



Museum of Emotion: Artefacts of Separation and Memory

A project submitted in fulfilment of the requirements for the degree of Master of Fine Arts

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Declaration

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; the content of the project 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; and, ethics procedures and guidelines have been followed.

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Abstract

Objects when understood as retrieval cues for memories may elicit psychological benefits and connections to an individual's past. They are integral to our life story and help to form our individual sense of identity and ability to establish a sound psychological foundation. Transitional objects are an important related category of objects that have been identified in this research. The concept and use of transitional objects and their related phenomena during infancy is well researched, whereas the impact and importance beyond infancy is less established. This study researches this phenomenon through the creative works made for this project.

The methodology for this project synthesises established areas of research on memory and psychoanalysis from the perspective of an art-based investigation. Objects have been reimagined and re-made into artefacts using thread, wool fibres and silk for this practice-based project. Stitching and writing have been structured into artefacts to signify a trace of time, motion, emotion and memory. It is the exploration of the retrieval cue for memory and the adult version of the transitional object that is significant and key to the research.

The research for this project seeks a deeper understanding of transitional objects during any stage of life. This research contributes to the fields of fine art, memory and psychology. Further inquiries for personal and psychoanalytical research may assist in understanding the potential of this research and its application for adults. Developing areas such as art therapy and the psychological support that extrapolates on an infant's recognised use of a transitional object.

Introduction

Museum of Emotion: Artefacts of Separation and Memory is a practice-based research project that explores how the psychological support that ‘transitional objects’ provide to an infant could continue throughout life as a self-object relationship. Personally-significant artefacts or useful everyday objects are intrinsically part of our lives and help to form our individual sense of identity. The premise of this research project is that objects may reactivate our memories by acting as a retrieval cue so that when they are reimagined and re-made as artefacts, they may evoke individual memories for me as the artist and for a broad audience.

The museological concepts of ‘archive’ and ‘trace’ are important considerations which, in the context of my project, are the accumulation of events and memories that makes a person an individual. Unlike the tangible physical evidence that something did or does exist, this project seeks to activate the intuitive, implicit or tacit trace and archival qualities of an object. These phenomena are connected to an intermediate area of experience and memory recall. This involuntary memory response was made famous by Marcel Proust’s memory-laden Madeleine biscuit in *In Search of Lost Time. (À la Recherche du Temps Perdu, 1913-1927)*.

The act of creating artefacts is interwoven with the theoretical research for this project. This research intends to draw attention to the temporal gap of disconnection and absence that exists between the collection of an ‘original’ object and its reimagining and re-making. Together with the materiality of the chosen medium, new understandings and insights are initiated in this field of research.

Research questions

1. *In what ways may an object sourced from a personal archive be reconstructed using thread and materials to elicit the psychological benefits and connections that personal objects and memories may provide?*
2. *How may a series of artefacts, presented in a museological context, contribute knowledge, and aid personal connectedness to emotional triggers?*

An object is defined by the Oxford dictionary as anything tangible that can be seen or touched, and any object made by a human with cultural or historical significance is called an artefact.¹ Artworks made for this project are referred to as artefacts in this dissertation and the source material and referents are referred to as objects. This is in contrast to philosophical objects, which are defined as external to the conscious, thinking mind or subject, or psychoanalytical objects, which are defined as a person, place or thing that is invested with emotional energy.

Methodology

The methodology for this project synthesises established areas of research on memory and psychoanalysis from the perspective of an art-based investigation. The interconnected theoretical research draws together ideas, which inform the creative projects when both searching for and re-interpreting objects of separation and memory. Objects and images are sourced from my own archive of family photographs, recently acquired photographic slides, copies of official documents, and handmade baby clothes, as well as my memory and imagination. The creative practice has in turn informed the direction of the theoretical research.

The research for *Museum of Emotion: Artefacts of Separation and Memory* started by looking at retrieval cues for memory and has progressed to transitional objects and transitional phenomena. The concept and use of transitional objects and its related phenomena during infancy is well established, whereas research on transitional objects, phenomena, and their psychological benefits beyond infancy is less studied. It is the exploration of the retrieval cue for memory and the adult version of the transitional object that is key to the research in my artwork.

¹ The origin of the word *artefact* is early 19th century from Latin arte, 'by or using art' + factum, 'something made' www.oxforddictionaries.com

The Threads and Fabric of Research

Museums acquire objects and artefacts for the benefit of society. They conserve, preserve, research and exhibit them. Museums' objects, artefacts and archives aim to transfer knowledge and skills; they aim to educate and communicate a tangible and intangible social heritage to the community. David Wilson (co-founder of the *Museum of Jurassic Technology*, Los Angeles) states that museums are, "providing people a situation ... in fostering an environment in which people can change."² The authoritative voice of a traditional museum is consciously being changed to represent the voices of the community to help develop a more personal and emotional connection of the viewer to the exhibited artefacts.

Visitors to contemporary museums are encouraged to be active and creative participants, which is in preference to the passive observers of the past. Visitors come together from different countries, cultures and backgrounds with disparate views and positions that challenge the false assumption of an autonomous and universal reading of museum artefacts. Contemporary museums provide an opportunity to initiate conversations around objects as a method of social bridging and to connect with cultural globalization.³ Alternative displays and interpretative techniques are employed by museums to engage and enrich the lives of their visitors. Unfolding personal narratives, text, poignant quotes, handwriting, life-size images, and objects that express strong emotions and aid memory are further strategies being used by contemporary museums such as Museum Victoria and the Immigration Museum, Melbourne. The final exhibition for this project will be informed by and reflect some of these museum strategies. This is discussed in Chapter 3, Creative Projects, page 41.

Treasured objects provide an opportunity to connect and shape our relation to the past and our memories. Objects and the materials that they are made from can be imbued with an embodied knowledge and a history that may stimulate an individual interpretation from exhibition visitors. The aim of this project was to reimagine and re-make objects to become retrieval cues for memory in order to encourage an 'intermediate area of experiencing'⁴ for both the artist and the viewer, just as an infant may experience with a transitional object.

² Lawrence Weschler. *Mr. Wilson's Cabinet of Wonder*. New York: Vintage Books, 1996. 44.

³ Lang, Caroline, John Reeve and Vicky Woollard. *The Responsive Museum*. England: Ashgate Publishing Limited, 2006.

⁴ Donald W. Winnicott. "Transitional Objects and Transitional Phenomena –A study of the First Not-Me Possession," *International Journal of Psycho-Analysis* 34. (1953): 89.

Materials associated with a particular experience, for instance our clothing, are used to fabricate artefacts in order to change understandings as well as bringing together tacit knowledge and new ideas about the psychological self. French philosopher Michel Foucault asserts that an archive is comprised of objects and object relations. It is not only the tangible elements, but it also has a narrative and discourse. Knowledge is accumulated like a palimpsest, layer-by-layer with ideas that coexist, and change over time.⁵ This layering, rewriting and overwriting is also analogous to Sigmund Freud's text, *A Note on the Mystic Writing Pad*. Freud compares memory inscription, storage and retrieval with the mystic writing pad, or Magic Slate, which can be a childhood toy. This provides additional visual evidence for understanding that layers and traces of memory, even when hidden, still remain and have the potential to influence outcomes.⁶

Motivation and personal connection

The concept for this project began to develop after reading Margaret Humphreys' book, *Empty Cradles*, (1994). In her book, the British social worker recounts the stories of her investigations into the experiences of the British Child Migrants. Over 130,000 British children, aged between three and 14 years old continued to be secretly deported to Commonwealth countries until 1967. Reputable charities took children from orphanages and children's homes where desperate families had placed them, sometimes as a temporary measure. The children were dislocated from their families, their culture and their country. Instead of a new 'better' life the children were institutionalised and neglected.

My personal connection to the book *Empty Cradles* is my half-brother who was placed for adoption as a baby in 1954 and potentially could have been a British Child Migrant. With no means of tracing him, he was absent throughout my life. It was not my original or primary intention for this project to be autobiographical. However, my brother's recently acquired photographic slides, mentioned in Chapter 3, Creative Projects, page 42, were used as the referent for the initial projects, *Picnic* and *...without me*. This photographic story was not connected to my childhood memories and therefore I felt I could remain objective as I imagined and re-made artefacts. Through engaging with my brother's memories, I realised that his 54-

⁵ Michel Foucault. *The Archaeology of Knowledge and the Discourse on Language*, London: Tavistock Publications Limited, 1972.

⁶ Freud, Sigmund. "A Note Upon the Mystic Writing-Pad," In *The Archive*, edited by Charles Merewether, 20-24. Cambridge, MA: Whitechapel Gallery, 2006.

year absence in my life was indeed a significant part of my history and therefore a key driver and motivation for the research.

As British migrants, my husband, young family and I arrived in Australia in late 1989. We experienced the disruption and dislocation from extended family, home and place. This was, however, our choice and we were able to bring our belongings with us, as well as maintain contact with family and friends in England. Familial objects brought with us in our luggage, and the remainder of our worldly possessions arriving months later, provided us with psychological and emotional support at a time of major transition. The level of psychological and emotional support that our possessions afforded us was taken for granted at the time, but its value has since been realised with this research.

Through reading *Empty Cradles*⁷ and researching my own family history, the understanding of how important our past and our memories are in informing our identity was clarified. The British Child Migrants were stripped of personal possessions, and objects that could connect them to their past, their families, culture, location and their memories. Important official documents and records were either lost or destroyed by the authorities.

A birth certificate provides official identity, connection to family, time and place, as well as future aims and goals. Children were told they were orphans when they were not; they were physically, mentally and sometimes sexually abused. As adults, this legacy has daily repercussions for the former British Child Migrants and their families. Amongst the many issues they face are lack of identity and roots. As academic Russell Belk affirms, “Our possessions are a major contributor to and reflection of our identities.”⁸ By remaking objects into artefacts for my *Museum of Emotion*, I aim to trigger memory and emotional responses.

⁷ Margaret Humphreys’ book *Empty Cradles* was renamed *Sunshine and Oranges* after the movie of the same name was released in 2010. Margaret Humphreys was played by Emily Watson. The movie also starred Hugo Weaving and David Wenham.

⁸ Russell W. Belk, “Possessions and the Extended Self.” *Journal of Consumer Research* 15, no. 2. (1988): 139.

Chapter 1

Theoretical Loom; weaving threads into fabric

Culture may be seen to consolidate all aspects of our environment. Social learning is transmitted across generations through family rituals, community, social life, class, ancestry, history, memory and location. Anthropologist Tim Ingold states that culture is “what one needs to know in order to behave as a functioning member of one’s society.”⁹ This cognitive network of beliefs, experiences, ideas, and abstract concepts integrates mind, body, and world. Cultural learning is an internal resource, a language of accumulated knowledge, information, and experience that is inherent in our being and contributes to our identity. By severing all connections to this important network, British and Commonwealth governments were complicit in the British Children Migrants’ loss of identity and psychological grounding.

Migration from England to Australia accentuates the juxtaposition of the environment and culture between the northern and southern hemispheres, highlighting the potential influence that migration can have on our individual identity and development. One example of my personal experience of the inherent knowledge gleaned through the environment, nature and culture, manifests itself through an involuntary memory response to the seasons. This is not a cognitive conscious response but is based on a subconscious and inherent knowledge. My way of being in the world is attuned to the northern hemisphere where I was born, where for instance, spring starts in March, not September as it does in Australia. Nature and the environment provide us with multiple sensory clues that align with the seasons, particularly in spring after the dormancy of winter.

My individual cultural and environmental knowledge was consistent and stable from birth until the time of migration. The network of contributions by my parents, grandparents, events, semantic and episodic memories, provided a secure grounding. Confusing the seasons and months of the year is a minor inconvenience at worst. Nevertheless, it highlights how the invisible thread of the environment and culture can impact our subconscious and can influence and affect our lives.

⁹ Tim Ingold. *The Perception of the Environment; Essays on Livelihood, Dwelling and Skill*. London: Routledge, 2000. 138.

Memories Embroidered Over Time

Identity through a sense of self and our connection to objects strengthens as we gather experience and knowledge. Author Dan McAdams maintains that memories help us to construct our personal story or myth.¹⁰ Objects, such as a first teddy or soft toy may become part of a lifetime collection of objects, providing a tangible thread to the past, memories and emotions. The subjective experience of remembering is encoded by biological functions in the brain, psychologist Daniel Schacter confirms that “pre-existing knowledge powerfully influences how we encode and store new memories, thus contributing to the nature, texture, and quality of what we will recall of the moment.”¹¹ As time passes, further experiences add to our knowledge base, which in turn influences our memories. Psychoanalyst Christopher Bollas states, objects help us to “reach through the past and touch the essence of a distant self-experience.”¹²

There are many recognised types of memory, for example, explicit autobiographical memory is our everyday memory which is both episodic and semantic and includes the engram. The encoding process transforms an event into electrochemical signals that travel through neurons in the brain to generate a network. The network, called an engram creates our personal reality. We are able to consciously try to remember something personally significant and emotional that uniquely defines us. Explicit autobiographical memory is explored through my creative projects, which are described in Chapter 3, page 41.

Episodic memory is long-term subjective memory of a personal experience. It has been explained by psychologist and neuroscientist Endel Tulving as mental time-travel (what, where, when).¹³ Semantic memory is factual knowledge, as well as conceptual knowledge. Retrieval cues are necessary to access the engram or stored knowledge. Retrieval cues can, but not always, be both objects and art. Most importantly, my creative practice is a key process for searching out and identifying retrieval cues. I examine what may be recovered from the objects I choose and how to transition them through processes into artworks to act as other forms of retrieval cues. Some of the objects chosen for the creative process have been re-created and

¹⁰ Dan P. McAdams, *Stories We Live by: Personal Myths and the Making of the Self*. New York: Guilford Press, 1996. 12.

¹¹ Daniel L. Schacter, *Searching for Memory: The Brain, the Mind, the Past*. New York: Basic Books, 1996. 6.

¹² Christopher Bollas, *Being a Character*. London & New York: Routledge, 1993. 3.

¹³ Endel Tulving, “Episodic Memory: From Mind to Brain,” *Annual review of Psychology* 53. (2002): 3.

fabricated with a network of embroidery thread in my art. This not only echoes an engram and may be suggestive of a network of neurons, but also considers the way we remember, which is a subjective reconstruction of events, evolving with the complexities of time. This reconstruction process is described by philosopher Mark D. Reid as “a dynamic interaction between experience and recollection.”¹⁴

Sigmund Freud, the founder of psychoanalysis, reminds us that a note on paper can supplement memory by materialising a portion of ‘mnemonic apparatus’, providing a permanent trace.¹⁵ In this way, the mnemonic is also part of the function of an artefact. Freud’s note remains unchanged, unlike perspectives. This also applies to personal and collective memory and history, which is never static.

Historians’ understanding of the present colours the story he or she will tell about the past. When the present changes, the good historian may rewrite the past – not to distort or conceal the truth, but to find one that better reflects that past in light of what is known in the present and what can be reasonably anticipated about the future.¹⁶

The accumulation of constructed memories from birth to the present moment contributes to our individuality, and along with inherited factors, amounts to our identity. Memories represent an absence of someone, something, another time, feeling, or emotion about a past moment. The presence of absence within this project acknowledges both what once was... a memory, and in some cases, what was not, such as, for example, it is the absence of family, culture and their country of birth in the lives of the British Child Migrants, and for me, it is a childhood without my brother. The artefacts made for this project seek to provide, in their material form, a representation which manifests what is no longer present or that which has always been absent, by making its recollection present.

¹⁴ Mark D. Reid, “Memory as Initial Experiencing of the Past.” *Philosophical Psychology* 18, no. 6. (2005): 671. <http://dx.doi.org/10.1080/09515080500355194>

¹⁵ Sigmund Freud, *General Psychological Theory*, chapter XIII, 1925. 207. <http://home.uchicago.edu/~awinter/mystic.pdf> (accessed August 4, 2015).

¹⁶ Dan P. McAdams, *Stories We Live by: Personal Myths and the Making of the Self*. New York: Guildford Press, 1996. 102.

Psychological Warp and Weft

A context for psychological connections to objects is provided by the pioneering work of psychoanalyst John Bowlby's 'attachment theory'.¹⁷ Bowlby describes human attachment as having a lasting psychological connection.¹⁸ Parent-child attachment provides a secure base during early child development and is enduring over both time and distance. Experiences of separation and loss from primary caregivers may have an effect upon personality development and mental health, influencing subsequent social and emotional development. A strong bond is not only formed with the primary caregivers but may also be formed with objects.

Certain objects provide comfort, reassurance and a feeling of familiarity for infants. Paediatrician Donald Winnicott introduces the terms 'transitional objects' and 'transitional phenomena' in 1953.¹⁹ A transitional object represents not only the object itself, but also an internal psychological support system that infants build with its assistance. Primarily, it is the time of psychological development where an infant 'transitions' or separates from the total dependence on a merged mother and baby world. The process of transition to a separate state from the mother and the emergence of what is 'not-me' can, according to Winnicott be greatly eased by the first 'not-me' possession. This can lead to an attachment to a teddy bear, blanket or something similar "and is a defence against anxiety."²⁰

Infants' transitional objects typically have certain characteristics and qualities that engage several senses. They may have an aesthetic surface, are tactile, textual and a unique odour. The premise of this practice-based research project is that the "resting place,"²¹ comfort and psychological support that transitional objects provide an infant may continue throughout an individual's lifetime. The transitional phenomena and personal pattern or ritual associated with transitional objects may, according to child psychiatrist Renata Gaddini and physician Eugenio Gaddini, "persist into late childhood or even into adult life."²² Ritual and personal patterns associated with transitional objects are principally seen in infancy and early childhood. Some

¹⁷ John Bowlby. *The Making & Breaking of Affectional Bonds*. London: Tavistock Publications Limited, 1979.

¹⁸ John Bowlby. *Attachment and loss*. New York: Basic Books, 1969.

¹⁹ Donald W. Winnicott. "Transitional Objects and Transitional Phenomena –A Study of the First Not-Me Possession," *International Journal of Psycho-Analysis* 34. (1953): 89.

²⁰ *Ibid.*, 90.

²¹ *Ibid.*, 90.

²² Gaddini, Renata with Eugenio Gaddini, "Transitional Objects and the Process of Individuation: A Study in Three Different Social Groups." *Journal of the American Academy of Child Psychiatry* 9, no. 2. (1970): 348.

of these rituals may include thumb sucking, gentle rocking, stroking of hair, cheek or the satin ribbon on a blanket.

Interaction with objects and the reciprocal psychological exchanges from these interactions are Winnicott's "intermediate area of experiencing" and "transitional phenomena."²³ Here contributions from an infant's inner and external reality are inter-related but remain separate. Psychoanalyst Lewis A. Kirshner states, the "so-called object is an evolving representation of another person in the mind that amalgamates subjective wishes, beliefs, and expectations" adding, "in this sense every object is transitional – partly found in the world, partly an invention of the subject."²⁴ Transitional objects referred to in Kirshner's book chapter are referencing toys and 'playthings' that have been bestowed with illusionary meanings and "provides the basis for the child's initiation of creative experience of the world."²⁵ Winnicott states that a transitional object or specific behaviour pattern associated with transitional phenomena that is established in early infancy, may reappear to provide comfort, if required at a later stage in a child's development.

Transitional objects may lose their specific meaning when their function has been internalised or a psychological development has occurred. Donald Winnicott and Dr Marian Tolpin discuss the psychological affects and functions of a transitional object for separation-individuation. Winnicott believes as a transitional object loses meaning it is decathected, that is, the investment of emotional and mental energy of attachment are withdrawn. He states that it does not 'go inside' (internalised), it is not repressed, forgotten or mourned.²⁶ Alternatively, Tolpin states that the functions are internalised and "cathexis and decathexis is analogous to the work of mourning."²⁷ The definition of mourning understood in the context of Winnicott's transition is not meant in the same sense as the physical loss or absence of an object that I am referring to.

²³ Donald W. Winnicott. "Transitional Objects and Transitional Phenomena –A study of the First Not-Me Possession." *International Journal of Psycho-Analysis* 34. (1953): 90.

²⁴ Lewis A. Kirshner. "Applying the Work of Winnicott and Lacan: The problem of Psychosis." In *Between Winnicott and Lacan*, 81-106. New York: Routledge, 2011. 83.

²⁵ *Ibid.*, 83.

²⁶ Donald W. Winnicott, "Transitional Objects and Transitional Phenomena – A Study of the First Not-Me Possession." *International Journal of Psycho-Analysis* 34. (1953): 91.

²⁷ Marian Tolpin, "On the Beginnings of a Cohesive Self – An Application of the Concept of Transmuting Internalization to the Study of the Transitional Object and Signal Anxiety," *The Psychoanalytic Study of the Child* 26. (1971): 331.

Objects as signifiers of absence are particularly poignant when related to memento mori. Items remaining after an individual's death have a strong resonance and emotional significance as a tangible trace and connection to the deceased person. Items of clothing in particular may evoke the absence of that person. Objects such as a hairbrush, razor and shaving brush that have been in direct contact with a person's skin can emanate a powerful and poignant aura to those left behind. Memento mori is a significant area of research connecting objects to the death of a loved one and reminding us of our own mortality.²⁸ For the purposes of this study memento mori is not the specific area that I am researching, as my interest lies in dealing with retrieval cues for memory and the absence of those living. If precious objects are lost, there can also be a genuine sense of grief, loss and distress. My friend Frances Emerson describes her distress at losing her childhood bear in a hand-written story. The story and an image of *ThreadBear* can be seen in Chapter 3 page 63.

Attachments or connections to other people and objects are at the core of our psyche, our sense of self and identity. Both John Bowlby and Donald Winnicott recognised the human need for a connection to someone or something beyond the self as “one of the fundamentals of what makes us human.”²⁹ The British Child Migrants were isolated from every attachment, connection and caregiver they knew through their geographical dislocation and cultural displacement. They were also denied personal possessions that may have provided them with an element of psychological connection to their families, culture, country of birth and their memories.

²⁸ For an in depth and eloquently written paper researching objects, their aura and manifestation of emotions for absence, see artist Clare Humphries' PhD dissertation, “Material Remains: The Afterlife of Personal Objects.” RMIT University Melbourne, 2014.

²⁹ Richard Bowlby. *Fifty Years of Attachment Theory*. Great Britain: Karnac (Books) Ltd, 2004. 11.

Chapter 2

Patchwork of Artists and Objects

My research is situated within an artist community of practice whose creative artworks explore the psychological connection humans have to objects, memory and identity. The artists discussed in this chapter have been influential in varying ways to *Museum of Emotion: Artefacts of Separation and Memory*. They have provided a context for the methods and making of the artworks in this project as well as conceptual ideas, counterpoints to reflect on, and strategies for presenting artworks. Melbourne based artists working within this field that I have researched are Kate James, Patrick Pound and Renée Ugazio. Australian artists Anne Ferran and Hossein Valamanesh also examine cultural heritage, homeland and migration. International artists Louise Bourgeois, Susan Hiller, Amanda McCavour, Orhan Pamuk, Cornelia Parker, Grayson Perry, Edmund de Waal and Rachel Whiteread all interrogate the archival history and psychological associations of objects, often in relation to domesticity.

Visual Documentation

Integrated throughout this dissertation are images and photographs, of both my artworks and that of other artists. The inclusion of images aims to provide an opportunity to reveal a deeper understanding of objects and artefacts. This visual information also provides an Appropriate Durable Record (ADR) for this research. The work of other artists is discussed, compared and contrasted in relation to my theoretical research and creative projects. Permission was sought and granted from the majority of the artists and/or their representative. This is duly acknowledged and where requested specific copyright details have been cited. Where permission has either not been sought or not been granted, images will be redacted for publication. Images of my creative projects used throughout this dissertation have been used to provide an additional layer of information beyond the power of the written text. The process and progress of my artefacts are recorded through an artists' sketchbook and photography. Some of these images convey the experience of making, embodied tactility, and the sensuality of textiles.

Hossein Valamanesh



Fig. 1. Hossein Valamanesh, *Longing Belonging*, 1997

Image courtesy of the artist and GAGPROJECTS | Greenaway Art Gallery, Adelaide

The impact that homeland and the environment can have on our psychological welfare becomes apparent through migration. Artist Hossein Valamanesh migrated to Australia from Tehran, Iran in 1973. Valamanesh highlights psychological and environmental reverberations, in his autobiographical work. Through visual representation, *Longing Belonging*, 1997 draws together cultural heritage from two countries to express a sense of belonging to two worlds. Valamanesh investigates our relationships to homeland, memory and migration. *Longing Belonging* depicts a hand-knotted Persian carpet placed in the Australian mallee scrub, at the centre of which is a burning fire. Valamanesh integrates the cultural traditions of Iran, through

the carpet, with the natural environment of Australia, whose arid landscape is frequently burned and regenerated through bush fires. Valamanesh's imagery highlights the dilemma of nature and culture. It is layered with sentiment and feeling through the connection of a traditional carpet, hearth, fire and home, juxtaposed by devastating bush fires.³⁰ Valamanesh's practice, although completely different from mine, enabled me to clarify and deepen my understanding of the continued psychological impact that migration can have on an individual. Although religious and cultural disparities are highlighted in his artwork, this antithetical area of difference was less apparent to me with my own personal experience of migration.

³⁰ <https://www.artgallery.nsw.gov.au/collection/works/207.2002.a-b/> (accessed September 21, 2016).

Kate James

The fear of future separation and loss drives Melbourne based artist Kate James to craft psychologically charged emotional memento mori. James' exhibition *Exitland*, 2014 incorporates artefacts that act as transitional objects.



Fig. 2. Kate James, *The Work of Worry is Never Done*, 2006



Fig. 3. Kate James, *Transference*, view 3, 2009

The intricate artworks are meticulously made using dog and horse hair from much loved pets. They imply meanings of attachment to trigger a cathartic release from anxiety for the artist during their making. They act to provide “symbolic protection for the passage through uncharted psychological realms, personal talismans that guide the way through the turbulent

transitions between states of being and becoming.”³¹ The exacting and repetitive process of James’ practice bears some resemblance to the repetitive and time-consuming method of making artefacts for *Museum of Emotion*. However, it is James’ making and use of transitional objects and the possible psychological benefits that can be called upon during adulthood that is of particular relevance to this project.



Fig. 4. Kate James, *The Nodal Point*, 2007-8, detail
Images courtesy of the artist and Daine Singer, Melbourne

³¹ Daine Singer. www.dainesinger.com/exitland/ Exhibition flier, 1-22 February 2014.

Cornelia Parker



Fig. 5. Cornelia Parker, *Transitional Object (PsychoBarn)*, 2016
© Copyright 2017 Frith Street Gallery, courtesy of the artist and gallery

British artist Cornelia Parker's *Transitional Object (PsychoBarn)*, 2016, weaves together the iconic American red barn with the infamous mansion from Alfred Hitchcock's psychological horror movie *Psycho*, 1960.³² *Transitional Object (PsychoBarn)* is fabricated using the materials from an old barn. The history and psychological associations of rural America are suffused in the weathered materials. When re-cycled and re-built into a house the materials are used to evoke additional states of emotion and feelings of safety and security, usually associated with home. By building a set from a horror movie, Parker has consciously subverted domesticity. The size and incomplete structure of the replica, although not immediately obvious, further challenges notions of authenticity and illusion. *Transitional Object (PsychoBarn)* is the complete antithesis of Winnicott's transitional object as a resting place and a defense against anxiety.

³² <http://www.wallpaper.com/art/cornelia-parker-places-a-1920s-inspired-house-in-the-mets-rooftop-garden#5S3ZBPC3V7MVDbff.99> (accessed December 7, 2016).

In his book *The Poetics of Space*, French philosopher Gaston Bachelard idealises the childhood home as the first safe and comfortable universe that shapes all subsequent knowledge.³³ This romanticised view fails to acknowledge that not all homes are safe environments to grow up in and not all children grow up in a comfortable familial environment. The majority of the British Child Migrants were sent to various institutions and orphanages - places of horror, like Bindoon, Western Australia, formerly known as Keaney College.³⁴

In contrast, artefacts made for *Museum of Emotion* are specifically made with the intent to behave as retrieval cues for actual memory and to imply the possible psychological benefit gained from transitional objects. Artefacts made may provide psychological connections to memory and place for a broader audience, even though I realise that any response by an audience is always totally outside of the control of the artist.

³³ Gaston Bachelard, *The Poetics of Space*. Boston: Beacon Press, 1994. 4.

³⁴ <https://www.theguardian.com/uk-news/2018/mar/01/i-closed-my-eyes-and-tried-to-disappear-british-child-migrants-speak-of-their-abuse> (accessed March 25, 2018).

Grayson Perry



Fig. 6. 'Alan Measles'

© Nicholas de Lacy-Brown and The Daily Norm, 2011-2015

'Alan Measles' is British artist Grayson Perry's childhood teddy bear and epitomises as such an archetypal transitional object. Perry states that he projected his emotions, ideas of fatherhood and male masculinity on to his transitional object for safekeeping. "My teddy bear was the king [of his fantasy world] which acted as a place I could escape to. It was very seriously crafted, and it was a place I could go to and survive during frightening times in my childhood."³⁵

'Alan Measles' features in Perry's artwork as images and interpretations of images on pots, artefacts and tapestries. The bear itself has had a key role in various events and situations. A pilgrimage with 'Alan Measles' was featured in *The Tomb of the Unknown Craftsman*, 2012. "The show is about the veneration of the transitional object."³⁶ The exhibition was a collaboration of 30 of Perry's artworks and 190 specifically chosen artefacts from the British Museum. They were displayed together as a fictional civilization to be viewed through the lens

³⁵ Grayson Perry, *Playing to the Gallery*. New York: Penguin Books, 2015. 110.

³⁶ Sarah Thornton, *33 Artist's in 3 Acts*. New York: W.W. Norton & Company, 2014. 304.

of the artist. New works exhibited, combined with ancient artefacts compress time and give new life and meaning to the past.



Fig. 7. Grayson Perry, *Prehistoric Gold Pubic Alan Dogu*, 2007
Glazed ceramic, Left 12.5x10.5x5.5cm Right 12.8x10x4.8cm
© Grayson Perry
Courtesy the artist and Victoria Miro, London

“All gods are like cuddly toys insofar as people project their ideas onto them. It’s a form of survival, a way of dealing with fear.”³⁷



Fig. 8. Grayson Perry, *Kenilworth AM1*, 2010, Custom-built motorcycle
159 x 275 x 126 cm, 62 5/8 x 108 1/4 x 49 5/8 in
© Grayson Perry
Courtesy the artist and Victoria Miro, London

³⁷ Sarah Thornton, *33 Artist's in 3 Acts*. New York: W.W. Norton & Company, 2014. 304.

Grayson Perry describes himself as an “artist masquerading as a craftsman.”³⁸ his distinction between art and craft is the functionality of a crafted object opposed to the aesthetic value of an art object with its supposed ability to psychologically elevate us. For Perry, the skill of craftsmanship can be learnt, unlike the skill of an artist, which is an inherent attribute. Perry’s artworks are both labour intensive and time consuming; they draw attention to and describe narratives about the human condition and the inanity of today’s society. Similarly, artefacts I have made for my project are craft based, labour intensive and time consuming. They reflect domesticity and are imbued with the ideas of how the transitional object and retrieval cues act for memory. They are intended from the outset as artworks presented in the guise of artefacts for *Museum of Emotion*.



Fig. 9. Grayson Perry, *The Annunciation of the Virgin Deal*, 2012
Wool, cotton, acrylic, polyester and silk tapestry
200 x 400 cm, 78 3/4 x 157 1/2 in
© Grayson Perry
Courtesy the artist and Victoria Miro, London

³⁸ Grayson Perry, *Playing to the Gallery*. New York: Penguin Books, 2015. 36.

Louise Bourgeois



Fig. 10. Louise Bourgeois, *Untitled*, 500 x329mm, 2002

The autobiographical work of French born, American artist Louise Bourgeois was important to this study as she utilises the archive of familial domestic sewing and fabrics in her many sexually explicit art objects. Bourgeois' artworks reference memory, childhood trauma and her relationship with her father.³⁹ French sociologist Jean Baudrillard states that “(w)hen the object is no longer specified by its function, it becomes subjectively qualified.”⁴⁰ Bourgeois' repurposed domestic objects and artwork are used to impute psychological pain, anxiety, and discomfort to allude to her less than desirable childhood. Unlike Bourgeois' artworks, it is the positive internalisation of the self-object relationship that is initiated, for some infants, during separation-individuation that is the focus for the artefacts in this project.

³⁹ For an interesting article relating Louise Bourgeois' work with Donald Winnicott's transitional objects see Sánchez-Guzmán, E. S. (2012). “HOW TO READ THE LOUISE BOURGEOIS' WORK FROM THE PERFORM ACTIVITY?” *Review of Artistic Education* 3, 152-161. <http://search.proquest.com.ezproxy.lib.rmit.edu.au/docview/1519061848?accountid=13552> (accessed November 16, 2016).

⁴⁰ Jean Baudrillard, *Revenge of the Crystal: Selected Writings on the Modern Object and its Destiny, 1968-1983*. Translated by Paul Foss and Julian Pefarus. Australia: Pluto Press, 1990. 44.

Choi + Shine



Fig. 11. Choi + Shine, *The Urchins*, 2017

Crochet is a familial domestic craft that is currently back in vogue. Traditionally, small detailed squares of texture and pattern were crocheted using scraps of wool that could be stitched together in a patchwork to form a blanket. The detail and texture of this craft is transformed by architects Choi + Shine into enormous lacy sea urchins for *The Urchins*, 2017 and was an influence on my practice. The free-machine embroidery fabric developed for *Picnic, ...without me* and *ThreadBear* evolved from knitting and crochet. Multiple panels crocheted using 3mm white double braided polyester chord were joined together, connected to a lightweight aluminium frame and suspended by cables at Marina Bay, Singapore. During daylight, *The Urchins* cast intricate shadows and after sunset shadows are cast by spotlights. Choi + Shine state, “This project aims to create a sense of place with an intricate, calm and simple object.”⁴¹

⁴¹ www.choishine.com/urchins.html

Cast shadows from specialist lighting as seen in *The Urchins* may provide additional and alternative ways of seeing and interpreting an artwork as a source of constructed memory, particularly when suspended subtle movements are reflected in the changing shadows. The artwork itself remains the same, but the perspective through its shadow has changed. This I considered as analogous to that of memory and the way memories evolve and change with time, perspective and knowledge. For these reasons, specialist lighting and suspension are important considerations for *Museum of Emotion* and will be employed to exhibit the artefacts for this project.



Fig. 12. Choi + Shine, *The Urchins*, 2017

Amanda McCavour

I was influenced by my research into the work of Canadian textile artist Amanda McCavour who uses a sewing machine, dissolvable fabric and coloured embroidery thread. McCavour explores both the strength and fragility of thread to create her large-scale two-dimensional embroidery drawings. Connections to home, textiles and the body are themes of McCavour's thread drawings which appear to be renditions of personally significant objects and rooms. They are suspended from the ceiling giving the impression of floating.⁴²



Fig. 13. Amanda McCavour, *Living Room 2*
2014-2015



Fig. 14. Amanda McCavour *Stand in for Home*
2009-2010

Photographer: Cheryl Rondeau. Images courtesy of the artist

I considered the appearance of my work to be more structured than McCavour's colourful free flowing images. The monochromatic artefacts are constructed by writing interconnected lines of words in thread. This enabled me to fabricate a three-dimensional sculptural artefact as opposed to McCavour's two-dimensional thread drawings, which have a flat pictorial quality suggestive of personal photographs. Minimalising key signifiers of colour and detail provides a less-complex and generic three-dimensional artefact with an internal space to hold memories. This may encourage an individual interpretation by allowing the audience to fill in specific details from their own archive of objects and memories.

⁴² amandamccavour.com

Rachel Whiteread

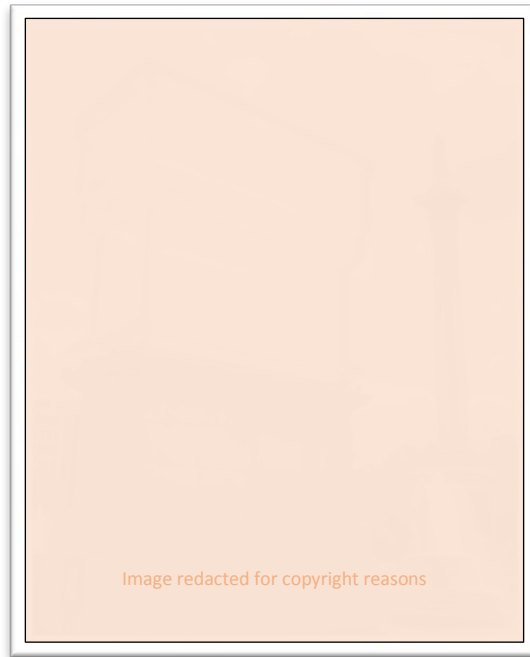


Fig. 15. Rachel Whiteread, *Monument*, 2001, resin and granite

Monochromatic and pastel colours within my project are reminiscent of British artist, Rachel Whiteread's cast objects and aim to add to the possible pathos and nostalgia that may be evoked with memories. As author Joan Gibbons states, this also "allows for a counter-process in which alternative meanings can be built through the viewer's own memory, imagination and knowledge of social and cultural history."⁴³ Whiteread frequently uses a neutral palette for her replicas that blend architecture and sculpture. The scale of Whiteread's sculptures, *Monument*, 2001, *Holocaust Memorial*, 2000 and *House*, 1993 for example, is monumental. The referent objects selected for *Museum of Emotion* are minor in scale by comparison and more akin to the size of a souvenir, or objects held by families for sentimental or heritage reasons.

I am aware that my approach is different from Whiteread's practice in which her artworks frequently deny entry to the history of the original. Whiteread conveys connections and relationships between people, their objects and the domestic with ideas that incorporate notions of absence, loss, memory, temporality and mortality. The new materiality of the artefacts in my project will be a reminder that history can be re-written, and as memory is a subjective fiction it is a reconstructed narrative. This is discussed in Chapter 1, page 8.

⁴³ Joan Gibbons, *Contemporary Art and Memory: Images of Recollection and Remembrance*. London: I.B. Tauris & Co Ltd, 2007. 29.

Anne Ferran



Fig. 16 & 17. Anne Ferran, *Thin Air*, 2015

Copyright © Stills, 2017 | All images are copyright of the artist. With permission, Anne Ferran

I have been influenced by Australian photographer Anne Ferran who, since the mid-1990s, has worked with archives, museum artefacts, historic sites and lost histories. Remembering, forgetting and absence are themes and concerns for Ferran's practice. Photograms of christening gowns worn by children in the nineteenth century for *Thin Air*, 2015, were of particular interest in relation to my project. These evanescent images remind us not only of a truth of a fading past, but that the presence of the past influences and bewitches us today. The idea of human presence is evoked with the haunting translucent images for *Thin Air*. The photograms yield visual information that includes both the front and back of the garments at the same time and provide a place to contemplate childhood. Photography, including photograms, are of one viewpoint with the ability to impart a referential meaning and context according to a viewer's personal experience. Whilst I too am relying on personal experience and memory to trigger emotions in a viewer, my artefacts can be viewed from multiple angles. By suspending the reimagined garments for *We would have played...* and *Absence*, a viewer is able to walk around and between each garment. The movement of the viewer and the movement of the garment provides an interactive and changing perspective. The garments in the three acrylic boxes for *Welcome home* are on free standing plinths which enables viewing

from all sides. The fragile alternative materials used to reimagine and re-make objects for *Museum of Emotion* may be suggestive of museological artefacts. In contrast, Ferran's photographic images are more indicative of an archive.

Edmund de Waal



Fig. 18. Japanese netsuke, Hare with Amber Eyes
© Edmund de Waal, courtesy of the artist.

The Hare with Amber Eyes by British artist Edmund de Waal, one of the first books read for this research project, connects objects with their ability to act as a bridge, to initiate conversations and hold memories. *The Hare with Amber Eyes* is a story about what collecting and holding a collection together might mean. Lost objects may also be invested with other meanings of loss and absence. The book is a reflection on the loss, dispersal or diaspora of a collection of objects, and the falling away of their meanings. De Waal's honest and expressive storytelling is told through 264 Japanese netsuke that he inherited from his uncle Iggy.⁴⁴ De Waal's incredible family story and history comes to life as he brings into reality the appalling history of WWII in Vienna. Historical archives, documents and photographs validate personal stories and memories that help de Waal connect us to this era and allow the imagination to resonate in a way that history alone cannot do. He suggests vulnerability of lives in history can be contemplated through the human need for touch and the touch of an object. During many years of travel, research, and writing for this book, de Waal carried the netsuke hare with amber eyes in his pocket. This precious object became his transitional object as he learned about his family's roots, their way of life and what happened to them. The information that he uncovered altered what he knew of his family history and therefore had an impact on his identity.

Re-visiting Edmund de Waal the ceramic artist, as opposed to the author, in the latter stage of this research brought to light many areas of similarity that I found connected to this project. De

⁴⁴ Japanese Netsuke are small intricately hand-carved objects, made from wood, bone or ivory. They were attached to the ends of chords, which held pouches or lacquered boxes and were suspended from the sash of a kimono.

Waal's handmade minimalist, repetitive, monochromatic white pots are time consuming to make. They reference the history of ceramics and the history of the everyday object; plates, cups and bowls. It is important that my artefacts are also time consuming to make, as this reflects the passing of time. Artefacts are also repetitive in the method of their making, which draws attention to the memory making process. Some of my artefacts are made with shades of white embroidery thread, white silk material and undyed wool. They reference time, the history of fabric, domesticity, the familial object and memory.



Fig. 19 & 20. Edmund de Waal, *atmosphere*, 2014

© Edmund de Waal, courtesy of the artist. Photo: Mike Bruce

De Waal employs different techniques to capture the sensation of memory in his installations. A sense of inaccessibility is achieved by using layers of frosted and clear glass, vitrines are installed at unusual levels and out of reach places. His pots appear to move fleetingly in and out of focus, not quite fully formed in the shadows, just out of visual reach. The transparent and fragile nature of my work also plays with focus and shadow, which allude to memory. Interacting layers within the artefacts merge to provide an optical challenge, which disrupts external with internal spaces in order to represent a sense of absence. The focus of memories may also change as they evolve with time and perspective.



Fig. 21. Lesley O’Gorman, *Picnic*, 2015

Interacting layers can be seen in the handbag and its contents

De Waal’s installations of non-functioning gestural pots are not for touching, but every bowl, cup, plate or pot has been created by the artist and holds the memory of touch within it. The trace of touch and marks of the hand are seen through irregularities, bumps and dents in the vessels. It is important that my handmade artefacts are irregular and imperfect to help them describe the impressions of wear and tear, touch, use and handling that is present in everyday objects and garments. The idea of being almost worn out or worn away is suggested through the fragility and transparent nature of the material and implies a memory of the body through thread and fabric.



Fig. 22. Edmund de Waal, *breathturn, I-IV*, 2013

© Edmund de Waal, courtesy of the artist. Photo: Mike Bruce

The White Road: Journey into an Obsession was the second Edmund de Waal book that I read for this research. The book narrates de Waal's obsession of whiteness and the historical development of porcelain. De Waal journeyed to the clay hills of Jingdezhen China, Dresden Germany, Carolina America, and Cornwall England. At his first stop in Jingdezhen, de Waal picked up a shard of celadon porcelain, which was the base of a pot from the Sung dynasty. This shard became de Waal's transitional object and was carried in his pocket during his travels and research. On returning to his studio, the shard was placed on his desk. This transitional object provided a focus for contemplation and assisted de Waal to integrate his thoughts, ideas, and research into his writing. My research on author and artist Edmund de Waal did not reveal any explicit reference to the use of a transitional object for psychological benefit. Nevertheless, his actions as described, imply a self-object relationship. The netsuke hare with amber eyes and the shard of celadon porcelain were constant companions of focus to assist with psychological support for de Waal's future aims as an author. It was not until the books were completed that de Waal no longer carried these objects with him. A strong bond is created between a person and their transitional object, particularly during the active phase of transition. The artefacts made for *Museum of Emotion* have been created for the purposes of memory recall and reflection and have provided clarity and understanding to my initial proposal for this research. They may allude to transitional objects but there has been no expectation that they would elicit the psychological benefit that transitional objects do, either for me the artist, or the viewer.

Renée Ugazio



Fig. 23 & 24. Renée Ugazio, *Bench Pegged*, 2009
wood from a jeweller's bench peg, 65x35x22mm

Images courtesy of the artist

Melbourne artist Renée Ugazio also elicits the psychological benefits of a transitional object. *Bench Pegged*, 2009 was made at the start of Ugazio's PhD research and was either worn or carried throughout the duration of her research. It is this artefact that drew my attention to Ugazio's practice. Referring to *Bench Pegged* Ugazio states, "This artefact was more a personal keepsake than an exhibition work. In itself it became part of my toolbox, which I used to navigate and rethink jewellery."⁴⁵ Ugazio's thinking and jewellery practice transitions throughout her PhD. Initially, focus was directed on the outcome of an artefact. This emphasis transitioned to the experience of making, as well as the residue and trace as the consequence of that action. *Bench Pegged*, although made by Ugazio, as opposed to a found object or a familial object of past significance was still able to provide psychological support at a time of change. Objects reimaged for *Museum of Emotion* employ the residue and trace of the past in their re-making with the intention to provide a liminal space for individuals to 'navigate and rethink' their memories and the past. They may suggest the psychological self-object connections and benefits, but they are not made with the intention of becoming actual transitional objects.

⁴⁵ Renee Ugazio, "SHIFTING SITES: An Itinerant Jeweller's Actions and Traces Out in The World." RMIT University Melbourne, 2016. 35.

Susan Hiller

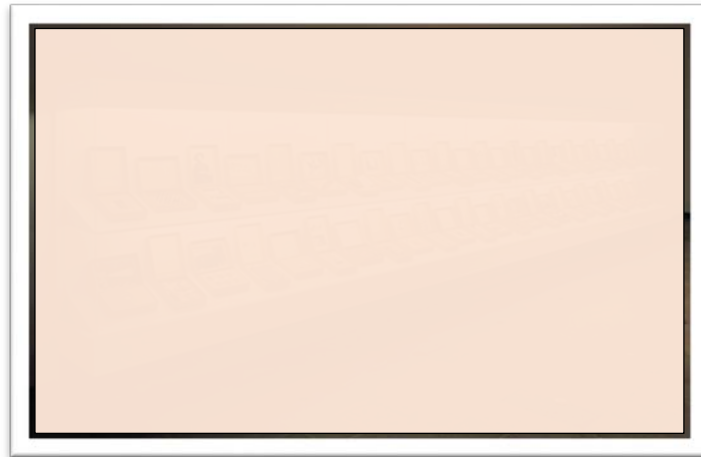


Fig. 25. Susan Hiller, *Working Through Objects*, 1994
vitrine installation at The Freud Museum

Photo: E. Woodman

London-based American artist Susan Hiller's artwork, *Working Through Objects*, 1994 uses Freud's archaeological metaphor and psychoanalytic background to encourage her audience to explore the relationship between word, picture and object. Hiller aims to make inferences from fragments and her memories to construct and manifest layers of latent meaning.⁴⁶ Hiller employs museological techniques to enhance the presentation of the artwork. The exhibition was installed in a vitrine in Freud's family home, now the Freud Museum. The vitrine within the museum provided an intimate space for slow and careful viewing of Hiller's boxes. These layers within layers allude to both archaeology and the archive, which in turn reflect upon notions of history and memory. The exhibition for my project in a gallery space will consider a reflection on the modern museum. Traditionally, artefacts would be displayed with a degree of separation from the audience as Hiller has with her boxes in a large vitrine. Archives were not typically accessible to the public and are imagined as being hidden away in boxes. *Welcome home* combines the separation or distance achieved by using a box to contain garments. However, instead of denying access, the transparent acrylic boxes placed on a light source obtain full disclosure of their contents. Other garments for *We would have played...* and *Absence* will be hung in an orderly museological line without restriction. Movement from the audience creates movement of the garments to encourage an immersive interaction and kinetic approach.

⁴⁶ Susan Hiller, "Working Through Objects, 1994." In *The Archive*, edited by Charles Merewether, 41-48. Cambridge, MA: Whitechapel Gallery, 2006.

Patrick Pound



Fig. 26. Patrick Pound, *Gallery of Air*, 2013

Image courtesy of the artist

Certain objects, such as souvenirs, are manufactured specifically as a keepsake or memento. Customarily, they are small inexpensive objects that are collected and kept, often as a reminder of travels. They go hand-in-hand with memories that are woven into the fabric of our life-story and can be seen as an archive of memory. Melbourne artist Patrick Pound has amassed a huge collection of objects and souvenirs; personal, historical and found objects - his sources are limitless. Pound's collections have become his artwork. Exhibitions, such as *Gallery of Air*, 2013 and *The Great Exhibition*, 2017 at the Ian Potter Centre: NGV juxtapose all manner of objects that reveal a common thread to link them to the theme of the collections. Objects and the ideas they suggest merge to entice the audience to view objects in a completely different way, often providing a puzzle for the viewer to solve. Pound's collections and exhibitions draw attention to the multiple layers of meaning that objects can generate and how the understanding and interpretation of objects can be altered by location and perspective. In contrast to Pound's collections of juxtaposed objects releasing additional meanings by their proximity to other objects, *Museum of Emotion* employs alternative materials from that of the original referent object when reimagining and re-making them. This strategy is engaged in order to stimulate additional layers of meaning from the artefact and its materiality, which may trigger an individual's memory.

Orhan Pamuk



Fig. 27. Orhan Pamuk, *The Museum of Innocence*

Turkish author Orhan Pamuk writes of an obsessive romantic attachment told through the collection of objects. The objects described in his fictitious novel *The Museum of Innocence*, are a means of connecting with and possessing the intangible traces and touch that a person leaves on everyday objects that they come into contact with. Their purpose is to evoke memories of past times, events, and lost love. Pamuk writes in his novel, “[k]nowing that Füsün had touched or played with them all, leaving particles of her scent in incalculable measures, to find them was to see all the memories attached to each thing parade before my eyes.”⁴⁷ More than a thousand objects were collected after the book was published, and are housed in a four-story building in Çukurcuma, Istanbul, Turkey. Reading this fictional story of love, obsession, touch and trace in the context of my project adds to the concept of a self-object relationship. The objects collected post novel, as with Patrick Pound’s collections are presented in order to conjure a new story.

⁴⁷ Orhan Pamuk, *The Museum of Innocence*. Translated by Maureen Freely. New York: Vintage Books, 2010. 178.

William Boyd Childhood Collection



Fig. 28. Romper suit ht1906- 336070



Fig. 29. Christening gown ht19008-323963



Fig. 30. Smocked coat ht19162-323975

The William Boyd Childhood Collection at Museum Victoria, Melbourne is a comprehensive collection representing childhood possessions from the late 1940s and 1950s. Over 700 items collected by Boyd's mother were donated to the Edith Cowan University in Western Australia after her death. In 2009, the collection was transferred to the Museum of Victoria. Among the vast collection of baby clothes, toys and ephemera is a handmade Native American outfit, complete with a chicken feather headdress.

In response to my personal archive, this collection, and my research, I have made two projects. The first project *Absence* is a collection of reimagined and re-made baby clothes that symbolise the absence of all infants and my own now grown children. The second project, *We would have played...* reflects on the absence of my brother and games we might have played if we had grown-up together. These projects and others are discussed further in Chapter 3, pages 41- 83.

Objects and artworks made by the artists mentioned in this dissertation, and artefacts made for my projects are imbued with feelings, meaning, power and psychological energy. The investment of energy through the making process is reciprocal and in psychoanalytic terms is projection and introjection. Author Ian Woodward states, we project “feelings, beliefs, or parts of self into another person, or object.”⁴⁸ Introjection is the psychological internalisation of the elements of an object. Engagement or interaction with objects may impart values and vulnerability, and reflects Winnicott’s intermediate area of experience, or third space, where the boundaries of subject and object, self and other, inner and outer worlds blur.

All aspects of this project have been influenced by my study of the artists in this chapter. The insights gained have been integrated into the artefacts and the aims for exhibition. My understanding of the continued psychological impact of migration and our environment was broadened to encompass divergent cultural and religious aspects that had not been part of my personal experience. Some of the artists directly referenced the psychological benefits derived from specific objects and personal artworks made by them. For other artists the benefit was implied. Many artists juxtapose materials, titles, colour, scale, familial and domestic objects as a strategy to imbue layers of meaning to connect with the viewer. Other techniques employed by these artists for exhibiting artworks have also been useful to contemplate for installation of my exhibition; lighting, shadows, suspension, focus, atmosphere or mood, location and perspective, and museological techniques to reflect on traditional and modern museums.

⁴⁸ Ian Woodward, “Towards an Object-Relations Theory of Consumerism: The Aesthetics of Desire and the Unfolding Materiality of Social Life.” *Journal of Consumer Culture* 11, no. 3. (2011): 374.

Chapter 3

Creative Projects

The creative projects for this research explore the possibility and means that art objects, or artefacts, may provide psychological support to aid with the construction of memories. It is my intention to reimagine and present a generic representation of a referent object. The artefacts are made with the aim to provide opportunities for open and imaginative personal readings. The new artefacts engage with absence and memory, and provide a liminal space, allowing for the addition of the cultural fabric of an individual's interpretation. Artefacts reference the past and its connections with the present by encouraging the memory process by means of an emotional arousal trigger or retrieval cue.

Artefacts are fabricated using alternative materials from that of the original referent object such as machine embroidery thread, fine silk fabric and wool tops. This strategy is employed to engage the viewer in two ways:

1. By encouraging a slower pace of viewing, in order to question and re-evaluate what they are seeing.
2. To elicit a somatic connection to family and home through thread and fabric. The specific function of thread and fabric as clothing is to provide warmth and comfort. Fabric connects us to our home, culture and place.

This divergent viewing experience aims to encourage and engage with the alternative mode of knowing and understanding of the role of the body, sensorimotor processes, as well as multisensory, feelings, emotions and affects. Knowing and meaning are stitched into the artefacts through their materiality, in the language of art. In the opinion of author Simon O'Sullivan, the experience of art is not to make sense of the world but is a "function of transformation." ... "more involved in exploring the possibilities of being, of becoming, in the world."⁴⁹ The immanent aesthetic capability permeating an artefact aims to elicit a moment of intensity or an affect. O'Sullivan proposes that the affect is "[t]he matter in us responding and resonating with the matter around us."⁵⁰

⁴⁹ Simon O'Sullivan. "The Aesthetics of Affect; Thinking Art Beyond Representation." *Angelaki Journal of the Theoretical Humanities* 6, no. 3. (2001): 130.

⁵⁰ *Ibid.*, 128.

Most importantly, the key process for my creative practice is searching out and identifying retrieval cues. Some of the objects chosen as retrieval cues for the creative process have been re-created and fabricated with a network of embroidery thread. This not only echoes an engram and may be suggestive of a network of neurons, but also considers the way we remember, which is a subjective reconstruction of events, evolving with the complexities of time. The reconstruction process is described by philosopher Mark D. Reid as “a dynamic interaction between experience and recollection.”⁵¹

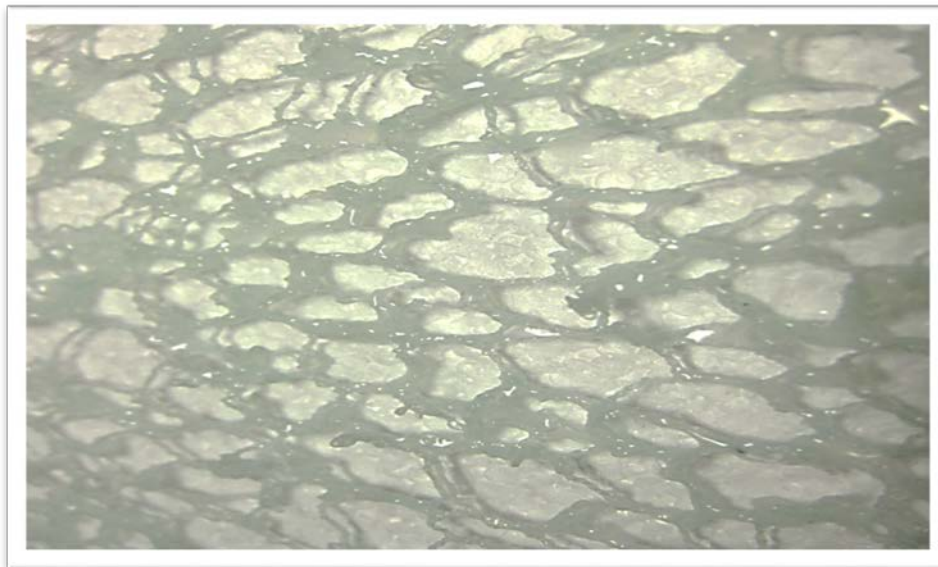
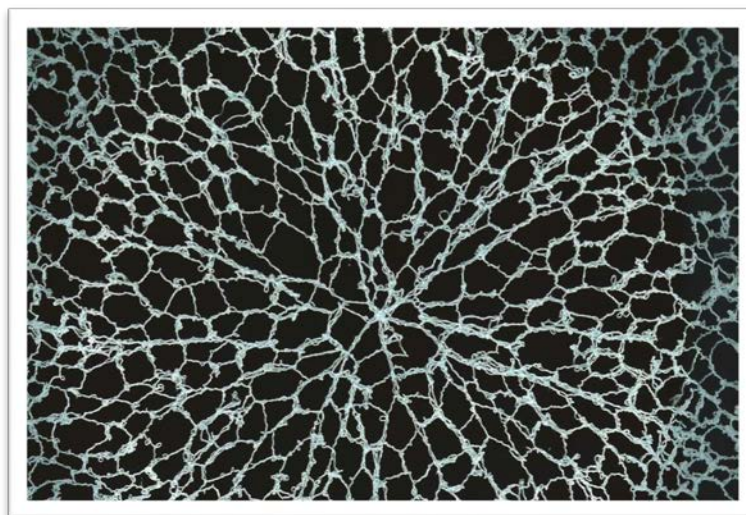


Fig. 31 & 32. Process of writing fabric, dissolved stabiliser and dried samples



⁵¹ Mark D. Reid, “Memory as Initial Experiencing of the Past.” *Philosophical Psychology* 18, no. 6. (2005): 671. <http://dx.doi.org/10.1080/09515080500355194>

Picnic

Repetitive Threads

The first creative project *Picnic* was developed by examining the contents of 14 boxes of family photographic slides sent to me by my brother. Looking through slides of previously unseen familial people and places, I noticed that the family picnic was a regular event that was consistently repeated over many years and would have created many memories.



Fig. 33- 40. Family photographic slides and labels

A simplified fictional generic picnic set was contemplated and reimagined as an artwork. The fragmented and repetitive reconstruction of memory was considered as an important outcome of this project. Combining these ideas, four non-functioning plates and cups were interwoven with the idea of them seeming real. *Picnic* seeks to blend notions of domesticity in the art to act as a retrieval cue to remember family occasions and eating outdoors, which is popular in both England and Australia.

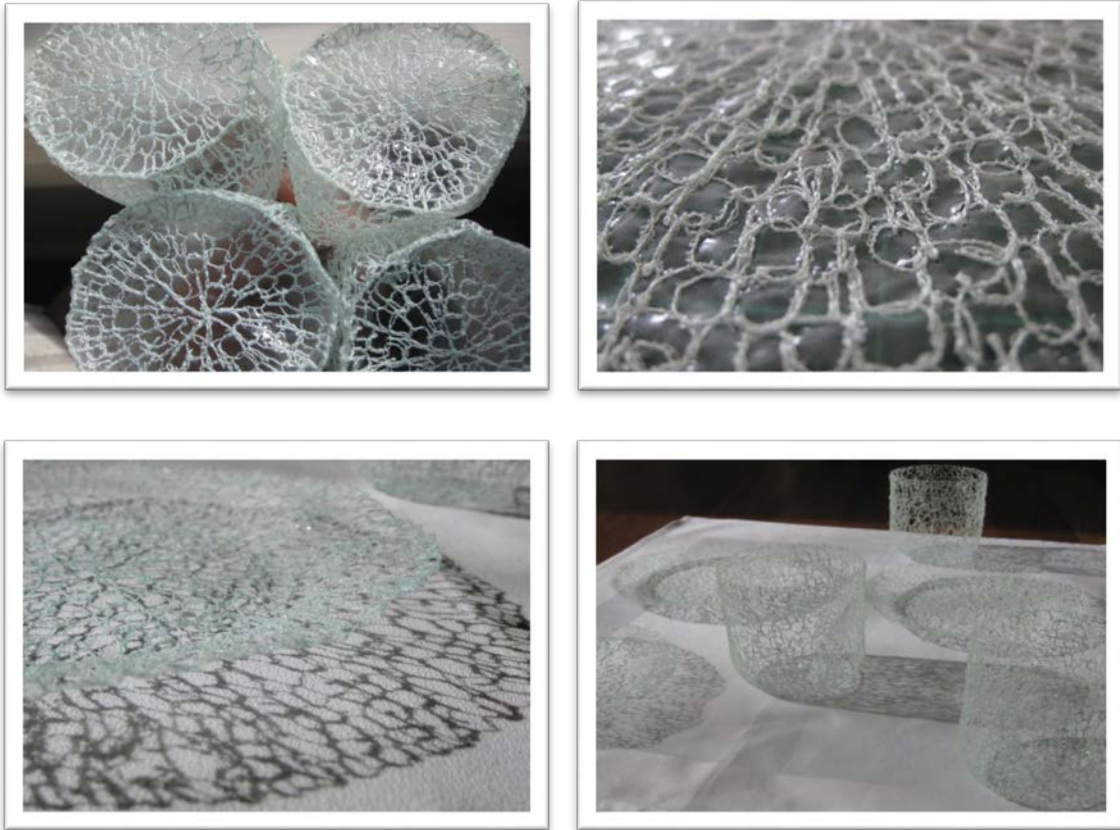


Fig. 41- 44. Four reimagined non-functioning plates and cups



Fig. 45. Lesley O’Gorman, *Picnic*, 2015

Trace of the Hand

Writing Fabric

A fragile fabric was created for this project by writing the word picnic continuously on a dissolvable stabiliser with a sewing machine and embroidery thread. This was not an automatic programme but was developed by moving the dissolvable stabiliser under the stitching needle to form a continuous line of writing. During this process my attention was completely focused on forming the stitched letters, initially this prevented me from reflecting on the intended outcome. The process of making the thread-fabric is laborious and tedious but with repetition came familiarity, experience, and muscle memory. To expedite this method of making I listened to the audio book, *In Search of Lost Time* by Marcel Proust, which allowed my mind, and thoughts to start to wander, whilst still being engaged with the writing/sewing process.



Fig. 46 &47. The process of writing fabric



Fig. 48. Lesley O'Gorman, *Picnic*, 2015, Gossard space RMIT

Additional objects observed many times in the original photographic slides, the reference for this work, were trialled and made using the same process of writing fabric, to then be constructed as three-dimensional artefacts. Objects included a transistor radio, thermos flask with lid and cup, a handbag and contents (lipstick and compact), a pair of glasses, cleaning cloth and glasses case.



Fig. 49. Lesley O’Gorman, *Picnic*, 2016, Museum of International Connectivity

Picnic was exhibited as part of Museum of International Connectivity, 2016 at Dirty Dozen, Campbell Arcade, Degraives Street underpass, Melbourne.⁵² The handbag, lipstick and compact were also exhibited as part of the Footscray Art Prize, 2017.⁵³

⁵² Museum of International Connectivity 2016, curated by Dr. Phil Edwards, Senior Lecturer, School of Art, RMIT University.

⁵³ The 2017 inaugural Footscray Art Prize is a collaboration of Victoria University and Maribyrnong City Council.

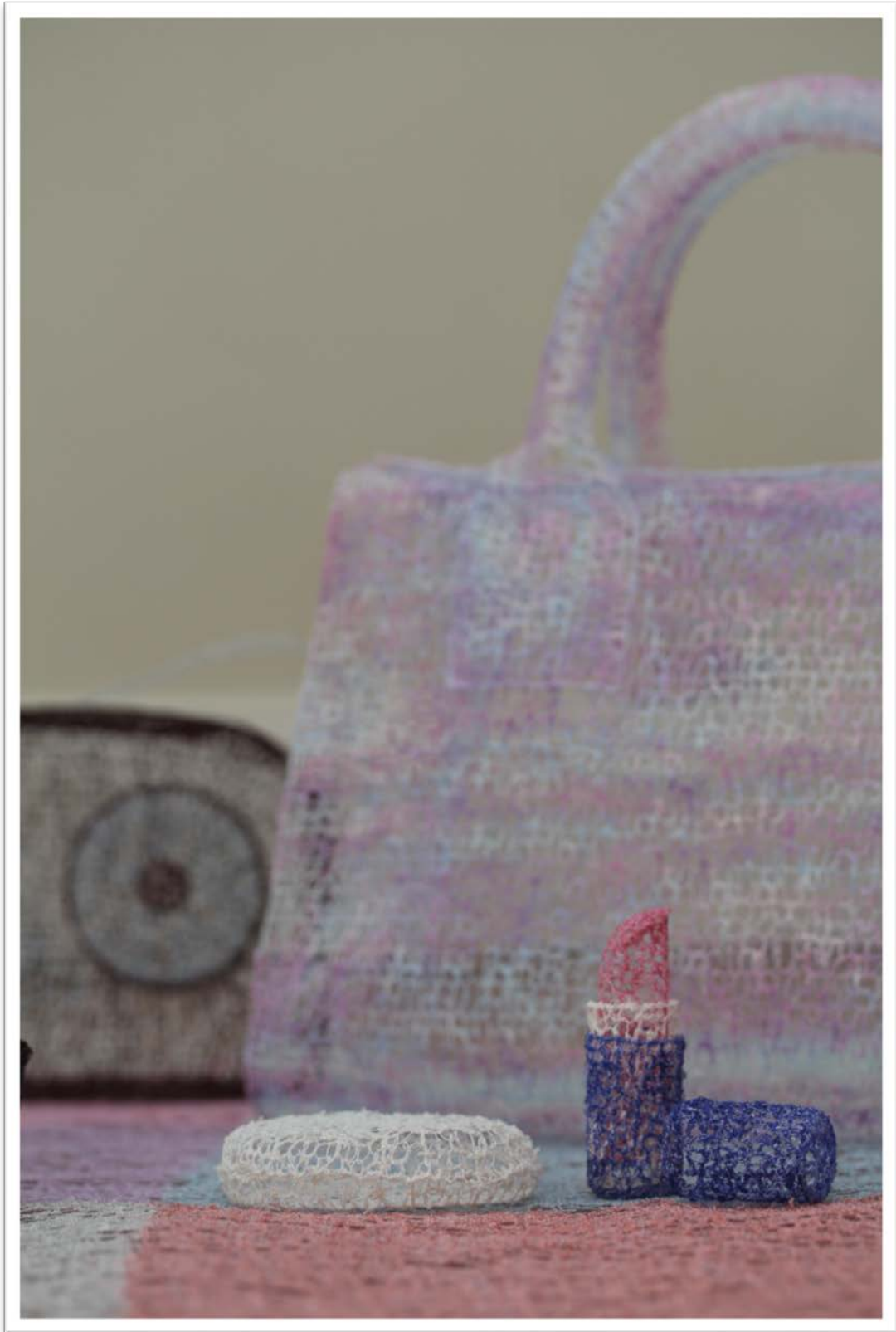


Fig. 50. Lesley O’Gorman, *Picnic*, 2015



Fig. 51. Lesley O’Gorman, *Picnic*

The fragile open-weave and pastel-coloured thread of the fabricated artefacts produced see-through layers of thread with different optical challenges and interesting shadows. The optical interplay of multiple layers that are simultaneously visible suggested associations of memory and absence by being ‘there, not there’. The repeated writing and repetition of making these artefacts communicates the time passed in the making process as well as an expression of a bygone era.



Fig. 52. Glasses case, glasses and cleaning cloth, multiple layers simultaneously visible

... without me

White Fibres

The picnic theme was explored further using undyed wool tops and hand felting.⁵⁴ Felt was handmade in four large sections and stitched together to form a larger rug. Adding or omitting layers of wool during the felting process allowed for different densities within the same rug.



Fig. 53. Wool fibres laid for felting

The referent photographic slides for *Picnic* provided several different poses of people sitting on a rug spread on the ground. Three distinct poses were selected and translated into shapes that allude to absent bodies. The trace or imprint that a body would leave behind after sitting on the ground was interpreted as a thinner layer within the felt. One section of the blanket was made without a trace impression which referenced my absence within the frame of these many family outings and picnics.



Fig. 54. Laying fibres for the felting process showing an imprint of a seated body

⁵⁴ Wool that has been semi-processed is called 'wool tops.' It has been cleaned, combed and sorted or carded ready for felting or spinning.



Fig. 55. Lesley O’Gorman, ...*without me*, 2016

Four plates and cups were constructed with the previously explored thread-fabric in an off-white colour, three of which were placed on the felted rug. Some interesting optical phenomena occurred as the plates and cups appeared to be absorbed into the blanket to become almost invisible. Placed in this way, the suggestion of three absent bodies was enhanced. The fourth cup and plate, which would have been mine, is placed on a folded portion of blanket to connect me to the picnic yet I remain outside of the family gathering.

The presentation of ...*without me* on the floor required specialist lighting to enhance the perception of absence, temporality and memory. At this stage of development this project did not appear to me to be complete or fully resolved. A picnic basket was deemed an appropriate addition for this project. A 9mm wooden frame was made and painted with matching coloured paint to support the hand-made thread-fabric. The ‘basket’ was constructed with the thread-fabric in the same manner as before.

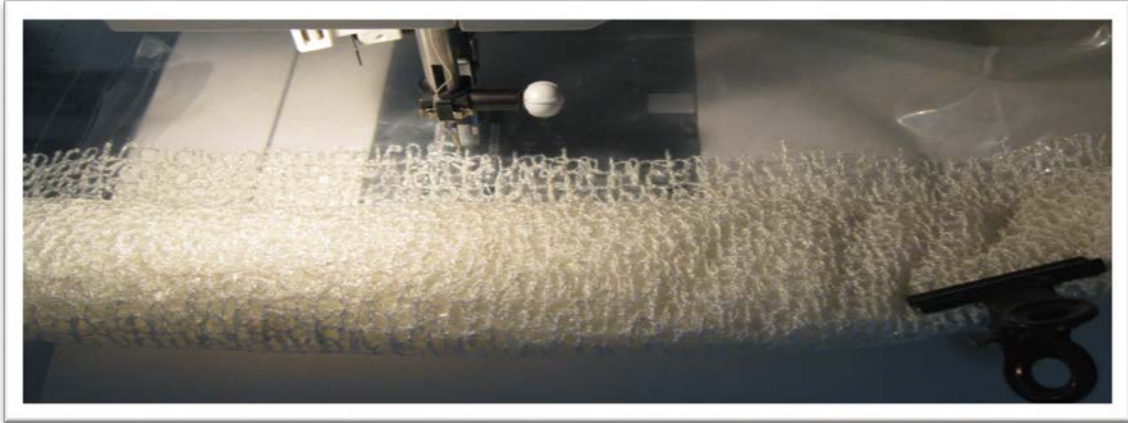


Fig. 56. Writing for picnic basket

The wooden frame was a successful support system for the thread-fabric, but I considered it not to be visually successful for this project as the frame completely dominated the work. A new frame was made from clear acrylic rods which proved to be a better outcome.



Fig. 57. Testing wooden frame with thread-fabric



Fig. 58. Acrylic framework is less visible, for the picnic basket

When tested with the felted picnic blanket the variation in off-white colour thread used for the picnic basket was considerable and was therefore not seen as a suitable resolution for this project.

The felted picnic rug, cups and plates were taken to England to record a video of my brother laying out the blanket and picnic set in the New Forest, Hampshire, which was the site of the original picnics. The video was made and trialled but will not be used in the final exhibition as my aim with *Museum of Emotion* is for individuals to construct memories through reimagined artefacts. The video in its present format is unlikely to resonate with an audience in the intended way.

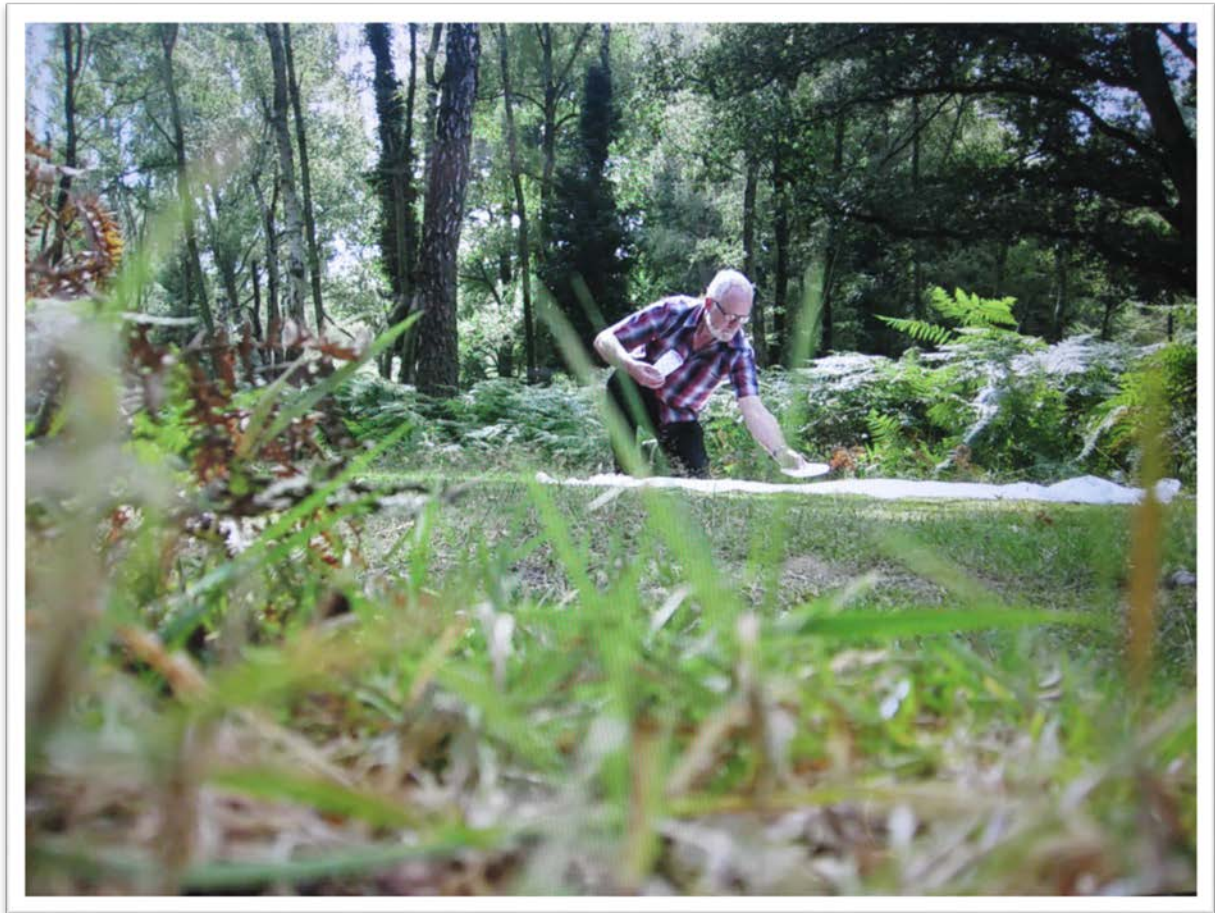


Fig. 59. Lesley O'Gorman, ... *without me*, 2012, video still, New Forest, Hampshire, England

ThreadBear

Shadows of the Past

The second project *ThreadBear* expands upon the possibilities of the text-based thread-fabric. Comprehensive explorations continued using the fragile thread-fabric to construct enclosed three-dimensional artefacts. The majority of the three-dimensional artefacts constructed for *Picnic* are open like a vessel. That is, the plates are almost flat, the cups and glasses have a rim, or an open edge and the thermos flask has a lid and cup that are separate. These artefacts act as open vessels that have the potential to hold memories.

The handbag and picnic basket can be opened as with the glasses case, compact and lipstick. The transistor radio and the thermos flask lid are both closed artefacts and consequently, entry to the inside is only possible through the fabric itself. This may influence the artefacts' ability to hold memories and meaning for some people.



Fig. 60. Alice May Crockett, c.1916, maternal grandmother

The image of the bear used as a referent for this project came from a studio photograph of my maternal grandmother, circa 1916. Research of bears from the early 1900s on the Victoria and Albert Museum website revealed an image of *Whitie* a 1907 Steiff bear. *Whitie* has a reasonable resemblance to the bear in the photograph.⁵⁵



Fig. 61. *Whitie*

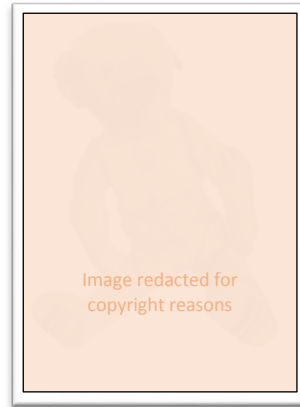


Fig. 62. *Bristol Bear*

The teddy bear is a classic transitional object as explained in Chapter 1, page 10. Memories were evoked through general conversations, and Internet searches revealed extensive newspaper articles and stories about adults and their bears. One such story was *Bristol Bear*, so named because he was lost and found at Bristol airport, UK. He was reunited with his owner after an exhaustive 14-month search by airport staff.⁵⁶

The process of sewing and writing with embroidery thread and a sewing machine for *Picnic* was repeated to produce the fabric to make a teddy bear. The word bear was written instead of picnic. Interestingly, this did not appear to have an impact on the final appearance of the thread-fabric. Building a three-dimensional thread bear was a completely new and different challenge to me from the previous *Picnic* and *...without me* projects. With no rigid structure, the handmade thread-fabric collapses once the background has been dissolved away; it is only the stitched words that keep the structure of the fabric together.

⁵⁵ Victoria and Albert Museum, number, MISC.566-1984 <http://collections.vam.ac.uk/item/O85259/whitie-teddy-bear-margarete-steiff-gmbh/>

⁵⁶ <http://www.dailymail.co.uk/news/article-2548450/Airport-teddy-finds-owner-Antique-bear-left-Bristol-airport-year-finally-returned-public-appeal.html#ixzz3xZWEIJmK>

A calico bear was constructed to look like the bear in my referent photograph and was used as a mould. Wax was applied as a release agent and to provide a water-resistant surface. For each limb and body part, thread-fabric was made, stitched, washed, stretched, moulded, and dried; once dry they were un-stitched and removed from the mould. *ThreadBear's* limbs and body parts were then re-stitched and re-assembled.



Fig. 63 & 64. Trials for constructing a calico bear



Fig. 65. Comparing the bear

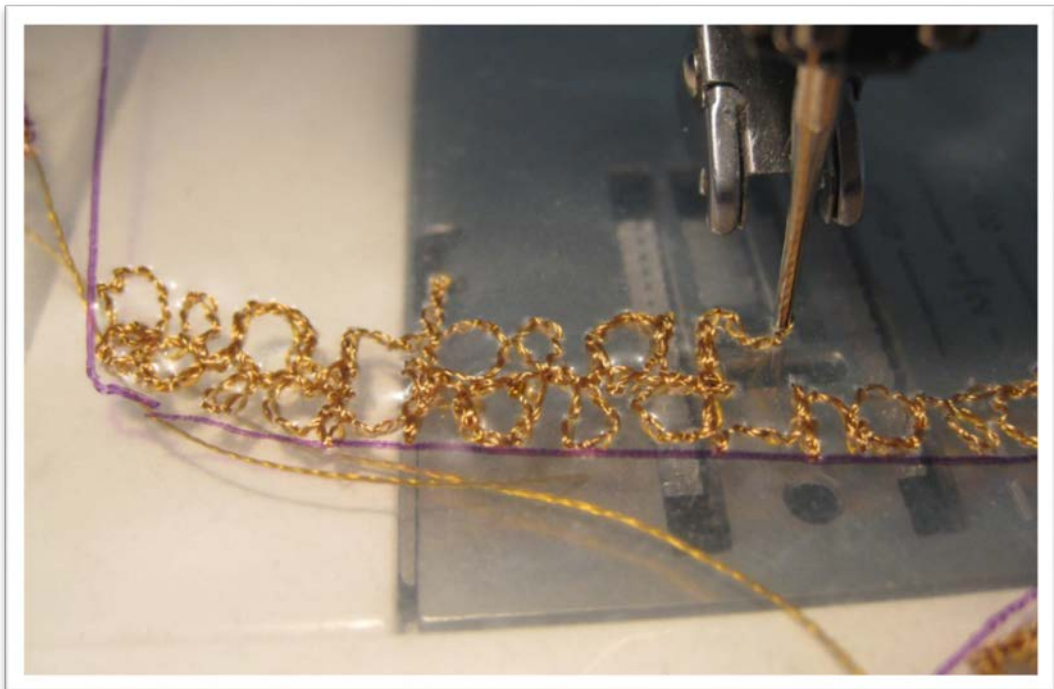


Fig. 66. Writing bear fabric



Fig. 67. Design and pattern for *ThreadBear*



Fig. 68. Arm detail, stitched, washed and stretched over the mould to dry

Inside Out



Fig.69. Lesley O’Gorman, *ThreadBear*, 2016

Being able to see both the inside and outside of the bear at the same time became interesting and important in terms of the concept of layers and intersections; interconnected surfaces, re-writing and over-writing in the form of a palimpsest. The enfolding of inner and outer worlds caused an optical interest and some visual confusion of what is interior space and what is exterior or surface. Although the layering effect had been seen in the previous projects, the layers in *Picnic* were created by having two or more artefacts together. *ThreadBear*, as a single artefact has multiple layers of seeing that change depending on the viewing perspective. This permeability between inside and outside is an important and intriguing addition to represent the themes of this research.



Fig. 70. Multiple layers of *ThreadBear*

ThreadBear was made with teddy bear coloured embroidery thread. The colour was a dominating signifier which I considered provided too much information. The impression of ‘there, not there’ which has the potential to correlate with absence was eclipsed by the colour. Nevertheless, the synergy between my principle aims became apparent. Removing the key signifier of teddy bear colour was the next step to advance this project from the instant recognition of a teddy bear in order to awaken an inquiry of possibilities of viewing. By making the project more ambiguous it opened up the prospect of activating new relations for a viewer to access their personal and individual archive of memories and therefore has the potential to connect with a broader audience.

During the making process, my investments of time, energy and physical labour (time and motion) are literally written into the fabric of the artefacts, together with the psychological connection of thoughts and memories they became intertwined. Professor of Visual and Environmental Studies at Harvard University, Giuliana Bruno states, “In this way, motion creates emotion and, reciprocally, emotion contains movement that becomes communicated.”⁵⁷

The fine and open weave fabric was used to not only reimagine and replicate an object, but as a means to conceptualise fragility, vulnerability, absence and a separation of something or someone in the past ... a memory or emotion. Handwriting used in this way became a methodology for investigating, reflecting and re-making artefacts. It expands on my idea of memory and traces that are to be found in a reimagined and re-made simulacrum. French sociologist and philosopher Jean Baudrillard wrote, “A simulation is different from a fiction or lie in that it not only presents an absence as a presence, the imaginary as the real, it also undermines any contrast to the real, absorbing the real within itself.”⁵⁸

Handwriting and mark making have often featured in my artworks. Handwriting is the trace of thoughts, energy flow and body actions, and is a unique connection to an individual, personal histories and a moment in time. In this context, legibility has been important in the process of making artworks prior to this project. The initial structural elements of handwritten letters and words made with a sewing machine and embroidery thread for *Artefacts of Separation and Memory* dissolve with the support ground to become indecipherable and unreadable.

⁵⁷ Giuliano Bruno, *Surface: Matters of Aesthetics Materiality and Media*. Chicago; London: University of Chicago Press, 2014. 19.

⁵⁸ Jean Baudrillard, *Selected Writings*. Great Britain: T.J. Press, 1990. 6.

Text written in the development of the fragile thread-fabric is a functional strategy. Thread-fabric is free-machine embroidered and used to reconstruct the picnic sets, ...*without me* and the three-dimensional *ThreadBear* projects. Writing the word picnic or bear continuously is a process to ensure the threads connect and cross at regular points to create a structure and to prevent unravelling. The words I chose to write reflect what I am fabricating but are not identifiable in the final works. My priority has been the final image that an artefact may conjure for a viewer rather than identifying and deciphering the written word. The main focus of my project is on the objects themselves and their ability to act as retrieval cues for memory recall.



Fig. 71. *ThreadBear* images from a flipbook

A flip book animation for *ThreadBear* has been trialled for this project using a series of time-lapse photographs. The images show the movement of a shadow rotating around the bear. Shadows, particularly when moving, trace the progress of time. This project may be explored further to investigate the developing area of duration, a moment in time, and kinetic possibilities.

Shades of White

The second iteration of *ThreadBear* continued with neutral coloured thread and was constructed to be in a sitting position as opposed to the standing/laying position of the first bear. The development for the overtly emotionally loaded childhood transitional object was emphasized with the addition of a pillow. This was constructed from fine silk for the teddy to sit on and suggests an association with a bedtime ritual.



Fig. 72. Lesley O’Gorman, *ThreadBear*, 2016

To maintain the perception of a soft pillow the silk needed to be given body. Porcelain dip and a clear varnish were trialled separately. Neither of these products provided a positive outcome as both changed the integrity, colour and appearance of the silk. Although a series of internal threads provided the appearance of a better outcome, it was decided that the addition of a pillow restricted possible interpretations rather than enhancing *ThreadBear* for a broader reading. Placing *ThreadBear* on a plinth or shelf elevates his status as a transitional object. However, if he is positioned on his side he appears to be discarded as if his psychological support is no longer needed. Specialist lighting is required for exhibition as shadows continue to be an important aspect of this project.



Fig. 73. Lesley O'Gorman, *ThreadBear*, 2017-2018

THREADBEAR

Artefacts of Separation and Memory

MY TEDDY

My daughter has 10 teddy bears, I know because I counted them yesterday when they were all still sitting in her old room - and they all have different names: Stan's Brown Teddy, Pink Teddy, German Teddy, Scruffy Teddy, Patch Bear, Taran Teddy etc etc. I just had one teddy bear in my whole life and his name was just - well, TEDDY.

He was given to me at Christmas when I was about 3 years old and he had one and a half glass eyes. My dad told me that Father Christmas had dropped him out of his sled accidentally and that's how his eye got damaged (in hindsight I imagine the real reason was that they actually got him for a special discounted price somewhere!)

He was golden brown and grunted when you pressed his tummy, until the time one night when I was sick all over him in bed. My mother washed him and pegged him out on the line by his ears and after what she was totally silent despite how much I pressed and pressed.

So life went by and I grew up, got married and moved to different countries and Teddy always came with me, his reason for becoming quite beat in spots and his stuffing sagging more and more. He always had a special place, either on the bed or on a chair somewhere in the bedroom - until that fateful evening.....

We had been out to a party and came back quite late to the dreadful sight of my beloved bear in several pieces with his stuffing strewn all over the floor. My naughty boxer dog had got bored and decided to play with him and tear him apart. I was so distressed I couldn't bear the thought of throwing him away so I put him in a 'body bag' and into a cupboard somewhere.

We eventually moved to Australia and one day I was telling my friend this very sad story and she asked me whether I could find him to show her. I searched and searched in boxes, in cupboards, under the eaves of the house, just about everywhere I could think of. Unfortunately, he was nowhere to be seen and all I can think of is that he inadvertently got thrown out during the move and I just hadn't realised.

What is even sadder is that I don't even have any photographs of him - but he will always be close in my memory as my one and only beloved Teddy Bear.

Story by Frances Emerson
Artefact and poster by Lesley O'Gorman

Fig. 74. Lesley O'Gorman, *ThreadBear* poster for Museum of Lost Public Notices, 2017

An image of *ThreadBear* overlaid with a personal story of contemplation about a lost teddy bear was made into a poster for Museum of Lost Public Notices, 2017, George Paton Gallery, Melbourne University.⁵⁹ The story was hand-written by my friend Frances Emerson after a discussion about teddy bears and transitional objects.

⁵⁹ Museum of Lost Public Notices project participant, coordinated by David Dellaflora and Phil Edwards, George Paton Gallery, Melbourne University 2017.

A similar image was used to make a silk-screen print edition for Thinking of Place II and was part of a group exhibition for IMPACT 10, Santander, Spain 2018.

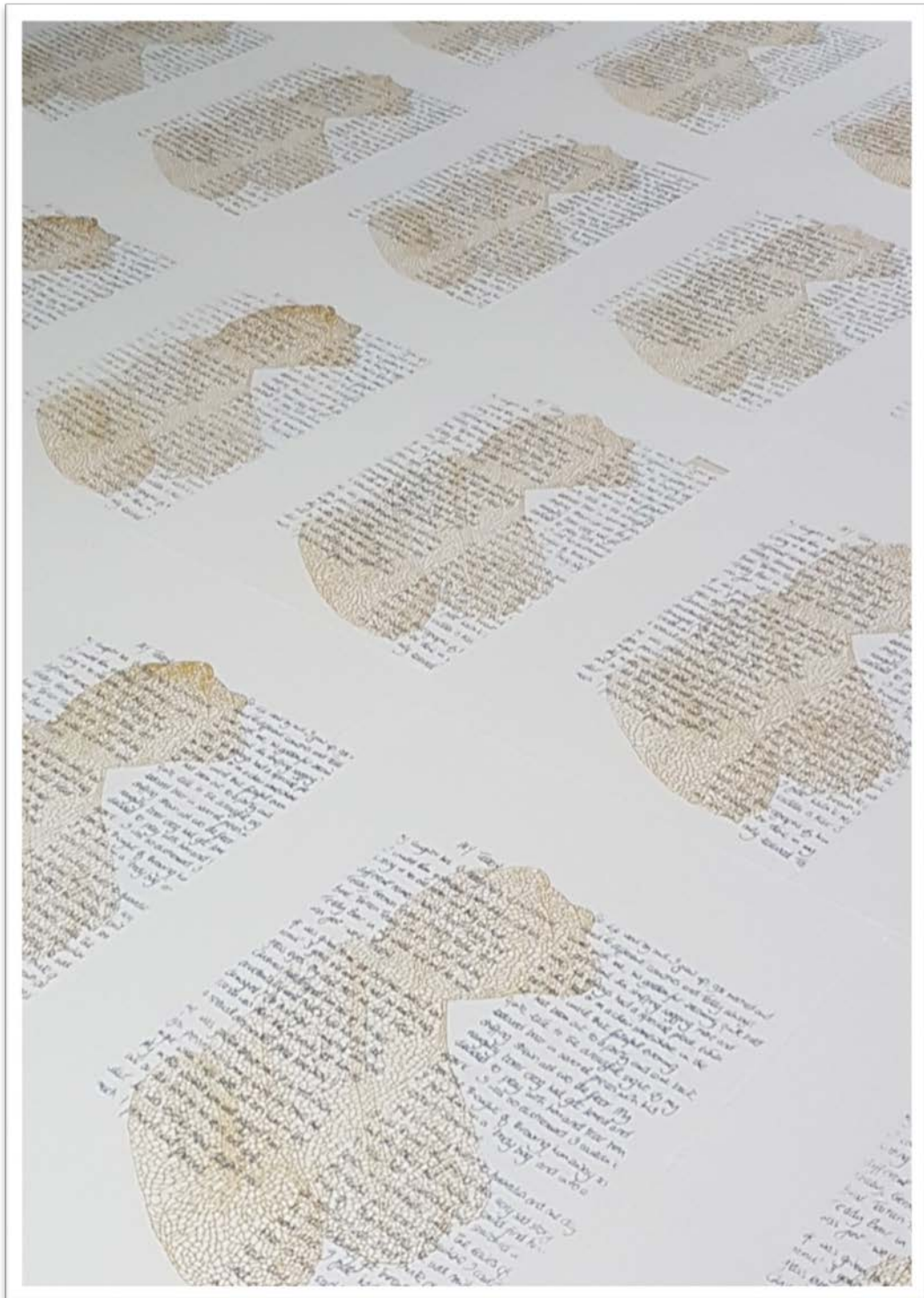


Fig. 75. Lesley O'Gorman, *ThreadBear*, 2018, Thinking of Place II, IMPACT 10, Santander, Spain



Fig. 76. Lesley O’Gorman, *ThreadBear*, 2017, Artist’s boxed book

An artist’s boxed book was made to describe the *ThreadBear* process and progress and was part of the travelling exhibition *Between the Sheets*, 2017 in Gallery East, Perth, Western Australia and Australian Galleries, Melbourne, 2017.⁶⁰

⁶⁰ *Between the Sheets: Artists Books 2017* exhibition, Gallery East, Perth, WA. Australian Galleries, Collingwood, Melbourne.

Surface Tension

I observed that the structure and shape of the thread fabric has the potential to alter over time and is particularly susceptible to humidity. This change was far less visible, even non-existent, in the smaller artefacts that were made at the start of this project. When the shape of the handbag started to relax its appearance became that of a softer, used and well-worn bag. This was a thought provoking and exciting refinement to the appearance of the artefacts. With the stiff newness of the handbag no longer evident, corporeal and temporal signifiers were perceived as present.

As a result of this serendipitous development, a new area of possibility was opened up. The making of multiple versions of the same artefact that could potentially become individual and unique might also lead to a small collection. This aligns with contemporary museums and their practice of holding and exhibiting several versions of objects and artefacts and is an important connection for *Museum of Emotion*, in particular to help address my second research question on page 1. Consequently, I decided to trial another iteration of the picnic set in various shades of off-white embroidery thread. This continuous stitching provided me with the time and opportunity to re-visit and listen to audio cassette tapes that were sent to me by my parents.



Fig. 77. Small collection of C60 - C90 audio cassette tapes

When we first migrated to Australia one of the best ways to keep in touch with family was to record and send a message via cassette tape. I am always mindful that this, or any such connection was denied to the British Child Migrants. Receiving letters, or in this case hearing the voices of family members and their daily routines, would have been, and indeed was for us, an important two-way connection with family and place. The recorded conversations, both mine and that of my family, were general and not time specific. The events chatted about were therefore not fixed in time. Apart from a brief reference to the weather and the day of the week, the audio tape could have been recorded and posted recently.



Fig. 78. Audio cassette tapes



Fig. 79. Dad's hand-written envelope

The psychological comfort of hearing my now deceased parents' voices again in direct 'conversation' with me about their daily routine, planned visits, quips and jokes was profound and influenced the making of the work. During this time, the act of sewing transitioned into an 'automatic' process of bodily knowledge and muscle memory; with this "implicit nonconscious memory"⁶¹ it was no longer necessary to think about each individual letter as I stitched. My mind was focused on the 'conversation' and the mental images of where my parents were and what they were doing, rather than on my physical action. This instinctive process may be comparable to riding a bicycle, or a practiced musician who plays music without thinking about

⁶¹ Daniel L. Schacter, *Searching for Memory: The Brain, the Mind, and the Past*. New York: Basic Books, 1996. 5.

every note and where their fingers are going. As a result of this, the sewing for these projects produced neat consistent writing.

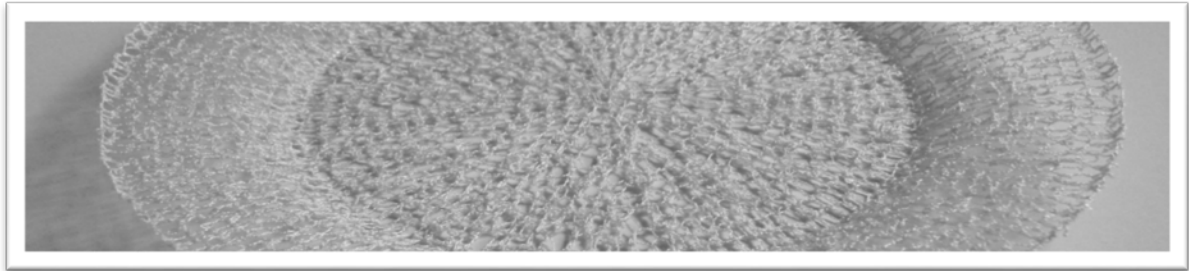


Fig. 80. Neat consistent writing

The artefacts stitched during the 32 hours of listening are noticeably different from the previously fabricated artefacts. The writing is regular and consistent in both size and shape of the letters. The lines of words also connect uniformly to the lines above and below them which provide a mainly unbroken and steady or static network. Initially this appeared to be positive progress, whereas, on completion, the overall neat and tidy outcome was detrimental to the aims of my project, absence is not present in these artefacts. The physical absence of my parents and temporal gap collapsed as their voices brought images and memories to me. Their presence is reflected in the completeness of the artefacts. The inconsistency of the previously stitched artefacts suggests the inconsistency of memory, absence and emotion in more effective ways. Memory not only needs a retrieval cue to remember an event but is also rewritten in light of new knowledge and new events up until the present moment of recall, therefore it is always changing. Memory is not the continuous fully connected stream of events that these newer artefacts reflect.

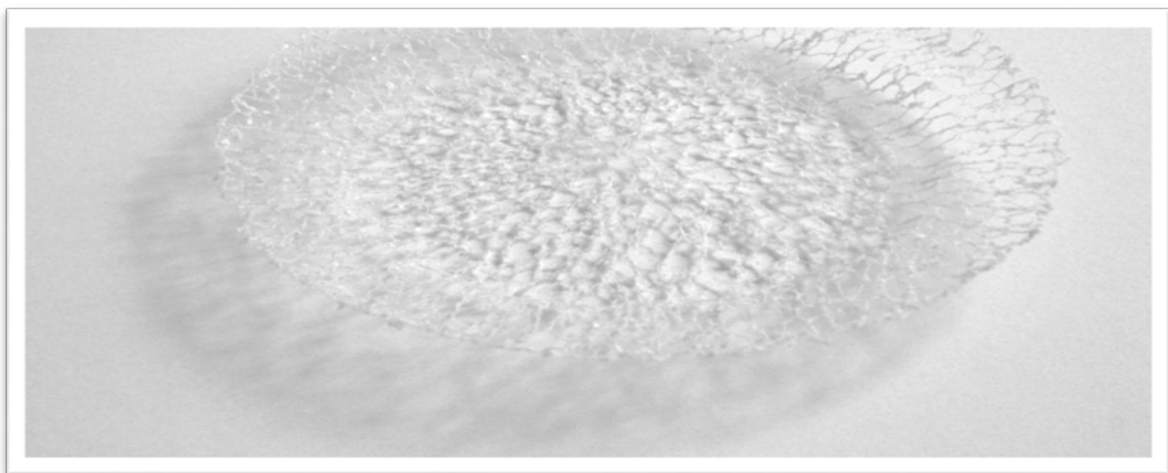


Fig. 81. Inconsistent writing reflecting absence



Fig. 82. Lesley O’Gorman, *Picnic*, Elevating the Everyday, Hawthorn Town Hall Gallery, 2018



Fig. 83. Lesley O’Gorman, *Picnic*, Elevating the Everyday, Hawthorn Town Hall Gallery, 2018

Absence

Present Absence



Fig. 84. Lesley O’Gorman, *Absence*, 2016

Absence recalls the memories that may be evoked by an infant’s outfit that is often kept as a reminder of the birth of a new generation or to mark a special event such as a christening, baptism or naming day. Reimagining and re-making a small collection of ethereal garments that allude to complete garments have been sewn for this project.

Fragments sometimes trigger responses in a viewer that the so-called whole cannot. A fragment attracts attention and allows viewers a space in which to exercise their own imagination to inwardly complete the rest, verbally or pictorially.⁶²

The collection made for this project is a romper suit, smocked dress and bolero, christening gown, coat and bonnet, matinée jacket, bib and booties. The fine silk fabric used to make these

⁶² Duxbury, Lesley, “Ways of Analysing: From Reverie to Reality.” In *Creative Arts Research: Narratives of Methodologies and Practices*, edited by Elizabeth Grierson and Laura Brearley. Rotterdam: Sense Publishers, 2009: 60.

garments is delicate and flowing which affords a deeper exploration into the indexical relationship tacit with items of clothing. The gossamer-like fabric also reflects the somatic implications of fabric and garments. Some embroidery style embellishments and mock smocking were also added as they are often used to adorn infants clothing.

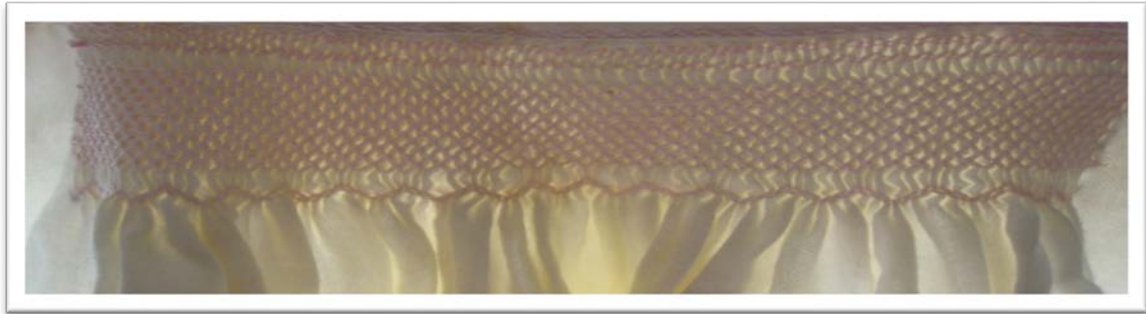


Fig. 85 Smocking on an infant's dress, circa 1945



Fig. 86 & 87. Preparation for mock smocking

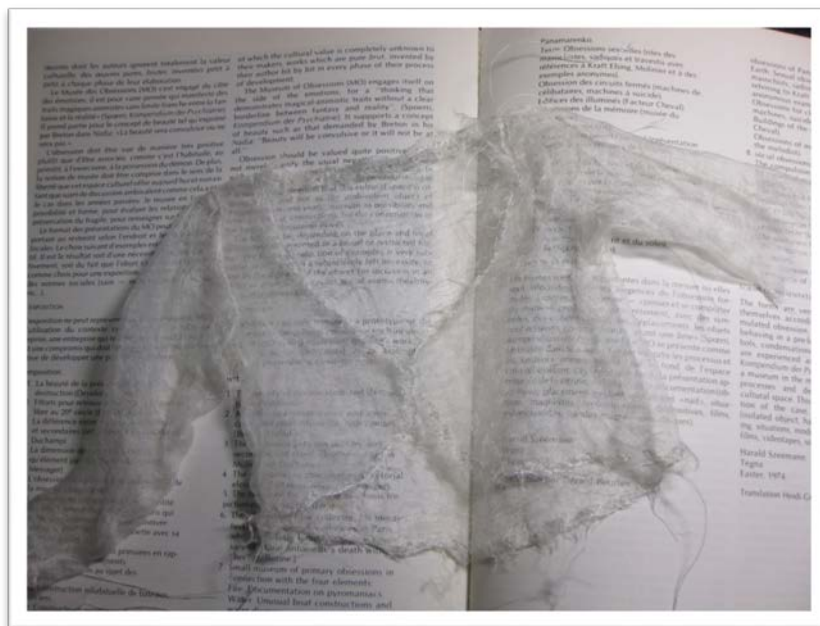
A suspension system of threads and hand-cut acrylic hangers was trialled for the final exhibition. This yields minimal visual interference from the hanging system, as well as encouraging movement of the garments as they float gently on the air current made as a consequence of visitors walking around a gallery. Artefacts placed in a line draws the audience along its length and with sufficient space in between each garment to pass through allows viewing from various perspectives. Initial details are indistinct with more information coming to light through the interaction of closer viewing.



Fig. 88. Lesley O'Gorman, *Absence*, 2016



Fig. 89 & 90. Lesley O'Gorman, *Absence*, 2016 Above and below



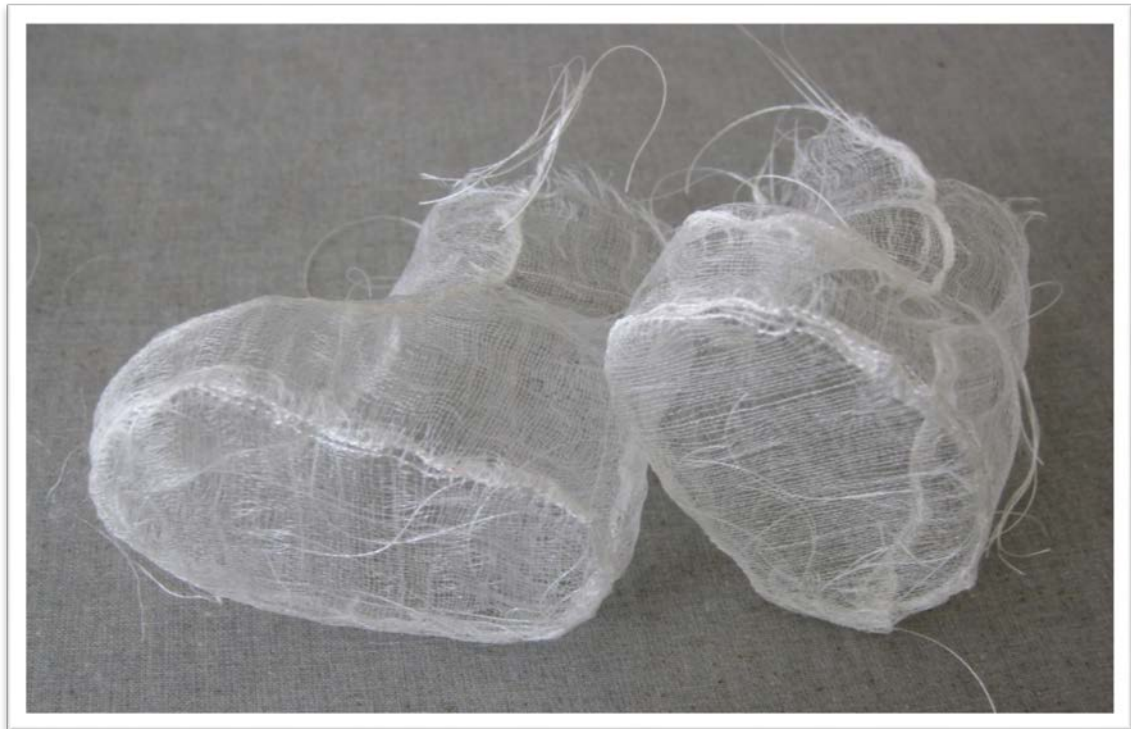


Fig. 91- 95. Booties design and construction



Fig. 96 & 97. Matinée jacket construction

We would have played ...

Fabricating Memories, Weaving a Story

We would have played... amalgamates my ideas and theoretical research with the creative experimentation and development of the previous projects. During the research phase of *Absence*, access was granted to the William Boyd Childhood collection at Museum Victoria, Melbourne. This was a unique opportunity to view some of the baby clothes and a homemade Native American outfit held in this collection. The outfit was made by Boyd's mother out of old hessian sugar bags and the chicken feathers for the headdress were collected and hand painted by young William.



Fig. 98. William Boyd Childhood Collection, Museum Victoria



Fig. 99. HT 19010, Costume - Red Indian, Hessian, circa 1950s



Fig. 100. Lesley O'Gorman, *We would have played...* 2017

This project was an unexpected development in my research as objects in the Boyd collection are clearly outside of my familial archive. The move away from the personally significant archive may contribute to a transitional phase for this research. Prior to this point only personally significant referent objects have been used for the creative projects.

We would have played... became an imagined yet evocative ‘memory’ of playing cowboys and Indians with my absent brother. The emotional resonance for this imagined memory was significantly more affecting and unsettling in evoking our lost childhood relationship than *Picnic* and *...without me*. A personal referent or transitional object was not available for me to focus or reflect on, therefore the full impact of separation and absence was made palpable through the act of making.



Fig. 101. Lesley O'Gorman, *We would have played...* 2017

Imagining and creating the memory of an outfit that I might have worn for playtime became this project. A simple straight dress with a tie belt recalls the dresses made for me by our maternal grandmother (pictured in the photograph for *ThreadBear* page 53). I used to stay with her in Wiltshire, during the school summer holidays and we would visit the Salisbury market to buy fabric. The arrows and quiver suggest the bow and arrows that I cut and made from the saplings growing in the woods next to our house in Kent. A pair of moccasins was made by tracing my feet and reducing the shape to 60% in size to represent a child-size foot. A simple waistcoat with a suggestion/impression of a sheriff's badge was made for my brother.



Fig. 102. Lesley O'Gorman, *We would have played...* 2017, detail

These artefacts are fabricated from the fine translucent silk fabric used in the previous project *Absence*. The almost transparent and ephemeral appearance of this fabric may enhance and encourage a reflection on the absent body. This project also continues to utilize the use of shadows and layers that heighten the manifestation of optical occurrences present with all of these projects. The 'there, not there' visual information suggests the transient changes of memory over time. The optical illusion that the shadow contains more information than the dress can be seen in the image on page 77.

Welcome home

11.9.54 13.4.12

The final project in the series for *Museum of Emotion: Artefacts of Separation and Memory* returns to the previous methodology of using objects from a personally significant archive as a referent. The particular section of the archive that I am using for this project consists of copies of my brother's support documents and summary papers for adoption. Photographs and photographic slides make up the remainder of this archive, some images from which were used in the development of *Picnic* and *...without me*. The evidence reveals through my lack of presence in the photographs that I am not visibly a part of this personal history or tangible archive of objects that I now possess. Nevertheless, I have always been psychologically connected within my own parallel childhood as my parents were open and honest about their past and their personal history. My brother's archive of documents and images connect our separated childhoods, as do the documents and ancestral photographic archive that I have shared with my brother.

Artefacts for *Welcome home* have not been reimagined and re-made in the way of other projects in this series. Visual representations are not available, instead artefacts have been imagined based on a hand-written list from 11th September 1954. "Articles of clothing and personal possessions" were listed and signed for on an Agreement of Foster-Parent form. Four different garments selected from this list have been fabricated using the same translucent silk as used in previous projects - 2 pairs of socks, 2 vests, a pair of dungarees and a romper suit.

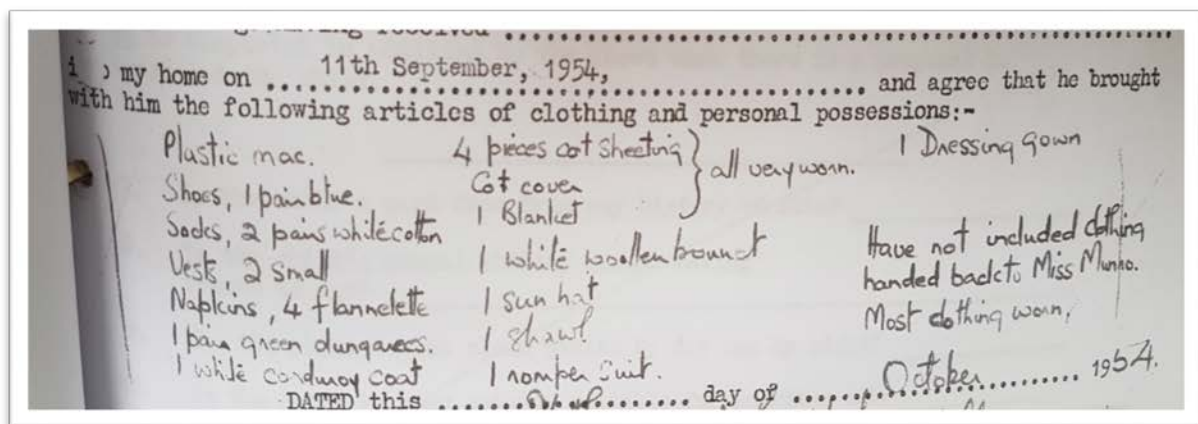


Fig. 103. Hand-written list of articles that accompanied my brother to his next and final foster home.

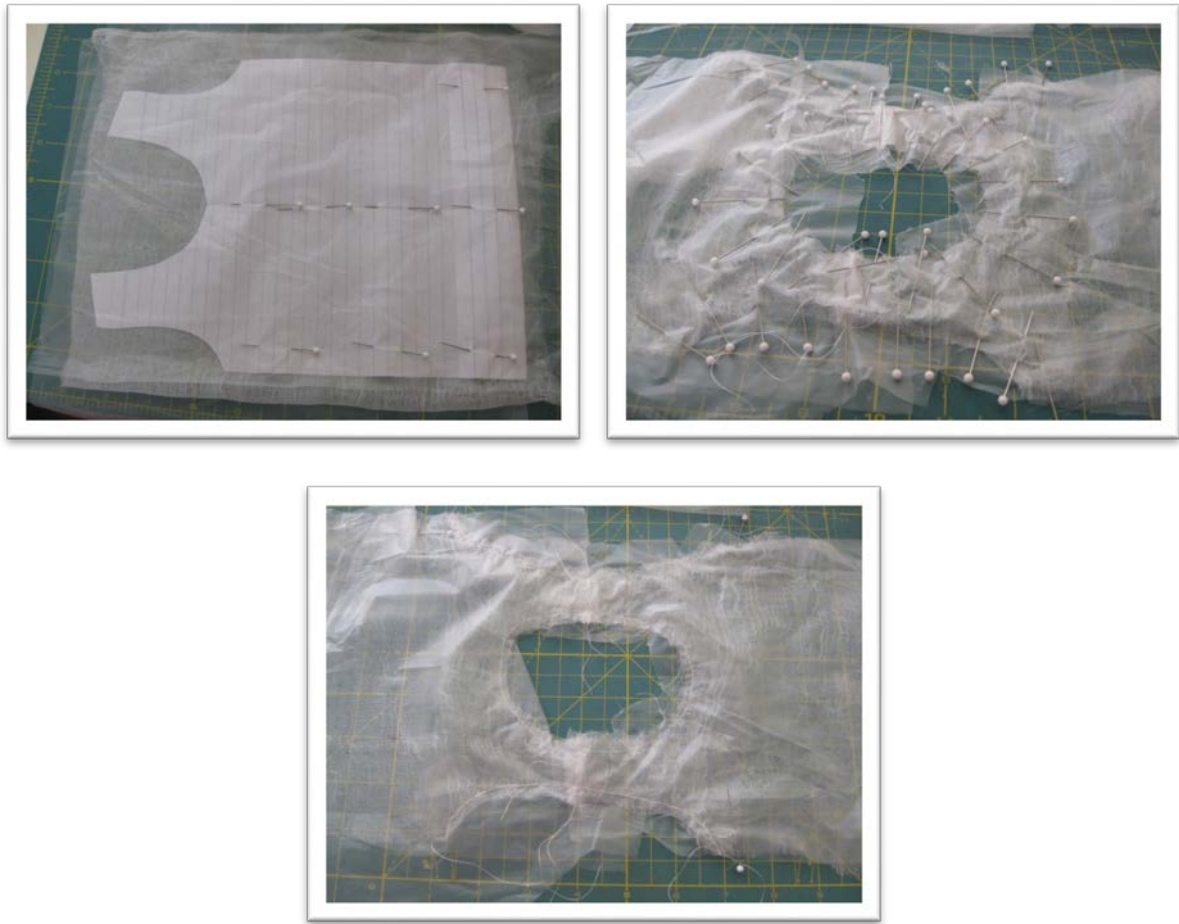


Fig. 104 - 106. Vests, design and method of making

The display method for exhibiting these artefacts acknowledges the conventional documentary form of an archive that they have been developed from. Archival storage boxes that are utilised by museums are evoked by the three boxes specifically made to hold but not visually contain the garments. Instead of the contents being hidden within traditional archival boxes, there is full disclosure through clear acrylic boxes which will be illuminated from below for exhibition. The kinetic elements of fabric are enhanced through the static-electricity that builds up in the acrylic boxes. The garments are activated so that they are no longer completely flat and empty, instead they appear to partially levitate.



Fig. 107. Dungarees for *Welcome home*, first trial for diffuse lighting.
Visual information and details are enhanced through up lighting.

The creative projects for *Museum of Emotion* have helped to clarify the psychological benefits and connections between objects, past experiences, absence and memory retrieval. The physical sense of touch through the chosen medium of thread, wool fibres and silk have provided an additional poignancy and connection to emotion. Understanding the imperfect, ephemeral and sometimes elusive nature of reconstructing memories was aided through the development of the thread-fabric in particular. My initial concerns with the inconsistency of the thread-writing and the holes that appeared after the support ground was washed away suggested failure to me as my aim was for small regular hole free writing. This aim was achieved as I stitched with the audible presence of my parents on cassette tape; the temporal gap of disconnection and their absence was collapsed. Regular near perfect letters were formed as my emotional attention was distracted.

New insights and understandings were initiated through comparing the different visual qualities of the imperfect and 'perfect' artefacts. The completeness of the newer artefacts seemed to deny entry to memories and the past in much the same way as Rachel Whiteread's artworks do. Although the artefacts are still visually fragile, they lack the vaporous nature of the irregular stitching which evokes absence and alternative meanings to support the association and inconsistency of memory and its retrieval.



Fig. 108. Lesley O'Gorman *Welcome home*, 2018

Conclusion

It is well documented that transitional objects and their related phenomena associated with infancy and early childhood may provide a 'resting place' to impart comfort and psychological support to individuals. This research project has presented scenarios that demonstrate both conscious or subconscious self-object relationships that extends into adulthood. In certain circumstances any object may act as a retrieval cue for memory and may function as a transitional object if imbued with psychological benefits for adults.

Whether the artists discussed in this research employ similar or disparate strategies and techniques in their practice to mine, some have indicated explicitly or implicitly their use of an object to aid in their transition through a particular psychological developmental stage of their adult life. This research aims to suggest that objects may provide sustained psychological and emotional support throughout one's lifetime and may continue to support and strengthen the psyche and identity for some people.

The focus for making artworks is an investigation of primary family relationships. The museological and psychological approaches are the context and are key areas for examination in the written research. The heart of the project is located in personal autobiographical and familial narrative. The referent objects that I have chosen for this practice-based research have been reimagined and re-made into artefacts for *Museum of Emotion: Artefacts of Separation and Memory*. The fragile and ephemeral appearance of thread, wool fibres and fine silk have been specifically chosen to allude to the trans-historical reconstruction and evolving nature of memories. The familial and somatic reference of wool, fabric and thread provides an immanent connection to family, comfort, place, and culture, and may elicit a moment of intensity or an intermediate area of experience to evoke an emotional response in the viewer. The fragmented, delicate and evanescent nature of the artefacts provide a liminal space for contemplation and memory recall. The aim is to enhance the understanding and recognition of psychological connections and benefits that personal objects and memories may provide.

Stitching and writing signify a trace of time and motion which has been fabricated into an artefact using thread for some of my projects. In this way temporality has become a visible formation to aid the suggestion of memories which may also indicate a presence of absence. The artefacts appear as a dissolving representation of specific objects in the form of a skeletal

scaffold. *ThreadBear* is a series of enclosed hollow structures. Even though it is honeycombed with holes, each limb and body part are complete without a formal opening. In contrast, the majority of the artefacts in the picnic set, apart from the transistor radio and the lid of the thermos flask, are open vessels. As such, there is not the same feeling of containment.

The picnic basket can be presented either open or closed. This is an advantage for the exhibition presentation as it ensures that the artefacts for *Picnic* are cohesive and connected. My methodology is used as a means to encourage the viewer to utilise artefacts as an emotive structure which engages with their own life-story and history. The aim for these creative projects is for them to work separately and collectively. This is achieved in particular for the examination exhibition through the monotone colours of the artefacts, and their materiality. The juxtaposition of soft comforting textures alongside stiff thread collaborate to weave and trigger eidetic memories.

Shadows created by specific lighting for the exhibition are employed to enhance atmosphere and mood. Cast shadows provide additional information to confuse the eye with optical phenomena and to prolong the viewing encounter. The off-white monotones of the exhibition artefacts contribute to a cohesive gallery space experience, to bestow feelings of absence and poignancy. The aim is to activate a viewer's own imagination, memory, knowledge and culture and to evoke alternative meanings and memories for individuals.

A conventional museum's collection, storage and preservation of garments in archival boxes is subverted through presenting artefacts in transparent box cases. The transparency and diffuse lighting of these boxes impart an aura for creative engagement in order to evoke personal connectedness and initiate, stimulate and enhance the arousal of emotional triggers in an individual. These supplementary strategies are aimed to intensify the intuitive, implicit and tacit trace of personal events, the recall of memories and their relationship to emotions, and connections to the past.

Some of this artwork and the way it is presented has reinforced my original preconceptions about the retrieval of memories from artefacts. Transitional objects are an important related category of objects that have been identified in the project. In consideration of this research, I now recognise that familial objects provided my family, and me, with psychological and emotional support at a time of major transition. Migration and the connection to our past and

our memories were aided through specific everyday objects which became significant and important. Objects facilitated easy conversations about our family's change of circumstances and location through migration. It was expected that everyday objects would be less likely to be associated with the idea of transitional objects. However, personal circumstances, such as migration, drew attention to the possibility of psychological support through everyday objects at a time of transition, disruption and dislocation. Objects have the ability to transform an unfamiliar scene into a familiar one and afford comfort and well-being at any stage in one's life.

In contrast, retrieval cues for memory do not necessarily need to be personally significant objects, which is demonstrated by *Picnic* and ...*without me*. Consequently, we do not have to have an attachment or bond with them. Objects may elicit an emotional response and a recall of memories, but they do not provide the same psychological support that transitional objects do. Objects for memory retrieval link us to our past, which is important for our identity and psychological stability, but does not necessarily extend into future aims and goals.

Transitional objects have the potential to contribute to our well-being in an alternative way to that of retrieval cues for memory recall. Transitional objects impart a level of psychological comfort beyond the emotive recall of memories. An infant becomes attached to a soft toy, teddy or blanket as a means of coping with the psychological development needed for separation/individuation and transitioning to become an independent individual. The bond formed with, and the psychological support and comfort derived from, a transitional object can then be called upon during other times of stress and anxiety. The internal psychological support system developed with the aid of a transitional object assists with assimilating something new into our psyche which changes our way of being in the world.

During any stage of life, a person may gain psychological support for aims and goals with an object of attachment at a time of change or transition, for example, to aid in the transition from a negative to a positive state of mind at a time of loss, depression or trauma. Transitional objects used for psychological support in this way recall Endel Tulving's theory of time travel,⁶³ going from a negative past, to where you are now, and where you aim to be in the future. This also corresponds to my premise at the start of this project of using objects to compress or collapse

⁶³ Endel Tulving, "Episodic Memory: From Mind to Brain." *Annual review of Psychology* 53. (2002): 3.

time by evoking memories. This became a reality for me as I stitched and listened to old audio cassette tapes made and sent to me by my parents. Surprisingly though, I was not taken back to the past, and instead time collapsed forward. The void of absence was temporarily gone and was reflected in the artefacts made at this time.

Further research may continue to develop a deeper understanding of self-object relations, in particular the area of transitional objects beyond infancy. Inquiries may seek to comprehend the potential to provide new knowledge in areas such as the creative engagement for art therapy and the psychological support that transitional objects may provide. Suggestions may include the observation of direct interaction with specifically made transitional objects in consideration of particular bonds that may be formed. Transitional objects may prove to be beneficial for special needs children, childhood and adolescent victims of trauma, and the field of gerontology, to contribute to the body of knowledge in the fields of fine art, memory and psychology.

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Appendix

The following section provides a curriculum vitae for the period of candidature (2015-2018). Selected visual documentation aims to record the research dissemination through participation in additional experimental projects and exhibitions during candidacy.

Curriculum vitae: With visual documentation

Biography

Born in Kent, England.

1989 Migrated to Australia.

2002 - 2004 Diploma of Textile Arts, Box Hill Institute of TAFE, Box Hill, Victoria.

2008 Bachelor of Visual Arts (semester one) Monash University, Caulfield, Victoria.

2008 - 2011 Bachelor of Fine Art, Monash University, Caulfield, Victoria.

2012 Bachelor of Fine Art Honours, Monash University, Caulfield, Victoria.

2015 - 2018 Master Fine Art by Research, RMIT, Melbourne, Victoria.

Group Exhibitions

2018 *Thinking of Place II*, Impact 10, Santander, Spain.

2018 *Elevating the Everyday*, Town Hall Gallery, Hawthorn, Victoria.

2017 *Between the Sheets: Artist's Books*, Australian Galleries Melbourne.

2017 *Museum of Lost Public Notices* project participant, coordinated by David Dellafiora and Phil Edwards, George Paton, gallery, Melbourne University.

2017 *Between the Sheets: Artist's Book Exhibition*. Gallery East, Perth.

2016 *Museum of International Connectivity*, The Dirty Dozen, Campbell Arcade, Melbourne.

2016 *Thinking of Place*, Touring Australia and New Zealand.

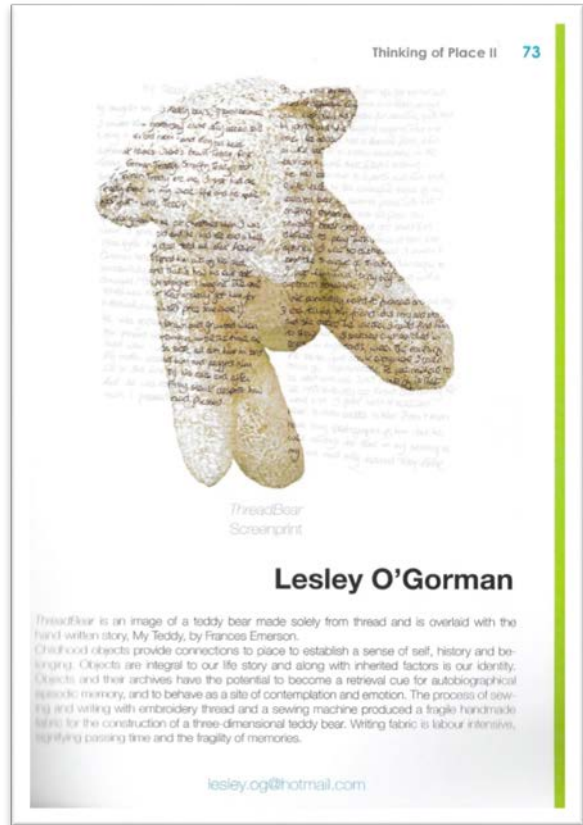
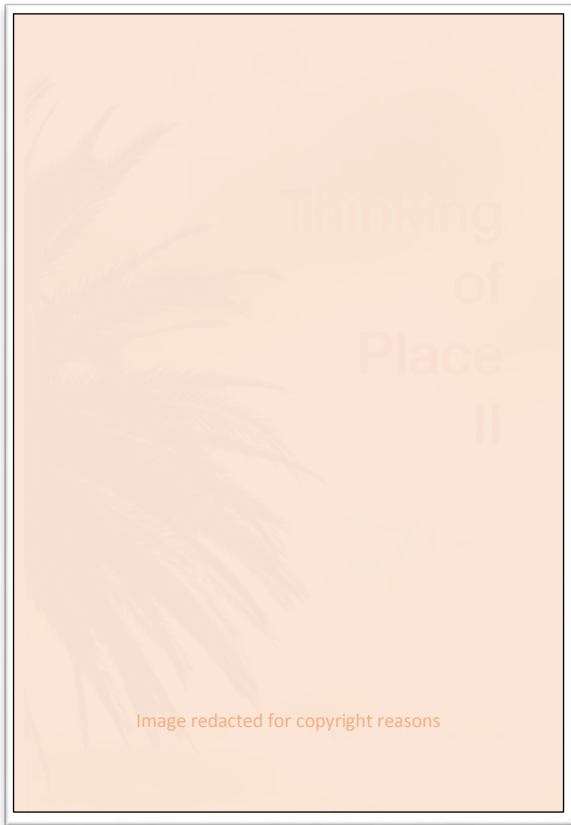
2015 *Grazing the 700s*, RMIT University Library, Melbourne.

2015 Burnie Print Prize, Tasmania.

2015 Art on Show, Artspace Mackay.

2015 Gallery East, *Between the Sheets: Artist's Book Exhibition*. Perth.

2015 Sketchbook Project, Brooklyn Art Library, NY.



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Thinking of Place II

*T*hinking of Place, (TOP) originally began as a touring exhibition showcasing small contemporary prints by Australian and New Zealand printmakers whose work explored concepts of land, country, the built and natural environment, colonisation, ancestral connections, identity and imagined locations.

The idea for TOP came after Australian artists Laurel McKenzie, Jim Passalos and Antonietta Covino-Beehre attended the IMPACT 8 conference in Dundee, Scotland. Groups were subsequently formed and friendships emerged between Inkmasters, Goldfields Printmakers and The Melbourne Printmakers Group in Australia, and Prue MacDougall at North Island Printmakers and Kim Lowe at Te Wai Pounamu Printmakers in New Zealand.

We decided to continue the momentum of the first project with a Thinking of Place II (TOP II) exhibition for IMPACT 10. This time the exhibition has been expanded to collaborate with artists groups from the UK, Scotland, Republic of Ireland and Canada, which will see close to 63 artists in total participating to the Thinking of Place Too (II).

It is an ambitious cultural exchange and exhibition that we have asked artists to respond to: Can memories be attached to a place? Is the concept of place confined to a particular time as we knowingly see the world moving forward?

Few restrictions have been placed other than the paper size, (29cm x 38cm) and the artists have the freedom to utilise any printmaking processes to create their work - allowing them to incorporate traditional techniques alongside modern contemporary practices.

The collective works for exhibition will present a broad spectrum of encounters, as each artist puts forward their own investigation of ideas of displacement, personal narratives, journeys and memories.

Antonietta Covino-Beehre

Fig. 109-111. *Thinking of Place II*, An international group exhibition and print exchange, IMPACT 10 Encuentro, Santander, Spain 2018



Fig. 112 & 113. Exhibition invitation (front and back) for *Elevating the Everyday*, at the Town Hall Gallery, Hawthorn Arts Centre, Hawthorn. 17th March - 6th May 2018



Fig. 114. Exhibition catalogue (front and back) for *Elevating the Everyday*



Fig. 115. Making the Ordinary extraordinary, catalogue essay



Fig. 116. *Elevating the Everyday*, curated by Elle Groch



Fig. 117. *Between the Sheets: Artists' Books*, at Australian Galleries, 28 & 35 Derby Street Collingwood 13th June – 2nd July 2017

AUSTRALIAN GALLERIES
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Invites you to the opening

Between the Sheets: Artists' Books 2017
A selection of national and international artists accompanied
by an exhibition of Australian Galleries represented artists.
Curated by David Forrest and Jánis Nedéla
Directors of Gallery East

Tuesday 13 June 2017 6pm to 8pm
28 & 35 Derby Street Collingwood VIC 3066
Current until Sunday 2 July 2017
Open 7 days 10am to 6pm T 03 9417 2422
melbourne@australiangalleries.com.au australiangalleries.com.au
Member Art Galleries Association of Australia

Front: Elisa Markes-Young *Treny (The Laments)* (detail) 2016 A rosary made out of a copy of Jan Kochanowski's *Treny*, a collection of 19 poems written in 1579 in memory of his daughter, Urszula, who died aged 30 months 74 x 45 x 1.5 cm

Top right: Lesley Le Grove *Precious Weighted Words and Layers* (detail) 2017 ceramic sheets, plant fibre papers, words on shellac tissue, gold leaf ceramic pear 17 x 32 x 25 cm

Middle right: Kestutis Vasilūnas *The Tea Book No.6* (detail) 2016 tea bags 32 x 23 x 1 cm

Right: Pam Langdon *Under the Eaves* (detail) 2016 31 reconstructed books, recycled blackbutt and jarrah 25 x 29 cm

Image redacted for copyright reasons

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Fig. 118. *Between the Sheets: Artists' Books*, curated by David Forrest and Jánis Nedéla



Fig. 119. Footscray Art Prize, 25th May – 24th June 2017



Fig. 120. List of participating artists for Footscray Art Prize tertiary entry 2017

THREADBEAR

Artefacts of Separation and Memory

MY TEDDY

My daughter has 10 teddy bears, I know because I counted them yesterday when they are all still sitting in her old room - and they all have different names: John's Brown Teddy, Pink Teddy, German Teddy, Scruffy Teddy, Patch Bear, Turan Teddy etc etc. I just had one teddy bear in my whole life and his name was just - well, TEDDY.

He was given to me at Christmas when I was about 3 years old and he had one and a half glass eyes. My dad told me that Father Christmas had dropped him out of his sled accidentally and that's how his eye got damaged (Oh hindsight I imagine the real reason was that they actually got him for a special discounted price somewhere!)

He was golden brown and grunted when you pressed his tummy, until the time one night when I was sick all over him in bed. My mother washed him and pegged him out on the line by his ears and after what she was totally silent despite how much I pressed and pressed.

So life went by and I grew up, got married and moved to different countries and teddy always came with me, his position for becoming quite hard in spots and his stuffing sagging more and more. He always had a special place, either on the bed or on a chair somewhere in the bedroom - until that fateful evening We had been out to a party and came back quite late to the dreadful sight of my beloved bear in several pieces with his stuffing strewn all over the floor. My naughty boxer dog had got bored and decided to play with him and tear him apart. I was so distressed I couldn't bear the thought of throwing him away so I put him in a 'body bag' and into a cupboard somewhere.

We eventually moved to Australia and one day I was telling my friend this very sad story and she asked me whether I could find him to show her. I searched and searched in boxes, in cupboards, under the eaves of the house, just about everywhere I could think of. Unfortunately, he was nowhere to be seen and all I can think of is that he inadvertently got thrown out during the move and I just hadn't realised. What is even sadder is that I don't even have any photographs of him - but he will always be there in my memory as my one and only beloved TEDDY BEAR.

Story by Frances Emerson

Artefact and poster by Lesley O'Gorman

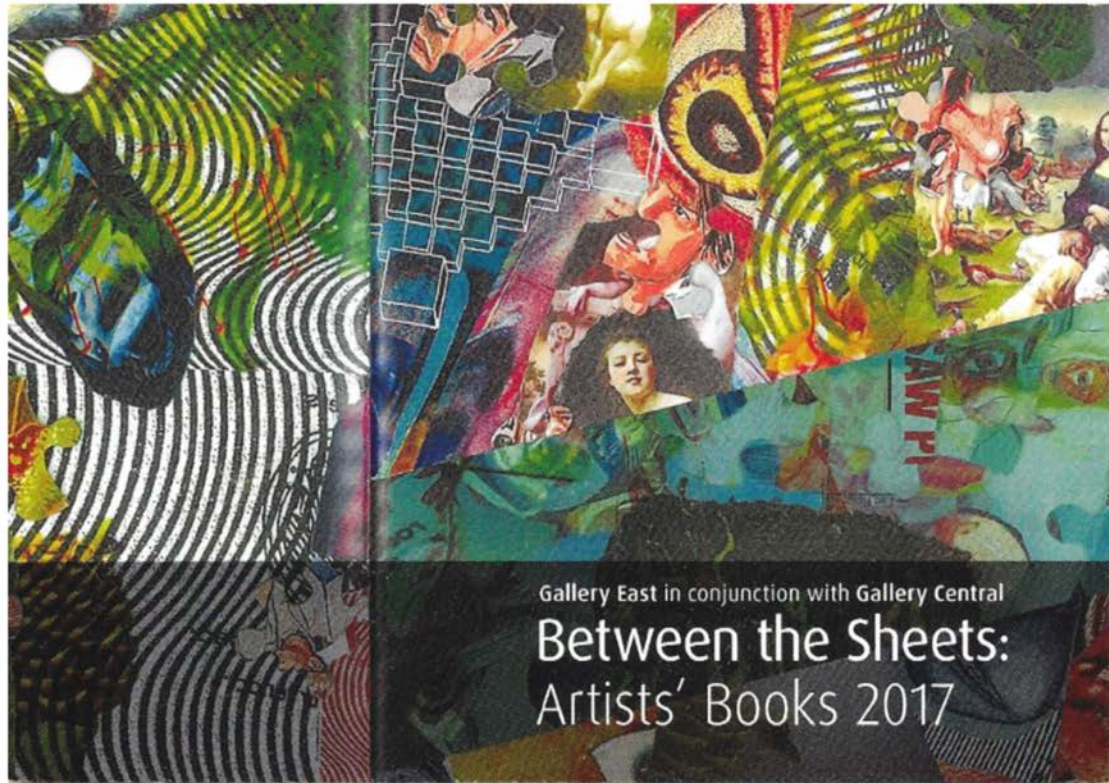
Fig. 121. Lesley O'Gorman, *ThreadBear*

Museum of Lost Public Notices project participant, 24th May – 2nd June 2017

George Paton, gallery, Melbourne University



Fig. 122. *Museum of Lost Public Notices*, coordinated by David Dellafiora and Dr Phil Edwards, George Paton, gallery, Melbourne University



Between the Sheets:
Artists' Books 2017

Gallery East in conjunction with Gallery Central

18 March – 8 April 2017

Gallery Central

12 Aberdeen Street, Perth, Western Australia

Monday to Friday 10.00 am–4.45 pm | Saturday 12 noon–4.00 pm

Gallery East in conjunction with Australian Galleries

13 June – 2 July 2017

Australian Galleries, Melbourne

28 Derby Street, Collingwood, Victoria | Sunday to Saturday 10.00 am–6.00 pm



Gallery East

(08) 6498 9833 | 0405 698 799

admin@galleryeast.com.au

www.galleryeast.com.au



Gallery Central

(08) 9427 1318

gallery@central.wea.edu.au

www.gallerycentral.com.au



Australian Galleries, Melbourne

(03) 9417 4303

Melbourne@australiangalleries.com.au

www.australiangalleries.com.au

Fig. 123. *Between the Sheets: Artists' Books 2017*, Gallery East, 12 Aberdeen Street, Perth, Western Australia. 18th March – 8th April 2017

Participating Artists

Australia:

ACT

Nan Morphett; Joy Tonkin

New South Wales

Lee Bethel; Julie Bookless; Caelli Jo Brooker;
Anne-Maree Hunter; Yvette Sullivan.

Queensland

Lorraine Lamothe; Helen Malone; Jack
Oudyn; Stephen Spurrier

South Australia

Beth Evans

Victoria

Barb Adams; Debbie Hill; Deborah Klein;
Lesley O’Gorman

Western Australia

Eve Arnold; Zoe Barry; Bina Butcher-
Monsees; Helen Clarke; Claire Davenhall;
Martin Dickie; Sandra Dunbar; Tania
Ferrier; Caroline Goodlet; Jane Grierson;

Penny Hudson; Shana James; Rebecca
Jensen; Sophie La Maitre; Brontë Jones;
Mari Katayama; Daniel Kristjansson; Pam
Langdon; Lesley Le Grove; Eden Lennox;
Elisa Markes-Young; Clyde McGill; Shona
McGregor; Jánis Nedéla; Annette Nykiel;
Matthew Pope; Adele Price; Layli Rakhsha;
Jennifer Sadler; Cim Sears; Annette Seeman;
John Teschendorff; Paul Uhlmann; Vanessa
Wallace; Rebecca Westlund; Gera Woltjer

Brazil: Jussara Pires

Canada: Lorraine Kwan

Chile: Magdalena Cordero

England: Thurle Wright

Italy: Virginia Milici

Lithuania: Kęstutis Vasilūnas

Scotland: Su Grierson

United States of America: Cristina de Almeida;
Timothy Frerichs

54

Lesley O’Gorman

Victoria, Australia



Thread Bear

Unique

Okowara student paper, inkjet printing, calico
teddy fabric, hand sewing

24 x 30 x 2.2 cm

\$840

Fig. 124. *Between the Sheets: Artists' Books*, participating artists

6 April 2016

RMIT artists go underground with an international Dirty Dozen

If you're a city commuter, you'll have something new to look at this autumn as you wander through the historic depths of Campbell Arcade to get to Degraeves Street.

Subway grit meets art when 'The Dirty Dozen' glass display cases along the underpass houses an exhibition that will showcase works of RMIT University Fine Art students from Melbourne and overseas.

The exhibition, *'Museum of International Connectivity'*, explores themes of location, identity and temporality while focusing on the role museums have in presenting cross-cultural and international dialogue.

Dr Phil Edwards, from the RMIT School of Art, is curating the exhibition in collaboration with the Hong Kong Art School, which delivers RMIT Fine Art programs to an international cohort.

"RMIT has had strong links with Hong Kong for 18 years which has produced some stunning work that has gained international recognition, so we have been able to bring together some fantastic artists from all over Asia," Edwards said.

The exhibition features artists who are represented by the Saatchi collection, Australian – Thai Chamber of Commerce, Shenzhen Biennale and international art galleries.

Artists will utilise a variety of mediums, including print-making, video, painting, sculpture and photography.

RMIT Master of Fine Art graduate Pia Johnson uses photography and bright neon colours to unpack the Eurasian identity, and the complexity of 'owning' cultural customs and costumes.

"The Dirty Dozen is a great public space to be able to present work as the audience are not only people who are there to look at the art like in a traditional gallery, but also those passing through," Johnson said.

"I think collaborating in group shows is important for creative communities, understanding cultural moments and also experiencing a diverse range of ideas and artistic forms within one space."

"RMIT has provided the unique ability to have several artists connect and create a dialogue between works to potentially gain more meaning."

"We really hope that our work will catch your eye."

What:	Museum of International Connectivity – International Art Exhibition
When:	Installation dates: Tuesday 19 April – Monday 25 April, 2016 Exhibition dates: Tuesday 26 April – Monday 20 June, 2016
Where:	The Dirty Dozen, Campbell Arcade, Flinders Street Station, Melbourne

For interviews: [Dr Phil Edwards](#), Senior Lecturer in the School of Art, RMIT University, (03) 9925 3741 or 0425 772 941.

Fig. 125. *Museum of International Connectivity*, 26th April – 20th June 2016
The Dirty Dozen, Campbell Arcade, Flinders Street Station, Melbourne

ARTIST LIST

Mathew Tsang (Hong Kong)
Helen Pun (Hong Kong)
Katie Ho (Hong Kong)
Tracey Lam (Hong Kong)
Kay Beadman (Hong Kong)
Florence Li (Hong Kong)
Jungwoo Hong (South Korea)
Kawita Vatanajyanku (Thailand)
Sofi Basseghi (Iran)
Pia Johnson (Australia)
Gabriel Tongue (Australia)
Josephine Franklin (Australia)
Gary James (Australia)
Michael Armstrong (Australia)
Lesley O'gorman (Australia)
Carolyn Hawkins (Australia)
Reilly Allen (Australia)

Curator – Dr. Phil Edwards (Australia)

DESCRIPTION OF EXHIBITION

The Museum of International Connectivity is an exhibition that celebrates the role that the School of Art at RMIT University has had in developing cross-cultural and international dialogues between artists addressing the universal themes of Location, Identity and Temporality.

Artists represented in the exhibition are a mix of local and international RMIT University students, graduates, postgraduates and alumni. Approximately half the artists will be students and graduates from Hong Kong Arts School, with whom RMIT has a partnership, and the other half local Melbourne-based practitioners.

The exhibition includes artists who have been represented by the Saatchi collection, Australian-Thai Chamber of Commerce, Shenzhen Biennale in China, and galleries in Greece, Italy and Iran, as well as artists whose work has been represented in major and less-well-known Australian galleries and cultural institutions.

Fig. 126. *Museum of International Connectivity*, participating artists
Curated by Dr Phil Edwards, Senior Lecturer in the School of Art,
RMIT University, Melbourne



Fig. 127. Lesley O'Gorman, *Picnic*, *Museum of International Connectivity*
The Dirty Dozen, Campbell Arcade, Flinders Street Station, Melbourne



Library

Referencing Artists and Grazing the 700s exhibitions

700s Arts Festival

Referencing Artists and
Grazing the 700s
exhibitions

[Current students](#) [Library](#) [News](#) [700s Arts Festival](#) [Referencing Artists and Grazing the 700s exhibitions](#)

The exhibitions **Referencing Artists**, a survey of Alumni artists and current RMIT staff, and **Grazing the 700s**, a selection of student work from the RMIT School of Art, are two exhibitions on display at Swanston Library.

Image redacted for
copyright reasons

Image redacted for
copyright reasons

Artists by nature are very curious people, they are visual magpies; taking images from here, storing ideas there. And, generally speaking, they like to inhabit libraries. A library is a storehouse of knowledge, history and fresh thinking. An advantage of the RMIT 700s collection is its expansive range which is primarily the result of the broad scope of art and design subjects offered at RMIT.

From art to architecture, communications to ceramics, fashion to film, photography to printing, interior design to landscape architecture, sculpture to silversmithing - there is a vibrant and healthy cross pollination from one discipline to another.

Image redacted for
copyright reasons

The artists represented in these exhibitions, *Grazing the 700s* and *Referencing Artists*, all have a connection to RMIT, either as alumni, staff or student. Art students and recent graduates with relatively very little exhibition exposure are exhibited next to highly prominent and celebrated artists. What unites them is that they have all referenced and gazed upon the 700s collection.

Referencing Artists are:

- Charles Anderson
- Scott Anderson
- Irene Barberis
- Adam Browne
- Carolyn Cardinet
- Jon Cattapan
- Rhett D'Costa
- Cathy Drummond
- Hannah Dunlop

Grazing the 700s are:

- Reilly Allen
- Michael Armstrong
- Zoe Bastin
- Cordelia Crosbie
- Simon Crosbie
- Mig Dann
- Alexander Dathe
- Tori Day
- Josephine Franklin

Fig. 128. *Referencing Artists and Grazing the 700s* 13th August 2015,
RMIT library, Swanston Street, Melbourne

- Craig Easton
- Phil Edwards
- Peter Ellis
- Philip Faulks
- Catherine Foot
- Louise Forthun
- Joanne Gillespie
- Julian Goddard
- Angus Hamilton
- Jon Hatfield
- Bill Hay
- Harry Hay
- Joyce Huang
- Linda Judge
- Donna Kendrigan
- Robin Kingston
- John MacKinnon
- Georgina Matherson
- Chris Murray
- Fleur Summers
- David Thomas
- Brie Trenerly
- Claire Watson
- Anna White
- Susan Wyers
- Greg Fullerton
- Martin George
- Edith Giffedder
- Cy Gorman
- Paddy Hay
- Jungwoo Hong
- Nia Johnson
- Mau Lui King
- Amanda Laming
- Shaun-Joel Liew
- Thomas MacAllen
- Robert Mangion
- Simon Mazzei
- Raphaela Mazzone
- Yaron Meron
- Grace Myers
- Lesley O'Gorman
- James Parkinon
- Grace Pickford
- Danielle Reynolds
- Chung Kong Nigel Tan
- Gemma Topliss
- ShangDa Ye

Curated by Phil Edwards.


Curated by Susan Wyers.

Print version

URL: <http://www1.rmit.edu.au/library/700s/artists>

Fig. 129. *Grazing the 700s*, Participating artists
Curated by Dr Phil Edwards, Senior Lecturer in the School of Art,
RMIT University, Melbourne

Between the Sheets: Artists' Books 2015




Gallery Central & Gallery East 7 March-2 April

Between the Sheets: Artists' Books 2015
 The work of 53 leading and emerging International and Australian artists

To be opened by Helen Cole, Senior Librarian, Australian Library of Art, State Library of Queensland
6pm Friday 6 March
 Floor Talk by Helen Cole 2pm Saturday 7 March


on view 7 March-2 April 2015
 Mon-Fri 10am-4.45pm, Sat 12-4pm
Gallery Central
12 Aberdeen St
Perth, Western Australia
 rsvp to gallery@central.wa.edu.au




works can be viewed online:
www.galleryeast.com.au/general/books15D.html

images:
 front: Thurlie Wight, *On the Shelf*, (detail), extracts from 'The Girls' Own Indoor Book';
 Practical help to Girls on all matters relating to their Material Comfort and Moral Well-being (1880),
 back: Debbie Hill - *Come Sinner Come*

GALLERY EAST
 Tel: (08) 6498 9833
admin@galleryeast.com.au
www.galleryeast.com.au



in conjunction with



central
ARTISTS OF TOMORROW

GALLERY CENTRAL
 Tel: (08) 9427 1318
 E: gallery@central.wa.edu.au
 W: www.gallerycentral.com.au

Fig. 130. *Between the Sheets: Artists' Books* invitation 2015, Gallery Central, 12 Aberdeen Street, Perth, Western Australia. 7th March – 2th April 2017

Participating Artists

Australia:

ACT
New South Wales
Queensland
South Australia
Victoria
Western Australia

Caren Florance; Nicci Haynes
Caelli Jo Brooker; Anne-Maree Hunter; Yvette Sullivan
Fiona Dempster; Robyn Forster; Helen Malone; Stephen Spurrier
Beth Evans; Margaret Sanders
Petr Hereł; Debbie Hill; Deborah Klein; Clyde McGill; Lesley O’Gorman
Eve Arnold; Kathy Aspinall; Ella Borrello; Denise Brown & Gail Robinson;
Kristen Brownfield; Caitlin Dominey; Sandra Dunbar; Martin Heine &
Gunnar Müller; Emmaline James; Shana James; Pam Langdon;
Nikki Lundy; Aliesha Mafrici; Elisa Markes-Young; Dragica Milunovic;
Laura Mitchell; Jánis Nedéla; Manon Raath; Stewart Scambler;
Annette Seeman; Jessica Tan; John Teschendorff; Paul Uhlmann;
Rebecca Westlund; Angelyne Wolfe; Gera Woltjer

England:

Germany:

Italy:

Lithuania:

Singapore:

United States of America:

Zimbabwe:

Thurle Wright
Christiane Fichtner; Dorothea Fleiss
Loretta Cappanera; Virginia Milici
Kęstutis Vasiliūnas
Jesvin Yeo
Cristina de Almeida
Tafadzwa Gwetai

40

Lesley O’Gorman

Victoria, Australia



Ragged Trousers; Petition for Education

Edition 2 of 2

Okawara 51gsm, lino cut (leather)

10 x 18 x 5cm

\$860

Fig. 132. *Between the Sheets: Artists’ Books 2015*, participating artists



Gallery East



Between the Sheets Artists' Books 2015

[the gallery](#)

[the artists](#)

[exhibitions](#)

[japanese prints](#)

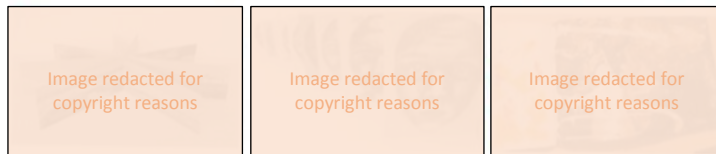
[site map](#)

[valuations](#)

[leasing art](#)

[buying art works](#)

[links](#)



32. Helen Malone, Queensland Australia.

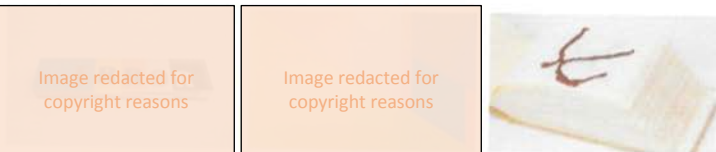
Back to the Front, Ed. 1/4, Manipulated photographs, charcoal drawing, foil tooling on leather, 10 x 29 x 1.5cm \$360 * * *acquired by the State Library of Queensland*

31. Aliesha Mafriqi, Western Australia.

Limitation, ed. 1/3, copper etchings on Magnani paper, type set & typewriter, 314 x 20 x 2cm \$350

35. Virginia Milici, Paese, Italy

Fragility (Fragilità), Unique, Suminagashi, bitum, acrylic, ink, collage, poetry on Fabriano 330g, 25 x 30cm \$1200



38. Jánis Nedéla, Western Australia

ERROR, Unique, etched acrylic (perspex), vinyl, paint, 10.5 x 43 x 10.5cm \$1200

39. Jánis Nedéla, Western Australia

In the Beginning, Unique, mixed media, collage marouflage, 30 x 30 x 2cm \$165 *acquired by the State Library of Queensland*

40. Lesley O'Gorman, Victoria, Australia.

Ragged Trousers; Petition for Education, Ed. 2/2, Okawara 51gsm, lino cut (leather), 10 x 18 x 5cm \$860 *acquired by the State Library of Queensland*

Gallery East

94 Stirling Highway
North Fremantle
Perth 6159, W.A.
Australia

Ph: (61 8) 9336 6231
Fax: (61 8) 9336 2678
Mob: 0407 385 335
admin@galleryeast.com.au



Fig. 133. Gallery East online catalogue, *Between the Sheets: Artists' Books*
Lesley O'Gorman, *Ragged Trousers: Petition for Education*
acquired by the State Library of Queensland



Fig. 134. *Thinking of Place* catalogue 2015-2016

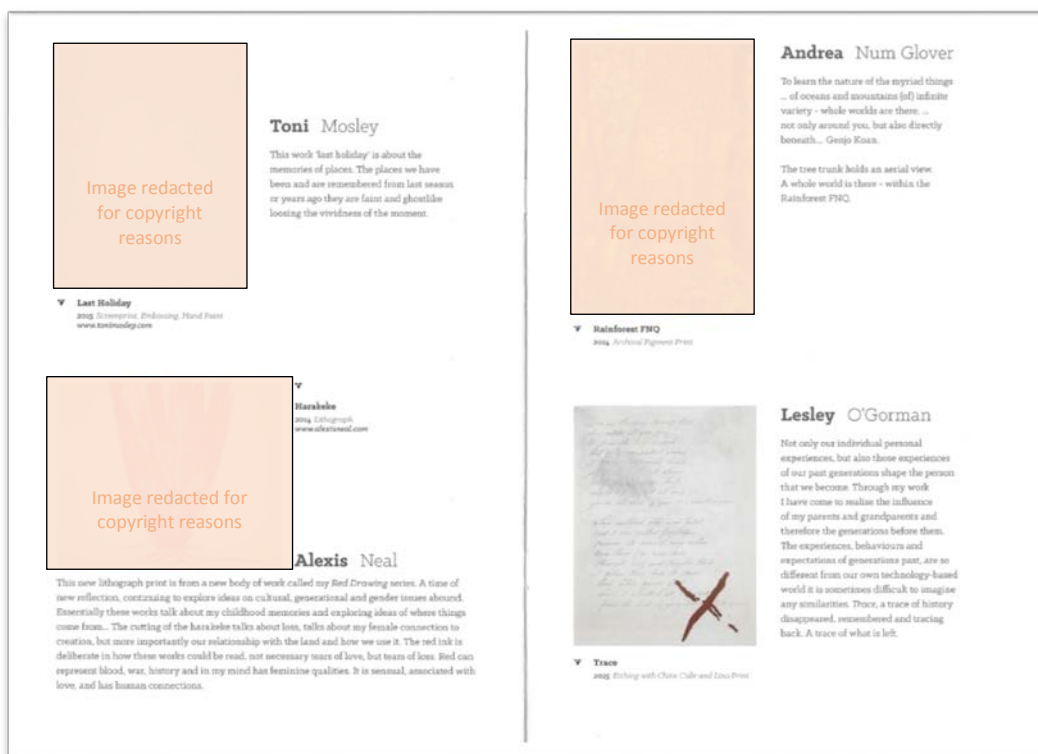


Fig. 135. *Thinking of Place*, A travelling collaborative project

Cairns, KickArts Contemporary Arts 8th June – 25th July. Christchurch, Eastside Gallery 29th June – 25th July. Auckland, Depot Art Space 29th August – 16th September. Melbourne, Post office Gallery Federation University, Ballarat April 2016



Fig. 136. *Burnie Print Prize 2015*
14th March – 10th May 2015



Fig. 137. *Burnie Print Prize 2015*

Catalogue page



Fig. 138. Lesley O'Gorman, *Epigenetics*. Sketchbook Project, USA. March 2015



Fig. 139. Lesley O'Gorman, *Epigenetics*, Sketchbook Project, USA. March 2015