Canberra School of Art

MASTER OF ARTS (VISUAL ARTS) (RESEARCH)

SOFT OPTIONS – HOME AND MEMORY

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REPORT
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ABSTRACT

SOFT OPTIONS – HOME and MEMORY: research into the nature of Installation art within the sculpture studio. The work explores elements of the formal practice of sculpture and installation and the occupation of domestic space that incorporates displacement at an individual level. The Sub-thesis titled ‘Trove of Trinkets’ argues the relevance of a particular installation environment created by Maria Hermann as a site-specific work and its relationship to contemporary art and lifestyle. I substantiate my argument through contrasting the work of Hermann with other contemporary artists working with installation whose subject matter connects to contemporary lifestyle and issues at both an individual level and within an art historical context. A study taking the form of an exhibition of installation works exhibited in Photospace Gallery and the foyer at the Canberra School of Art Gallery from June 14 to 16, 2000 comprises the outcome of the Studio Practice component (67%), together with a Sub-thesis (33%), and the Report which documents the nature of the course of study undertaken.

DECLARATION OF ORIGINALITY

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

Remembering to forget.

Forgetting to remember.

Do they both lead to amnesia?

What purpose does amnesia serve?

Forgetting enables one to live, to survive.

Remembering can get in the way of living.

It can also provide much joy and quite a few laughs!

I arrived in Canberra in the middle of a cold, wet night very late in July 1997. I moved here from the Blue Mountains to under-take this course of research in the Sculpture studio. It was a big move; I had resigned from a well-paid and secure job in the Public Service to continue my goal of pursuing a career in the visual arts. I was anticipating a time of great change, of renewed commitment to my art practice along with focussed research and being part of a stimulating studio workshop. I had been planning this for quite some time.

It was almost ten years since I had first decided to research a body of work based on my experience of Maria Hermann and her house and garden. Maria who had been my neighbour in Perth in 1987-88 had arrived in Australia from Germany after the Second World War. At some point in her life she had begun a collection of objects associated with homeliness that over many years had continued to grow and grow until the site of her home became distinctly unhomely. While it signalled her displacement within her new country and local suburban environment, it was also a fantastic and enchanting site that attracted many visitors each day. I seized the opportunity when it presented, to live opposite her, as I wanted to look more closely at her activities of transforming her domestic site into what I believed to be an amazingly complex site-specific installation.

Within this proposed body of work responding to my experience of Maria’s house and garden, and my interest in installation art, I planned to explore the themes of memory and displacement within the framing of identity. My interests in memory relate to the part it plays in the lives of people, whom through some form of displacement, need to set up a new home in an unfamiliar place. I wanted to explore how emotional states affect one’s
relationship with spaces, and then how memory in turn may impact on this. Within this research I planned to investigate the psychological aspects associated with such constructed spaces. The immediate space I wanted to investigate was the domestic.

Displacement, memory, migration, home, outsiders, loss, new beginnings, identity - all of these things I planned to make art about, and all of these things I found I too have had to contend with on some level while undertaking this body of research. Initially I had not planned to make work that was autobiographical, however along the way it became obvious that so long as I was part of the making process, a strong aspect of the work would be directly about me. It is not my intention though to present this as a factual autobiographical account, as part of the ideas of memory that I explore in this body of work is related to fictional aspects of the construction of history.

Underlying my understanding of the ways in which inhabitants strive to make a place for themselves in a particular land is the acknowledgment of my own European ancestry and the fact that Australia was colonised by Europeans. In acknowledging the Aboriginal people as the original custodians of this land, I also acknowledge that the historical links that non-Aboriginal inhabitants of this land have are those of an immigrant. Therefore I see much of the activity of individuals in striving to 'make a place' and build a 'home' as having links to both colonisation and displacement. My work explores this on a microcosmic scale in terms of contemporary inhabitation of domestic spaces that acknowledge historical traditions of European homemaking and interior decorating.

On a more personal level, I as an individual have a history of moving from one side of the country to the other. My experiences of inhabiting many different domestic spaces in Australia began with an outback-rural childhood, then a boarding school experience followed by several different urban lifestyles. I have experienced life within inner city and suburban contexts, lifestyles that are significantly different from each other. I have lived in many different communities in very varied parts of the country, including living with the Nyungar community at Marribank (previously the notorious Carrolup Native Settlement, WA), Launceston in Tasmania, inner city Sydney and the Blue Mountains and Canberra. All of these experiences have required substantially different adjustments and consequently the construction of familiar points of identity within an internal domestic site has become somewhat of a pre-occupation.

When thinking about the materials and techniques I wanted to explore in this body of work I initially looked at Maria's choice and use of materials for a beginning point. Where did they come from and why? What interested me most was to discover what
was it about Maria’s methods in regards to her accumulations, that would give me the clues I needed to solve problems with my own making process?

In my early experiments I struggled with found objects, photographs, paper, glue and plaster to locate materials that would reflect a language through materiality that conveyed the meanings I was trying to divulge. While taking a nostalgic stroll through the streets and shops of my past I first discovered what was to become my primary source of material, balls of brightly coloured polypropylene string, in a bargain shop in Fremantle. Immediately I was attracted to the surface texture and bright colours of the string but initially I didn’t realise the potential of this material. I experimented a little while I was visiting family and then on returning to Canberra and resuming my studies I left the balls sitting in a corner of my house, occasionally picking them up to play with them. In the meantime I continued my experiments.

This report runs roughly in the chronological order of my research while undertaking this course, however I need to acknowledge that I do not just work on one thing or travel only in one direction at a time. I am constantly working on several things at once. I am interested in the connections between seemingly disparate or tenuously linked objects and occasions, and so experiments with one piece will subsequently overlap and join with another. I understand the processes of life as being this way and want my work to reflect an experience of time and space that acknowledges past, present and future. Part of the challenge for me has been bringing them together at the culmination of the work in a way that is reflective, provocative, sometimes serious but also cheeky and fun.

This report begins by explaining the background experiments of the studio research component and then continues with descriptions of various works and installations I undertook along the path that have culminated in the installation and objects to be presented for my final assessment. Throughout the course of this study the underlying issues being explored have been the place of memory and displacement within the construction of a home. This is inextricably linked to a sense of place within an understanding of identity.
2. STRUGGLING FOR LANGUAGE

LOCATING MYSELF
Canberra was a foreign place and also a foreign space. I struggled to begin. Art here appeared as a foreign language: I knew enough to buy a loaf of bread but I didn’t know where to go to find the right ingredients to make a special pie.

After floundering around the studio for a couple of months, and ‘tinkering’, as Michael Le Grand called it, I decided that I needed to venture out into the surrounding landscape and re-install an old work. This, I thought, should ground me in the here and now. The first site chosen was at Hoskinstown, east of Canberra. Mind Games, the installation work that I wanted to re-visit had had its origins in rural Australia, although it was built to intervene in a City space - it had originally nestled amongst the trees in a Melbourne park, as part of the Gasworks Sculpture Exhibition in 1996. I wanted to take it out into a paddock, to re-locate it, and then to cut it up and recycle it into another piece of sculpture. After completing the installation at Hoskinstown, I re-installed it on the western outskirts of Canberra, at Strathnairn Art Centre. (Plates 1-3)

This exercise was about re-locating myself, struggling with the sense of dislocation and alienation I felt in this unfamiliar landscape. I needed to be familiar with where I was now located within the broader context of the Australian land, before I could really begin to work. Once this was done, that work from/and of a previous phase of my life was completed and I found I could begin at last.

RE-VISITING MARIA
I spent many months in the black and white darkroom up in Photomedia, printing and re-working the documentation of Maria Hermann’s installation environment. It had been many years since I had looked closely at these images and I needed to once again familiarise myself with them. I also wanted to study the detail in the work, so printing these images and re-colouring them enabled me to do that while also looking closely at the details isolated from the overall work. Initially I had intended to work quite closely with images from Hermann’s installation environment and include these in my own work. Motivating factors for this connected to my explorations with memory and archive, and the powerful position the photograph has taken in many works dealing with memory. The photographic image, with its documentary associations is an obvious medium through which to explore memory. These early experiments eventually found their place in the work Just for Nice, discussed in Section 4.
'Mind Games' installed 1997
   top - Hoskinstown
   below - Strathnairn
   above - Re-worked Strathnairn

Plates 1-3
SEEKING A LANGUAGE

Memory, for me, does not involve a linear progression, rather it jumps about, has deep dark holes, fabricated stories, it comes and goes, distorts and misleads, but all its aspects serve a purpose. It can be activated and stored in more parts and senses of the body than just the mind and as such can be triggered by sight, sound, smell, touch and taste and expressed via thought, speech, body sensation and conscious and unconscious action. Therefore my early experiments were an attempt to find a visual language to explore my ideas of memory, history and home.

COLLECTING OBJECTS

One of the reasons I was attracted to the work of Hermann was because of her use of the 'readymade’. I am convinced of the potential for objects with other lives and associations as sculptural materials to have these lives and associations firmly embedded into their surfaces. I wanted to access these past or original associations of given objects for my own purposes. So I set about collecting. At first I didn’t know where to begin, my collecting tended to be a bit aimless and diverse. But I wanted to focus on objects whose previous function was associated with decoration, ornament and memorabilia rather than utilitarian function. So I collected china and plastic ornaments, photo and picture frames and doyleys. Later I also collected gum nuts, beads and shell jewellery.

EXPERIMENTS WITH SURFACE

I was very interested in the encrusted surfaces of Hermann’s installation environment. Through layer upon layer of decorative objects that covered the surfaces of wall, ceiling, floor, door, window and furniture, Hermann had built a seemingly solid barrier between herself and the outside world. Then an article by Paul Carter on the illusion of depth in Australian landscape painting caught my attention. Carter suggests that when intimate spaces are filled with photographs, paintings, trinkets, memorabilia and other knick-knacks, they belong to the ‘culture of homeliness’ in which a sense of place is constructed and so is able to become friendly¹. This resonated with my ideas of Hermann’s motivation for constructing her installation environment.

MEMORY AND CASTING

I focussed on an exploration of surface. In doing so I began experimenting with casting various materials and forms to construct surfaces that mirrored domestic features of wallpaper and tiles. The casting technique was a process I wanted to explore and perfect while undertaking my M.A. so I set about experimenting with the collected domestic ornaments and picture frames as material objects to explore in casting. The process of casting has direct connections to memory - it results in a second-hand experience of something else. Thus a cast object is literally a memory of a former object.

In order to expand my skills I attended three casting workshops. The first was on casting in iron, the second in glass, and the third in bronze. I was interested in the cast as a trace of something gone. I also wanted to explore the natural inclination of memories to distortion. Sand casting was a technique I thought would be ideal for this. What one is in fact pouring ones solid image into is a space left from something removed. Therefore the newly built object is also an imprint of something gone before. With sand casting, sand acts as the mould. Sand is a very unstable material because it is made up of many thousands of tiny grains, and so with the smallest amount of movement (which is related to time passing) the mould, because it is unstable, will begin to cave in on itself. It is not really possible to get a sharp precise recording of what has gone before. Therefore subsequent casts are distorted and inaccurate copies, just as memories of a person, place or event, are usually inaccurate. However it is common belief that this is not the case.

While I learnt the technical skills of casting in iron, bronze and glass in specific classes, I was also experimenting with paper in my own studio work-space. I combined the working methods of sculpture with photography as I worked with photocopied images from the prints I was exploring of Hermann's house. This research culminated in a work *Just Because...* for a site-specific installation in the Blue Mountains, which is discussed in Section 3.
casting and memory experimentation
above - cast iron approx 20x30cm
below - cast paper experiment
Cast glass – each unit approx. 20x20cm

Cast plaster – each unit approx 20cm x 20cm
The work I called *Just Because...* took the form of an installation installed at the Varuna Writers Centre in Katoomba, NSW, as part of the exhibition, *Sustenance*, in April 1998. I was invited to work with the dining room, and the exhibition committee sent me photographs of the room and its décor. I was not allowed to remove any of the furnishings. The house had originally been the home of Eleanor Dark, a well-known Australian writer, which she had bequeathed to the nation as a writers’ retreat. The exhibition brief stipulated that the work must relate to the theme of ‘Sustenance’. An interpretation which could be quite broad but needed to take into account the site of the exhibition.

I looked for the connections between my M.A. proposal and the history and current usage of Varuna. My studio practice was focussed on the way people define their own space while also considering a re-working of ‘things’ to do with domestic space. I decided I wanted to combine this with elements relating to the functional atmosphere of a writers’ retreat along with the repetitive actions of writing and home decorating. Home decorating can be seen as constructing a form of fiction or story about the inhabitants and their associations and desires. ‘Writing’, in the form of journaling is often an activity that is undertaken when trying to adapt to new ideas or surroundings. ‘Retreat’ has connotations of refuge - needing to withdraw from something, some-place or somebody - in order to find the desired levels of ‘sustenance’ needed to carry out or fulfill a particular goal - in the case of Varuna, a manuscript or portion of writing and/or research.

Within my studio research I was collecting discarded ornamental domestic objects that people had used to personalise and decorate a room or space. I see this activity of embellishing as a form of colonisation of space, albeit on a microcosmic level. I wanted to explore through the medium of casting the relationship that people’s memories have to such objects and the activities that are associated with them - collecting, possessing, accumulating, positioning, displaying, receiving and discarding.

Underlying this work is the assumption that we each seek to define a space within our environment both in the immediate and the wider spaces of everyday life. In doing so we bring fragments or whole chunks of our (and often others’) past, and position them within some form of order to create a space within which we can live or sometimes just survive. As we seek out that with which we can sustain ourselves, we build up layer upon layer of meaning. This activity forms patterns that repeat, jump or merge, turning back in on themselves, then taking off again to find that next special thing, that once
Just Because... 1998 installation shots paper, ink, acrylic paint dimensions of overall work variable long panels 72x300 cm, large white panel approx 2500x2500 cm, small objects approx 25x25 cm variable
taken back into the interior becomes another ripple, curve, dent or bump in the overall surface of ourselves. Maria Hermann’s house and garden represented for me an example of this obsessive activity of homemaking taken to an extreme and the rich visual patterns and forms that resulted from her excessive activity provided inspiration for this work.

I returned to the photographic detail images I had been printing of Maria’s house and reduced these to black and white photocopies. This represented a paring back, or reduction of things to a ghostly image. A direct acknowledgment that my work was related to a memory from the past. That whatever I had to say about Maria was tempered by the processes of remembering and forgetting and should not be accepted as a historical fact – the inter-section of history and fiction. Also that Varuna within its past present and future context was a site for the construction and exploration of fiction. Traditionally the primary tools of the writer were ink and paper and so I chose to use this as my art-making medium.

Within the motifs of home decorating I decided to concentrate on the picture frame. It referenced the photograph, from which my work originated, while also drawing attention to the use of photographs and prints placed around the interior rooms of peoples houses as points of connection to family, friends, places and occasions. This is a form of constructing a narrative self-fiction. I also included, as forms in the casting process, types of ornaments like plates and ornamental representations of cutlery that are often hung in kitchens and dining rooms. I cast the pieces in paper and their location in the dining room was confined to the walls, although one rather long one, in the form of an unrolled scroll, or an escaped roller blind, cascaded down onto the floor. It had been my intention to construct extremely long blinds or scrolls that ran down the wall, along the floor, across the table and up the wall on the other side. However quite late in the process I was informed that this was a fully functioning dining room and the interaction of my work with the resident writers was not to interrupt their everyday dining needs.

In the presentation documentation of this work I acknowledged Maria Hermann and provided a little background information to further inform viewers. This explained that Maria’s ‘decorated’ house and garden had provided the inspiration and initial images for my project. It also acknowledged the level of displacement of Maria within the local community.

The feedback that I received from the writers I met and spoke to while installing and de-installing the work was very positive. They related comfortably to the medium of paper and the fact that some of the objects were blank in terms of print, while others were
completely covered. The large white wall piece was initially intended to be painted to match the colour of the wall so that as an object it would blend in and merge with its surroundings. I had wanted the raised surfaces of the casting to act as shadows or lumps and bumps protruding into the space, to metaphorically mimic a build-up of objects and information within one's own life, which subsequently becomes a blurred surface or background memory. However, it was not possible to obtain the correct paint colour match, so I decided to present it as a lumpy, bumpy, undulating white surface to operate as a textured blank page in the process of constructing one's story. Similarly, the blank cast picture frame allows for the imaginative inserting of any image that one chooses.

While working on this installation I was also making a similar piece, *Just for Nice*, which was also part of my photographic research. Unlike *Just Because*… which with its black and white archival surfaces speaks of the past, I wanted this piece to highlight the use of colour in decor and ornamentation and to relay notions of seeking a new life. This work is discussed in the next section of this report.
This work called *Just for Nice* was produced for a group exhibition put together by seven artists who were enrolled in the post graduate program here at the Canberra School of Art. The exhibition titled *Vital Signs* was curated by Leanne Crisp and was initially planned to be shown at the Michaelis School of Art Gallery in Capetown, South Africa in May 1998. It was then subsequently shown in Photospace gallery in Canberra, later in 1998 and at the Stargardzka Muzeum, Poland in February 1999 – under the translated title of ‘*Znaki Zycia*’ which actually translates as ‘Signs of Life’.

The exhibition was to be works on paper as stipulated by the curator to simplify transporting arrangements. The original concept for inclusion in the exhibition asked for work discussing issues of a biographical nature. It evolved that all the works proposed and selected included an autobiographical context, centring on notions of self, in relationship to family, culture and place. The work that I produced touched on cultural issues of migration and belonging related to my own pre-occupations.

My intention was to explore the themes of memory and displacement in the framing of identity. I am interested in the contrast between different models of memory and their implications for the framing of identity, specifically in the contrast between archival and mutable models. I also wanted to continue my explorations into the ways that people go about defining a space within their local environment. Specifically, how they colonise that space, bring fragments, or whole chunks of their past, and position them within some form of order, to create a space within which they feel able to live or exist. And then I was interested too in the way in which they conducted a relationship to that space, and the wider environment.

A feature of the work, *Just For Nice*, focuses on the urban domestic site that was the home of Maria Hermann. I wanted to focus on a particular set of marks made by someone who was seen to be displaced within our community - Maria, from Germany had sought refuge in Australia after the second world war. There was also a connection between the background of Maria and my own family that came to the fore in this work. My mother’s family had arrived in Australia from Germany in 1848, then in the 1930s her immediate family left the local German community in South Australia to move west. The family dislocation moved with them and stayed no matter how much they grew to love their new homeland. I first became consciously aware of it when on a visit to Europe in 1986, we crossed the border from Holland into Germany, I suddenly experienced an overwhelming feeling of returning home. That sensation stayed with me.
Just for Nice 1998 paper, ink approx. 2x2m

10a.
and became stronger as we moved east towards Berlin; it was a totally unexpected revelation. These unexpected emotions left me wondering, seeking and imagining what other stories could have been. In fact my Mother’s Grandparents had lived near Poznan in Poland and they had left for Australia from Bremen in Germany. The connections between the lives of my Mother's family, Maria and myself are being explored in this work.

I was also interested in the part others’ memories play within the construction and readings of work such as Maria’s house and garden. When I met Maria I was fascinated and drawn to her house and garden. We shared an interest in Art and Gardens and became friends. I had spent much time with Maria while I lived directly opposite her house. People were both fascinated and repelled by Maria and her installation environment. The displacement I felt living in the suburbs of Perth was something Maria more readily displayed. At the time I was making this work my mother was preparing for a community homecoming visit to Germany and Poland, and subsequently she has told me of the local folk art and the echoes of Maria she continually saw while travelling the small villages.

The basis of this work, as in Just Because... (discussed in the previous section) was the photographic images I had taken of Maria’s house before it was dismantled in 1988. This work also reflected my continuing investigation into the use of collecting and the placement of objects, each with its own past, re-worked to take on new meaning alongside the patterns of other peoples histories. I produced a series of hand-coloured black and white images that focussed on fragments from Maria’s space. These were then reproduced in colour laser print and cut up and assembled so that they formed the motifs of the ‘tree of life’ and a heart. These are common motifs of German folk art and ones that have been reproduced many times within new contexts as families migrate to countries like Australia and Canada. The meanings of these motifs, while maintaining references to their original context, also take on new meanings within their new contexts. My work thus explored the use of pattern and decoration in dealing with dislocation and colonising a new site.

This work, Just For Nice, was a two-dimensional wall mural, made up from a number of individual images which when viewed close-up provided details from Maria’s house and garden. When one stood back from the work, as it was necessary to do so in order to take in the overall image, the work represented an over-size stencilled motif of the ‘tree of life’ with a heart at its central point. The work when installed on the wall took up an area of approximately 2 by 2 metres. It was made up of thousands of small pieces of paper laid out as a tiler would lay an area of wall tiles. (Illustration 10a) It is an
Just For Nice (negative image) approx 2mx2m
incredibly excruciating work to install as it is made up of so many tiny pieces. The action of installation makes reference to the obsessive nature of the collecting and construction of Maria’s objects within her home, while also referencing the underlying emotional aspect of a person’s being, which propels them ever onwards in a search for a sense of belonging.

An important aspect of the work that I had been exploring in the photographic printing was the juxtaposition of positive and negative images. The technique I was exploring was that of printing photographs from slides. Therefore the print that I exposed was actually a negative image. To then convert this to a positive image I had to make a contact print. This resulted in both a positive and a negative print of the same image. The details exposed in one are the mirror image of the other. I wanted to explore the juxtaposition of the mirrored images in terms of negative and positive accounts of the same thing, looking at both sides of a situation. In the laying out of images for the overall motif, they were placed on the wall so that each positive was placed up against it’s own negative.

There was another part of this work that was mentioned in the catalogue but was not present for the viewer to see. This made direct reference to the sense of longing for another time and space. Part of the past has been left behind and this relates specifically to an immigrant experience. This sense of longing is perhaps stronger for those who move away from something or some place that they loved or belonged but for whatever reason now find themselves exiled. No matter how colourful or vivid the old memories or the new stories, or the interior surfaces constructed to provide a renewed sense of belonging, there will always in that other place be a hole, the void left behind for what now is.

Thus the other part of the work that was not visible was the negative image, the large page with the holes from which the motif was cut and lifted. This remained in my studio in Canberra, while the work was out travelling afar, awaiting its return to once again fill in the holes completing the whole page.
5. **POLYGRAPHIC**

**THE DOYLEY**

A feature of the patterns that were emerging in the photographic and printed works previously discussed was the lace like quality of the over-all image. I draw inspiration from the traditional activities of popular culture - folk arts and craft - and use these techniques to explore and expand my sculptural practice. Within the context of my family background these activities were associated with a form of making-do - the geographical isolation of growing up in the bush in the 1960s limited the availability of general household goods and services. Folk arts and crafts also provided a means of recreation or distraction as the isolation of very small communities narrowed people’s socialisation options. The Country Women’s Association is a classic example of one such organisation, that provided both a means of social interaction and community building, while also addressing utilitarian needs of individuals and community. The making and giving of craft objects, particularly for women, became an important point of communication.

On a more personal level, these techniques reference history through associations with childhood, as most of these skills were taught to me as a child at primary school and through bonding sessions with grandmothers, aunts and other childhood friends. As an adult I have come to appreciate the meditative processes of repetative activities, which allow the mind space to contemplate the more conceptual aspects of a work, while the hands are busy working on an activity that becomes almost automatic. This repetative activity also has connotations of obsessive making, particularly when the built up of large quantities of the craft objects makes this evident. Collecting is an activity that involves repetative actions and is often described as an underlying compulsion, thus I have combined collecting and the ‘doing’ of folk arts and crafts in my making process. This highlights the importance of the process orientation of my artwork, as I want to emphasis the sense of the ‘doing’ as an activity in keeping body, mind and soul together.

I decided to concentrate on the motif of the doyley as a focal point for the themes in my work. Historically it is part of the popular culture of the Western world, and as a folk art form has been used to maintain the identity of particular communities. The doyley also contains contradictions of labour under capitalism, where historically women’s work was under valued and mostly unpaid, thus it mirrors the relationship of craft practices to the ‘high arts’. It is a technique that remained almost exclusively the domain of women as men have traditionally had an aversion to taking up needlework because historically it has
Polygraphic experimentation 1999
strong associations with the construction of femininity. The form of the doyley was accessible within the craft making abilities of most women and the patterns were mass-produced for a wide audience. The doyley as a motif also became a tool of colonisation. An example of this being its proliferation into the Pacific community, were its construction process has been amalgamated with traditional indigenous arts and craft activities and thus translated from cotton, into the stranding of seeds, beads and shells. Thus it has been taken from a western context and placed in distant locations all over the world while also being appropriated into a new cultural language.

My re-working of the doyley motif while having these serious traditional associations has focussed on irony and fun. I have shifted the scale of the ‘ideal’ fine and delicately crafted white starched lace doyley, to produce brightly coloured and coarsely crocheted thick and strong forms that are doyleys out of control. I have also worked on a series of gumnut and hot-glue doyleys, which while being quirky and bold are also quite fragile. They have their origins in the traditions of western popular culture, take their inspirations from contemporary craft and bargain shops and also acknowledge the transcendence of the doyley motif into non-western communities.

As part of my research for this project, I collected doyleys from friends, family, friends of family, opportunity shops and basically any-where I could find them. They became exciting points of communication, as the people who gave me their doyleys usually wanted to relay their stories associated with the particular doyley. Some were proud of them as examples of their own fine craft skills, others were relieved to get rid of well meant but unwanted gifts, some gave up treasured family momentoes, thus the individual doyleys began to take on a presence and character of their own. When I exhibited this body of work as part of my final review I displayed these collected doyleys on the walls and floor of two rooms of the gallery as background research material. Visitors to the exhibition spent much time looking at the doyleys, discussing them with friends and finding familiar patterns and motifs. Once again the doyleys provided an important point of communication, as the viewer’s wanted to tell their own doyley stories.

POLYGRAPHIC OBJECTS
The presentation of the works I constructed, along with the background research of collected doyleys, were installed for review within the format of a site-specific installation at Strathnairn Gallery during May 1999. I wanted to explore aspects of site-specific works and my choice of site related to the history of the Strathnairn Gallery as a former domestic site. The gallery occupies four rooms at the front of the building while the remainder still operates as peoples’ homes. The vintage of the original house and its rural location on the outskirts of Canberra were important considerations for this work.
Polygraphic installation 1999
Within this installation I wanted to test a series of experiments which addressed features of individual rooms in relation to their formal characteristics. Therefore, to address the scale of the room along with the architectural devices contained within it: the ceiling, floor, windows, doorframes, skirting boards, picture rails, fire places and shelves. Through the use of materials and construction of the work I wanted to highlight the boundaries or edges of the galley space and in doing so reflect those details back into the space. The work referred to a potential for psychological interrogations of space while also questioning the relationship between rural folk traditions, domestic sites and 'high art'.

It was also my intention to investigate acts of interior decorating which focus on the construction of homeliness thus reflecting on the more personal acts or moments of interior decorating, which I see to be a metaphoric form of colonisation of site on a microcosmic scale. Therefore I wanted the work to reflect how people inhabit their domestic spaces, along with the ways and in which the accumulation of objects over time is associated with colonising space. While exploring these acts of familiarising, embellishment and decoration, I hoped to question their function of evoking or providing a sense of belonging and thus fulfilling a sense of longing - the psychological reasons for pursing acts of interior decorating.

Thus the questions that *Polygraphia* presented to the viewer where:
1. - What does it mean when we say we want to make a house 'homely'?  
2. - At what point do the environment and trappings of the home-makers actions begin to take over and transform a space into something else?  
3. - At which point does the site shift from an assertion of the occupiers’ personality to defining the lives and personalities of the occupiers?  
4. - What could happen if the trappings of 'home-making' and 'homeliness' begin to take over and transform the space into something else?  
5. - What would happen if/when the trappings of 'homemaking' and 'homeliness' begin to get out of control. Or if the usual domestic props continued to grow and wander about the house (home) in ways similar to how our mind may begin to wander, to speculate the unfathomable and loom larger than life. And then, if we were to deny the urge to reign it back in and thus allow ourselves to break with conformity and dabble on the edge?

All of these questions relate to my thoughts and investigations into Maria Hermann's activities of occupying and decorating a domestic space, from which I wanted to take my cue.
The materials I used for these experimental works included cardboard, paper, photo documentation, fabric, polypropylene, wood and found objects. The objects were lightweight and some were suspended from the ceiling or walls to convey a sense of floating or dropping into the space. As well as providing a sensation of play and mischief, in the sense that the materials provided their own presence by seemingly creeping about the walls and floor of the rooms. It was important that my processes of making were visible within Polygraphic to acknowledge the material nature of the chosen materials and objects as well as the processes of their construction.

WHAT NEXT?

Polygraphic was very clearly a works in progress exhibition. My assumption was that the work commenced and installed for this review would be re-worked and possibly even re-contextualised for its placement in my final assessment presentation. An outcome in terms of my experiments with the process nature of making was to allow future works, to in a sense, make themselves. Therefore to work more intuitively and impose less on my work. This I thought would allow the quirky nature of the materials and work to really come to the forefront and to challenge the viewer to consider more carefully their own inner creative capabilities - those less bound up with formal aesthetic rules.

In regards to the site chosen for this exhibition, I concluded that the domestic homestead surroundings at Strathnairn provided a very strong atmosphere that it was difficult to interact with. It had been an interesting experiment to present works about ‘home-making’ in a museum site context that had originally been a home. However for the purposes of my final presentation I will exhibit works that while critiquing notions of ‘home-making’, memory and displacement, also contain an investigation of traditionally folk art based activities within the white-cube environment of the gallery.
6. POLYMORPHOUS MOLLUSC

This was a site-specific installation work located amongst the rocks in Mackenzie's Bay towards Tamarama Beach in Sydney as part of the Sculpture by the Sea exhibition in 1999. The work was designed specifically for that site and continued my studio explorations of plastic doyleys out of control – feral doyleys. The works are whimsical organic constructions made up from crocheted polypropylene string. The brightly coloured constructions echo the organic nature of bodies and sea creatures that one encounters draped amidst the rocks of our beaches.

They are intended to be fun, playful, provocative and evocative. They were strapped and tied around the bases of the rocks with rubber in a way that echoes how a corset is laced onto a body. Some of the smaller forms sat between the rocks, nestled into the cracks and firmly attached so that they would not blow or wash away. The works although light and fragile in appearance are actually very strong, much like the plastic products that end up littering our coastline.

These works explore notions of domestic ornamentation encroaching on the outside landscape. I wanted to play with time and refer back to childhood sensibilities, a time of ‘make believe’, like experiencing the excitement of discovering and exploring rock pools while walking along the beach. The doyleys here also reference colonisation, as they are a symbol of European influence imposed onto the Australian landscape.

By constructing objects, whose origins relate to interior decorating from modern day materials designed for the outdoors, I question ideas of inside and outside in terms of the way people occupy private and public spaces. The traditions of these works are located in the soft furnishing arena, however these plastic doyleys sitting on rocks have gotten out of control, they start with an attempt at pattern but then take off on an unexpected turn that then leads to another lumpy pattern.

From a distance the brightly coloured shapes could be mistaken for discarded beach towels and clothing and reference the way people going to the beach stake out a space for themselves with towels, umbrellas and bags. As the viewer gets closer it is possible to see that they are in fact something else and have been deliberately placed there. My intention was to capture the imagination so that the viewer would venture down the

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2 The polypropylene string is mostly used in the garden and by market gardeners as well as for packaging.
'Polymorphous Mollusc' installation views 1999
narrow and rocky path to scramble amidst the work and explore the enticing surfaces more closely. Despite the bad weather, huge rainstorms over both the weekend periods of the exhibition, many did. At times it was very wet and windy and the swell and tide came right in, up to and over the works. Some objects amongst the work had long tendrils and so they floated amidst the forming rock pools as the tide came in and picked them up. The forms were more like growths rather than sea creatures however they also referenced the body culture of Bondi Beach, along with old thongs and discarded bathing costumes that you may find amidst the rocks along the beach.

I deliberately used red, green and white as a strong colour reference to encourage people to come down into the rocks so that they would then see the smaller pieces that were nestled amongst and around the bases of rocks. The drawing quality of the large white spiral objects references the spiral shapes found inside broken shell fragments. I also wanted to play with ideas of texture in the work. The rocks which become part of the site-specific work have hard crusty surfaces as do the polypropylene doyleys, although they have their origins in something very soft and domestic, they are not actually like that at all. They are very hard and durable, especially when wet.

This work served as a welcome break from what was becoming a very intense and serious period of research within the broader context of my overall project. In doing so it enabled me to focus clearly on the cheeky and whimsical aspects of my studio practice and as such provided more inspiration for my final presentation, *Soft Options*, which is discussed in the next and final section of this report.
7. **SOFT OPTIONS**

*Soft Options,* as a title has its connections to the original associations of craft techniques as light, recreational, domestic, frivolous and definitely not ‘high art’. It also speaks directly about the nature of the technique of crochet, a technique used to make soft, cuddly and warm objects like babies blankets, bootee’s, soft toys and woolly jumpers, or else to create exquisite and, or decorative doyleys and throw-overs. However the making of these works has been anything but soft. It is a tough and relentless material, it is hard on the hands and fingers and the process is slow and tedious. In constructing the works I have run the risk of repetative strain injuries and have spent much money on massages. Therefore this work presents with a sense of irony which is also intended to be quirky and fun – making light of repetative and obsessive activities while also acknowledging their validity to everyday life.

This is my final body of work for the assessment. It continues on from *Polygraphic* - that work was presented as a series of works-in-progress experiments to be expanded upon for my final presentation. The major difference in terms of the site-specific nature of the installation is that with *Soft Options* it is my deliberate intention to bring the notion of ‘domestic’ back into the galley space.

Therefore my conceptual underpinning’s of home, memory and displacement remain in tact. I do not want to say too much about the installation here as a most fundamental aspect of this work is that relationship that the viewer has with it, in terms of materiality. The work is also about an interrogation of space and as installation is site-specific by nature, the work does not technically exist until it is installed.

The conceptual concerns in the works that I have developed further are those relating to memory and body or human form. My intention with the references to body relates to memory and history - specifically body memory. This is a contentious area within psychology and social anthropology right now. As someone who has worked a lot with people who have suffered trauma - often extreme trauma, deprivation and, or loss - I am interested in way this impacts on human behaviour connected to beliefs linking memory, history and fact. While I have witnessed much of this in people on an individual or personal level, I am interested in the broader implications of this for whole communities and the general population at large. This area of research overlaps closely with the area of postcolonial research. As stated before, my interest is in the relationship of
Polypropylene approx. H 2.5m x L 2.0m x W 0.8m
(work in progress)
Works in progress 1999-2000
Works in progress
individuals and communities to place and space. This is strongly linked to notions of identity, both personal and collective identities.

My beginnings were to explore the personal space of Maria Hermann – trying to establish a local identity in WA – and to expand and broaden that research out to construct playful and whimsical works which challenge the viewer to think about their own relationship to creativity, while also providing them with a specifically physical material and spatial experience.

The materials I choose have their most recent origins in craft and bargain shops. I want my works to provide the viewer with a sense of freedom and to invite them in to play and explore their own memories and history. It also presents a notion of freedom in terms of what is acceptable as ‘high art’, while acknowledging the importance of the part process plays in the overall picture.

The forms that I have produced explore the viewer’s bodily relationship to sculpture in terms of their interaction with the space. A sense of the shifting of time is explored as the viewer through association with disparate objects containing familiar aspects, is presented with and surrounded by unfamiliar and unsettling forms. Much of the unsettling is related to the source and volume of materials and techniques that are excessive and playful. I want to challenge the viewer to reach inside to a state of childlike wonder – to connect with some inner magic.

The actual forms I have constructed hang and creep about the space. They are somewhat unstable in their visual references, designed to expand the unsettling aspects, but are also enticing. By presenting a form of ambiguity I want to invite the viewer in and open the work up for multiple readings.

The images I have presented with this section are studio shots of works in progress. They are intended to provide the reader with a sense of anticipation while preparing an introduction to the colours, forms and aspects of materiality that will be encountered when viewing my work.
Works in progress 1999-2000
SOFT OPTIONS

PRESENTATION OF WORKS FOR FINAL EXAMINATION

WED 14TH JUNE 2000

PHOTOSPACE GALLERY
CANBERRA SCHOOL OF ART
LIST OF PLATES FROM EXAMINATION DOCUMENTATION

1. Untitled, 2000, polypropylene, aluminium, pvc, brass, acrylic, approx. 3500 x 2500 x 80 cm.

2a. *Curly Critter 1*, 2000, polypropylene, pvc, approx. 1500 x 80 x 40 cm.

2b. *Curly Critter 2*, 2000, polypropylene, pvc, wire, approx. 1500 x 80 x D 40 cm.

3. *Tree of Life*, 2000, gum nuts, hot melt glue, 3 x 2.5 m.

4a. *Debutantes*, 2000, polypropylene, plastic, cardboard, metal, shellac, 1 x 5 x 1.5 m.

4b. Untitled, 2000, nylon, polypropylene, pvc, brass, 2.5 x 3 x 0.3 m.

5a. Untitled, 2000, polypropylene, plastic, pvc, nylon thread, 2 x 4 x 0.5 m.

5b. Untitled, 2000, polypropylene, plastic, pvc, pins, 2 x 4 x 0.3 m.


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Nostalgic, (Catalogue), Monash University Gallery, 1996.


Heddy and Me, Maryborough, 1994.


ADDENDA ITEM 1

INITIAL PROPOSAL

[Discussion on themes and concepts related to memory, displacement, and identity, including the idea of embedding memory in various materials, and the role of art in commemorating and preserving aspects of identity, particularly in the context of historical events.]
PROPOSAL:

MASTERS of ARTS (VISUAL ARTS) (RESEARCH COURSE)

80% STUDIO AND 20% THEORY

TOPIC:

MEMORY - DISPLACEMENT - IDENTITY

OBJECTIVES:

* To explore the themes of memory, displacement and identity through sculpture/installation and photomedia.
* To set up a dialogue with myths of our cultural history using materials which explore notions of permanence, impermanence, fragility and strength.
* To explore the social meanings embedded in various materials, and to challenge these beliefs via construction while maintaining the essential look/qualities of the materials.
* To further develop these thematic investigations through exploration of installation space and placement of objects.
* To set up a dialogue between the two sites of exploration.

AIMS OF PROPOSAL:

To explore the themes of memory and displacement in the framing of identity. I am interested in the contrast between different models of memory and their implications for the framing of identity; specifically in the contrast between archival and mutable models.

Within my exploration of these themes I propose to work on two sites of artistic exploration. The first is concerned with representation and the city/bush divide. The second focuses on a urban domestic site, a 'decorated' house. The connection between these two bodies of work relates to impermanence and what are worthy objects of art. (ie. cardboard cupboards and Maria's house)

Belonging/ Unbelonging/ Longing

The first is by exploration of objects and events that reference my own history and investigation of how these icons are weighted to construct identity.

Some of the issues that will be explored:

The contradictions between the iconic ways in which 'national identity' is packaged and the ironic distance of these iconic representations from most Australians lived reality.
The double dislocation of growing up within this mythologised space as a lived everyday reality in a rural childhood. The economy of kitsch and the relationship of this to the domestic and the history of women's art practice. Exploration of displacement in terms of location, ethnicity and gender. Framing of the present and future through the selective filtering out process as history is continually rewritten covering and uncovering the stains of the past. Spiritual connections to the environment or lack of. Landscape is important in this. To make work about land may imply occupation/ownership - will need to look at ways of framing absence (Aboriginal history).

Maria Herman
In the second area I want to explore a particular set of marks made by someone seen to be displaced within our community. As the basis for this work I will be using images I have collected from the house of Maria Herman who came to Australia after the second world war. I will explore the use of collecting and placement of objects, each with their own past, re-worked to take on new meaning. I am interested in how memory plays its part in the construction and readings of such work. I don't want to merely represent her work but to utilise my documentation, which are only micro recordings of her environment, as materials to instigate exploration. My initial investigations in this area have thus far been confined to photo images which I want to build upon in exploration of occupation of space in a three dimensional field.

Issues to consider in addition to those above:
Current debate around appropriation.
Exploration of folk art.
Attitudes towards the decorative.

How this relates to prior practice and experience: I have already begun an exploration of many of these concerns during my past work, particularly that while I was a student at the University of Western Sydney, Nepean (94/95) and work since then. This prior work was an exploration of identity which focused on the connections between a rural or outback background/history with the present day/contemporary city environment. Concerns relating to available space, or the need to negotiate a space, within the rural/outback environment/past while living in inner city Sydney was one of the themes covered. I included images
which juxtaposed bush and city and commented on the 'sanitised' representations of bush lifestyles and icons.

I focussed on the way in which 90's fashionable domestic furniture remodels the past for a particular market. I was interested in the contemporary manufacture and consumption of a romanticised 'bush' heritage.

Relevance of written components to the studio practice components:
The first essay will deal with the investigation of the issues stated above as they are represented in visual art.
The second essay will investigate a particular work of art, Maria's house and garden.
This will provide me with an opportunity to explore the ideas within a different medium and I expect that the written documentation will inform the studio component.

METHODS AND RESOURCES:
*Materials I expect to work with include; recycled materials/found objects, cardboard, fabric/thread/fibre and images (photo documentation)
*I will need access to the sculpture and photomedia studios and staff as well as the library and art theory staff.
*I would expect to develop a high level of expertise in the manipulation of materials used and a greater understanding of the theoretical concerns investigated through the work.

CONTEXT:
The materiality of land itself is currently being debated. I think there is an urgent need to theorise memory and its role in construction of national identity, especially in light of the current debates in the media. An example being the Human Rights Commission report into the Stolen Generation.

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Schaffer, K.  

Wrede, S. & Adams, W.H.  

**TIMEFRAME:**

Semester 1:  
Initial research and experimental body of work for both sites of exploration, manipulation of photographic images and installation materials.

Semester 2:  
Continued exploration.  
Fieldwork - look at other examples of folk art and consult with the artists. Return to W.A. to follow up research leads on Maria's house. Site photo documentation and research for Belonging/Unbelonging/Longing.

Semester 3:  
Complete first draft of written work.  
Cohesive body of studio work developed with plan for final installation.

Semester 4:  
Complete theoretical component.  
Completed body of studio work for exhibition.
ADDENDA ITEM 2

STUDIO WORK PLAN

Focus of my study:

I intend to explore the idea of the creation of a temporary, relational and implicit space within the studio environment. I am particularly interested in the notion between and implication of spatial and temporal marks of the creative process in terms of employment and the idea of memory as both past and present, and that the tendency in some ways to structure the past becomes an intervention of the relationship to space and time. The process is an alternative to the academic arena.

(An initial concept, below.) The focus will be on a rural domestic and a suburban house. I want to explore a particular space, maybe the idea of a memory seen to be displaced within our community. I am interested in how memory plays its part in the construction and content of such work. As the basis for the work, I will use photographic images I collected from the time of World War Two, before it was dismembered from the time I came to the area after the Second World War. The property was in Rockville, W.A. I will explore the idea of these memories and the content of objects, with their own cost, and understand to take on new meanings. This result is in a collate form, photography.

I will be exploring the ways that people are able to define a space within their environment. Specifically, how they compensate that space, bring fragments of whole groups of things past in the form of objects and memories, and remember and imagine those things to create a space within which they feel at home. Thus the recognition and associations of a place made through choice and placement of things and the relationship of one to these events and ideas (and particularly interested in the way people present choices by the objects they create, or the idea beginning its focus through the psychological aspect of decisions.)

It will be exploring whether art as it relates to artists who have created these forms of everyday environment, is that it is not an or analyze over time through a collection of work of whose that occupants a significant space or location. In terms of Concept Art environments I am interested in the particular
Focus of my study:

I intend to explore the themes of memory and displacement within the framing of identity. (I think the construction/ framing of identity becomes implicit in the works rather than needing to be imposed onto the work.) With memory I am interested in the contrast between, and implication of, archival and mutable models for the framing of identity. In terms of displacement, I want to explore how emotional states affect our relationship with spaces, and then how memory in turn may impact on this (- I am interested in an investigation of the psychological spaces constructed). (The space I am investigating is the domestic space.)

(As an initial starting point) The focus will be on a urban domestic site, a 'decorated' house. I want to explore a particular set of marks made by someone seen to be displaced within our community. I am interested in how memory plays its part in the construction and readings of such work. As the basis for this work I will be using photographic images I collected from the house of Maria Hermann, (before it was dismantled in 1988), who came to Australia after the Second World War. This property was in Leederville, W.A. I will explore the use of collecting and placement of objects, each with their own past, re-worked to take on new meaning. (This resulted in a collage colour photocopy mural.)

I will be exploring the ways that people go about defining a space within their environment. Specifically how they colonise that space, bring fragments or whole chunks of their past in the form of objects and memories and order and position them to create a space within which they feel able to live/exist. Then the conscious and unconscious decisions made through choice and placement of things and the relationship of this to past, present and imagined realities. I am particularly interested in the way people become defined by the spaces they create. (I am now beginning to focus strongly on the psychological aspects of the spaces.)

I will be exploring Outsider Art as it relates to artists who have created some form of visionary environment, in that it is built up, or evolves over time through a collection of work or objects that occupies a significant space or location. (In terms of Outsider Art environments I am interested in the particular
methods of installation/construction. The grouping of objects, overall surface relationships/effects etc and I want to explore this in terms of my own installation practice.)

( During the course of my study to date (Aug '98) I have observed the responses of visitors to my studio in regard to my early investigations. Gender would seem to be a determining factor in the way they respond to these experiments. I've become very interested in the 'abject' nature of materials (specifically some fabrics) and particularly in terms of its employment in the making of 'high art'. I want to explore and exploit these materials now as a major medium in the construction of my installation pieces. These responses also tend to be quite immediate and sometimes quite physical (via body language) and I think they are relevant in terms of exploring psychological spaces. This audience response could be seen to be mirroring the responses that many individuals have to the Outsider Art sites I am investigating.)

Specific references of my study:

I expect to work with recycled materials, found objects, cardboard, fabric/thread/fibre, wire and photo documentation.

Through my selection of materials I want to explore notions of permanence, impermanence, fragility and strength. By working with recovered objects or those with strong associations to a particular function I intend to explore at a technical level the social meanings embedded in the materials, and challenge these assumptions via construction while maintaining the essential look and qualities of the base material.

One aspect of the work involves re-using images of Maria Hermann's environment. The other is concerned with producing a series of objects/installation that explores the differences and similarities between a conventional view of installation and the way in which Maria Hermann's accumulation of objects function. I have been looking at works by other artists who use found objects as part of the construction process and to link in notions of collecting and history. Artists I have been looking at include Jessica Stockholder, Georgina Starr, Ava Gerber and Christine Turner.

Work by Outsider Artists is providing much of the initial motivation. This includes the work of Maria Hermann and Roger Chomeaux.
Context of my study:

The traditions relevant to my work relate to the early modernist dalliance with primitive art. At the time there was also an interest by some artists, particularly those associated with Dada and Surrealism, in work produced in psychiatric institutions. The debate originating out of that period, but still popular in some sectors today, focussed on the 'essential' nature of such work as 'true' art as opposed to 'high' art.

Outsider work has had dramatic effects on art of the twentieth century and I will also be looking at work by contemporary artists who draw inspiration from such sources. I am also interested in looking at work by those that reference or exploit notions of kitsch, the decorative and ornamentation. One such artist is Luke Roberts who deliberately employs and plays with notions of kitsch and popular culture.

Much of the current context for looking at work by Outsider Artists is concerned with art education. I find this interesting in light of my interest in art by Outsiders and my active participation in art education as a student.

Implications of what I propose to do:

There will be two bodies of work.

The first will concern itself with finding and making objects and their installation. The objects themselves will be constructed from materials that convey a sense of other lives while maintaining a sense of connection through relationship to each other.

The second body of work will be concerned with a re-working of the documentation of Maria Hermann's works. I want to explore the installation of objects in relationship to particular spaces. For example in Maria Hermann's case the total accumulation takes on a presence of surface rather than just a collection of individual objects. I expect to produce two and three dimensional works which will be made up of multi layers of objects or images of objects.

Some of the questions that will arise through dealing with these bodies of work relate to how collectors and viewers deal with displacement and placement in various different contexts. I am
wondering what dialogue arises between the collector and their collections, either through the objects, or through interaction with accumulation and then if such dialogue also exists between the collection and audience or viewer.

I also want to question the ways in which we define ourselves and to what extent people are willing to engage or withdraw from a persona that is in tune with ones own inner consciousness. I want to explore that point at which one stops collecting and decorating, while the another keeps going. I am interested in that point at which self expression or declaration is either suppressed or explodes to maintain or disrupt the status quo. Choosing between acceptability and madness when neither is likely to be the case. The other line the work will question is that between collecting and decorating.

Skills I will need to acquire:

I need to develop a greater understanding of the use of space and installation and extend my resume of techniques necessary for the assemblage and construction of objects. Especially casting and mould making skills. I also need to extend my skills in photomedia and image manipulation.

Time-frame:

1st Semester (1997) - Initial research for studio component. Much of the studio based research will be reading and looking at other visual material rather than studio practice. I will be making decisions about materials and collecting materials for making as well as locating material sources. Establishing a point of departure form previous work.

Summer Break - A period of studio investigation. I intend to spend time in the darkroom working with images I have collected from Maria Hermann's house as these will form the basis of much of the work to come. I also want to explore some of the techniques that I will need to use for the object work, ie I will need to learn casting and mould making.

2nd Semester (1998) - Continue studio practice with a more pragmatic direction. Possible field trip for further research of Outsider Artists in relation to studio work. (Located some local sites).
3rd Semester (1998) - Final period of Exploration. Continue studio practice and begin making decisions about the nature of the final work.

Summer Break - Work on a body of work for a site specific installation to be installed early 1999 (still to be negotiated). Work towards final body of work.

4th Semester (1999) - Finalise studio installation decisions and present completed body of studio work.
Bibliography:


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Bachelard, G. The Poetics of Space, Boston, 1994.

Cerny, C. & Seriff, S. (ed.) Recycled Re-seen: Folk Art from the Global
Scrap Heap, Harry N. Abrams, Inc., New
York, 1996.

15, No. 1, Autumn, 1995.

Elsner, J & Cardinal, R. The Cultures of Collecting, Melbourne University


Reed, C. (ed) Not at Home: The Suppression of Domesticity in

Schaffer, K. 'Landscape Representation and Australian
National Identity', Australian Journal of Cultural


Tilman, L. & Cooke, L.


Stewart, S. On Longing, Duke University Press Durham and

Tuchman, M. & Eliel, C.S. Parallel Visions, Princeton University Press Los
Angeles, 1992.

ADDENDA ITEM 3

CURRICULUM VITAE

EDUCATION:

1990-98
Graduate Diploma in Visual Arts, Sydney College of the Arts, UNSW

1997
Bachelor of Fine Arts
University of Western Sydney, NSW

2007
Diploma in Visual Arts
New South Wales Institute of Technology, Sydney

2002
Bachelor of Design
University of Western Australia, Perth

Awards and Exhibitions:

1998
"Pyrrhulina", Katanning, Western Australia

1997
"Living the Dream", Katanning, Western Australia

1994
"Scripture by the Sea", Bondi Beach, NSW

1992
"Vital Signs", Michaela School of Fine Art, Cape Town, South Africa

1991
"Vital Signs", Photograph Gallery, University of Western Australia, Perth

1990
"Winces Art, Exposition", Kamero Women's Health Centre, UWA

1990
"Ganwawa Graduate Exhibition", Melbourne, Vic

"Board in", Kamero Community College, NSW
TRICIA HANSON

39 Campbell Street,
AINSLIE, ACT, 2602

Ph: (02) 6247 1482

Born Norseman, Western Australia

EDUCATION:

1997-2000 Candidate MA Visual Arts - Sculpture
Australian National University

1994-95 BA Visual Arts (Sculpture Major)
University of Western Sydney, NSW

1993 Certificate of Millinery
East Sydney Technical School, NSW

1990-91 worked towards M.A. Fine Art - incomplete
University of Western Australia

1989 M.A. Prelim Fine Art
University of Western Australia

1981-1986 B.A. Visual Arts (Textiles Major)
Curtin University, WA

SOLO EXHIBITIONS:

1999 ‘Polygraphic’, Strathnairn Gallery, ACT

1997 ‘Stepping Out On Katoomba Street’, Dec Art Space, Katoomba, NSW

GROUP EXHIBITIONS:

1999 ‘Sculpture by the Sea’, Bondi Beach, NSW
‘Znaki Zycia’, Stargardzka Muzeum, Poland

1998 ‘Vital Signs’, Michaelis School of Fine Art Gallery, Cape Town, South Africa
‘Vital Signs’, Photospace Gallery,
Canberra School of Art, ACT
‘Sustenance’, Varuna Writers Centre,
Katoomba, NSW

1997 ‘Women, Art, Environment’, Katoomba Women’s Health Centre, NSW

1996 ‘Gasworks Outdoor Sculpture Exhibition’, Melbourne, Vic
‘Boxed In’, Katoomba Community College, NSW
1995  
‘2 + 3 - YZ = 3D’, YZ Space, University of Western Sydney, NSW  
‘Walking the Streets’, Newtown Festival, Sydney,  
‘1995 Grad Show’, University of Western Sydney,  

1990  
‘Esperance Interlude’, Old Cannery Gallery, Esperance, WA  

1989  
‘Christmas Box Exhibition’, Fremantle Art Centre, WA  

1988  
‘DEMO Art and Craft Exhibition’, Moores Gallery, Fremantle, WA  
‘Fremantle Craft Awards’, Fremantle, WA  

1987  
‘The Fringe Fridge Show’, Prism Gallery, Fremantle, WA  
‘Travelling Suitcase Weaving Exhibition’, Crafts Council of WA & toured Regional Galleries and Major Country Centres throughout WA  

1986  
‘W.A.I.T. Craft Degree Show’, W.A.I.T., WA  

PUBLIC COLLECTIONS:  
Curtin University Collection, Western Australia  
Bunbury Regional Gallery, Western Australia