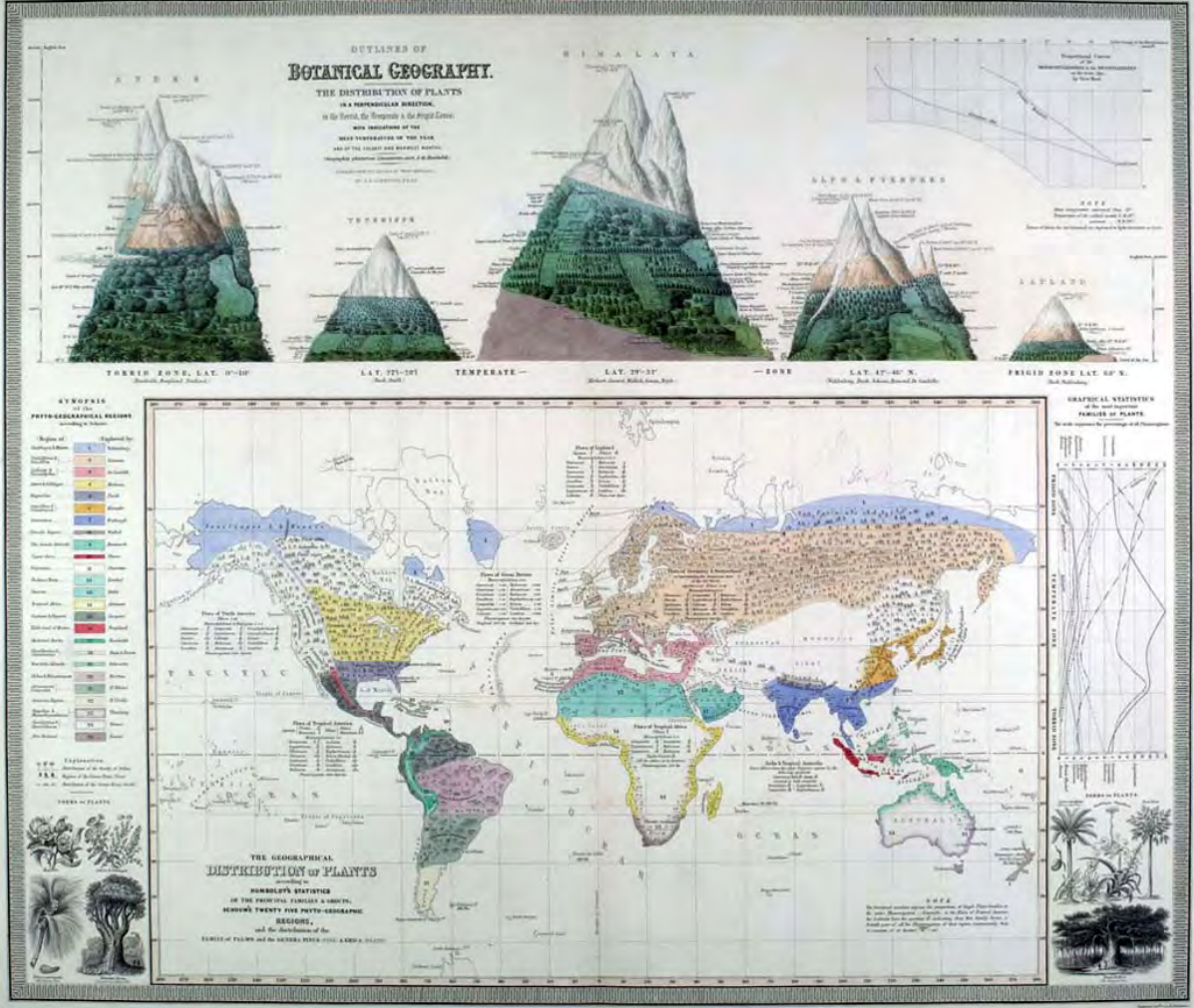
The Moon in conjunction and nearer  
to the Earth than her Mean Distance

### SUN

Dear Sir  
believe me yours  
ever faithfully

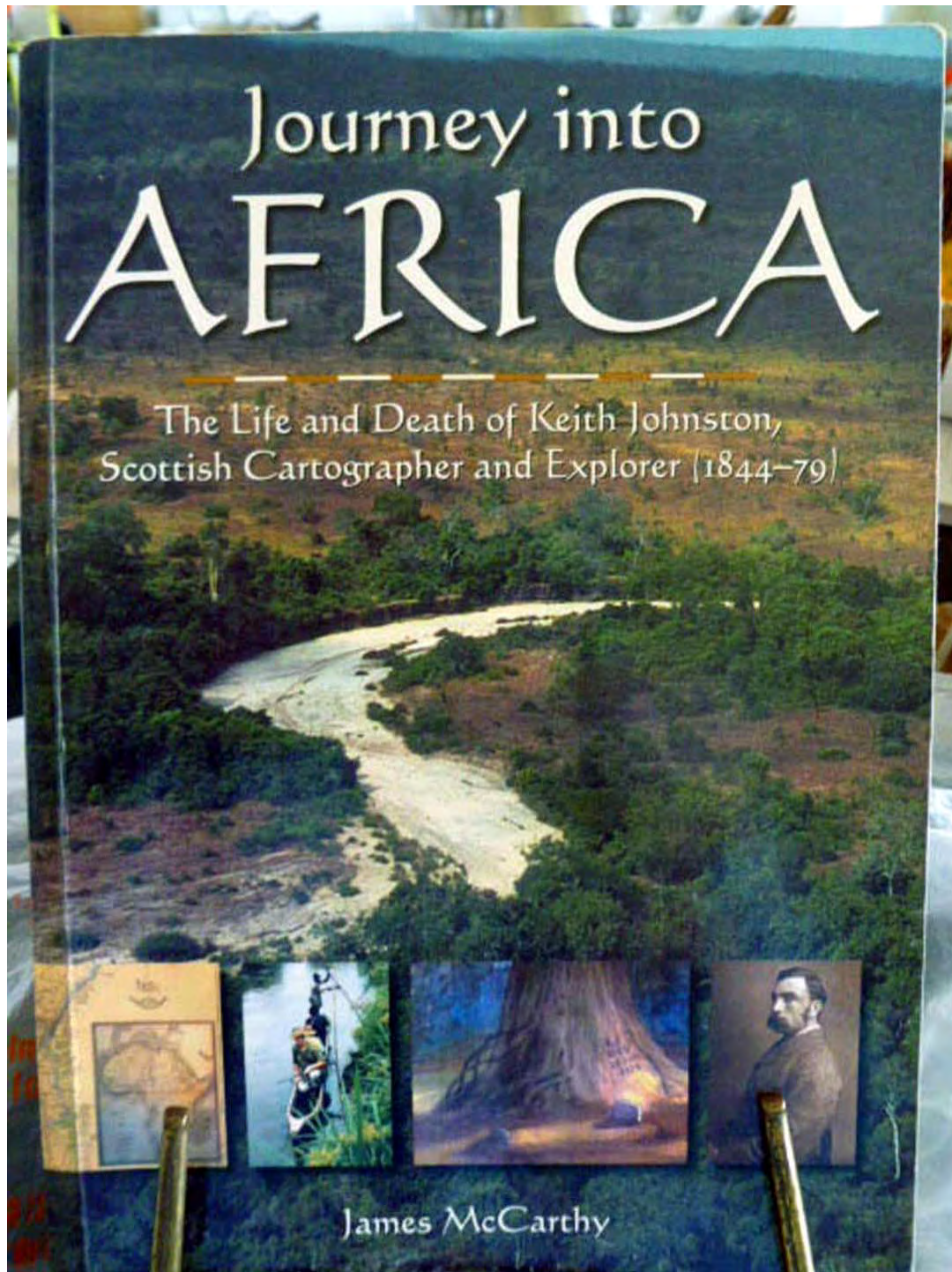
DROP IN AND DRAW SESSIONS AT THE MODERN ART GALLERY

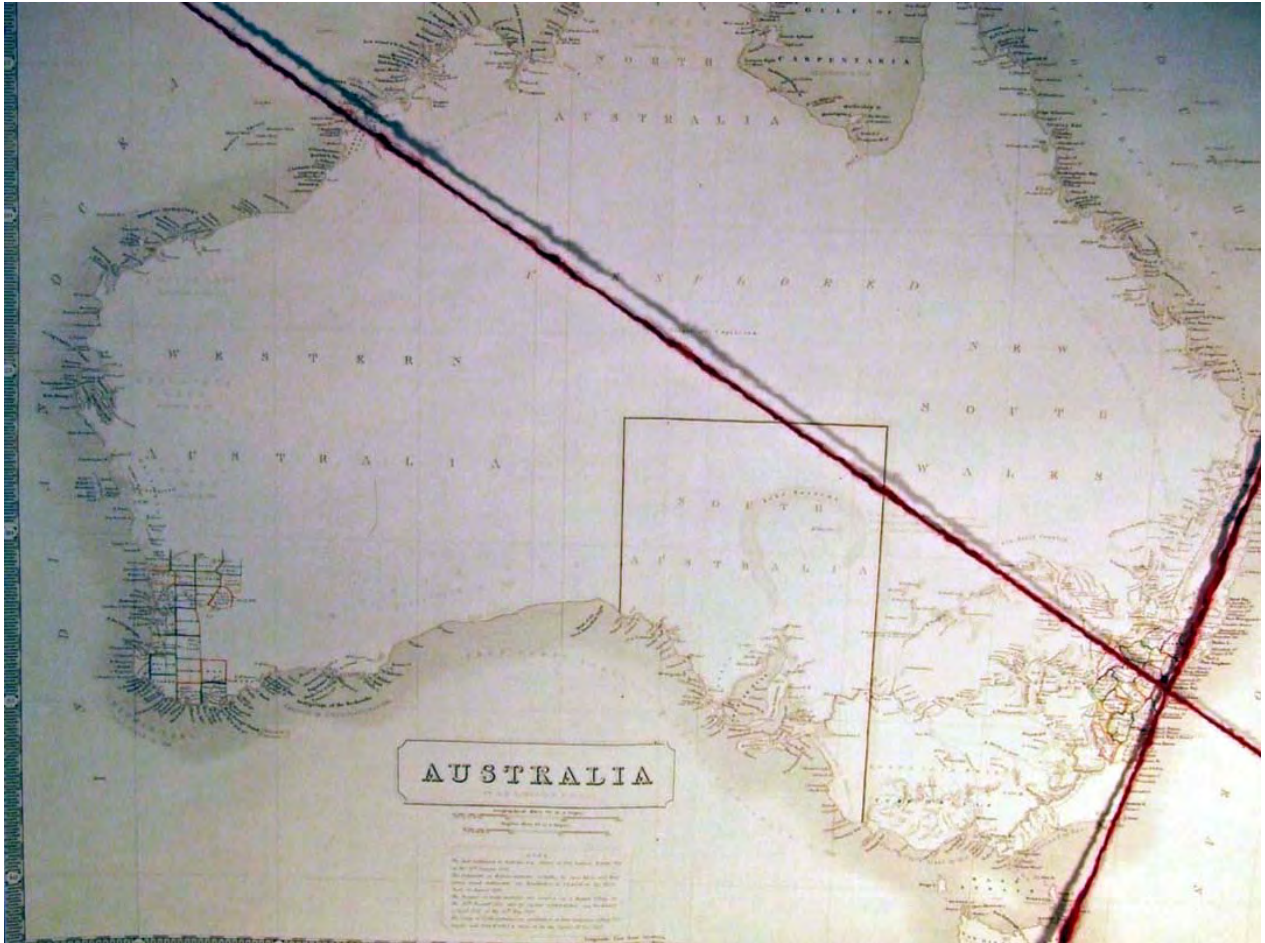
Free drawing Modern art Gallery  
Caught free bus and met Sheila, Joy's friend. Great time with  
landscape and pastels. She invited me to sat night concert at  
St. Cecelia's. David Shearer led the session. Has work at the  
Compass Bar opp the Leith police station in Queen Charlotte  
ST.



h 18.02.05.jpg







j 2007.jpg





k 2007.jpg



I 2007.jpg





Ex 3.14 Crimson thread, 2008.jpg

Exhibit 4.15  
Weaving threads

Municipal Ward of	Parliamentary Borough of	Town of	Village or Hamlet, &c., of	Local Board, or (Improvement Commissioners-District) of	Ecclesiastical Dis	When	
	East Norfolk		Cawston		Ingham	1. Deaf-an 2. Blind 3. Imbecil 4. Lunatic	
NAME and Surname of each Person	RELATION to Head of Family	CON-DITION	AGE of		Rank, Profession, or OCCUPATION	WHERE BORN	
			Male	Female			
Elizabeth Blyth	Son		10		Scholar	Cawston	Norfolk
James Do	Son		8		Do	Do	Do
Mary Do	Son		4		Do	Do	Do
James Do	Son		2		Do	Do	Do
Elizabeth Giff	Head	Wid	56		Medicinesman	Wymondham	Do
James Do	Son	Wid	14		Sign-man	Cawston	Do
Richard Gorman	Head	Mar	50		Rad-catcher	Do	Do
Elizabeth Do	Wife	Mar	53		Do	Blickling	Do
William Do	Son	Wid	14		Do	Cawston	Do
James Garton	Head	Wid	28		Amusement	Do	Do
John Do	Son	Wid	6		Ag Lab	Do	Do
John Giff	Head	Mar	45		Rad-catcher	Wymondham	Do
James Do	Wife	Mar	45		Dress-maker	Bury	Do
James Do	Son	Wid	16		Do	Wymondham	Do
Edward Do	Son		12		Scholar	Do	Do
David Do	Son		10		Do	Do	Do
Robert Corner	Head	Mar	50		Ag Lab	Cawston	Do
James Do	Wife	Mar	41		Do	Fakenham	Do
John Do	Son	Wid	25		Do	Cawston	Do
Robert Muntz	Head	Mar	50		Blacksmith	Wymondham	Do
Mary A Do	Wife	Mar	45		Do	Fakenham	Do
Robert Do	Son		10		Scholar	Wymondham	Do
James Giff	Head	Mar	47		Ag Lab	Wymondham	Do
Margaret Do	Wife	Mar	46		Do	Wymondham	Do
Total of Males and Females..			12	12			

2/4/1871





b 25.02.05.jpg



c 2005.jpg





d 2006.jpg





e 04.07.06.jpg



f 2006.jpg





g 14.01.07.jpg





h 2009.jpg





i 2010.jpg



Ex 4.15 Weaving threads, 2010.jpg



## Exhibit 4.17 Flux



a 04.02.05.jpg



b 06.02.05.jpg





c 12.03.05.jpg



d 13.03.05.jpg





e 14.03.05.jpg



f 15.03.05.jpg

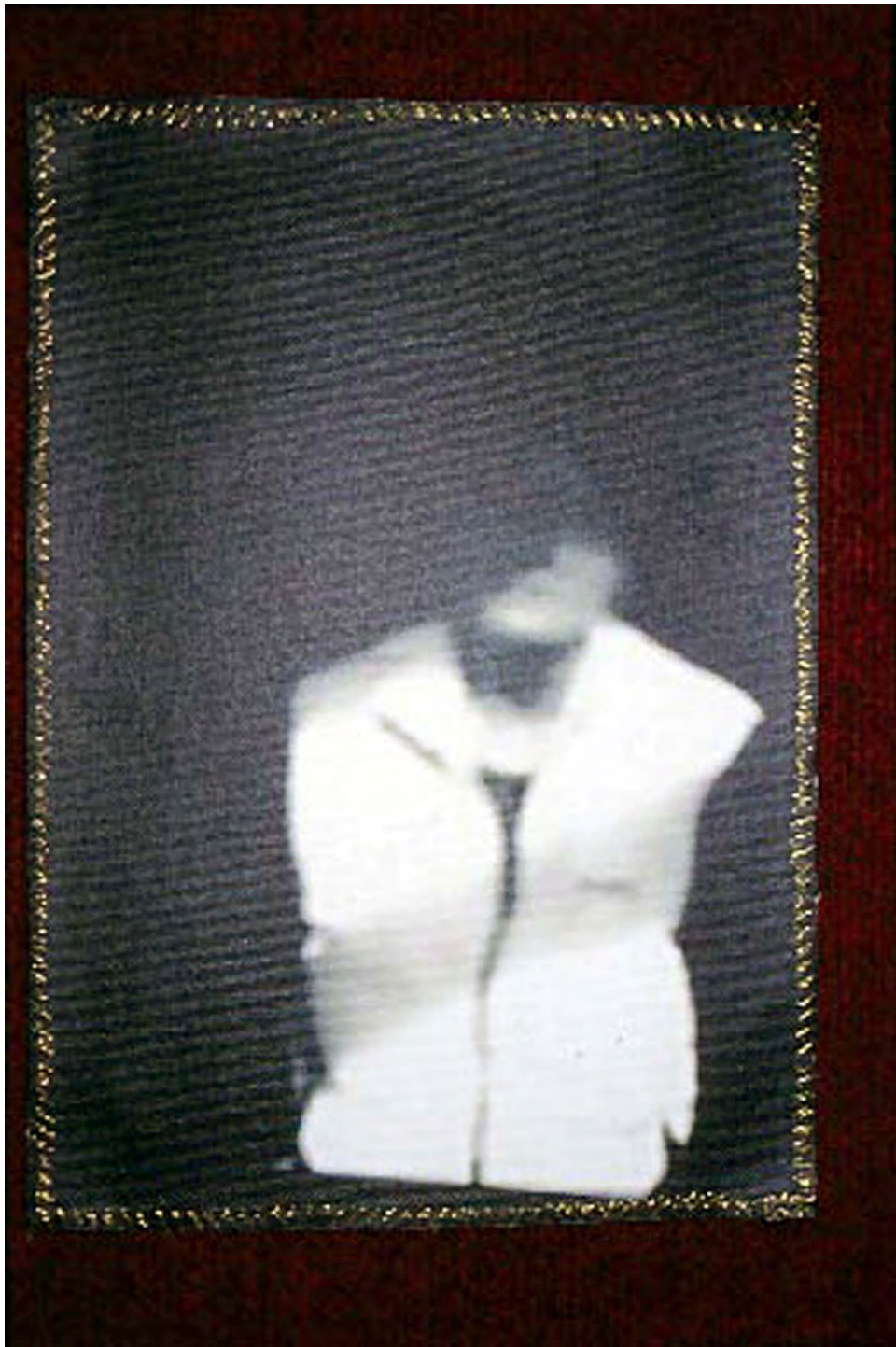


g 06.04.05.jpg



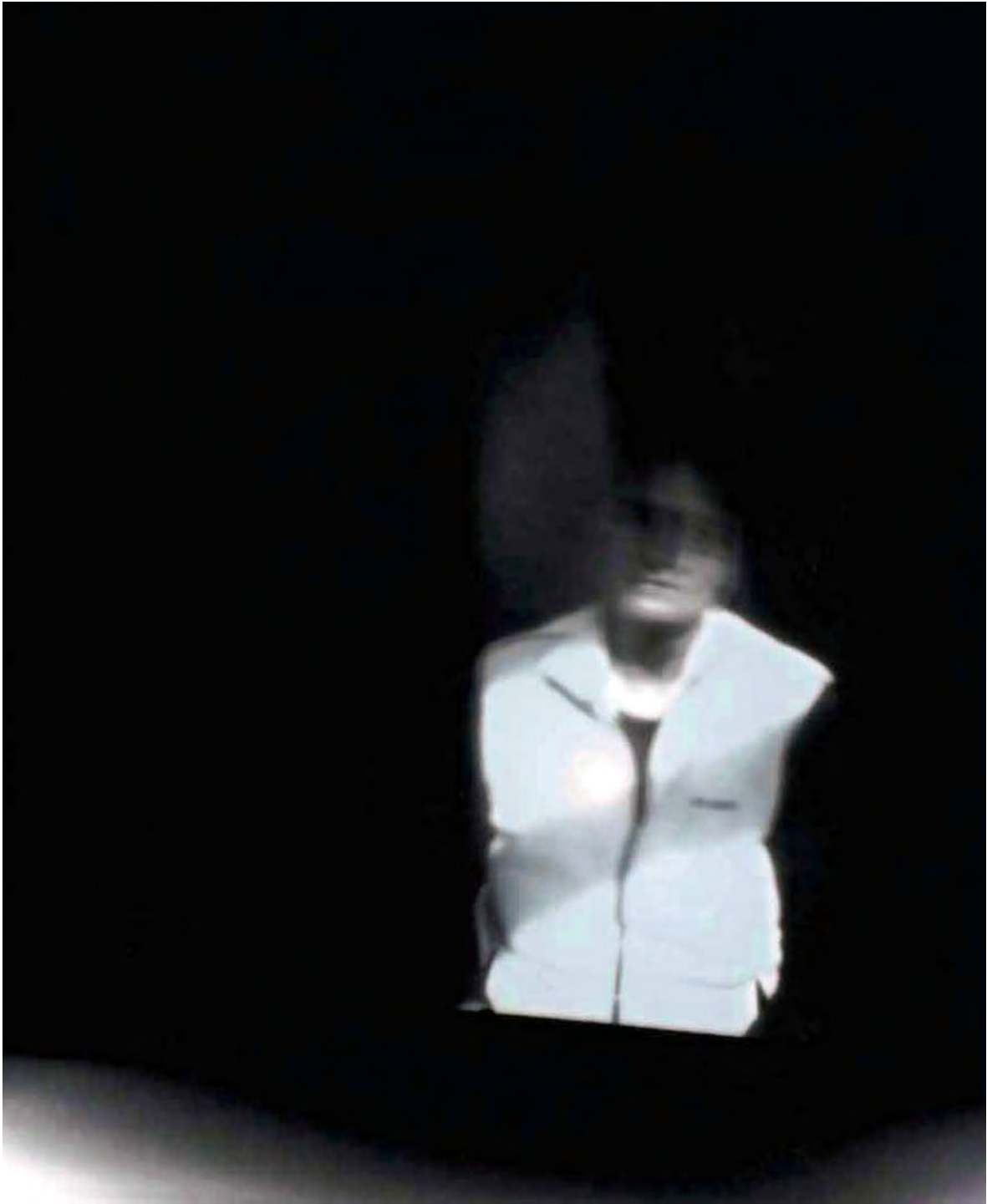
h 10.12.05.jpg





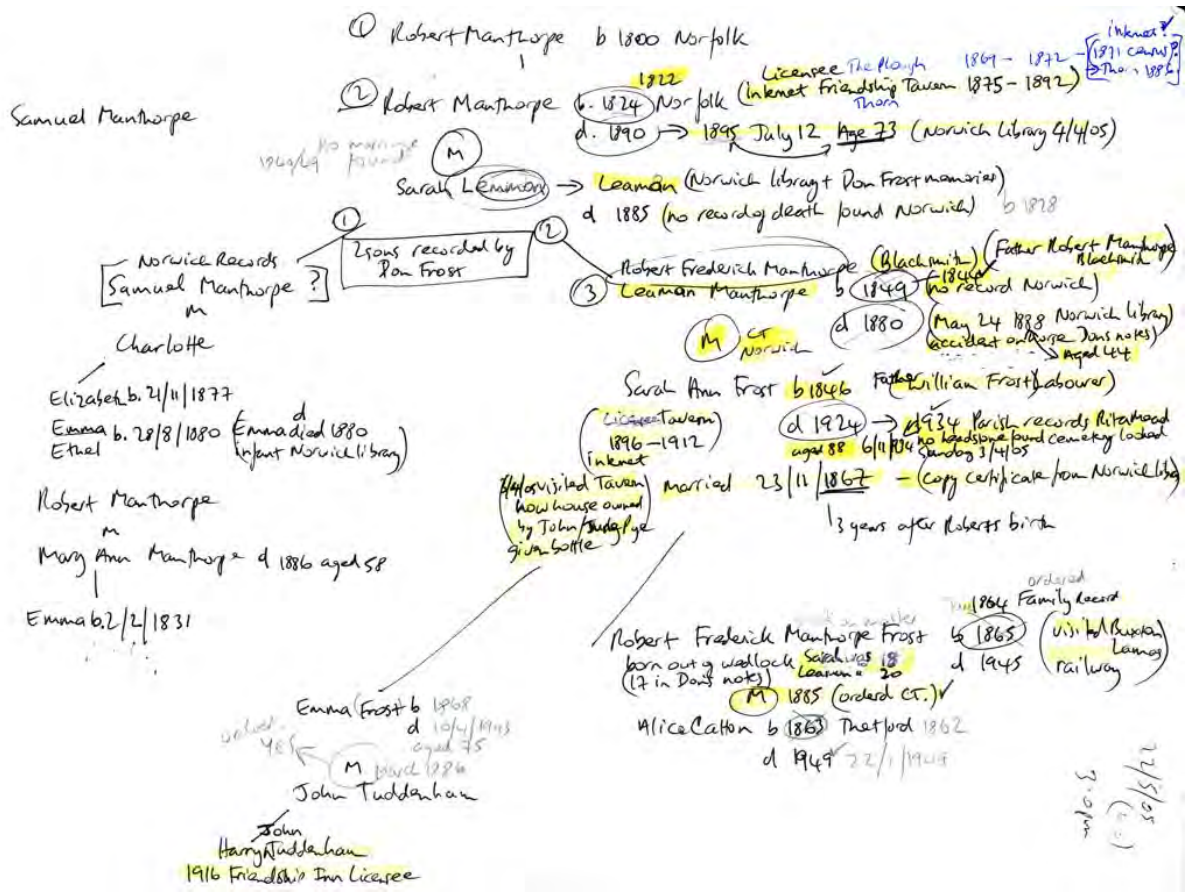
i 15.12.05.jpg





Ex 4.18 Flux, 2004.jpg

Exhibit 4.19  
Deep listening



a 22.03.05.jpg

# NORFOLK PUBLIC HOUSES



## FRIENDSHIP CAWSTON [index](#)

- [NORFOLK](#)
- [NORWICH](#)
- [Gt YARMOUTH](#)
- [KINGS LYNN](#)
- [MYSTERY](#)
- [PUBLICATIONS](#)
- [ACKNOWLEDGEMENTS](#)
- [LINKS](#)
- [HOME](#)

EASTGATE SOUTH ERPINGHAM HUNDRED FULL LICENCE **CLOSED by 1967**

SOUTH ERPINGHAM LICENCE REGISTER PS 2/5/1 (3rd Feb 1925 to 3rd Feb 1942)	
BULLARDS	Leased from Representatives of Samuel Truman Lake of Oulton
TRUNCH	Leased from Representatives of Samuel Truman Lake of Oulton - after 1935, by 1942
BULLARDS	Leased?

Licenses:

Mrs SARAH ANN MANTHORPE	1896 - 1912
H.J TUDDENHAM	1916
NOAH BETTS	1922
ROBERT JAMES VOUT	1925 - 1929
THOMAS GANDY	12.02.1929
GEORGE WILLIAM EGMORE	07.03.1933

Appears to be the same house as the **SHIP**

Dick advises that at the last evening of trading the beer supply ran out unexpectedly early. It became necessary to drink the stocks of Queen Anne whisky. This is thought to explain how the old tyre, that had surrounded the dart board, found its way onto the fire. Late in the night saw the exit of the last of the customers - all with blackened faces.

PEASEGOOD c1962

*Handwritten notes:*  
 maybe...  
 Road 213...  
 03/04/05

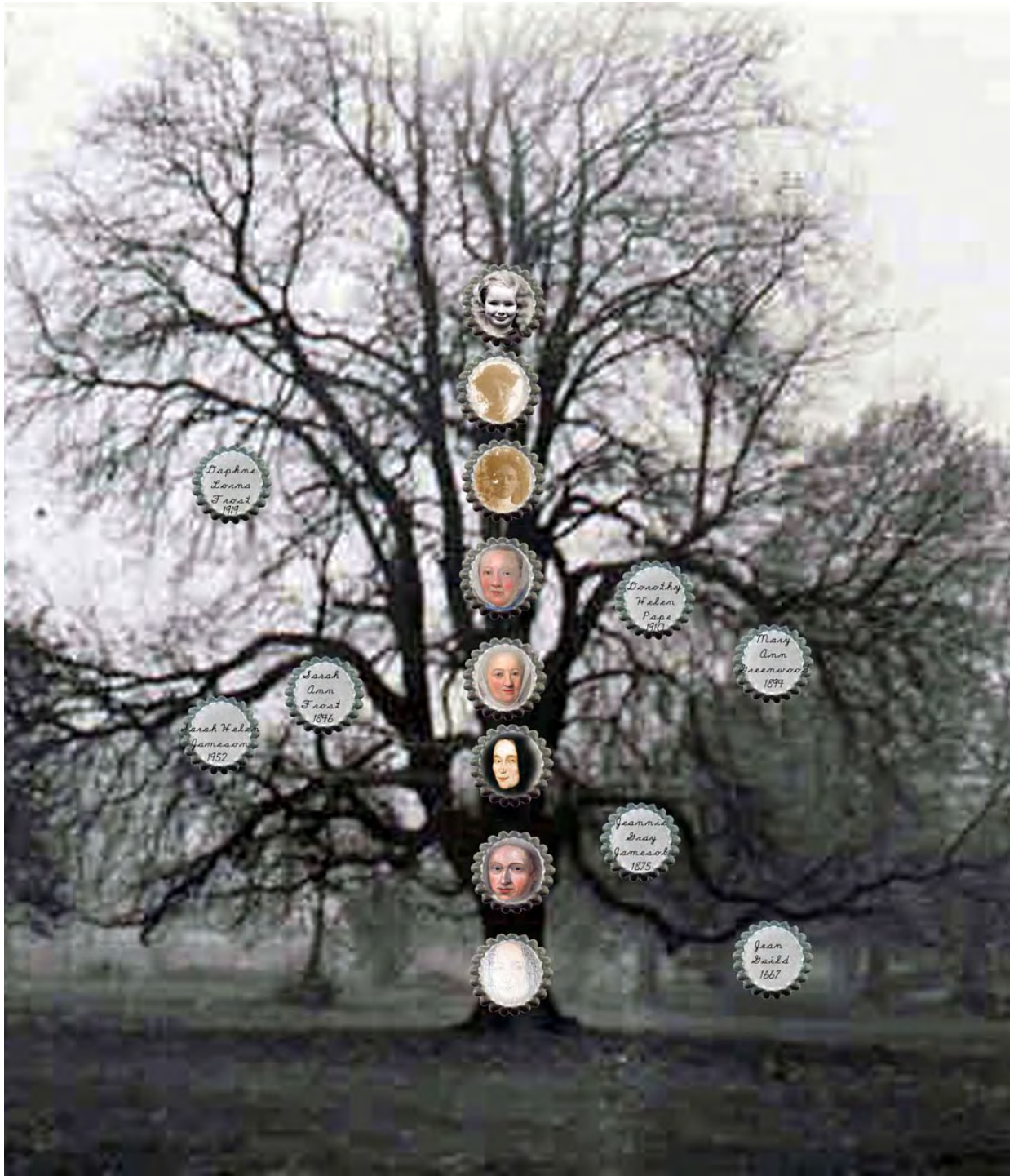


c 2006.jpg



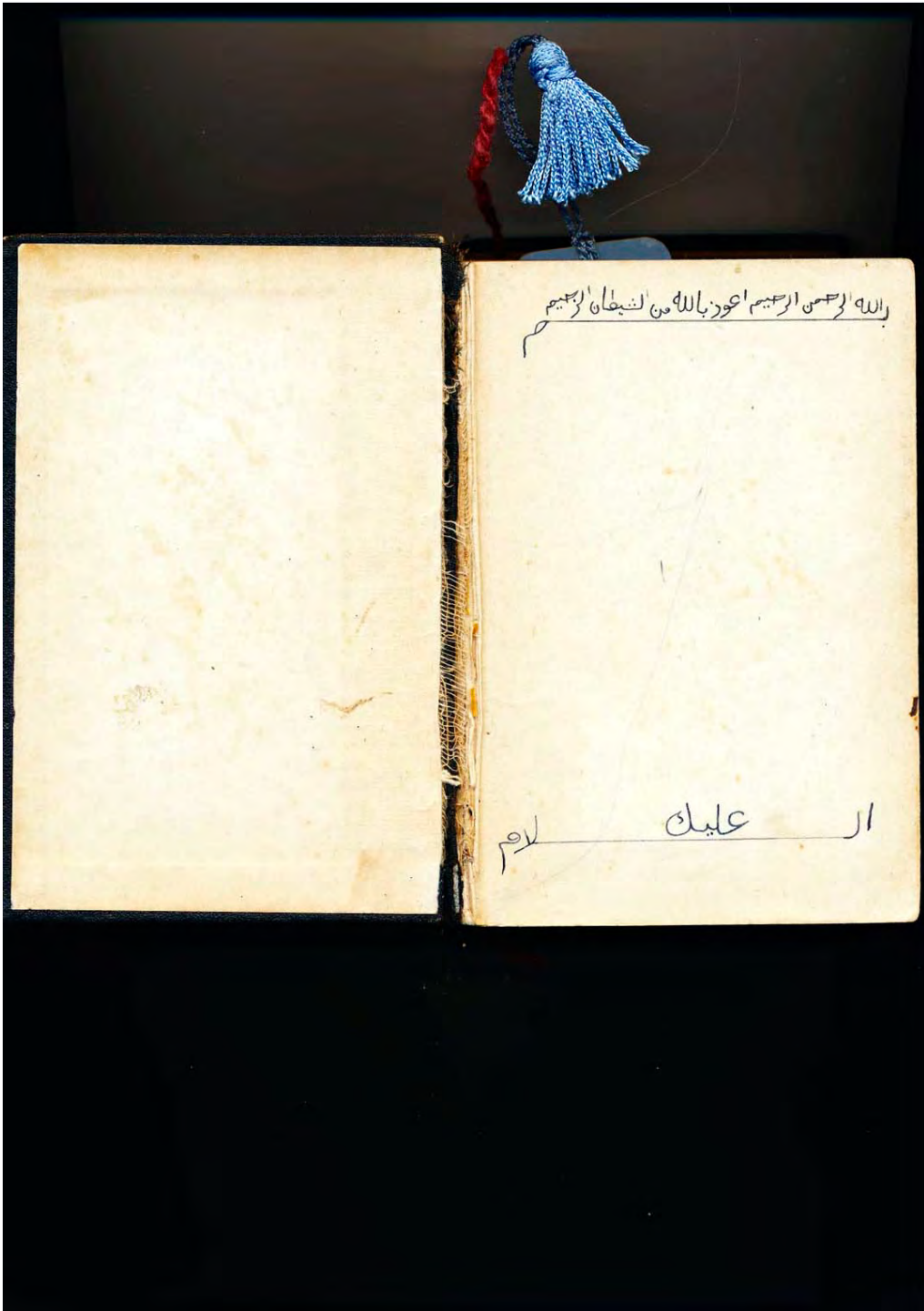


d.jpg



e 2008.jpg





f.jpg



g.jpg

M<sup>r</sup>. Daphne Jameson  
With every good wish  
on her Confirmation  
H. W Thomas

S. Holy Trinity  
Tunbridge Wells  
25. 6. 43







Ex 4.19 Deep listening, 2010.jpg

Exhibit 4.21  
Sutures of femininity



Tuesday 18th January

DAY 25

complaints complaints all I do is complain to Sarah. She hasn't done enough work. she hasn't done enough work. she is always adding up how many days this, how much money on that, but she hasn't seen any galleries except Whitechapel and she has not stepped inside a library and it is day 24. She is a very naughty little girl. I will scold her roundly. She fritters her time away day dreaming. She washes and shops for food and bits of pieces like scissors, bluetack, highlighters, paper, thread and says she can't work until she has it. Any energy is spent answering email. 2 hours in 1 week on the internet. 4 days teaching. 4 days in bed with this flu. a day visiting Carshalton. I don't know where all her time goes. She shops for the week and is all organised with food on hand. Fruit and orange juice and soy milk and horlicks, cuppa soups, soy linseed bread, rubber gloves to wash up with. She is very organised. She prepares her classes well on the day. She has only visited her cousins twice and not seen Ian or Jan. She has made and sewn 5 journal entries. She washes her clothes and uses the internet whilst they dry. She does not spend all day reading the newspaper. She has been doing her back exercises every morning and was doing yoga for 10 minutes until she got the flu. She has refused teaching work for the next 3 days to get her voice back which has disappeared because of all the talking last week to the primary children.

WHERE DOES ALL HER TIME GO TO, WHERE DOES ALL HER TIME GO TO, WHERE DOES ALL HER TIME GO TO, WHERE DOES ALL HER TIME GO TO

I have just climbed 4 flights of stairs with a new cuppa to keep me going as I write. this cold is killing me. 9 days now of underperformance. How I need my body to get this brain around. How I need myself to be well. I guess that is why I complain so much about Sarah. It is her body that when it is sick I can't stand waiting for. Everything takes twice as long and she is so grumpy and weak.

The sky is blue, the wind a little, the sun shining to the east of my window. I think I face SW which is good as the sun is so low on the horizon that it is in your eyes all day. The bare branched trees outside my window wobble and sway, their point curved twiggy arms reaching out. I am at eye level with the branches. I look across the park to the other 5 storey apartments. The hum of Kings X is muted. Sometimes the wind brings the chimes of the clock tower.

My Mum is all around me.

My Mum is English. Jamie my grandmother was English. My granddad was Scottish.

This time to reflect and feel is so important and essential to creating. Today all my juices went into educating Grade 3. I feel in the am. that I can retain my consciousness, clarity and energy. But by the afternoon it is all gone replaced by a headache. I can't maintain an art practice whilst doing another job. It is impossible. It is crystal clear. I can't keep rationalising how the job gives me freedom, it takes my juices.

Met up with Sally Jamieson from Noble Park Secondary. I feel the dislocation most keenly. How come I can straddle 2 worlds? It really is odd how we come and go in our worlds and they collide and we make sense of how we circulate globally. I still feel a sense of unreality when I am in one place too quickly. Imagine how explorers feel. but I guess they do it more slowly

DAY 26  
Wednesday 19th January 2005

I smile as the bus 386 winds its way to Woolwich Arsenal. I could get used to this way of life. Supply teaching with no responsibilities. Need money to back up when there is none. Come home tired but with still a bit of juice to sit and write. I feel alive to be in another environment. No responsibility. I dont have friends to be accountable. I can work in peace. I leave work at 4.30. No meetings. I dont get away before 6 at NPSC and when I get home I walk, cook and dont have the input of stimuli to get me going. That being said I do hate working. I resent the sapping of my juices. The deferment of ideas until I can get to my paper. When I defer I cant feel my ideas have potency or credence. Now I do. This journal of different influences and culture, makes everything appear different and yet basically it is all the same. I take myself everywhere I go. How to be and explorer in a silent world. How to finance a dream and have the \$\$\$ like the de Rothschild who inherited the dollars. Uses it to have fun and achieve difficult tasks that are immensely interesting and have world value. I read of explorers especially expeditions teams who struggle to find the sponsorship. A dream without money is hard to realise if it needs specialised equipment and time away from day jobs. I smile coming home. I have a project to attend to. I am recovering from the flu and have begun to feel my strength and stamina return. I have been sick for 10 days. A chunk out of 26 I have a ~~...~~ which has left me feeling I will never start this research.

I AM HAVING FUN NOW

I AM FEELING AS IF I HAVE GOT A START ON THIS

I AM STARTING TO FEEL LIKE THE RESEARCH IS ABOUT TO BEGIN IN EARNEST. I HAVE TO CHECK OUT THE WALLACE COLLECTION AND THE BRITISH LIBRARY, AND WRITE TO HELEN AND LET HER KNOW WHICH PAINTINGS I WANT TO VIEW IN EDINBURGH

I AM AN EXPLORER.

At Earth's edge: David de Rothschild making his way to the bottom of the world, under the 24-hour polar glow of the Sun. Photos: Patrick Woodrow

I HAVE TO WRITE ONE SENTENCE TO ADD TO THE WORLD CONVERSATION ON THE CONSTRUCTION OF SELF-identity



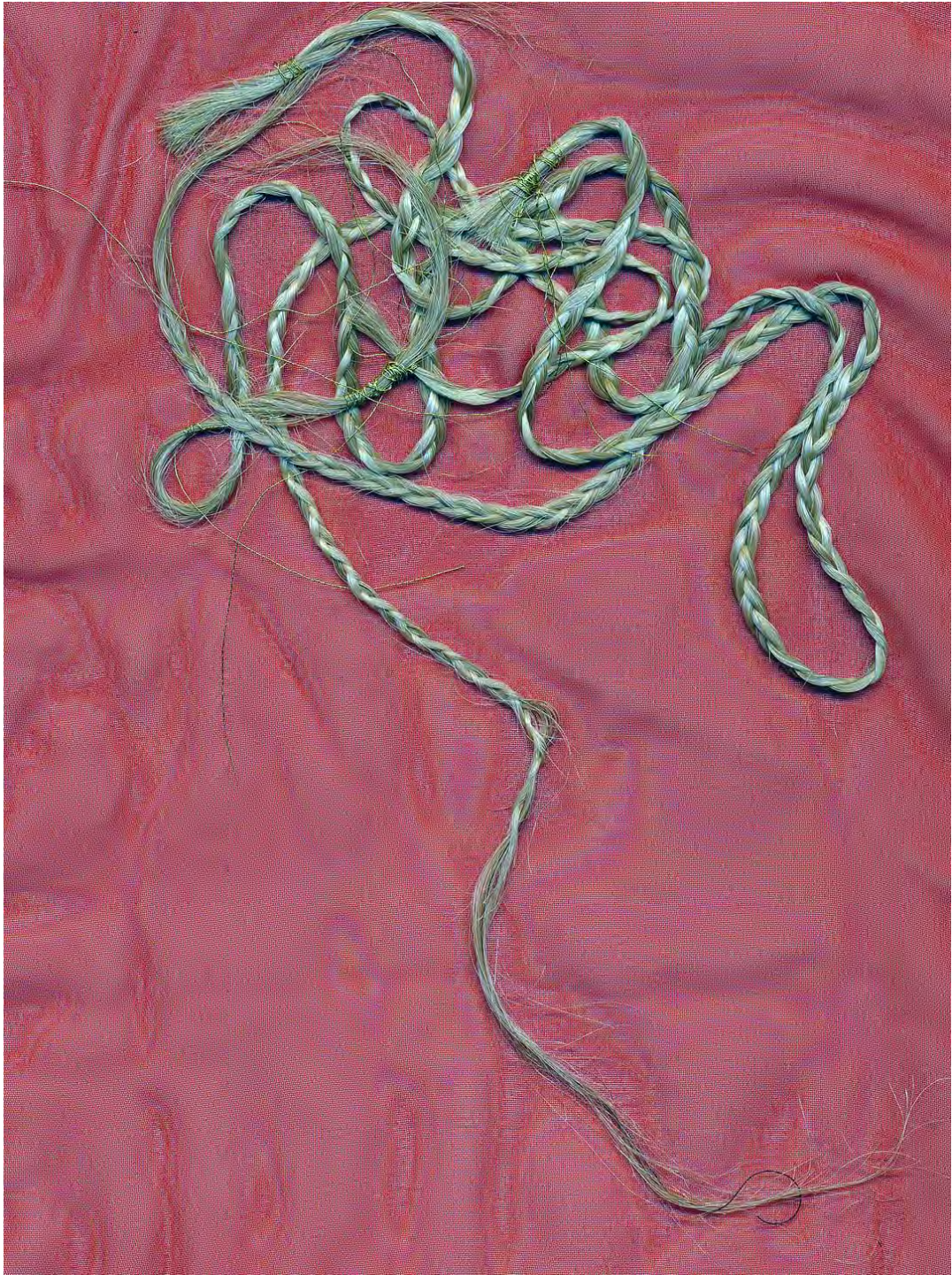


c 03.09.07.pdf



d 2010 .jpg





e 2010.jpg







Ex 4.21 Sutures of femininity, 2010.jpg



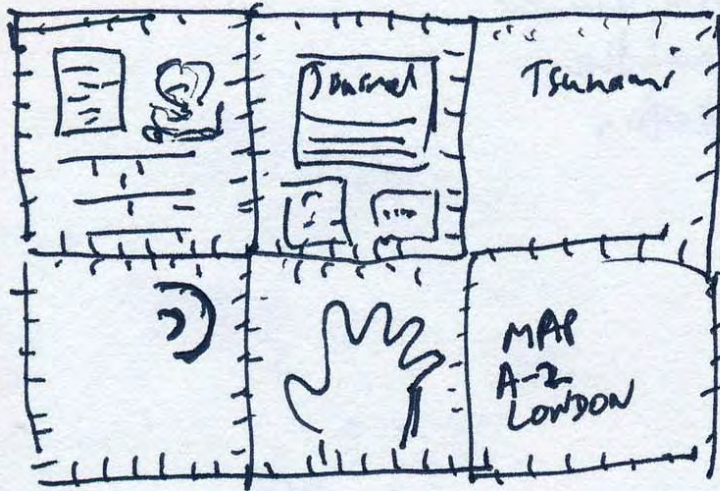
Exhibit 5.22  
Mapped the green patchwork of memory

DAY 1

Monday 3<sup>rd</sup> Jan

Met Betty and Keith Victoria Station at 10.30. I had to be on time as I knew that they thought I was never on time antplace. Funny how people make assumptions about ability to keep commitments. When I arrived on time for Saturday lunch they were so surprised to find me on time at 11.0 we trained from Platform 11 Victoria Station out to Carshalton. I got up at 6am to pack and leave Bonham Carter House, move into Argyle Place Room 12, pay 2 weeks rent and move the beds around and unpack. All by 9.30. becoming a fine day cold and overcast with a hint of sun. Walked from station to the park, round the Carshalton Church where I think I was baptised. All very grey and damp but with a country town feel, and yet we are in Zone 5 Suburbia. Through the iron gates to the Carshalton Ponds. Keith tells me there is a layer of limestone under London which ends at Carshalton, thus the water seeps up at this point causing a continuous supply of water for London. Most of the walls are made of flint, very sharp. I know flint as used by the Aborigines, not for walls. The ducks float around as do the Canadian Goose which has taken to staying the whole year round in the UK and ousting native birds. The little bridge we used to feed the swans from is still there and families with pushers are feeding bread to them as I did 49 years ago. The water is crystal clear and cold. Keith reckons he got polio aged 5 from drinking the water. The grey squirrels are in abundance running hither and thither burying peanuts given out. The grass is emerald. Now out through the gate over the road and onto the rest of the park which leads up to 17 The Park. The horse chestnuts we used to play conkers with are still there. Large 50 plus old trees. The Frying Pan down which I remember snow sledding is still there. a large quarry in the side of the park. The path that leads through the park leads to our road. We owned a lovely 2 story house free-standing looking over the park. Quiet, safe. I walk past the front gate and stare at the windows I must have leant out of, maybe not given my age. The door to door salesman would present with cleaning polishes and give me a tin can. My love of miniatures stems from this time. The sun has graced us with its presence. I hunt for the door in the back wall behind which I thought there were donkeys. I was told the door had not been opened for donkeys years thus donkeys ears, donkeys. I found the back lane and an overgrown door. Not used these days either. I GUESS THIS IS THE TIME OF CHILDHOOD WHEN Mum is available, attentive, John at school with Sue, me at home with Mum all alone. She lavished us kids with kindness and love. Yet she had no siblings to learn from. I guess her childrens nursing taught her. After watching celebrities try their hand at parenting with dolls, it is amazing how far we can go from knowledge. I have come to the knowledge that I was very loved and wanted, no matter how difficult I was at birth as Mum lost lots of blood and being before the days of safe blood transfusion she recovered by being in bed for a month and drank Guinness. Then I was a hyper child and ran amok. Given sedatives by the doctor it had the reverse effect. Poor Mum. I have found lots of Mum left behind for me in all the skills I have inherited. My life skills from her, carpentry and fixing from Dad. We left this house to go North for Dads Job. This is the place where poor Sue was confronted by a flasher, and we would go through the snicky way to get to the shops and train. We owned a car. we must have been very well off. We had a garage. We then caught the train to Wallington and went past Grandmas house at ~~17~~ The 22 Park. It is a posh 2 storey job free standing but now made into flats. This is where Grandma live, where she sewed my lamby coat before we left overseas. Keith said she was a fighter and made his and his mother and fathers life uncomfortable withing

5-1-05



A 4 sheets became crocheted blanket.

A 4 stitched = lambykins coat made by Grandma

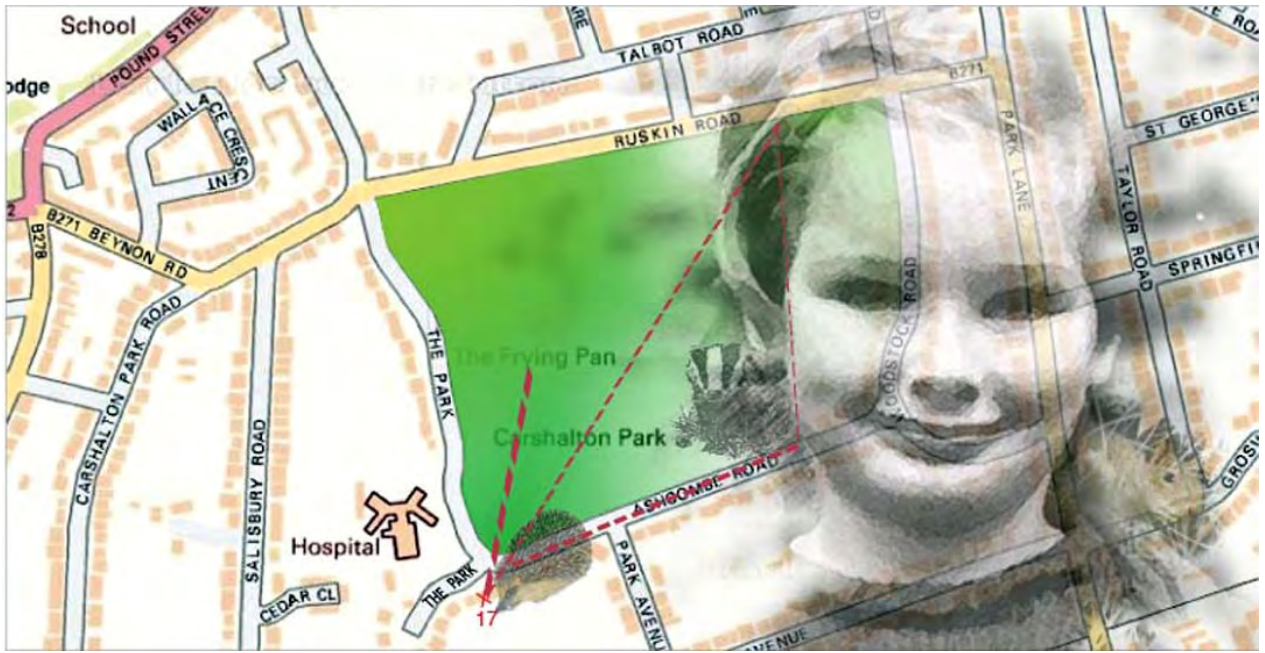
A 4 - Imants Tiles - pack up & reconfigure.

Large sheet = fill a line line red stitching? - Chinese pink. - girl





c .jpg



d .jpg





e.jpg



f.jpg



g .jpg





h.jpg



Ex 5.22 Mapped the green patchwork of memory, 2011.jpg



Exhibit 5.24  
Surrey winter



a 22.12.03.pdf



b 10.02.05.jpg





c 21.02.05.jpg



d 21.02.05.jpg





e 21.02.05.jpg



f 21.02.05.jpg





g 21.2.05.jpg



h 23.02.05.jpg





i 23.02.05.jpg



j 09.03.05.jpg



Ex 5.24 Surrey winter, 2005.jpg

Exhibit 5.25  
Mr Badger to the rescue





a 11.01.05.jpg

SNOW SNOW SNOW  
 SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOWSNOW SNOW SNOW  
 SNSNOW SNOW SNOW SNOW

WENT TO THE MEADOWS RUNNING THIS MORNING. THE FIRST TIME I HAVE RUN IN AGES YEARS. FELT FIRM AND TIGHT UNDER FOOT IN COMPARISON WITH THE SLUDGY AND SLIPPERY PATH. A YOUNG LAD TOLE ME NOT TO RUN DOWN THE PATH TO THE STEPS ON THE WAY HOME. GOOD ADVIXE I WENT TOA WALK. I HAD GOT TOO ADVENTURES

IT WAS QUITE WARM KEEPING OUT OF THE WOND AND A SWEAT IS RAISED SO THAT MY HAIR IS QUITE WET WHEN I GET HOM.E. I DONT REALISE HOW MUCH I SWEAT UNTIL I STOP AS ITS COLD ENOUGH NOT TO FEEL IT. SURPRISING.

LIBRARY EMAIL AND NOT MUCH DONE EXCEPT \*1½ hours of answerinf emails adn banking. everyone has decided to go in on the kilt idea for dada 90TH. IT MEANS I WON'T HAVE TO PAY £175 ALL BY MYSELF. SHOULD BE £350 BETWEEN 4 WHICH IS £90 EACH. I CNAT WAIT TO SEE HIM IN HIS KILT AND THE GRIN ON HIS FACE. I THINK IT NEEDS JADKET TO FINISH IT OFF.

I LOVE MY DAD AND AM FEARFUL HE WONT SEE JTHE THING I PLANNED FOR HIM.

PETER PAN BALLET TIODAY. I CRIEDAS I REALISED IT WAS SUCH A PART OF MY CHILDHOD. JM BARRY STORY TO HIS KIDS.

I HAD FORGOTTEN ABOUT THE AUTHOR WHO I HAVE JUST DISCOVERED WAS A SCOT BORN IN 1868 IN KIRRIEMUIR IN SCOTLAND.

BEAUTIFUL SET S AND COSTUMES IT WAS LKYRICALAND ALL THE KISS ENJOYED IT TOO.

DROP INAND DRAW AT THE NATIONAL GALLERY. RUN BY ARTIST KATE OWENS USING BUS TICKETS AND CHIPS TO PRODUCE DESIGNS FOR INSTALLATIO

Looks like reindeer. A stag at Knowle Park in Sevenoaks, Kent

**METRO weather**

**Glasgow & Edinburgh**

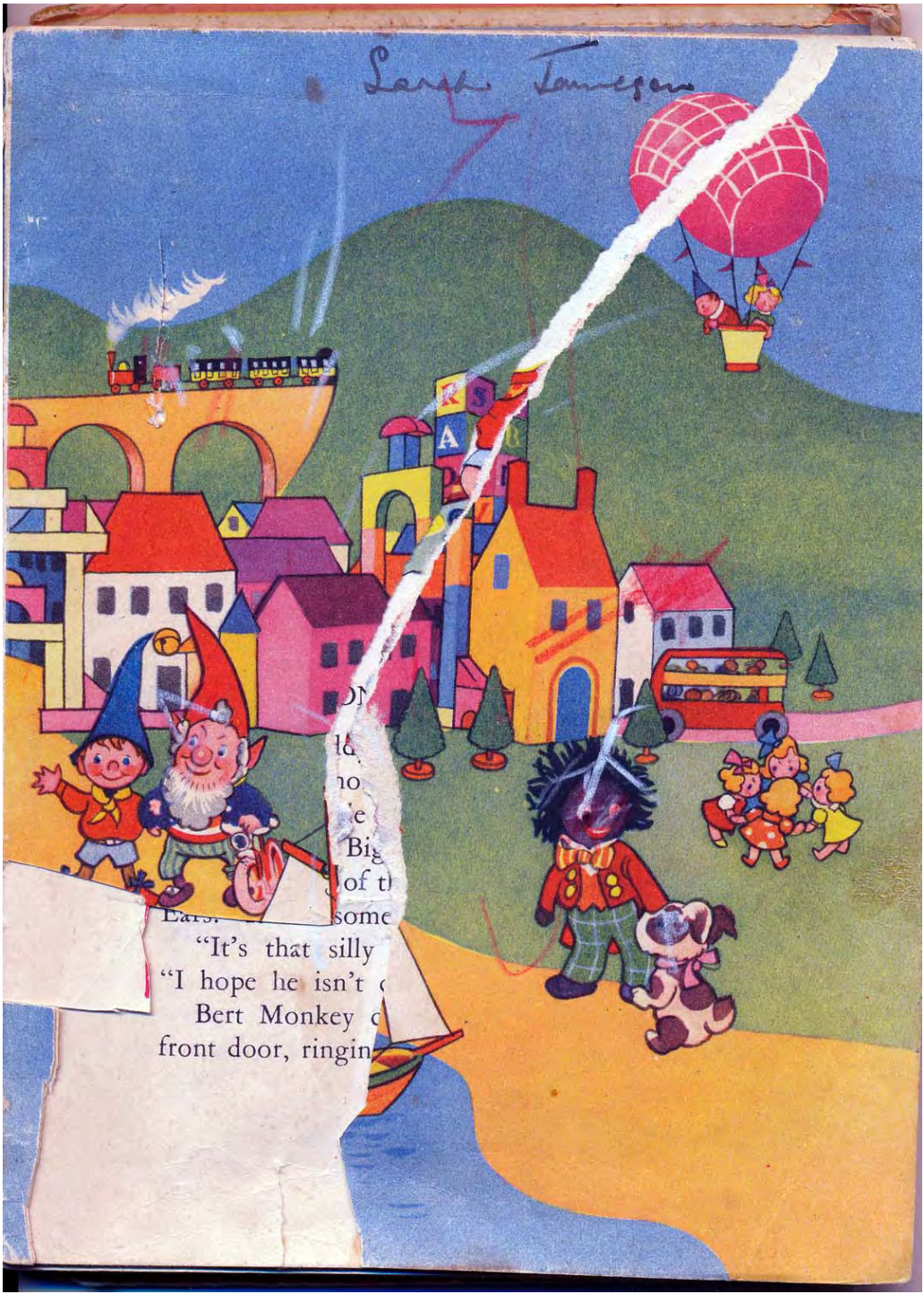
Glasgow: Most of dry with some sputtle of isolated winry showers. High 5G (41)  
 Edinburgh: Bitterly cold with further snow and accumulations. Fresh with high 4G (40)

Thursday  
 AM COLDNT GET THE HANG OF IT. I COPIED TEXT IN THE ORIGINAL  
 PM SCALE. SHE LIKES USING CHEAP ART MATERIALS. ALL ABOUT THE JOURNE  
 Friday  
 AM OF YOU COMING TO GET TO WHERE YOU ARE NOW. MAYBE EMPTY YOUR  
 PM BAG AND FIND A SHOPPING LIST OR TICKETS. COLOUR THE TICKET  
 ON THE BACK AND WRITE OVER IT. SHE KEPT A DRAWING OF ALL THE  
 FOOD SHE ATE IN A WEEK. DONE A S A STUDENT THERE WERE LOTS  
 OF COBRA PRINGS.

**Outlook**  
 Glasgow & Edinburgh: Tomorrow will stay cold with snow showers in the east. Saturday will see a few sleet showers in eastern areas.

she uses repetition of shapes and draws  
 TALKED OF DAMIAN HURSTS PACKAGING ENLARGED  
 SO PLAYING WITH SCALE.. I FELT FRUSTRATED  
 I COPIED TEXT IN THE ORIGINAL  
 SHE LIKES USING CHEAP ART MATERIALS. ALL ABOUT THE JOURNE  
 OF YOU COMING TO GET TO WHERE YOU ARE NOW. MAYBE EMPTY YOUR  
 BAG AND FIND A SHOPPING LIST OR TICKETS. COLOUR THE TICKET  
 ON THE BACK AND WRITE OVER IT. SHE KEPT A DRAWING OF ALL THE  
 FOOD SHE ATE IN A WEEK. DONE A S A STUDENT THERE WERE LOTS  
 OF COBRA PRINGS.





Lars Jensen

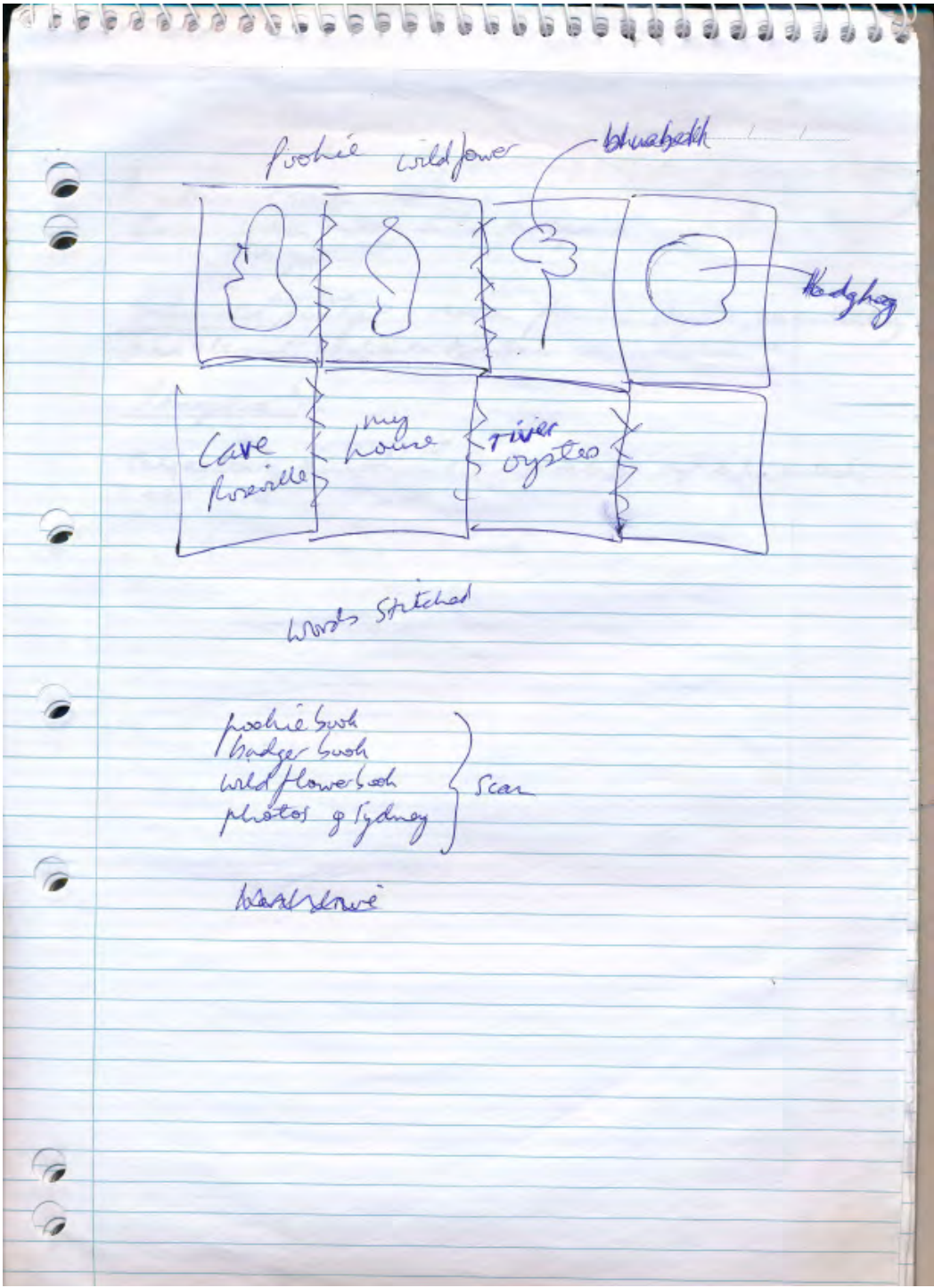
of  
ld.  
no  
e  
Big  
of t  
some  
Ears.  
"It's that silly  
"I hope he isn't c  
Bert Monkey c  
front door, ringin

c .jpg

washing soon was mangled,  
out once more to dry,  
sies still had nothing,  
all began to cry.  
wiped his glasses,  
ill! Well! Just as I feared!

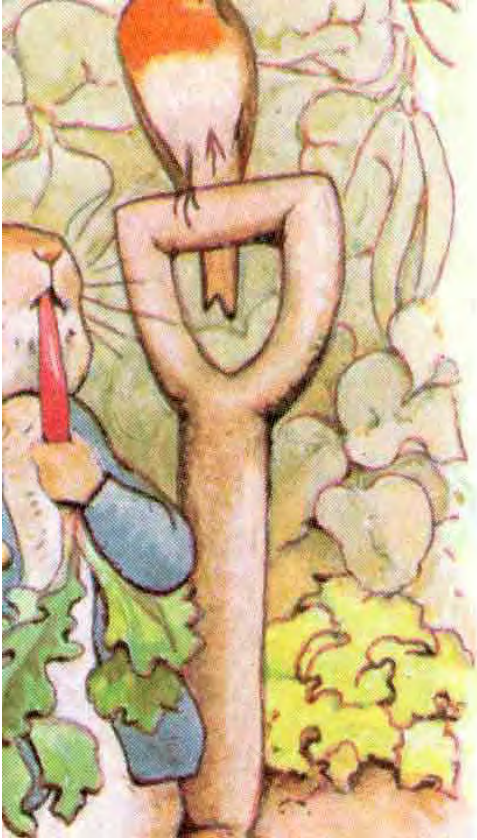






aw the dripping washing,  
ared in great dismay :  
acked it for them,  
he barrow all the way.  
t will M. H. 22





**F**IRS  
and  
and the



e sign-post pointing  
dger's house.  
Tom?" said Tilly,  
he'd help a mouse?"  
well!" said Tommy,  
to go."  
Mr. Badger,



Ex 5.25 Mr Badger to the rescue, 2009.jpg



Exhibit 5.27  
Pookie



a 2004.jpg



“Hello, Sam Pig. What’s that you’re carrying so carefully?”



e flew as fast as his wings could take  
ely on her knee by the fire he managed

knew that once men and machinery  
tle. She and Pookie sat talking till the  
k of no way out of  
: into his bed in  
o live in  
new







d .jpg

POOKI  
PUTS THE  
WORLD R

*Written and Illustrated*

*by*

IVY L. WALLA







FOR FOOKE  
through the col  
Icebergs, witho

Belinda mo  
of warm honey  
Woodland Folk  
Wood, and sto  
Hours went by.  
dreadful evenin  
had ever known.

Then, sudd  
opened one ey  
the other! And  
smiled up at Be  
... the most bea

THE END



PRINTED 1949  
ED 1950  
1951



" Now,  
e lessons  
orld and

nothing  
But he  
!" And

stened to  
bed, and  
l no idea  
appiness,

Woodland  
iddles.

thought  
"Why,  
ry! Not  
m not an  
t of the

th excite-  
f blankets  
out on his

drifting through the trees in wide sweeping circles, spreading their wings. Sparkling moonbeams flashed on their moonpale arms and their golden hair!

Pookie hid behind a big spotted toadstool, watching the scene in wonder, dizzy with the drifts of shimmering wings swirling round him, brushing across the tip of his pink snub nose.

Suddenly, he remembered. He tugged the tight blue ribbon out sprang his wings, and Pookie began to dance!

He danced and he danced and he bounced and he twirled, and his rabbit heart thumped wildly with joy.

Higher and higher he bounced and lolloped—first, onto a small toadstool, and up! Onto a higher toadstool, and wheeee! Up onto the highest toadstool in the whole glade!

The music grew louder and faster. The Moonfairies circled and whirled round the dancing Pookie, chattering in high shrill angry voices, pecking at him with spiky fingers like tiny icicles. Even the stars looked down from the branches to see Pookie dance!

"I'm a Moonfairy too! See me Fly!!"  
cried Pookie. The music stopped instantly. Pookie stood, poised on the highest toadstool, an odd fat little white rabbit, in a pink candy striped sleepy-suit, firmly clutching two blue ribbons; and then he waggled his wings, took a deep breath, and jumped!





home in the warren. He sits on the e  
brothers and sisters adventures that ma  
Sometimes he visits Nommy-Nee,  
until the moon is high.

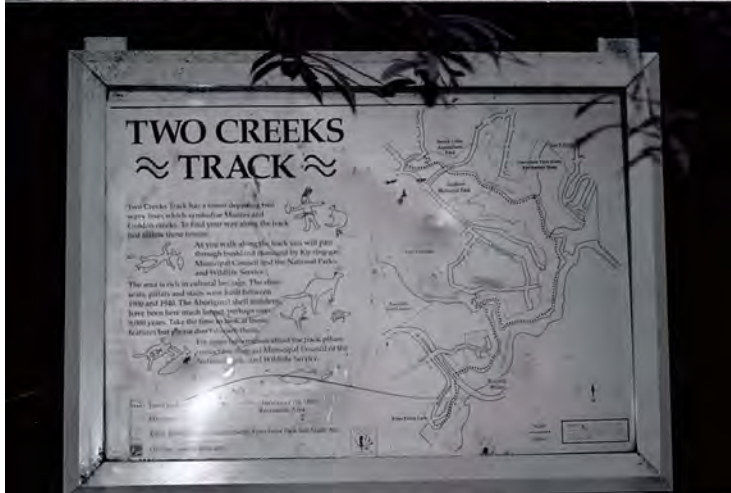
But with the first sign of dawn he i  
few more blinks before waking up to an



Ex 5.27 Pookie, 2009.jpg

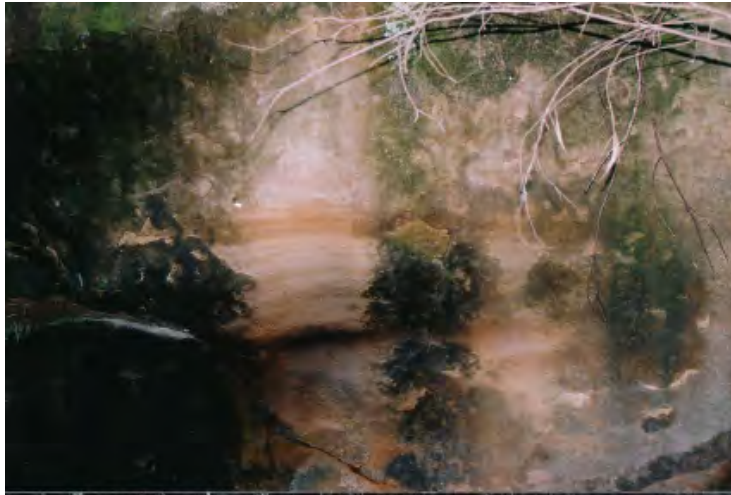
Exhibit 5.28  
Mapping the new homeland





a 30.06.05.jpg



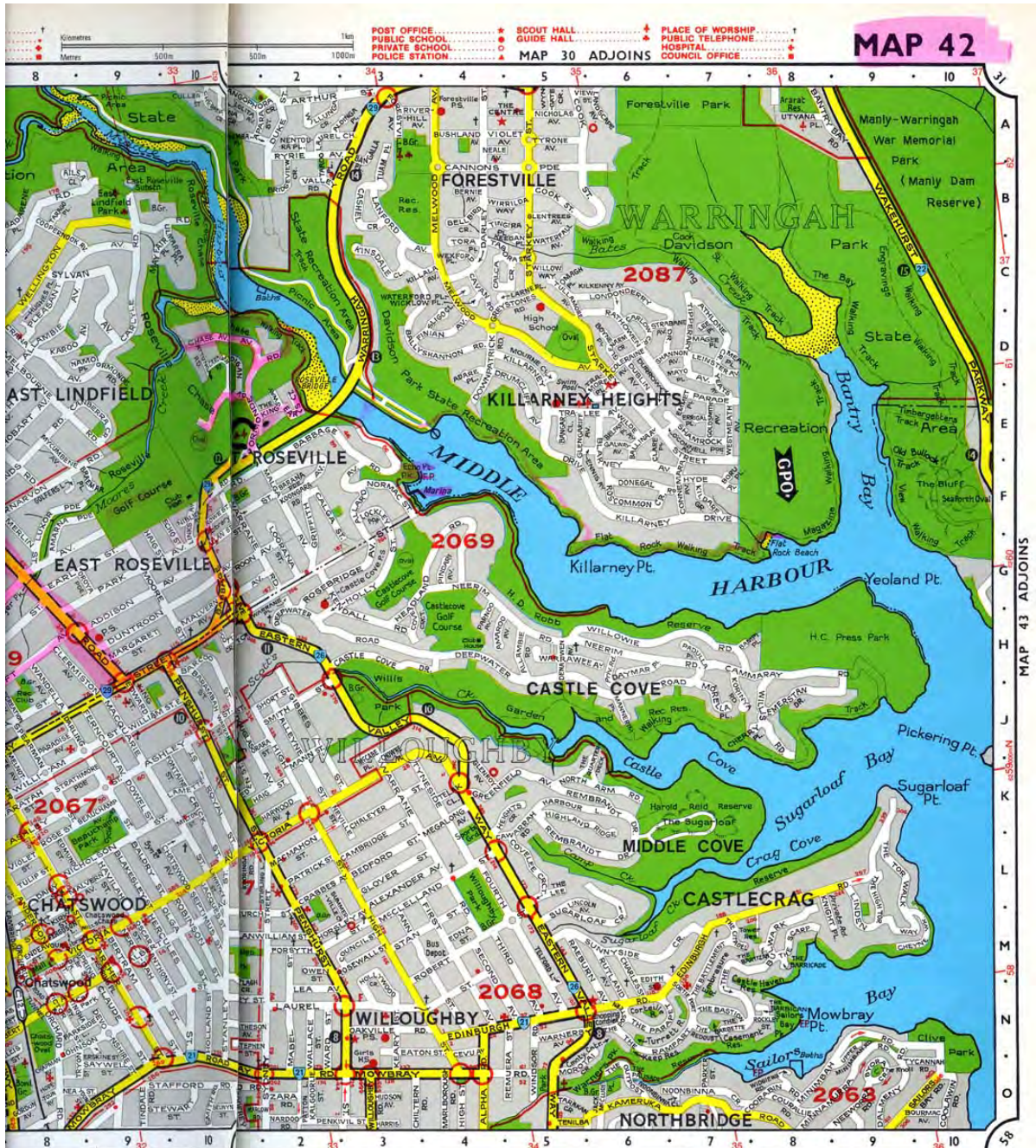


b 01.07.05.pdf



c.jpg





way,  
2070  
02) 46 1321

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A.H.: 958 7894

d .jpg









f 01.09.07.pdf





NEIGHBORHOOD SCHOOL STATION SCOUT HALL GUIDE HALL PLACE OF WORSHIP PUBLIC TELEPHONE HOSPITAL COUNCIL OFFICE  
 MAP 29 ADJOINS

POST OFFICE PUBLIC SCHOOL PRIVATE SCHOOL POLICE STATION SCOUT HALL GUIDE HALL PLACE OF WORSHIP PUBLIC TELEPHONE HOSPITAL COUNCIL OFFICE  
 MAP 30 ADJOINS

MAP 56 ADJOINS

MAP 57 ADJOINS

**Wide Realty**  
 324 Pacific Highway  
 Lindfield, N.S.W., 2070  
 Telephone: (02) 46 1321

**M YOUNG REAL ESTATE**  
 Member Real Estate Institute of N.S.W.  
 Fax: 958 6710

h.jpg









Ex 5.28 Mapping the new homeland, 2007.jpg

Exhibit 5.30  
Misalignment



a 2003.jpg



FRIDAY JANUARY 21ST

DAY 28

FOUND THIS INCREDIBLVLE BOTTLE OF 1996 RED AT THE CORNER SHOP INDIAN DELI. DONT THINK THEY KNEW WHAT THEY HAD FOR £3.00. WONDERED IF IT WOULD BE VINEGARY AND IF IT HAD BEEN LYING DOWN OR UPRIGHT. DECIDED 3.00 WAS NOT TOO MUCH TO WASTE. IT HAD BEEN LYING DOWN AND HAD A LOVELY GRAINY SEDIMENT AND A GOOD WET CORK. DEB THOUGHT IT WAS OK AS WELL. DOUBT MY PALATE?

ALWAYS A BIT NOSTALGIC FOR STUFF FROM AUSTRALIA. THEIR OR SHOULD I SAY OURS ARE ALWAYS VEERY GOOD.



EVERYTHING IS JUST A BIT SKEW WIFF. THINGS LOOK NOT QUITE RIGHT. THINGS ARE NOT QUITE WHAT WE EXPECT. FOOD FAMILIAR BUT NOT. POOR DARLINGS TRYING TO FIND FOOD 10 YEARS PRIOR TO THE UK. NO WONDER WE ATE AND BREATHED ENGLISH FOOD. IT IS STIL NOT THE SAME. BUT THEN POST WAR IT MUST HAVE BEEN HEARTBRAKING. I CAN FIND VEGEMITE IN ALL THE SHOPS IF I JUST WANT TO GAZE OR BUY. 1957 THERE WAS NO WAY AUSTRALIA COULD MATCH THE UK. HOW FOREIGN HER SHOPPING MUST HAVE BEEN



WILL HAVE TO RETURN AND BUY ANOTHER BEFORE I GO. TESCO HAS CHILEAN WINT FOR £3.00 but not AUSTRALIAN

POOR DARLING MUM I LOVED HER SO MUCH. BOVRIL, MARMITE, BOVRIL, MARMITE, BOVRIL, MARMITE, BOVRIL, MARMITE, BOVRIL, MARMITE



DAY 29

SATURDAY 22ND JANUARY 2005

IRISH TRACEY GOT HIT ON THE HEAD WITH A BRICK AND, HAVING LOST THE CONNECTION BETWEEN WORDS AND OBJECTS, BETWEEN HERSELF AND WHAT SHE SEES IN THE MIRROR, IS NOW AN 'EEJIT' AND CONSTANT 'YAKKER'. ENGLISH JULIA WAS IN A CAR ACCIDENT AND IS THE OPPOSITE DISLOCATED FROM HER EMOTIONS, SHE WRESTLES STRANGLING WORDS FROM A MIND THAT IS 'STUCK'. HEAD/CASE TAKE A REFRESHING LOOK AT NATIONAL IDENTITY THROUGH THE EYES OF TWO CONTRASTING BRITISH BRAIN-DAMAGED WOMEN WHO TYPIFY IRISH AND ENGLISH STEREOTYPES. HOW DO YOU DEFINE YOURSELF WHEN LITERALLY YOU DON'T KNOW WHO YOU ARE ANYMORE? HOW DO YOU BEGIN TO HEAL WHEN YOU CANNOT FIX YOUR SENSE OF SELF? AND HOW MUCH DOES NATIONALITY, CULTURE AND MEMORY SHAPE WHO YOU ACTUALLY ARE?

The Belgrade Theatre, Coventry in association with  
Soho Theatre Company and the Royal Shakespeare Company present

soho  
theatre

# Head/Case

by Ron Hutchinson



"DON'T MISS IT ON ANY ACCOUNT" Sunday Times

Wed 12 - Sat 29 January 2005

box office: 0870 429 6883  
[www.sohotheatre.com](http://www.sohotheatre.com)

Soho Theatre and Writers' Centre, 21 Dean St, London W1

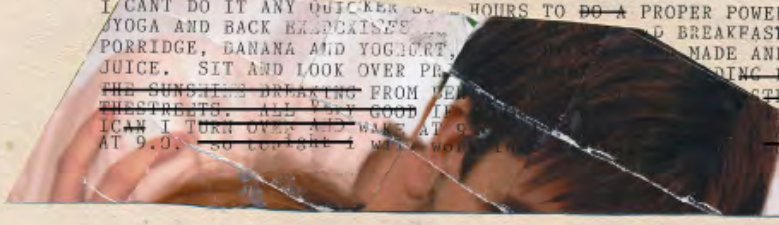


DAY 46

TUESDAY 9TH FEBRUARY

~~CANT WAKE UP IN THE MORNING. HAVE SET 3 ALARMS TO GET ME UP  
IT TAKES AN HOUR TO WALK, 5 TO SHOWER 15 TO DO BACK EXERCISES  
5 TO DRESS AND THEN COOK AND EAT PORRIDGE~~

~~I CANT DO IT ANY QUICKER SO 3 HOURS TO DO A PROPER POWER WALK  
YOGA AND BACK EXERCISES AND BREAKFAST. COOKING  
PORRIDGE, BANANA AND YOGHURT. MADE AND ORANGE  
JUICE. SIT AND LOOK OVER PR...ING BUSES,  
THE SUNSHINE BREAKING FROM BEHIND THE TALLEST BUILDINGS OF  
THE STREETS. ALL VERY GOOD IN THE MORNING. AS  
I CAN I TURN OVER AND WAKE AT 9.00 AND WAKE  
AT 9.0. SO I THINK I WILL GO TO BED~~



~~GO TO BED WHEN I WANT. GLASS OF GLAYVA AND ICE AND A GOOD  
GREAT DECAF COFFEE. COFFEE. MAYBE I WILL  
ITS TO DO WITH ME. LOW IN THE MORNING. I GOT A  
COS I HAD TO GO. WANTED A GOOD NIGHT SLEEP. I GET UP AT 9.00~~



look back in anger at

~~LOOK BACK IN ANGE AT THE ROYAL LYCEUM TONIGHT. AMAZING,  
PASSIONATE LOVE AND HATE WITH~~



ANGER AT MICHAEL AND ME



I LOOK BACK

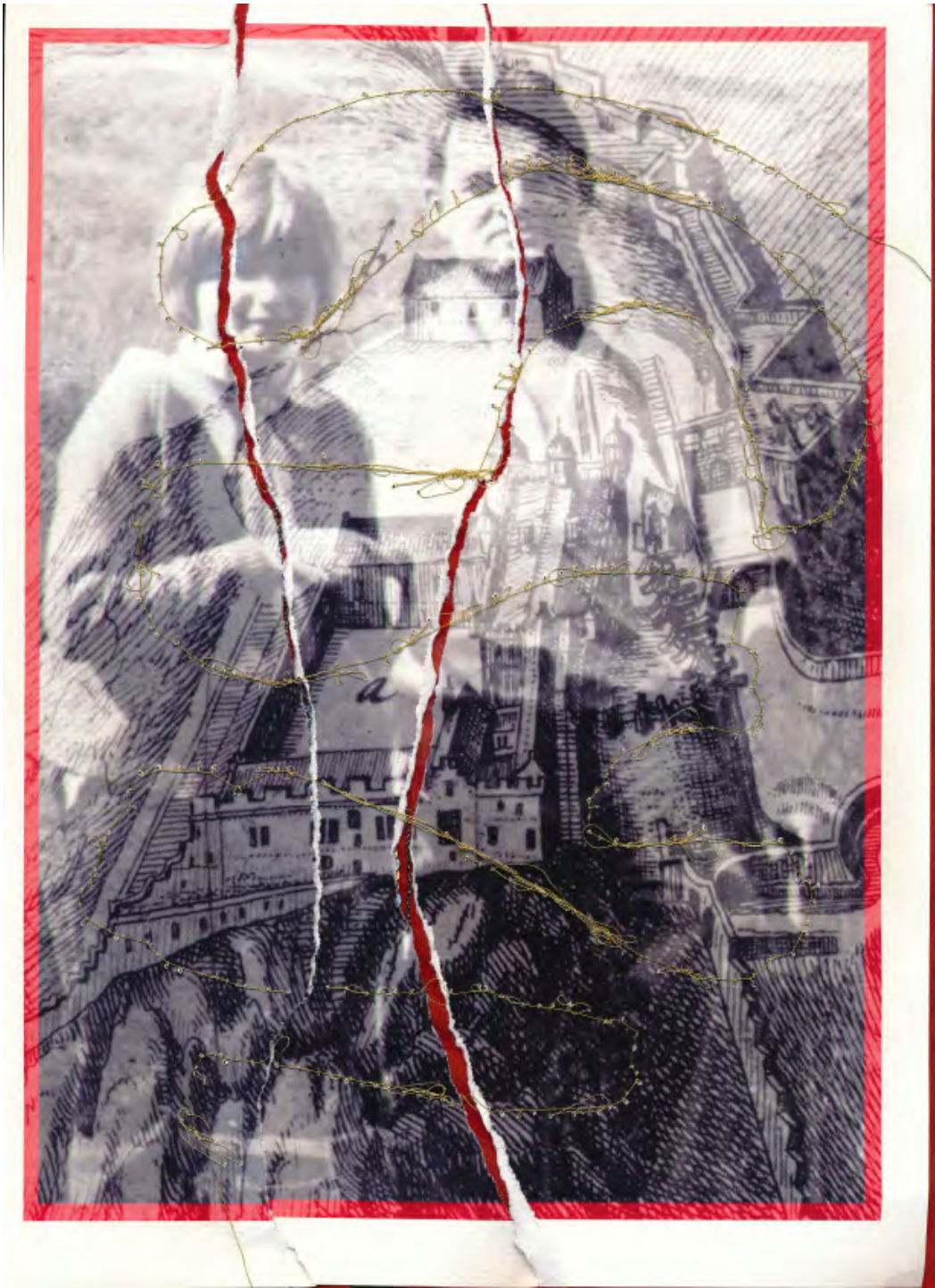
**look back in anger**

JOHN OSBORNE





e 2005.jpg





PASSENGER LIST—INCOMING PASSENGERS—continued.

Names and Descriptions of Passengers—continued.

(1) Part of station.	(2) Surname and, if female, (Dependent last name for male passenger).		(3) Nationality (If foreign, give country).	(4) Sex	(5) Age	(6) Date of birth	(7) Occupation and industry	(8) Country of last departure (Indicate date).	(9) Number of months since last departure (If foreign, state date last visit).	(10) Purpose of journey	(11) Class of ticket	
											(11) First	(11) Second
Tilbury	HILL	R.	British	M	32		H.D.	England	N.S.W.	NS	Para	
	HILL	T.D.	"	F	4	3	Child	"	"	"	"	
	HILL	Y.	"	F	2	3	"	"	"	"	"	
	HUBBARD	R.	"	M	43		R.A.N.	Scotland	N.S.W.	"	"	
	HUBBARD	J.	"	F	16		H.D.	"	"	"	"	
	HUBBARD	M.M.	"	F	15		Child	"	"	"	"	
	HUBBARD	D.R.	"	F	11		"	"	"	"	"	
	HAWKINGS	C.A.	"	M	47		Acct.	England	Qld	NS	"	
	HAWKINGS	M.L.	"	F	50		H.D.	"	"	"	"	
	HAWKINGS	H.L.	"	F	19		Comptometer Operator	"	"	"	"	
	HAWKINGS	P.	"	F	17		Student	"	"	"	"	
	HOPE	A.S.	"	M	36		Design Draughtsman	England	Qld	NS	Indef	
	HOPE	A.	"	F	36		H.D.	"	"	"	"	
	HOPE	S.W.	"	F	8		Child	"	"	"	"	
	HOPE	E.A.	"	M	3		"	"	"	"	"	
	HALYBURTON	H.	"	M	44		British Railways	England	N.S.W.	"	Para.	
	HALYBURTON	A.	"	F	45		H.D.	"	"	"	"	
	HALYBURTON	P.	"	M	12		Student	"	"	"	"	
	HUDSON	G.	"	M	42		Minister of Religion	Scotland	N.S.W.	NS	"	
	HUDSON	H.	"	F	41		H.D.	"	"	"	"	
	HUDSON	E.V.	"	M	15		Student	"	"	"	"	
	HUDSON	L.K.	"	M	11		"	"	"	"	"	
	COCHRAN	E.D.	"	F	74		Home Duties	Australia	N.S.W.	ARR	Para	
Tilbury	JAMESON	D.L.	British	F	38		Home Duties	England	N.S.W.	NS	Para	
Tilbury	JAMESON	S.A.	British	F	12		Student	England	N.S.W.	NS	Para	
Tilbury	JAMESON	S.H.	British	F	5		Child	England	N.S.W.	NS	Para	
Tilbury	JAMESON	J.H.	British	M	10		Child	England	N.S.W.	NS	Para	
	KAVANAGH	A.J.	"	M	20		Teacher	Ireland	N.S.W.	"	"	
	KELLY	A.P.	"	M	41		Priest	Ireland	Qld	NS	"	
	KYMER	H.E.	"	F	57		Clerk	Australia	N.S.W.	ARR	Para	
	KENNY	D.K.	"	F	59		Teacher	"	"	"	"	
	KNIGHT	M.L.	"	M	30		Farm worker	England	"	NS	"	
	KNIGHT	A.C.	"	F	20		H.D.	"	"	"	"	
	KNIGHT	M.W.	"	M	7		"	"	"	"	"	
	KNIGHT	A.A.	"	F	6		"	"	"	"	"	
	KNIGHT	A.P.	"	M	4		"	"	"	"	"	
	LEACH	I.P.	"	F	52		Secretary/Bursar	Australia	Qld	ARR	"	
	LARKIN	S.	"	M	19		Student	Ireland	N.S.W.	B	Indef	

When entry appears for one year of leave. (11) Indicate whether "New South Wales" (N.S.W.), "Queensland" (Qld), "Victoria" (Vic.), "Western Australia" (W.A.), "South Australia" (S.A.), "Tasmania" (Tas.), "New Zealand" (N.Z.), "Canada" (Can.), "U.S.A." (U.S.A.), "Other" (Other). (12) Indicate whether "First Class" (1st), "Second Class" (2nd), "Third Class" (3rd), "Fourth Class" (4th), "Fifth Class" (5th), "Sixth Class" (6th), "Seventh Class" (7th), "Eighth Class" (8th), "Ninth Class" (9th), "Tenth Class" (10th), "Eleventh Class" (11th), "Twelfth Class" (12th), "Thirteenth Class" (13th), "Fourteenth Class" (14th), "Fifteenth Class" (15th), "Sixteenth Class" (16th), "Seventeenth Class" (17th), "Eighteenth Class" (18th), "Nineteenth Class" (19th), "Twentieth Class" (20th).



h 2008.jpg





i 2008.jpg



Ex 5.30 Misalignment, 2008.jpg



Exhibit 6.31  
Be+come



a 02.07.05.jpg



b 03.07.05.pdf

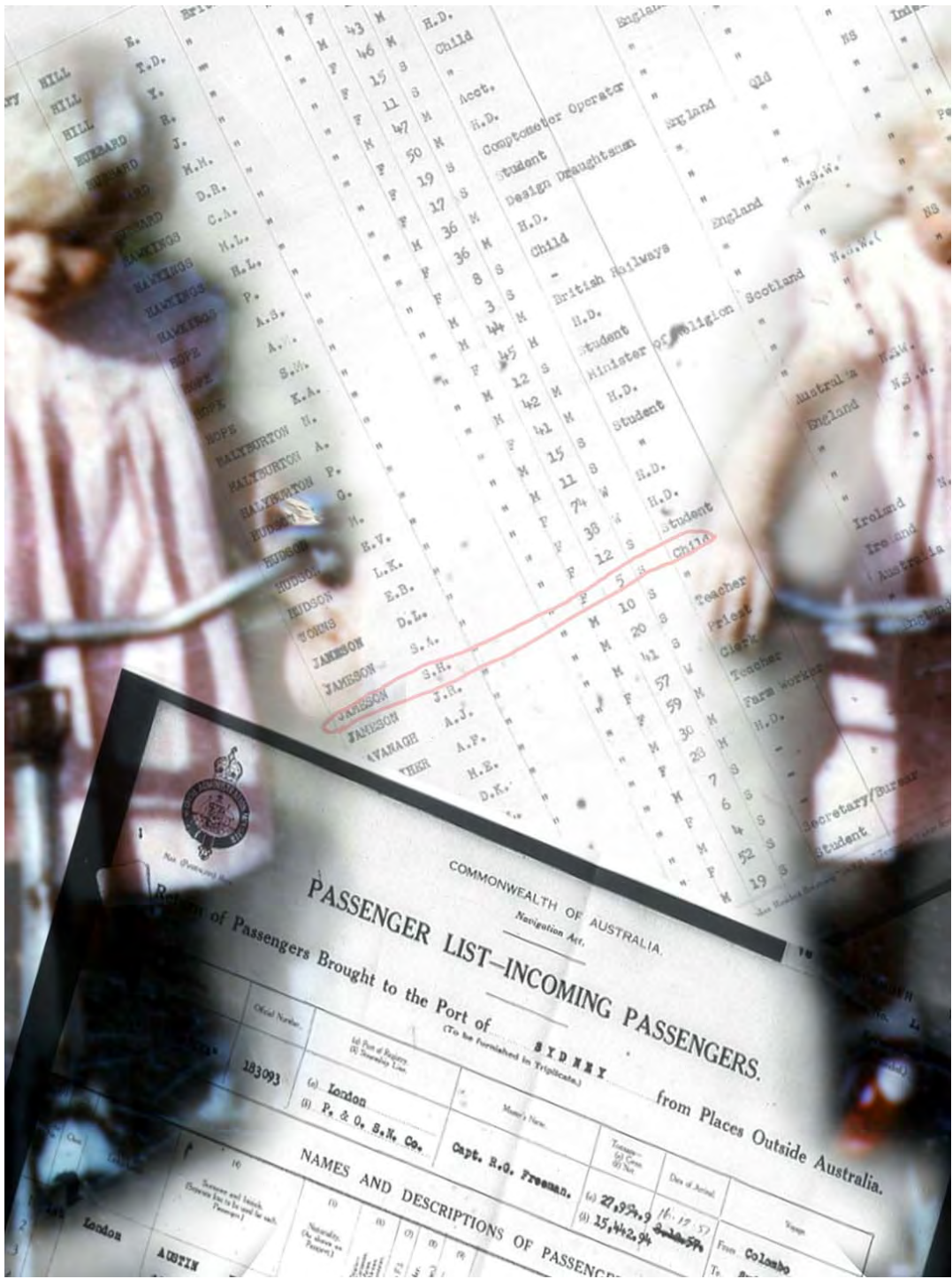








d 05.08.08.jpg



e 07.01.09.jpg





f 13.09.09.jpg





g 22.09.09.jpg





h 30.09.09.jpg





i 26.11.09.jpg





Ex 6.31 Be+come, 2009.jpg

Exhibit 6.35  
Sedition at the helm



Outside a lunatic asylum one day, a gunner was picking up stones  
Up pops a lunatic and says to him, "Good morning Gunner Jones, how are you  
how much a week do you get for doing that",  
"Thirty bob" he cried  
He looked at him, began to grin,  
And slowly he replied...

"Come inside you silly bugger come inside, you ought to have a bit more sense.  
Working for the <sup>navy</sup> army, take my tip, act a little barmy and become a lunatic.

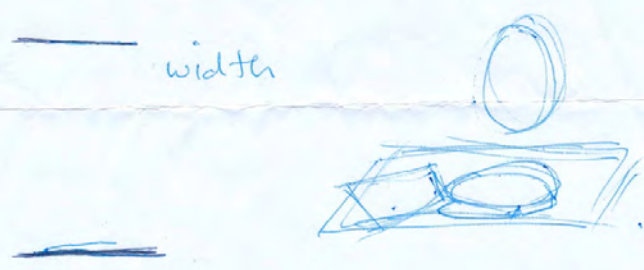
Oh you get four meals quite regular and two new suits besides.

Thirty bob a week? Wife and kids to keep?

Come inside you silly bugger come inside" (Hansel, unknown)

Sarah User 18/11/10 3:13 PM  
Comment: Make image of dad and cap as discussed with Adele in Sydney

2x length of hat band  
Tess shape.  
of embroidery on front of band. - allow 2



Black ribbon gold writing

*The Navy take my tip act a little barmy and become a lunatic.*



c .jpg



d.jpg





e .jpg



f.jpg



Ex 6.35 Sedition at the helm, 2010.jpg

Exhibit 6.37  
Lambykins



Mum found Dorothy or Jamie difficult to please also. When she stayed with us she was disapproving of Mum. Mum kept out of her way but it must have been difficult to watch us kids love her so much and she not get along with her. Very galling I imagine. The blanket stitch around this page is inspired by the stitching around lambykins coat. Pink buttonhole and straight stitching. Then around the streets to find Dad's old Grammar School. The Head was doing some prep work on Boxing Day and came and spoke to us and let us in. Wandered the hall and found Dad's name in gold leaf plus his phot as head boy. Plus him in the footy team. He looked so unlike him at 16 but at 17 you can see the Dad he is. John has his lips and John G. his face structure. VERY HANDSOME.

A wonderful trip down dads' life, made possible by Betty and Keith. Then down the back alley where Keith remembers going - he also was educated here. Through to the playing fields and the local manor.

To the church and back to the station. All the walls and buildings made of sharp flint. Huge fields and the stream where Keith thinks he got polio from drinking the water. These fields were his playground with Ian and David. How I miss David when I am around them. I wish we had met again or I had found an excuse to go to Thailand. When Ildiko told me she had been to Thailand in December 2000 when we were talking Jan 2001 the year I restart my MA I immediately thought of David there. I had no money to go and it was in 2002 that he died. I had been reading his letter from 1973 and it was on my desk so he was in my thoughts and Sue calls to say he has died in Thailand. I would have loved to have spoken to him again. I kept away for fear of his marriage and family wrath. Sue had his email address but did not pass it on. It would have been so easy to email. He was living in Thailand separate to Jenny. I know Sue has an inkling of David and me. She must as Mum would have confided in her. She is the keeper of the family morals so would not have liked or been jealous of my relationship with him.

~~I AM VERY SAD AT NOT HAVING MET UP WITH DAVID AGAIN. SECRETS.~~

~~I HAD NO FAMILY OR HUSBAND TO BE WARY OF. HE COULD HAVE CONTACTED ME I GUESS.~~

~~ALL THOSE LONG YEARS OF ABSENCE AND NOW TOO LATE. HE WOULD HAVE BEEN KEPT INFORMED OF ME THROUGH THE LETTERS OF MUM AND GWYNN. BUT MAYBE GWYNN NEVER SHOWED HIM.~~

~~MAYBE I SHOULD MEET JENNY. I DON'T THINK SHE WOULD APPRECIATE KNOWING I LOVED HIM~~

Memories of the dead. We visited John Wilson Jameson and the headstone of his sister my Aunt Jeannie Gray and Dorothy Helen Pape his wife. I have a photo Mum and Dad took on their trip and now I have my own

WALK ABOUT IDENTITY. WHAT A WONDERFUL DAY KEITH PLANNED FOR



b 2007.jpg



c 2007.jpg





d 2007.jpg





COMMONWEALTH OF AUSTRALIA.  
Navigation Act.

Page No. 10  
Form P.-2  
(Amended.)

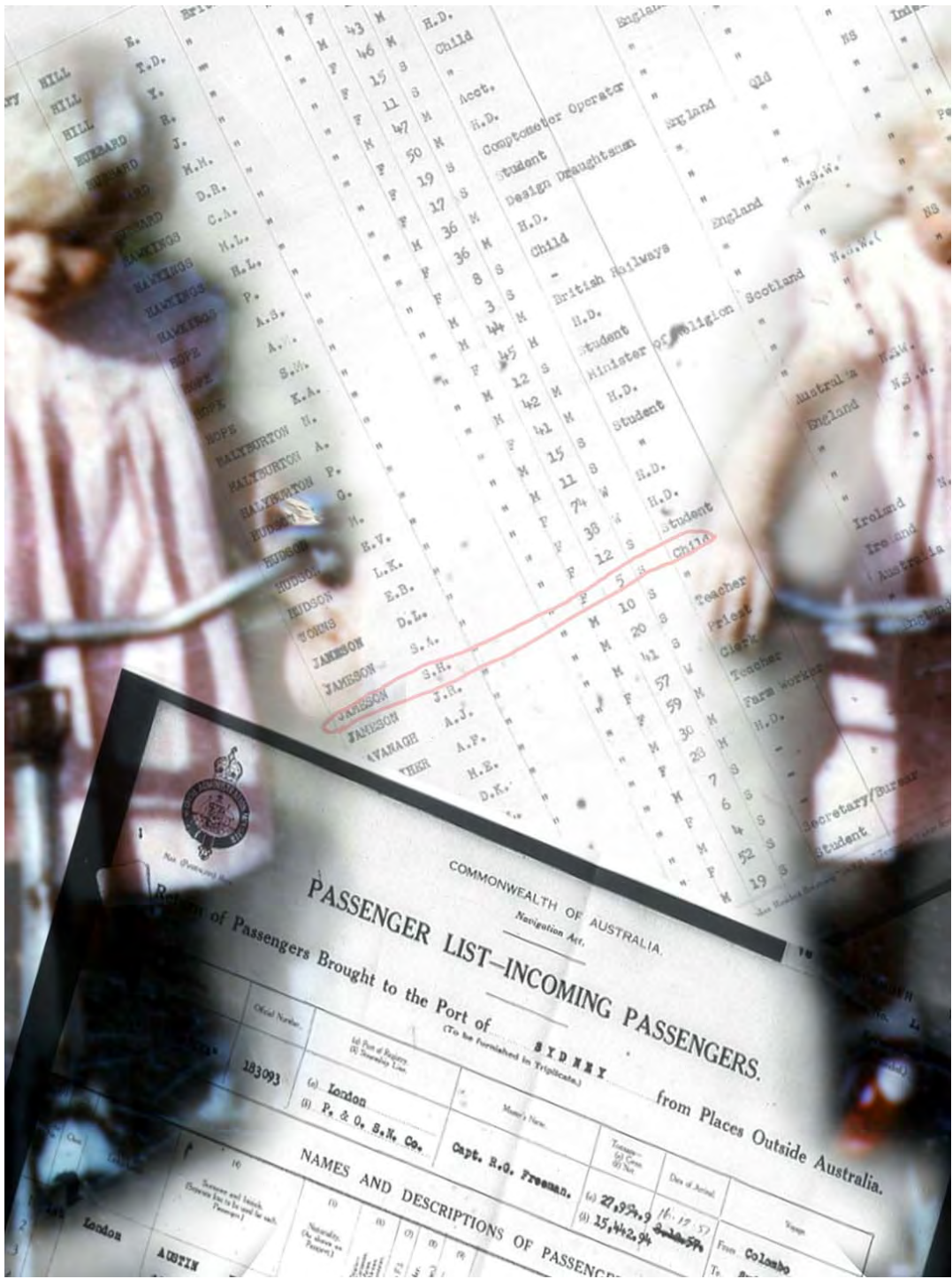
PASSENGER LIST—INCOMING PASSENGERS.

Return of Passengers Brought to the Port of **SYDNEY** from Places Outside Australia.  
(To be furnished in Triplicate.)

Name of Ship	Official Number	Port of Origin (If Specified)	Master's Name	Tonnage (a) Gross (b) Net	Date of Arrival	Ports of Call
S.S. "HIMALAYA"	183093	(a) London (b) P. & O. S.S. Co.	Capt. R.G. Freeman.	(a) 22,974.9 (b) 15,422.94	15.12.57	From Colombo to Sydney

NAMES AND DESCRIPTIONS OF PASSENGERS.

Sex	Port of Embarkation	Name	Surname and Initial (Surname first in Double List)	Nationality (As shown on Passport)	Age (If under 16 years)	Sex	Date of Birth (If under 16 years)	Occupation and Industry	Country of Last Permanent Residence	Country of Origin (If different from last permanent residence)	Passport or Journey Ticket No.	Passport Length of Stay in Australia	Remarks	
													Year	Month
Male	England	JAMESON	D.L.	British	35	W		Home Duties	England	N.S.W.	NS	10		
Male	England	JAMESON	S.A.	British	12	S		Student	England	N.S.W.	NS	10		
Male	England	JAMESON	S.H.	British	5	S		Child	England	N.S.W.	NS	10		
Male	England	JAMESON	J.R.	British	10	S			England	N.S.W.	NS	10		



f 01.09.07.jpg



g 2009.jpg





Ex 6.37 Lambykins, 2009.jpg



Exhibit 7.38  
Disre-location



Home &gt; Museum &gt; Cosmo Alexander

images :: 1

Page :: « 1 »

# Cosmo Alexander

born 1724 - died 1772

Currently sorting the collection by :: **quality**.Sort the collection by :: **quality\***, latest images, title, translated title, museum, country, and state.

\* The ARC staff has roughly sorted our larger image collections for specific artists such that the most famous or, in our opinion, the most relatively important paintings come first. This is an inexact science at best, and we make no absolute representations as to the qualitative accuracy of the order chosen, which will be reviewed from time to time.



**Cosmo Alexander**  
Image courtesy of Don Kurtz

## Picture of the Artist

This image of Cosmo Alexander was kindly provided by Don Kurtz.

**COSMO ALEXANDER 1724-1772** (son of John Alexander and George Jamesone's great grandson)

### ✓ Duff house, Banff

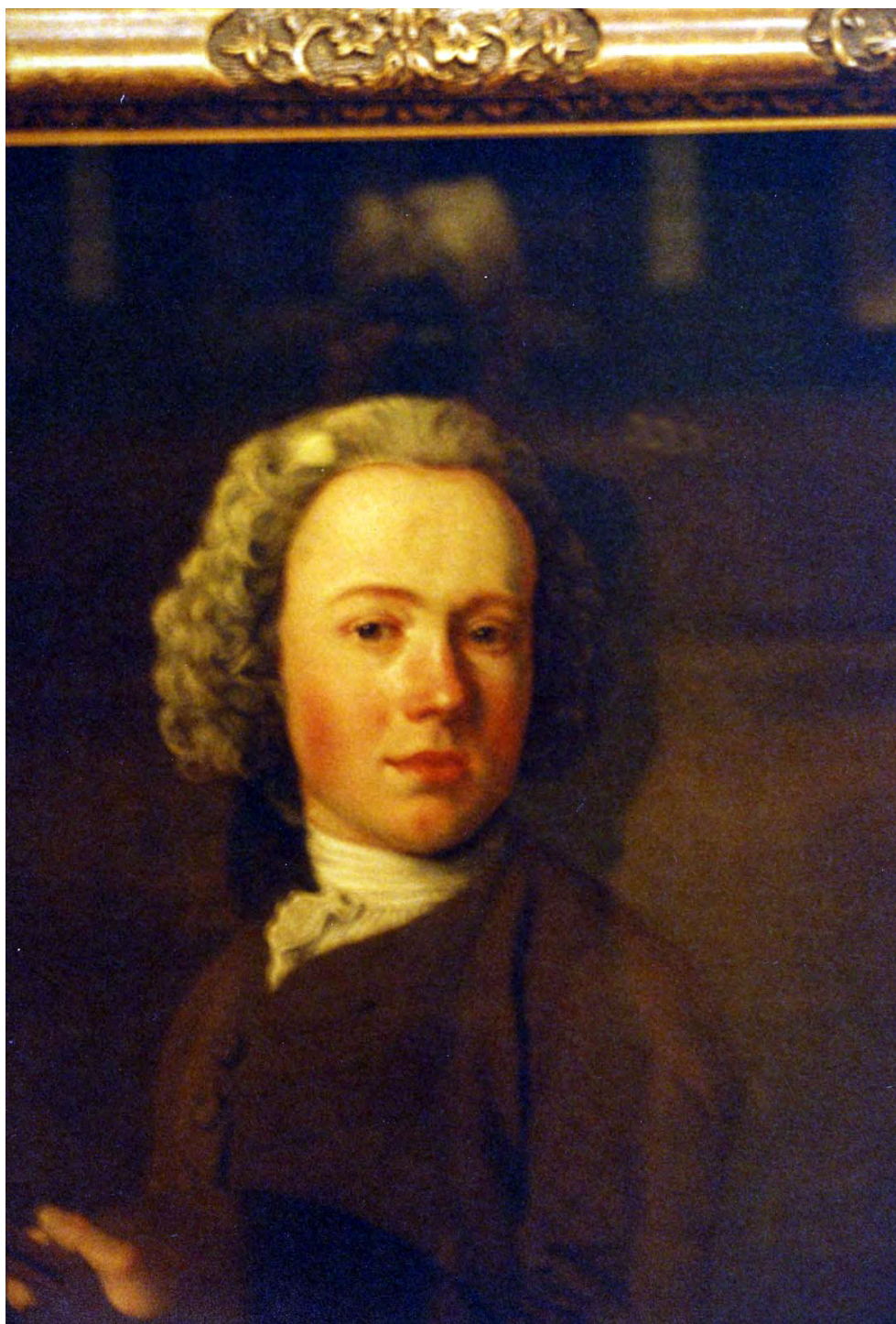
1. *James Duff of Corsindae* 1678-1762 sighted

### Aberdeen Art Gallery

2. ABDAG 28  
*William Wilson of Airlie Perth*, 1762 (married Margaret Alexander daughter of George Alexander) (presented by Gil Jameson 1966)

3. ABDAG 25 sighted  
*Self portrait* (presented by Gil Jameson 1966)

4. **Smith Art Gallery and Museum, Stirling**  
*The Stirling Portrait of Bonnie Prince Charlie* 1745? sighted



b 10.11.03.jpg





c 25.12.03.jpg



DAY 50

SATURDAY 12TH FEBRUARY

WANDERING AROUND CRAMOND. THE TIDE IS OUT AND THE RIVER ALMOND IS IN FULL SPATE. MUST HAVE RELEASED THE WEIR. LOW TIDE AND THE TIDAL CAUSEWAY TO CRAMOND ISLAND IS STARTING TO SUBMERGE. THE ROYAL SWAN THE MUTE ONE WITH ORANGE BILL IS FLOATING AROUND THREE LAND ON THE SAND AND GRACEFULLY AND CAREFULLY STAND UP AND PROCEED TO WALK ACROSS THE STRIP OF NARROW SAND TO THE WALL. NECK ARCHED TO FIND THEIR FEET THEY EVER SO EASILY SLIDE DOWN THE SMALL LIP INTO THE ONCOMING WAVES. AN AMAZING FEAT OF VISION AND INSTINCT. THEY PADDLE AGAINST THE FULL CURRENT POWERFUL TAGGED LEGS JUST SWEEPING THEM FORWARD. SUDDENLY THEY ARE OF INTO THE EVENING LIGHT. POWERFUL LEGS TAPPING THE WATER AS IF TO GET PURCHASE. WINGS FULL SPREAD AND WORKING TO GET LIFT. NECKS OUT FRONT ENORMOUS EFFORT. HUGE 15KG BIRDS.

LUNCH IN THE CRAMOND INN. COAL FIRE REAL ONE. FANTASTIC FISH CHOWDER, AND TOO MUCH I ORDERED A MAIN OF SALMON. I COULDN'T FINISH. PUB IS FULL AND I AM IN A NON SMOKING AREA THANK GOD. TIME FOR A WALK. INSTINCT LEADS ME UP THE RIVER AND I FIND A POPULAR MUDDY TRAIL BESIDE THE RIVER. PEOPLE WITH LABRADORS AND TERRIERS LITTLE MUFFY DOGS. SUN SHINING LITTLE WARMTH.

WHY DID I ALWAYS LOVE WALKING ON MY OWN WITH LUAN? MAYBE IN THE GENES. A LONG QUIET WALK BESIDE THE RIVER, TREES, WINTER BRANCHES PROVIDING SUBLIME SILHOUETTES. BLUE SKY AND CLOUDS REFLECTIONS IN PUDDLES. GRASS WITH INSCRIPTIONS OF PEOPLE WHO LOVED THE WALK.

I WAS INTRODUCED TO LONG WINDY WALKS BY MUM AND DAD. A LEGACY OR INTRODUCED SO YOUNG IT BECOMES IN THE BLOOD. I ALSO THINK THE CONSTITUTIONAL WALK IS A SCOTTISH THING.

WHAT MAKES THIS LANDSCAPE SCOTTISH? COULD I BE ON A QUEENSCLIFF BEACH? APPARENTLY ROBERT LOUIS STEVENSON WAS INSPIRED BY CRAMOND ISLAND TO WRITE TREASURE ISLAND.

ROMAN REMAINS FOUND AT CRAMOND. ROMANS BUILT A FORT IN THE 2ND CENTURY AD REMAINS HAVE BEEN FOUND DATING TO A BRONZE AGE SETTLEMENT 8500 BC.

NO 41 BUS TOOK ME THE 1/2 HOUR JOURNEY WEST. FABULOUS SERVICE.

BACK TO ST CECILIA'S HALL FOR THE GEORGIAN CONCERT SOCIETY SERIES CONCERTO CALEDONIA. DAVID GREENBERG VIOLIN, SARAH BEVAN-BAKER VIOLIN, KATHERINE MCGILLIVRAY VIOLA AND HER SISTER ALISON MCGILLIVRAY CELLO. FABULOUS MUSIC.

THE FIDDLER DAVID GREENBERG GAVE A VIRTUOSO PERFORMANCE. HE WOVE HIS BODY AND FACE TO HIS EXERTIONS.

BACK TO NOEL O'REGAN AND SIMONS HOUSE WITH THE MUSICIANS FOR FISH PIE AND FRUIT SALAD. FANTASTIC COMPANY TALKING TO SHEILA, CHRISTOPHER, SIMON, THE MUSICIANS, JAMIE FROM GLASGOW UNI WHO FLEW OVER FROM LUXEMBURG. GAVE HIM MY EMAIL HE MIGHT REMEMBER TO GIVE ME SOME INFO ON IDENTITY ACADEMICS. BEAUTIFUL 3 STOREY TERRACE, FIRE GOING, FOOD AND WINE. THANKYOU SHEILA FOR INVITING ME.



Have just slept since 7:30 last night - 12 hours. No bath to relax in, my division of labour becomes sleep. Sleep to mark the changeover. I have finished all the diary entries, colleges, books, magazines to be read. Going full blast all week. Anxious to get things done. My list seems long but not endless. But it has taken me 6 days. Watched 2 videos and had 2 hrs at the pub as entertainment. No wine will drink. Short walks only. No back exercises. All in an effort to maximise my time. Now 7 six cups & toast. So mild but overcast. Discovered how to open roof windows in bedroom! Only taken me all week wondering! I guess it was too cold to bother. Finished read a bit every night before sleep the Underground Man Mich Jackson <sup>1947</sup> the latter tip of the fifth Duke of Portland, William John Cavendish - Bentinck - Scott. Lovely saga of a man who is he-devilled by an axe. He builds a shrine of disparate things to his parents. He adds to it from his wanderings thru the many rooms of his estate. He builds a networking brick underground tunnels, going to the edge of his estate. He rides in horse & carriage around these tunnels with the Staff. He goes to Edinburgh's train than the Camera Obscura he wonders of the city. I love his description as I can follow in my mind's eye. He speaks from the University's Anatomy dept. at Trepanning kit. He utters a bleat in his head  $\frac{3}{4}$ " wide and releases his death. He starts wandering at night thru another tunnel used by monks which comes out in the Wilderness, a place that has in the past terrified him. He finds a grave stone with his name & date of birth and discovers he was a twin. Wonderful dreamy book. All the dates of wanderings about the stars, unworldly, holy, weird spirit. All very close to the heart. Dreamt of foot prints being the key into my project. Snow, sand, wet foot prints. Shoe prints. Recording of crunching feet on sea pebbles, up Stone Steps, down cobbles. Recording my journey. Just finished Concepts of Self - dragged it all the way & finished the Microscopic chapter. Introduction P2 - selfhood is flexible, fractured, fragmented de-centred & brittle - this idea of identity is current social & political thought today. Do I agree with this? We discipline & regulate ourselves as does culture & society. The self is a symbolic project. Identity is fluid. We make sense of our lives which is often difficult, confusing & we have an ambivalence about the coherence & value of our sense of personal identity P4 P3) Erving Goffman we perform, and monitor our performance in public (teaching,





f 2005.jpg





g 2006.jpg





h 13.03.05.jpg





i 2006.jpg





j 2006.jpg



Ex 7.38 Disre-location, 2006.jpg



Exhibit 7.39  
I am my father's son

Hi dad

thanks for you phone call ~~sunday~~ <sup>Monday</sup> night. it was 8.30 ~~sunday~~ morning a good time to catch me. i have been teaching primary school kids all about australia. i have to teach an hour of maths and an hour of english and then if no program has been left, i can choose. so i have done art and geography on australia and australian animals. poor kids from housing commission now know about the great barrier reef, uluru and climate!! it has been a huge challenge but all my secondary skills are put to good use. some schools are very organised and others want you to be superman and conjure lessons from thin air. i am only doing it till 27 jan as i go to edinburgh on the 28th. i am staying at Joy's house whilst she escapes the cold to her house in Greece. I will be just below the castle and walking distance to the libraries. i am trying to get keith and betty to join me as the accommodation is free. i have not done much around london as i was very sick for 3 days and was in bed. i still have no voice so am not teaching for 3 days to try and get better. a pity since there is lots of teaching work and it would mean i had less debt to pay off on my return. i havent registered for teaching in scotland which is a pity - maybe i should. it takes about 10 weeks to register so i probably dont have time. there is also not the same need for supply teachers.

keith and betty took me to carshalton and showed me the ponds where i used to feed the ducks and the park where i remember using a tobogan, probably with you steering. our house looks very posh and keith said we had a car which was unusual for the time. the house sits overlooking the park and must have cost you a lot. did you make a vegie garden at this place? i was trying to place the allotments which must have been in use at that time. did they dig up the park?

I have been thinking how you said you went to Australia for a better life for us kids and you. I think you made a very good decision. You afforded us a bright and sunlit upbringing and now the possibility of dual citizenship. It must have been a huge gamble but one you must feel proud of having made. You and Mum must have missed all the things that were familiar and it must have taken a long time to settle into the new home but thankyou for taking the leap. I can feel how familiar the country is and yet it is foreign. Many migrants like Australia. everything is so global these days. Anyway love you heaps and been thinking of how much I love and admire your life. Thinking a lot about Mum and I am sure I can feel her spirit here. Maybe we should sprinkle some of her ashes here. Where would you like to be? I looked at your Mums and Dads grave. Would you like to be there with them? That is supposing you go before me. You can never tell what is around the corner. I think I would like to be sprinkled at sea so I can drift all over the world.

ok must go and do business. Keep writing lots of love Sarah  
ps thanks so much for looking out for Ming. I do feel responsible for his well being and I know he couldnt be in better hands thankyou

pps were you speaking on the new phone on sunday? you didnt have any trouble hearing me which was fantastic

Day 31 24.1.05



h 25.02.05.jpg



b 2005.jpg

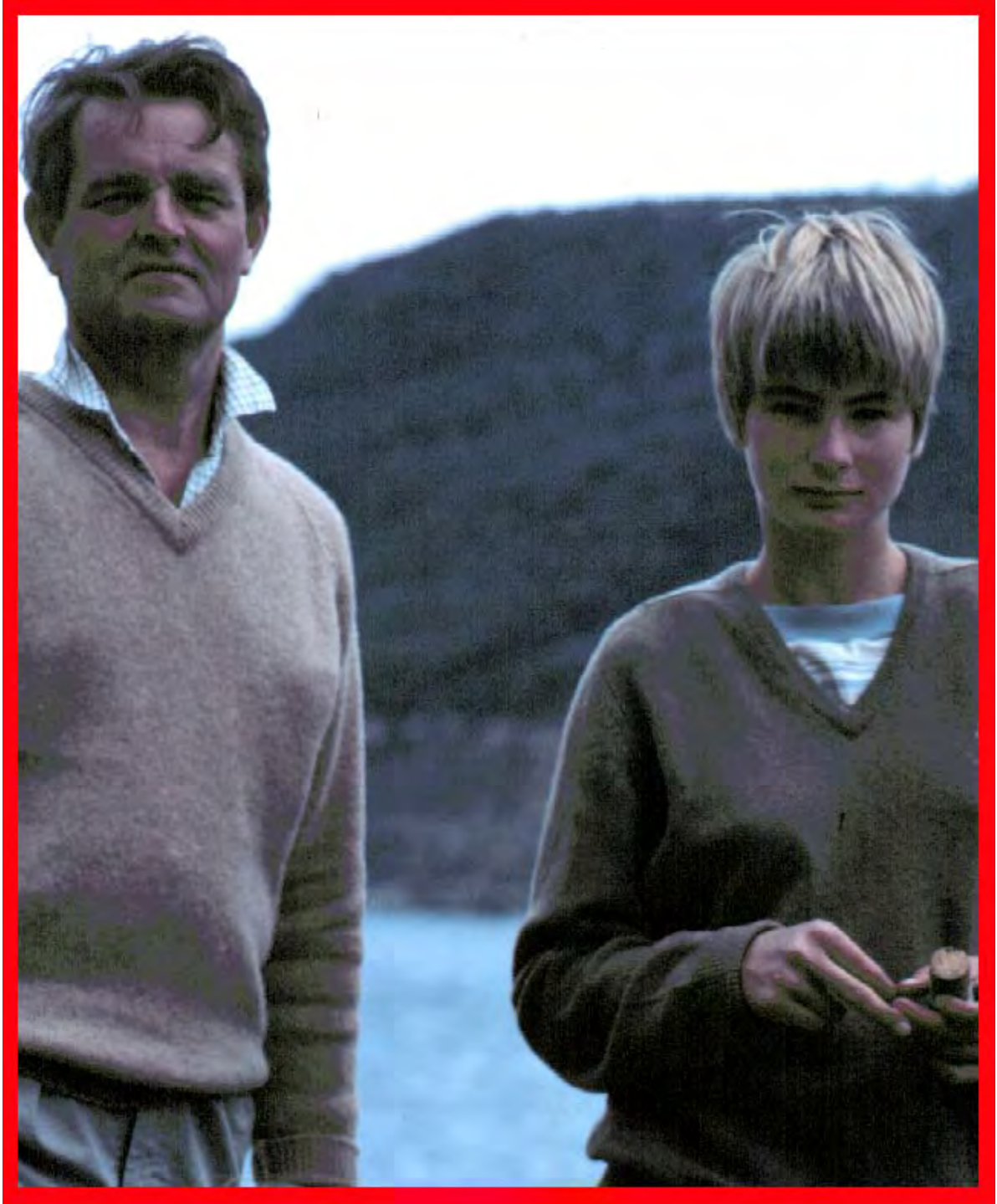




c 2005.jpg



d 2005.jpg



e 2005.jpg



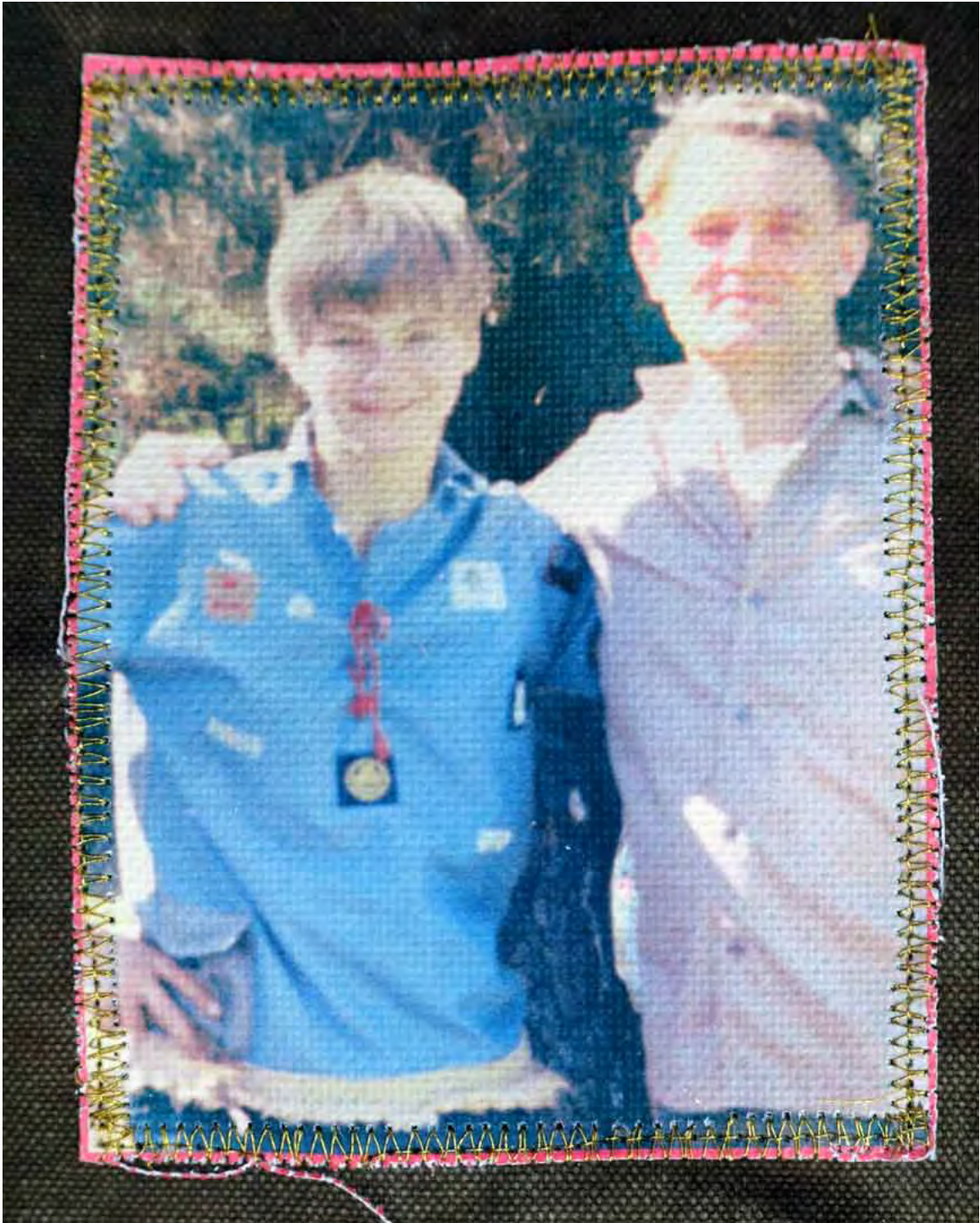


f 2005.jpg





g 2005.jpg



Ex 7.40 I am my father's son, 2006.jpg

Exhibit 7.40  
Dis-re-location (detail)





a .jpg





b .jpg



c .jpg





d.jpg





Ex 7.41 Dis:re-location (detail), 2006.jpg

Exhibit 8.43  
Threads that bind



a 2004.jpg

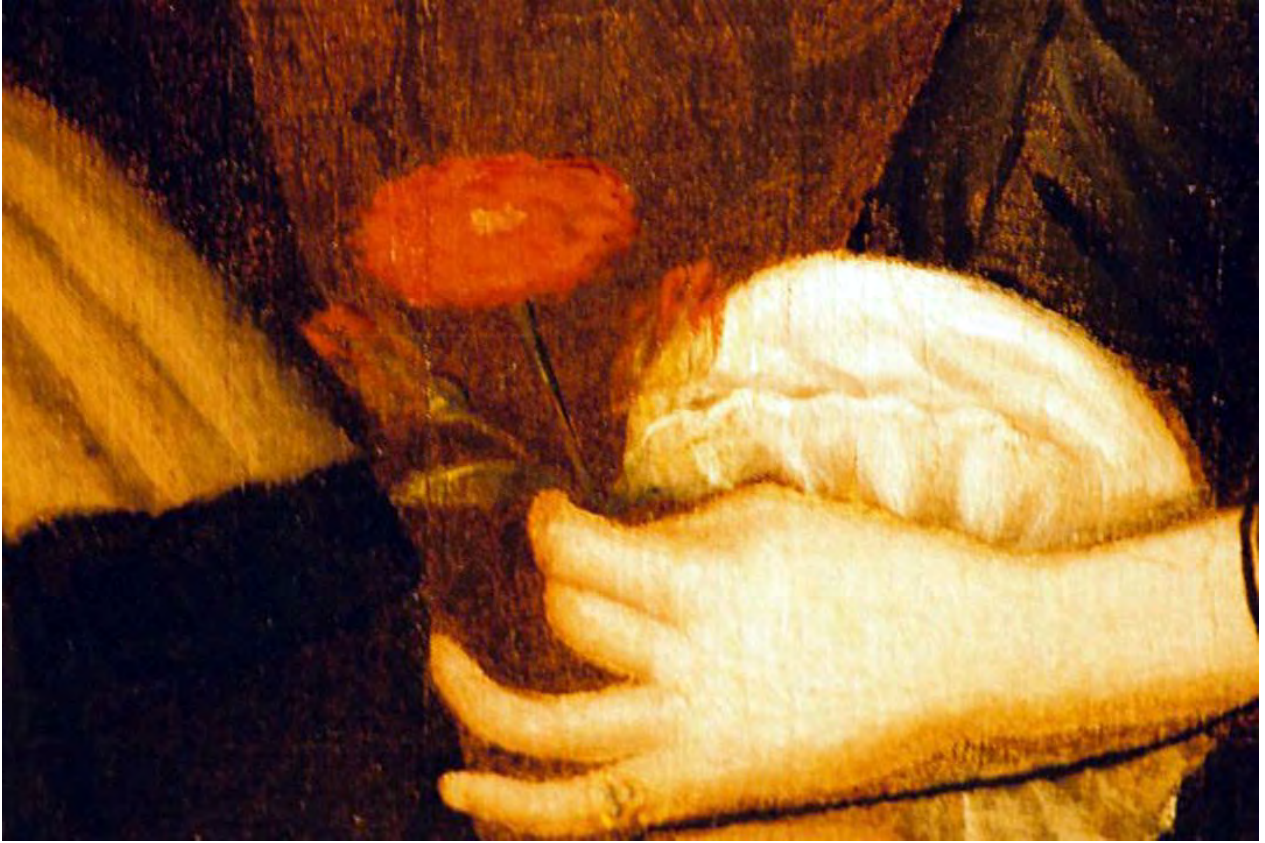




b 07.03.05.jpg



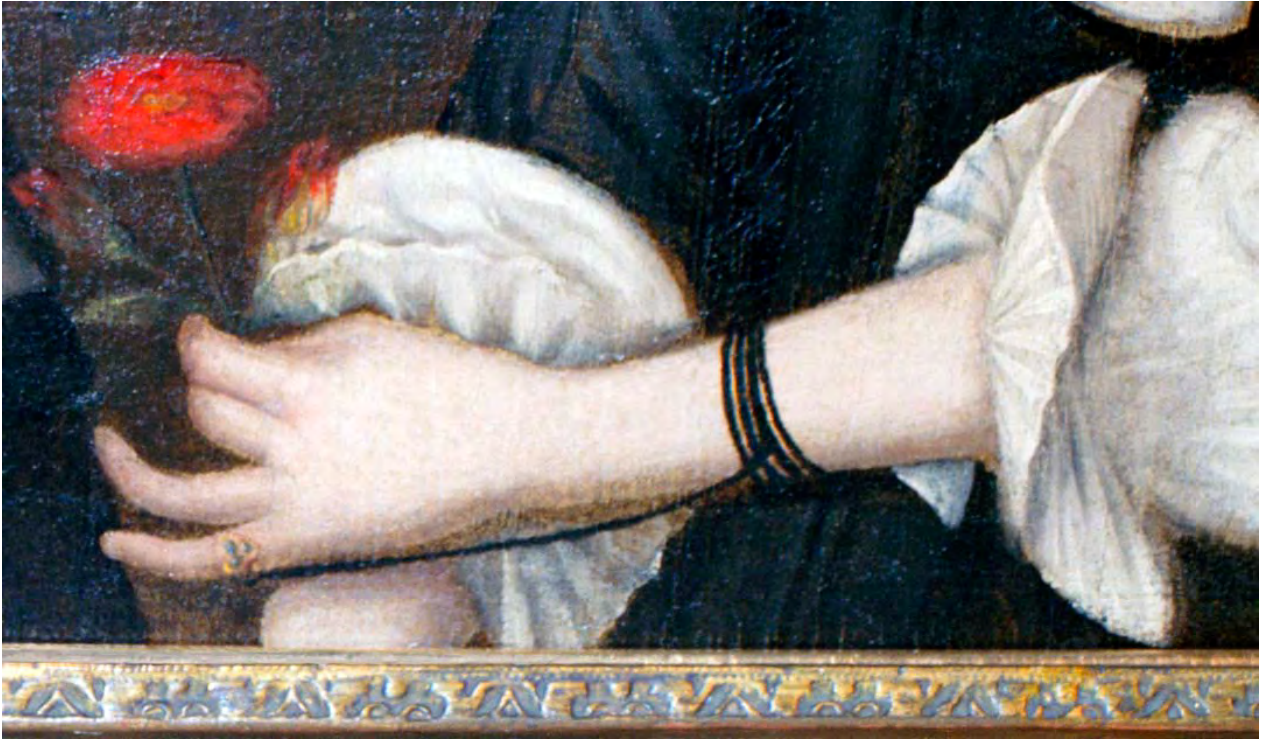
c 07.03.05.pdf



d 07.03.05.jpg



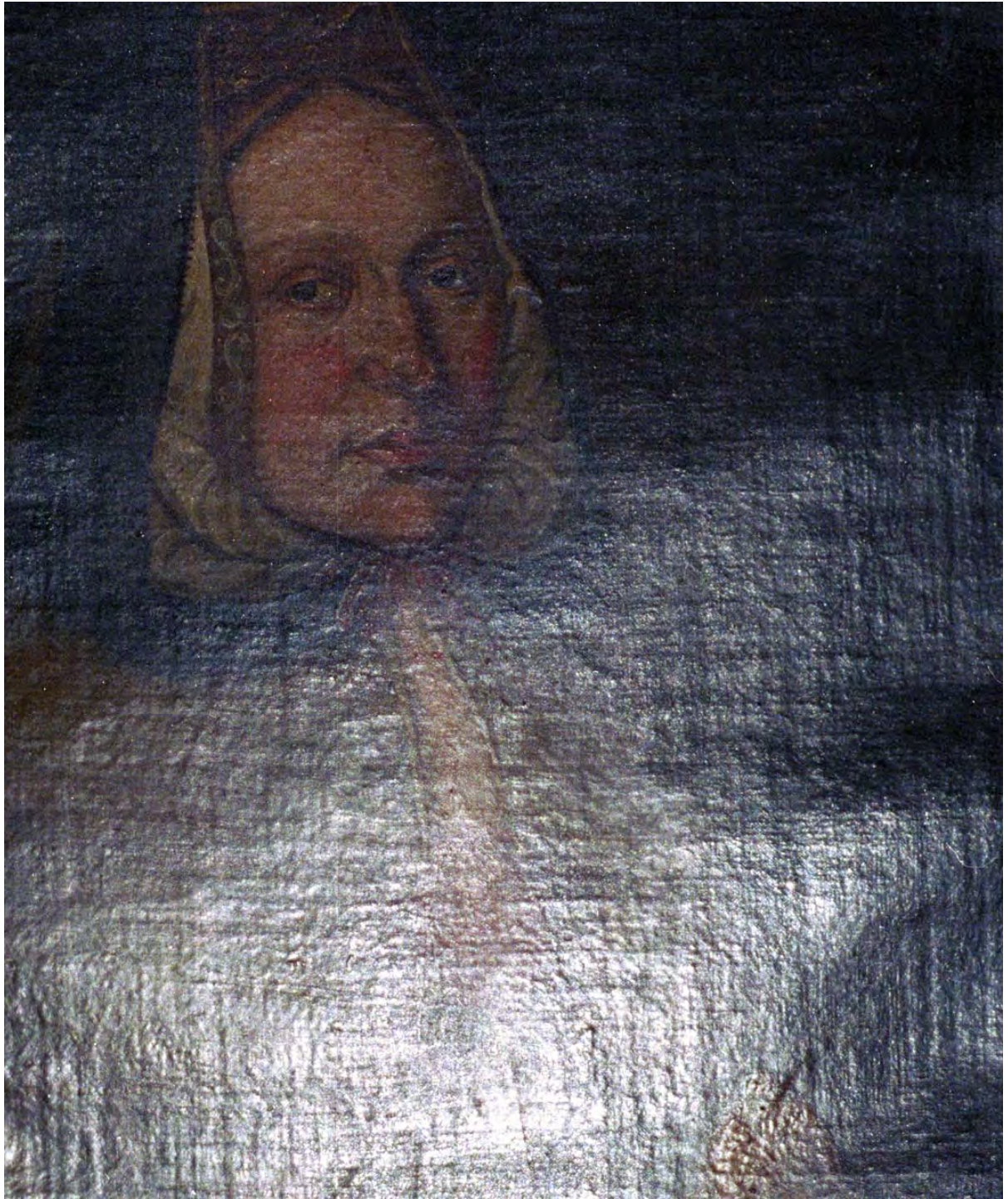




Ex 8.43 Threads that bind, 2004.jpg

Exhibit 8.44  
Marjorie's gaze





a 23.12.03.jpg





b 23.12.03.jpg



# LOVELY OLD TAPESTRIES HANG in the WEST KIRK.

## Aberdeen's Unique Treasures Deserve to be More Widely Known.

**M**ANY visitors to Aberdeen are struck by the beauty of the tapestries which hang in the vestibule of the West Church of St Nicholas—the "Mither Kirk" of the town—and seek information about their history and meaning; but very few indeed of the citizens are able to supply information about them.

With the possible exception of the famous tapestries in Royal Holyrood-house, those in the West Kirk are the largest pieces of needlework in Scotland, and no other royal burgh has any similar possession of comparable interest or beauty.

The colours have been dulled by the lapse of time, but considering the age of the work they are still wonderfully rich in their varied shades of greens, blues, yellows, and reds. In themselves they are full of artistic interest, but equally remarkable is their origin and history.

### Lifetime's Work.

The tapestries are the work of one lady, and were her lifetime's task, and she was no less a person than Mary Jamesone, the eldest daughter of George Jamesone (1588-1644), the "Scottish Vandyck," the earliest and in many respects the most celebrated

portrait painter that Aberdeen ever produced. His turreted house in the Schoolhill, overlooking the Churchyard of St Nicholas, was long a landmark in Aberdeen. In the designing of the tapestries, there can be no doubt, the artist had a large share.

Little is known about the life of Miss Jamesone except that she was three times married—first to Gregory, the celebrated mathematician, second to the Laird of Elrick, and third to

By  
**David Munro,**

Church Officer of the West Church  
of St Nicholas.

The first panel measures, within the bordering, seven feet two inches by five feet ten inches, and depicts the Finding of Moses. Ten figures float on or in the river of Egypt among whose bulrushes the infant Moses was found, and the bridge which spans the river is none other than the good Bishop Elphinstone's own Bridge of Dee, with its watch-tower and the tiled houses on the river bank.

### Costume of the Day.

On the bank also is seen an honest-like wooden cradle; its recent occupant is being borne in the arms of an attendant to the daughter of Pharaoh, who sits expectant with eager courtiers standing by. This lady, her attendants, and even little Miriam, Moses' sister, are all garbed in the correct costume of Charles II.'s time—the wig, the lace, the red high-heeled shoe, the looped-up petticoat are all there, rendered with artistic force and true feeling in the grand old chain-stitch.

expressed. The house front is a curious mixture; its doorsteps and iron side rails are what at that period the painter would have seen any day beside him in Aberdeen; the porch itself, with its rounded arch and pillared ornaments and elongated openings, are what our painter may have seen in Antwerp. The structure forms the extreme left of the picture. In the centre of the background a group of well-formed, conventionalised trees is placed. Two great Flemish horses are attached to the chariot, an pipe, cymbal, and triangle are in their mouths or in the hands of the maidens. A by no means weak or despicable picture is the result.

### Esther's Appeal.

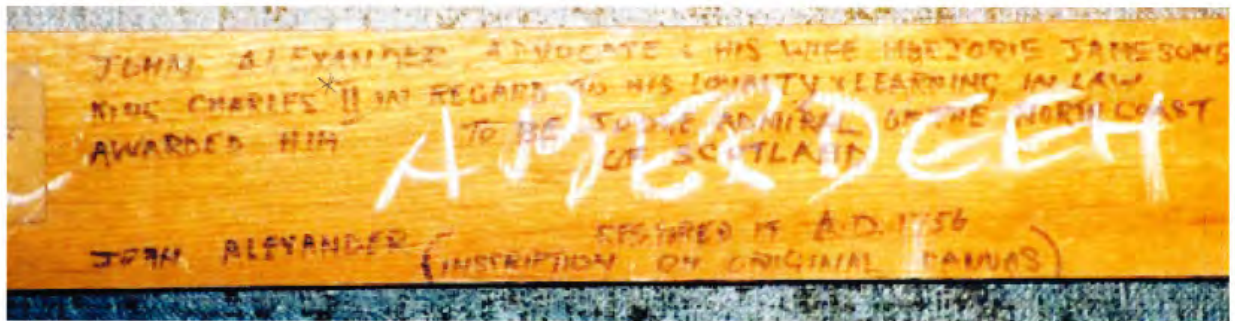
The third scene is "Esther kneeling at the feet of King Ahasuerus" (the Book of Esther). It measures seven feet two inches by five feet ten inches. It is a vigorous composition instinct with life and action—the crowned and throned King, the kneeling, suppliant Esther in the act of kissing the outstretched sceptre, "that golden sceptre which the King held toward Esther." Several cleverly-arranged groups, with diverse attendant

diversely equipped and occupied, fill up the immediate surroundings of the royal pair. A larger and smaller arch cross the background and between the opening of the larger hangs— "Behold the gibbet fifty cubits high, raised in front a stately building cleverly shown. There are nine attendants in various attitudes, with very considerable variety of portraiture. The eyes, each and all, are fixed, not on the elevated Haman but on the knees





50/112



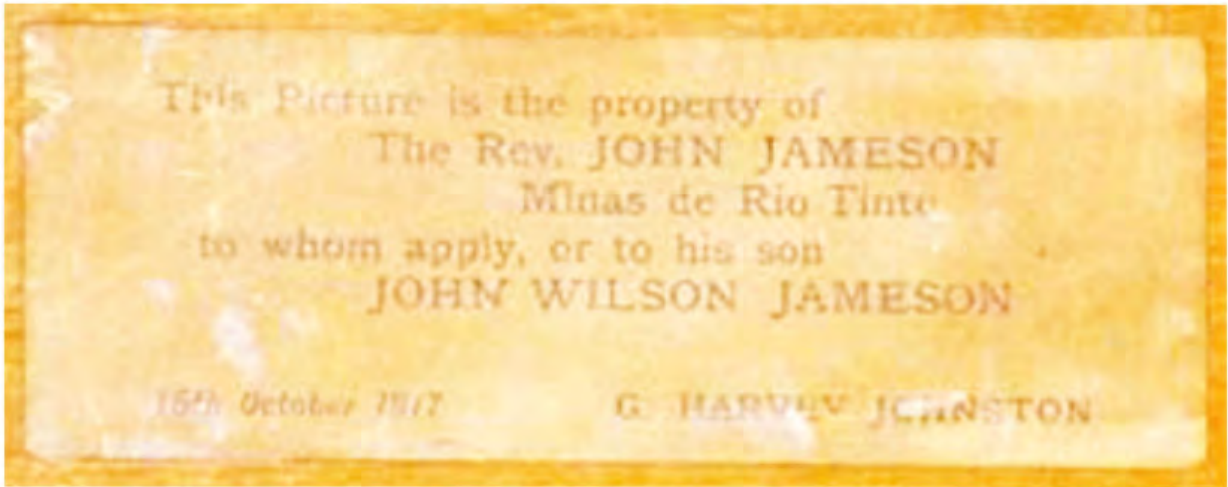
\* Keith's notes  
 1706/11 after  
 G-J death

say King Charles I. It had to be all King Charles II was not  
 JOHN ALEXANDER ADVOCATE & HIS WIFE MARGARET JAMESONS  
 KING CHARLES II IN REGARD TO HIS LOYALTY & LEARNING IN LAW  
 AWARDED HIM TO BE JUDGE ADMIRAL OF THE NORTH COAST  
 OF SCOTLAND

RESERVED IN AD 1756  
 JOHN ALEXANDER (INSCRIPTION ON ORIGINAL CANVAS)



e 07.03.05.jpg



15th October 1817

This Picture is the property of  
The Rev. John Jameson  
Minas de Rio Tinto  
to whom apply, or to his son  
John Wilson Jameson - my grandfather

21/1/18





g 07.03.05.jpg





h 2006.jpg





i 2006.jpg

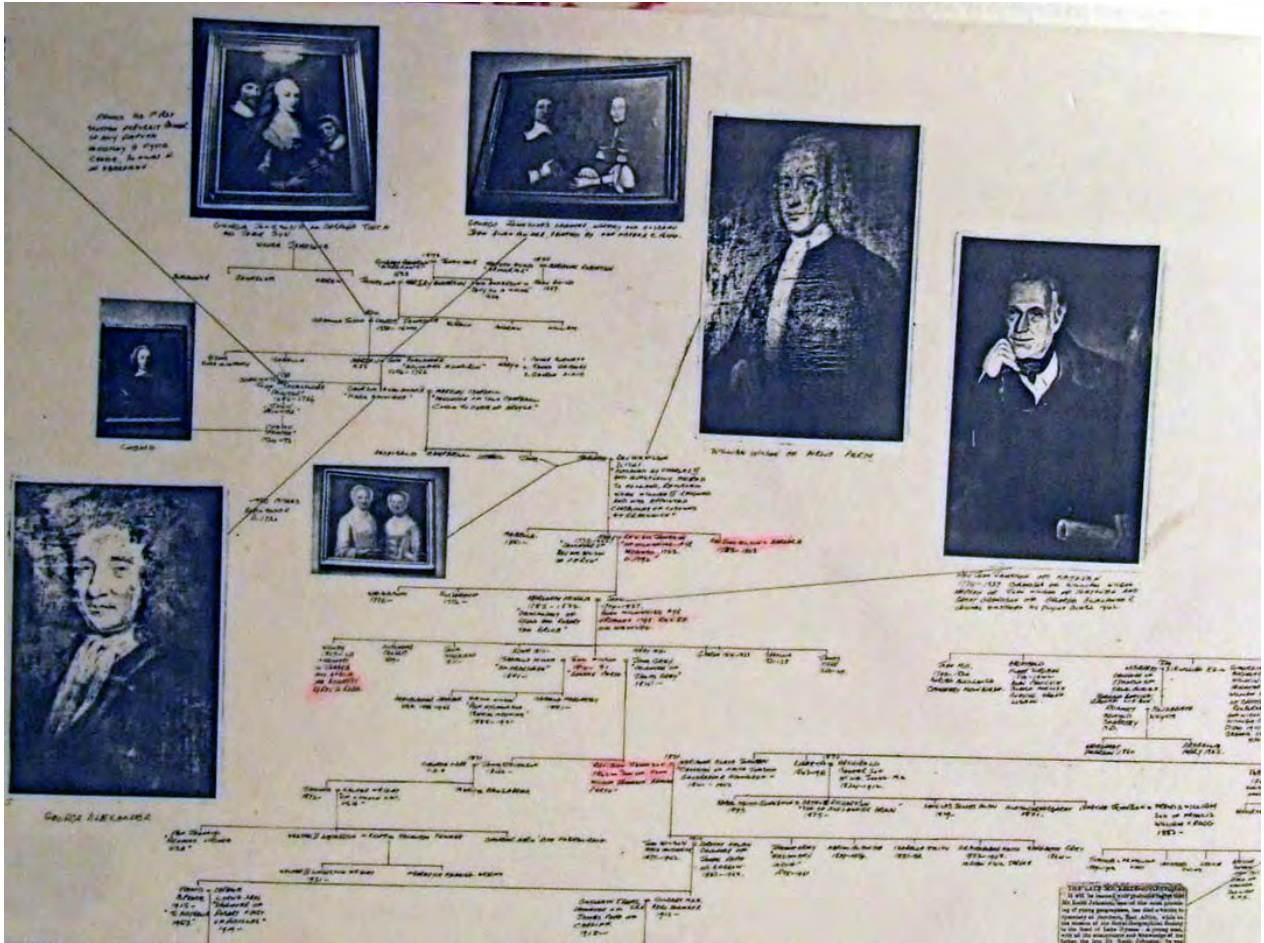




Ex 8.44 Marjorie's gaze, 2007.jpg

Exhibit 8.48  
George and I





a 2003.jpg





❖ ARCHIVES

**GEORGE JAMESONE 1588-1644**

**Aberdeen Art Gallery**

1. **ABDAG 26** (store room)  
*Marjory* (George Jamesone's daughter) with her husband *John Alexander*,  
(presented by **Gil Jameson 1966**)

Slide 2  
✓ **ABDAG 3051** sighted  
*Self Portrait* (with palette) purchased 1923

✓ **Provost Skene's House**

3. **ABDAG 27** sighted  
*David Anderson* (George Jamesone's maternal uncle, architect) with his wife *Jean Guild* (presented by **Gil Jameson 1966**)

✓ **Duff House, Banff**

4. **ABDAG 3051** sighted  
*Self portrait with palette* purchased 1923
5. *Anne Erskine, Countess of Rothes and her Daughters* 1626 sighted
6. *Robert, Mester Erskine* 1627 sighted

✓ 7. **campbell family tree** - Granton Centre Edinburgh

ABERDEEN

- ✓ House in Schoolhill now a plaque on site of sighted
- ❖ Town house Union street (charity boards in entrance hall and ceiling boss in old council chamber)
- ❖ Provost Ross's house, Shiprow (plaque on wall)
- ✓ Kirk of St Nicholas 4 tapestries by Mary Aedie, George Jamesone's daughter + her grave stone on the floor in the church sighted (Sheila Wright)
- ✓ St Marca's Cathedral, Old Aberdeen (window)
- ✓ Lived in High St on the Royal Mile (next to John Knox's house, plaque on wall), buried in Greyfriar's Kirkyard (plot not known)

✓ EDINBURGH

National Gallery of Scotland, The Mound  
Granton Centre for Art

**JOHN ALEXANDER 1686-1766**

**Hunterian Art Gallery Glasgow** (also family possession)

1. *Portrait of George Jamesone and Family* 1728 etching (sighted)





d 25.12.03.jpg



OXFORD STUDIES IN THE HISTORY OF ART AND ARCHITECTURE

# The Life and Art of George Jamesone

Duncan Thomson



e 16.02.05.jpg



George Jamesone, from a self-portrait in the Scottish National Portrait Gallery.



The plaque carved by Miss Belle M. Kilgour to be placed on Jamesone's Edinburgh studio.



A portrait of King Charles I by Jamesone in the collection at Drummond Castle, Perth. The king is wearing a dark, patterned garment.

# GEORGE JAMESONE, "THE SCOTTISH VAN DYCK"



It was the Scottish painter, George Jamesone, who was the first to be called "The Scottish Van Dyck". The title was given to him by the artist John Galt, who was a contemporary of Jamesone. Jamesone was a portrait painter and a member of the Edinburgh Academy. He was a self-portraitist and a portraitist of the Scottish nobility. He was a member of the Edinburgh Academy and a member of the Scottish Academy. He was a portrait painter and a member of the Edinburgh Academy. He was a self-portraitist and a portraitist of the Scottish nobility. He was a member of the Edinburgh Academy and a member of the Scottish Academy.

The particular picture of George Jamesone, which was painted in 1766, is a self-portrait. It is a portrait of the artist himself, and it is a very fine example of his work. The artist is shown in a three-quarter view, looking towards the viewer. He is wearing a dark coat and a white cravat. The background is a simple, dark color, which makes the figure stand out. The artist's expression is serious and thoughtful. The lighting is soft, highlighting the contours of his face and the texture of his clothing.

George Jamesone was a Scottish painter and a member of the Edinburgh Academy. He was a self-portraitist and a portraitist of the Scottish nobility. He was a member of the Edinburgh Academy and a member of the Scottish Academy. He was a portrait painter and a member of the Edinburgh Academy. He was a self-portraitist and a portraitist of the Scottish nobility. He was a member of the Edinburgh Academy and a member of the Scottish Academy.

By Hubert Fenwick

**YOUR WEEK-END READING**

New Books: *The Scottish Nation* by John Galt, *The Scottish Nation* by John Galt, *The Scottish Nation* by John Galt.

Magazines: *The Scottish Nation*, *The Scottish Nation*, *The Scottish Nation*.

Books: *The Scottish Nation*, *The Scottish Nation*, *The Scottish Nation*.

TV: *The Scottish Nation*, *The Scottish Nation*, *The Scottish Nation*.

Accession Edinburgh City 18/12/51  
 Weekend Programme 2/1/1964



PASSENGER LIST—INCOMING PASSENGERS—continued.

Names and Descriptions of Passengers—continued.

(1) Port of attachment	(2) Surname and Initial (Give last name first for each passenger)		(3) Nationality (As shown on Passport)	(4) Sex	(5) Age (In years)	(6) Date of Birth (Month, day, year)	(7) Height (Feet, inches)	(8) Weight (Pounds)	(9) Occupation and Industry		(10) Country of Last Permanent Residence	(11) Category of arrival (Type of Passenger) (If Special, state Speciality)	(12) Purpose of Journey	(13) Previous Credits of Stay in Australia	
									Occupation	Industry				(A) Years	(B) Months
Tilbury	HILL	K.	British	M	32				H.D.		England	N.S.W.	NS	Perms	
	HILL	T.D.	"	F	4				Child		"	"	"	"	
	HILL	Y.	"	F	2				"		"	"	"	"	
	HUBBARD	H.	"	M	43				R.A.N.		Scotland	N.S.W.	"	"	
	HUBBARD	J.	"	F	46				H.D.		"	"	"	"	
	HUBBARD	M.M.	"	F	15				Child		"	"	"	"	
	HUBBARD	D.R.	"	F	11				"		"	"	"	"	
	HAWKINGS	C.A.	"	M	47				Acct.		England	Qld	NS	"	
	HAWKINGS	M.L.	"	F	50				H.D.		"	"	"	"	
	HAWKINGS	H.L.	"	F	19				Comptometer Operator		"	"	"	"	
	HAWKINGS	P.	"	F	17				Student		"	"	"	"	
	HOPE	A.S.	"	M	36				Design Draughtsman		England	Qld	NS	Indef.	
	HOPE	A.P.	"	F	36				H.D.		"	"	"	"	
	HOPE	S.M.	"	F	8				Child		"	"	"	"	
	HOPE	E.A.	"	M	3				"		"	"	"	"	
	HALYBURTON	H.	"	M	44				British Railways		England	N.S.W.	"	Perms.	
	HALYBURTON	A.	"	F	45				H.D.		"	"	"	"	
	HALYBURTON	P.	"	M	12				Student		"	"	"	"	
	HUDSON	G.	"	M	42				Minister of Religion		Scotland	N.S.W.	NS	"	
	HUDSON	H.	"	F	41				H.D.		"	"	"	"	
HUDSON	H.V.	"	M	15				Student		"	"	"	"		
HUDSON	L.K.	"	M	11				"		"	"	"	"		
STORNS	E.D.	"	F	74				Home Duties		Australia	N.S.W.	ARR	Perms		
Tilbury	JAMESON	D.L.	British	F	38			Home Duties		England	N.S.W.	NS	Perms		
Tilbury	JAMESON	S.A.	British	F	12			Student		England	N.S.W.	NS	Perms		
Tilbury	JAMESON	S.H.	British	F	5			Child		England	N.S.W.	NS	Perms		
Tilbury	JAMESON	J.H.	British	M	10			Child		England	N.S.W.	NS	Perms		
	KAVANAGH	A.J.	"	M	20			Teacher		Ireland	N.S.W.	"	"		
	KELLIHER	A.P.	"	M	41			Priest		Ireland	Qld	NS	"		
	KYNGER	H.E.	"	F	57			Clerk		Australia	N.S.W.	ARR	Perms		
	KENNY	D.K.	"	F	59			Teacher		"	"	"	"		
	KNIGHT	M.L.	"	M	30			Farm Worker		England	"	NS	"		
	KNIGHT	A.C.	"	F	28			H.D.		"	"	"	"		
	KNIGHT	M.W.	"	M	7			"		"	"	"	"		
	KNIGHT	A.A.	"	F	6			"		"	"	"	"		
	KNIGHT	A.P.	"	M	4			"		"	"	"	"		
	LEACH	I.P.	"	F	52			Secretary/Bursar		Australia	Qld	ARR	"		
	LARKIN	S.	"	M	19			Student		Ireland	N.S.W.	S	Indef.		

Give every resident for one year at least. (1) Indicate whether "New Entry" (N.E.), "Australian Resident Return" (A.R.R.), "Temporary Visitor Arriving" (T.V.A.), specifying reason, e.g., "Tourist (T), Business (B), etc., or Transit (Trans), etc. in above brackets.





h 20.07.08.jpg



i 21.07.08.jpg





j 21.07.08jpg.jpg





Ex 8.48 George and I, 2008.jpg

Exhibit 9.49  
Fascinating yarns Aberdeen



23.12.03



Schoolhill, Aberdeen looking west towards the spire of the Triple Kirks, c.1868



George Jamesone's House, Schoolhill, Aberdeen, 1885

George Jamesone's House, Schoolhill, Aberdeen, 1885.

Aberdeen City Council, Arts & Recreation Department, Library & Information Services

www.scovan.ac.uk

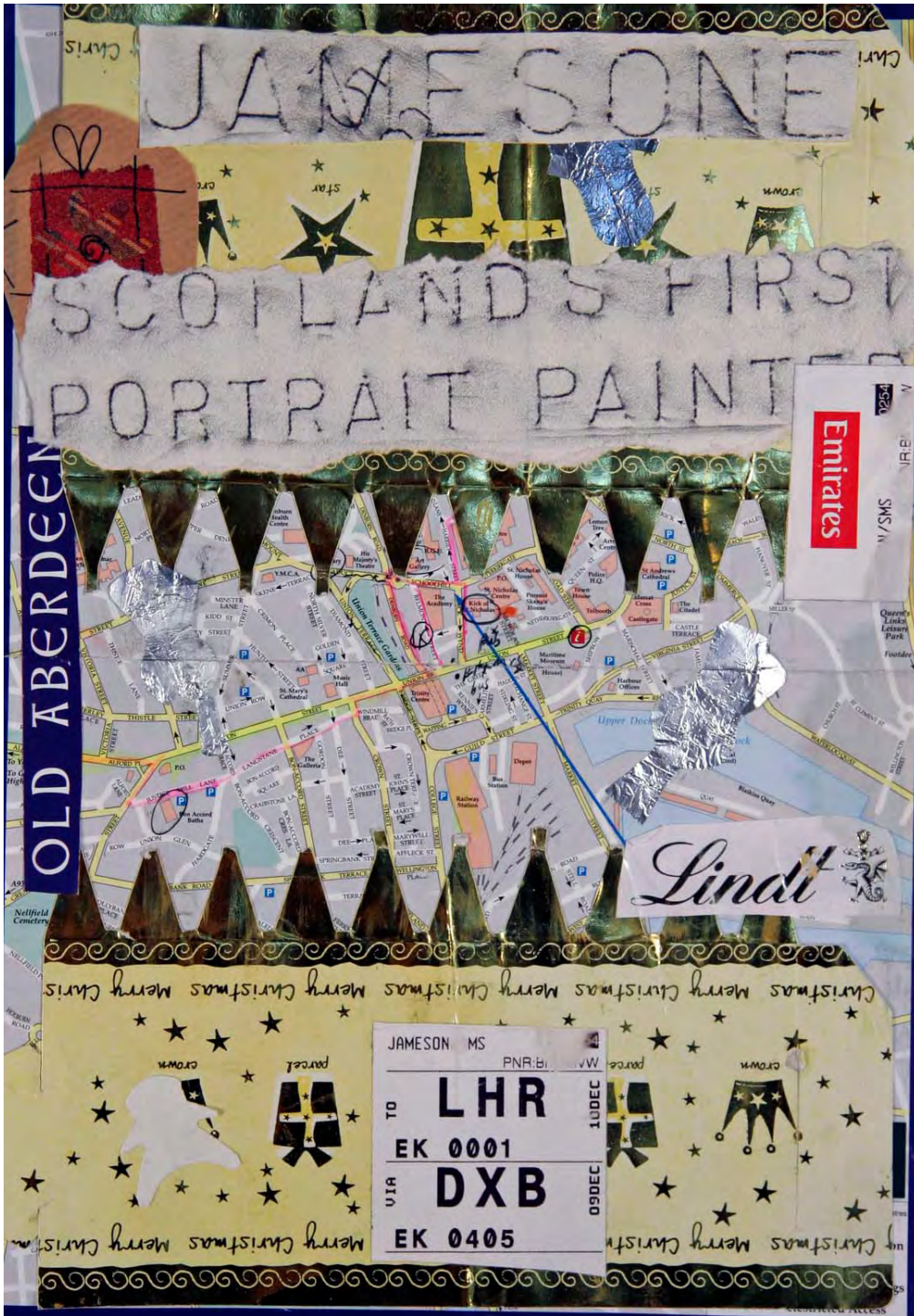
March 2003

dismantled 1896



25/12/63



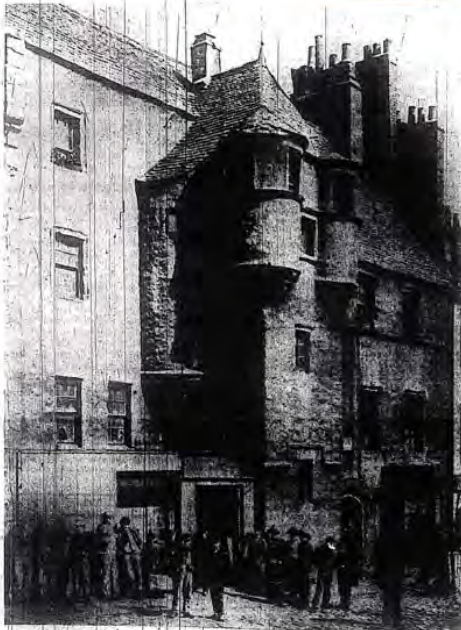


c 18.01.04.jpg





Jameson's studio in Moshray House, next to John Knox's house in the High Street, Edinburgh.



The birthplace of Jameson in the Schoolhill, Aberdeen. The house was built by the artist's father, and the photograph was taken before it was demolished towards the end of the nineteenth century.

registered remains of the Spanish Armada drifted past the entrance to the Harbour at Aberdeen. George Jameson has been a shadowy figure. His grave, in the cemetery at Birkbeck, Edinburgh, where he was laid in 1840, is marked, and under the name of G. Jameson, and under the name of G. Jameson, and under the name of G. Jameson. It was high up in what is the called Moshray House, near to the respectable bluff in the High

Street, accepted by the experts as genuine without a quibble. It bears little if any resemblance to the work of either Van Dyck or Rubens, with both of whom the painter has been linked. In fact, "old" repeated tradition asserts that Jameson was apprenticed to the "Prince of Painters" in his studio in Antwerp and there met as tutor-pupil Anthony Van Dyck.

Generally, Van Dyck was at least ten years older and the Aberdeen painter's portrait of the Countess Marischal is characteristic, shows more affinity with the style of Daniel Mytens, or Gerard Van Honthorst, who were both about exact contemporaries of Jameson, though not so well known in Scotland.

Both held important places in the story of the development of the art of portrait painting in Britain. Mytens was Limner to James VI and I, and kept his post under Charles I, while Honthorst was employed as drawing master to the children of Charles's sister, Elizabeth, "The Winter Queen" and taught Prince Rupert to draw and sketch.

After finishing his course at the Marischal College, George Jameson, instead of following his father's trade, took ship for Antwerp, where he was either directly apprenticed to Peter Paul Rubens, or did what so many students still do on the Continent, copied the works of the Great Masters "in situ", and Rubens was then the greatest.

It is true that Rubens, when he was Ambassador of Spain at the Court of

representing some grace in her religious wars of the period, and the general effect recalls Honthorst, suggesting that Jameson may himself have paid his respects at the Court of the exiled Queen of Bohemia, in Holland, and met the famous Dutch artist who had taught that Royal lady's large brood to draw and paint.

**Visit to Italy**  
At any rate, he went to Italy, in the company of Sir Colin Campbell of Glenorchy, a notable cosmopolitan and patron of the arts in Caroline times, and while in Rome is said to have painted four canvases for the Scots College in the "Eternal City."

Aberdeen Grammar School, and the Marischal College also claim their share of Jameson's art to mention private collectors all over the country. It would be a bold man who would venture a quarter of those as being wholly from Jameson's palette.

George Jameson, about whose eyes more who care disagree, refused to sign the Covenant and in consequence was clapped into jail and lost in a blow-out which ended in his death.

all his previous notoriety. This may help to explain his neglect, for history is usually written by the winning side, and Charles's Limner in Scotland was on the losing.

He and the poet Drummond of Hawthornden had decorated the city for the King's Coronation at Holyrood, in 1633, and when Charles came to sit to Jameson in his studio overlooking the North-west Pier he permitted the artist to keep his hat on whilst working, an honour granted to only one other British artist, namely the favourite Van Dyck.



James Graham, 1st Marquess of Montrose, at the age of 17, as painted by Jameson in 1638. The portrait is at Ellamdale Castle and is supposed to have been presented to the Earl of Scotland.



"The Finding of Moses," a tapestry design by Jameson sewn by his daughter, Mary. It is now in the West Church of St Nicholas, Aberdeen.



Lady Mary Borthwick, Countess Marischal, as painted by Jameson when she was 29 years old. It is considered to be one of the artist's best surviving works and is in the National Gallery of Scotland.

Accessed Edinburgh Library 18/1/08 The Scotsman Weekly and Magazine 2/8/1964



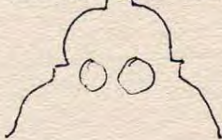
DAY 57 SAT 19TH FEB (cont'd)

WAYS ARE TOTALLY DIFFERENT. MUST LOOK AT THE WRITERS COTTAGE. SCOTT, BURNS AND LOUIS STEVENSON LOOKED AT THE TENEMENT STYLE LIVING ABOVE THE WRITERS ROOM. JAMES EXPLAINED THE LACK OF BATHROOM, JUST A COLD WATER TAP PER DWELLING, ONE TOILET IN THE ROUND HOUSE PER FLOOR, PERHAPS NO DOOR. ONE BED SHARED BY SO MANY, AT LEAST THEY WERN'T ON THE FLOOR. HE WORE A KILT TIL THE AGE OF 17 WHEN HE GOT HIS FIRST PAIR OF TROUSERS. NOTHING UNDER NEATH. HE IS 70 NOW SO THAT WOULD BE BORN 1935. GREW UP IN DUNDEE AN INDUSTRIAL TOWN WITH POVERTY PLUS. 1952 HE FIRST WORE TROUSERS. HE SIGNED UP IN THE ARMY TO GET A LIFE. WENT TO AFRICA, TANZANIA AND COMMANDED HIS FIRST AFRICAN ARMY AT 19. AFRICA WOULD HAVE BLOWN HIM AWAY AFTER POVERTY, LIFESTYLE INDUSTRIAL, TO GO TO WARM AFRICA IN 1954 TO FIGHT THE MAU MAU WAR. POVERTY PLUS IN INDUSTRIAL SCOTLAND: DUNDEE, GL ASGOW COMPARE TO MY UPBRINGING IN MIDDLE CLASS CARSHALTON IN 1952. HOW COZY WE WERE. HOW DIFFERENT TO A SCOTS UPBRINGING OF WORKING CLASS. BECAUSE WE WERE MIDDLE CLASS, OUR LIVES IN BRITAIN WERE DIFFERENT IS THAT WHY MY GRANFATHER LEFT SCOTLAND AND WENT TO LISBON PORTUGAL. THE ROMANCE OF SCOTLAND V THE TOUGH REALITY. BEING MIDDLE CLASS MY GRANDFATHER LIVED IN THE NEW PART OF EDINBURGH BUT ALL AROUND WOULD HAVE BEEN TROUBLE. JAMES SAID MAURADING GANGS OF THUGS WOULD LIVE A LIFE OF ROBBING. THEREFORE YOUR LIFE WAS IN JEOPARDY VERY SERIOUSLY. CITY CONSTABLES WERE A RECENT INVENTION. THERE WAS A CHOLERA OUTBREAK IN JOHNSTONS TIME. HAVE A LOOK AT THE TOLL BOOTH MUSEUM THE ONE WITH THE CLOCK OUTSIDE TO GIVE AN IDEA OF LIFE IN HIS TIME.

IN JAMESONES'S TIME THE MEADOWS WAS A CESS PIT AND IN FRONT OF THE CASTLE WHERE THE TRAIN RUNS WAS A BOG OR ONCE A LOCH BUT ALL THE REFUSE, FAECES RUN OFF WATER WAS WASHED DOWN THE HILL INTO THIS LOCH. THEY USED TO DROWN WITCHES IN THIS MESS. NO CLEAR RUNNING WATER FOR THEM. FISH REFUSE, RUBBISH, SHIT. AND THE MEADOWS WAS THE BOG ON THE OTHER SIDE. THE STINK WOULD HAVE BEEN UNBELIEVABLE EVEN INTO JOHNSTON'S TIME.

LINGUISTICALLY INFLUENCE OF THE NORSE, FRENCH, DUTCH. DUE TO THE DIFFICULTY OF LAND TRAVEL, SEA PUT SCOTLAND IN CLOSER TOUCH WITH EUROPE AND THE FRENCH THAN BRITAIN. FRENCH WERE THEIR ENEMIES, AS WAS SCOTLAND. ALSO GERMANY, KEITH JUNIOR SPOKE GERMAN AND FRENCH AND STUDIED IN GERMANY. THE DUTCH INFLUENCE CAN BE SEEN IN THE SHAPE OF THE BUILDINGS AS YOU LOOK OVER THE RAILING TO VICTORIA STREET AND THE GRASSMARKET, THE FACADE OF THOSE BUILDINGS WITH THEIR CURVED ROOF

THE SCOTS WHO WENT TO IRELAND GOT SHIFTED AGAIN TO AMERICA



DONT FORGET THE WATER TANK ON TOP NEXT TO RAMSAY GARDENS THAT FED CLEAN WATER FROM PENNINES. KEITH'S QUIZZ.

WITCHES ALSO EXECUTED AT THE GRASSMARKET. SCAFFOLDING ERECTED AND IT WAS A CROWD PLEASER.

GREY FRIARS CHURCH WHERE THE COVENANTERS WERE HELD AND IMPRISONED IN ROOFLESS CELLS ALL YEAR. SOME WERE SAID TO HAVE SIGNED IN THEIR BLOOD. RUTHLESS. CHARLES WANTED TO IMPOSE THE EPISCOPALIA CATHOLIC CHURCH AND THE SCOTS WANTED NOTHING BETWEEN THEIR GOD AND THE PEOPLE. THEN TO FLODDEN WALL WHERE THE DEFEAT OF 15 TH CENTURY SCOTS V ENGLISH. WALL BUILT TO KEEP ENGLISH OUT. THEY DID NOT WANT ANY OIL IT WAS ABOUT FEARING SCOTLAND TO THE NORTH AND NEEDING THEIR COMPLIANCE. GEORGE HERMANS SCHOOL BACKS ONTO THE FLODDEN WALL





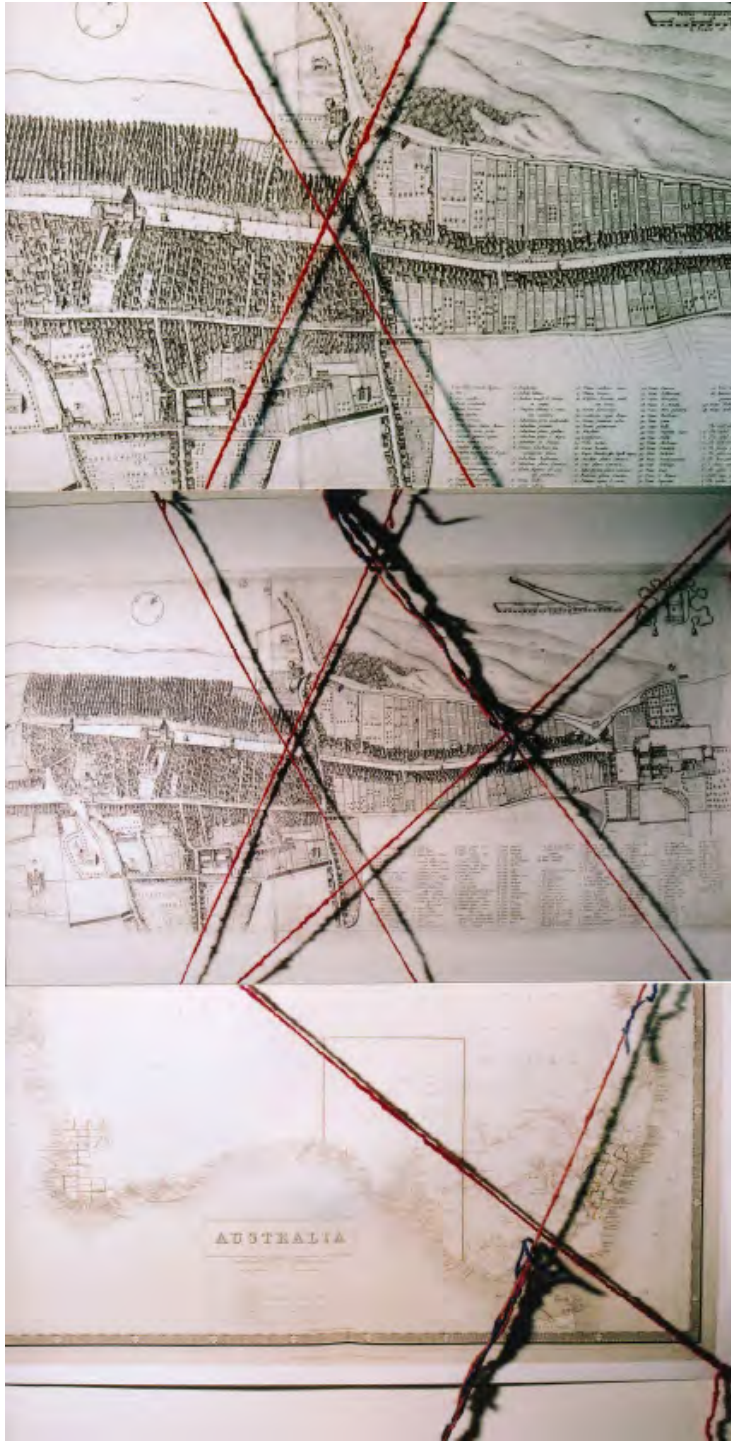
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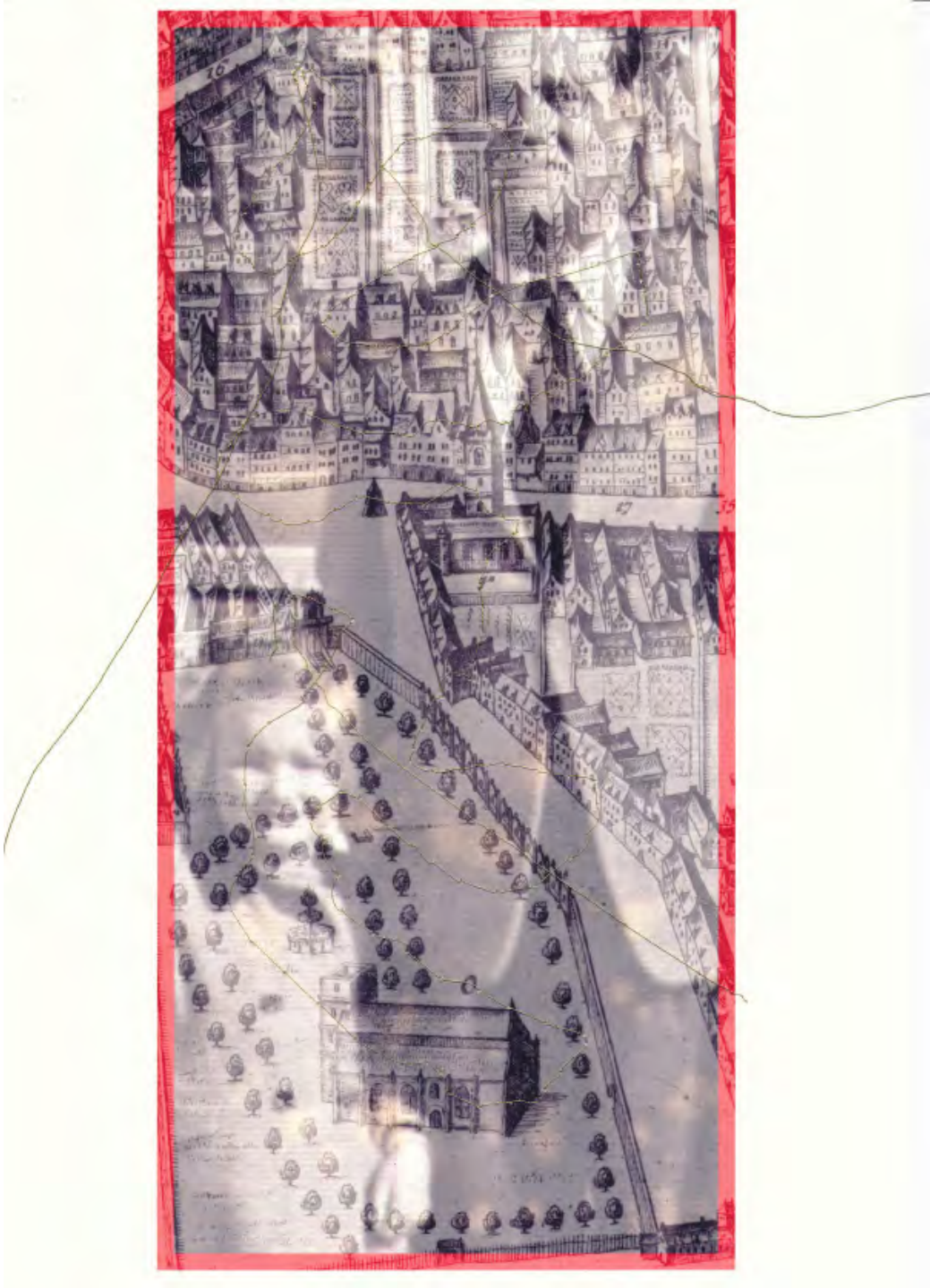


g 2005.jpg





h 2005.pdf







Ex 9.49 Fascinating yarns Aberdeen, 2007.jpg



Exhibit 9.53  
The painter's apprentice



a 05.01.04.jpg



b 01.08.04.jpg





c 01.08.04.jpg



d 01.08.04.jpg





e 01.08.04.jpg





f 2005.jpg



g 2005.jpg





h 15.10.08.jpg





i 08.12.08.jpg



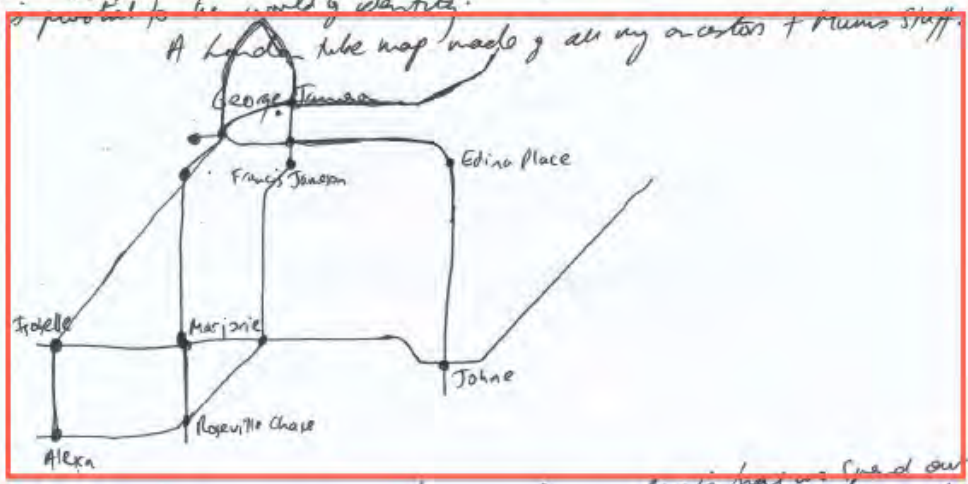
Ex 9.54 The painter's apprentice, 2008.jpg

Exhibit 10.56  
Spinning the yarn



\* We have some awareness of the different sorts of identity we fashion when moving <sup>social setting</sup>

Church, meeting new people) monitoring the impressions we give off to, and make up others. public identity is... performed for others and the private self knows that such performances are essential to identity and to the maintenance of respect & trust in routine social interaction. This involves the chronic monitoring of self-identity. A water fulness over the most seemingly trivial aspects of social behaviour - including the control of bodily behaviour. From mapping the demographics of cities, changing flight paths & planes, the intrusion of expert reflexive systems into daily life is pivotal to the world of identity.



Freud - P57 the legacy of the Oedipus complex is that we spend our lives discovering ourselves but entangled within a frame of family history that then with illusion, repetition & repression.

Foucault p87 sees sex as the focal point of our contemporary cultural fascination with personal identity & the self.

Chodorow p108 the mother relates to her daughter as an extension herself & the daughter finds it difficult to establish a sense of personal identity & autonomy. It results in problems of merging with other, difficulties with interpersonal boundaries, and disturbance of self & identity. This draws the daughter to the love of the father. This depressive identification with the father serves as an unacknowledged support for oppressive gender relations and patriarchy. I went to my Dad cos he oppressed so much love. I didn't leave my mother. I really wanted to be like her - until what? I started hugging about god with her. Age 21.

Burman p145. Search for self, mastery of project of the self, complete, finished leads us to believe things can be better, identities, roles, ordered, life smoother -> leads to politics/patriarchy now!

~~I can get up early sometimes. Walked The Meadows 8.0am then Megabus to Glasgow at 10.20. Arrived Glasgow 11.45 and booked a train for 1.30 to Helensburgh. Never realised it was so far to Erica's school. Hung out with her from 2 till 5. Sat in the kitchen of her school and talked to various people she introduced me to. The Head, a Canadian teacher doing her Dip Ed. Left at dark to walk 15 min to Helensburgh then train to Glasgow then bus to Edinburgh.~~

FUNNIEST THING SPOTTED FROM TOP DECK AS WE CAME INTO EDINBURGH. IRELAND HAD BEEN PLAYING SCOTLAND RUGBY, SO THE LADS WERE OUT IN FULL DRINKING FORCE. LOTS OF KILTS, CHAP JUMPED THE STREET BARRIER AFTER RUNNING IN FRONT OF THE BUS . AS HIS LEGS WENT OVER I WAS SURE I NOTICED A FLASH OF PINK FLESH. HIS FOOT CAUGHT THE RAILING AND HIS KILT WENT OVER HIS HEAD AS HE FELL ON THE PAVEMENT. NASTY FALL BUT HIS KILT WENT OVER HIS HEAD AND INDEED HE HAD NOTHING ON UNDER NEATH. FANTASTIC TO SEE IT ALL FROM THE TOP OF THE BUS. A BARE BUM, TARTAN AND LOVELY LEGS. Mmmm

**Killer father**  
AN AUSTRALIAN has admitted killing his pregnant wife and baby daughter with a spear gun and dumping their bodies in bins. John Myles Sharpe 47 shot Anna Kemp twice while she slept at their home in Mornington, south-east of Melbourne. He shot his 19-month-old daughter four days later.

~~FOREVER CURIOUS AS TO WHAT HAPPENS TO PEOPLE ACCUSED OF MURDER. SPEARGUN SOUNDS GOOD WAY TO DISPOSE OF YOUR WIFE IF SHE THREATENS TO LEAVE. WONDER IF HE HAD TO UNSPEAR HER SO HE COULD DO HIS LITTLE GIRL. WHY DIDN'T HE DO HIMSELF AT THE SAME TIME. DID HE REALLY THINK HE COULD GET AWAY WITH IT? SHE WAS PREGNANT AND OBVIOUSLY HER PARENTS WOULD WORRY. ALL THAT SEARCHING THE BUMPS BY POLICE AND HE DID DISPOSE OF HER IN THE RUBBISH. WONDER IF HE PUT HER IN THE RECYCLING OR WHICH NIGHT HE CHOSE. WONDER IF HIS DAUGHTER KNEW HE WAS GOING TO KILL HER TOO?~~



FEELING GUILTY

FEEL IMPOLITE

NOT GIVING WHAT A MAN WANTED

ALWAYS BE NICE

NOT BEING POLITE

NOT GIVING WHAT HE WANTED

WEDNESDAY JANUARY 3

DAY 12

I DESPERATELY NEED TO GET SOME WORK DONE TO MAKE MYSELF FEEL BETTER. WHEN I AM NOT WORKING I FEEL TENSE AND OUT OF SORTS. I CANT RELAX. I GO TO MOVIES BUT STILL CANT RELAX. I DRINK AND STILL CANT REALX. I HANG OUT WITH FRIENDS AND FEEL SO TENSE I COULDS SCREAM

+LLL

the only way i can relax is to go into my world and work. like go to a gallery or a library or think or draw. then i feel relaxed.

I AM FEELING SO MUCH BETTER NOW THAT I AM WRITING MEETING FRANCIS HE ASKED ME ABOUT MY SEX LIFE. HE ADMITTED HE HAD BEEN FANTASIZING ABOUT ME FROM THE FOTO I SENT HIM. HE SAID IT WAS THE DRINK AND HE HAD TO ASK ME IF I WANTED TO HAVE SEX WITH HIM AT HIS PLACE. I SAID NO I DIDNT WANT TO BUY THANKED HIM AND SAID I WAS FLATTERED. I TOLD HIM I WAS NOT HAVING SEX WITH ANYONE, AND IT WAS NOT TO DO WITH HIM BUT FOR ANYONE. I HAD TO JUSTIFY AND TELL AND REASSURE HIM I WAS NOT REJECTING HIM. I HAD TO MAKE HIM FEEL GOOD. HE THOUGHT I MIGHT BE UP FOR A KISS AND CUDDLE IN THE CAR IN THE FOREST. I HAD TO LET HIM DOWN LIGHTLY. HE SAID HE THOUGHT ABOUT HIS DAUGHTER IN THIS WAY BUT REASSURED ME IT WAS NOT INCEST. HIS DAUGHTER IS F. HE HAD NOT HAD SEX WITH HIS PARTNER ONLINE for the last 2 YEARS OF HIS LIFE. HE WANTED SOME RELIEF AND THOUGHT I SHOULD PROVIDE IT.

MEN NEVER LOSE THEIR RIGHT TO HAVE SEX WITH WOMEN NOR THEIR RIGHT TO ASK FOR IT. MY FATHER LOOKS AT ME IN SOMETHING OF THE SAME WAY FRANCIS SPOKE OF. HE COMMENTS ON MY DRESS OR LOOK OR LEGS. NEITHER HAVE BRAIN DISORDERS. THEY ARE NOT BEHAVING IN A SOCIALLY UNACCEPTABLE WAY. THEY ARE ALLOWED TO DO THIS.

HE TOOK ME FOR A DRIVE THROUGH THE FOREST AND I WAS WORRIED WE WOULD GO FAR FROM THE STATION AT BROCKENHURST. I ASKED WHERE WE WERE GOING BUT HE WOULDN'T ANSWER. I AM 52 I KNOW HOW TO LOOK AFTER MYSELF. BUT BECAUSE HE WAS THE DRIVER HE HAD CONTROL. HE IS 89 AND WILL BE 90 IN MARCH BUT STILL THE MEN CONTROL US. WE ARE AT THEIR MERCY. I DIDNT WANT TO GET HIM ANGRY OR UPSET. OVER LUNCH HE REFUSED TO ENGAGE IN CONVERSATION EVEN THO I TRIED MANY DIFFERENT TOPICS. HE WAS ANGRY? HE WAS DISAPPOINTED? I HAVE ONLY MET HIM TWICE SO I CANT QUITE TELL. HE THOUGHT HE WOULD BE DEAD BEFORE I VISITED NEXT TIME AND THAT MAYBE WE WOULDN'T MEET AGAIN. WHO KNOWS? I PLAYED IT COOL. I DIDNT RUSH AWAY OFFENDED. I PRESERVED HIS DIGNITY. I THINK MEN ONLY UNDERSTAND IF YOU CREATE A HIGH DUNGEON KIND OF FUSS.

ALWAYS BE NICE TO MEN

ALWAYS GIVE THEM WHAT THEY WANT TO AVOID A SCENE





d 20.02.05.jpg

SNOW AND SNOW AND SNOW AND SNOW snow SNOW snow SNOW snow SNOW  
 snow SNOW WONDERFULQONDERFUL SNOW. I WENT FOOTPRINTING IN  
 THE SNOW AND TAKING PICTURES. HOME IN MORNING MAKING DIARY  
 ENTRIES AND GETING PAPERS SORTED AND LOOKING OUT THE WINDOW  
 AT ALL THE SNOW FALLING IN BIG FAT FLAKES. BIG THICK SMOKEY  
 CLOUDS BLOCKING OUT THE LIGHT THEM BIG FAT FLAKES SWORKING DOWN.  
 HORIZONTAL OUT THE FRONT, WHIRLING AND TWISINT DOWN IN THE SHELTE  
 RED COURTYARD. EXQUISITE. TO LIVE IN THE SNOW FOR DAYS ON  
 END WHAT A PRIVILEGE. SCHOOLS GLOSSING ALL OVER SCOTLAND.

MAP LIBRARY AND MET WITH JOHN BARTHOLOMEW. HE IS SO HEEPFU:L  
 AND KIND AND DOWNS'T MIND MY QUESTIONS. SOME MIX UP I THOUGHT  
 HE WAS IN YESTERDAY AND HE THOUGHT TODAY. I SAW HIM YESTERDAY  
 BUT THOUGHT HE HAD FORGOTTEN. STIYED TILL 5.0 then off TO ANDY  
 WARHOL LECTURE ON THE USE HE MADE OF THE TAPE RECORDER. I TAPED  
 THE LECTURE. HE TAPED 2437 OF HIS LIFE AND THERE ARE UN WRITTEN  
 ARCHIVES OF SOUND RECORDINGS. HE WANTED TO RECORD TO LEARN  
 AND EXPERIENCE WHAT HE HAD NOT.

AND JOHNSTON CRAS. ALTO

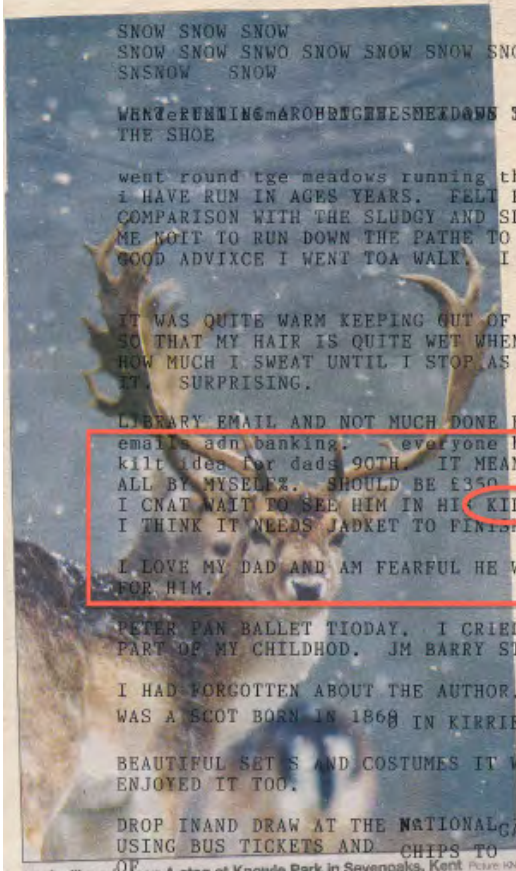
JOHN BARTHOLOMEW IS COMING  
 IN NEXT THURSDAY AS HE HAS AN OPERATIO  
 ON TUESDAY. I HOPE HE WILL BE OK.  
 I HAVE ORDERED 4 MAPS OF ABERDEEN  
 AND EDINBURGH TO COVER THE JAMESONE  
 BARTHOLOMEW'S MAP OF EDINBUTRGHT.  
 KEITH WAS VERY DELIGHTED THAT I HAD  
 MET WITH HIM.

GREAT FUSS OVER THE ANNOUNCEME  
 OF CHARLES AND CAMILLAS WEDDING  
 GREAT DEBATE AS TO WETHER IT IS LEGAL  
 WILL SHE BE PRINCESS OR QUEEN OR  
 QUEEN CONSORT. LOTS IN THE NEWS



POOR SODS ALL THE FUSS BUT ALSO SAD  
 POOR DIANA WHO LOVED THE BASTARD  
 WHO NEEDED SOME HEIRS AND MARRIED  
 TO THAT END WHILST STILL LOVING  
 CAMILLA. THE FAMOUS QUOTE WHEN  
 ASKED IF HE WAS IN LOVE WITH DIANA  
 ON THEIR ENGAGEMENT, HE ASKED  
 WHAT IS LOVE?





SNOW SNOW SNOW  
SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW  
SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW SNOW

WENT ROUND THE MEADOWS RUNNING THIS MORNING. THE FIRST TIME I HAVE RUN IN AGES YEARS. FELT FIRM AND TIGHT UNDER FOOT IN COMPARISON WITH THE SLUDGY AND SLIPPERY PATH. A YOUNG LAD TOLD ME NOT TO RUN DOWN THE PATH TO THE STEPS ON THE WAY HOME. GOOD ADVICE I WENT TO A WALK. I HAD GOT TOO ADVENTURES

IT WAS QUITE WARM KEEPING OUT OF THE WIND AND A SWEAT IS RAISED SO THAT MY HAIR IS QUITE WET WHEN I GET HOME. I DON'T REALISE HOW MUCH I SWEAT UNTIL I STOP AS IT'S COLD ENOUGH NOT TO FEEL IT. SURPRISING.

LIBRARY EMAIL AND NOT MUCH DONE EXCEPT 1 1/2 hours of answering emails and banking. everyone has decided to go in on the kilt idea for dad's 90th. IT MEANS I WON'T HAVE TO PAY £175 ALL BY MYSELF. SHOULD BE £350 BETWEEN 4 WHICH IS £90 EACH. I CAN'T WAIT TO SEE HIM IN HIS KILT AND THE GRIN ON HIS FACE. I THINK IT NEEDS JACKET TO FINISH IT OFF.

I LOVE MY DAD AND AM FEARFUL HE WON'T SEE THE THING I PLANNED FOR HIM.

PETER PAN BALLET TODAY. I CRIED AS I REALISED IT WAS SUCH A PART OF MY CHILDHOOD. JM BARRY STORY TO HIS KIDS.

I HAD FORGOTTEN ABOUT THE AUTHOR WHO I HAVE JUST DISCOVERED WAS A SCOT BORN IN 1868 IN KIRRIEMUIR IN SCOTLAND.

BEAUTIFUL SETS AND COSTUMES IT WAS LYRICAL AND ALL THE KIDS ENJOYED IT TOO.

DROP IN AND DRAW AT THE NATIONAL GALLERY. RUN BY ARTIST KATE OWENS USING BUS TICKETS AND CHIPS TO PRODUCE DESIGNS FOR INSTALLATION

Looks like reindeer: A stag at Knowle Park in Sevenoaks, Kent. Picture 124

### METRO weather

#### Glasgow & Edinburgh

Glasgow: Mostly dry with some sleet or rain of isolated wintry showers. High 5C/41F. Edinburgh: Bitterly cold with further snow and accumulations. Fresh with high 4C/39F.

Thursday

AM

PM

Friday

AM

PM

#### Outlook

Glasgow & Edinburgh: Tomorrow will stay cold with snow showers in the east. Saturday will see a few sleet showers in eastern areas.

she uses repetition of shapes and draws TALKED OF DAMIAN HURST'S PACKAGING ENLARGED SO PLAYING WITH SCALE.. I FELT FRUSTRATED AND COULDN'T GET THE HANG OF IT. I COPIED TEXT IN THE ORIGINAL SHE LIKES USING CHEAP ART MATERIALS. ALL ABOUT THE JOURNE OF YOU COMING TO GET TO WHERE YOU ARE NOW. MAYBE EMPTY YOUR BAG AND FIND A SHOPPING LIST OR TICKETS. COLOUR THE TICKET ON THE BACK AND WRITE OVER IT. SHE KEPT A DRAWING OF ALL THE FOOD SHE ATE IN A WEEK. DONE AS A STUDENT THERE WERE LOTS OF COOKA FRINGS.



Hunterian Art Gallery  
University of Glasgow  
82 Hillhead Street  
Glasgow

**HECTOR RUSSELL KILTMAKER GROUP**  
HECTOR RUSSELL HOUSE, 4-9 HUNTLY STREET,  
HUNTERIAN GALLERY, 82 HILLHEAD STREET, GLASGOW

06/01/04  
1:20PM  
ES

001

**INVOICE**

GLASGOW SCHOOL OF ART  
ENTERPRISE LTD  
167 RENFREW STREET  
GLASGOW G3 6RQ

CNOR: HECTOR RUSSELL (HD) LTD

CNE: SARAH AMFESON

CRM GR: HAWA SML

ADD: 137-141 High St

T NO: 389 0519  
: 0001/01  
ADD: UNIT 2, 60 LOUIS ST

\*\*\*TOP  
CASH  
CHANGE

Edinburgh  
EU 1SG

14:06 06 JAN 04  
R TICKET FULL PRICE ADULT  
1 377 AUSTRALIA

Class: Ticket type  
STD DRN RETURN

TEL: 0131 558 1251

VS TEL: 0061410456560

Date: 06 JAN 04  
Number: 30457 39750

10.00 CASH

VAT INC CHANGE < 09-15 830

From: Unit: Country: Valid: Complete Detailed Description of Goods

Unit: Value: Sub: Commodity Code

To: GBPE SCOTLAND

7yd machine sew  
kill

169.37 169.37 62113  
161.40 28-09

Class: Ticket type  
STD DRN RETURN

Date: 06 JAN 04  
Number: 30457 39750

10.00 > 330

Total > 5.00

From: Unit: Country: Valid: Complete Detailed Description of Goods

Unit: Value: Sub: Commodity Code

To: WH Smith

RETAIL LTD.  
GLASGOW  
WWW.LUSH.CO.UK  
VAT NO. 658 8551 83

169.37 16.40 X 18-09

From: Unit: Country: Valid: Complete Detailed Description of Goods

Unit: Value: Sub: Commodity Code

To: KARMA SOAP

1.40 2.75

1.40 2.75

From: Unit: Country: Valid: Complete Detailed Description of Goods

Unit: Value: Sub: Commodity Code

To: Costa Coffee

153-157 Sauchiehall Street  
Glasgow G2 3EW

153-157 Sauchiehall Street  
Glasgow G2 3EW

From: Unit: Country: Valid: Complete Detailed Description of Goods

Unit: Value: Sub: Commodity Code

To: Costa Coffee

VAT NO: 243 2928 64  
ANGELA 06/01/2004 16:50

VAT NO: 243 2928 64  
ANGELA 06/01/2004 16:50

From: Unit: Country: Valid: Complete Detailed Description of Goods

Unit: Value: Sub: Commodity Code

To: Costa Coffee

1111 Sale 146818

1111 Sale 146818

From: Unit: Country: Valid: Complete Detailed Description of Goods

Unit: Value: Sub: Commodity Code

To: Hot Chocolate Medio El

1 Chocolate Muffin El

1 Chocolate Muffin El

From: Unit: Country: Valid: Complete Detailed Description of Goods

Unit: Value: Sub: Commodity Code

To: Hot Chocolate Medio El

1 Chocolate Muffin El

1 Chocolate Muffin El

From: Unit: Country: Valid: Complete Detailed Description of Goods

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1 Chocolate Muffin El

From: Unit: Country: Valid: Complete Detailed Description of Goods

Unit: Value: Sub: Commodity Code

To: Hot Chocolate Medio El

1 Chocolate Muffin El

1 Chocolate Muffin El

CARD CODE  
1 MASTERCARD/SWITCH 2 VISA/DINERS CLUB 3 AMEX

**Total:**

Vat:

Paid by: CA:

GLASGOW SCHOOL OF ART  
ENTERPRISE LTD  
167 RENFREW STREET  
GLASGOW G3 6RQ

VAT NO: 389 0519 19  
BR: 0001/01  
RECEIPT: 02715  
16:17 06 JAN 04

TREE OF INFLUENCE PCARD  
5104  
GSA FREIGHT FROM EXPORT: 0.40

CUSTOMER IS ON GIFT  
7535  
VT1 1.90

ITEMS 4  
TOTAL 4.60  
VAT INC 0.68  
CHANGE .40

You were served by: Manager

www.mackintoshshop.co.uk

**DECLARATION**

I declare that the above information is true and correct to the best of my knowledge and that the goods are of the above stated origin(s).

403 0327 mit 863

did you know we open mon sat 9am-7pm

Merry Christmas from Costa

Signature: *Jeff Barr*



COMMONWEALTH OF AUSTRALIA  
Navigation Act.

PASSENGER LIST—INCOMING PASSENGERS.

Return of Passengers Brought to the Port of **SYDNEY** from Places Outside Australia.  
(To be furnished in Triplicate.)

Name of Ship	Official Number	Port of Registry (Or Steamship Line)	Master's Name	Tonnage— (a) Gross (b) Net	Date of Arrival	Place
S.S. "HIMALAYA"	183093	(a) London (b) P. & O. S.N. Co.	Capt. R.G. Freeman.	(a) 27,974.9 (b) 15,412.94	16.12.57 2.10.57	From Colombo To Sydney

NAMES AND DESCRIPTIONS OF PASSENGERS.

Date	Time of Embarkation	Name and Initials (Specify last name and, for such passengers, forename)	Nationality (Or show a passport)	Sex	Age	Profession, Occupation, or Trade	Description and Address	Country of Last Passport Issued	Country of Present Return (Or show a passport)	Particulars of Journey	Place of Birth	
											Year	Month
16.12.57		JAMESON D.L.	British	M	35	Home Detach.		England	N.S.W.	NS	1922	12
16.12.57		JAMESON S.A.	British	F	12	Student		England	N.S.W.	NS	1945	12
16.12.57		JAMESON S.H.	British	F	5	Child		England	N.S.W.	NS	1952	12
16.12.57		JAMESON J.R.	British	M	10			England	N.S.W.	NS	1947	12





i 2009.jpg





Ex 10.56 Spinning the yarn, 2009.jpg

Exhibit 10.57  
Tales of the maternal

**Piping hot** Sydney's sunbathers get a taste of the Tattoo



In advance of the Edinburgh Military Tattoo's five shows in Sydney starting tomorrow night, four of the 1,200-strong team of performers - Jed Burgess, James Craig, Alan Mowbray and Ian Campbell, from the Royal Scots Dragoon Guards and 1st battalion the Highlanders - get in some practice on Bondi Beach  
Picture: Steve Lunamy/PA

DAY 40 WEDNESDAY 2ND FEBRUARY 2005

DID ANOTHER WALK BUT UP LATE. 10.0am. So not back till 11.0 and by the time I do yoga, backexercises, shower, dress, breakfast of porridge, wash up I get out the door at 12.30. Disgraceful. Did internet at the library, wandered to post office, to post Robin's and James's book. Found the cheese shop Joy had mentioned and bought some runaway gorgonzola. Made an early 6.0 tea of a smorgasboard. Yum





b 01.07.05.pdf







d .jpg





e .jpg



f.jpg



g .jpg





h.jpg



i .jpg





j 2009.jpg





Ex 10.57 Tales of the maternal, 2009.jpg

Exhibit 10.58  
Neighbours in a strange land

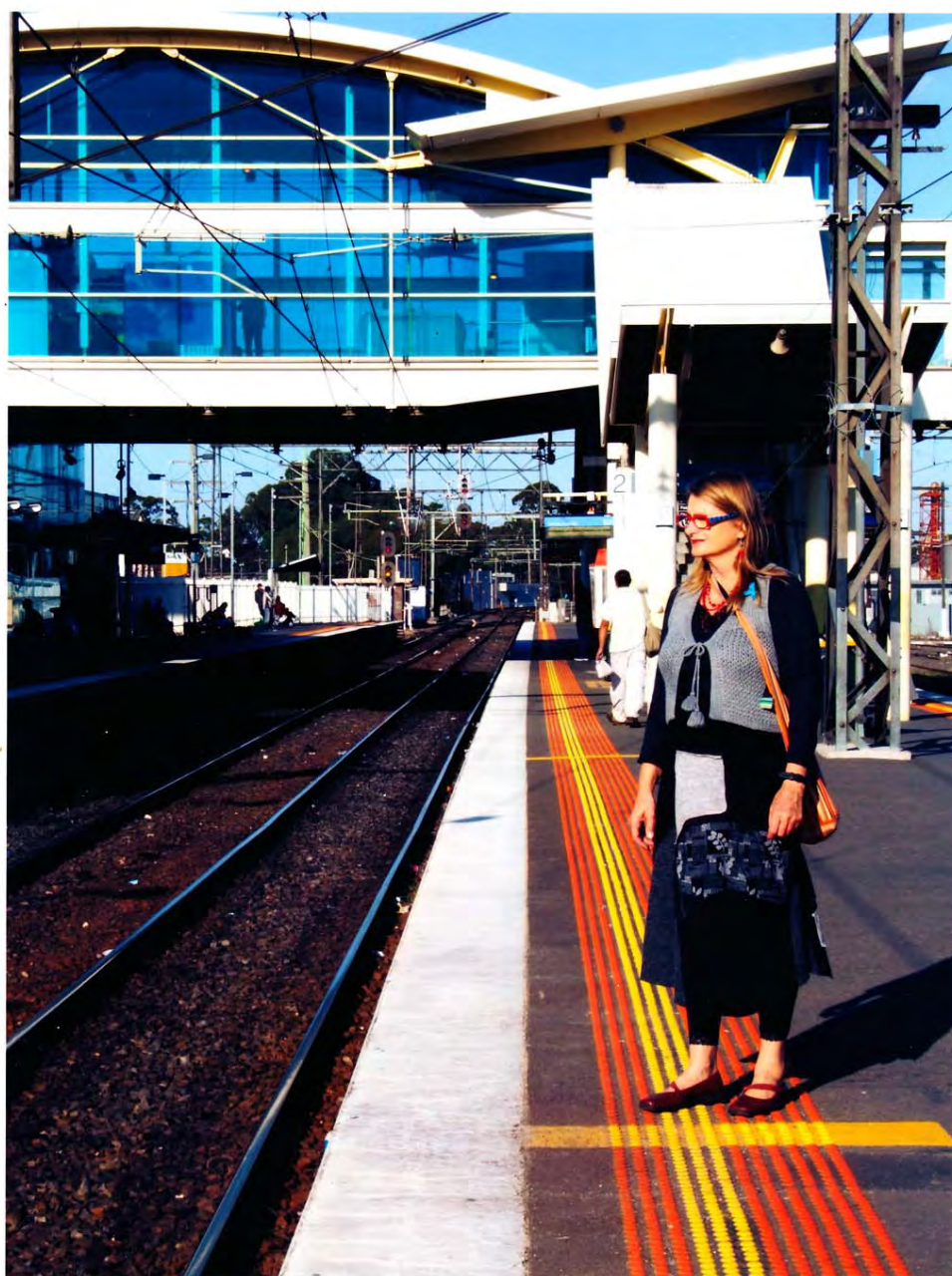


a 07.02.09.jpg





b 07.02.09.jpg



c 21.05.10.jpg





d 26.05.10 .jpg











WITH DJS: SAINT JOHN (SYD) / MANDATE / VIVA L'AMOUR / NEGATIV MA  
WHEN: FROM 11PM UNTIL LATE. WORTH: \$10 BEFORE 11PM / \$15 GUESTLIST & MEMBERS / \$  
WHERE: NEW GUERNICA, LEVEL 2, 322 LT COLLINS ST, MELBOURNE

g 28.05.10.jpg





h 29.05.10 .jpg





Ex 10.58 Neighbours in a strange land, 2010.jpg

Exhibit 10.59  
Whitefella sit listen





What constitutes a modern Pakistan?  
Kotla ho talab ki le jind ghar  
Kamra be kora jee ha le  
in a shopping centre  
in the air like the Pakistan  
In the water like the water costume, goggles,  
Red swimming, am a water  
Moderate, a low water  
Respect, environment, equality, education  
Afghan girls can get educated.  
A black woman Julia Gillard?

a .jpg



b 2008.jpg





c 2008.jpg





d 2009.jpg



e 2009.jpg



f 2009.jpg





g 2009.jpg



h 2010.jpg





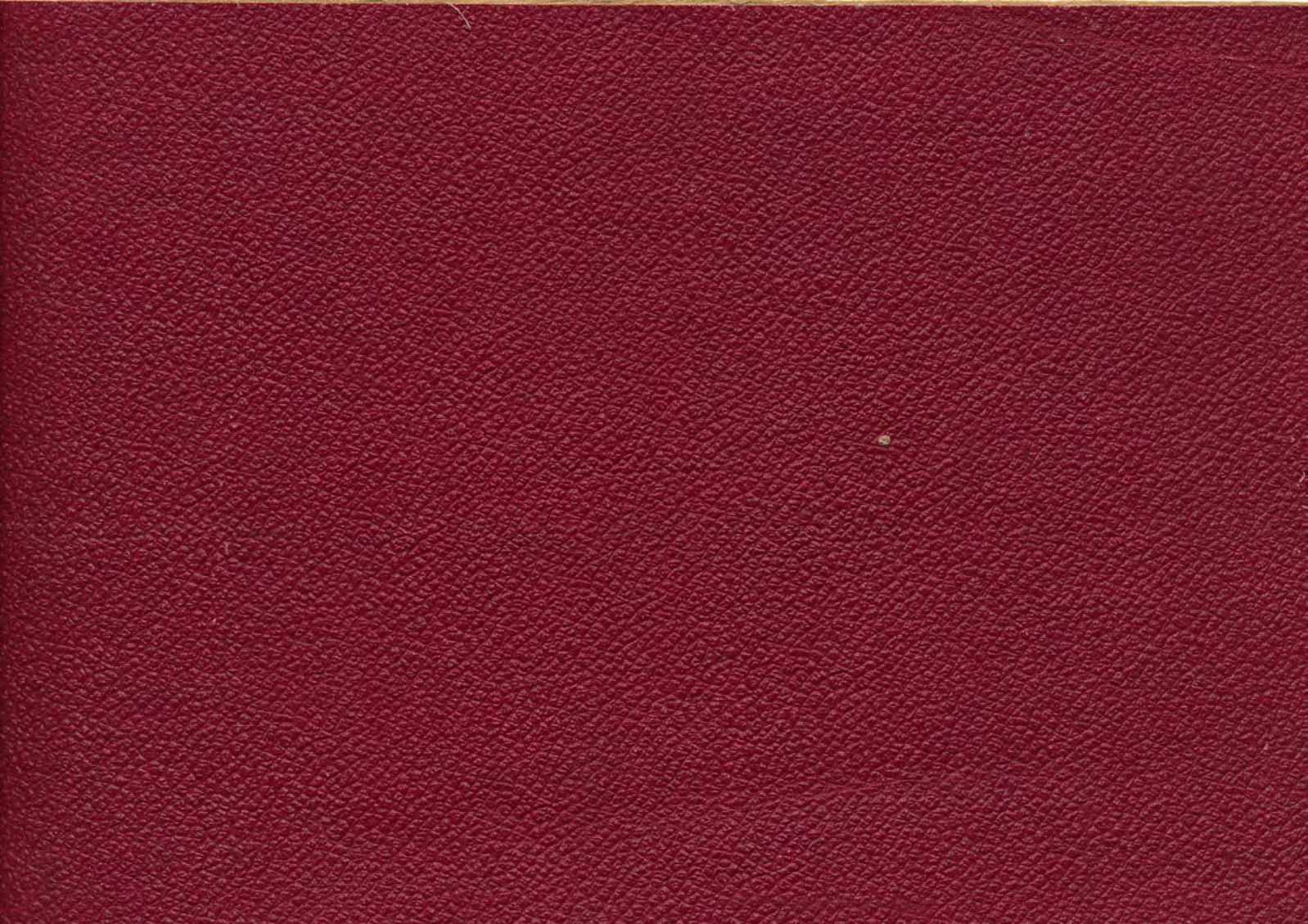
i 2010.jpg





Ex 10.59 Whitefella sit listen, 2010.jpg







D  
DAVID  
JOHN  
NEWTON

John  
B. 1629

Janet  
M. 17th

Akers  
Nov. 1658

Patrick  
B. 1630

William  
B. Newton  
9th April 1662

James  
B. Newton  
8th June 1665

Margaret  
dtr.  
John H

Agnes  
B. Newton  
27th Dec. 1659

Alison  
B. Newton  
28th Feb. 1664

Hew  
B. Newton  
22nd Nov. 1695

William  
B. Newton  
28th Feb. 1698

James  
B. Newton  
7th April 1700  
M. 15th May  
1719

Richard  
B. Ne  
3rd Jul

Agnes  
dtr.  
of  
Web  
1709

John  
B. Newton  
16th Mar. 1701

Robert  
B. Newton  
3rd July 1706

Margaret  
B. Newton  
5th April 1704

James  
B. Newton  
29th May 1726

William  
B. Newton  
8th Sept. 1728

Andrew  
B. Newton  
12th Jan. 1731  
D. 25th Dec.  
1799  
Bur. Buccleuch  
Churchyard  
Edin.

Jean  
dtr. of  
Daniel Brown  
B. Lasswade  
21st Mar. 1729  
M. 8th Aug. 1760  
D. 17th Oct. 1804  
Bur. Buccleuch  
Churchyard, Edin.

John  
in Str Wm. Forbes'  
Bank  
B. Lasswade  
24th June 1763  
D. 29th Oct. 1788  
unn.

Peter  
B. Lasswade  
2nd July 1768

Alexander  
R.N.  
severely wounded  
at Battle of  
Camperdown  
11th Oct. 1797  
drowned at Tyne-  
mouth  
c. 1810, un.

Andrew  
B. Penicuik  
2nd July 17  
D. 3rd Jan.  
1844  
Bur. Canongate  
Edin.

Isabella  
dtr. of  
Archibald Keith of  
Newbattle  
B. Lasswade  
30th Dec. 1776  
M. 10th May 1798  
D. 23rd Sept. 1821  
Bur. Newington  
Cem., Edin.

Archibald  
Wilson  
B. 1757  
D. 25th Dec.  
1837

Margaret  
B. Loanhead  
11th July 1761  
D. 23rd Jan.  
1838

Jean  
B. Lasswade  
3rd Jan. 1766



Helen Marion  
B. Edin.  
28th Nov. 1817  
D. 7th Sept. 1822  
Bur. Newington  
Cem., Edin.

Isabella  
B. Penicuik  
2nd Nov. 1811  
M. 4th Sept. 1818  
D. 26th Mar. 1855  
Bur. Canongate  
Edin.

George  
son of  
John Gulland  
Bellknowes  
B. 1803  
D. 22nd April 1850  
Bur. Canongate  
Edin.

Elizabeth  
B. 31st Dec.  
1848  
M. 2nd Aug.  
1872  
D. 7th July  
1897  
Bur. East  
London  
Cem.

Margaret  
Johnston  
B. 13th  
Oct.  
1844

Elizabeth  
B. 30th  
Oct.  
1841  
D. 22nd  
Jan.  
1843

Isabella  
B. 1st  
Aug.  
1836  
M. 1st  
Jan.  
1858  
D. 26th  
Mar.  
1891

James  
son of  
John  
Urquhart.  
D. 5th  
Mar.  
1869

George  
B. 20th  
Aug.  
1846  
D. Newry  
17th Sept.  
1875

Andrew  
B. 24th  
July  
1843  
D. 21st  
Sept.  
1843

John  
B. 15th  
May  
1834  
D. 8th  
Nov.  
1902  
Bur.  
Grange  
Cem.  
Edin.

Mary  
dtr. of  
Samuel  
Lovell  
B. 30th Mar.  
1836  
M. 20th June  
1861  
D. 18th Nov.  
1892  
Bur. Grange  
Cem., Edin.

Rossie  
Marr  
B. 18th  
Sept.  
1857

Martin Alexander  
son of  
John Sebastian  
Ecklemans  
Boené  
B. 16th Feb.  
1813  
M. 3rd Oct.  
1878  
D. 22nd Oct.  
1893  
Bur. Northampton

Andrew  
George  
B. 2nd  
Sept  
1875

Florence

George  
D. young

Elizabeth  
Lovell  
B. 22nd  
Sept.  
1867

David  
Callender  
son of  
John  
Osborne  
B. 16th  
Dec.  
1865  
M. 16th  
April  
1895

Edith  
Mary  
Walker  
Allen  
J.P.  
B. 7th  
Sept.  
1885  
M. 14th  
Dec.  
1912  
London

Hon.  
John  
William  
P.C.  
M.P.  
B. 25th  
Jan.  
1864

Helen  
Orme  
dtr. of  
Prof.  
David  
Masson  
B. 14th  
May  
1863  
M. 15th  
Aug.  
1888

Mary  
Lovell  
B. 9th  
Aug. 1900  
London-  
derry

Ernest  
George  
B. 16th  
July  
1905

Denis  
Callender  
B. 31st  
Mar.  
1898  
London-  
derry

John  
Gulland  
B. 24th  
May  
1896  
London-  
derry

Mary Helen  
B. 19th Dec.  
1895  
D. 8th July  
1896  
Bur. Grange  
Cem., Edin.

Flora  
Lovell  
B. 17th  
July  
1889



Coulston  
Edin.  
Oct. 1816  
Jan. 1817  
uccleuch  
chyard  
din.

Douglas  
D. c. 1835

Jean  
D. c. 1835  
near  
New York  
America

George Hewett  
son of  
Lt.-Col. John Ainslie  
of Teviotgrove  
B. 1810  
D. 6th Feb. 1850  
Bur. Duns

Margaret  
B. Penicuik  
14th Dec. 1809  
M. 29th April  
1843  
D. 9th Aug. 1885  
Bur.  
Grange Cem.  
Edin.

Isabella  
B. Penicuik  
2nd Nov. 1811  
M. 4th Sept. 1818  
D. 26th Mar.  
1855  
Bur. Canongate  
Edin.

Eliza Ellen  
dtr. of  
James  
Bentley  
Ashton  
B. Chelsea  
24th Dec.  
1864  
M. Margaret  
Roding  
Essex  
24th July  
1888

Rev. Francis  
Burton  
son of  
Rev. William  
Shepherd  
B. 19th June  
1833  
D. 5th Oct.  
1902  
Bur. Margaret  
Roding  
Essex

Helen  
Jane  
B. 31st  
Jan.  
1846  
M. 10th  
April  
1877  
Edin.

Francis James  
son of Rev.  
John Tobin  
of Liscard  
Cheshire  
B. 12th Mar.  
1851  
D. Gardone  
Lago de  
Garda, Italy  
18th Feb.  
1911  
Bur. Florence

Margaret  
Isabella  
B. 15th  
July  
1851  
M. 12th  
Feb.  
1877

James  
son of  
John Stevenson  
B. 27th April  
1846  
M. Broomieknowe  
30th Apr. 1898  
D. there  
2nd Jan. 1899  
Bur.  
Grange Cem.  
Edin.

Rossie  
Marr  
B. 18th  
Sept.  
1857

Mary  
dtr. of  
Samuel  
Lovell  
B. 30th Mar.  
1836  
M. 20th June  
1861  
D. 18th Nov.  
1892  
Bur. Grange  
Cem., Edin.

John  
B. 15th  
May  
1834  
D. 8th  
Nov.  
1902  
Bur.  
Grange  
Cem.  
Edin.

Louisa  
dtr. of  
John  
Moinet  
B. 29th  
Sept.  
1851  
M. 12th  
Feb.  
1895

Andrew  
B. 24th  
July  
1843  
D. 21st  
Sept.  
1843

George  
B. 20th  
Aug.  
1846  
D. Newry  
17th Sept.  
1875

James  
son of  
John  
Urquhart  
D. 5th  
Mar.  
1869

Dorothy  
Jane  
B. 22nd  
Jan.  
1878

Frances  
Edina  
B. 19th  
May  
1879

Dierck  
son of  
D.  
Willinck  
B. 8th May  
1882  
M. 10th  
Oct.  
1911  
Chelmsford

Marjorie  
B. 30th  
Oct.  
1882

Isolen  
Mary  
B. 9th  
July  
1885

Grace  
Melville  
Ashton  
B. 1st  
Dec.  
1892

Alexander  
Leslie  
son of  
Brig.  
Surgeon  
Alexander  
Dugald  
Campbell  
B. 29th  
Jan. 1886  
M. 24th  
Oct. 1912  
London

Ailie  
Margaret  
B. 1st  
Nov.  
1877

Ruth  
Arnaud  
B. 18th  
Sept.  
1880

George  
Lovell  
C.M.G.  
B. 4th  
Nov.  
1862

Helen  
Orme  
dtr. of  
Prof.  
David  
Masson  
B. 14th  
May  
1863  
M. 15th  
Aug.  
1888

William  
P. C.  
M.P.  
B. 25th  
Jan.  
1864

Edith  
Mary  
Walker  
Allen  
J.P.  
B. 7th  
Sept.  
1885  
M. 14th  
Dec.  
1912  
London

Elizabeth  
Lovell  
B. 22nd  
Sept.  
1867

David  
Callender  
son of  
John  
Osborne  
B. 16th  
Dec.  
1865  
M. 16th  
April  
1895

John  
Gulland  
B. 24th  
May  
1896  
London-

Ernest  
George  
B. 16th  
July  
1905

Mary  
Alma  
B. 2nd  
Aug.  
1912

Hester  
Elizabeth  
B. 10th  
Nov.  
1915

James  
Irvine  
son of  
David  
Masson  
B. 3rd Sept.  
1887  
M. 20th  
Dec. 1913

John  
Masson  
B. 14th  
Oct.  
1898

Flora  
Lovell  
B. 17th  
July  
1889

Mary Helen  
B. 19th Dec.  
1895  
D. 8th July  
1896  
Bur. Grange  
Cem., Edin.

James  
Orme  
son of  
David  
Masson  
B. 3rd Sept.  
1887  
M. 20th  
Dec. 1913

John  
Gulland  
B. 24th  
May  
1896  
London-

Denise  
Callender  
B. 31st  
Mar.  
1898  
London-

Ernest  
George  
B. 16th  
July  
1905

Mary  
Lovell  
B. 9th  
Aug. 1900  
London-

David  
Irvine  
B. 6th Nov.  
1915







Alexander Keith  
LL.D.  
B. Penicuik  
28th Dec. 1804  
D. Ben Rhydding  
Yorks  
9th July 1871  
Bur. Grange Cem.  
Edin.

Margaret  
dtr. of  
Robert Gray  
B. 8th Feb. 1810  
M. 3rd Aug. 1837  
D. 26th July  
1893  
Bur. Grange  
Cem.

Archibald  
Banker  
son of  
William  
Young, M.D.  
B. 14th May  
1824  
D. 3rd Dec.  
1912

Robert  
B. 3rd June  
1843  
M. 20th Oct.  
1870  
D. 1916

Grace  
B. 17th  
June  
1846

Isabel  
Keith  
B. 29th  
Nov. 1881  
D. 19th  
Mar. 1883  
at  
Madrid  
Bur.  
there

Douglas  
James  
Annan  
B. 12th  
Feb.  
1879

Alexandra  
Margaret  
B. 13th  
Sept.  
1871

Arthur  
Richardson  
son of  
William  
Alexander  
Brown  
B. 16th  
May  
1875

Isabel  
Keith  
Johnston  
B. 12th  
July  
1873  
M. 16th  
April  
1913

Francis  
William  
son of  
Francis  
William  
Cragg  
B. 19th  
May  
1882

Berta  
Johnston  
B. 27th  
Oct.  
1881  
M. 7th  
Oct.  
1908

John  
Vincent  
B. 23rd  
June  
1874

Francis  
Alan  
B. 16th  
July  
1906

Keith  
B. 7th  
Dec.  
1908

George  
B. 5th  
Feb.  
1911

Annette  
Margaret  
dtr. of  
George  
Raitton  
M. 1901

Francis  
Walter  
B. 20th  
Sept.  
1875  
D. 22nd  
Sept.  
1875  
Bur.  
Dalry  
Cem.  
Edin.

Alan  
Kenmore  
B. 5th  
June  
1877  
D. Feb.  
1905  
Sierra  
Leone

Philip  
Fairfax  
B. 29th  
June  
1880  
D. 3rd  
Oct.  
1881  
Bur.  
Dean  
Cem.  
Edin.

Robert  
Candlish  
son of  
Rev.  
Archibald  
Henderson  
D.D.  
M. 9th  
Sept.  
1909

Josephine  
B. 17th  
Oct.  
1878

Edith  
Margaret  
B. 2nd  
May  
1882

Archibald  
Douglas  
B. 22nd  
Sept.  
1878

Alexander  
Keith  
B. 2nd  
Oct. 1881  
Killed  
H.M.S.  
"Defence"  
Jutland  
31st  
May  
1916

Elsbeth  
Candlish  
B. 16th  
June  
1913

Alison  
Moinet  
B. 23rd  
June  
1910

Archibald  
Keith  
Johnston  
B. 8th  
Sept.  
1914

Josephine  
Pentland  
B. 29th July  
1850  
M. 12th June  
1873  
D. 13th Nov.  
1907  
Devonshire

Francis  
Walter  
M.D.  
son of  
John Moinet  
B. 28th July  
1846  
D. 6th Sept.  
1886  
Bur. Dean  
Cem., Edin.

Ion  
Chalmers  
M. 4th Nov.  
1889  
Roslin

Archibald  
B. 12th  
May  
1844

Denys  
Keith  
B. 10th  
Nov.  
1910



Archibald  
Sargeant, R.N.  
B. Penicuk  
4th Dec. 1800  
2nd Dec. 1843  
Bur. English  
rying Ground  
Lisbon

Margaret  
dtr. of  
J. Pearson of Fala  
B. 1801  
M. 13th Mar. 1829  
D. Kirkhill  
13th June 1865  
Bur. Grange  
Cem., Edin.

Sir Willi  
B. Peni  
27th Oct  
Knight  
Holyrood  
D. 7th Fe  
Bur. Gr  
Cent

am, Az.  
Georgiana  
Augusta Wilkinson  
dtr. of William Ker of  
Gateshaw  
Roxburghshire  
and widow of Rev.  
William Scoresby, D.D.  
M. 23rd Oct. 1868  
D. 28th Nov. 1910  
Bur. Grange Cem.

Alexander  
Keith  
B. Edin. 1844  
D. 28th June  
1879, at Beho-  
beho, E. Africa  
Bur. there

Twin  
Boys  
B. and D.  
July 1848  
Bur. Grange  
Cem., Edin.

John  
William  
B. 26th Mar.  
1852  
D. 29th Apr  
1855  
Bur. Grange  
Cem., Edin.

Frank  
Richardson  
B. 10th Oct.  
1854  
D. 11th May  
1855  
Bur. Grange  
Cem., Edin.

Marianne  
White  
B. 16th Aug.  
1838  
D. 16th Mar.  
1840  
Bur. Greyfriars  
Cem., Edin.

John  
Alexander  
son of  
Robert  
Johnston  
W.S.  
B. 28th  
April 1838  
D. 12th Mar.  
1915  
Bur. Wil-  
mington  
Kent

Isabella  
Keith  
B. 7th April  
1840  
M. 1st May  
1862  
Bur. 12th  
Jan. 1907  
Wilmington  
Kent

Rev. John  
son of  
John Wilson  
Jameson  
Banker  
Perth  
B. 22nd May  
1842

Mari  
anne  
Al  
exa  
B. 13th  
1841  
M. 18th  
1871  
D. 1st  
1902  
Bur. I  
Inelva  
Spain

Lily Anne  
dtr. of  
Robert  
Macfie  
Thorburn  
M. 11th  
Apr. 1888  
Uddevalle  
Sweden

Robert  
Keith  
B. 15th  
July  
1864

James  
Arranloe  
B. 7th  
Nov.  
1866

Ivan  
B. 23rd  
Mar.  
1868

Ranald  
B. 19th  
Aug.  
1871

Keith  
B. 2nd  
May  
1877

Basil  
B. 11th  
Dec.  
1879  
Killed  
in  
France  
3rd  
Sept.  
1916

John  
Wilson  
B. 18th  
Aug.  
1877

Dorothy  
Helen  
dtr. of  
James  
W.  
Pape  
B. 10th  
Apr. 1882  
M. 16th  
June  
1910  
Oporto  
Spain

Alexander  
Keith  
B. 27th  
Dec.  
1883  
I.C.S.

Margaret  
Gray  
B. 9th  
Feb.  
1874  
D. 22nd  
May  
1874  
at  
Madrid  
Bur.  
there

Jeannie  
Gray  
B. 24th  
Mar.  
1875

Marion  
Blanche  
B. 12th  
Feb.  
1879

Isabel  
Keith  
B. 29th  
Nov.  
1881  
D. 19th  
Mar.  
1883  
at  
Madrid  
Bur.  
there

Douglas  
James  
Annan  
B. 12th  
Feb.  
1879

dora  
Armid  
Banniza  
B. 24th  
Aug.  
1895  
WALAKE  
WOOD  
37

David Keith  
Flight Lieut.  
R.N.A.S.  
B. 3rd April  
1895  
Killed off  
Ostend  
10th Aug.  
1915

Colin Keith  
M.C.  
2nd Lieut.  
4th Beads. Regt.  
B. 8th Oct.  
1896  
M.D. MAY  
M. MARSHALL  
14080  
COLIN  
1904

Macfie Keith  
Flight  
Sub-Lieut.  
R.N.A.S.  
B. 8th June 1898  
Killed at East-  
church, Kent  
12th Sept.  
1915

Elsie  
Emily  
Keith  
B. 27th  
Oct.  
1893-1915  
M. HUGH  
MARRIS  
M. COLE  
M. JOHAN  
GALE

THOMAS  
PETER  
1910  
JAMES  
PETER  
1917  
PHILIP  
HELEN  
JANE  
1920  
JOHNSTON  
M. KEENE  
M. PETERMAN  
M. GILLIAN  
M. APPLE  
M. 1917

Margaret  
Gray  
B. 9th  
Feb.  
1874  
D. 22nd  
May  
1874  
at  
Madrid  
Bur.  
there

Jeannie  
Gray  
B. 24th  
Mar.  
1875

Marion  
Blanche  
B. 12th  
Feb.  
1879

Isabel  
Keith  
B. 29th  
Nov.  
1881  
D. 19th  
Mar.  
1883  
at  
Madrid  
Bur.  
there

Douglas  
James  
Annan  
B. 12th  
Feb.  
1879



John, M.D.  
B. Lasswade  
8th Dec. 1798  
D. 30th Jan. 1820  
Bur. Buccleuch  
Churchyard, Edin.

Archibald  
*Fleet Surgeon, R.N.*  
B. Pencuik  
20th Dec. 1800  
D. 22nd Dec. 1843  
Bur. English  
Burying Ground  
Lisbon

Margaret  
dtr. of  
J. Pearson of Fala  
B. 1801  
M. 13th Mar. 1829  
D. Kirkhill  
13th June 1865  
Bur. Grange  
Cem., Edin.

Str. Willik  
B. Pen  
27th Oct  
Knight  
Holyrood  
185  
D. 7th Fe  
Bur. Gr  
Cem.

Georgiana  
Augusta Wilkinson  
dtr. of William Ker of  
Gateshaw  
Roxburghshire  
and widow of Rev.  
William Scoresby, D.D.  
M. 23rd Oct. 1868  
D. 28th Nov. 1910  
Bur. Grange Cem.

Robert  
Edmund  
Scoresby  
M.D.  
son of  
Thomas  
Jackson  
B. Whitby  
1835  
D. 1st Feb.  
1867  
Bur. Grange  
Cem., Edin.

Elizabeth  
Whyte  
B. 27th Jan.  
1830  
M. 14th Sept.  
1859  
D. 9th Feb.  
1879  
Bur. Grange  
Cem., Edin.

Alexander  
Keith  
B. Edin.  
24th Nov. 1844  
D. 28th June  
1879, at Beho-  
beho, E. Africa  
Bur. there

John  
William  
B. 26th Mar.  
1852  
D. 29th Apr  
1855  
Bur. Grange  
Cem., Edin.

Frank  
Richardson  
B. 10th Oct.  
1854  
D. 11th May  
1855  
Bur. Grange  
Cem., Edin.

John  
Alexander  
son of  
Robert  
Johnston  
W.S.  
B. 28th  
April 1838  
D. 12th Mar.  
1915  
Bur. Wil-  
mington  
Kent

Rev. John  
son of  
John Wilson  
Jameson  
Banker  
Perth  
B. 22nd May  
1842

Margaret  
Pearson  
B. 30th  
Aug.  
1860

Arabella  
Mary  
B. 4th  
Feb.  
1862

Arthur  
Sannox  
B. 16th  
Mar.  
1863

Lily Anne  
dtr. of  
Robert  
Macfie  
Thorburn  
M. 11th  
Apr. 1888  
Uddevalla  
Sweden

Robert  
Keith  
B. 15th  
July  
1864

Jessy  
Banitza  
dtr. of  
Robert  
Macfie  
M. 14th  
June 1892  
Anfasteröd  
Sweden

James  
Arranloe  
B. 7th  
Nov.  
1866

LIFELIE  
B. 1905  
TWIN

CUTHBERT  
B. 1905  
TWIN

Arthur Annan  
B. 31st Aug.  
1891  
2nd Lieut.  
R.F.A.  
Died of  
Wounds  
16th April  
1917

Theodora  
B. 21st  
Nov.  
1889-1965  
M. DR WALKER  
WOOD  
1937

Arnold  
Banniza  
B. 24th  
Aug.  
1895

David Keith  
Flight Lieut.  
R.N.A.S.  
B. 3rd April  
1895  
Killed off  
Ostend  
10th Aug.  
1915

Colin Keith  
M.C.  
2nd Lieut.  
4th Bds. Regt.  
B. 8th Oct.  
1896  
M.D. M.A.  
MARGARET  
HUBO  
COLIN  
1954

Macfie Keith  
Flight  
Sub-Lieut.  
R.N.A.S.  
B. 8th June 1898  
Killed at East-  
church, Kent  
12th Sept.  
1915

Elsie  
Emily  
Keith  
B. 27th  
Oct.  
1893-1945-  
M. HUGH  
MARRIS  
ALICE  
M. JOHN  
1945

Ivan  
B. 23rd  
Mar.  
1868

Ranald  
B. 19th  
Aug.  
1871

Thorburn  
B. 7th  
Mar.  
1876

Keith  
B. 2nd  
May  
1877

Basil  
B. 11th  
Dec.  
1879  
Killed  
in  
France  
3rd  
Sept.  
1916

Isabel  
Keith  
B. 21st  
Feb.  
1886  
M. THOMAS  
SHELMARDINE  
1914  
DANA & THE M. JOHNSON  
1917  
M. PETER RYCKOFF  
1917

John  
Wilson  
B. 18th  
Aug.  
1877

Keith  
B. 2nd  
May  
1877

Dorothy  
Helen  
dtr. of  
James  
W.  
Pape  
B. 10th  
Apr. 1882  
M. 16th  
June  
1910  
Oporto  
Spain

Alexander  
Keith  
B. 27th  
Dec.  
1883  
I.C.S.

PHILIP  
HELEN  
JANE  
1917  
M. KENNETH  
1917

JAMES  
PETER  
1917

THOMAS  
PETER  
1915







